

Adecco

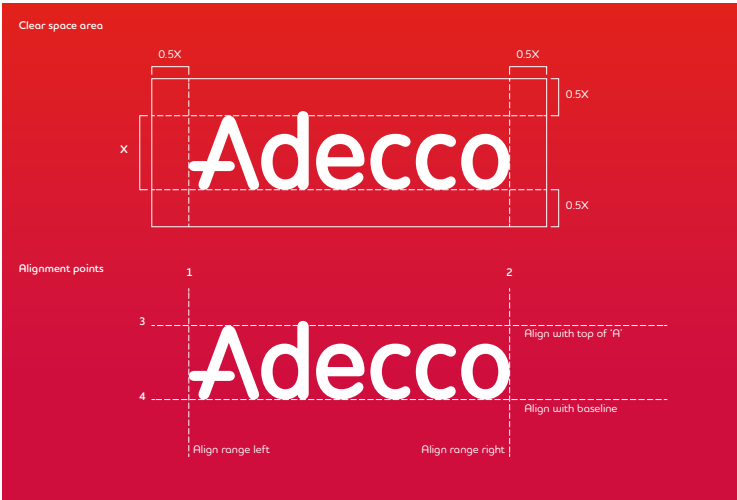
Brand guidelines

Version 2.1

©Adecco, May 2021



2.06 Wordmark | Clear space and alignment



Clear space
To ensure prominence and legibility, our wordmark is always surrounded by an area of clear space which remains free of other elements, such as type and imagery. The minimum area of clear space is illustrated here by a rectangular box containing the wordmark. This box does not print. Its construction is based on the height of the letter 'A' from the Adecco wordmark. This dimension equals 'X' and the minimum clear space area is defined using percentages of X, as shown here. This area is a minimum and should be increased wherever possible.

Alignment points
There are four main alignment points for our wordmark, as shown here. They should be used when aligning other graphic elements, such as type and imagery, with the wordmark. By using these alignment points it should help to create a better visual balance and layout between our wordmark and other graphic elements.

Figure 04. Wordmark clear space construction and alignment points.

Go to page before
Go to next page

Go to sections page
Go to contents page

To ensure that you get the most out of these guidelines, shown left is an overview of a typical page's content.

The links in the bottom right of the page will help you navigate easily through these guidelines. The quick summary is provided to help you navigate through these brand identity guidelines.

Note: To enable Adobe Acrobat® to display vector graphics as well as possible, please ensure the following: in Acrobat go to Acrobat: Preferences. Under 'Smoothing', ensure that the 'Smooth line art' box is ticked along with the 'Smooth text' and 'Smooth images' boxes. This will produce a much better result on screen.

Introduction

These guidelines provide all the information you need to bring the Adecco brand to life and to apply it correctly and consistently around the world.

The strategy section explains the ideas that underpin and shape the Adecco brand while the identity section covers the wordmark, colour, typography, imagery, supporting graphic devices, grid and example applications. It describes how these elements come together to create a look and feel that is uniquely Adecco.

These guidelines are an important tool in ensuring that our brand is expressed correctly and consistently across all applications.

Please adhere to these guidelines at all times. If you have any questions or need more information, please contact the Global Brand Team.

Thank you.

1.0 Strategy

2.0 Brand identity

1.0

1.0 Strategy



1.01 Strategy | Overview

The world of recruiting is – generally – a very functional process, for both clients and candidates, especially at the general staffing level. Candidates are often treated as commodities rather than individuals and there is very little about the whole experience that inspires people to do something they really love.

At Adecco we believe it should be different. We've re-thought everything about the recruitment experience to deliver 'wow' moments at every stage. We believe that we can transform the world of work through people who love what they do.

Deliver WOW

IN REVIEW

We exist to transform the world of work and the lives of the people they do.

Foster relationships

We believe that developing lasting relationships with our candidates, clients and colleagues gives us the ability – and the responsibility – to positively affect the lives of millions of people around the world every day.

Understand individuals

We believe in understanding people as individuals and engaging with them in ways that are personal, positive and impactful.

Be human

We believe that being empathetic, present and personable is the only way to build deep connections and strong bonds.

Go beyond

We believe that our passion for recruiting inspires us to deliver moments that go above and beyond expectations and create an unparalleled experience

Deliver WOW me

IN REVIEW

WOW...that was so easy.

WOW...that role is perfect for me!

WOW...you really understand me.

WOW...that was so easy.

WOW...I never would have thought of that.

WOW...that job has changed my life.

WOW.

2.0

2.0 Brand identity



2.01 Our brand | Contents

2.02	Our brand – Overview	2.20	Typography	2.39	Information graphics
2.03	Our brand – Visual overview	2.21	Primary typeface	2.40	Overview
2.04	Wordmark	2.22	Usage	2.41	Grid
2.05	Overview	2.23	System and digital typeface	2.42	Overview
2.06	Clear space and alignment	2.24	Typographic styling	2.43	Applications
2.07	Measuring	2.25	Graphic devices	2.44	Business cards
2.08	Positioning	2.26	Overview	2.45	Letterhead A4 / US Letter
2.09	Colourways	2.27	-20° angled edge and 4° tilt	2.46	Branch posters
2.10	Misuses	2.28	Double arrow	2.47	White paper
2.11	Boxed wordmark	2.29	Double arrow cropping	2.48	Job ad Powerpoint template
2.12	Business lines	2.30	Double arrow usage	2.49	Social Media
2.13	Colour	2.31	Double arrow usage examples	2.50	Contacts
2.14	Primary palette	2.32	Imagery		
2.15	Secondary palette	2.33	Overview		
2.16	Specifications	2.34	'People at work' - blue-collar photography		
2.17	Red gradient	2.35	'People at work' - white-collar photography		
2.18	Tints	2.36	'Close-up shots' photography		
2.19	Usage	2.37	'Digitalisation' photography		
		2.38	Icons		

2.02 Our brand | Overview

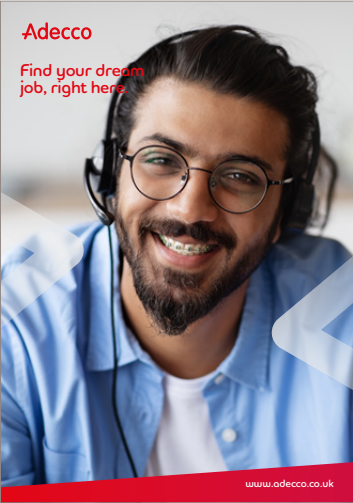


Figure 01. Example applications showing our brand.

2.03 Our brand | Visual overview

1 Wordmark

Adecco

2 Colours



Primary colours

Secondary colours



3 Gradient



4 Typography

Houschka Head

Nunito

Verdana

5 Graphic devices



-20° angled edge



4° tilt

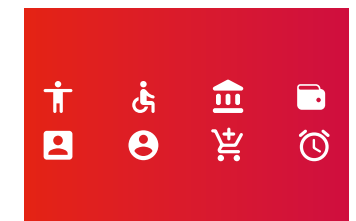


Double arrow



Square corners

6 Photography and icons



Wordmark



2.05 Wordmark | Overview



Wordmark overview

The Adecco wordmark is our most important visual asset and should be used as our main brand identifier.

Originally contained within a rounded corner red box, as part of our logo, it now appears on an overall red background that fills the application's surface area, or is a band or area of red.

This gives our brand a more modern, contemporary feel and enables us to have a greater flexibility when creating our communication material.

Wordmark usage

Our wordmark should always be applied correctly and must never be redrawn, or altered in any way. The following pages help to outline the basic standards and specifications needed to ensure that it is always applied both correctly and consistently across all applications. Be sure to read this section before working with our wordmark.

Adecco in text

When appearing in text Adecco should always appear as one word, with an initial capital letter, as shown in this sentence.

2.06 Wordmark | Clear space and alignment

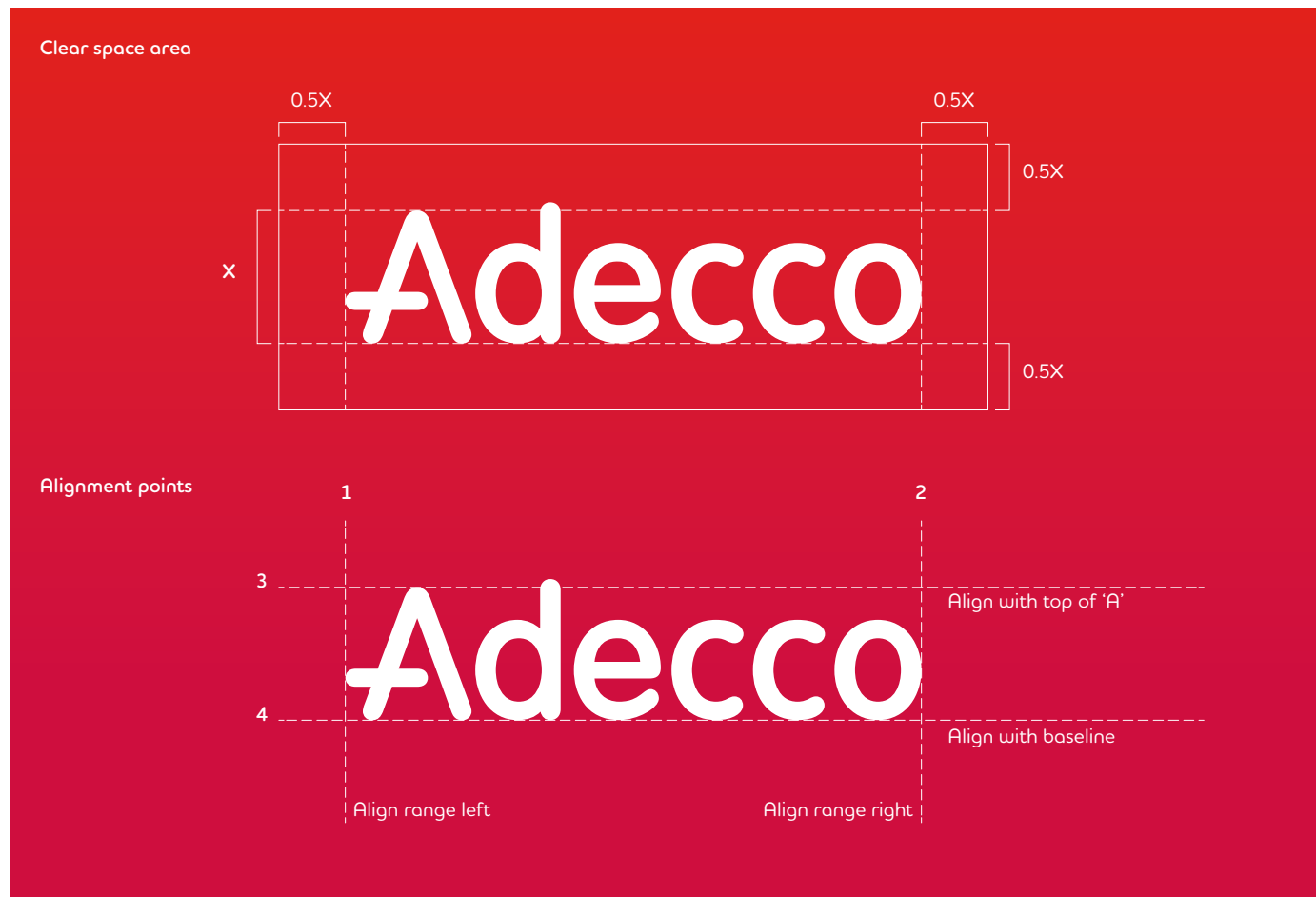


Figure 04. Wordmark clear space construction and alignment points.

Clear space

To ensure prominence and legibility, our wordmark is always surrounded by an area of clear space which remains free of other elements, such as type and imagery.

The minimum area of clear space is illustrated here by a rectangular box containing the wordmark. This box does not print.

Its construction is based on the height of the letter 'A' from the Adecco wordmark. This dimension equals 'X' and the minimum clear space area is defined using percentages of X, as shown here. This area is a minimum and should be increased wherever possible.

Alignment points

There are four main alignment points for our wordmark, as shown here. They should be used when aligning other graphic elements, such as type and imagery, with the wordmark.

By using these alignment points it should help to create a better visual balance and layout between our wordmark and other graphic elements.

2.07 Wordmark | Measuring



Figure 05. Measure across the overall width of the wordmark.

Measuring our wordmark

To specify the size of our wordmark always measure across its overall width from the left-hand edge to the right-hand edge, as shown here.

The wordmark is totally scalable and therefore does not have a maximum size, although it does have a minimum size.

Always ensure that the wordmark is scaled in proportion and is not distorted in any way.

Minimum size

There is a fixed minimum size for the wordmark of 10mm for print and 28px for electronic screen-based media. These have been determined to ensure maximum clarity and legibility at small sizes.

2.08 Wordmark | Positioning



1 Top left



2 Bottom left



3 Top right



4 Bottom right

Wordmark positioning

The position of our wordmark is determined by the application. The preferred wordmark positions are shown in the examples on the left.

- 1 Top left is for our wordmark when appearing on the front face of an application, e.g. stationery (business card), advertising, brochures, or on-screen applications, such as the website.
- 2 Bottom left is an alternative position for our wordmark where it has the role of a sign-off, e.g. emails.
- 3 Top right is for our wordmark when appearing on the front face of an application, e.g. on internal pages of a document, e.g. slides within a PowerPoint® presentation.
- 4 Bottom right is an alternative position for our wordmark where it has the role of a sign-off on the front face of an application, e.g. advertisement.

2.09 Wordmark | Colourways

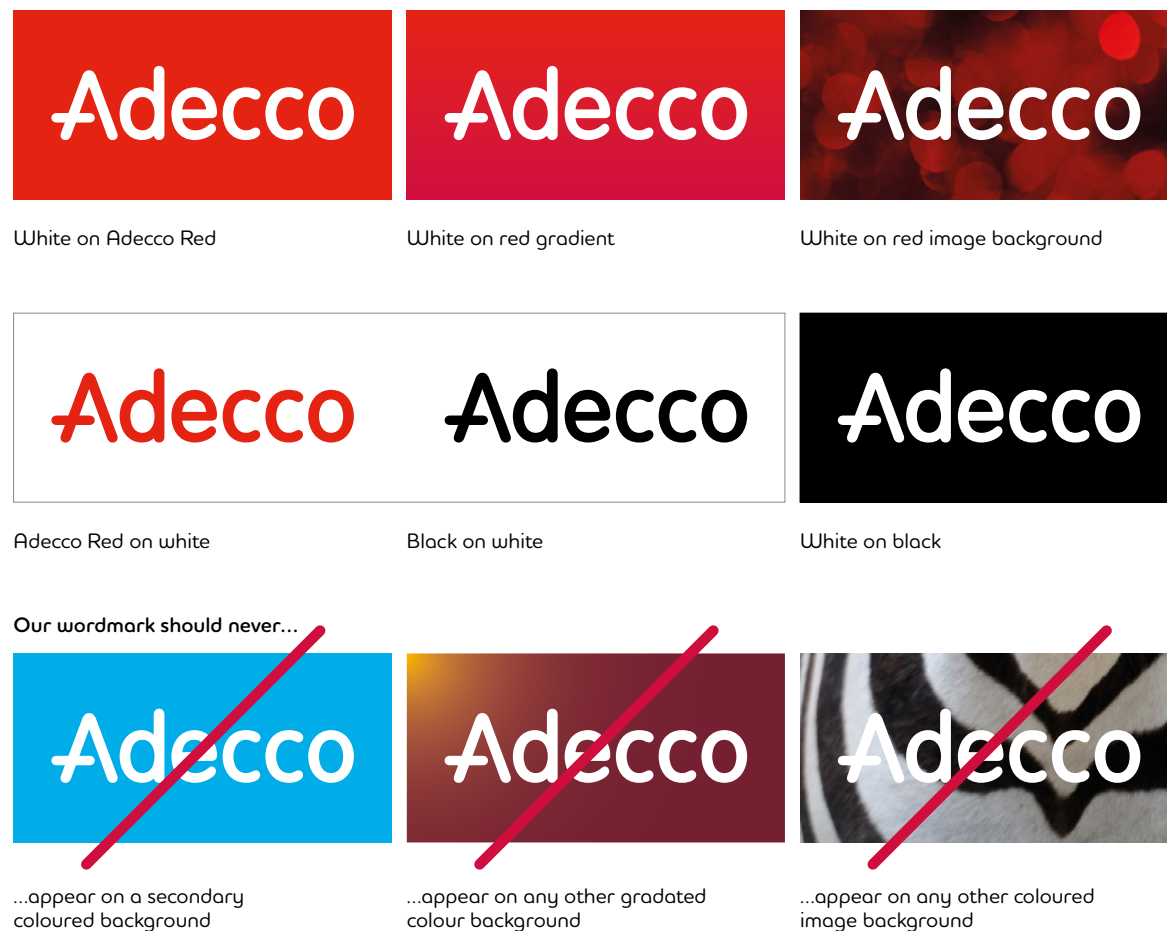


Figure 07. Wordmark on different backgrounds.

Preferred colour option

Our wordmark should appear in white on a red background, wherever possible, as shown top left. The red background can either be a flat-coloured Adecco Red, a red gradient, or a red image background.

Restricted printing

Where the preferred wordmark option is not practicable to reproduce, such as when print restrictions apply, it can be reproduced in one of the single-colour variants shown here.

When appearing on a white background our wordmark may appear in Adecco Red or black and when on a black background it should appear in white.

2.10 Wordmark | Misuses



Figure 08. Wordmark misuses.

Wordmark misuses

Shown here are some examples of misuses of our wordmark.

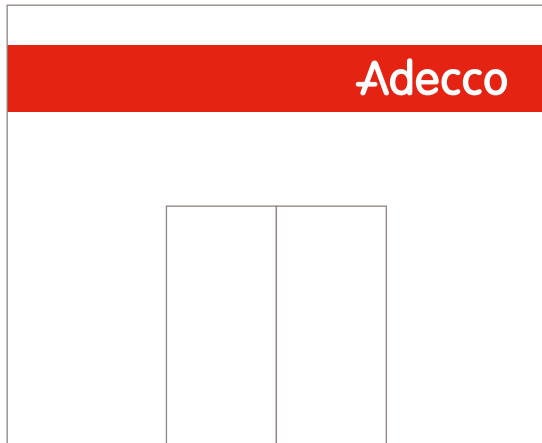
Showing these examples helps to reinforce our understanding of the correct way to use our wordmark.

Our wordmark should always be reproduced from master artworks. It should never be altered, redrawn, recoloured or manipulated in any way. Please ensure that our wordmark is used correctly at all times.

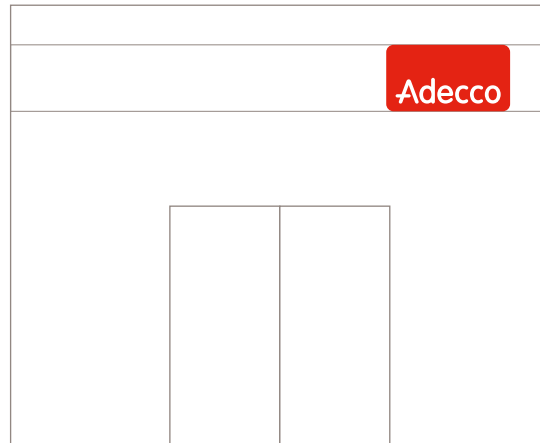
Reminder:

Note that if you deviate from our Group logos and brand appearances by changing any detail or adding any element – you dilute the brand and decrease its equity and you expose us to the risk of infringing third party rights and harm our trademark protection.

2.11 Wordmark | Boxed wordmark



Adecco wordmark appearing on overall red background



Boxed wordmark used when an overall red background cannot be used



Figure 09. Boxed wordmark.

Boxed wordmark

For certain applications, such as a fascia or a sponsorship situation, where restrictions may apply, the use of an overall red background may not be possible.

For example, on a fascia, due to production costs, or planning restrictions the boxed wordmark may need to be applied in place of our standard Adecco wordmark.

Note: *Materials of legal nature (such as debit notes, quotes, contracts, terms and conditions on websites, etc.) shall feature the boxed wordmark.*

2.12 Wordmark | Business lines



Adecco wordmark with business lines

We have eight business lines that can each appear with our wordmark, in a fixed size and position, to create their own individual lock-ups.

Construction

The business line has been created using Houschka Head DemiBold with the cap height equal to 70% of the x-height of our wordmark.

Our wordmark's clear space area is used to determine the correct spacing between our wordmark and business line.

There are two placement options for our business lines, either below our wordmark (vertical lock-up) or to the right (horizontal lock-up), as shown here.

These business line lock-ups must never be redrawn or altered in any way.

Colour

The business line lock-ups should appear in white, when on a red background, which can be either a flat-coloured Adecco Red, a red gradient, or a red image background.

When appearing on white, our wordmark should appear in Adecco Red and the business line in grey.

Note: For certain applications where print restrictions apply, e.g. promotional items such as a pen, then our business line lock-ups may appear in a single-colour, Adecco Red.

This colour option should be used only in exceptional circumstances and have prior approval from the brand team.

Vertical lock-ups



Horizontal lock-ups



Figure 10. Wordmark with business line lock-ups.

2.13

Colour



2.14 Colour | Primary palette

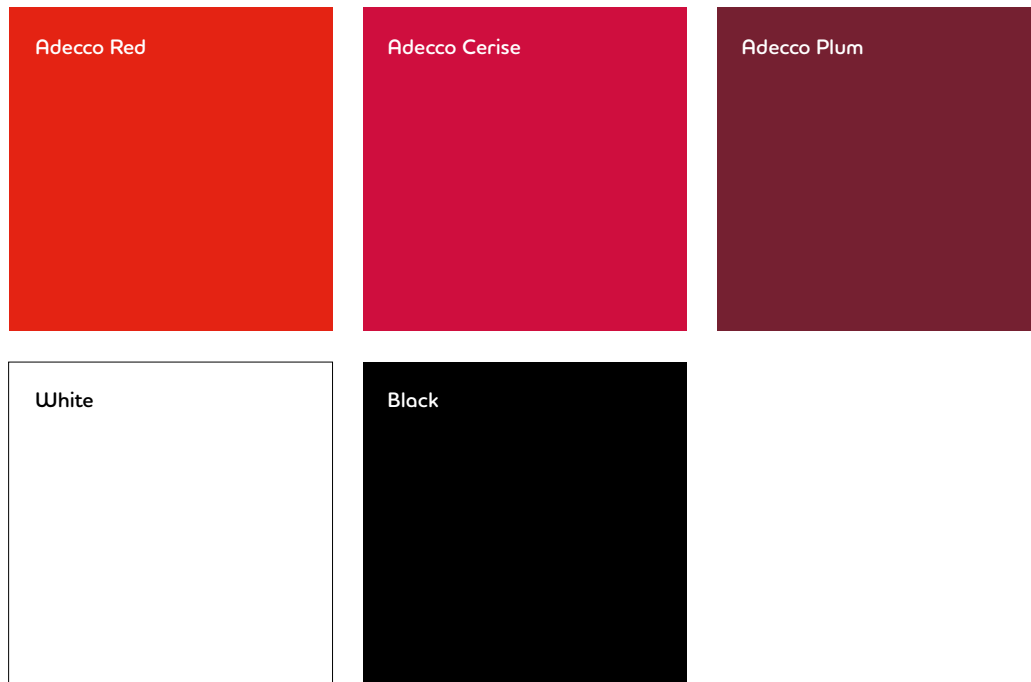


Figure 11. The primary colours.

Primary colour palette

Adecco has its own simple, yet distinctive palette of corporate colours; Adecco Red, Adecco Cerise, Adecco Plum, white and black.

The use of these colours in our communications helps to build brand awareness by creating a sense of familiarity among our target audiences.

Adecco Red

Adecco Red is our main identifying primary colour and is used in large amounts as an overall background for our Adecco wordmark. Red can also be used for small amounts of text, such as a headline, or for our icons, double arrow graphic device, or information graphics.

Adecco Cerise and Adecco Plum

Adecco Cerise and Adecco Plum both provide a contrast for Adecco Red and can be used for text, icons or information graphics, but are never used in larger amounts as background colours. Used with Adecco Red they create a rich and premium look and feel that has warmth and visual interest.

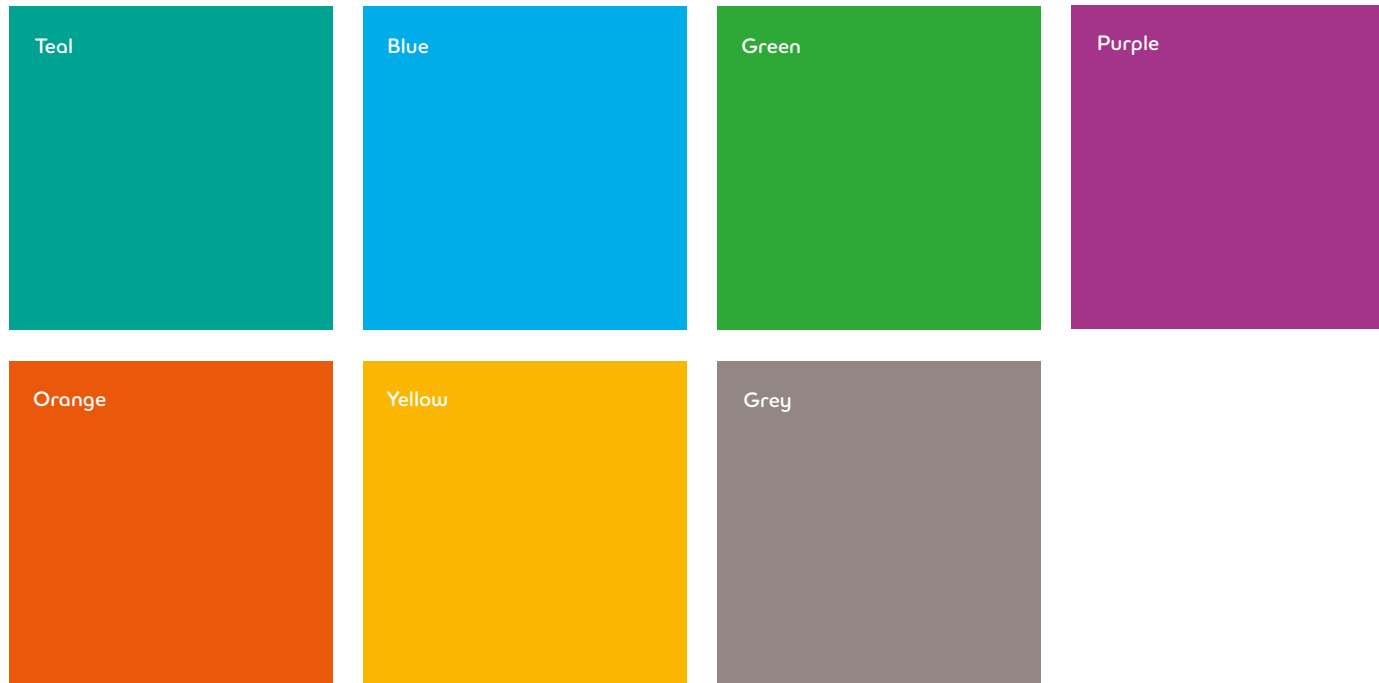
White

White is used primarily for backgrounds to help give a sense of space. It can also be used for text, our icons, the double arrow graphic device, or information graphics.

Black

Black is used for the majority of our text, including headings when required, but can also be used for our icons and information graphics.

2.15 Colour | Secondary palette



Secondary colour palette

A set of secondary colours have also been developed that are for information graphics only, such as graphs, diagrams and tables. Secondary colours should be used in small amounts after having first used all the primary colours.

The secondary colours have been chosen to complement the primary colours and to be different from each other, so they can be distinguished easily in information graphics.

Figure 11. The secondary colours.

2.16 Colour | Specifications

Primary palette

Colour	Pantone®	Process	RGB	Hex
● Adecco Red	Pantone® 485C	C0 M95 Y100 K0	R218 G41 B28	DA291C
● Adecco Cerise	Pantone® 193C	C2 M99 Y62 K11	R191 G13 B62	BF0D3E
● Adecco Plum	Pantone® 195C	C19 M90 Y50 K55	R120 G47 B64	782F40
○ White	–	C0 M0 Y0 K0	R255 G255 B255	FFFFFF
● Black	–	C0 M0 Y0 K100	R0 G0 B0	000000

Secondary palette

Colour	Pantone®	Process	RGB	Hex
● Teal	Pantone® 3275C	C90 M0 Y52 K0	R0 G179 B152	00B398
● Blue	Pantone® 2995C	C83 M1 Y0 K0	R0 G169 B224	00A9E0
● Green	Pantone® 361C	C77 M0 Y100 K0	R67 G176 B42	43B02A
● Purple	Pantone® 253C	C42 M91 Y0 K0	R173 G26 B172	AD1AAC
● Orange	Pantone® 166C	C0 M76 Y100 K0	R227 G82 B5	E35205
● Yellow	Pantone® 130C	C0 M32 Y100 K0	R242 G169 B0	F2A900
● Grey	Pantone® Warm Gray 7C	C16 M23 Y23 K44	R150 G140 B131	968C83

Figure 13. Colour specifications chart.

Colour specifications

In lieu of the Adecco colours specified throughout these brand guidelines, you may use the Pantone® colours shown here. These colour references are based on the current up-to-date information – always refer to the latest colour standards for Pantone colours.

Colour swatches

Colour swatches must always be used for matching when reproducing the corporate colours. The coated Pantone colours act as the master colour references to which all other colour specifications should be matched to.

Colour breakdowns

The chart shows the recommended process colour breakdowns for the Adecco colours. These breakdowns are provided as starting points and can be adjusted, to compensate for different paper stocks and printing processes, etc., in order to match the Pantone coated colour swatches more accurately.

Uncoated references are not provided. On uncoated stock, use the coated references/values and adjust if necessary to get the best colour match on the uncoated stock being used.

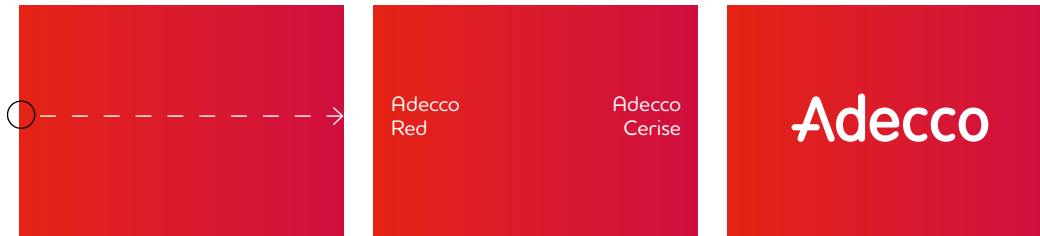
The RGB and Hex values give the same result on-screen. RGB values are provided for web designers, whereas the Hex values are provided for web programmers.

Note: The colours shown on this page and throughout these brand guidelines are not intended to match the Pantone Color Standards.

*Pantone® is a registered trademark of Pantone, Inc.

2.17 Colour | Adecco Red/Cerise gradient

Horizontal usage



Gradation runs horizontally from left to right

It starts with Adecco Red and finishes with Adecco Cerise

Can be used for a background to our wordmark

Vertical usage



Gradation runs vertically from top to bottom

It starts with Adecco Red and finishes with Adecco Cerise

Used as a text placeholder

Gradient slider settings



Figure 14. Creating our red gradient.

Red gradient

As well as using our Adecco Red as a flat-coloured background, a red gradient can also be used to add interest and depth to a background, especially when our wordmark appears on it.

Creating the red gradient

The gradient should always be used horizontally or vertically, starting with the Adecco Red and finishing with Adecco Cerise.

The direction of the gradient will differ, depending on the application. It should ensure the best contrast with content that will appear on it, e.g. our wordmark, or as a text/information placeholder.

A 'linear gradient' should always be used along with the slider settings shown below left (location 50%).

Note: *The gradient should always appear horizontally or vertically, never diagonally and no other type, colours, or slider settings should be used.*

2.18 Colour | Tints

Primary colours

Adecco Red	Adecco Cerise	Adecco Plum	White	Black
100%	100%	100%	100%	100%

Primary colours

Our primary colours should always be used as solid colours (100%), never as tints, to maintain their depth and strength of colour and ensure they do not appear weak, or diluted.

Secondary colours

Teal	Blue	Green	Purple	Orange	Yellow	Grey
80%	80%	80%	80%	80%	80%	80%
60%	60%	60%	60%	60%	60%	60%
40%	40%	40%	40%	40%	40%	40%
20%	20%	20%	20%	20%	20%	20%
10%	10%	10%	10%	10%	10%	10%

Secondary colours





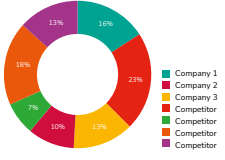










Our secondary colours may be used as solid colours, or as one of the specified tints, as shown here. The use of tints for these colours helps us to extend our colour palette, especially when creating information graphics that may contain a larger amount of data, or key information that needs differentiation.

Note: *The lighter tints of grey are especially useful in digital applications for background areas and boxes to help group information.*

Figure 15. Tint values of our primary and secondary colours.

2.19 Colour | Usage

Brand elements

<p>Adecco wordmark</p> 	<p>Typography</p> <p>Headings & Subheads</p> <p>Body text / captions</p> <p>Highlight text</p>			<p>Icons</p> 	<p>Graphic device</p> 	<p>Gradient</p> 	<p>Information graphics</p> 
<p>Primary colours</p>  <p>* Red gradient</p>					 <p>* Red gradient</p>	 <p>* Red gradient</p>	
<p>Secondary colours</p>						 <p>10%, 20% and 40% for digital applications</p>	 <p>Set tint values of 10%, 20%, 40%, 60% and 80% may be used for all of our secondary colours</p>

Our primary colours are used at 100% with **Adecco Cerise** and **Adecco Plum** used as a contrast to **Adecco Red**



Our secondary colours can be used at 100% or one of the set tint values; 80%, 60%, 40%, 20% and 10%



How to use our colours

How to use our colours is summarised in this chart. Adhering to these general principles will ensure there is visual consistency in the use of our colour palettes.

Figure 16. Colour usage chart.

Typography



2.21 Typography | Primary typeface

Houschka Head bold
Houschka Head demibold
Houschka Head medium
Houschka Head light
Nunito

Primary typeface

Our primary typefaces are Houschka Head and Nunito - modern, rounded fonts chosen for their distinctive character, especially when used at larger sizes in headings. They have a friendly, warm, human appearance and being sans serif typefaces, they are highly legible.

Houschka Head

Houschka Head is used for all non-digital typography. It is an open typeface which can be used for both Mac and PC. It is available in a range of weights as shown here. The DemiBold weight is used for most headings. These are general rules and can be adapted to suit particular applications.

Nunito

Nunito is only used in digital applications for body text. This font has been chosen for its readability and similarity to Houschka Head. As Nunito is used only for body text, Houschka Head should still be used for headings.

Figure 17. Our primary typeface and weights used.

2.22 Typography | Usage

Page number Houschka Head medium	Large heading Houschka Head demibold	Running header Houschka Head medium	Subheading Houschka Head medium
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20
Adecco programme recruitment today
21

Better guidance. Better horizons

Even in organisations with **well-established** and **well-intentioned** guidelines in place, we can offer better guidance from our experts.

Optur autem dolupte nissin possi beris auta venest hori blaucus eiusmod iditas occerpom, omnis ocea plaborporro eturia qui inusdam, aditisi tuisicid quotem autem corra quom, valor atias molluptae. Illis etus re cum venimporre antatata sum est, cusci sitatente quise volonero officitur rectis ut occulparum dolupta sam sum que vel molium ea con non esedi beaquidem re rempellesit laboribusant lacero et omnoluptate verum fugi quam rerovit fugio quodis sed et quoe pra doluptas in conmiss res ma nonet fugit magnati rest, te ni a sum natues tionsesque venihic ipsunt focessit a necepere referro intio. Aborum que vent aut fuga. Borro blaucis quidebis non eo con rem est et quieture nis is denime pa vit eturnos ecioie sitem fuga. Nam quam ducis magri rnisquatus solaptatur, oditians dolorpar sum quem odipsunt ut fugioerum que ressi in rehentem rehentusamus re sequo il mil il idel ipsici storese quost, er- ciunt endunt, occus des sum aut restius a eatur maio. Tis excess laborat quatus et eossimpedit, sunt. Ciumquodias mo inum lit, te aut veltibus, omnis con repudios minalporum doluptatio sequeae vent quunt fugi aborepelleae car se ope abore magnis verum fugit andunt enarotem iur? Aborpar eserion rest, cum quam eeste nonsequ iae- cussam volaest et omnim fugitem labi gisstin tactae-vid quoes excepti ipsidem quoesit fugias simus et om- niantium valorum quoe parum esarunt restrum ium nis pero offic torrecep erotampe velliqui oute earunt plabo. Oloerhe resenis quide pos doluptatem venit et et ut od esentur?

Optur autem dolupte nissin possi beris auta venest hori blaucus eiusmod iditas occerpom, omnis ocea plaborporro eturia qui inusdam, aditisi tuisicid quotem autem corra quom, valor atias molluptae. Illis etus re cum venimporre antatata sum est, cusci sitatente quise volonero officitur rectis ut occulparum dolupta sam sum que vel molium ea con non esedi beaquidem re rempellesit laboribusant lacero et omnoluptate verum fugi quam rerovit fugio quodis sed et quoe pra doluptas in conmiss res ma nonet fugit magnati rest, te ni a sum natues tionsesque venihic ipsunt faces

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Ready, set... find your dream job!

Introduction Houschka Head demibold	Body text Houschka Head medium	Houschka Head medium
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Shown here is an example of our typographic styling that helps to illustrate some basic principles.

General principles

All text should be ranged left without word breaks and hyphenation at the end of each line. Ranged left text creates the most legible text. Do not justify and avoid centring text.

Upper and lower case

All of our text should be set in sentence case with a capital letter on the first word only and the rest in lower case. Avoid using an initial capital letter on every word.

Generally headings and subheads should be set in Houschka Head demibold and medium, body text should be in Houschka Head medium or light, and have a half line space between paragraphs, and is usually set to a measure of 8–12 words per line for ease of reading, with italics used for emphasis for individual words, or phrases.

The number of text weights and sizes should be reduced to a minimum. The text is used to convey the author's message and not to act as decoration. Function over form determines how text should be set and used.

Colour

Text can appear in white when on an Adecco Red or dark-coloured background and in any of the other primary colours when on a white or light-coloured background. Adecco Red can be used to highlight text, such as headings, subheadings, or small amounts of body text.

Note: *If alternative highlight colours are required, Adecco Cerise and Adecco Plum may be used, but they should always be used sparingly.*

Figure 18. Typographic styling.

Verdana

Regular & *Italic*

Bold & *Italic*

Figure 19. Our system and digital typeface.

System and digital typeface

For Office applications, such as Microsoft PowerPoint or Word, and other on-screen applications the system font Verdana is used in place of Houschka Head.

Verdana is the system font installed on most PCs and Macs, which ensures all users can view the fonts. The font is highly legible on-screen and retains good legibility at small sizes. Verdana is the default font that will be used when a system or digital font is required.

Verdana is available in regular, bold and italic weights with bold being used for headlines and regular for body text.

2.24 Typography | Typographic styling

Our typographic styling

Just as important as the choice of corporate typeface is the way in which the type is set.

A distinctive and consistent Adecco typographic style can be achieved by applying the following typographic principles wherever possible.

Do set type...

- 1 In sentence case and lowercase (unless specified otherwise).
- 2 Using italic for emphasis in preference to heavier weights (especially within body text).
- 3 Ranged left in body text (for English text there should be no hyphenation, e.g. no word breaks) with manually adjusted text for best results.
- 4 With plenty of surrounding clear space wherever possible to help frame the text.
- 5 With a half line space between paragraphs (in preference to indents).
- 6 Keeping punctuation to a minimum.
- 7 With careful character spacing.
- 8 To optimum measures of 8–12 words per line, wherever possible.
- 9 Using true single and double quotation marks (‘,”) not feet and inch marks (’,”).
- 10 With dashes that are true en dashes (–) and not hyphens (-).
- 11 Using hanging punctuation wherever possible.
- 12 With great care and sensitivity.

Do not set type...

- 1 With Text That Uses Capital Letters On The First Letter Of Every Word As Shown Here. **X**
- 2 in all lowercase letters. **X**
- 3 Justified (left and right together, as shown here). **X**
- 4 That has been altered, artificially condensed, **expanded** or *distorted* in any way. **X**
- 5 That uses special effects, such as drop shadow, **outlines**, or underlines (unless an underline denotes a hyperlink), etc. **X**
- 6 With excessive additional i n t e r c h a r a c t e r space, or reduced intercharacter space. **X**
- 7 To fill all the available white space on a page. **X**
- 8 In typefaces other than the corporate typefaces specified in these brand guidelines. **X**

Adhering to these simple principles will give typographic consistency across all applications and help to strengthen recognition of our identity.

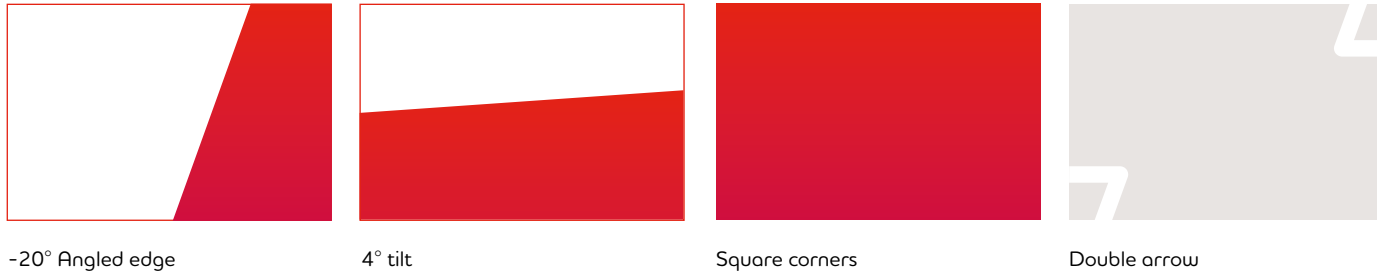
Reminder:

A font is a typeface, a collection of characters, of the same design which is legally protected and must be licensed from the owner. A license is required for the use in any medium or manner, including but not limited to use in mobile applications, on a desktop or server, in print, electronic publications, in digital and print advertisements, or as a webfont. For Adecco, you must only use our legally approved fonts.

Graphic devices



2.26 Graphic devices | Overview



As part of the Adecco visual identity, we have our graphic devices; the angled edge, the 4° tilt and the double arrows that can either be used individually, or in combination with each other.

Each one is used in a specific way, which enables us to have a greater flexibility in producing our communication material across many applications.

-20° angled edge

This is a set angle that reflects the letter 'A' from our wordmark and is used to hold a red background, which can either be a flat-coloured Adecco Red, a red gradient, or an image background.

4° tilt

This is a set angle that can be used to divide a space or as a placeholder for text or images. This can be a flat-coloured Adecco red, a red gradient or white.

Double arrow

This has been created based on the bottom left-hand corner of the letter 'A' from our wordmark and can be used sparingly to add interest to an image. Use our double arrows minimally, on primary pages and hero images, not everywhere, to highlight our brand.

Square corners

Boxes which can be used to hold colour, key information, or an image, should always have squared corners, not rounded.



Figure 20. Our graphic devices.

2.27 Graphic devices | -20° angled edge and 4° tilt

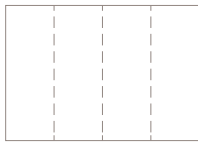


Adecco wordmark

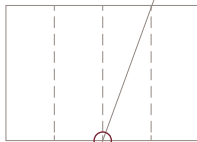


Construction angle

-20° angled edge



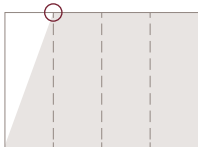
Divide format width by four to create positioning guides



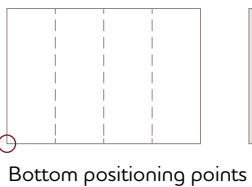
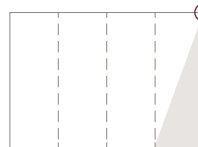
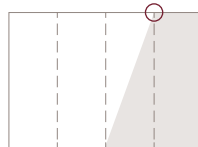
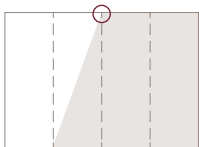
Angled edge starts at top, or bottom point of positioning guide



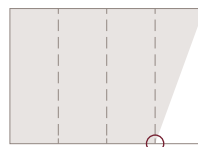
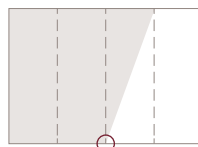
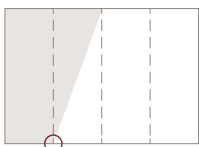
Angled edge area can hold colour, or an image



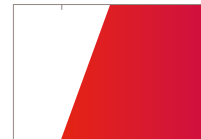
Top positioning points



Bottom positioning points



Landscape



Angled edge holding a red gradient

Portrait



Angled edge holding a red image background



-20° angled edge

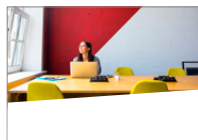
A set construction angle of -20° has been determined for our angled edge graphic device using the letter 'A' from our wordmark.

To position the angled edge graphic device correctly you must first divide the width of your application format by four, to create positioning guides. This principle can be applied to any format, e.g. landscape, or portrait.

The angled edge graphic device can then be placed to start at either the top, or bottom point of one of these positioning guides.

The area either side of the angled edge graphic device can be used to hold a red background, which can either be a flat-coloured Adecco Red, a red gradient, or an image background.

4° tilt



4° tilt

The 4° tilt can be used at any height, filled with colour or left in white. It can also be used in conjunction with the -20° angled edge. Use minimally, on primary pages and hero images, not everywhere, to highlight our brand.

Figure 24. Our angled edge graphic devices.

2.28 Graphic devices | Double arrow usage

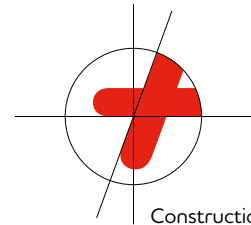
Origin

Adecco

Adecco wordmark



Bottom corner of 'A'



Construction lines

Using the bottom left-hand corner of the letter 'A' from our wordmark (as shown here), a series of construction lines and a set angle of -20° have been defined to create our double arrow graphic device.

Usage

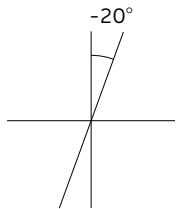
The use of our double arrow graphic device is flexible, where each arrow can be moved by equal amounts either horizontally, vertically, or diagonally. The overall distance between the arrows will vary to allow for the different content that may appear between them.

Our double arrow graphic device should be used sparingly, to highlight an important element, such as a headline, key message or something of interest. When used, they must follow the below rules:

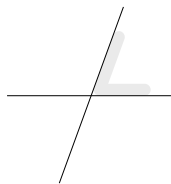
- Our double arrows should only be used in the white/ grey gradient shown
- Our double arrows should only be used on top of imagery
- Our double arrows should not be used on top of a red background or any other full-coloured background

Note: Do not use a single arrow from the double arrow graphic device.

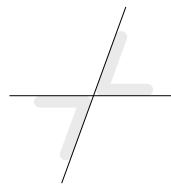
Construction



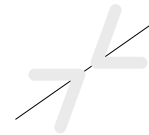
Construction angle



Arrow created using lines



Arrow copied and rotated 180°

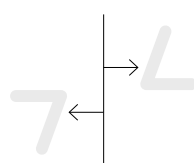


Diagonal guideline

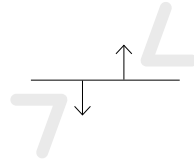
Usage



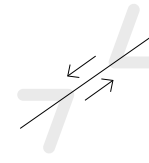
Double arrow
Initial angle -20°



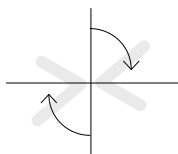
Can be moved horizontally
(equal distances)



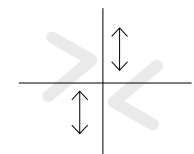
Can be moved vertically
(equal distances)



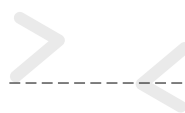
Can be moved diagonally
(along guideline)



Can be rotated -30°
(clockwise)



Set the arrows position
along the y-axis

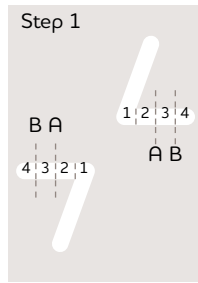


When used horizontally, bottom of left arrow should line up with middle of right arrow, and vice versa

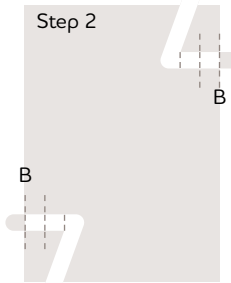
2.29 Graphic devices | Double arrow cropping



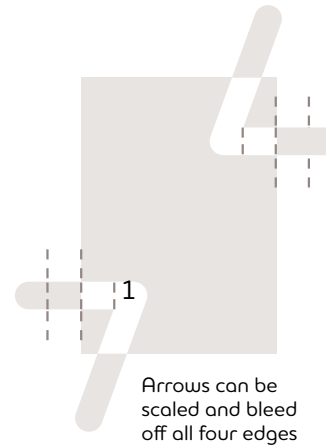
Cropped double arrow, initial angle (-20° tilt)



Step 1
Divide horizontal line by four to create positioning guides A and B



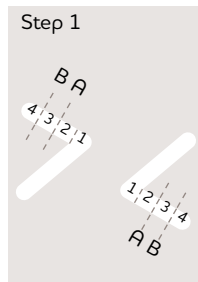
Step 2
Use guides A or B to place arrows on edge of application



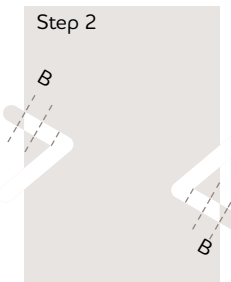
Arrows can be scaled and bleed off all four edges



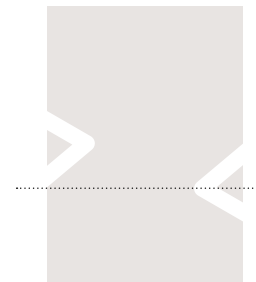
Cropped double arrow, rotated -30° (clockwise)



Step 1
Divide shortest line by four to create positioning guides A and B



Step 2
Use guides A or B to place arrows on edge of application



When used horizontally, bottom of left arrow should line up with middle of right arrow

Our double arrow graphic device is fully scalable and can appear in full at smaller sizes, or cropped at larger sizes and bleed off the edge of an application.

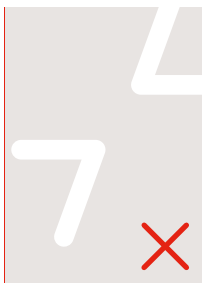
Cropping our double arrow graphic device

To crop our double arrow graphic device correctly, you must first divide the horizontal line of the arrow by four, to create positioning guides (shown as A and B).

The positioning guides A and B are used to align the arrows with the edge of an application. Arrows may also be rotated and scaled always aligning with positioning guides A or B. When used large, all four arrow ends bleed off the layout.

Note: Even on irregular shaped items, these rules should be followed as closely as possible.

When cropping the double arrows, both arrows must be cropped. Avoid cropping only one.



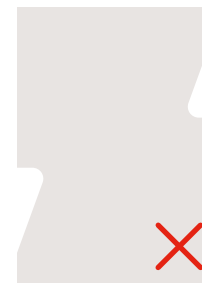
Do not crop only one arrow



Do not use different guides. Only A+A or B+B crops are permitted



Do not have different sized arrows (must be equal)



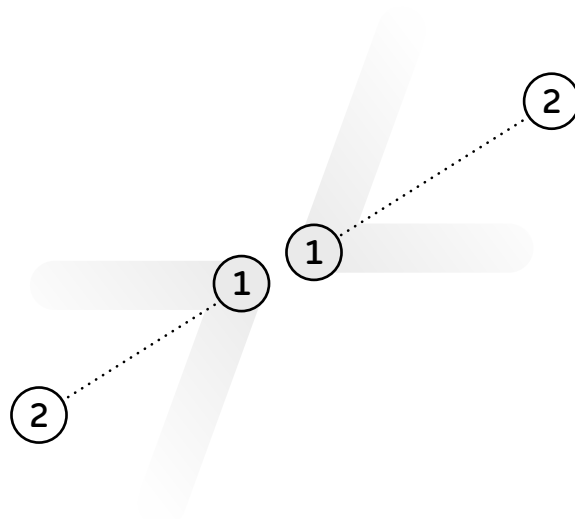
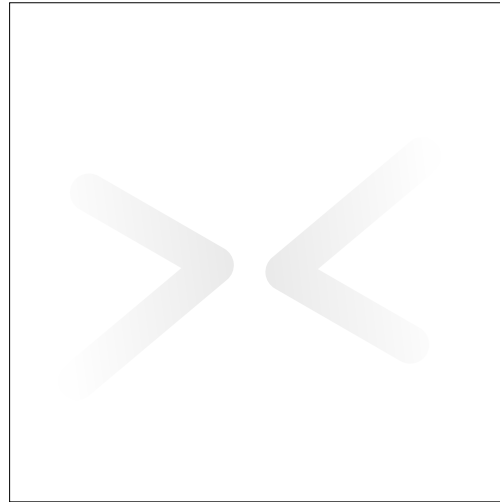
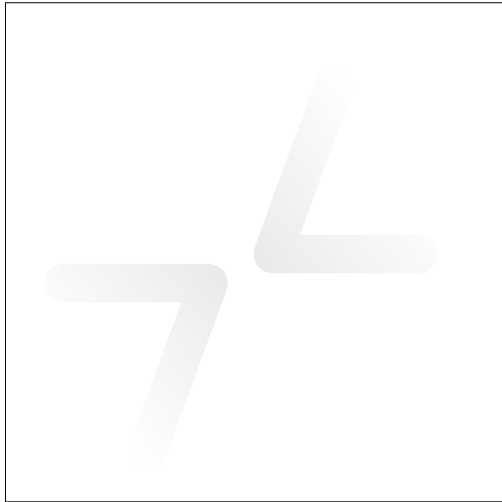
Do not use an incorrect guide (must use A, or B)



Do not use arrows at any other angle other than the initial -20° tilt or rotated -30°



2.30 Graphic devices | Double arrow colour



Colour

The double arrow graphic device should only be used as the white/grey gradient option as seen opposite. It should be used on an image, for front cover hero images, title/separator slides of presentations etc.

Creating the gradient arrow

The gradient arrows can be applied on white backgrounds and photography.

1. Fill the arrows with C10 M7 Y8 K0 (EAEAEA)
2. Gradient feather to zero (no fill)
3. When used on photography, the opacity should be adjusted so the arrows are visible, but not too dominant, around 80% for example.

2.31 Graphic devices | Double arrow usage examples

Using -20° angled edge:



Which angles you should use

If using the -20° angled edge, you can only use the double arrows in their initial, original angle (-20°).

If you are not using the -20° angled edge, you can use either the double arrow in their initial angle (-20°) or the rotated (-30°) angled arrows.

Not using -20° angled edge:

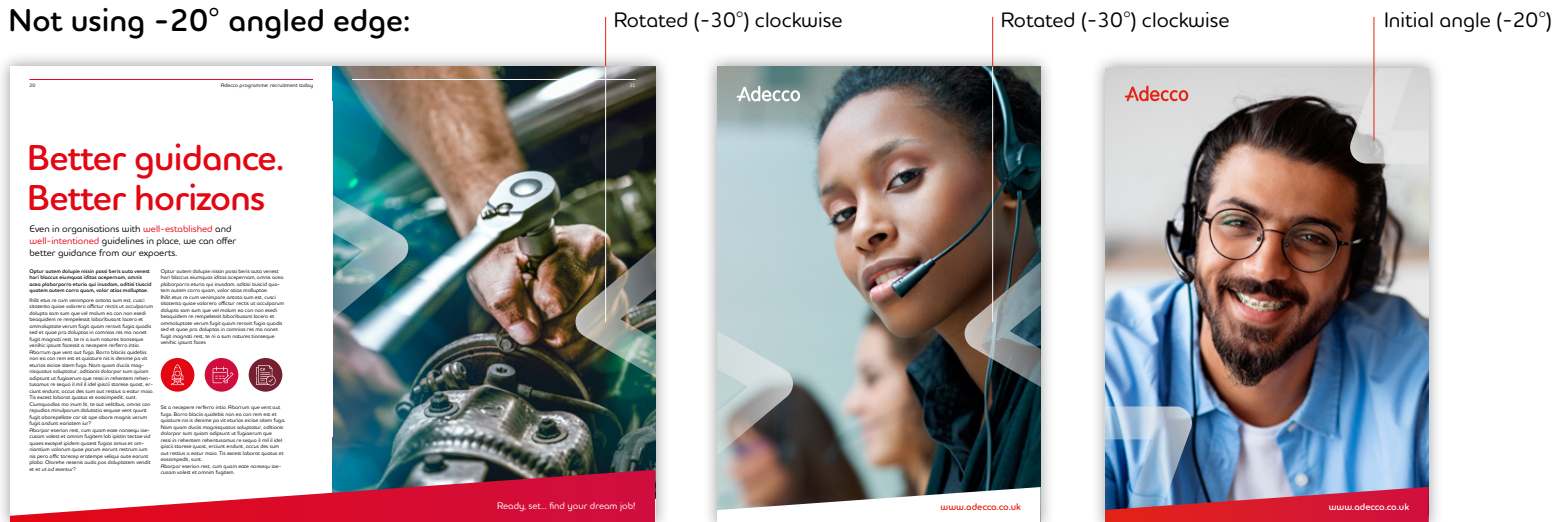


Figure 23. Examples of how to use our double arrow graphic device.

Imagery



2.33 Imagery | Overview

Our photography



People at work

Close-up shots

Digitalisation

Icons

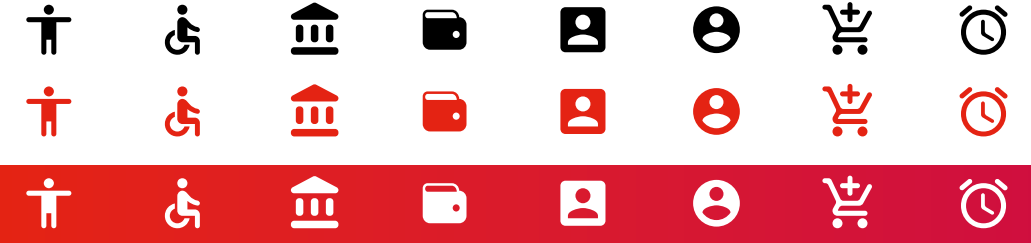


Figure 28. Imagery using photography and icons.

Imagery

Adecco imagery is primarily colour photography. Shown left are the main categories of photography from people at work to digitalisation.

Icons are the only non-photographic images that are used. They play a less prominent role than photography and are regarded as secondary-level imagery.

The following pages describe in more detail how each type of imagery is used.

Usage

People at work and Digitalization: These images should be used at least 50% of the time.

Close-up shots: These images should be used 25% of the time.

2.34 Imagery | Inclusive imagery

Our objective is to ensure the photography and videography we source, produce or use represents and speaks to a diverse range of people across the globe, to reflect our commitment to diversity and inclusion. This applies across our key assets, including websites, white papers, posters, social media etc.



People First

In order to align with the human-centric nature of our business and our commitment to a culture of “People first” every visual should feature people – unless the message requires an alternative image.



Gender

Aim for an even split of gender representation across all images. We also want to source and feature images of non gender-conforming people. This includes single-people images and group shots. Proactively avoid stereotypes (eg only showing women in caring professions or only men in engineering roles).



Age

To reflect the global statistics of the working population aim for an age split of 80% people under 50 years and 20% of people over 50 years of age.



Race/Ethnicity

The images should represent a diverse set of races/ethnicities reflecting your local community.



Physical abilities and body types

Seek to showcase a wide array of different physical abilities and disabilities (recognizing that many disabilities are not visible) and a range of body types, sizes and heights.



Work environment

We seek to depict people in different work environments, including remote locations and the new hybrid ways of working. Please also include a range of wellbeing images, showing people taking time to look after their wellbeing as well as work imagery.

2.35 Imagery | 'People at work' - blue-collar photography



People at work photography

Our people images follow a set photographic style and have some basic principles that apply.

They should be full-colour and brightly lit.

They should be candid, documentary, or reportage in style, capturing the real person or activity.

They should be shot at eye-level (or below) with the main focus on an individual, or a group of people.

They should be expressive, either showing an activity, or the interaction within a group.

They should include a diverse range of people, which cover different age groups, genders and ethnic cultures.

Uniforms, tools, or props may be used to help illustrate a person's particular profession.

Figure 33. People images should be realistic.

2.36 Imagery | 'People at work' - white-collar photography



Figure 33. People images should be realistic.

2.37 Imagery | 'Close-up shots' photography

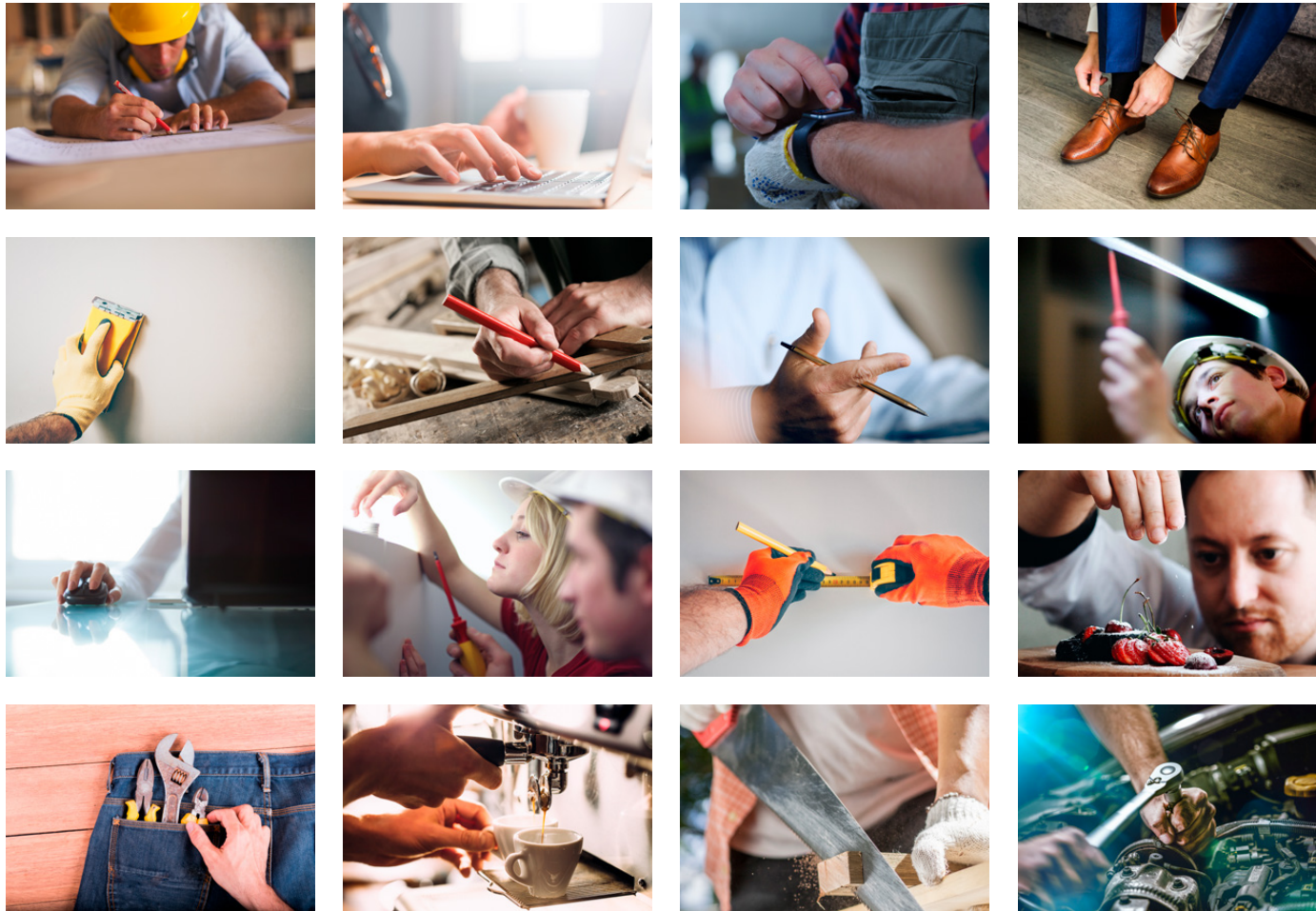


Figure 35. Work object images are shot 'flat on'.

Close-up shots photography

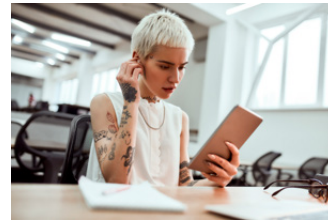
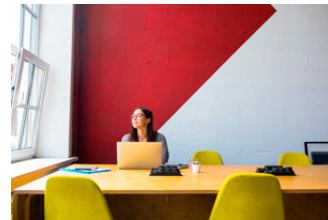
Our images follow the same basic principles that apply to our people images.

Close-up shot images should be real-world work close-up shots from a particular profession that are easily recognised and understood, and are used when communicating about a particular profession.

Picturing your dream job

By using first person shots, we present the more emotional side of work objects and metaphors through the viewers' own perspective. They can imagine themselves in their dream job - the entire scene laid out before them.

2.38 Imagery | 'Digitalisation' photography



Digitalisation photography

Our digitalisation images cover:

- mock-ups of our website
- mock-ups of our app
- remote work scenarios
- on-the-go job apply

These images provide a fresh, motivational, diverse and modern look to the world. People are represented without barriers, dynamic and engaged. There are no limits, no stereotypes, no exclusion – a real approach to modern life and its world of work.

Reminder:

Unless it is specifically mentioned that an image is in the public domain and is free for all types of use, an image is legally protected and must be licensed before it can be used by others. For images that are part of an online library such as iStock or Shutterstock, the Terms of Use must be carefully read and approved by your local Legal department and specific attention should be given to the applicable type of use (e.g. print, digital, app) and the termination of the license. Please always check whether the MOC or the Global Brand Team might already have the images available on MarcomCentral before you purchase any.

2.39 Imagery | Icons

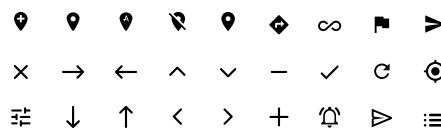
General



Media



Navigation



Social



Digital



Communications



Country flags



Illustrations



Industries



Icons

Icons are functional secondary devices and are often used at small sizes. Our icons are flat, graphic icons, that use strong outer keylines with rounded corners to complement other elements in the identity that also use rounded corners. They may be coloured using one of our primary colours, or appear white-out of a primary coloured background.

They should always be instantly recognisable, yet remain simple in shape and design, with no added perspective, or effects, such as drop shadows.

Colours

The preferred option for our icons is to appear as white-out keylines on a primary coloured background.

The background itself is either the overall background colour of the application, a rounded corner box or a circle. The last two have rounded characteristics and work well as a frame for an icon. However, icons can appear on other background shapes e.g. when part of a diagram that might not use rounded shapes. Icons that are not white-out, but are solid colours, can be used but very sparingly.

Note: The icons can be solid in form, rather than using an outer keyline, if the application requires it. This may be required if the icon is used at a very small size and needs extra weight.

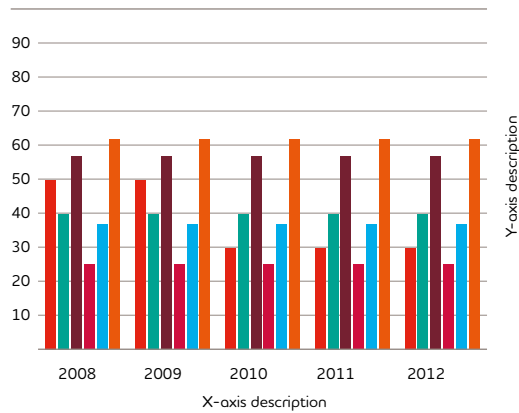
Figure 40. Icons are flat graphics, either solid or using keylines.

Information graphics

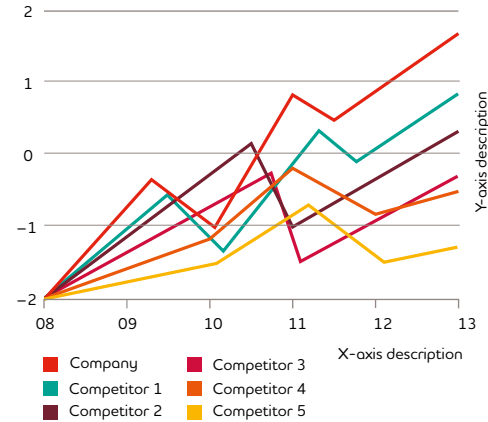


2.41 Information graphics | Overview

Bar graph



Line graph



Doughnut graph

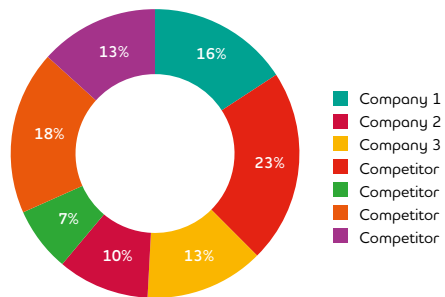


Figure 42. Information graphics use our primary and secondary colours.

Information graphics

Information graphics consist of simple tables, graphs and diagrams, as flat, graphic shapes, which have no added visual effects, so that comprehension of the data is optimised.

Flat colours from our primary and secondary colours can be used to enhance legibility.

White and black should be used for text and axis lines.

Colour order

Information graphics should be created using the primary colours Adecco Red, Adecco Cerise and Adecco Plum first. Any subsequent colours should then be chosen from the secondary colours and can vary, so long as there is sufficient contrast between them.

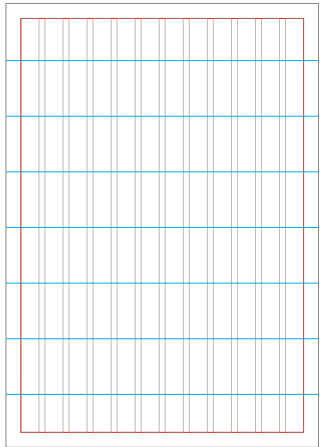
Tints

Information graphics can use the tints of secondary colours after having first used all the primary and solid secondary colours.

Grid



2.43 Grid | Overview



Example grid

A4 portrait format

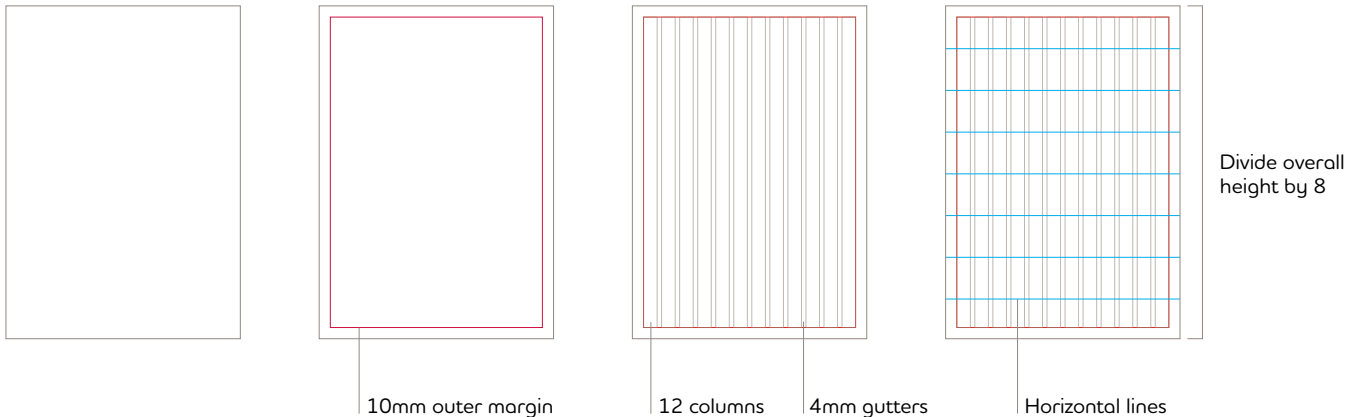


Figure 43. The grid.

When producing any of our communication materials a simple grid has been devised that can be applied to any size or format.

The grid

There are a set number of 12 columns and eight rows that act as a guide when placing any of our design elements, such as our wordmark, double arrow graphic device, text and imagery.

By using the grid it ensures a visual consistency across all applications and a strong look and feel for our brand.

Format

Shown here is an A4 portrait format, but the grid can be applied to any format, or size by simply following the same basic principles.

Constructing the grid

Determine the outer margin, this is based on $\frac{1}{30}$ th of the longest edge of the application, e.g. A4 = 10mm, US Letter (8.5 x 11in) = 0.4in.

The area within the outer margin should then be divided into 12 columns with 4mm (0.157in) gutters.

To create the horizontal guide lines divide the overall height of the application by eight.

This then forms the grid that should be used to place all of our design elements.

Applications



2.45 Applications | Business cards

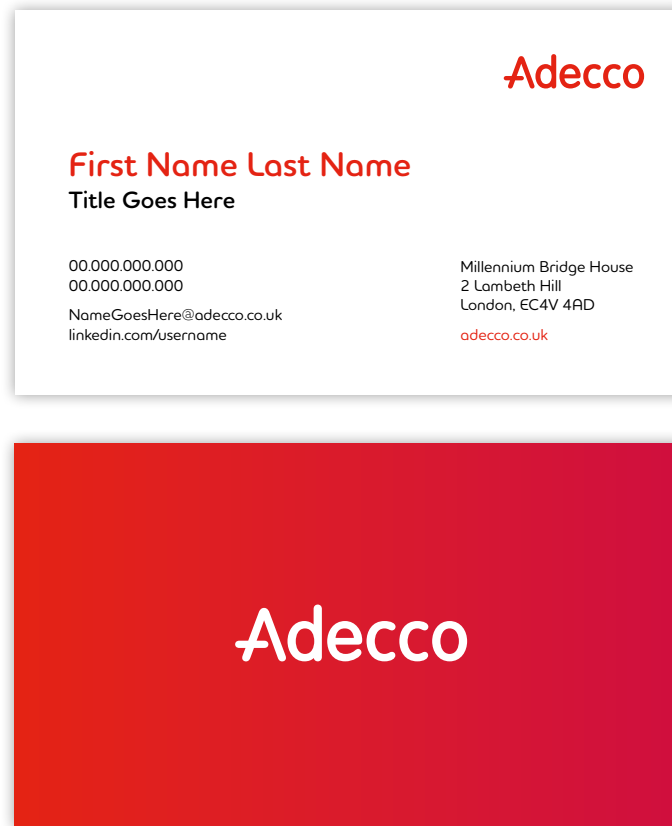
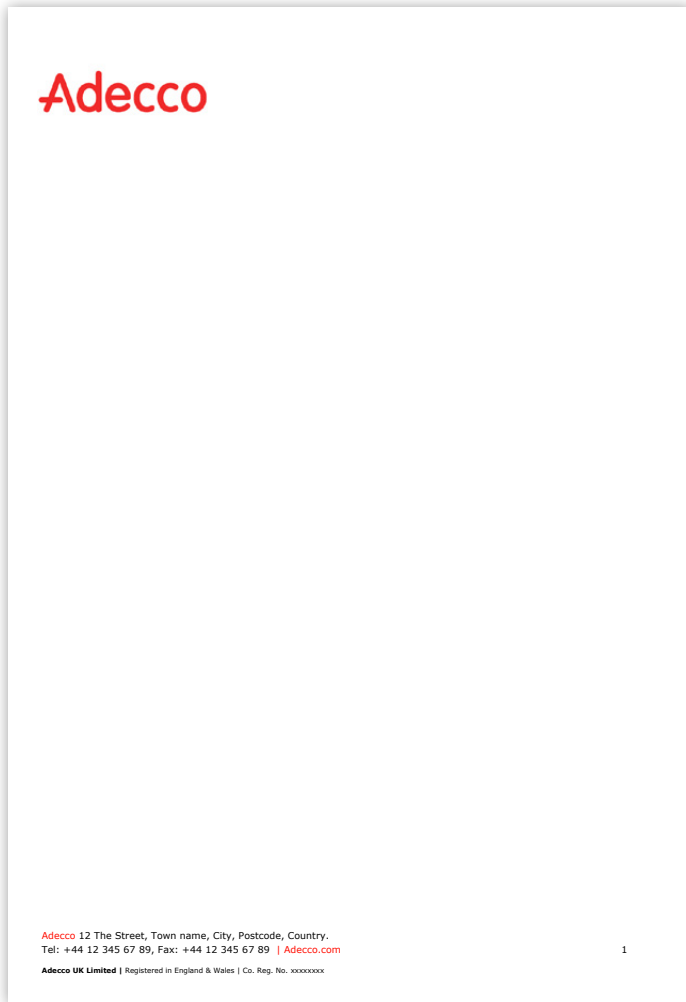
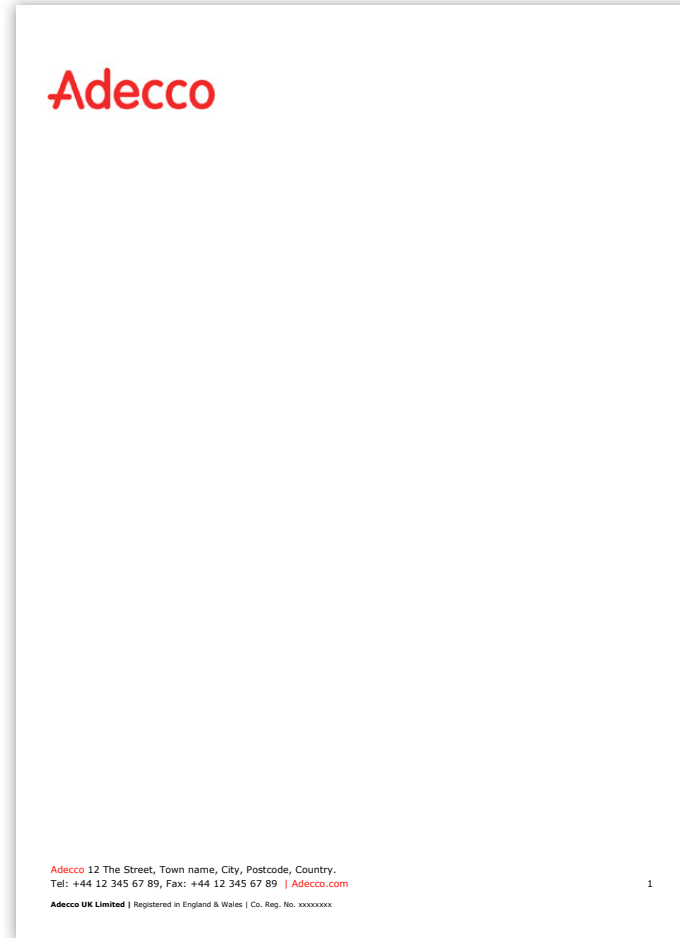


Figure 55. Front and reverse of UK and US business cards.

2.46 Applications | Letterhead A4 / US Letter



A4 Letterhead




US Letter

Figure 53. Front and reverse of A4 letterhead and US Letter

2.47 Applications | Branch posters



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Whitepaper title page option 2 heading example

White paper template sub heading example text

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Recruitment



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Adecco whitepaper - Title of Whitepaper, month 2021





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2.49 Applications | Job ad Powerpoint template

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Job title
Lorem Ipsum dolor ete

Position
Lorem dolo

Salary
£00.00

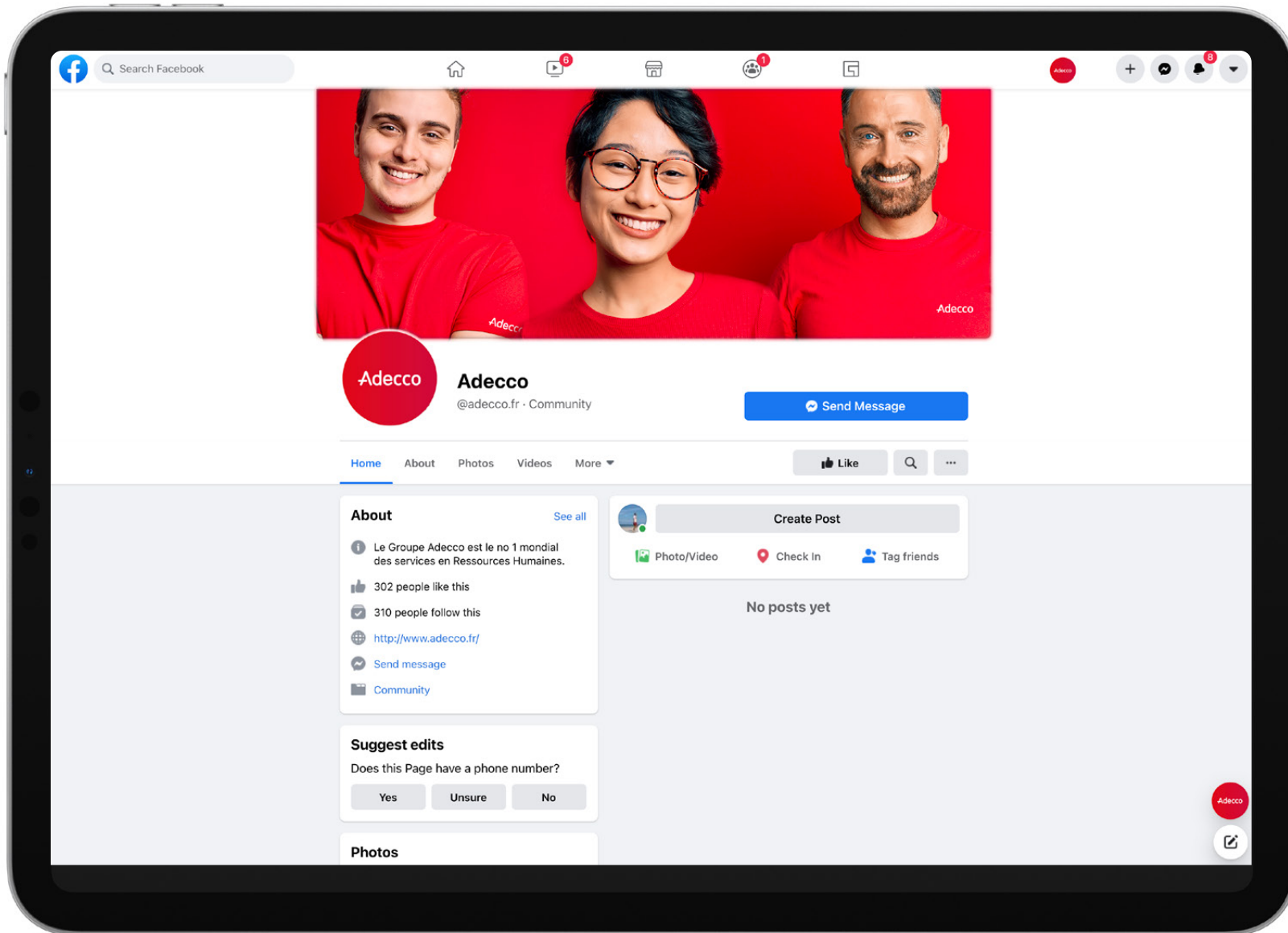
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Contact

For further information or advice please contact
name.surname@Adecco.co.uk

2.50 Applications | Social Media



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