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.

Thomas Bach, IOC President
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.
# 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 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 Olympic Charter, Preamble
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**

---

¹ Olympic Charter, Fundamental Principles of Olympism
² Olympic Charter, Introduction
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.

<table>
<thead>
<tr>
<th>VISION</th>
<th>Building a better world through sport</th>
</tr>
</thead>
<tbody>
<tr>
<td>VALUES</td>
<td>Excellence</td>
</tr>
<tr>
<td>MISSIONS</td>
<td>• Ensure the uniqueness and the regular celebration of the Olympic Games</td>
</tr>
<tr>
<td></td>
<td>• Put athletes at the heart of the Olympic Movement</td>
</tr>
<tr>
<td></td>
<td>• Promote sport and the Olympic values in society, with a focus on young people</td>
</tr>
<tr>
<td>WORKING PRINCIPLES</td>
<td>Universality and Solidarity</td>
</tr>
</tbody>
</table>
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.
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**

![Olympic Rings](image)

**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 Olympic Charter, Rule 8

**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 Olympic Charter, Rule 8

**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 Olympic Charter, Rule 7, paragraph 4
THE OLYMPIC SYMBOL

The Proud History of the Olympic Rings

“The emblem chosen [...] is five regularly interlaced rings of different colours — blue, yellow, black, green and red — that 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

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.

1920
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.

1957
Definition of the Olympic rings

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

1986
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.

2010
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.

Pierre de Coubertin, “L’emblème et le drapeau de 1914” in “Revue Olympique”, No. 92, August 1913
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 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.

### Six Additional Versions: Monochrome Olympic Rings

The following table provides the official Pantone, cmyk, rgb, and web safe color values for each of the six official Olympic colors:

<table>
<thead>
<tr>
<th>Color</th>
<th>Pantone</th>
<th>cmyk Values</th>
<th>rgb Values</th>
<th>web safe Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>GOLD</td>
<td>192</td>
<td>c0 m94 y65 k0</td>
<td>r238 g51 b78</td>
<td>web safe</td>
</tr>
<tr>
<td>RED</td>
<td>355</td>
<td>c100 m0 y100 k0</td>
<td>r0 g166 b81</td>
<td>web safe</td>
</tr>
<tr>
<td>BLACK</td>
<td>137</td>
<td>c0 m34 y91 k0</td>
<td>r0 g252 b177 b49</td>
<td>web safe</td>
</tr>
<tr>
<td>WHITE</td>
<td>576</td>
<td>c0 m0 y0 k100</td>
<td>r255 g255 b255</td>
<td>web safe</td>
</tr>
<tr>
<td>PINK</td>
<td>1515</td>
<td>c100 m37 y0 k0</td>
<td>r0 g129 b200</td>
<td>web safe</td>
</tr>
<tr>
<td>BLUE</td>
<td>3005</td>
<td>c100 m37 y0 k0</td>
<td>r0 g129 b200</td>
<td>web safe</td>
</tr>
</tbody>
</table>

**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
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.
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.
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.
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.

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

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.
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.
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.

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

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.
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.
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.
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.

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

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.
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

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.
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.*
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.
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:
- IOC rings 4c Print!.eps (For printing in 4/c process)
- IOC rings 5PMS Print!.eps (For printing in the five Pantone® colours)

For digital reproduction:
- IOC rings Colour Digidoc!.png (For use in Word or presentation documents)
- IOC rings Colour Web!.gif (For use on the internet or mobile phones)
- IOC rings Colour Digital!.jpg (For use for any other type of onscreen use)
- IOC rings Colour Anim!.eps (For use in animations)
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 Blue
IOCringsBluePrint.eps
IOCringsBlue4cPrint.eps
(For print reproduction)
IOCringsBlueDigidoc.png
IOCringsBlueWeb.gif
IOCringsBlueDigital.jpg
IOCringsBlueAnim.eps
(For digital reproduction)

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

© International Olympic Committee — October 2017. All rights reserved.