introduction

your brief

adidas football has always meant team. quite simply, it's how we think, behave and work. every team needs diversity in unity — eleven individuals playing as one.

similarly, south africa, the host nation of the 2010 FIFA world cup™ is built on the values of diversity in unity. eleven official languages — one nation.

this is the message we will share with the globe from june 2009 through to july 2010: that when eleven come together as one, magic happens and the world becomes excited.

during this key FIFA world cup™ year and more than ever before, team is what we will stand for in all we do and say. but, as we all know, every team needs a kit: it's how they look to fans of the game, it's the colours they wear, their club crests, their visual personality — the outfit that stands for their team.

your brief

just like a team, adidas football has a kit, a uniform.

we call it our visual language and it must always be apparent – however and whenever we tell our football story.

if you play on a team, then you have to wear the team's kit – our visual communication is just the same. if it's from us, it has to look like us, and be used by you with no exceptions. only then will our fans always recognise us – seeing and remembering who's inspiring them.

so before tackling any communication brief, you first have to know what we look like and why, and how you must use our visual language.

in the pages that follow, you will learn about our visual language: what it is, means and how you must use it correctly to ensure that every time we speak we are, and can only ever be, adidas football.

getting the most from this site

this site will help you understand the vision of how adidas football will look to the world between now and the 2010 FIFA world cup™

we outline our football visual language and the spirit that drives us towards south africa. this site will help make your work consistent with that of the rest of the world, as together and across the globe we bring the richest football experience in our history to life.

it provides you with three things:
a comprehensive style guide with detailed reference and the downloading of assets;
a centralised location where you can submit your work to be reviewed, in order to ensure intergration and visual excellence before moving towards production approval;
a forum for you to see how your work contributes to our team's effort to win the games.

foreword

welcome to the team

you* are now part of adidas football

*you

you means every single member of adidas football, both inside
our brand and outside as one of our valued partners.

so if you're reading this you are now on our team.
you are a part of adidas football.

what playing on our team means:

every team needs a vision – to win their game. the game we aim to win is the 2010 FIFA world cup™

but to win, every team needs a plan. so before starting it is vital that you understand who we are, how we will play and what together we will achieve.

we are diversity in unity

every one of us is different,
each with different strengths
and skills.

we may be spread across the
globe but now we are all
playing on the same team:

together i am strong.

our vision

kick off:

our journey towards the 2010 FIFA world cup™ and south africa has already started.

but, together, what are we aiming to do?

our goal: **it's simple.**

in 2006 the adidas brand won the games.
but, as we know, football is all about looking forward, taking the next step.

we won't just defend – we aim to win again.
to achieve this we must all take the lead and continually strive to be better.

so that's our goal but how are we going score it?

we will unite as a team, combine our strengths and follow our game plan together on the road to south africa.

and this is how we are going to win the ultimate game:

we will inspire the world by being true to adidas – using real football insights that transcend sport and touch us all.

we embrace the special role and opportunity south africa will play as hosts of the 2010 FIFA world cup™

taking inspiration from the spirit of the nation and football itself, we will bring this story together and share our passion with the world.

our style of play*

*style of play

all great teams of the beautiful game have a memorable and unique style of play.

attributes that we, as fans of the game, love, celebrate and remember.

similarly, your team – adidas football will play its game with a clear set of its own guiding attributes.

for us to win it is vital that everything you do reflects the attributes of our game.

in 2010 we will act, feel and look different to the world. we will be more:

fluid, flexible, unexpected, forward-thinking, aggressive, bold, fun, team. and we will express diversity in unity in all we do.

the attributes of adidas football:

we are more fluid

we are more flexible

we are more unexpected

we are more forward-thinking

we are more aggressive

we are bolder

we are more fun

we are team like never before

we are diversity in unity in all we do

the role of south africa

south africa is poised proudly to take the world stage in 2010 as host of the first FIFA world cup™ to be held in africa.
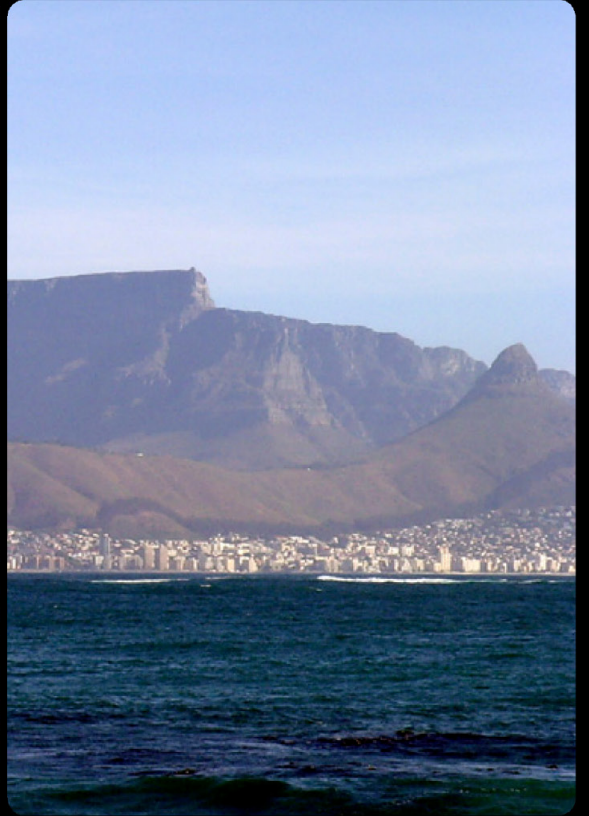
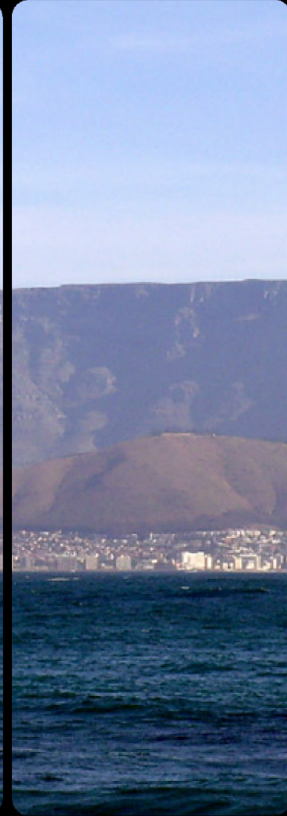both south africa and adidas are ready to make history.
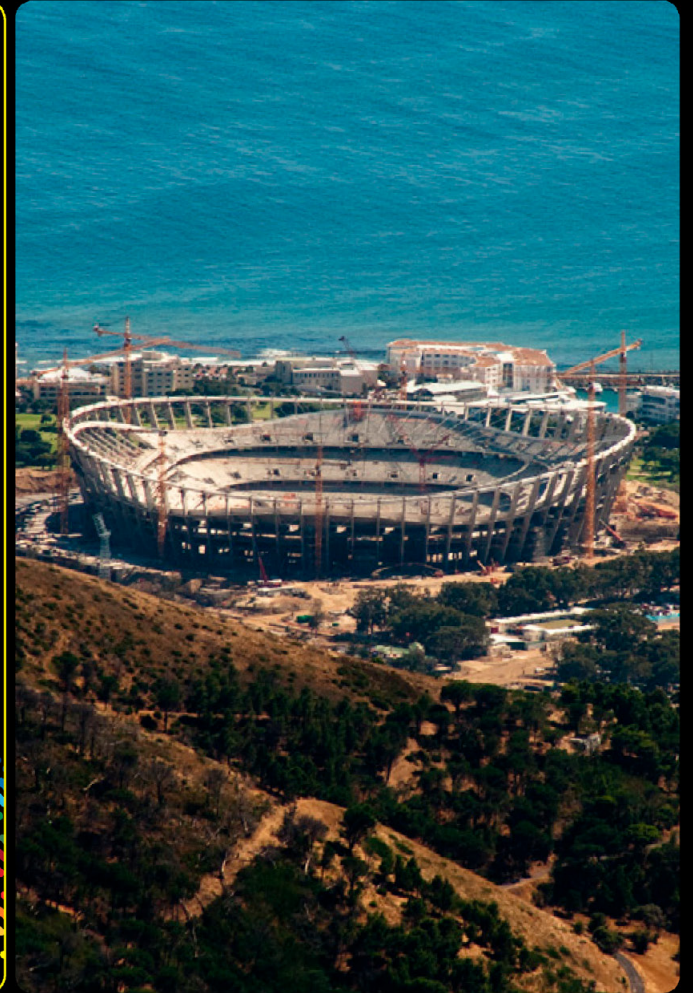
south africa is our inspiration

the rainbow nation of 47 million people with 11 official languages, 22 population groups and 3 capital cities.

a country 3.5 times larger than germany, a country of pride, hope and change – where football is not just a game but a part of the fabric of life.
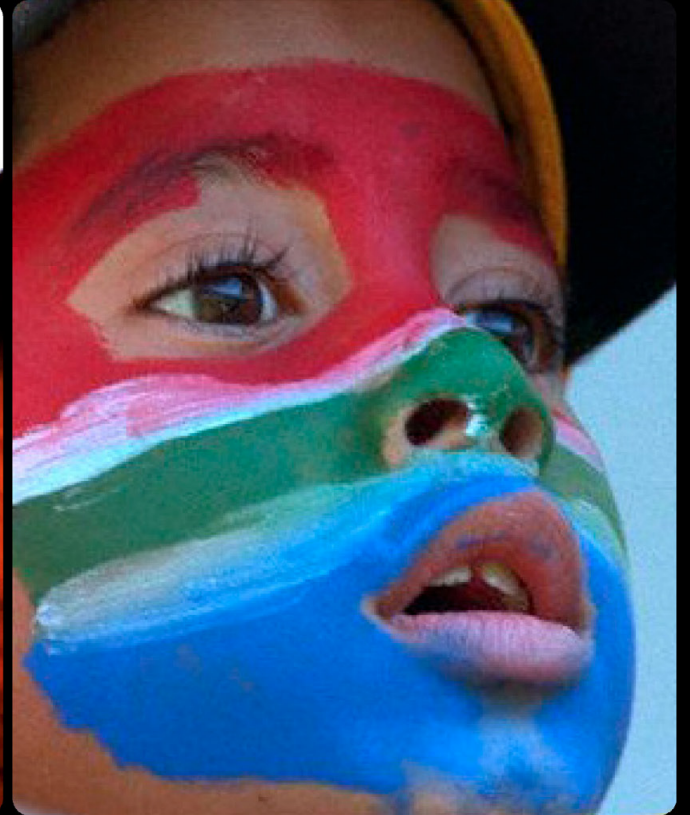
south africa is

vitality and beauty

south africa is

freedom

patient and ambitious   optimistic

but above all south africa is the spirit of diversity in unity.

this is also the heart and soul of adidas football.

every team needs diversity in unity to win.

in 2010 we will bring this spirit of south africa and football
to 2 billion men, women and children across the globe.

our soul in 2010

just as a football team is made up of 11 different players to form a strong unit, the country of south africa has done the same thing.

eleven official languages make one country

afrikaans
english
ndebele
sepedi
setswana
sesotho
siswati
ssonga
venda
xhosa
zulu

south africa is diversity in unity.

every team needs 11 players – diversity in unity.
south africa has 11 official languages – diversity in unity. this is adidas's
11th official match ball and our 11th FIFA world cup™ as an official partner.
it kicks off on june 11th and ends on the 11th of july.

eleven as one

heading to the 2010 FIFA world cup™ the soul of adidas football in
all we do will be the power of eleven individuals as one – of team.

this must be inherent and crystal clear in all design-led media and messaging.
what every team needs and means is the idea we want the world to see,
understand, embrace and remember.

"every team needs..."

every team needs is used to drive home the importance of team in football and to adidas.

it empowers us to not only celebrate and talk about 'the team' as a unit of 11 but also each individual: with their unique skills, talents and attributes that make up a team.

we also use it to talk about the different products that we make to help these individuals and their team shine.

football identity

adidas football visual language*

*visual language
this is how our brand will look and feel to the world – our consumers.

if it's from adidas football then it needs to speak with this language. always.

you now know what we stand for as adidas football.

but of course every team needs a kit, an identity.

it's how we look so that our fans can spot us from the competition, remember and support us.

so 2 years ago we began to get ready for the game ahead.

we formed a visual language team from brand design, product design, brand communications, football business leadership and our lead agency 180 amsterdam.

since then we have worked closely to ensure that we are visually unified right from the kick off so we can stay ahead of the game all the way to the finals.

the challenge was clear: design a unique and powerful visual language for adidas football – one that fulfils diverse needs yet is laser focused in our message.

a language that will unify all points on the journey that consumers will take and will be touched by adidas football in the year ahead.

this design language appears across:

apparel / collateral / communications / digital / events / federation kits / footwear / gaming / hardwear / match ball / mobile / packaging / retail /

together i am strong.

now you also need to begin applying this language in your own area of expertise.

over the next pages you will become familiar with our design ethos.

these are our core values and is the place where you need to begin when solving all visual briefs.

we then move on to the foundation elements of our language. these are the base building blocks that are available to us all to build from.

design ethos

the design ethos*
of adidas football

all great brands have a strong design ethos* – a spirit and soul that informs all they do and is clear in all they make or say.

as the greatest football brand in the world, it is only natural that we also have a shared set of design principles, an ethos.

these are the foundations that must inform all of your thinking and design. they are also the benchmarks against which your work will be measured.

we use them to drive design excellence across all points where consumers will be touched by adidas football.

our ethos is broken into a five-step
approach to help guide all we design.

before starting any brief you must consider
how you will bring this spirit to life.

ethos 1   diversity in unity.

ethos 2   amplified colour.

ethos 3   'pitch to hand' approach.

ethos 4   engineered in germany. detailed in africa.

ethos 5   unexpected is the measure of our work.

use of these steps will make the diverse unified and true to adidas football.
all your design work will be judged against these five standards.
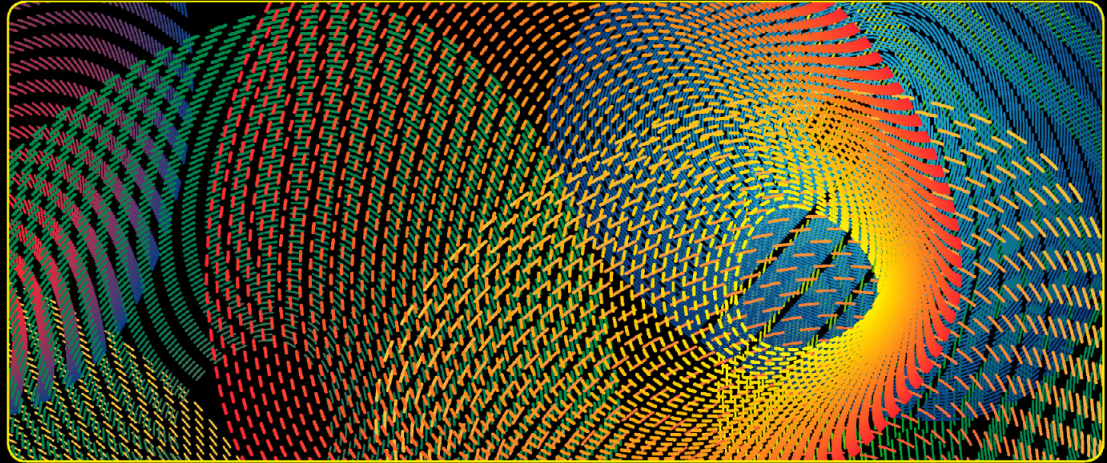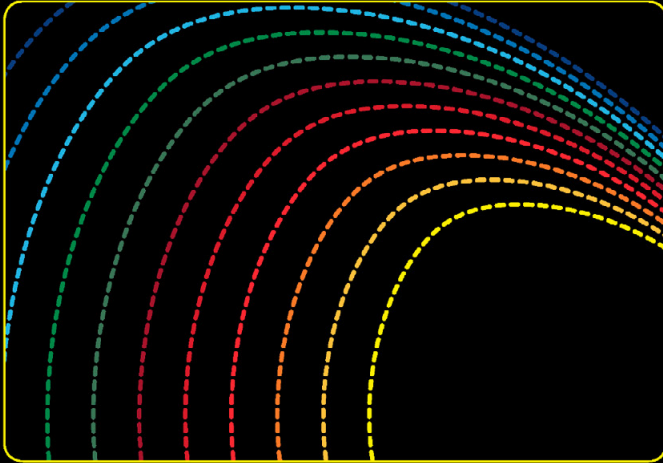
ethos 1: diversity in unity

ethos 1

diversity in unity.
together i am strong.

visual integration does not mean everything needs to look the same — but that it has the same core message in some form. think of the characters in a good book: all are different yet as they evolve over time, their foundation or core personality remains true.

in the same way all design-led disciplines will produce different work dependant on brief, purpose, and media – but they must all carry the core visual dna of adidas football.

our work may be different parts of the same story but together it must be unified and strong.

eleven as one is the backbone of our graphic language.

we use eleven threads and colours to communicate the essence of team and diversity in unity. we do this in two ways, as you will learn later, via the unity form and unity pattern.

working with ethos 1

diversity in unity celebrates difference. so, with design it's not a case of one approach fits all – form must follow function. but together our work needs to have unifying threads. these are our foundation elements, used in various amounts.

use of the unity form or pattern should be the end point of your design journey – not the beginning.

see them as the punctuation, not the main event, as its use alone is not enough to bring our attributes alive in the eyes and minds of the world.

ethos 2: amplified colour

ethos 2

amplified* colour.

*amplified

colour is similar to music – it touches us and, just like sound, when there is enough volume it will send a signal.

we will make our volume of colour clearer, louder, more intense and powerful. amplified colour does not mean colour everywhere – sometimes we shout, sometimes it's more impactful to whisper – but we always use colour strategically, building toward our final brand and locally relevant signal.

colour is one of our biggest tools to build excitement toward the final and to send a brand signal from the field of play and out across the globe.

amplified colour

adidas designers visited south africa
and returned inspired by its visual
warmth and vibrancy.

there is bold contrast and a sensibility
to colour that is both emotive and unique.

similarly football is the most colourful
of all sports. the 2010 FIFA world cup™
is the greatest celebration of the colours
of the sport and the humanity that exists.

our approach to colour follows suit:
exciting, rich, bold, alive and meaningful.

brand statement – june 2010

under the strong southern sun, two colours truly shine and stand out – sharpened white and focused yellow.

yellow is also the national colour of south africa. during the finals we will make a bold brand statement using white, black and yellow.

to amplify colour our product offer builds from tonal to a broad
volume of colour and then finally focuses to a pure brand signal.

be sure to follow this roll out when using colour in your work.
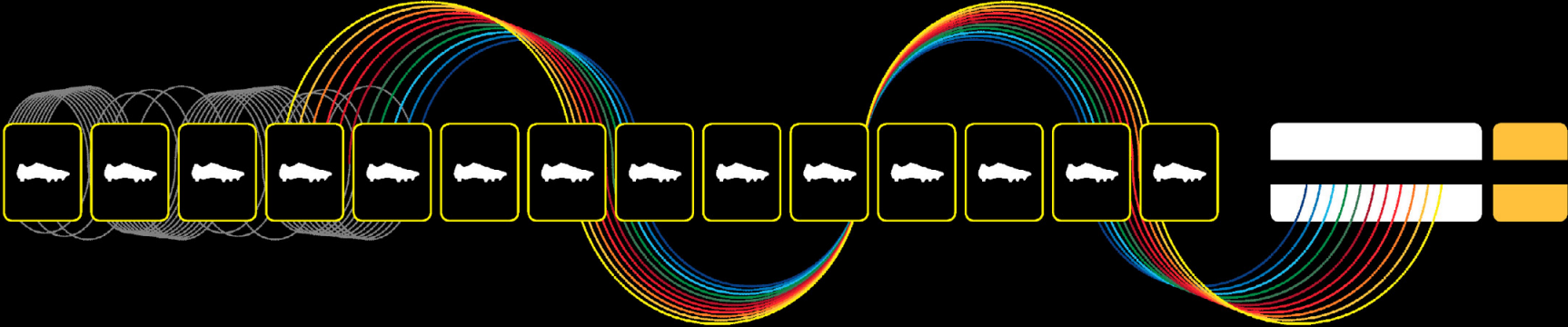
we build colour volume
from june 2009

we broaden and deepen
from december 2009 – may 2010

we focus to a signal
in june and july 2010

working with ethos 2

amplified colour does not always mean massive colour or colour everywhere.

like music it means playing exactly the right note at the right time. sometimes less is more.

think about how you will use colour to drive impact and make your message crystal clear.

your use of colour must be forward-thinking, bold and unexpected.

ethos 3: pitch to hand approach

ethos 3
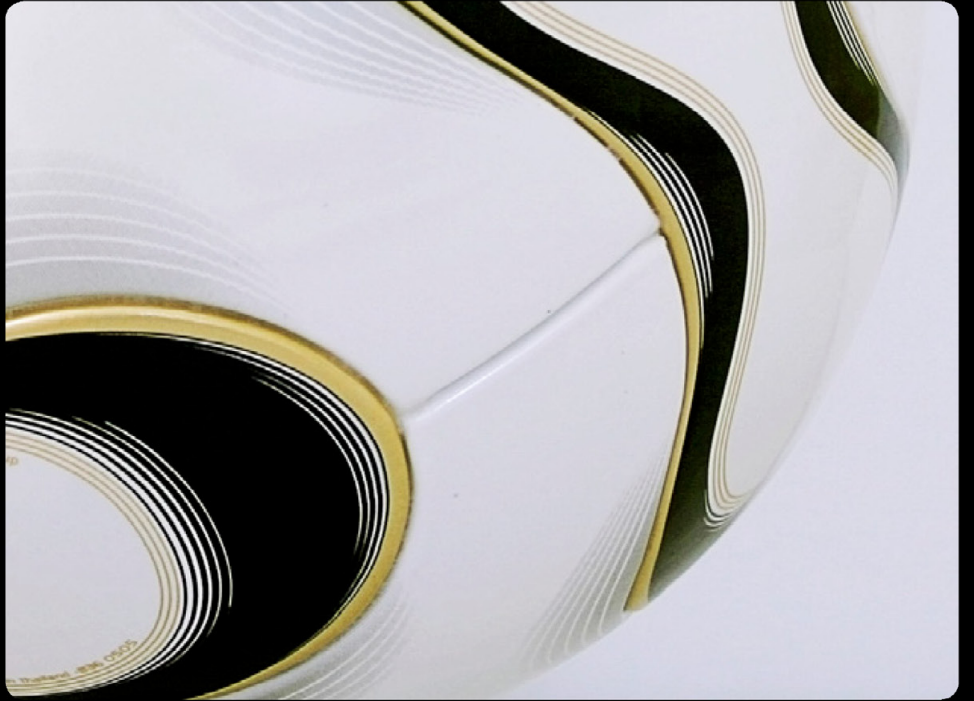
a 'pitch to hand'* approach in all we do.

pitch to hand*

everything we do must be designed to inspire and engage.

from first view on the field of play to holding at retail, past purchase and in use as our consumers play their own game and achieve their own sporting impossible.

pitch view

viewed from afar – iconic form and macro structure

hand view

seen close up – amazing micro structure

working with ethos 3

the pitch to hand approach is not just manifest in product but must be clear in all we design in whatever end media.

challenge yourself to create impact from afar and fascination up close. challenge how you will first attract attention and then engage and inform.

this ethos also applies to more than just visual language. it should also inform how you talk about and tell our football story – and the way you lead our consumers from one place to the next.

ethos 4: made in germany. detailed in africa

ethos 4

engineered in germany.
detailed in africa.

just as every team needs different players, ethos four is about the magic
that occurs by combining two design traditions – german and african.

a mix of the analytical with the emotional, the rational with the passionate,
the controlled with the expressive - bold, forward-thinking and unexpected.

engineered in germany

perfect engineering

detailed in africa

imperfect detail

working with ethos 4

the unity form and pattern, as you will see later, goes some way to adding details of africa in a modern, bold, fluid and unexpected manner.

however, don't forget that the real magic occurs when this is mixed with 'german engineering' – balanced, restrained, functional and simple.

it is the blend of these two that will make our work special. don't just apply detailing but integrate it in a meaningful way – sometimes it may need to be bold, sometimes a mere whisper or hint.

ethos 5: unexpected

ethos 5

pǝʇɔǝdxǝun*
is the measure of all we do.

*unexpected
we are still 'pure' adidas in all we do but injected with more fun.
a bold approach to colour, touches of humanity and imperfection
with engaging details. everything you do must be underpinned with
unexpected yet meaningful and authentic stories.

working with ethos 5

unexpected is the measure by which we judge all work and the way in which we, as a brand, will make impact.

the attributes of adidas football declare that we are not business as usual – just using our elements is not enough.

so when you begin working on a brief, try to always start 'outside the box' and work in.

ask how you can surprise, excite and engage your audience, no matter how small or large the task at hand.

core design elements

the players* of our design language.

just as every manager needs different players to build a team, great designs need to be crafted from these foundation elements in the same way.

each holds a key role, to be combined in different attacking formations dependant on your brief.

familiarise yourself with them — they are your building blocks as all design work will also be judged and approved against use of these five foundations.

foundation 1 unity colour palette

foundation 2 unity form and pattern

foundation 3 branding

foundation 4 forms and finish

foundation 5 typography

design foundation 1: colour

design foundation 1
unity colour palette:

colour is an emotional language with the power to make us feel and look different. it is a primary component of any identity.

smart colour use will offer visual cohesion, as well as drive brand heat and instant recognition.

the unity palette communicates
eleven as one and the rainbow nation.

each adidas specific colour stands
for both a player and a language of
south africa.

these colours are fixed across all media.
when used they must be used in this order.
all eleven colours need to feature.

these are the colours used in our unity form
and unity pattern.

colour	rgb	cmyk
true blue	r 036 / g 063 / b 128	c 099 / m 088 / y 019 / k 005
pool	r 011 / g 115 / b 182	c 088 / m 051 / y 002 / k 000
light aqua	r 102 / g 180 / b 228	c 056 / m 013 / y 000 / k 000
fairway	r 000 / g 138 / b 075	c 087 / m 021 / y 094 / k 007
pure green	r 080 / g 120 / b 088	c 071 / m 034 / y 073 / k 017
university red	r 148 / g 027 / b 043	c 027 / m 100 / y 084 / k 025
poppy	r 192 / g 034 / b 039	c 017 / m 100 / y 099 / k 007
infrared	r 237 / g 045 / b 044	c 000 / m 096 / y 093 / k 000
light orange	r 235 / g 122 / b 036	c 004 / m 064 / y 100 / k 000
pure yellow	r 252 / g 193 / b 061	c 000 / m 025 / y 086 / k 000
neon yellow	r 255 / g 241 / b 000	c 000 / m 000 / y 100 / k 000

**our statement palette
consists of three colours:**

white, pure yellow and black.

from may 24th 2010 these
colours will unify our message
on the field of play.

for all materials launching during
this stage of the game they must
be prominent in your work.

white   **pure yellow**   **black**

design foundation 2: unity mark

design foundation 2
unity mark and pattern:

graphic form and pattern are a powerful brand signal.

they give extra dimension to our design language and reinforce the message of diversity in unity.

this is also a way to reference south african art and culture. but, whilst inspired by this, we have given the forms a modern, bold, and unexpected twist.

the unity form and pattern also hold meaning: eleven as one – both via colour and line count.

eleven individuals as a team and the eleven languages of south africa.

to represent this in its purest graphic form we reference a panel of the match ball in eleven equally-spaced stitched lines.

these are highlighted with our unity palette.
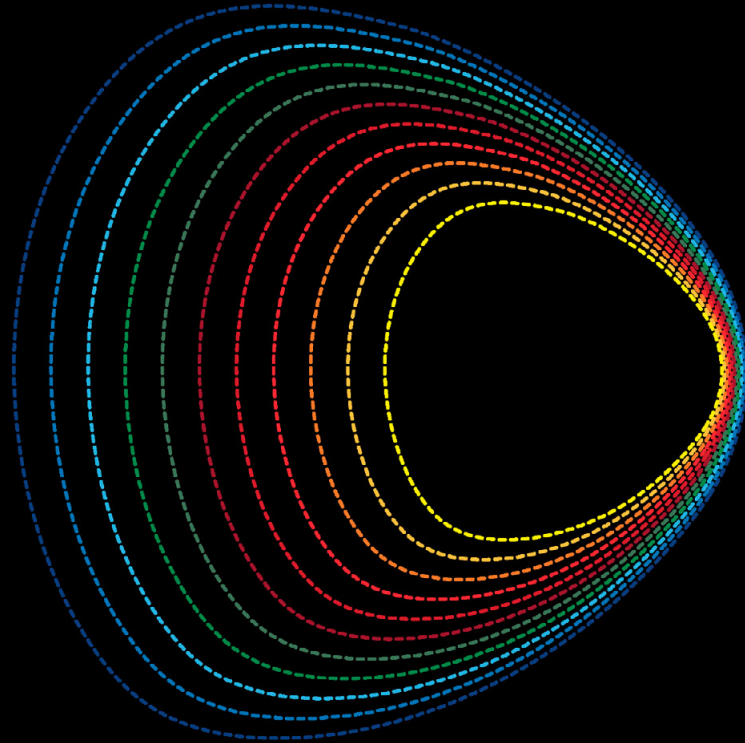
the unity pattern is the graphic essence of team and south africa: eleven players in a team and eleven languages of the host. it is an expression of these two truths, the forms being arranged in a vibrant mix of eleven as one.

this is the master pattern for use in all instances and across all media from june 2009 until may 2010
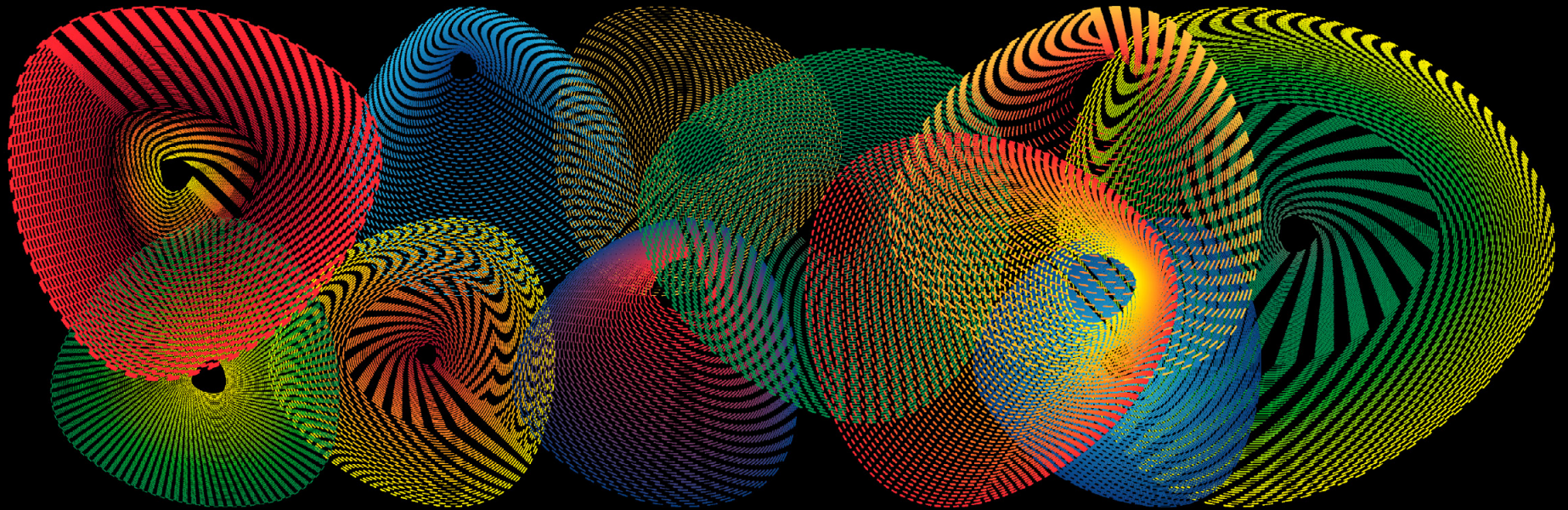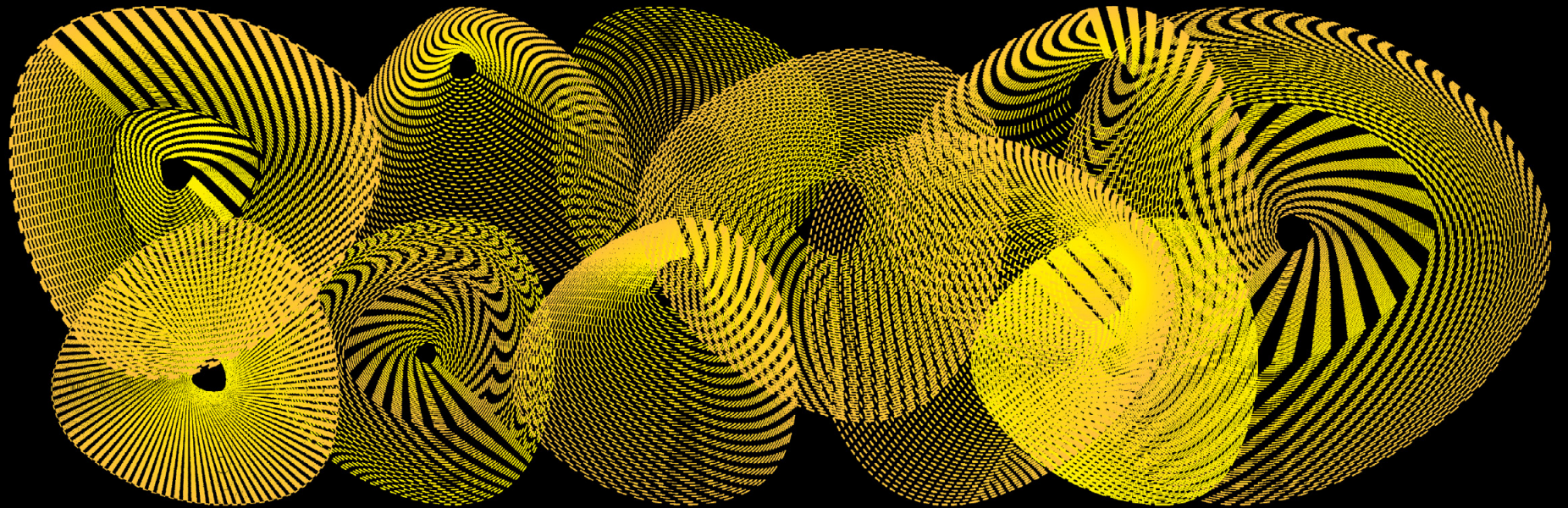
any detail or section of the master pattern can be cropped, rotated or enlarged. this offers near endless potential for a living, flexible and fluid design vocabulary, backed up by a very soulful reason for being.

various sizes for different media have been created and can be downloaded. additional variations or versions must never be created.
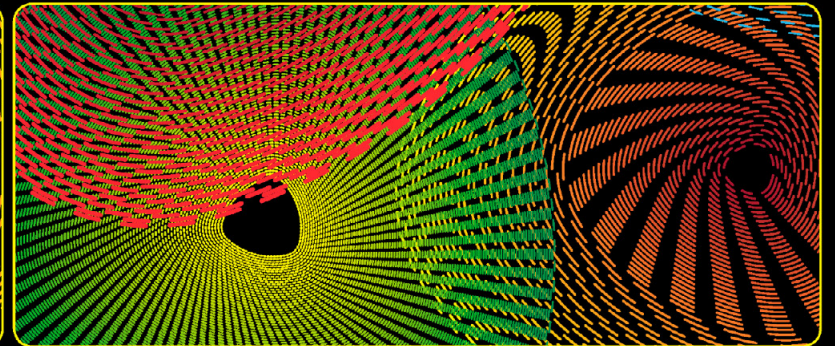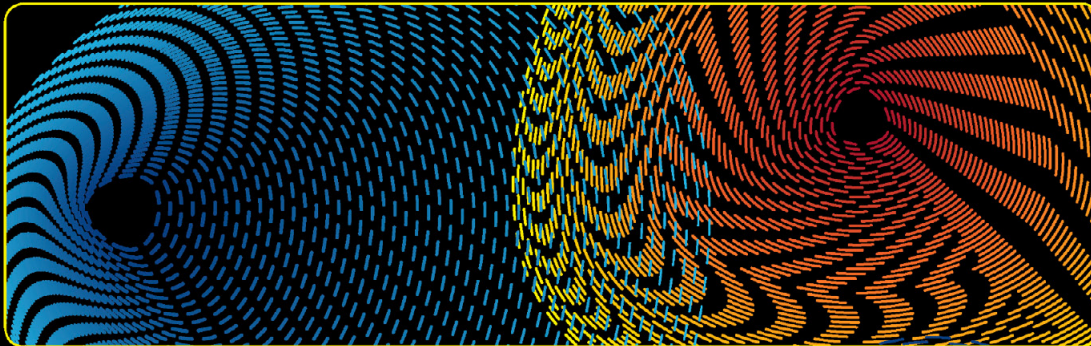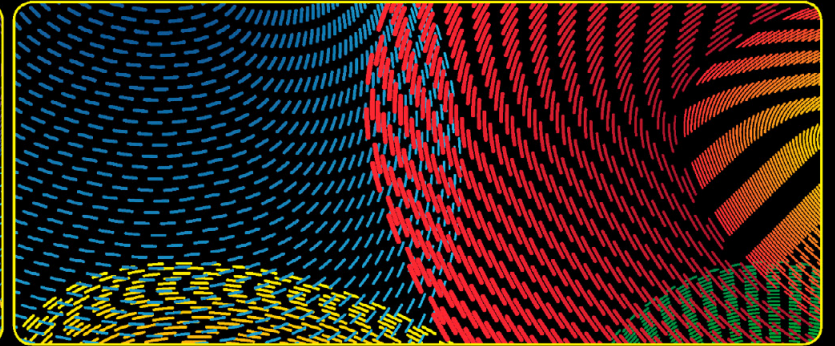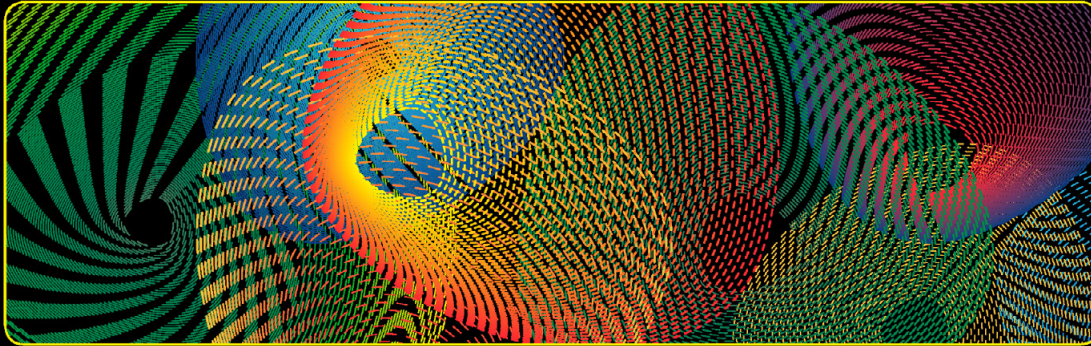
in june and july 2010, as the world's attention shifts to south africa and the action on the pitch, we focus our colour use with the unity pattern switching to tones of yellow and gold.

this version must only be used for work launching during the tournament. it will become available for your use, as and when appropriate.

similarly any detail or section of this master version can be cropped, rotated or enlarged.

various sizes for different media have been created and you will be informed when they can be downloaded. additional variations or versions must never be created.
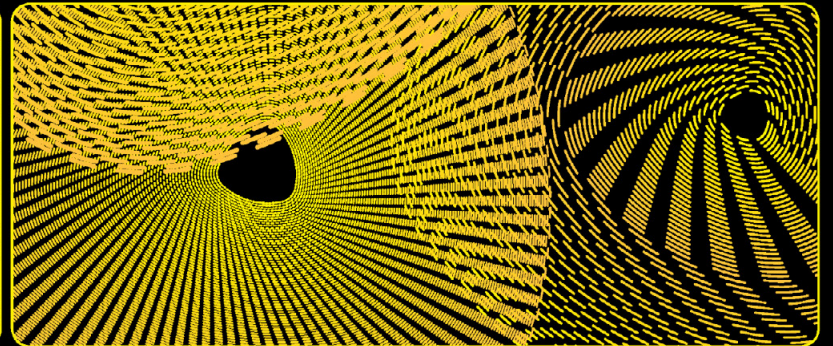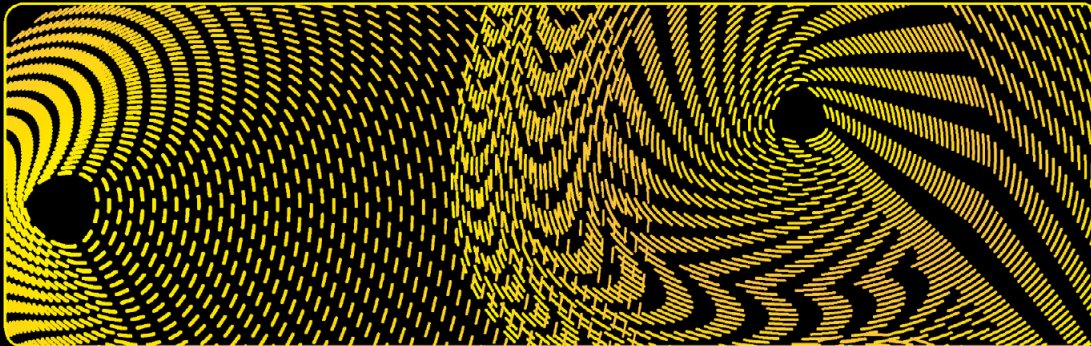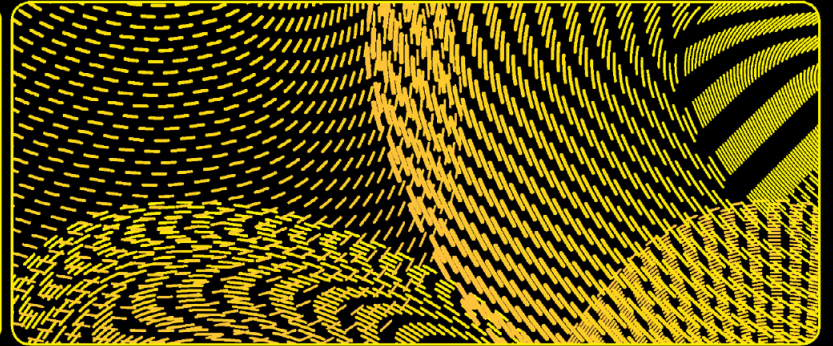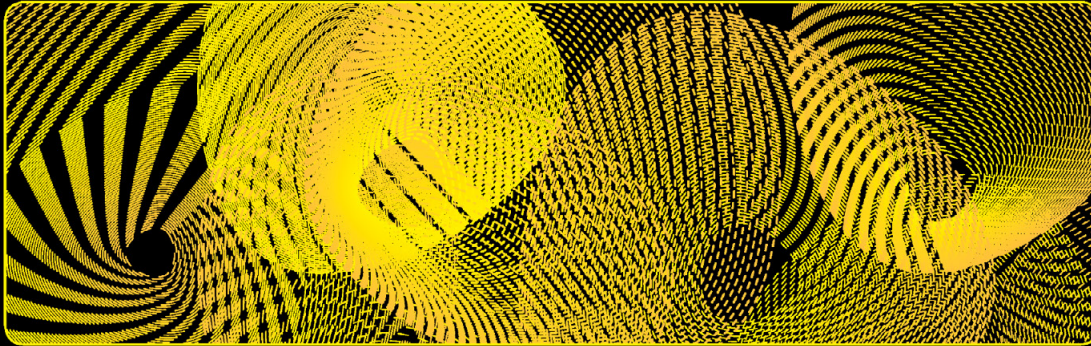
design foundation 3: branding

design foundation 3 branding:

these are the core visual cues we use to identify our brand. they symbolise our company's personality.

the sport performance mark is the signal of adidas, supported by the 3–stripes. these are both signs of who is talking to the world and act as a mark of excellence or, in this year, of a very special partnership.

our brand line inspires and empowers our consumers to: participate, try, grow and become better – all we do must reveal this truth of sport and life. the url helps lead them to deeper insight of how we can help them to achieve their goal.

unity sport performance mark

our sport performance mark means sport to billions around the globe.

for this unique occasion, and only for football use, we house the sport performance mark in the unity form.

this unprecedented approach is bold, team, flexible, forward-thinking, unexpected, diversity in unity, engineered in germany, detailed in africa.

every time the mark is used, we make a statement that every product and every piece of communication is from the best sports brand in the world. when used it must act and behave the same way so consumers know it's from adidas and can trust in the relationship they are building with us.

use this mark with great reverence and respect. follow useage guides always.

adidas 2010 FIFA world cup™ partnermark

for the 2010 FIFA world cup™ there are just six official partners yet none can claim such a central or authentic role as we can – the world's leading football brand.

we alone have a unique partnership mark for this historic event.

not only does this mark signal our unique partnership with FIFA but also leverages the heart of the tournament – the match ball – by referencing its unique form, orientated to echo the african continent.

we also incorporate the brand truth of team and south africa with the inclusion of our unity form.

the 3−stripes are a global icon. a part of the brand since adi first used them on a pair of shoes in 1949.

they are synonymous with adidas, innovation, excellence and the world's love of sport.

they are an incredibly powerful device and, in the build up to the 2010 FIFA world cup™, we will use them in an impactful and meaningful way, as never before.

we will use them to tell the globe that adidas football stands for diversity in unity and the power of team.

unity 3—stripes

bold, team, flexible, forward-thinking, unexpected,
diversity in unity. engineered in germany, detailed in africa.

impossible is just a big word thrown around by small men who find it easier to live in the world they've been given than to explore the power they have to change it.

impossible is not a fact, it's an opinion. impossible is not a declaration. it's a dare.

impossible is potential. impossible is temporary.

impossible is nothing is the spirit of our brand.

unity iin

from june 2009 through to the finals, we accent 'impossible is nothing' with our 'unity pattern',
linking the spirit of our brand directly with our football truth — diversity in unity. it refreshes
our brand line with the addition of african details.

unity url

the url is used to direct potential consumers towards web content. its inclusion is key to our success.

on the road to the finals we also accent the 'football' call out of our url with the unity pattern.

adidas.com/football
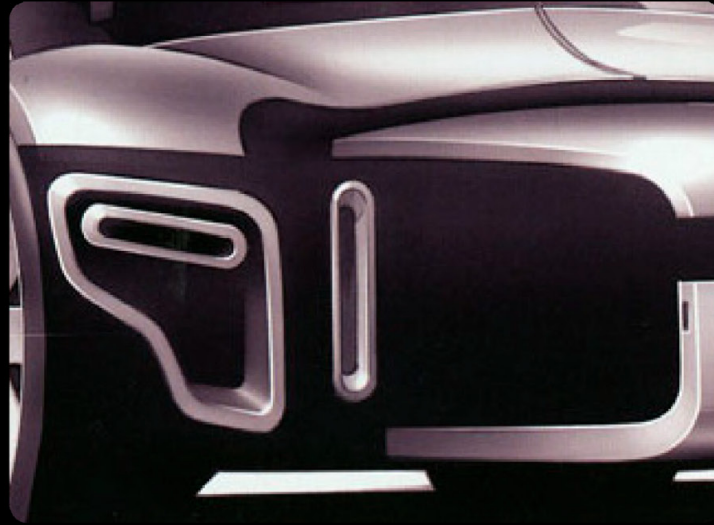
design foundation 4: form and finish

design foundation 4
form and finish:

the conceptual vehicle designs of daniel simon have been a rich source of inspiration for our forms and finish. his vision is truly timeless and placeless. just like adidas football, it is past, present and future.

in product and retail fixtures we explore closed curved forms, different materials and finishes combined in bold, fast, fluid and unexpected ways.

our products are engineered to perfection in the knowledge that less is more, reduced until meaningful, self explanatory, relevant and finally detailed with a hint of south africa.

the conceptual vehicle designs of daniel simon have been a rich source of inspiration during our product creation process. they can also inspire you.

in the same way that we have explored this form language in our product designs, consider incorporating it into your work.

mix or treat various surfaces or stocks from matte to shine. employ curved closed forms and block colour boldly to reveal the details.

craft your work to perfection in the spirit that less is more. hold back and reduce elements until communication is meaningful, clear and relevant.

design foundation 5: typography

design foundation 5 typography:

typography is the visual representation of thoughts made sound – of the spoken word.

it creates a layer of information over a text, giving it a feeling and purpose beyond the meaning of the words themselves. we can also 'own' a sensibility toward typography via the fonts used and how we use them.

good typography also, of course, drives clear communication.

player names and numbers on federation kits, as well as the official match ball name, are set in our 'unity' font.

this font has been designed to reference the unity form, further expanding our story.

following the kit and ball launch, it is to be used as our headline font in all communication.

a full lower and uppercase character set has been crafted specifically for this use – inclusive of all accented characters and punctuation.

this font must be used in communication that speaks to our federation kits and the official match ball – and from november 2009 it is to be used as our headline font in all work.

you can download the unity font by clicking on the download icon on the right-hand side of the screen. never alter this font in any way.

UNITY

1234567890

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLNOPQRSTUVWXYZ

berthold akzidenz grotesk is our foundation font. use this font on all items that are not phase specific or run across multiple stages of our activity – for instance packaging, hang tags and collateral.

this font communicates messages clearly without stylistic noise. it allows the sentiment, information or emotion of our message to shine through. never use alternative versions of this font.

in order for your work to comply to our global standards of design you must purchase berthold akzidenz grotesk from:

www.bertholdtypes.com/adobe_lib/289001.html

berthold akzidenz grotesk

1234567890
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLNOPQRSTUVWXYZ

berthold akzidenz grotesk is available in many weights and is used as our unique visual tone of voice.
set correctly in this family, text carries an air of purpose, function and clear simplicity.

light	abcdefghi ABCDEFGHI 1234567890	bold	abcdefghi ABCDEFGHI 1234567890
regular	abcdefghi ABCDEFGHI 1234567890	extra bold	abcdefghi ABCDEFGHI 1234567890
medium	abcdefghi ABCDEFGHI 1234567890	super	abcdefghi ABCDEFGHI 1234567890

berthold akzidenz grotesk is also available in condensed cuts. for instance, when space is at a premium on packaging or in mobile media, these versions may be used as necessary.

light condensed	abcdefghi ABCDEFGHI 1234567890

bold condensed	abcdefghi ABCDEFGHI 1234567890

condensed	abcdefghi ABCDEFGHI 1234567890

extra bold condensed	abcdefghi ABCDEFGHI 1234567890

medium condensed	abcdefghi ABCDEFGHI 1234567890

berthold akzidenz grotesk is also available in italic weights. only ever use these for
quotes. never 'auto italicise' or 'slant' text – always use the italic cut of this family.

italic

abcdefghi
ABCDEFGHI
1234567890

bold
italic

abcdefghi
ABCDEFGHI
1234567890

medium
italic

abcdefghi
ABCDEFGHI
1234567890

in exceptional circumstances helvetica may be used to replace berthold akzidenz grotesk. for internal presentations, where all users may not have this font installed, you may use helvetica for the setting copy and charts to ensure consistent display.

helvetica is the closest 'default' font to berthold akzidenz grotesk and to the untrained eye should impart a similar feeling.

the helvetica font should only be used for 'internal' use and never for consumer-facing communication.

when creating work destined for our consumers then you must purchase berthold akzidenz grotesk from:

www.bertholdtypes.com/adobe_lib/289001.html

helvetica

1234567890

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLNOPQRSTUVWXYZ

helvetica is installed as standard on most computers – to ensure correct display
only use these weights.

regular	abcdefghi ABCDEFGHI 1234567890	oblique	*abcdefghi* *ABCDEFGHI* *1234567890*
bold	**abcdefghi** **ABCDEFGHI** **1234567890**	bold oblique	***abcdefghi*** ***ABCDEFGHI*** ***1234567890***

rollout

just like the game, our rollout is broken into two halves.

june 2009 through to may 24th 2010 and then onward to july 2010, we build and evolve our message ensuring we are fresh and exciting across this long match.
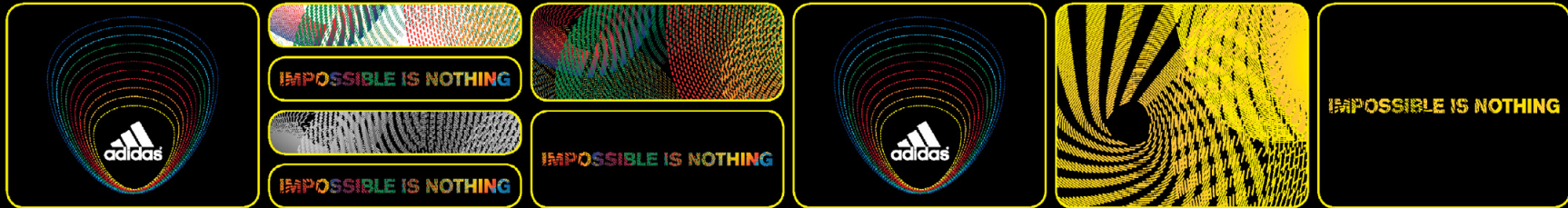
we play the same game but field different elements in the two halves. from june 2009 on to may 2010, we use 11 colour branding and pattern, slowly building volume of colour to seed the message. we also have monochrome versions available for use if needed.

on 24th may 2010, just when the competition thinks we have tired, we come back stronger, bolder and more aggressive than ever before. we use the finals as the ultimate stage for our brand message. using united signal colours across all products and communications for the first time ever.

phases of our story

visual language use across different phases

just like a good book, our story of 'every team needs' has many different chapters.
each celebrates the diversity that makes a team: different players, different
characteristics and the different products we offer brought together in the
team that is adidas football.

our world cup visual language is used differently across the different phases:
sometimes a hint, sometimes far more visible but always as a red thread that
links all work, across all phases to help remind the world that adidas football
embraces diversity in unity and understands the power of team.

from june 09 to july 2010, the visual language will become more
and more prominent in our work – as we focus toward a crescendo.

■ f50

f50: a brief overview

the creative concept is based on dramatising adidas football stars as graphic novel characters who represent a genuine player type and specific boot model. so lionel messi becomes 'the spark', representing the f50i boot and player type. for the f50i boot the concept of 'lighting up the game' is the key phrase for the creative approach.

the spark is all about fueling the game with unpredictable skill and speed. capturing that moment of ignition is what we need to achieve: the moment when the spark successfully breaks through the defence and decides the game.

f50 is the first in a series of graphic novel-style campaigns which lead up to the 2010 FIFA world cup™

f50: examples of the campaign

retail panel: level 1

retail panel: level 2

f50: examples of the campaign

retail panel: level 2 combined

retail panel: level 3

print ad: double page spread

print ad: single page

f50: examples of the campaign


outdoor: 48 sheet

outdoor: 6 sheet

ucl

ucl fw10: a brief overview

the UEFA champions league (ucl) campaign is part of the overall football idea of 'every team needs'. this campaign tells the story of the adidas/ucl products, with the main focus being on the official ucl f50, predator®, adipure and finale ball products.

our story tells how ucl is not just another football tournament, it's 'the ultimate stage,' a place where heroes are born and legends are made. all of the creative work is graphic novel inspired, showing a hero character (athlete) who embodies the different product attributes. the setting of each execution will be played out during different uefa champions league games.

ucl is the second in a series of graphic novel-style campaigns which lead up to the 2010 FIFA world cup™.

ucl: examples of the campaign

retail panel: level 1

retail panel: level 2

ucl: examples of the campaign

retail panel: level 3

print ad: single page

ucl: examples of the campaign

outdoor: 48 sheet

outdoor: 6 sheet

predator

predator_x: a brief overview

adidas brings you the most unstoppable boot ever with the 10th generation of its predator series – the predator_x.

set in a graphic novel world and continuing with zizou's search for what every team needs, this campaign showcases the product's revolutionary powerspine technology – that turns energy loss into additional strength in every shot.

equipped with 'the power of x', there's nothing stopping the powerhouse now.

predator: examples of the campaign

retail panel: level 1

retail panel: level 2

predator: examples of the campaign

retail panel: level 3

print ad: double page spread

print ad: single page

predator: examples of the campaign

outdoor: 48 sheet

outdoor: 6 sheet

official match ball

official match ball:
a brief overview

jabulani means celebration and literally invites you in to enjoy the spectacular that is the 2010 FIFA world cup™ in south africa. the tone and mood of the visual represents the diversity in unity of the south african nation along with the international flavour that embodies the event.
the hero of the artwork is the ball and everyone is invited to celebrate the most technologically advanced official match ball ever.
come and celebrate with adidas and south africa… jabulani.

official match ball: examples of the campaign

print ad: single page
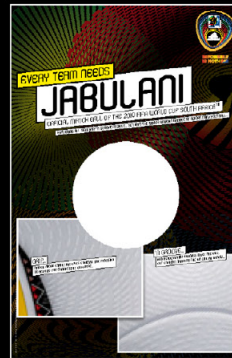
retail: instore countdown calendar

official match ball: examples of the campaign

retail: launch matchball display

retail: launch bag stuffer

fed kits

fed kits: a brief overview

every shirt has a story...

the new 2010 adidas federation kits are the centrepieces in a compelling graphic novel scenario. a world inspired by the design of the federation kits. each story is a dramatic callout from the kit design, from the blazing argentinean sun to the celebration of south african crowds.

the federation kits creative style invites the viewer to discover the story behind each design.

fed kits: examples of the campaign

retail panel: level 1: argentina

retail panel: level 1: spain

fed kits: examples of the campaign

retail panel: level 1: france

retail panel: level 1: germany

fed kits: examples of the campaign

retail panel: level 1: south africa

retail panel: level 1: russia

fed kits: examples of the campaign

retail panel combined: level 2

fed kits: examples of the campaign

retail panel: level 3: argentina

retail panel: level 3: spain

fed kits: examples of the campaign

retail panel: level 3: france

retail panel: level 3: germany

fed kits: examples of the campaign

retail panel: level 3: south africa

retail panel: level 3: russia

ucl ss10: a brief overview

UEFA champions league ss10 (ucl) is all about the madrid finale and the fact that the ucl event is the ultimate stage for european teams.

steven gerrard, lionel messi and kaká are the ambassadors of the latest adidas product and colourways. the campaign reflects the 'hero' nature of these three football icons through graphic novel illustration.

this in turn emphasizes the photo real product and shows the key benefits at their best. the stars in the artwork pay tribute to the star paneled finale ball and all elements are ready for the kick-off on 'the ultimate stage'.

ucl ss10: examples of the campaign

retail panel: level 1: combined

ucl ss10: examples of the campaign

retail panel: level 2: predator

retail panel: level 2: f50

retail panel: level 2: adipure

ucl ss10: examples of the campaign

retail panel: level 3: predator

retail panel: level 3: f50

retail panel: level 3: adipure

adipure

adipure: coming soon

assets & guidelines

how you must use our design language.

to be beautiful and engaging, all games need some rules of play.

similarly, the foundations of our visual language have some basic rules or guides that you must follow.

don't see them as a hindrance. instead they should liberate you to focus on the bigger picture of your briefs and help us to achieve our goals of design excellence and integration.

using colour

colour is an emotional language with the power to make us feel and look different.
it is a primary component of any identity. smart colour use will offer visual cohesion,
as well as drive brand heat and instant recognition.

the unity palette communicates eleven as one and the rainbow nation of south africa.

each adidas specific colour stands for both a player and a south african language.

these colours are fixed across all media. when used they must be used in this order and all eleven
colours need to feature.

you will find breakdowns of the rgb, cmyk and pantone swatches on the following pages and
can download the swatch palettes from the right-hand side of this screen. these palettes are
compatible with any adobe software including illustrator, indesign and photoshop.
please use the pantone coated palette for screen printing needs.

	rgb values	cmyk values	pantone coated	pantone uncoated
true blue	r 036 / g 063 / b 128	c 099 / m 088 / y 019 / k 005	2757 c	reflex blue
pool	r 011 / g 115 / b 182	c 088 / m 051 / y 002 / k 000	660 c	300 u
light aqua	r 102 / g 180 / b 228	c 056 / m 013 / y 000 / k 000	2915 c	2915 u
fairway	r 000 / g 138 / b 075	c 087 / m 021 / y 094 / k 007	356 c	355 u
pure green	r 080 / g 120 / b 088	c 071 / m 034 / y 073 / k 017	555 c	364 u
university red	r 148 / g 027 / b 043	c 027 / m 100 / y 084 / k 025	7427 c	1805 u
poppy	r 192 / g 034 / b 039	c 017 / m 100 / y 099 / k 007	1805 c	485 u
infrared	r 237 / g 045 / b 044	c 000 / m 096 / y 093 / k 000	485 c	172 u
light orange	r 235 / g 122 / b 036	c 004 / m 064 / y 100 / k 000	152 c	144 u
pure yellow	r 252 / g 193 / b 061	c 000 / m 025 / y 086 / k 000	123 c	128 u
neon yellow	r 255 / g 241 / b 000	c 000 / m 000 / y 100 / k 000	102 c	102 u

our statement palette consists of three colours:

white, pure yellow and black.

from may 24th 2010 these
colours will unify our message
on the field of play.

for all materials launching during
this stage of the game they must
be prominent in your work.

white

pure yellow

black

using typography

player names and numbers on federation kits, as well as the official match ball name, are set in our 'unity' font.

this font has been designed to reference the unity form, further expanding our story.

following the kit and ball launch, it is to be used as our headline font in all communication.

a full lower and uppercase character set has been crafted specifically for this use – inclusive of all accented characters and punctuation.

this font must be used in communication that speaks to our federation kits and the official match ball – and from november 2009 it is to be used as our headline font in all work.

you can download the unity font by clicking on the download icon on the right-hand side of the screen. never alter this font in any way.

UNITY

1234567890

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLNOPQRSTUVWXYZ

this font has been designed to reference the unity form, further expanding our story. post the kit and ball launch it is to be used as our headline font in all communication.

you can download this font from the right-hand side of this screen. use as show.

font:	unity
size:	5 point minimum
leading:	1.1 x point size
letter spacing:	optical / 0
word spacing:	min / max / desired 80%
setting:	headlines and extended copy: sentence case
alignment:	extended copy flush left / ragged right

headlines:
sentence case
centred / flush left
leading: x1.1 in this example 20 pt x 1.1 = 22 pt

Argentina Authentic
Team Jersey

Every Team Needs a Flag.

extended copy:
sentence case
flush left
leading: x1.1 in this example 15 point x 1.1 = 15.5 pt

Adi Dassler focused his work on the classic disciplines of track and field. Athletes wore special shoes from his workshop for the first time at the 1928 Olympic Games in Amsterdam.

replacements for the unity font

the following fonts should be used in place of the unity font in asia:

japan: ot-jtc mingei moji takumi
china: fangzheng zhunyuan
korea: creq variable happy otf

berthold akzidenz grotesk is our foundation font. use this font on all items that are not phase specific or run across multiple stages of our activity.

this font communicates messages clearly without stylistic noise. it allows the sentiment, information or emotion of our message to shine through. never use alternative versions of this font.

in order for your work to comply to our global standards of design you must purchase berthold akzidenz grotesk from:

www.bertholdtypes.com/adobe_lib/289001.html

berthold akzidenz grotesk

1234567890

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLNOPQRSTUVWXYZ

setting technical copy

this is the text that explains the details – for example, explaining products and their user benefit.

it must be readable and clear, so that when the consumer gets to this point they are considering purchase and looking for the truths of the product.

font:	berthold akzidenz grotesk
weight:	as required
size:	5 point minimum
leading:	1.3 x point size
letter spacing:	optical / 0
word spacing:	min / max / desired 80%
setting:	as shown
alignment:	flush left / ragged right with optical margin alignment

akzidenz grotesk
regular

type size: 9 pt
leading: 1.3 x 9 = 11.7 pt

Adi Dassler focused his work on the classic disciplines of track and field. Athletes wore special shoes from his workshop for the first time at the 1928 Olympic Games in Amsterdam.

type size: 11 pt
leading: 1.3 x 11 = 14.3 pt

Adi Dassler focused his work on the classic disciplines of track and field. Athletes wore special shoes from his workshop for the first time at the 1928 Olympic Games in Amsterdam.

type size: 15 pt
leading: 1.3 x 15 = 19.5 pt

Adi Dassler focused his work on the classic disciplines of track and field. Athletes wore special shoes from his workshop for the first time at the 1928 Olympic Games in Amsterdam.

font:	berthold akzidenz grotesk
weight:	as required
size:	5 point minimum
leading:	1.3 x point size
letter spacing:	optical / 0
word spacing:	min / max / desired 80%
setting:	as shown
alignment:	flush left / ragged right with optical margin alignment

**akzidenz grotesk
bold**

**type size: 9 pt
leading: 1.3 x 9 = 11.7 pt**

Adi Dassler focused his work on the classic disciplines of track and field. Athletes wore special shoes from his workshop for the first time at the 1928 Olympic Games in Amsterdam.

**type size: 11 pt
leading: 1.3 x 11 = 14.3 pt**

Adi Dassler focused his work on the classic disciplines of track and field. Athletes wore special shoes from his workshop for the first time at the 1928 Olympic Games in Amsterdam.

**type size: 15 pt
leading: 1.3 x 15 = 19.5 pt**

Adi Dassler focused his work on the classic disciplines of track and field. Athletes wore special shoes from his workshop for the first time at the 1928 Olympic Games in Amsterdam.

good typography requires extra attention when dealing with these marks. the following rules work together to create clearly legible and refined-looking copy.

quotation marks

when quotation marks begin a line, they should always hang over the sideline that defines the left justification.

the first letter inside the quotation mark should optically align with the letter starting the line below it.

always use correct quotation marks, never an apostrophe.

‘not optically aligned with the letter starting the line below it.’   ‘optically aligned with the letter starting the line below it.’

- / – / —

the shortest of these marks is a hyphen. use it to connect linked words and phrases. whenever possible avoid using them to break a word at the end of a line.

the second mark is an en dash. en dashes serve to connect numbers.

the longest mark is an em dash. use these to express strong grammatical breaks or to offer the reader a pause for thought.

Co-operation

Register between 12–6pm

You know it's not as hard as you think — as a team.

TM / ® / ©

trademark, registration and copyright symbols must be super-scripted.

if this cannot be done automatically then reduce the point size of the type and raise the baseline upon which the mark sits.

never follow these marks with a period.

€ / $ / ¥ / £

set currency amounts as shown. there is no space between the currency sign and the amount.

if it is a whole number, do not indicate the cents columns with zeroes.

if not a whole number, indicate cents by super-scripting them. do not use a decimal point.

if the amount is one thousand or greater, separate the number using standard commas.

Predator^{TM}

fingersave$^{®}$

€89^{99} $119^{99} ¥14,749^{99} £79^{99}

@

the @ symbol must always be corrected.

this symbol should be slightly reduced in point size, raised off the baseline and properly kerned to make the whole address clearly legible.

bullet points

always use option+8 (mac) when inserting bullet points into a text.

alternatively, in indesign, use:
menu bar / type / insert special character / bullet character.

email: info@adidas.com

JD Sports ▪ Oxford Street

required copy

**legal line use with correct year of publishing in local market languages
are a mandated requirement.**

always set using akzidenz grotesk medium, in 5 point text on all master print mechanicals.

always colour 60% of black, and use correct language and year of publishing.
as the legal line starts with copyright symbol, do not superscript this mark.

reading order is always top to bottom, except for french language versions which run
bottom to top. never slant, angle, or reverse.

© 2009 adidas AG. adidas, the 3-Bars logo and the 3-Stripes mark are registered trademarks of the adidas Group.
© 2010 adidas AG. adidas, the 3-Bars logo and the 3-Stripes mark are registered trademarks of the adidas Group.

© 2009 adidas AG. adidas, the 3-Bars logo and the 3-Stripes mark are registered trademarks of the adidas Group.
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© 2010 adidas AG. adidas, the 3-Bars logo and the 3-Stripes mark are registered trademarks of the adidas Group.

font:	berthold akzidenz grotesk
weight:	medium
size:	5 point
letter spacing:	optical / +5
word spacing:	min / max / desired 80%
setting:	as shown
colour:	60% black

event descriptor

when referencing the event itself you must use the official FIFA approved event descriptors.

english

2010 FIFA World Cup South Africa™
2010 FIFA World Cup™
FIFA World Cup™

french

Coupe du Monde de la FIFA, Afrique du Sud 2010
Coupe du Monde de la FIFA 2010
Coupe du Monde de la FIFA

german

FIFA Fussball-Weltmeisterschaft Südafrika 2010™
FIFA Fussball-Weltmeisterschaft 2010™
FIFA Fussball-Weltmeisterschaft™

only ever use the event descriptor in continuous copy. for example:

'tickets for the 2010 FIFA World Cup™ are available from...'

FIFA must always be set upper case. refer to the official FIFA translations for further guidance.

font:	berthold akzidenz grotesk
weight:	as per copy
size:	as per copy
letter spacing:	optical / +5
word spacing:	min / max / desired 80%
setting:	sentence case
colour	as per copy

for all official FIFA event titles, please download the pdf on the right hand side of the screen.

the assets

general asset overview
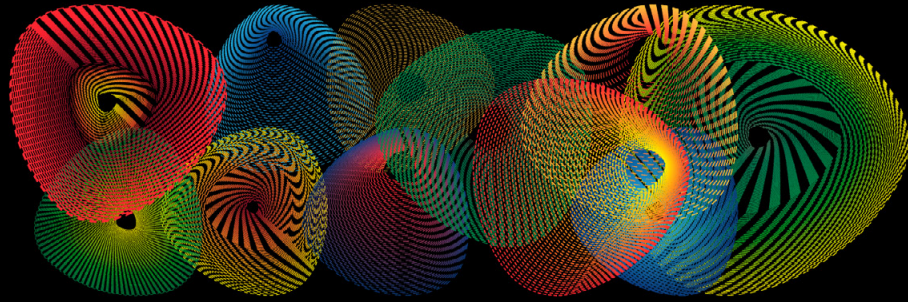
unity pattern
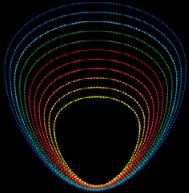
unity form

unity spm

adidas 2010
FIFA world cup™
partner mark

IMPOSSIBLE IS NOTHING
unity iin

adidas.com/football
unity url

 adidas®

unity brand logo
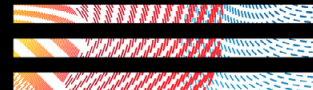
unity 3-stripes

colour timeline

to amplify colour our product offer builds from tonal to a broad volume
of colour and then finally focuses to a pure brand signal.

some assets are available in colours relevant to the rollout phases below.
be sure to follow this rollout when using colour in your work.
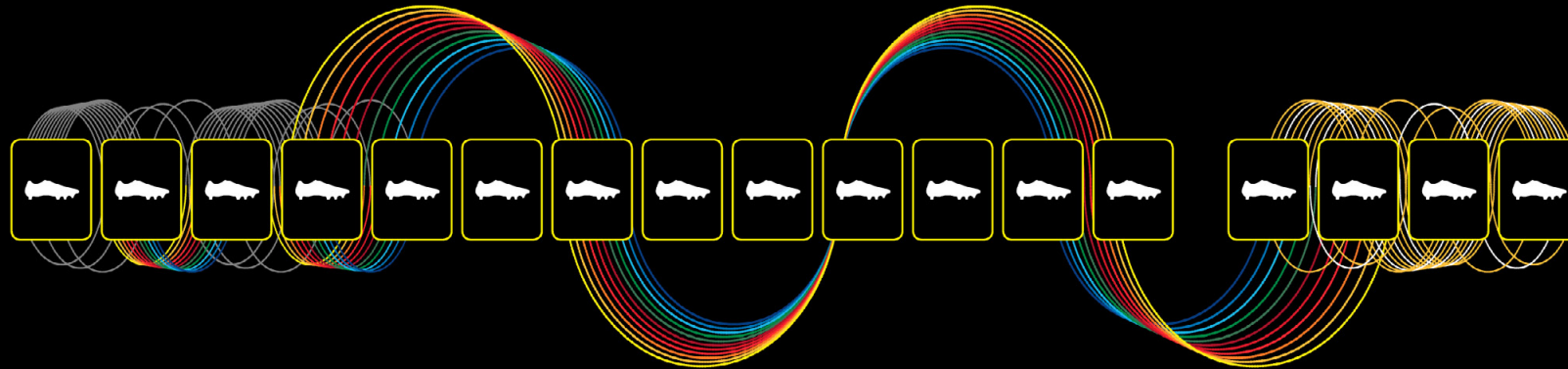
phase 1
june 2009 - 24 may 2010
colour pattern on white or black background
black and white pattern on black background

phase 2
24 may 2010 – july 2010
yellow pattern on
black background

unity SPM

unity spm

for this unique occasion, and only for football use, we house the sport performance mark in the unity form.

this unprecedented approach is bold, team, flexible, forward-thinking, unexpected, diversity in unity. engineered in germany, detailed in africa.

please note:

these are guidelines only. all artwork carrying the visual language must follow the guidelines
but, above all, should adhere to the core attributes of adidas football in 2010:

bold
team
flexible
forward-thinking
unexpected
diversity in unity
engineered in germany. detailed in africa

colour rollout

the full colour version of the unity spm should be
used during both phases of the rollout.
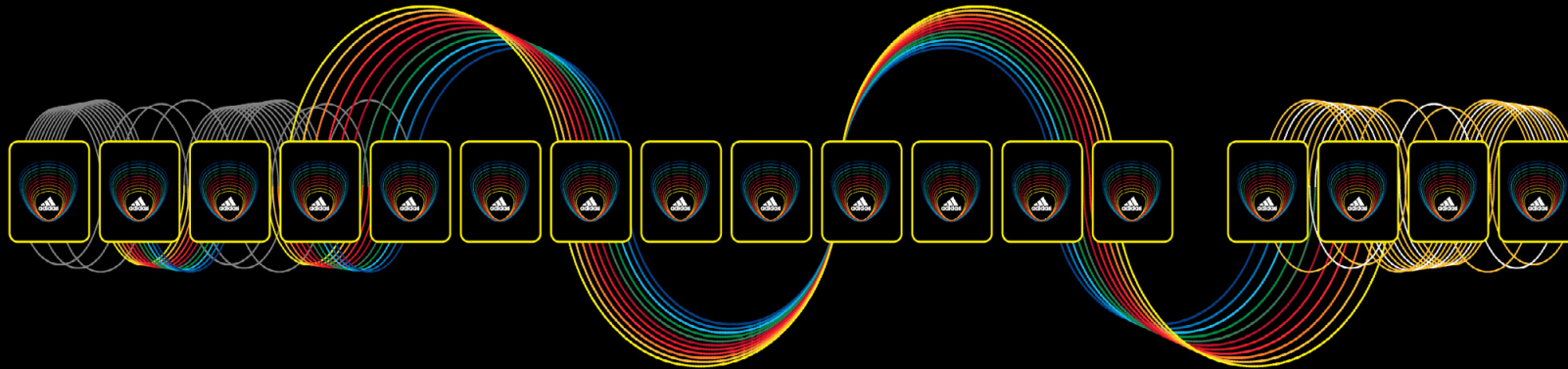
phase 1

june 2009 - 24 may 2010
colour pattern on white or black background
black and white pattern on black background

phase 2

24 may 2010 – july 2010
yellow pattern on
black background

versions of the unity spm

the unity spm is available in three different sizes, with the adidas spm in black
(to be used on a light background) or white (to be used on a dark background).

xsmall

minimum size = 111%
maximum size = 143%

filenames:

2010_UNITY SPM_XS_B_RGB
2010_UNITY SPM_XS_B_4C
2010_UNITY SPM_XS_W_RGB
2010_UNITY SPM_XS_W_4C

small

minimum size = 113%
maximum size = 252%

filenames:

2010_UNITY SPM_S_B_RGB
2010_UNITY SPM_S_B_4C
2010_UNITY SPM_S_W_RGB
2010_UNITY SPM_S_W_4C

large

minimum size = 100%
no maximum size

filenames:

2010_UNITY SPM_L_B_RGB
2010_UNITY SPM_L_B_4C
2010_UNITY SPM_L_W_RGB
2010_UNITY SPM_L_W_4C

the black and white version of the 'unity spm' must only be used if the colour version cannot be used
e.g. newspaper print.

xsmall

minimum size = 111%
maximum size = 143%

filenames:

2010_UNITY SPM_XS_B_BW
2010_UNITY SPM_XS_W_BW

small

minimum size = 113%
maximum size = 252%

filenames:

2010_UNITY SPM_S_B_BW
2010_UNITY SPM_S_W_BW

large

minimum size = 100%
no maximum size

filenames:

2010_UNITY SPM_L_B_BW
2010_UNITY SPM_L_W_BW

positioning of the unity spm (all applications)

as the primary signal of our brand the 'unity spm' must always be given prominence and focus.

to keep the message clear always use the correct colour upon various backgrounds as shown. never place in a position where this special mark cannot shine.

the 'unity spm' may be placed on top of an image and the pattern rings may be cropped off the page. however, no text, graphic element or edge should encroach on the adidas sport performance mark in the centre of the logo.

the 'unity spm' must always be placed on the right hand side of an item. it can be placed either top or bottom, but preferrably on the top. never place the logo on the left.

no text may be placed on top of any part of the 'unity spm'.
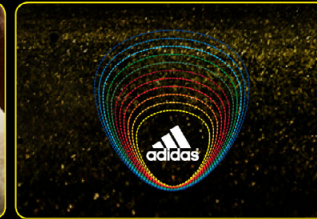
black version for
light backgrounds

white version for
dark backgrounds

positioning of the unity spm (printed media)

the 'unity spm' may be cropped on a maximum of 2 sides,
but ensure all eleven colours are always visible. the 'unity spm' must
always be placed on the right hand side of an execution.

the 'unity spm' may not be rotated or flipped. it must not be
skewed or squashed. own variations may not be created.

clear space:

the minimum amount of clear space required around the sport performance
mark inside the unity spm is equal to two times the height of the 'a' in the
word mark. the clear space must be maintained on all sides of the spm.

logo sizes:

the 'unity spm' should always be considered as one element and scaled
as such. the following are general size guides for different applications:

print: small version at 177% for a4 sp and at 192% for a3 dps masters.
outdoor: large version at 10% x (page width + page height).
retail: large version at 13% x (page width + page height).

the 'unity spm' may be cropped
on a maximum of two sides

2 x a
2 x a

minimum
clear space
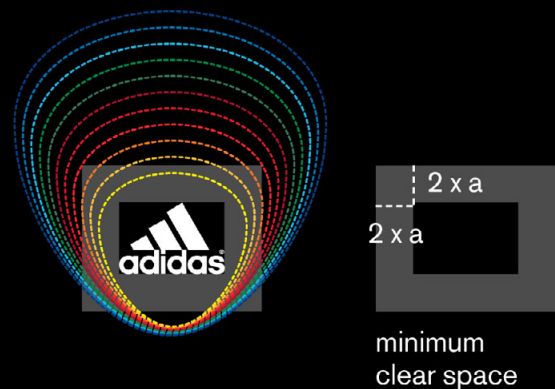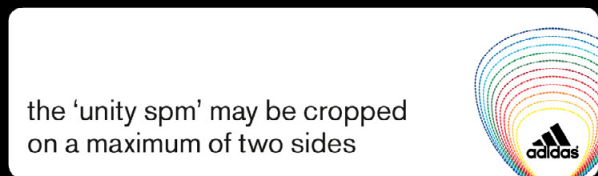
positioning of the unity spm (online)

the 'unity spm' may be cropped on all 4 sides for online media such as narrow format web banners and facebook pages only. ensure all eleven colours are always visible. the 'unity spm' must always be placed on the right hand side of an item.

the 'unity spm' may not be rotated or flipped. it must not be skewed or squashed. own variations may not be created.

clear space:

the minimum amount of clear space required around the sport performance mark inside the 'unity spm' is equal to one times the height of the 'a' in the word mark. the clear space must be maintained on all sides of the spm.

logo sizes:

the 'unity spm' should always be considered as one element and scaled as such. the following are general size guides for digital applications:

online: always use the extra small version.
all 11 coloured lines must be visible.

the 'unity spm' may be cropped on 4 sides for online media only.

1 x a
1 x a

minimum clearspace

unity spm with unity iin (printed media)

the 'unity spm' may be used in conjunction with the 'unity iin' for printed media. the 'unity iin' may be placed to the side of the 'unity spm' or underneath it. the single line 'unity iin' should be used when placed to the side of the 'unity spm', whereas the stacked 'unity iin' should be used when placed underneath the 'unity spm'.

unity iin sizes when using it with the unity spm

depending on the artwork, the height of the letters in the iin line should be between 50% – 80% of the height of the 'a' in the word mark.

positioning the unity iin when using it with the unity spm

when using the single line 'unity iin', align the bottom edge with the bottom of the spm. when using the stacked 'unity iin', centre the line with the 'unity spm'.

the minimum space between the 'unity iin' and the 'unity spm' when used for printed media should be equal to the height of the 'a' in the word mark. the 'unity iin' can be placed further away if this renders the artwork more balanced.

IMPOSSIBLE IS NOTHING

space = 1 x a

space = 1 x a

letter height = 80% x a

IMPOSSIBLE IS NOTHING
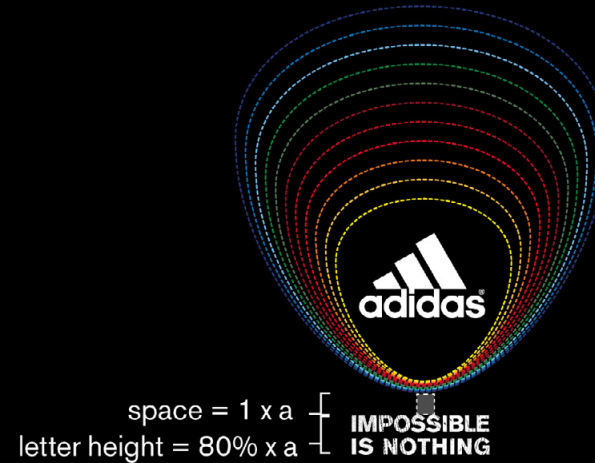
unity spm with unity iin (out of home)

the 'unity spm' may be used in conjunction with the 'unity iin' for out of home executions. the 'unity iin' may be placed to the side of the 'unity spm' or underneath it. the single line 'unity iin' should be used when placed to the side of the 'unity spm', whereas the stacked 'unity iin' should be used when placed underneath the 'unity spm'.

unity iin sizes when using it with the unity spm

depending on the artwork, the height of the letters in the iin line should be between 50% – 80% of the height of the 'a' in the word mark.

positioning the unity iin when using it with the unity spm

when using the single line 'unity iin', align the bottom edge with the bottom of the spm. when using the stacked 'unity iin', centre the line with the 'unity spm'.

the minimum space between the 'unity iin' and the 'unity spm' when used for out of home executions should be equal to twice the height of the 'a' in the word mark. the 'unity iin' can be placed further away if this renders the artwork more balanced.

IMPOSSIBLE IS NOTHING

adidas

space = 2 x a

adidas

space = 2 x a

letter height = 80% x a

IMPOSSIBLE IS NOTHING

official partner mark

adidas 2010 FIFA world cup™ partner mark

although we are a unique partner for this historic event, please note that in addition
to adidas approval, any designs that feature this mark must also receive FIFA approval.

please refer to the FIFA approval guides for details of this additional process.

please note:

these are guidelines only. all artwork carrying the visual language must follow the guidelines
but, above all, should adhere to the core attributes of adidas football in 2010:

bold
team
flexible
forward-thinking
unexpected
diversity in unity
engineered in germany. detailed in africa

colour rollout

the full colour version of the adidas 2010 FIFA world cup™
partner mark should be used during both phases of the rollout.
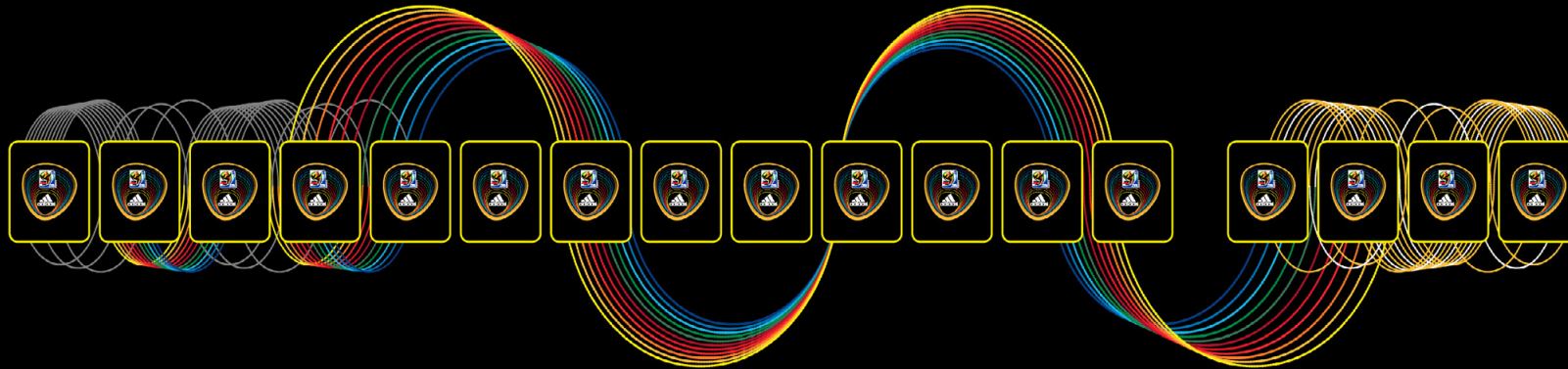
phase 1

june 2009 - 24 may 2010
colour pattern on white or black background
black and white pattern on black background

phase 2

24 may 2010 – july 2010
yellow pattern on
black background

versions of the adidas 2010 FIFA world cup™ partner mark

there are 4 different sizes of the partner mark. these are dictated by the size ranges
of the official FIFA emblem, which allow for the legal line on the FIFA mark to be readable at all times.

mini

minimum height = 16mm
(FIFA emblem = 5mm)
maximum height = 32mm
(FIFA emblem = 10mm)

xsmall

minimum height = 33mm
(FIFA emblem = 11mm)
maximum height = 46mm
(FIFA emblem = 14mm)

small

minimum height = 47mm
(FIFA emblem =15mm)
maximum height = 110mm
(FIFA emblem = 34mm)

large

minimum height = 111mm
(FIFA emblem = 35mm)

filenames:
2010_PARTNERMARK_MINI_RGB
2010_PARTNERMARK_MINI_4C

filenames:
2010_PARTNERMARK_XS_RGB
2010_PARTNERMARK_XS_4C

filenames:
2010_PARTNERMARK_S_RGB
2010_PARTNERMARK_S_4C

filenames:
2010_PARTNERMARK_L_RGB
2010_PARTNERMARK_L_4C

the black and white version of the partner mark should only be used if the colour version cannot be used
e.g. newspaper print.

mini
minimum height = 16mm
(FIFA emblem = 5mm)
maximum height = 32mm
(FIFA emblem = 10mm)

xsmall
minimum height = 33mm
(FIFA emblem = 11mm)
maximum height = 46mm
(FIFA emblem = 14mm)

small
minimum height = 47mm
(FIFA emblem =15mm)
maximum height = 110mm
(FIFA emblem = 34mm)

large
minimum height = 111mm
(FIFA emblem = 35mm)

filenames:
2010_PARTNERMARK_MINI_BW

filenames:
2010_PARTNERMARK_XS_BW

filenames:
2010_PARTNERMARK_S_BW

filenames:
2010_PARTNERMARK_L_BW

please note:

any use of the adidas 2010 FIFA world cup™ partner mark must be submitted for approval by FIFA.
FIFA require a maximum of 10 days to provide feedback. please make sure you include this in your timings.
it is advised to get creative and visual language approval beforehand.

submitting to FIFA:

please use the FIFA digital archive (fda) to submit for approval.
adidas global has already set up the relevant users and departments with logins.

fda approval process:

1. log onto the fda
2. fill in the online request form and submit it along with your artwork, as well as english translations of any text
3. request is approved on company level, FIFA receives submission
4. FIFA feeds back within 10 days, via email

contacts:

for questions regarding FIFA guidelines, approval processes or fda login please contact:

alexander dotterweich   alexander.dotterweich@adidas.com
carolin rucks   carolin.rucks@adidas.com
kay schalker   support@diversityinunity.com

clear space:

the minimum amount of clear space required around the partner mark is equal to two times the height of the 'a' in the word mark. clear space must be maintained on all sides of the logo.

positioning the logo:

the partner mark should be placed on top of a plain background. text, graphic elements and hard edges must not encroach on the clear space.

2 x a

2 x a

© 2005 FIFA TM

minimum clear space

placed on a light background

placed on a dark background

sizing the logo:

the partner mark should always be considered as one element and scaled as such.

the partner mark may only be used as a whole. never crop, rotate or flip the logo.

always follow the minimum and maximum size rules when placing the partner mark.

the following are general size guides for different applications:

print: xsmall logo placed at 14,5% (height = 33mm for both a4 portrait and a3 landscape)

retail: large logo height = 6,2% x (page width + page height)

online: use the extra small or mini logo. all 11 coloured lines must be visible.

legal requirements:

if the mini version of the adidas 2010 FIFA world cup™ partner mark is used in print, the full
FIFA legal notice must be used elsewhere on the item, preferably in close proximity to the mark.

the full legal notice is: © **2005 FIFA TM**

using the partner mark in printed media

all global 'above the line' communication should be branded with the 'unity spm'. however, for some local work in specific markets, it is important to emphasise the special relationship between adidas and the 2010 FIFA world cup™, and to use the the official partner mark.

in these key exceptions it is possible, on request, to use the regular sport performance mark as primary branding and the adidas 2010 FIFA world cup™ partner mark as a secondary branding device.

in addition the 'unity iin' line should always be used, preferably next to or below the sport performance mark.

a3 double page spread
sizes:

use the following sizes as guides for an a3 double page spread:

xsmall partner mark = 14,5% (height = 33mm)

sport performance mark = 30% (height = 20mm)

height of 'unity iin' = 80% of height of the word 'adidas' in the spm

positioning:

the preferred position for each element is:

xsmall partner mark = bottom left corner

sport performance mark = top right corner

small 'unity iin' = bottom right corner
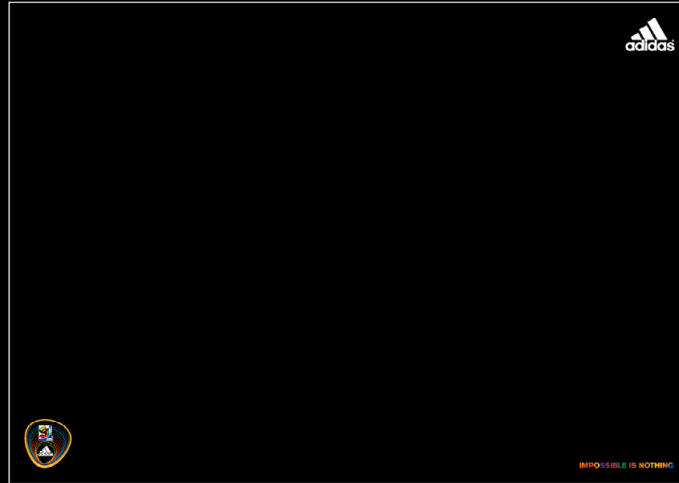
never lock elements together.

IMPOSSIBLE IS NOTHING adidas®

height of small unity IIN = 80% x height of 'a'

clear space = 1 x 'a'

a4 single page
sizes:

use the following sizes as guides for an a4 single page:

xsmall partner mark = 14,5% (height = 33mm)

sport performance mark = 30% (height = 20mm)

height of 'unity iin' = 80% of height of the word 'adidas' in the spm

positioning:

the preferred position for each element is:

xsmall partner mark = top right corner

sport performance mark = bottom right corner

small 'unity iin' = bottom right corner

never lock elements together.
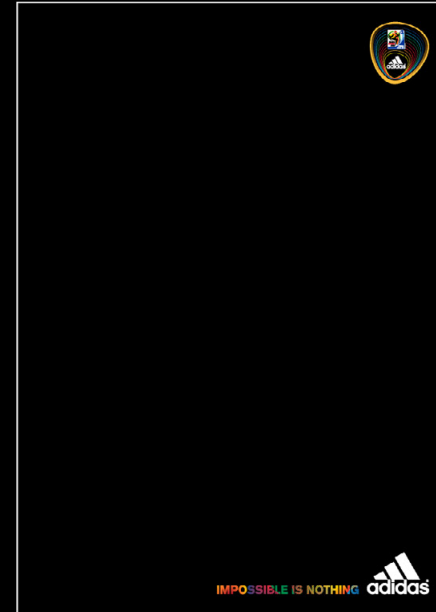
IMPOSSIBLE IS NOTHING adidas

height of small unity IIN = 80% x height of 'a'

clear space = 1 x 'a'

official partner mark with designation

adidas 2010 FIFA world cup™ partner mark with designation

in global work the official partner mark does not include the designation of 'offical partner'. however to reinforce the special relationship between adidas and the event on the ground, within the host nation – south africa – it is possible to use the partner mark with designation.

please note that in addition to the adidas approval process of your work, any designs that feature this mark must also receive additional FIFA approval. **please refer to the FIFA approval guides for details of this additional process.**

please note:

these are guidelines only. all artwork carrying the visual language must follow the guidelines but, above all, should adhere to the core attributes of adidas football in 2010:

bold
team
flexible
forward-thinking
unexpected
diversity in unity
engineered in germany. detailed in africa

colour rollout

the full colour version of the adidas 2010 FIFA world cup™ partner mark
with designation should be used during both phases of the rollout.
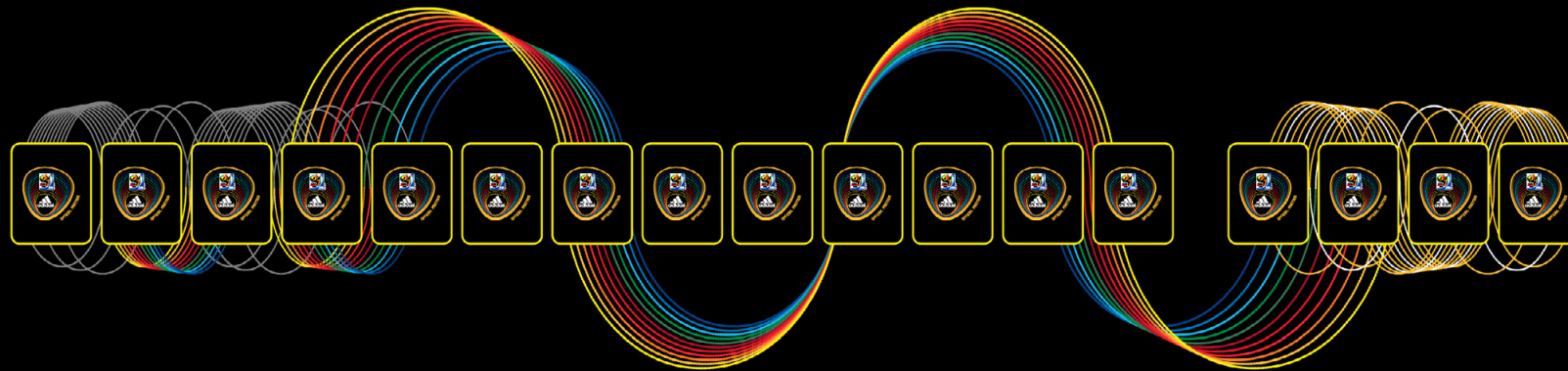
phase 1

june 2009 - 24 may 2010
colour pattern on white or black background
black and white pattern on black background

phase 2

24 may 2010 – july 2010
yellow pattern on
black background

versions of the adidas 2010 FIFA world cup™ partner mark with designation

there are 4 different sizes of the partner mark with designation. these are dictated by the size ranges
of the official FIFA emblem, which allow for the legal line on the FIFA mark to be readable at all times.

mini

minimum height = 16mm
(FIFA emblem = 5mm)
maximum height = 32mm
(FIFA emblem = 10mm)

xsmall

minimum height = 33mm
(FIFA emblem = 11mm)
maximum height = 46mm
(FIFA emblem = 14mm)

small

minimum height = 47mm
(FIFA emblem =15mm)
maximum height = 110mm
(FIFA emblem = 34mm)

large

minimum height = 111mm
(FIFA emblem = 35mm)

filenames:
2010_PARTNERMARK OD_MINI_RGB
2010_PARTNERMARK OD_MINI_4C

filenames:
2010_PARTNERMARK OD_XS_RGB
2010_PARTNERMARK OD_XS_4C

filenames:
2010_PARTNERMARK OD_S_RGB
2010_PARTNERMARK OD_S_4C

filenames:
2010_PARTNERMARK OD_L_RGB
2010_PARTNERMARK OD_L_4C

the black and white version of the partner mark with designation should only be used if the colour version cannot be used e.g. newspaper print.

mini
minimum height = 16mm
(FIFA emblem = 5mm)
maximum height = 32mm
(FIFA emblem = 10mm)

xsmall
minimum height = 33mm
(FIFA emblem = 11mm)
maximum height = 46mm
(FIFA emblem = 14mm)

small
minimum height = 47mm
(FIFA emblem =15mm)
maximum height = 110mm
(FIFA emblem = 34mm)

large
minimum height = 111mm
(FIFA emblem = 35mm)

filenames:
2010_PARTNERMARK OD_MINI_BW

filenames:
2010_PARTNERMARK OD_XS_BW

filenames:
2010_PARTNERMARK OD_S_BW

filenames:
2010_PARTNERMARK OD_L_BW

please note:

any use of the adidas 2010 FIFA world cup™ partner mark must be submitted for approval by FIFA.
FIFA require a maximum of 10 days to provide feedback. please make sure you include this in your timings.
it is advised to get creative and visual language approval beforehand.

submitting to FIFA:

please use the FIFA digital archive (fda) to submit for approval.
adidas global has already set up the relevant users and departments with logins.

fda approval process:

1. log onto the fda
2. fill in the online request form and submit it along with your artwork, as well as english translations of any text
3. request is approved on company level, FIFA receives submission
4. FIFA feeds back within 10 days, via email

contacts:

for questions regarding FIFA guidelines, approval processes or fda login please contact:

alexander dotterweich   alexander.dotterweich@adidas.com
carolin rucks   carolin.rucks@adidas.com
kay schalker   support@diversityinunity.com

clear space:

the minimum amount of clear space required around the partner mark with designation is equal to two times the height of the 'a' in the word mark. clear space must be maintained on all sides of the logo.

positioning the logo:

the partner mark with designation must be placed on top of a plain background. text, graphic elements and hard edges must not encroach on the clear space.

2 x a

2 x a

OFFICIAL PARTNER

© 2005 FIFA TM

minimum clear space

placed on a light background

placed on a dark background

sizing the logo:

the partner mark with designation should always be considered as one element and scaled as such.
the mark may only be used as a whole. never crop, rotate or flip the mark.

always follow the minimum and maximum size rules when placing
the partner mark with designation.
the following are general size guides for different applications:

print: xsmall logo placed at 14,5% (height = 33mm for both a4 portrait and a3 landscape)
retail: large logo height = 6,2% x (page width + page height)
online: use the extra small or mini logo. all 11 coloured lines must be visible.

legal requirements:

if the mini version of the adidas 2010 FIFA world cup™ partner mark with designation is used in print,
the full FIFA legal notice must be used elsewhere on the item, preferably in close proximity to the mark.
the full legal notice is: **© 2005 FIFA TM**

3-stripes unity pattern

unity 3-stripes

bold, team, flexible, forward-thinking, unexpected,
diversity in unity. engineered in germany, detailed in africa.

please note:

these are guidelines only. all artwork carrying the visual language must follow the guidelines
but, above all, should adhere to the core attributes of adidas football in 2010:

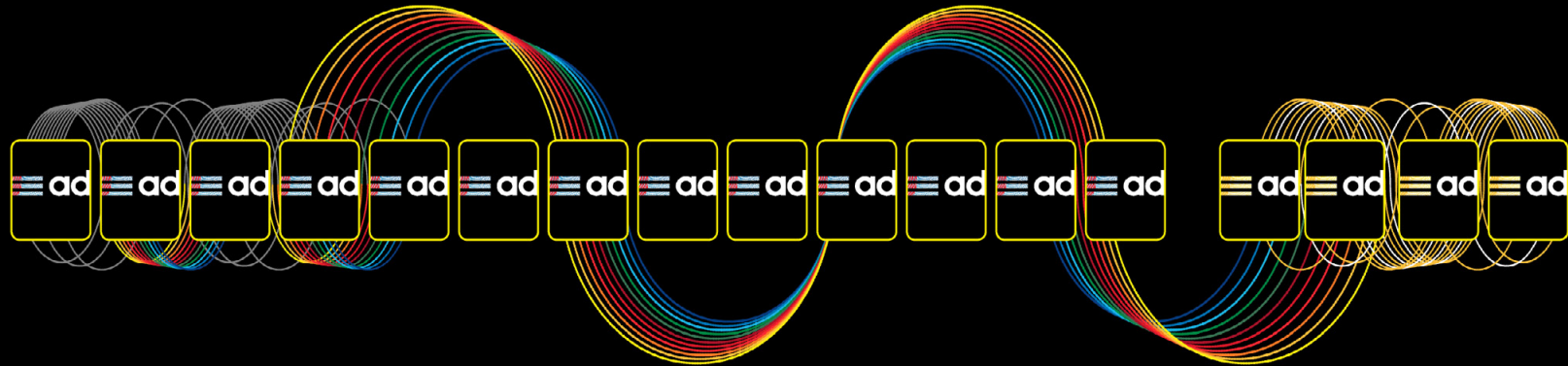**bold**
team
flexible
forward-thinking
unexpected
diversity in unity
engineered in germany. detailed in africa

colour rollout

the full colour version of the unity 3-stripes must only be used during phase 1 of the rollout.
the yellow version of the unity 3-stripes must only be used during phase 2 of the rollout.

phase 1

june 2009 - 24 may 2010
colour pattern on white or black background
black and white pattern on black background

phase 2

24 may 2010 – july 2010
yellow pattern on
black background

versions of the unity 3-stripes

there are 4 different sizes of the unity 3-stripes. the unity 3-stripes is available with black behind the pattern (to be used on a light background) or white behind the pattern (to be used on a dark background).

large

minimum size = 60%
maximum size = 1000%

filenames:

2010_3STRIPES_UP_L_B_RGB
2010_3STRIPES_UP_L_B_4C
2010_3STRIPES_UP_L_W_RGB
2010_3STRIPES_UP_L_W_4C

extra large

minimum size = 1000%
maximum size = 2000%

filenames:

2010_3STRIPES_UP_XL_B_RGB
2010_3STRIPES_UP_XL_B_4C
2010_3STRIPES_UP_XL_W_RGB
2010_3STRIPES_UP_XL_W_4C

versions of the unity 3-stripes (continued)

infinity large

minimum size = 60%

maximum size = 1000%

filenames:

2010_3STRIPES_UP_INF_L_RGB

2010_3STRIPES_UP_INF_L_4C

infinity extra large

minimum size = 1000%

maximum size = 2000%

filenames:

2010_3STRIPES_UP_INF_XL_RGB

2010_3STRIPES_UP_INF_XL_4C

infinity large
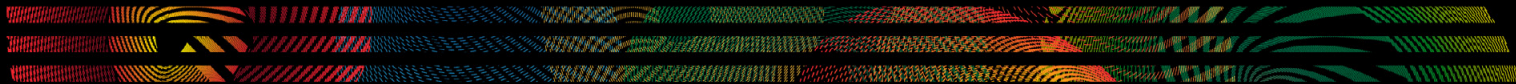
infinity extra large

versions of the unity 3-stripes (continued)

the unity 3-stripes are also available in a yellow version. this must only
be used during phase 2 of the rollout, starting on 24 may 2010.

large

minimum size = 60%
maximum size = 1000%

filenames:

2010_3STRIPES_UP_L_B_Y_RGB
2010_3STRIPES_UP_L_B_Y_4C
2010_3STRIPES_UP_L_W_Y_RGB
2010_3STRIPES_UP_L_W_Y_4C

extra large

minimum size = 1000%
maximum size = 2000%

filenames:

2010_3STRIPES_UP_XL_B_Y_RGB
2010_3STRIPES_UP_XL_B_Y_4C
2010_3STRIPES_UP_XL_W_Y_RGB
2010_3STRIPES_UP_XL_W_Y_4C

using the unity 3-stripes:

the 3-stripes must always be considered as one element and scaled as such. the unity 3-stripes with white behind the pattern must be used on a dark background. the unity 3-stripes with black behind the pattern must be used on a light background.

the 3-stripes may be used in original form (standard stripe length) or as an infinity stripe (extended stripe length).

the infinity stripe artwork files currently have no colour behind the pattern. this is to allow the pattern edges to overlap when creating longer stripes. once made to the correct length, flat black or white colour must be placed behind the pattern.

joining two infinity stripes:

at the join, the red pattern should overlap the green pattern.
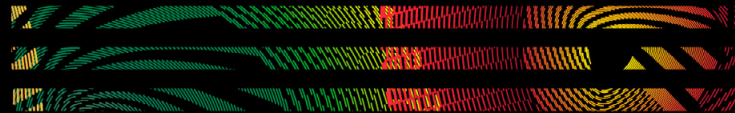
the stripes must be filled with flat black or white behind the pattern.

brand logo unity pattern

this mark may only be used for moving images
as part of event branding.

please note:

these are guidelines only. all artwork carrying the visual language must follow the guidelines but, above all, should adhere to the core attributes of adidas football in 2010:

bold
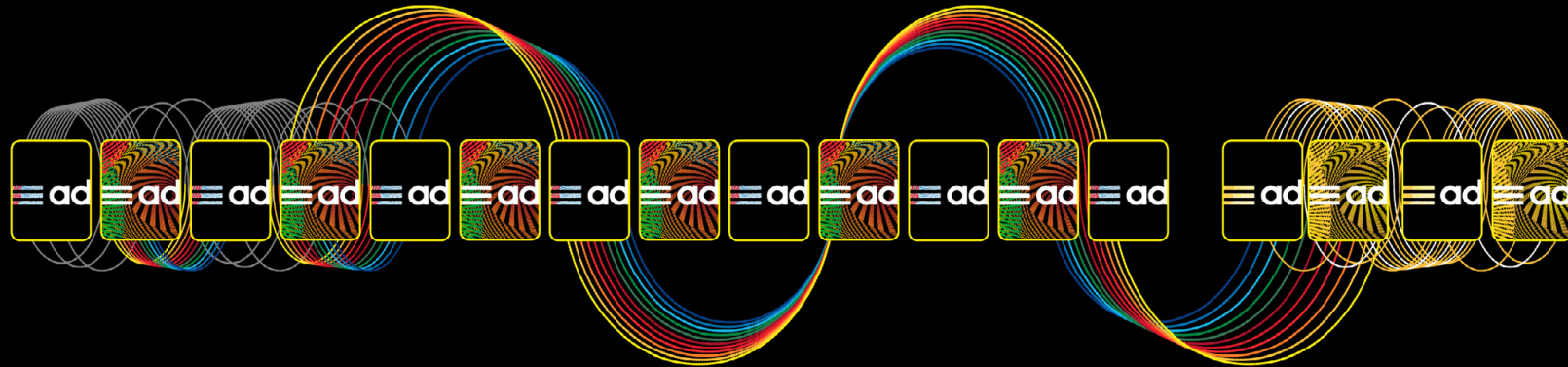**team**
flexible
forward-thinking
unexpected
diversity in unity
engineered in germany. detailed in africa

colour rollout

the full colour version of the unity brand logo must only be used during phase 1 of the rollout.
the yellow version of the unity brand logo must only be used during phase 2 of the rollout.

phase 1

june 2009 - 24 may 2010
colour pattern on white or black background
black and white pattern on black background

phase 2

24 may 2010 – july 2010
yellow pattern on
black background

versions of the unity brand logo

there are 5 different sizes of the unity brand logo. the unity brand logo is available with black behind the pattern (to be used on a light background) and white behind the pattern (to be used on a dark background). the extra large version has been created in 3 sizes for use on stadium boards.

small	large
minimum size = 20%	minimum size = 60%
maximum size = 60%	maximum size = 1000%

filenames:

2010_BRAND_UP_S_B_RGB
2010_BRAND_UP_S_B_4C
2010_BRAND_UP_S_W_RGB
2010_BRAND_UP_S_W_4C

filenames:

2010_BRAND_UP_L_B_RGB
2010_BRAND_UP_L_B_4C
2010_BRAND_UP_L_W_RGB
2010_BRAND_UP_L_W_4C

versions of the unity brand logo (continued)

extra large minimum

minimum size = 1000%

maximum size = 2000%

filenames:

2010_BRAND_UP_MIN_XL_B_RGB

2010_BRAND_UP_MIN_XL_B_4C

2010_BRAND_UP_MIN_XL_W_RGB

2010_BRAND_UP_MIN_XL_W_4C

extra large preferred

minimum size = 1000%

maximum size = 2000%

filenames:

2010_BRAND_UP_PREF_XL_B_RGB

2010_BRAND_UP_PREF_XL_B_4C

2010_BRAND_UP_PREF_XL_W_RGB

2010_BRAND_UP_PREF_XL_W_4C

extra large maximum

minimum size = 1000%

maximum size = 2000%

filenames:

2010_BRAND_UP_MAX_XL_B_RGB

2010_BRAND_UP_MAX_XL_B_4C

2010_BRAND_UP_MAX_XL_W_RGB

2010_BRAND_UP_MAX_XL_W_4C

these extra large sizes apply to stadium board art work. the words 'minimum', 'preferred' and 'maximum' refer to the length of the 3-stripes within the brand logo.

versions of the unity brand logo (continued)

the unity brand logo is also available in a yellow version.
this must only be used during phase 2 of the rollout, starting on 24 may 2010.

small
minimum size = 20%
maximum size = 60%

large
minimum size = 60%
maximum size = 1000%

filenames:
2010_BRAND_UP_S_B_Y_RGB
2010_BRAND_UP_S_B_Y_4C
2010_BRAND_UP_S_W_Y_RGB
2010_BRAND_UP_S_W_Y_4C

filenames:
2010_BRAND_UP_L_B_Y_RGB
2010_BRAND_UP_L_B_Y_4C
2010_BRAND_UP_L_W_Y_RGB
2010_BRAND_UP_L_W_Y_4C

using the unity brand logo:

the unity brand logo must always be considered as one element
and scaled as such. never not flip, rotate or crop the unity brand logo.

clear space:

the preferred amount of clear space around the unity brand logo is
equal to 3 x the height of the "a" in the wordmark. the minimum amount
of clear space is equal to 2 x the height of the "a" in the wordmark.

stadium boards

stadium boards for the 2010 FIFA World Cup™ make use of three of the visual language assets: the 'unity pattern', the 'unity brand logo' and the 'unity spm'.

the following guideline details how and when to use each asset for both static and moving boards.

stadium board with size ratio of less than 5:1

static stadium board with size ratio 5:1 or more

please note:

these are guidelines only. all artwork carrying the visual language must follow the guidelines but, above all, should adhere to the core attributes of adidas football in 2010:

bold
team
flexible
forward-thinking
unexpected
diversity in unity
engineered in germany. detailed in africa

colour rollout

the full colour stadium boards must be used during phase 1 of the rollout.
the yellow stadium boards must only be used during phase 2 of the rollout.

phase 1

june 2009 - 24 may 2010
colour pattern on white or black background
black and white pattern on black background

phase 2

24 may 2010 – july 2010
yellow pattern on
black background

stadium board versions

the artwork used on stadium boards depends on what size the boards are and whether the boards are static or moving.

for all boards with size ratio of less than 5:1 the 'unity spm' should be used on a black background.

for static boards from size ratio 5:1 the 'unity pattern' should be used on a black background, with the plain white brand logo placed on top of the 'unity pattern'.

for moving boards from size ratio 5:1 the 'unity brand logo' should be used on a black background.

for all boards from size ratio 5:1 the 'unity iin' may be used but only in combination with other stadium boards featuring the brand logo or 'unity brand logo'. the 'unity iin' should be used on a black background.

pre-made templates of all stadium board versions can be downloaded from the right hand side of the screen. these are available in sizes up to ratio 9:1.

stadium board with size ratio less than 5:1

static stadium board with size ratio 5:1 or more

stadium boards with size ratio less than 5:1:

for both moving and static stadium boards with size ratio of less than 5:1, the 'unity spm' must be used on a black background.

the eleven coloured threads may be cropped off on four sides, but the sport performance mark in the centre must adhere to clear space rules. the 'unity spm' must be horizontally centered within the artwork.

clear space for unity spm stadium boards

the clear space required around the sport performance mark inside the 'unity spm' is equal to the height of the 'a' in the word mark. the clear space must be maintained on all sides of the spm.

static stadium boards with size ratio 5:1 or more:

for printed or static digital stadium boards with size ratio 5:1 or more, use the extra large version of the unity pattern with the original white adidas brand logo on top of the pattern. the background must be black.

make sure there is at least one full delta form visible within the pattern. this will help give structure to the shapes and colours.

the words 'minimum', 'preferred' and 'maximum' refer to the length of the 3-stripes within the brand logo:
for stadium boards of size ratio 5:1 use the 'minimum' logo version
for stadium boards of size ratio 6:1 use the 'preferred' logo version
for stadium boards of size ratio 7:1 use the 'preferred' logo version
for stadium boards of size ratio 8:1 use the 'maximum' logo version
for stadium boards of size ratio 9:1 use the 'maximum' logo version

for more detailed guidelines regarding stadium boards, please refer to the adidas logo database: http://logodatabase.adidas.com

at least one delta form is visible in the pattern

moving stadium boards with size ratio 5:1 or more:

the 'unity brand logo' may only be used on stadium boards with size ratio of 5:1 or more. the extra large version of the 'unity brand logo' should be used when creating moving stadium board artwork. the background must be black.

the words 'minimum', 'preferred' and 'maximum' refer to the length of the 3-stripes within the brand logo:
for stadium boards of size ratio 5:1 use the 'minimum' logo version
for stadium boards of size ratio 6:1 use the 'preferred' logo version
for stadium boards of size ratio 7:1 use the 'preferred' logo version
for stadium boards of size ratio 8:1 use the 'maximum' logo version
for stadium boards of size ratio 9:1 use the 'maximum' logo version

for more detailed guidelines regarding stadium boards, please refer to the adidas logo database: http://logodatabase.adidas.com
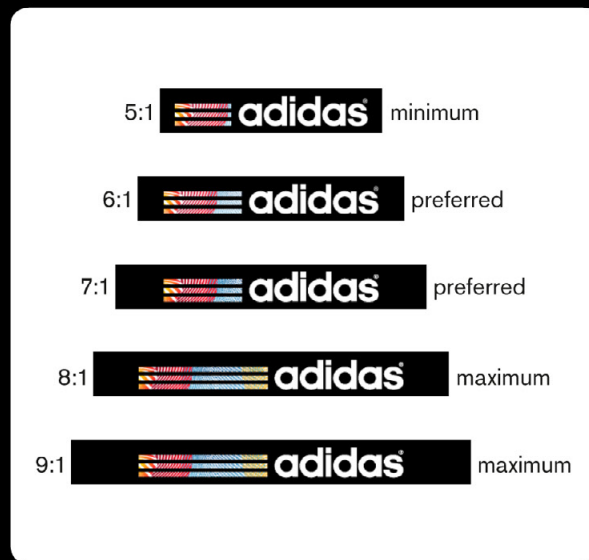
clear space for brand logo and unity brand logo stadium boards

the vertical clear space required around the plain white brand logo and the 'unity brand logo' on stadium boards is equal to the dot of the "i" + the space below it. the logo must be vertically and horizontally centered on all stadium boards.

horizontal clear space at board ends must be twice the vertical clear space previously defined above.

to create multiple boards, equal clear space is maintained at beginning and end of a single board, resulting in a double amount of clear space between each repeated board.
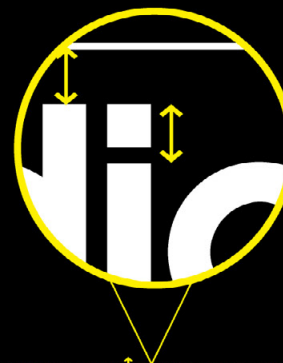
adapting printed and static digital stadium boards

printed and static digital stadium boards may be lengthened or shortened
by extending or cropping the unity pattern background.

always extend or crop the unity pattern from the right hand side. this ensures that
at least one full delta form is visible on every board. never extend or crop the top
or bottom of the unity pattern.

the size of the adidas brand logo stays the same. the adidas brand logo must be
centered vertically and horizontally on the board.

■ stadium boards_no animation pages

stadium boards

stadium boards for the 2010 FIFA World Cup™ make use of three of the visual language assets: the 'unity spm', the 'unity pattern' and the 'unity iin'.

the following guideline details how and when to use each asset for static boards.

stadium board with size ratio of less than 5:1

stadium board with size ratio 5:1 or more

stadium board with size ratio 5:1 or more

please note:

these are guidelines only. all artwork carrying the visual language must follow the guidelines
but, above all, should adhere to the core attributes of adidas football in 2010:

bold
team
flexible
forward-thinking
unexpected
diversity in unity
engineered in germany. detailed in africa

colour rollout

the full colour stadium boards must be used during phase 1 of the rollout.
the yellow stadium boards must only be used during phase 2 of the rollout.

phase 1
june 2009 - 24 may 2010
colour pattern on white or black background
black and white pattern on black background

phase 2
24 may 2010 – july 2010
yellow pattern on
black background

stadium board versions

there are three versions of static stadium boards which may be used:
'unity spm' boards
'unity pattern' boards
'unity iin' boards

'unity spm' boards must be used for all stadium boards with a size ratio of less than 5:1. the 'unity spm' should be used on a black background.

'unity pattern' boards must be used for any official FIFA events, national games and friendlies. where flexible, boards should be exchanged immediately after the 2010 FIFA world cup™. the 'unity pattern' should be used on a black background, with the plain white brand logo placed on top.

'unity iin' boards may be used for consumer events, grassroots and on-ground consumer activation, and only as additional creative. the 'unity iin' should be used on a black background.

pre-made templates of all stadium board versions can be downloaded from the right hand side of the screen. these are available in sizes up to ratio 9:1.

'unity spm' boards with size ratio less than 5:1

'unity pattern' boards with size ratio 5:1 or more

'unity iin' boards with size ratio 5:1 or more

'unity spm' stadium boards

for static stadium boards with size ratio of less than 5:1,
the 'unity spm' must be used. place it on a black background.

the eleven coloured threads are cropped off on four sides. the sport
performance mark in the centre adheres to clear space rules.
the 'unity spm' is horizontally centered within the artwork.

clear space for 'unity spm' stadium boards

the clear space required around the sport performance mark inside the
'unity spm' is equal to the height of the 'a' in the word mark. the clear
space must be maintained on all sides of the spm.

'unity pattern' stadium boards

'unity pattern' boards must be used for any official FIFA events, national games and friendlies. where flexible, boards should be exchanged immediately after the 2010 FIFA world cup™.

a specially created stadium board version of the extra large 'unity pattern' has been made for use on 'unity pattern' boards. use this pattern with the white adidas brand logo placed on top of it. the background must be black.

make sure there is at least one full delta form visible within the pattern. this will help give structure to the shapes and colours.

the words 'minimum', 'preferred' and 'maximum' refer to the length of the 3-stripes within the brand logo:
for stadium boards of size ratio 5:1 use the 'minimum' logo version
for stadium boards of size ratio 6:1 use the 'preferred' logo version
for stadium boards of size ratio 7:1 use the 'preferred' logo version
for stadium boards of size ratio 8:1 use the 'maximum' logo version
for stadium boards of size ratio 9:1 use the 'maximum' logo version

5:1   adidas®   minimum
6:1   adidas   preferred
7:1   adidas   preferred
8:1   adidas   maximum
9:1   adidas   maximum

at least one delta form is visible in the pattern

clear space for 'unity pattern' stadium boards

the vertical clear space required around the brand logo on stadium boards is equal to the dot of the "i" + the space below it. the logo must then be vertically and horizontally centered on all stadium boards. horizontal clear space at board ends must be twice the vertical clear space previously defined above.

to create multiple boards, equal clear space is maintained at beginning and end of a single board, resulting in a double amount of clear space between each repeated board.

for more detailed guidelines regarding stadium boards, please refer to the adidas logo database:
http://logodatabase.adidas.com
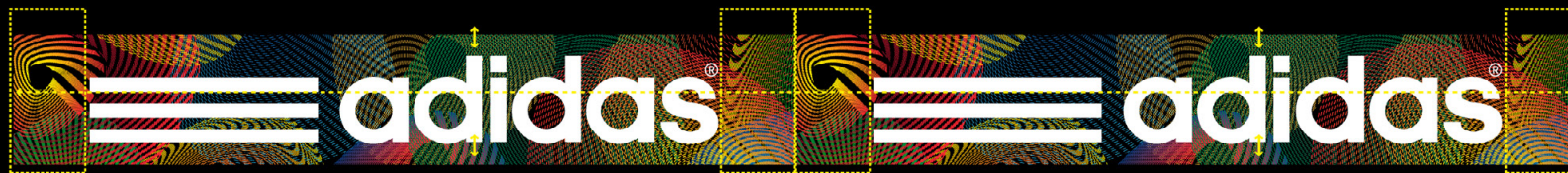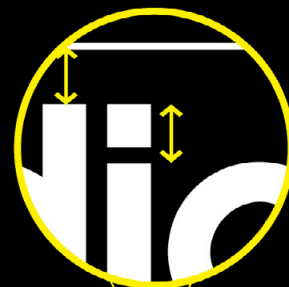
adapting 'unity pattern' stadium boards

'unity pattern' boards may be lengthened or shortened by extending
or cropping the stadium board 'unity pattern' background.

always extend or crop the stadium board 'unity pattern' from the right hand side.
this ensures that at least one full delta form is visible on every board.

the adidas brand logo must be centered vertically and horizontally on the board.

'unity iin' stadium boards

the 'unity iin' may only be used on stadium boards with size ratio of 5:1 or more.

'unity iin' boards may be used for consumer events, grassroots and on-ground consumer activation, and only as additional creative. stadium boards with the 'unity iin' line may not be used individually.

for more detailed guidelines regarding stadium boards, please refer to the adidas logo database:
http://logodatabase.adidas.com

5:1 IMPOSSIBLE IS NOTHING

6:1 IMPOSSIBLE IS NOTHING

7:1 IMPOSSIBLE IS NOTHING

8:1 IMPOSSIBLE IS NOTHING

9:1 IMPOSSIBLE IS NOTHING

clear space for 'unity iin' stadium boards

for stadium boards with size ratio 6:1 and below, the clear space to the
left and right of the 'unity iin' should be 5,5% of the length of the board.
the 'unity iin' must be vertically and horizontally centered on the board.

IMPOSSIBLE IS NOTHING

length x 5,5%

length

for stadium boards above size ratio 6:1 the clear space above and
below the 'unity iin' should be 85% of the height of the 'unity iin' line.
the 'unity iin' must be vertically and horizontally centered on the board.

IMPOSSIBLE IS NOTHING

h x 85%

height

h x 85%

iin unity pattern

unity impossible is nothing

unity iin – single line

IMPOSSIBLE IS NOTHING

IMPOSSIBLE IS NOTHING

unity iin – stacked

IMPOSSIBLE
IS NOTHING

IMPOSSIBLE
IS NOTHING

please note:

these are guidelines only. all artwork carrying the visual language must follow the guidelines but, above all, should adhere to the core attributes of adidas football in 2010:

bold
team
flexible
forward-thinking
unexpected
diversity in unity
engineered in germany. detailed in africa
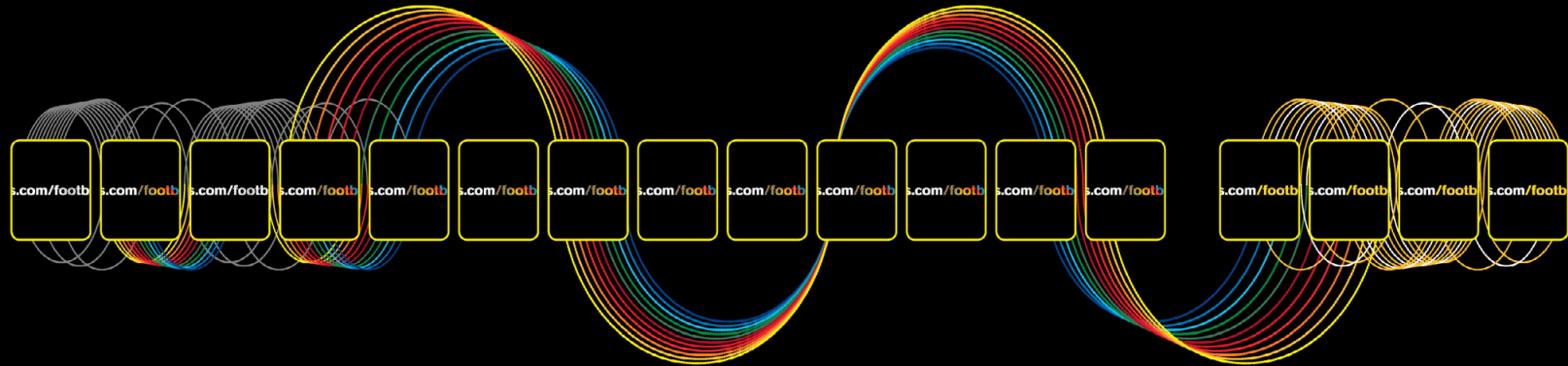
colour rollout

the white and black versions of the 'unity iin' must only be used during phase 1 of the rollout.
the full colour version of the 'unity iin' must only be used during phase 1 of the rollout.
the yellow version of the 'unity iin' must only be used during phase 2 of the rollout.

phase 1
june 2009 - 24 may 2010
colour pattern on white or black background
black and white pattern on black background

phase 2
24 may 2010 – july 2010
yellow pattern on
black background

versions of the unity iin

the 'unity iin' is available is 2 different sizes and as a single line or stacked version.
the white version can be used during phase 1 of the rollout.
it must be used on a dark background.

small

minimum size = 50% (10pt)
maximum size = 100% (20pt)

large

minimum size = 40% (20pt)

filenames:

2010_IIN_SINGLE_S_W
2010_IIN_STACKED_S_W

filenames:

2010_IIN_SINGLE_L_W
2010_IIN_STACKED_L_W

IMPOSSIBLE IS NOTHING

IMPOSSIBLE IS NOTHING

IMPOSSIBLE IS NOTHING

IMPOSSIBLE IS NOTHING

versions of the unity iin (continued)

the black version can be used during phase 1 of the rollout.

it must be used on a light background.

small

minimum size = 50% (10pt)

maximum size = 100% (20pt)

large

minimum size = 40% (20pt)

filenames:

2010_IIN_SINGLE_S_B_RGB

2010_IIN_SINGLE_S_B_4C

2010_IIN_STACKED_S_B_RGB

2010_IIN_STACKED_S_B_4C

filenames:

2010_IIN_SINGLE_L_B_RGB

2010_IIN_SINGLE_L_B_4C

2010_IIN_STACKED_L_B_RGB

2010_IIN_STACKED_L_B_4C

versions of the unity iin (continued)

the full colour version can be used during phase 1 of the rollout.
black versions must be used on a light background and white versions on a dark background.

small
minimum size = 50% (10pt)
maximum size = 100% (20pt)

filenames:
2010_IIN_SINGLE_S_B_B_RGB
2010_IIN_SINGLE_S_B_B_4C
2010_IIN_SINGLE_S_B_RGB
2010_IIN_SINGLE_S_B_4C
2010_IIN_SINGLE_S_W
2010_IIN_SINGLE_S_W_RGB
2010_IIN_SINGLE_S_W_4C

large
minimum size = 40% (20pt)

filenames:
2010_IIN_SINGLE_L_B_B_RGB
2010_IIN_SINGLE_L_B_B_4C
2010_IIN_SINGLE_L_B_RGB
2010_IIN_SINGLE_L_B_4C
2010_IIN_SINGLE_L_W
2010_IIN_SINGLE_L_W_RGB
2010_IIN_SINGLE_L_W_4C

IMPOSSIBLE IS NOTHING

IMPOSSIBLE IS NOTHING

versions of the unity iin (continued)

small

minimum size = 50% (10pt)

maximum size = 100% (20pt)

filenames:

2010_IIN_STACKED_S_B_RGB

2010_IIN_STACKED_S_B_4C

2010_IIN_STACKED_S_W

2010_IIN_STACKED_S_W_RGB

2010_IIN_STACKED_S_W_4C

large

minimum size = 40% (20pt)

filenames:

2010_IIN_STACKED_L_B_RGB

2010_IIN_STACKED_L_B_4C

2010_IIN_STACKED_L_W

2010_IIN_STACKED_L_W_RGB

2010_IIN_STACKED_L_W_4C

IMPOSSIBLE
IS NOTHING

IMPOSSIBLE
IS NOTHING

versions of the unity iin (continued)

the yellow version must be used during phase 2 of the rollout from 24 may 2010 – july 2010. the yellow version should be used on a dark background. you may use it on a light background but never on a yellow background.

small
minimum size = 50% (10pt)
maximum size = 100% (20pt)

large
minimum size = 40% (20pt)

filenames:
2010_IIN_SINGLE_S_B_Y_RGB
2010_IIN_SINGLE_S_B_Y_4C
2010_IIN_STACKED_S_B_Y_RGB
2010_IIN_STACKED_S_B_Y_4C

filenames:
2010_IIN_SINGLE_L_B_Y_RGB
2010_IIN_SINGLE_L_B_Y_4C
2010_IIN_STACKED_L_B_Y_RGB
2010_IIN_STACKED_L_B_Y_4C

IMPOSSIBLE IS NOTHING

IMPOSSIBLE IS NOTHING

IMPOSSIBLE
IS NOTHING

IMPOSSIBLE
IS NOTHING

sizing the unity iin:

the 'unity iin' must always be considered as one element and scaled as such. it may not be rotated, flipped, skewed or squashed. the master must be used; own variations may not be created.

the following are general size guides for different applications:
print/outdoor/retail:
use the large version at 40% (20pt) and above.
use the small version between 50% (10pt) and 100% (20pt).

digital: use the version which best suits the format.
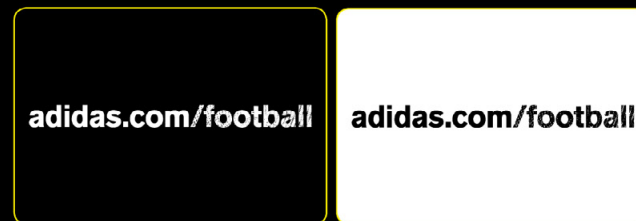all pattern colours and lines must be visible within the letters.

using the unity iin:

white unity iin: phase 1 rollout
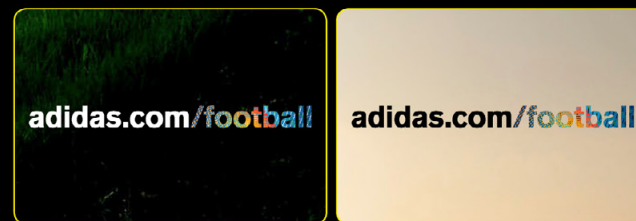black unity iin: phase 1 rollout
full colour unity iin: phase 1 rollout
yellow unity iin: phase 2 rollout

phase 1 rollout

phase 1 rollout

phase 2 rollout

using the unity iin (continued):

white unity iin:	dark background
black unity iin:	light background
full colour unity iin:	dark/light background
yellow unity iin:	dark/light background
	(preferably dark, never yellow)

the white and black versions of the 'unity iin' may only be used in combination with the 'unity spm' or adidas 2010 FIFA world cup™ partner mark.

dark background

light background

dark or light backgrounds

dark background

unity iin with unity spm

the 'unity iin' may be used in conjunction with the 'unity spm'.

the 'unity iin' may be placed to the side or underneath the 'unity spm'. the single line 'unity iin' should be used when placed to the side of the 'unity spm', whereas the stacked 'unity iin' should be used when placed underneath the 'unity spm'.

sizing the unity iin when using it with the unity spm

depending on the artwork, the height of the letters in the iin line should be between 50% – 80% of the height of the 'a' in the word mark.

positioning the unity iin when using it with the unity spm

when using the single line 'unity iin', align the bottom edge with the bottom of the spm. when using the stacked 'unity iin', centre the line with the 'unity spm'.

the minimum space between the 'unity iin' and the 'unity spm' should be equal to twice the height of the 'a' in the word mark. the 'unity iin' can be placed further away if this makes the artwork more balanced.

IMPOSSIBLE IS NOTHING

space = 2 x a

adidas

IMPOSSIBLE IS NOTHING

space = 2 x a
letter height = 80% x a

url unity pattern

adidas.com/football

adidas.com/football

please note:

these are guidelines only. all artwork carrying the visual language must follow the guidelines but, above all, should adhere to the core attributes of adidas football in 2010:

bold
team
flexible
forward-thinking
unexpected
diversity in unity
engineered in germany. detailed in africa

colour rollout

the white and black versions of the 'unity url' must only be used during phase 1 of the rollout.
the full colour version of the 'unity url' must only be used during phase 1 of the rollout.
the yellow version of the 'unity url' must only be used during phase 2 of the rollout.

phase 1
june 2009 - 24 may 2010
colour pattern on white or black background
black and white pattern on black background

phase 2
24 may 2010 – july 2010
yellow pattern on
black background

versions of the unity url

the 'unity url' is available is 2 different sizes and as a single line or stacked version.
the white and black versions can be used during phase 1 of the rollout.
the white version must be used on a dark background and the black version on a light background.

small

minimum size = 50% (10pt)
maximum size = 100% (20pt)

filenames:

2010_URL_S_W_W
2010_URL_S_B_B_RGB
2010_URL_S_B_B_4C

large

minimum size = 40% (20pt)

filenames:

2010_URL_L_W_W
2010_URL_L_B_B_RGB
2010_URL_L_B_B_4C

adidas.com/football

adidas.com/football

adidas.com/football

adidas.com/football

versions of the unity url (continued)

the full colour version can be used during phase 1 of the rollout.

black versions must be used on a light background and white versions on a dark background.

small

minimum size = 50% (10pt)

maximum size = 100% (20pt)

filenames:

2010_URL_S_B_RGB

2010_URL_S_B_4C

2010_URL_S_W_RGB

2010_URL_S_W_4C

large

minimum size = 40% (20pt)

filenames:

2010_URL_L_B_RGB

2010_URL_L_B_4C

2010_URL_L_W_RGB

2010_URL_L_W_4C

adidas.com/football

adidas.com/football

versions of the unity url (continued)

the yellow version must be used during phase 2 of the rollout from 24 may 2010 – july 2010. the yellow version should be used on a dark background. you may use it on a light background but never on a yellow background.

small

minimum size = 50% (10pt)
maximum size = 100% (20pt)

filenames:

2010_URL_S_B_Y_RGB
2010_URL_S_B_Y_4C
2010_URL_S_W_Y_RGB
2010_URL_S_W_Y_4C

large

minimum size = 40% (20pt)

filenames:

2010_URL_L_B_Y_RGB
2010_URL_L_B_Y_4C
2010_URL_L_W_Y_RGB
2010_URL_L_W_Y_4C

adidas.com/football

adidas.com/football

versions of the unity url (continued)

the 'soccer' version of the 'unity url' is to be used in the united states only.
it comes in the same colour variants as the 'football' version.

small

minimum size = 50% (10pt)
maximum size = 100% (20pt)

filenames:

2010_URL_SOCCER_S_W_W
2010_URL_SOCCER_S_B_B_RGB
2010_URL_SOCCER_S_B_B_4C
2010_URL_SOCCER_S_B_RGB
2010_URL_SOCCER_S_B_4C
2010_URL_SOCCER_S_W_RGB
2010_URL_SOCCER_S_W_4C
2010_URL_SOCCER_S_B_Y_RGB
2010_URL_SOCCER_S_B_Y_4C
2010_URL_SOCCER_S_W_Y_RGB
2010_URL_SOCCER_S_W_Y_4C

large

minimum size = 40% (20pt)

filenames:

2010_URL_SOCCER_L_W_W
2010_URL_SOCCER_L_B_B_RGB
2010_URL_SOCCER_L_B_B_4C
2010_URL_SOCCER_L_B_RGB
2010_URL_SOCCER_L_B_4C
2010_URL_SOCCER_L_W_RGB
2010_URL_SOCCER_L_W_4C
2010_URL_SOCCER_L_B_Y_RGB
2010_URL_SOCCER_L_B_Y_4C
2010_URL_SOCCER_L_W_Y_RGB
2010_URL_SOCCER_L_W_Y_4C

size of the unity url:

the 'unity url' must always be considered as one element and scaled as such. it may not be rotated, flipped, skewed or squashed. the master must be used; other variations must never be created.

the following are general size guides for different applications:
print/outdoor/retail:
use the large version at 40% (20pt) and above.
use the small version between 50% (10pt) and 100% (20pt).

digital: use the version which best suits the format.
all pattern colours and lines must be visible within the letters.

using the unity url:

white unity url: phase 1 rollout
black unity url: phase 1 rollout
full colour unity url: phase 1 rollout
yellow unity url: phase 2 rollout

adidas.com/football

adidas.com/football

phase 1 rollout

adidas.com/football

adidas.com/football

phase 1 rollout

adidas.com/football

phase 2 rollout

using the unity url (continued):

white unity url: dark background
black unity url: light background
full colour unity url: dark/light background
yellow unity url: dark/light background
                      (preferably dark, never yellow)

the white and black versions of the 'unity url' may only be used in combination with the 'unity spm' or adidas 2010 FIFA world cup™ partner mark.

adidas.com/football

dark background

adidas.com/football

light background

adidas.com/football

adidas.com/football

dark or light backgrounds

adidas.com/football

dark background

facebook.com/adidasfootball

facebook.com/adidasfootball

please note:

these are guidelines only. all artwork carrying the visual language must follow the guidelines
but, above all, should adhere to the core attributes of adidas football in 2010:

bold
team
flexible
forward-thinking
unexpected
diversity in unity
engineered in germany. detailed in africa

colour rollout

the yellow version of the 'unity url' must only be used during phase 2 of the rollout.

phase 2
24 may 2010 – july 2010
yellow pattern on
black background

versions of the facebook unity url

the yellow version must be used during phase 2 of the rollout from 24 may 2010 – july 2010. the yellow version should be used on a dark background. you may use it on a light background but never on a yellow background.

small	large
minimum size = 50% (10pt)	minimum size = 40% (20pt)
maximum size = 100% (20pt)	

filenames:

2010_URL_FB_S_B_Y_RGB
2010_URL_FB_S_B_Y_4C
2010_URL_FB_S_W_Y_RGB
2010_URL_FB_S_W_Y_4C

filenames:

2010_URL_FB_L_B_Y_RGB
2010_URL_FB_L_B_Y_4C
2010_URL_FB_L_W_Y_RGB
2010_URL_FB_L_W_Y_4C

facebook.com/adidasfootball

facebook.com/adidasfootball

versions of the facebook unity url (continued)

the white and black versions can be used during phase 1 of the rollout.
the white version must be used on a dark background and the black version on a light background.

small
minimum size = 50% (10pt)
maximum size = 100% (20pt)

large
minimum size = 40% (20pt)

filenames:
2010_URL_FB_S_W_W
2010_URL_FB_S_B_B_RGB
2010_URL_FB_S_B_B_4C

filenames:
2010_URL_FB_L_W_W
2010_URL_FB_L_B_B_RGB
2010_URL_FB_L_B_B_4C

facebook.com/adidasfootball

facebook.com/adidasfootball

facebook.com/adidasfootball

facebook.com/adidasfootball

size of the facebook unity url:

the 'facebook unity url' must always be considered as one element and
scaled as such. it may not be rotated, flipped, skewed or squashed.
the master must be used; other variations must never be created.

the following are general size guides for different applications:
print/outdoor/retail:
use the large version at 40% (20pt) and above.
use the small version between 50% (10pt) and 100% (20pt).

digital: use the version which best suits the format.
all pattern colours and lines must be visible within the letters.

clear space:

the minimum amount of clear space required around
the facebook unity url is equal to two times the height
of the 'a' in url. clear space must be maintained on all
sides of the url.

facebook.com/adidasfootball
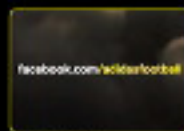
phase 2 rollout

unity form

unity form
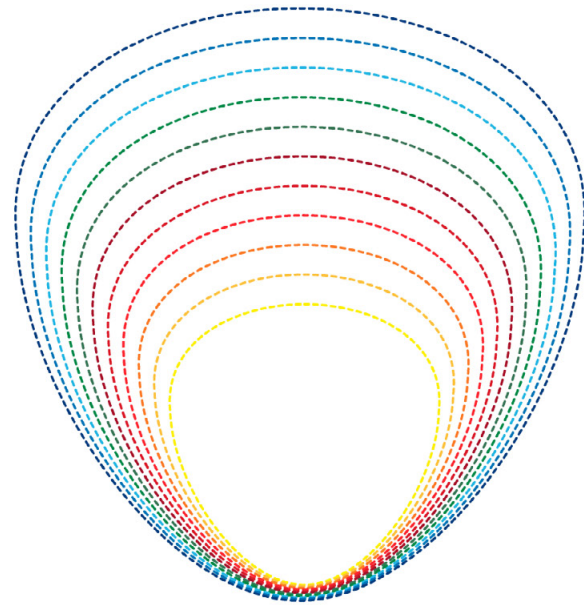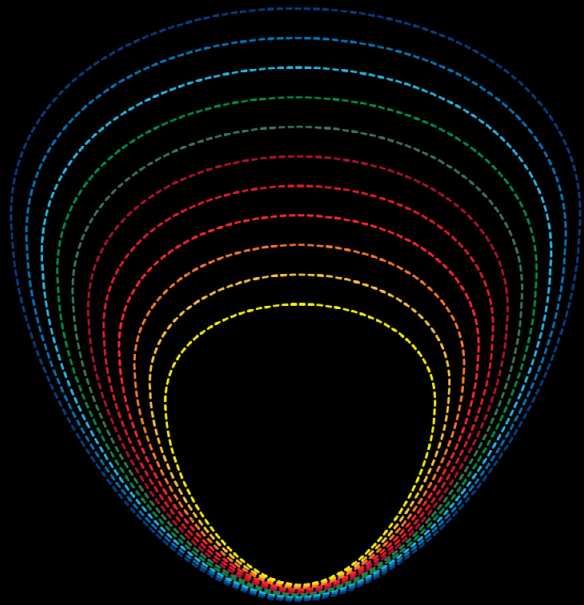
please note:

these are guidelines only. all artwork carrying the visual language must follow the guidelines
but, above all, should adhere to the core attributes of adidas football in 2010:

bold
team
flexible
forward-thinking
unexpected
diversity in unity
engineered in germany. detailed in africa

colour rollout

the full colour version of the 'unity form' should be used during both phases of the rollout.
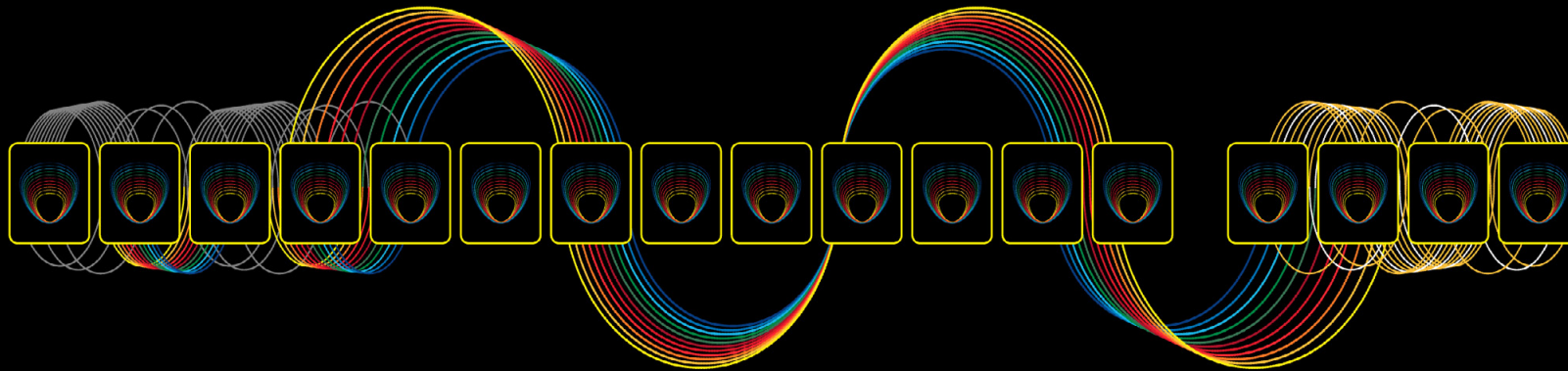
phase 1

june 2009 - 24 may 2010
colour pattern on white or black background
black and white pattern on black background

phase 2

24 may 2010 – july 2010
yellow pattern on
black background

versions of the unity form

there are 3 different sizes of the 'unity form'.

xsmall

minimum size = 111%

maximum size = 143%

filenames:

2010_UNITY FORM_XS_RGB

2010_UNITY FORM_XS_4C
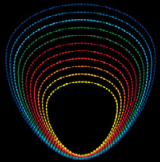
small

minimum size = 113%

maximum size = 252%

filenames:

2010_UNITY FORM_S_RGB

2010_UNITY FORM_S_4C
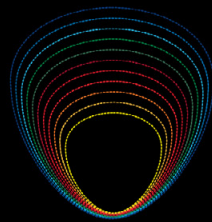
large

minimum size = 100%

no maximum size

filenames:

2010_UNITY FORM_L_RGB

2010_UNITY FORM_L_4C
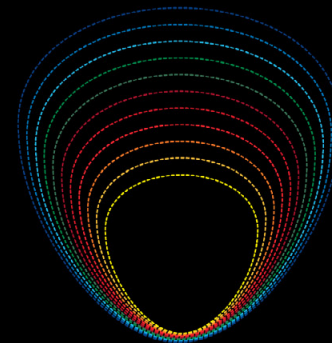
versions of the unity form (continued)

a black and white version of the 'unity form' is also available.
this should only be used if the colour version cannot be used e.g. newspaper print.

xsmall

for use in digital applications.

minimum size = 111%
maximum size = 143%

filenames:
2010_UNITY FORM_XS_BW
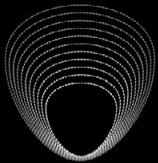
small

for use in print and other small
format applications.
minimum size = 113%
maximum size = 252%

filenames:
2010_UNITY FORM_S_BW
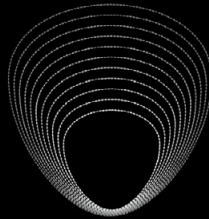
large

for use in retail, outdoor and other
large format applications.
minimum size = 100%
no maximum size

filenames:
2010_UNITY FORM_L_BW
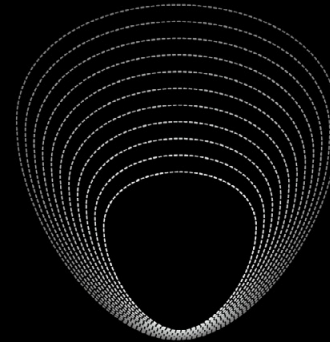
clear space:

the 'unity form' may be placed on top of a background or an image. however, text, graphic elements and hard edges should not encroach on this form.

positioning of the unity form:

the 'unity form' must be used not as the focus of attention but as an accent on a layout. it should bleed off the page. the 'unity form' may be rotated but only in increments of 90° and should be used no more than twice on an item. 'unity forms' should not be placed on top of one another to make a pattern (use the unity pattern instead).

using the unity form:

the 'unity form' may be cropped or used as a whole. if the form is cropped, it should be used as a quarter or as a half. all eleven colours must be visible. the colours used must always appear in this order; never create your own version. the form must not be skewed or squashed.

the 'unity form' should not run on top of the unity pattern.
it should not be used in conjunction with the 'unity spm' on one item.
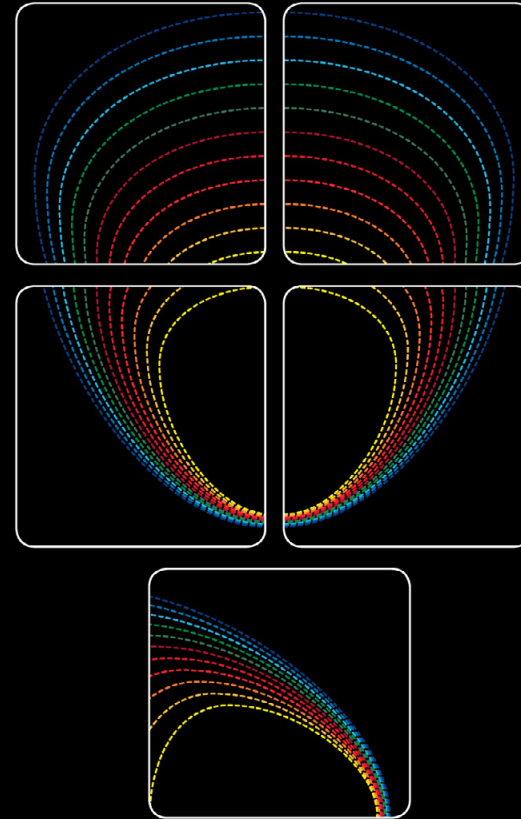
colour rollout

the unity spm animation may be used during both phases of the rollout.

phase 1
june 2009 - 24 may 2010

phase 2
24 may 2010 – july 2010

versions of the unity spm animation

the unity spm animation is available in 2 versions: 2 seconds and 5 seconds. choose the appropriate version for your content.

the unity spm animation is built up using the 'unity pattern' and the eleven threads which feature in the partner mark. the eleven threads glow briefly at the end of the animation. the soundtrack includes drumbeats, cheering and singing. the animation includes the 'unity url' placed beneath the partner mark.

using the unity spm animation

the unity spm animation has been created for use as a stand-alone animation, or as a sign-off on moving digital content. it should be used for all above-the-line football content, except UEFA Champions League content, prior to the world cup event. the unity spm animation may be used, upon request, for below-the-line content.

timing of the unity spm animation

the unity spm animation may be used as a stand-alone animation or as a sign-off to moving digital content. it should always be used in its entirety at the end of digital content. never use other elements in combination with the unity spm animation: do not run additional text or sound over the animation.

if the 'unity in' line is used, it must be used as a separate frame **before** the unity spm animation.

high-res assets

the low-resolution version of this animation is available for download on the right hand side of your screen. this version is for previewing only, it is not to be used for final material. please request the high definition version of the animation from the adiadz platform: www.adiadz.com

adidas 2010 FIFA World Cup™ partner mark animation

2010 usage guideline: partner mark animation

colour rollout

the partner mark animation may be used during both phases of the rollout.

phase 1
june 2009 - 24 may 2010

phase 2
24 may 2010 – july 2010

versions of the adidas 2010 FIFA world cup'™ partner mark animation

the adidas 2010 FIFA world cup™ partner mark animation is available in 2 versions: 2 seconds and 5 seconds. please choose the appropriate version for your content.

the partner mark animation is built up using the 'unity pattern' converging into the eleven threads which feature in the partner mark. it ends with the creation of the golden delta around the mark which then glows briefly. the soundtrack includes drumbeats, cheering and singing. the animation includes the 'unity url' placed beneath the partner mark.

using the partner mark animation

the partner mark animation has been created for use as a sign-off on moving digital content. it should be used for all below-the-line football content, except UEFA Champions League content, prior to and during the world cup event. the animated partner mark may also be used during events.

timing of the partner mark animation

the partner mark animation should always be used in its entirety at the end of digital content. never use other elements in combination with the partner mark animation: do not run additional text or sound over the animation.

if the 'unity iin' line is used, it must be used as a separate frame **before** the partner mark animation.

high-res assets

the low-resolution version of this animation is available for download on the right hand side of your screen. this version is for previewing only, it is not to be used for final material. please request the high definition version of the animation from the adiadz platform: www.adiadz.com

please note:

in addition to the adidas approval process any work that features the partner mark animation must also receive FIFA approval. please refer to the FIFA usage guide for details on this additional process.

versions of the adidas UEFA Champions League
partner mark animation

the UCL partner mark animation is available in 2 versions: 2 seconds and 5 seconds. please choose the appropriate version for your content.

the UCL partner mark animation features the UCL partner mark with the bottom of the logo cropped slightly. this has been done so that the adidas performance logo within the UCL partner mark falls in the centre of the frame. a pulse of light plays across the mark and sound effects complete the animation.

using the UCL partner mark animation

the UCL partner mark animation has been created for use as a sign-off on all moving digital content featuring the UEFA Champions League.

positioning the UCL partner mark animation

the UCL partner mark animation should always be used in its entirety at the end of digital content. never use other elements in combination with the UCL partner mark animation: do not run additional text or sound over the animation.

timing of the adidas UEFA Champions League
partner mark animation

the UCL partner mark animation should always be used in its entirety at the end of digital content. never use other elements in combination with the UCL partner mark animation. do not run additional text or sound over the animation.

if the 'unity in' line is used, it must be used as a separate frame **before** the UCL partner mark animation.

high-res assets

the low-resolution version of this animation is available for download on the right hand side of your screen. this version is for previewing only, it is not to be used for final material. please request the high definition version of the animation from the adiadz platform: www.adiadz.com

adidas UEFA Champions League partner mark

adidas is the official ball supplier for this historic event, the UEFA Champions League.
the UCL partner mark aims to reinforce this special relationship. it is therefore important for
all work generated around the UCL event to carry the UCL partner mark, and do so with pride.

versions of the adidas UEFA Champions League partner mark

there are 3 versions of the UCL partner mark:

flat

shaded with gradient

shaded without gradient

all versions are available with black logos or white logos.
all versions are available for use at the top of an item or
for use at the bottom of an item.

the partner mark should always be cropped on two sides.

**for detailed guidelines on sizing, usage and positioning,
please refer to the ci guidelines available for download
on the right hand side of the screen.**

shaded with gradient, for use at the bottom of an item

shaded with gradient, for use at the top of an item

versions of the adidas UEFA Champions League partner mark

shaded, gradient, bottom

shaded, gradient, bottom

shaded, gradient, top

shaded, gradient, top

gradient, bottom

gradient, bottom

gradient, top

gradient, top

flat, bottom

flat, bottom

flat, top

flat, top

unity pattern

unity pattern
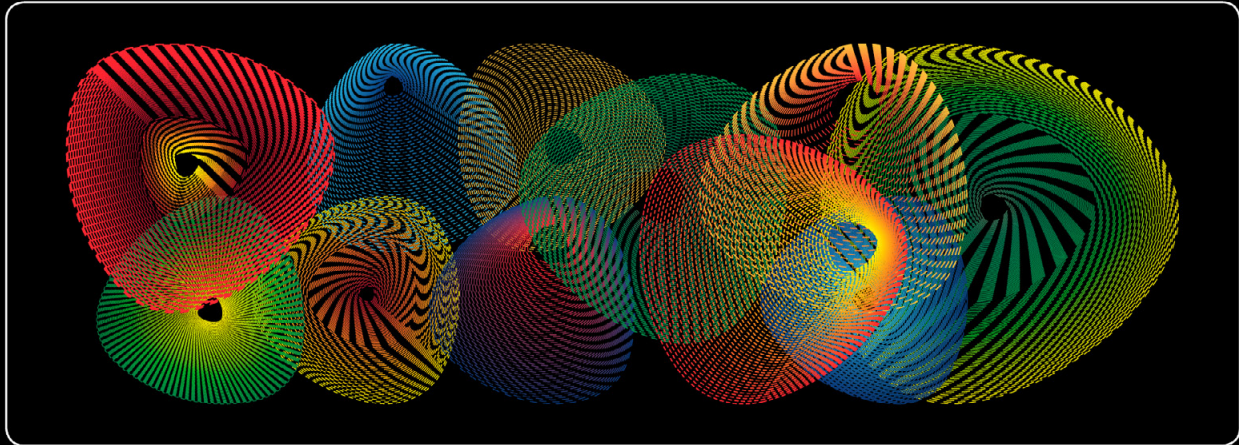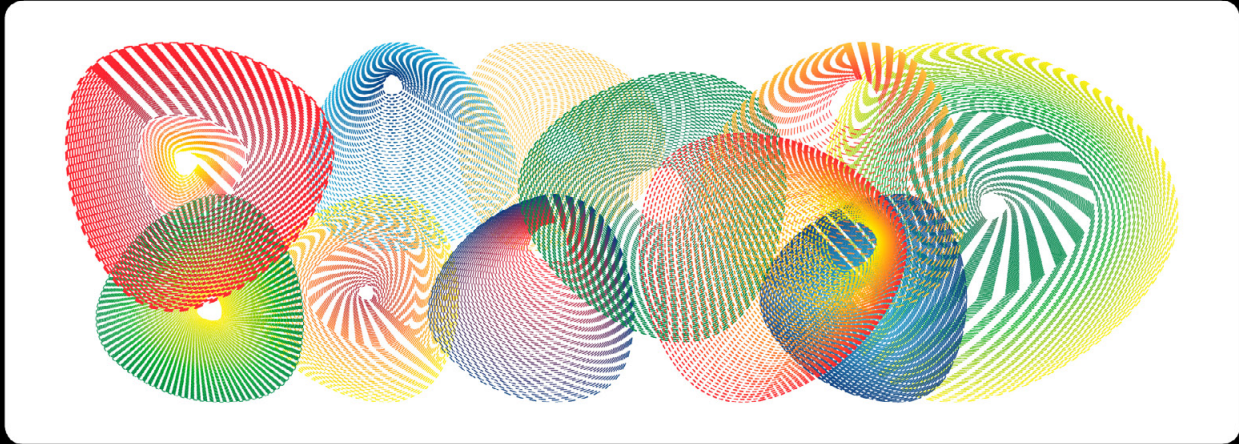
please note:

these are guidelines only. all artwork carrying the visual language must follow the guidelines
but, above all, should adhere to the core attributes of adidas football in 2010:

bold
team
flexible
forward-thinking
unexpected
diversity in unity
engineered in germany. detailed in africa

colour rollout

the black and white version of the 'unity pattern' can only be used during phase 1 of the rollout.
the full colour version of the 'unity pattern' can be used during phase 1 of the rollout.
the yellow version of the 'unity pattern' must only be used during phase 2 of the rollout.
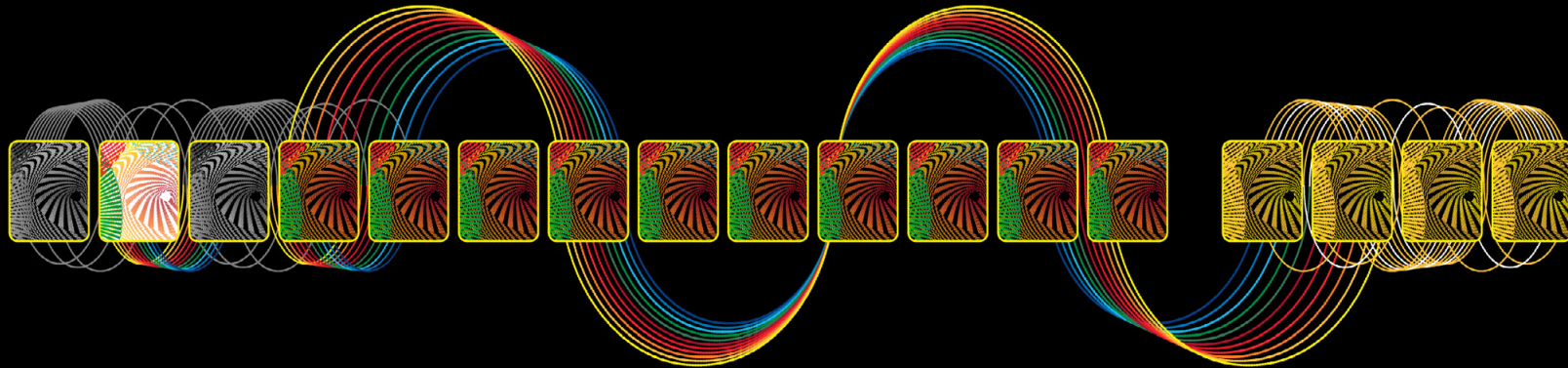
phase 1

june 2009 - 24 may 2010
colour pattern on white or black background
black and white pattern on black background

phase 2

24 may 2010 – july 2010
yellow pattern on
black background

versions of the unity pattern

the black and white version of the 'unity pattern' must only be used during phase 1 of the rollout.
it must always be used on a black background.

large

minimum size = 30%
maximum size = 500%

filenames:

2010_UNITY PATTERN_L_BW

extra large

minimum size = 500%
maximum size = 1000%

filenames:

2010_UNITY PATTERN_XL_BW
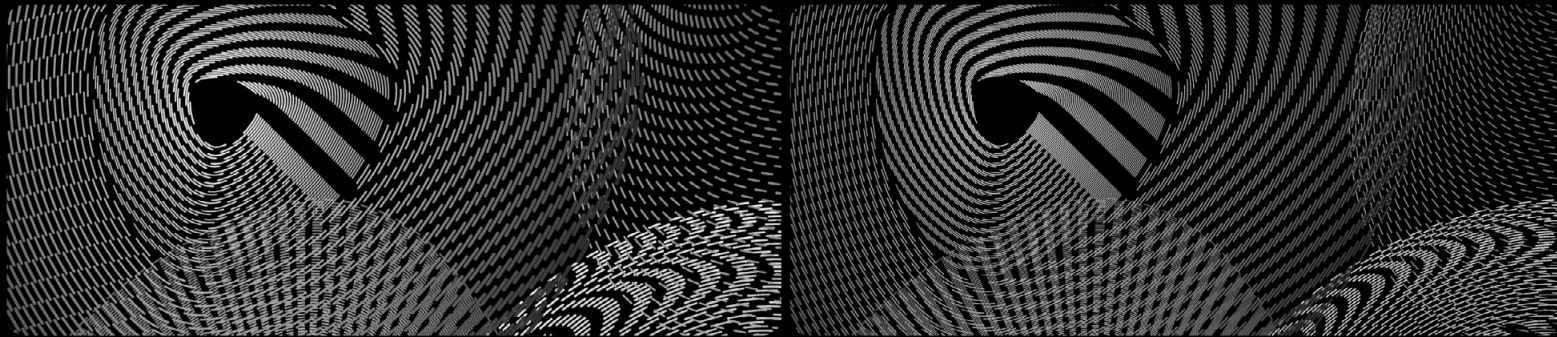
versions of the unity pattern (continued)

the full colour version of the 'unity pattern' must be used during phase 1 of the rollout.

large
minimum size = 30%
maximum size = 500%

filenames:
2010_UNITY PATTERN_L_RGB
2010_UNITY PATTERN_L_4C

extra large
minimum size = 500%
maximum size = 1000%

filenames:
2010_UNITY PATTERN_XL_RGB
2010_UNITY PATTERN_XL_4C
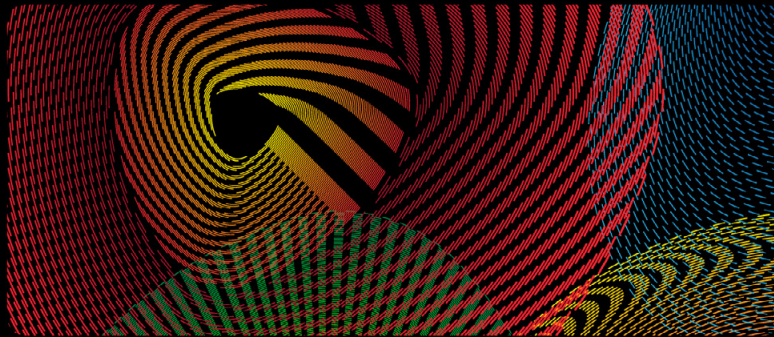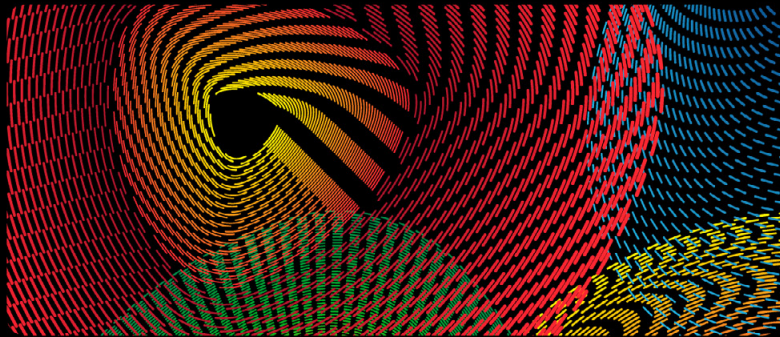
versions of the unity pattern (continued)

the yellow version of the 'unity pattern' must only be used on a black background,
during phase 2 of the rollout from 24 may 2010 – july 2010.

large

minimum size = 30%
maximum size = 500%

filenames:

2010_UNITY PATTERN_L_Y_RGB
2010_UNITY PATTERN_L_Y_4C

extra large

minimum size = 500%
maximum size = 1000%

filenames:

2010_UNITY PATTERN_XL_Y_RGB
2010_UNITY PATTERN_XL_Y_4C
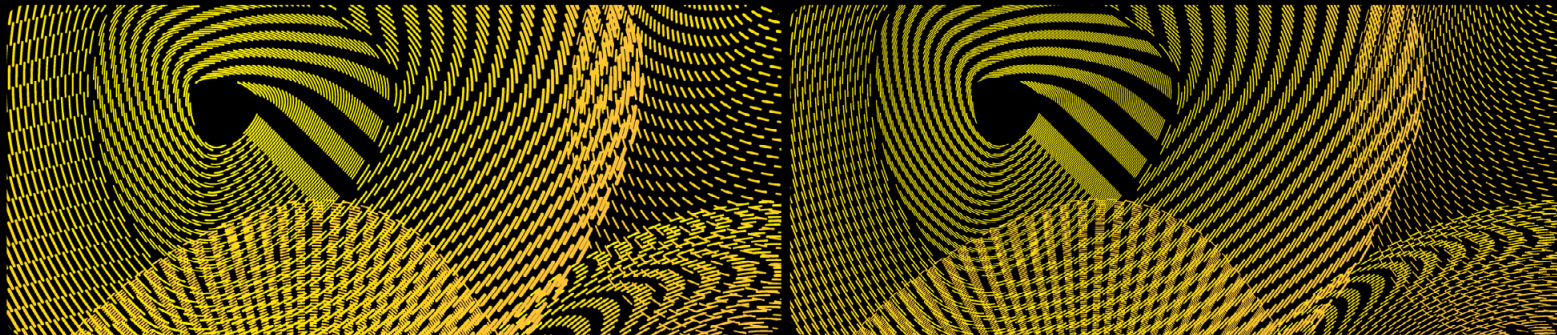
using the unity pattern:

black and white unity pattern: phase 1 rollout (black background)
full colour unity pattern: phase 1 rollout (white background)
                                phase 1 rollout (black background)
yellow unity pattern: phase 2 rollout (black background)

the 'unity pattern' should be considered as one element and scaled as such. it may be used in part or as a whole. it may be cropped, rotated or flipped.

the master files must always be used; own variations must never be created.

the unity pattern should always remain a complete unit – it must not be taken apart. the line weight must not be adjusted and the colour sequence of the pattern must not be changed. it cannot be skewed or squashed.

phase 1 rollout

phase 1 rollout
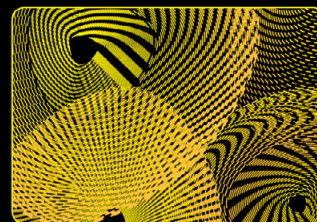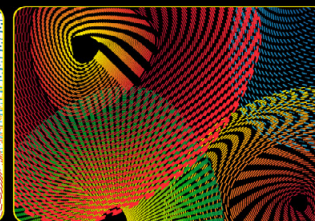
phase 2 rollout

## using the unity pattern (continued):

when using a portion of the 'unity pattern' in a layout, make sure there is at least one full delta form visible within the pattern.

in appropriate cases, the unity pattern may be placed on top of a background image. we advise you to use the pattern at a lower level of opacity, depending on the density of the background image behind it. it is recommended that you do not to use the pattern below 10% opacity.

when printing offset, you may notice additional effects – moiré – in the unity pattern. this is caused by differing screen angles and halftone frequencies in the printing.

we know this may occur and is perfectly natural but serves to add further dimension to the 'unity pattern', which in turn emphasises the concept of diversity in unity.
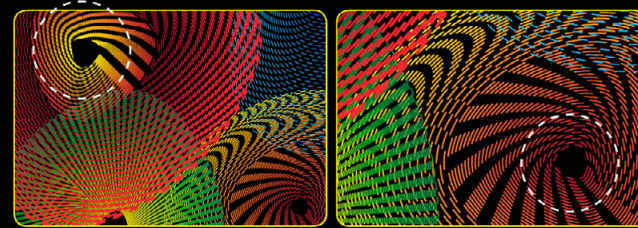
at least one full delta form is visible when the pattern is cropped and / or scaled.

the 'unity pattern' may be placed as a watermark over a background image, in appropriate cases.

using the black and white version:

the black and white version of the 'unity pattern' may only be used in phase 1 of the rollout. it must appear on a black background. it may be used at different levels of opacity so that the pattern becomes a subtle feature of the background. it is recommended not to use the pattern below 20% opacity.

in print, make sure that the background is not a 4-colour black but is only ever printed as 100% black. this will prevent other colours seeping into the pattern lines.

using the full colour version:

the full colour version of the 'unity pattern' must only be used in phase 1 of the rollout. it may be placed on a white or a black background. it may not be used in phase 2.

using the yellow version:

the yellow version of the 'unity pattern' must only be used in phase 2 of the rollout. it must appear on a black background.
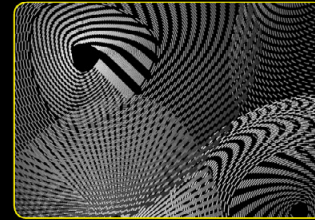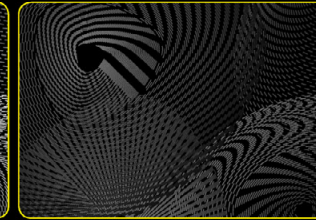
100% opacity   50% opacity

federation unity pattern

please note:

these are guidelines only. all artwork carrying the visual language must follow the guidelines
but, above all, should adhere to the core attributes of adidas football in 2010:

bold
team
flexible
forward-thinking
unexpected
diversity in unity
engineered in germany. detailed in africa

for federation specific work the 'unity pattern' will be incorporated into the graphic novel style. 8 mandated patterns have been created using the unity palette, with colours derived from federation kit or national flag.

these have been assigned per federation and must be used when addressing individual nations – linking federation phase work back to our visual language.

this ensures that the kits are able to shine and are complimented by the colours of our visual language.

in this guideline you will learn which pattern is to be used with each federation and we show examples of how they could come to life.

the examples use the same image but are for guidance only, they are not rules. incorporate the pattern into your work in the way that best brings life, vibrancy and magic to the work.

they may also be used for any additional federation needs, such as events.

colour rollout

the 'federation unity patterns' may be used during both phase 1 and phase 2 of the rollout.
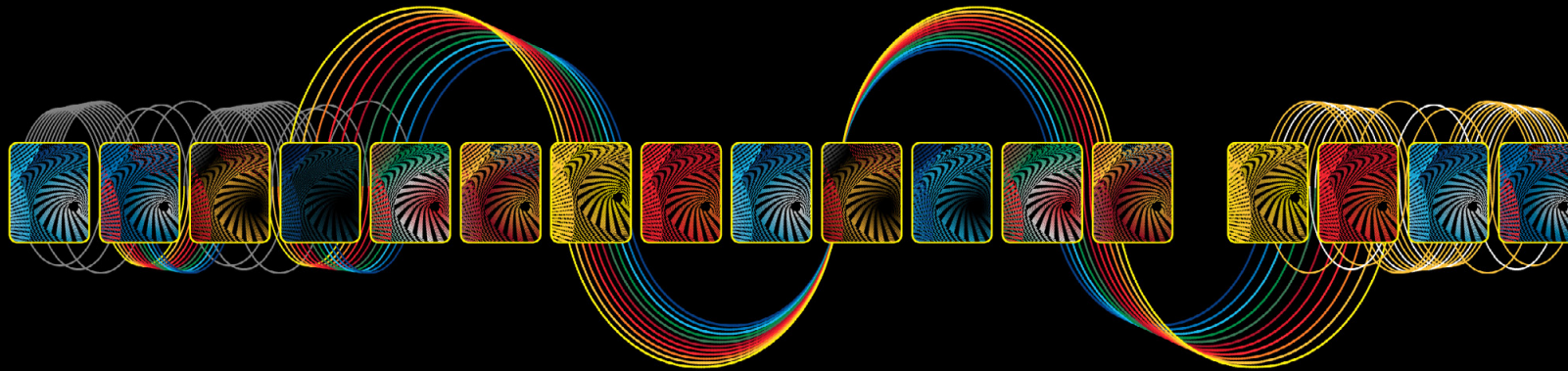
phase 1

june 2009 - 24 may 2010
colour pattern on white or black background
black and white pattern on black background

phase 2

24 may 2010 – july 2010
yellow pattern on
black background

using the federation unity patterns:

each 'federation unity pattern' should be considered as one element and scaled as such. it may be used in part or as a whole. it may be cropped, rotated or flipped.

the master files must always be used; own variations must never be created.

each federation unity pattern should always remain a complete unit – it must not be taken apart. the line weight must not be adjusted and the colour sequence of each pattern must not be changed. the patterns cannot be skewed or squashed.

the 8 federation unity patterns are:

argentina	AFA
france	FFF
germany	DFB
japan	JFA
mexico	FMF
russia	RFU
south africa	SAFA
spain	FEF

using the federation unity patterns (continued):

when using a portion of a 'federation unity pattern' in a layout, make sure there is at least one full delta form visible within the pattern.

in appropriate cases, a 'federation unity pattern' may be placed on top of a background image. the pattern may be used at a lower level of opacity, depending on the density of the background image. it is recommended that you do not to use the 'federation unity patterns' below 10% opacity.

when printing offset, you may notice additional effects – moiré – in the 'federation unity patterns'. this is caused by differing screen angles and halftone frequencies in the printing.

we know this may occur and is perfectly natural but serves to add further dimension to the 'federation unity patterns', which in turn emphasises the concept of diversity in unity.
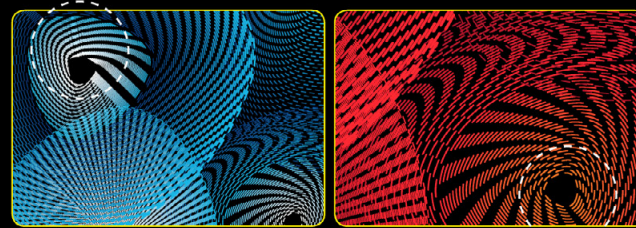
at least one full delta form is visible when the 'federation unity patterns' are cropped and / or scaled.
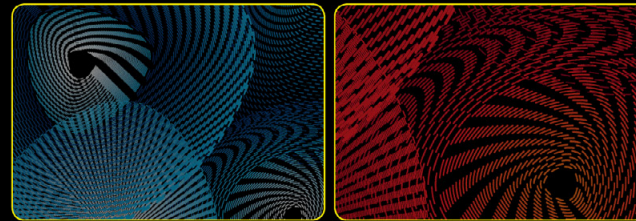
you may use the 'federation unity patterns' at a lower opacity, for example here at 55%.

when multiple federation kits are featured:

the original 11 colour unity pattern should be used if a market
features more than one federation kit at once.

when federation kits other than the main 8 are featured:

the original 11 colour unity pattern should be used if a market
features a federation kit which is not one of the 8 main federations
(argentina, france, germany, japan, mexico, russia, south africa,
spain).
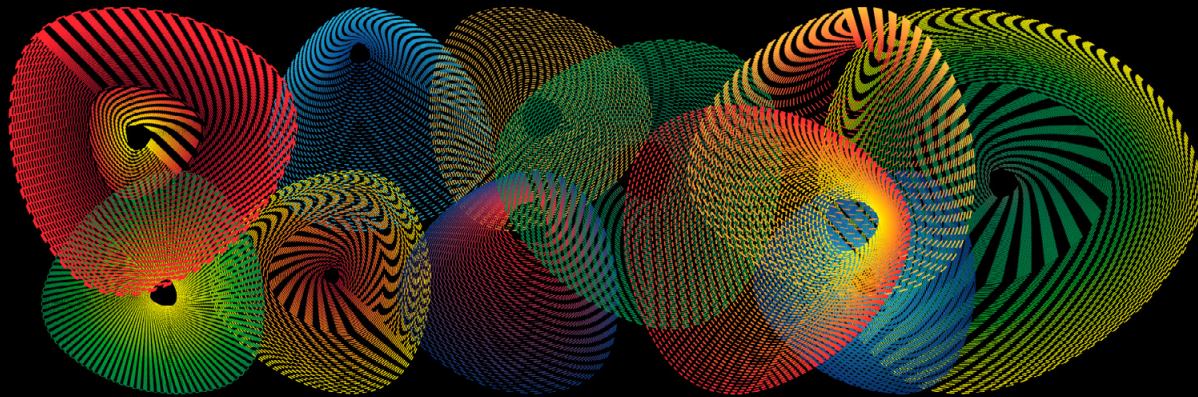
federation unity patterns: argentina

versions of the federation unity pattern for argentina

the federation unity pattern for argentina is available in two sizes:

large	extra large
minimum size = 30%	minimum size = 500%
maximum size = 500%	maximum size = 1000%

large

minimum size = 30%

maximum size = 500%

filenames:

2010_UNITY PATTERN_L_AFA_RGB

2010_UNITY PATTERN_L_AFA_4C

extra large

minimum size = 500%

maximum size = 1000%

filenames:

2010_UNITY PATTERN_XL_AFA_RGB

2010_UNITY PATTERN_XL_AFA_4C

how to use the federation unity pattern for argentina

please note: the image used is just an example, it is not final artwork

pattern placed at 100% opacity on black
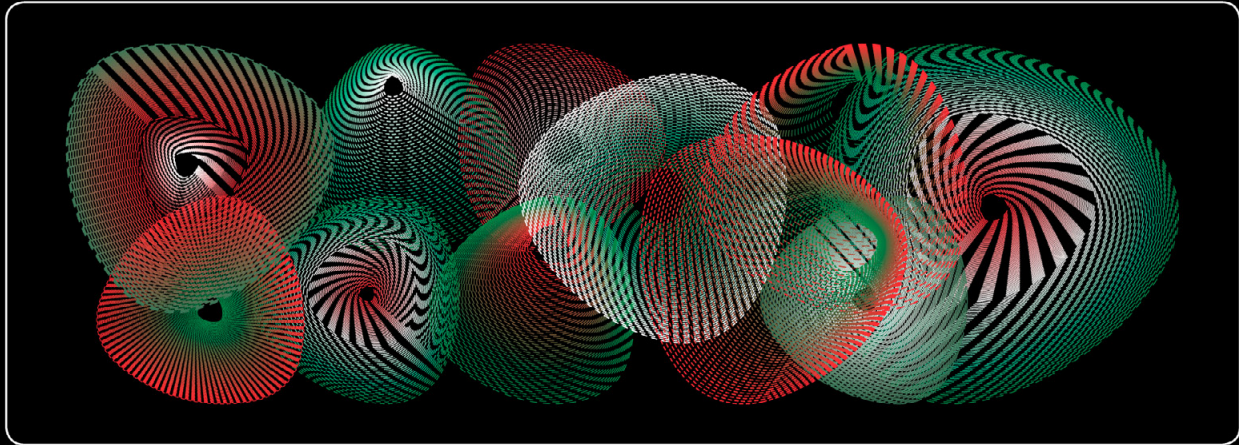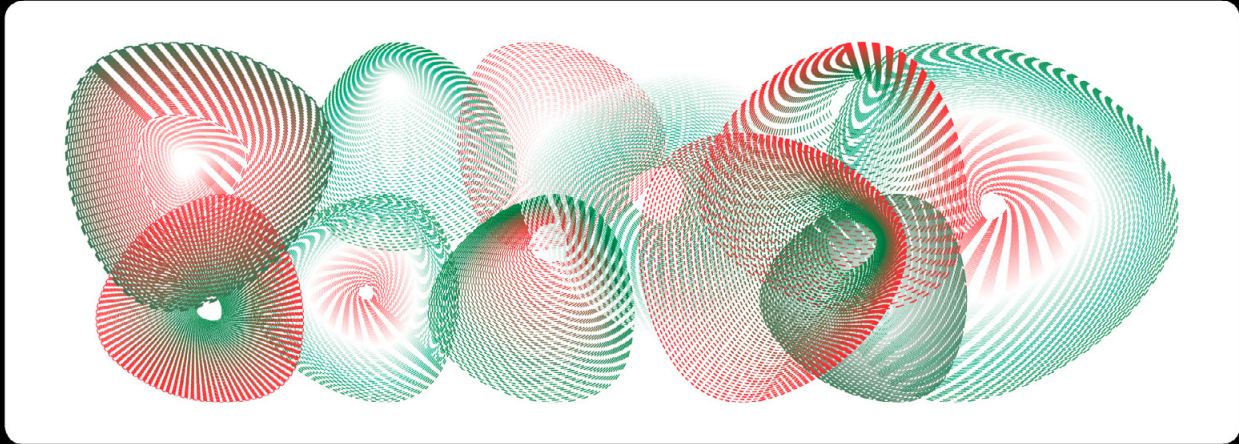

pattern placed at 55% opacity on black

pattern placed at 55% opacity on white

pattern placed at 100% opacity on pool

federation unity patterns: france

versions of the federation unity pattern for france

the federation unity pattern for france is available in two sizes:

large

minimum size = 30%
maximum size = 500%

filenames:

2010_UNITY PATTERN_L_FFF_RGB
2010_UNITY PATTERN_L_FFF_4C

extra large

minimum size = 500%
maximum size = 1000%

filenames:

2010_UNITY PATTERN_XL_FFF_RGB
2010_UNITY PATTERN_XL_FFF_4C

how to use the federation unity pattern for france

please note: the image used is just an example, it is not final artwork

pattern placed at 100% opacity on black

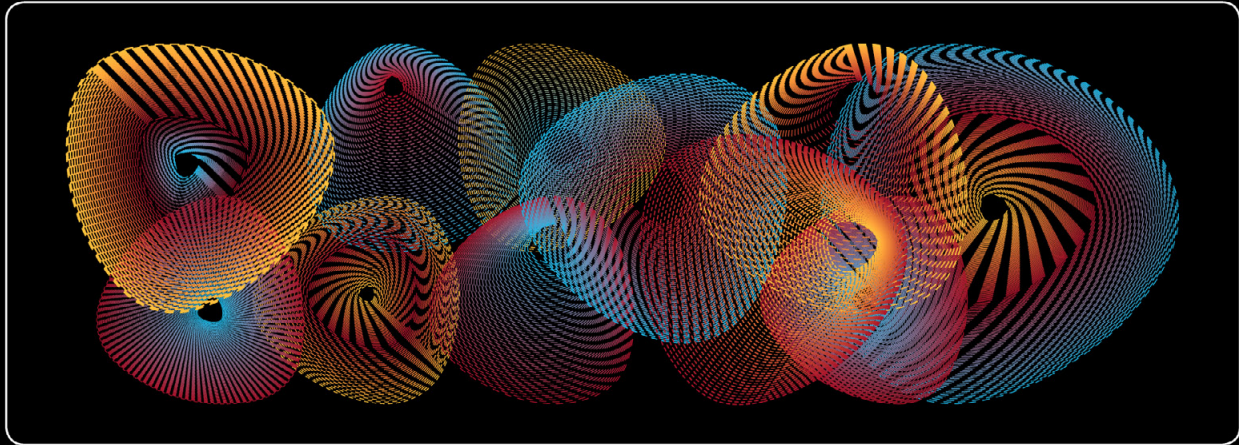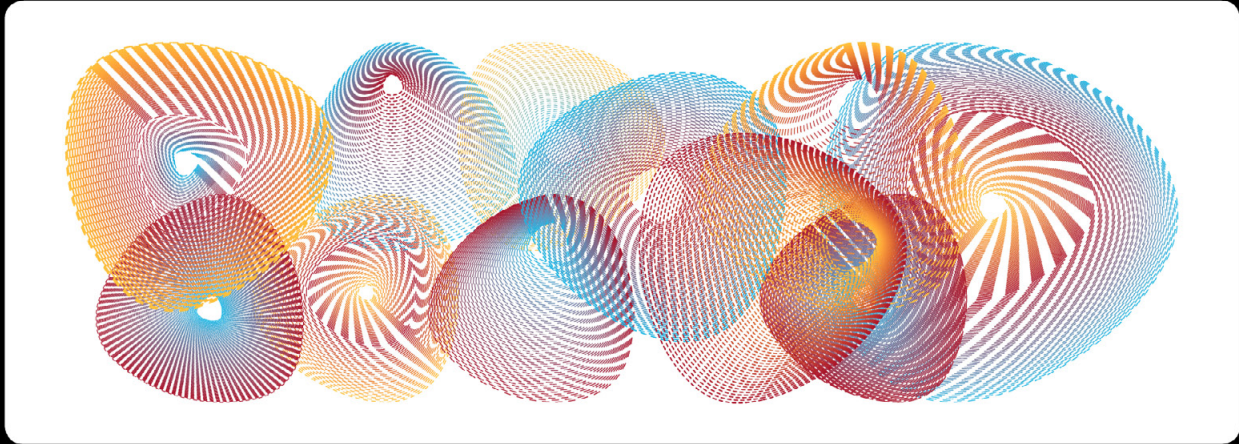
pattern placed at 55% opacity on black

pattern placed at 55% opacity on white

pattern placed at 55% opacity on poppy

federation unity patterns: germany

versions of the federation unity pattern for germany

the federation unity pattern for germany is available in two sizes:

large

minimum size = 30%
maximum size = 500%

filenames:

2010_UNITY PATTERN_L_DFB_RGB
2010_UNITY PATTERN_L_DFB_4C

extra large

minimum size = 500%
maximum size = 1000%

filenames:

2010_UNITY PATTERN_XL_DFB_RGB
2010_UNITY PATTERN_XL_DFB_4C

how to use the federation unity pattern for germany

please note: the image used is just an example, it is not final artwork

pattern placed at 100% opacity on black

pattern placed at 55% opacity on black

pattern placed at 55% opacity on white

pattern placed at 100% opacity on pure yellow

federation unity patterns: japan

versions of the federation unity pattern for japan

the federation unity pattern for japan is available in two sizes:

large

minimum size = 30%

maximum size = 500%

filenames:

2010_UNITY PATTERN_L_JFA_RGB

2010_UNITY PATTERN_L_JFA_4C
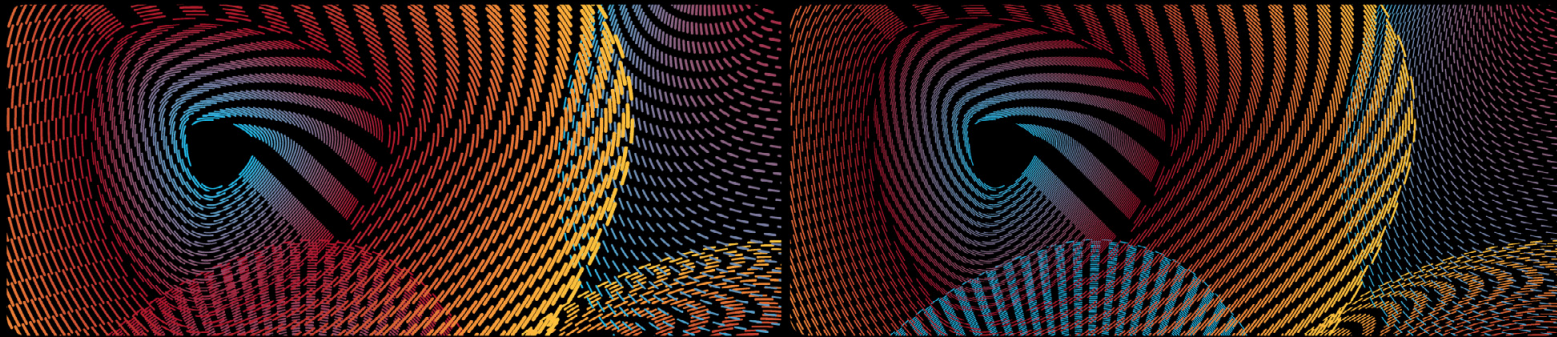
extra large

minimum size = 500%

maximum size = 1000%

filenames:

2010_UNITY PATTERN_XL_JFA_RGB

2010_UNITY PATTERN_XL_JFA_4C
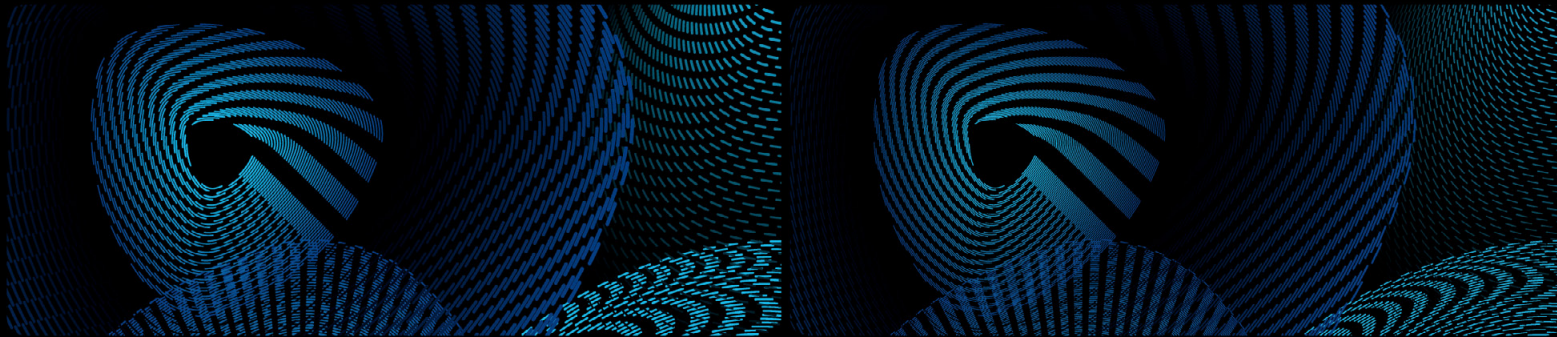
how to use the federation unity pattern for japan

please note: the image used is just an example, it is not final artwork

pattern placed at 100% opacity on black

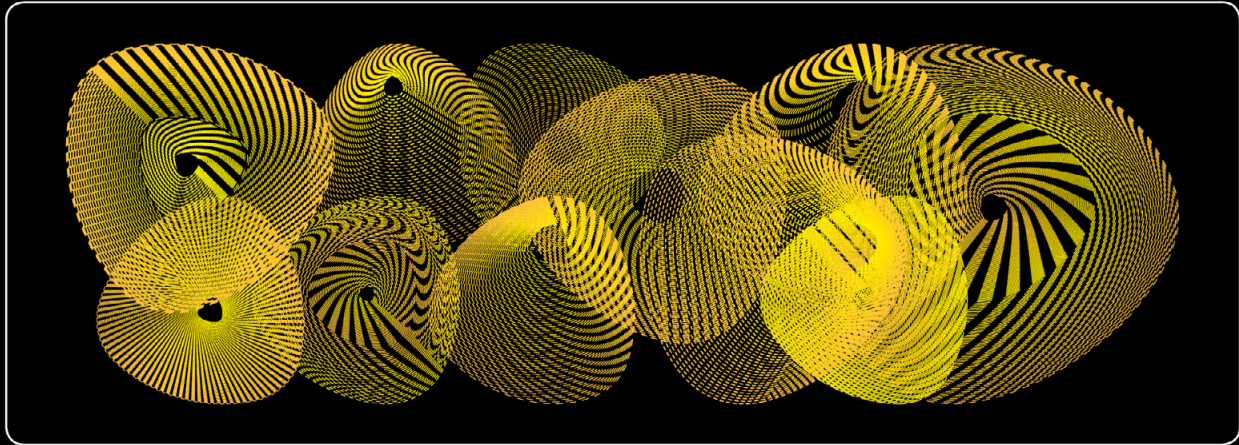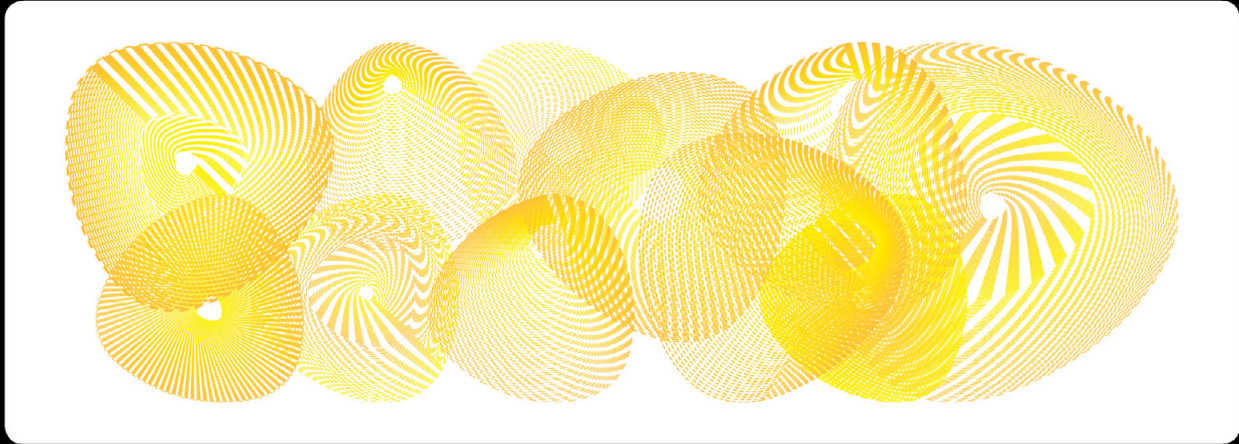pattern placed at 55% opacity on black

pattern placed at 55% opacity on white

pattern placed at 55% opacity on light aqua

federation unity patterns: mexico

versions of the federation unity pattern for mexico

the federation unity pattern for mexico is available in two sizes:

large

minimum size = 30%
maximum size = 500%

filenames:
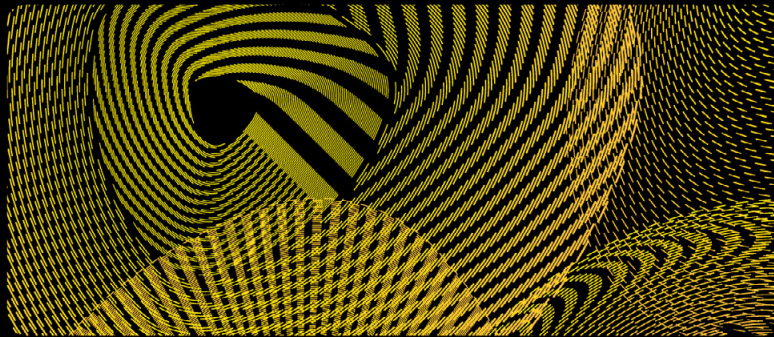2010_UNITY PATTERN_L_FMF_RGB
2010_UNITY PATTERN_L_FMF_4C

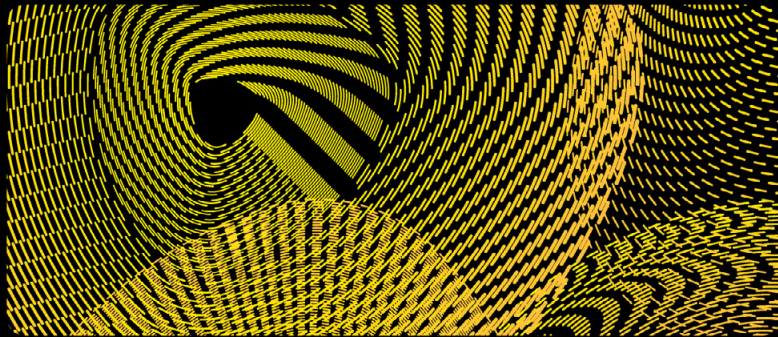### extra large

minimum size = 500%
maximum size = 1000%

filenames:
2010_UNITY PATTERN_XL_FMF_RGB
2010_UNITY PATTERN_XL_FMF_4C
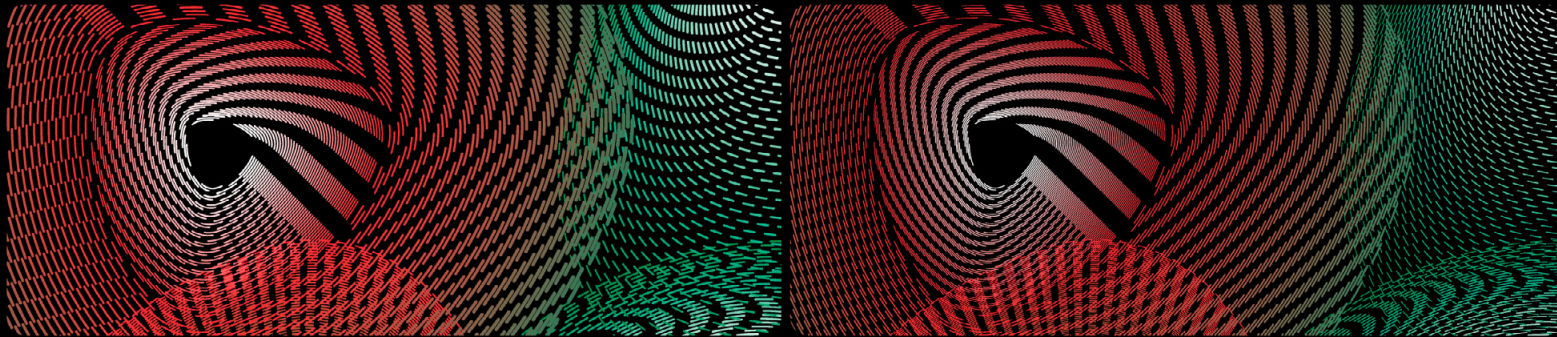
how to use the federation unity pattern for mexico

please note: the image used is just an example, it is not final artwork

pattern placed at 100% opacity on black

pattern placed at 55% opacity on black

pattern placed at 55% opacity on white

pattern placed at 100% opacity on fairway

federation unity patterns: russia

versions of the federation unity pattern for russia

the federation unity pattern for russia is available in two sizes:

large

minimum size = 30%
maximum size = 500%

filenames:

2010_UNITY PATTERN_L_RFU_RGB
2010_UNITY PATTERN_L_RFU_4C

extra large

minimum size = 500%
maximum size = 1000%

filenames:

2010_UNITY PATTERN_XL_RFU_RGB
2010_UNITY PATTERN_XL_RFU_4C

how to use the federation unity pattern for russia

please note: the image used is just an example, it is not final artwork

pattern placed at 100% opacity on black

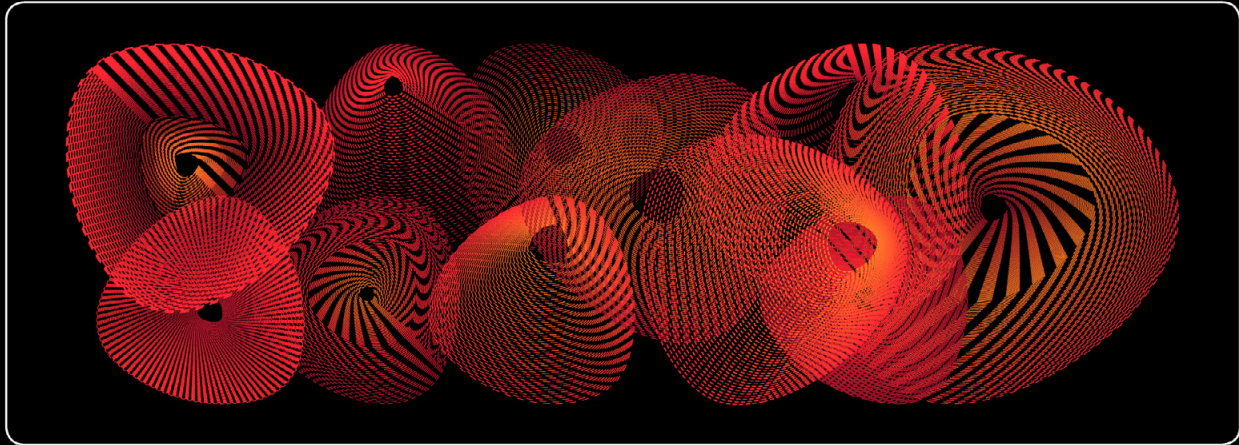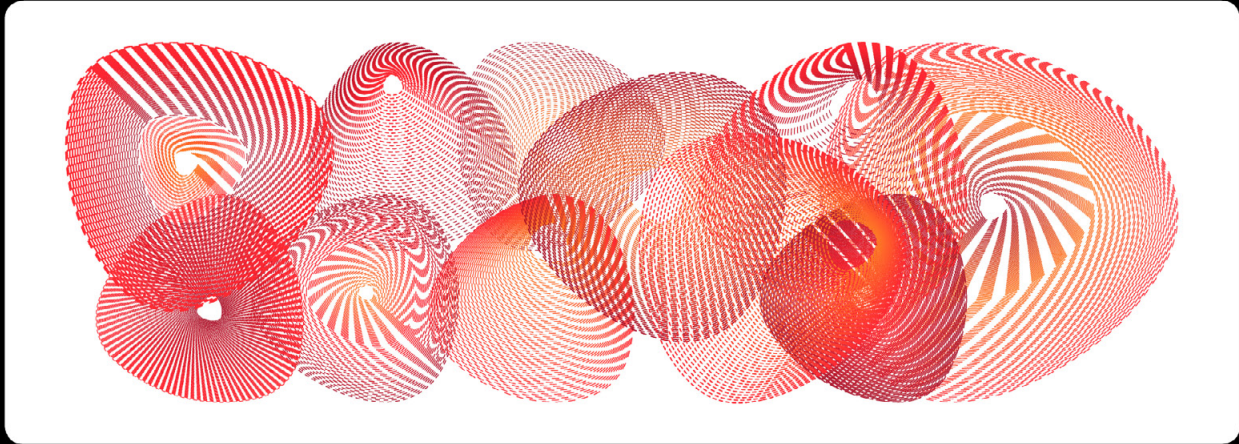pattern placed at 55% opacity on black

pattern placed at 55% opacity on white

pattern placed at 100% opacity on pure yellow

federation unity patterns: south africa

versions of the federation unity pattern for south africa

the federation unity pattern for south africa is available in two sizes:

large

minimum size = 30%
maximum size = 500%

filenames:

2010_UNITY PATTERN_L_SAFA_RGB
2010_UNITY PATTERN_L_SAFA_4C

extra large

minimum size = 500%
maximum size = 1000%

filenames:

2010_UNITY PATTERN_XL_SAFA_RGB
2010_UNITY PATTERN_XL_SAFA_4C

how to use the federation unity pattern for south africa

please note: the image used is just an example, it is not final artwork

pattern placed at 100% opacity on black
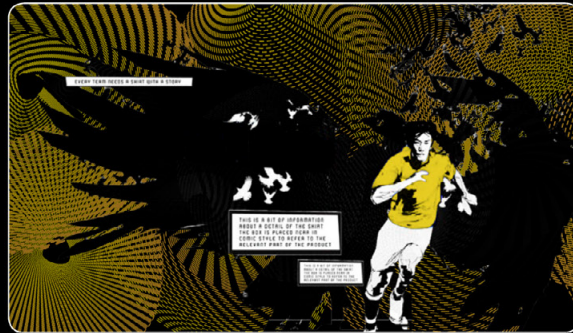
pattern placed at 55% opacity on black

pattern placed at 55% opacity on white

pattern placed at 100% opacity on light orange

federation unity patterns: spain

versions of the federation unity pattern for spain

the federation unity pattern for spain is available in two sizes:

large

minimum size = 30%
maximum size = 500%

filenames:

2010_UNITY PATTERN_L_FEF_RGB
2010_UNITY PATTERN_L_FEF_4C

extra large

minimum size = 500%
maximum size = 1000%

filenames:

2010_UNITY PATTERN_XL_FEF_RGB
2010_UNITY PATTERN_XL_FEF_4C
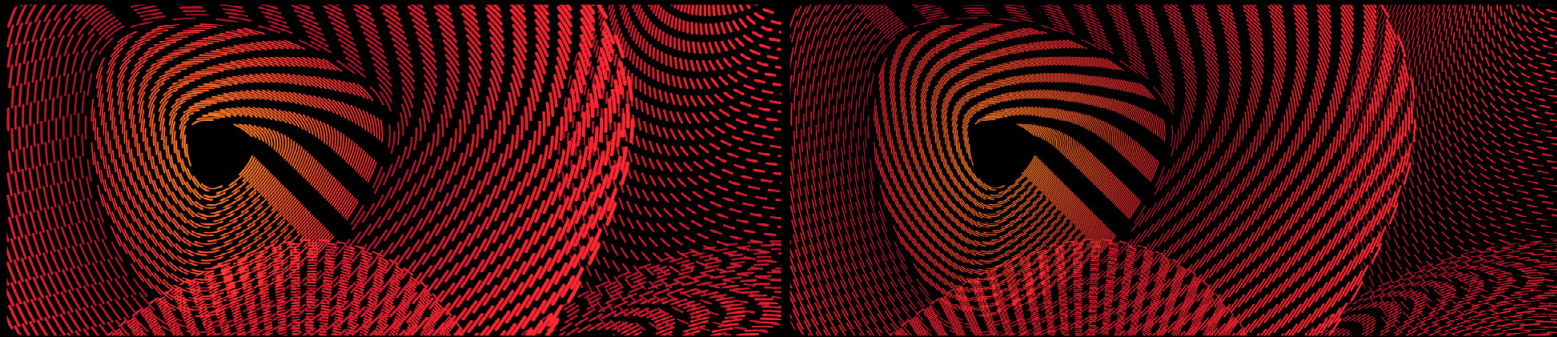
how to use the federation unity pattern for spain

please note: the image used is just an example, it is not final artwork

pattern placed at 100% opacity on black

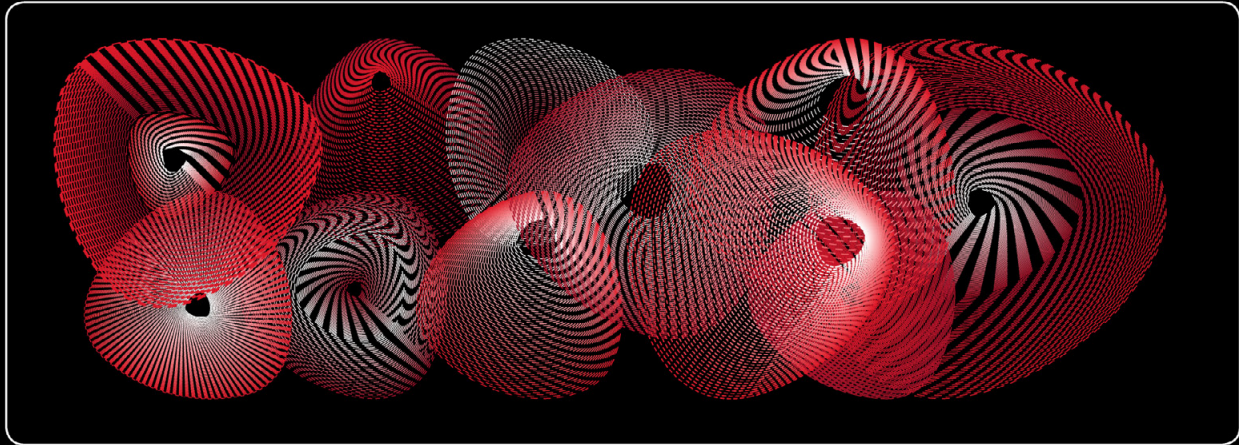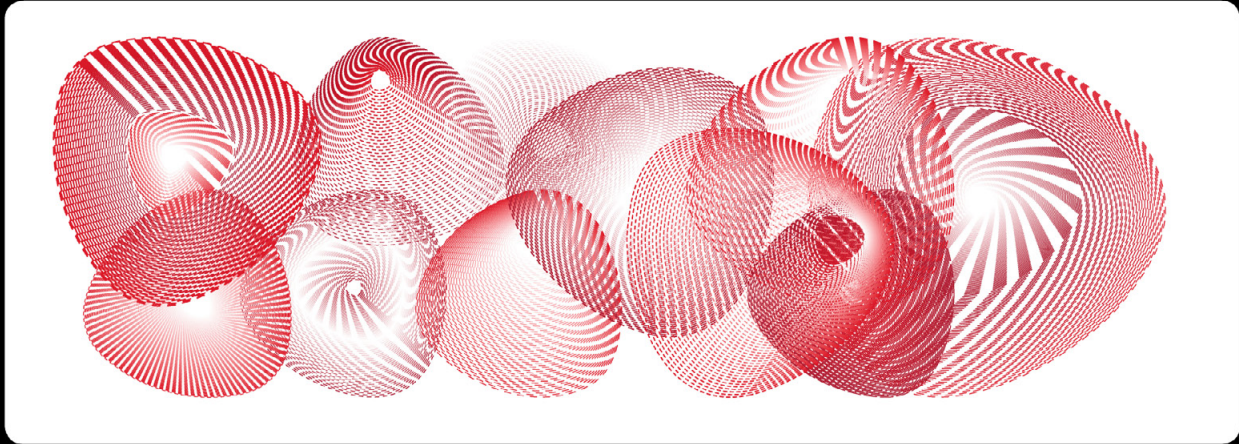pattern placed at 55% opacity on black

pattern placed at 55% opacity on white

pattern placed at 100% opacity on university red

federation unity patterns: denmark

versions of the federation unity pattern for denmark

the federation unity pattern for denmark is available in two sizes:

large
minimum size = 30%
maximum size = 500%

filenames:
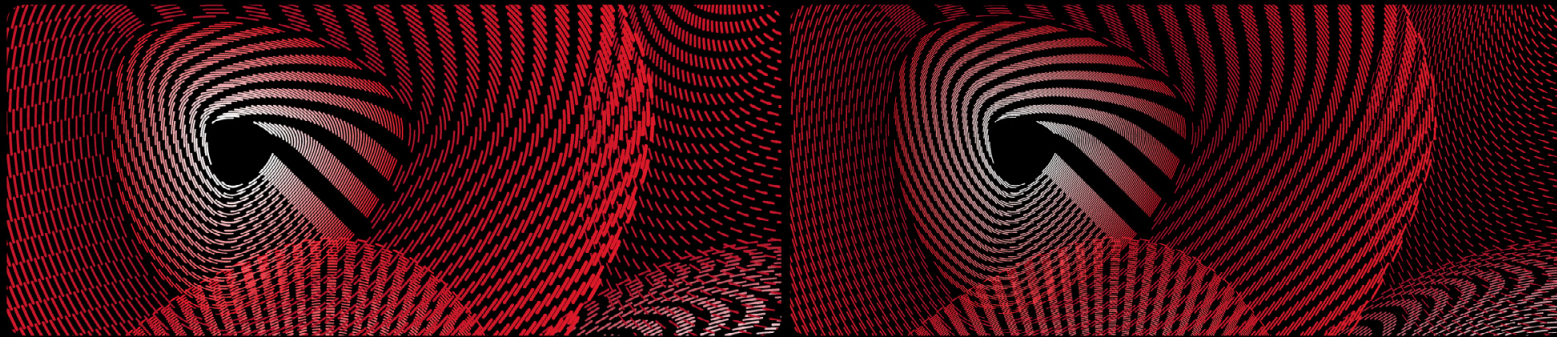2010_UNITY PATTERN_L_DBU_RGB
2010_UNITY PATTERN_L_DBU_4C

extra large
minimum size = 500%
maximum size = 1000%

filenames:
2010_UNITY PATTERN_XL_DBU_RGB
2010_UNITY PATTERN_XL_DBU_4C

how to use the federation unity pattern for denmark

please note: the image used is just an example, it is not final artwork

pattern placed at 100% opacity on black

pattern placed at 55% opacity on black
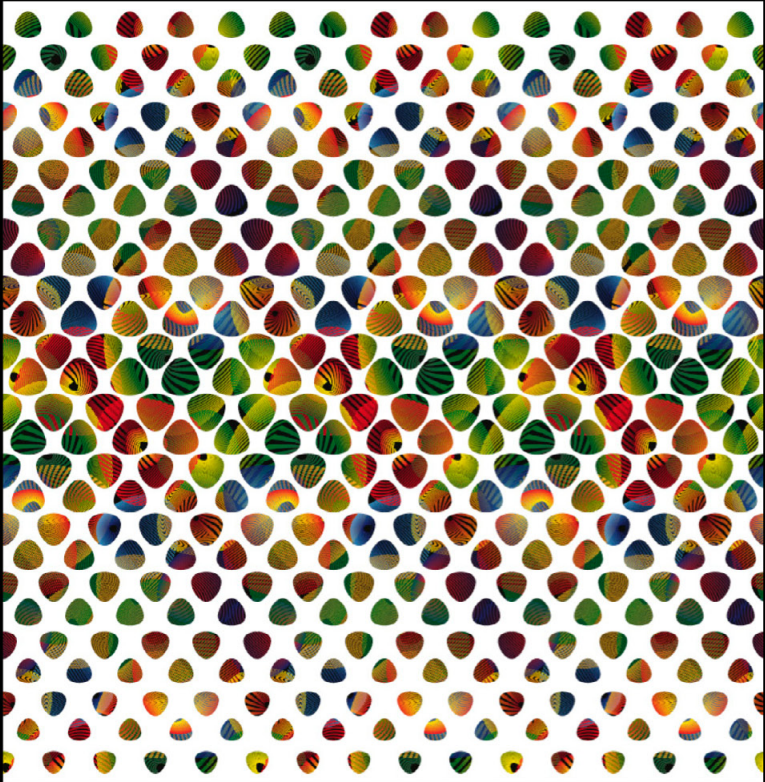

pattern placed at 55% opacity on white

pattern placed at 100% opacity on light orange

2d retail graphic

2d retail graphic

please note:

these are guidelines only. all artwork carrying the visual language must follow the guidelines
but, above all, should adhere to the core attributes of adidas football in 2010:

bold
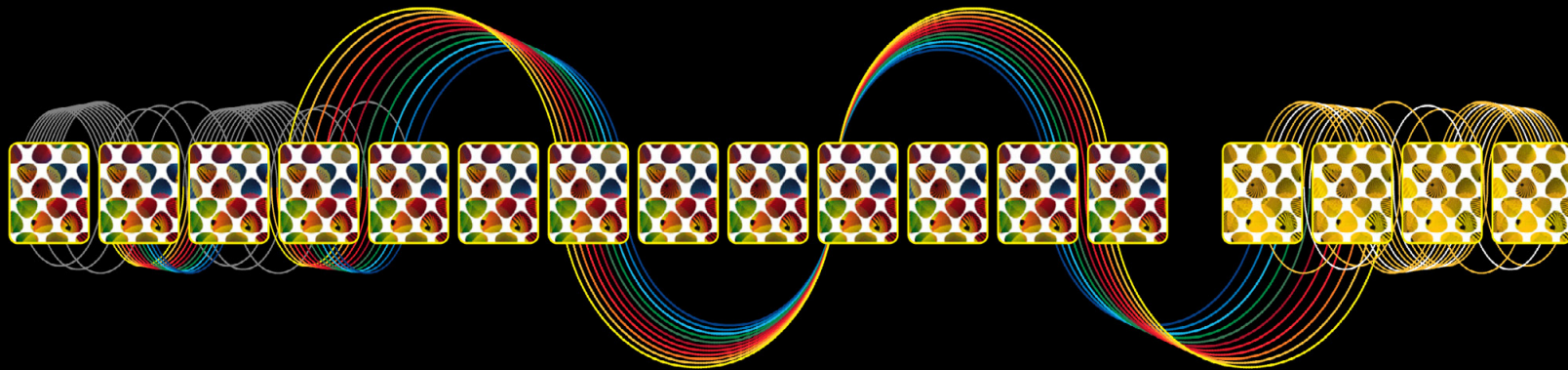**team**
flexible
forward-thinking
unexpected
diversity in unity
engineered in germany. detailed in africa

colour rollout

the full colour version of the 2d retail graphic should be used during phase 1 of the rollout.
the yellow version of the 2d retail graphic must only be used during phase 2 of the rollout.

phase 1

june 2009 - 24 may 2010
colour pattern on black background

phase 2

24 may 2010 – july 2010
yellow pattern on
black background

2d mesh graphic for retail

the 2d mesh graphic is a direct take-down of the 3d mesh fixtures which also feature in retail. the 2d graphic features the full colour 'unity pattern' on a black background, with a white mesh pattern covering the entire panel.

the 2d mesh graphic panel has been made at size 1.948m x 2m. the pattern is continuous, meaning that multiple panels may be placed side by side or one on top of the other with no obvious join in the pattern.
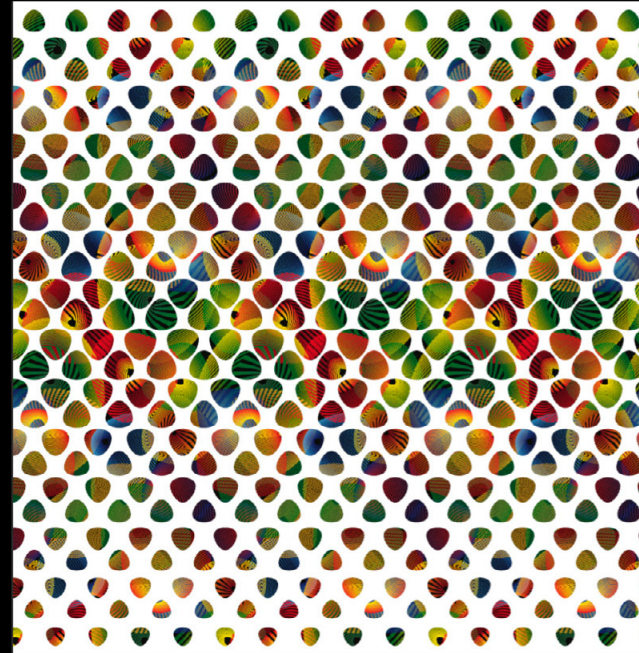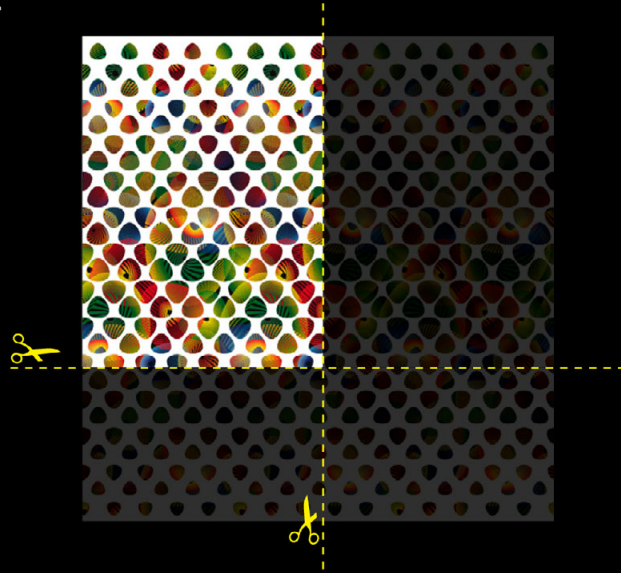

the 2d mesh graphic panel has a size of 1.948m x 2m

using the 2d mesh graphic for retail

the 2d mesh graphic must always be used at 100%. do not scale the graphic up or down. use multiple panels if your area is larger than 2m x 2m. if your area is smaller than 2m x 2m, cut the graphic panel to fit the area.

if your area is smaller than 2m x 2m, the mesh graphic panel must be cut to fit the area
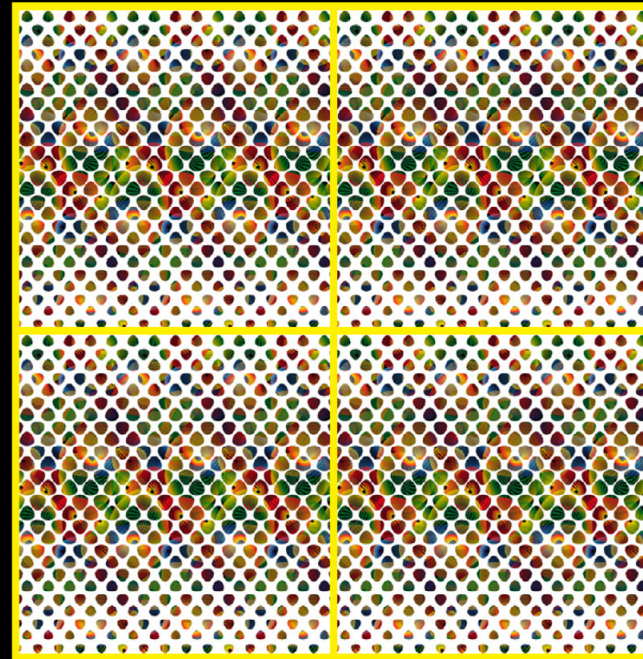
if your area is larger than 2m x 2m, the mesh graphic panel may be repeated to create a larger graphic

asset guideline:
instore visual language
usage and balance

Introduction:

the visual language is a very effective tool for branding both the inside and outside of your store. used in the
right way, it can become an important means of attracting consumers to, and around the store – keeping them
engaged throughout their journey toward purchase. used in conjunction with the relevant communication work,
the visual language will help to reinforce the message that during 2010 adidas football celebrates diversity in unity.

please note:

these are guidelines only. all artwork carrying the visual language must follow the guidelines
but, above all, should adhere to the core attributes of adidas football in 2010:

       bold

       team

       flexible

       forward-thinking

       unexpected

       diversity in unity

       engineered in germany. detailed in africa

2016 usage guideline: instore visual language usage and balance

colour rollout

please use the following colours leading up to the event:

phase 1

june 2009 – may 2010
colour pattern on white or black background
black and white pattern on black background

phase 2

may 2010 – july 2010
yellow pattern on
black background

elements for use instore: phase 1

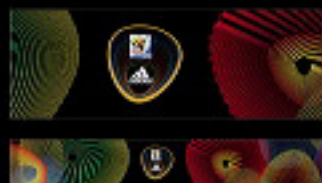please make use of the following visual language elements and fixture artwork for your store before may 2010.

unity pattern

adidas 2010
FIFA world cup™
partner mark

2d retail identity graphic panel

header panels

3d graphic panel

3d retail identity

elements for use instore: phase 2

please make use of the following visual language elements and fixture artwork for your store after may 2010:
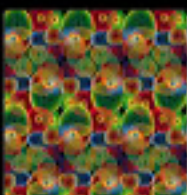

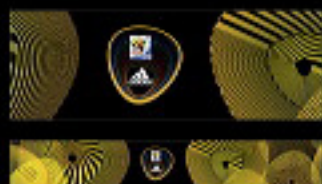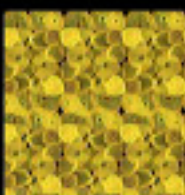unity pattern
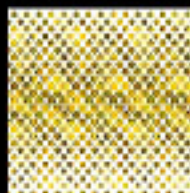
adidas 2010
FIFA world cup™
partner mark

2d retail identity graphic panel

header panels

3d graphic panel

3d retail identity

elements for use instore: phase 1 & 2

campaign artwork may be used in both phase 1 and 2 of the rollout:

predator*_X

federation kit

official match ball

world cup

umu

outside the store

facade:

own stores only may feature the world cup visual language on their facades. when used the unity pattern must feature on a black background. a white background may be used if black is unsuitable, but no other colour background may be used.

please note: visual language usage on store facades is not permitted for wholesalers.

window:

it is preferable to use campaign creative in the windows of own stores and wholesalers, merchandised with relevant product. the visual language may be used to accent or frame the creative, but should be used in a subtle and integrated way.

good examples of visual language use on an own store facade in japan

inside the store

in addition to use on fixtures and fittings the visual language can be applied to areas of the store itself.

top level:
high walls and areas above shelving & fixtures

mid level:
eye level walls, shelving, mannequins, tables

low level:
low walls, floor

top level: visual language may be used on the top level and in a limited amount. no campaign creative may be used.

mid level: the main focus is on mid level items in store. both visual language and campaign creative may be used here. this applies to walls, columns, free-standing displays, cash desk, bulkheads, shelving and tables. fixturing panels should feature the 3d or 2d retail identity graphic system and headers should feature unity pattern with/without official partner mark.

low level: there should be no visual language or campaign artwork on low walls in the store, unless it is a continuation from the mid level i.e. an extended wall graphic. nothing may be featured on the floor.

using the elements inside the store

although the visual language is an impactful tool, it must be used in a clever way. aim to enhance and elevate product and messaging – not to decorate, dominate visually or to fill space.

do not cover the entire store with unity pattern and colours. pick your spots and be subtle when using the various elements. use different elements in different areas to continually surprise, engage and excite consumers as they pass through the store.

always ensure that there is a good balance between the product you are showcasing and the graphics used to elevate it.

we advise a maximum wall coverage area of 70%. this means that the graphics elements have space to breathe and do not overpower the consumer or product visually.

we also advise a ratio of 60% visual language to 40% creative artwork. try to use creative work in larger spaces like at the cash desk or close to product walls and shelving.

remember to use the UMU display stand as part of your visual language instore branding.

60% visual language	40% campaign creative

maximum 70% wall coverage, of which 60% should be visual language and 40% campaign creative

UMU pos display

examples

do's and don't's

do use both campaign artwork and visual language elements in the mid level areas of the store

do use external branding in own stores and creative campaigns in the windows of own stores and retailers

do try to balance the amount of visual language you use with the amount of space you have

do use already-made elements such as panel graphics and headers

don't cover the entire store with unity pattern and colours – be subtle when using the visual language instore

don't use visual language on floor level

don't use traditional 3-stripes headers in combination with visual language or campaign artwork

examples

1. the use of unity pattern at the cash desk is good
2. the unity pattern becomes too much behind the mannequins

our suggestion: use campaign creative on the left hand wall and behind the cash desk.

examples

1. the retail identity panels have been used successfully here.

2. current campaign creative should feature in the large graphic above the footwear display.

examples

1. visual language elements may be used in the top level of the store, but should be used in a subtle and balanced way. the south african federation pattern focuses attention on the fed kits displayed on this high wall.

2. the 3-stripes headers would need to be replaced here by existing visual language headers.

usage matrix

usage matrix

not every element is used across the whole pitch of our game.

like players, all design language elements have a position in our game plan. you must only use them in these specified zones.

the following usage matrix shows you which assets must be used – when and, more importantly, where.

communications & pr

	sport performance mark	unity sport performance mark	adidas 2010 FIFA world cup™ partner mark	3-stripes with unity pattern	brand logo with unity pattern	iin with unity pattern	url with unity pattern	unity pattern	unity pattern – tonal
atl – print	●	●	●			●	●	●	●
atl – broadcast		●				●	●	●	●
branded content / viral		●				●	●	●	●
2d retail comms		●	●			●	●	●	●
pr		●	●	●	●	●	●	●	●

retail

	sport performance mark	unity sport performance mark	adidas 2010 FIFA world cup™ partner mark	iin with unity pattern	url with unity pattern	unity form	unity pattern	unity pattern – tonal
3d retail – own store			●	●		●	●	●
3d retail – SIS	●		●	●		●	●	●
3d retail – wholesale	●	●	●	●		●	●	●
windows		●	●	●	●	●	●	●

	sport performance mark	unity sport performance mark	adidas 2010 FIFA world cup™ partner mark	iin with unity pattern	url with unity pattern	unity form	unity pattern	unity pattern – tonal
2d retail comms		▬	▬	▬	▬	▬	▬	▬
2d back panels						▬	▬	▬
POS giveaways			▬	▬	▬	▬	▬	▬
bags			▬	▬	▬	▬	▬	▬
instore digital / film			▬	▬	▬	▬	▬	▬

digital & moving media

	unity sport performance mark	adidas 2010 FIFA world cup™ partner mark	3-stripes with unity form	3-stripes with unity pattern	brand logo with unity pattern	iin with unity pattern	url with unity pattern	unity form	unity pattern
bumpers	■	■		■	■	■	■	■	■
loops	■	■	■	■	■	■	■	■	■

adidas.com

adidas.tv

microsites

community portal skins

digital & moving media

	unity sport performance mark	adidas 2010 FIFA world cup™ partner mark	3-stripes with unity form	3-stripes with unity pattern	brand logo with unity pattern	iin with unity pattern	url with unity pattern	unity form	unity pattern
applications	▪	▪	▪	▪	▪	▪	▪	▪	▪
branded content / viral	▪	▪	▪	▪	▪	▪	▪	▪	▪
mobile	▪	▪	▪	▪	▪	▪	▪	▪	▪
gaming	▪	▪	▪	▪	▪	▪	▪	▪	▪

events

	unity sport performance mark	adidas 2010 FIFA world cup™ partner mark	3-stripes with unity pattern	brand logo with unity pattern	iin with unity pattern	url with unity pattern	unity form	unity pattern	unity pattern – tonal
internal events	■	■	■	■	■	■	■	■	■
b2b events	■	■	■	■	■	■	■	■	■
consumer events	■	■	■	■	■	■	■	■	■

events

	unity sport performance mark	brand logo with unity pattern	brand logo	iin with unity pattern	url with unity pattern	unity pattern	unity pattern – yellow
static stadium boards	▬	▬	▬	▬	▬	▬	▬
moving stadium boards	▬	▬	▬	▬	▬	▬	▬

balls & hardware

	sport performance mark	unity form or detail reference	unity pattern	unity pattern surface detail
official match ball	▬	▬	▬	▬
final ball	▬	▬	▬	▬
take downs	▬	▬	▬	
goalie gloves	▬		▬	▬
shin pads	▬		▬	

footwear

	sport performance mark	unity sport performance mark	unity form or detail reference	unity pattern - 11 colours	unity pattern - tonal
f50 ignite	■	■			■
predator	■	■		■	■
adipure	■	■	■		
f50 zero	■			■	■
sock liners of all		■			

apparel
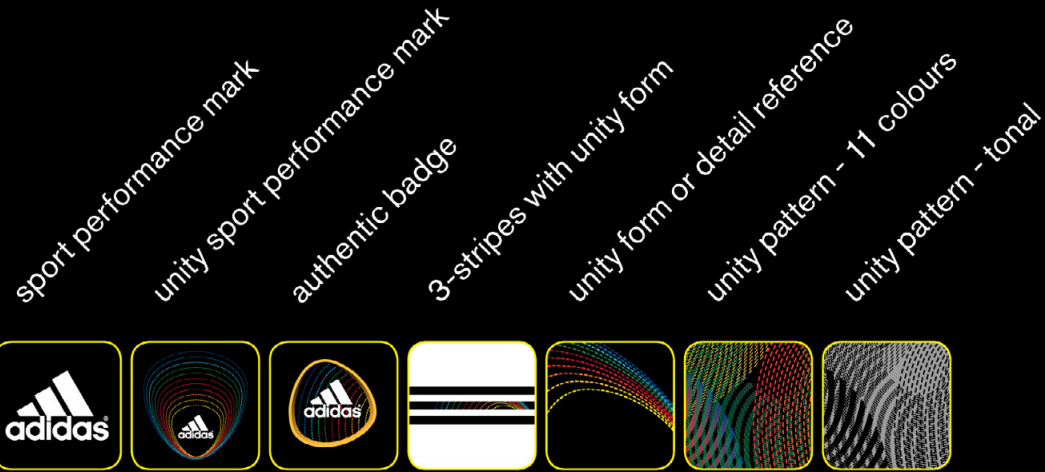
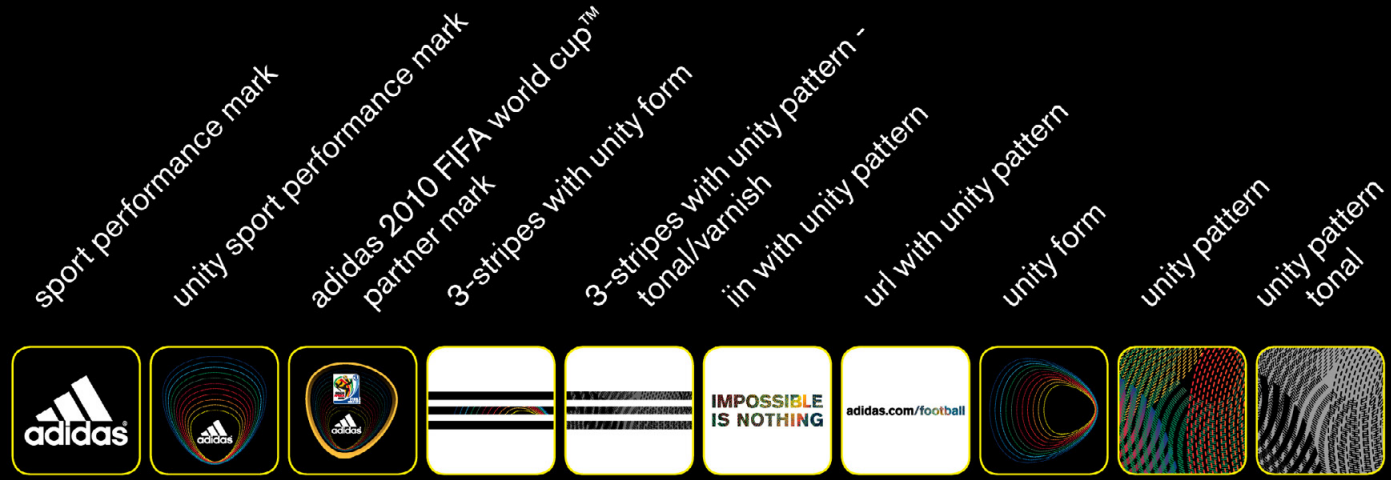|	sport performance mark	unity sport performance mark	authentic badge	3-stripes with unity form	unity form or detail reference	unity pattern - 11 colours	unity pattern - tonal
federation kits	■						■
federation replicas	■		■				■
f50	■	■			■	■	■
predator	■				■		■
adipure	■						■

apparel
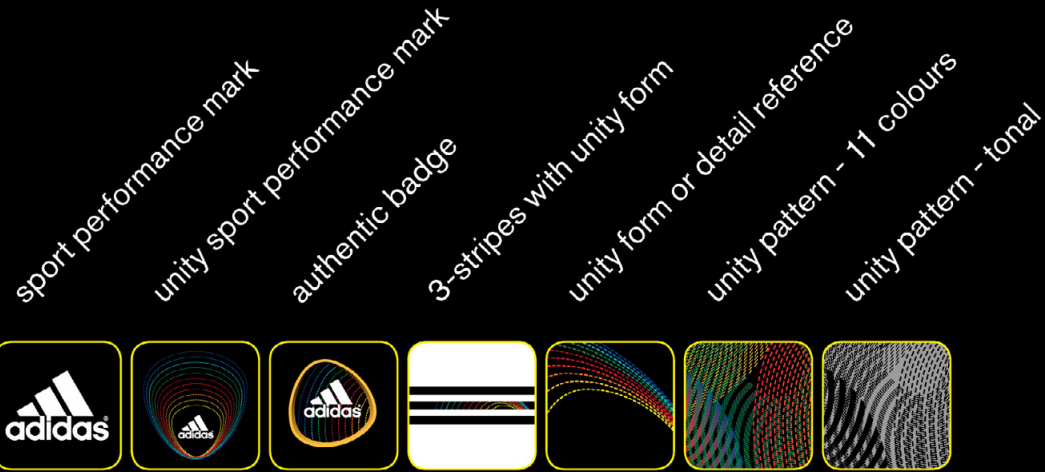
	sport performance mark	unity sport performance mark	authentic badge	3-stripes with unity form	unity form or detail reference	unity pattern - 11 colours	unity pattern - tonal
official emblem	⬛			⬛			
visual language range	⬛	⬛					⬛
kaká signature	⬛						⬛
beckham signature	⬛						⬛

accessories

	sport performance mark	unity sport performance mark	adidas 2010 FIFA world cup™ partner mark	3-stripes with unity form	3-stripes with unity pattern - tonal/varnish	iin with unity pattern	url with unity pattern	unity form	unity pattern	unity pattern tonal
official match ball			●		●	●	●		●	
final ball			●		●	●	●			●
match ball replica			●							
gloves and shin pads	●									
federation kits	●				●	●	●		●	●

packaging
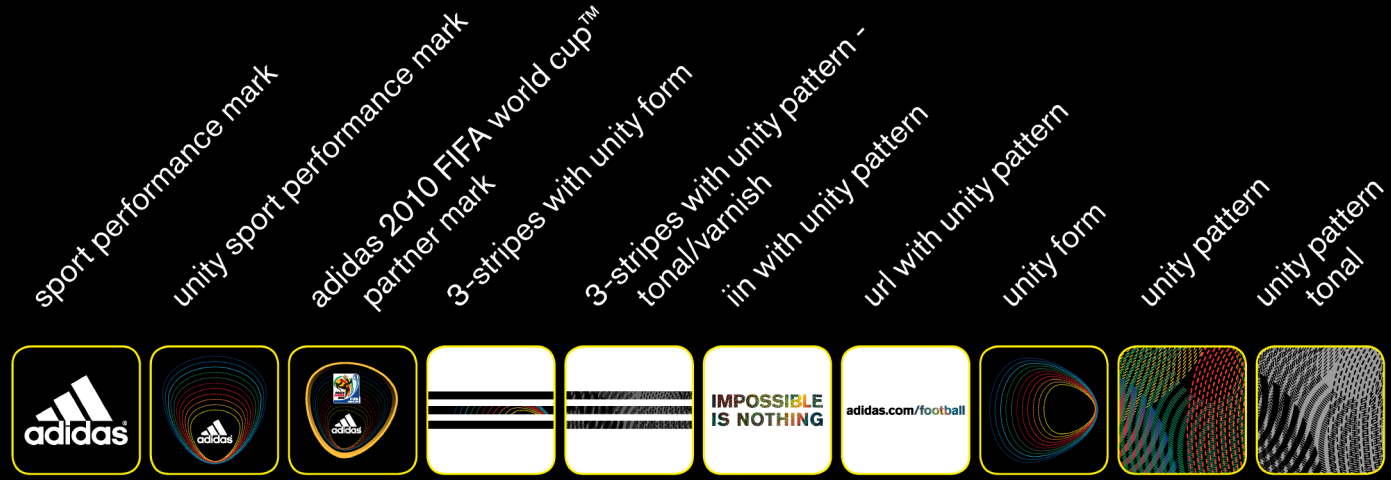
	sport performance mark	unity sport performance mark	adidas 2010 FIFA world cup™ partner mark	3-stripes with unity form	3-stripes with unity pattern - tonal/varnish	iin with unity pattern	url with unity pattern	unity form	unity pattern	unity pattern tonal
f50 ignite	✓				✓	✓	✓	✓	✓	✓
predator	✓			✓		✓	✓		✓	
adipure	✓			✓		✓	✓		✓	
f50 accessories	✓				✓		✓		✓	
hang tags			✓				✓		✓	
f50 ball	✓				✓	✓	✓	✓	✓	
other balls		✓			✓				✓	

presentation templates

colour rollout

the full colour versions of the presentation templates must only be used during phase 1 of the rollout.
the yellow versions of the presentation templates must only be used during phase 2 of the rollout.
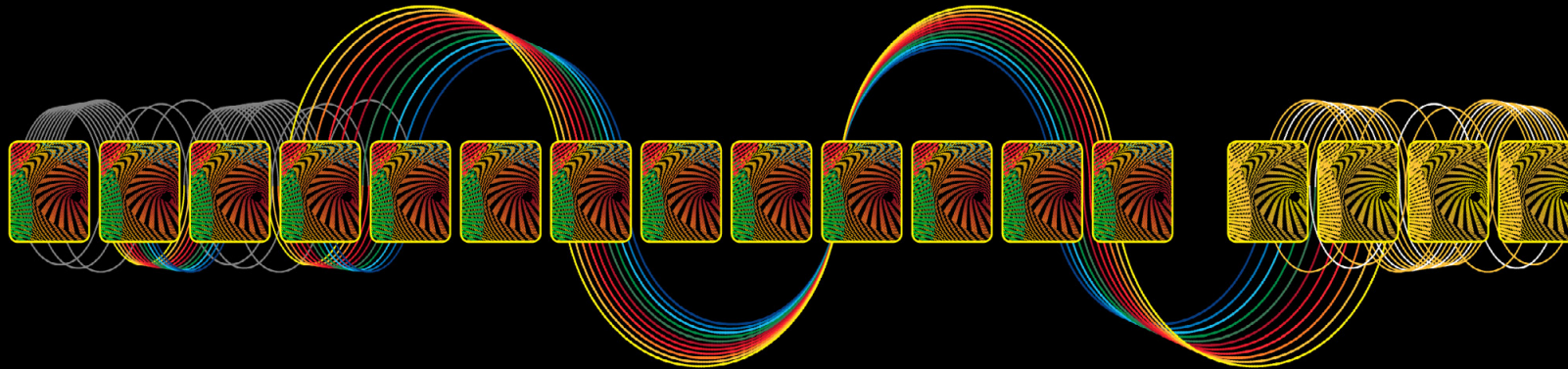
phase 1

june 2009 - 24 may 2010
colour pattern on white or black background
black and white pattern on black background

phase 2

24 may 2010 – july 2010
yellow pattern on
black background

versions of the presentation templates

the following templates are available for downloading:

a4 word template
a4 powerpoint template

you can download these templates by clicking the icons
on the right hand side of your screen.

using the presentation templates:

use the a4 word template for invitations or letters.
use the a4 powerpoint template for **internal presentations** only.

the full colour versions may only be used during phase 1 of the rollout.
the yellow versions may only be used during phase 2 of the rollout.

for ease of use we have made the presentation templates using the
closest font to berthold akzidenz grotesk which will be compatible
with all systems. this font is helvetica. helvetica should be used for
internal documents and presentations only.

please note that the use of corporate stationery is limited to adidas employees only.

thank you for your support in the production of a quality stationery package in your country.

we will achieve a consistent, strong 2010 FIFA world cup™ brand identity using one common global standard.
on following pages you will find all necessary information to help you prepare for the ordering and production of
letterheads, business cards and envelopes.

the current brand letterhead template was installed on computers of all employees a couple of years ago.
it can be used for world cup stationery as well, to write and print on world cup letterhead paper in your office.
templates can be found within ms office under the menu item "file > project gallery > mytemplates".

the following fonts are needed for production of stationery listed in this manual:
adihaus ps regular
adihaus ps bold

printed stationery

printing method

general:	offset (litho)
printing colours:	conventional, hard-drying (oxidizing or positive drying) inks should be used
density option:	black density on business cards may be attained with two hits of black on the back
varnish:	apply dull varnish on business card backs only
drying time:	always allow sufficient drying time

business cards

business cards are available as one-language and two-language templates. the one-language business card includes the 'unity impossible is nothing' line on the back of the card. the two-language business card features the native language on the front of the card and english on the back.

one language option
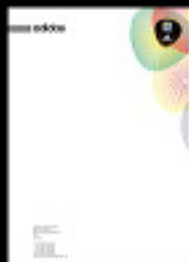

front   back

two language option

front   back

letterhead

letterhead is available in both the a4 and us letter formats. the front of the letterhead features the 'unity pattern', adidas brand logo and adidas 2010 FIFA world cup™ partner mark. the back of the sheet has been coloured yellow to make a big visual impact. we encourage you to use the yellow back letterhead when possible. the existing standard brand letterhead template on adidas employees' computers will populate and place the letter information in the correct areas on this stationery.

a4 format & us letter format


front

back

envelope

business envelopes are available in both the din lang and us letter #10 formats. in the print process, converting the envelopes are necessary because the world cup unity pattern flows from the front of the envelope to the back. also, the interior matches the yellow of the letterhead. only if envelope converting is not an option in your area can the standard brand envelope be used.

### din lang format & letter #10 format

front
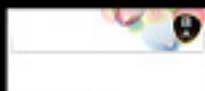
back (closed)

back (open)

electronic letterhead

the letterhead is also available for electronic use. this is to be used for on-screen purposes only.
it may not be used to be printed.

the word template may be downloaded from the right hand side of the screen.
it features the 'unity pattern', adidas brand logo and adidas 2010 FIFA world cup™ partner mark.
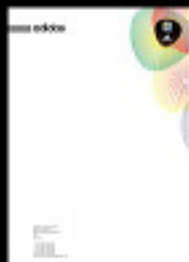
ucl partner mark

uefa champions league partner mark

please note:

these are guidelines only. all artwork carrying the visual language must follow the guidelines
but, above all, should adhere to the core attributes of adidas football in 2010:

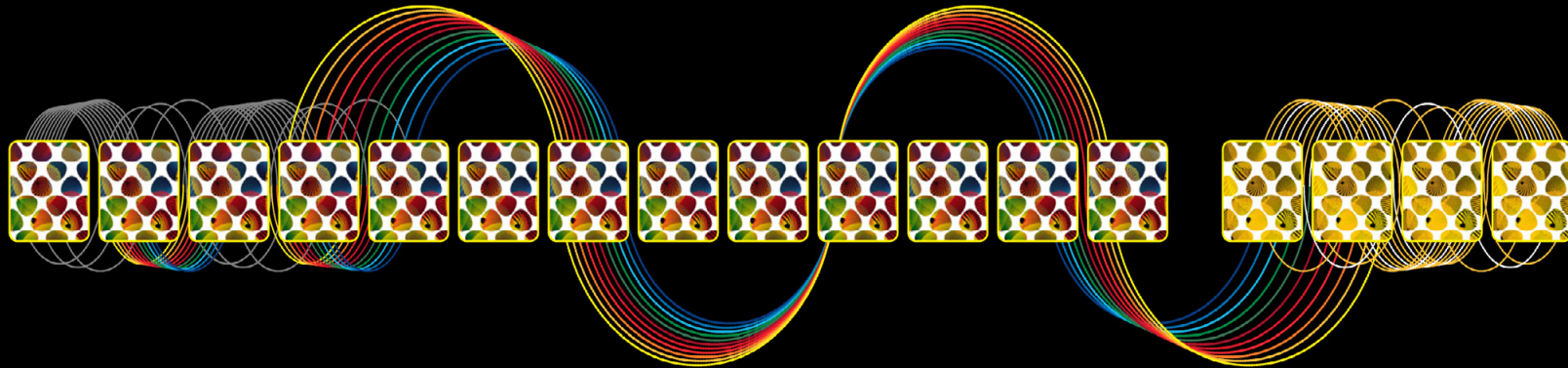**bold**
team
flexible
forward-thinking
unexpected
diversity in unity
engineered in germany. detailed in africa

colour rollout

the full colour version of the 2d retail graphic should be used during phase 1 of the rollout.
the yellow version of the 2d retail graphic must only be used during phase 2 of the rollout.

phase 1

june 2009 - 24 may 2010
colour pattern on black background

phase 2

24 may 2010 – july 2010
yellow pattern on
black background

naming convention

naming convention

all asset artwork has been named using a simple system:

year_asset description_unity form/pattern used_size_base colour of asset_colour of pattern used_colourspace

① ② ③ ④ ⑤ ⑥ ⑦

e.g.1 2010_BRAND_UP_L_B_Y_4C.ai = 2010_brand logo_unity pattern_large_black_yellow_4 colour.ai
       ① ② ③④⑤⑥⑦

e.g.2 2010_URL_S_W_RGB.ai = 2010_unity url_small_white_rgb.ai
       ① ② ④⑤ ⑦

abbreviations have been used in order to keep the length of the filenames to a minimum. the following is a list of abbreviations used:

UF	unity form
UP	unity pattern
BRAND	brand logo
IIN	impossible is nothing
UNITY SPM	unity sport performance mark
SINGLE	single line
STACKED	stacked line
MIN	minimum
MAX	maximum
PREF	preferred
INF	infinity
XL	extra large
L	large
S	small
XS	extra small
M	mini
W	white
B	black
Y	yellow
4C	4 colour (CMYK)
RGB	RGB (on-screen and digital printing)
BW	black and white

upload

review procedure

all local market-initiated projects are mandated to include our 2010 visual language.

therefore, all work you make must be reviewed via this site.

once a layout is uploaded, approval or feedback will be given within 48 hours; all layouts submitted on a friday will be addressed the following monday.

this system has been set up to help you. it will aid you in producing work that hits our expected global standards of quality and exceptional visual communication.

please read the help guide on the following pages to ensure timely reviews.

please note: an approval from this site is a visual language usage approval only. it is not a final production approval.

atl, btl and retail submissions

all above the line (atl), below the line (btl) and retail work which uses the visual language must be reviewed on the online 2010 football style guide before being sent to respective production houses. once visual language approval has been received, please send artwork/requests as usual to:

adiadz:
www.adiadz.com

nureg (hrko):
http://hireskit.nureg.de

locally-produced materials need to be sent to
adidas global for approval as usual.

upload for review

upload for approval

best practice gallery

best practice gallery

the best practice gallery is a forum for you to see how your own work contributes to our global team's effort to win the games.

the following pages show examples of visual language usage excellence.

please look through these examples and read why these pieces have been chosen for excellence. this gallery will be updated frequently with work that is submitted from all countries. please check for new examples regularly.

we hope that this gallery will aid you to create artwork that adheres to the core attributes of adidas football in 2010: bold, team, flexible, forward thinking, unexpected, diversity in unity and engineered in germany. detailed in africa.

f50 packaging

why this is good

the visual language is integrated by various measure – from afar to inside.

the design is bold, balanced and clean.

the unity pattern has been used as a subtle accent to the box, and within the 3-stripes. it also features on the inside of the box, but again as a subtle hint.

this item can only be from adidas and clearly expresses diversity in unity.

colour use is unexpected and vibrant.

- fluid
- flexible
- unexpected
- forward-thinking
- aggressive
- bold
- fun
- team

- diversity in unity
- amplified colour
- pitch to hand
- engineered in germany. detailed in africa

- branding
- forms and finish
- typography

f50 packaging

why this is good

the visual language is integrated by various measure — from afar to inside.

the design is bold, balanced and clean.

it obviously belongs to the tunit family — and above all to adidas.

- fluid
- flexible
- unexpected
- forward-thinking
- aggressive
- bold
- fun
- team

- diversity in unity
- amplified colour
- pitch to hand
- engineered in germany. detailed in africa

- branding
- forms and finish
- typography

predator packaging

why this is good

the visual language is integrated by various measure – from afar to inside.

the design is bold, balanced and clean.

the unity pattern has been used as a subtle accent to the box, and within the 3-stripes.

this item can only be from adidas and alongside other boot packaging clearly via colour use expresses diversity in unity.

the 'unity iin' binds the pattern with the other branding elements.

- fluid
- flexible
- unexpected
- forward-thinking
- aggressive
- bold
- fun
- team

- diversity in unity
- amplified colour
- pitch to hand
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- forms and finish
- typography

adipure packaging

why this is good

the visual language is integrated by various measure – from afar to inside.

the design is bold, balanced and clean.

the unity pattern has been used as a subtle accent to the box, and within the 3-stripes.

this item can only be from adidas and alongside other boot packaging clearly via colour use expresses diversity in unity.

the 'unity iin' binds the pattern with the other branding elements.

- fluid
- flexible
- unexpected
- forward-thinking
- aggressive
- bold
- fun
- team

- diversity in unity
- amplified colour
- pitch to hand
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- branding
- forms and finish
- typography

match ball packaging

why this is good

the overall integrity of the visual language is maintained. the design is balanced and clean.

the pattern has been used as a subtle accent to the box, and within the 3-stripes.

interior colour is bold and vibrant.

the adidas 2010 FIFA world cup™ partner mark links the pattern with the other branding elements on the box.

- fluid
- flexible
- unexpected
- forward-thinking
- aggressive
- bold
- fun
- team

- diversity in unity
- amplified colour
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- engineered in germany. detailed in africa

- branding
- forms and finish
- typography

retail face panel
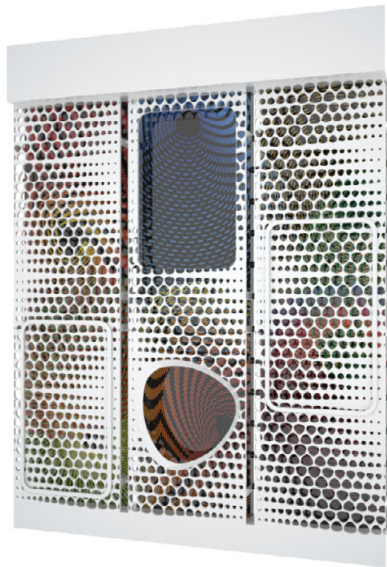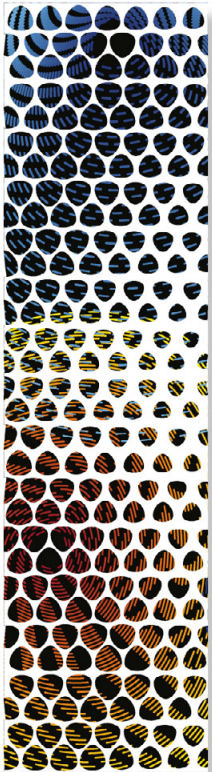
why this is good

the design is clean, unusual, and arresting. it provides a whole new level of detail when looked at from far away and from close up.
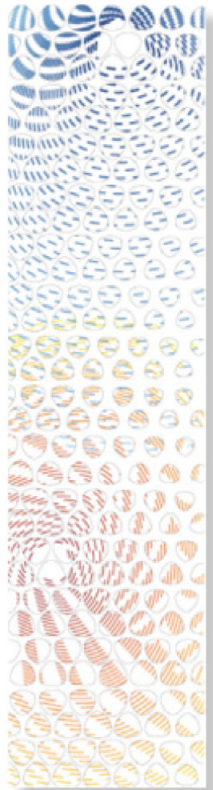
the pattern has been used correctly, with focus on 2 full delta shapes within the panel.

- fluid
- flexible
- unexpected
- forward-thinking
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- bold
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- team

- diversity in unity
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retail focal bay back panel
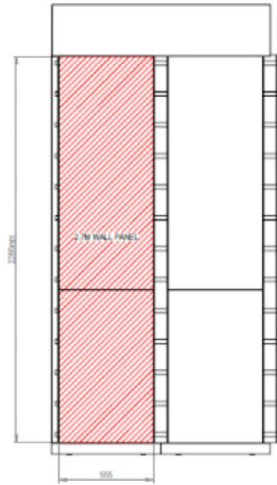
why this is good

the design is clean, unusual, and arresting. it provides a whole new level of detail when looked at from far away and from close up.

the pattern has been used correctly, with focus on 2 full delta shapes within the panel.

the double panel has been designed so that relevant campaign artwork will sit next to the unity pattern, bringing out the most of the visual language in both.

- fluid
- flexible
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product catalogue cover
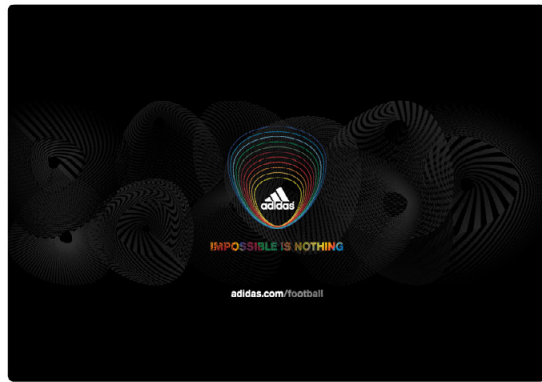
why this is good

the design is clean, unusual, arresting and can only be adidas.

the black and white unity pattern has been used as a watermark on the cover, suggesting more than one level of complexity.

the design adheres to phase 1 rollout colours.

because there is no other imagery, the visual language becomes the main focus of the design.

- fluid
- flexible
- unexpected
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- typography

# dvd label

why this is good

the design is bold and unexpected.

the unity pattern has been cropped in so that only a detail is shown, but there are still two full delta shapes within the crop.

the correct fonts have been used for the title of the dvd.

because there is little imagery, the visual language is the main focus of the design.

- fluid
- flexible
- unexpected
- forward-thinking
- aggressive
- bold
- fun
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- diversity in unity
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- branding
- forms and finish
- typography

why this is good

the design is clean and balanced.

the unity pattern does not overpower the information on the hang tag. it is subtley used to reinforce the official partner mark.

colour use creates bold contrast from outside to inside.

as there is no imagery on the hang tag, the visual language becomes the main focus of the design.

- fluid
- flexible
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internal adidas event signage

Rest Rooms /
Toiletten

<

Locker Rooms /
Schließfächer

<
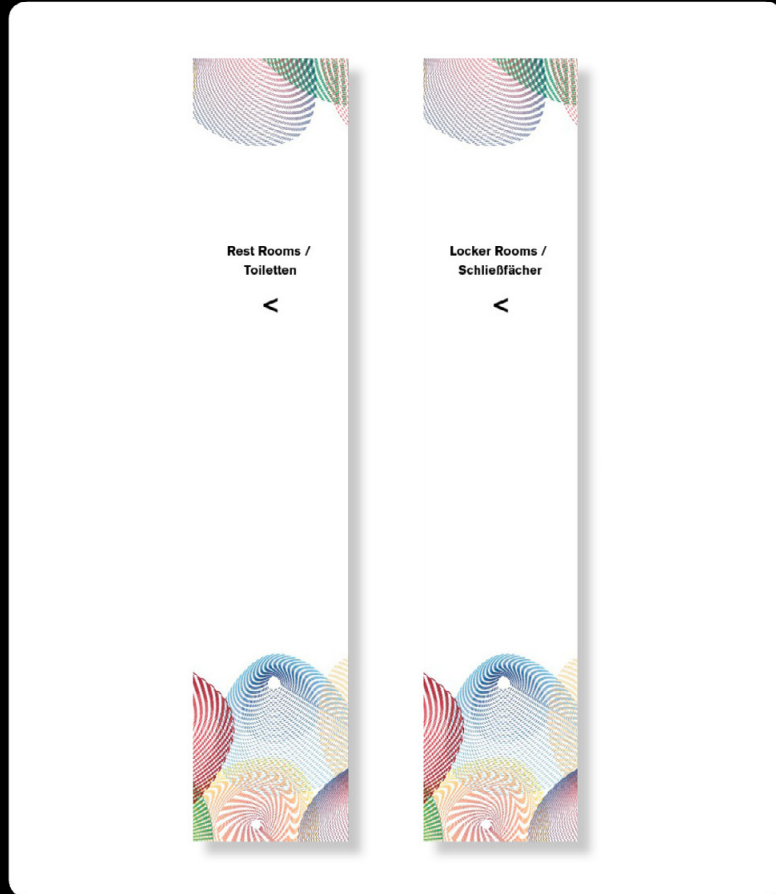
why this is good

the design is clean and balanced.

the unity pattern has been used and cropped correctly, making sure there is at least 1 full delta form in the crop.

the design becomes unexpected when two or more signs are placed in proximity to one another and the repeated pattern takes on a different form.

- fluid
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instore cheat sheets

why this is good

the cheat sheet makes use of the visual language without it overpowering the information on the sheet.

it forms a vibrant background around the clean information panels on the sheet.

here it becomes secondary to the key and vital information.

- fluid
- flexible
- unexpected
- forward-thinking
- aggressive
- bold
- fun
- team

- diversity in unity
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- engineered in germany. detailed in africa

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- forms and finish
- typography

animated unity form

why this is good

the integrity of the visual language has been kept in the moving form. it is a good example of 'engineered in germany, detailed in africa' - the animation is slick and clean, and the sound is tribal and evocative.

- ☑ fluid
- ☑ flexible
- ☑ unexpected
- ☑ forward-thinking
- ☑ aggressive
- ☑ bold
- ☑ fun
- ☑ team

- ☑ diversity in unity
- ☑ amplified colour
- ☑ pitch to hand
- ☑ engineered in germany. detailed in africa

- ☐ branding
- ☐ forms and finish
- ☑ typography

f50 print and retail campaigns

why this is good

the visual language in the f50 campaign supports the art direction and the 'every team needs' message.

it is fluid, unexpected and forward-thinking. it is aggressive, bold and fun.

- fluid
- flexible
- unexpected
- forward-thinking
- aggressive
- bold
- fun
- team

- diversity in unity
- amplified colour
- pitch to hand
- engineered in germany. detailed in africa

- branding
- forms and finish
- typography

adidas.com/football
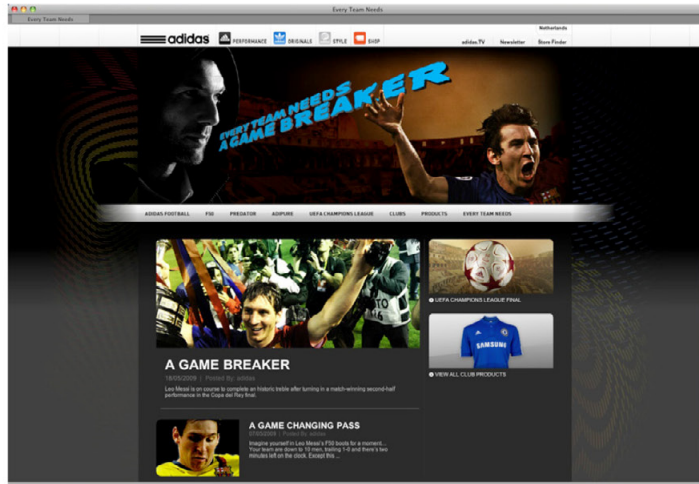
why this is good

the correct pattern has been used as a subtle watermark in the background of the site.

it becomes secondary to the information provided on the site, but still supports the 'every team needs' message.

- fluid
- flexible
- unexpected
- forward-thinking
- aggressive
- bold
- fun
- team

- diversity in unity
- amplified colour
- pitch to hand
- engineered in germany. detailed in africa

- branding
- forms and finish
- typography

print ad

why this is good

this print ad is striking and full of energy. the visual language has been integrated into the visual without dominating it.

the correct pattern has been used, as well as the 'unity iin' and 'unity url'.

the subtle use of each element brings the ad to life as a whole, re-inforcing the idea of diversity in unity.

- fluid
- flexible
- unexpected
- forward-thinking
- aggressive
- bold
- fun
- team

- diversity in unity
- amplified colour
- pitch to hand
- engineered in germany. detailed in africa

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- forms and finish
- typography

f50 ooh executions: asia

why this is good

the visual language in the f50 campaign supports the art direction and the 'every team needs' message.

it is fluid, unexpected and forward-thinking. it is aggressive, bold and fun.

the two wrap hoardings make use of repeated artwork. the 'unity spm' and 'unity iin' have been placed where they will not be obstructed by objects in front of the buildings.

- fluid
- flexible
- unexpected
- forward-thinking
- aggressive
- bold
- fun
- team

- diversity in unity
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worst practice gallery

predator shoe box insert

why this is not good

the unity pattern has been taken apart and the delta forms sized individually, which makes the background unbalanced.

the unity pattern also runs over the shadows of the boots, which becomes busy and confusing.

to make it cleaner and more balanced, the correct black & white unity pattern should be used as a hint, perhaps just moving in to the page from a corner, or from the bottom.

it should not interfere with the photographic image.

- ☐ fluid
- ☐ flexible
- ☑ unexpected
- ☐ forward-thinking
- ☐ aggressive
- ☐ bold
- ☐ fun
- ☐ team

- ☑ diversity in unity
- ☐ amplified colour
- ☐ pitch to hand
- ☑ engineered in germany. detailed in africa

- ☑ branding
- ☐ forms and finish
- ☑ typography

graphic for display stand

why this is not good

the unity pattern has been taken apart and scaled up too much, making the lines too thick and heavy.

the incorrect font has been used and the text is not very clear because of the busy background.

the full-colour pattern should be used here, at the correct size, perhaps moving gently in to the page from the top or corner.

the unity spm should replace the adidas spm. the correct font should be used.

- ☐ fluid
- ☐ flexible
- ☑ unexpected
- ☐ forward-thinking
- ☐ aggressive
- ☐ bold
- ☐ fun
- ☐ team

- ☑ diversity in unity
- ☐ amplified colour
- ☐ pitch to hand
- ☐ engineered in germany. detailed in africa

- ☐ branding
- ☐ forms and finish
- ☐ typography

style guide help

find your way around the site

the following pages will help you navigate your way around the site. you will be shown how to scroll through the style guide, download assets and upload your layouts for review.

navigation frame

navigate your way through the style guide by clicking on folder names within the tree.

information frame

style guide content is shown in the larger frame on the screen. this is the information frame.

page navigation

click through the pages in each section. you can go backwards or forwards through the pages.

log out

when you have finished using the style guide, click the logout button to close the browser.
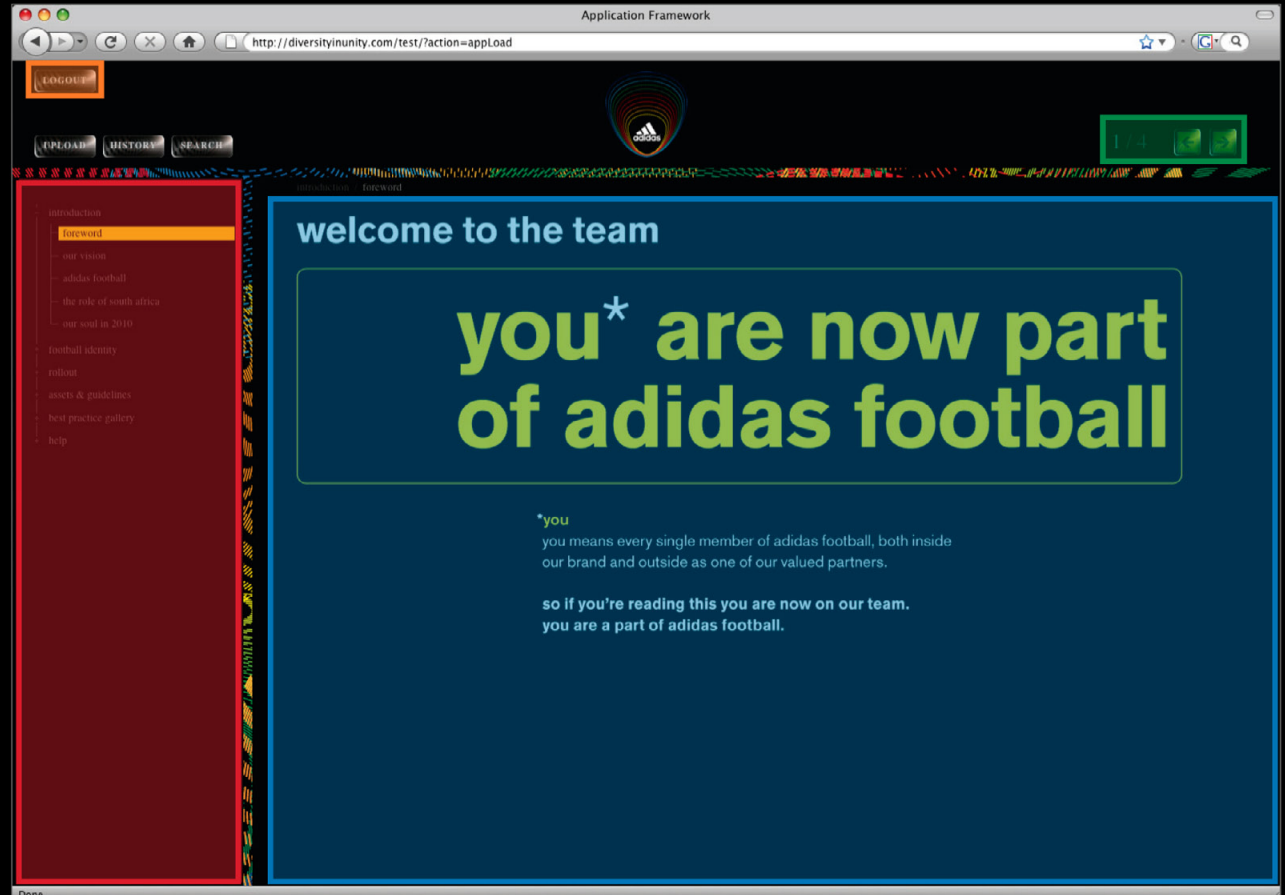
download assets
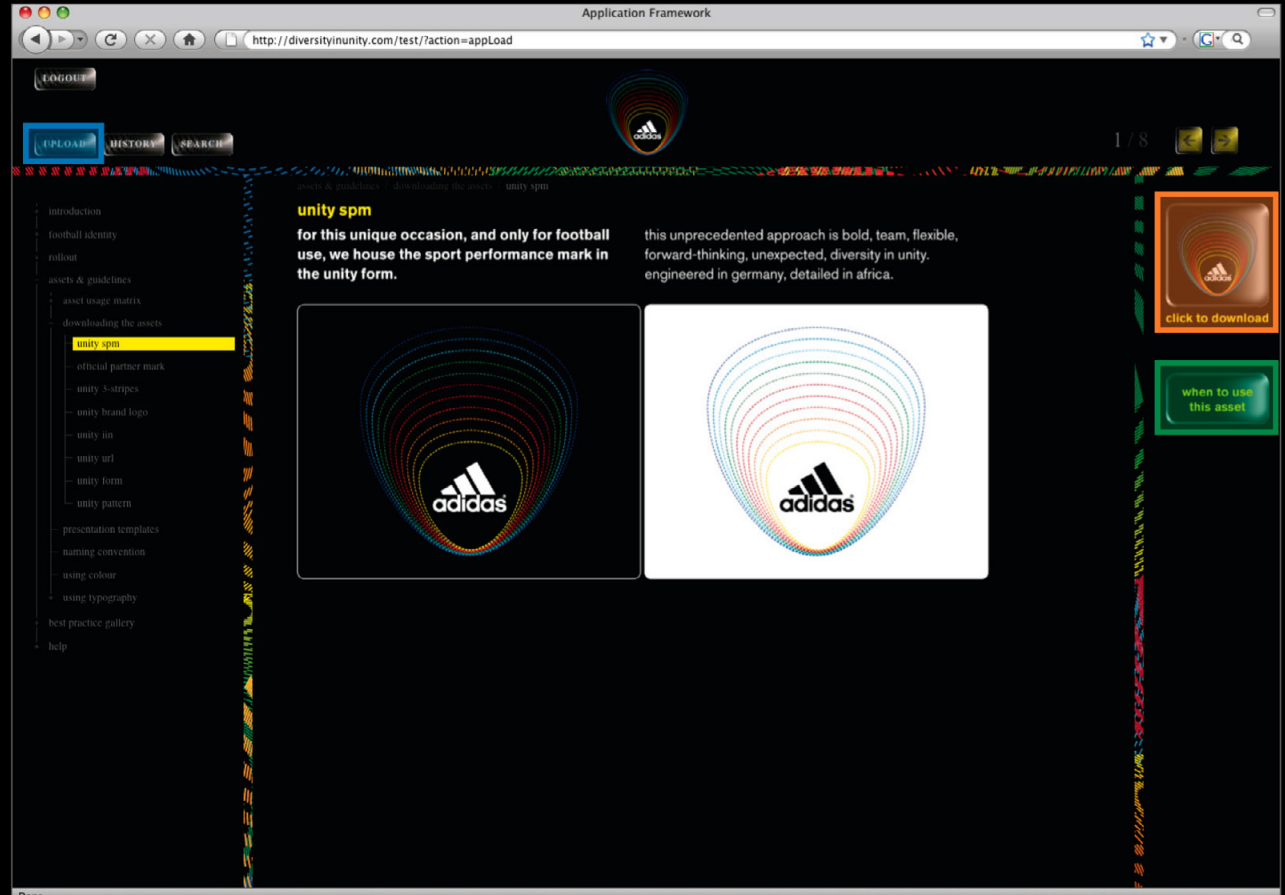
in the assets section of the style guide you can download logos by clicking on the icons in the asset frame.

links

links in the asset frame will take you to other relevant pages within the style guide.

upload for approval

click on the upload button to submit your layouts for visual language approval.

how to scroll through the style guide

you can scroll through the style guide using the **navigation frame** on the left-hand side of the screen.

when you click on a folder, its subfolders will drop down immediately, showing you what else can be found in each section.

on the information frame, you can scroll through the pages in each section by clicking on the **page navigation** buttons on the top right corner of the screen.
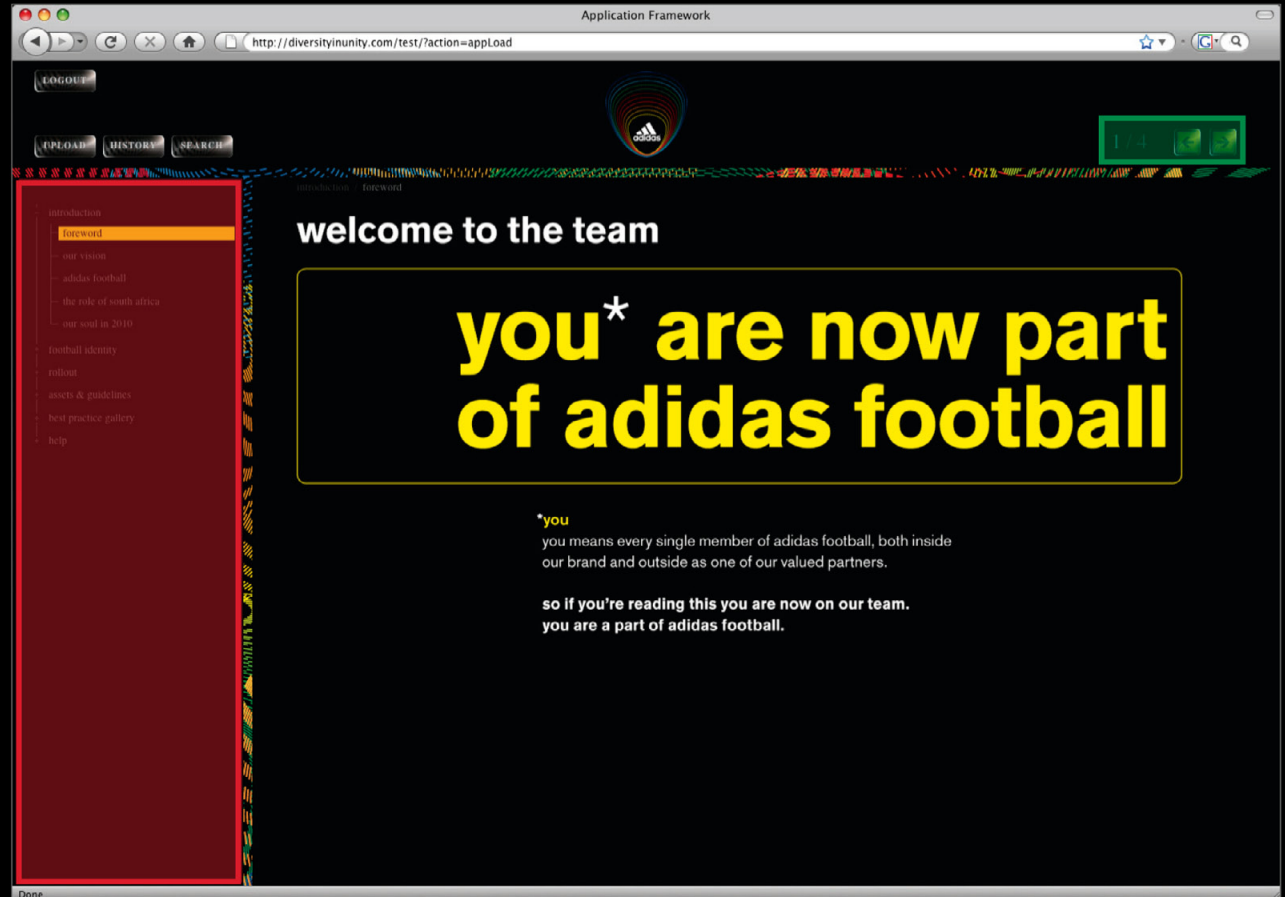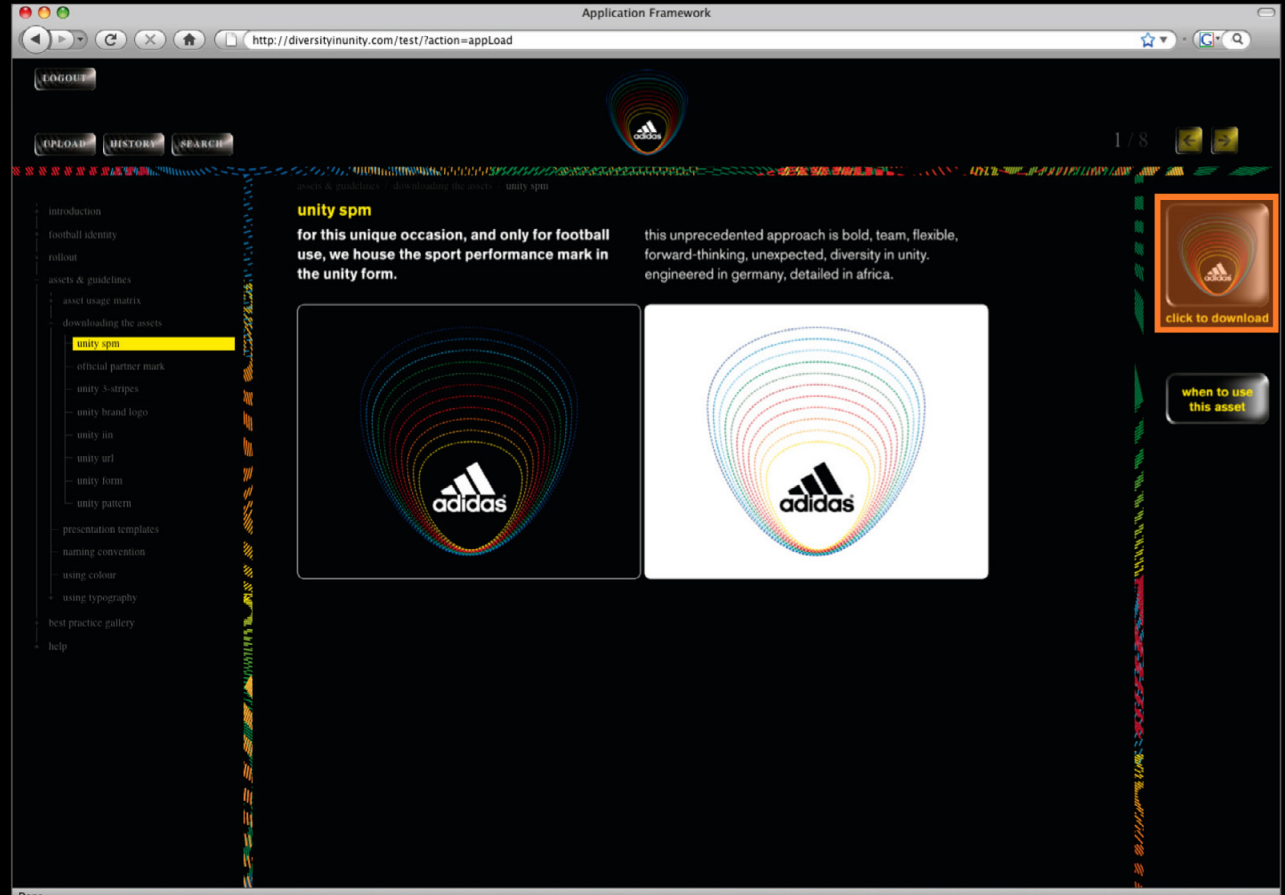
how to download assets

you can download assets in the
section called 'assets & downloads'.

scroll through the folder tree to find
the asset you need then read the
online usage guidelines that apply
to the asset.

on the right-hand side of the usage
guidelines, in the asset frame, you
will see a **small thumbnail** of the
logo with the words 'click to
download'.

click this icon and a package of files
will automatically start downloading
to your computer. this package will
contain all versions of the asset plus
the usage guidelines for that asset.

how to use the links

most links appear in the section
called 'assets & downloads'.

on the right hand side of the screen,
in the asset frame, you will see an
icon with the words 'when to use
this asset'.

click the **icon** and you will be
directed to another section of the
guidelines with more information.

e.g. in the 'assets & downloads'
section, you can click on the icon
'when to use this asset', which will
redirect you to the asset usage
matrix, where you will be able to see
the appropriate use of the asset in
each discipline.
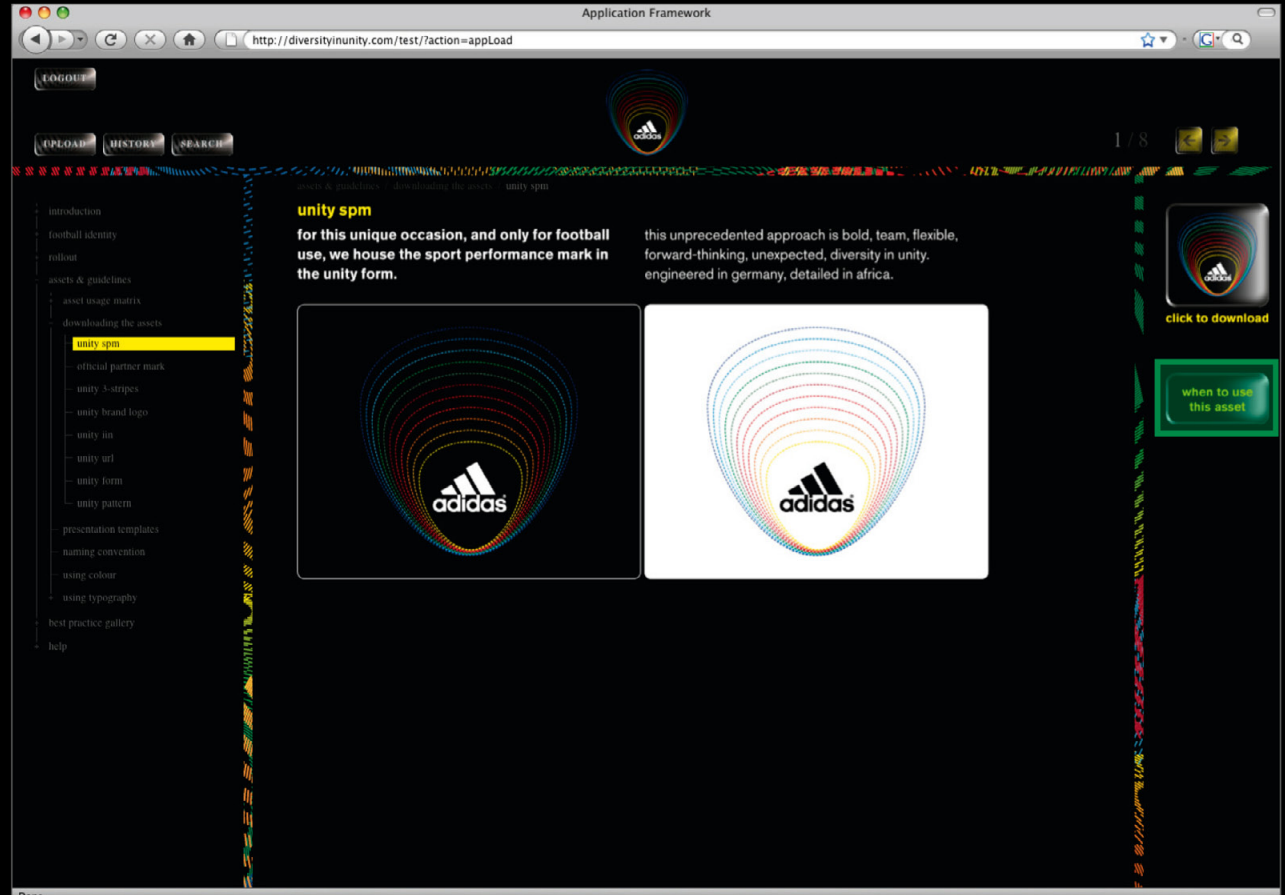
how to upload files for approval

all local market-initiated projects are mandated to include our 2010 visual language.

therefore, all work you make must be reviewed via this site.

click on the **upload button** on the left-hand side of your screen. you will be prompted to fill in a form with as much detail about the work as possible.

once a layout is uploaded, approval or feedback will be given within 48 hours; all layouts submitted on a friday will be addressed the following monday.
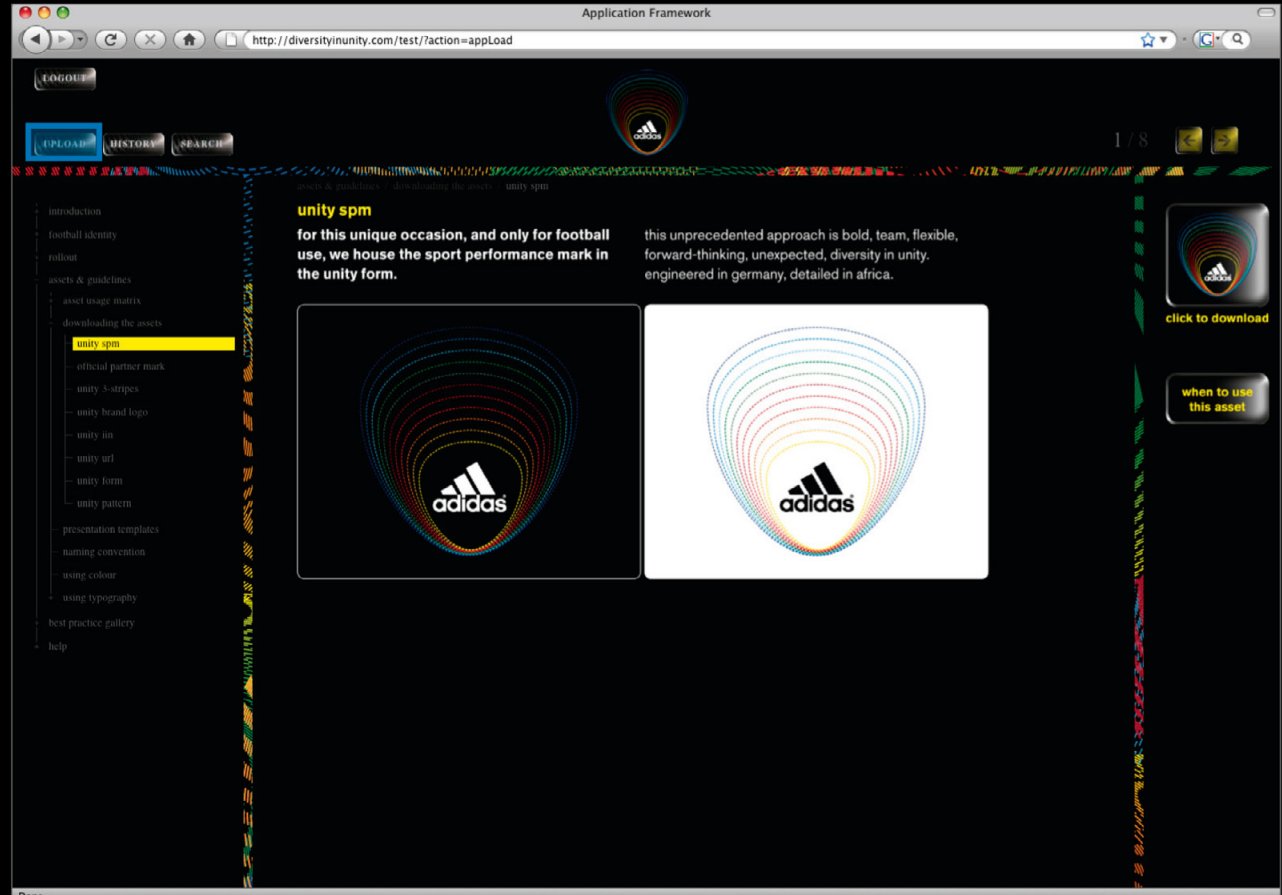
contact details

questions and help

if you have any questions regarding the content of this style guide
or need help using the site, please contact:

support@diversityinunity.com

credits

the visual language of adidas football for 2010 has been formulated, made and built by our core visual language team:

andrew lux, julian wade, kadie casey, kay schalker, paul seline and thomas weege.

the contents of this site were designed, written and built by 180 amsterdam.