



# 2017 BRAND IMAGE

GLOBAL BRAND DESIGN / STANDARD / 2017 / HZO / PDX / AMS

A group of women in athletic wear, with one woman in a purple Adidas sports bra in the foreground. The background is dark and out of focus, showing other women in black athletic wear. The overall mood is focused and determined.

# EVOLVED

2017 MARKS TWO YEARS IN THE PROCESS OF REALIGNING OUR BRAND WITH ITS FOUNDATION IN SPORT.  
LET'S RUN INTO THE NEW YEAR WITH OUR EYES WIDE OPEN, OUR BADGE PROUD AND PROMINENT ON OUR SLEEVES.  
TOGETHER WE'LL STOP AT NOTHING TO TELL THE STORIES THAT MATTER:  
SIMPLY, LOUDLY, AND TRUTHFULLY.

A dark, moody photograph of a man with a tattoo on his left arm, looking through a chain-link fence. The image is the background for the text.

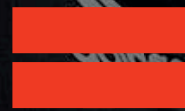
## OUR INTENT

Abandoning dated sensibilities and stifling restrictions, our goal is to offer a brand system that allows for flexibility of expression while establishing consistency in communication. The new brand image direction is driven by visual markers, including a focused approach to color and a revamped strategy for photography.

This document will walk you through the components of our new brand image direction.

OUR MESSAGE IS SIMPLE

  
adidas



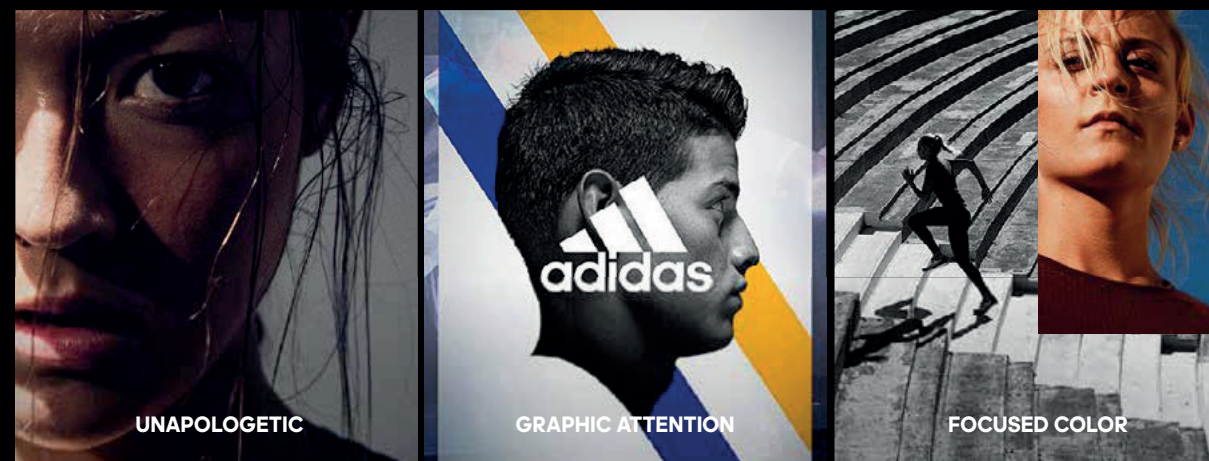
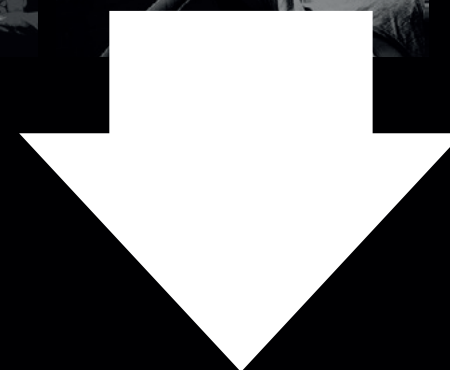
**SPORT**

THE BIG CHANGES / **INTERACTION**

**WHAT'S NEW IN 2017**

Though the foundations laid over the last two years still form the basis of our brand image direction, we've evolved and refined our creative approach.

We've streamlined our brand markers, developed a new approach to color, and adopted expanded creative guidance for photography.



**2017 BRAND MARKERS**



**VISUAL MARKERS**



**PHOTOGRAPHY**



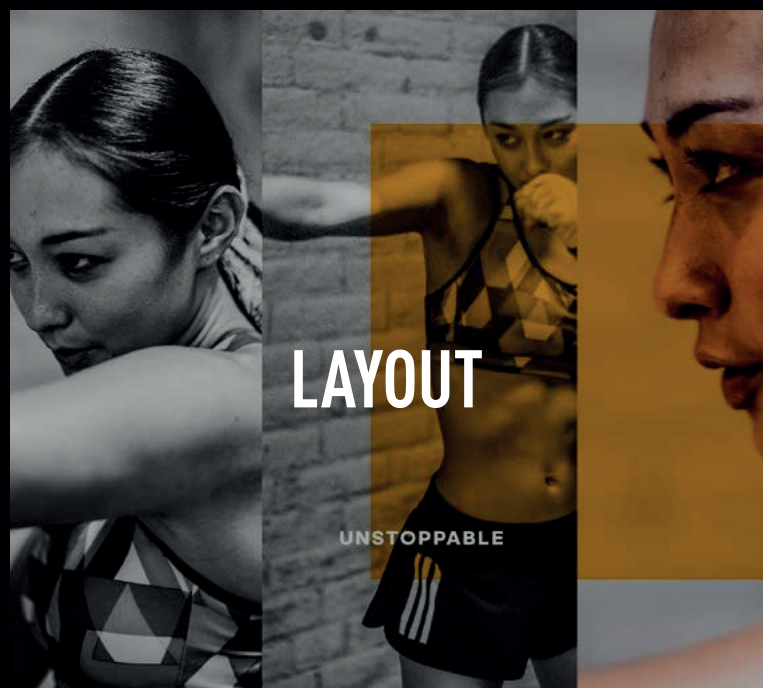
**COLOR**



**THE GRID**



**GRAPHIC DEVICES**



**LAYOUT**



**TYPOGRAPHY**



**RESOURCES**



# VISUAL MARKERS

MARRYING THE GLAMOUR OF SPORT WITH GRITTY REALITY

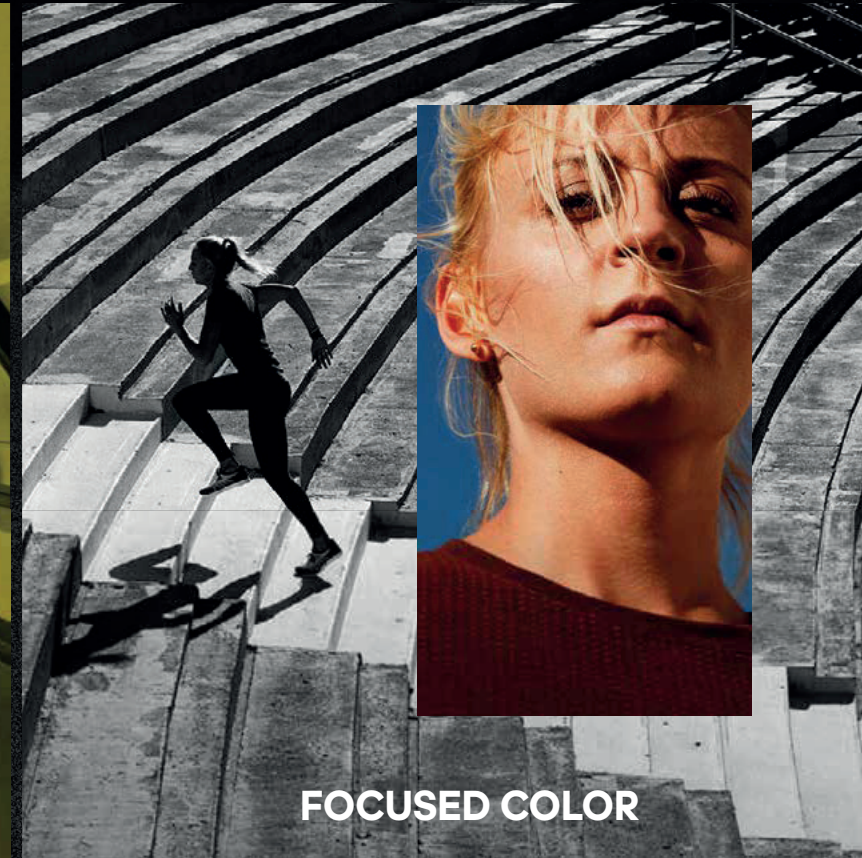
VISUAL MARKERS / **INTERACTION**



**UNAPOLOGETIC**



**GRAPHIC ATTENTION**



**FOCUSED COLOR**

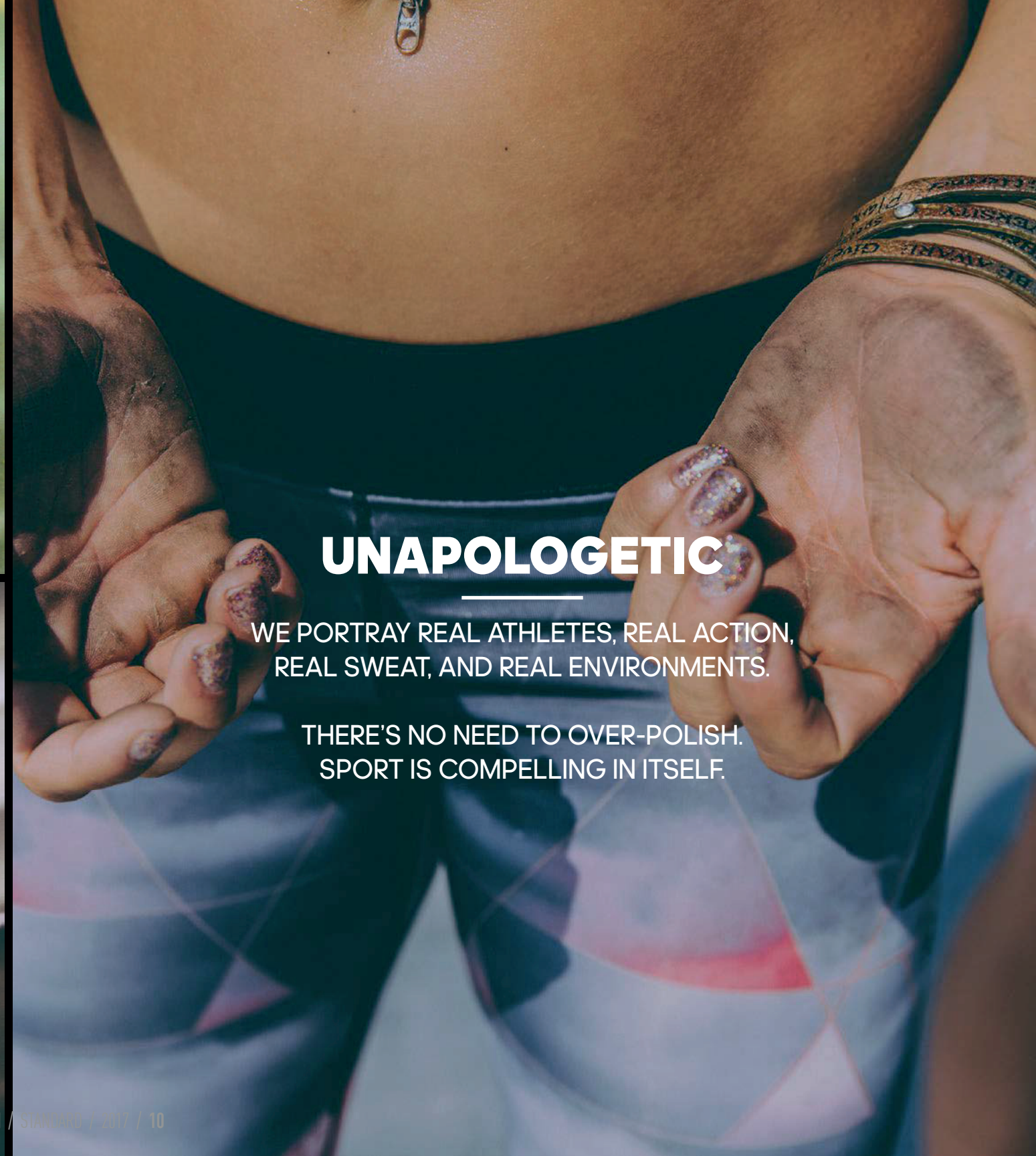
While our work may incorporate one or more of these markers more prominently in a particular execution, all three should be present in everything we create.



REAL, RAW, AND UNPOLISHED

# UNAPOLOGETIC





## UNAPOLOGETIC

WE PORTRAY REAL ATHLETES, REAL ACTION,  
REAL SWEAT, AND REAL ENVIRONMENTS.

THERE'S NO NEED TO OVER-POLISH.  
SPORT IS COMPELLING IN ITSELF.



# GRAPHIC ATTENTION

SIMPLE, BOLD LAYOUT & IMAGERY



**SAY  
IT  
AGAIN**

**I GOT  
THIS**

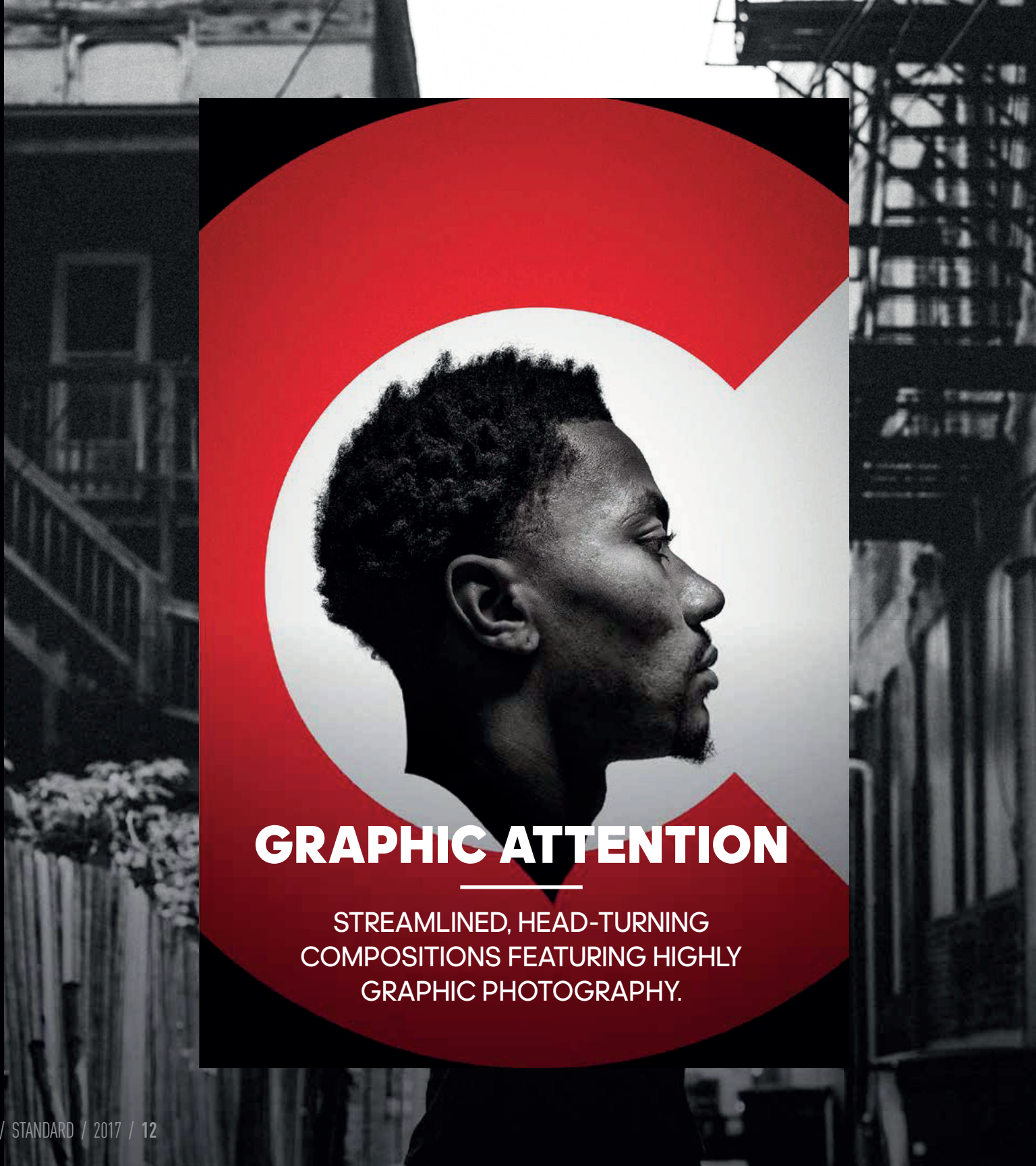
**adidas**



LIGHT UP THE NIGHT

**adidas**

**SUPERNOVA  
REFLECTIVE**



**GRAPHIC ATTENTION**

STREAMLINED, HEAD-TURNING  
COMPOSITIONS FEATURING HIGHLY  
GRAPHIC PHOTOGRAPHY.



COLOR WITH INTENTION

# FOCUSED COLOR





## FOCUSED COLOR

COLOR USED SPARINGLY TO  
FOCUS ATTENTION IN BOTH IMAGERY  
AND COMPOSITION.



PHOTOGRAPHIC PRINCIPLES

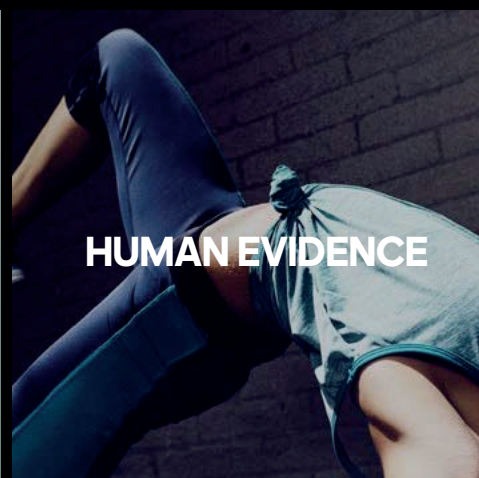
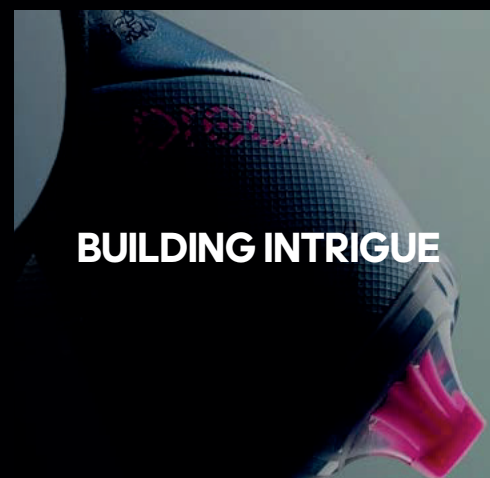
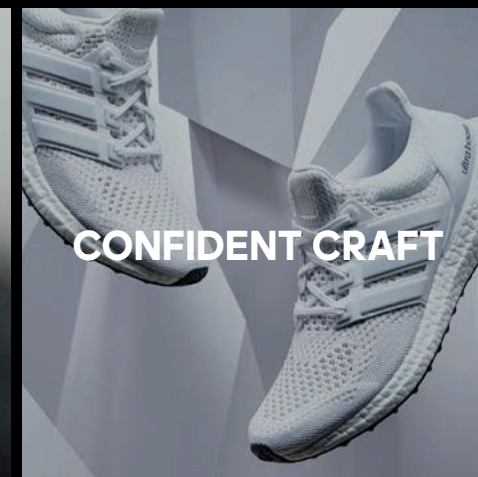
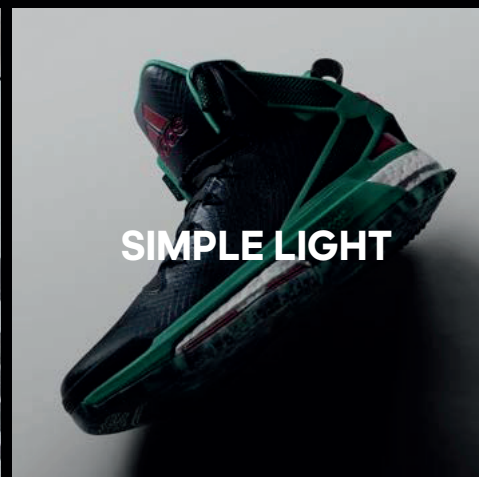
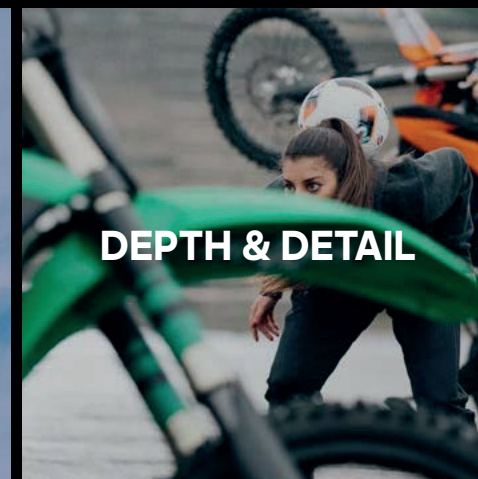
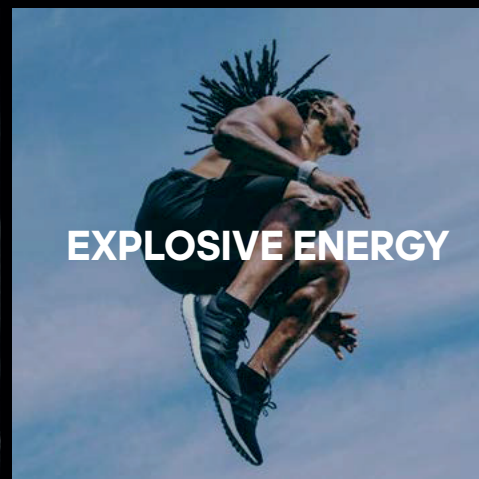
# ATHLETES & PRODUCT

PHOTOGRAPHY / **ATHLETES**

# SHOOTING ATHLETES & PRODUCT

There are a few key principles that define our approach to athlete and product photography. They are meant to facilitate a look that is visceral, powerful, and (most importantly) convincing. There's too much to cover here, so click below for comprehensive guidance on the imagery that powers our executions.

[\*\*\*CLICK FOR A GUIDE TO PHOTOGRAPHY\*\*\*](#)





2017 SPECTRUM

# COLOR

A RESTRAINED APPROACH, BORN FROM PRODUCT

## COLOR / A RESTRAINED APPROACH

### IF EVERYTHING IS COLORFUL, NOTHING IS COLORFUL

Our use of color is always restrained, from individual images to complex compositions. Too many bright colors create a fundamental lack of focus, but a disciplined approach can make product sing.

When creating layouts, the easiest way to add color and intensity is to apply it to our branding, text, and graphic elements.



## COLOR / BADGE OF SPORT



The Badge of Sport (BOS) can appear in any of the 12 colors on the 2017 palette as well as BLACK or WHITE.

The BOS can only appear as a solid fill color. Do not edit blending mode or opacity.

[DOWNLOAD PALETTE](#)



BOLD PINK



COLLEGIATE BURGUNDY



CORE RED



WARM RED



SOLAR GOLD



BRIGHT YELLOW



CORE GREEN



TEAL



LIGHT BLUE



BLUE



LAVENDER



ENERGY INK



WHITE



BLACK

## COLOR / PALETTE

### BOLD PINK

CMYK 16 / 100 / 34 / 0  
RGB 206 / 13 / 98  
WEB # CD0D61

### SOLAR GOLD

CMYK 0 / 53 / 100 / 0  
RGB 255 / 173 / 0  
WEB # FFAD00

### LIGHT BLUE

CMYK 60 / 0 / 3 / 0  
RGB 91 / 194 / 231  
WEB # 5BC2E7

### COLLEGIATE BURGUNDY

CMYK 12 / 100 / 67 / 68  
RGB 97 / 9 / 21  
WEB # 610915

### BRIGHT YELLOW

CMYK 0 / 2 / 92 / 0  
RGB 255 / 235 / 0  
WEB # FFEB00

### BLUE

CMYK 94 / 63 / 0 / 0  
RGB 0 / 90 / 167  
WEB # 005AA7

### CORE RED

CMYK 11 / 96 / 81 / 2  
RGB 210 / 36 / 48  
WEB # D22430

### CORE GREEN

CMYK 83 / 19 / 68 / 4  
RGB 1 / 143 / 107  
WEB # 008F6E

### LAVENDER

CMYK 40 / 36 / 0 / 0  
RGB 167 / 164 / 224  
WEB # A7A4E0

### WARM RED

CMYK 0 / 83 / 80 / 0  
RGB 249 / 66 / 58  
WEB # F9423A

### TEAL

CMYK 71 / 0 / 36 / 0  
RGB 44 / 213 / 196  
WEB # 2CD5C4

### ENERGY INK

CMYK 88 / 87 / 17 / 4  
RGB 68 / 60 / 122  
WEB # 443C7A



## COLOR / COLOR CHOICE

### RESPECT CAMPAIGN GUIDANCE

Even within the palette, do not deviate from campaign color direction. Before choosing colors from the palette, look to the campaign for guidance on color choices for type, the BOS, and graphic devices.

K:60

RRRAY  
:0 Y:0 K:60

CORE WHITE  
C:2 M:0 Y:0 K:2



# THE GRID SYSTEM

DEFINED, NOT CONFINED

## THE GRID / **FUNCTION & PURPOSE**

### **A MORE FLEXIBLE DESIGN SYSTEM**

The purpose of the grid is to subdivide a composition equally and harmoniously, giving clear guidance for the placement of branding, text, and image.

To see a demonstration of the grid's construction and use, click the image at right.



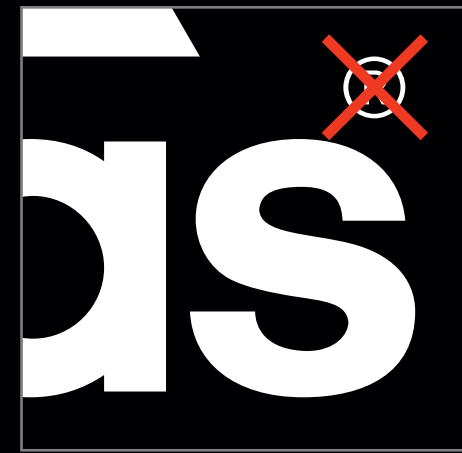
THE GRID / **BRANDING BASICS**



The BOS is a standalone mark.  
Simple. Strong. Iconic.



The BOS is NEVER confined to a box.



The BOS never includes a registered trademark symbol.

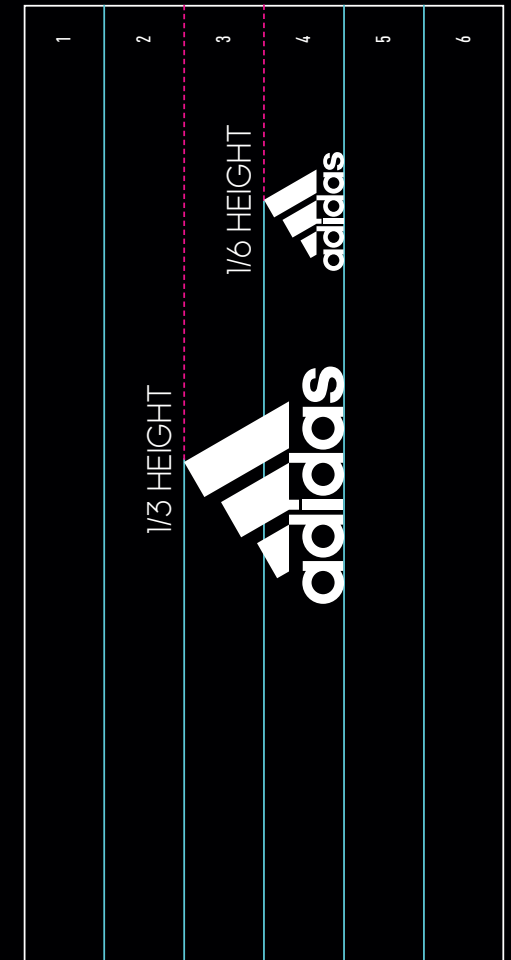


## THE GRID / BADGE SIZING

### BOS, BIG AND SMALL

To determine the size of the BOS, measure the shortest side of the layout. The height of a small BOS is one-sixth of the short side of the layout. The height of a large BOS is one-third of the short side of the layout. These rules are applicable to any type of layout, regardless of dimension.

Additionally, correct sizing of the BOS can be quickly determined using the basic grid guidelines provided within templates.



## THE GRID / **BADGE PLACEMENT**

### **HORIZONTAL LAYOUTS**

A large BOS can either be placed at the direct center of a horizontal layout, or centered on the right side of the composition.

A small BOS can be centered at any of the intersections on the right side of the basic grid provided in every layout.



LARGE BOS POSITIONS



SMALL BOS POSITIONS

## THE GRID / **BADGE PLACEMENT**

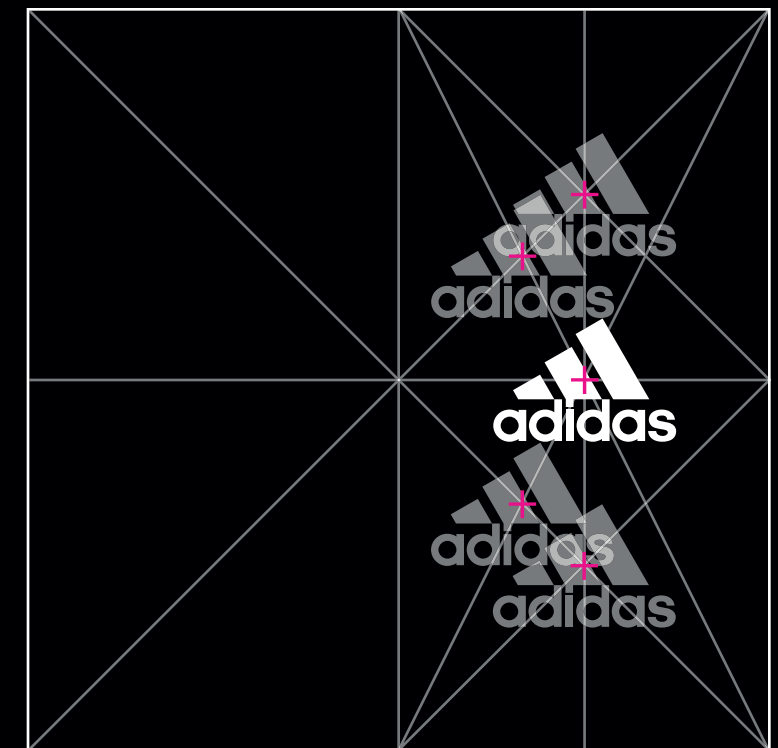
### **SQUARE LAYOUTS, FEWER OPTIONS**

A large BOS must be centered in a square layout.

A small BOS can be centered at any of the intersections on the right side of the basic grid provided in every layout.



LARGE BOS POSITIONS



SMALL BOS POSITIONS

## THE GRID / **BADGE PLACEMENT**

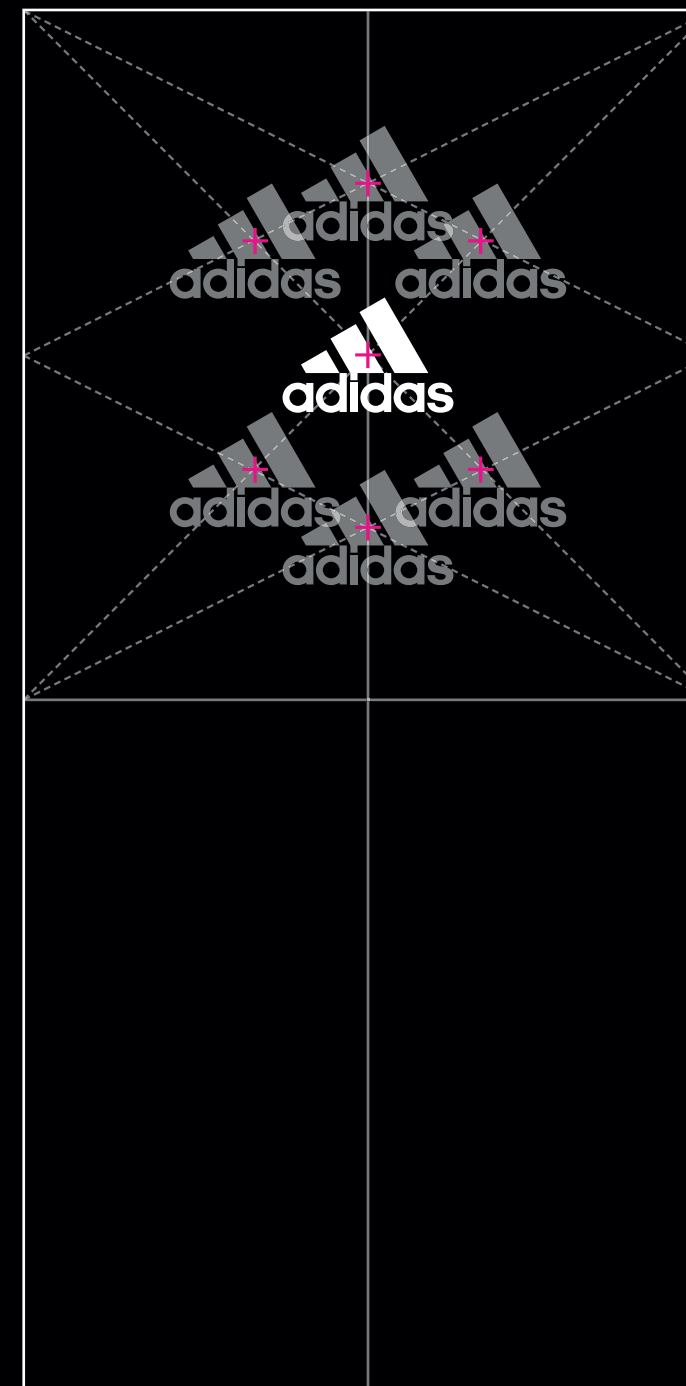
### VERTICAL LAYOUTS

A large BOS can either be placed at the direct center of a vertical layout, or centered in the top half of the composition as shown.

A small BOS can be centered at any intersection within the top half of the basic grid provided in every layout.



LARGE BOS POSITIONS



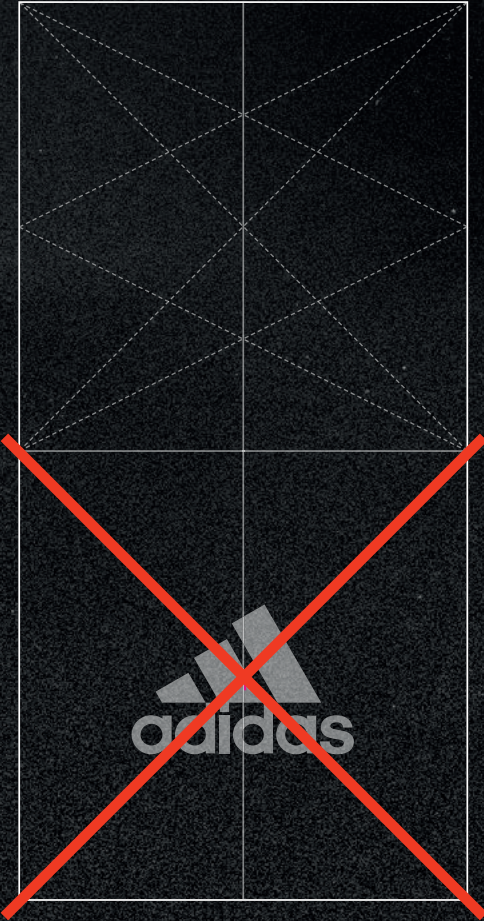
SMALL BOS POSITIONS

**THE BADGE IS NEVER ON THE LEFT**



THIS APPLIES TO HORIZONTAL AND SQUARE EXECUTIONS

**THE BADGE IS NEVER ON THE BOTTOM**



THIS APPLIES ONLY TO VERTICAL EXECUTIONS

## THE GRID / BADGE PLACEMENT

BOS examples correctly placed in variously sized layouts.



## THE GRID / **BADGE PLACEMENT**

### **COLLABORATION LOCKUPS**

We have many collaborations that may require the use of a BOS collaboration lockup in a layout. Placement should be centered at the midway point of the dividing line on the logo lockup.

Only officially approved collaboration lockups are to be used. ***DO NOT CONSTRUCT YOUR OWN.*** Download official lockups or request the creation of a new one via the link below:

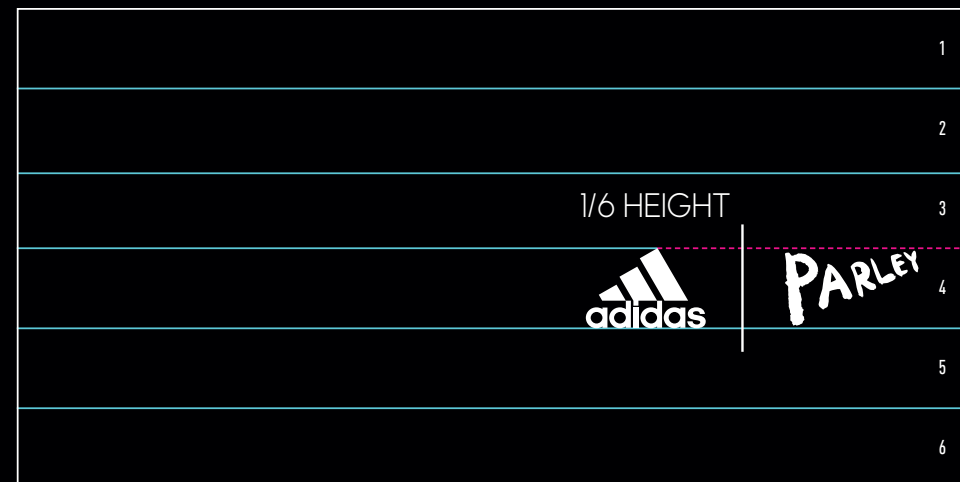
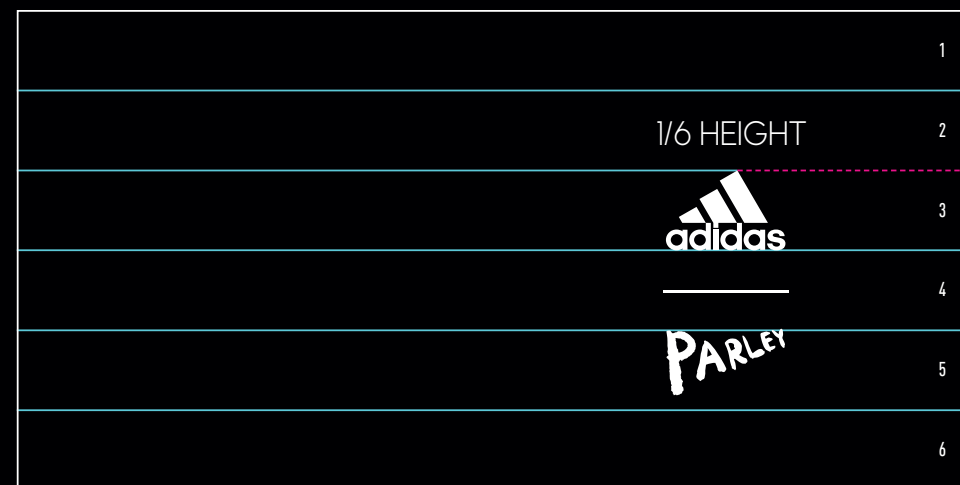
**[OFFICIAL COLLABORATION LOCKUPS](#)**



## THE GRID / BADGE PLACEMENT

### LOCKUP SIZING

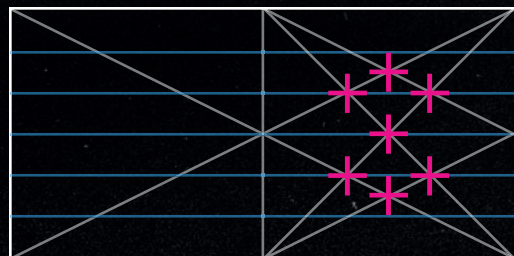
Sizing for collaboration lockups is determined by the BOS, which should be sized according to the small version's specifications (one-sixth of the short side of the layout).



SIZING SHOULD BE DETERMINED BY THE BOS.



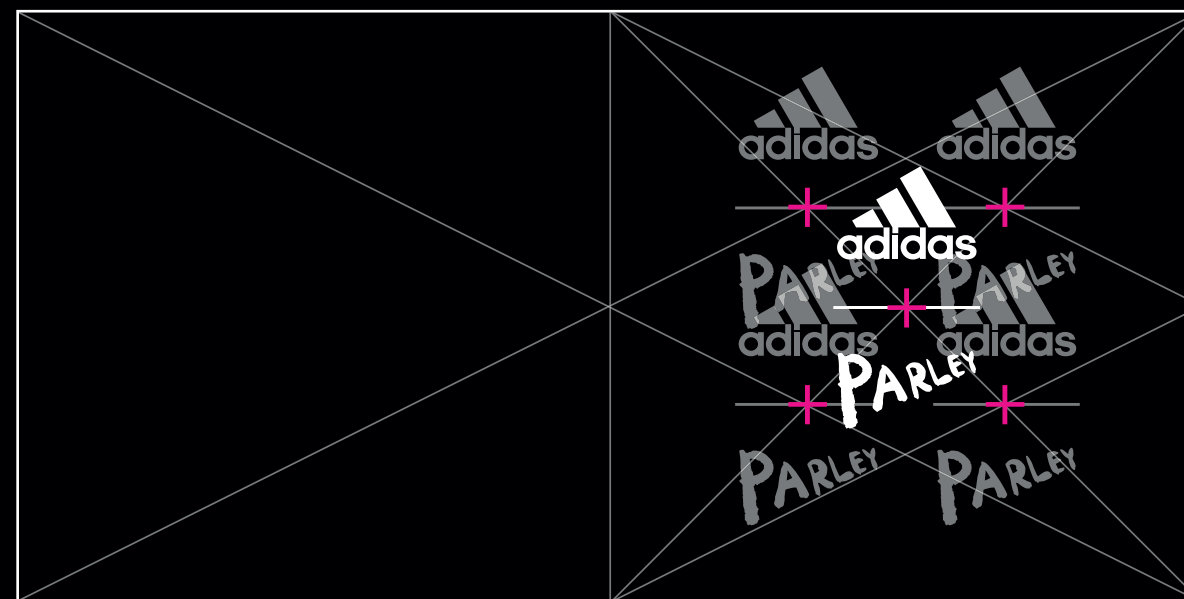
## THE GRID / BADGE PLACEMENT



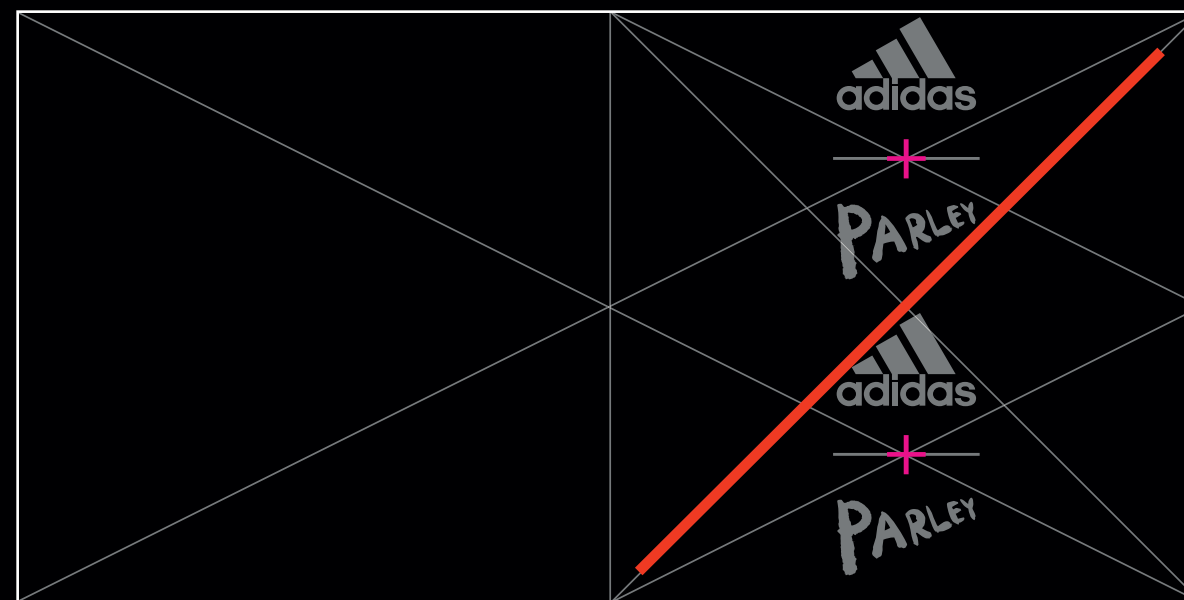
## LOCKUP PLACEMENT

The same placement options are available for collaboration lockups as there are for the small BOS, excluding those that would force any of the non-BOS portions of the lockup off the page or too close to an edge.

In the example at right, this would eliminate the two positions as shown.

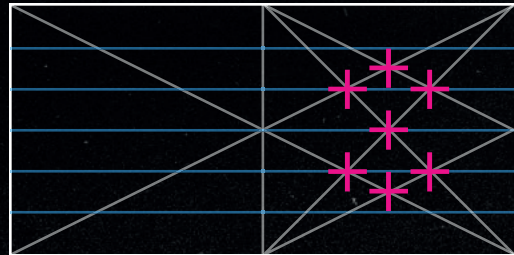


VIABLE PLACEMENT OPTIONS



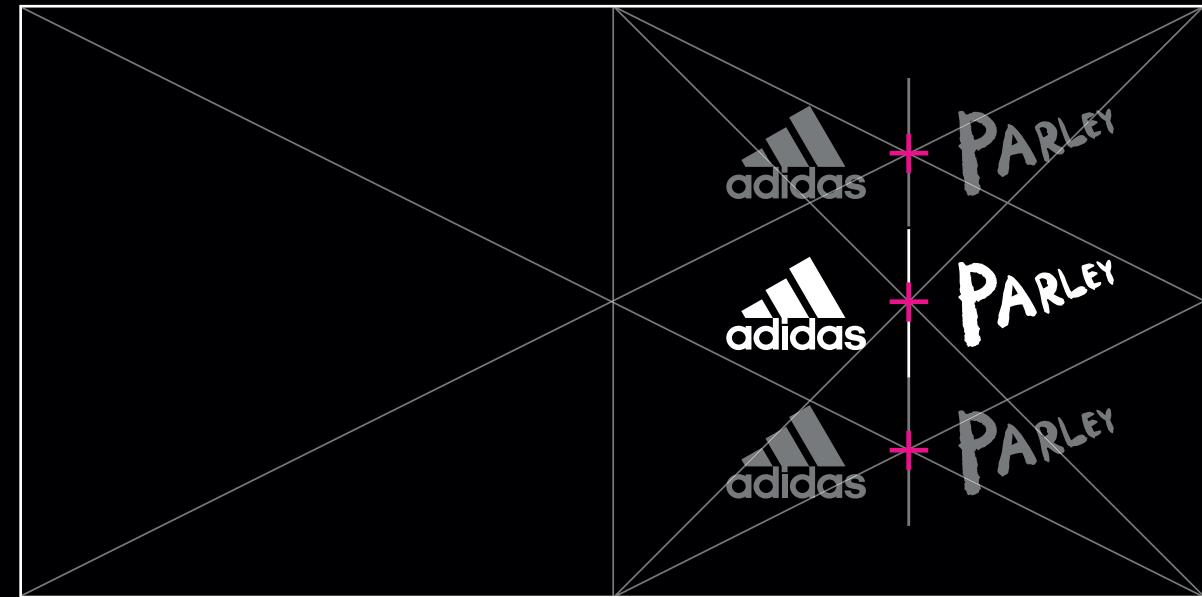
PLACEMENT VIOLATIONS

## THE GRID / BADGE PLACEMENT

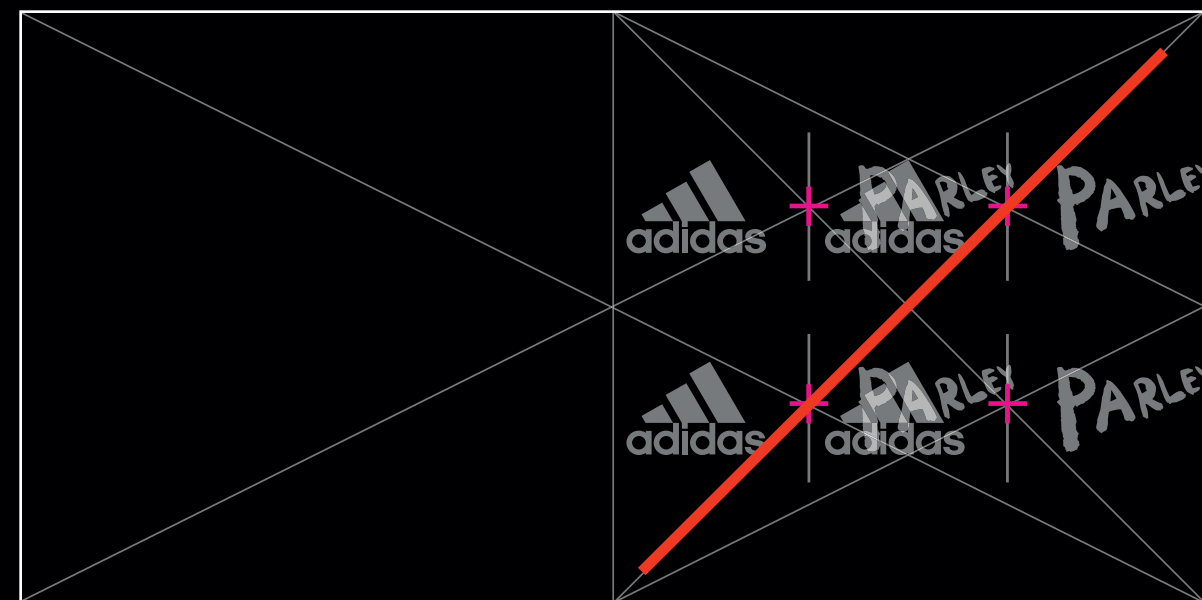


All placement options for the small BOS are available, excluding those that would force any of the non-BOS portions of the lockup off the page or too close to an edge.

In the example at right, this would eliminate the four positions as shown.

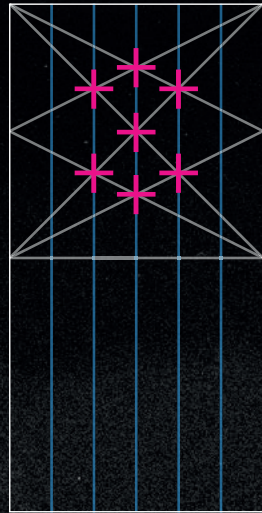


VIABLE PLACEMENT OPTIONS.



PLACEMENT VIOLATIONS.

## THE GRID / BADGE PLACEMENT

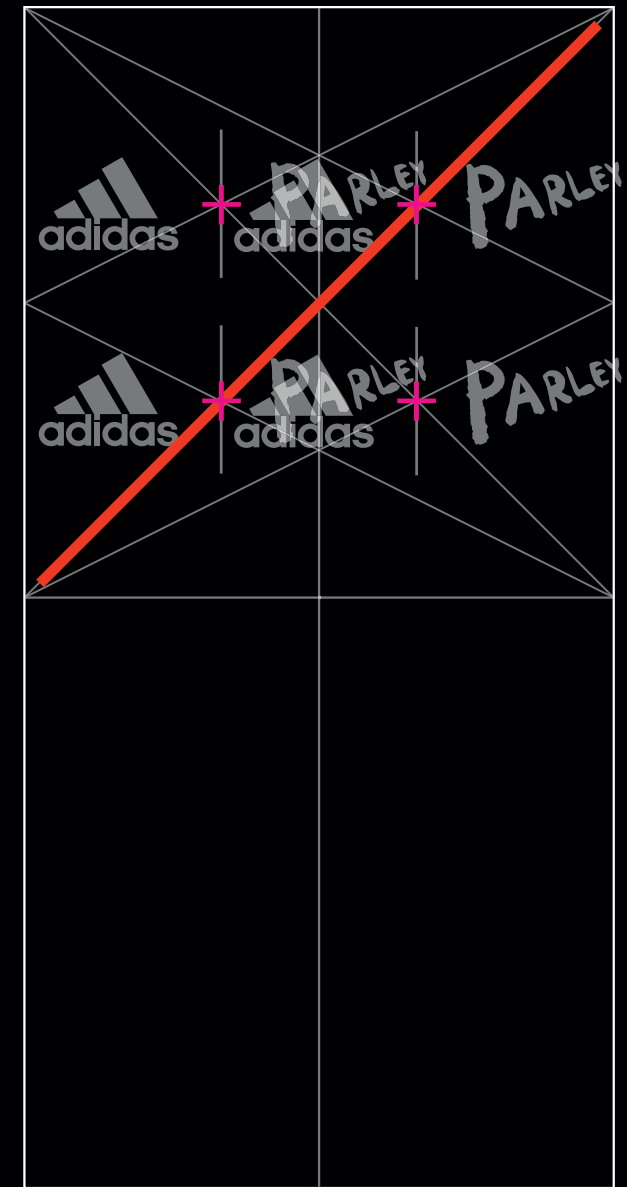


All placement options for the small BOS are available, excluding those that would force any of the non-BOS portions of the lockup off the page or too close to an edge.

In the example at right, this would eliminate the four positions as shown.

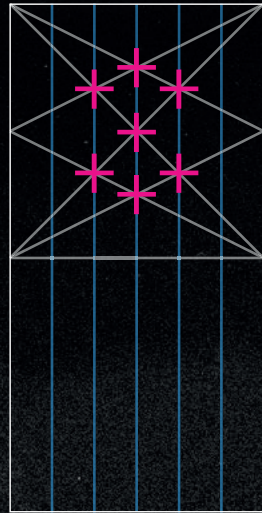


VIABLE PLACEMENT OPTIONS.



PLACEMENT VIOLATIONS.

## THE GRID / BADGE PLACEMENT

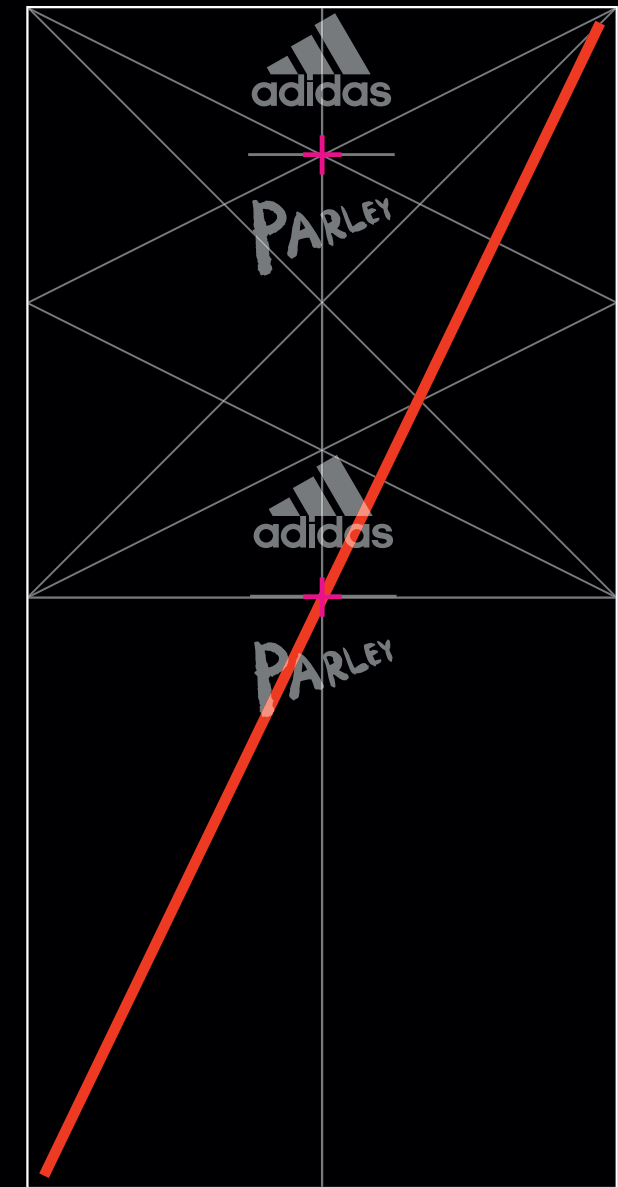


All placement options for the small BOS are available, excluding those that would force any of the non-BOS portions of the lockup off the page or too close to an edge.

In the example at right, this would eliminate the two positions as shown.

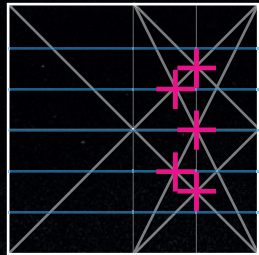


VIABLE PLACEMENT OPTIONS.



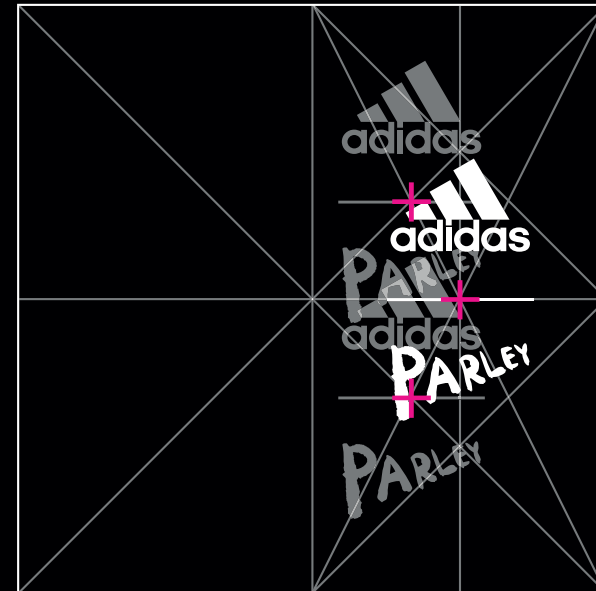
PLACEMENT VIOLATIONS.

## THE GRID / BADGE PLACEMENT



All placement options for the small BOS are available, excluding those that would force any of the non-BOS portions of the lockup off the page or too close to an edge.

In the examples at right, this would eliminate the two positions as shown, as well as all of the positions for a horizontal version of the lockup.



VIABLE PLACEMENT OPTIONS



PLACEMENT VIOLATIONS.



NO VIABLE PLACEMENT OPTIONS FOR HORIZONTAL LOCKUPS.

TO ENHANCE LAYOUTS

# GRAPHIC DEVICES



GRAPHIC DEVICES / **COLOR USE**



The purpose of color in a graphic shape is to direct attention to the most important part of the layout. It is not for decoration as much as to highlight an emotional moment or action. Never use more than one per execution.

## GRAPHIC SHAPES

Graphic shapes help create compelling layouts and executions. In layouts, shapes are limited to filled rectangles and boxes. This can include a variety of rectangular shapes as well as perfect squares. The sizing and proportion of shapes should be based on the grid system. Shapes must always appear filled, never as an outline.

NOTE: Additional graphic shapes may be provided in athlete-specific toolkits. Do not use circles, ovals, or any other shape not specifically delivered in a toolkit.



HORIZONTAL RECTANGLE



VERTICAL RECTANGLE



TALL RECTANGLE



WIDE RECTANGLE



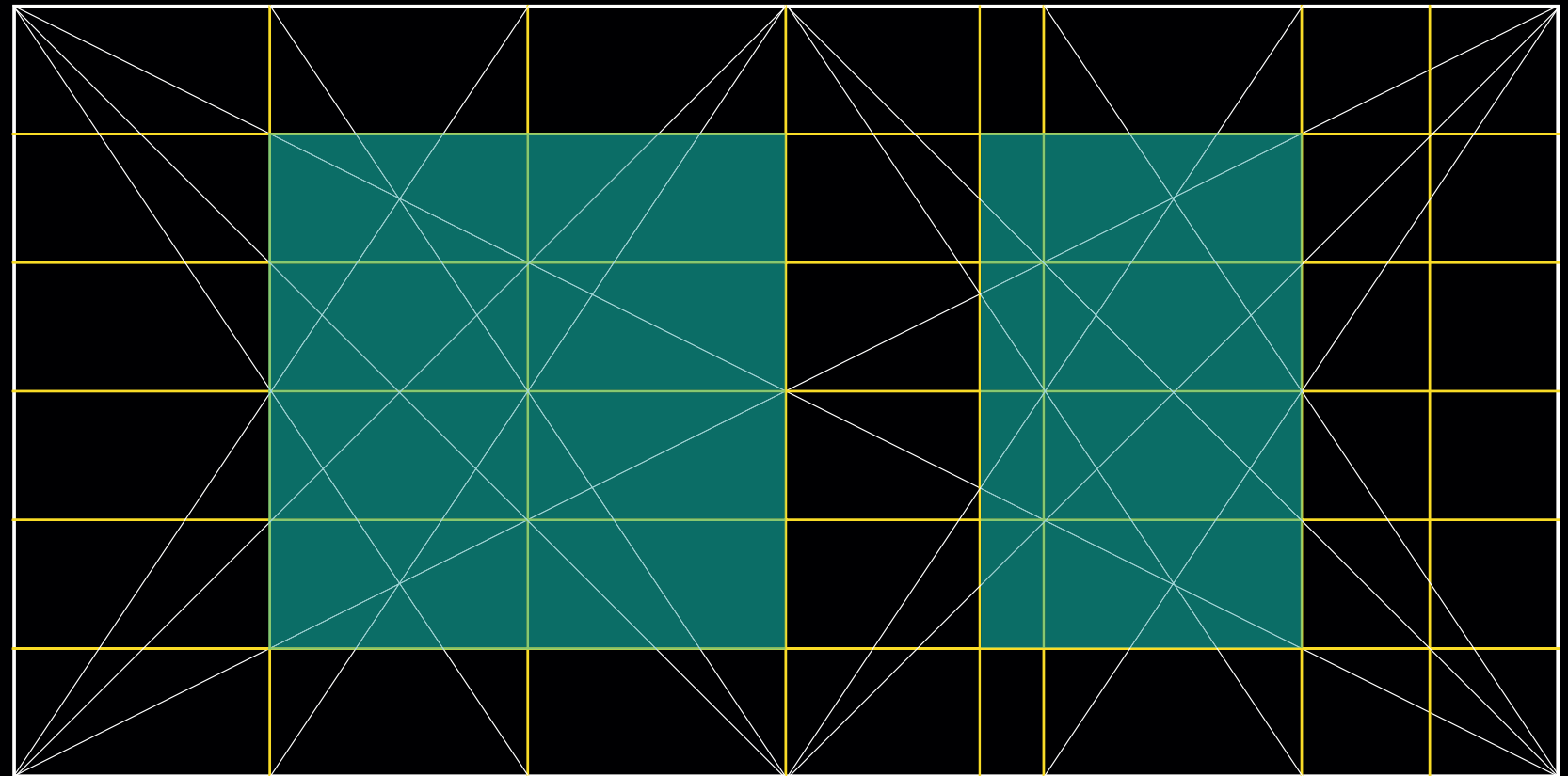
PERFECT SQUARE



**PROPORTION & PLACEMENT**

All graphic shapes must be treated like images for sizing and placement purposes—meaning they must be placed within, and sized according to, the grid system.

The options at right are only meant to serve as examples. There are many more possibilities for placement and size beyond what is shown here.



NOTE: NO LAYOUT SHOULD HAVE MORE THAN ONE GRAPHIC SHAPE.  
THIS EXAMPLE IS FOR ILLUSTRATIVE PURPOSES ONLY.

GRAPHIC DEVICES / **COLOR BLOCKS**

# COLOR BLOCKS IN LAYOUT

Color block shapes add focus and interest to a layout. Use them when the addition of a color pop will enhance and draw attention to an action or emotion. Their placement further reinforces the grid and is helpful in unifying multiple images. They can be used in layouts with black and white images only, as well as layouts combining black and white and color photography. Use them in tandem with the BOS in contrasting colors.



## GRAPHIC DEVICES / COLOR BLOCK EXAMPLES

### GENERAL GUIDANCE

Color blocks can be used to highlight areas of interest in a composition, or to create transition between multiple pieces of photography.

Never place a logo directly in the center of a graphic shape.



## USING BLENDING MODES

If choosing to use color on top of photography, it must be vibrant and bold while maintaining the clarity of the photograph underneath it.

**Multiply:** Creates strong color while maintaining the blacks in photography.

**Overlay:** Preserves the highlights and shadows of the base color.

**Hard Light:** Creates a strong color pop that amplifies image contrast.



MULTIPLY

HARD LIGHT



OVERLAY

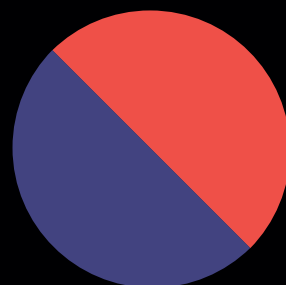
HARD LIGHT

BLENDING MODES MUST REMAIN SET AT 100 PERCENT TO MAINTAIN THE INTEGRITY OF THE PALETTE COLORS. NO ADDITIONAL BLENDING MODES SHOULD BE USED.

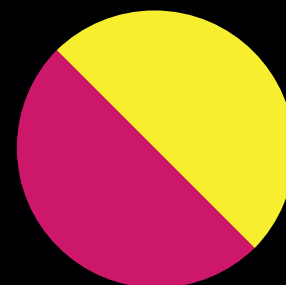
## GRAPHIC DEVICES / BLENDING MODES

### COLOR COMBINATIONS

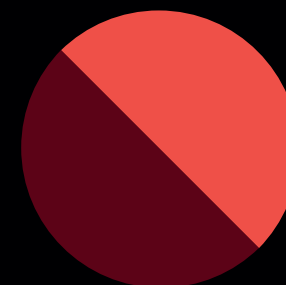
At right are the recommendations for executions requiring more than one color. Note which colors are called out specifically for the BOS..



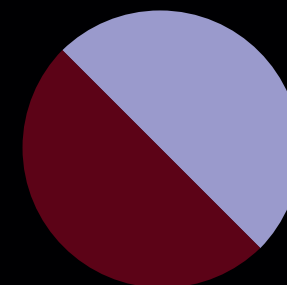
- WARM RED (BOS)
- ENERGY INK



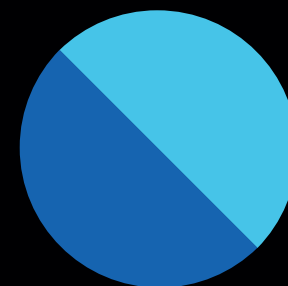
- BRIGHT YELLOW (BOS)
- BOLD PINK



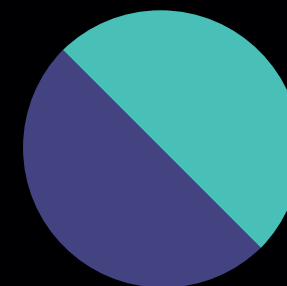
- WARM RED (BOS)
- COLLEGIATE BURGUNDY



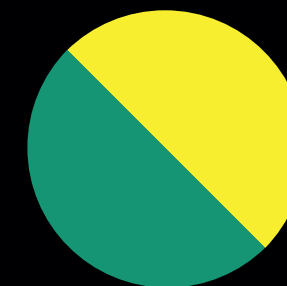
- LAVENDER (BOS)
- COLLEGIATE BURGUNDY



- LIGHT BLUE (BOS)
- BLUE



- TEAL (BOS)
- ENERGY INK



- BRIGHT YELLOW (BOS)
- CORE GREEN

GRAPHIC DEVICES / **TWO-COLOR COMBOS**



- BRIGHT YELLOW (BOS)
- CORE GREEN

MULTIPLY



- WARM RED (BOS)
- ENERGY INK

MULTIPLY



- SOLAR GOLD (BOS)
- BLUE

HARD LIGHT



- LAVENDER (BOS)
- COLLEGIATE BURGUNDY

HARD LIGHT

GRAPHIC DEVICES / **GRADIENTS**

# GRADIENT SHAPES IN LAYOUT

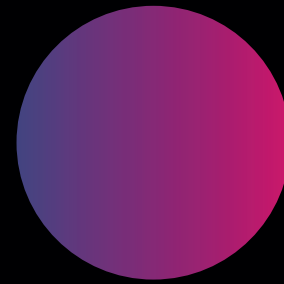
Gradients are an ideal solution when a single shade looks flat. They can also unify color and black and white images. Use them when the addition of a color pop will enhance and draw attention to an action or emotion. Their use further reinforces the grid and is helpful in unifying multiple panels of imagery. They can be used in layouts with black and white images only as well as layouts combining black and white and color photography. Use them in tandem with the BOS in contrasting colors.



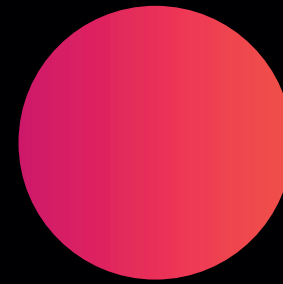
## GRAPHIC DEVICES / GRADIENTS

### CHOOSING GRADIENTS

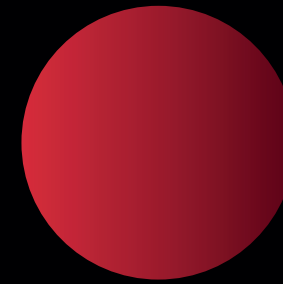
Gradients can only be made using colors from the 2017 palette that are similar in hue or tone. Extreme contrasts between warm and cool palette colors cannot be used.



- ENERGY INK
- BOLD PINK



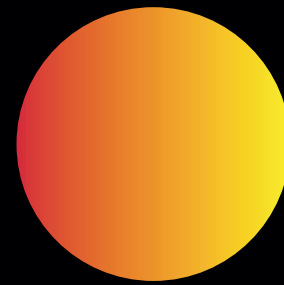
- BOLD PINK
- WARM RED



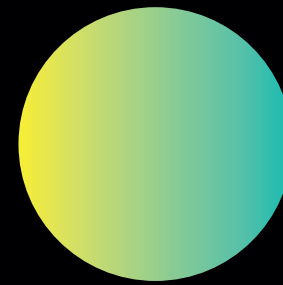
- CORE RED
- COLLEGIATE BURGUNDY



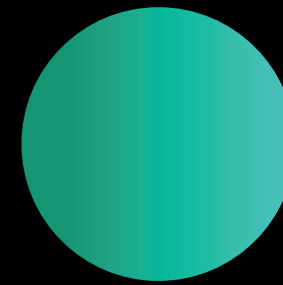
- CORE RED
- SOLAR GOLD



- CORE RED
- BRIGHT YELLOW



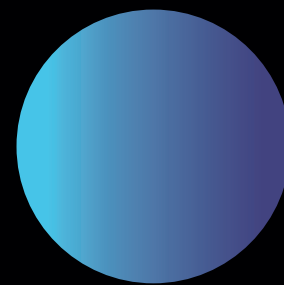
- BRIGHT YELLOW
- TEAL



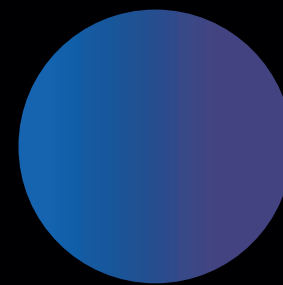
- CORE GREEN
- TEAL



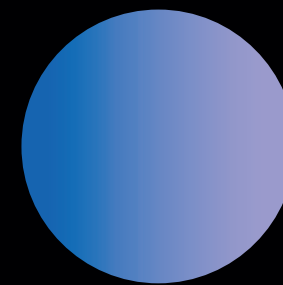
- TEAL
- BLUE



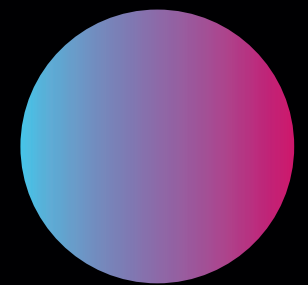
- LIGHT BLUE
- ENERGY INK



- BLUE
- ENERGY INK



- BLUE
- LAVENDER



- BOLD PINK
- LIGHT BLUE

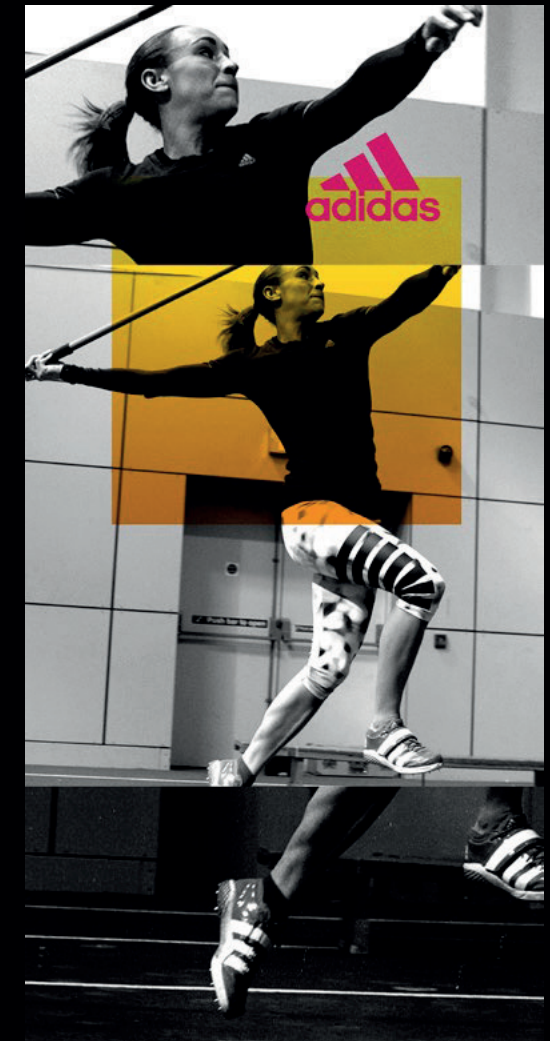


## GRAPHIC DEVICES / GRADIENTS

### GENERAL GUIDANCE

Gradients can be used within graphic shapes to highlight areas of interest in a composition or to create transition between multiple pieces of photography.

Never confine the entirety of a logo within a gradient graphic shape.



## GRAPHIC DEVICES

### GRAPHIC DEVICE MISUSE

Do not apply a gradient across an entire layout.

Do not overpower an image by using a blending mode that approximates a duotone. (See the following pages for duotone guidance.)

Do not place a gradient or a color block squarely over a photograph. They should either straddle the borders between images or cover only a segment of a photograph.



# DUOTONE IMAGES IN LAYOUT

For maximum graphic punch, use a duotone. The following pages lay out the guidelines for creating the most effective color combinations within the palette to add graphic intensity. They are typically used in layouts with black and white imagery, but can be used in layouts combining black and white with sparing use of added color.



## GRAPHIC DEVICES / DUOTONES

### APPROVED DUOTONES

Duotone color pairings are key to successful use of the effect. This page features the approved color combinations for the Brand Image Design system. Use only these combinations.

Specific color builds for the 2017 color palette can be found in the “Color” section of this document.



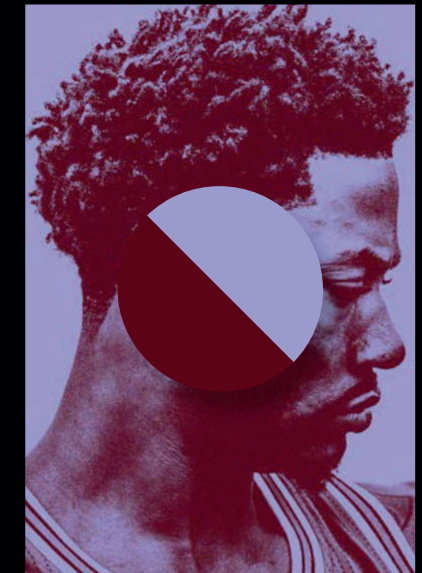
- WARM RED
- ENERGY INK



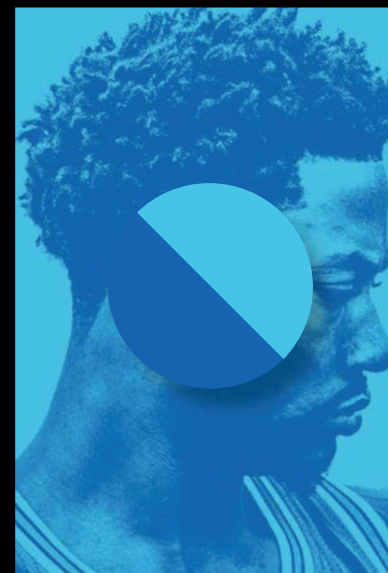
- BRIGHT YELLOW
- BOLD PINK



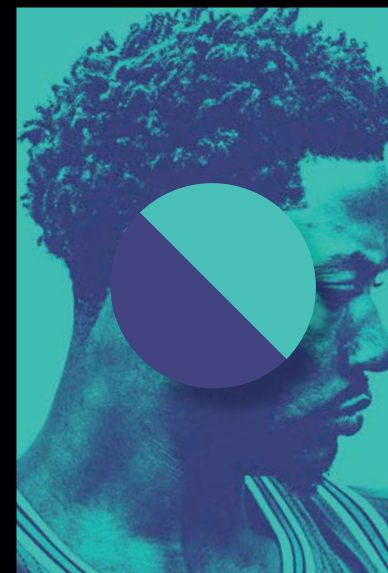
- WARM RED
- COLLEGIATE BURGUNDY



- LAVENDER
- COLLEGIATE BURGUNDY



- LIGHT BLUE
- BLUE



- TEAL
- ENERGY INK

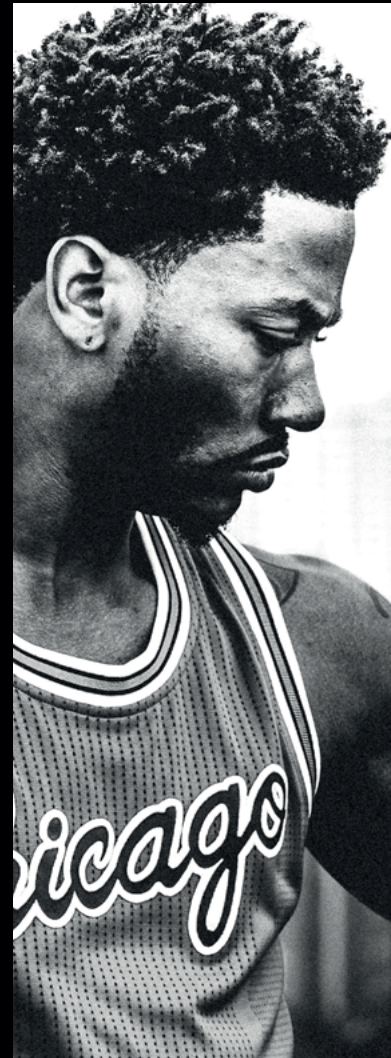


- BRIGHT YELLOW
- CORE GREEN

## MAKING DUOTONES

Converting photographs to strongly contrasted duotone images brings bold graphic attention to layouts.

At right are the steps used to create the approved duotone image treatment using the Gradient Map adjustment layer in Photoshop. Other methods cannot be used.



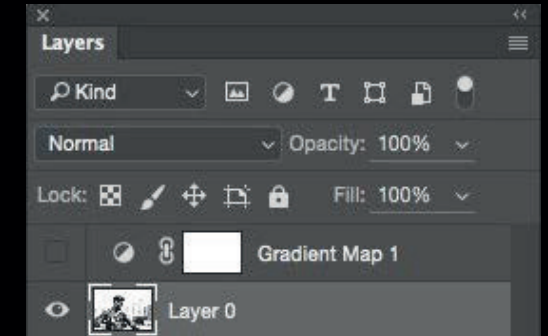
1: ALWAYS USE PROVIDED, RETOUCHEE PHOTOGRAPHY.



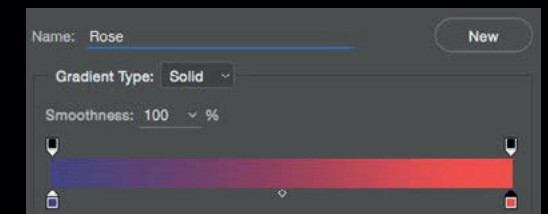
2: APPLY DUOTONE EFFECT BY USING A GRADIENT MAP WITH SPECTRUM COLORS.



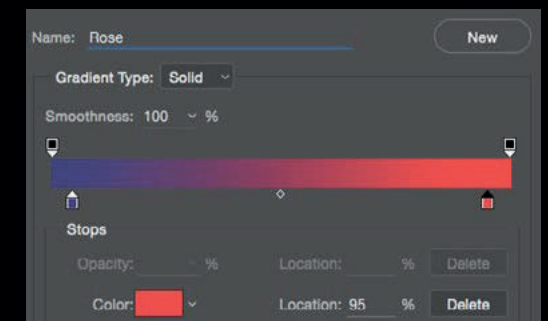
3: MAKE FINAL ADJUSTMENTS TO ADD GRAPHIC PUNCH.



SELECT TWO APPROVED COLORS.



CLIP HIGHLIGHTS AND SHADOWS.



## GRAPHIC DEVICES / DUOTONES

### USING BOS WITH DUOTONES

When using a duotone within a layout, the BOS and copy should be white or black rather than introducing additional color. Never add a third color.



BEST PRACTICES

# LAYOUT



## LAYOUT / BEST PRACTICES

### THE BOS AS GRAPHIC ELEMENT

We want our branding to be loud and proud. The BOS should be an active, dynamic participant in the composition, not a secondary sign-off. It should be placed close to the action, interacting with and highlighting key aspects of the composition, whether it be an emotionally charged portrait or moment of action.

Regardless of placement, the BOS must always be completely solid and legible, and never manipulated.



SAY IT AGAIN

I GOT THIS

adidas



## LAYOUT / BEST PRACTICES

### BALANCING COLOR WITH BLACK & WHITE IMAGERY

Sparing use of full-color photography within a primarily black and white composition is another expression of our restrained approach to color. Rather than rely on a large and colorful BOS, consider focusing attention with selective use of color photography.

When mixing color photography into black and white layouts, maintaining a balance of 70/30 ensures the color imagery doesn't overpower the composition.



## LAYOUT / BEST PRACTICES

### ROOM TO BREATHE

The use of negative space within executions is encouraged. Negative space can help build dynamic layouts that create tension and frame imagery. Negative space doesn't necessarily mean blank space— it can have texture, color, or even be comprised of low-contrast background imagery.



## LAYOUT / BEST PRACTICES

### BALANCING ACTION & PORTRAIT

Portraits serve to convey athlete emotion and humanity, and should be closely cropped, while action shots should maintain a fuller crop and showcase athleticism.

A strong contrast in scale should be maintained between these two categories of imagery.



## LAYOUT / BEST PRACTICES

### A SINGLE PRODUCT FOCUS PER IMAGE

In attempting to feature an “outfit,” no single product is properly featured. When it’s necessary to draw attention to multiple articles of apparel, consider presenting outfits in multiple images rather than in one lifeless head-to-toe shot.



**BUILDING A VISUAL NARRATIVE**

Integrating environment and action through multiple angles and moments can create a wider sense of location and events. Combining images that depict a sequence of events helps convey a longer span of motion, which more effectively showcases the energy in an athlete's performance.

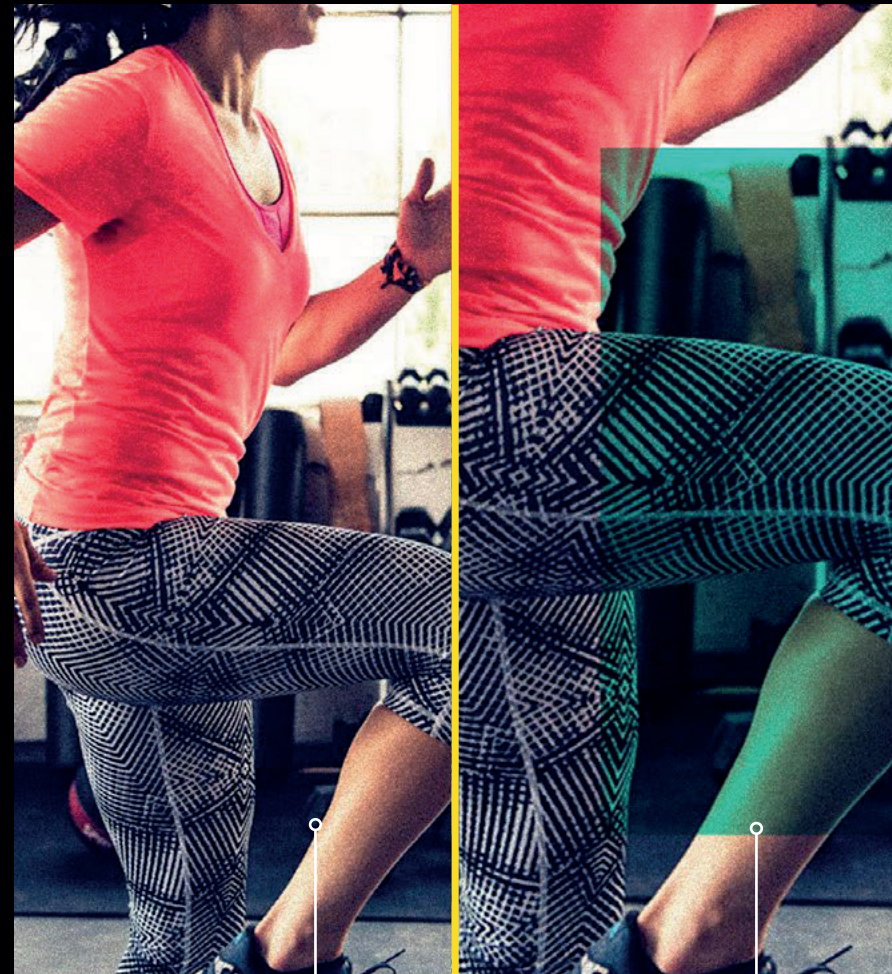


## LAYOUT / BEST PRACTICES

### LITERAL REPETITION

Literal repetition is created by using an identical image multiple times within a layout.

When using literal repetition, mixing the scale and crop of the image plays a key role in the layout's level of visual interest, and should be carefully considered. It is recommended that only one crop feature an athlete's face.



ACTION SHOT  
ASSET ZOOMED  
TO 150% (ZOOMED  
CROP)

ACTION SHOT  
ASSET ZOOMED TO  
250% (PRODUCT  
DETAIL CROP)



ACTION SHOT  
ASSET AT 100%  
(WIDE CONTEXTUAL  
CROP)

LAYOUT / **BEST PRACTICES**

**SINGLE-IMAGE LAYOUTS  
ARE ENCOURAGED**

While the grid can help organize a tremendous degree of complexity, it is often more effective to use a strong single image paired with the BOS.



SAY IT AGAIN

I GOT THIS

adidas

## LAYOUT / BEST PRACTICES

### GUIDANCE FOR CROPPING

Unexpected image crops can help tell a richer story, sharpen focus on product, and create dynamic tension in a layout. Used effectively, cropping can add to the visual narrative, highlighting product details or athlete actions and expressions.

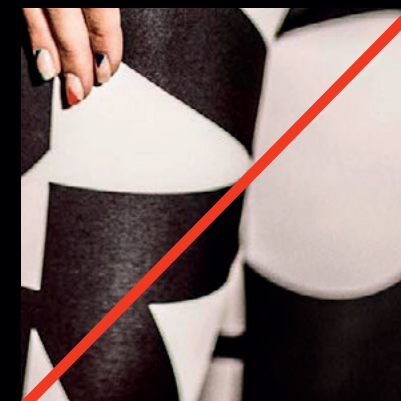
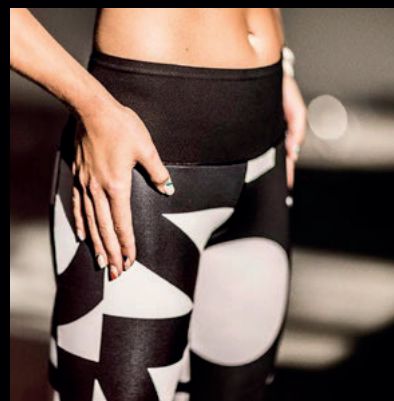
Conversely, poorly executed image cropping can drag down a layout and render imagery confusing or uninteresting. Novel approaches to layout are encouraged, but athletes should never be cut off at awkward junctions like ankles, wrists, or knees.



NEVER CROP AT WRISTS  
OR ANKLES.



IN PORTRAITS, FOCUS ON  
EXPRESSION BUT MAINTAIN  
ENVIRONMENTAL CONTEXT.



DON'T CROP SO CLOSELY IN  
TO A PRODUCT DETAIL THAT  
IT CREATES CONFUSION.



LAYOUT / **EXAMPLES**

# PLACING IMAGERY & THE BOS

This section explains the basic guidelines for laying out imagery in the grid system, including examples for inspiration and guidance.

UNSTOPPABLE

The Adidas logo, consisting of three slanted parallel bars above the word "adidas" in a lowercase, sans-serif font, is positioned on the right side of the page. It is overlaid on a close-up photograph of a woman's face in profile, looking towards the left. The lighting is dramatic, with strong highlights and deep shadows.

## LAYOUT / EXAMPLES

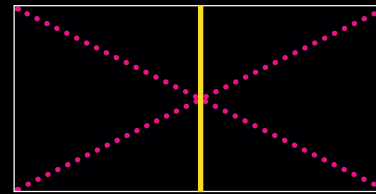
### HORIZONTAL GRID LAYOUTS

The examples at right demonstrate subdivisions created by using the “X” grid system.

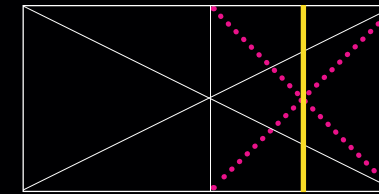
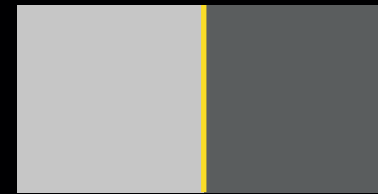
These examples are only suggestions.

There are more layout options than shown, and experimentation within the grid system is encouraged.

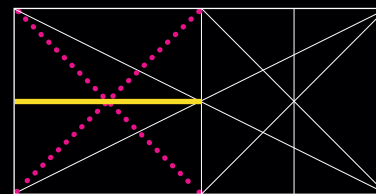
**NOTE:** Only the relevant grid lines are being shown in these examples.



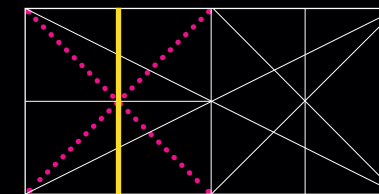
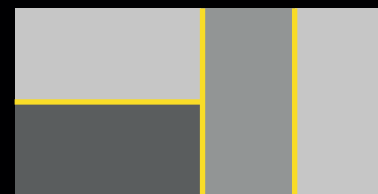
1 DIVISION = 2 IMAGES



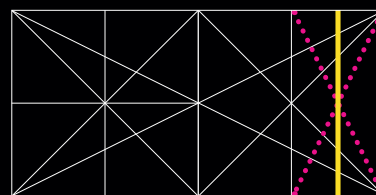
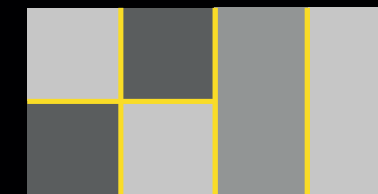
2 DIVISIONS = 3 IMAGES



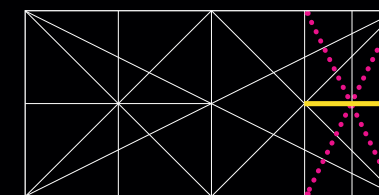
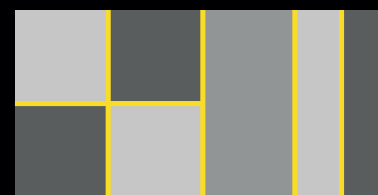
3 DIVISIONS = 4 IMAGES



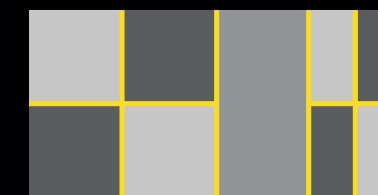
4 DIVISIONS = 6 IMAGES



5 DIVISIONS = 7 IMAGES



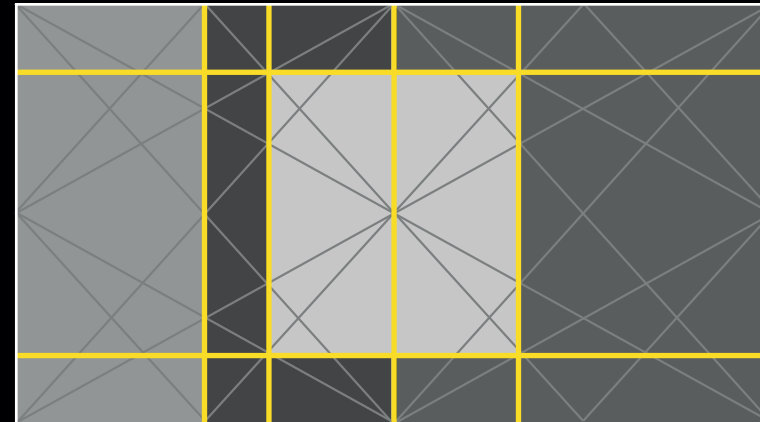
6 DIVISIONS = 9 IMAGES



## LAYOUT / EXAMPLES



FINISHED LAYOUT.



1: SUBDIVIDE COMPOSITION USING THE GRID.



2: PLACE IMAGES WITHIN THE LAYOUT.



3: CHOOSE SIZING AND PLACEMENT OF THE BOS.

LAYOUT / EXAMPLES



TWO-IMAGE WORKING EXAMPLE.



FOUR-IMAGE WORKING EXAMPLE.



## LAYOUT / EXAMPLES

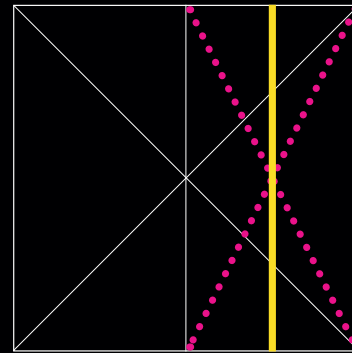
### SQUARE GRID LAYOUTS

The examples at right demonstrate subdivisions created by using the “X” grid system.

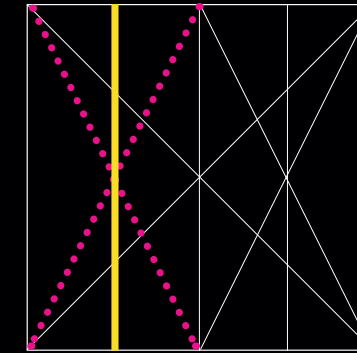
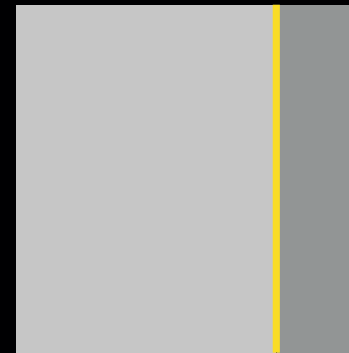
These examples are only suggestions.

There are more layout options than shown, and experimentation within the grid system is encouraged.

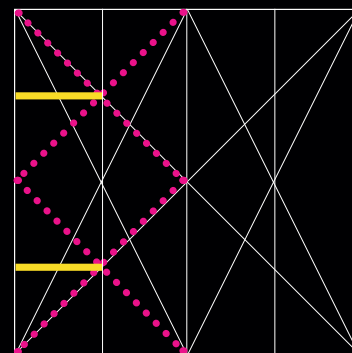
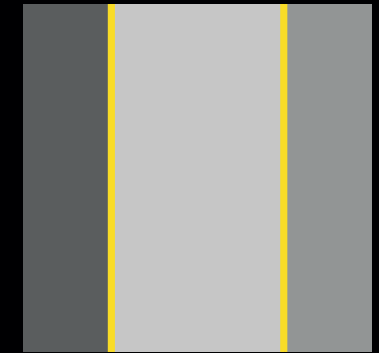
**NOTE:** Only the relevant grid lines are being shown in these examples.



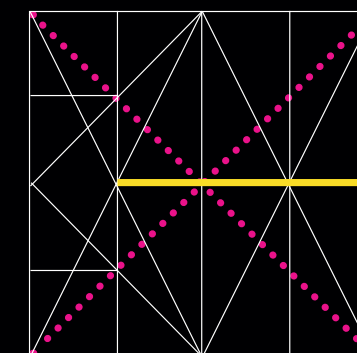
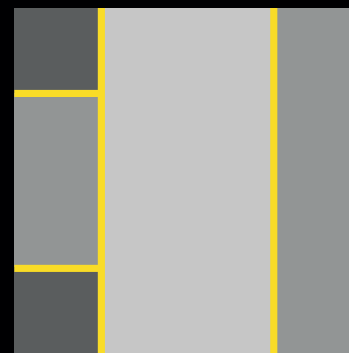
1 DIVISION = 2 IMAGES



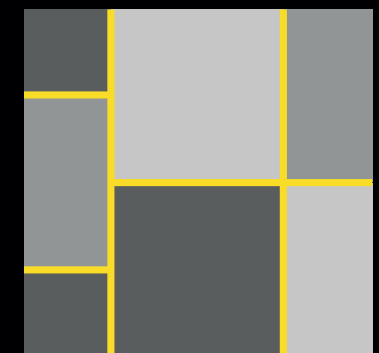
2 DIVISIONS = 3 IMAGES



4 DIVISIONS = 5 IMAGES



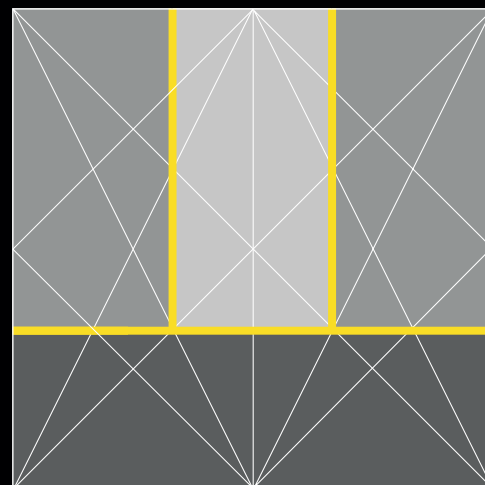
5 DIVISIONS = 7 IMAGES



## LAYOUT / EXAMPLES



FINISHED LAYOUT.



1: LAYOUT IS DIVIDED BASED ON DESIRED NUMBER OF IMAGES AND UNDERLYING GRID.



2: IMAGES ARE PLACED WITHIN THE LAYOUT.

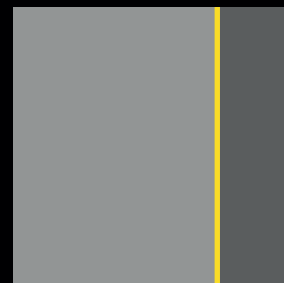


3: THE BOS IS ADDED TO THE LAYOUT AT THE CORRECT SIZE AND PLACEMENT.

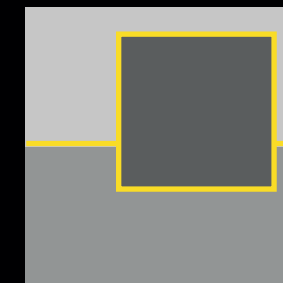
LAYOUT / **EXAMPLES**



TWO-IMAGE WORKING EXAMPLE.



THREE-IMAGE WORKING EXAMPLE.



## LAYOUT / EXAMPLES

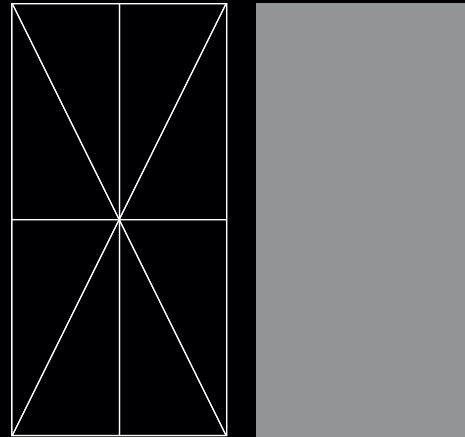
### VERTICAL GRID LAYOUTS

The examples at right demonstrate subdivisions created by using the “X” grid system.

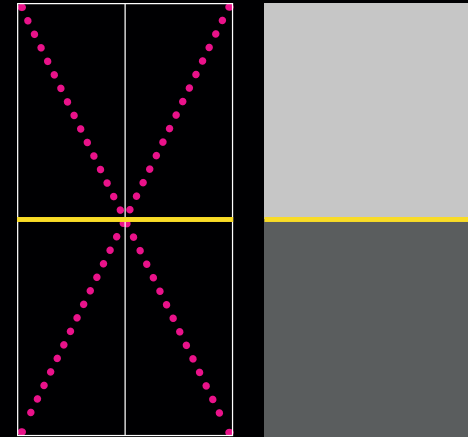
These examples are only suggestions.

There are more layout options than shown, and experimentation within the grid system is encouraged.

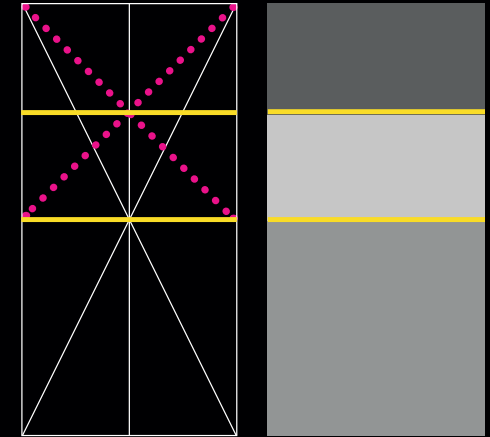
**NOTE:** Only the relevant grid lines are being shown in these examples.



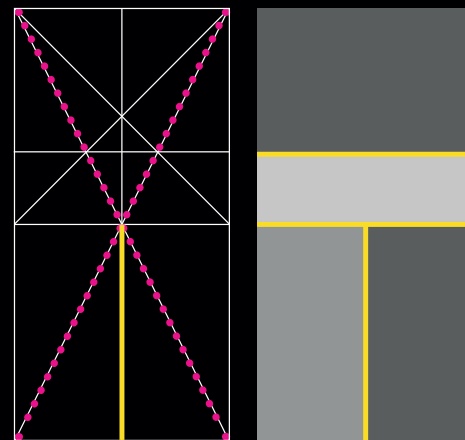
0 DIVISIONS = 1 IMAGE



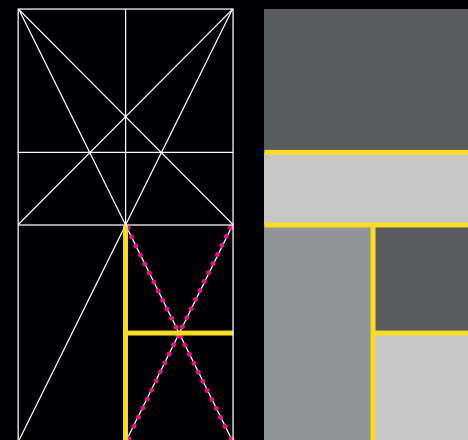
1 DIVISION = 2 IMAGES



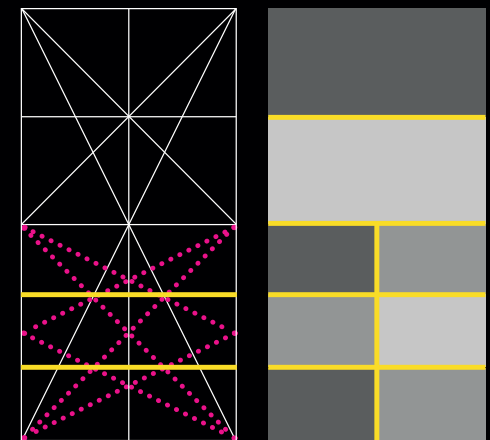
2 DIVISIONS = 3 IMAGES



3 DIVISIONS = 4 IMAGES



4 DIVISIONS = 5 IMAGES



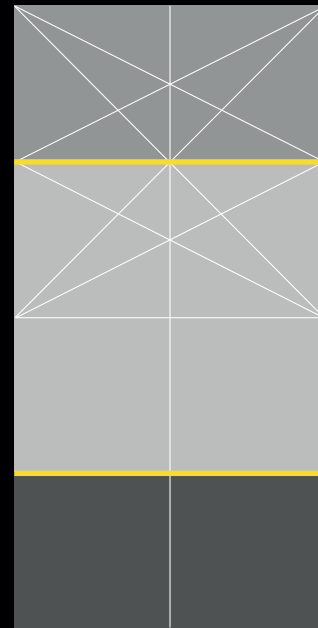
5 DIVISIONS = 8 IMAGES



## LAYOUT / EXAMPLES



FINISHED LAYOUT.



1: LAYOUT IS DIVIDED BASED ON THE DESIRED NUMBER OF IMAGES AND UNDERLYING GRID.



2: IMAGES ARE PLACED WITHIN THE LAYOUT.

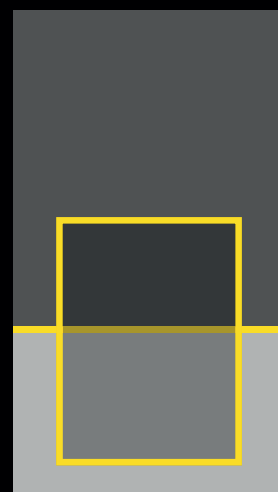


3: A SHAPE THAT ALIGNS WITH THE GRID IS ADDED.

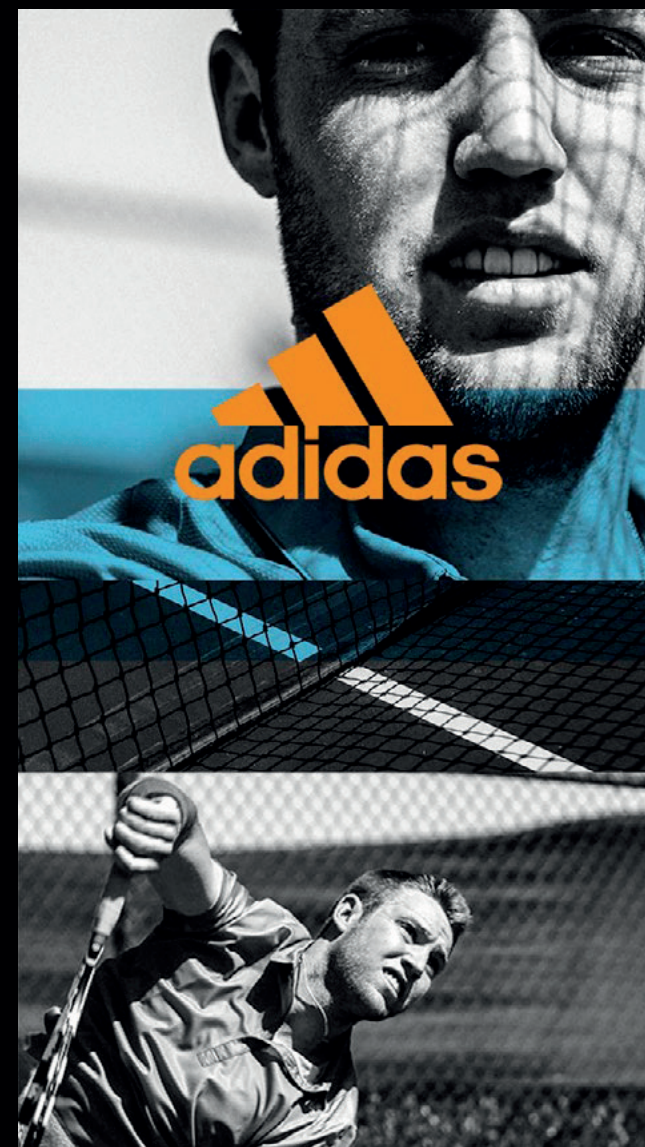


4: THE BOS IS ADDED AT CORRECT SIZE AND PLACEMENT.

LAYOUT / EXAMPLES



TWO-IMAGE  
WORKING EXAMPLE.



THREE-IMAGE  
WORKING EXAMPLE.

# TYPOGRAPHY

USED WITH PURPOSE

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1234567890

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GULARITALIC  
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## TYPOGRAPHY / HEADLINES

### PRIMARY MESSAGING

Whenever we are communicating primary messaging or making a big statement, Adineue Pro is the appropriate font to use.

Use all CAPS for sport performance layouts.  
Lowercase usage is reserved for Originals.

[DOWNLOAD ADINEUE PRO](#)

**ADINEUE PRO BLACK**

**ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890**

**ADINEUE PRO BOLD**

**ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890**

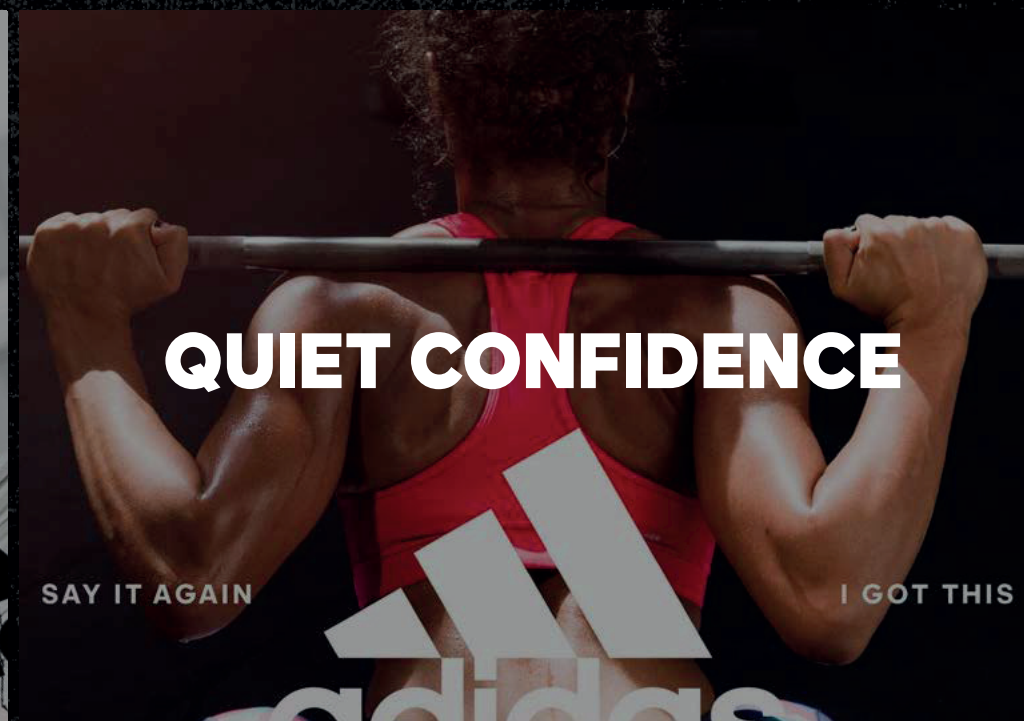
**ADINEUE PRO REGULAR**

ABCDEFGHIJKLMNOPQRSTUVWXYZ 123456789

ADINEUE PRO LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ 123456789

TYPOGRAPHY / **STRONG POSITIONS**



TYPOGRAPHY / **TYPE THAT SHOUTS**

# TYPE THAT SHOUTS

Like our photography, our type should be bold, graphic, and unapologetic. One way to achieve this is with large type that shouts—functioning as a graphic element. Strong contrast should be created between the type and image.

Large type should never be screened back, soft, or blended into the images it overlays.

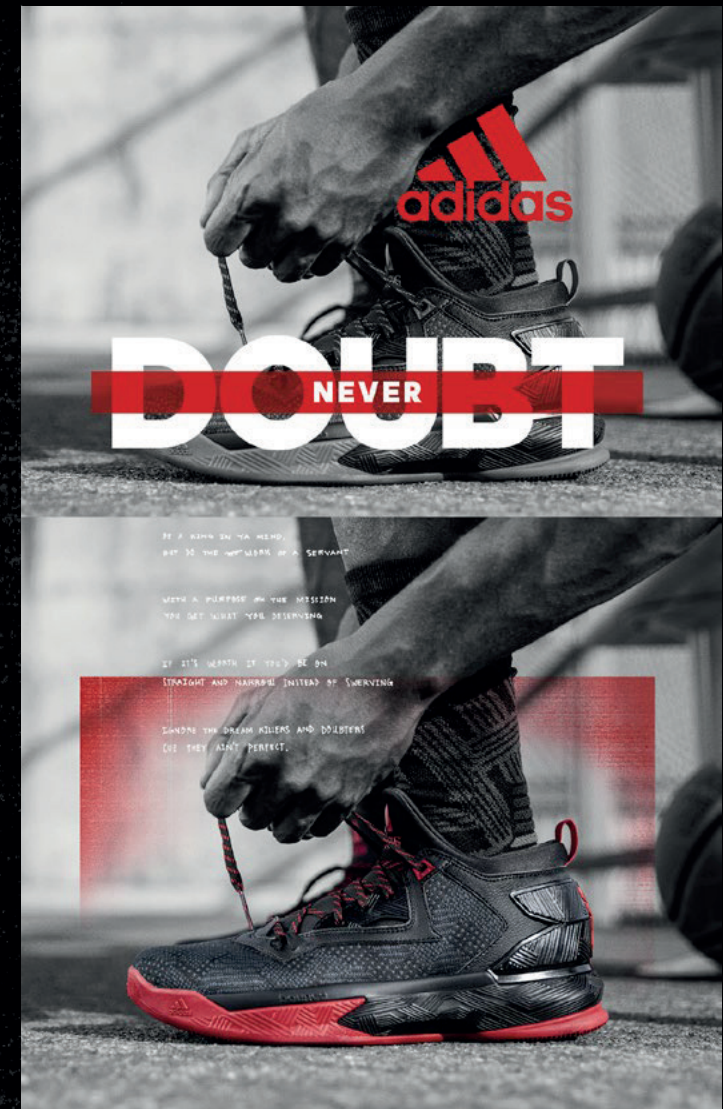


**HERE  
TO  
CREATE**

TYPOGRAPHY / **TYPE THAT SHOUTS**

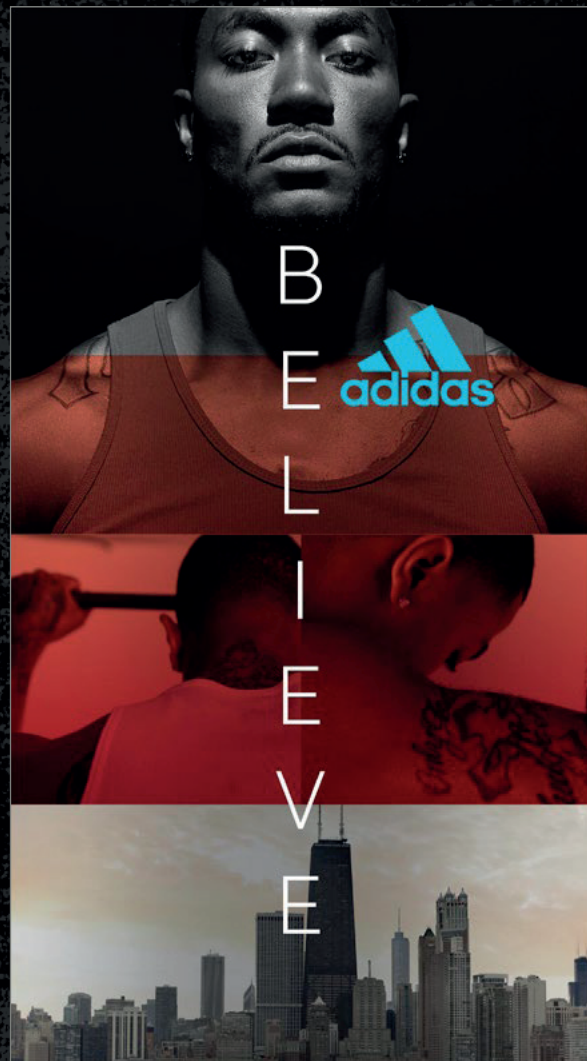


SIMPLE AND STRONG



TYPE RENDERED PHYSICALLY.

TYPOGRAPHY / **TYPE THAT SHOUTS**



A LIGHTER TYPE WEIGHT CAN STILL SHOUT WITH STRONG PLACEMENT AND CONTRAST WITH IMAGERY.



LARGE WHITE TYPE SHOUTS WHEN PLACED ON TOP OF COLOR IMAGERY.



TYPOGRAPHY / **QUIET CONFIDENCE**

# QUIET & CONFIDENT

Small, carefully placed type is sometimes more powerful than oversized messaging. Create a bold look by contrasting smaller type with loud photography or a large BOS.

Placement of small type should be carefully considered in order to effectively draw the viewer in to read it. Never let primary messaging blend in as a secondary element or sign-off.

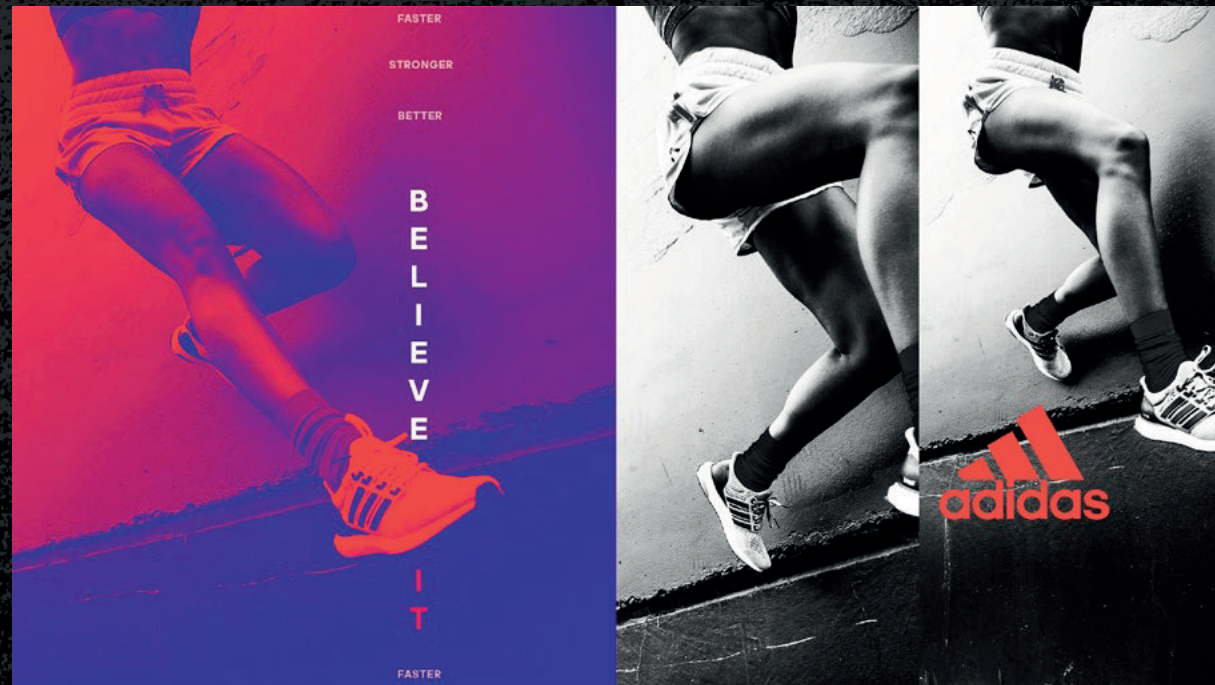


SAY IT AGAIN

I GOT THIS

**adidas**

## TYPOGRAPHY / QUIET CONFIDENCE



SMALL TYPE, CAREFULLY PLACED.



TYPE AS MANTRA.

TYPOGRAPHY / QUIET CONFIDENCE



SMALL PORTIONS OF TYPE ALIGNED TO THE GRID DRAW IN THE VIEWER.



SMALL TYPE, CAREFULLY PLACED WITH PRODUCT CALL-OUT.

**SECONDARY COPY**

Use secondary copy whenever there's extraneous information, or whenever we aren't expressly speaking in an adidas voice. Use uppercase exclusively—lowercase is only used for large paragraphs of copy, which are generally absent from our layouts.

We maintain a separation between typefaces in order to preserve proper hierarchy in the layout. As such, AdiHaus Din can never be used in a headline or for primary messaging.

[\*\*DOWNLOAD ADIHAUS DIN\*\*](#)

**ADIHAUS DIN CN REGULAR**

ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890

**ADIHAUS DIN CN MEDIUM**

ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890

**ADIHAUS DIN CN BOLD**

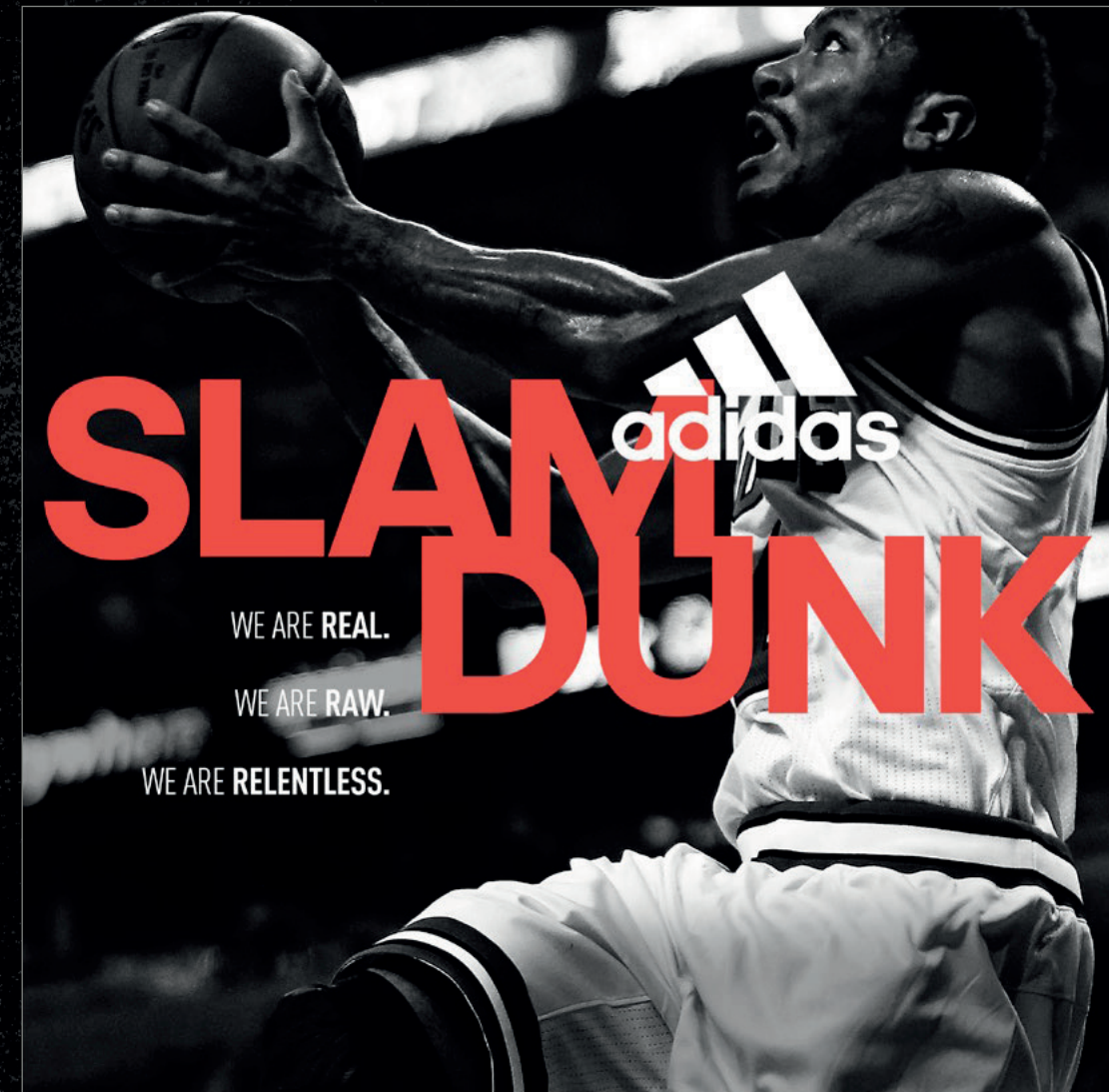
ABCDEFGHIJKLMNOPQRSTUVWXYZ 123456789

## TYPOGRAPHY / **SECONDARY TYPE**

### **SECONDARY COPY IN LAYOUT**

Secondary copy can include anything from simple subheads, hashtags, and product or athlete callouts to longer, more complex product details and descriptions.

Secondary copy should clearly contrast the main messaging in scale and placement in order to create proper hierarchy in a layout.



THIS SUBHEAD WORKS WITH THE SHAPE CREATED BY THE HEADLINE BUT DIFFERS IN SCALE.

TYPOGRAPHY / **SECONDARY TYPE**



THE MIXED USE OF DIFFERING WEIGHTS CREATES HIERARCHY WITHIN AN ATHLETE CALLOUT.



THE PRODUCT CALLOUT IS SMALL, BUT STANDS OUT BECAUSE OF CONTRASTING COLOR.

# REFERENCES & RESOURCES

[2017 STANDARD BRAND IMAGE](#)

[CATEGORY EXTENSIONS](#)

[SOCIAL GUIDANCE](#)

[BRAND VOICE](#)

[PHOTOGRAPHIC DIRECTION](#)

[LOGOS, TYPE, TEMPLATES](#)



**adidas**

GLOBAL BRAND DESIGN / HZO / PDX / AMS



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# COLOUR & PLACEMENT

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## COLOUR OF SPORT



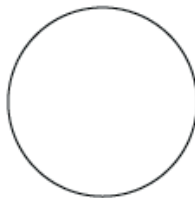
The color and vibrancy of sport will be in our brand mark. We will continue to focus on the iconic black and white. In addition, we will establish a new color palette and guidelines for the Badge of Sport. Originals and adidas NEO keep existing color palettes.

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## COLOUR PALETTE



**BLACK**  
CMYK 0 / 0 / 0 / 100  
RGB 0 / 0 / 0  
WEB COLOUR #000  
RAL 9005



**WHITE**  
CMYK 0 / 0 / 0 / 0  
RGB 255 / 255 / 255  
WEB COLOUR #FFF



**RED**



**YELLOW**



**GREEN**

**RED**  
CMYK 0 / 95 / 92 / 0  
RGB 228 / 33 / 36  
WEB COLOUR #E42124

**YELLOW**  
CMYK 8 / 0 / 84 / 0  
RGB 246 / 232 / 56  
WEB COLOUR #F6E838

**GREEN**  
CMYK 72 / 0 / 100 / 0  
RGB 79 / 169 / 40  
WEB COLOUR #4FA928



**BLUE**  
CMYK 59 / 0 / 9 / 0  
RGB 102 / 197 / 223  
WEB COLOUR #66C5DF

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## **PLACEMENT**

If the background is light, use a black logo for maximum contrast. If the background is dark, use a white logo. If the background is too busy, neutralise the contrast of the background so that the logo remains distinct.



*black on light background*



*white on dark background*

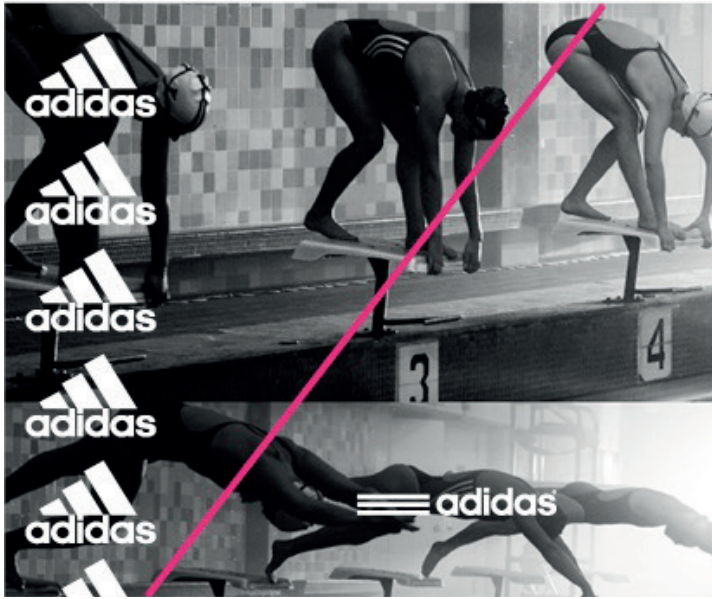
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## PLACEMENT IN CAMPAIGNS



If you want to create a related piece of communication, please check the brand image section for overall brand campaigns. New brand image content will be available soon.

## DON'TS



Do not use the Badge as a repeating graphic or on a busy or high-contrast background.