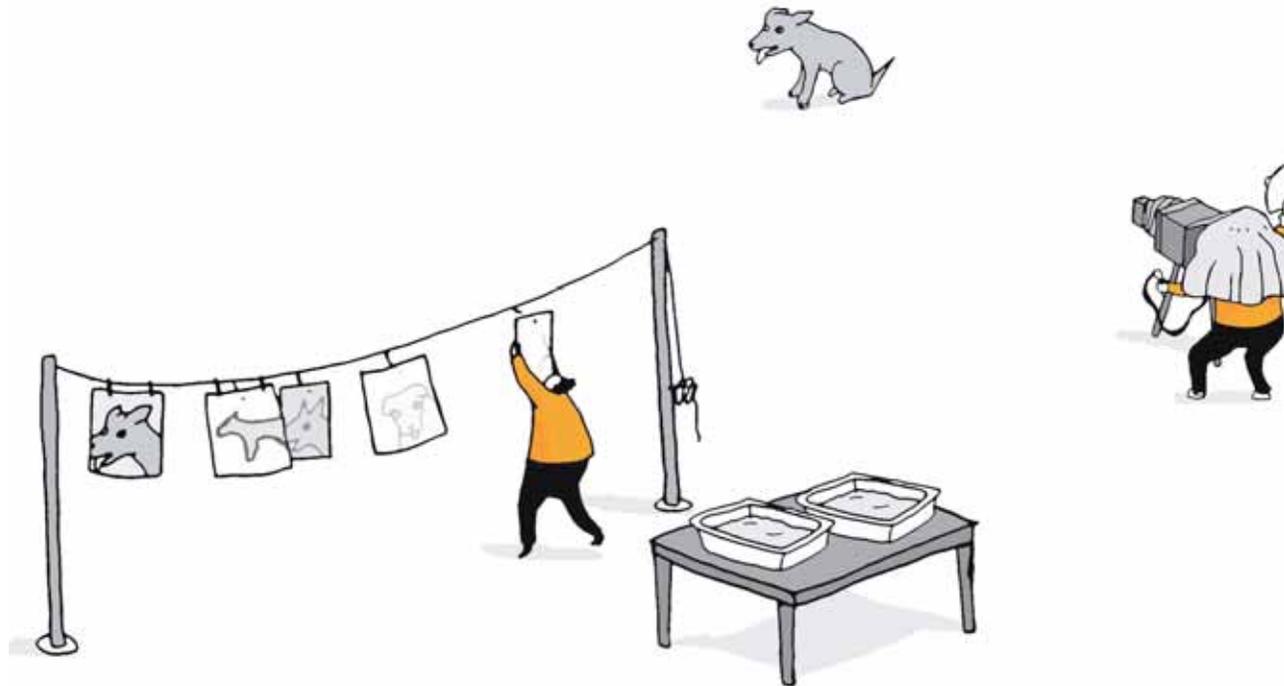


# Orange brand guidelines

## identity photography

the Orange photography style



# guideline overview

The Orange brand guidelines are divided into four main sections:

<b>philosophy</b>	Understanding what Orange believes
<b>strategy</b>	How to manage the Orange brand
<b>identity</b>	How to use and apply the Orange identity
<b>application</b>	How to apply the Orange brand in specific scenarios

This document is part of the identity section.

## executive summary

This guideline explores the reasons why a photographic style is important. It introduces the elements that make up an Orange photograph and gives example images for further reference.

By following the rules in this guideline we ensure that Orange continues to have a distinctive and recognisable visual style.

We have divided this document into two sections:

- 1 the creative approach which explains the principles behind the Orange style of photography.
- 2 technical principles which document criteria which should be observed when creating photographs.

# rules

- capture real life – ensure images are natural, inspiring and spontaneous, not contrived and not staged
- control tone – use it to focus audience attention to the key feature/s
- avoid clutter – ensure there is one clear focal point and don't complicate the image with unnecessary detail
- ensure our logo can always fit into the bottom right corner, or top left hand corner for Orange Business Services
- instead of showing products or technology, show the benefits that they deliver. For example, if you want to talk about a lamp, illustrate light
- when using cut outs make sure that the shoot uses a black or white background
- never create a cut out by isolating an object from a full bleed photo
- always create duotones from a full bleed black and white image, using orange PANTONE® 151
- never over saturate an image
- reproduce colour photography to feel as natural as the real life it represents

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section 1  
creative approach to Orange photography





















## 1.1 creating an Orange photograph

Although the images you've just seen cover a range of different subjects and styles, they all adhere to the following three principles:

1 capturing real life

2 controlling tone

3 avoiding clutter

The following pages explore how to apply these principles in detail.

## capturing real life

Orange photographs aim to capture signs of humanity, whether using people, places or objects.

Our photography feels natural rather than artificial. We avoid photography that feels contrived. We prefer genuine spontaneity and freshness.

We seek inspiration from real life, especially those magic moments.

The following pages provide good and bad examples of this principle in action.



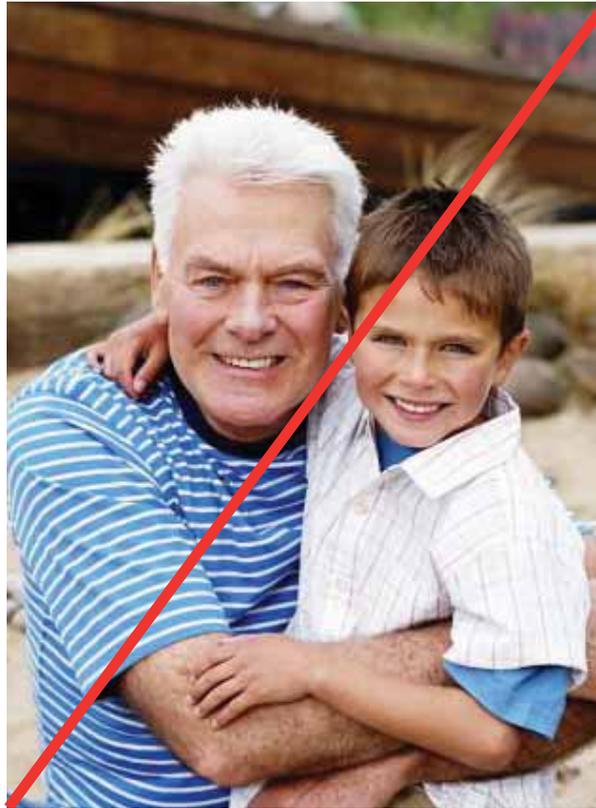
## 2 capturing real life

### 2.1 good and bad examples



#### good example

This image is a good example of real life photography. It is a spontaneous moment in the lives of the two subjects that has been captured without them being obviously aware of the photographer's lens.



#### bad example

This photograph doesn't work very well as the composition is extremely staged.

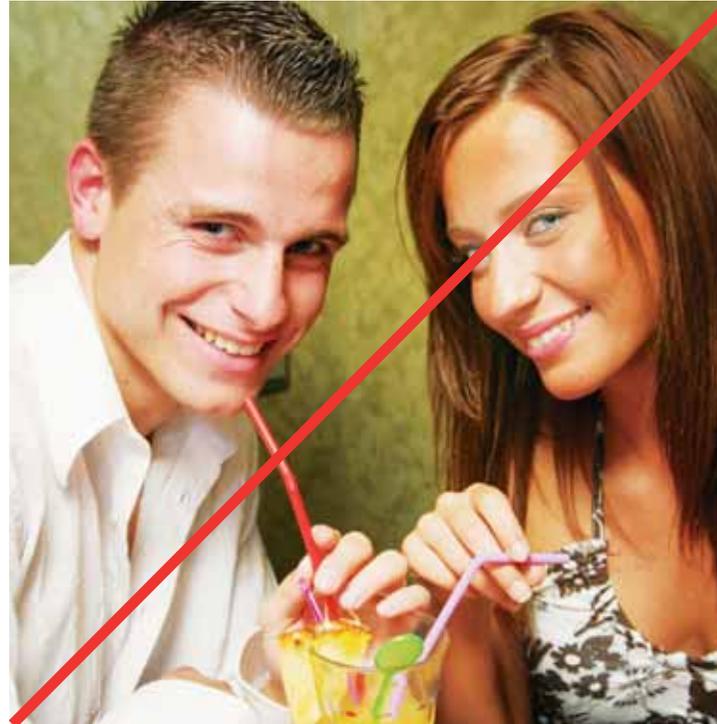
## 2 capturing real life

### 2.1 good and bad examples



#### good example

This image works well at capturing signs of humanity from real life, a line of boots in a hallway.



#### bad example

This is a staged shot which feels artificial.

## 2 capturing real life

### 2.1 good and bad examples



#### good example

Real life does not always need to include people...



#### bad example

...but images of it shouldn't feel posed or contrived.  
This photograph has obviously been staged.

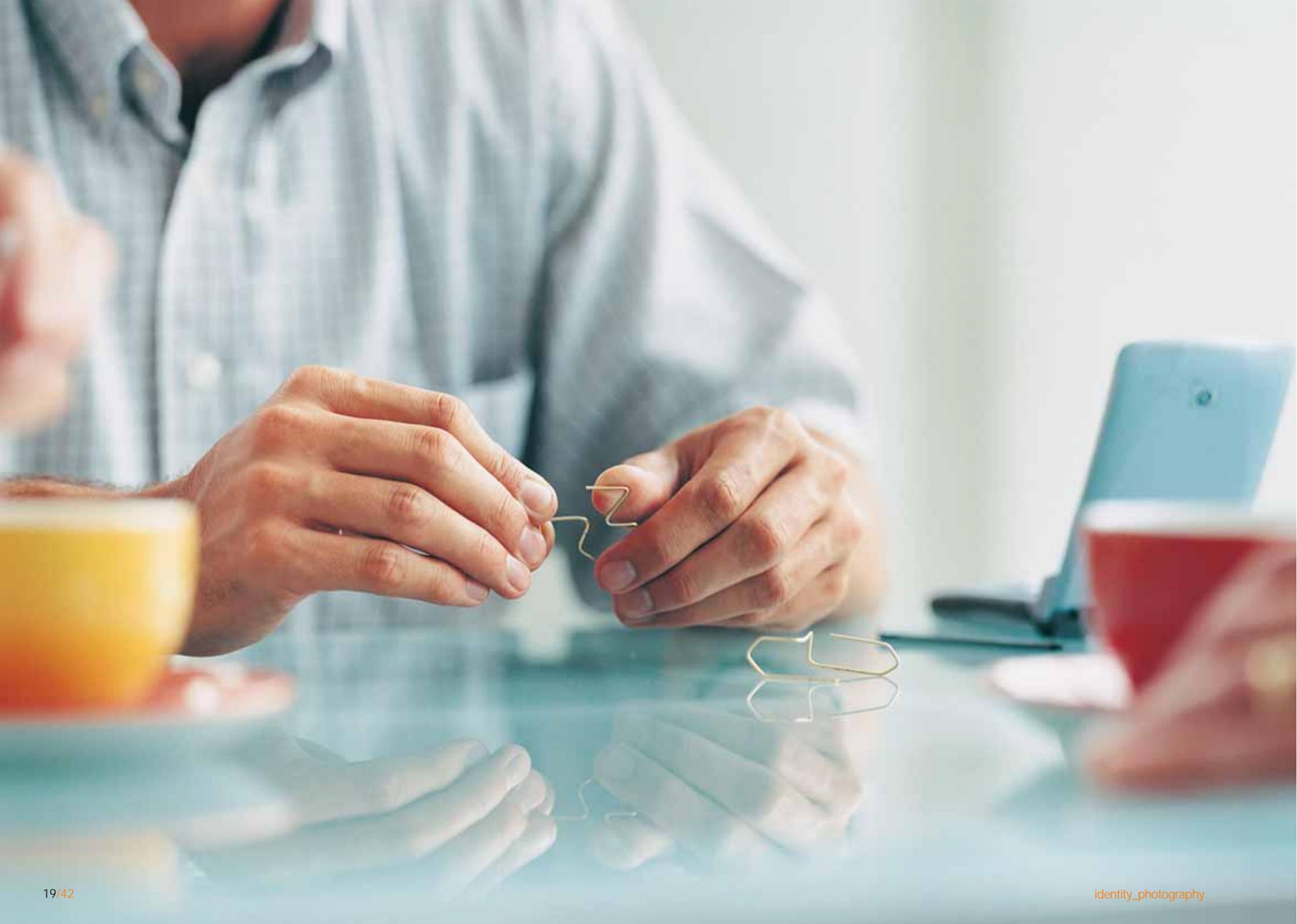
## business photography

Rather than showing products or technology, the image should show the benefit that they bring to our customers. For example, if you want to talk about a lamp, illustrate light. If you want to talk about a phone, illustrate relationships.

The following pages provide some good examples of this principle in action.









## 2 business imagery

### 2.2 good and bad examples



#### good example

This image could be used to convey that we offer great service and understand and deliver to your needs



#### bad example

This is a staged shot which feels artificial and posed.

A photograph of three children walking through a field of tall, golden grass at sunset. The children are in the foreground, slightly out of focus, looking down at the grass. The background is a soft, blurred landscape with trees and a warm, golden light. The overall tone is warm and nostalgic.

## controlling tone

Orange photography seeks to control tones to create an understated elegance to our images. Controlling tone is also a way of drawing the viewer in to a particular area of the image and providing focus.

### 3 controlling tone

#### 3.1 good and bad examples



##### good example

The tonal balance and quality between the sky, meadow and child, helps to emphasise and focus attention on the child's face.



##### bad example

The lack of tonal control in this image means that the viewer's eye fails to be drawn to any particular area of the image and as a result is less engaged.

### 3 controlling tone

#### 3.1 good and bad examples



#### good example

By controlling the tone, the image has a single focal point as well as an understated elegance.



#### bad example

There is no attempt to control tone. There are too many brightly contrasting colours and tones with equal prominence.

## avoiding clutter

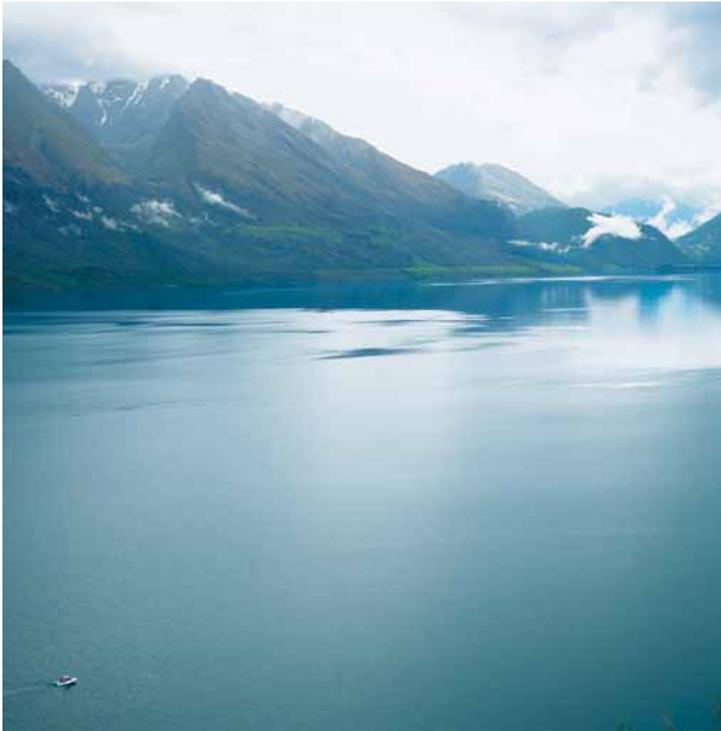
Orange photography seeks to avoid clutter through intelligent compositions. We aim to take images with one clear focal point.

The following pages demonstrate this.



## 4 avoiding clutter

### 4.1 good and bad examples



#### good example

Uncluttered and spacious. The mountains in the background provide the focal point.



#### bad example

Although this landscape image has been carefully composed, the multiple reflections in the water make it feel very busy.

## 4 avoiding clutter

### 4.1 good and bad examples



#### good example

This image avoids clutter through the use of the depth of field. This provides focus on the dog's face whilst simplifying the background.



#### bad example

There are too many complicated angles within this image making it feel cluttered.

## 4 avoiding clutter

### 4.1 good and bad examples



#### good example

In this photograph depth of field is used to control the background tones and to emphasise the pegs.



#### bad example

This photograph is cluttered, it uses heavily contrasted tones across the whole image leaving the viewer with no point of focus.

## 5 principles summary

Only three things to remember:

- 1 capture real life
- 2 control the tone
- 3 avoid clutter



section 2  
Orange technical principles

## 6 Orange technical principles

### 6.0 introduction

We use four photographic treatments across all of our communications. They are:

- cut-outs
- full bleed black and white
- duotones
- full bleed colour

The following pages explain the technical principles for each treatment.

There may be exceptional situations in which you need to use other photographic approaches to communicate an idea. In such cases, always make sure that they have been agreed by a member of the global brand team.

## 6 Orange technical principles

### 6.1 general principle

When composing photography be aware that the Orange mark will need to be positioned in the bottom right hand corner.

For more detailed information about the position of the Orange mark, please refer to the Orange mark section of the identity\_basic elements document.



## 6 Orange technical principles

### 6.2 black and white cut-outs

#### general principles



#### general principles

In black and white cut-out photography images may either be created on a black background, or on a white one. In both cases, images are created in a controlled studio environment against an infinity curve in order to avoid clutter within the image.

When shooting cut-outs ensure that the whole object is shot and then cropped according to usage.

Black and white cut-outs should be photographed using black and white film. If this is not possible, special care should be taken with the contrasts and in controlling the tones so that the image doesn't look flat and unnatural. The black and white photograph needs to look as natural as the original colour image.

#### never isolate objects



#### never isolate objects

To stop the images looking too artificial, cut-outs should never be created by isolating an object from a full bleed photograph.

## 6 Orange technical principles

### 6.2 colour cut-outs

#### general principles



#### never use coloured backgrounds



#### general principles

Colour cut-out photographs work in much the same way as black and white. They are always created on a black or white background. In both cases, images are created in a controlled studio environment against an infinity curve in order to avoid clutter within the image.

When shooting cut-outs ensure that the whole object is shot and then cropped according to usage.

#### never use coloured backgrounds

To stop the images looking too artificial, cut-outs should never be created by isolating an object from a full bleed photograph.

Colour cut-outs should never appear on any background other than black or white.

## 6 Orange technical principles

### 6.3 black and white full bleed

#### general principles



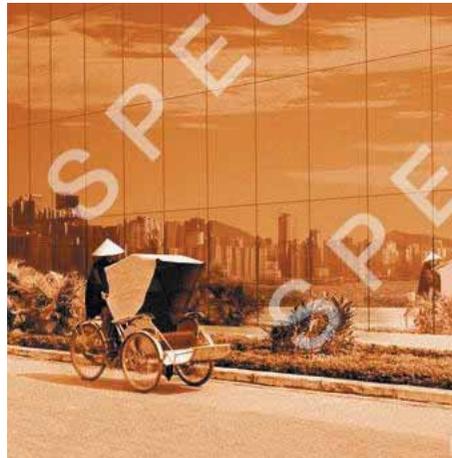
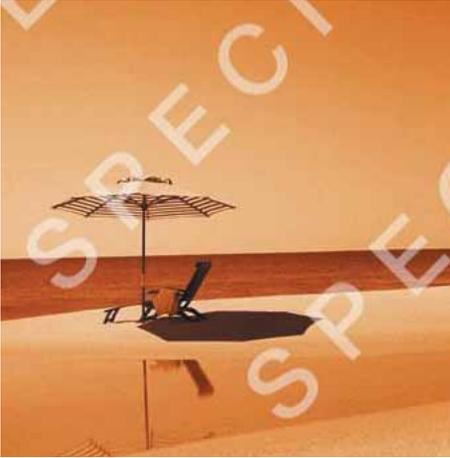
#### general principles

Wherever possible, black and white images should be photographed using black and white film. If this is not possible, special care should be taken with the contrasts and in controlling the tones so that the image doesn't look flat and unnatural. Black and white photographs should always look as natural as colour images.

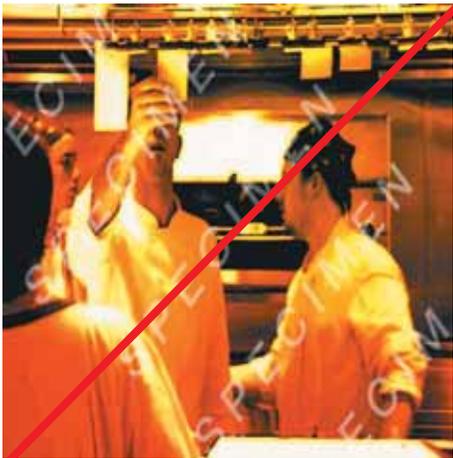
## 6 Orange technical principles

### 6.4 duotones

#### general principles



#### never over-saturate the image



#### general principles

Always create duotones from full bleed black and white photography, using black and orange Pantone® 151.

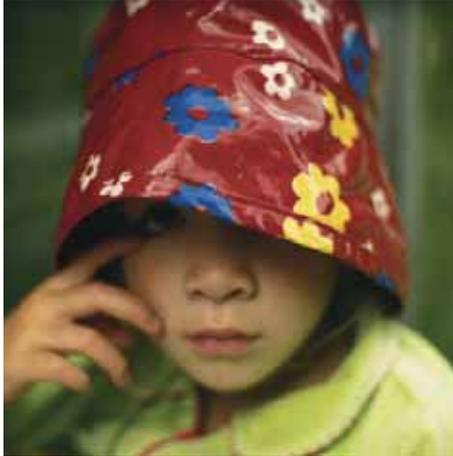
#### never over-saturate the image

Duotones are never over-saturated so that there are splits between the colours and the photograph looks artificial. In the image above there is over-saturation between the light and dark areas and the tones are not controlled.

## 6 Orange technical principles

### 6.5 colour full bleed

#### general principles



#### general principles

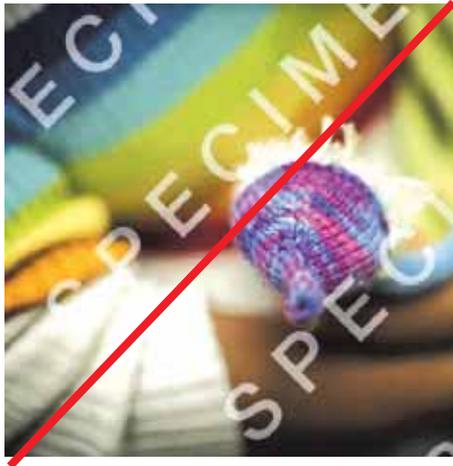
Colour photography should always be reproduced to feel as natural as the real life it represents.

Please bear in mind that if you are using the image in communications the logo will be positioned in the bottom right hand corner.

#### never use filters

Never use filters or other photographic techniques that would lead the colours to look artificial or unnatural.

#### never use filters





7 appendix  
7.1 capturing real life



1 girl on fence - Denmark



2 O magazine - UK



3 girl in cardigan - France



3 feet in water - France



4 women in hairdressers - Denmark

7 appendix  
7.2 controlling tone



1 rain - UK



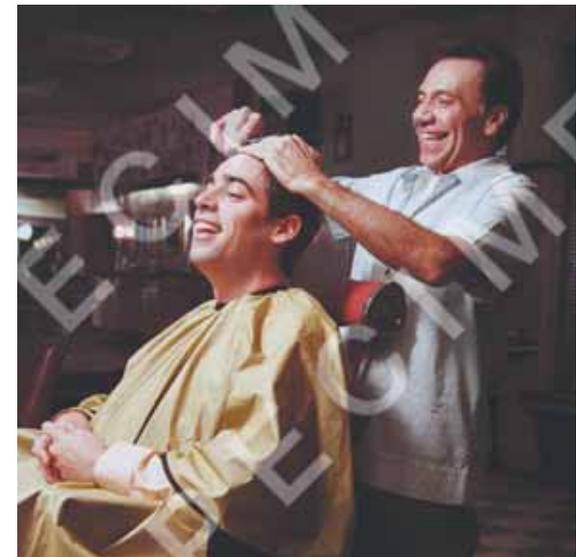
2 balloons - South Africa



3 rice bowls campaign - Thailand



4 library - India



5 barber shop - Swiss Launch

7 appendix  
7.3 avoiding clutter



1 microphones - India



2 kids - South Africa



4 sharing - Thailand



5 handstand - France

thank you

A full list of all the guideline documents can be found in [introduction\\_guidelines.pdf](#) on the brand site [www.brand.orange.com](http://www.brand.orange.com)