American Cancer Society®

Version 1.0 July 2022

Brand Guidelines

Introduction

The American Cancer Society (ACS) brand is evolving as the organization steps into its rightful place of a modern leader in the nonprofit space.

With this evolution comes the unique opportunity to reimagine the way we present ourselves to the people we want to help. As we seize this opportunity, it is important that we as key stakeholders take a moment to recognize the widespread impact we make, give ourselves credit for it, and proudly lean into furthering the unification of ACS as one organization, with one voice.

This brand book explains how to bring our brand to life at every internal or external touchpoint.

Contents

1

Our Brand

1.1

Who We Are

The American Cancer Society (ACS) is the preeminent cancer-fighting organization with a vision of ending cancer as we know it, for everyone. We will achieve this through our mission of improving the lives of people with cancer and their families through advocacy, research, and patient support, and ensuring that everyone has an opportunity to prevent, find, treat, and survive cancer.

As the only organization that supports people with cancer at every stage — from prevention to survivorship — we do everything we can to ensure people know they have an active companion during a difficult time.

Donations to ACS help us fund breakthrough research that saves lives, advocate for health equity and more thoughtful solutions for more affordable care at the government level, and provide essential day-to-day patient support.

1.2

Mission & Vision

MISSION

Improve the lives of people with cancer and their families through advocacy, research, and patient support, and ensuring everyone has an opportunity to prevent, find, treat, and survive cancer.

(**Note:** This is WIP and will be replaced with an approved version)

VISION

End cancer as we know it, for everyone.

(**Note:** This is WIP and will be replaced with an approved version)

1.3

Brand Pyramid

BRAND
PROMISE

BRAND
PERSONALITY

BRAND
BELIEFS

EMOTIONAL
BENEFITS

CORE
DIFFERENTIATORS

BRAND PROMISE
Guidance and support at every step of every journey.

BRAND PERSONALITY
Smart, Leader, Empathetic, Genuine, Contemporary, Inclusive

BRAND BELIEFS
We believe:
- Knowledge is power.
- Every journey is different.
- Everyone should have a just and fair chance at survivorship.
- Together, we can change the course of cancer.

EMOTIONAL BENEFITS
Hope for the future. Partner in the present.

CORE DIFFERENTIATORS
- Integrate advocacy, discovery, and patient support to impact the lives of all people with cancer.
- For all people and all cancers.
- More than 100+ years of ensuring the best outcome for every journey.

COMPANY VISION
Improve the lives of people with cancer and their families through advocacy, research, and patient support, and ensuring everyone has an opportunity to prevent, find, treat, and survive cancer.

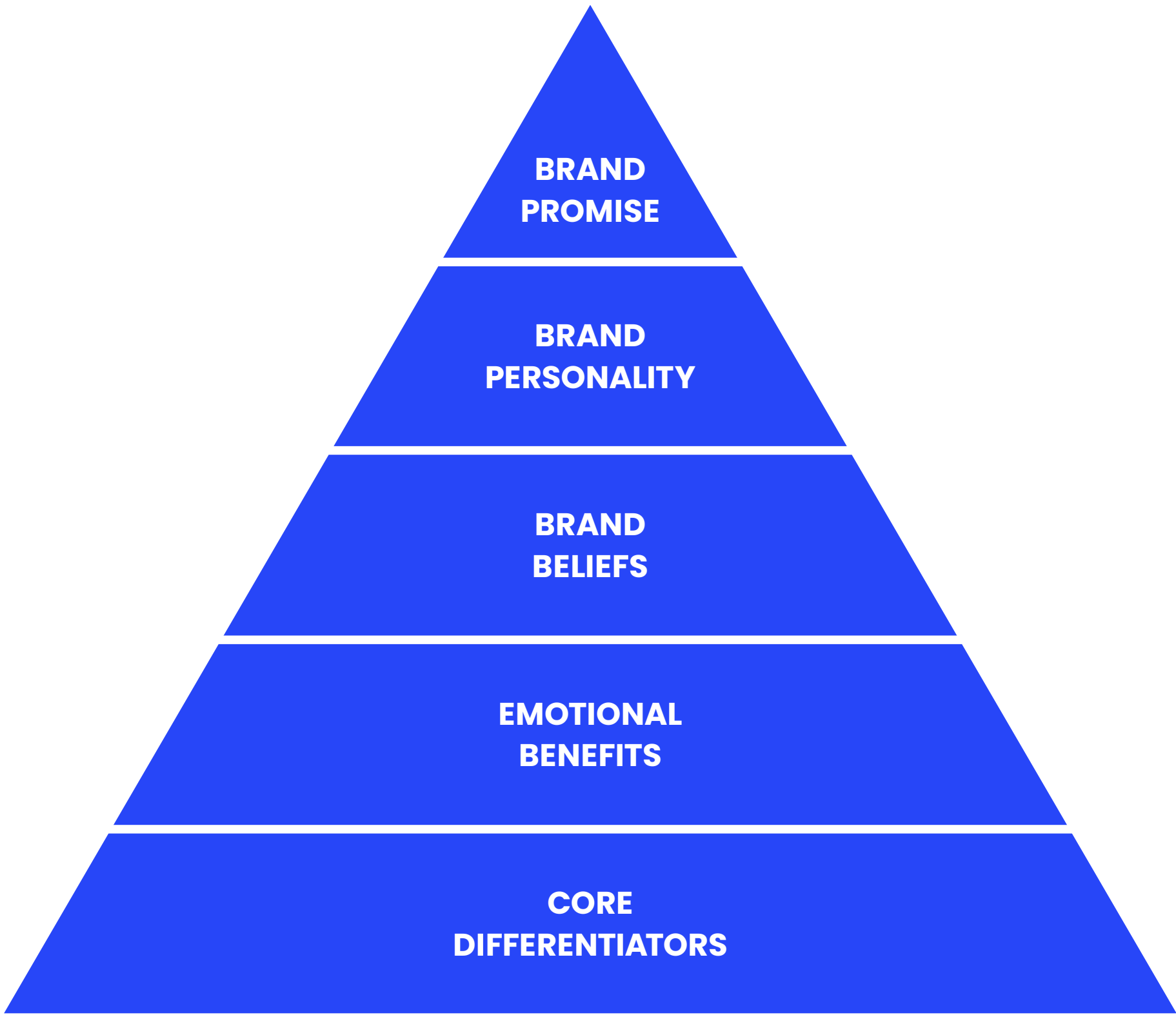(**Note:** This is WIP and will be replaced with an approved version)

COMPANY MISSION
End cancer as we know it, for everyone.

(**Note:** This is WIP and will be replaced with an approved version)

STRATEGIC TARGET
All people impacted by cancer.

INSIGHT
Every cancer journey is different, which means there is not one clear path forward for everyone.

CUSTOMER PROMISES
Determined, Passionate, Innovative

1.4

Brand Personality

Considered, Intuitive   Trustworthy, Credible   Positive, Human

Smart, Leader, Empathetic, Genuine, Contemporary, Inclusive

Relatable, Warm   Modern, Future-forward   Approachable, Engaging

1.5

Brand Positioning

The intention behind brand positioning:

Brand positioning should be the guiding light for all pieces of internal- and external-facing communication. Everything we create as a brand should aspire to reflect the sentiment of our brand positioning.

Since every document and piece of communication we produce is created with a different objective in mind, it is not necessary to incorporate the same language into everything we create. However, we should ensure each individual piece advances our brand positioning in the eyes of the people we serve and our stakeholders.

1.5

Brand Positioning

At every step of every journey

The American Cancer Society knows the best way to improve the lives of people with cancer and their families is to support every step of the cancer journey—from prevention to survivorship so no one has to walk it alone.

We know everyone's cancer journey is different, so we are committing our 100+ years of expertise in changing the course of cancer to ensure the best possible outcome for each individual journey. We provide the support and guidance people impacted by cancer need at every step — from increasing access to screening at the local, state, and federal

levels and advocating for more affordable health care to guiding patients and caregivers through our free 24/7 helpline and helping them get the treatment they need by offering free transportation and lodging. In addition, we fund and conduct research so people in every community have the opportunity to prevent, find, and treat cancer.

By being an active companion and partner for those facing cancer, we are helping patients and caregivers through every step of their cancer journey.

1.6

Statements of Impacts

How can we better communicate our impact?

As we move from being an organization that tells stories about what we do to one that tells stories about the impact we make, we must ensure the articulation of our messages feel as big as the impact we make.

Through our work in the area of Discovery, Advocacy, and Patient Support, ACS is the leader in changing the course of cancer.

We need to shout this from the rooftops. Every chance we get. Not with the end goal of patting ourselves on the back, but with the goal of ensuring that every single person with cancer and their loved ones understand we are there for them. At every step of their cancer journey.

This section illustrates examples of how we might move from a statement of what we do to a statement of the impact we make.

1.6

How We Can Craft Statements of Impact

Sample statement of what we do

Sample statement of the impact we make

Offers free lodging for cancer patients through our Hope Lodge® communities.

→

Provided a home away from home for people with cancer and their caregivers with 500,000 free nights of lodging in our Hope Lodge® communities in 2019

Has invested more than $3.1 billion in cancer research since 1991.

→

Has invested more than $3.1 billion in cancer research since 1991 contributing to 3.5 million fewer cancer deaths.

Has made considerable impact in the lives of people with cancer.

→

Has impacted the lives of nearly 55 million people living with cancer in the past year alone.

Works to ensure health equity across the cancer journey.

→

Is working to ensure that all people have a fair and just opportunity to prevent, find, treat, and survive cancer.

American Cancer Society Cancer Action Network^{SM} helps close the Medicaid coverage gap for cancer treatments.

→

Works to close the Medicaid coverage gap through our American Cancer Society Cancer Action Network^{SM} affiliate, so everyone has an affordable insurance option to provide cancer screening or treatment.

Note: The statements above are provided as examples.

2

How We Write

2.1

Voice and Tone

At the American Cancer Society, our focus is the patient.

Empathy is at our core of everything that we do, because to us, every single cancer journey is unique and important. Our voice should be bold, impactful, and above all, evoke feeling and emotion. Instead of feeling like a large, faceless organization, our tone should reflect what our caregivers offer cancer patients every day. A caring voice, support, patience, and reassurance.

Our tone should reflect our level of compassion.

Our caregivers are the ones holding the patient's hand while they're receiving chemotherapy, consoling family members after bad news, or simply listening on the other side of the phone. We're also there at every step of every journey, from prevention, to diagnosis through to survivorship, and our writing should reflect this level of compassion and understanding. We shouldn't use language that alienates, or feels overly scientific, but instead keep things familiar and conversational.

We're there for every cancer journey.

Not every cancer journey is the same, and we should be mindful of that in our writing. We help patients from a multitude of backgrounds and are compassionate to every case. We believe that everyone deserves the same level of care and kindness, and this empathy should be reflected in our voice.

Diversity, Equity and Inclusion is the foundation of all that we do.

From caregivers to patients, as an organization, we continually recognize and celebrate diversity. But we're also aware that this mission is never complete. We will always strive to be an inclusive organization, and seek to dismantle any systemic inequality. Our writing should always be conscious of having inclusivity at its core.

2.2

Writing Headlines and Subheads

All of our communication should have empathy at its core.

When writing headlines and subheadlines, ask yourself a simple question:

"If my friend had cancer, is this how I would talk to them?"

Using this as a guiding principle allows you to avoid using overly scientific, corporate jargon, and instead keep your tone personal, empathetic, and human. Our tone, as an organization, should always feel informed yet conversational, and our communication should always allude to the impact we make at every stage in a cancer journey. Essentially, we should never alienate, and instead always communicate with compassion and care.

Here are some examples of subheads that feel overly clinical and corporate, and some ways to make them feel more human.

EXAMPLE

We provided more than 500,000 home away from homes for cancer patients and their caregivers in our Hope Lodge® communities in 2019.

Again, being overly statistical and using the terminology of 'patients and caregivers' can feel cold and impersonal.

More than $3.1 billion invested in cancer research, assisting in avoiding 3.5M cancer deaths.

It's difficult to convey empathy when being overly scientific and statistical. Our writing should always feel based in humanity.

The American Cancer Society has impacted the lives of 55 million people living with cancer in the past year alone.

This is a strong message that feels overly corporate and analytical. It would be easy to make this feel more human.

SOLUTION

Knowing your loved one is close can make all the difference. Our Hope Lodge® communities offer a free home away from home.

Billions invested to avoid 3.5M deaths of moms, sons, daughters, and grandparents.

We strive to make a meaningful impact to every person, on every cancer journey.

Please refer to our editorial style guide for further reference: https://brandtoolkit.cancer.org/BMS/category/browse.cfm?category=4616

3

Logo

3.1

Story Behind
the Sword

In 1928, designer George E. Durant won a competition to come up with a symbol that would embody the optimism and focus of the American Cancer Society in its mission to tackle cancer head on. He created the Sword of Hope.

Since then, the sword and serpents have come to represent much more. Where cancer is, so are we — lending our expertise to those navigating this difficult and emotionally challenging journey. From lowering barriers to treatment on a state and federal level, to cutting edge research and everyday patient care, the American Cancer Society's work brings hope and empathy to patients and caregivers around the world.

Our updated logo offers a modernization and simplification of the sword and serpent combination but at the heart continues to represent an impactful and cohesive entity: thousands of workers, caregivers, and volunteers united under the goal of adding years to life and life to years.

3.2

Our Logo

Our logo unifies and represents who we are and what we stand for as an organization and serves as our primary visual identity device.

Sword Symbol
The Sword of Hope symbol first adopted in 1928, has since become an iconic and meaningful symbol in the history of the American Cancer Society.

Our evolution of the sword is drawn with a blue sword, a symbol of courage in the pursuit of protecting life. The red twin-serpents around the base of the sword symbolize the balance between partnership in advocacy and medicine/science in health and healing.

Wordmark
Our customized wordmark conveys a sense of optimism and modernity.

Together with the Sword of Hope symbol and wordmark, our logo proudly reinforces American Cancer Society as a leader and partner in every cancer journey.

Sword of Hope
Symbol

Wordmark

3.3

Logo Elements

This is our official logo to be used for all masterbrand-level communications.

The ACS logo, consisting of the Sword of Hope symbol and custom wordmark is designed with a precise balance between the elements. Logo elements may not be altered or edited in any way.

Our logo is made of two colors: a bold red and blue. These colors are an important part of our identity as a national organization.

The usage of the ACS logo according to the guidelines in the following pages must be maintained both internally and externally to ensure proper application and maintain consistency for our brand.

ACS LOGO

.5x

.75x

x = x-height

ACS CORE BLUE

PMS   TBD
CMYK TBD
RGB   39 / 70 / 248
HEX   #2746F8

ACS CORE RED

PMS   TBD
CMYK TBD
RGB   255 / 0 / 0
HEX   #FF0000

3.4

Logo Clear Space and Minimum Size

It is essential that the ACS logo has sufficient clear space to stand out from surrounding elements. The clear space must be kept free of all other text and graphic elements and be placed a safe distance from the edge of any printed page.

The minimum clear space around all sides of the ACS logo should be equal to "x," with "x" being the x-height of the American Cancer Society wordmark.

Logo size is essential to legibility. The minimum size of the logo is 72 pixels wide for digital applications and 1 inch wide for print applications.

CLEAR SPACE

$x = x\text{-height}$

MINIMUM SIZE

72px wide for digital
1 inch wide for print

3.5

Horizontal Wordmark Logo

The ACS horizontal wordmark logo is used in cases where space limitations, reproduction quality, or other restricting factors affect the ability of the master ACS logo to be reproduced with fidelity and clarity.

It should not be used in any case where the master ACS logo could reasonably be applied.

The minimum clear space around all sides of the ACS horizontal wordmark logo should be equal to "x," with "x" being the x-height of the American Cancer Society wordmark.

Logo size is essential to legibility. The minimum size of the ACS horizontal wordmark logo is 180 pixels wide for digital applications and 2.25 inches wide for print applications.

LIMITED USE – ACS HORIZONTAL WORDMARK LOGO

American Cancer Society®

CLEAR SPACE

1x

1x

1x

American Cancer Society®

x = x-height

1x

MINIMUM SIZE

180px wide for digital
2.25 inch wide for print

American Cancer Society®

3.6

Logo Color Variants

The full-color logo should be the primary logo used in brand level communications whenever possible. It is to be used on white or light color backgrounds.

The white logo should be used on dark backgrounds when more contrast is required and in special production cases, such as one-color applications.

The black logo should be used when full-color reproduction is not available. This logo should only be used when absolutely necessary, e.g., fax sheets.
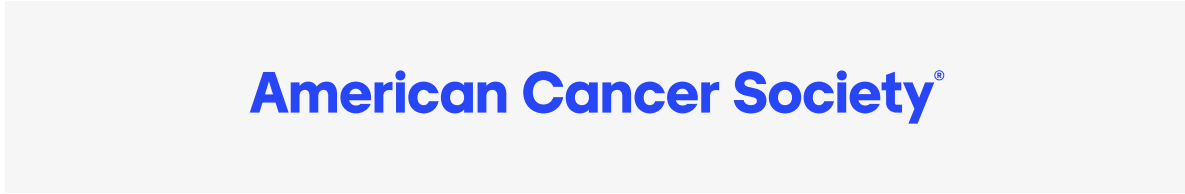
FULL-COLOR LOGO

WHITE LOGO

BLACK LOGO

3.7

Application of Logo Over Image

The logo color variant used must correspond with the color of the image behind the logo to ensure legibility.

Displaying our logo against an image is prohibited when it undermines the visibility and legibility of the logo. The background must not in any way hinder legibility or brand recognition and must provide sufficient contrast so every part of the logo registers clearly.

FULL-COLOR LOGO

On light color photographic backgrounds.

WHITE LOGO

On mid-tone color photographic backgrounds.

WHITE LOGO

On dark color photographic backgrounds.

3.8

Do's and Don'ts of Logo Over Image

The logo should not be placed over areas of an image that are busy, show action, or contain contrasting colors. The following are examples of do's and don'ts of logo placements over images.

White logo is placed on a busy background that undermines visibility and legibility.

Logo should be placed over a clear area in the image and the correct logo color variant should be used.

In certain cases, the image may need to be retouched to achieve clear space in the background for the logo.

When it is impossible to maintain legibility and visibility of the logo, design elements should be used to create a clear area.
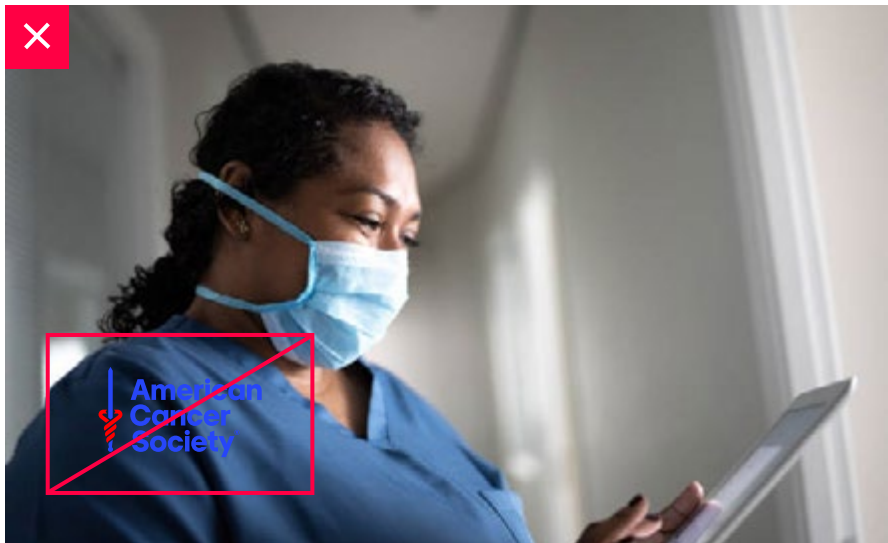
Full-color logo is placed on a dark color background that undermines visibility and legibility.
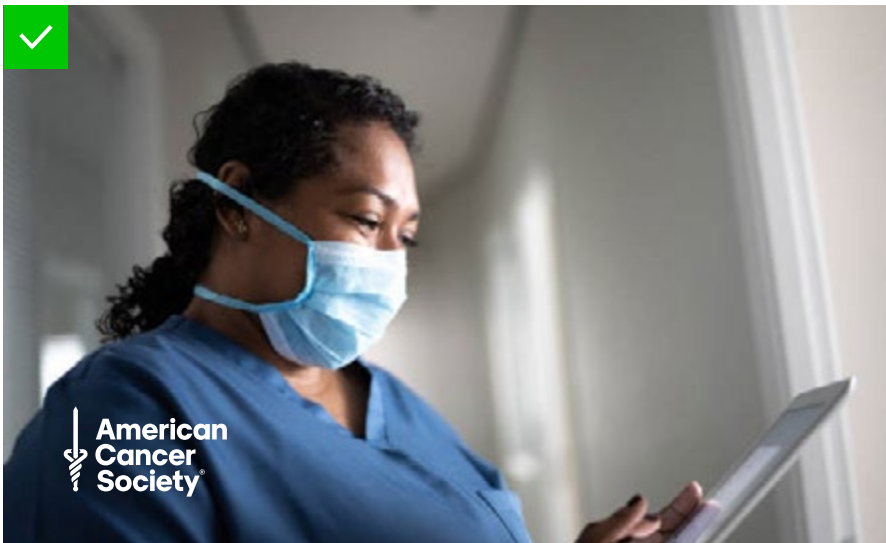
The correct logo color variant should be used.
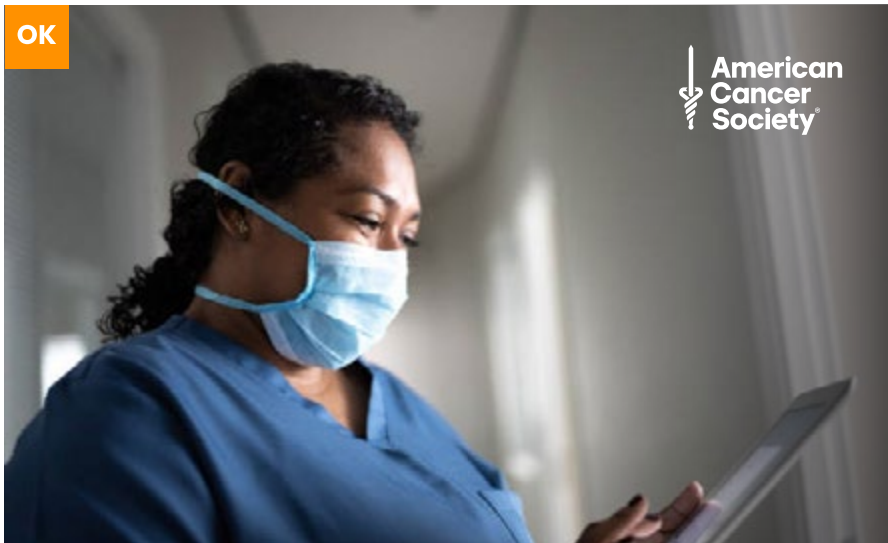
In certain cases, the image may need to be retouched to achieve enough contrast for the logo to be visible.

When it is impossible to maintain legibility and visibility of the logo, design elements should be used to create a clear area.

3.9

Incorrect Usage of Logo

1. Do not change the color of the logo elements.

2. Do not change the color of the logo to be all ACS Blue or all ACS Red.

3. Do not use add color to any of the logo elements in the white logo variant.

4. Do not place the logo within a holding shape.

5. Do not place the logo on a background that reduces its legibility.

6. Do not rearrange elements in the logo.

7. Do not isolate the wordmark in the master logo on its own without the Sword of Hope symbol.

8. Do not redraw any elements or try to recreate the wordmark by typing it with a font.

9. Do not change the proportions of logo elements.

3.9
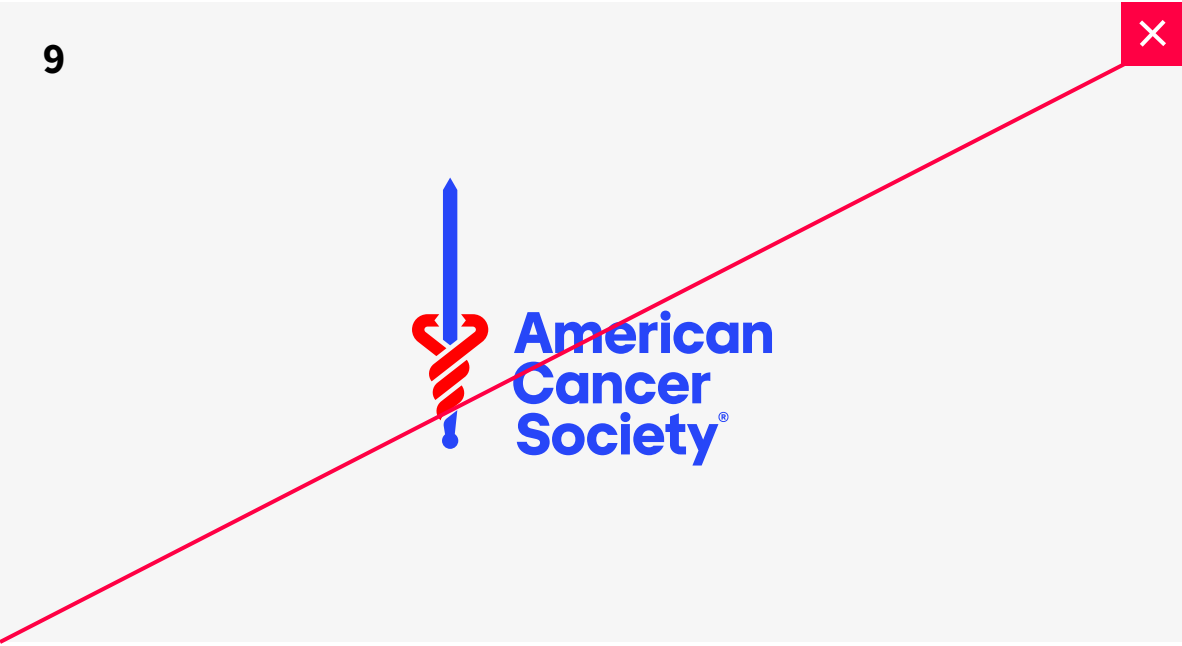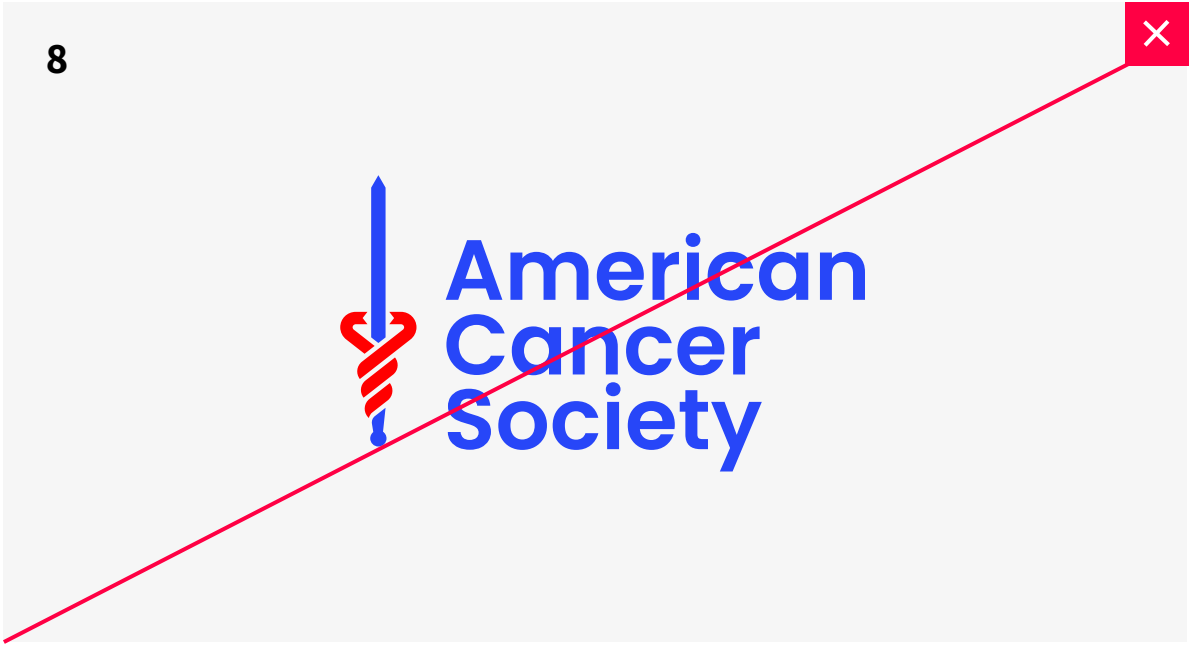
Incorrect Usage of Logo

10. Do not apply effects or drop shadow to the logo.

11. Do not crop, distort, skew, or stretch the logo.

12. Do not add an outline to the logo.

13. Do not use place imagery or add texture to the logo.

14. Do not change use transparency with the logo.

15. Do not obstruct or add elements to the logo by invading the clear space.

16. Do not rotate the logo.

17. Do not use the black logo color variant when working with color reproduction. It is only intended to be used where the process is black and white, e.g., newspaper or fax sheets.

18. Do not add a Sword of Hope symbol to the horizontal wordmark logo.
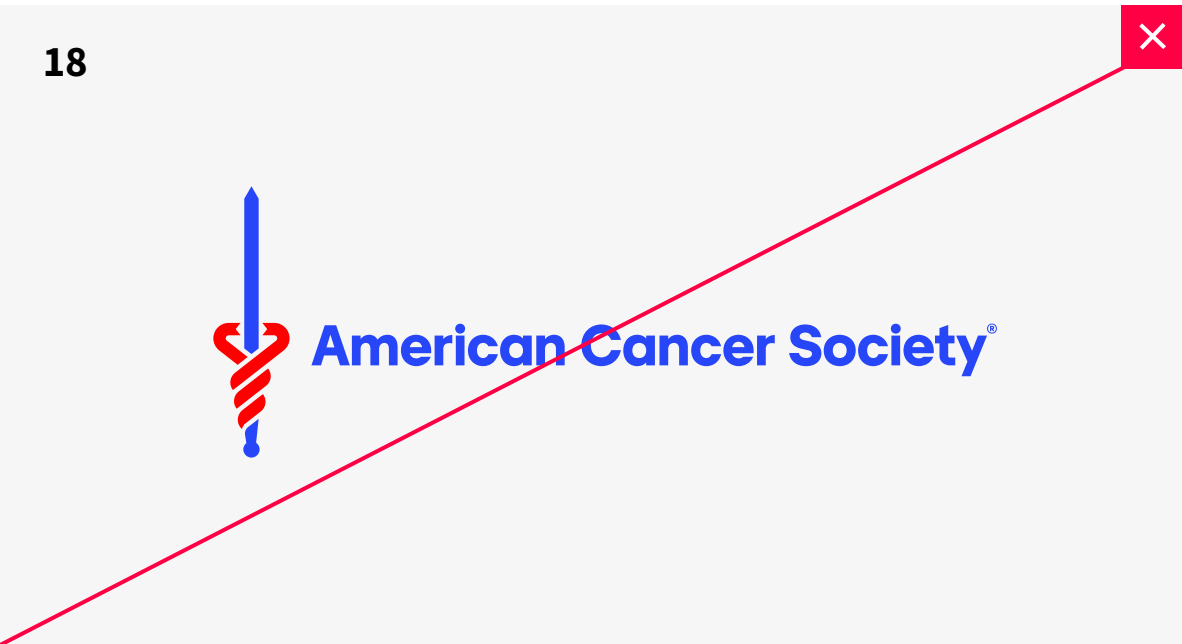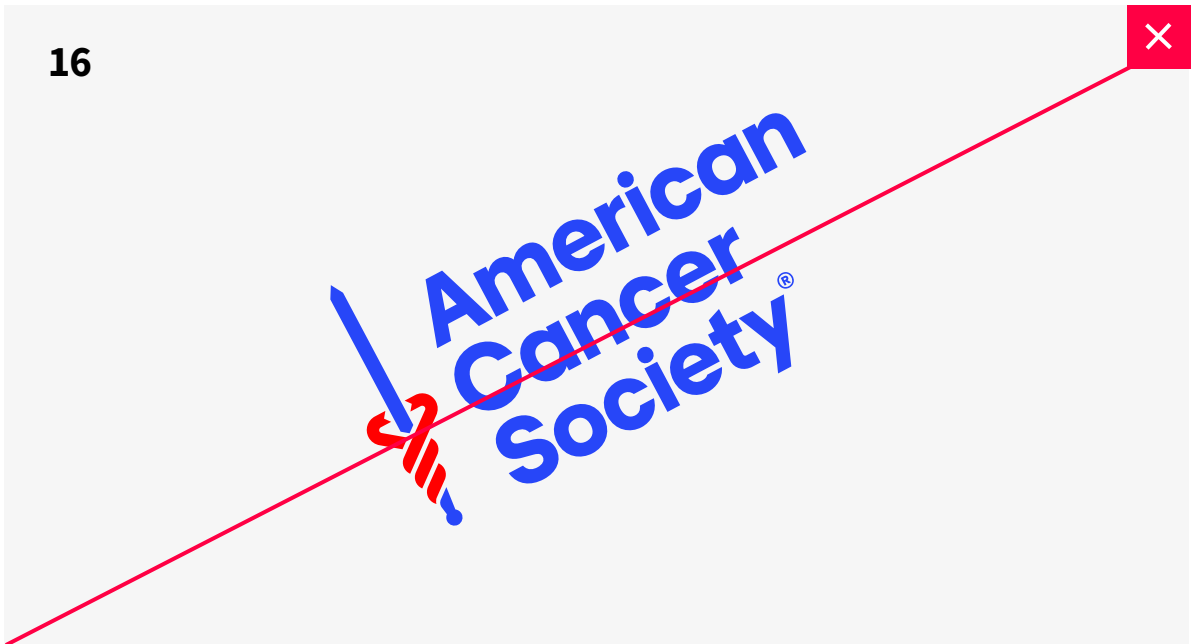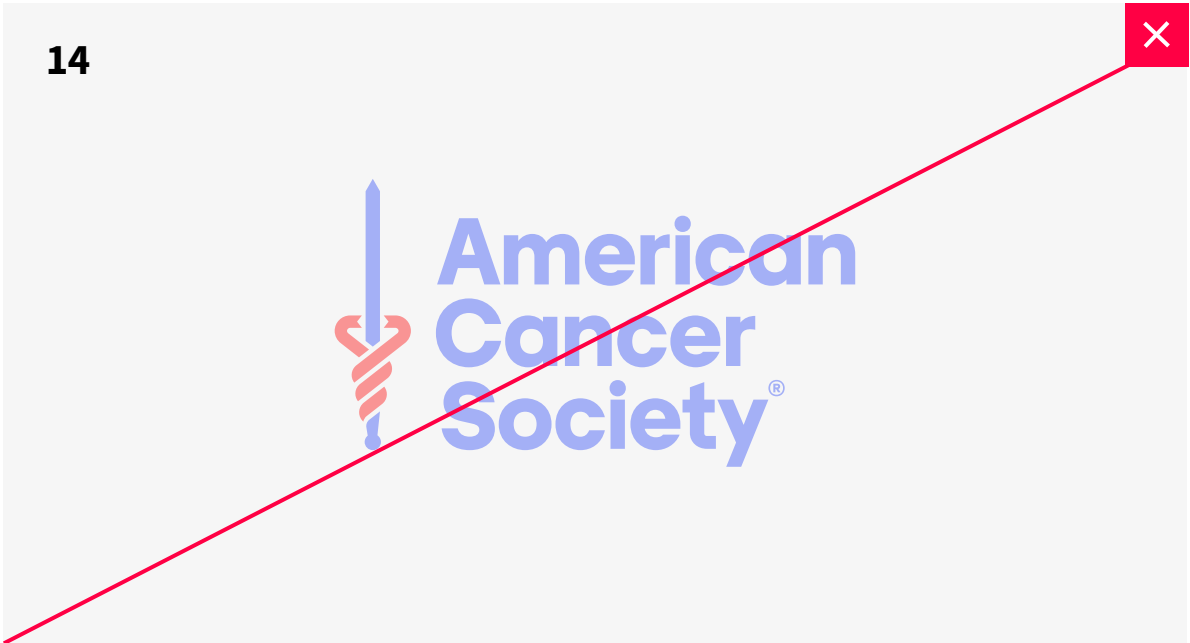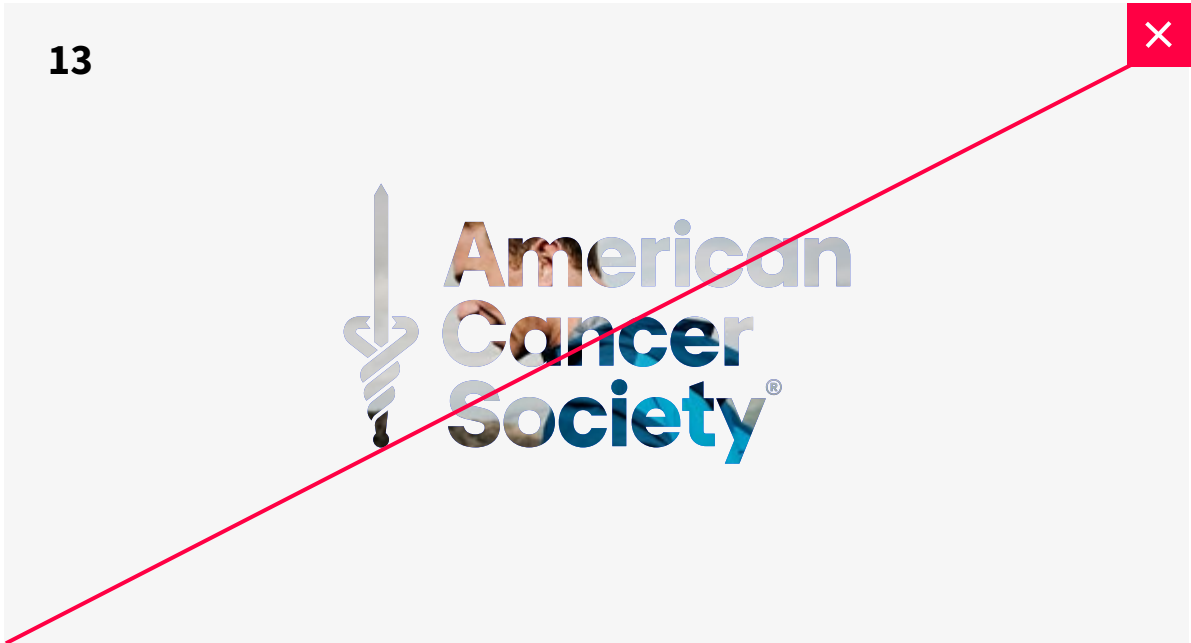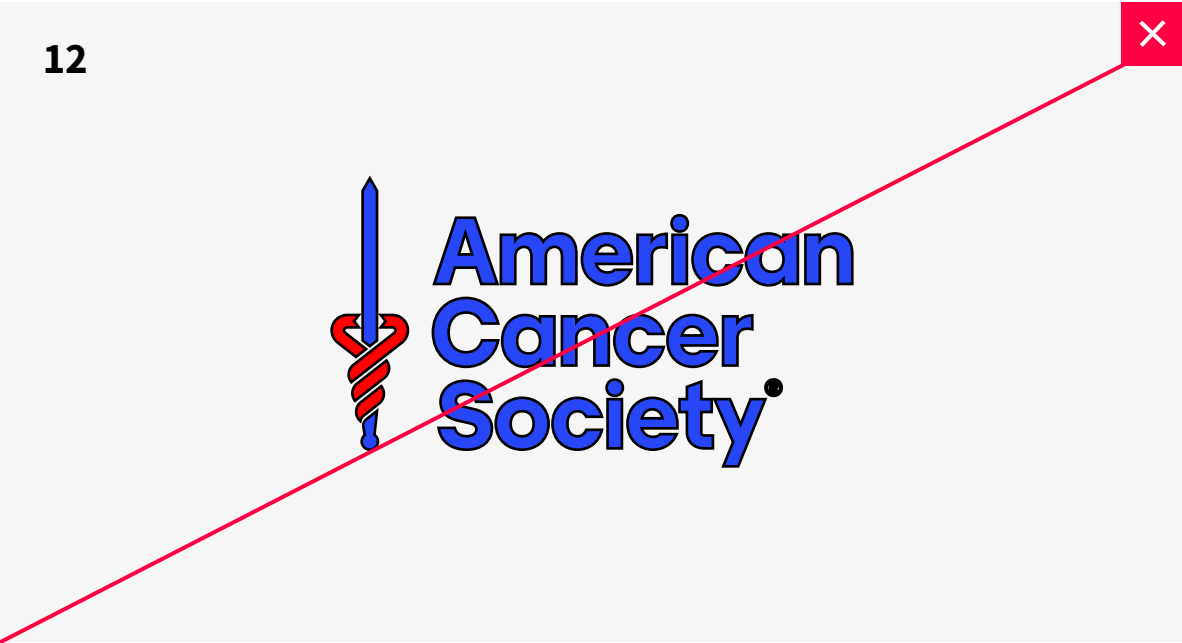
4

Colors

4.1

Primary Core Color Palette

Our color palette is an integral expression of our visual identity and has been chosen to reinforce optimism with bold, vibrant colors. When used consistently across all touchpoints, it creates brand relevance, differentiation, and awareness.

The primary core color palette should be the predominant colors used in masterbrand design applications, in addition to white and black.

All body copy is set in 90% K (Black).

Certain colors should be used only sparingly to emphasize a phrase, visual, or call to action, e.g., ACS Core Red should be used sparingly for visual impact.

Only use the colors at 100% opacity from the palette; do not use tints of these colors.

When designing for print, use PMS/CMYK colors.
When designing for digital, use RGB/HEX colors.

Note: For certain colors, we have set specific RGB/HEX breakdowns that are not a direct conversion from Pantone. View this document on screen for intended digital representation of color.

ACS CORE BLUE

PMS	TBD
CMYK	TBD
RGB	39 / 70 / 248
HEX	#2746F8

ACS CORE RED

PMS	TBD
CMYK	TBD
RGB	255 / 0 / 0
HEX	#FF0000

PMS	280 C
CMYK	100 / 85 / 0 / 39
RGB	1 / 33 / 105
HEX	#012169

PMS	635 C
CMYK	32 / 0 / 1 / 0
RGB	178 / 242 / 255
HEX	#B2F2FF

PMS	Cool Gray 6 C
CMYK	33 / 24 / 20 / 2
RGB	167 / 168 / 169
HEX	#A7A8A9

PMS	Cool Gray 6 C (10%)
CMYK	3 / 2 / 2 / 0
RGB	246 / 246 / 246
HEX	#F6F6F6

4.2

Secondary Accent Color Palette

When more than the colors in the primary core color palette are required to communicate a message effectively (e.g., callouts, charts, and graphs), colors from the secondary accent color palette may be used.

They should be used sparingly as accents colors to not detract from the primary core color palette.

Do not use the colors in the secondary accent color palette for type such as major headlines/subheads or as the main background color (backgrounds should be predominantly white, blue, or light gray for masterbrand communications).

When designing for print, use PMS/CMYK colors. When designing for digital, use RGB/HEX colors.

Note: For certain colors, we have set specific RGB/HEX breakdowns that are not a direct conversion from Pantone. View this document on screen for intended digital representation of color.

	PMS	CMYK	RGB	HEX
	267 C	81 / 99 / 0 / 0	95 / 36 / 159	#5F249F
	2039 C	0 / 83 / 3 / 0	255 / 60 / 150	#FF3C96
	2018 C	0 / 58 / 100 / 0	255 / 117 / 0	#FF7500
	7548 C	0 / 11 / 100 / 0	255 / 198 / 0	#FFC600
	3255 C	58 / 0 / 30 / 0	44 / 213 / 196	#2CD5C4

80%

60%

40%

20%
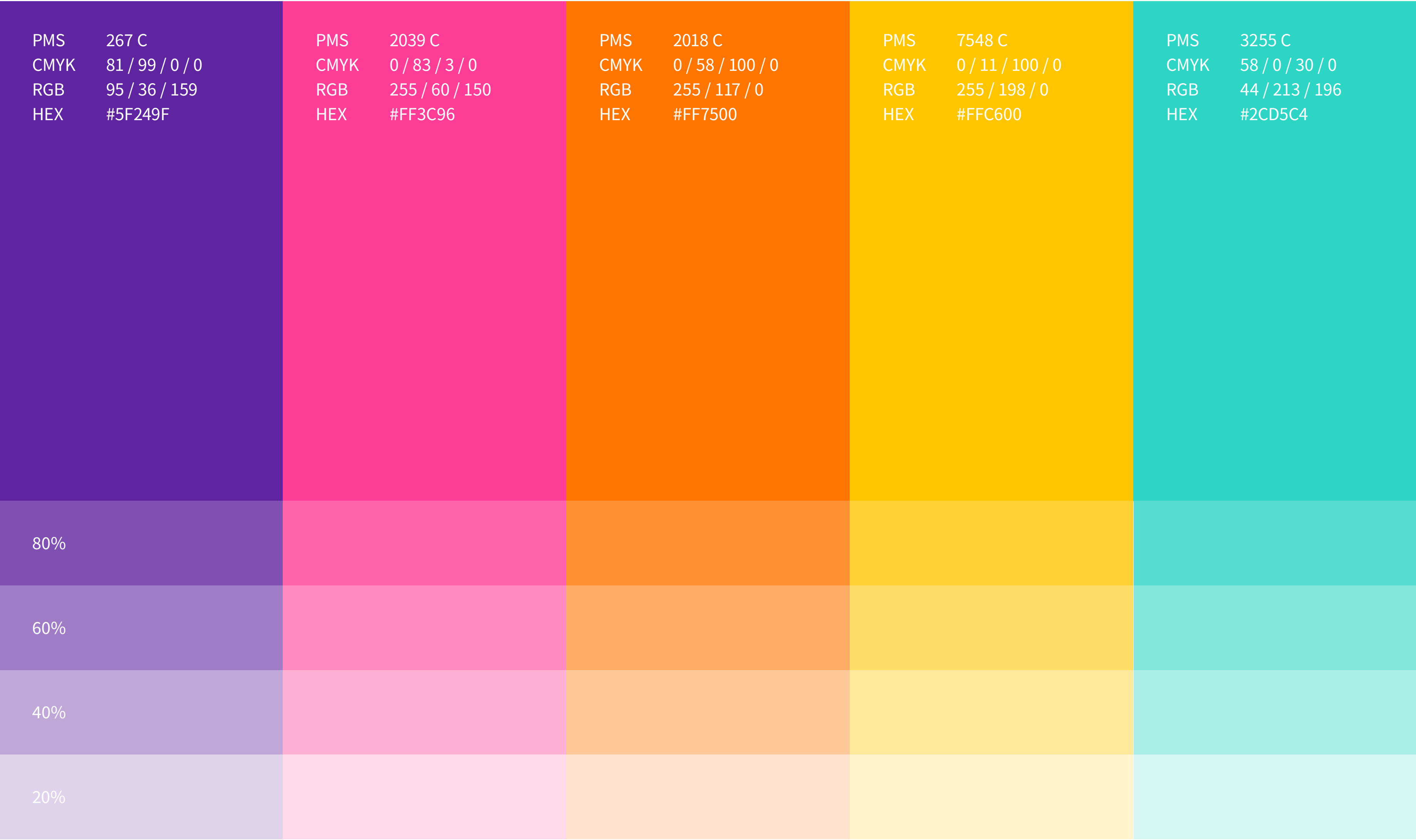
4.3

Platform-specific Colors

The platform-specific colors identified here are the main colors used for the following platforms.

There may be supplementary colors for each platform in addition to these main colors. New platform colors may be added on a case-by-case basis with approval.

When designing for print, use PMS/CMYK colors.
When designing for digital, use RGB/HEX colors.

Note: For certain colors, we have set specific RGB/HEX breakdowns that are not a direct conversion from Pantone. View this document on screen for intended digital representation of color.

PMS 267 C	PMS 2039 C	PMS 2018 C	PMS 7548 C	PMS 3255 C
CMYK 81 / 99 / 0 / 0	CMYK 0 / 87 / 3 / 0	CMYK 0 / 58 / 100 / 0	CMYK 0 / 11 / 100 / 0	CMYK 58 / 0 / 30 / 0
RGB 95 / 36 / 159	RGB 255 / 60 / 150	RGB 255 / 117 / 0	RGB 255 / 198 / 0	RGB 44 / 213 / 196
HEX #5F249F	HEX #FF3C96	HEX #FF7500	HEX #FFC600	HEX #2CD5C4
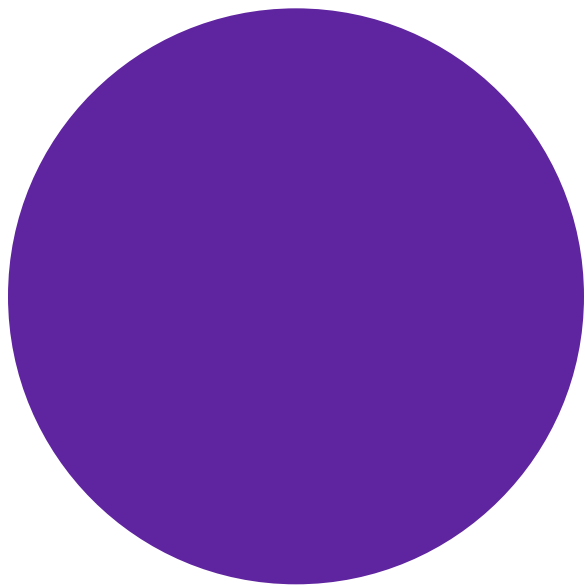
Relay For Life
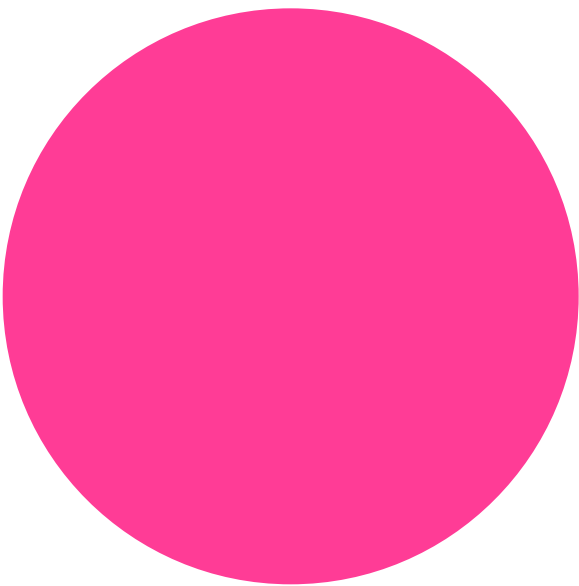
Making Strides Against Breast Cancer

Real Men Wear Pink
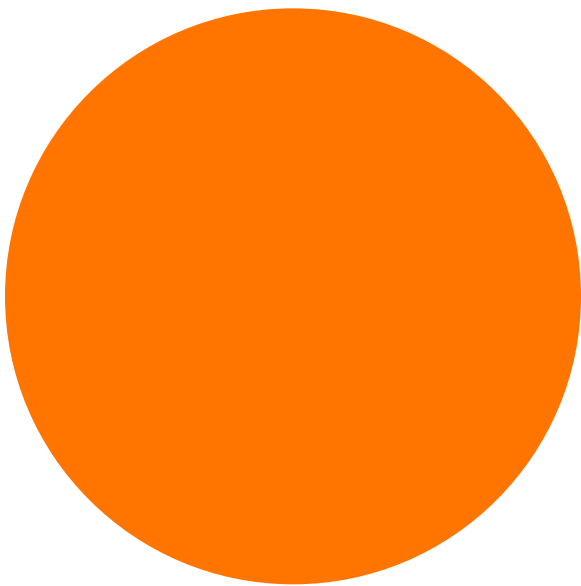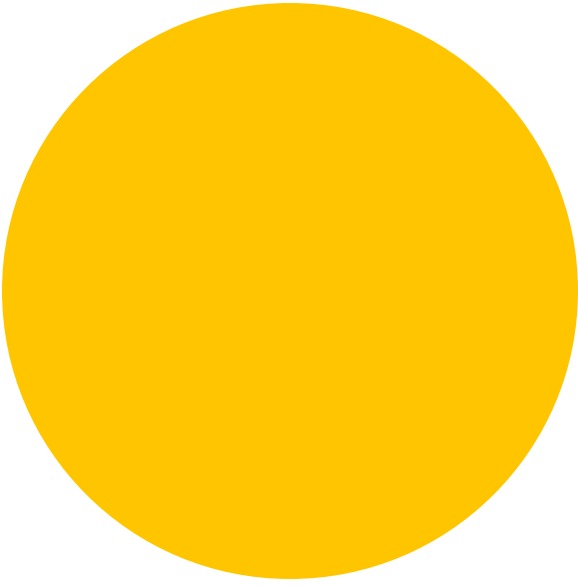
Coaches vs Cancer

Gold Together
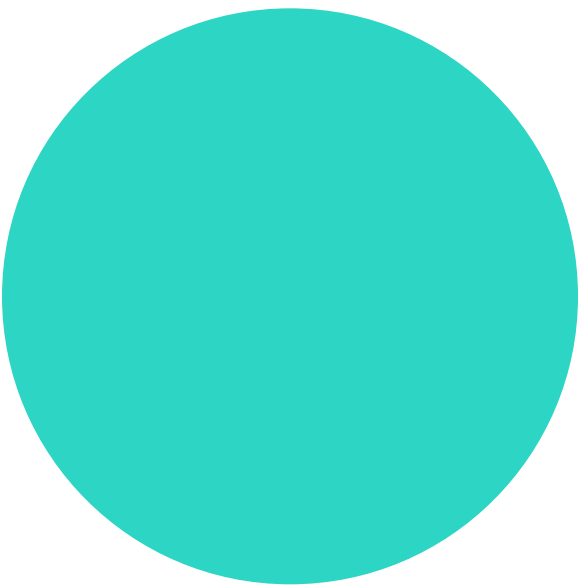
ResearcHERS

Discovery Shop

4.4

Color Balance

These color balance charts illustrate the color proportions that can be utilized.

Design for masterbrand assets should lead with the primary color palette.

Design for platform-specific assets should lead with the main color for that particular platform.

Accent colors should be used minimally and purposefully to provide emphasis.

Remember to use white and empty spaces to elevate the focus on intended areas.

MASTERBRAND COLOR BALANCE EXAMPLES
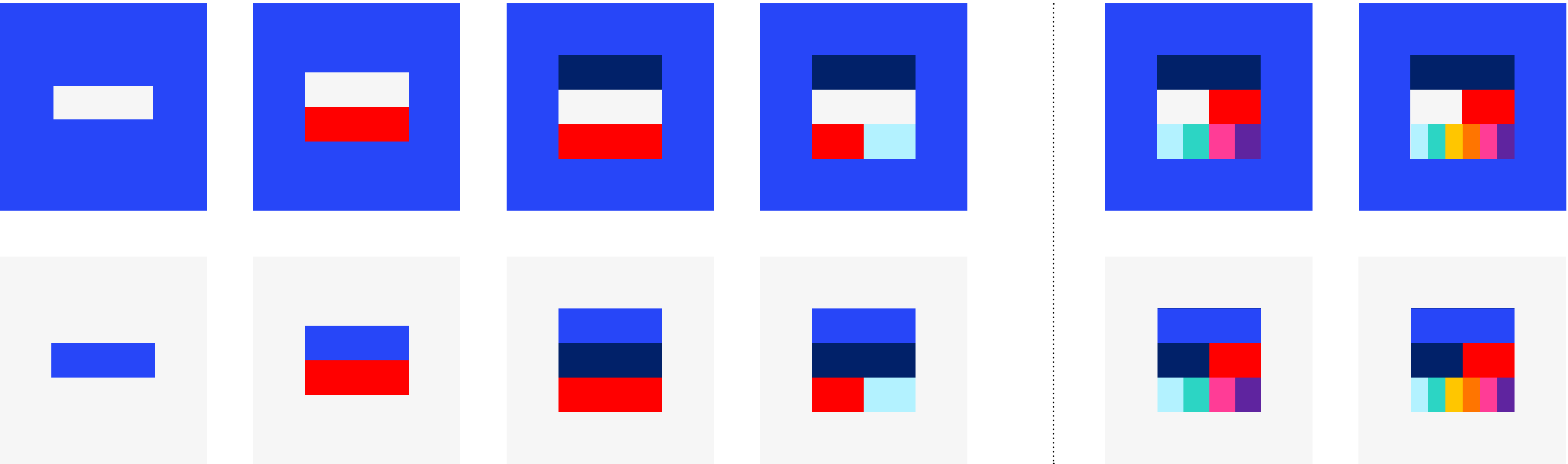
ROLE OF SECONDARY ACCENT COLORS

Use the colors in the secondary accent color palette in graphs, tables, and infographics after colors in the primary core color palette have been used.

PLATFORM COLOR BALANCE EXAMPLES
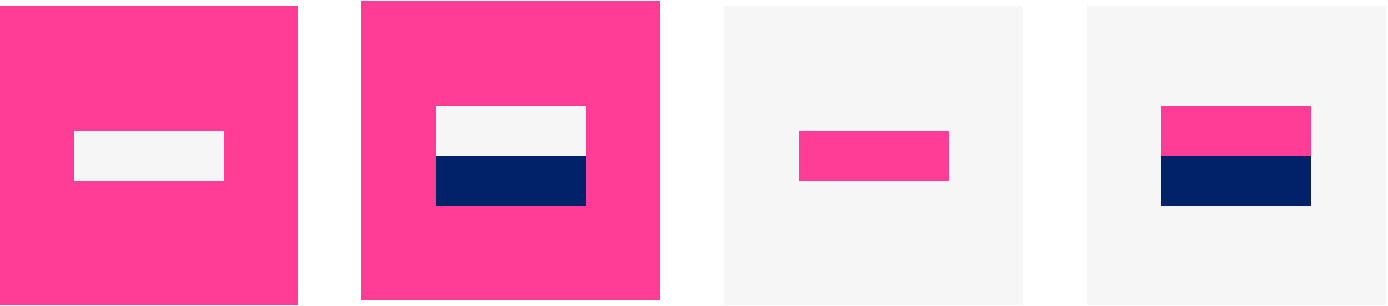
Making Strides Against Breast Cancer
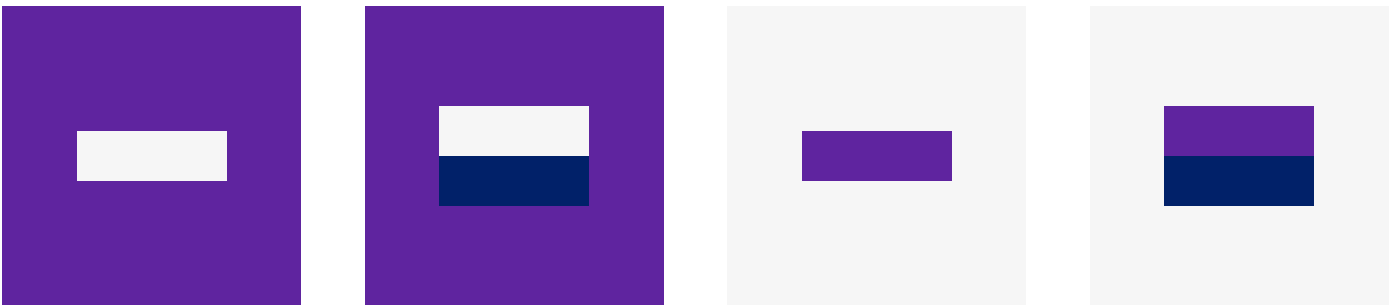
Relay For Life

4.5

Web Accessibility and Limited Use Colors

The American Cancer Society is an inclusive organization that prioritizes accessibility. Colors must be accessible and ADA compliant.

Please be mindful of contrast by pairing dark elements with light backgrounds, and vice versa, to ensure distinction and legibility.

ACS WEB RED

RGB   238 / 0 / 0
HEX   #EE0000

PMS   7548 C
CMYK   0 / 12 / 98 / 0
RGB   255 / 198 / 0
HEX   #FFC600

**ACS WEB RED
(ALTERNATE FOR WEB USE ONLY)**

This ACS Web Red was specifically created to be ADA compliant for use on the web for instances of:

- **Red type on white background**
- **Red background for white type**

Note: This color is only for red type and red backgrounds with white type on web applications, and should NOT replace the ACS Red in our logo.

LIMITED USE – YELLOW

This color is not compliant for type usage for digital or print applications. It should not be used for type such as headlines, subheads, and body copy.

It may be used as a flat color accent or background only, e.g., in charts and graphs.

Lorem ipsum dolor

Button

ACS WEB RED

Lorem ipsum dolor

Button

ACS CORE RED

Um res ipsam dolupid ut ditis ra sunditi bea simagnatur.

4.6

Incorrect Usage of Colors

1. Do not use unapproved colors.

2. Do not overuse the colors in the secondary accent color or use them as the predominant color.

3. Do not overuse the color red or use it as as a main background color.

4. Do not overuse tints if solid colors can be used.

5. Do not use tints of colors in the primary core color palette.

6. Do not use the Making Strides platform-specific pink in masterbrand communications.

7. Do not use black as background or flood of color.

8. Do not use certain combinations of colors that are too similar and don't provide enough contrast.

9. Do not overuse transparency or effects.
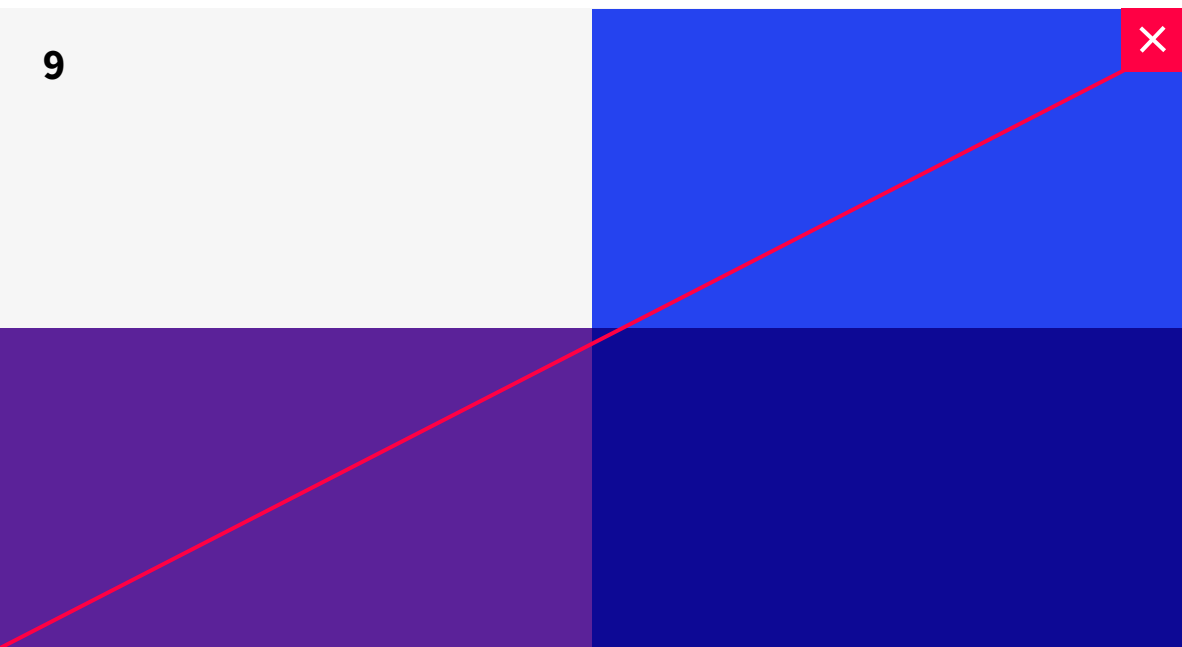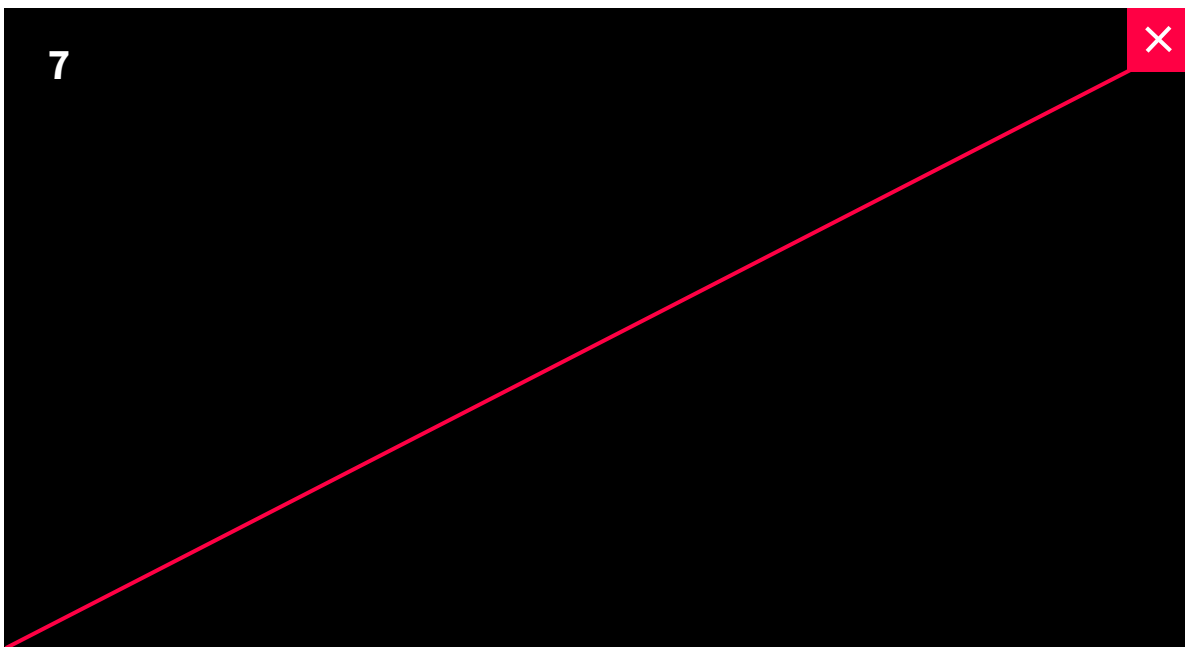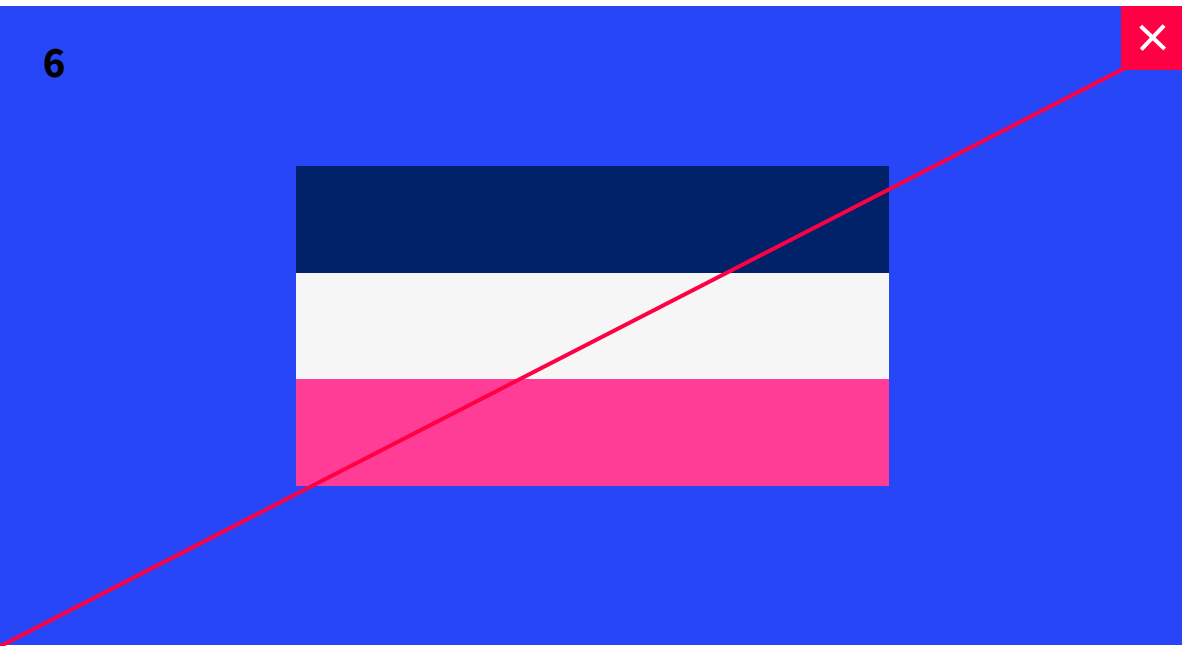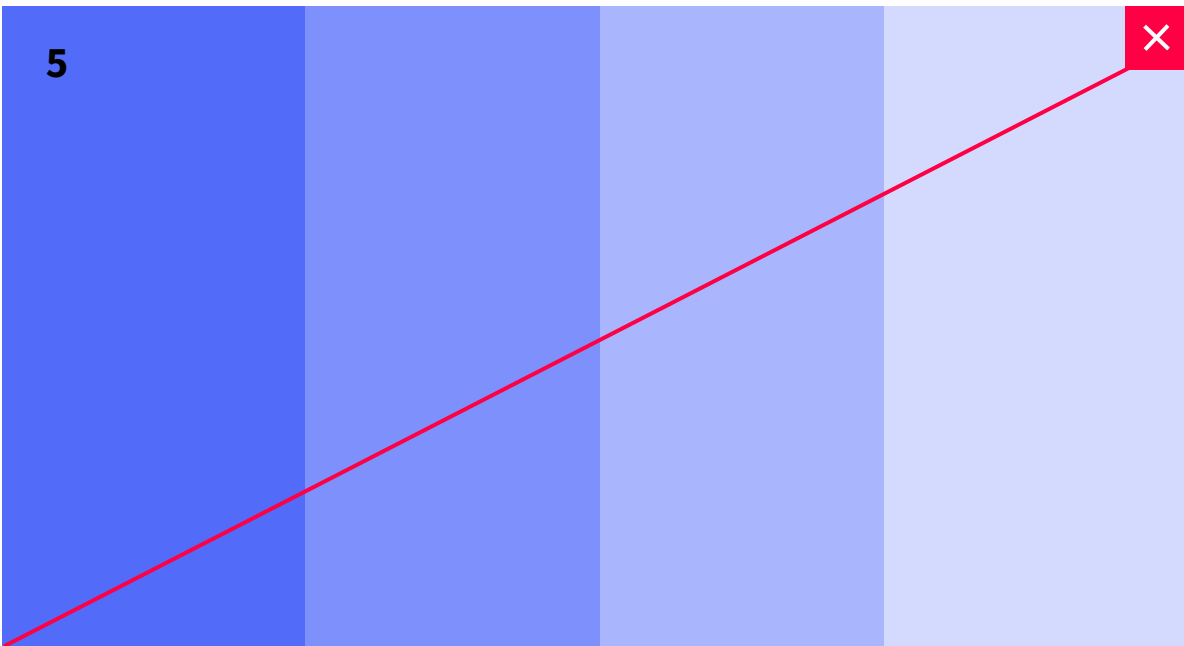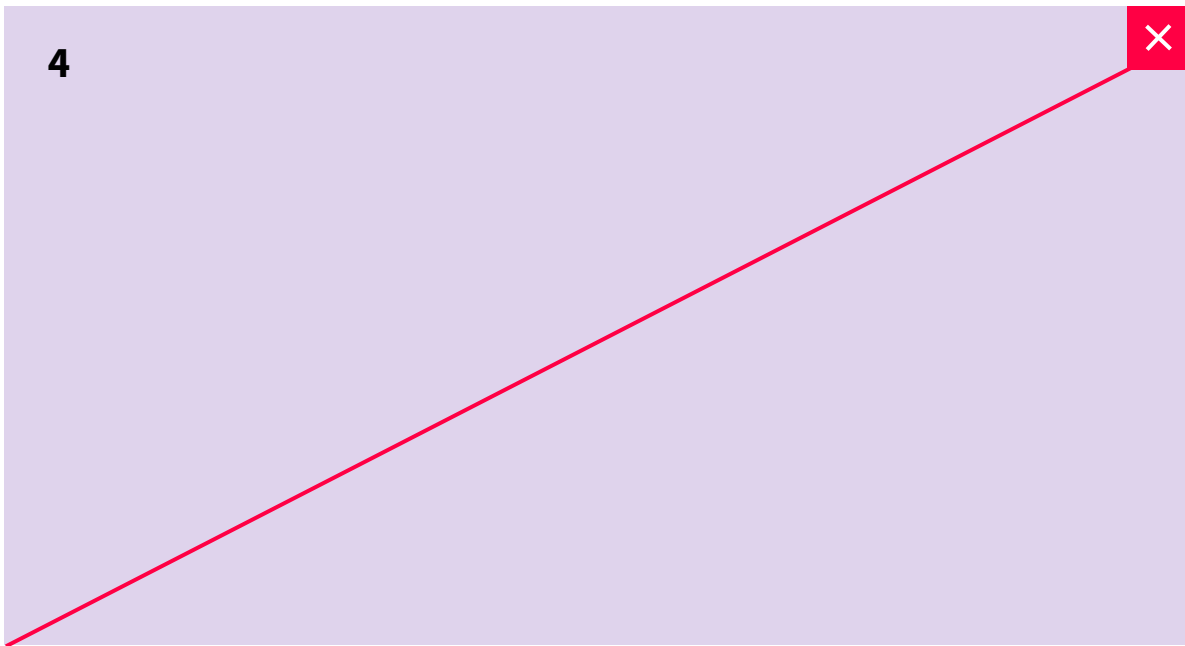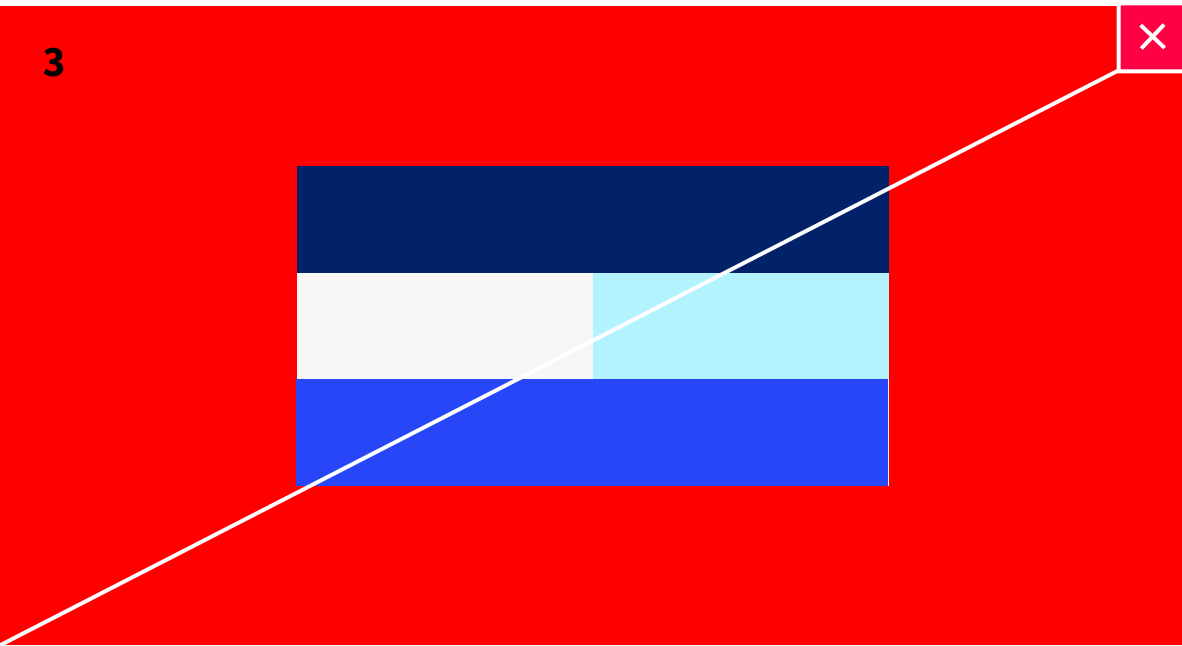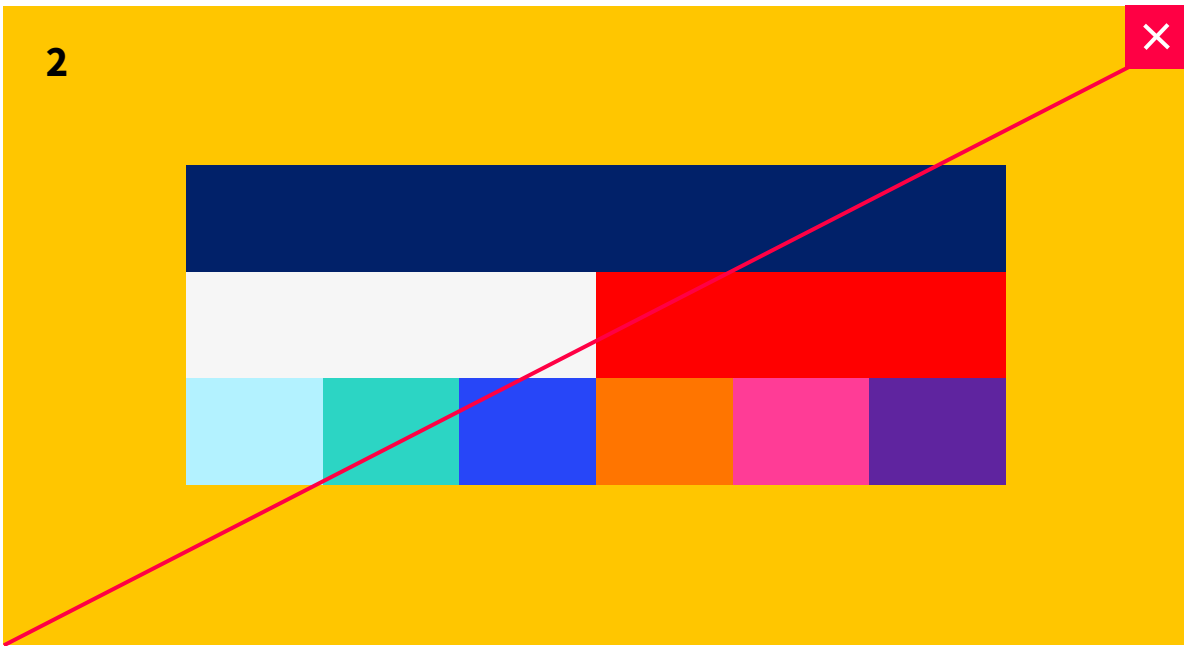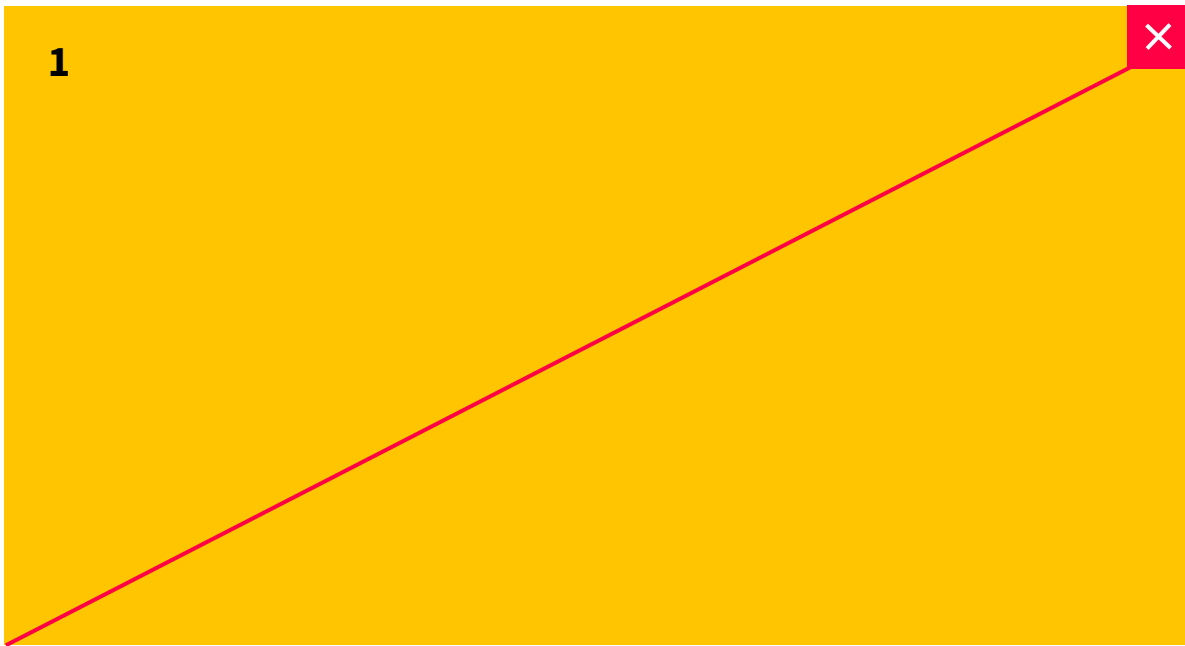
5

Brand Architecture

5.1

Overview

There are six key categories in the overall brand architecture of the American Cancer Society with distinct purposes.

NONPROFIT AFFILIATE

Affiliated companies or subsidiaries

PLATFORMS

Fundraise and Advocate

CORE

Mission programs

PARTNERSHIPS

Supportive partner connections

SPECIAL EVENTS   Local high-end fundraising

INITIATIVES   Time-bound mission or organizational priority

5.2

Nonprofit Affiliate Logo

These are affiliated companies or subsidiaries of the American Cancer Society that operate as a separate company from our organization.

Criteria
• Separate LLC

AMERICAN CANCER SOCIETY CANCER ACTION NETWORK LOGO

The ACS CAN logo consisting of the Capitol building symbol and wordmark is custom designed with a precise balance between the elements. Logo elements may not be altered or edited in any way.

ACS CORE BLUE

PMS   TBD
CMYK TBD
RGB   39 / 70 / 248
HEX   #2746F8

ACS CORE RED

PMS   TBD
CMYK TBD
RGB   255 / 0 / 0
HEX   #FF0000

CLEAR SPACE

x = x-height
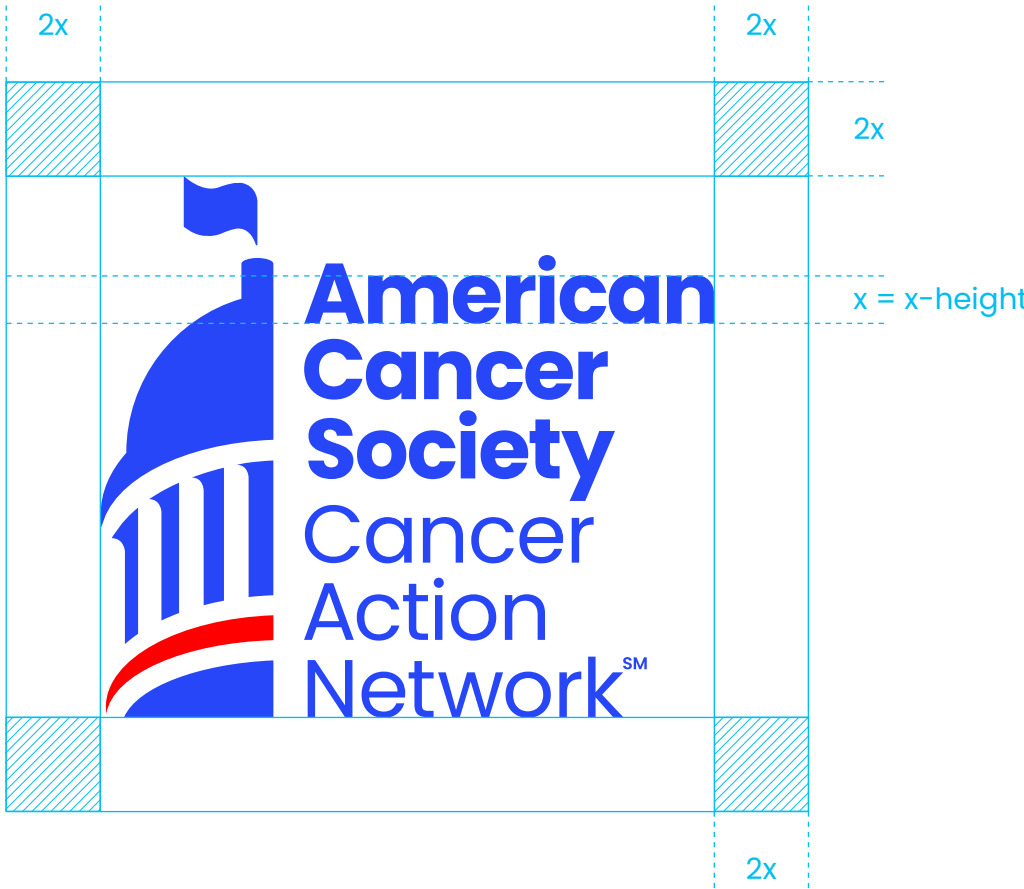
MINIMUM SIZE

90px wide for digital
1.25 inch wide for print

5.2

Nonprofit Affiliate Logos

These are affiliated companies or subsidiaries of the American Cancer Society that operate as a separate company from our organization.

Criteria
• Separate LLC

AMERICAN CANCER SOCIETY CANCER ACTION NETWORK LOGO

FULL COLOR LOGO

The preferred logo to be used on light colored background.

WHITE LOGO

Should be used on mid to dark colored background. Legibility of the entire mark must be retained when using over imagery.

BLACK LOGO

Should be used only when full color reproduction is not available.

5.3

Platform Lockups

Our platforms unite consumers around their passion in the cancer fight — whether that's breast cancer (MSABC), fighting alongside other young professionals (Gen2End), or raising money for men's cancer in November (Grow Nation). We provide these platforms to people who fundraise and advocate on our behalf. They offer a mark around which the followers can rally. It's a badge people can wear to identify their tribe.

Criteria

• Unites consumers around their passion in the cancer movement
• Facilitates fundraising or advocacy (or both) on our behalf
• Has its own target audiences
• Has its own strategy and marketing campaigns
• Is "always on" — year-round activity

The primary horizontal lockup is the preferred version and should be used whenever possible.

PRIMARY HORIZONTAL PLATFORM LOCKUP
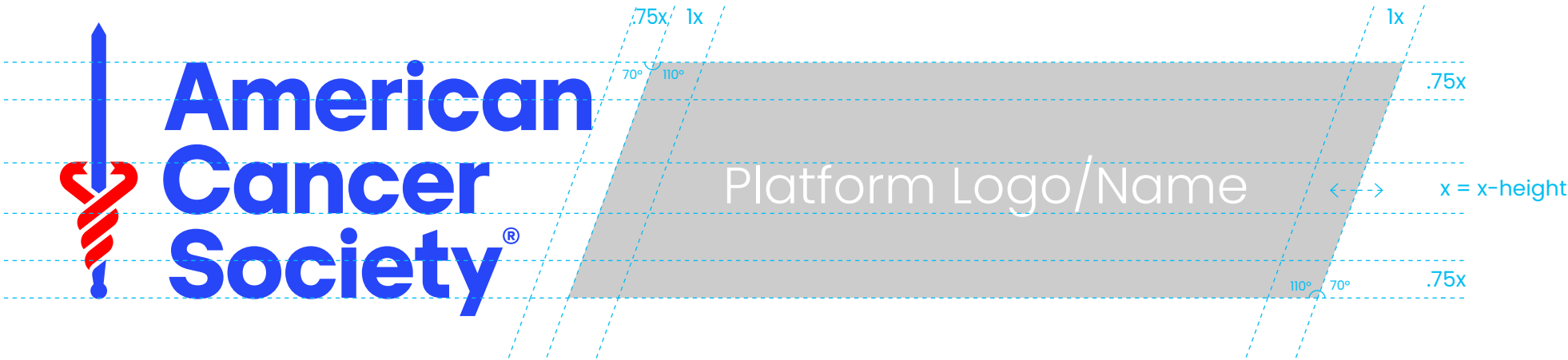
EXAMPLES

5.3

Platform Lockups

SECONDARY VERTICAL PLATFORM LOCKUP

EXAMPLES

The secondary vertical lockup should only be used when the preferred primary horizontal lockup cannot be reasonably applied due to space limitations, reproduction quality, or other restricting factors.

centered

American Cancer Society®

x = x-height

1x

Platform Logo/Name

5.3

Platform Lockups

Variants of the single-color platform lockup may be used in special cases to retain legibility of the entire lockup or for one-color applications for merchandise.

EXAMPLES

PRIMARY AND SECONDARY ONE-COLOR PLATFORM LOCKUP

Should be used for one color applications.

(This color variant where the ACS logo changes color to match the primary platform color only applies to select approved platforms).

PRIMARY AND SECONDARY WHITE PLATFORM LOCKUP

Should be used on mid- to dark-color background. Legibility of the entire mark must be retained when using over imagery.

PRIMARY AND SECONDARY BLACK PLATFORM LOCKUP

Should be used only when full-color reproduction is not available.

5.4

Core Lockups

Our programs are at the core of the American Cancer Society and what we do. They directly help cancer patients and their families, including research, information, lodging services, transportation services, free cancer screenings, etc. These programs embody the mission of the American Cancer Society.

Criteria
- Directly impacts patients/caregivers
- A service we provide or research we do
- Funded by donations but is not a fundraising platform
- Always on — no expectation of an end-date

Core program logos should be used only on program-specific materials, such as patient education materials, brochures, and pamphlets.

The primary vertical lockup is the preferred version and should be used whenever possible.

PRIMARY VERTICAL CORE LOCKUP

x = x–height

.75x

.75x

.5x

.125x

		Poppins Regular
PMS	280 C	Left Aligned
CMYK	100 / 85 / 0 / 39	0 Tracking, Optical Kerning
RGB	1 / 33 / 105	Auto Leading (1.2x type pt size)
HEX	#012169	

EXAMPLES

5.4

Core Lockups

The secondary horizontal lockup should only be used when the preferred primary vertical lockup cannot be reasonably applied due to extreme vertical space limitations or other restricting factors.

LIMITED USE – SECONDARY HORIZONTAL CORE LOCKUP

American Cancer Society®   Core Name

1x

1.5x

PMS   280 C   Poppins Regular
CMYK 100 / 85 / 0 / 39   Left Aligned
RGB   1 / 33 / 105   0 Tracking, Optical Kerning
HEX   #012169   Auto Leading (1.2x type pt size)

EXAMPLES

American Cancer Society®   Cancer Survivors Network®

American Cancer Society®   Hope Lodge®

EXAMPLE IN APPLICATION

5.5
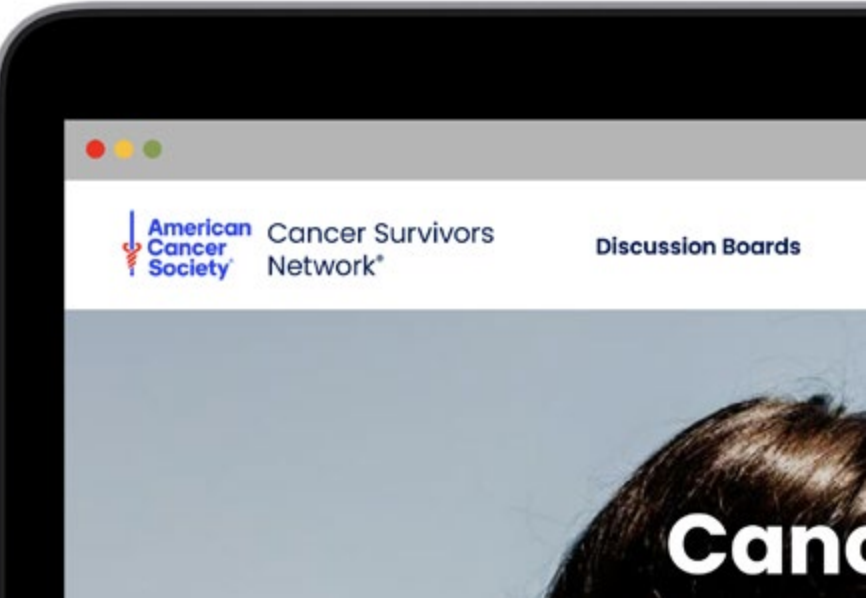
Partnership Lockups

When corporations, organizations, and other entities sign on to support our mission — through a financial commitment, product endorsement, etc., we consider them a partner.

When pairing the American Cancer Society logo with partner logos, follow these lockup guidelines.

The size of the partner logo should be balanced and centered vertically with the ACS logo.

The dividing line the same height as the logo, the stroke width is .75pt and should always be white or 90% K (Black). The spacing between the logos on either side of the dividing line should be 2x the x-height of the wordmark in the ACS logo.

The primary horizontal lockup is the preferred version and should be used whenever possible.

Use of a one-color partnership lockup is allowed when use of full-color is not possible.

PRIMARY HORIZONTAL PARTNERSHIP LOCKUP
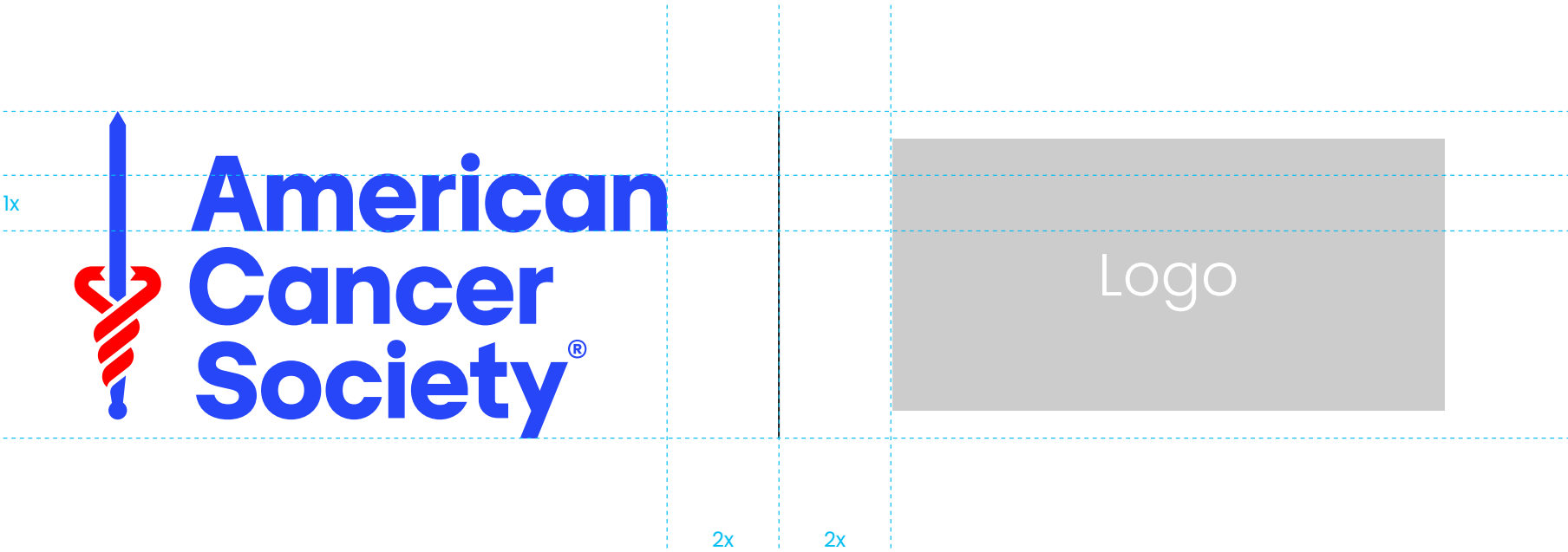
EXAMPLES

5.5

Partnership Lockups
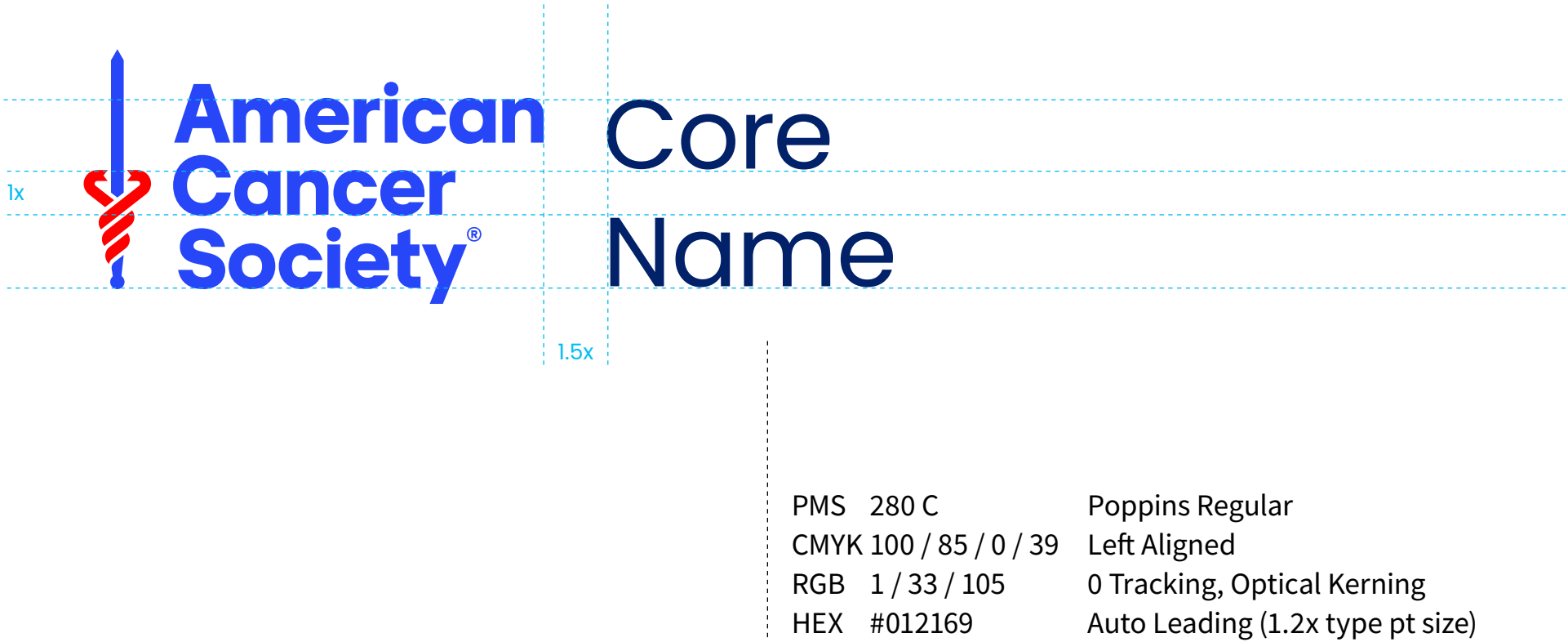
The secondary vertical lockup should only be used when the preferred primary horizontal lockup cannot be reasonably applied due to space limitations, reproduction quality, or other restricting factors.

The size of the partner logo should be balanced and centered horizontally with the ACS logo.

The dividing line the same width as the logo, the stroke width is .75pt and should always be white or 90% K (Black). The spacing between the logos on either side of the dividing line should be 2x the x-height of the wordmark in the ACS logo.

Use of a one-color partnership lockup is allowed when use of full-color is not possible.

SECONDARY VERTICAL PARTNERSHIP LOCKUP

EXAMPLES

5.6

Incorrect Usage of Lockups

1. Do not use elements in the logo lockups without being locked up with the masterbrand logo.

2. Do not create lockups with the ACS horizontal wordmark logo.

3. Do not rearrange any of the elements in the lockup that is outside the specified lockup construction.

4. Do not try to set type in another font in the lockup.

5. Do not change or add unapproved colors in the lockup system.

6. Do not mix lockup systems, use the appropriate system according to the brand architecture.

7. Do not add unapproved elements to the lockups.

8. Do not redraw or alter the established lockups.

9. Do not change the proportions of lockup elements.
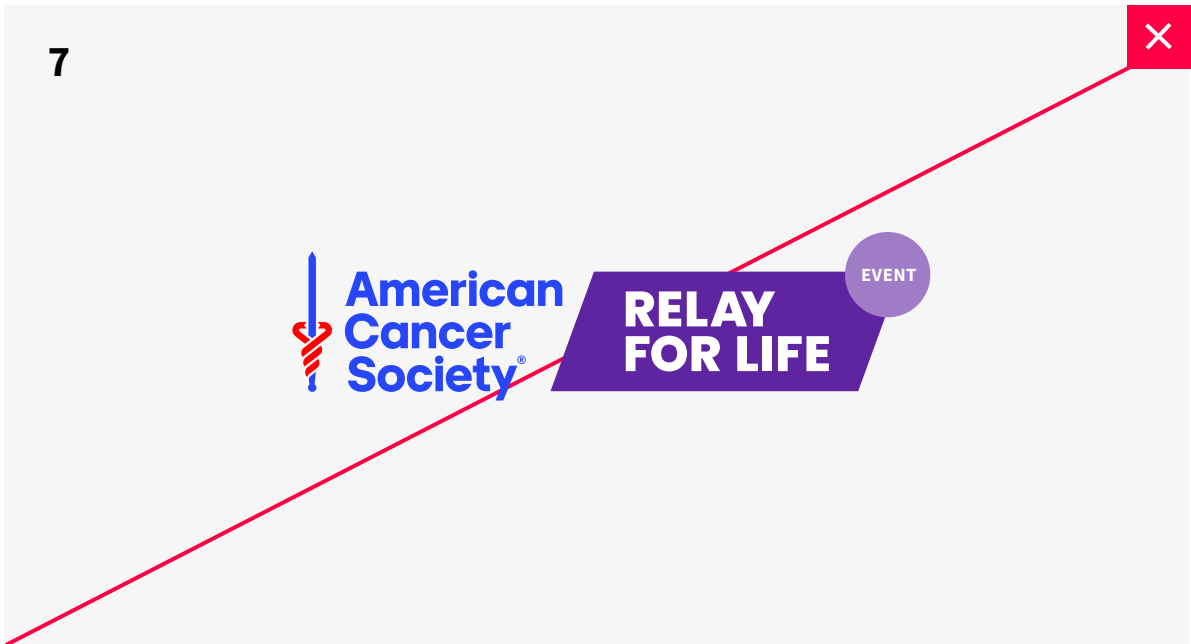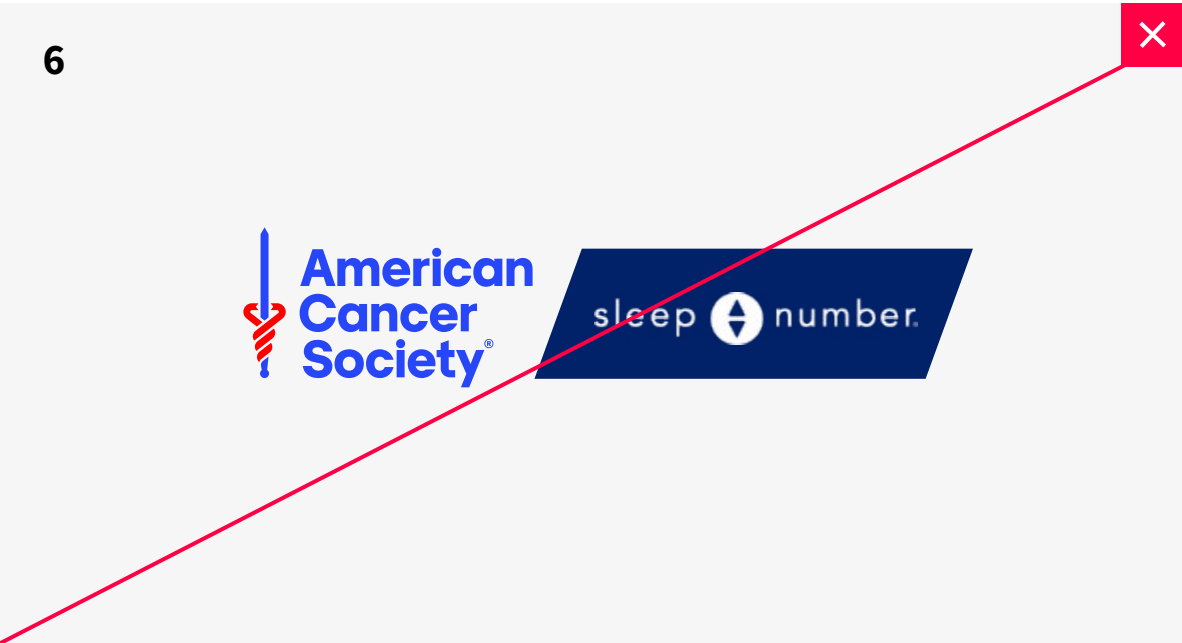
5.7

Initiatives

These programs often stem from a mission or organizational priority and are created and supported to affect change in a given amount of time — whether it's a campaign to increase vaccinations by 2026 or a fundraising challenge that lasts three weeks. These initiatives can be internal or external. While they can be supported by paid media, that's not a requirement to qualify as an initiative.

Criteria:
- Directly impacts prevention efforts as well as patients/caregivers
- Has a specified time period (could be one day a year, or something that has a specific end-date)
- Often stem for organizational/mission priority
- Does not exist on its own is brought to life through the master brand, a platform, or a core program

Graphic Treatment:
Initiatives are created to align with a specific messaging point whether that's a fall fundraising challenge for Relay For Life, or a mission-based campaign like 80 by 18. These initiatives need to break through the clutter, alert viewers that something is new, and are often targeted at specific audiences. Therefore, initiatives deserve a bit more flexibility in design.

It is important to note that initiatives are messaging, they are not logos.

Design:
- ACS logo isn't necessary in design mark
- Unique colors and fonts are allowed
- ACS logo should be present somewhere in an execution

5.8

Distinguished Events

Distinguished Event is a unique component of our brand, as it has public-facing visibility, a targeted audience, and is volunteer-driven. Golf and gala events help shape the American Cancer Society image in the eyes of the public, and connect our organization to the community while raising funds for crucial programs and services.

Criteria:
- Locally driven golf or gala event
- Targeted audiences
- Has a specified time period (could be one day a year, or something that has a specific end-date)

Graphic Treatment:
In order to promote the theme of the event, a customized graphic or type treatment may be included. A graphic element is not a new logo but an artistic style established for Distinguished Event promotion. Graphic treatments are usually composed of images, lines, shapes, icons, colors, fonts, and/or textures that characterize a Distinguished event. These elements should always be secondary to and never combined with the American Cancer Society master brand logo. The master brand logo must always be a dominant identifying element of any advertising, poster, display, brochure, website, or signage for any Distinguished Event.

NOTE: Our logo cannot be integrated into event-specific logos. Event-specific logos may not be used as a replacement for our logo.

Event Naming:
Every golf and gala event should be clearly identified as an American Cancer Society event, and accordingly with editorial guidelines. This is best achieved as follows:

- Use a stand-alone statement prominently displayed on the front cover of event materials:
  – An American Cancer Society Event

- Include "American Cancer Society" as part of the event name:
  – American Cancer Society [EVENT]
  – [EVENT]: An American Cancer Society Event
  – American Cancer Society [EVENT] Presented by XYZ Company

- Avoid naming formats that confuse brand and/or event ownership:
  – The XYZ Company [EVENT]
  – The XYZ Company Presents the American Cancer Society [EVENT]
  – The XYZ Company [EVENT] Benefiting the American Cancer Society

- Avoid using the possessive of American Cancer Society:
  – The American Cancer Society's [EVENT]

6

Typography

6.1

Overview

Our primary and secondary typefaces, Poppins and Source Sans Pro, work together to create brand distinction and a unique typographical voice. Poppins adds an engaging sense of modernity and optimism to larger headlines and subheads, while Source Sans Pro adds a level of functionality and legibility for smaller subheads and long-form body copy.

We've also introduced a tertiary typeface Source Serif Pro to create contrast in certain cases such as small callouts and small copy.

Our typography is optimistic, bold, and modern.

6.2

Hierarchy

This is an example of a proper hierarchy of typographic elements for the American Cancer Society. Adhering to this hierarchy will give typographic consistency across all applications and help to strengthen recognition of the American Cancer Society.

Use this for general guidance only, as the exact size relationships are at the discretion of the designer.

These styles may be broken apart or scaled to create different emphasis on a case-by-case basis.

HEADLINE
Poppins

PRIMARY SUBHEAD
Poppins

SECONDARY SUBHEAD
Source Sans Pro

BODY TEXT
Source Sans Pro

TERTIARY TEXT
Source Serif Pro

CALL TO ACTION
Poppins

Lorem ipsum dolor sit amet consectetur adipiscing elit

Otam idendamsa dolore vel et qui

Is erum nonsed estem ne aut volupta sperae parum atem ab

Ceped es ad ea eat autemolum rae pa event pe consequo mo experup taturecabo. Et int fuga. Nem amuscipis dicatib eaquiae niam id quodi con pre namus raerectem fugitatis sedicae ctatibust, voloris eos rehendi onsectum esenisitios velibus ea seque pedis eatusdaest, sitatem facesequia non essimet adis dis que voles evel ium voluptam nemqui nulliqu aturernam, sunt et omnis nonsequ atiatissit lab il iduntur si ne mo idem assuntem destium resto et et eiur adignam eature volorectium sitataspicat ea endunt as asinctorum nescit qui sinis molorerum, sequae dolupta si berae. Hitas que dit laciatus ium a voloreiundis velecup taturitium volorem perunt.

Luptas volupta temperis seque soloribusam non entotae rae od unt omnimos es vollabo reption reprepe digenitibus sam, tor magnimusam re volorio. Itas et re volupti undellam, iditatur simostrum.

Lorem Ipsum

6.3

Primary Typeface

The primary typeface of American Cancer Society is Poppins for use on headlines, large subheads, and calls to action because of its bold and modern letterforms.

Poppins is an open source (free-to-use) font that is available with a full set of characters. However, it is not installed on most Windows or Mac computers by default and must be installed before use.

Poppins can be downloaded from Google Fonts: www.google.com/fonts/specimen/Poppins

Poppins ExtraLight and ExtraBold can be used in certain cases.

Alternate Fonts
System fonts Arial Regular and Bold can be used in place of Poppins only if Poppins is not available or cannot be used in situations such as in Microsoft PowerPoint, Microsoft Word documents, and emails.

POPPINS LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

POPPINS REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

POPPINS BOLD

**ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890**

6.4

Secondary Typeface

The secondary typeface of American Cancer Society is Source Sans Pro for use on secondary subheads and body copy because of its versatility and legibility at smaller sizes.

Source Sans Pro is an open source (free-to-use) font that is available with a full set of characters. However, it is not installed on most Windows or Mac computers by default and must be installed before use.

Source Sans Pro can be downloaded from Google Fonts:
www.google.com/fonts/specimen/Source+Sans+Pro

Source Sans Pro ExtraLight or Black can be used in certain cases.

Alternate Fonts
System fonts Arial Regular and Bold can be used in place of Source Sans Pro only if Source Sans Pro is not available or cannot be used in situations such as in Microsoft PowerPoint, Microsoft Word documents, and emails.

SOURCE SANS PRO LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

SOURCE SANS PRO REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

SOURCE SANS PRO SEMIBOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

SOURCE SANS PRO BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

6.5

Tertiary Typeface

The tertiary typeface of American Cancer Society is Source Serif Pro for use scarcely on callouts, stats, infographics, or numbers.

The tertiary typeface is used with discretion when an additional level of copy hierarchy is needed.

It should not be used for headlines and subheads.

Source Serif Pro is an open source (free-to-use) font that is available with a full set of characters. However, it is not installed on most Windows or Mac computers by default and must be installed before use.

Source Serif Pro can be downloaded from Google Fonts:
www.google.com/fonts/specimen/Source+Serif+Pro

Alternate Fonts
System fonts Georgia Regular and Bold can be used in place of Source Serif Pro only if Source Serif Pro is not available or cannot be used in situations such as in Microsoft PowerPoint, Microsoft Word documents, and emails.

SOURCE SERIF PRO LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

SOURCE SERIF PRO REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

SOURCE SERIF PRO SEMIBOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

SOURCE SERIF PRO BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

6.6

System Fonts

When Poppins, Source Sans Pro, and Source Serif Pro are not available or cannot be used in situations such as in Microsoft PowerPoint, Microsoft Word documents, and emails the following system fonts may be used.

Arial Regular, Bold, and Black can be used in the place of our primary and secondary typefaces Poppins and Source Sans Pro for headlines, subheads, body copy, and calls to action.

Georgia Regular and Bold can be used in the place of our tertiary typeface Source Serif Pro for use scarcely when an added level of hierarchy is needed for callouts, stats, infographics, or numbers.

ALTERNATE PRIMARY AND SECONDARY TYPOGRAPHY SYSTEM FONTS

ARIAL REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

ARIAL BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

ARIAL BLACK

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

ALTERNATE TERTIARY TYPOGRAPHY SYSTEM FONTS

GEORGIA REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

GEORGIA BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

6.7

Typography
Usage Examples

Headlines and Large Subheads
Headlines, large subheads, and important calls to action are set in Poppins, the primary typeface for the American Cancer Society.

Text is sentence-case and the choice of font weight depends on the tone and intent of the copy. Copy is left-aligned, with 0pt tracking, with leading set to "auto," and auto-kerning set to "optical." Large headline text may require customization with tighter tracking and leading.

Smaller Subheads and Body Copy
Smaller subheads and body copy are set in Source Sans Pro, the secondary typeface.

Text is set in sentence case. Choice of font weight depends on the tone and intent of the copy. Copy is left-aligned, with 0pt tracking, with leading set at 1.2x to 1.4x text point size to open spacing for better legibility, and auto-kerning set to "optical."

The tertiary typeface is used with discretion when an additional level of copy hierarchy is needed, but it should not be used for headlines and large subheads.

Avoid using all caps whenever possible.

Lorem ipsum dolor sit amet consectetur adipiscing elit

Otam idendamsa dolore vel et qui

Is erum nonsed estem ne aut volupta sperae parum atem

Is erum nonsed estem ne aut volupta sperae parum

Ceped es ad ea eat autemolum rae pa event pe consequo mo experup taturecabo. Et int fuga. Nem amuscipis dicatib eaquiae niam id quodi con pre namus raerectem fugitatis sedicae ctatibust, voloris eos rehendi onsectum esenisitios velibus ea seque pedis eatusdaest, sitatem facesequia non essimet adis dis que voles evel ium voluptam nemqui nulliqu aturernam.

Lorem ipsum dolor sit amet consectetur adipiscing elit

Is erum nonsed estem ne aut volupta sperae parum atem ab

Otam idendamsa dolore vel

Ceped es ad ea eat autemolum rae pa event pe consequo mo experup taturecabo. Et int fuga. Nem amuscipis dicatib eaquiae niam id quodi con pre namus raerectem fugitatis sedicae ctatibust, voloris eos rehendi onsectum esenisitios velibus ea seque pedis eatusdaest, sitatem facesequia non essimet adis dis que voles evel ium voluptam nemqui nulliqu aturernam.

6.7

Typography
Usage Examples

Quotes

For short impactful quotes, use of the primary typeface Poppins should be used in a weight appropriate for the application and tone of the quote.

For long-form quotes, such as in editorial applications, use of the tertiary typeface Source Serif Pro may be used if an additional level of hierarchy helps to distinguish the quote.

SHORT IMPACTFUL QUOTES

"

Lorem ipsum dolor sit amet, consecteteur adipscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet.

Tamara
Consecteteur Adipiscing, Lorem Ipsum Dolor

"

Lorem ipsum dolor sit amet, consecteteur adipscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet.

Tamara
Consecteteur Adipiscing, Lorem Ipsum Dolor

LONG-FORM QUOTES

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

"

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

Tamara
Consecteteur Adipiscing, Lorem Ipsum Dolor

6.8

Incorrect Usage of Typography

1. Do not use all uppercase whenever possible.
2. Do not set type in colors outside the color palette specified in the guidelines.
3. Do not use the tertiary typography for headlines and large subheads.
4. Do not mix too many different fonts and weights.
5. Do not justify text, it should be left-aligned.
6. Do not set long-form body copy in Poppins.
7. Do not make the tracking between letters too tight or too spaced out.
8. Do not use colors for text that limit legibility.
9. Do not use default system fonts for professional print applications.

1 ✕ **BIT QUI SAME CON PORRUM ETUS NIST, EOS SIT PARUM RERRO BEARCIA CORI UT**	**2** ✕ **Bit qui same con porrum etus nist**	**3** ✕ Bit qui same con porrum etus nist eos sit parum Ficiet quidellum et eos ius, nonse maionsedit quam eum lita non expliqu iatiorest iditatem. Nem imagnis et excesen ihiliqui consequ untempe volupta tiatias invendandit accaeptatur ad quibus, exerios magnimpel et eum ipsumquam ipis acessinulpa dempel is evera dolores experae venditiis ulpa conectat optatatis eossitest, suntur maximoluptas ra nonsequae mosae nullaccabo. Net aliquodi nonsero dolorer ovidit, simus.
4 ✕ **Lorem Ipsum** **Bit qui same con porrum etus nist, eos sit parum rerro bearcia cori ut.** Bit qui same con porrum etus nist, eos sit parum rerro bearcia cori ut. Bit qui same con porrum etus nist, eos sit parum rerro bearcia cori ut. **Bit qui same con porrum etus nist.**	**5** ✕ Ficiet quidellum et eos ius, nonse maionsedit quam eum lita non expliqu iatiorest iditatem. Nem imagnis et excesen ihiliqui consequ untempe volupta tiatias in-vendandit accaeptatur ad quibus, exerios magnimpel et eum ipsumquam ipis acessinulpa dempel is evera dolores experae venditiis ulpa conectat optatatis eos-sitest, suntur maximoluptas ra nonsequae mosae nul-laccabo. Net aliquodi nonsero dolorer ovidit, simus.	**6** ✕ Ficiet quidellum et eos ius, nonse maionsedit quam eum lita non expliqu iatiorest iditatem. Nem imag-nis et excesen ihiliqui consequ untempe volupta tiatias invendandit accaeptatur ad quibus, exerios magnimpel et eum ipsumquam ipis acessinul-pa dempel is evera dolores experae venditiis ulpa conectat optatatis eossitest, suntur maximoluptas ra nonsequae mosae nullaccabo. Net aliquodi non-sero dolorer ovidit, simus.
7 ✕ **Orepta cusci voluptas as ersperc hitaque nobitatias et aut et plic te eati reste delia que remque**	**8** ✕ **Bit qui same con porrum etus nist, eos sit parum rerro bearcia cori ut.**	**9** ✕ **Bit qui same con porrum etus nist eos sit parum** Ficiet quidellum et eos ius, nonse maionsedit quam eum lita non expliqu iatiorest iditatem. Nem imagnis et exce-sen ihiliqui consequ untempe volupta tiatias invendandit accaeptatur ad quibus, exerios magnimpel et eum ipsum-quam ipis acessinulpa dempel is evera dolores experae venditiis ulpa conectat optatatis eossitest, suntur maximo-luptas ra nonsequae mosae nullaccabo.

7

Design Elements

7.1

Overview

ACS TRAPEZOID

SWORD OF HOPE SYMBOL

These design elements form a toolkit of pieces that can be used to express our visual identity in a way that helps to establish a consistent look and feel to our pieces of communication.

The ACS trapezoid and the Sword of Hope symbol can be used to add visual interest and support the brand.
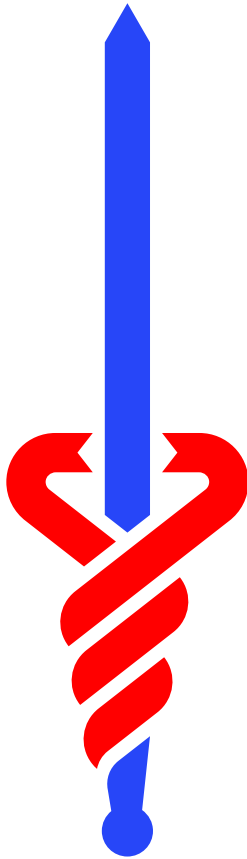
7.2

ACS Trapezoid

The ACS trapezoid with the angled edge suggests forward movement, aspiration, and growth. The overall design creates the image of a flag being carried forth toward victory. This symbol is intended to unite people in the common goal to save lives from cancer.

110°   70°

7.2

ACS Trapezoid

FLEXIBLE WIDTH

The ACS trapezoid is a flexible design element that can be extended on the horizontal plane on the left side, while maintaining the 110° interior base angle on the bottom right side of the trapezoid shape (or 70° exterior angle on the bottom right side of the trapezoid shape).

Resizing should always be proportional as to maintain the established angles of the ACS trapezoid. The angle side should also always be on the right as to suggest forward movement.

It is recommended that adjustments to the shape dimensions are created by professional designers using professional design software.

110°   70°

110°   70°

7.3
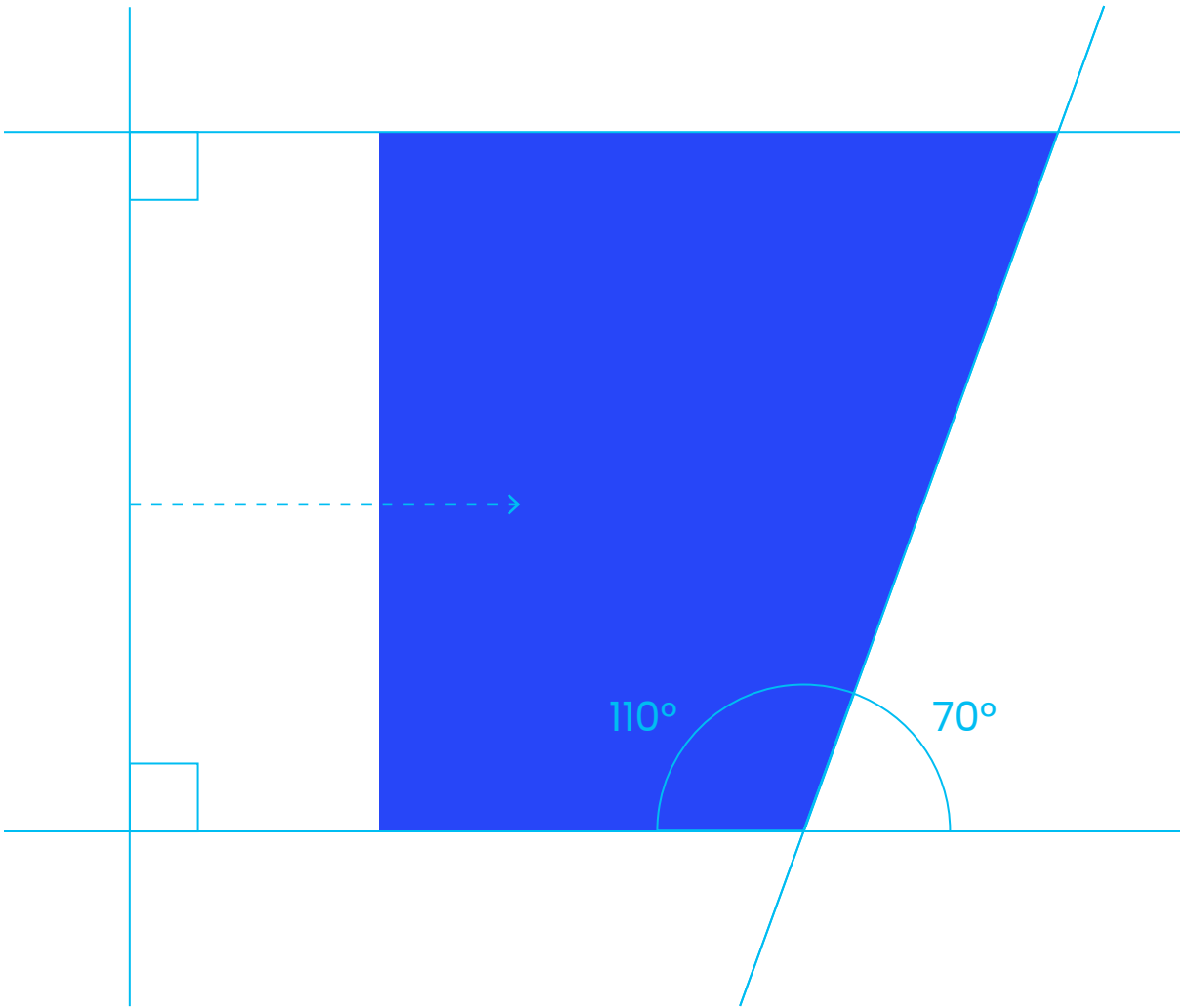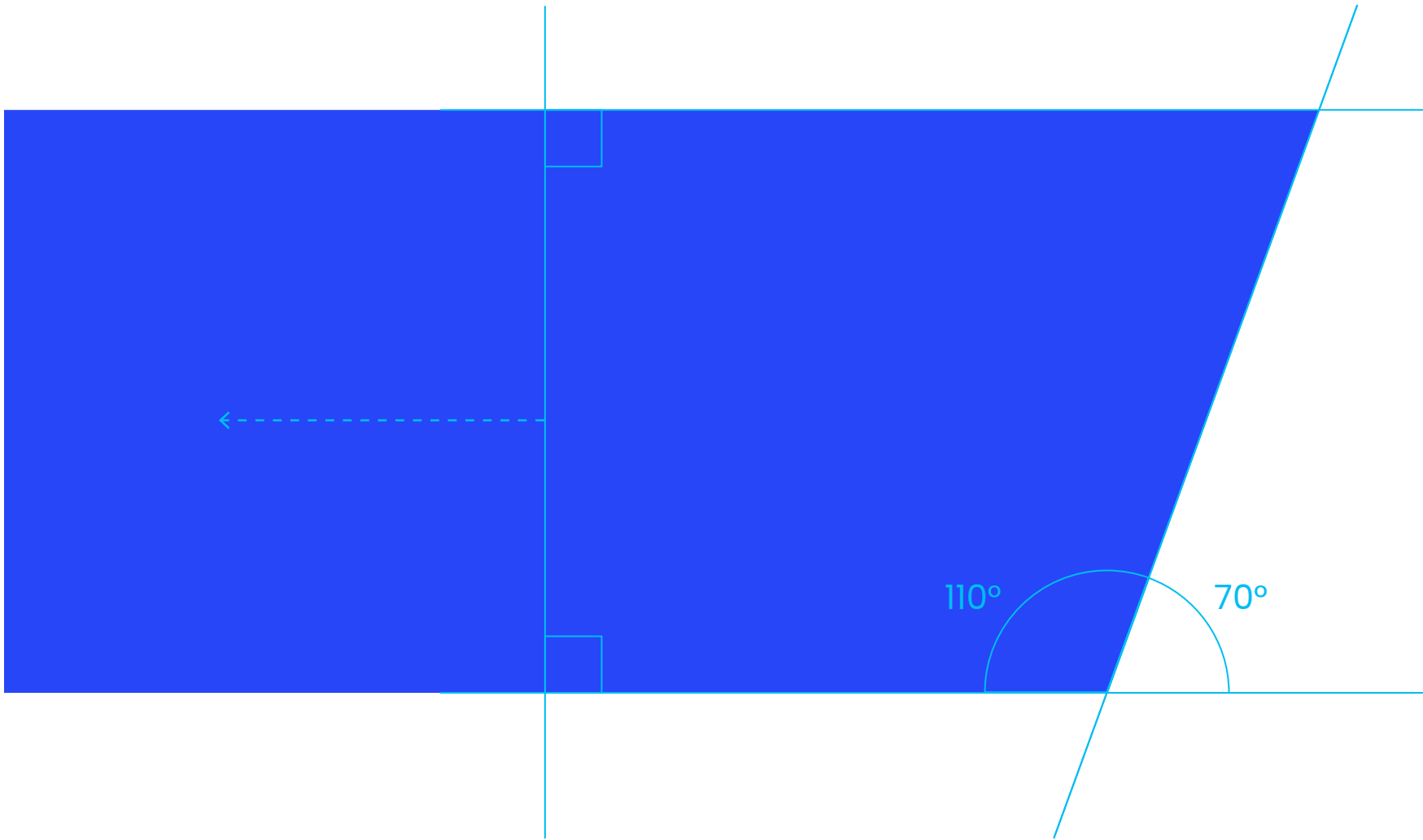
ACS Trapezoid Variations

The ACS trapezoid may be used as needed to draw attention or add emphasis in several different ways.

It can be used as a solid color to serve as a background to hold text or content. It can also be placed over part of an image.

It can be used as a device to hold images to reflect to reinforce messaging.

It can be used as a stroke to highlight text or as a graphic element.

Lorem ipsum dolor sit amet consectetur

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore.

7.3
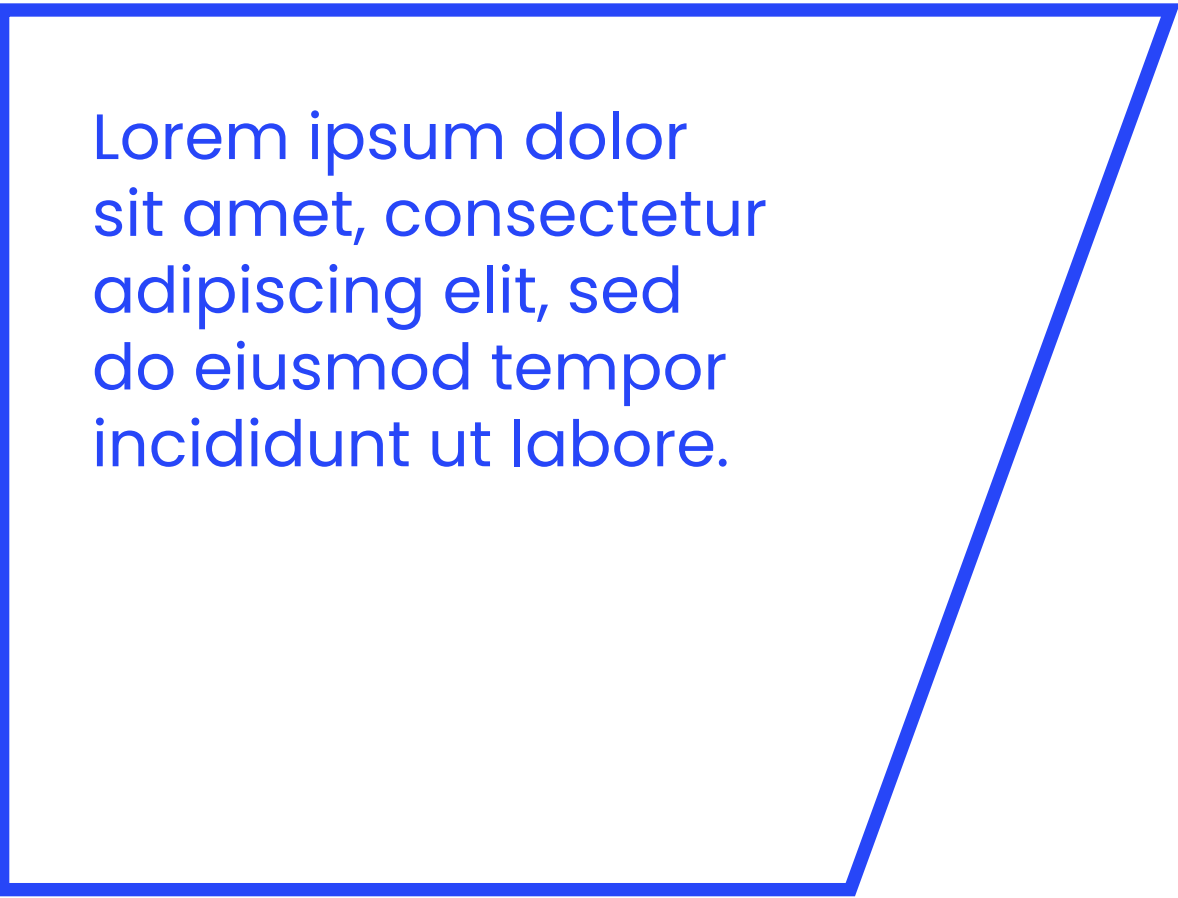
ACS Trapezoid Variations

The ACS trapezoid is a versatile graphic device that can be used impactfully for callouts or calls to action (e.g., cancer.org). It can also be used to create various brand patterns.

CALLOUTS / CALL TO ACTION

PATTERNS
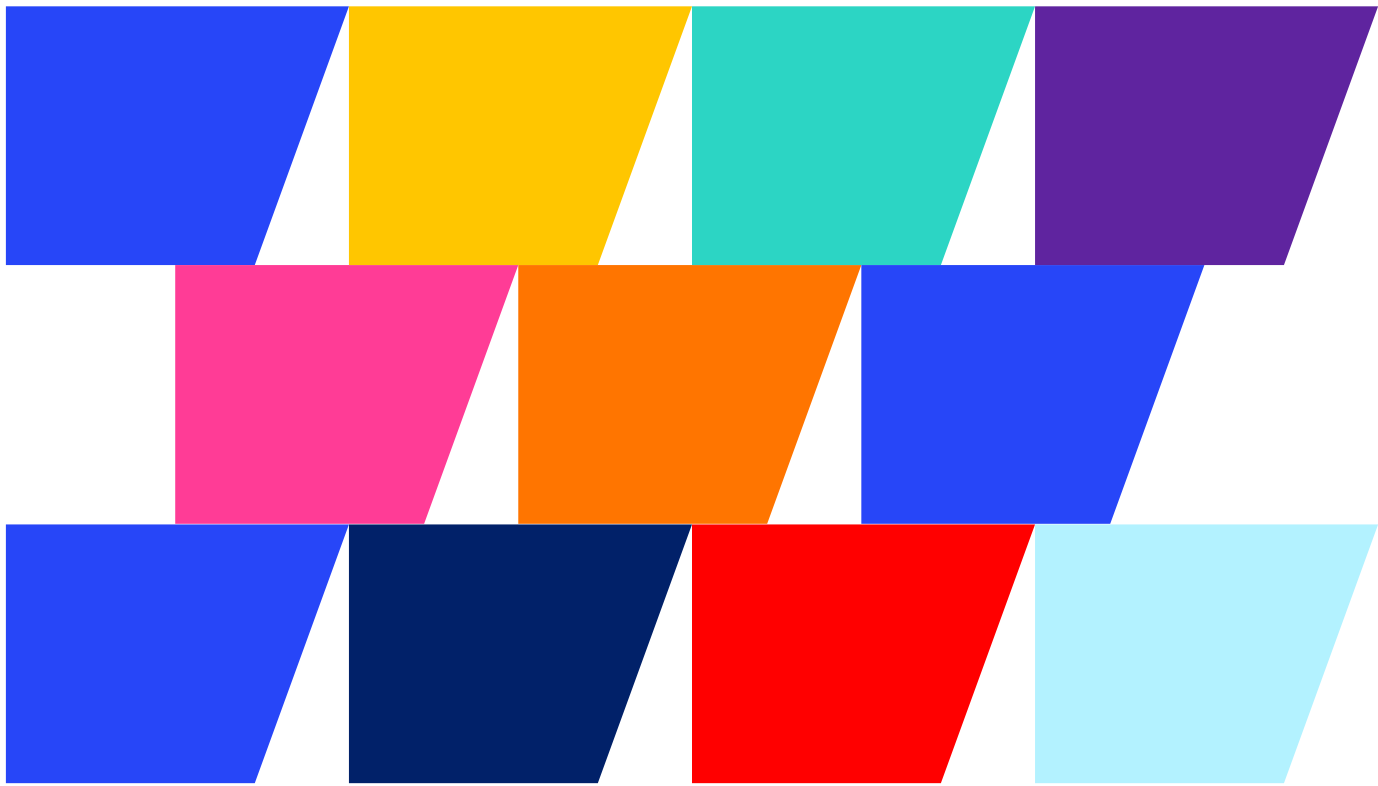
7.4

Incorrect Usage of ACS Trapezoid

1. Do not rotate the ACS trapezoid.

2. Do not add drop shadows to the ACS trapezoid.

3. Do not use or apply unapproved colors to the ACS trapezoid.

4. Do not distort, skew, or stretch the ACS trapezoid to alter the established angle.

5. Do not flip the ACS trapezoid so it is pointing to the left instead of the right.

6. Do not crop the ACS trapezoid so it is no longer a trapezoid.

7. Do not make new logos using the ACS trapezoid.

8. Do not flip the ACS trapezoid such that the 110° interior base angle is on the on the top right side.

9. Do not add an color outline to the ACS trapezoid that is filled with a different background color.
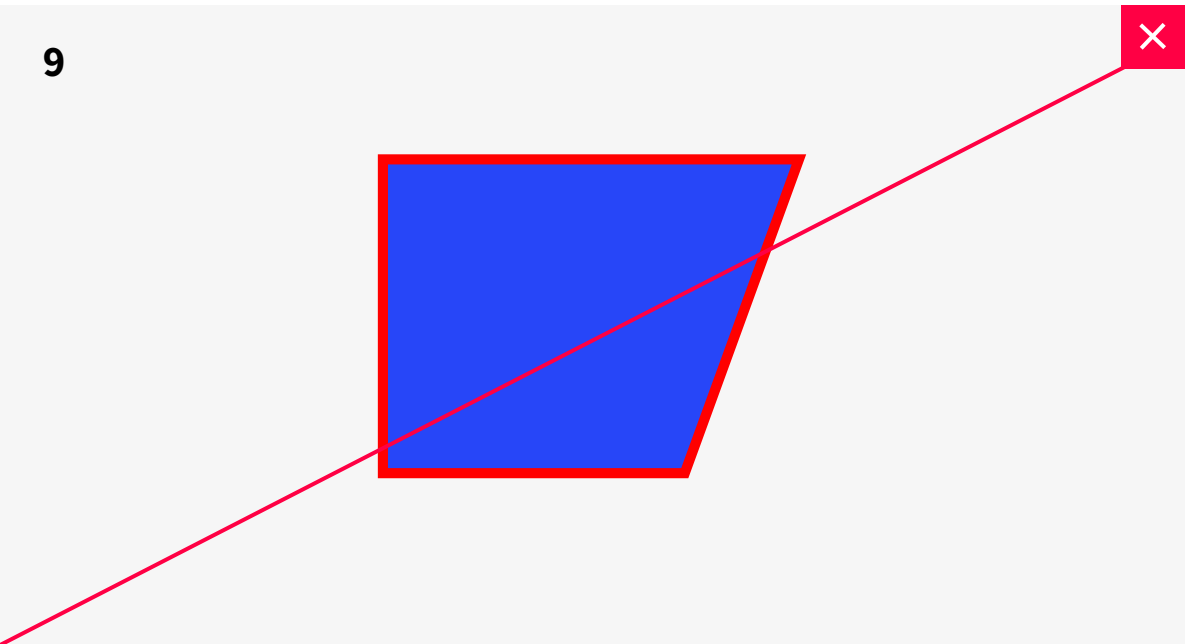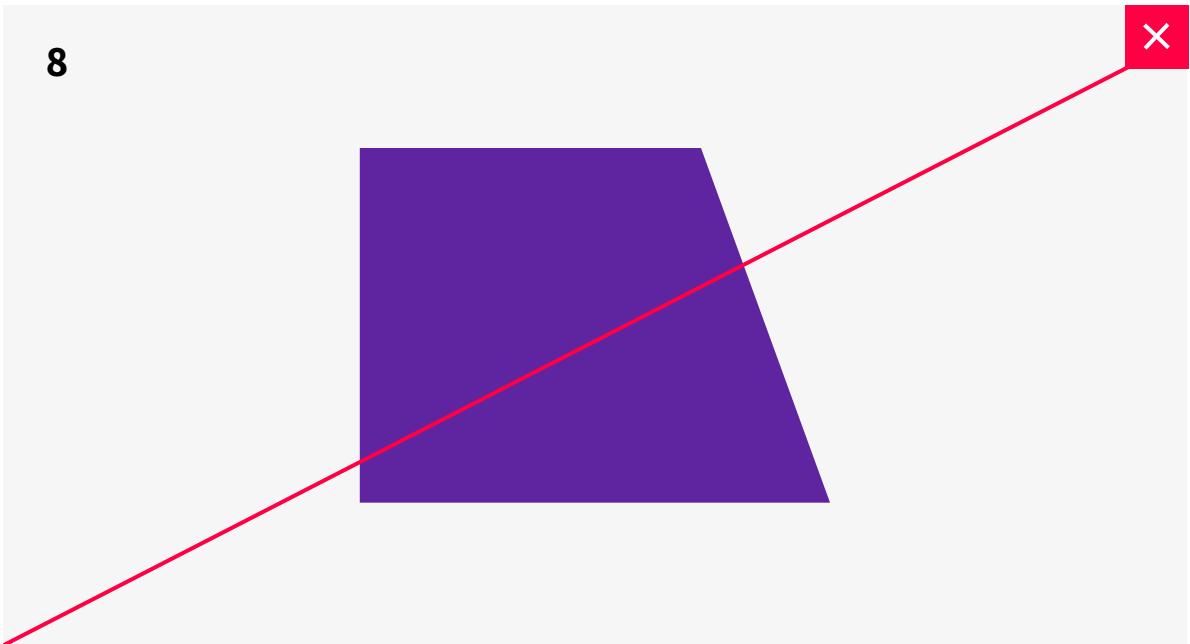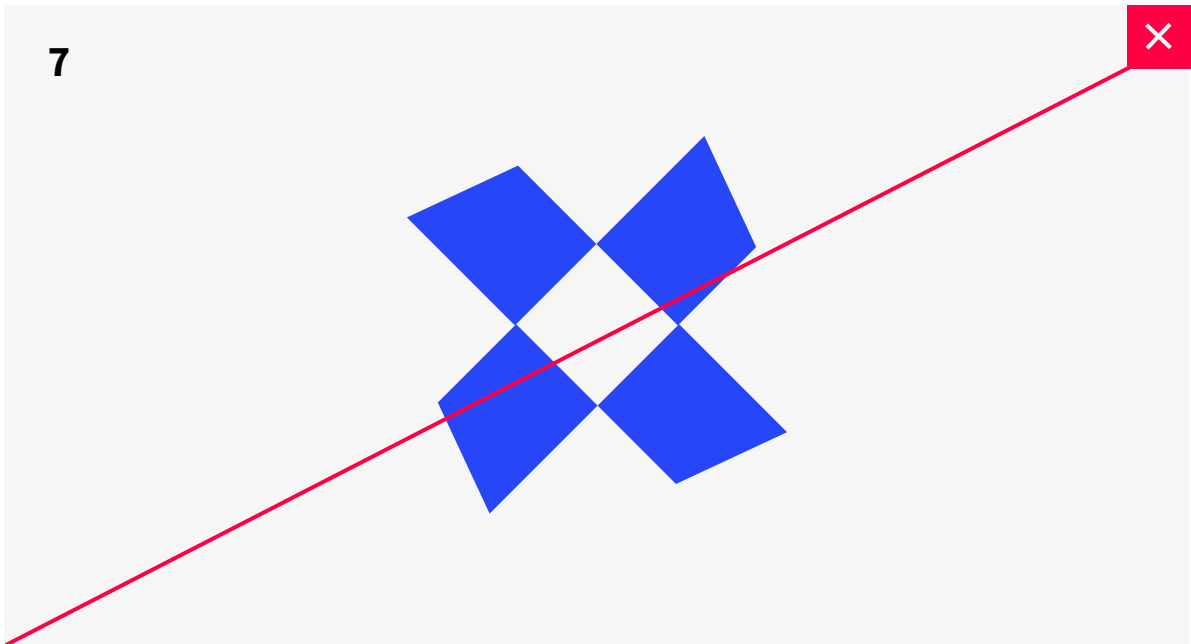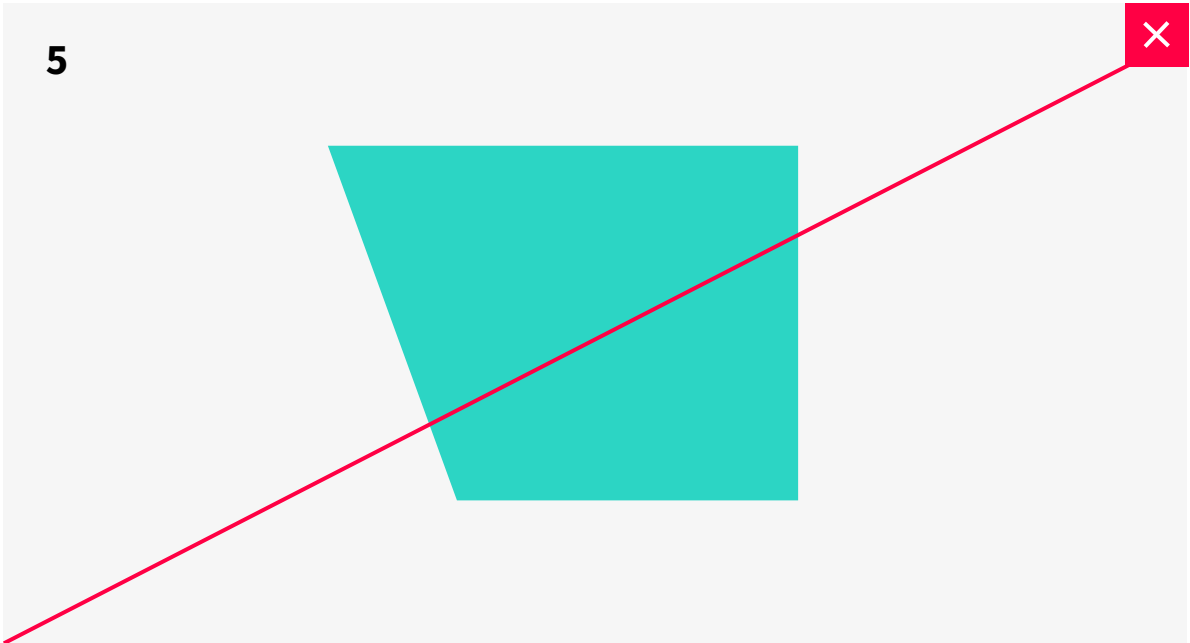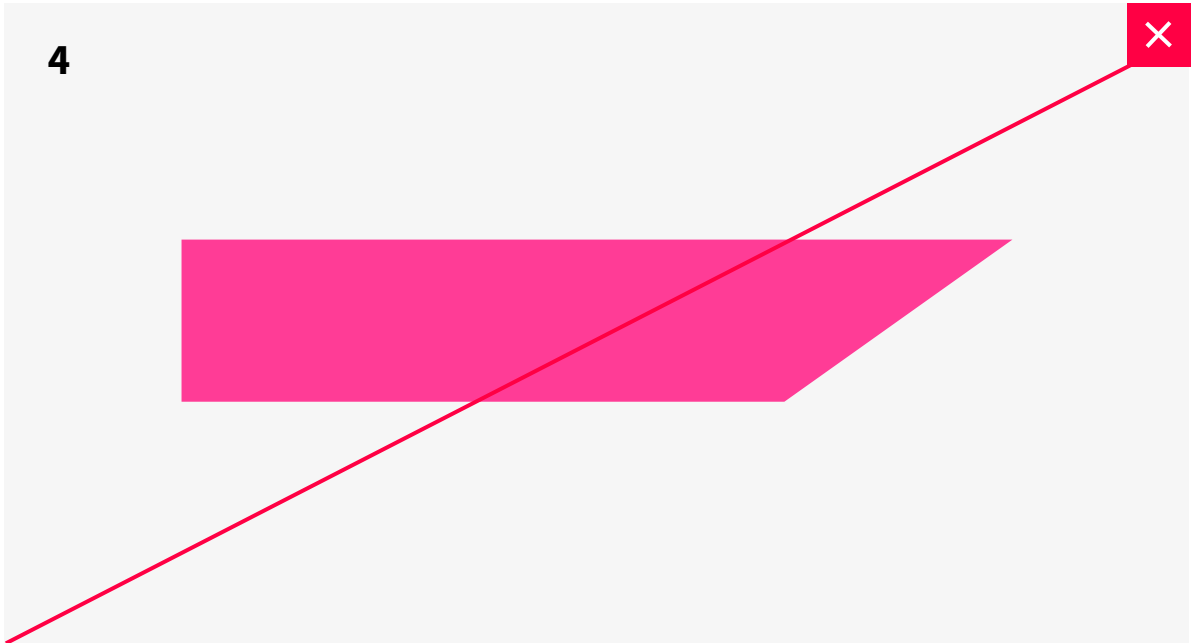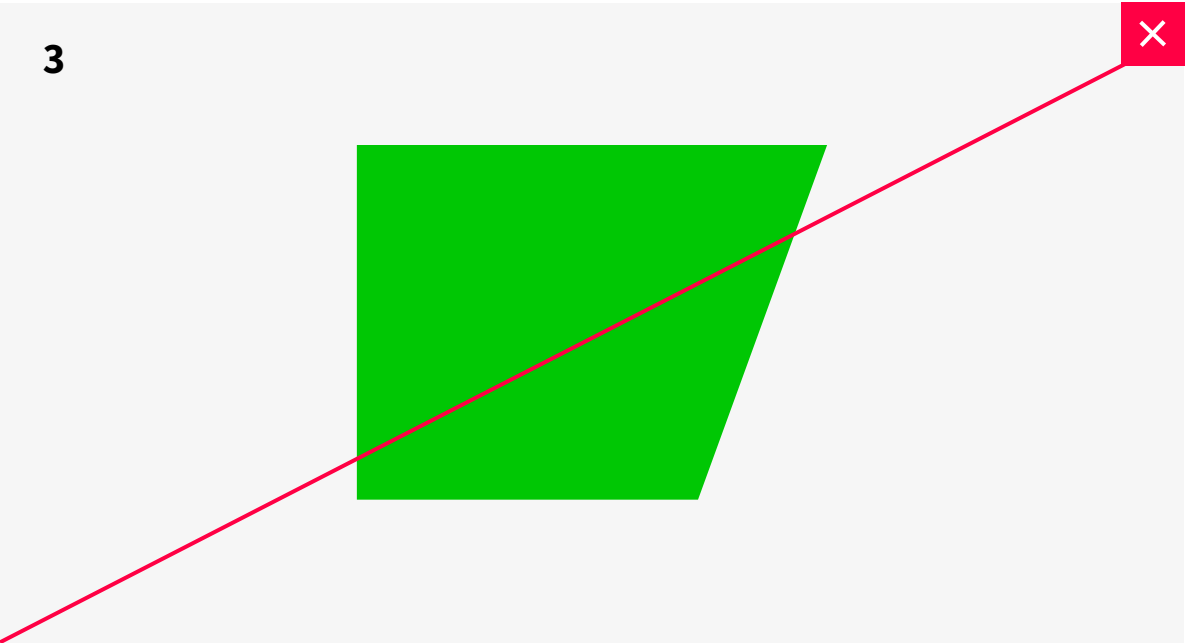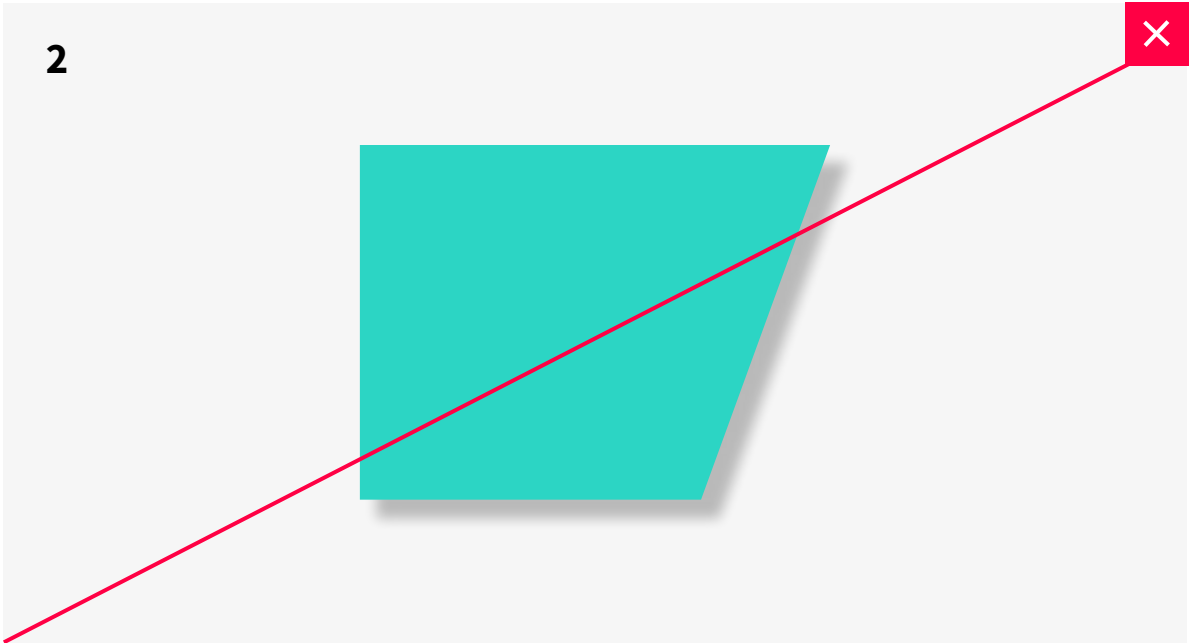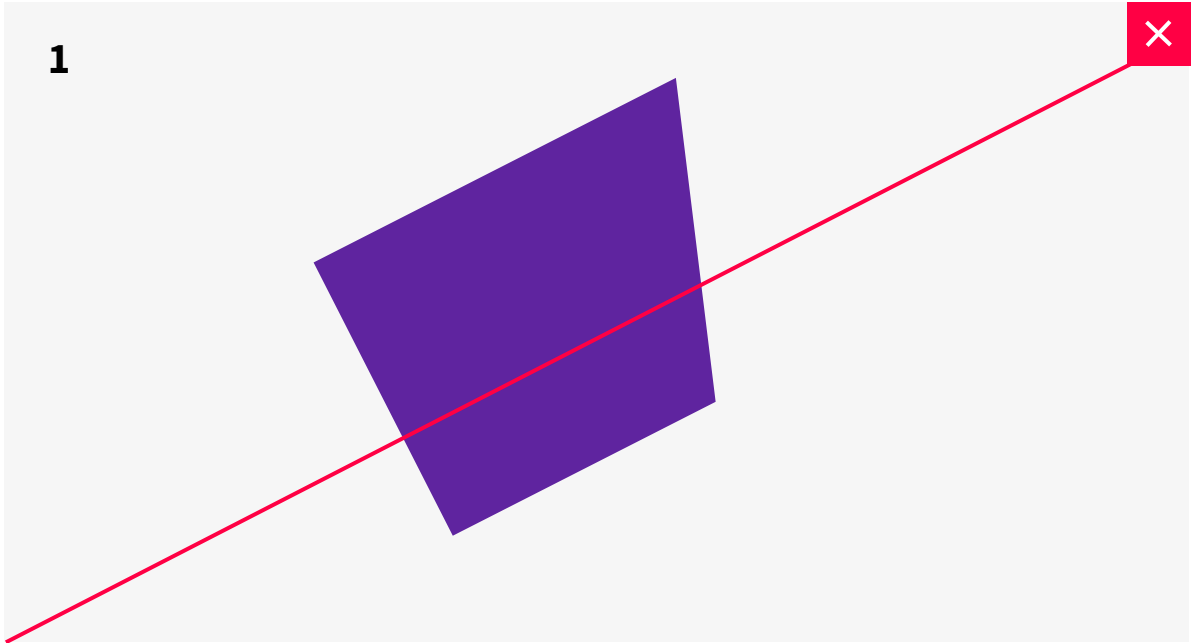
7.5

Sword of Hope Symbol

Under certain circumstances, the Sword of Hope symbol may be used as a standalone symbol. In general, it must be used only in the context of where the American Cancer Society brand is already clearly and unequivocally established, either through the use of the full ACS logo or in copy. It should not be used in a manner that takes the place of the ACS logo.

To make sure the symbol has sufficient clear space to stand out from surrounding elements. The clear space must be kept free of all other text, graphic elements, and be placed a safe distance from the edge of any printed page. The minimum clear space around all sides should be equal to ".5x," with "x" being the width of sword.

The Sword of Hope symbol should be shown in full. Only in certain size restrictive situations can the sword be cropped, such as for a favicon or small app icon.

FULL-COLOR LOGO

For use on white or light color backgrounds.

WHITE LOGO

For use on darker color backgrounds or one-color applications.

BLACK-LOGO

For use when full color reproduction is not available, e.g., fax sheets.

CLEAR SPACE
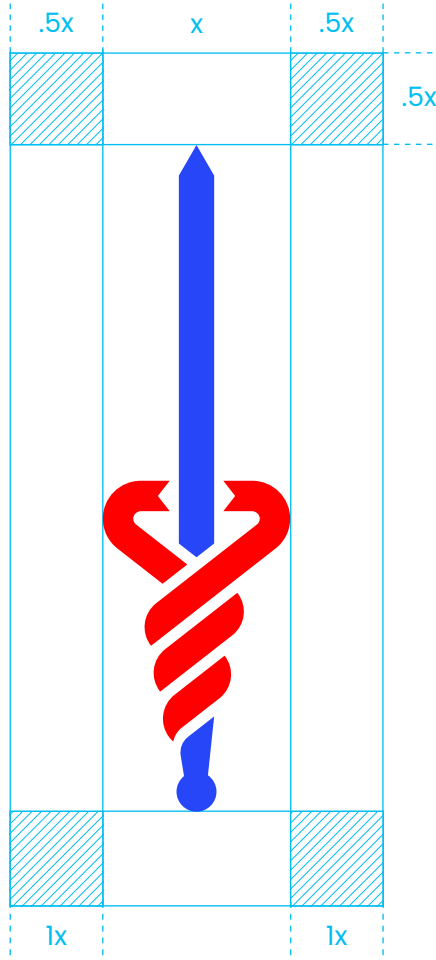
7.6

Sword of Hope Symbol Application Examples

There will be situations in which the Sword of Hope symbol is used and appears in a more recessive way, such as on T-shirts, other merchandise, or environmental graphics. In these instances, we want the ACS logo or graphics to be the main element and the sword symbol to act as a subtle sign-off.

The following examples represent the different ways that the Sword of Hope symbol can be used.
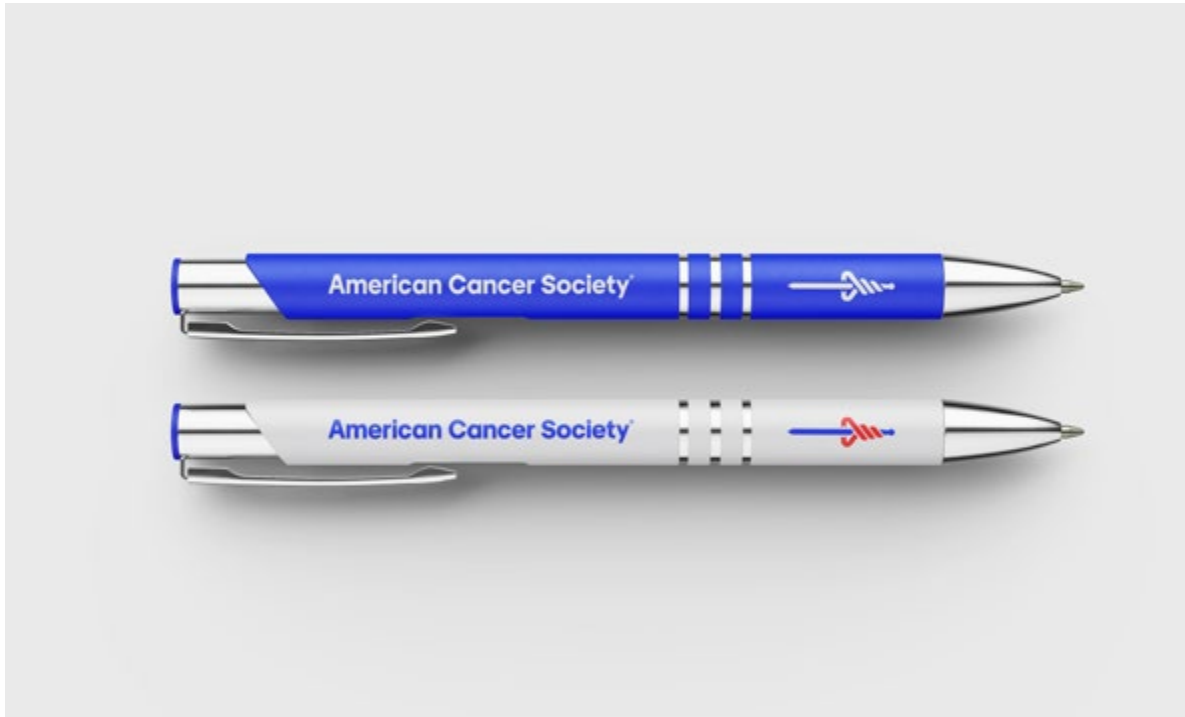
7.7

Incorrect Usage of Sword of Hope Symbol

1. Do not rotate the Sword of Hope symbol.

2. Do not change the color of Sword of Hope symbol to be all ACS Blue or all ACS Red.

3. Do not change the Sword of Hope symbol into an outline.

4. Do not place the Sword of Hope symbol on backgrounds without enough contrast that limits visibility.

5. Do not make patterns of illustrations with the Sword of Hope symbol.

6. Do not redraw, alter, or distort the Sword of Hope symbol.

7. Do not add effects, drop shadow or change the opacity of the Sword of Hope symbol.

8. Do not change the elements in the Sword of Hope symbol.

9. Do not obstruct or add elements to the Sword of Hope symbol by invading the clear space.

7.8
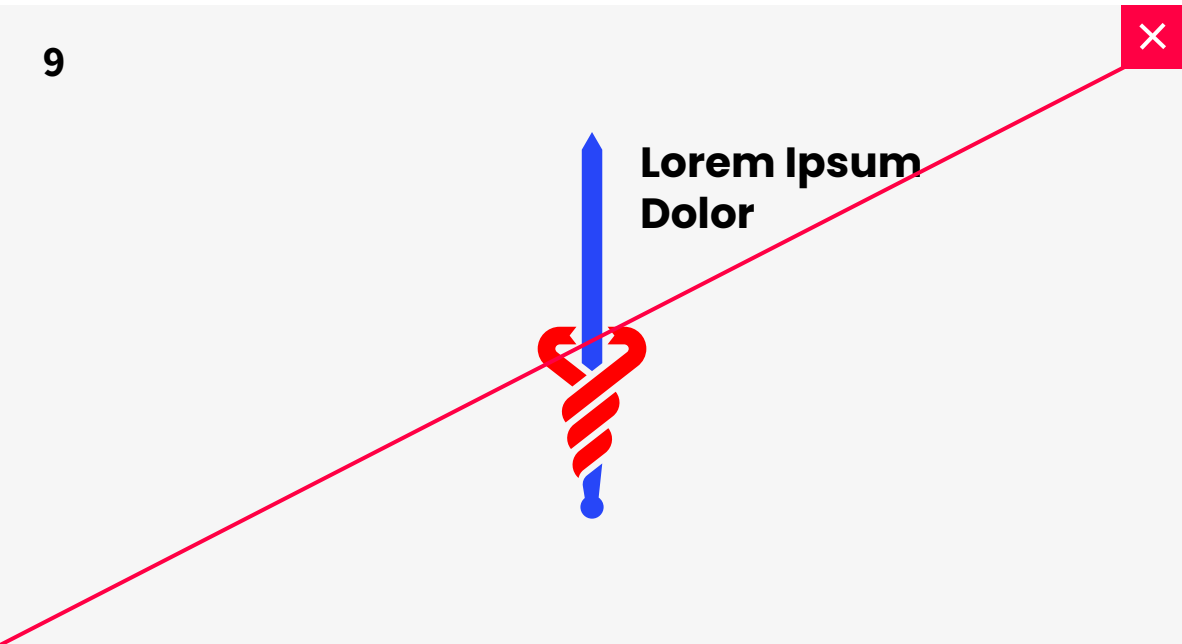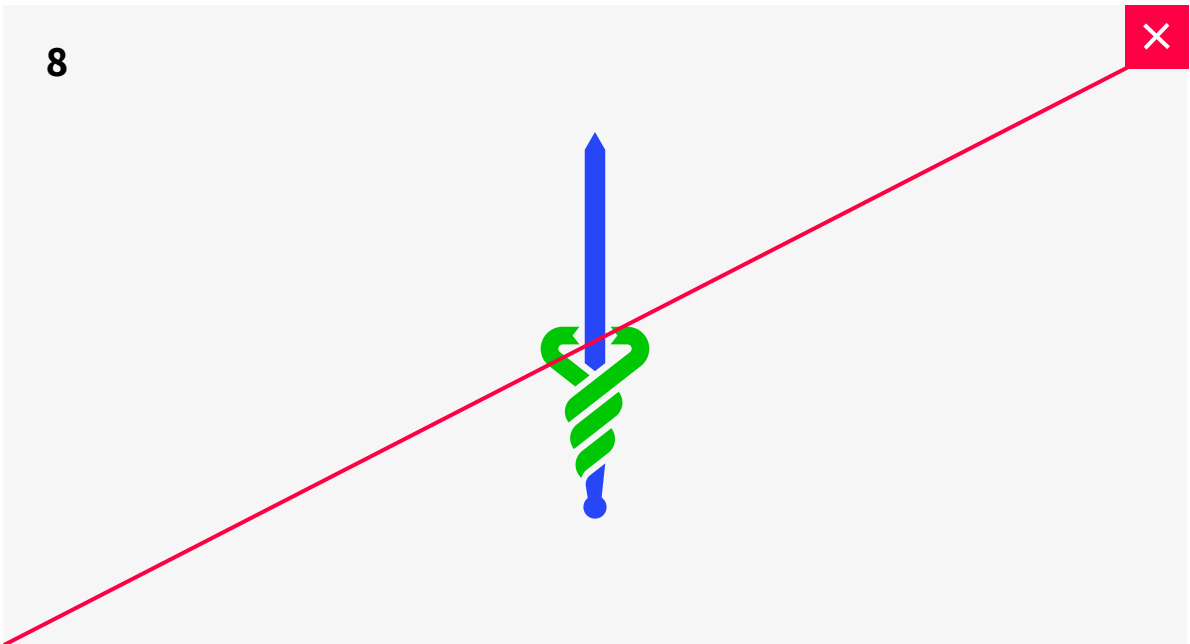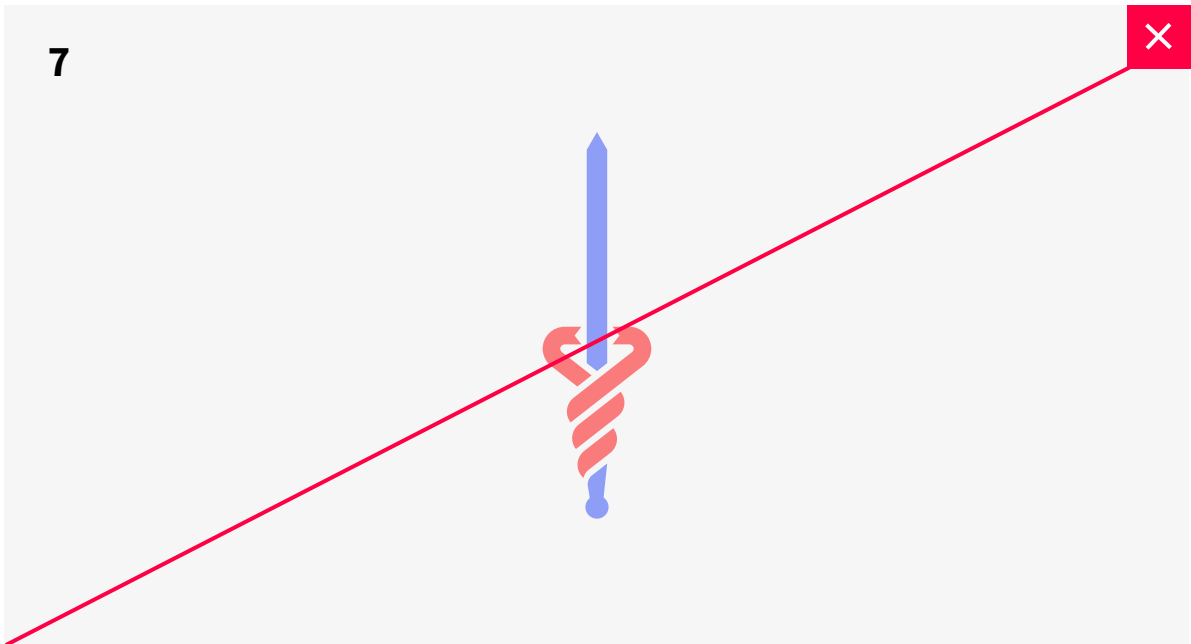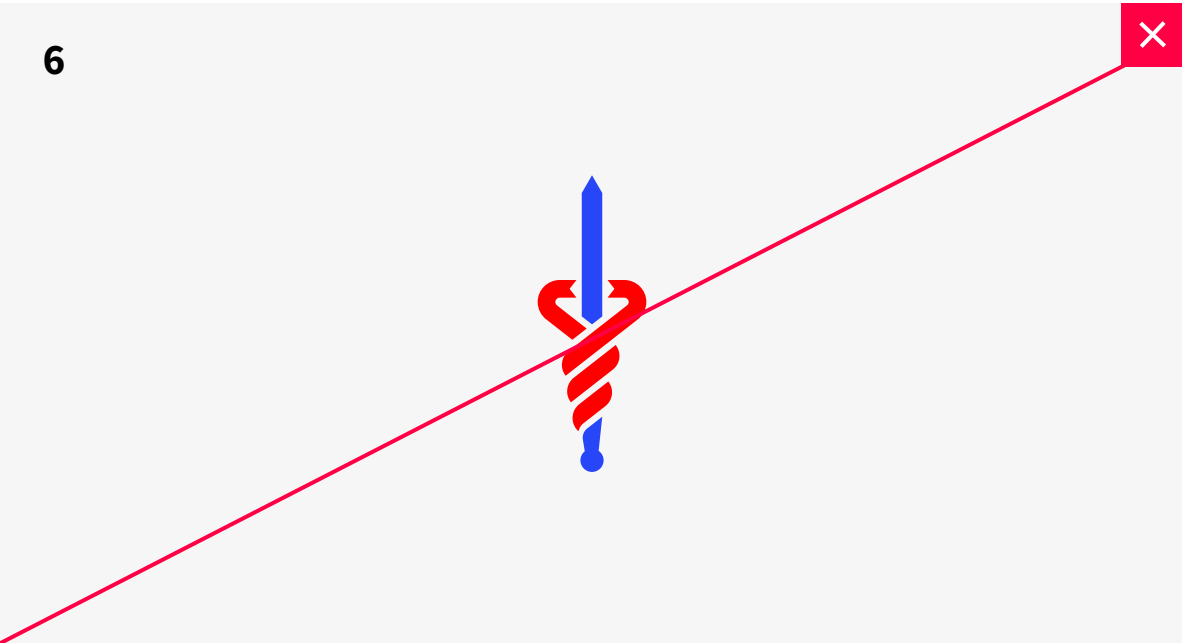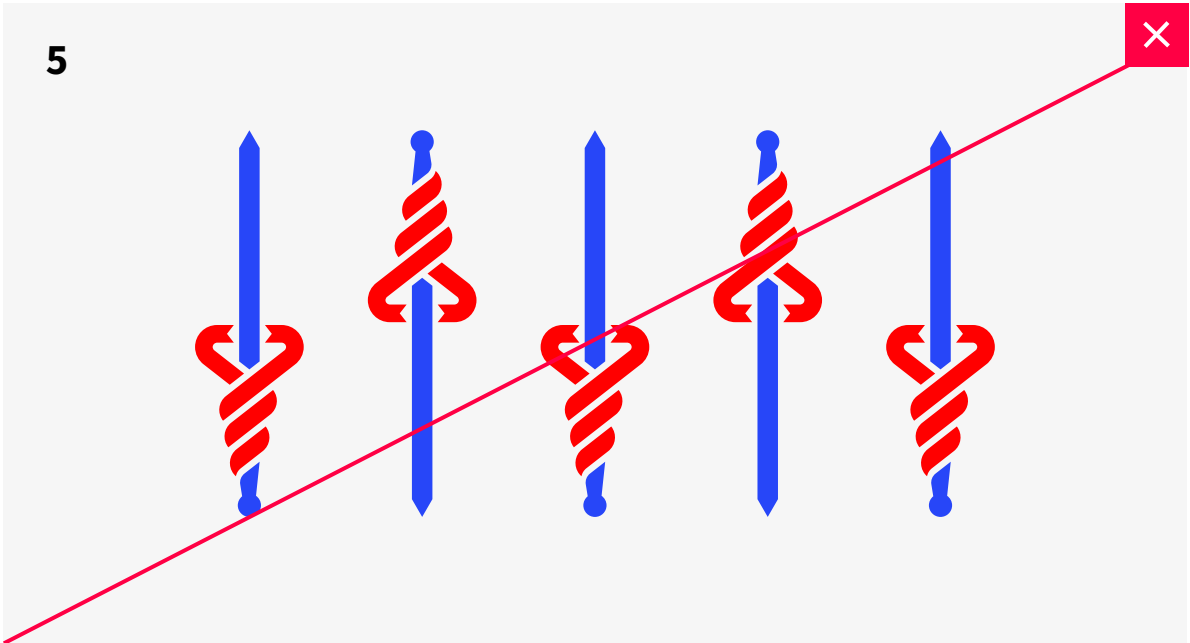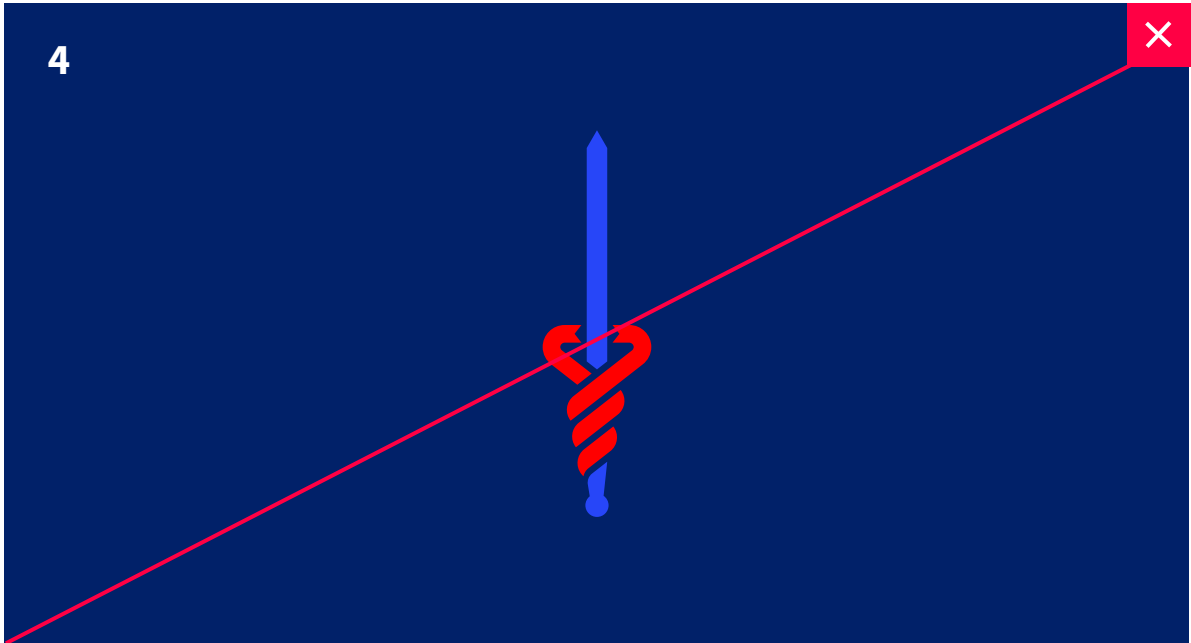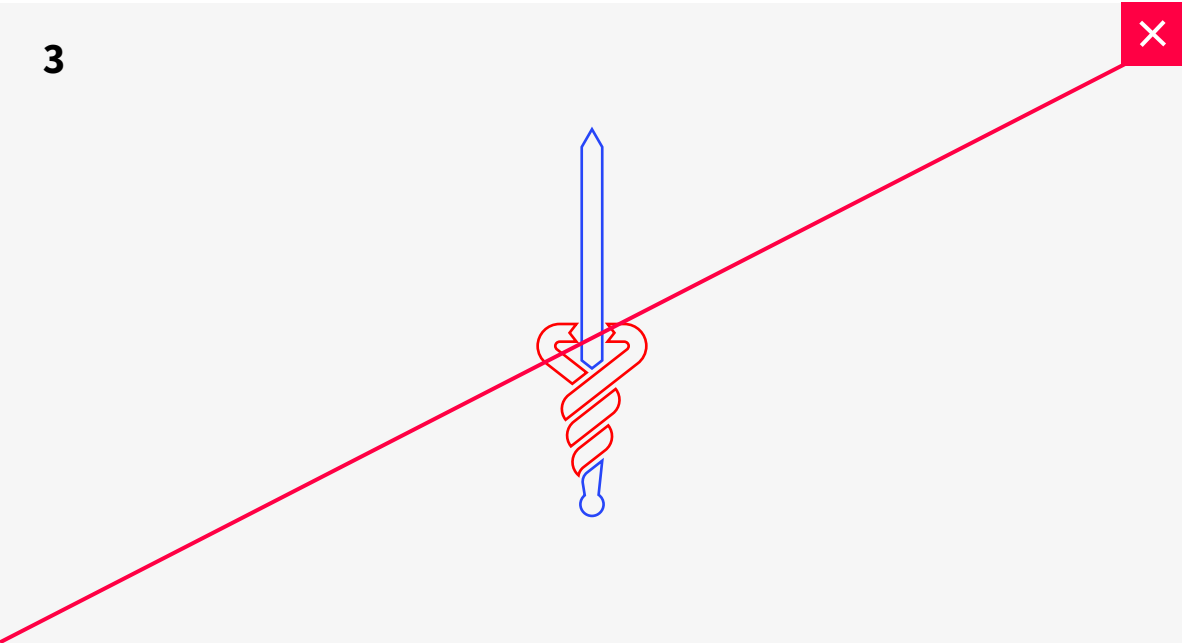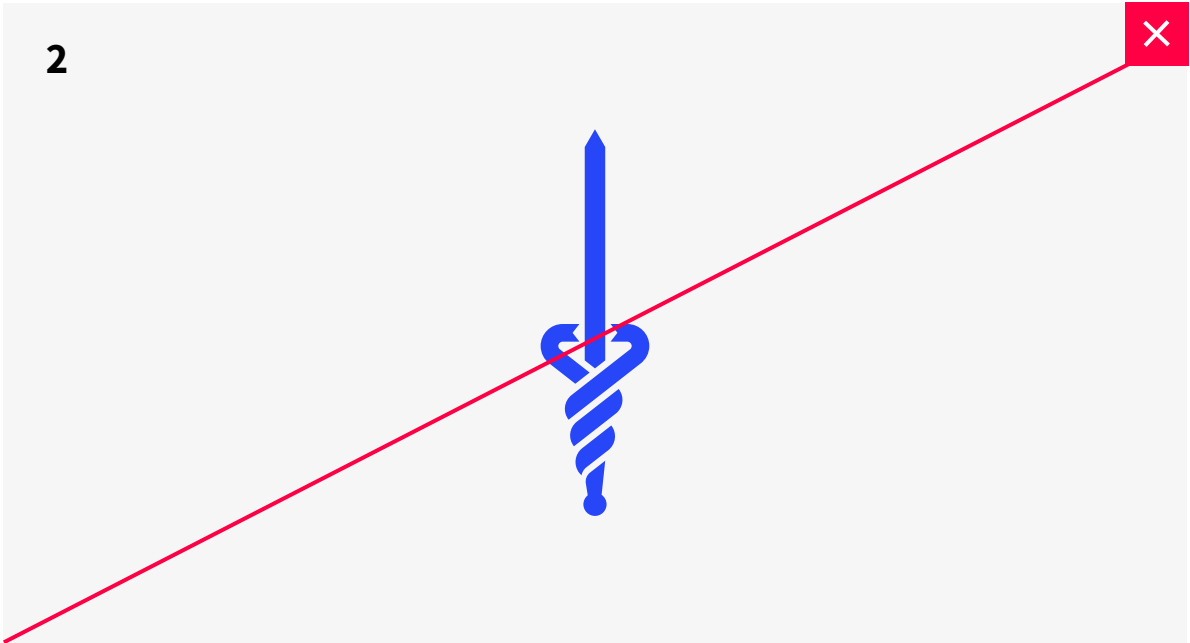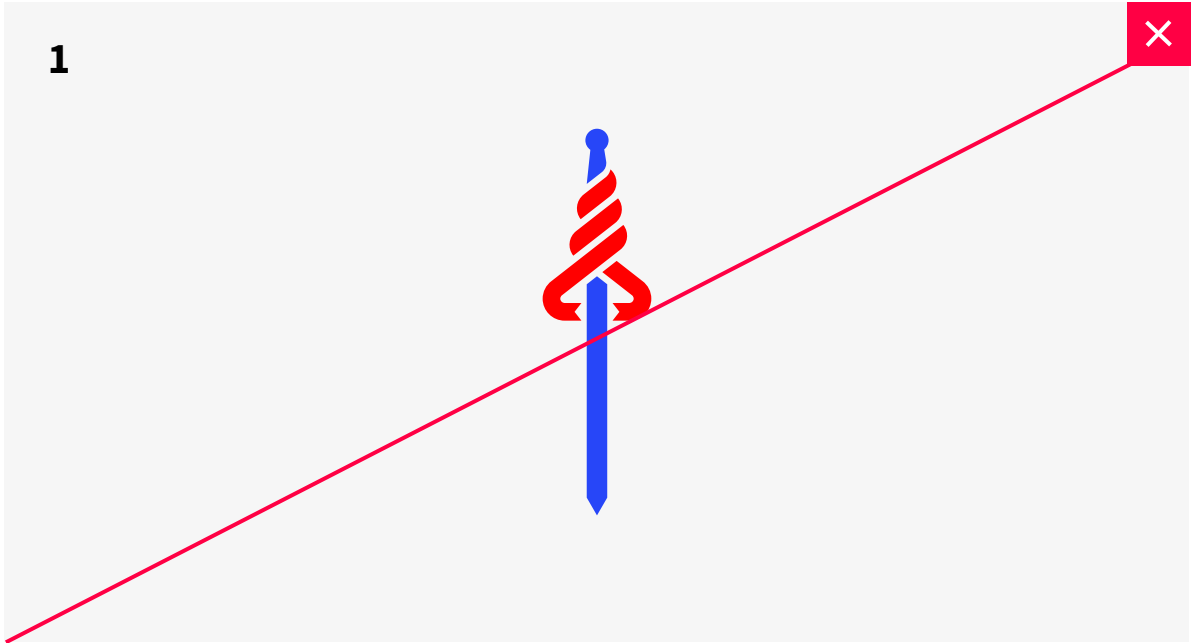
Layout Principles

Example layout incorporating all components of our visual identity including the logo, color, typography, design elements, and photography.

LOGO

PHOTOGRAPHY

COLOR

TYPOGRAPHY

DESIGN ELEMENT

7.8
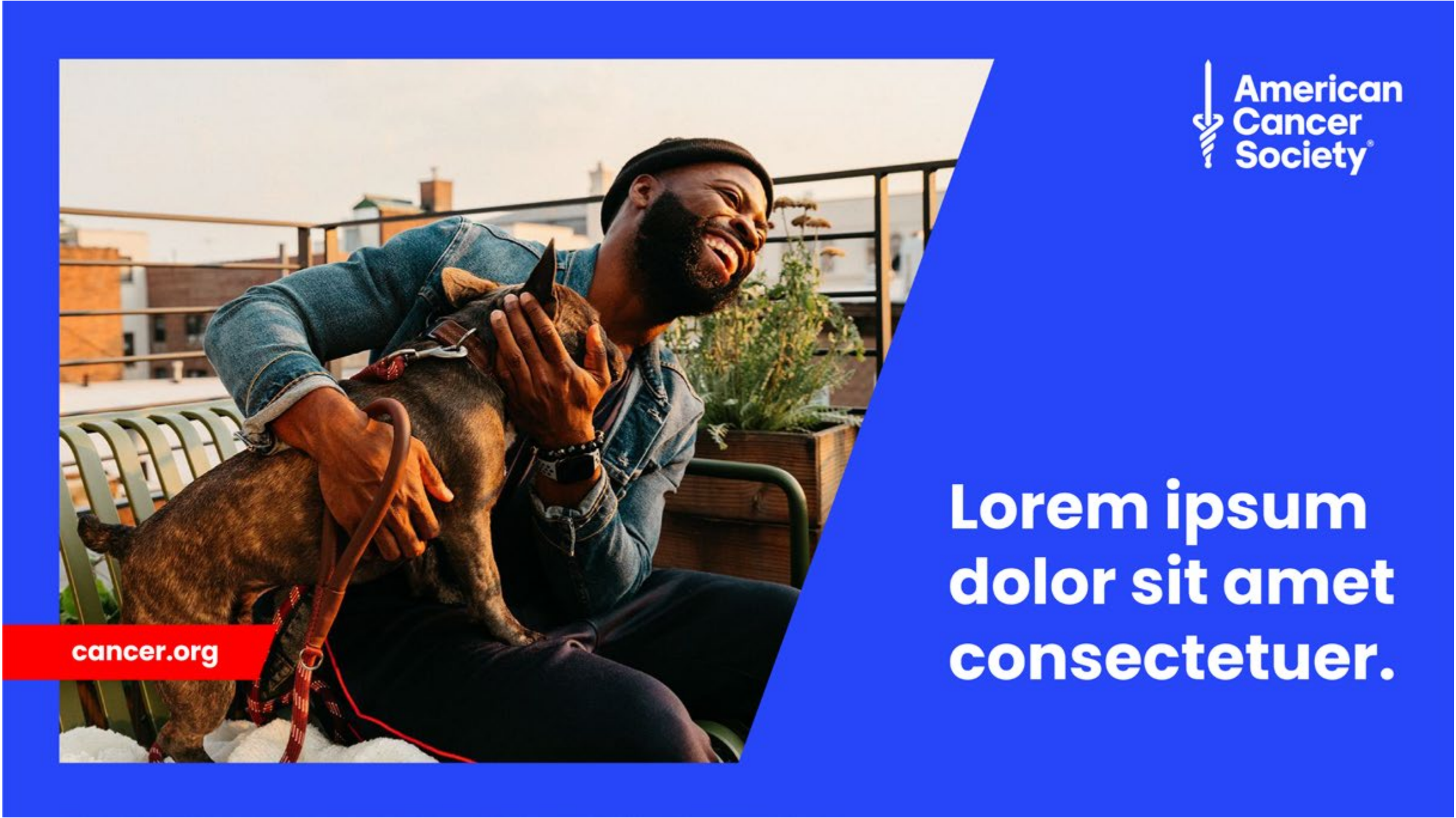
Layout Principles

The American Cancer Society's visual language prioritizes clean, uncluttered layouts with ample white space while using the ACS trapezoid to create dynamic layouts in a variety of ways.

The ACS trapezoid can be placed with a margin around it or bleed to the edge on the top, left, or bottom, while right side angle remains visible as to maintain a recognizable trapezoid shape.

When resizing the ACS trapezoid in layouts, it should be scaled proportionally as to maintain the established angle of the trapezoid.

Avoid overusing the ACS trapezoid so as not to distract from the overall impact of the design element.

Lorem Ipsum

Lorem Ipsum

Lorem Ipsum

7.8

Layout Principles

There are certain cases where, while not preferred, the ACS trapezoid may be placed in certain ways as identified here due to size limitations or restrictions in layout.

There are also cases to avoid when using the ACS trapezoid in layout as identified here, as it is important that the ACS trapezoid is used in a way to suggest forward movement.
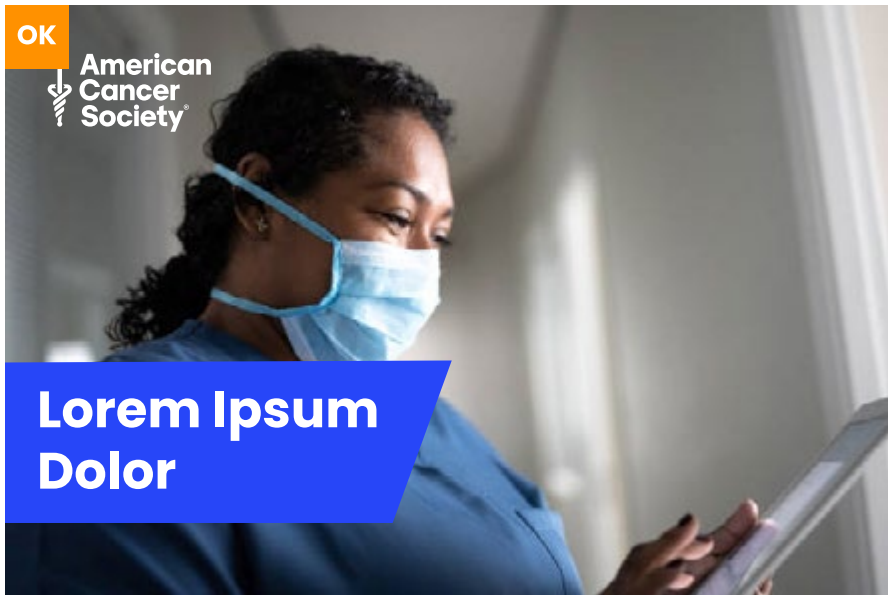
Where there are space limitations, there may be instances where only the left side of the ACS is aligned to layout edge.
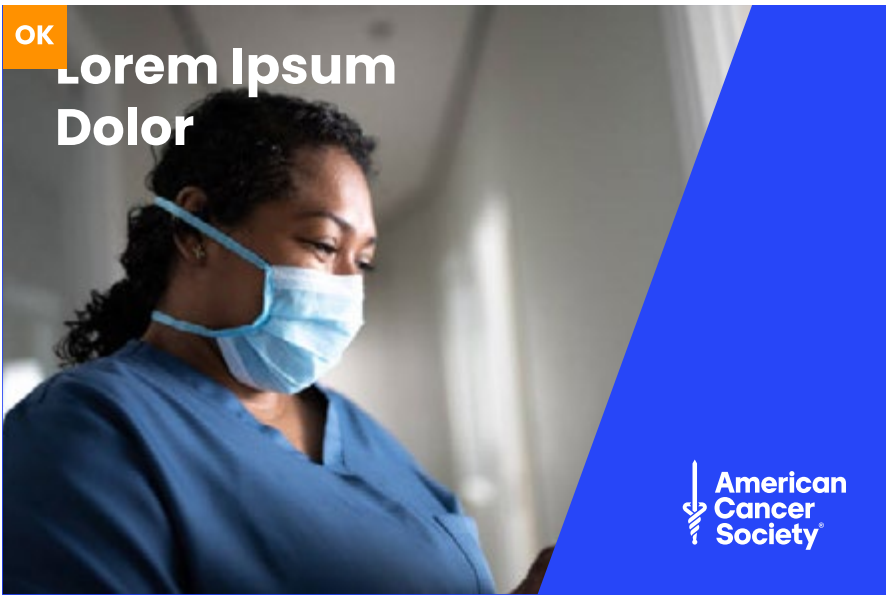
Where there are space limitations, there may be instances where the ACS trapezoid extends to the edge on the left, top, and bottom.

There may be instances where the ACS trapezoid is repeated in the same plane to separate the content, such as in an animation.
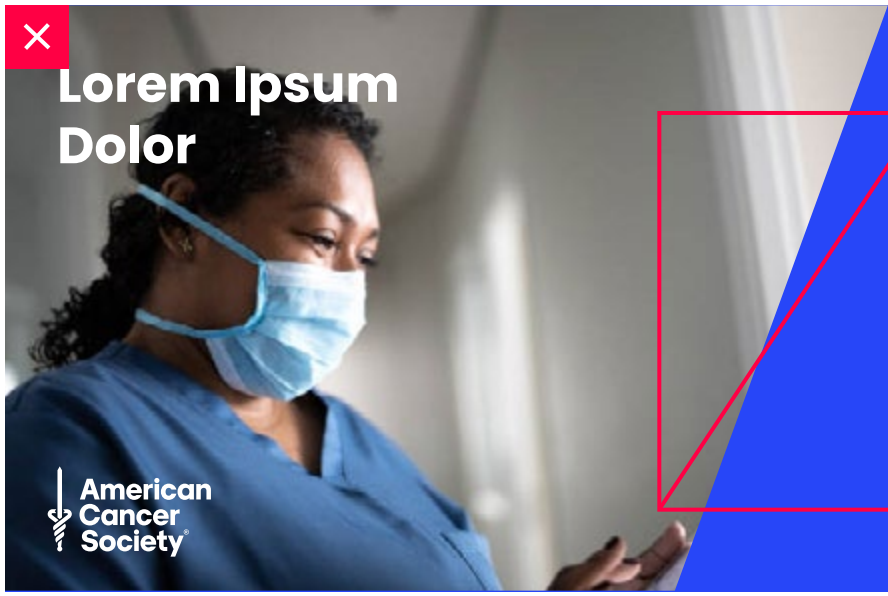
Do not extend the ACS trapezoid to all sides, where doing so will create a triangular negative shape.
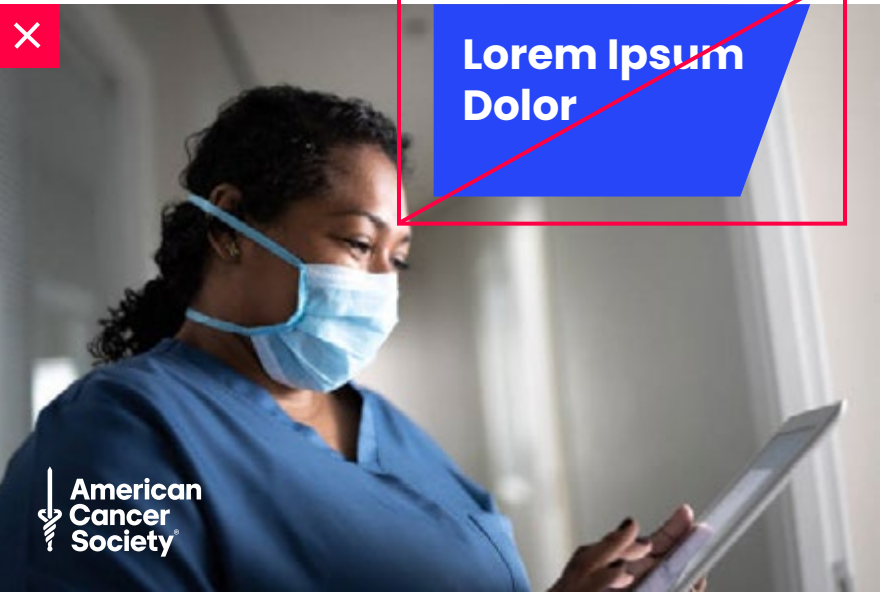
Do not align the ACS trapezoid so that only the top side, only the bottom, or only the right side is aligned to the edge of the layout.
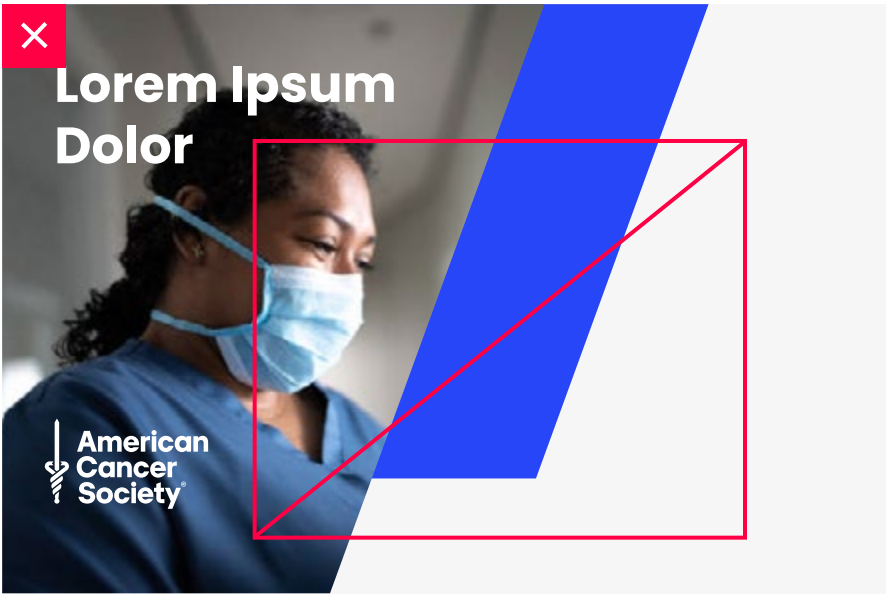
Do not repeat the ACS trapezoid to stagger or shift it for decorative purposes.

7.9

Masterbrand Application Examples
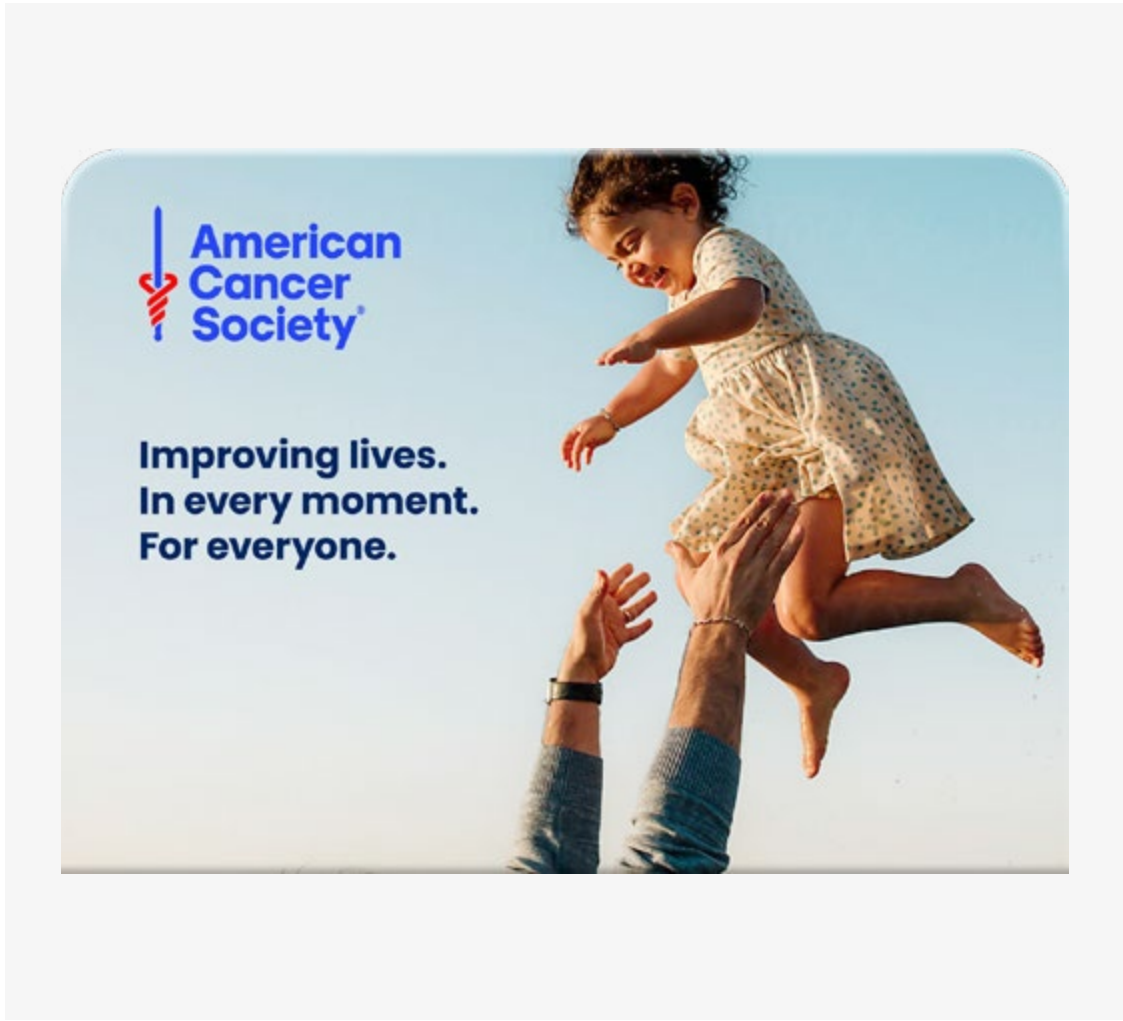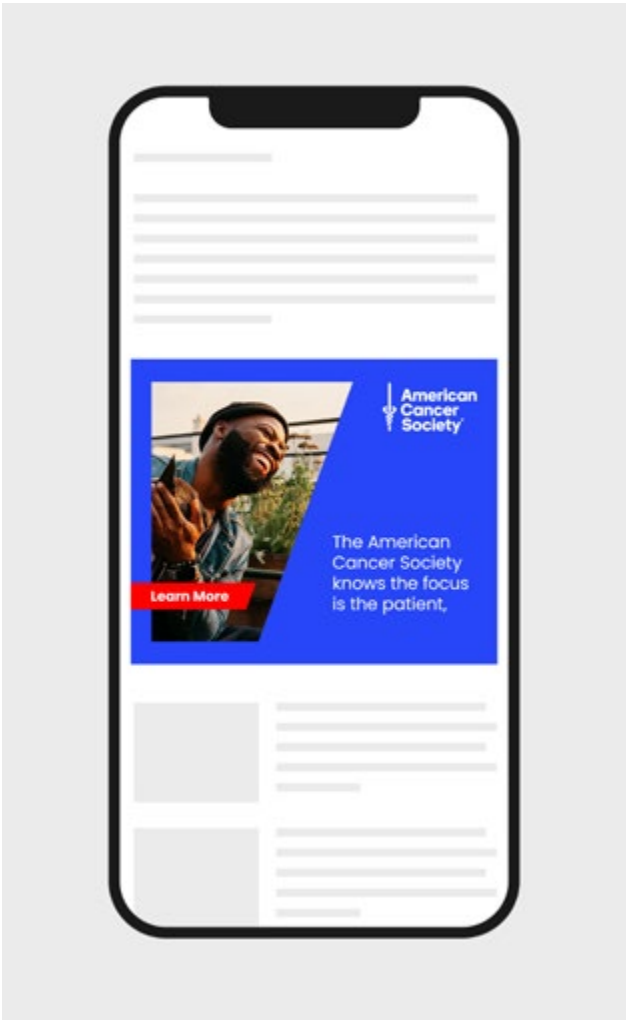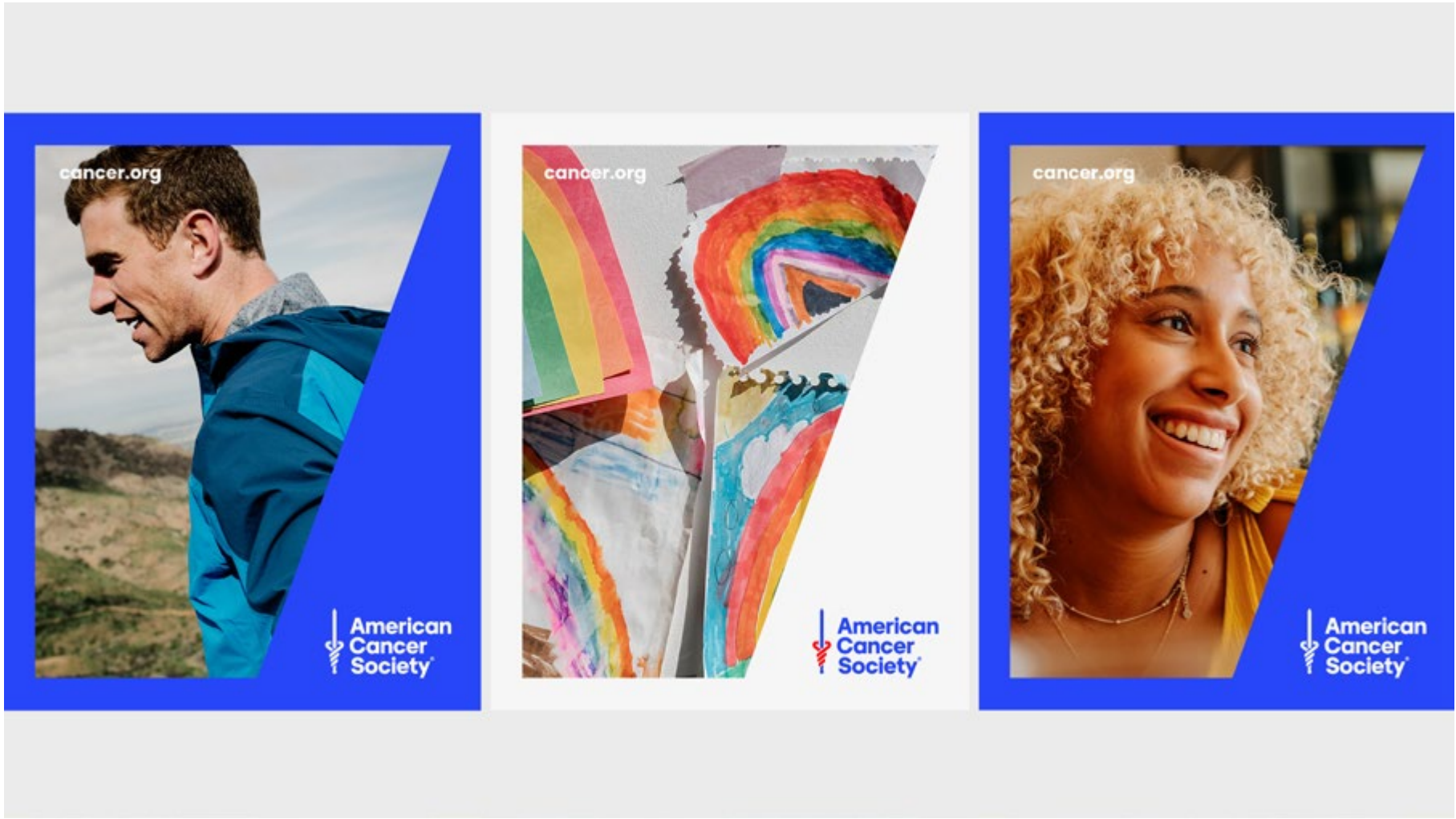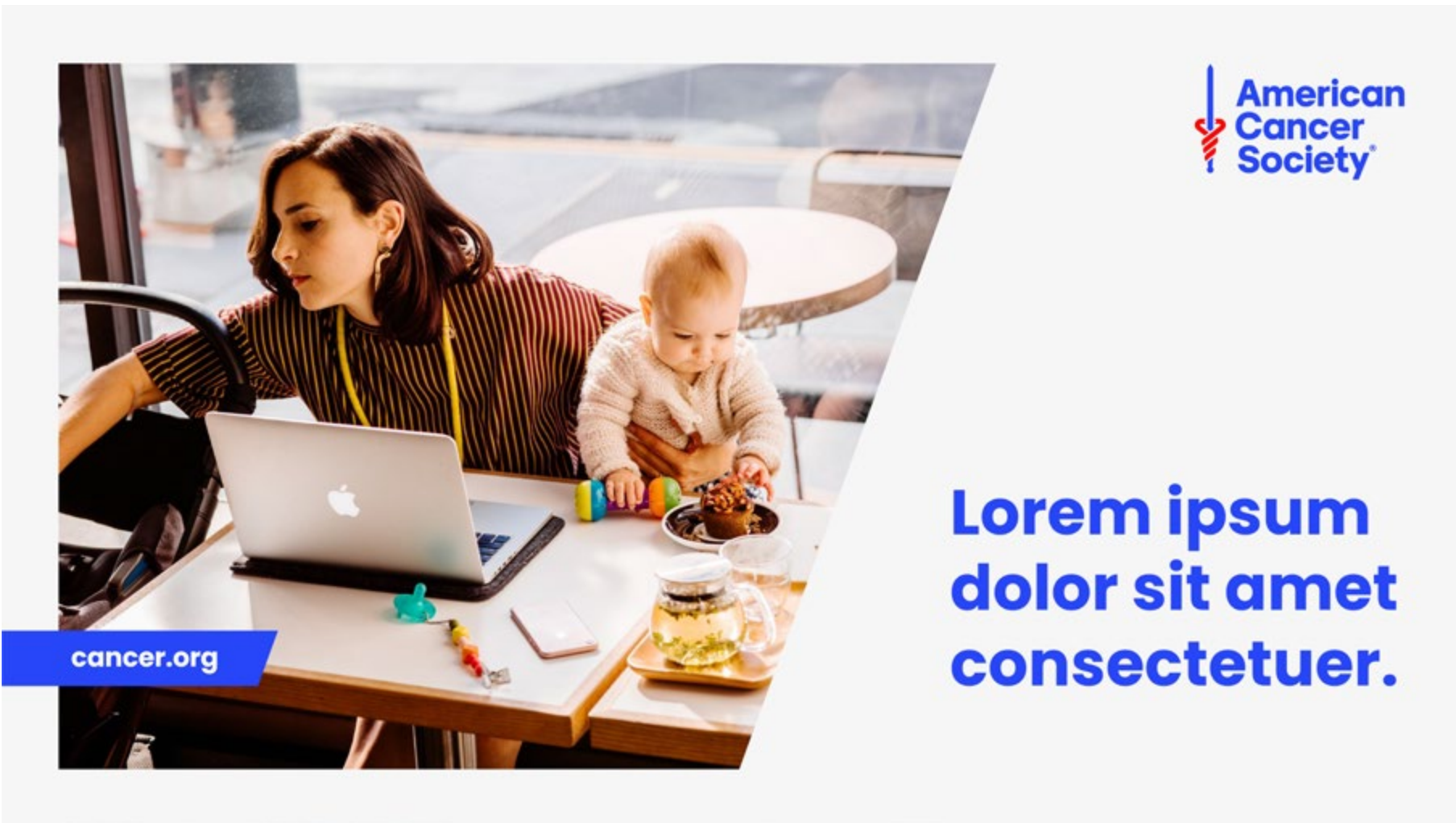
7.10
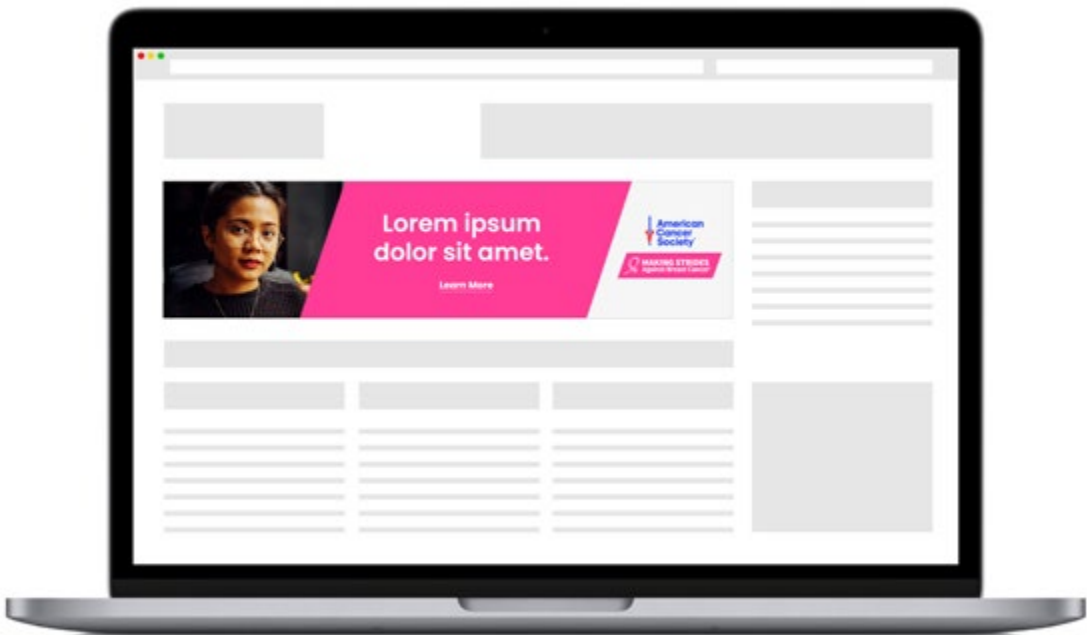
Platform-specific Application Examples

RELAY FOR LIFE
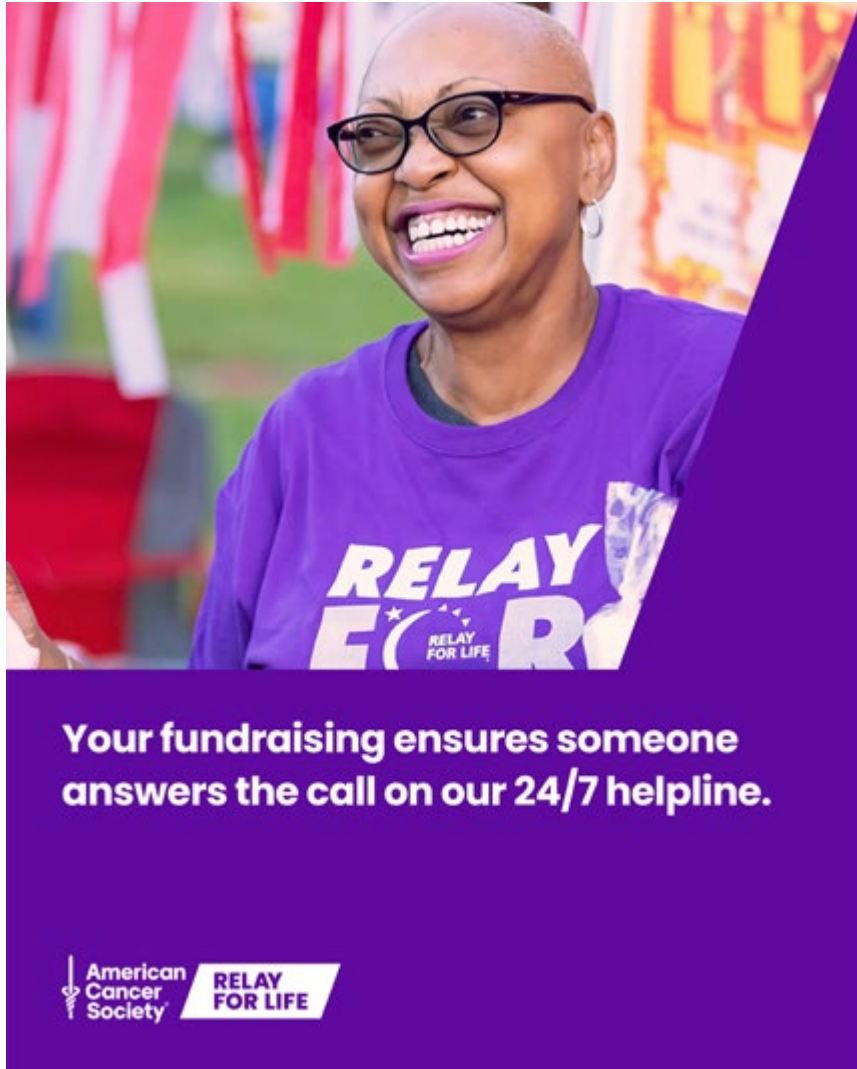
MAKING STRIDES AGAINST BREAST CANCER
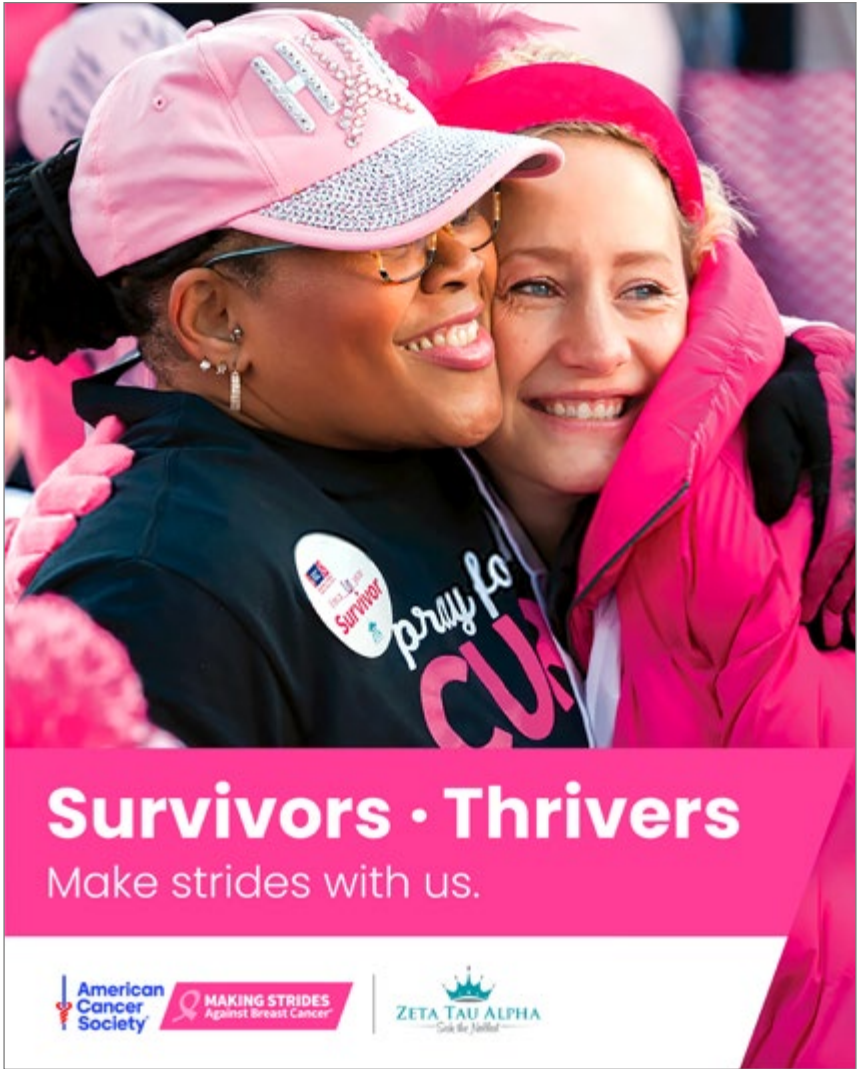
AMERICAN CANCER SOCIETY CANCER ACTION NETWORK
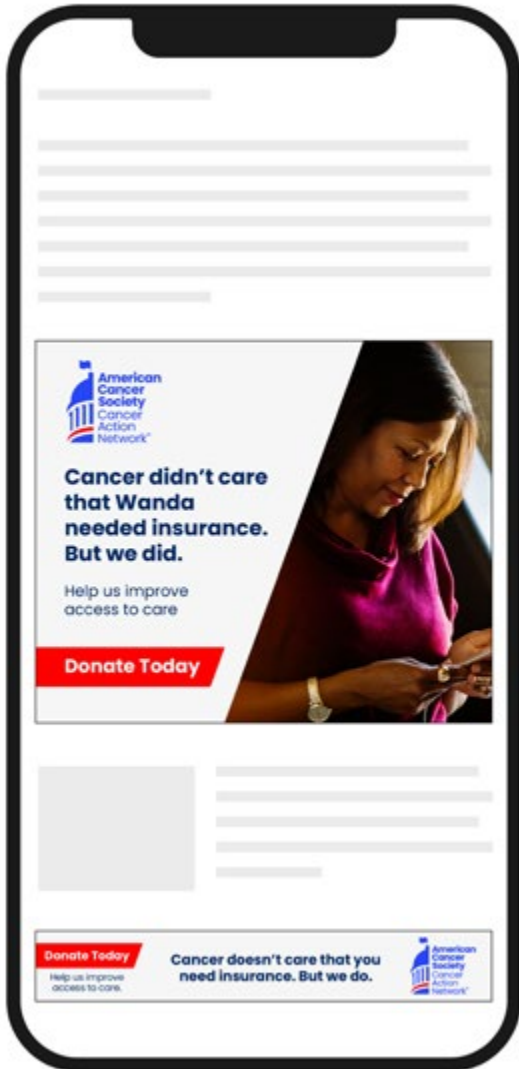
7.11

Merchandise Application Examples

7.12

Incorrect Usage of Layout

1. Do not create an imbalance of elements, ensure a clear hierarchy of information.

2. Do not center elements in layouts.

3. Do not use too many different elements, colors, typography styles, etc., in a layout.

4. Do not add transparency to design elements.

5. Do not block imagery by overwhelming the design with the ACS trapezoid.

6. Do not overuse the ACS trapezoid in layouts, unless it is a pattern.

7. Do not overuse the secondary accent color palette in layouts.

8. Do not use the Sword of Hope symbol in a way that competes with the ACS logo in a layout.

9. Do not size and position the ACS trapezoid in a layout where it can be mistaken as a holding shape for the logo.
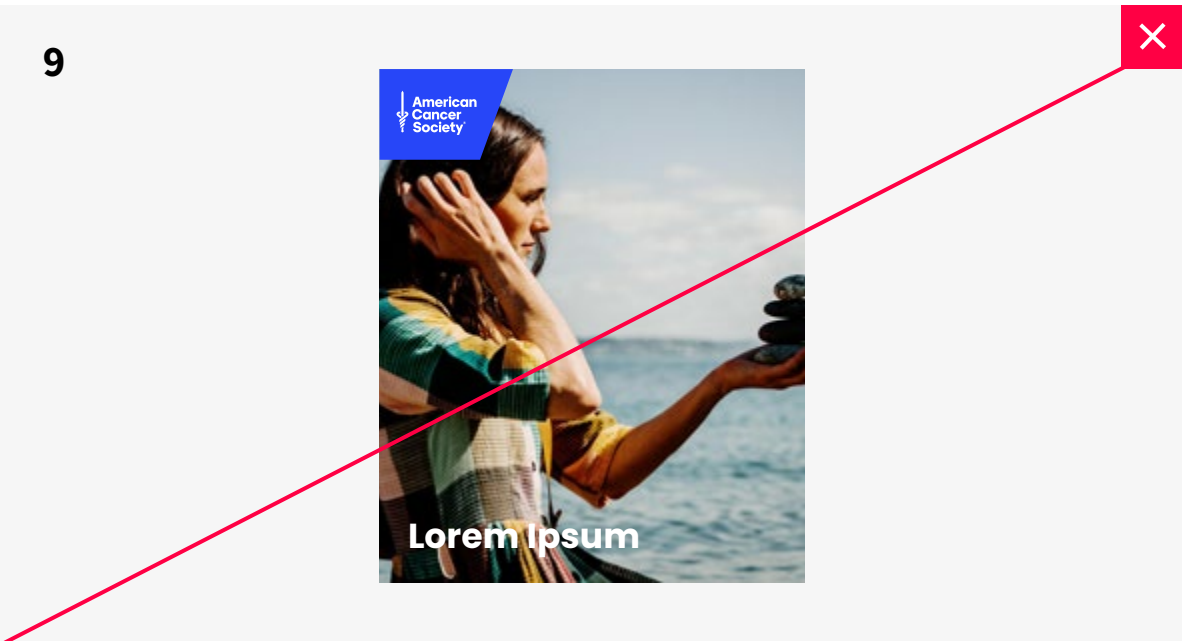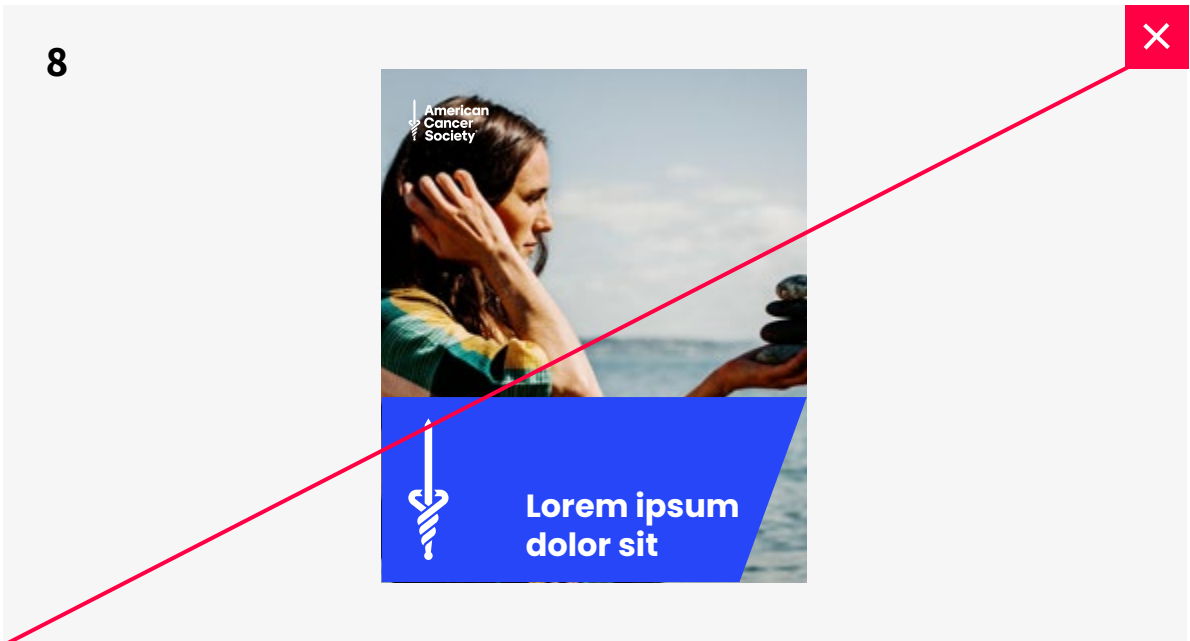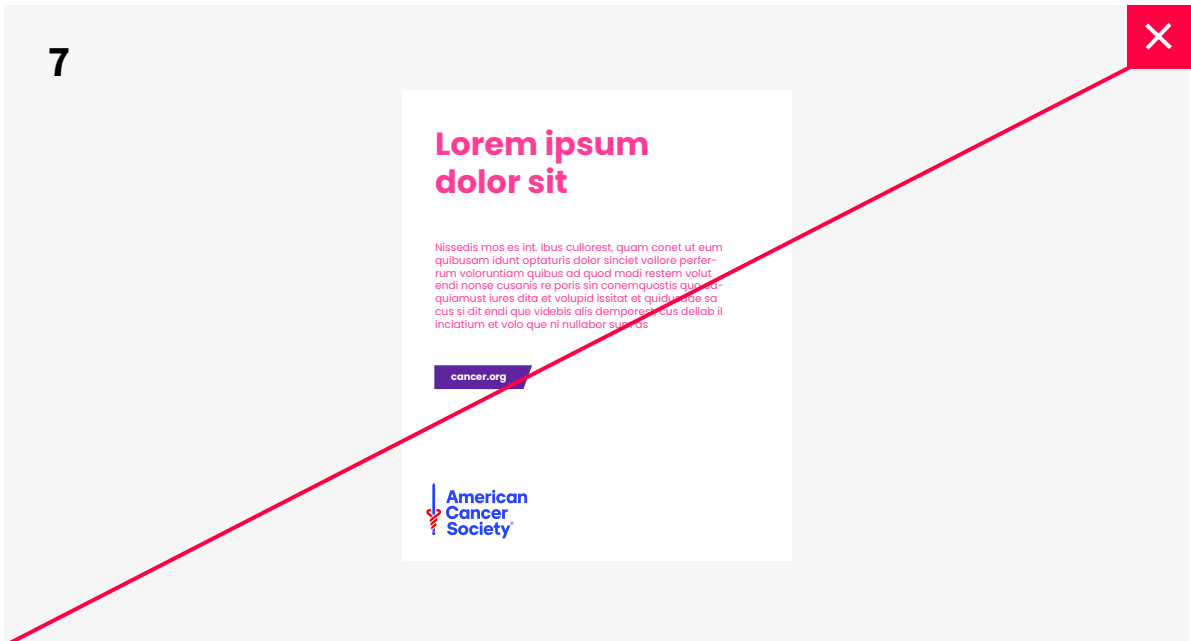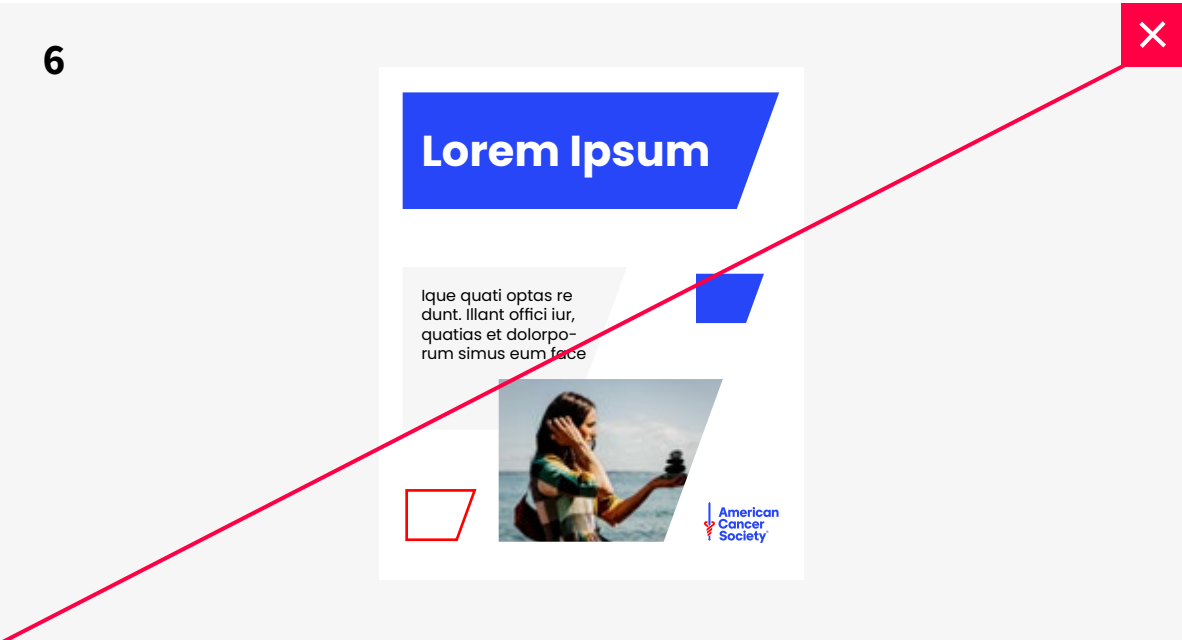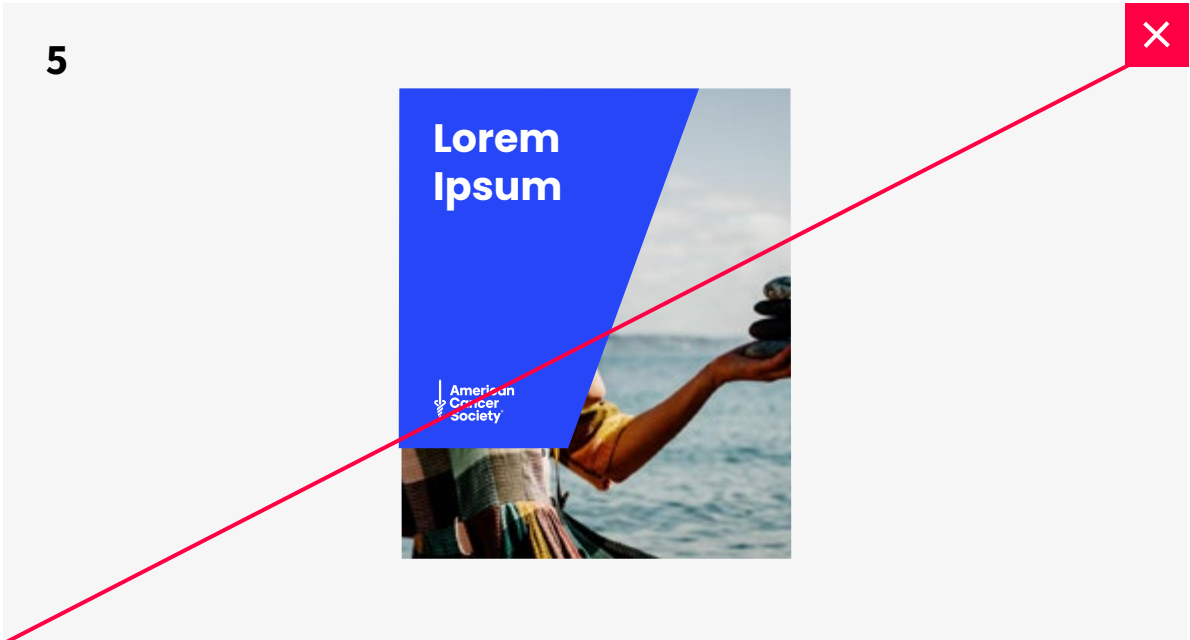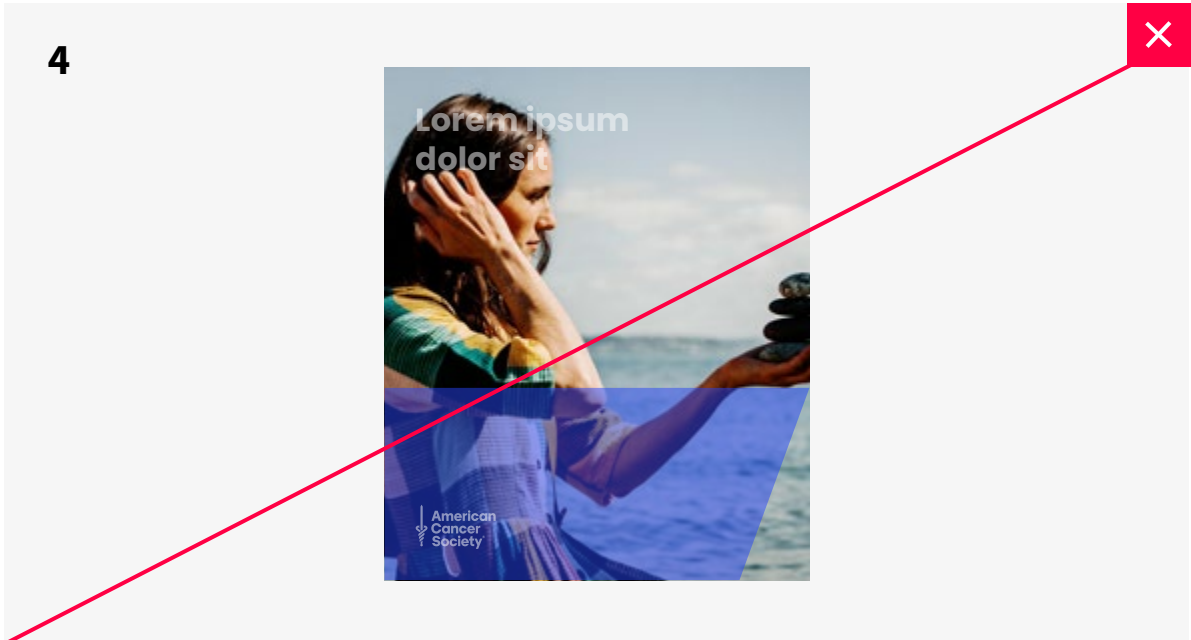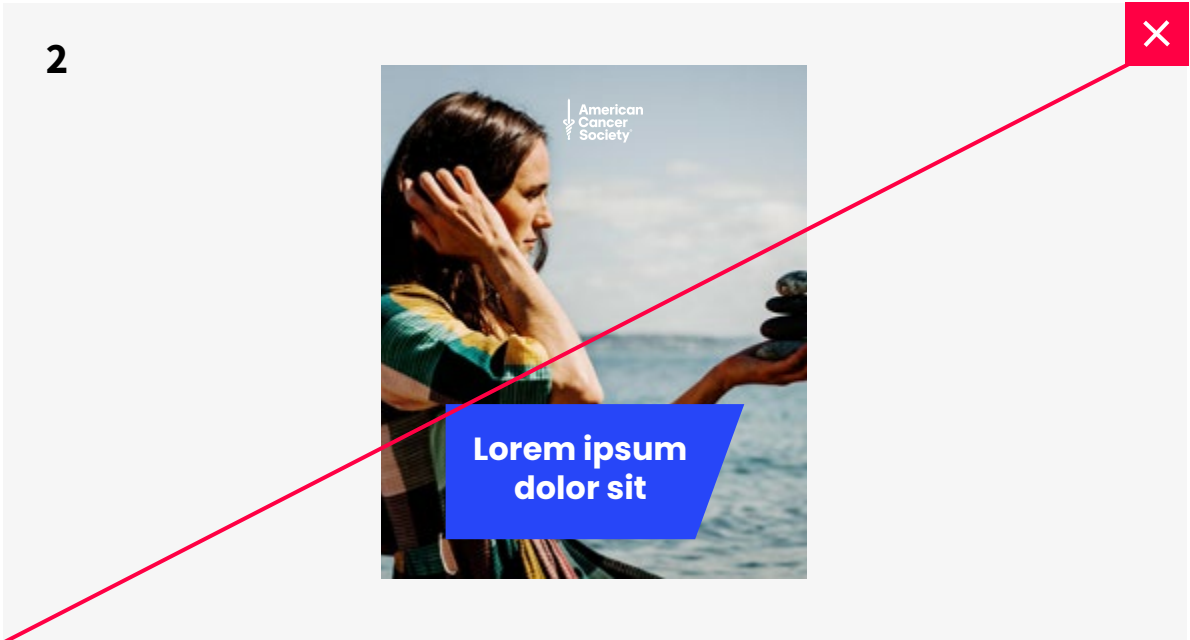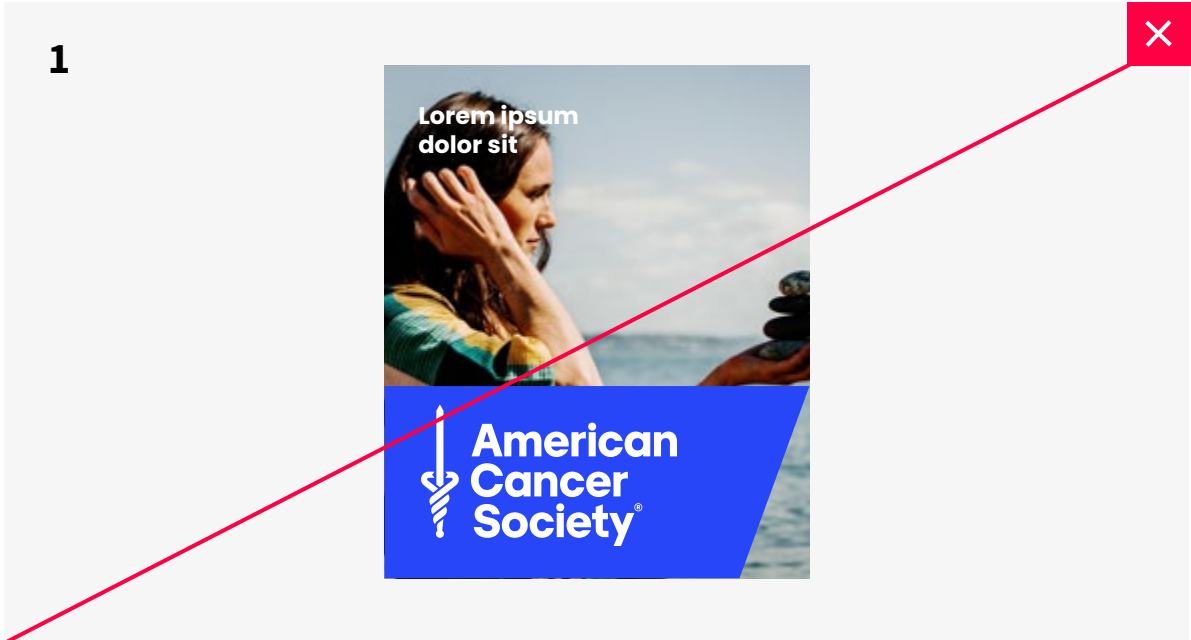
8

Photography

8.1

Photography Style

Photography and videography is very important in connecting with our audience and communicating our mission and values. To capture the everyday experiences that make each moment meaningful in every cancer journey, our imagery should feel warm, inviting, honest, and human.

We aim to be inclusive, reaching for an authentic and diverse representation of people, caregivers, family, friends, doctors, researchers, volunteers, etc., through real-life actions and genuine interactions.

Note: Images are for reference purposes only and cannot be used for communication materials without rights and permission.
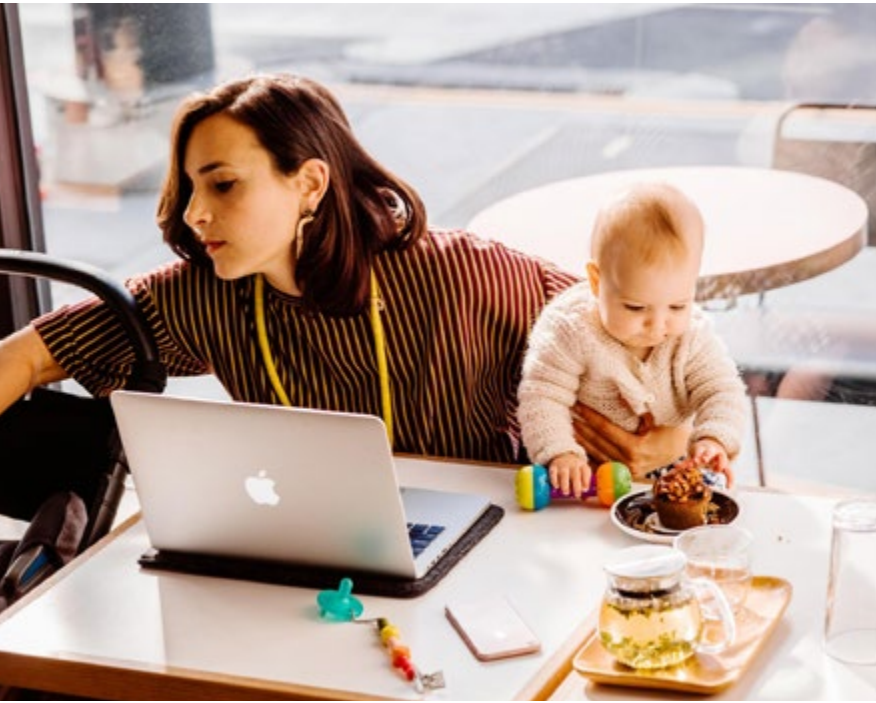
8.2

Incorrect Usage of Photography

1. Do not use black-and-white photography where color photography is available.

2. Do not use gestures or poses that are not genuine.

3. Do not use extreme lighting or lens effects.

4. Do not use camera angles that look up at the subject; this makes people feel unapproachable.

5. Do not use soft focus. Photography should always look realistic and sharp.

6. Do not use stage or act out stereotypical situations.

7. Do not show the negative side of a condition or cold and unemotional shots.

8. Do not use overt displays of emotion that may not appear genuine.

9. Do not use imagery with visual metaphors or photo-enhanced abstract photography.
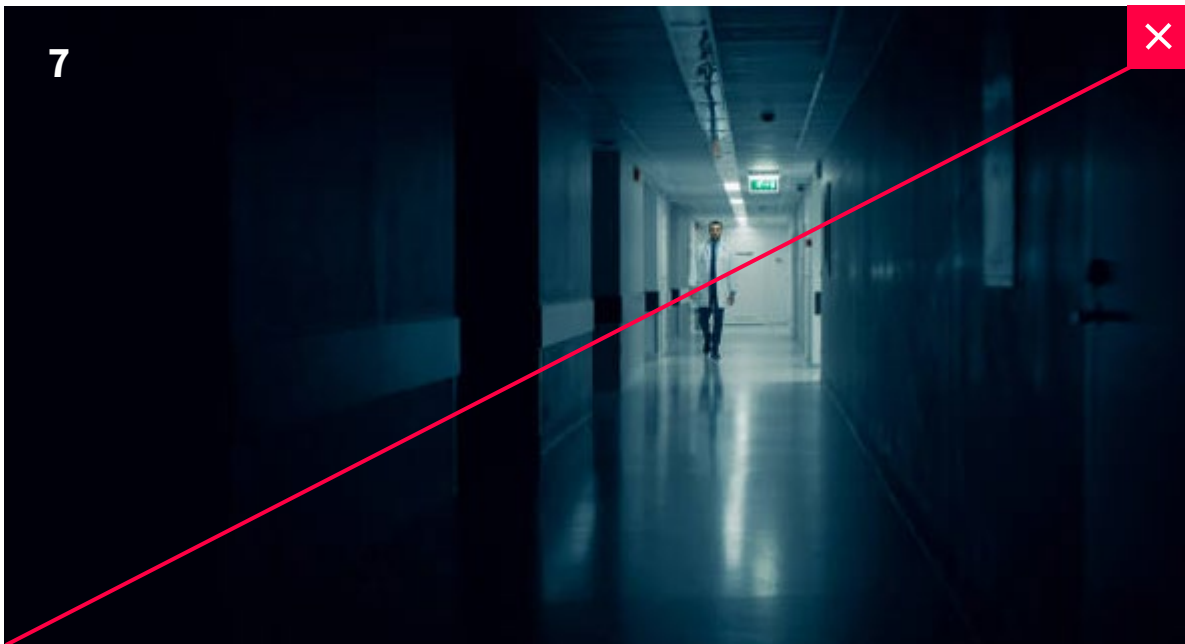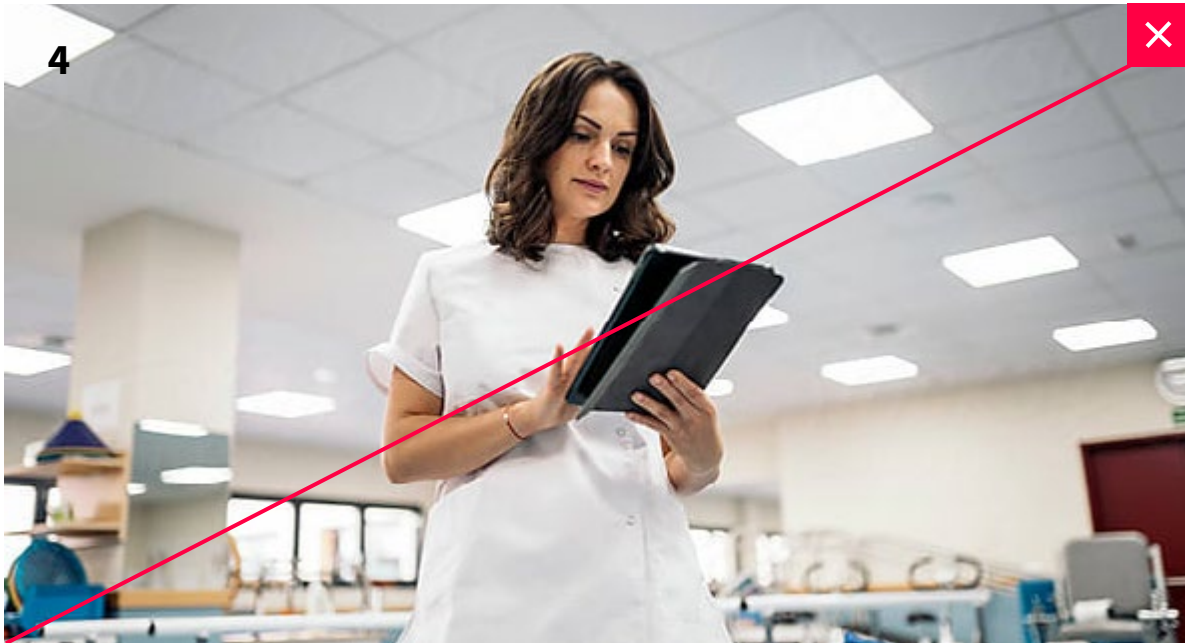
Who to Contact

The American Cancer Society brand will continue to evolve along with the organization. In order to ensure the necessary flexibility within the brand to adapt to these changes, these guidelines will also need to be periodically refined. We will continuously monitor, assess, and modify the guidelines to be sure they accurately reflect our brand.

For questions or to submit requests for consideration, please contact:

marketingops@cancer.org

Thank You