Visual Style Guide / Editorial System

How Pivot looks, and how to make things that look like Pivot.



00

Five things make it Pivot.

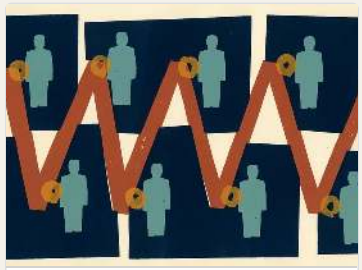
Get these right and anything you make, a page, a report or a post, will look like it belongs. The chapters after this show how.



01

One colour per section

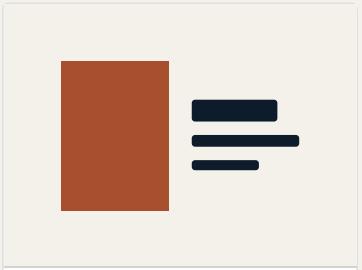
Each section, slide or sheet takes one ground from the palette, painted edge to edge.



02

Flat ink, never gradients

Colour is laid flat. Texture lives inside the artwork, never on the page.



03

Pictures whole, words beside

Show a photograph or artwork in full and set the words next to it, not on it.



04

The mark leads the word

When the dots and the word sit together, the dots are bigger.



05

Pivot's words, as written

Use the team's approved text. You may shorten it; never rewrite it.

WHO THIS IS FOR

Designers, agencies, partners and the Pivot team: anyone making something in Pivot's name.

WHAT IS FIXED

The palette, the three typefaces, the mark, flat ink, and Pivot's own words.

WHAT IS OPEN

How you combine them. Each piece is laid out on its own merits; there are no templates to fill in.

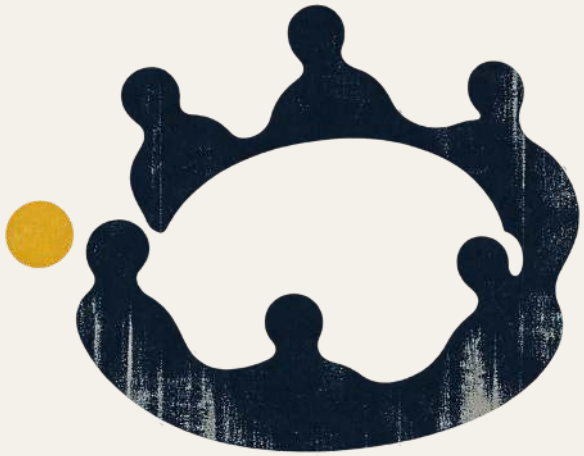
01

Ink on paper.

Pivot is set like a screen print: flat colour, paper with a little texture, and artwork placed like a print.



A plate on its own paper ground



A cut-out figure, standing free



Made for its slot: the picture keeps right, the words take the left

Flat ink

One palette, laid flat. No gradients, glow or haze.

Texture in the plate

Worn edges and paper showing through belong to the artwork. The page stays clean and exact.

Placed like a print

Each artwork is one object with room around it, standing free or entering from one edge.

DO

Let the artwork carry all the texture.

Leave clear room around every plate.

DON'T

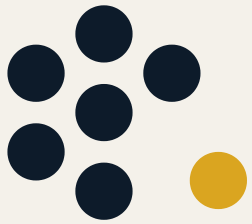
Add rough edges, grain or printer's marks to page elements.

Use gradients, glows or drop shadows to fake depth.

02

The mark.

Six dots hold a formation; a seventh, in gold, steps out of line.



The mark



The same idea, given a body in the artwork

PIVOT

On light grounds: navy, gold dot

PIVOT

On dark grounds: paper, gold dot

PIVOT

On gold: navy, white dot



The mark alone

PIVOT

The word alone



PIVOT

Stacked: the mark above

DO

Make the mark about 1.8 times the height of the word beside it.

Put the mark to the left of the word, or above it.

DON'T

Set the mark and the word at the same height.

Leave the gold dot on a gold ground: it turns white there.

03

Colour.

Thirteen colours. Each section takes one of them as its ground.

Void
`#081420`
Darkest ground: openings and endings

Navy
`#0d1b2a`
The main dark ground

Deep
`#0c2231`
A supporting dark

Paper
`#f4f1ea`
The main light ground, for reading

White
`#fff`
Behind logos and images

Paper Shade
`#e9e5dc`
A light band

Gold
`#daa520`
Facts and accents

Gold Pale
`#f0d984`
A soft gold

Teal
`#1D9494`
Lines and accents, not grounds

Mist
`#9CC3CB`
A soft cool ground

Terra
`#A8502D`
One key statement

Terra Deep
`#912727`
Warnings and deadlines

Teal Ground
`#18787a`
Teal, darkened to carry text

Every ground has a job

Void	Navy	Paper	Gold	Terra	Terra Deep
Openings and endings	The main dark ground	Reading and evidence	Facts and short signals	One key statement	Warnings and deadlines

Text that reads on each ground

Aa Paper on navy Any text · 15.42:1	Aa Gold on navy Any text · 7.77:1	Aa Paper on terra Any text · 4.84:1	Aa Paper on terra deep Any text · 7.38:1
Aa Paper on void Any text · 16.46:1	Aa Navy on paper Any text · 15.42:1	Aa Void on gold Any text · 8.30:1	Aa White on teal Large text only · 3.67:1
Aa Paper on teal Large text only · 3.26:1	Aa Paper on teal ground Any text · 4.65:1	Aa Navy on mist Any text · 9.18:1	

DO

Pick one ground per section and paint it whole.

For body text on teal, use the darker teal ground.

DON'T

Mix two grounds inside one block.

Set small text in gold or teal on a light ground.

04

Type.

Three typefaces, each with one job.

READEX PRO

Shifting Knowledge and Power

Titles and statements

MONTSERRAT

Knowledge into action, through equitable partnerships.

Everything people read

JETBRAINS MONO

LABELS & NUMBERS 0123

Labels, never sentences

Eleven sizes

H1	96PX	Shifting Knowledge
H2	67PX	Shifting Knowledge
H3	48PX	Shifting Knowledge
H4	35PX	Shifting Knowledge
SUB	27PX	Shifting Knowledge
LEAD	21PX	Knowledge into action
BODY	18PX	Knowledge into action
BASE	16PX	Knowledge into action
SMALL	15PX	Knowledge into action
LABEL TEXT	12PX	Knowledge into action
LABEL	12PX	INTRODUCTION

Sizes are at a 1336px-wide screen. Titles scale with the screen; reading text does not.

Four weights

Aa 400 Body copy

Aa 400 Leads

Aa 500 Eyebrows

Aa 600 Titles

DO

Use Readex Pro for titles and statements, Montserrat for reading.

Keep every page title at the one title size.

DON'T

Write sentences in the mono: it is for labels and numbers.

Invent a fifth weight or an in-between size.

05

Images.

Photographs prove what happened. Artwork carries the idea.



A photograph, large and whole: the evidence



Photograph: the people and the room, as they were



Artwork: one idea, in flat ink

Artwork says it sideways



A measure that will not close



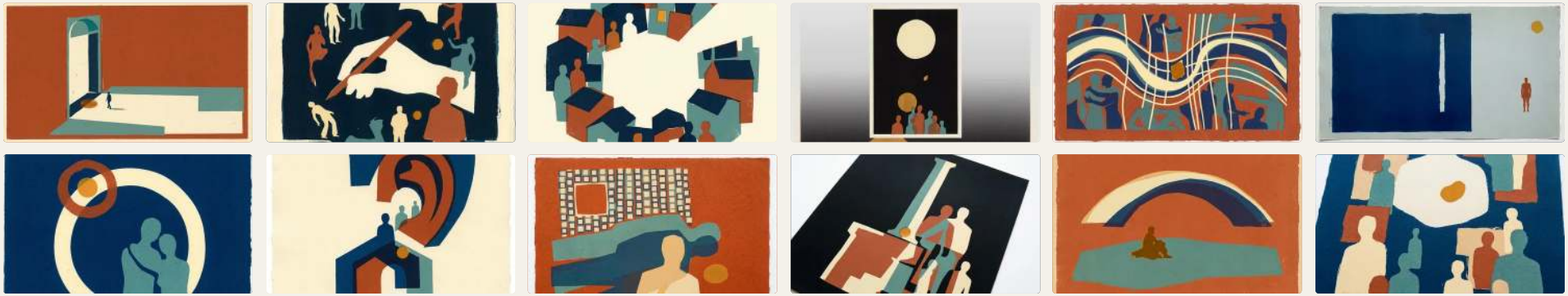
One question, two hands



The same lungs

A picture of a clinic only says clinic. A gold tape measure that cannot close around a body says the measure is wrong, and the reader finishes the thought. Captions here are working titles.

The approved artworks 148



DO

Use photographs large and whole, at their own shape.

Choose artwork that suggests the idea rather than illustrating it literally.

DON'T

Put words over the subject of a picture.

Crop shapes out of a photograph, or lay gradients over it.

06

Layout.

A handful of patterns, combined page by page.

SIDE BY SIDE

Our Role In Change





ART BESIDE A NAVY FIELD

Pathways to Change

Change the ground as the story moves

01 OPEN	Set the scene on a dark ground.
02 PROVE	Facts in a short gold band.

03 EXPLAIN — **Reading and figures on paper.**

04 TURN — **A change of field marks a change of argument.**

05 CLOSE — **Land the point on a dark ground, briefly.**

Long reading

This first issue of The Bowl reflects the early months of collective learning in Phase 2 of the Centres for Exchange (CfE) programme. During this period, partner organisations and enabling partners focused on establishing the conditions for shared inquiry, laying the groundwork for learning that could evolve through practice, reflection, and engagement with context.



A figure keeps to its own column

> **“The youth conceptualisation of the topic was different to ours. For youth a hole in the roof filling a room with water is ‘flooding’.”**

DO

Line things up by the text itself, not by the boxes around it.

Move a heading, its title and its paragraph together, as one block.

DON'T

Run reading text wider than about 70 characters a line.

Put two artworks in one section: one plate, with room around it.

07

Components.

The parts that recur on every Pivot page.

PURPOSE

Our Mission

Eyebrow and section title

EXPLORE THE WORK

Button

Participatory Research

Learning Partnerships

Tags

One collective	2018	Cape Town
TWO ALIGNED ENTITIES	NON-PROFIT FOUNDED	WORKING GLOBALLY

Proof strip: three facts on gold

Our Approach

Global health and development systems often reproduce unequal power dynamics, privileging certain forms of knowledge, voices, and ways of working.

Card

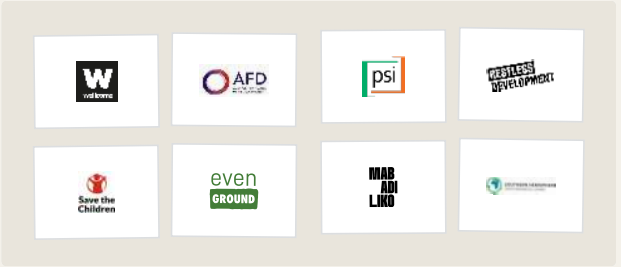
Action needed

For a deadline, a closing date, or a change that affects the reader.

An invitation

For a call to take part, a result, or something new.

Notices: caution and invitation



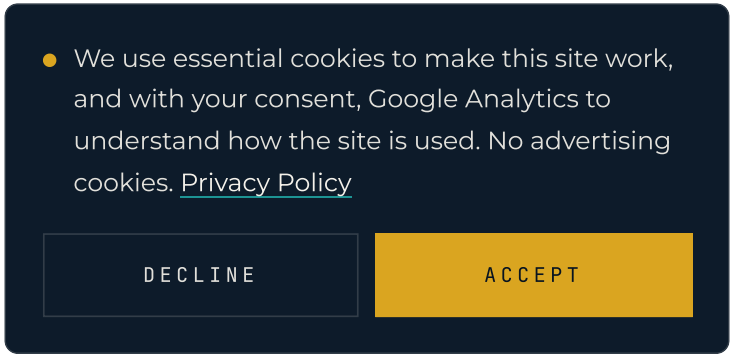
Partner logos, laid down like prints



Index banner: projects, blog and resources share one



Closing band: every page ends by pointing to the next page in the menu



Cookie notice: rises at the left gutter on a first visit; Accept and Decline weigh the same

Motion: rise, settle, hold

First screen	12px · 0.85s	30px · 1.2s	0.06s	0.7s · 1.5s	Reduced motion
What is on screen when a page opens is already in place. Nothing glides or waits.	Further down, text glides up into place as it arrives. It moves; it never fades.	Artwork arrives like a sheet laid down, with a slight settle.	What scrolls in together lands in reading order, one after another.	Labels type themselves in: quickly in the first screen, slower further down.	If a reader asks for less motion, everything is simply in place.

DO

Reuse these parts before designing a new one.

Let text glide and artwork settle; let a group arrive in reading order.

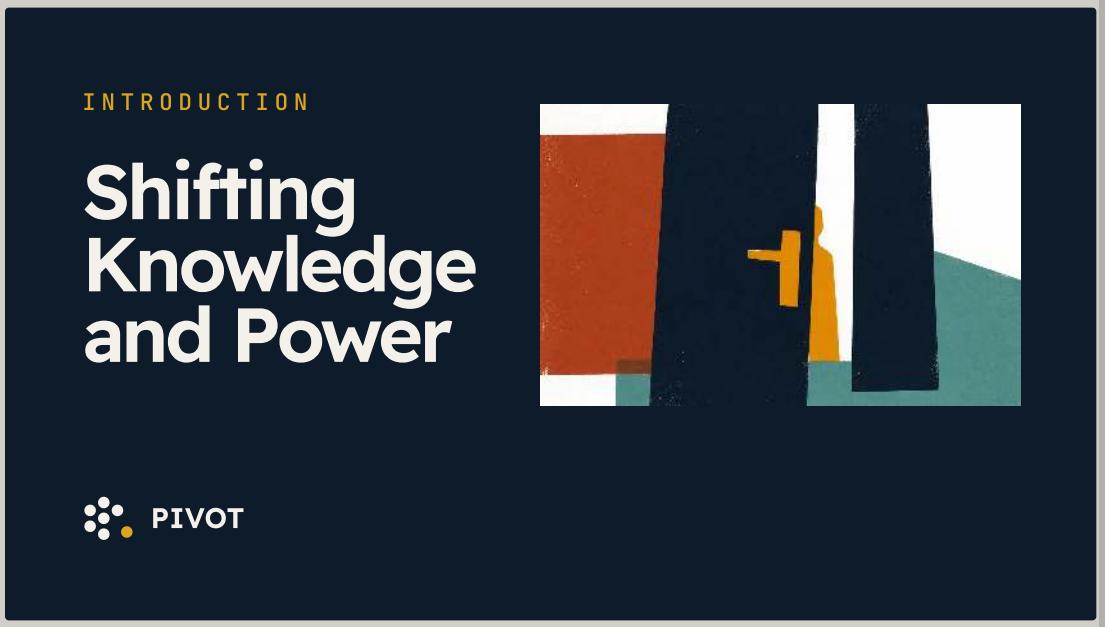
DON'T

Fade, blur, scale or spin things in.

Restyle a part for one page: change it everywhere or not at all.

Making things.

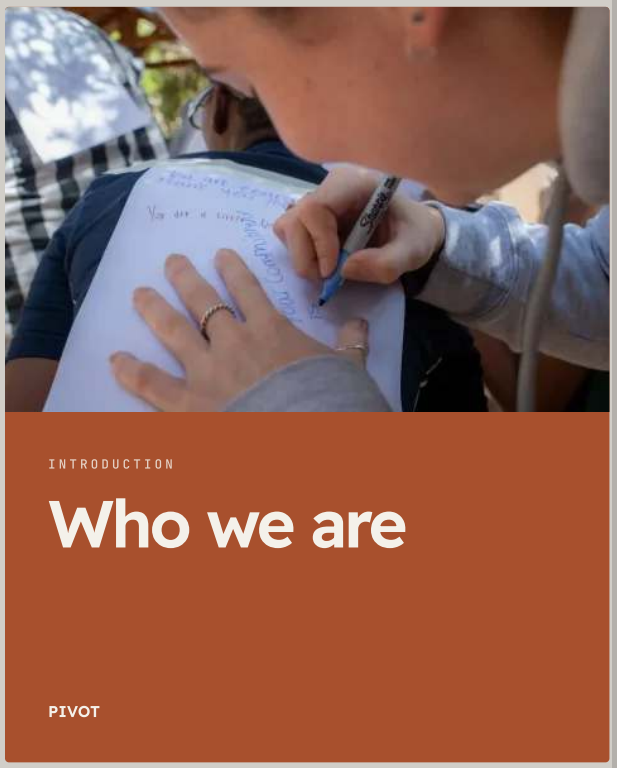
Posts, slides, covers and posters use the same rules on a different sheet.



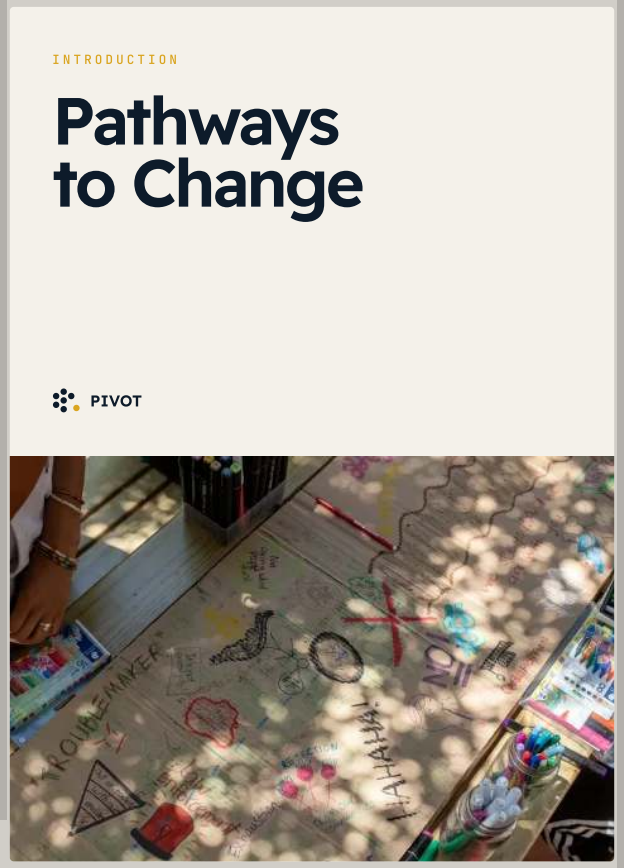
Slide 16:9 · Plate on the right, words on the left, mark at the foot.



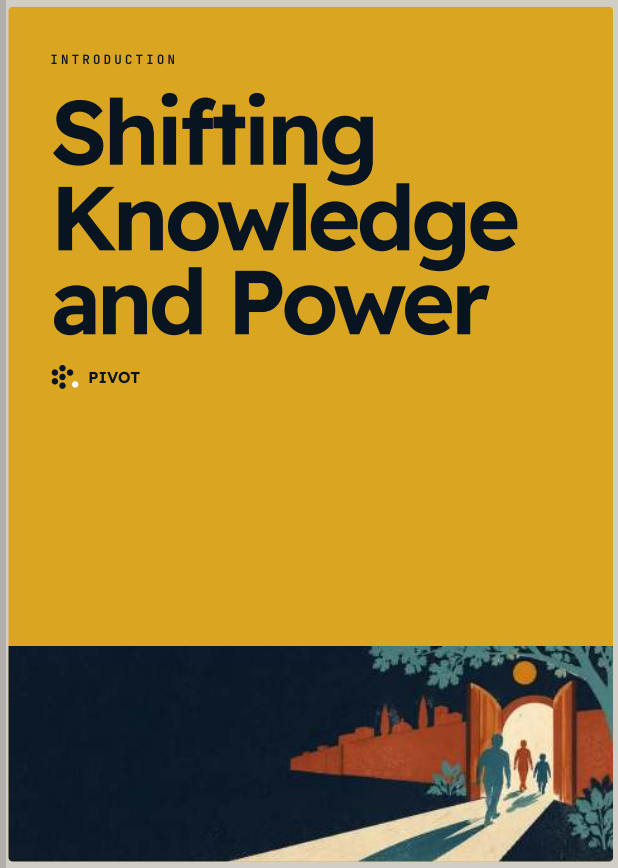
Square post 1:1 · One cut-out artwork, lower right; the title keeps clear of it.



Portrait post 4:5 · A whole photograph; the words sit below it, on the colour.



Report cover A-series · Title above, photograph below, full width and whole.



Poster A-series · The gold sheet: the biggest title, one plate across the foot.

Email signature





Ten prints to choose from. Make yours at /signature/: pick yourself or fill in your own details, choose a print, copy, paste.

Values to copy

COLOUR

Void	#081420
Navy	#0d1b2a
Deep	#0c2231
Paper	#f4f1ea
White	#fff
Paper Shade	#e9e5dc
Gold	#daa520
Gold Pale	#f0d984
Teal	#1D9494
Mist	#9CC3CB
Terra	#A8502D
Terra Deep	#912727
Teal Ground	#18787a

TYPEFACES

Readex Pro	600 titles, 400 statements
Montserrat	400 reading
JetBrains Mono	500 labels

SIZES AT 1336PX

Label	12px
Label Text	12px
Small	15px
Base	16px
Body	18px
Lead	21px
Sub	27px
H4	35px
H3	48px
H2	67px
H1	96px

DO

Start from the sheet closest to yours and keep its proportions.

Close every sheet with the mark, or the word alone.

DON'T

Stretch or recolour an artwork to fit a space.

Add a second artwork to the same sheet.

09

The rules.

Everything above, on one page.

01 Use Pivot's words as approved. Shorten them if you must; never rewrite them.

02 Use only the thirteen colours, and give each section one ground, painted whole.

03 Keep colour flat: no gradients, glow or haze.

04 Texture belongs inside the artwork. Page edges, rules and boxes stay clean.

05 Show pictures whole. Words sit beside a picture, never on its subject.

06 Never cut a shape out of a photograph.

07 The mark is bigger than the word beside it, or the word stands alone.

08 Three typefaces, four weights, eleven sizes, and nothing in between.

09 Animate position only, calmly, and respect a reader's request for less motion.

10 Never use the retired dark gold for text.

Not sure? Ask before you publish: info@pivotcollective.org