

Adobe Corporate Brand

Internal guidelines | 01 August 2017

Table of contents

Our mission	3
Our values	4
Our personality tenets	5
Tenets: Clean	6
Tenets: Community	7
Tenets: Captivating	8
Tenets: Forward	9
Tenets: Inspiring	10
OUR NAME & LOGO	11
Company name	12
Adobe logos	13
Which logo do I use?	14
Using the red tag logos	15
Using the standard logos	16
Logo examples: Print	17
Logo examples: Online	18
Logo examples: Events	19
Logo examples: Facilities	20
Logo examples: Non-standard	21
Logo examples: Third-party use	22
Incorrect logo use	23

VISUAL IDENTITY	24
Imagery: Overview	25
Corporate imagery: Introduction	26
Corporate imagery: Gallery	27
Corporate imagery: Things to know	30
Corporate imagery: Cropping and scale	31
Corporate imagery: Scale examples	32
Corporate imagery: Examples	33
Product & program imagery	34
Photography	35
Photography—Using photos together	36
Conceptual imagery	37
Infographics: Components	38
Infographics: Anatomy	39
Infographics: Graphs & Charts	40
Infographics: Iconography	41
Infographics: Typography	42
Infographics: Color palette	43
Infographics: Examples	44
Typography: Adobe Clean	45
Typography: Using other fonts	46
Logotypes	47
Product logos	48
Boxshots and cardshots: Channel-use only	49
Program badges	50

BRANDED MERCHANDISE	51
Branded merchandise: Overview	52
Branded merchandise: Wearables	53
Branded merchandise: Gifts	54
Branded merchandise: Code or team names	55
CORPORATE TEMPLATES	56
Collateral templates	57
Email signature	58
Presentation templates	59
Stationery	60
LEGAL GUIDELINES	61
Trademark symbols	62
Copyright notice & attribution statements	63
EDITORIAL GUIDELINES	64
Voice: Overview	65
Voice: Examples	66
Adobe.com and editorial differentiation	67
Headline punctuation	68
FOR MORE INFORMATION	72

Our mission

Adobe is changing the world through digital experiences.

Adobe is virtually everywhere you look. Whether it's a mobile application, a Facebook game, a YouTube video, a print ad, a logo, an e-commerce business, an e-magazine, or an online banking application, chances are, it was touched by Adobe technology.

We have always been a leader in creating engaging experiences through the content creation and delivery ecosystem. Since 1982, we have empowered businesses to reach consumers on any computer, browser, or device — in sync with the latest technologies and platforms.

Adobe is the global leader in digital marketing and digital media solutions. Our tools and services allow our customers to create groundbreaking digital content, deploy it across media and devices, measure and optimize it over time and achieve greater business success. We help our customers make, manage, measure, and optimize their content across every channel and screen.

Our values

These four values define **WHO WE ARE**. Let them come through in all that you do. Consider them in your daily work and actions—with customers, prospects, and team members.

Genuine

We are sincere, trustworthy, and reliable. Operating with integrity, being ethical, and treating others with respect is at the heart of Adobe's culture.

Exceptional

At Adobe, good enough is not good enough. We are committed to creating exceptional experiences that delight our employees and customers.

Innovative

We are highly creative and strive to connect new ideas with business realities. Ideas are welcome from everyone in the company.

Involved

People are our greatest asset. We are inclusive, open, and actively engaged with our customers, partners, employees, and the communities we serve.

Our personality tenets

These five tenets define our brand tone, personality, and **HOW WE EXPRESS OURSELVES** in all verbal and written communications.

Clean

Simple design and language is a sign of respect for our customers—respect for their work, time, and process.

If you think about it, simplicity is a common courtesy.

Captivating

Through smart use of design and data, we create content that captivates, and that means designing for the end user, making it as personal as possible.

Creativity and precision are at the heart of all we do. Everything we put out into the world should be equally inspiring and relevant.

Inspiring

Our enthusiasm about the future, and what's possible, is what energizes our company and each one of us.

A sense of wonder and enchantment is infused into everything we say, do, and make.

Community

We've committed to a highly collaborative relationship with the creative and professional marketing community. Sometimes we educate; sometimes we simply participate alongside them.

The community is the creative firepower, and we exist to share with them—share tools, ideas, and successes.

Forward

We challenge ourselves and others to aim higher and never settle. Boldness, unexpectedness, and optimism drive us forward, inspiring new categories and tools.

As a tech company with creativity at its core, we have a responsibility to be cutting edge.

Tenets: Clean

"Everything should be made as simple as possible but not simpler."

- Albert Einstein

DESIGN SUCCINCTLY

One clear graphic is better than a few abstract images. And 10 clear words are better than 20 muddy ones.

GET OUT OF THE USER'S WAY

We're here to help people be productive, so let's not block their path with any superfluous functionality, design, or lingo.

LET USER'S DRAW THEIR OWN CONCLUSIONS

They can decide if it's amazing. Simply inspire them to experience it—don't tell them what to think.

LIMIT SUPERLATIVES AND HYPERBOLE

Which can be tough. Because you may be working on something that's the best... version... ever. But the truth is, it's better not to boast.

Hey, nobody likes the kid who walks around bragging about himself all the time.

VISUAL TIPS

DESIGN WITH CLARITY

Design what you intend to communicate in the most straightforward and clean way.

VERBAL TIPS

BE CONVERSATIONAL

Use an apostrophe.

BE CONCISE

If you can't say it in 140 characters... you get the point. Be economical. Say it once, say it well, and move on.

SHOW, DON'T TELL

A picture is worth a thousand words.

Tenets: Community

"If you want to go fast, go alone; if you want to go far, go together."
- African proverb

OPEN UP

Invite users in and engage them as equals, and the brand will come to life even more vibrantly. Opening up the Adobe logo to interpretation is a great example of this.

LEAD & LEARN

On one hand, we're thought leaders; it's our responsibility and privilege to share our knowledge with the world. On the other, it's about championing our users; by helping marketers reinvent themselves, we, in turn, continually reinvent ourselves.

CO-CREATE

Elevate and amplify our collaborators so that they get visibility and credit.

BE A GOOD LISTENER

Be so attentive, so curious, so open-eared and open-minded that you soak up not just the words or the content or the idea, but what was actually intended.

CREATE A DIALOGUE, NOT A MONOLOGUE

Respect for our customers means a multivoice conversation, not a one-sided one. (Remember what we said about the guy who talks about himself all the time...)

RESPECT THE USER JOURNEY

Allow for growth and discovery, but don't overwhelm; keep the story focused.

VISUAL TIPS

ENABLE LEARNING

Create opportunities for education, conversation, and thought leadership across the digital media and marketing industry.

COLLABORATE WITH THE COMMUNITY

Invite participation and exploration.

ALWAYS GIVE ATTRIBUTION

Attribute the work properly; give credit where credit is due.

VERBAL TIPS

EMBRACE PARTICIPATION

Champion the original work of our customers and community.

TWO WAY CONVERSATION

Cast a wide net for ideas, and be open to what you get back in return.

Tenets: Captivating

"The world is but a canvas to our imagination."

- Henry David Thoreau

SWEAT THE SMALL STUFF

Tiny details add up into an industry-changing whole.

DON'T COMPROMISE

Especially when it comes to design.

KEEP IT REAL

Speak and act in a way that feels natural, comfortable, and complementary to how people think.

TELL BIGGER STORIES

Be discerning and create awe. Make it a story, communicate the big picture, and always have a narrative thread that your audience can relate to.

VISUAL TIPS

EXPRESS WITH EXAMPLES OR DEMOS

It's amazing how powerful and resonant a well-designed experiential piece of communication can be.

SHOW EXPERIENCES

Be human, be contextual. We create tools that people use with their hands, so the idea of personal connection should shine in all we do.

VERBAL TIPS

HAVE A CLEAR POINT OF VIEW

Assume our audience is contemporary, intelligent, media-savvy, and thoughtful—no over-explaining or marketing speak required. Present information hierarchically—know what's important and what's less important.

PERSONALIZE FEATURES

Help people see the possibilities of our features. Make it matter, make it human.

BE CONVERSATIONAL

Speak like you're explaining to a friend or relative.

INFUSE PERSONALITY

Adding some personality, especially to headlines is a clear way to sidestep corporate jargon.

Tenets: Forward

"The greater danger for most of us lies not in setting our aim too high and falling short, but in setting our aim too low and achieving our mark."

- Michelangelo

UP YOUR GAME

If you're not continually improving, what's the point? Just as we slowly disclose more and more of our UI to people as they learn, look to push yourself to do better too.

GET OUT OF YOUR COMFORT ZONE

It's about thinking boldly and broadly—outside the silo. If that means asking for help or collaborating with someone new, go for it.

LET DATA SURPRISE YOU

It's the future of our business. And it has huge potential for creatives and marketers alike.

EMBRACE RISK & TENSION

When you do, it usually pays off. The right tensions help us stay true to ourselves and the user.

VISUAL TIPS

PIQUE CURIOSITY

Understand the power of an image to spark a visceral reaction in the viewer and tickle the mind. Choose images and moments that have a clear POV yet leave the viewer inspired to want more.

PUSH THE PARADIGM

Just as we enter new product categories, we explore new ways to visualize our message and make experiences feel fresh.

VERBAL TIPS

REVEAL NEW TIPS AND IDEAS

Embrace the possibilities when discussing the applications of a product. Doing so encourages interaction.

Use new member onboarding as an opportunity to present ways for them to expand their skills.

TELL FUTURISTIC STORIES

Create forward-looking narratives and content by using our past as the springboard to our future.

Tenets: Inspiring

"The power of imagination makes us infinite."

- John Muir

LET THE DETAILS BE GRAND

Because when you do, the result will almost always be greater than the sum of its parts.

BE RESILIENT

We won't get to future successes without the right failures—and the insights that come from them. You don't have to be perfect, but you do have to be able to bounce back.

KNOW YOUR IMPACT

Anything each of us does, no matter how small, will either help or hurt the company and brand. So go for it wholeheartedly, don't look back (launching the Creative Cloud is a great example of this), and don't rest until the user is happy. And hey, we are users too, so we know when we've succeeded or failed.

BE CONFIDENT AND OPTIMISTIC

A company that believes in itself is infinitely more powerful. Speak and act with confidence.

VISUAL TIPS

DESIGN WITH ENTHUSIASM

When you put energy and positivity into your work, it shows.

VERBAL TIPS

PLAY WITH NEW IDEAS AND WORDS

As technology changes, so does the language to describe it. We have to speak in a way that's in line with the current vernacular, but we also have a responsibility, as a thought leader, to be unexpected.

Be passionately open-minded

Not only is it contagious (you'll inspire your coworkers), but it's also likely to bring positive results, both for you personally and Adobe.

Along these lines, feel free to enumerate the possibilities of a given product or service.

Our name & logo

Company name

When using the company name, please follow the guidelines below.

PRIMARY

ADOBE

All everyday uses: email signatures, voicemail greetings, business cards, marketing materials, signage, etc.

LEGAL

Adobe Systems Incorporated

Only when legally required for contracts, documentation, copyright line, etc.

NEVER

~~Adobe Systems~~

~~Adobe Systems, Inc.~~

~~Adobe Incorporated~~

~~Adobe® Systems Incorporated~~

Or any other variation.

Please note: Outside of the US, legal requirements may vary, so please check with your legal representative as to correct usage. The local entity name in full may also be used anytime it's more appropriate for cultural reasons.

[Learn more.](#)

Adobe logos

STANDARD ADOBE LOGOS



Adobe

Download asset ID 9836.



Adobe

Download asset ID 9839.



Adobe

Download asset ID 9837.



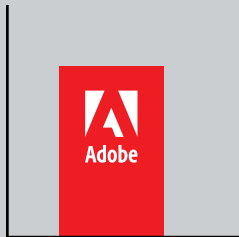
Adobe

Download asset ID 9838.

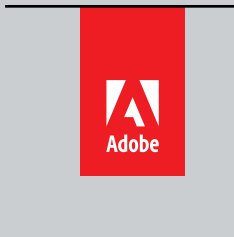


Download asset ID 9927.

RED TAG ADOBE LOGOS



Download asset ID 57601.



Download asset ID 9930.

Latest logo updates

As of May 2014, all versions of the logo have been updated so that "Adobe" is in our corporate typeface Adobe Clean.

As of September 2013, there is no longer a legal ® symbol used, but legal attribution is required. See page 62 for details on attribution statements.

Current



Adobe

Outdated



Adobe

Tip: Look at the bottom of the "d" and the "b" to quickly see the difference.

Which logo do I use?

START HERE

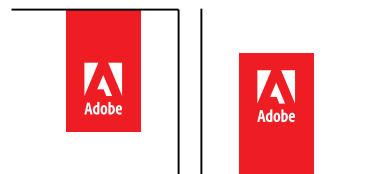
Who is the communication coming from?

Adobe

**IS THERE A TOP OR BOTTOM "EDGE"
THAT THE LOGO CAN BLEED FROM?**

An "edge" can be in print or online—the edge of paper, screen, email, web banner, etc.

Yes



RED TAG ADOBE LOGO

Use the red tag just once in any communication; sign off multi-page communications with the standard logo.
See page 15 for more details.

No



STANDARD ADOBE LOGO

Use when layout, production, or the item doesn't allow the logo to sit at an edge.
See page 16 for more details.

A third-party

Sponsorships
Co-marketing
To represent a partnership



STANDARD ADOBE LOGO

A trademark license is required for any third-party use.
Always use the standard logo for third-party communications.
(The red tag logo is for Adobe's use only.)

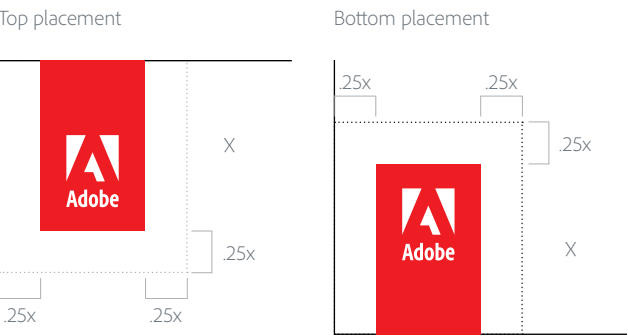
Using the red tag logos

The red tag logos are reserved for Adobe use only.

WHEN USING THE RED TAG LOGOS, REMEMBER:

- 1. You need a top or bottom edge for it to hang from.
Note that there are two different versions for placement at the top or bottom—they are not interchangeable.
- 2. It should be used just once in any communication.
Multi-page or multi-screen communications should use the red tag logo as an introduction and the standard logo as the sign off.
- 3. It can only be used in red.

MINIMUM CLEAR SPACE



SIZE

Use them at exactly the size they are posted.

The logos are posted in exactly the size they should be used for all screen and print communications less than or equal to 11x17".

That includes:

- 8.5 x 11"
- 11 x 17"
- 5 x 7" postcard
- 6 x 9" booklet
- A4
- E-mails and newsletters
- Web banners
- Web pages
- Presentations
- A3

Add a bleed when necessary for the red field, but be careful not to change the proportions of the visible area.

For formats larger than 11x17" or A3, scale the red tag logo proportionally to the piece.

COLOR

The red tag logo should only be used in Adobe red.

For black and white printing, or for design/legibility issues with the red, switch to the standard Adobe logo.

COLOR	PMS	C	M	Y	K	R	G	B	HEX
Adobe Red	485 C	0	100	100	0	255	0	0	FF0000

Using the standard logos

The standard logo may be used by third parties under license only.

Note: The “A” inside the logo should always be transparent, letting the background color show through.

USE THE STANDARD LOGO FOR THREE MAIN PURPOSES:

- 1. To **close** a piece (i.e. back of datasheet or brochure)
- 2. When there is **no top or bottom edge** from which to hang the tag
- 3. By **3rd-parties**, under license only (sponsorships, co-marketing, etc)

CLEAR SPACE & MINIMUM SIZE

The clear space guidance shown below applies to all versions.



STANDARD



NON-STANDARD (SEE PAGE 21 FOR EXAMPLES)



COLOR

- **Primary:** Adobe red with black or white
- **Secondary:** All black or all white
- **Other:** On promotional items only, other colors may be used for a tone-on-tone effect, i.e. a gray logo on a gray sweatshirt.

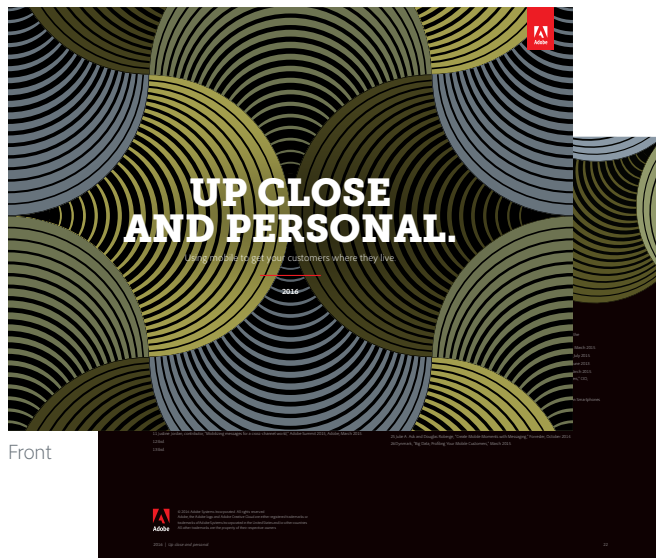
The “A” inside the logo should always be transparent, letting the background color show through.

COLOR	PMS	C	M	Y	K	R	G	B	HEX
Adobe Red	485 C	0	100	100	0	255	0	0	FF0000

Logo examples: Print

Adobe print pieces, where a bleed is possible, should use the red tag logo since there is an edge for it to hang from.

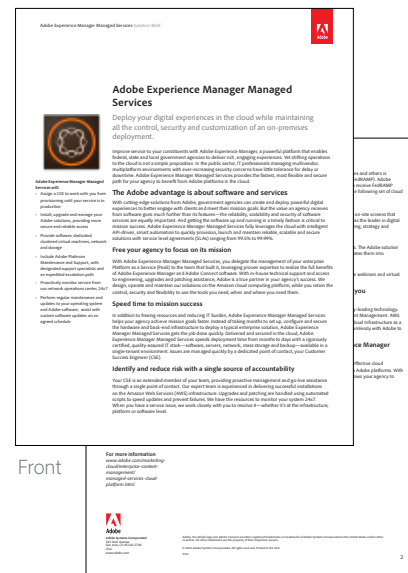
Multi-page pieces may also use the standard logo to close the piece as shown below. (Remember the red tag logo should only be used once per piece.)



Front

Back

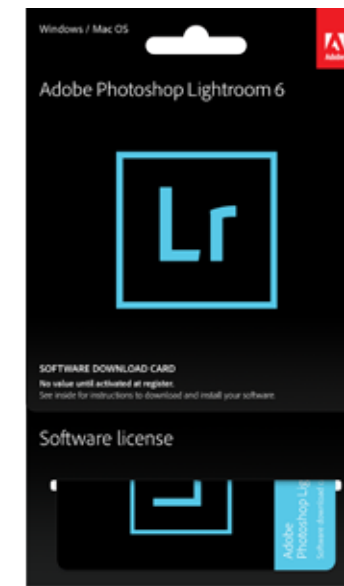
Tier 1 Whitepaper



Front

Back

Solution brief

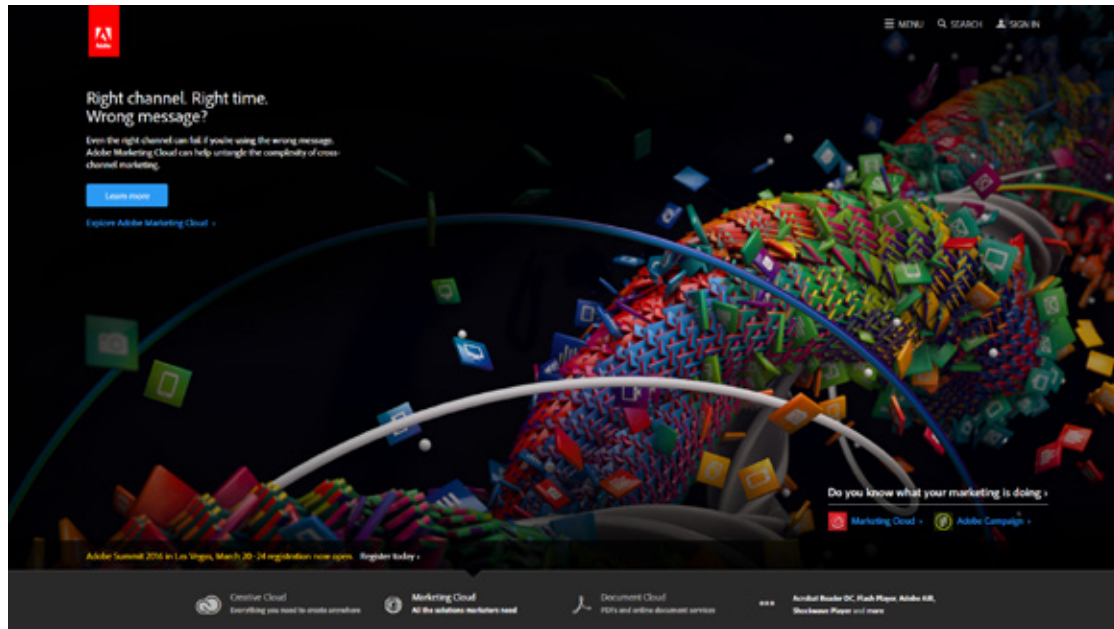


POSA card

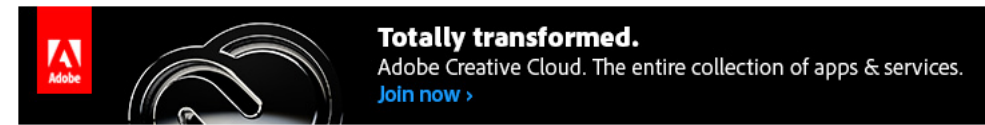


Packaging

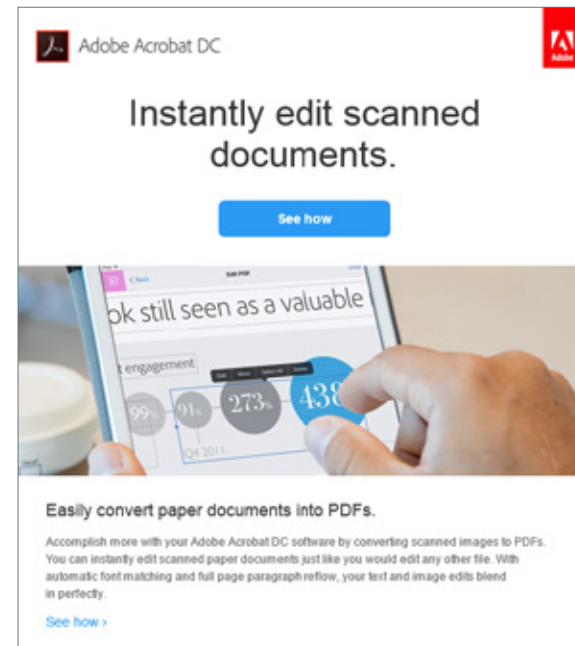
Logo examples: Online



Adobe.com



Web banner



Email

Logo examples: Events

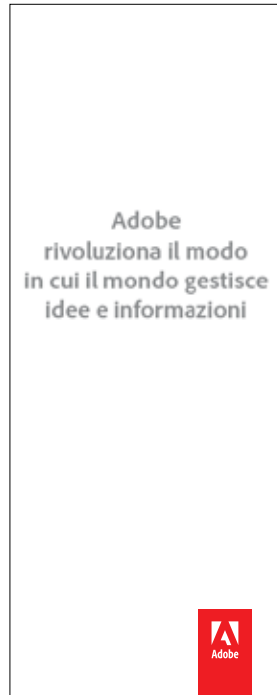
When creating event graphics, consider the edge of the graphic an edge from which the red tag logo could hang.

In booth graphics, the red tag logo may appear more than once, but it should only be used once per “area” within the booth. For example, in the demo station area, only one panel has the red tag logo.



Standing banner

The red tag logo is placed at the top for better visibility at standing height.



Hanging banners

The red tag logo is placed at the bottom for better visibility when looking up at the banner from the ground.

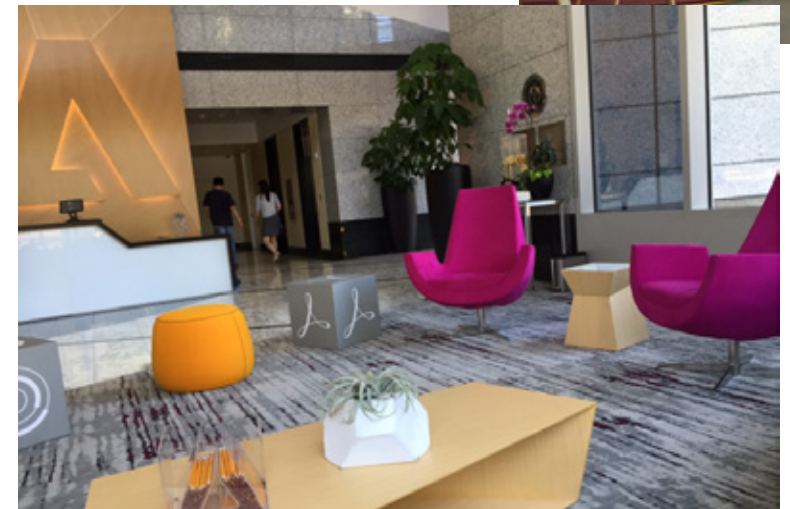


Large logo-only banners

The red tag logo can be scaled to the size of a hanging banner. In this case, hanging from the top of the building - the building acts as the “edge” from which it hangs. It could also be used indoors hanging from a ceiling, etc. As this is a very bold use, only one should be used in any particular space.

Logo examples: Facilities

Note: even on walls, buildings, etc. the “A” inside the logo should always be transparent, letting the wall show through.



Logo examples: Non-standard

THE HORIZONTAL LOGO

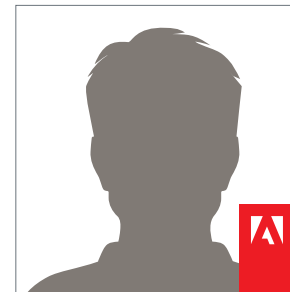
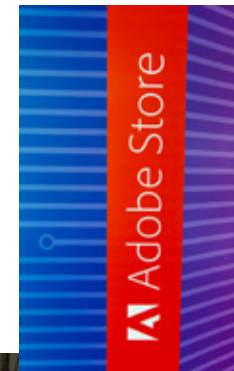
The horizontal logo should ONLY be used in very small spaces such as on pens to retain legibility.



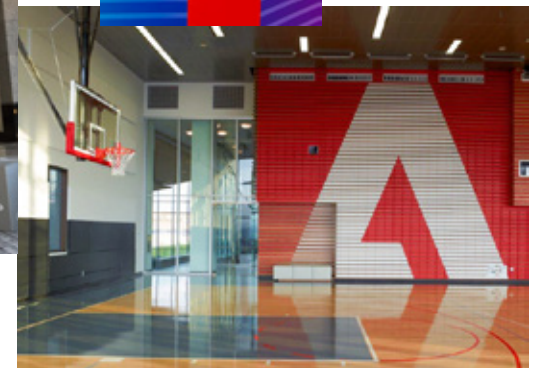
(Retail display)

THE "A" GRAPHIC WITHOUT "ADOBE"

Use of the "A" graphic alone is reserved for very specific use cases where the design warrants a more graphic treatment of the logo. **All use of this version of the logo must be done in collaboration with brand. Please e-mail askbrand@adobe.com if you believe you have a use for this version of the logo.**

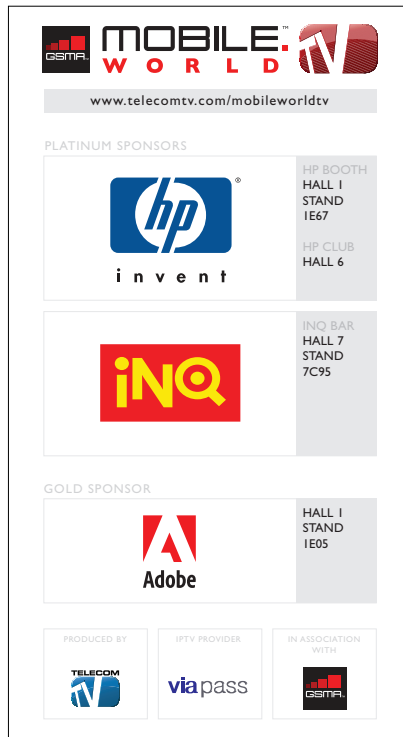


Used for Slack profile pictures to identify employees when communicating with customers.



Logo examples: Third-party use

All third-party communications use the standard Adobe logo (under license only), not the red tag logo.



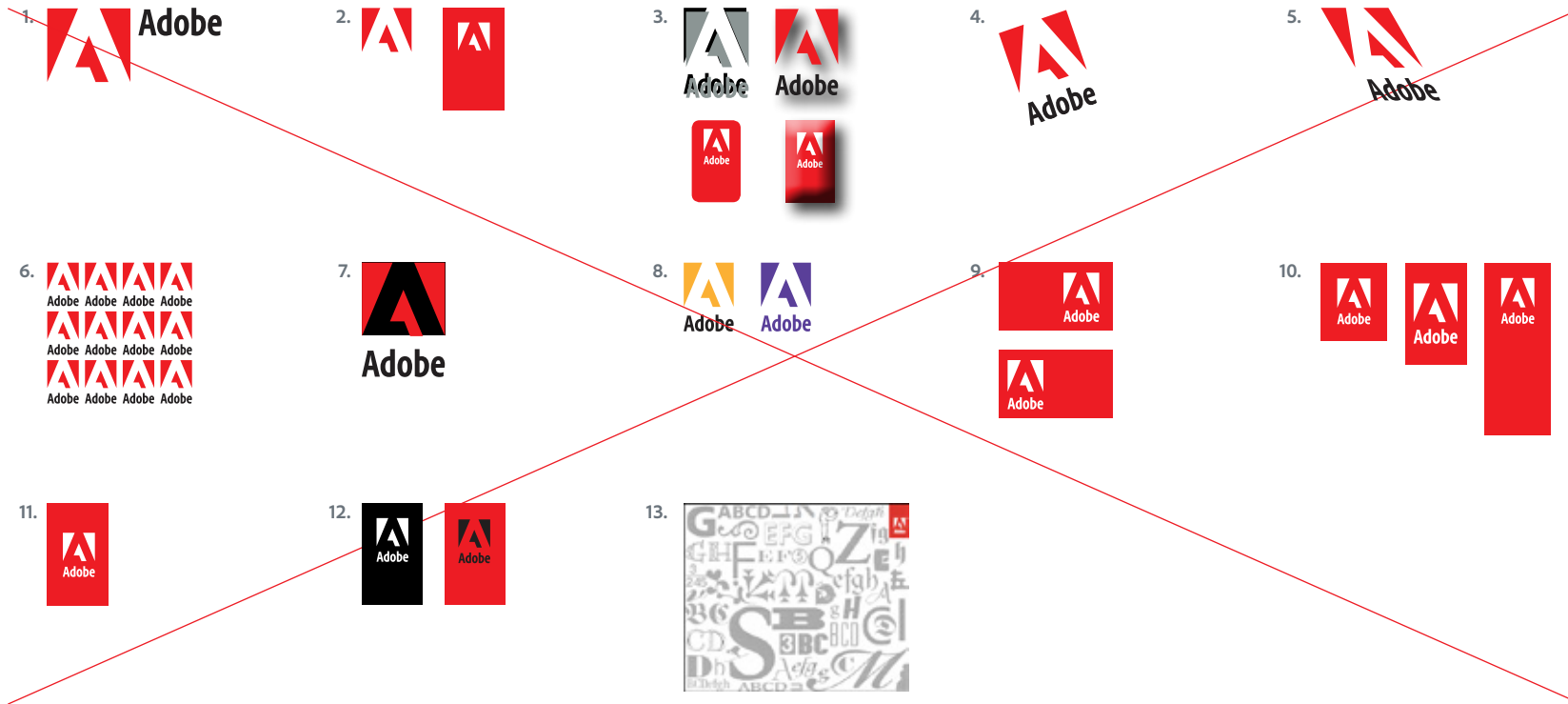
This is a rare case, but shows that the Adobe logo may be recolored to match the other partner logos shown.



Incorrect logo use

Do not alter the Adobe logo in any way.

Do not animate, color, rotate, skew, or apply effects to the logo. Do not separate the elements. Never attempt to create the logo yourself, change the font, or alter the size or proportions. Do not attempt to stage the logo yourself on a tag or alter the space between the Adobe logo and the red field.



DONT'S

1. Don't move "Adobe".
2. Don't remove "Adobe".
3. Don't apply any effects.
4. Don't rotate the logo.
5. Don't skew or attempt to make the logo 3-dimensional in any way.
6. Don't make a pattern or texture out of the logo.
7. Don't alter the transparency of the logo.
8. Don't recolor the logo.
9. Don't alter the tag to run horizontally.
10. Don't crop or extend the tag.
11. Don't move the logo within the tag.
12. Don't recolor the tag or the logo within the tag.
13. Don't place the red logo tag at the right or left edge of a piece - follow clear space requirements.

Not shown:

- Don't combine the logo with any other elements—such as logos, words, graphics, photos, slogans or symbols that might seem to create a hybrid mark.
- Don't display the logo in a way that suggests that a third party's product is an Adobe product, or that the Adobe name is part of a third party's product name. Please note: Use of the Adobe logo by a third party requires a license agreement.

Imagery: Overview

These assets **ARE NOT** available for partner use.

The brand imagery creation involves a system that allows for the combination of aspirational, conceptual imagery and dynamic lifestyle photography that is authentic, meaningful, and immersive.

IMAGERY SYSTEM:

1. Corporate and product imagery

High concept imagery for corporate, product or program identity. Do not create your own identity; contact the brand strategy team.

2. Reportage lifestyle photography

to document the customer/employee experience.

3. Conceptual illustration

to illustrate solutions, themes or infographics.

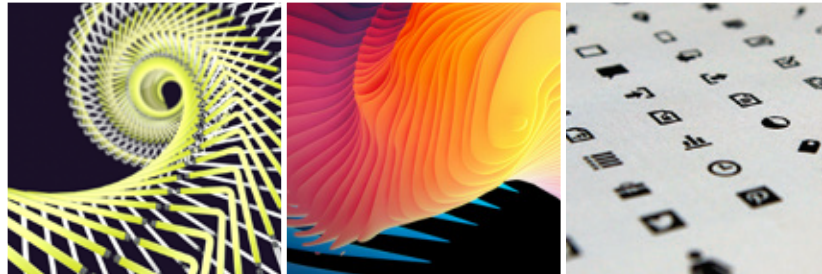
Corporate
and Product
Imagery



Reportage
Lifestyle
Photography



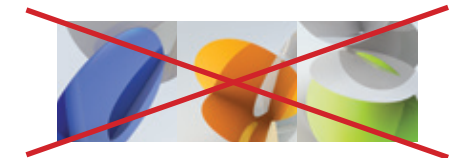
Conceptual
illustration



Clip-art should never be used.



The previous corporate imagery has been retired.



Corporate imagery: Introduction

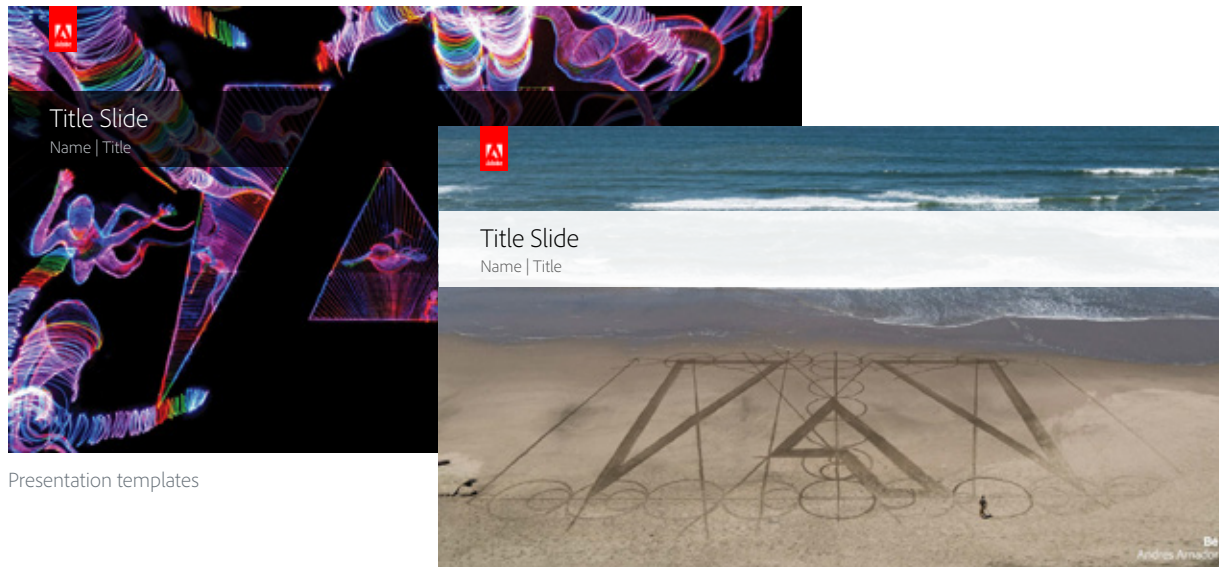
The Adobe brand is rooted in our community. To celebrate the spirit of creativity within the community, we're inviting a broad mix of creatives to reinterpret our logo - putting their mark on ours.

We call it Adobe Remix.

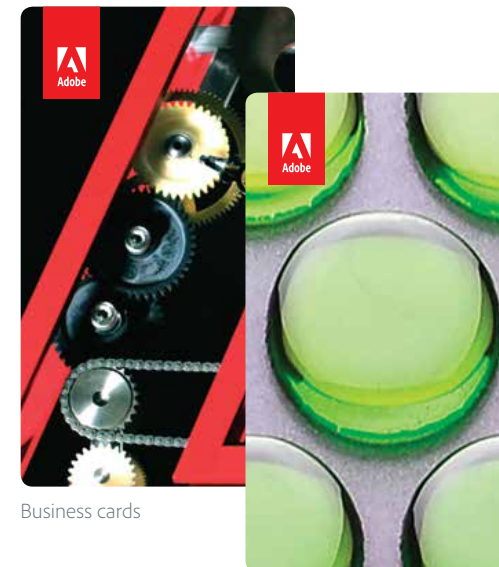
We invited a select group of creatives to express what Adobe means to them through their work. We asked them to play, experiment, hack, make, socialize, datafy, dimensionalize, illustrate, and mashup our logo any way they see fit as part of the Adobe logo remix. Learn more on Behance.

The program is by invitation only, and the amazing work will be featured as our corporate imagery, giving attribution to the artist in the communication whenever possible.

Below are some of the completed pieces to date, but there is more to come.



Presentation templates

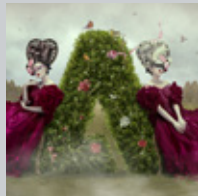


Business cards

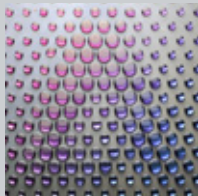
Please note that these are commissioned by the brand strategy team; do not create or commission your own remix works. If you have an artist you'd like to suggest for this project, email askbrand@adobe.com.

Corporate imagery: Gallery

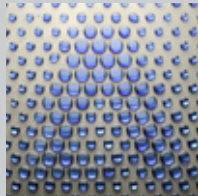
The imagery below is what's available to date, but the program is ongoing, so check back for new images.



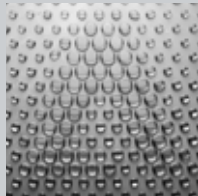
Natalie Shau
[Asset ID 210320](#)



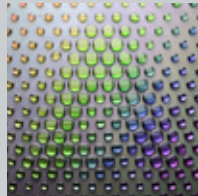
Alex Trochut
[Asset ID 210288](#)



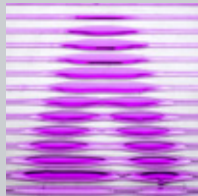
Alex Trochut
[Asset ID 210286](#)



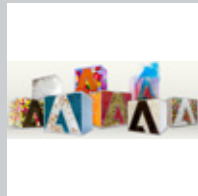
Alex Trochut
[Asset ID 210284](#)



Alex Trochut
[Asset ID 210287](#)



Alex Trochut
[Asset ID 210285](#)



The Made Shop
[Asset ID 210319](#)



The Made Shop
[Asset ID 210317](#)



The Made Shop
[Asset ID 210312](#)



The Made Shop
[Asset ID 210311](#)



The Made Shop
[Asset ID 210315](#)



The Made Shop
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The Made Shop
[Asset ID 210313](#)



The Made Shop
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The Made Shop
[Asset ID 210318](#)



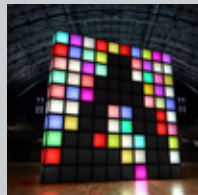
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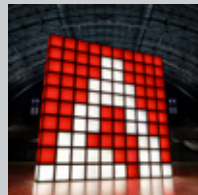
Sagmeister & Walsh
[Asset ID 210327](#)



Sagmeister & Walsh
[Asset ID 210328](#)



Goodby
[Asset ID 212552](#)



Goodby
[Asset ID 212551](#)



Evolution Bureau
[Asset ID 210307](#)



Evolution Bureau
[Asset ID 210301](#)



Evolution Bureau
[Asset ID 210310](#)



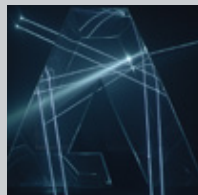
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[Asset ID 210308](#)



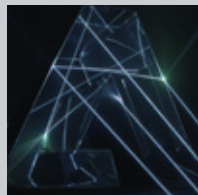
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[Asset ID 210303](#)



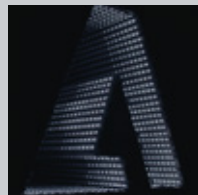
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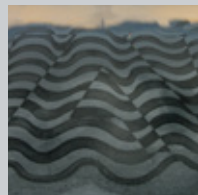
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[Asset ID 210305](#)



GMUNK
[Asset ID 210306](#)



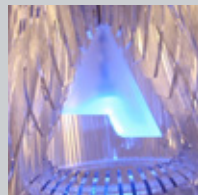
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[Asset ID 210300](#)



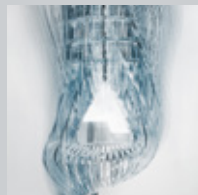
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[Asset ID 210299](#)



Patrick Tighe
[Asset ID 210325](#)



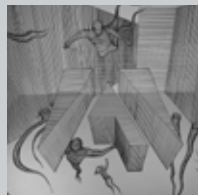
Patrick Tighe
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Patrick Tighe
[Asset ID 212561](#)



Janne Parviainen
[Asset ID 210309](#)



Janne Parviainen
[Asset ID 212554](#)



Janne Parviainen
[Asset ID 212555](#)



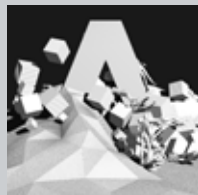
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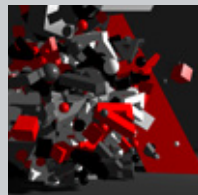
Robert Hodgins
[Asset ID 210323](#)



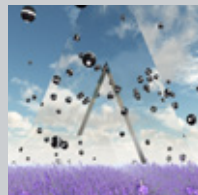
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[Asset ID 210324](#)



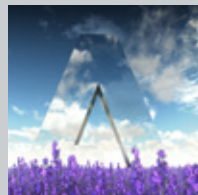
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[Asset ID 212558](#)



Robert Hodgins
[Asset ID 212557](#)



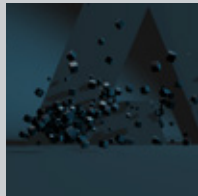
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[Asset ID 212560](#)



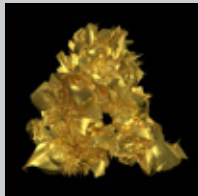
Robert Hodgins
[Asset ID 212559](#)

Corporate imagery: Gallery, continued

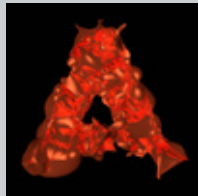
The imagery below is what's available to date, but the program is ongoing, so check back for new images.



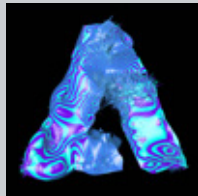
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[Asset ID 212556](#)



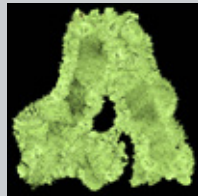
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[Asset ID 212543](#)



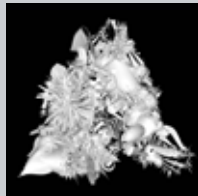
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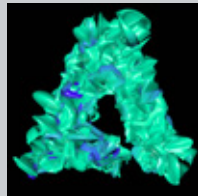
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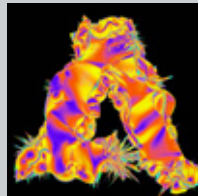
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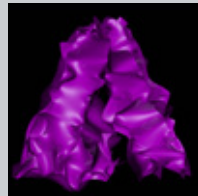
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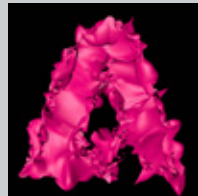
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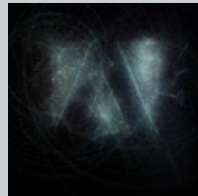
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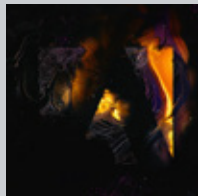
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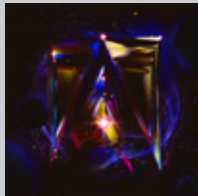
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Ash Thorp
[Asset ID 212431](#)



Ash Thorp
[Asset ID 212437](#)



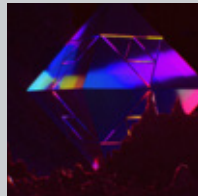
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[Asset ID 212438](#)



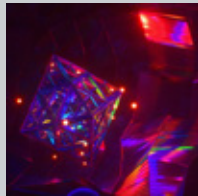
Ash Thorp
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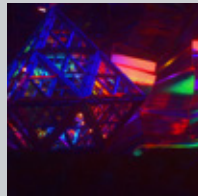
Ash Thorp
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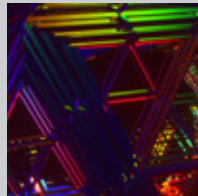
Ash Thorp
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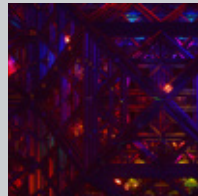
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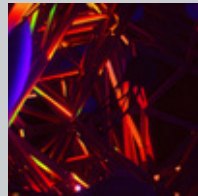
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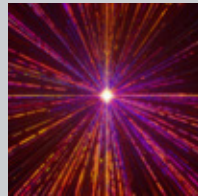
Ash Thorp
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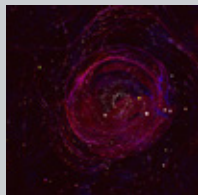
Ash Thorp
[Asset ID 212442](#)



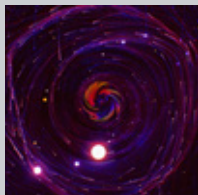
Ash Thorp
[Asset ID 212441](#)



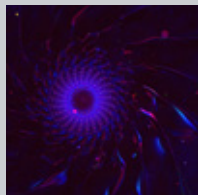
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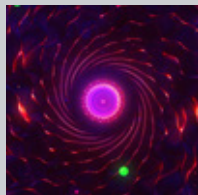
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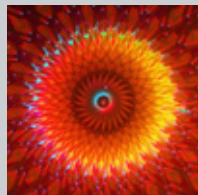
Ash Thorp
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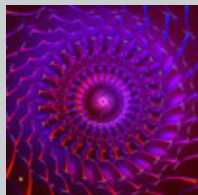
Ash Thorp
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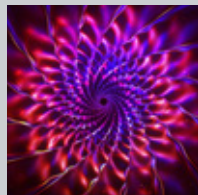
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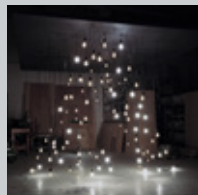
Ash Thorp
[Asset ID 212447](#)



Ash Thorp
[Asset ID 212449](#)



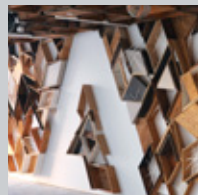
Ash Thorp
[Asset ID 212448](#)



Craig Ward
[Asset ID 212550](#)



Christopher Bettig
[Asset ID 212984](#)



Christopher Bettig
[Asset ID 212987](#)



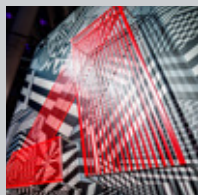
Christopher Bettig
[Asset ID 212985](#)



Christopher Bettig
[Asset ID 212986](#)



Klebebande-Berlin
[Asset ID 212982](#)



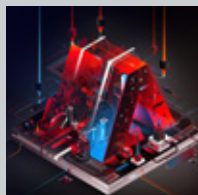
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Klebebande-Berlin
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Klebebande-Berlin
[Asset ID 212981](#)



David Mascha
[Asset ID 213200](#)



David Mascha
[Asset ID 213198](#)



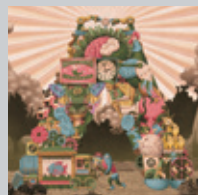
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David Mascha
[Asset ID 213197](#)



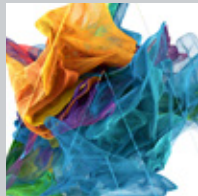
Takehiro Tobinaga
[Asset ID 213984](#)



Takehiro Tobinaga
[Asset ID 213983](#)

Corporate imagery: Gallery, continued

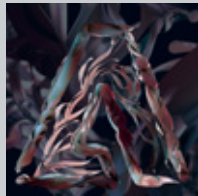
The imagery below is what's available to date, but the program is ongoing, so check back for new images.



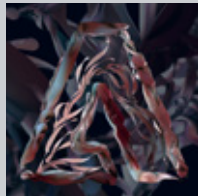
Jon Noorlander
[Asset ID 214153](#)



Jon Noorlander
[Asset ID 214154](#)



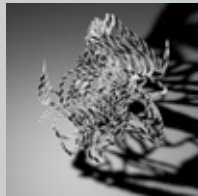
Sougwen Chung
[Asset ID 215428](#)



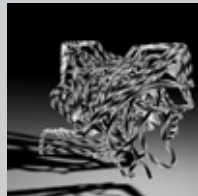
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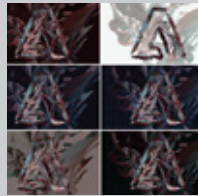
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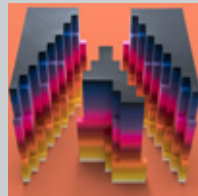
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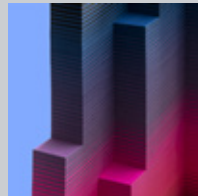
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Sougwen Chung
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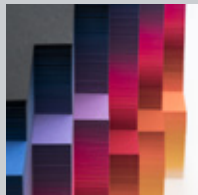
Sam Wick
[Asset ID 215922](#)



Sam Wick
[Asset ID 215921](#)



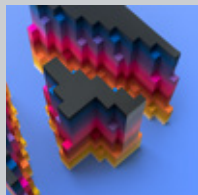
Sam Wick
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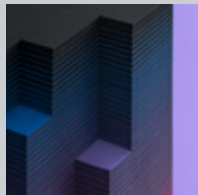
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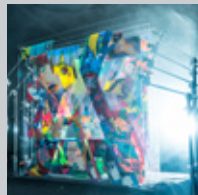
Sam Wick
[Asset ID 215923](#)



Sam Wick
[Asset ID 215926](#)



Sam Wick
[Asset ID 215924](#)



Hiroyuki Mitsume
[Asset ID 215915](#)



Hiroyuki Mitsume
[Asset ID 215910](#)



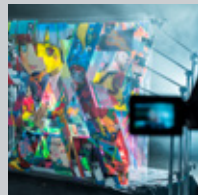
Hiroyuki Mitsume
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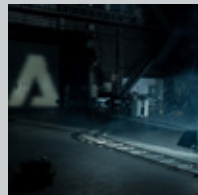
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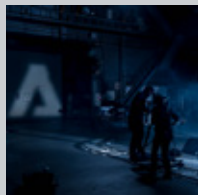
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Hiroyuki Mitsume
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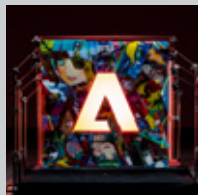
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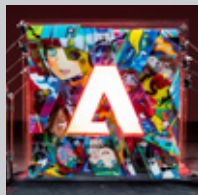
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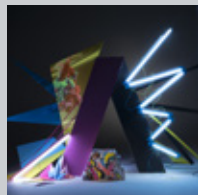
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Hiroyuki Mitsume
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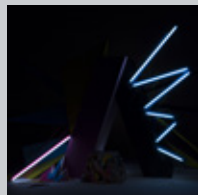
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Lauro Samblas
[Asset ID 216051](#)



Lauro Samblas
[Asset ID 216053](#)



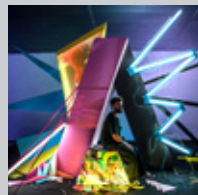
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Lauro Samblas
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Lauro Samblas
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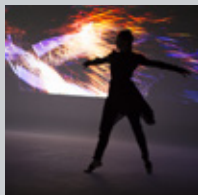
Lauro Samblas
[Asset ID 216052](#)



S1T2
[Asset ID 216232](#)



S1T2
[Asset ID 216233](#)



S1T2
[Asset ID 216234](#)

Corporate imagery: Things to know

The most important things to know about the Adobe corporate imagery:

- 1. Give credit to the artists.** All of these pieces were done in collaboration with our creative community. And in support of them, we want to include attribution to the featured artist right in the communication whenever it's possible. There will be times when layout or functionality doesn't allow for it, but those should be the exception, not the rule.
- 2. Each of the images carries its own tone and theme** that can help support your message. When choosing an image for your communication, consider your audience, the message, and the impact you want to achieve.

Are you working on a thought leadership or corporate-level communication? Consider using an image with red to help reinforce the Adobe brand, i.e. Goodby, Evolution Bureau, or Robert Hodgkin.

Do you need an image for a celebration? Maybe use Sagmeister & Walsh.
- 3. None of these pieces represent any particular product, program, department, or business unit.** Use them freely as appropriate for each communication.
4. When incorporating additional elements such as type or the Adobe logo with the imagery, ensure that all those elements are distinct and legible against the image.
5. The imagery is designed to be flexible and offer a wide range of possibilities. Each image can be cropped in a number of ways, zooming in or out based on the layout. The full "A" doesn't always need to be visible. For simple communications with minimal text, showing the full "A" is likely the right choice. But for more complex communications, or when combining with photography, zoom way out so the image becomes more of a textural background. See page 30 for more.

Examples:

Corporate presentation template



Poster

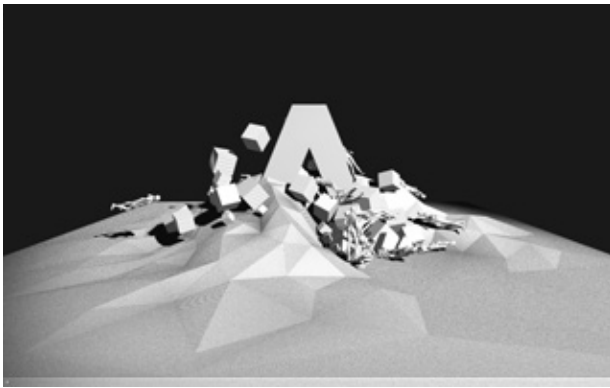


Corporate imagery: Cropping and scale

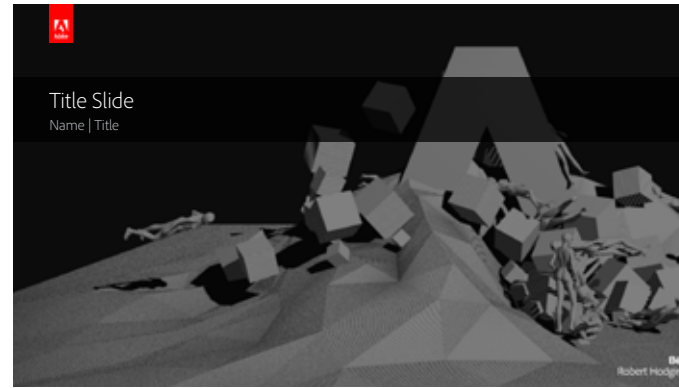
The flexibility of the imagery is most evident when it comes to cropping and scale. The images can be cropped and zoomed in or out in an assortment of ways to fit your layout. The full “A” doesn’t always need to be visible.

But don't rotate, mirror, reflect, collage, or alter the images in any way.

Uncropped image



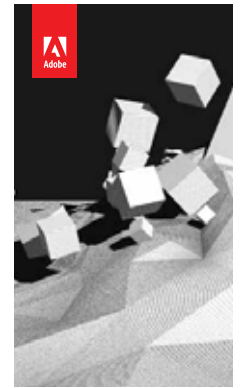
Presentation template cover slide



Presentation template section divider



Business card



HERE IS THE SAME IMAGE, USED THREE WAYS.

Micro: Show the “A”

For simple communications with minimal text, crop to show the full “A.” For example the **presentation template cover slide**.

Macro: Zoom out to create a textural background

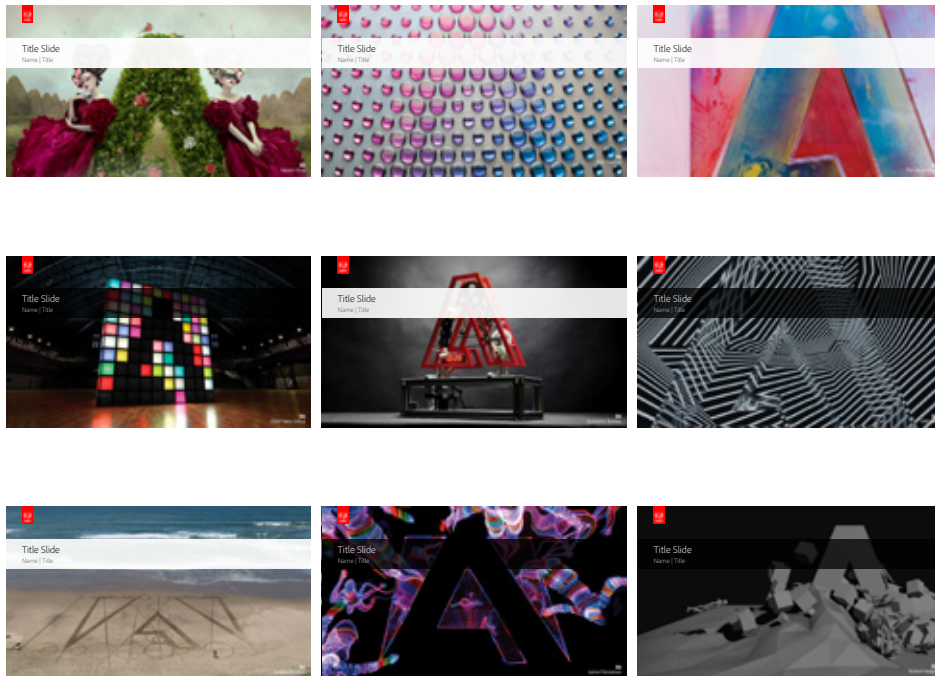
For small layouts or very complex communications, zoom way out so the image becomes more of a textural background. For example the **business cards**.

Use both

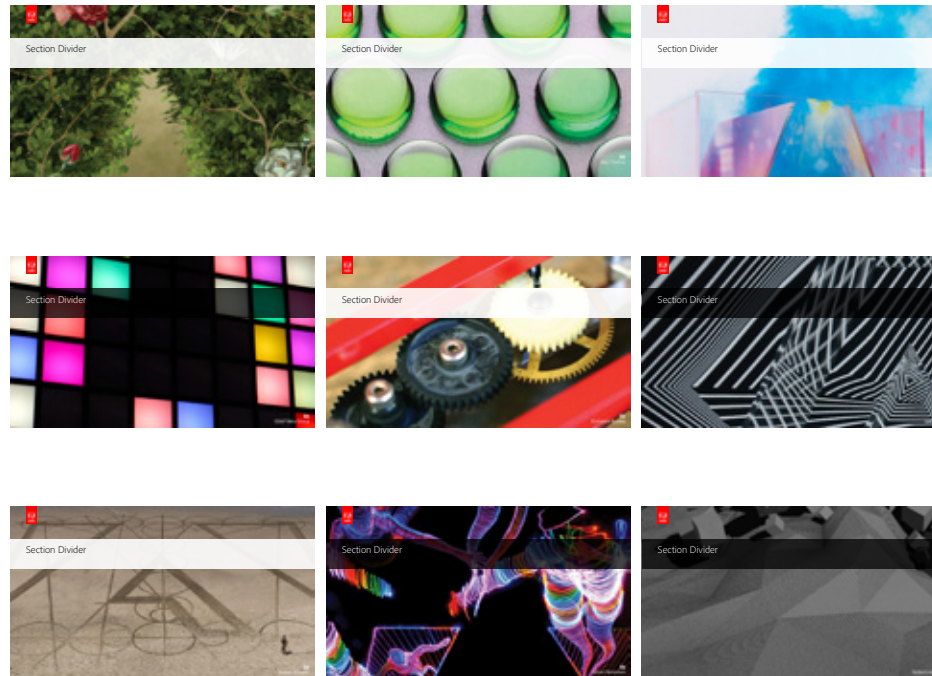
Consider using both styles when creating a **series** of communications. For example the **title slide** of the presentation template shows the “A” and the **section divider** is zoomed out to differentiate it, while still creating a cohesive template. The same could be applied to a series of emails, event signage, etc.

Corporate imagery: Scale examples

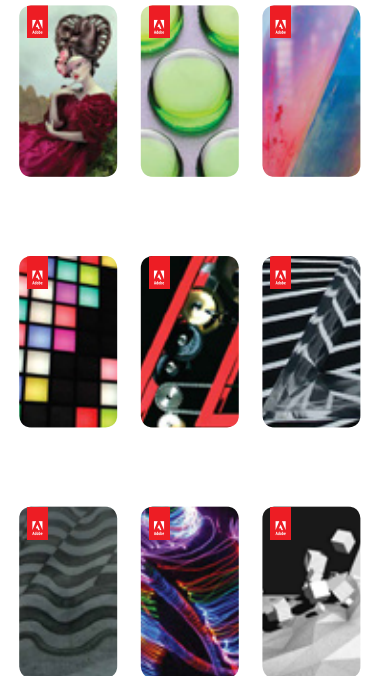
Micro: Presentation template cover slides



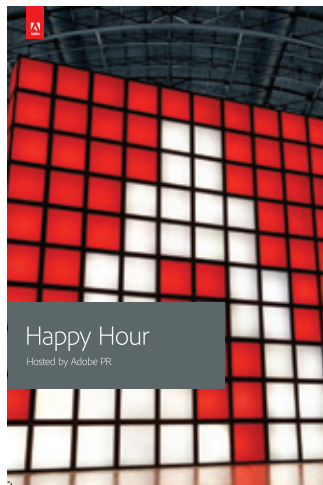
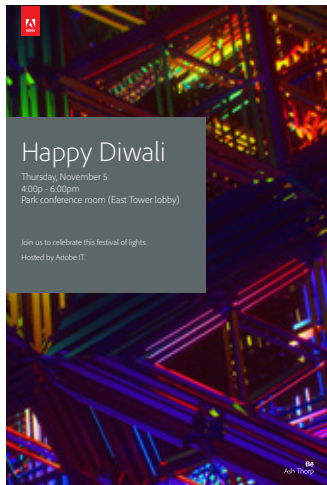
Macro: Presentation template section dividers



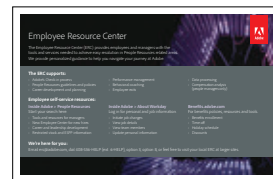
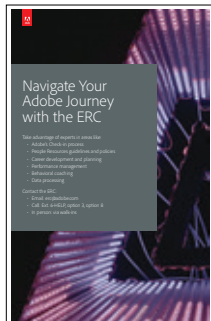
Macro: Business cards



Corporate imagery: Examples



Posters



Flyers

Handout

Product & program imagery

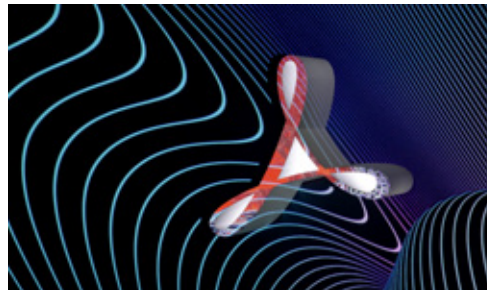
Product imagery is **NOT** available for partner use.

Abstract product and program identity imagery can play off of already established product color systems and should embrace the themes of the program or imagery architecture.

Please see individual product guidelines on Marketing Hub for complete usage details.



Adobe Creative Cloud



Adobe Document Cloud

Photography

Our corporate photography is a reportage style, using a mix of atmospheres and details, depersonalized, and highly personal photos.

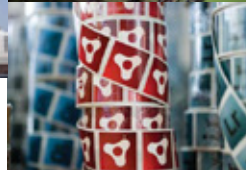
Lifestyle photography should be shot with the environment as hero rather than the individual, done in a reportage style, speaking in the visual vernacular of the customer. Natural light, genuine moments of engagement and collaboration, mixing color and black and white. Avoid literal visual metaphors.

A selection of images in each of the three categories below is available on Marketing Hub. Try searching by each category and browsing from there.

If stock photos become necessary, reportage lifestyle photos should be chosen and sent to brandapproval@adobe.com for review before purchasing.

Atmospheric

Focuses on spaces, atmospheres, and details.



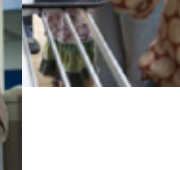
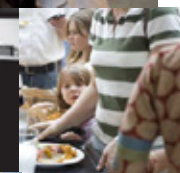
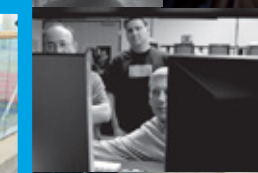
Depersonalized

We see people, but they aren't the primary focus of the image.



Personal

These are highly personal, but notice that we're capturing them in a moment, not posing for the camera.

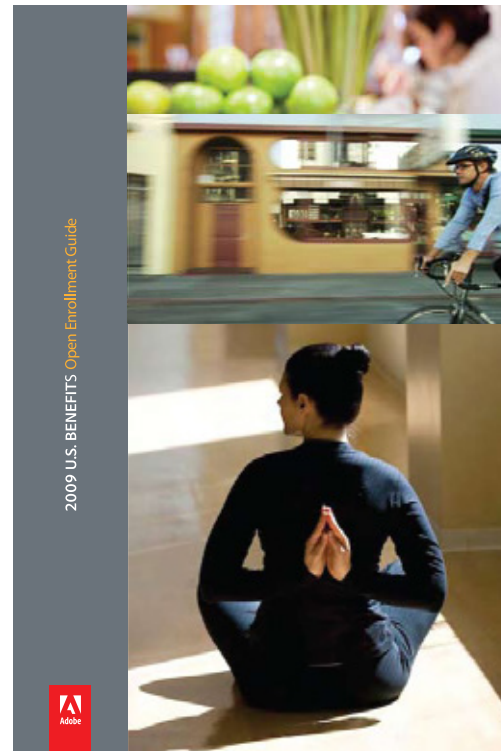


Photography—Using photos together

Photos should document the customer and/or employee experience in an authentic way that allows the user to identify with the subject matter. When using more than one photo on the same page a mix of all types should be used.

Never run photos together that depict the same emotion and the same camera angle.

Consideration should be paid to pairing images whose juxtaposition tells a bigger story.



DO

When using more than one photo on the same page a mix of all types should be used.

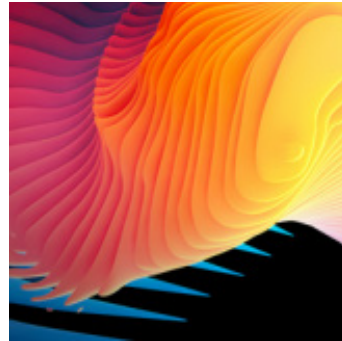


DON'T

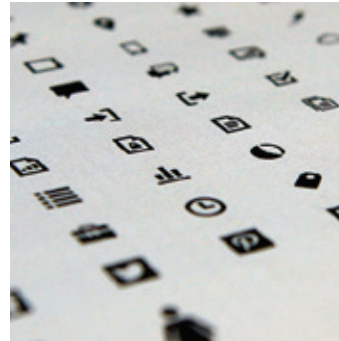
Never run photos together that depict the same emotion and the same camera angle.

Conceptual imagery

Conceptual illustration. Adobe has long been the standard bearer for illustrators and we should act as curator, keeping style and concepts as current as possible.



Design advantage imagery



Infographic icons

Infographics: Components

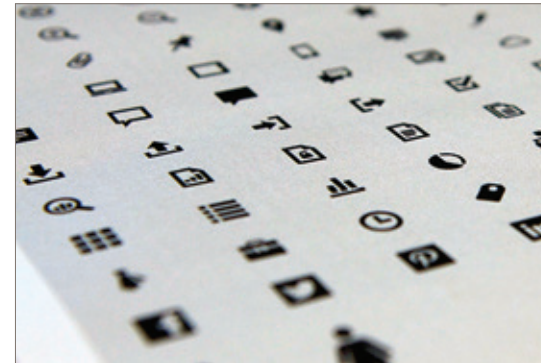
We take an editorial approach to creating infographics—sharing a clear, data-driven, and compelling story. Simply presenting data with no clear story arc, or using excessive visual metaphors, is not our approach.



Anatomy



Graphs & charts



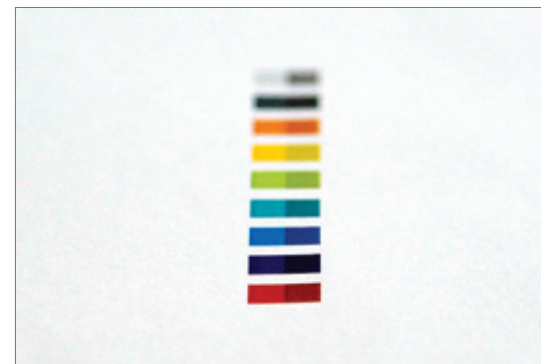
Iconography



Typography



Photography: leverages the style shown on pages 34 & 35



Color

Infographics: Anatomy

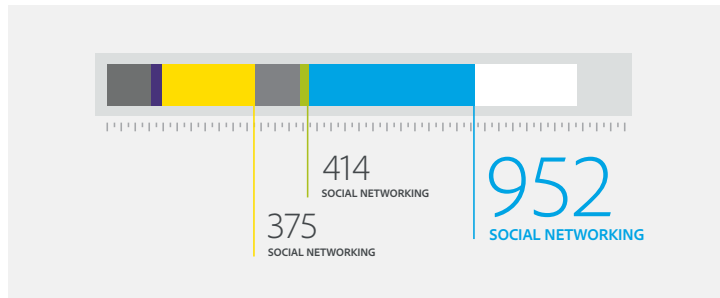


Without marquee image

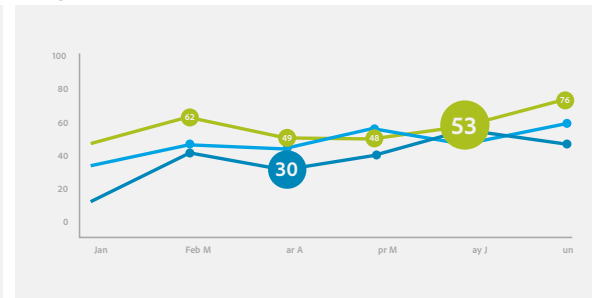


Infographics: Graphs & Charts

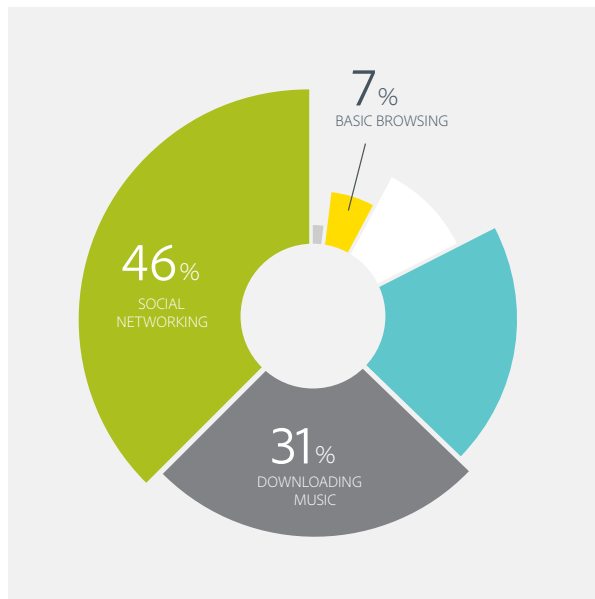
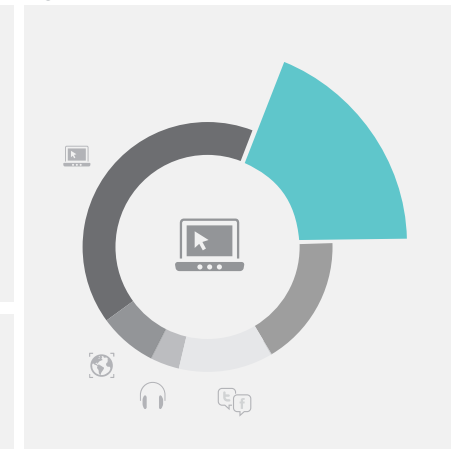
Parts of a whole



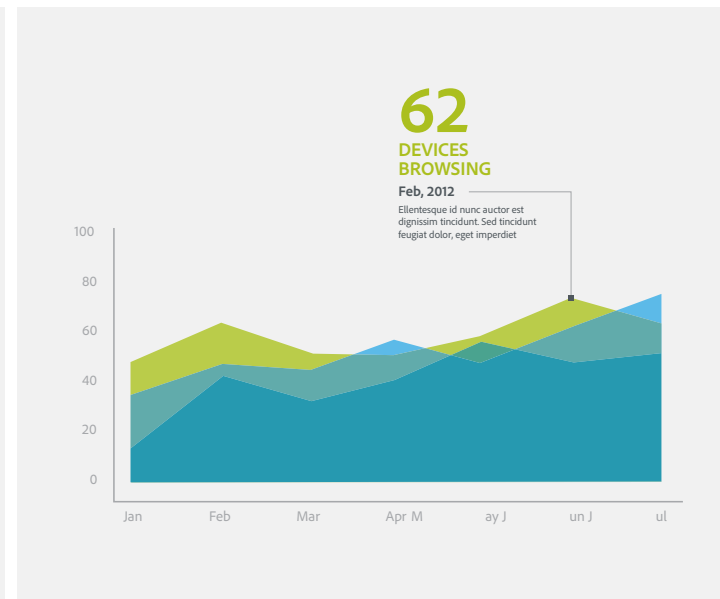
Line graph



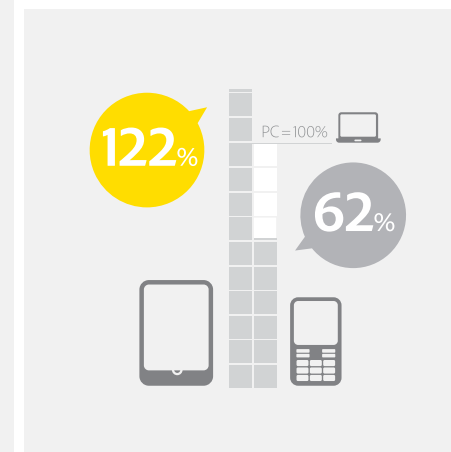
Segments



Pie chart



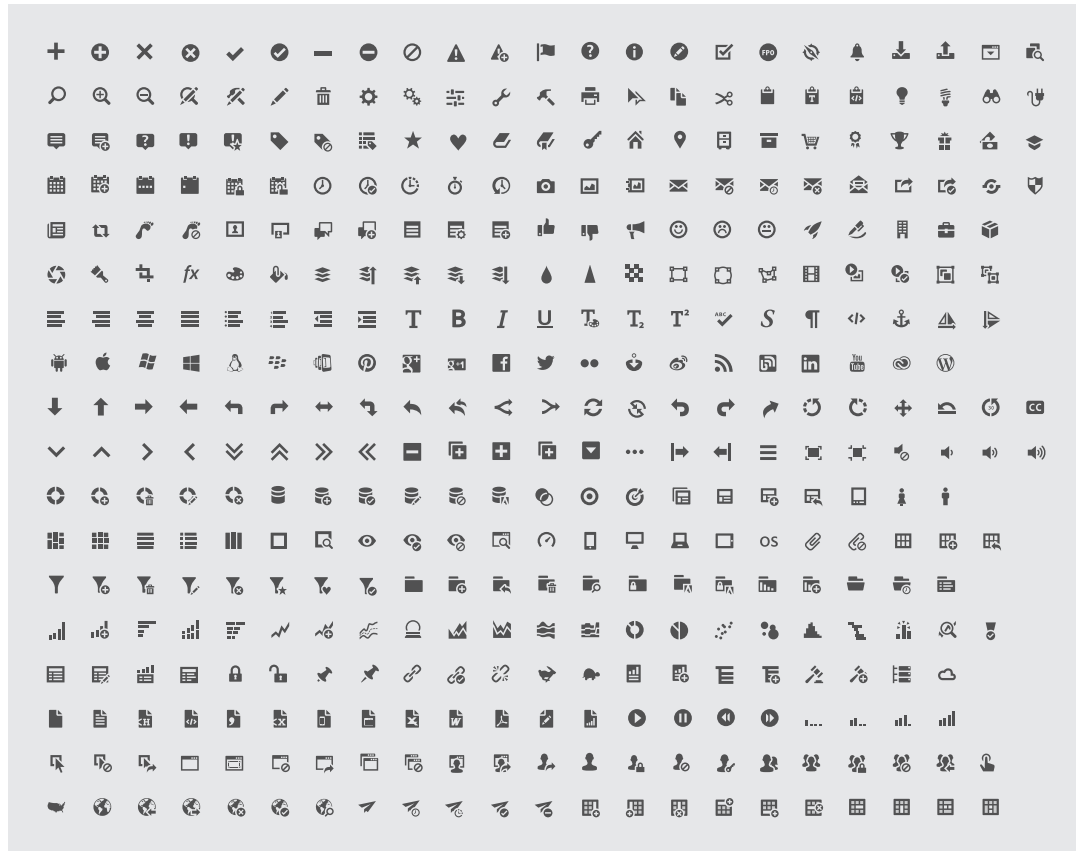
Line graph



Bar graph

Infographics: Iconography

Marketing Hub asset ID 204978.

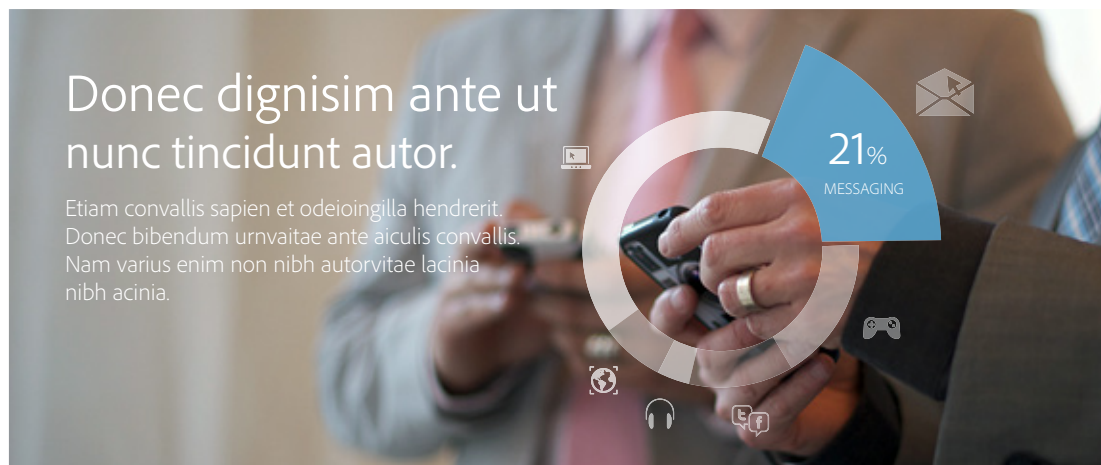


Functional application icons

For any external apps, or internal apps such as the employee directory, Hub, etc. please work with Brand and XD to create the application icon.

Email askbrand@adobe.com to request an icon and also to discuss app naming and distribution.

Infographics: Typography



Section headline

Sentence case

26px / Adobe Clean Light / 90% Black

Section paragraph

12px / Adobe Clean Light / 50% Black

All caps in titled graphs are ok.

Clean Regular and Bold are ok for certain callouts.

Infographics: Color palette

Use accent colors to sparingly, to emphasis key points of the story.

When appropriate extract complimentary color(s), outside of the accent palette, from the image itself for use in vector overlay on photography.

PRIMARY ACCENT PALETTE

CMYK: 90 . 11 . 0 . 0 / RGB: 0 . 164 . 228



CMYK: 58 . 0 . 23 . 0 / RGB: 95 . 198 . 203



CMYK: 29 . 0 . 100 . 0 / RGB: 193 . 216 . 47



CMYK: 0 . 10 . 100 . 0 / RGB: 255 . 221 . 0



Various % of grey



SECONDARY ACCENT PALETTE

CMYK: 0 . 99 . 97 . 0 / RGB: 237 . 28 . 36



CMYK: 0 . 42 . 100 . 0 / RGB: 255 . 164 . 0



CMYK: 66 . 83 . 0 . 0 / RGB: 120 . 60 . 189



Infographics: Examples



Typography: Adobe Clean

As with our logo, consistent use of our corporate typeface—Adobe Clean—reinforces Adobe’s brand identity. Adobe Clean is **NOT** available for partner use.

ADOBE'S CORPORATE TYPEFACE IS ADOBE CLEAN.

- **Adobe Clean is proprietary to Adobe.** It is not available for license to the general public or for partners to use.
- **Auto or metric kerning** is recommended. Please follow the guidelines on the right for tracking at various sizes.
- Alternate **glyphs:** are available for "g or g" and "1 or l."
- The color **red is reserved for the corporate logo;** avoid using it as a highlight color in text.

LANGUAGE SUPPORT

- **Adobe Clean** supports all European languages, including Greek, Russian and Ukrainian.
- **Adobe Clean Han** supports Japanese, Korean, Simplified Chinese, and Traditional Chinese.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

01234567890

=~!@#\$%^&*()+[]\{|:;:'"<>?.,/

Adobe Clean Light

Adobe Clean Regular

Adobe Clean Bold

Adobe Clean SemiCondensed

Adobe Clean Bold SemiCondensed

Adobe Clean Light Italic

Adobe Clean Italic

Adobe Clean Bold Italic

Adobe Clean SemiCondensed Italic

Adobe Clean Bold SemiCondensed Italic

Tracking Adobe Clean	
Point Size	Tracking
4	+20
5	+16
6	+12
7	+8
8	+4
9	0
10	0
11	0
12	0
14	-3
16	-4
18	-5
24	-6
30	-8
36	-8

Download the fonts

- Adobe Clean: [asset ID 200991](#)
- Adobe Clean Han:
 - Japanese: [asset ID 212596](#)
 - Korean: [asset ID 212597](#)
 - Simplified Chinese: [asset ID 212598](#)
 - Traditional Chinese: [asset ID 212599](#)

Need a serif font?

Should you have a specific need for a serif font, Adobe Clean Serif is available by request to askbrand@adobe.com.

While it is rarely used, it can be considered for very lengthy content, such as legal documents.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
NOPQRSTUVWXYZ

abcdefghijklm
nopqrstuvwxyz

01234567890

=~!@#\$%^&*()+[]\{|:;:'"<>?.,/

Typography: Using other fonts

In the rare instance that a font becomes part of a graphical illustration in a multimedia or campaign communication, it may become necessary to use a font other than Adobe Clean.

In these cases, always ensure you are using an Adobe font—and preferably an Adobe original font.

In cases where you feel another font than Adobe Clean is necessary, please ensure you work with both the brand and creative services teams. E-mail brandapproval@adobe.com with your request.

Logotypes

Styling the names of our products consistently is an essential part of maintaining a unified Adobe brand identity. Logotypes **ARE** available for partner use.

Logotypes are available in all black and all white.

They may be used interchangeably based on the background color.

Examples:

Adobe Creative Cloud

Adobe Creative Cloud

Adobe Marketing Cloud

Adobe Marketing Cloud

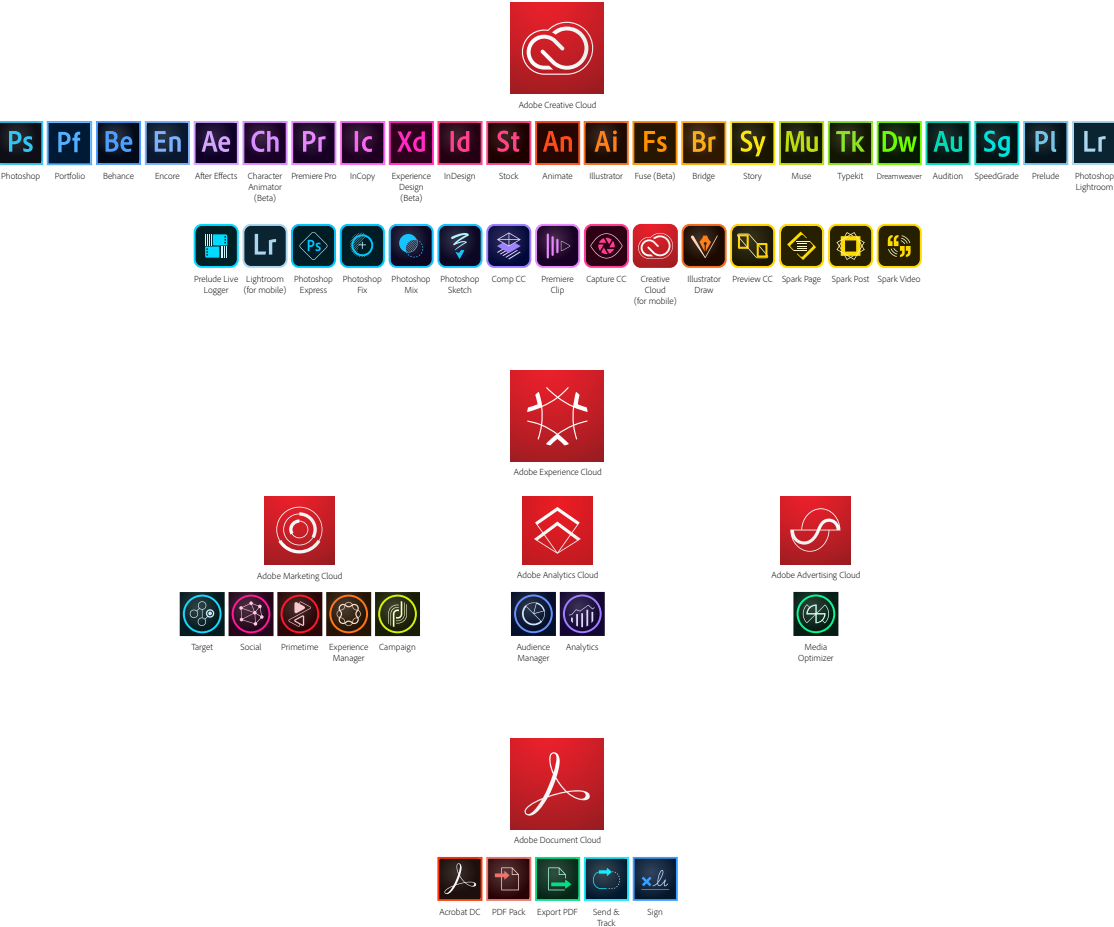
Note: The use of "Adobe" in red combined with the product name in black has been discontinued.

Artwork for all product logotypes is available on Marketing Hub. Please don't (re)create logotypes on your own.

Product logos

Our logos are a visual shorthand for each key brand, product, solution, or service. They are designed to family together and be recognizable as distinctly Adobe. The logos below represent a partial list from our overall portfolio.

Product logos **ARE** available for partner use under license.



USING THE LOGOS

Product logos are created when there is a functional need for an application icon, i.e. launching the app. Please do not create your own logos; email askbrand@adobe.com to discuss branding (naming, icon, identity) for new offerings.

Do not alter the logos in any way or remove the square tile.

Make sure you have "Scale stroke and effects" selected in Illustrator before scaling the logo.

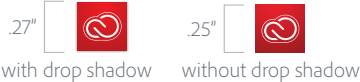
Web, screen, PPT: Use the .png file, at the exact sizes posted. If necessary, scale down the 512px version, never below 48px.

Print: Use the .ai file labeled RGB.

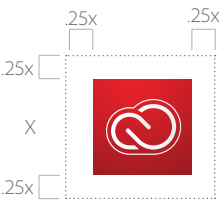
If a CMYK color is required, convert the color space of the RGB file. If a PMS version is required, please email askbrand@adobe.com.

Novelty items: Use the .ai file labeled PMS, ONLY when production requires flat color.

Minimum size



Clear space



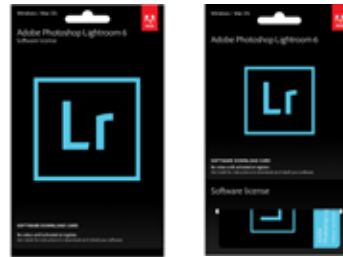
Boxshots and cardshots: Channel-use only

Note: Boxshots and cardshots are for use **ONLY** by channel partners, and not in any Adobe communications.

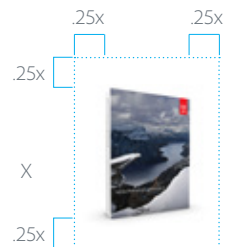
BOXSHOTS



CARDSHOTS



Clear space



Minimum size



Program badges

All Adobe programs—both internal and externally facing—should go through the standard naming process with the brand strategy team. Approved programs that need an identity will have a badge created as shown below.

Based on the particular program name and any associate levels, descriptors, etc there are several options for the exact layout of the badge. But the overall design, including the font, remains the same for all programs.

Examples:



Do not create your own badges, logos, or other identities; work with Brand Strategy to create them.

Each program will have individual guidelines which will include specifications for clear space, minimum size, etc.

Branded merchandise

Branded merchandise: Overview

THE ADOBE STORE

Featuring cutting-edge and specially curated items for both the workplace as well as for play, the Adobe Store is packed with merchandise that reflects the Adobe brand and affinity for exceptional design. From custom Creative Cloud-branded shoes and hoodies to portable speakers and Adobe mnemonic pillows, the Adobe Store caters to the creative, fun and innovative people who make up the company's DNA.

www.adobebrandedmerchandise.com

San Jose: Located in the East Tower, 2nd floor

Open Monday – Friday, 8:00am–4:00pm

Contact: astore@adobe.com or 408-536-6592

Lehi, Utah: Located on the first floor just outside the reception desk

Open Monday – Friday, 8:00am – 5:00pm

Contact: recept@adobe.com or 385-345-2002



NEED CUSTOM ITEMS?

Please use one of our preferred vendors listed below.

They have access to all of our artwork and they're familiar with our brand guidelines and review process.

ALL custom orders should go through brand review. Please send a proof to brandapproval@adobe.com before going into production.

When ordering custom items, you're in a unique position to affect how we present the brand.

Think: Exceptional design. Sustainable. Creative. Fun. Useful.

The recipient should see it and say: Wow, cool.

Not: Gee, thanks. (and then toss it.)

Anything you create needs to reflect the Adobe brand and have a purpose. The goal is to create something interesting and/or useful that the receiver will keep. If you think it's something you would throw away, consider not creating it.

PREFERRED VENDORS:

BrandVia

Contact: Doug Kahl
doug.kahl@brandvia.com
408-955-1707

Jack Nadel

Contact: Catherine Smith
catherine.smith@nadel.com
916-570-1201

Branded merchandise: Wearables

The goal is create garments someone will truly enjoy wearing. We're not trying to put the biggest Adobe logo that will fit on a shirt. It can be subtle. It can be white. It can be tone-on-tone. Opt for subtle and sophisticated over big and red.



Look for stylish, well-fitting garments that people will love to wear.

The examples on the left use the standard logo in a subtle, not in-your-face way.

Remember the red tag Adobe logo needs an edge to hang from. On wearables, that typically means a physical tag sewn onto the garment.

The examples on the right show a physical tag sewn over the edge of the piece.

If using more than one type of imagery, ensure each element has adequate clear space or keep them separate.

Branded merchandise: Gifts



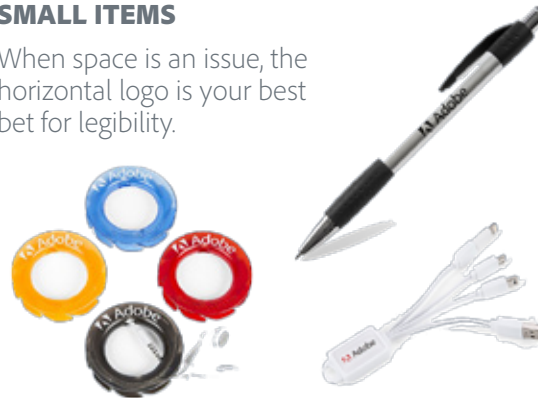
TONE-ON-TONE

The standard logo, as well as product logotypes, may be recolored to created a tone-on-tone effect on giveaways.

The red tag logo is NEVER recolored including for a tone-on-tone effect.

SMALL ITEMS

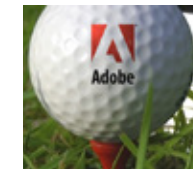
When space is an issue, the horizontal logo is your best bet for legibility.



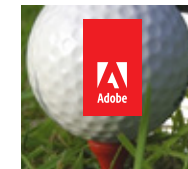
USING THE RED TAG LOGO

Don't forget the red tag logo needs an edge.

This:



NOT this:



PRODUCT FOCUSED ITEMS

Whenever possible, the Adobe logo should be used in addition to product art. But don't let that limit your creativity. Unique items such as these coasters and magnets are fine without an Adobe logo.

If the outer packaging accommodates it, the Adobe logo could go there.

ETCHING AND EMBOSING

Etching and embossing the logo, logotypes or icons is a great way to elegantly brand giveaway items.



Branded merchandise: Code or team names

CODE NAMES

It is not recommended that code names be placed on branded merchandise.

Code names are not cleared by legal, so should a conflict arise, any merchandise carrying the name would need to be scrapped. If an item is needed, follow these guidelines:

- Always use “Project” before your code name on the item (ie Project Radiate).
- Don't create your own imagery or logo.
- Email askbrand@adobe.com for a logotype (text treatment of the codename).
- If XD has created a beta-style icon for your project, it may be used.
- The Adobe logo may be used, but ensure there is adequate clear space between the logo and code name or that they are placed in separate areas on the item.



TEAM NAMES

- Don't create your own imagery or logo.
- Email askbrand@adobe.com for a logotype (text treatment of your team name).
- The Adobe logo may be used, but ensure there is adequate clear space between the logo and team name or that they are placed in separate areas on the item.

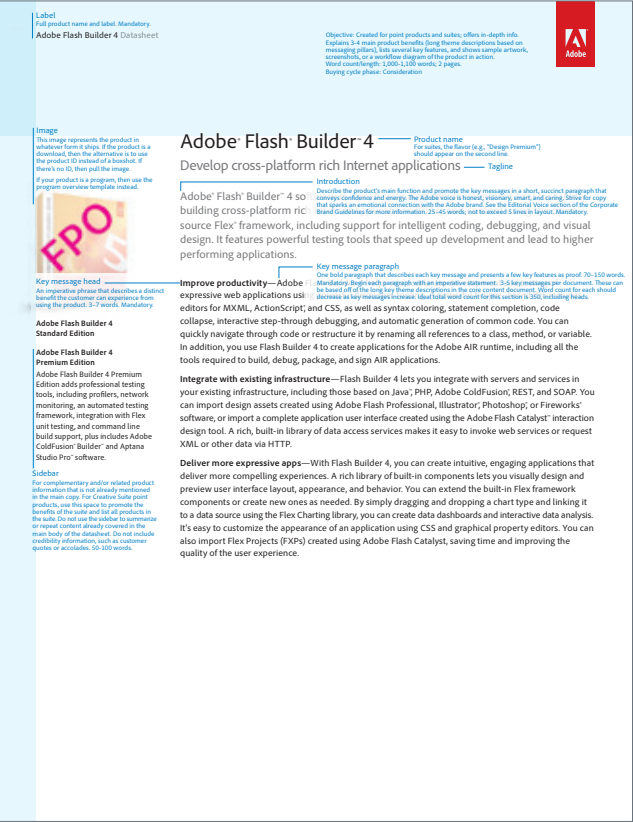
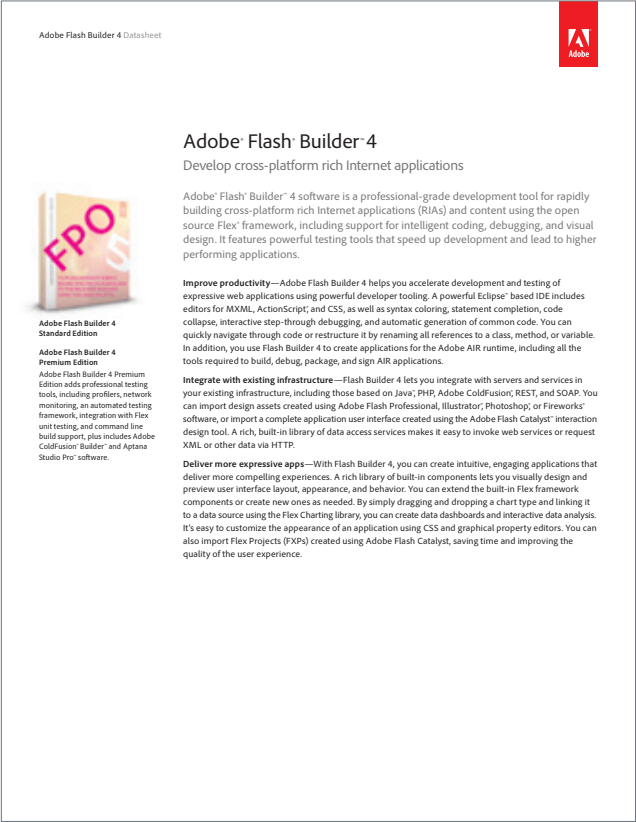


Corporate templates

Collateral templates

Each InDesign template has a layer showing the guidelines for that specific template.


There are a selection of templates, but only the Datasheet template is shown as an example - shown with and without the guidelines layer.



Email signature

The corporate e-mail signature and set up instructions, can be found on *Brand Center*.

PRIMARY E-MAIL SIGNATURE - WINDOWS



Firstname Lastname
Title
Adobe (or BU/dept/etc)

000.000.0000 (tel)
000.000.0000 (cell)
username@adobe.com

Office address
City, State/Province, Postal, Country
www.adobe.com

Any additional, business necessary information, such as legal requirements for your region can go here – Arial, size 8, italicized. Otherwise, delete this text.

PRIMARY E-MAIL SIGNATURE - MAC

Your Name
Your Title
Adobe
345 Park Avenue, MS XXX-XXX
San Jose, CA 95110-2704 USA
XXX.XXX.XXXX (tel), XXX.XXX.XXXX (cell)
XXXXXXXXX@adobe.com

OPTIONAL ONE-LINE SIGNATURE FOR REPLIES/FORWARDS

FirstName LastName | YourTitle | Adobe | p. 408.XXX.XXXX | c. 408.XXX.XXXX | yourname@adobe.com

Please note:

Aside from editing with your contact information, do not alter the layout in any way, including adding/changing colors, changing the font, etc.

The company name should be listed as “Adobe” in your email signature.

Outside of the US, legal requirements may vary, so please check with your legal representative as to correct usage. The local entity name in full may also be used anytime it's more appropriate for cultural reasons.

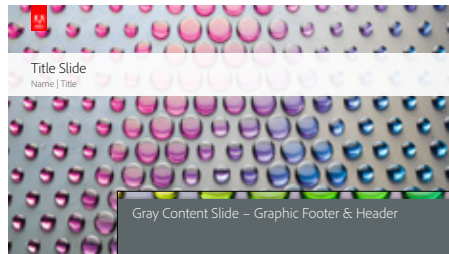
Learn more about how to properly reference the company name on *Brand Center*.

Presentation templates

There are a series of templates leveraging the corporate imagery, i.e. Adobe Remix. Each template is posted individually and can be found on *Brand Center*.

The templates are available in PowerPoint and Keynote in the widescreen format.

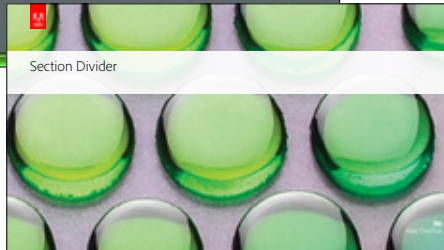
Examples:



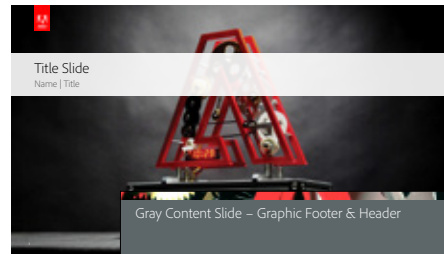
Title slide



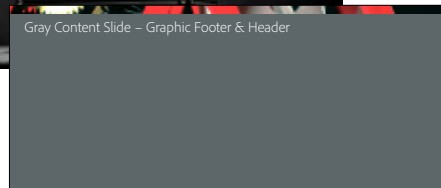
Body slide



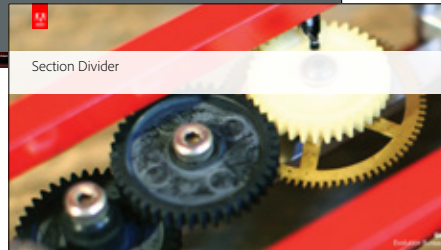
Section divider



Title slide



Body slide



Section divider

Widescreen vs. "standard" format

In recent years, hardware has shifted predominantly to the 16x9 widescreen format, making it the new "standard." The Adobe corporate presentation templates and corporate overview are now available exclusively in the 16x9 format.

Additional information about formatting between standard and widescreen templates is available on [Brand Center](#).

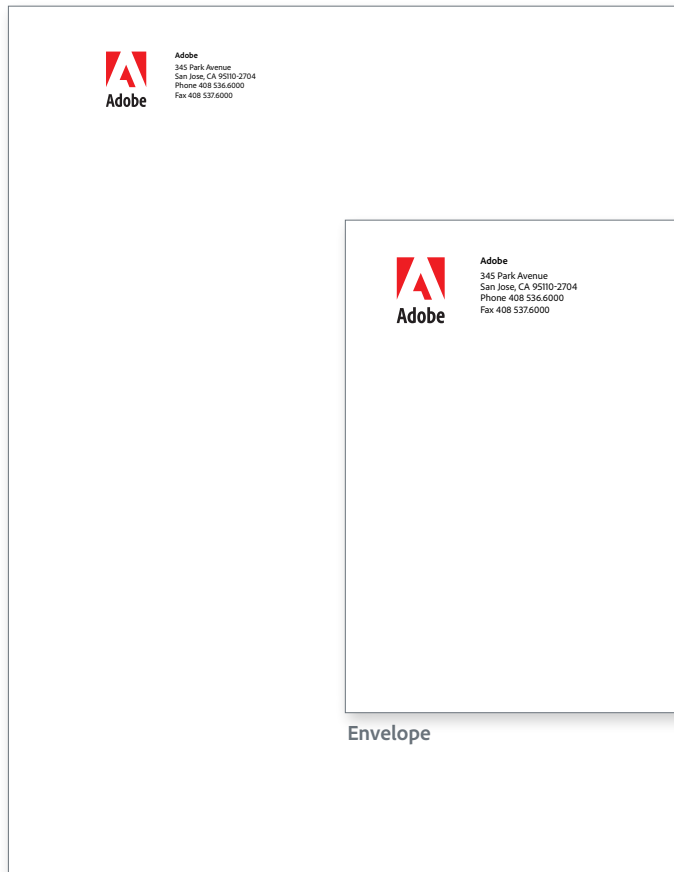
Tips for creating a great presentation

Looking for tips on creating a great presentation? Watch this *tutorial* from one of our presentation designers.

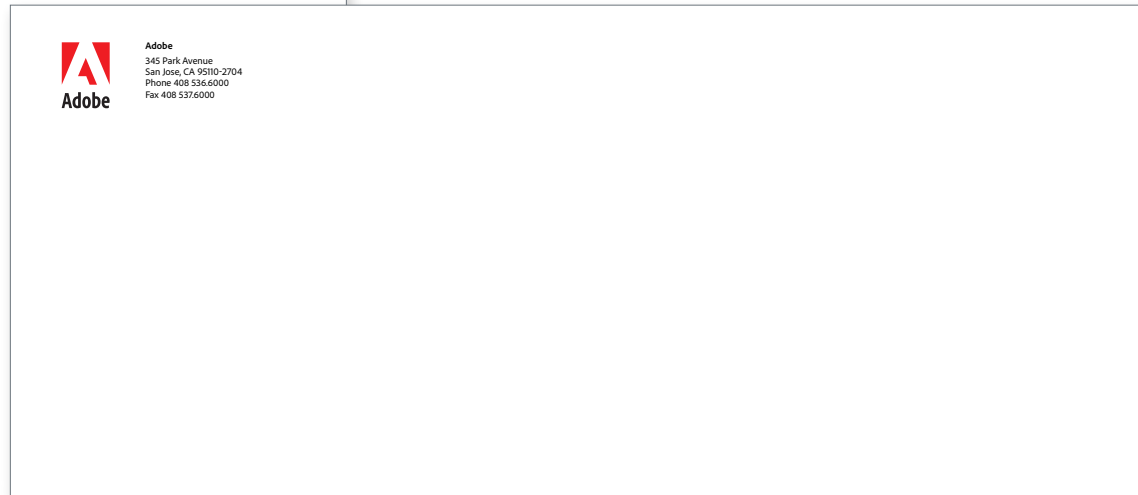


Stationery

Corporate stationery uses the standard Adobe logo. Business cards use both the standard and red tag logos.

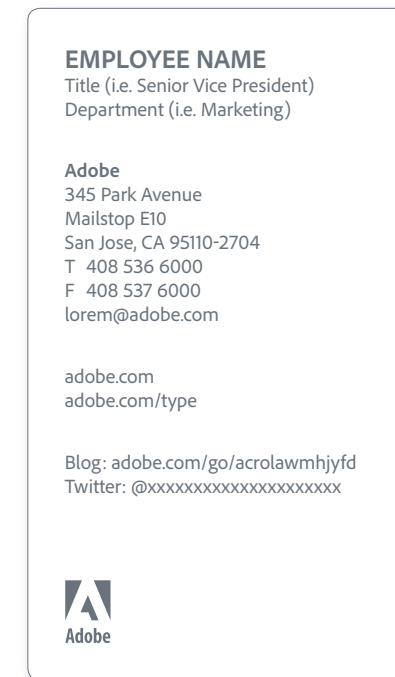


Letterhead

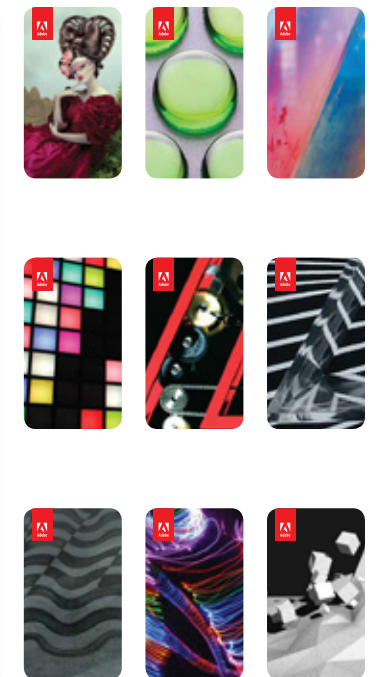


Envelope

Business card front



Business card backs (multiple options)



Legal guidelines

Trademark symbols

EFFECTIVE SEPTEMBER 2013

- You are no longer required to use ™ or ® (“circle R”) trademark symbols (or “bugs”) with Adobe trademarks, including product names and all logos (including the Adobe corporate logo).
- You are not required to use a ™ or ® trademark symbol with the trademarks of other companies, except where product-specific use is contractually required. Please refer to your product audit for this information or contact your legal representative.

This is a global change and is applicable in all Adobe and third-party communications including product UIs, adobe.com pages and other company websites, including localized sites, as well as collateral in all media.

Note: this change only needs to be made in new communications, there is no requirement to edit existing materials.

Protection of our trademarks remains a priority for the company.

- You must continue to use a standard trademark attribution statement (the fine print listing of trademarks and their respective owners, better known as “mouseprint”) for Adobe trademarks and for any trademarks of other companies where such notice is contractually required.
- You should use the standard disclaimer trademark attribution statement (“All other trademarks are the property of their respective owners.”) where appropriate.

See page 62 for details on writing the standard attribution statement.

The Adobe Trademark Database will continue to list the proper form of each trademark; please refer to it to identify which trademarks should be included in the attribution statement. Only those marked with a ™ or ® need to be included.

- **Internal Database:** https://inside.corp.adobe.com/content/dam/legal/documents/Adobe_Trademark_Database-Internal.pdf
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Please include a copyright notice and an attribution statement, which may appear in small, but still legible, print, when using any Adobe trademarks in any published materials. They are typically placed with other legal lines at the end of a document or on the copyright page of a book or manual.

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- **Internal Database:** https://inside.corp.adobe.com/content/dam/legal/documents/Adobe_Trademark_Database-Internal.pdf
- **External Database:** https://www.images2.adobe.com/content/dam/acom/en/legal/licenses-terms/pdf/adobe_trademark_database_external.pdf

Editorial guidelines

Voice: Overview

Our editorial voice reflects our five brand personality tenets: It is simple, forward-thinking and inspiring, and seeks to foster an emotional connection with the Adobe community. Therefore, it must contain life and compel a reaction.

We expect a certain level of intelligence from our audience, avoiding lowest-common-denominator communication. Visuals and type should not compete, but support each other. We are direct and confident, bold yet not boastful. In display type, the voice should speak peer to peer and focus on real-world value rather than technical features.

We speak conversationally. We express a passion for technology but an understanding that innovation is nothing without customer benefit. We have a strong voice that understands customer needs, leads changes, and commands trust.

Here at Adobe, we want to maintain a strong and consistent personality. We shouldn't be a chameleon. We use one voice, regardless to whom we are speaking. There is a level of informality and personality that shouldn't change, no matter the audience. Content changes, voice doesn't.

ARE YOU A COPY WRITER?

Please download our *Tactical Guide for Writers* (Asset ID 212406) that covers in detail the Adobe tone and voice.

The guide serves as a technical resource to writers and marketers who create copy for the Adobe brand. It's intended as a companion guide to our corporate guidelines, offering a deeper level of insight to the many copy situations we encounter day to day.

Voice: Examples

Even though Adobe is a corporation, our copy should not sound corporate. Our voice avoids jargon and resonates with personality.

THIS	NOT THIS
Real-time, just-in-time, all the time: Because your people 'need to know.'	Real-time and just-in-time solutions for government agencies extend training to people virtually everywhere
You're a pro. Make sure you look like one.	Protect documents and accelerate information exchange with PDF.
Deadlines just got less dangerous. Adjust images in half the time.	Adjust images in half the time. Work faster with new timesaving features.
Find the audience in the haystack.	Looking to optimize your audience management?
Creativity just got a lot more colorful.	Creative Cloud offers new ways to manipulate color.
Unbelievable images. Unbeatable price.	Get great pricing on stock images.

Adobe.com and editorial differentiation

As our primary marketing communications vehicle, the Adobe website plays an oversized role in differentiating the Adobe brand from its competitors. Follow these guidelines in writing copy and using the Adobe voice on Adobe.com.

WRITING CONTENT THAT DIFFERENTIATES ADOBE

Web content that differentiates the Adobe brand will appear primarily as headlines, product overview paragraphs, and to a lesser extent navigational elements such as buttons and calls to action. This is where the Adobe editorial voice is strongest and where we're most likely to spark an emotional connection with the brand.

Differentiation in content decreases relative to the depth (position) of the content on the site. For example, content on a product overview page, the uppermost page in the product area, should clearly differentiate Adobe from its competitors through the brand voice. Feature descriptions, on the other hand, appearing at the deepest levels of the site, are objective, factual, and concise, and contain very little of the brand voice. At this level, the feature set differentiates Adobe (specifically, the product); the text itself does not.

Headline punctuation

Periods: So small, yet so mighty.

We use periods in most of our headlines on Adobe.com and in emails to give them extra emphasis.

Where we don't use them:

- Adobe.com page titles
- Key benefit and feature description headings
- Buttons and calls to action
- Subject lines in emails

See the following pages for examples.

Headline punctuation, continued

Adobe.com: Page titles and display headings

The screenshot shows the Adobe Photoshop CC homepage. The background is a dark, atmospheric landscape with a woman standing on a rocky shore looking out over a lake at dusk. The top navigation bar includes links for MENU, SEARCH, SIGN IN, and the Adobe logo. The main heading 'Adobe Photoshop CC' is followed by a navigation menu with links for Overview, What's New, Learn & Support, Free Trial, and a Buy now button. The primary headline reads 'Create anything you can imagine. Anywhere you are.' followed by a descriptive paragraph and a link for new users. Blue brackets and lines highlight specific punctuation rules: the page title 'Adobe Photoshop CC' is noted as not ending in a period; the display heading 'Create anything you can imagine. Anywhere you are.' is noted as having a period; and the call to action 'New to Photoshop? Get the basics >' is noted as not ending in a period.

Ps Adobe Photoshop CC

Overview What's New Learn & Support Free Trial Buy now

Create anything you can imagine. Anywhere you are.

The world's best imaging and design app is at the core of almost every creative project. Work across desktop and mobile devices to create and enhance your photographs, website and mobile app designs, 3D artwork, videos and more.

New to Photoshop? Get the basics >

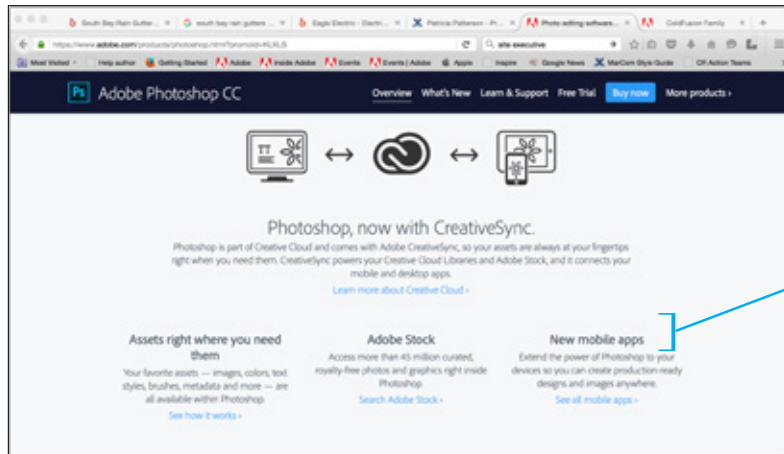
The page title does not end in a period.

The display heading has a period.

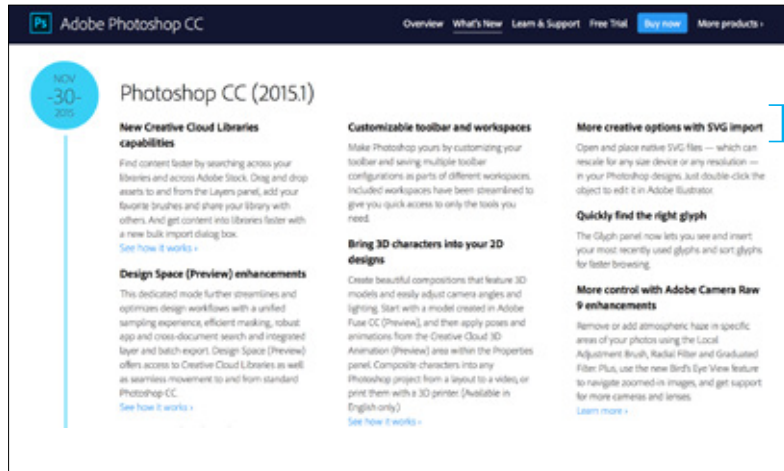
The call to action does not end in a period.

Headline punctuation, continued

Adobe.com: Key benefit and feature description headings

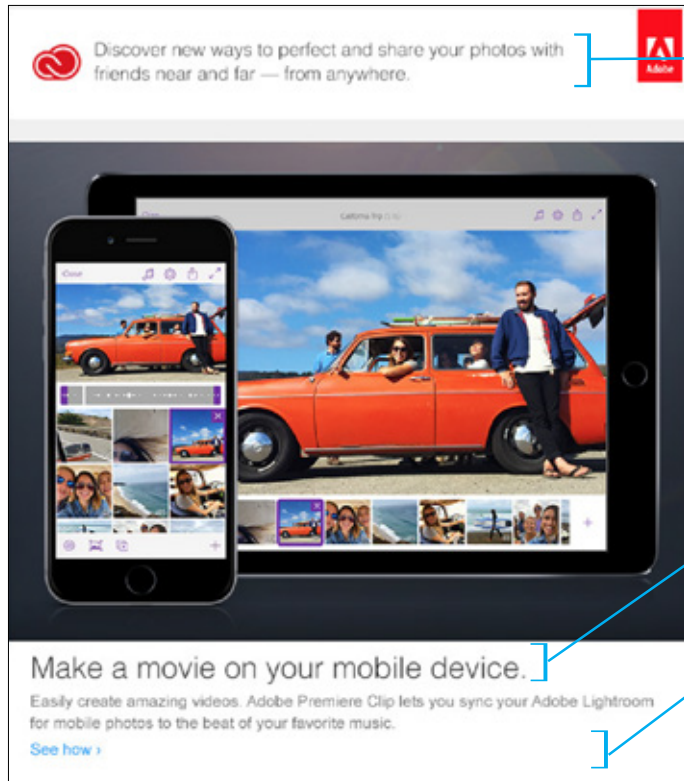


Headings on key benefit blurbs and feature descriptions are considered subheads and do not take periods.



Headline punctuation, continued

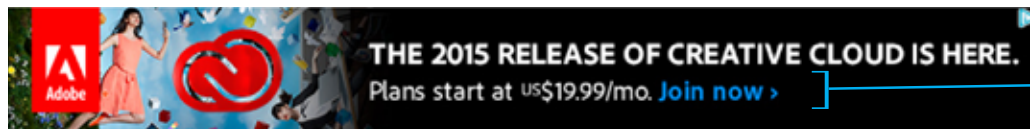
Email & web banners



The same principles apply to email:

Both headings on this email use periods.

The call to action does not.



Third-party banner headlines also use periods.

The call to action does not.

For more information

All of the assets detailed in this document are available for download from the Marketing Hub:
www.adobe.com/marketinghub

EACH USE OF ADOBE ASSETS MUST BE SENT FOR BRAND REVIEW BEFORE BEING FINALIZED.

Please send a PDF or link to the website where you plan to use an Adobe asset to brandapproval@adobe.com.
Please allow for a 24-hour turnaround.

Questions? Please e-mail: askbrand@adobe.com

