



1 Brand strategy

2 Identity basics

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Guidelines help

This is just two sections of the Vodafone Brand Guidelines. For any other sections about the brand, please refer to our brand site vodafonebrand.com.



1 Brand strategy

1.1 One brand



Our brand strategy is about building a strong, coherent brand globally: one brand, united behind a single idea. We refer to this as a monobrand strategy.

It is one of the most powerful approaches for building a global brand because all of your resources can be focused on building the one brand. This consolidated approach avoids having to spread effort and resource across building and supporting a number of brands and sub-brands.

It relies on the brand having an extremely broad level of appeal as it needs to be relevant to many different types of audience across consumer and business segments.



1.2 Benefits of the monobrand approach



At its most simple a monobrand is about making our brand easy to recognise, easy to understand and easy to interact with.

A monobrand simplifies things for consumers in terms of making Vodafone an easy choice, and strengthens the impact of our visibility and recognition wherever we operate in the world.

This will help us to grow some of the important measures of success we have in place for the brand in terms of **admiration, attraction** and **stature**.

Effectiveness

Greater effectiveness through strategically focusing efforts on building the equity of the Vodafone brand.

Awareness

Easier to build brand awareness and preference in new and existing markets.

Understanding

Better understanding of the brand and what it stands for – internally and externally.

Clarity

Easier for customers to identify and navigate our products and services in a consistent way.

Efficiency

More efficient use of our people, our time and our budgets by focusing all marketing on one brand rather creating and supporting multiple sub-brands.





1.3 Monobrand and products and services

It is always the Vodafone brand that is the driver of choice for the consumer.

Whatever the product, we want people to know: it's from Vodafone, it must be good.

Our approach to naming our specific individual products and services is to keep things as descriptive and easy to understand as possible. It should be clear from the name what the product/service is and what it does. Names are there to support and signpost the master brand.

Refer to [section 2.4.9](#) in the Identity basics PDF available at vodafonebrand.com for more detailed information.

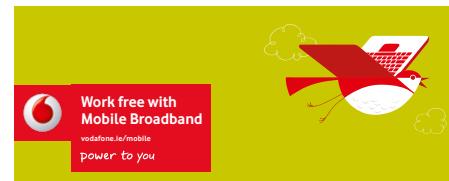


Do

- Always prefix any names with Vodafone eg Vodafone Mobile Broadband
- Always use core brand identity elements in appropriate communications channels [Example 1]
- Create distinction through the communications of the offer rather than through an identity [Example 2]
- If unsure, check with the brand team



1. Packaging example



2. Communications example



Don't

- Don't use a name that is associative or abstract (see naming policy guidelines) eg Vodafone Auroris
- Don't create a separate logo or wordmark for the product/service offer [Example 3]
- Don't use 'Voda' as part of a product name eg Vodabiz
- Don't use 'V' as part of a product name. We prefix all our names with 'Vodafone' to ensure our products, services and propositions are always associated with the Vodafone brand and benefit from the brand
- Don't create a brand out of your team or department name [Example 4]



3. Logo example

vodafoneglobal**brandteam**

4. Department brand example

1.4 Monobrand summary



This comparison of brand structures helps to clarify the key differences of a monobrand approach.

Global monobrands

These are all successful global brands that follow the monobrand approach. One brand and one common identity for everything they do. These brands tend to have a big powerful idea at their heart.



Sub-branded businesses*

Virgin is a model that operates through a collection of Virgin branded businesses. This model works because of the diversity of segments Virgin chooses to operate within.



Brand portfolio*

Intercontinental Hotels Group (IHG) is a business which has a portfolio of standalone brands to build and support. This approach is used when you are trying to appeal specifically to different audience segments or have different price positionings.



* While these approaches are appropriate for some companies, Vodafone follows a strict monobrand strategy to direct all of our brand equity towards one brand: 'Vodafone'.

1.5 Our brand framework



Our brand framework shows how we make our brand stand out.

It explains our **brand strategy** and shows how we bring it to life in everything we do. It's how we express ourselves and it's the promise we make to our customers, now and in the future.



1.6 The Vodafone Way



The Vodafone Way is our company culture. It's how we work to fulfil our ambitions and give our customers the best experience we can.

It describes the things we need to focus on every single day, every time we communicate with colleagues and partners, suppliers and customers. We value intelligent, quick decisions and actions. We avoid making anything more complicated than it needs to be. We strive to earn the highest levels of trust from everyone we work with. Because we operate in more markets than any of our competitors, we can give our customers both amazing innovations and incredible value.

What customers feel...

How customers see us...

Because we work with...

Admiration



Customer focused

Innovation hungry

Ambitious and competitive

One company, with local roots

Speed

Simplicity

Trust



2 Identity basics

2.1 Design principles



Our visual identity has five core design principles. They are the basis for everything we design, from packaging and point of sale to communications and hardware.

Our design principles are:

- Include positive emotion.
- Use red confidently.
- Be familiar, be trusted.
- Do more by doing less.
- Use simple, clever ideas.

You don't need to apply all five elements to every single design, though, so decide which aspects will be the best fit for what you're doing.

When we apply these principles well, we can create timeless designs. And that matters because while other brands are shouting louder and becoming visually noisier, we can stand out by confidently expressing our core essence.

We're in a competitive category. It's hard to stand out through our core product, so having a consistent visual identity can engage people and keep our offering fresh and relevant.

Positive emotion

natural & optimistic



Familiar & trusted

consistently Vodafone



A 'smile in the mind'

a simple clever idea



Notably Vodafone

confident use of red



Less is more

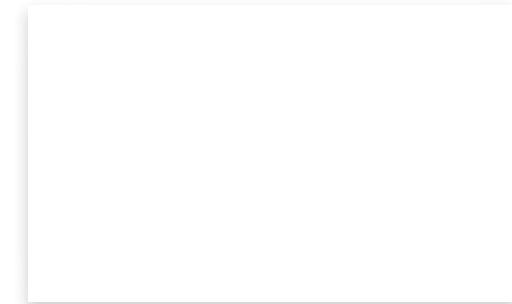
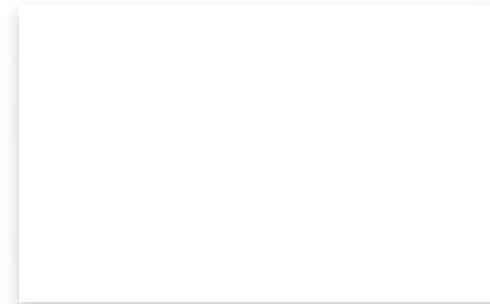
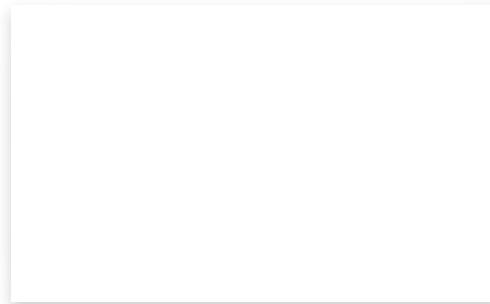
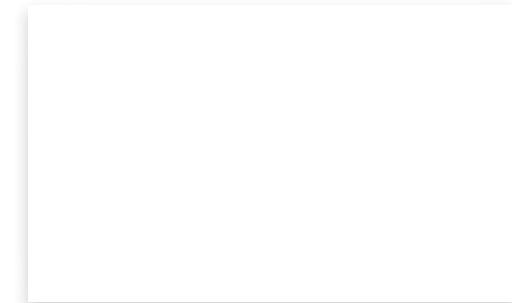
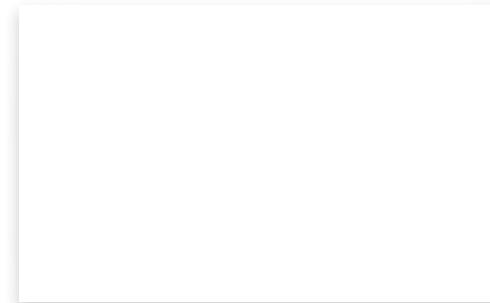
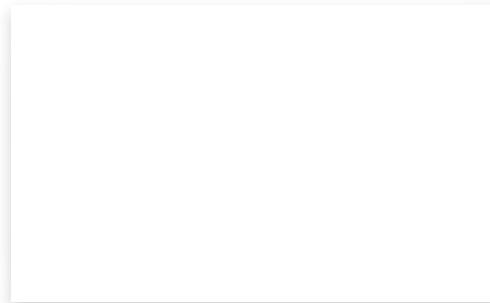
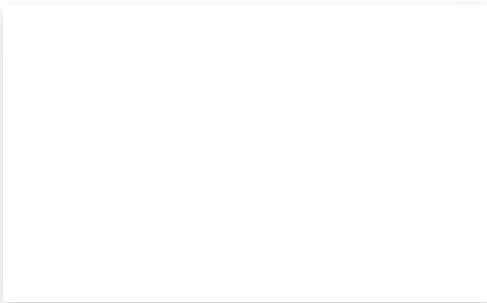
simplicity & focus

2.2 Overview



These are the elements we use to help people recognise us.

Click on an element to see the details.

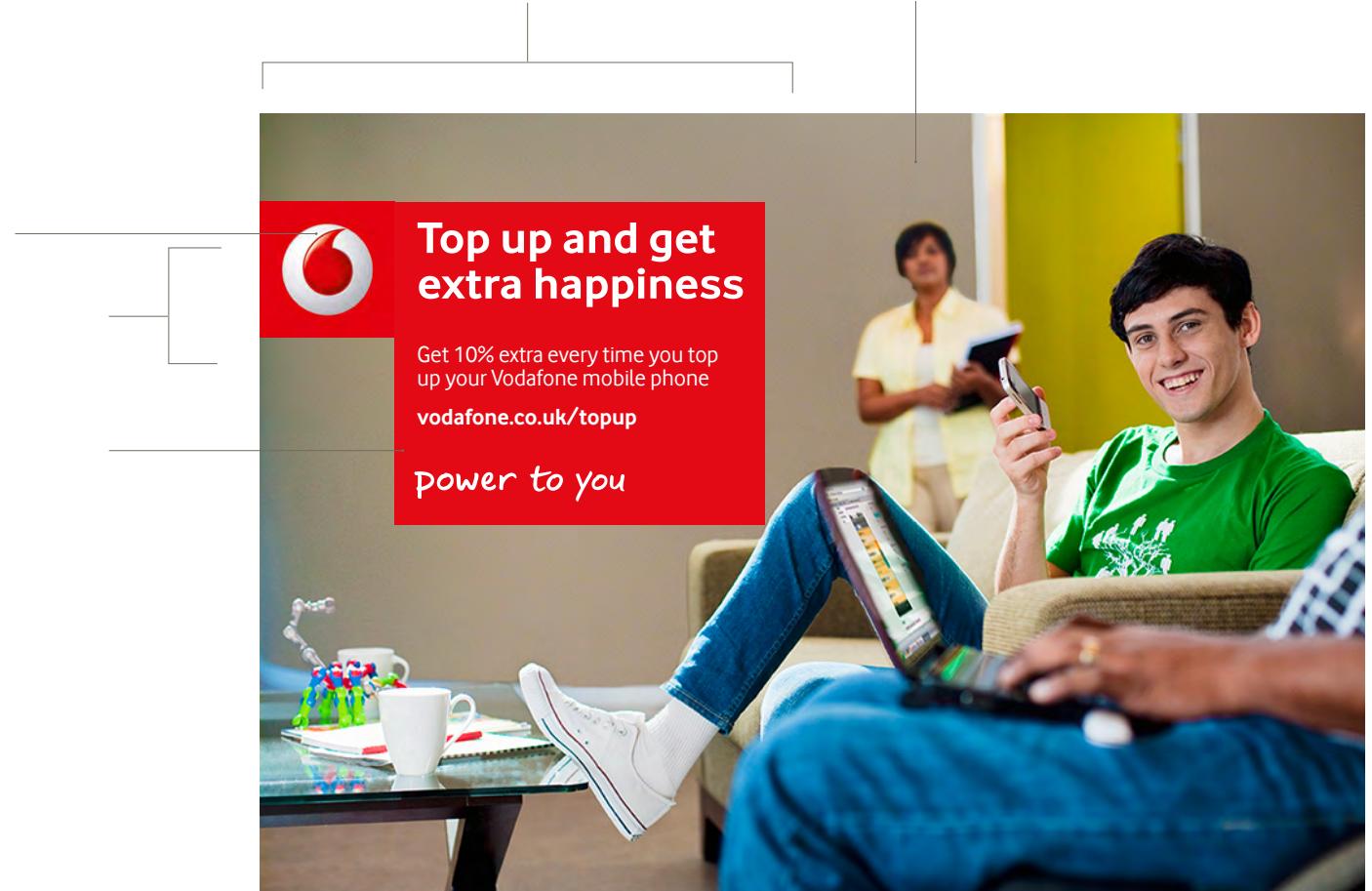


2.3 The elements



These elements are essential parts of our applications.

Click on an element to see the details.



2.4 Brand assets



This is our icon.
It's one of the most
recognised marks
in the world, and
we are proud of it.



2.4.1 Icon



Wherever customers see our icon we want them to feel a connection with us.

Clearspace

The icon has a clearspace of $\frac{1}{4}$ the width of the icon around it – avoid placing graphic elements within this area.

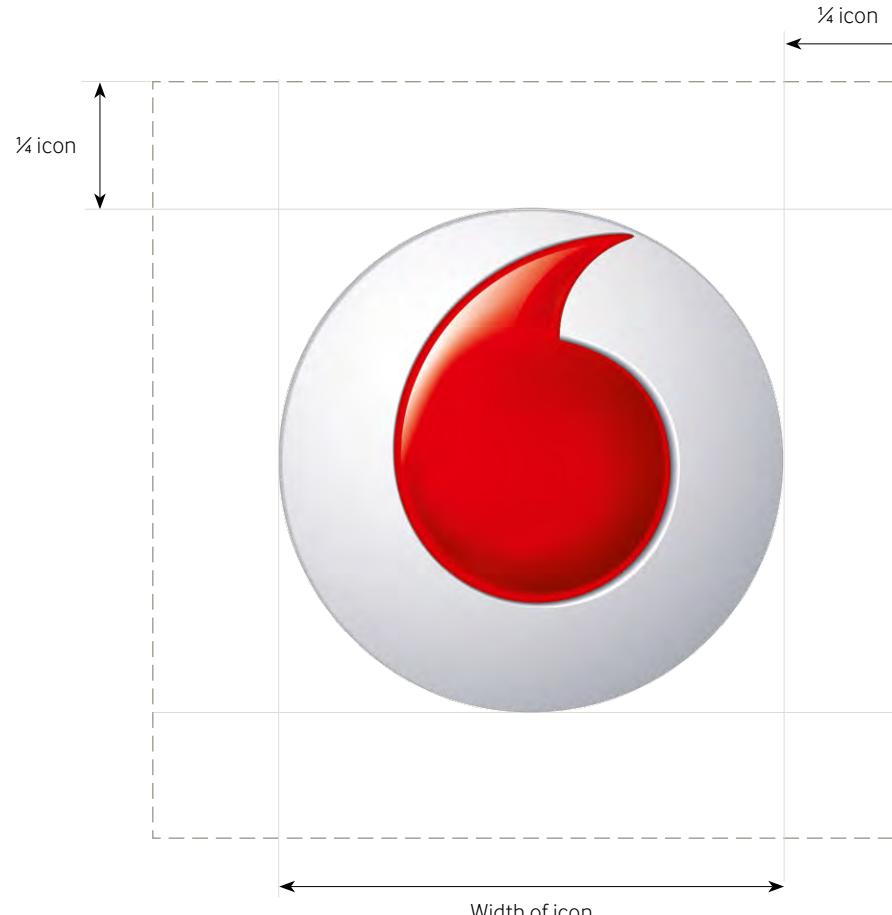
Exceptions

When the icon is part of a visual – the hero of the composition – graphic elements can be placed within this area.



Icon variants

You can find a full catalogue of icons [here](#).



The icon should only appear on a colour from the primary palette.

For 3rd party communications, we do allow icon placement directly onto an image or colour not part of the primary palette. Further guidance can be found in: the [Co-branding PDF](#) available at [vodafonebrand.com](#).

2.4.2 When to use the icon



To help realise our ambition to become an iconic brand, we're increasingly using our icon rather than the logo (icon with wordmark). This chart shows the channels and touch-points for each.

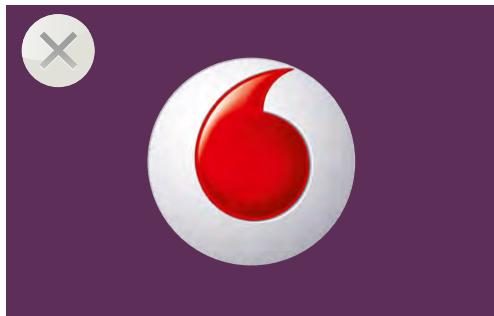


Logo	Either	Separated	Icon
<ul style="list-style-type: none">• Retail store signage *• External events• Sponsorship events• Third party retailer comms• Start up screen mobile device• Reseller / affiliate comms	<ul style="list-style-type: none">• Retail interiors• Co-branding• Vodafone environments• Merchandise• Direct mail• Tactical & direct-response ads• POS / in store• Bill inserts• Office signage• Product hardware• SIM cards• Device interface• Graphic user interface	<ul style="list-style-type: none">• Packaging**• Online advertising <p>** Icon on product or top panel of pack, wordmark on the bottom right of front panel of pack</p>	<ul style="list-style-type: none">• TV (endframe)• Outdoor (in brand device)• Print (in brand device)• Vodafone websites• Email signatures

Note that the rules on the use of Icon and logo apply to all Local Markets, except Vodacom in South Africa. If you're not sure, check with the [brand enquiries helpline](#).

* With approval from Global Brand, icon-only may be used in flagship Retail

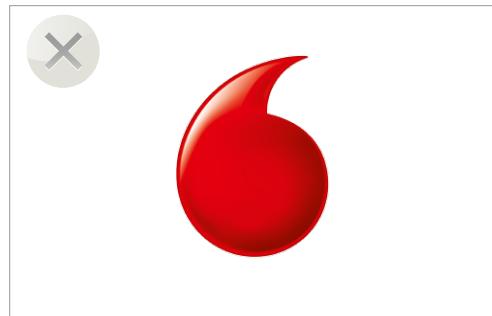
2.4.3 Icon – what to avoid



Do not use the icon on a background that isn't part of the primary palette (except for 3rd party-led communications).



Don't warp or scale elements of the icon.



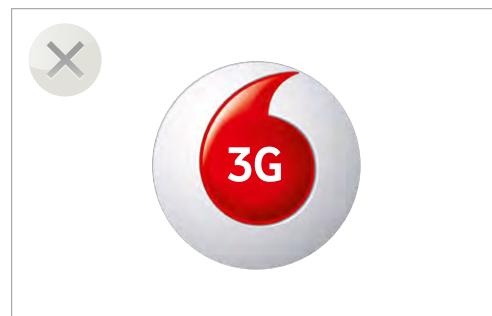
Don't remove elements of the icon or change its appearance in any way.



Don't change the colour of the icon in any way.



Do not use the icon tinted or knocked back in a background, or use it cropped.



Don't place items over the icon.



Do observe the clearspace around the icon.



Do not rotate the icon.

2.4.4 Icon with descriptors



Descriptors are the phrases that clarify our role in a particular proposition. We **only** need to use them when our role is ambiguous.

The icon with descriptor can be used in:

- 3rd party environments
- Ingredient co-branded advertising
- Ingredient co-branded packaging
- To describe a 3rd party relationship
- In CSR initiatives related to the Foundation (eg World of Difference – however this is optional)



Product descriptors

In 3rd party co-branded environments, please refer to section 8.6.4 in the [Co-branding PDF](#) available at vodafonebrand.com for further information on product descriptors.

These include:

Brought to you by Vodafone
Connected by Vodafone
Enabled by Vodafone
Sponsored by Vodafone

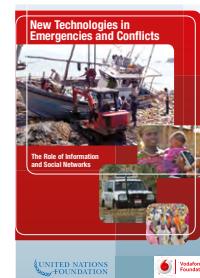


Vodafone Foundation

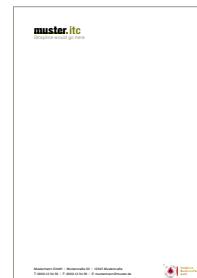


Vodafone Premium Data Partner

Examples



CSR initiatives related to the Foundation



Describing a 3rd party relationship



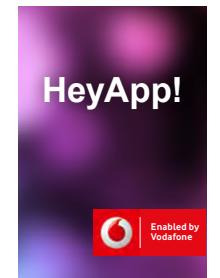
Ingredient co-branded advertising



Ingredient co-branded packaging



3rd party environments



3rd party applications



Protecting the icon

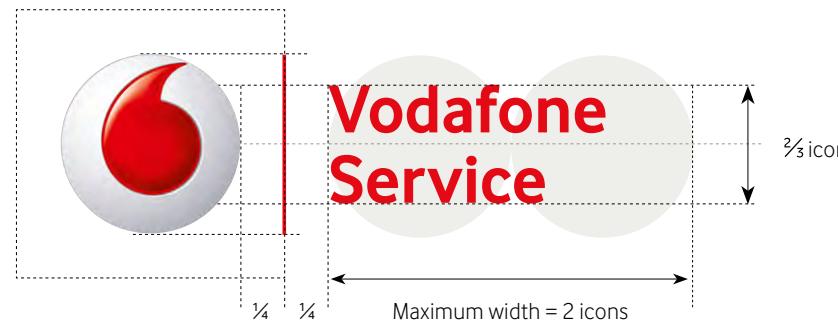
A rule is used to help clearly define a relationship between icon and descriptor. This rule is equal to the height of the icon and is coloured red or white depending on backgrounds. The rule is positioned $\frac{1}{4}$ of width of the icon away from the icon.

Descriptors

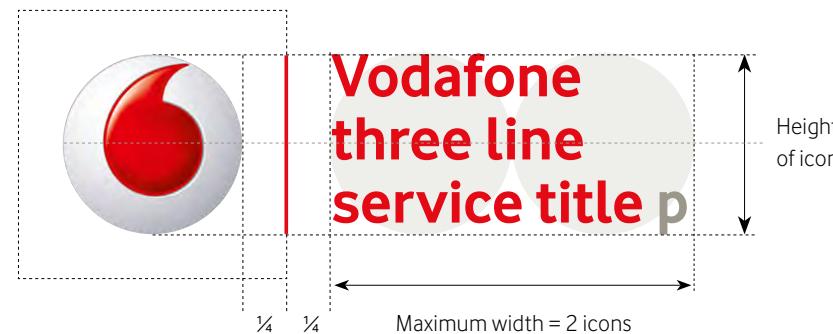
Be short and to the point. Descriptors should only be two or three lines long.

- Descriptors should appear to the right of the icon and ranged left
- Set in Vodafone bold and in sentence case (where appropriate words can be capitalized)
- Leading is set solid (ie type size = leading size)
- Always include 'Vodafone' within the descriptor

Two lines



Three lines



Product descriptor templates

Two line and three line templates can be downloaded [here](#).

Colourways

Descriptors work best coloured either red or warm grey medium, however they can be coloured to suit a level of accreditation (eg silver/gold/platinum).

A red containing box should be used to add a greater Vodafone presence and to maintain visibility in busy situations. **A red containing box should be used in all co-branding situations.**

In instances where it is not possible to use the red containing box a white containing box may be used.



Vodafone
Service



Vodafone
Service



2.4.5 Icon with descriptors – size and positioning



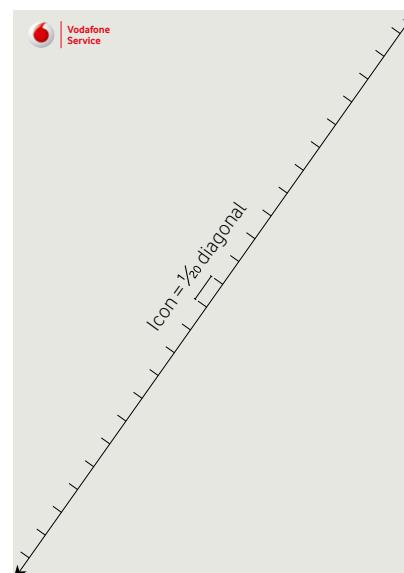
Clearspace

Ensure a minimum clearspace of $\frac{1}{4}$ the width of an icon around the icon and descriptor.



Sizing

Where possible, the icon should be sized at $\frac{1}{20}$ the diagonal of the document and positioned in the top right hand corner.



Positioning

The icon with descriptor should be positioned $\frac{3}{4}$ width of icon away from the corner in the top left. Where space is minimal, observe a minimum of the clearspace around the icon.

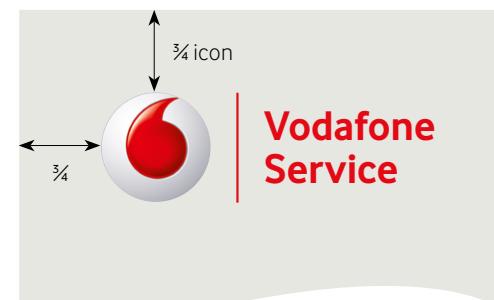


Image backgrounds

For better clarity on photographic backgrounds use a red box to contain the icon and descriptor. This box should be equal to the clearspace and anchored to the top of the document.



Do not use the icon with descriptor in a brand device.



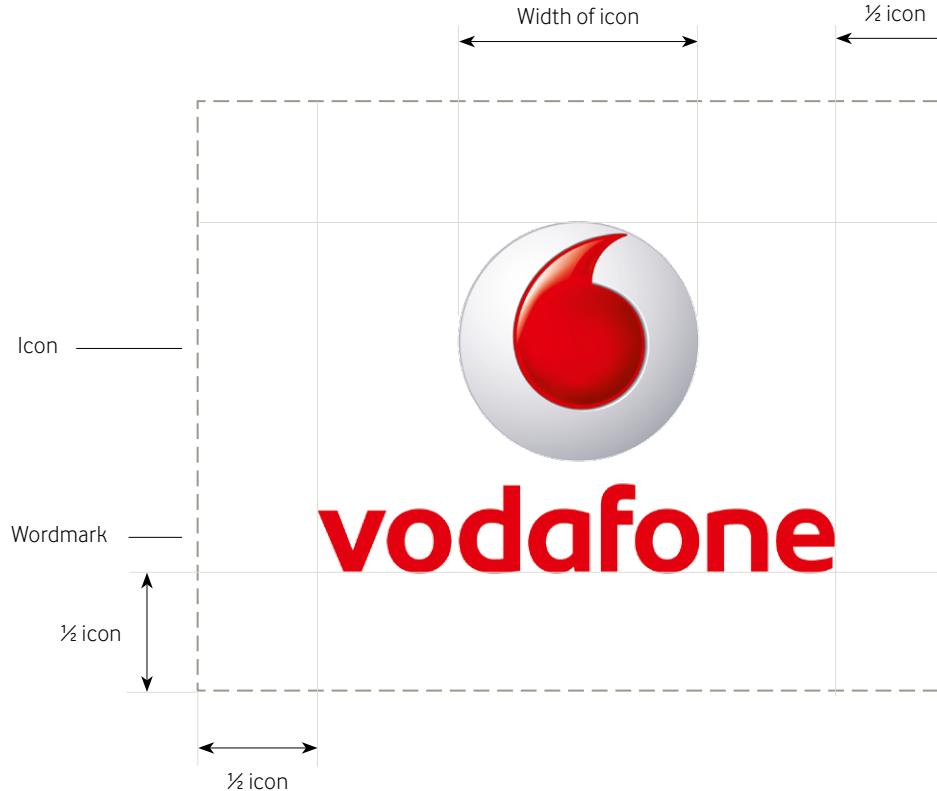
2.4.6 Logo



Our logo is made up of two elements – the icon and the wordmark. The logo should only ever appear on a flat white or red background.

Clearspace

A clearspace of $\frac{1}{2}$ the icon should be kept around the logo at all times.



The logo should only appear on a colour from the primary palette.

For 3rd party communications, we do allow icon placement directly onto and image or colour not part of the primary palette. Further guidance can be found in: the [Co-branding PDF](#) available at vodafonebrand.com.



Logo variants

You can find a full catalogue of logos for various applications [here](#).

2.4.7 Horizontal logo



When you're short of space – like on handset screens, retail signage and hoardings – you can use a horizontal version of the logo.

Clearspace

A clearspace of $\frac{1}{2}$ the icon should be kept around the logo at all times.



Logo variants

You can find a full catalogue of logos for various applications [here](#).

2.4.8 Logo – what to avoid



Do not change the icon and wordmark lockup.



Do not re-size elements in the logo.



Do not rotate the logo or icon.



Do not change the colour of the wordmark or elements of the icon.



Do not use the logo on a background that isn't part of the primary palette (except for 3rd party-led communications).



Do not place the logo on top of an image (except for 3rd party-led communications).



Do not add effects to the side of the wordmark.



Do not try to recreate the icon or the wordmark using the Vodafone font. The wordmark is a graphic and not the same as the Vodafone font.

2.4.9 Vodafone naming – what to avoid



voda
fone

Do not split the elements of the wordmark.



voda:life

Do not use 'voda' or 'fone' as separate prefix or suffix to other words or compound words.



vodafone

Do not use the Vodafone wordmark as a basis to create other new words or sub-brands.



vodaclimate

Do not lock graphic elements up to the wordmark, or parts of the wordmark to create sub-brands.



V/time

Do not use the suffix 'V' to create sub-brands related to Vodafone.



Voda-style: hot tips

Do not hyphenate parts of the word Vodafone in headlines or any other communication.



Call 121 for great Voda-
fone offers that fit you
power to you

Do not allow the word Vodafone to split and run over more than one line.



vodafone

Do not try to recreate the wordmark by simply typing 'vodafone' in the Vodafone typeface. Always use the correct artwork from vodafonebrand.com.

2.4.10 The endline



The 'power to you' graphic typemark is our endline.

We always use it in the brand device. But use it sparingly otherwise – it doesn't add anything to functional communications like web pages or bills.

It's not a typeface, it's a unique graphic typemark. This means you can't create 'power to you' from type.

Clearspace

A clearspace of the x-height of the characters should be kept around the endline at all times. The x-height is measured from the bottom of the 'o' in 'to' to the highest point of the bar across the 't'.



Endline variants

All the endline artwork can be found [here](#).



2.4.11 Using the endline

This table should help you determine where you can use the endline in communications.

If there is a question against an item, please contact the Global Brand team for further advice.

Always include the 'power to you' endline when you're using the brand device.

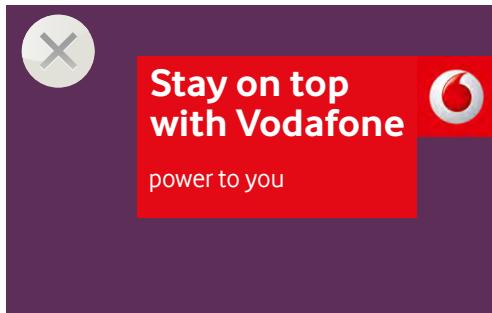


Brand variants

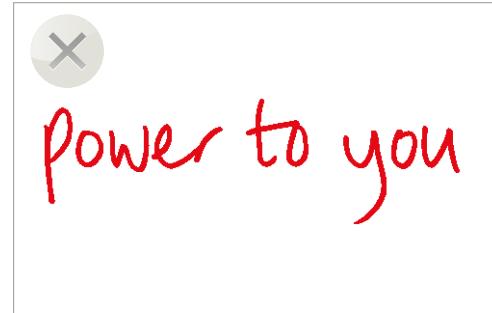
Guidelines on sizing and positioning the endline within the brand device can be found in [section 2.7.7](#).

Touchpoint	'power to you'
Above the line	
TV & cinema	Yes (TV endframe)
Radio	Yes (spoken)
OOH	
96/48/16/12/4 sheet	Yes (in brand device)
Panels (escalator, bus sides & backs, taxi seat, metro)	Yes
Wraps (bus, taxi, other vehicle)	Yes
Digital OOH	Yes (TV endframe)
Ambient media	Optional
Press	
Magazines & newspapers	Yes (in brand device)
Leaflets (inserts in newspapers/magazines)	Yes
Below the line	
Brochures	Yes
Direct mail	
Leaflets (door drop)	Yes
Leaflets (in store)	Yes
Leaflets (bill inserts)	Yes
Merchandise / marketing aids (Umbrellas, hats, pens)	No
Exhibition panels	Yes
PR	No
BTL literature (Tariff info booklet)	No
Digital direct marketing	
Direct email	Optional
SMS / MMS / alerts	No
Web / app	
Vodafone websites	No
Banner ads on 3rd party websites	Yes (digital endframe)
Social networking (blogs, forums)	No
Intranet	No
Apps and software (handset & PC)	
Widgets	No
Splash screens	No
Apps	No
GUI	No
Other	
Packaging	
Box	No
User guide / quick start guide	No
Bills	No
Payslips	No
ID cards	No
Internal comms (Newsletter)	No
PPT, Word docs, letterheads, comp slips	No
Livery	No
Retail uniform	No
Retail / POS	
Window	No
Wallpaper	No
Posters (all formats)	Yes
Digital retail	Yes (TV endframe)

2.4.12 The endline – what to avoid



Do not recreate the endline in type – it is a graphic element.



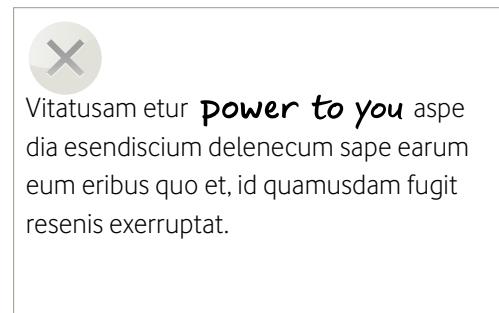
Do not re-write or create your own version of the endline.



Do not stack or rearrange the words in any way.



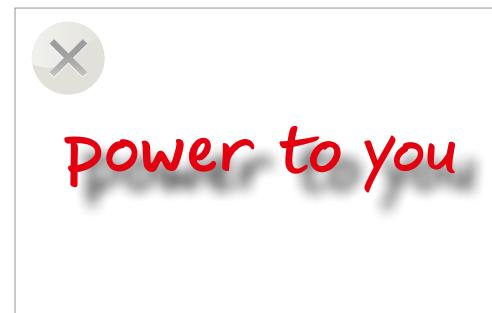
Do not change the colour of the endline, or use it on a background that isn't red or white.



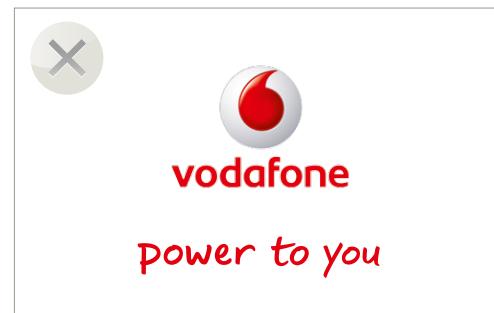
Do not place the endline graphic within text.



Do not stretch or warp the endline.



Do not add any effects.



Do not place the endline above or below the logo or icon.

2.5 Colour



Be bold.

Our colour palette's versatility lets us be human and dependable one minute, purposeful and inspiring the next.



Accentuate our red

Vodafone is red. It's our hero colour and a beacon for the brand.

The use of red, together with a considered and restricted use of secondary colours, strongly reinforces our brand and aids recognition of our communications.

2.5.2 Primary colours



Our primary colour palette should be the strongest impression of our brand. It should lead communications, being supported by the secondary and extended palettes.

Vodafone red	Warm grey medium	White	Black
Pantone® 485 CMYK 0 100 100 0 RGB 230 0 0 #E60000	Pantone® warm grey 5 CMYK 10 10 20 40 RGB 174 167 159 #AEA79F	CMYK 0 0 0 0 RGB 255 255 255 #FFFFFF	CMYK 0 0 0 100 RGB 0 0 0 #000000



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2.5.3 Secondary colours

Our secondary colours support the primary palette and help bring life and vibrancy to our communications.

Exercise caution when using colours that are similar to those used by competitors in your market.

Red violet Pantone® 253 CMYK 50 90 0 0 RGB 156 42 160 # 9C2AA0	Aubergine Pantone® 511 CMYK 75 100 45 10 RGB 94 39 80 # 5E2750	Aqua blue Pantone® 3125 CMYK 83 0 25 0 RGB 0 176 202 # 00B0CA	Turquoise Pantone® 3145 CMYK 100 5 40 20 RGB 0 124 146 # 007C92
Spring green Pantone® 583 CMYK 30 0 100 17 RGB 168 180 0 # A8B400	Lemon yellow Pantone® 116 CMYK 0 20 100 0 RGB 254 203 0 # FECB00	Fresh orange Pantone® 137 CMYK 0 45 100 0 RGB 235 151 0 # EB9700	

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2.5.4 Extending the colours



Sometimes our primary and secondary palettes won't give you a big enough spectrum of colours to work with. That's why we've created an extended range of colours, developed from our secondary palette.

Exercise caution when using colours that are similar to those used by competitors in your market.

		Warm grey dark	Red violet dark	Aubergine dark	Aqua blue dark	Turquoise dark	Spring green dark	Lemon yellow dark	Fresh orange dark	
Black	White	Warm grey medium	Vodafone red	Red violet	Aubergine	Aqua blue	Turquoise	Spring green	Lemon yellow	Fresh orange
CMYK 0 0 0 100 RGB 0 0 0 #000000	CMYK 0 0 0 0 RGB 255 255 255 #FFFFFF	Pantone® warm grey 9 CMYK 15 15 30 60 RGB 130 120 111 #82786F	Pantone® 255 CMYK 55 95 0 30 RGB 110 44 107 #6E2C6B	Pantone® 5115 CMYK 50 90 20 75 RGB 65 35 57 #412339	Pantone® 3135 CMYK 100 0 25 15 RGB 0 144 174 #0090AE	Pantone® 3155 CMYK 100 10 35 45 RGB 0 103 120 #006778	Pantone® 582 CMYK 25 5 100 50 RGB 135 136 0 #878800	Pantone® 117 CMYK 5 30 100 20 RGB 199 153 0 #C79900	Pantone® 1385 CMYK 0 60 100 5 RGB 212 118 0 #D47600	
		Pantone® warm grey 5 CMYK 10 10 20 40 RGB 174 167 159 #AEA79F	Pantone® 485 CMYK 0 100 100 0 RGB 230 0 0 #E60000	Pantone® 253 CMYK 50 90 0 0 RGB 156 42 160 #9C2AA0	Pantone® 511 CMYK 75 100 45 10 RGB 94 39 80 #5E2750	Pantone® 3125 CMYK 83 0 25 0 RGB 0 176 202 #00BOCA	Pantone® 3145 CMYK 100 5 40 20 RGB 0 124 146 #007C92	Pantone® 583 CMYK 30 0 100 17 RGB 168 1800 #A8B400	Pantone® 116 CMYK 0 20 100 0 RGB 254 203 0 #FECB00	Pantone® 137 CMYK 0 45 100 0 RGB 235 151 0 #EB9700
		Warm grey	Red violet light	Aubergine light	Aqua blue light	Turquoise light	Spring green light	Lemon yellow light	Fresh orange light	
		Pantone® warm grey 1 CMYK 0 0 5 16 RGB 232 226 221 #E8E2DD	Pantone® 250 CMYK 10 30 0 0 RGB 231 193 227 #E7C1E3	Pantone® 263 CMYK 10 15 0 0 RGB 219 207 233 #DBC9E9	Pantone® 304 CMYK 35 0 10 0 RGB 161 222 233 #A1DEE9	Pantone® 3248 CMYK 50 0 25 0 RGB 140 220 210 #8CDCD2	Pantone® 585 CMYK 15 0 60 0 RGB 218 223 113 #DADF71	Pantone® 100 CMYK 0 0 60 0 RGB 243 236 122 #F3EC7A	Pantone® 134 CMYK 0 15 60 0 RGB 251 212 118 #FBDA76	

The colours shown on this page and throughout these guidelines have not been evaluated by Pantone Inc. For accuracy and may not match the PANTONE® Color formula standards. For accurate standards, refer to the current edition of the PANTONE® Color formula guide. PANTONE® is a registered trademark of Pantone Inc.

= Core primary and secondary palette

2.5.5 Primary branded surfaces



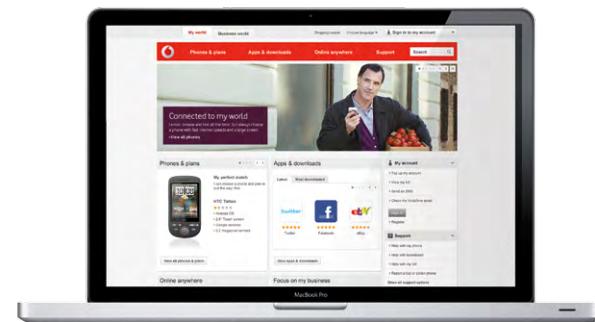
These are the first points of communication to a customer, so it's important that our brand feels strong and recognisable. There must be a strong presence of red supported by black, grey and white. Where the secondary palette is used it should be in a way that accentuates the red.



Touchpoints:

Above-the-line print and
Television
Retail fascias
Magazine mastheads

Website homepage
Sponsorship livery
Trade-fair stands



2.5.6 Secondary branded surfaces



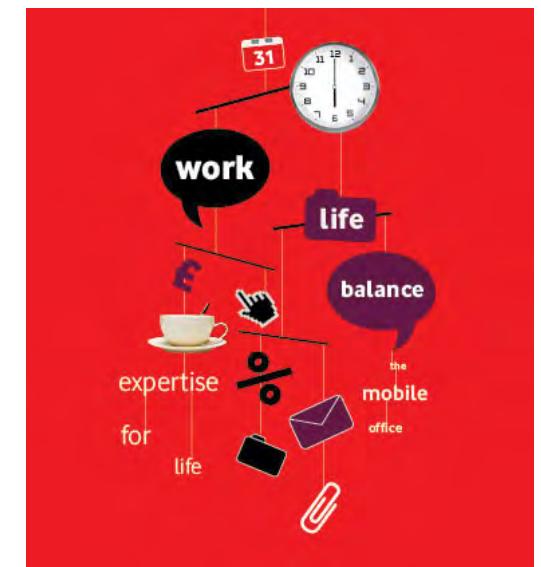
Once the customer has entered a Vodafone environment or conversation, we use the secondary palette to add vibrancy and life, and to accentuate the red. Always balance the secondary colours with white so things don't look too busy and cluttered, and never lose the presence of red.



Touchpoints:

Inside brochures
Inside magazines
Level-2 website content
Email billing
Retail environments

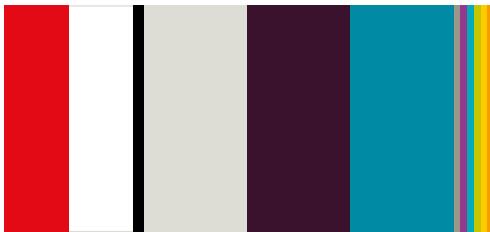
Packaging
Point of sale
Direct response
Internal engagement



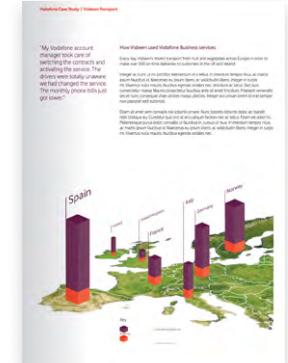
2.5.7 Business communications



For business communications, stick to a more mature, warm and muted spectrum of colours. Use warm grey, aubergine and turquoise dark more, using the secondary colours just as highlights to add a bit of vibrancy.



Touchpoints:
Business environments
Business brochures



2.5.8 Colour – what to avoid



Do not change the colour of the brand device.



Do not use secondary colours in type within the brand device.



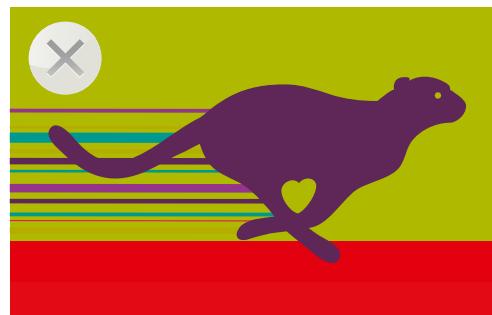
Do make sure that the brand device stands out on photography or illustration.



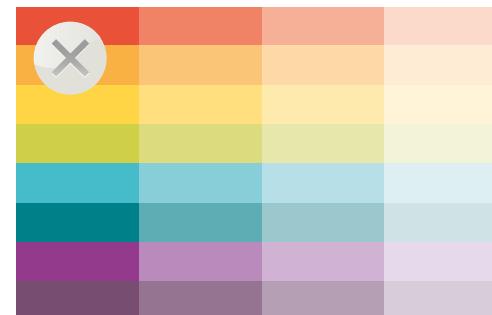
Do not allow red to bleed from the brand device into the illustration.



Do not use colours all of a similar tone. Use contrast.



Do make red the hero.



Do not use too many colours at once. Be selective and restrictive.



Do not use all the secondary colours in equal amounts.

2.6 Typeface



Our typeface is
exclusive to Vodafone.

Treat it with respect
and let it make our
message clear.

2.6.1 Typefaces



Our typeface is designed exclusively for Vodafone communications. Its name is 'Vodafone'. We have four different weights – light, regular, bold and extra bold.

- Use Vodafone regular and bold for headlines, subheadings and body copy
- Use Vodafone light or regular for small print
- Keep the number of different sizes to a minimum

Vodafone light
Vodafone regular
Vodafone bold
Vodafone extra bold

Arial regular
Arial bold



Typefaces

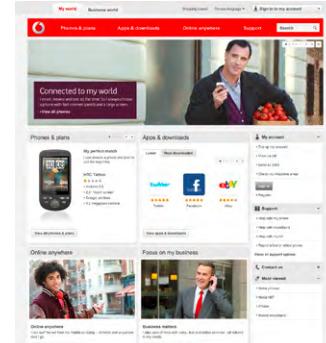
Vodafone typefaces can be downloaded [here](#).

2.6.2 Colour and type



Primary branded surfaces

On primary branded surfaces (above the line, brochure and magazine covers, stationery and website homepages), use type in colours from our primary palette: red, grey or black on a white background, or reversed out of a red background.



In all other applications, you can use the secondary colour palette. Coloured text is best suited to headlines and headings.



Type placed
on a coloured
background

Type placed
on a white
background

Remanda ne volgare sapientia et quiescere
miseratio et, etiam velut clementis tanquam
officii liges simegenus pulsus quis uoluptate reper
euit quis dissecare. Magnam iustitiae votum complere
stetit dicitur cum expletum utilitatem fuga.

Small type on a red
background should
always be white.

2.6.3 Type – what to avoid



Do not over-use the Vodafone red.



Do not saturate content-heavy backgrounds with red.



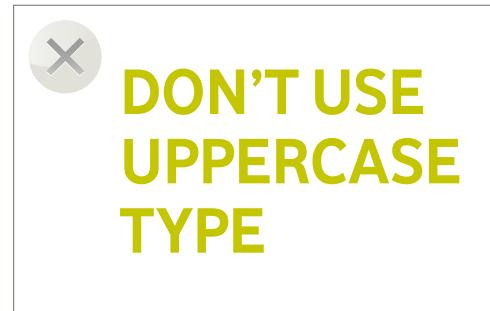
Do not use colour combinations that aren't easy to read.



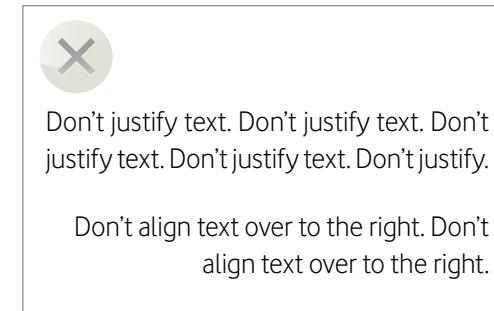
Do not stretch or distort type.



Do not use too many colours and weights at once.



Do not use all uppercase.



Do not justify text.



Do not set type vertically.

2.7 Brand device



Our brand device is a distinctive recognisable space for **clear and bold messages**.

2.7.1 What is the brand device?



Our brand device, also known as the tetris, is a distinctive part of our brand identity.

We are no longer using the Vodafone word mark in the tetris. Instead, we are applying a larger, more confident use of our icon. But we will always include the word 'Vodafone' in the headline, subheading or product descriptor.



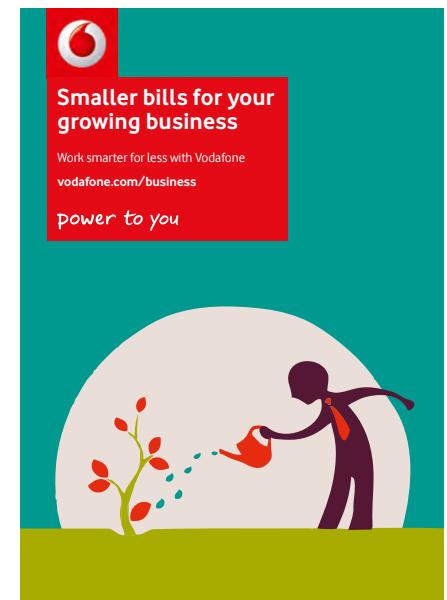
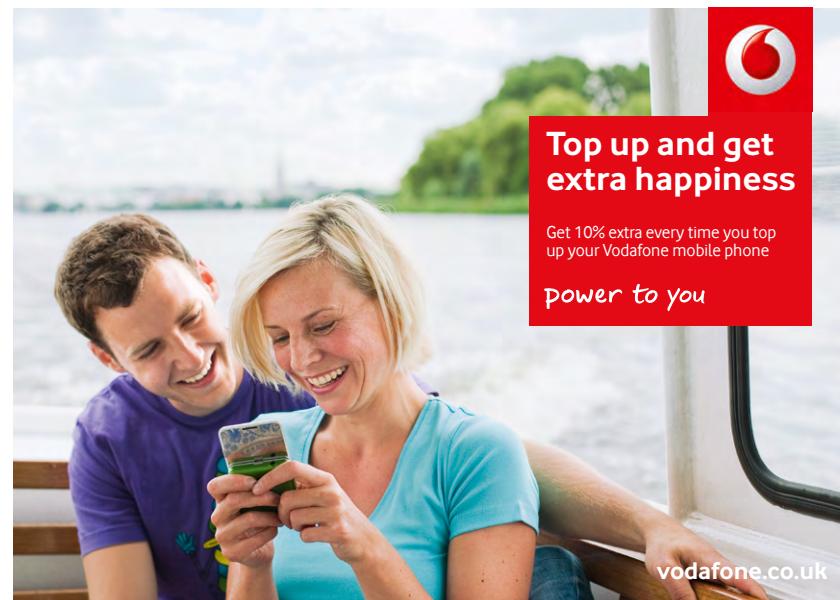
DO use it for:

ATL communications (print and OOH)



DON'T use it for:

- TV advertising
- Vodafone websites
- Digital banner ads
- Packaging
- Stationery
- Microsoft® Word® documents
- Microsoft® PowerPoint® templates
- Magazine covers
- Merchandise
- Small items



2.7.2 Using the brand device



Using the brand device is easy:

Choose your format

1. Fast display
2. Slow display
3. Hand-held

Create the brand device

Create the brand device from two parts: the icon box and the content box.

Position the device

Once you've created the brand device, place it into your communication.

Place the content

And finish by placing your content inside.

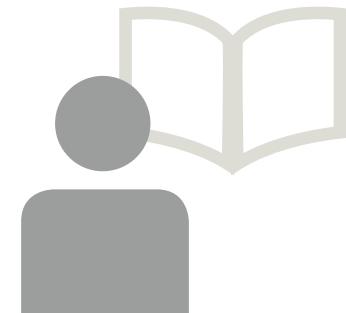
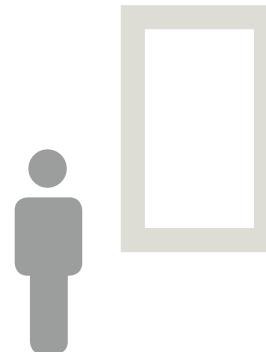
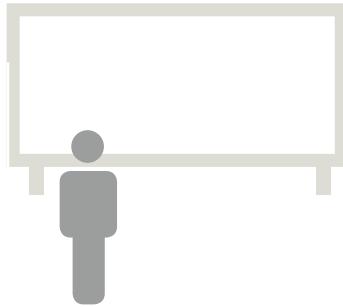
And that's it!

2.7.3 Choosing your format



The type of communication you're producing will decide the format you use. This will affect what sort of content you use and what size to set the text.

Choose from one of these formats:



Fast display

Large displays which people only see quickly from a distance or a moving vehicle.

- Large outdoor advertising (larger than 6 sheet)

Slow display

A fixed display where the viewer has more time to read.

- In-store posters
- Bus stop advertising
- 4 sheet posters

Hand-held

Anything the viewer can hold and read at their own pace.

- Magazines
- Ads
- Newspapers
- Flyers/leaflets

2.7.4 Icon size



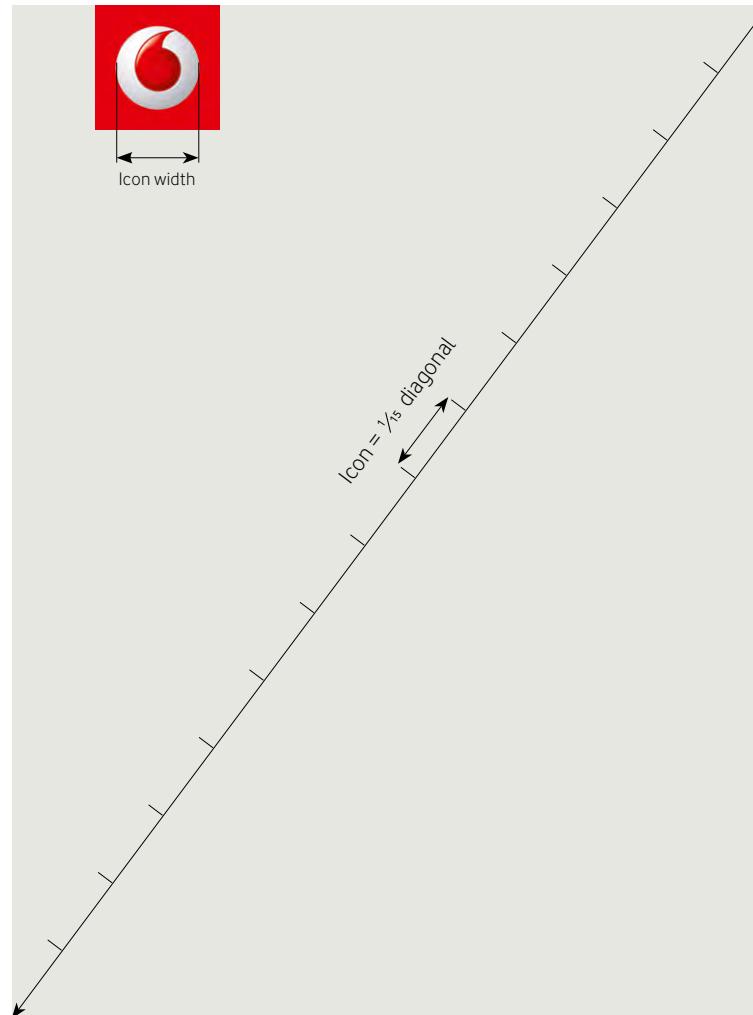
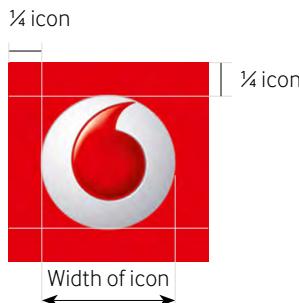
To create the brand device, start by working out what size to make the icon.

The icon width should be equivalent to $\frac{1}{15}$ of the diagonal dimension of the page. These are the common standard sizes:

Document	Diagonal measurement	Icon width
A5	257	17
A4	363	24
A3	514	34
A2	727	49
A1	1029	69
A0	1456	97

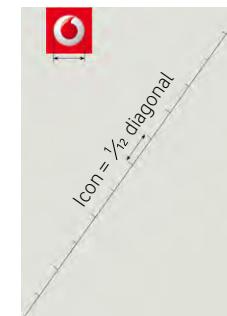
Sizes are mm

Once you have sized the icon, set the icon clearspace. You can find more details in [section 2.4.1](#).



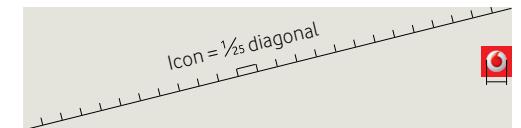
Small size formats

On formats that are A6 (105.5mm x 148.5mm) or below, the icon width should be sized at $\frac{1}{12}$ of the page diagonal.



Extra wide or tall formats

On formats where one edge is **more than 3 times greater than the shorter edge**, the icon width should be sized at $\frac{1}{25}$ of the page diagonal.



Small and extra wide formats

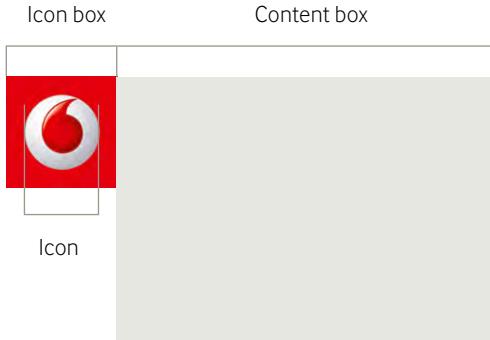
More detailed guidance can be found in [section 2.7.11](#)

2.7.5 Connecting the boxes



Once you know your icon box size, you can add the content box.

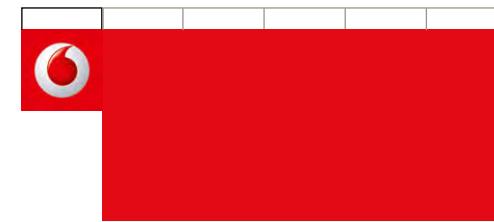
The size and shape of the content box can vary within certain parameters, depending on how much content space you need.



Maximum height of the content box



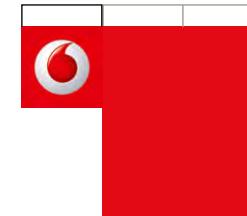
Maximum width of the content box



Ideal minimum height of the content box



Minimum width of the content box



Exceptional minimum height of the content box

If you don't have enough content to reach a minimum height of two icon boxes, then you may use a smaller content box. However, it must be more than one icon box high and you must place the icon box in a way that maintains the tetris shape.

2.7.6 Position the brand device



Keep the brand device clear and make sure it's prominent enough.

Minimum distance

Keep a space equal to at least the width of the icon between the content box and the edge of the page.



Positioning on the page

There are different ways to position the brand device on the page depending on your layout and background imagery. When you've chosen where to place the brand device, you might need to reconfigure how the icon and content boxes connect.

The ideal positioning puts the icon in the strongest spot on the page – high up in the ad and in a configuration where the eye views it before the rest of the content (as shown in options 1–3).

However, if you're designing a right-hand page print ad, you might choose to put the icon on the right edge of the page (options 4 & 5).



Option 1

Option 2

Option 3

Option 4

Option 5

2.7.7 Adding content



When it comes to adding content into the brand device, the amount will differ according to the format. There are some basic rules across all formats though:

Content rules

- We are aiming to create sharper, crisper headlines
 - A single message simply expressed
- Make sure it is clear the ad is from Vodafone. Use 'Vodafone' in the headline, subheading or product descriptor
- Avoid using 'Vodafone' in both the heading and subheading to reduce repetition
- Do set margins as $\frac{1}{4}$ of the icon width – the same as the icon clearspace
- Use white out of red text
- Text is set solid (ie 50pt text, 50pt leading) and set range left
- For URL in call to action, don't use 'www'
- Do not try and set our endline in type – use the endline artwork file from vodafonebrand.com

Headlines and subheadings

Your headline should communicate a message in seconds. Less is more, so use short and to-the-point headlines. If you need it, the subheading can provide space for a more straightforward description.

Body copy

For hand held formats, you may want to add a short paragraph of body copy. Keep your copy tight, and don't explain every detail.

Call to action

The call to action should be short and memorable. It should sit as the sign off after the main ad copy and before the endline.

Product descriptors

A descriptor is the name of a Vodafone product, service or initiative. A product descriptor is not always needed, but where it is, it should be applied consistently across all materials in a campaign.

It can sit at the top of the brand device, sized and spaced in the same way as the subheading or call to action.



**Feel at home.
Roam with Vodafone**

vodafone.ie/roam

Power to you



Vodafone Sure Signal

Get help with all those important decisions

Because you depend on your friends for advice, we make sure your calls get through

vodafone.in

power to you

2.7.8 Fast display



This format needs to communicate fast, so just use a short clear headline and the endline that communicates a single message concisely. If necessary, it might include a product descriptor or call to action.

Headline

As we have recently moved to icon-only (no wordmark) in the brand device, we must include the word 'Vodafone' in the headline or product descriptor.

Use short and to-the-point headlines which are no longer than two lines. The cap height should equal $\frac{1}{2}$ of the icon width. Sometimes you'll need to use longer headlines; maybe if you're writing in another language. If so, reduce the size of the type and restrict the number of lines to a maximum of three.

Endline

The x-height of the endline is $\frac{1}{4}$ of the icon width. The distance from the copy above the endline to the top of the x-height is $\frac{1}{2}$ of the icon width. The distance from the bottom of the 'p' to the bottom of the content box is $\frac{1}{4}$ of the icon width.



Sizing and spacing of text within a device with a short headline (the ideal)



Sizing and spacing of text within a device where a longer headline is required



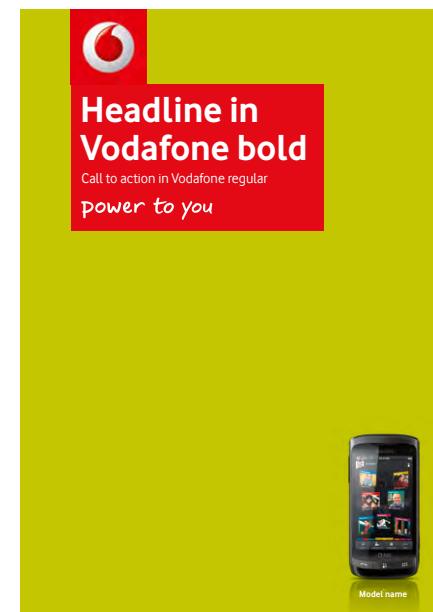
Optional – call to action

You might need to add an additional line under the headline with a call to action. Set a call to action in Vodafone regular, with the distance between the ascender to descender equal to $\frac{1}{4}$ of the icon width. The distance between the headline and call to action should equal $\frac{1}{3}$ of the icon width.



Positioning product images

Product images sit outside the brand device in fast display formats. They should sit in the opposite corner to the device, with the height of the product image no greater than the height of the brand device's content box and no smaller than the width of the icon. Product images can feature shadows if placed on plain backgrounds.



You can add a model name below the product image if needed, with a cap-height of $\frac{1}{6}$ of the icon width and type in white or black. The image and name are positioned at $\frac{1}{2}$ width of the icon from the bottom of the page.





2.7.9 Slow display

Although it may be large format, the viewer can read the content up close and at their own pace. That means you can add more detail to the brand device like a subheading, a call to action and a product image if you need.

Headline

As we have recently moved to icon-only (no wordmark) in the brand device, we must include the word 'Vodafone' in the headline or the subheading.

Like with fast display, you should keep the headline to two lines or less. Non-English languages can use up to three lines if necessary. The x-height should equal $\frac{1}{4}$ of the icon width.

Subheading

Where possible, avoid using 'Vodafone' in the subheading to reduce repetition. The subheading should be no more than two lines long, with the distance between the ascender to descender equal to $\frac{1}{4}$ of the icon width. The distance between the baseline of the headline and the top of the x-height of the subheading should equal $\frac{1}{2}$ of the icon width.

Optional – call to action

If you need, you can add an additional line below the subheading for a call to action. This should have the same text size as the subheading, but should appear in Vodafone bold. The distance between the subheading and the call to action should be $\frac{1}{4}$ of the icon width.

Optional – product descriptor

If you need to use a product descriptor, place it ($\frac{1}{4}$ icon) above the headline, in Vodafone regular and sized so that the ascender to decender is equal to $\frac{1}{4}$ icon width.

Endline

The x-height of the endline is $\frac{1}{4}$ of the icon width. The distance from the x-height of the endline to the baseline of the copy above is $\frac{1}{2}$ of the icon width. The distance from the bottom of the 'p' to the edge of the brand device box is $\frac{1}{4}$ of the icon width.





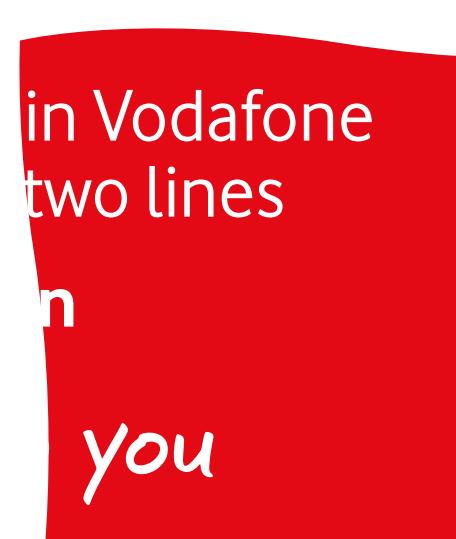
Product images

You can place product images inside the slow display brand device, either horizontally or vertically. Don't use more than two images, and only use product shots that are photographed straight on (see section 2.8.9). Products used within the brand device should not feature a reflection.



Model name

When there is a product model name, the cap-height of the text is $\frac{1}{10}$ of the icon width. The distance from the product image to the model name is $\frac{1}{4}$ icon width and the distance from the baseline of the text to the edge of the device is also $\frac{1}{4}$ icon width.



2.7.10 Hand-held



For hand held applications, the brand device can include: a subheading, body copy and additional details like a product descriptor, call to action or product image.

Headline

As we have recently moved to icon-only (no wordmark) in the brand device, we must include the word 'Vodafone' in the headline or the subheading. The headline should be set in Vodafone bold in white, with the cap height equal to $\frac{1}{4}$ icon width.

Subheading

Where possible, avoid using 'Vodafone' in the subheading to reduce repetition. The subheading should be set in Vodafone bold in white, with the cap height equal to $\frac{1}{8}$ icon width. The distance between the heading and the subheading should be $\frac{1}{4}$ icon width.

Body copy

Body copy should be set in Vodafone regular in white with the cap height of the body text as $\frac{1}{8}$ icon width. However, if this results in a type size less than 10pt, please use the [exceptions for small sizes](#). The distance from the subheading to body copy is $\frac{1}{4}$ icon width.

Optional – call to action

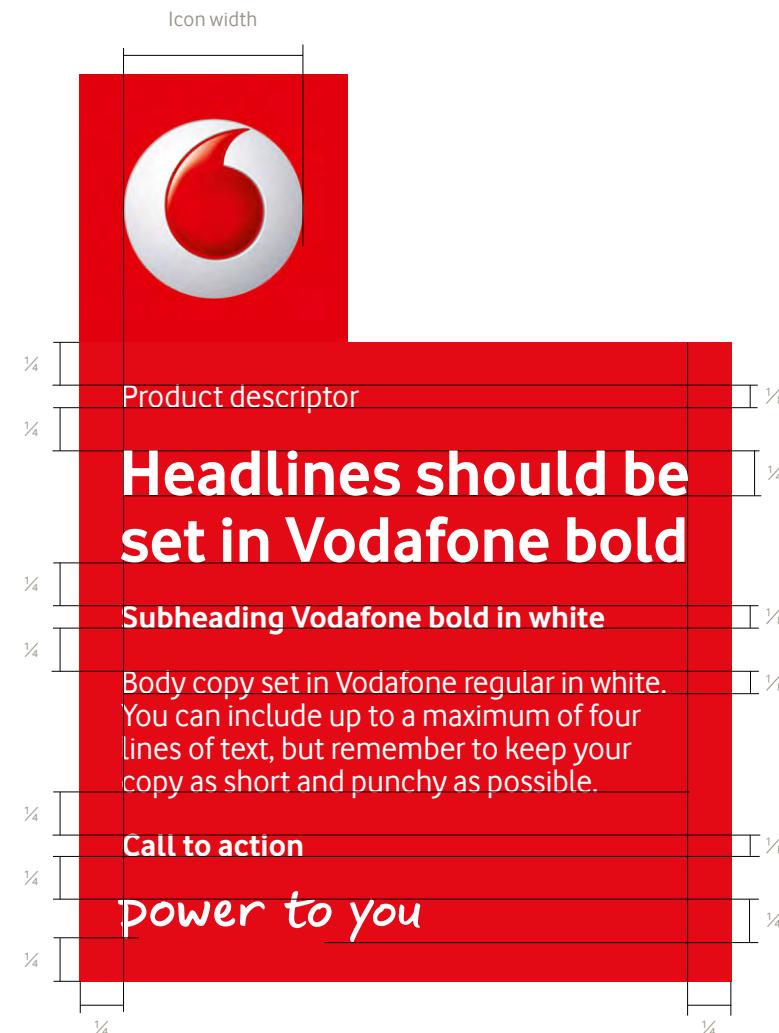
If you use a call to action, set it underneath the body copy in Vodafone bold in white with the cap height of the body text as $\frac{1}{8}$ icon width. The distance between the body copy and call to action is $\frac{1}{4}$ icon width.

Optional – product descriptor

If you need to use a product descriptor, place it ($\frac{1}{4}$ icon) above the headline, in Vodafone regular and sized so that the cap height is equal to $\frac{1}{8}$ icon width.

Endline

The height of the 'p' in the endline is $\frac{1}{4}$ of the icon width. The distance from the copy above the endline to the top of the x-height is $\frac{1}{4}$ of the icon width. The distance from the bottom of the 'p' to the bottom of the content box is $\frac{1}{4}$ of the icon width.





Product images

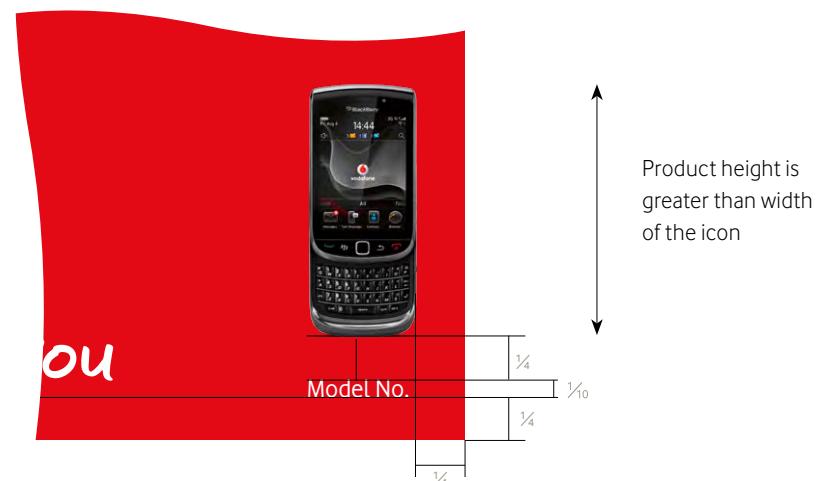
You can place product images inside the hand-held brand device, either horizontally or vertically. Don't use more than two images and only use product shots that are photographed straight on (see section 2.8.9). Products used within the brand device should not feature a reflection.



Leave a clearspace around the product of at least $\frac{1}{4}$ icon width. When you're using more than one image, leave $\frac{1}{4}$ icon width as a minimum space between each product. The minimum height of a product is the width of the icon.

Model name

When there is a product model name, the cap-height of the text is $\frac{1}{10}$ of the icon width. The distance from the product image to the model name is $\frac{1}{4}$ icon width and the distance from the baseline of the text to the edge of the device is also $\frac{1}{4}$ icon width.

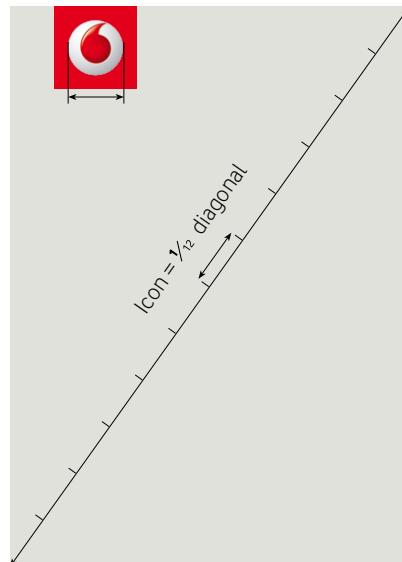


2.7.11 Small, tall and wide formats



Small size formats

On formats that are A6 (105.5mm x 148.5mm) or below, the icon width should be sized at $\frac{1}{12}$ of the page diagonal.



Headline

As a guide, the 'x' height should equal $\frac{1}{4}$ of the icon width. This should never be smaller than 18pt though, so if necessary increase the type size.

Subheading and call to action

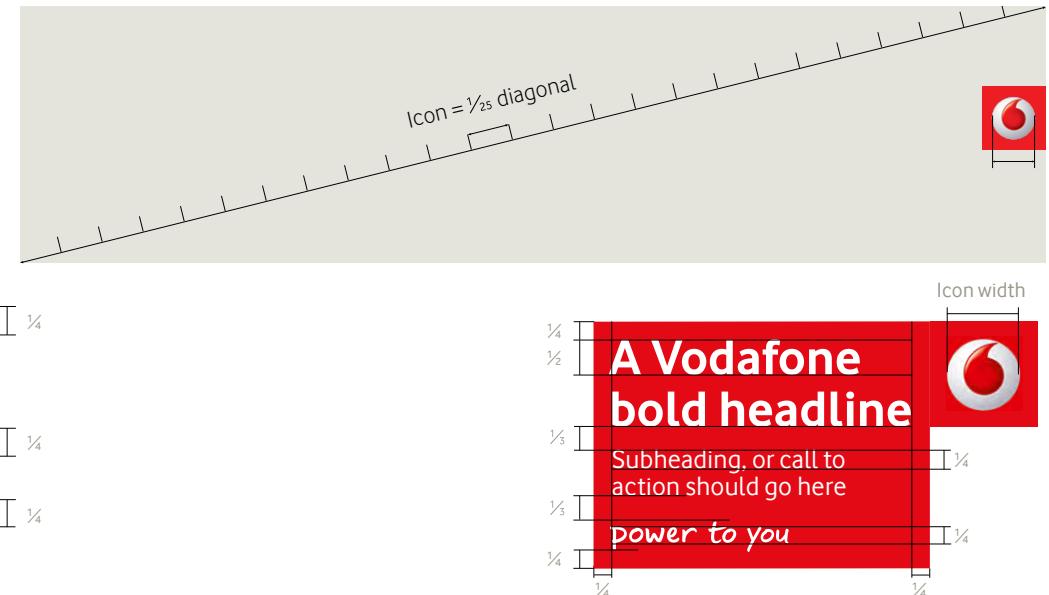
The ascender to descender should equal $\frac{1}{4}$ of the icon width. This should never be smaller than 12pt though, so if necessary increase the type size. Don't use body copy or bullet points with this size brand device as the copy will be too small.



Extra tall & wide formats

On fast display formats where one edge is more than three times greater than the shorter edge, the icon width should be sized at $\frac{1}{25}$ of the page diagonal.

On hand-held formats where one edge is more than three times greater than the shorter edge, the icon width should be sized at $\frac{1}{20}$ of the page diagonal. The width of the content box can increase up to four icon boxes if needed.



Headline

The cap height should equal $\frac{1}{2}$ of the icon width.

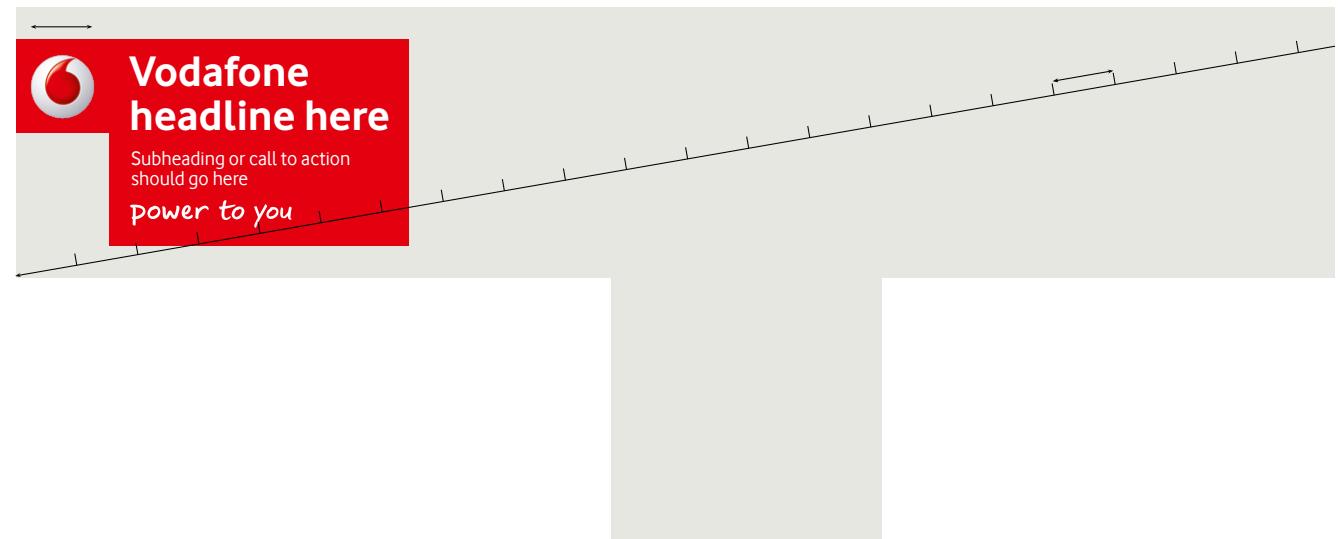
Subheading and call to action

The cap height should equal $\frac{1}{4}$ of the icon width. The distance between the headline and the subheading or call to action is $\frac{1}{3}$ of the icon width. The distance between the subheading and the endline is $\frac{1}{3}$ of the icon width.

2.7.12 Non-rectangular formats



On unusual formats such as L-shaped advertising spaces or T-sides on buses, take the dominant rectangle within the shape and treat this as your frame. Take the diagonal of this rectangle to work out your icon size.



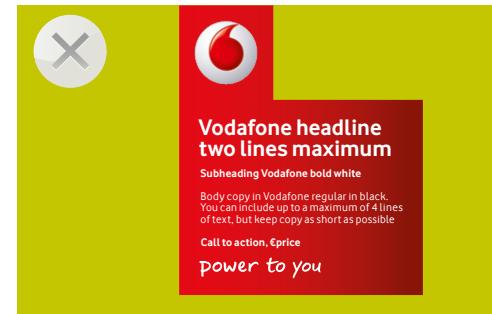
2.7.13 Brand device – what to avoid



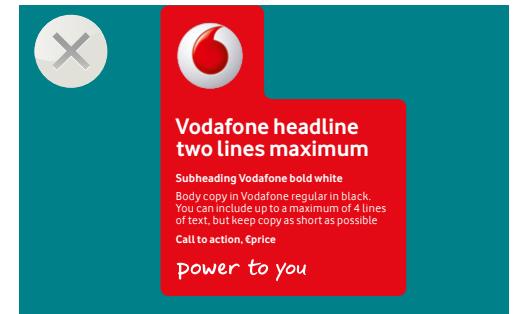
Don't use any other colours than red in the brand device.



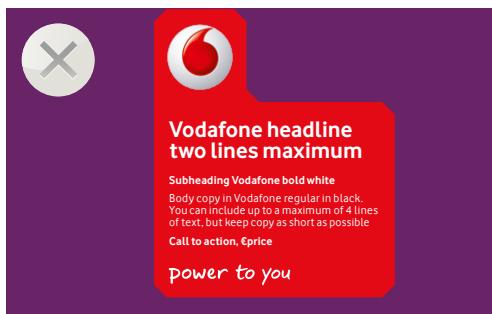
Don't add any elements to the brand device.



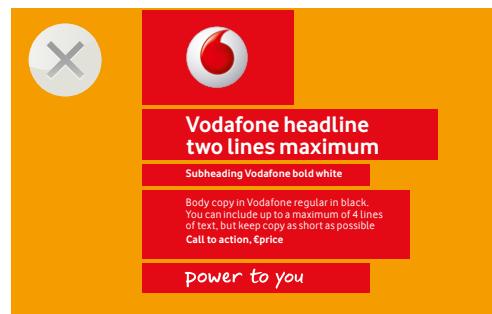
Don't use any gradients or effects in the background of the brand device.



Don't use rounded corners on the brand device.



Don't change the shape of the brand device.



Don't break up or manipulate the shape of the brand device.



Don't use multiply effect or other layer effects on the brand device.



Don't use transparency or other effects on the brand device.

2.8 Imagery



Bold and single minded.

Our imagery shows the possibilities our products hold, and how using them empowers people.

2.8.1 Imagery overview



We use both photography
and illustrations to add life
to our communications.

Photos show how using our products can
empower people. Illustration describes
the possibilities that our products offer.
Click on the images to find out how.

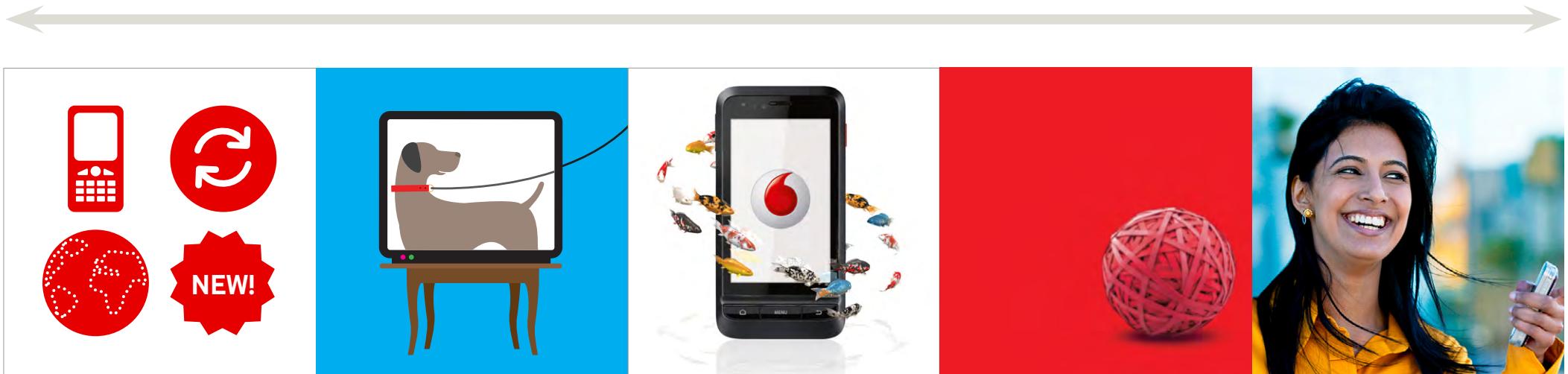
2.8.2 Imagery range



Our imagery styles cover everything from simple, flat graphic illustration to colour-rich photography. All these image types follow the same basic principles.

Flat graphic

Colour rich photography



Icons

Illustration

CGI & product photography

Business object imagery

People photography



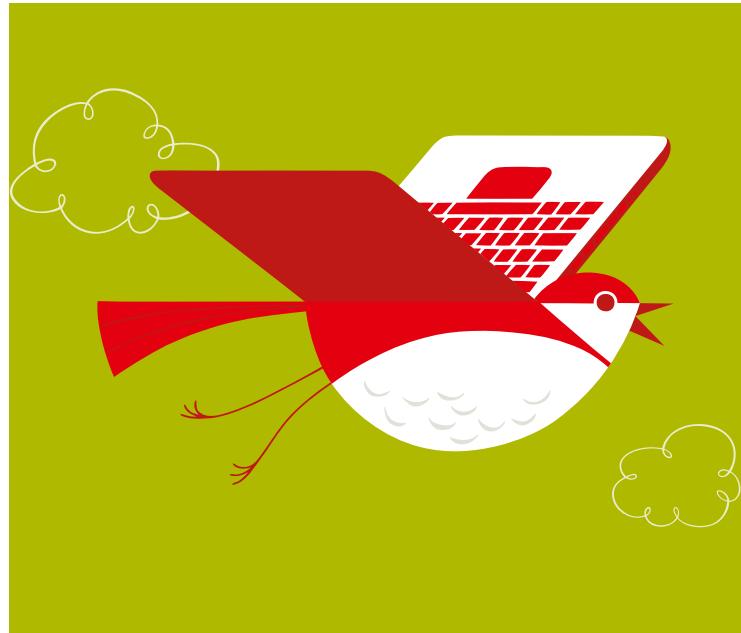
2.8.3 Imagery principles

Be single minded

Keep it simple and be sure of what you're trying to communicate. If it's unclear, rethink your composition.

Less is more

Keep backgrounds simple to bring attention to the subject in the foreground.



Be vibrant

Use bold, bright colours to add punch. Limit the number of different colours you use; two or three dominant colours will create a strong impact.



Product is the enabler

Our products empower our customers. They should play a leading role in images.

Tell a story

If you can tell the story in an image, you won't need to back it up with lots of text.

Emotional

Always convey real human emotion. Photography should never feel staged, but feel like a captured moment. In illustration, express the excitement and power that our consumers have.

2.8.4 Illustration – what to do



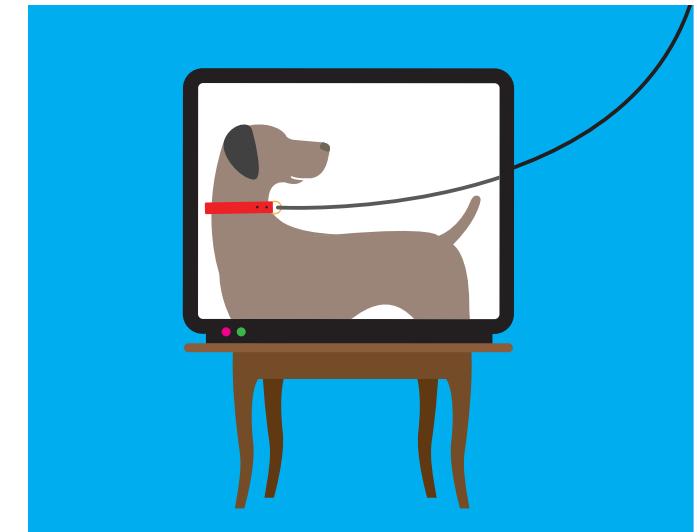
Simple

Less is more.



Iconic

Have a single-minded idea.



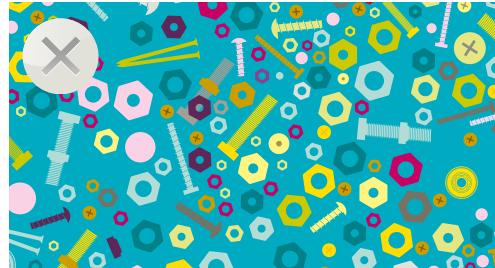
A smile in the mind

Engage the mind as well as a being attractive.

2.8.5 Illustration – what to avoid



Do not use childlike drawings.



Do not use wallpaper-type designs with no focus.



Do not use detailed or textured backgrounds.



Do not use messy hand-drawn styles.



Do not use complex montages.



Do not use gradients and light effects.



Do not use illustrated people.



Do not create compositions with no focus.

2.8.6 Photography techniques



Use photography to show the point at which our consumers are empowered through our products.



Viewpoint

Ideally, the camera should be at the eye-line of the person in the photo.



Range

The camera should be close enough to capture people's emotions.



Interaction

The viewer should feel directly involved. This can be through one-to-one portraiture, or by capturing interaction between people.



Composition

Aim for clean and simple composition with a clear point of focus.



Saturated colour (and red)

Strong, vibrant colour is key. Limit the number of different colours you use to create impact; two or three dominant colours work best. Red should be treated like any other colour and should only appear authentically.



Showing technology

Customers using devices should appear natural. Devices shouldn't be used as props, or overtly presented to the camera.

2.8.7 Telling a story



For above-the-line communications, photographs need to work a lot harder – they need to communicate a story of 'power to you' and how show Vodafone brings certainty and possibility.

- Make sure the environments are interesting and real
- Photography needs to work with the brand device, across multiple format sizes
- The brand device shouldn't obscure the image in any way



2.8.8 Photography – what to avoid



Don't use body parts out of context. Show people in full and only crop in on hands when showing devices.



Don't use distance shots.



Don't use bleached-out colour.



Don't use bland, un-engaging images.



Don't use artificial or staged scenes.



Don't use people facing away from the camera.



Don't use passive, dull shots.

2.8.9 Product photography



Good product photography makes a huge difference and can be the strongest emotional pull for potential customers.

Reflection

Our product photography always has a gentle, discreet reflection. This helps give products more substance and depth, especially when viewed online.

Realistic light source

All product photography uses realistic lighting effects to highlight details such as parting lines, textures and keys.

Online use

Multiple angled shots have been supplied for online rotation of the products.



Product photography supplier

ORT Medienverbund is our supplier for all images of products sourced centrally.

If you're shooting specific product photography that's exclusive to your market use ORT. Contact the Global brand team for more information.

2.9 Identity resources



Everything you need.

All the icons, logos
and brand elements
in one place.

2.9.1 Icon variants



Variations on the icon are detailed here, and are at vodafonebrand.com.

4-colour (CMYK)

Most printed applications



VF_ICON_4col.eps

Digital (RGB)

Online, digital applications



VF_ICON_RGB.eps

2-colour

When printing with red specials



VF_ICON_2col.eps

Black and white

Newspapers



VF_ICON_1col.eps

Single colour

On industrial design, ie products, embroidery



VF_ICON_FLAT_485.eps

Single colour reverse

On industrial design, ie products, embroidery



VF_ICON_FLAT_W.eps

2.9.2 Logo variants



We have a bank of logo variations to be used in all known formats and applications. They can all be found at vodafonebrand.com.

The logos shown here are for artwork only and are provided in vector eps files. For other types of logos – png, jpeg etc – please visit vodafonebrand.com. You'll also find guidance on sizing.

	4-colour (CMYK) Most printed applications	Digital (RGB) Online, digital applications	2-colour When printing with red specials	Black and white Newspapers	Single colour On industrial design, ie products, embroidery
Logo					
	VF_STK_4Col_9R.eps	VF_STK_RGB_9R.eps	VF_STK_2Col_K+485_9R.eps	VF_STK_1Col_9K.eps	VF_STK_FLAT_485.eps
	VF_STK_4Col_9W.eps	VF_STK_RGB_9W.eps	VF_STK_2Col_K+485_9W.eps	VF_STK_1Col_9W.eps	VF_STK_FLAT_W.eps
Limited space logo					
	VF_HOR_4Col_9R.eps	VF_HOR_RGB_9R.eps	VF_HOR_2Col_K+485_9R.eps	VF_HOR_1Col_9K.eps	VF_HOR_FLAT_485.eps
	VF_HOR_4Col_9W.eps	VF_HOR_RGB_9W.eps	VF_HOR_2Col_K+485_9W.eps	VF_HOR_1Col_9W.eps	VF_HOR_FLAT_W.eps



2.9.3 Endline variants

Variations on our endline are detailed below, and are at vodafonebrand.com.

Black

power to you

power to you black AI.eps

White

For use with the brand device

power to you

power to you white AI.eps

Digital (RGB)

Online, digital applications

power to you

VF_PTY_RGB.eps

Further support...



For further information please refer to:
vodafonebrand.com.

The site also lets you download everything you'll need to put the guidelines into practice, from logos and typefaces to imagery and colour palettes.

For brand enquiries please contact:
brandenquiries@vodafonebrand.com.