Brand Guidelines

altice

Welcome

Welcome to the new Altice. In a world and industry in which continuous progress is the only way forward, we have redefined our brand identity to visually reflect this concept in everything we do.

This book introduces you to our new visual identity system and educates you on how best to use it in an effective way. Consistent use of our new system will allow us to amplify the strength of the Altice brand.

Brand overview

Visual identity system

Typography

Color

Iconography

Imagery

Layout

Gallery

Brand overview

Why does this matter?

When you think of a brand, you may think of a name or a logo. But a brand is much more. It's the core of what we as a company stand for and believe in.

Our vision, mission and values form the strategic framework of our brand and act as the touchstone for how we look and behave.

Understanding what our brand represents is imperative to ensuring that all of us play a vital role in bringing our brand to life.

Building and maintaining a strong brand is essential, because a strong brand helps attract and keep loyal customers and key stakeholders.

About the Altice brand

Altice is an organization made up of thinkers, creators and builders. We're committed to developing a seamless world with an expansive, powerful network, and content that converges into reality. We constantly redefine our understanding of what's possible.

We're driven by a philosophy to always challenge ourselves and the world around us. We question everything so that we can find the best way forward both for us and for our customers.

We believe that Altice is truly a path to everything. This is our rallying cry. It's the reason we're driven to reinvent the customer experience and deliver the most innovative products and services in the world, for the world.

Our Manifesto

Our brand manifesto is a statement about our organization's viewpoint; it's a declaration of intent and a summation of the beliefs and goals that outline our values, and the actions we'll take to achieve these goals.

This is vital to understanding how we can continue to build the Altice brand now, and in the future, because what we as an organization believe, and how we behave, builds the trust that creates brand loyalty with our customers.

We are people.

Creators. Builders. Dreamers.

We build a world that is seamless, that flows where experiences feel as natural and intuitive as thoughts.

One born from a restless entrepreneurial spirit.

Born of vision. Of purpose. Fearlessly reinventing the future. Every day. With a powerful and expansive network and deeper, more entertaining content that turns the promise of convergence into a reality that redefines our understanding of what is possible.

We are Altice.

Our commitment is to enable customers to have the best experiences, everywhere, all the time.

We are relentless. We are fierce optimists. With a boundless spirit fueled by the knowledge that everything is possible.

Driven by a philosophy captured in one simple, powerful, provocative thought: we challenge ourselves. Always.

We move quickly. Act decisively.
And question everything.

So ... Dream. Create. Build.

Because there is a path.

To aspiration.

To reality.

To everything.

A Path ... To the World You Dream Of.

Altice Brand Diamond

We have created a single narrative framework that unifies and exemplifies all our communication efforts and delivers on the Altice brand promise, *a path to everything*.

This framework establishes our company's identity, behavior and engagement with the world at large. It serves to articulate who we are and what we stand for. It guides the actions of all our employees at every level, region, line of business and function. It anchors all our communications across all audiences and provides a brand framework that includes our vision, mission, values, platform and narrative.

We call this framework The Brand Diamond. Diamonds are forged, long-lasting and valuable, making them the perfect visual metaphor for our brand narrative.

All the facets of the brand diamond work together to tell a cohesive story about our company; each one relying on the other—they are interdependent—to fully realize our brand.

Brand Essence

The aspirational essence of the Altice brand is "A Path to Everything." This serves as a compass, guiding how we behave and communicate.

Brand Vision

A forward-looking statement about what we want to become in the future that is anchored in our "Why".

Brand Mission

A statement explaining the reasons for our organization's existence, the ultimate purpose our organization serves in society, and the boundaries in which it operates.

Brand Values

The beliefs and attitudes that guide our behavior and company's relationships with others. They are often unspoken can be difficult to universally define.

Corporate platform

A platform unifies our company's communications into a single thought. It is our north star that guides, inspires and invites audiences to participate with the brand in an earned environment.

Altice Brand Diamond

Brand Essence

Brand Vision

Brand Mission

Brand Values

Corporate Platform

A Path
to Everything

To be the company that reinvents
the future of customer experience through
an enduring commitment to challenge ourselves to
deliver innovative, best in class products and services
that unlock the limitless potential of our customers,
our people and our world.

To deliver the best customer experience with every
service/solution, in every location, every time.

Fearless. Committed. Human.

A Path to The World
You Dream Of

Visual identity system

Logo

The new Altice logo is clear and confident. It's the visual representation of what we stand for as a company— both stability and fluidity, authority and approachability. It employs new thinking but remains timeless in execution.

Most importantly, our new logo reinforces the strength of Altice, our products and the paths we take to deliver the future to our customers.

Logo construction

Our logo, placed on virtually every communication, must be treated with care and consistency.

The logo is comprised of two main components: the Path symbol and the logotype.

These components have been carefully drawn to proportion and should never be redrawn, altered or distorted.

Path symbol

altice

Logotype

Positive Gradient Logo

Logo variations: gradient

The logo uses two versions of the symbol: gradient and a restricted-use option.

The gradient variation, shown on this page, is preferred and is considered the primary logo. It should be used whenever possible.

The positive gradient variation is used on white backgrounds. The reverse is used on black backgrounds. Always be sure to use the correct variation to guarantee optimal visibility and legibility based on your application's background.

Do not create any other logo color or gradient variations.

altice

altice

To request the Altice logo suite, contact Claire Richer, Head of Brand, Altice Group at: claire.richer@altice.net
tel +41 79 421 93 82
or
Arthur Dreyfuss, Chief Communications Officer, Altice Group at:
arthur.dreyfuss@altice.net
tel + 41 79 946 49 31

Logo variations: restricted-use

In exceptional circumstances, certain reproduction methods may require use of the restricted-use logo variation. It's been developed only for specific instances when the gradient variation can't be reproduced, such as on glass or metal, etching on a window or engraving on a cable box or phone.

Do not create any other restricted-use logo color variations.

Do not use the restricted-use logo on digital applications.

Restricted-use Logo (special-use)

Positive Horizontal Gradient Logo

Reverse Horizontal Gradient Logo
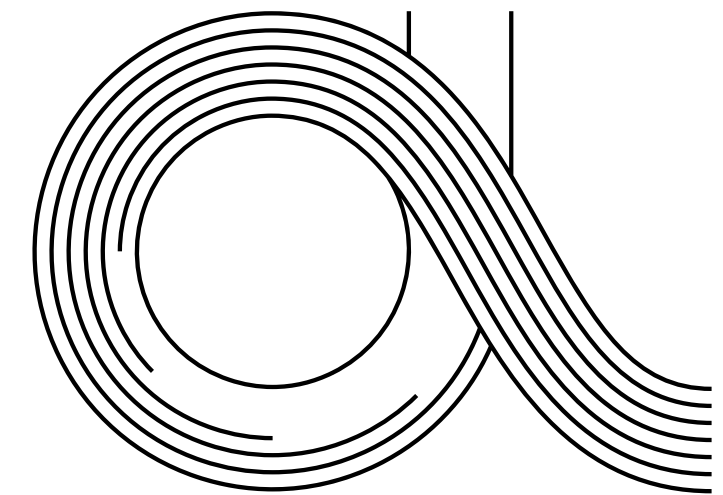
Logo: horizontal

Our preferred logo, shown on page 16, should always be your first choice, but certain extreme horizontal application shapes, such as web banners, may require a unique logo configuration.

We've developed a horizontal logo, for limited-use, when the preferred identity cannot be applied.

This horizontal configuration is only allowed in special circumstances and is only available upon request. Its use must be approved in advance by the Altice Group.

The positive horizontal logo is used on white backgrounds. The reverse is used on black backgrounds.

Do not create any additional logo configurations.

To request the horizontal logo, contact
Claire Richer, Head of Brand, Altice Group
at: claire.richer@altice.net
tel + 41 79 421 93 82
or
Arthur Dreyfuss, Chief Communications
Officer, Altice Group at:
arthur.dreyfuss@altice.net
tel + 41 79 946 49 31

1X

1X

X

1X

1X

1X

Horizontal logo
minimum size
10mm (48px)

Note: For visibility purposes,
the scaled logo above is shown
larger than true minimum size.

Minimum size refers to the overall
height of the logo.

Logo variations: broadcast

Since media and entertainment are at the core of our products and services, one of the principle uses of our identity is for on-air/broadcast. This means it must be visible and legible when placed over live and streaming content.

For this reason, a unique logo variation needs to be used specifically for this application.

Translucency has been added to the logo's gradient coloring to avoid interrupting visual content behind the identity.

This variation renders equally against both light and dark backgrounds.

The broadcast logo is only used for on-air/streaming purposes and is not used in any other manner or type of communication.

To request a specific broadcast logo, contact Claire Richer, Head of Brand, Altice Group at: claire.richer@altice.net
tel +41 79 421 93 82
or
Arthur Dreyfuss, Chief Communications Officer, Altice Group at:
arthur.dreyfuss@altice.net
tel + 41 79 946 49 31

Logo clear space

Clear space is literally breathing room for our logo. It prevents the logo from getting crowded by images, text or other graphics which can lessen its impact and visibility.

The clear space is derived from X, which is measured by the x-height of the logotype.

Clear space is 1X all around the logo. This amount of space should be increased whenever possible.

Clear space requirements are the same for both the gradient and restricted-use variations.

1X

1X

1X

1X

1X

X
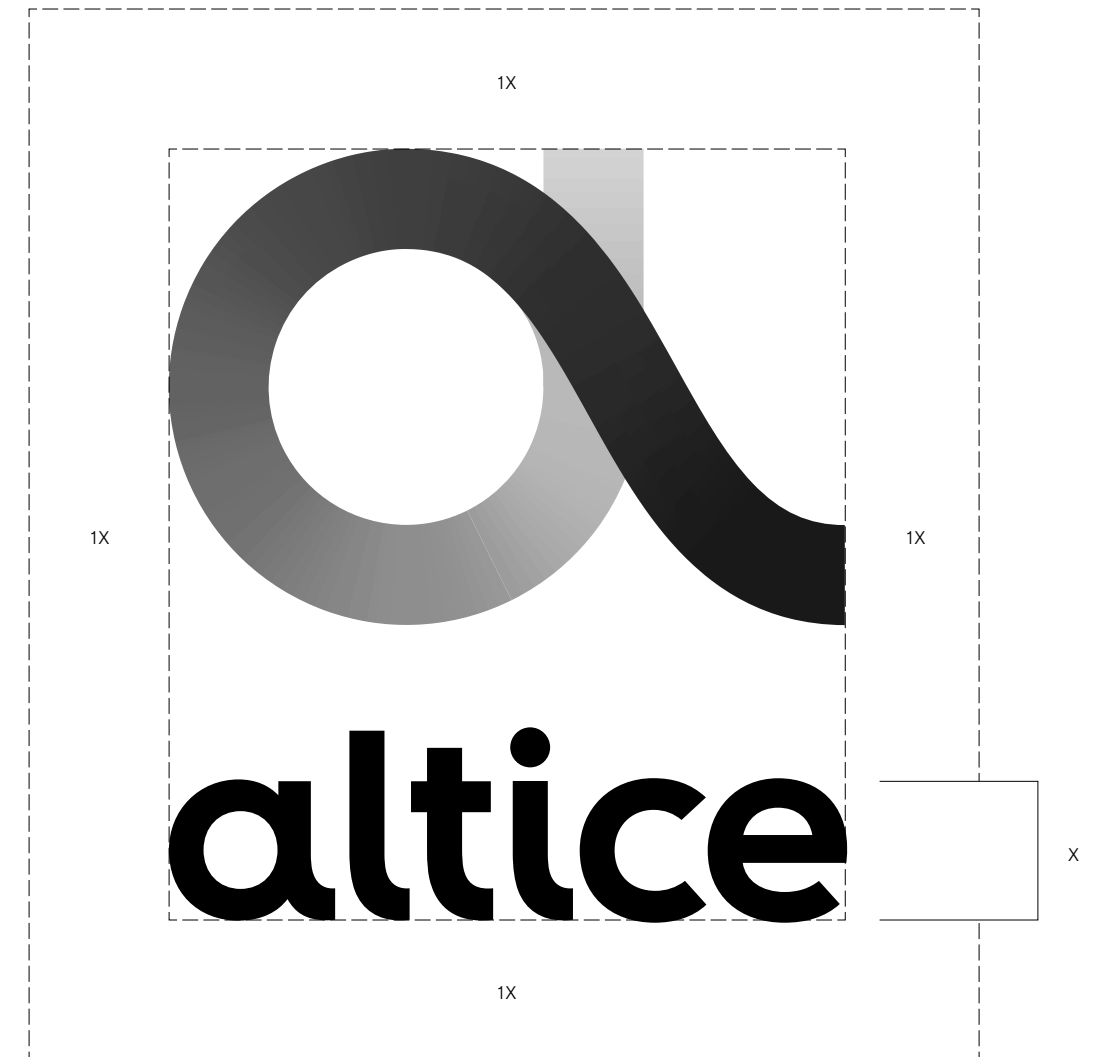
Logo
minimum size

The logo can be scaled up as large as you need, but it should never be used at sizes smaller than the recommended minimums shown here based on the logo's height.

The minimum size is the same for the positive and reverse gradient variations of the logo.

Please note that the restricted-use logo is never used in print or digital communications.

Note: For visibility purposes, the logos on this page are shown larger than true minimum size.

Minimum size refers to the overall height of the logo.

Restricted-use logo minimum size 5mm

Gradient Logo minimum size 10mm (48px)

Logo background control

Although it's impossible to foresee every design challenge, a few general guidelines can help ensure that our logo is always displayed in the best way possible.

The examples on this page show a few right and wrong ways to use the logo on different backgrounds. The goal is readability.

The positive logo is always staged against white backgrounds. The reverse variation is staged against black backgrounds.

The broadcast logo, with its subtle translucency, can be used over either light or dark, for both broadcast and streaming content.

The primary logo, which is opaque, is never used for broadcast.
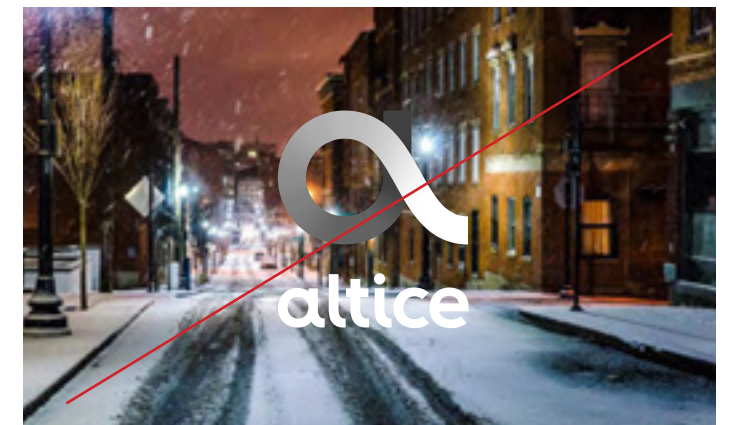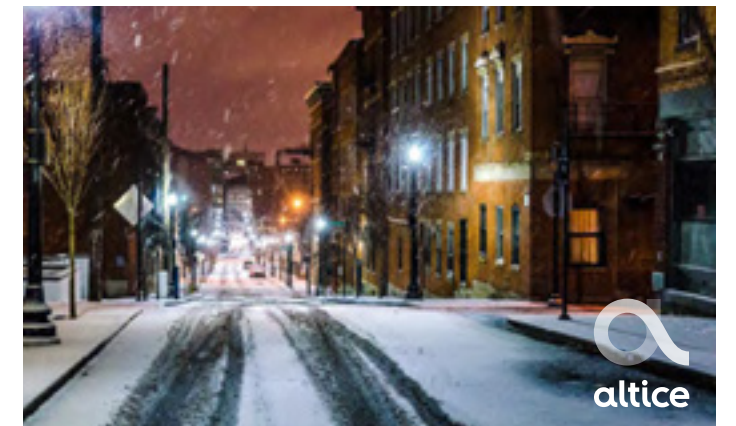
Logo placement

The logo is recognized more quickly and easily when it's placed in a fixed, designated position.

The preferred placement for our logo is in one of four locations (upper left/right or lower left/right corners).

Certain applications such as web banners or mobile apps may require unique placement. Keep in mind the clear space requirements when placing the logo near text or other elements.

Logo misuse

Our logo is a unique expression of our brand. To properly strengthen and maintain its effectiveness, care must be taken to ensure correct and consistent use in every application.

Altering or redrawing it in any way weakens the power of the image and the message behind it.

Some common logo misuses are shown here.

Do not stretch, distort or skew the logo.

Do not scale logo components separately.

Do not reposition logo components.

Do not substitute the logotype font.

Do not apply a gradient to the logotype.

Do not outline the logotype.

Do not add drop shadows or special effects to the logo.

Do not add other graphic elements to the logo.

Do not alter the symbol's end points.

Do not make the symbol solid color.

Do not alter the symbol's gradient colors.

Do not alter the symbol's gradient fill positions.

Do not use the Path symbol without the logotype.

Do not use the logotype without the Path symbol. See pg 34 for the exception.

Do not rotate or angle the logo.

Do not substitute the Path symbol.

Do not place the logo on a solid color background, except black or white.

Do not place the logo on a color gradient background.

Do not place the logo on a gradient background.

Do not place the positive logo on black backgrounds.

Do not place the reverse logo on white backgrounds.

Do not place the logo in a shape of any kind.

Sub-brand logo lockups

The visual hierarchy for specific sub-brands reflects a consistent method of applying the Altice masterbrand logo, locked up with the name of the sub-brand.

A sub-brand, or business unit name, is always set flush right, in lowercase letters unless it's a proper noun. In these cases, use title case. Acronyms are set in all caps.

Please note that only local geographies are ascribed a country name, sub-brands are not given a country name. For example, Altice media would not become Altice media France.

This consistent visual treatment unifies all our sub-brands and identifies the relationship between sub-brands and the masterbrand, Altice.

The exhibit on this page illustrates a few examples.

The lockups can be scaled up as large as you need, but should never be used at sizes smaller than the recommended minimums shown in the exhibit based on the height of the Path symbol and Altice logotype.

altice
media

altice
sport 1

altice
international
carrier

Sub-brand logo lockup construction

Lockups use precise measurements and size relationships that must be maintained.

The ascending height of the "l" in the logotype determines the sub-brand's text height. This height becomes "C," as shown in the exhibit. The sub-brand, or business unit name, is .5C high.

The space between the Altice logotype and the business unit name should measure .5C. Longer business unit names may require two lines; in such cases use .25C of space between lines.

All sub-brand names are set flush right and right-align with the logotype to reinforce the forward momentum of our logo.

Print minimum height 15mm

Digital minimum height 80px

C

.5C

.5C

.25C

.5C
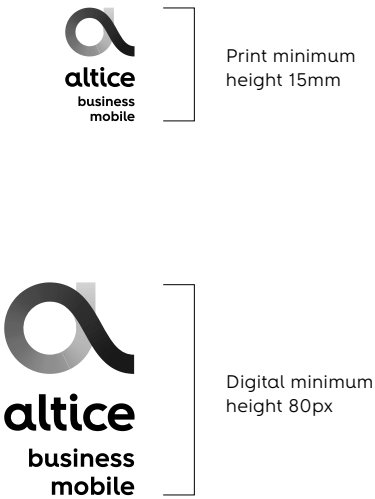
Sub-brand logo lockup clear space

Lockup clear space is derived from X, which is measured by the x-height of the Altice logotype.

Clear space should always be 1X on all sides of each lockup.

The sub-brand name may occasionally extend beyond the left side of the Altice logotype, as seen in the example on the far right. When this occurs, ensure the clear space rule is applied to the longest word within the lockup.
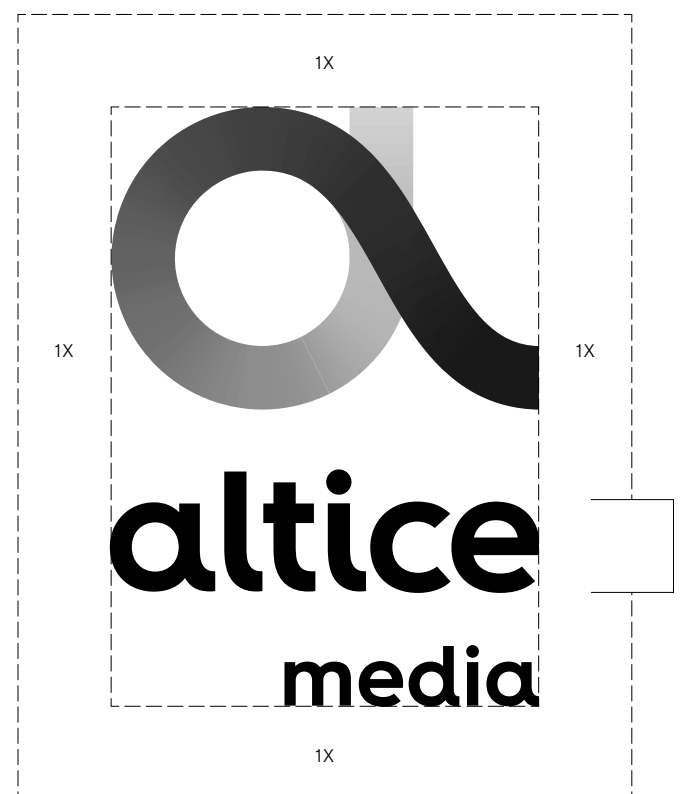
Transition and endorsement logo lockups

We've developed an endorsement line to simplify the conversion of existing brands and to carry continued brand equity of the Altice name and existing brand names.

The endorsement line, by altice, will be used for both transitioning brands and with selected retained brand names.

These brands will eventually transition to the standard Altice lockup conventions but until that time, they will utilize their existing logo and the endorsement line during the transition period.

Transition and endorsement logo lockups

To maintain legibility of the endorsement line, we've established minimum sizes for each of the transition lockups on this page.

These lockups should never be used at sizes below the recommended minimums shown in the exhibit.

SFR
by altice

10mm
38px

RED
by altice

10mm
38px

HOT
by altice

10mm
38px

MEO
by altice

10mm
38px

optimum.
by altice

10mm
38px

Transition and endorsement logo lockup construction

Due to the variety of transition logo shapes, we recommend sizing the endorsement line to approximately 10% of the transition brand's logo size. This measurement determines the spacing between the endorsement line and the transition brand logo.

The endorsement line is set in lower-case Altice Bold, and right-aligns with the transition brand logo.

Use careful design judgment when considering the alignment. For example, if the brand logo is curved, it may visually look better to slightly inset the endorsement line.

SFR

by altice

C

C

Transition and endorsement logo lockup misuse

Shown here are a few examples of ways to misuse transition and endorsement lockups.
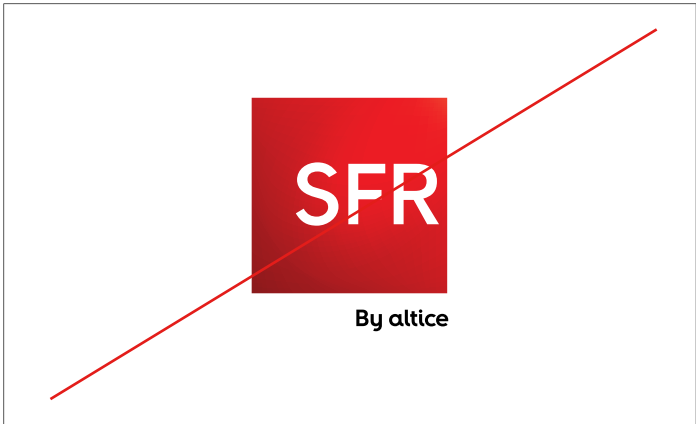
Do not capitalize the endorsement line.
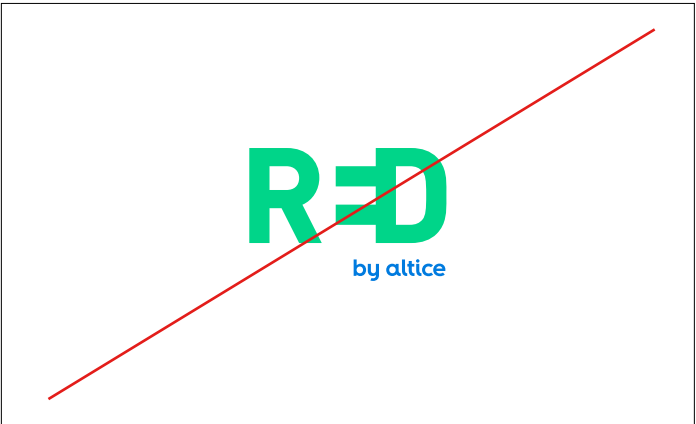
Do not add color to the endorsement line.
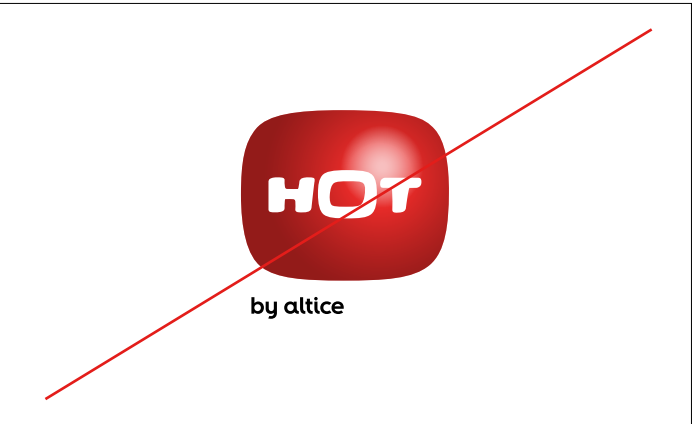
Do not left-align the endorsement line.
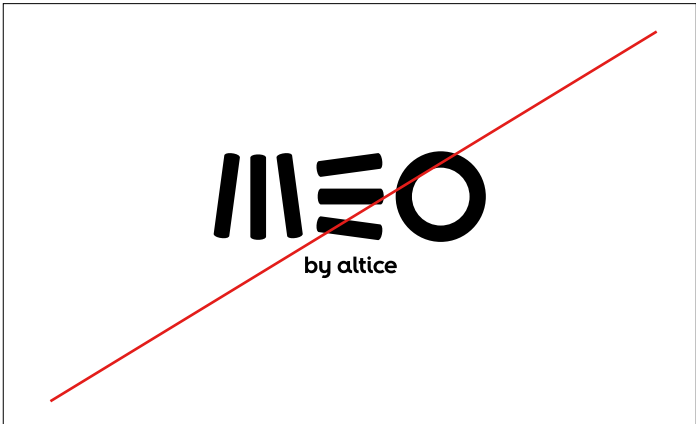
Do not center the endorsement line.

Do not use Altice Regular or Italic for the endorsement line; it only sets in Altice Bold.

Do not scale the endorsement line above 10% of the transition brand logo.

Logotype exception

It's preferred to use our full Altice logo (Path symbol and logotype lockup) on most communications, but for unique, high-profile applications, the Altice logotype may stand alone as a powerful design element.

These cases are very rare and should be limited to special applications. Using the logotype as a supergraphic requires a large and distinctive, high-impact application and location, such as Times Square.

The logotype is only used in this manner when the full Altice logo (Path symbol and logotype) is also present on the same panel or application.

The logotype must not be cropped, skewed or distorted and it only appears filled with a black and white gradient.

The gradient may be singular and run through the entire logotype or it may be applied to each individual letter, as shown on this page, to add depth and dimension.

Typography

AaBbCc

Typography is the way we visually represent the things we say. It's a key element in our system, and serves as a unifying anchor point for all of our communications.

We have created a custom typeface just for us, that echoes the rounded character of our Path symbol and logotype, which contributes to overall brand recognition for Altice.

Typeface

Our custom typeface, Altice, was inspired by our logotype and shares the smooth, rounded geometry of the Path symbol. This unique typeface brings a friendly feel to all our communications, allowing the Altice personality to shine through, yet is neutral enough to be used in any communication.

Only the cuts and weights listed on this page have been developed.

Italics should be used sparingly, for emphasis only on selected text.

Spanish and French characters are also included within all weights of the Altice typeface.

No other typefaces are used.

To request the custom Altice typeface, contact Claire Richer, Head of Brand, Altice Group at: claire.richer@altice.net
tel +41 79 421 93 82
or
Arthur Dreyfuss, Chief Communications Officer, Altice Group at:
arthur.dreyfuss@altice.net
tel + 41 79 946 49 31

Altice Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxy
1234567890!@#$%^&*()

Altice Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxy
1234567890!@#$%^&()*

Altice Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxy
1234567890!@#$%^&*()

Foreign language font

For Israeli regional markets we've selected a substitute Hebrew typeface that has characteristics resembling our English custom font, Altice.

This typeface has a modern, clean look and uses similar shapes and lines that continue to make a statement for our messaging.

It's available in Medium and Bold weights to match the Regular and Bold weights of our custom typeface.

Hotfont Medium

אבגדהוזחטיכרלמסנןסעפףצץקרשת

Hotfont Bold

אבגדהוזחטיכרלמסנןסעפףצץקרשת

Using typography

It's preferred that headlines are set in Altice Regular. Altice Bold is reserved for communications without illustration or photography. In these cases, typography becomes illustration and Altice Bold is applied to create a stronger statement.

Gradients can be applied sparingly as a fill for bold text used as illustration. Gradient fills can be applied to entire words or individual letters.

Body copy is set in Altice Regular.

Set all headlines in sentence case unless it conflicts with a foreign language. All text is set flush left; not centered or justified.

Keep messaging to key points and limit your message to a single concept or theme.

Ensure clear information hierarchy (headline, subhead and body copy).

An example of using gradient to highlight the main part of the typographic illustration (signal bars). Typographic illustration uses Altice Bold.
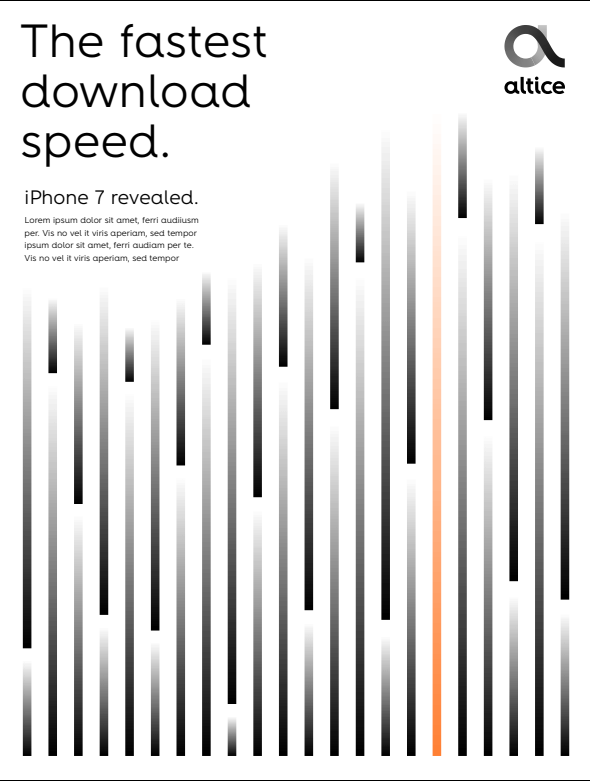
Try to be succinct with your messaging.

Typographic hierarchy

Limiting the number of type sizes and weights in your communication helps establish a typographic hierarchy, creating an orderly flow of information for the reader.

For effective typographic presentations, prioritize your information. Headlines and titles use a larger type size to emphasize primary messaging.

Ensure clear information hierarchy (headline, subhead and body copy).
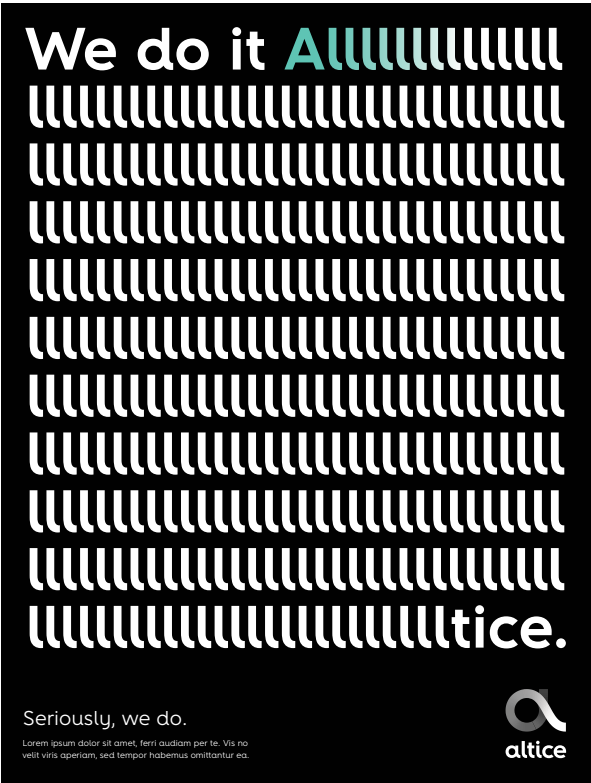
Limit the amount of secondary information when using a typographic illustration.

Ensure clear information hierarchy (headline, subhead and body copy).

Typograpy dos & don'ts

All text, unless it's a typographic illustration, is either black or white. Only our black gradient or accent color gradients are used in typographic illustrations. Solid accent colors are never used for text or typographic illustrations.

Subheads generally fall below the main headline or above body copy. They're secondary in importance and support the main message. They can be set in Altice Regular or Altice Bold.

Body text is always set flush left in Altice Regular for maximum legibility.

Headline.
Sub-headline.

Body copy. Lorem ipsum dolor sit amet, consect etur adipiscing elit. Nullam commodo, dui ac ultrices faucibus, erat nulla sodales augue, eu gravida justo ligula ac tortor. Sed scelerisque, felis eu interdum semper, risus metus suscipit urna, sed lacinia velit magna ac metus. Vivamus orci enim, laoreet vestibulum ipsum sed, condimentum.

All typography including headlines, sub-heads and body copy is set in Altice Regular. Use text size to establish a typographic hierarchy and prioritize information but be mindful of the number of type sizes throughout the application (ideally no more than 3 type sizes).

Love.

Altice Bold is only used for sub-brand lockups, typographic illustration and as needed to highlight specific information within body copy, charts, or informational graphics. Be selective when applying gradient accent colors to typographic illustrations; only use color to highlight, emphasize or relate to your messaging.

Body copy. Maecenas sed augue efficitur, cursus urna at, lorema hendrerit augue. *Ut efficitur, sapien non cursus finibus,* ipsum nisl imperdiet nulla, eget fermentum ex. Integer a est velit. Nunc at ullamcorper nibh. Aenean sagittis ornolsr are ipsum in gravida. Vestibulum eget volutpat enim. Aenean ves dw tibulum metus ut dui tristiqueol.

Altice Italic is only used to emphasize specific text in body and informational copy.

Headline lorem ipsum.
Sub-headline lorem ipsum.

All headlines and sub-heads are set in sentence case.

HEADLINE.
SUB-HEADLINE.

BODY COPY. LOREM IPSUM DOLOR SIT AMET, CONSECT ETUR ADIPISCING ELIT. NULLAM COMMODO, DUI AC ULTR LICES FAUCIBUS, ERAT NULLA SODALES AUGUE, EU GRAVIDA JUSTO LIGULA AC TORTOR. SED SCELERISQUE, FELIS EU INTERDUM SEMPER, RISUS METUS SUSCIPIT URNA, SED LACINIA VELIT MAGNA AC METUS. VIVAMUS ORCI ENIM, LAOREET VESTIB.

Do not use title case or all caps except cases of acronyms or proper nouns.

Headline.
Sub-headline.

Body copy. Lorem ipsum dolor sit amet, consect etur adipiscing elit. Nullam commodo, dui ac ultrices faucibus, erat nulla sodales augue, eu gravida justo ligula ac tortor. Sed sceler isque, felis eu interdum semper, risus metus suscipit urna, sed lacinia

Don't rotate, curve or angle text.

Color

Color is one of the most powerful ways to ensure that the new Altice brand will be unmistakable. It's also an efficient way to visually unify our system.

Our daring use of black and white strongly differentiates us in a colorful marketplace. Additionally, the use of gradients is a direct way to reinforce the idea of the path.

Color is used in a restrained manner, coming primarily from our vivid content. We also add small amounts of accent color to help reinforce the stories we tell.

Primary
color palette

Our brand lives predominantly on
a black or white canvas.

This sophisticated approach to color
creates a clean, modern backdrop
for the visual elements in our design
system and sets us apart from our
competitors.

Color is used to help further stories and
tie visual concepts to headlines. Color
is never used for headlines, subheads
or body copy.
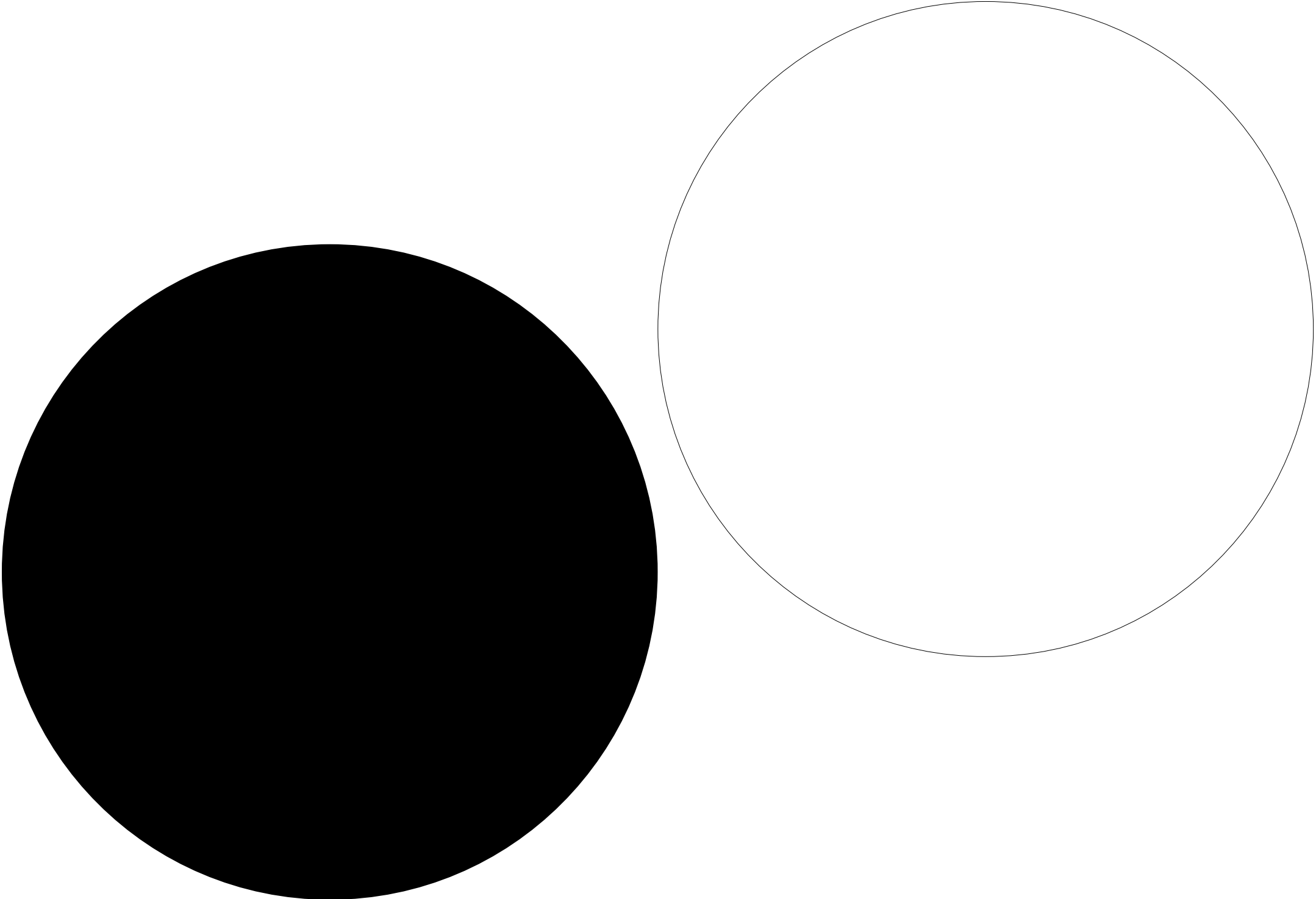
Primary
color palette

Our primary palette consists of black
and white, in both solid and gradient
forms. Gradients visually connect
to our logo, while communicating
the concept of the path: the transition
from one state to another.

Accent palette: dark gradients

Our accent palette adds vibrancy with a range of warm and cool colors to balance the primary palette. They provide bright contrast and are used judiciously, adding pops of color.

Included in our accent palette are two types of color gradients: dark and light. Dark gradients combine one accent color and black.

The beginning and end of each dark gradient spectrum is 100% of a solid accent color, fading to 100% black.

Dark gradients are created by using two fills in the Adobe Illustrator® Appearance palette: a 100% white to 100% black gradient with the "Multiply" feature applied, and a solid color fill. This creates a transparency effect, allowing the solid color to show beneath the gradient.

Dark gradients are only used against black backgrounds.

Dark gradients always blend into the black background.

Red to 100% Black

Orange to 100% Black

Yellow to 100% Black

Green to 100% Black

Aqua to 100% Black

Blue to 100% Black

Accent palette: light gradients

Light gradients combine one accent color and white.

The beginning and end of each light gradient spectrum is 100% of a solid accent color, fading to 100% white.

Light gradients are only used against white backgrounds.

Light gradients always blend into the white background.

Red to 100% White

Orange to 100% White

Yellow to 100% White

Green to 100% White

Aqua to 100% White

Blue to 100% White

Using gradients

Black and white gradients always transition from pure white to pure black, avoiding the appearance of too much grey in between these 100% pure colors.

Gradients are always linear and should follow the linework of your illustration regardless of its shape; gradients are never radial.

Gradients always fade to 100% of black or white and disappear into the background.

Color gradients are always used to visually link headlines and visual concepts; don't randomly select color gradients for communications.
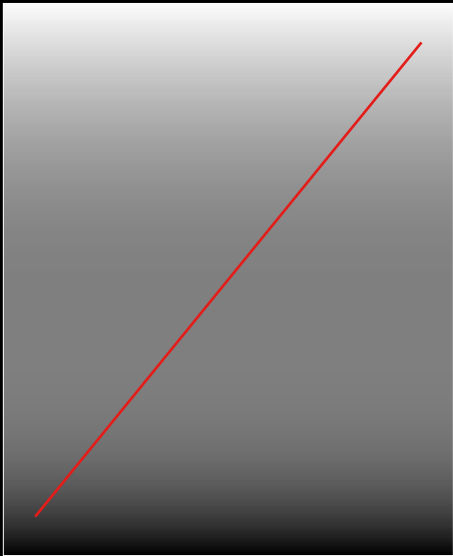
Avoid gradients with too much grey within the transition between 100% pure colors.
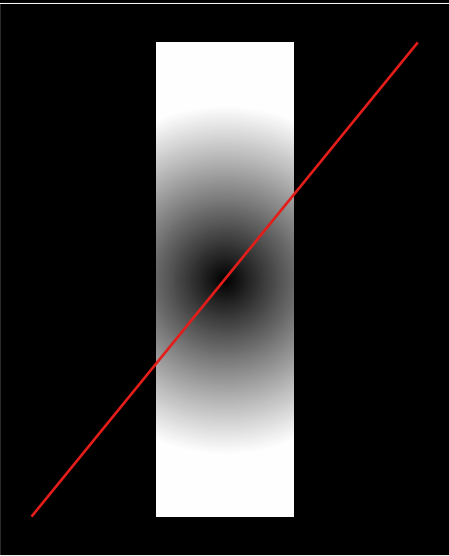
Don't use radial gradients in linear containing shapes.
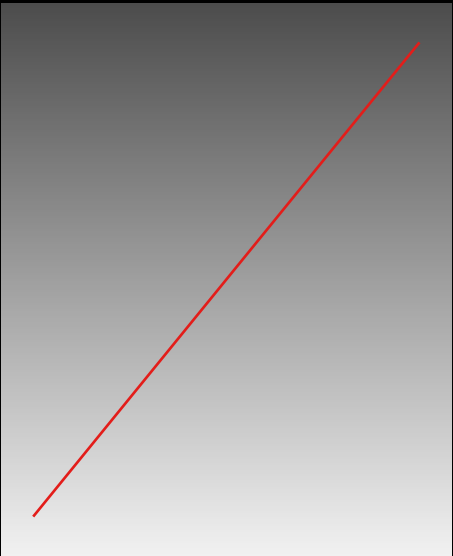
Do not allow gradients to fade to colors other than 100% black or white.
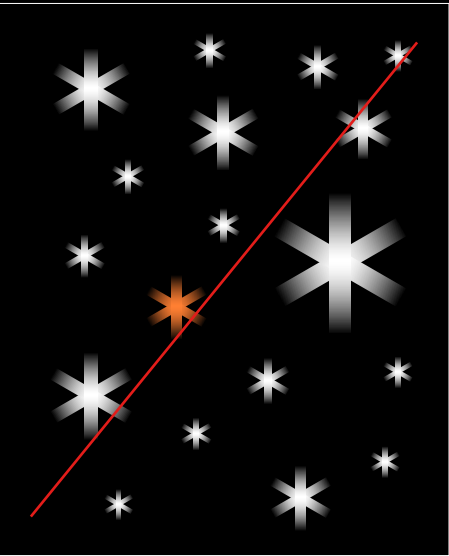
Do not use arbitrary color gradients; all color gradients should link to the visual concept.

Specifications

The colors in our palettes have precise color references, shown in the specifications chart on this page. Always use the exact color values listed, which correspond to the platform being used.

Don't use color references or values from files that have been converted automatically between color modes.

Some software programs don't always make color conversions that are equal to the specific color values listed in the palette specifications. Slight variances in color may occur when printed through different processes or reproduced in different media.

Note: In lieu of the colors listed on this page, you may use the PANTONE® colors cited, the standards for which can be found in the current edition of the PANTONE formula guide. The colors shown throughout these guidelines have not been evaluated by Pantone for accuracy and may not match the PANTONE Color Standards. Consult current PANTONE Color Publications for accurate color. PANTONE® is the property of Pantone LLC.

Name	Spot Color	CMYK	RGB	Hex
Rich Black	PANTONE® Black C	40 30 30 100	0 0 0	000000
White	NA	0 0 0 0	255 255 255	FFFFFF
Red	PANTONE 2035 C	0 97 100 0	227 29 26	E31D1A
Orange	PANTONE 1545 C	0 60 88 0	255 127 50	FF7F32
Yellow	PANTONE 123 C	0 23 91 0	255 199 44	FFC72C
Green	PANTONE 2423 C	80 0 100 0	0 170 90	00AA5A
Aqua	PANTONE 333 C	65 0 38 0	60 219 192	3CDBC0
Blue	PANTONE 2194 C	100 15 0 0	0 123 223	007BE9

Color proportions

Color proportions in any application are dominantly black or white. Accent colors are used sparingly to play off headlines or illustrations and should make these conceptual visual connections when possible.

These small hits of color are only used in illustrations or typographic illustrations. They're never used in conjunction with on-screen live content.

Only 10% or less of your application surface is occupied by an accent color (unless you're showing screen content on a device).

The exhibit at right shows correct color proportions. Only one accent color per application is used.
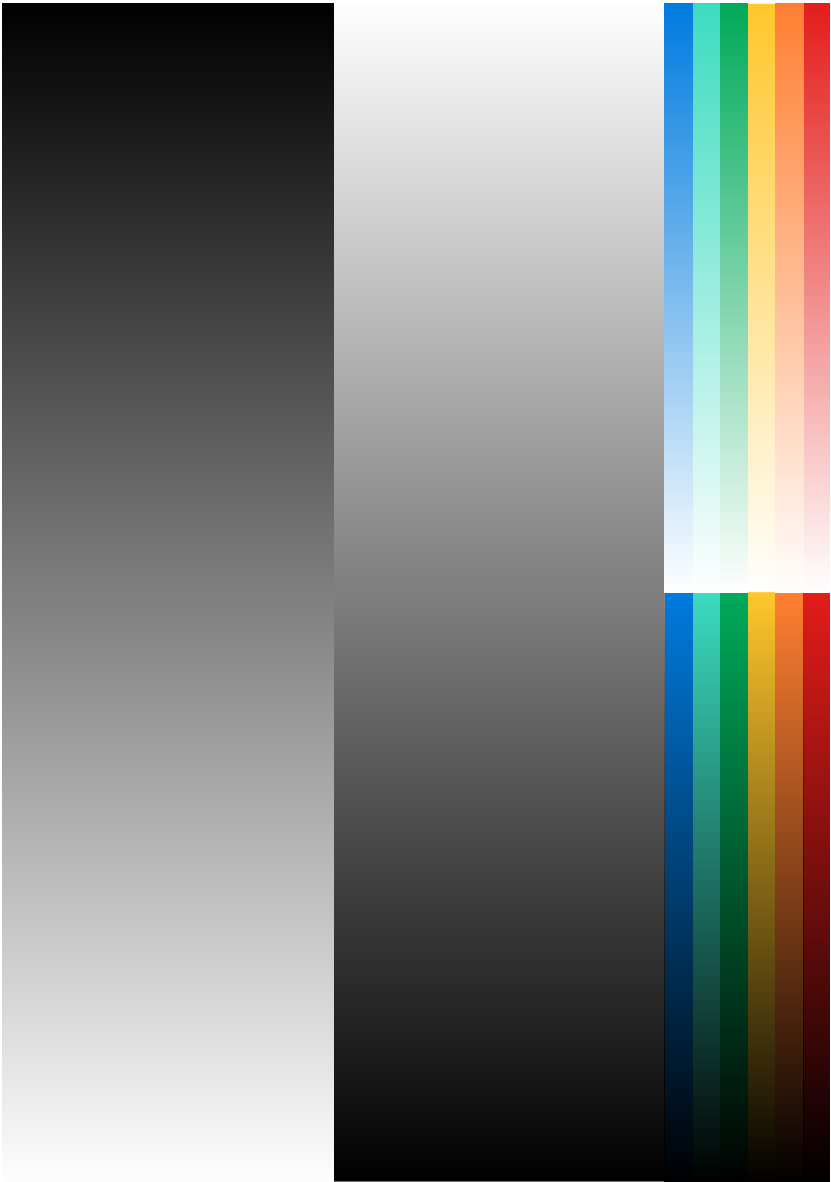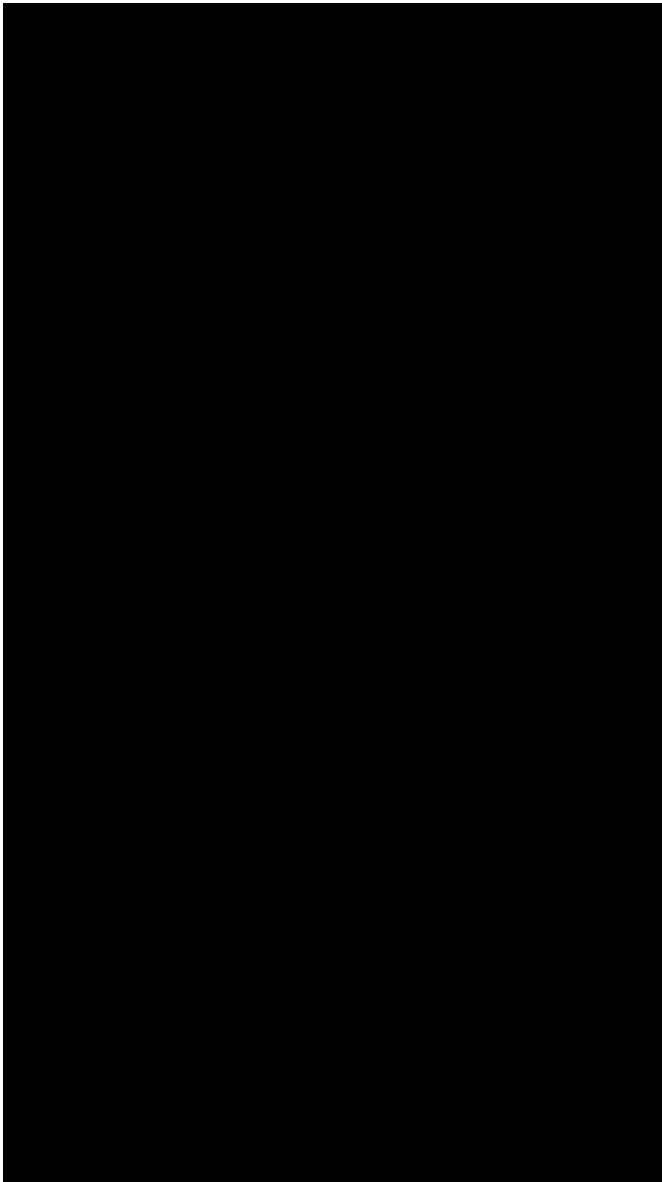
Color

One of the benefits of a predominantly black and white system is that it allows the color of our content to come forward. A neutral backdrop works well with any content we may choose to highlight, and allows the viewer to focus on a singular, powerful image.

We never use accent colors alongside still imagery or video, and we limit any illustration to the blended illustration technique (see page 64).

Reinforcing ideas with color

Color isn't limited to only 2D mediums like print or digital applications. It can also be used to tell a story or create visual interest in physical environments, such as a storefront, or even on objects when possible.

Color is always used to reinforce a story or idea, regardless of its medium so a 3D environment is treated in the same way.

For example, a dark gradient can be applied beneath a lighted Altice sign on a storefront. When it's lit and the store is open, it conveys the concept the the store is open by using a green dark gradient. When the store is closed, the dark gradient changes to red indicating the store is closed.

A backlit green dark gradient below the Altice logo indicates the store is open. When the store is closed, the gradient changes to red.

Color dos

Although we use color in a limited way to highlight, create visual interest and reinforce a story or concept, there are correct and incorrect ways to apply it. It's never used randomly or applied in large areas.

Color is used in an accent manner to enhance communications, but it isn't mandatory. A communication may be black and white only, if desired.

Headlines and titles always appear in either black or white, unless it's a typographic illustration.

Here are some examples of the correct use of color.
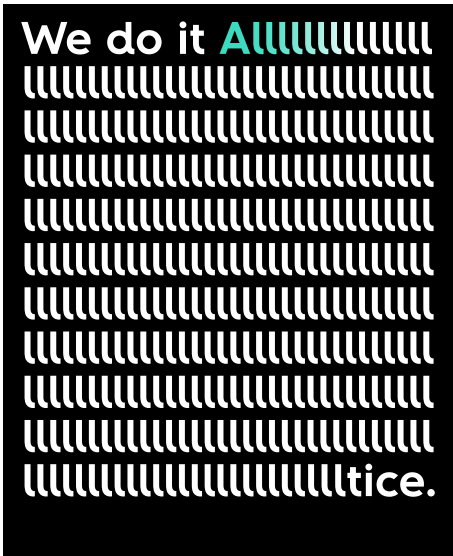
No more than 10% of an application is occupied by an accent gradient.

Not all applications require color.
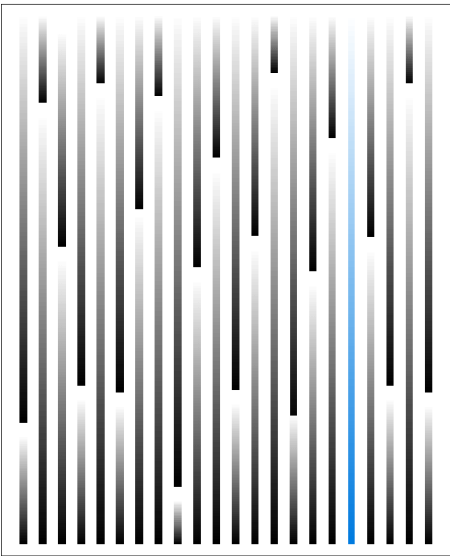
Accent gradients must fade into applications background color—black or white.

Gradients and color can be applied to typography when being used as illustration.

Accent gradients can be used to fill typographic illustrations.

Gradient colors are only used on solid black or white backgrounds.
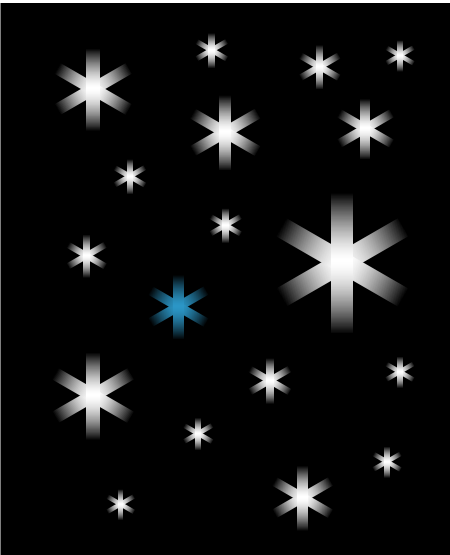
Only one accent color is used per application; be sure to relate the color to your communication's headline or subject matter.
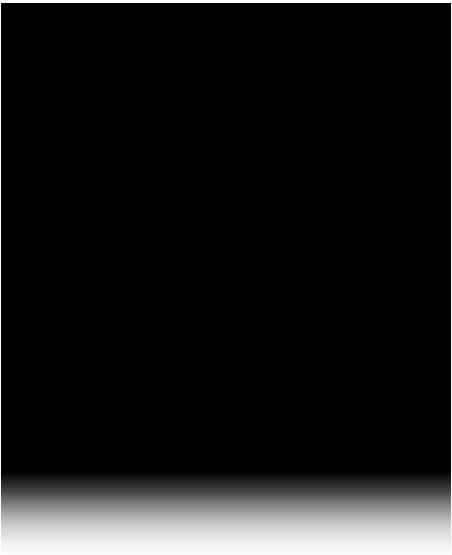
The black and white gradient should appear more black than grey.

Color misuse

Solid accent colors are never used; color is always applied as a dark or light gradient and is used to further a story by tying to visual concepts.

Here are a few examples of incorrect color usage.
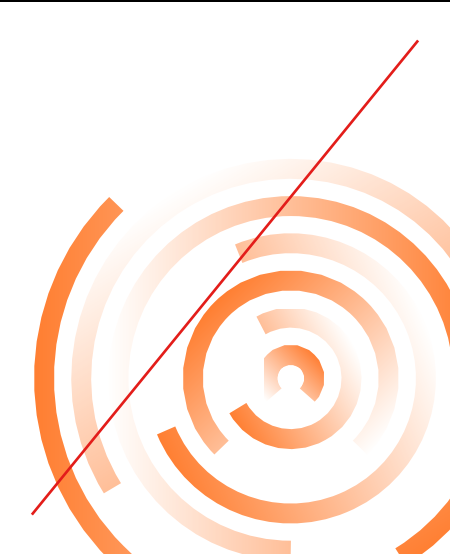
Do not use more than 10% of an accent gradient on any application.
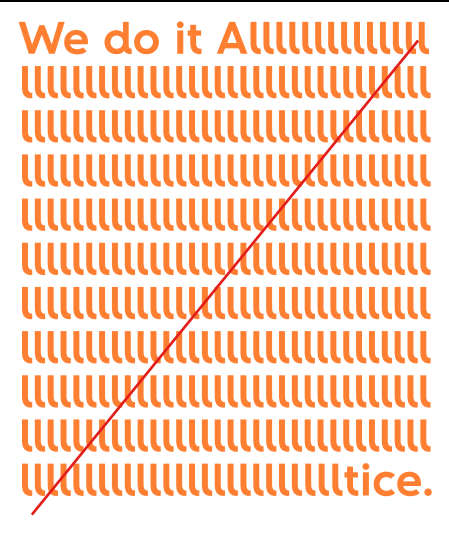
Do not use solid color for typographic illustration.

Do not use solid color for headlines or subheads.

Do not use solid color backgrounds.

Do not use light gradients on black backgrounds.
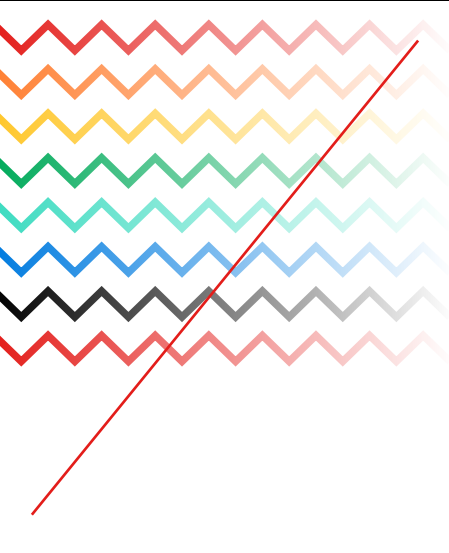
Do not use more than one accent gradient per application.
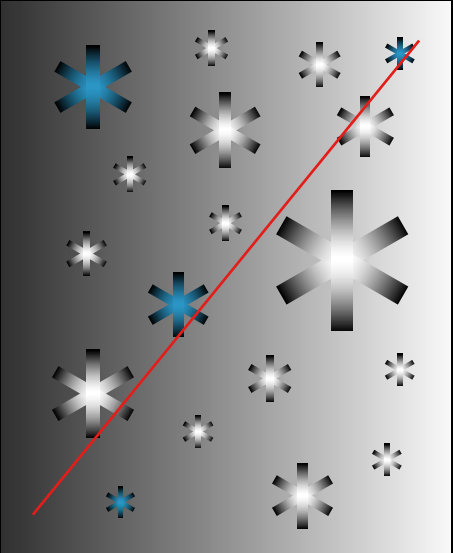
Do not place gradient colors on gradient backgrounds.
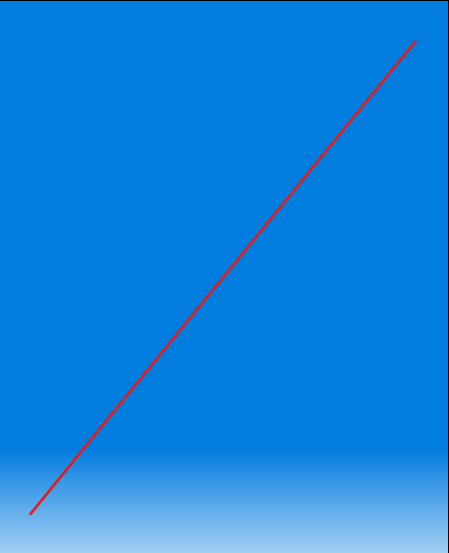
Do not use accent gradients for backgrounds.

Iconography
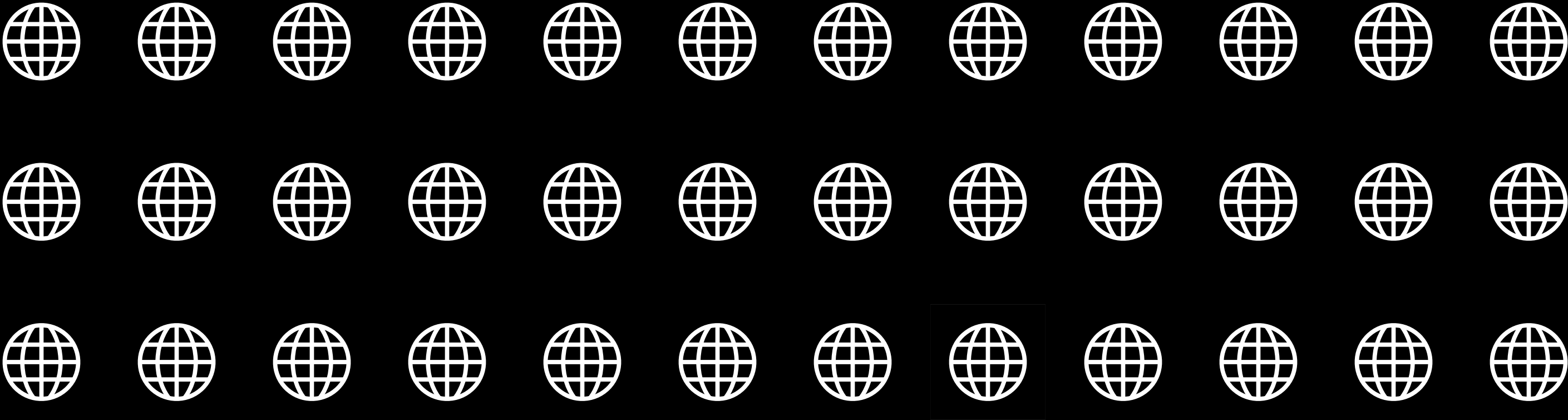
Iconography style

Our iconography is an extension of the linear nature of our logo.

Icons should be clean, simple and contain enough detail to convey the symbol's meaning without being overly complicated or sacrificing legibility at small sizes (min 24px). Simplicity is the key word.

Since we can't foresee what icons may be developed in the future, it's preferred that linework use sharp, blunt end terminals and rounded corners whenever possible.

Icons are either solid black or white; they are never filled with a gradient.
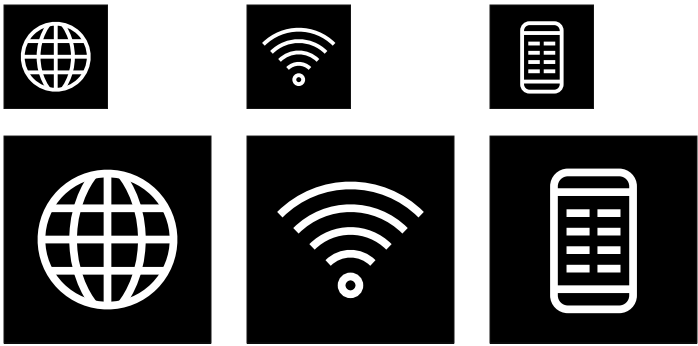
White on Black
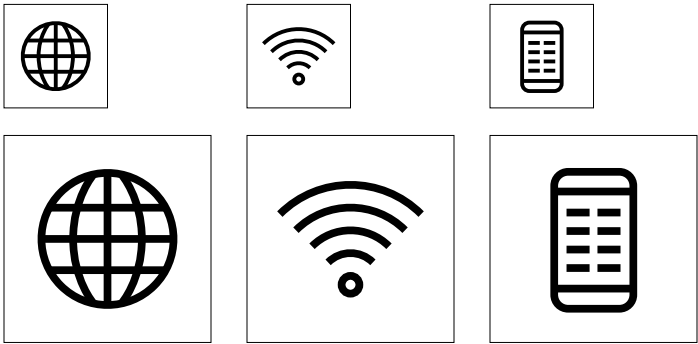
Black on White

Imagery

We do it Alllllllllllllllllllllllllllllllllllllllllllllllllllllllllllllltice.

We use imagery to tell stories and express concepts in a compelling way. It's our most powerful visual tool and we use it to our full advantage.

The various kinds of images we use all play equally important roles in our design system, but they're applied in distinct and unique ways. The type of imagery you select is determined by the context and content of your communication.

This section explains how we apply illustration, typographic illustration and photography in communications.

Overview

There are six different techniques we apply to imagery in communications: representative, figurative, blended and typographic illustrations, gradient photography and gradient storytelling.

All these techniques visually reflect the Path symbol, either directly or metaphorically, connecting to the symbol by implying the transition vof one state to another.

Each type of image is used in a precise manner to tell a story, link ideas or convey specific concepts. These elements are used purposefully and carefully, never randomly.

They bring energy and life to our communications and make bold statements, unique to Altice.

Image rights have been purchased for guideline use only. These images must not be reproduced in any way for communications.
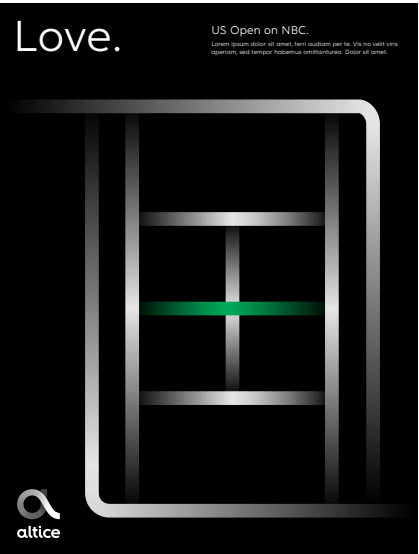
Representative Illustration
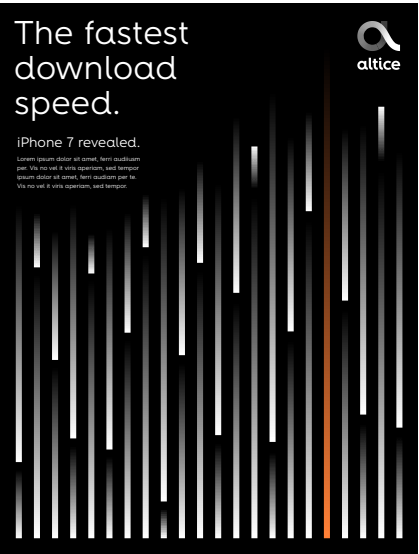
Figurative Illustration
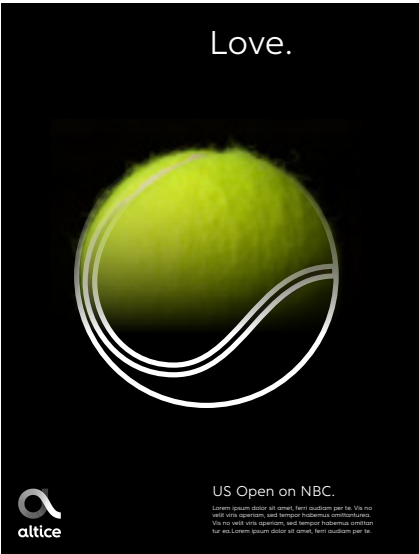
Blended Illustration
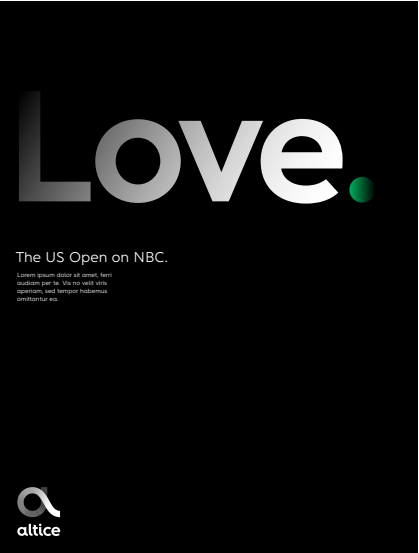
Typographic Illustration

Gradient Photography

Gradient Storytelling

Representative illustration

These illustrations are literal and depict recognizable objects or symbols, such as a tennis court, globe or snowflake.

Illustrations take a complex shape and strip it down to the simplest shape needed to depict the object.

Headlines should relate to the object and make a connection between the messaging and the art.

Representative illustrations can be entirely black and white, or use small pops of one of our accent colors as a gradient to further the story.

Solid accent colors are never used for illustrations.

The illustrated snowflakes relate directly to the headline, using a tiny pop of color to indicate both nighttime and the cold of winter.
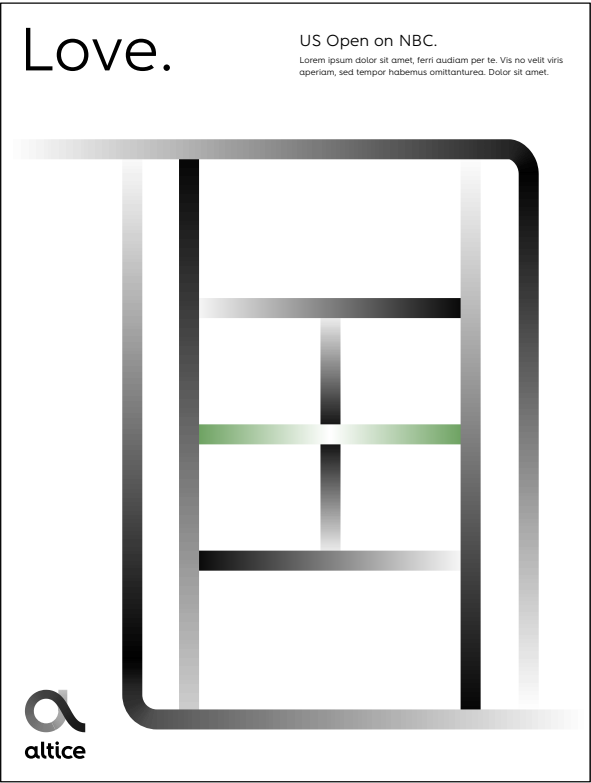
The headline and subhead relate to and help drive the tennis court representative illustration.

Illustrations can also be entirely black and white.

Figurative illustration

These illustrations are metaphoric and depict concepts or ideas rather than literal objects.

Focusing on a small detail related to a product, service or content, they can develop a pattern-like appearance, generally using thinner linework than representative illustrations.

Pairing an illustration with the message in a related headline clarifies the concept, but be sure the illustration's metaphor is easily understood to make the visual connection.

Figurative illustrations can be black and white only, or use small pops of one of our accent colors.

Illustrations are never placed on a gradient background; only solid black or white backgrounds are acceptable.

The zig zag lines represent dragon fire, linking to the headline. Color further reinforces the concept of fire.

The headline and subhead establish a tennis match concept, with the figurative illustration reinforcing the concept.
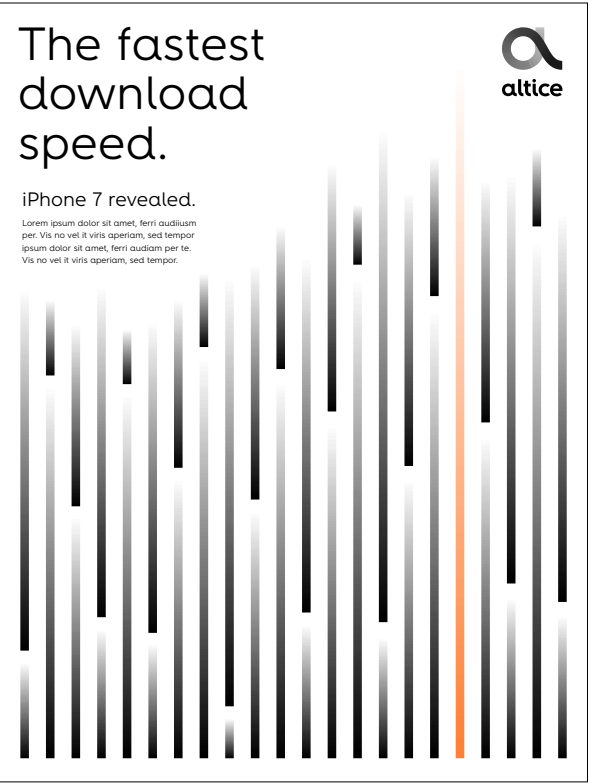
The falling lines represent speed and movement, linking the illustration concept to the headline.

Blended illustration

These illustrations are combined, or blended, with photography. The photograph is always a distinct and easily recognizable object or image that ties into the messaging.

These illustrations are intended to make objects that are not inherently ownable to Altice more branded (i.e. a tennis ball or a mobile phone).

The illustration blends seamlessly with the object by using a subtle gradient to ensure smooth transitioning.

The illustration's linework thickness and gradient fill vary, depending on the object being merged.

Blended illustrations are black and white gradients to better merge with the color in the photograph. No additional color is added.

Image rights have been purchased for guideline use only. These images must not be reproduced in any way for communications.

Winter is coming, April 17th.

Only on HBO.

Lorem ipsum dolor sit amet, ferri audiam per te. Vis no velit viris aperiam, sed tempor habemus omittantur ea.

altice

The illustration's linework and gradient fill vary depending on the object.

Love.

US Open on NBC.

Lorem ipsum dolor sit amet, ferri audiam per te. Vis no velit viris aperiam, sed tempor habemus omittanturea. Vis no velit viris aperiam, sed tempor habemus omittan tur ea.Lorem ipsum dolor sit amet, ferri audiam per te.

altice

The illustration blends seamlessly with the photographic object by using a subtle gradient to ensure smooth transitioning.

Hello.

I'm the new iPhone 7.

Lorem ipsum dolor sit amet, ferri audiusm per. Vis no vel it viris aperiam, sed tempor ipsum dolor sit amet, ferri audiam per te. Vis no vel it viris aperiam, sed tempor.

altice
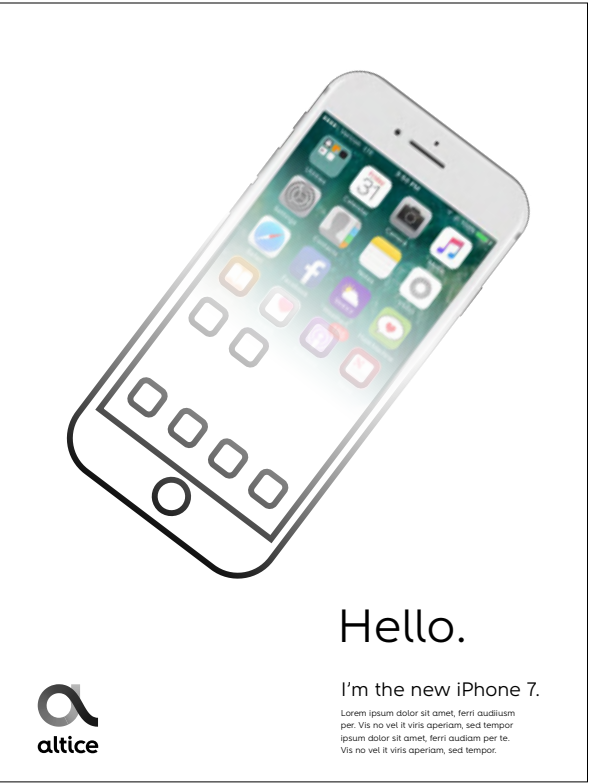
The illustration uses soft, rounded edges to blend easily and mimic the object.

Typographic illustration

Typographic illustration is used for strong messaging when a visual play on words can be created.

The examples at right show how black and white or color gradients can be applied to highlight or punctuate the message.

Headline text is brief and typeset in Altice Bold. Keep text point sizes large enough for effective communication and gradient color fills.

Love.

The US Open on NBC.

Lorem ipsum dolor sit amet, ferri audiam per te. Vis no velit viris aperiam, sed tempor habemus omittantur ea.

altice

The world's strongest signaulll.

We have it.

Lorem ipsum dolor sit amet, ferri audiam per te. Vis no velit viris aperiam, sed tempor habemus omittantur ea.

altice

We do it Allllllllllllll lllllllllllllllllllllllllllllllllllll llllllllllllllllllllllllllllllllll llllllllllllllllllllllllllllllllll llllllllllllllllllllllllllllllllll llllllllllllllllllllllllllllllllll llllllllllllllllllllllllllllllllll llllllllllllllllllllllllllllllllll llllllllllllllllllllllllllllllllll llllllllllllllllllllllllllllltice

Seriously, we do.

Lorem ipsum dolor sit amet, ferri audiam per te. Vis no velit viris aperiam, sed tempor habemus omittantur ea.

altice

Gradient photography

We employ gradient imagery to feature and elevate a character or item in a heroic manner.

Fades/vignettes are used in whatever way possible to help develop a focal point that supports the messaging and imagery.

The image always fades into either black or white as shown in the examples at right. Existing image background is vignetted out to create focus on the hero image.

Messaging ties into and reinforces the image.

Image rights have been purchased for guideline use only. These images must not be reproduced in any way for communications.

Game. Set. Match.

US Open on NBC.

Lorem ipsum dolor sit amet, ferri audiusm per. Vis no vel it viris aperiam, sed tempor ipsum dolor sit amet, ferri audiam per te. Vis no vel it viris aperiam, sed tempor.

altice

Winter is coming, April 17th.

Only on HBO.

Lorem ipsum dolor sit amet, ferri audiam per te. Vis no vel it viris aperiam, sed tempor habemus omittantur ea.

altice

The mother of all dragons.

Only on HBO.

Lorem ipsum dolor sit amet, ferri audiusm per. Vis no vel it viris aperiam, sed tempor ipsum dolor sit amet, ferri audiam per te. Vis no vel it viris aperiam, sed tempor.

altice

Gradient storytelling

This illustrative technique is more conceptual in nature, but if a large gradient field can further communicate a story, it's acceptable to use with photography or typography. Only black and white gradients are used this way; color gradients are not used like this.

In these instances, a gradient can act as a grounding element like a horizon or suggest speed, a story beneath, the turn of a page or something coming. This type of technique is conceptual and subtle, using the gradient to help support the story.

Illustrations are not used with gradient storytelling.

Hello.

iPhone 7 revealed.

Lorem ipsum dolor sit amet, ferri audisum per. Vis no vel it viris aperiam, sed tempor ipsum dolor sit amet, ferri audiam per te. Vis no vel it viris aperiam, sed tempor.

altice

Game. Set. Match.

US Open on NBC.

Lorem ipsum dolor sit amet, ferri audiusm per. Vis no vel it viris aperiam, sed tempor ipsum dolor sit amet, ferri audiam per te. Vis no vel it viris aperiam, sed tempor.

altice

Gravity.

Lift off, 2/25/17.

Lorem ipsum dolor sit amet, ferri audisum per. Vis no vel it viris aperiam, sed tempor ipsum dolor sit amet, ferri audiam per te. Vis no vel it viris aperiam, sed tempor.

altice

Image rights have been purchased for guideline use only. These images must not be reproduced in any way for communications.

Illustration principles

Illustrations always relate to the headline to thread ideas together. They visually link the central concept of a communication piece.

Illustrations only use small hits of accent color gradients to highlight and emphasize details and concepts.

Opposing black and white gradient lines can create dynamic movement in objects to suggest motion.

Love.

US Open on NBC.
Lorem ipsum dolor sit amet, ferri audiam per te. Vis no velit viris aperiam, sed tempor habemus omittantur

Embracing security.

Very tightly.

Lorem ipsum dolor sit amet, ferri audiam per. Vis no velit viris aperiam, sed tempor ipsum dolor sit amet, ferri audiam per te. Vis no vel it viris aperiam, sed tempor

Winter is coming, April 17th.

Only on HBO.
Lorem ipsum dolor sit amet, ferri audiam per te. Vis no velit viris aperiam, sed tempor habemus omittantur ea.

Do not use a solid black, white or accent color in place of a gradient.

Hello.

I'm the new iPhone 7.

Lorem ipsum dolor sit amet, ferri audiam per. Vis no vel it viris aperiam, sed tempor ipsum dolor sit amet, ferri audiam per te. Vis no vel it viris aperiam, sed tempor

Layout

All of the elements in our visual identity system have been carefully crafted and are used with purpose. Everything in an Altice communication must have a reason for being there, and should help further the messaging. None of our elements are to be used merely as decoration.

This section offers details and guiding principles that fully explain how all of our elements work together in a unified and clear way. Our design system has enough flexibility to allow creative freedom while still ensuring a consistent expression of our brand.

Also included are examples of a variety of applications. These examples are meant to showcase best practices but don't represent the only design solutions available. They are meant to springboard and inspire creativity and imagination.

Grids

A fundamental foundation of any design system is the grid.

This tool provides a well-organized framework for positioning titles, text, graphics and other page content that lends our communications a unified structure.

Use the grid to vertically align all text, imagery and additional content.

Grids

Our basic grid consists of 8 columns based on even portions across all mediums. The margins and gutters can vary depending on your application size and shape.

If your application is an extreme horizontal or vertical shape, grid adjustments may be necessary.

Once you've determined a reasonable gutter width, based on your application's shape and size, this measurement becomes Y. Margins should be approximately 3Y all around.
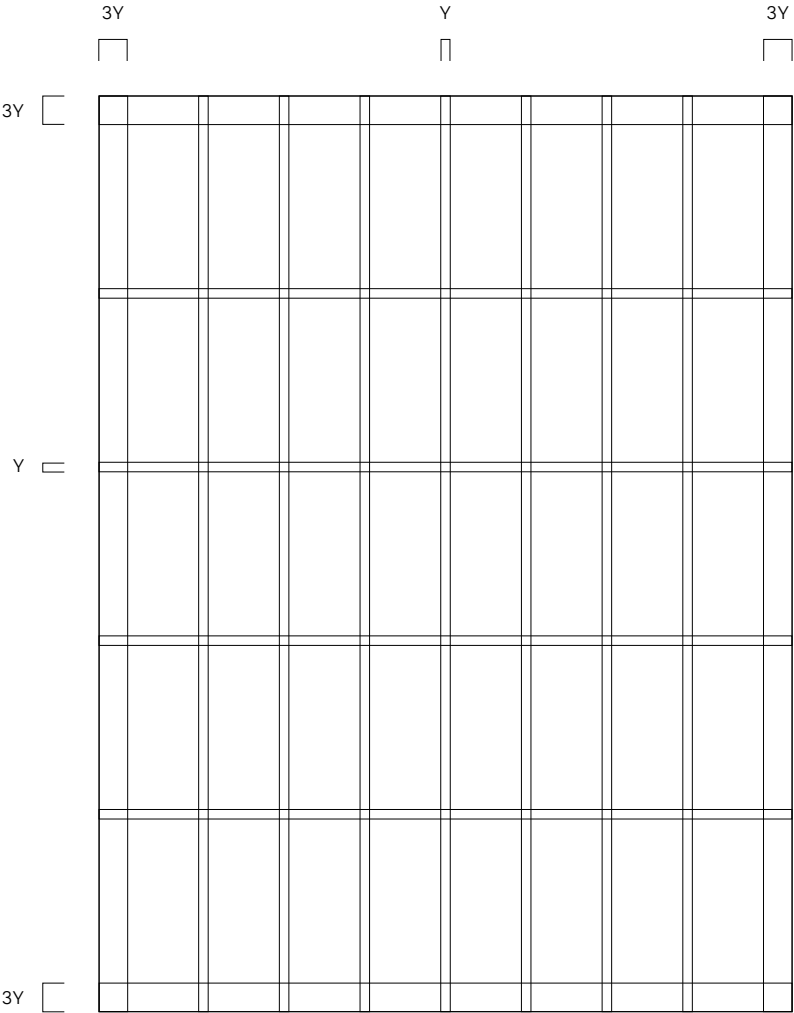
Type arrangement

Headlines are typically at least 2-3 times the size of subheads and align vertically on the grid.

Headlines can top-align to the margin but it's not mandatory; they can be positioned vertically, anywhere on the grid.

The logo is positioned in one of the four corners (top left, top right, bottom left or bottom right) of an application. It should never float in the middle of any communication.

The Altice logo is sized to one column width on an 8-column grid. Be sure your margin allows for the correct clear space all around.

Alignment

Horizontal grid alignments can be made between text and imagery but are not mandatory.

The logo may be placed in any of the four corners; select a corner best suited to your design layout.

The mother
of all
dragons.

Only on HBO.
Lorem ipsum dolor sit amet, ferri audiium
per. Vis no vel it viris aperiam, sed tempor
ipsum dolor sit amet, ferri audiam per te.
Vis no vel it viris aperiam, sed tempwe or.
Lorem ipsum dolor sit amet, ferri audiium
per. Vis no vel it viris aperiam, sed tempor

altice

Headlines may be separated from sub-heads and
body copy so long as they follow the same grid.

Winter
is coming,
April 17th.

Only on HBO.
Lorem ipsum dolor sit amet,
ferri audiam per te. Vis no velit
viris aperiam, sed tempor
habemus omittantur ea.

altice

Copy can align to artwork to further connect
typography and artwork.

Hello.

I'm the new iPhone 7.
Lorem ipsum dolor sit amet, ferri audiium
per. Vis no vel it viris aperiam, sed tempor
ipsum dolor sit amet, ferri audiam per te.
Vis no vel it viris aperiam, sed tempor

altice

When type is used as artwork typography can live below said
artwork or anchored to the top or bottom margin.

Image rights have been purchased for guideline
use only. These images must not be reproduced
in any way for communications.

Alignment

Horizontal grid alignments can be made between text and imagery but are not mandatory.

The logo may be placed in any of the four corners; select a corner best suited to your design layout.

Love.

US Open on NBC.
Lorem ipsum dolor sit amet, ferri audiam per te. Vis no velit viris aperiam, sed tempor habemus omittantur ea. Vis no velit viris aperiam, sed tempor habemus omittan tur ea.Lorem ipsum dolor sit amet, ferri audiam per te.

altice

Headlines may be separated from sub-heads and body copy so long as they follow the same grid.

altice

Oh, du tout frais!

iPhone 7
Lorem impsum

499 €

Lorem ipsum dolor sit amet, ferri audiam per te. Vis no velit viris aperiam, sed tempor habemus omittantur ea.

Copy can align to artwork to further connect typography and artwork.

Love.

The US Open on NBC.

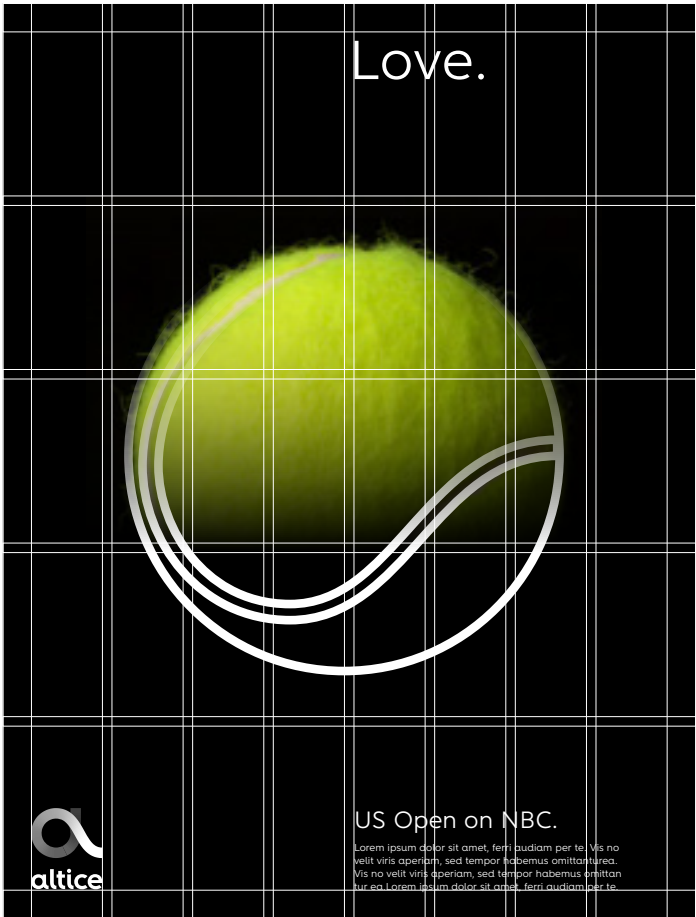Lorem ipsum dolor sit amet, ferri audiam per te. Vis no velit viris aperiam, sed tempor habemus omittantur ea.

altice

When type is used as artwork typography can live below said artwork or anchored to the top or bottom margin.

Image rights have been purchased for guideline use only. These images must not be reproduced in any way for communications.

Misuse

Here are a few examples
of incorrect layouts.

The logo should never over power the
applications content.

Type should not be placed on angles or skewed.

The logo should never be over crowded with other copy.

Image rights have been purchased for guideline
use only. These images must not be reproduced
in any way for communications.

White space

The term "white space" refers to the areas of an application that are intentionally free of content.

White space allows our audiences to focus on the main message of the communication — it provides visual relief from too much content.

Be purposeful when positioning elements on a communications piece and exercise restraint by not filling the space with excessive information.

Contact information

Claire Richer, Head of Brand, Altice Group

claire.richer@altice.net

tel +41 79 421 93 82

Arthur Dreyfuss, Chief Communications Officer, Altice Group

arthur.dreyfuss@altice.net

tel + 41 79 946 49 31