

TESCO ONE VOICE GUIDELINE

12TH JULY 2013

THE CLEARING

FORMAT Updatable folder/binder
-Magnetic cover.
(Distributed vacuum sealed in clear plastic or foil)



Hello

1.0 Basic Elements

2.0 Logos

3.0 Typography

4.0 Tone of Voice

5.0 Colours

6.0 Photography

7.0 Chevron

8.0 Illustration

9.0 Iconography

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If you're reading this, you're one of the team helping to bring the Tesco brand to life.

Welcome on board.

As we continue to evolve as a business, it's more important than ever to look and sound like one Tesco. Wherever and whenever anyone comes into contact with us, we want their experience to be consistent. And getting that right starts with each and every one of us.

So take good care of our brand, help people fall in love with it just like we have and - most importantly - make sure you have some fun along the way.

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Basic Elements

These are the visible building blocks of our brand. A toolkit of all the things that make us look and sound distinctive. But in order for them to be really effective, they need to work as well together as they do individually.

Note: A replacement for Mari & David is currently under development.

Logo



Primary

Every little helps

ELH device

Colour palette



Primary colours



Secondary colours

Typography

Tesco Black

Tesco Regular

MARI & DAVID

Tesco Bold

Tesco Light

Tesco

Mari & David

Photography



Cutout



In situ



Everyday life

Chevron



Underline



Small tab



Medium & long tabs



Dividing line

Illustration



Iconography



Ping



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Our Logo

Show them who we are

Our logo is the most visible and recognisable part of our brand. And we're proud of it.

It appears cleanly and consistently on lots of our applications, from posters to packaging so obviously we don't allow any changes to it. There are a few simple rules to follow in this section.



Every

little

helps

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Our Logo

The Tesco logo is our most powerful asset, so we shouldn't mess with it – not in any way. We use it singularly – and most importantly – consistently, on a white background wherever possible.



One colour version

On monochrome applications like packing boxes, our logo should always be in solid black or white.



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Clearspace, minimum size and positioning

Clearspace

To make sure our logo always looks good, give it a bit of breathing space. It's so vital to our brand it deserves prominence. Measure this space using a double chevron from the logo. It should be the same all the way around.



Minimum size

If our logo can't be read properly, it's no good to anyone. To keep it legible, never reproduce it smaller than 20mm.

There are exceptional cases – like packaging – where we may need to make the logo smaller than the minimum size. Please have a look at the packaging guideline for more information about this.



Positioning

The logo should be positioned top left or bottom right wherever possible. It can also be placed in the middle at the bottom on communications with centred layouts.



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Secondary logo usage

Reversed logo

As you know, we use our logo consistently in its original colour across the vast majority of our applications. But if necessary, it can also be reversed out of a single colour from our secondary colour palette. We never use yellow, as there's a risk this could devalue our logo.



It can also be used along with our 'Every little helps' device.



Secondary palette logo

In campaigns, however, it sometimes appears in a single primary or secondary colour. Please don't do this in any other kind of communication. For more details, please see the campaign guidelines.



Logo on photography

In some cases – again limited to campaigns – we can use a white version of our logo on images. As long as it's placed on a clear area with enough contrast so that it's easily visible.



2.4

Logo - things to avoid

When it comes to our logo we've got some no-nos. This keeps it consistent everywhere we use it.

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TESCO

Don't stretch or alter the shape of the logo at all



TESCO

Don't swap the red and blue around



TESCO

Don't put any space between the type and chevrons



TESCO

Don't create a keyline version



TESCO

Don't move the chevrons around



TESCO

Don't skew or rotate the logo



TESCO

Don't colour the logo using any of the tints in our primary or secondary palette



TESCO

Don't use the Tesco wordmark without the chevrons



TESCO

Don't change the logo font



TESCO

Don't reverse the logo out of any of the tints in our primary or secondary palette



TESCO

Don't recolour the logo in two different colours



TESCO

Don't place the logo on any photography that impairs legibility

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Using 'Every little helps'

'Every little helps' is a powerful sentiment which over time has gained great resonance with customers and colleagues. To build on this, we're breathing new life into the phrase - making it warmer, more relevant and more accessible. It should never just be seen as an ad slogan emblazoned across a wall or poster as a substitute for a creative idea.

When we use 'Every little helps', it should appear written out in full, mostly as a sign off at the end of a long piece of communication. A good example of this is something that we do which seems small, but which actually helps the customer in a big way. After all, that's the very essence of 'Every little helps'.

Horizontal usage
Our primary use of 'Every little helps'. This version can be found on our website and email mastheads.

Stacked usage
This version should be used when there is not sufficient room to use the horizontal version.

Unlocked usage
The unlocked version can be used as long as the logo is somewhere on the same communication.

One colour version
On monochrome applications like packing boxes, our logo should always be in solid black or white.

Replacement usage
You may also see it with the 'little' replaced with a cutout image. This is only used in campaigns as a cheeky and memorable sign-off. For more information about this, please have a look at the campaign guideline.



CAMPAIGN
USE ONLY

2.6

'Every little helps' clearspace and minimum size

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Clearspace

When using 'Every little helps' locked to the logo, use a double chevron to measure the space around it. When using 'Every little helps' by itself, please use the 'v' from 'Every' to find this exclusion zone.



Minimum size

Never make the horizontal version smaller than 50mm. The stacked version shouldn't be reproduced at less than 21mm.

When the 'Every little helps' device is being used by itself, it shouldn't be reproduced at less than 30mm.



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‘Every little helps’ positioning

Positioning

When the logo is being used with ‘Every little helps’ its default position doesn’t change. That’s top left or bottom right wherever possible.

In the stacked version we can also place the logo in the middle on centred communications.



TESCO *Every little helps*



TESCO *Every little helps*



TESCO
Every little helps



TESCO
Every little helps



TESCO
Every little helps

Unlocked Positioning

When placing the unlocked ‘Every little helps’ in the bottom right corner please make sure the Tesco logo is placed in the top left corner. Ensure that both elements are in the same field of vision.

If it needs to be centred on communications, the logo and ‘Every little helps’ device can be separated and placed at the top and bottom of communications respectively.



TESCO



Every little helps



TESCO



Every little helps

2.8

'Every little helps' - things to avoid

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'Every little helps' is a key part of our brand and shouldn't be altered either.



~~TESCO | Every little helps~~

Don't use any line or connecting device between the Tesco logo and 'Every little helps' device



~~Every little helps TESCO~~

Don't rearrange the Tesco logo and 'Every little helps' device. Please use the artwork provided.



~~TESCO
Every little helps~~

Don't recolour the 'Every little helps' device in any other colour when using it with a standard logo



~~Every
TESCO
little helps~~

Don't split or rearrange the words of our 'Every little helps' device



~~TESCO
Every little helps~~

Don't recreate the 'Every little helps' device in any other font



~~TESCO
Every little helps~~

Don't colour the logo using any of the tints in our primary or secondary palette



~~Every little helps~~

Don't use the unlocked 'Every little helps' device without the Tesco logo somewhere on the same page



~~TESCO
Every little helps~~

Don't place our logo lockup over the complicated part of an image.



~~TESCO
Every little helps~~

Don't replace the chevrons in our logo with our 'Every little helps' device



~~TESCO
Every little helps~~

Don't rotate or skew our logo and 'Every little helps' device



~~TESCO
Any other message~~

Don't lock any other message up to our logo in a similar style

3.0

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Typography

Use type wisely

Don't use typographical tricks to make up for poor writing.

Bold type won't make your ideas more persuasive. Italics won't make words more urgent. Good writing makes ideas persuasive and words more urgent.

Great typography is there to help you structure and present good writing. To make it look inviting and readable. Clearer and more memorable.

And to make us look as distinctive and coherent as we sound.



it

starts

with

us

3.1

Our typefaces

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The **Tesco font** is the voice of Tesco. It combines warmth and friendliness with authority and stature, allowing us to flex our tone across most of the communications we make – both in-store and through our other channels. We’ve used this font consistently over a number of years. People recognise it as ours.

Mari & David allows us to inject warmth and personality into customer communications. Use it to represent ‘the voice of the expert’.

Note: A new font to replace Mari & David is in development and will be issued in V2 of this guideline.

Arial replaces the Tesco font when it’s unavailable - such as online and in emails, or with internal applications like PowerPoint or Word.

Tesco font

Tesco

Tesco Black
Tesco Bold
Tesco Regular
Tesco Light

[DOWNLOAD THE TESCO FONT](#)
[Go to the Hub](#)

Mari & David

MARI & DAVID

MARI AND DAVID REGULAR
MARI AND DAVID BOLD
MARI AND DAVID EXTRA BOLD

[DOWNLOAD MARI & DAVID](#)
[Go to the Hub](#)

Digital font

Arial

Arial Bold
Arial Regular

3.2

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Using our typefaces

Headlines

Tesco Black

This weight is used when we want to be bold and assertive with maximum standout.

However it can feel a little loud, so we need to limit its use.

Tesco Bold

This gives us maximum standout and clarity. It has real warmth and personality.

This is the weight we've become known for.

Tesco Light

This weight is more subtle than the others. So it's useful when we want to appear more thoughtful, or we want to underline the quality of something.

Headline

Tesco Black

Headline

Tesco Bold

Primary headline weight

Headline

Tesco Light

Text

Tesco Regular

This is the typeface for body text across all our channels.

Use **Tesco Bold** to highlight a word within body text.

Use Tesco Regular Italic for quotes.

Text

Tesco Regular

3.3

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Typography usage

Headlines

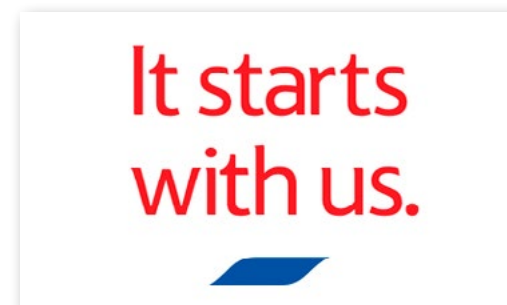
In the examples shown, headlines are set in Tesco Bold. They are significantly larger than the sub-heads or body copy.

Body Copy

Body copy is always set in Tesco Regular and doesn't need to be locked up to headlines.

In general we left align content in our applications but centred text can be used where necessary.

We keep our body copy simple and honest, to let the words do the talking.



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Tone of Voice

Sounding like someone you like

Our tone of voice is our personality brought instantly to life through words. It's how we make a real connection with our customers, colleagues and communities.

To help us get it right we have three tone of voice filters: Simple. Honest. Human. They are simple yet surprisingly deep. And just what we need to sound consistently distinctive and recognisable.

A voice that people like and trust to tell them what's really what - while making them smile.



Simple

Honest

Human

4.1

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Our tone of voice principles

Simple

Most people when they're shopping in-store or online, know what they want. They don't have the inclination to decipher long, complex or dull messages. So everything we say is easy to understand and helpful.

Don't make information more complicated than it needs to be. Offers must make the benefit clear.

Bear in mind that any offer – no matter how good it is – will put customers off if it comes with loads of caveats.

Remember: Simple isn't the same as simplistic. It's never an excuse to patronise people.

Genuine simplicity takes effort and thought. But by forcing yourself to be simple and straightforward, you'll be focusing on what really matters.

We are

1. Easy to understand
2. Helpful
3. Down-to-earth



We are not

1. Too clever for our own good
2. Complicated
3. Patronising



4.2

Our tone of voice principles

Honest

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4.0 Tone of Voice

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Give genuine advice. Be straightforward.
Point out better products or deals.

From a '2 for 1' offer to a bank loan, make what we do easy to understand.

Don't hide behind small print. Don't be vague or complicated so it's hard for customers to get the best deal from us.

Share what you know. Speak plainly about what products can and can't do.

If a product or service is really good, say so.
If it's middle of the road, admit it.

When we get it wrong, be brave and admit it.
Tell people what we're doing to put things right.

We are

1. Plain speaking
2. Genuine
3. Brave



We are not

1. Misleading
2. Vague
3. Insincere



4.3

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Our tone of voice principles

Human

We sell the everyday things that make life work.

We are warm and friendly but also down to earth. Remember that this is two-way. We all go shopping. We all buy insurance. We all know how we want to be spoken to.

So, if we want our customers to feel that they're more than sales targets, we need to engage with them. Talk about what's relevant and useful to them, show everyone our passion for what we do.

Enjoy playing with the language. Humour is a great leveller and makes us all more accessible. But use wit, not slapstick.

Cynicism is easy to come by, liking and interest much harder to maintain.

We'll get it by treating everyone as equals.

We are

1. Passionate
2. Warm
3. Friendly



We are not

1. Corporate
2. Over-familiar
3. Exclusive

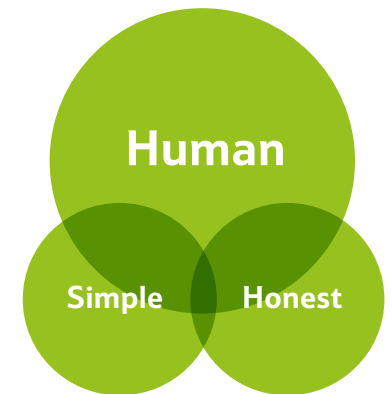
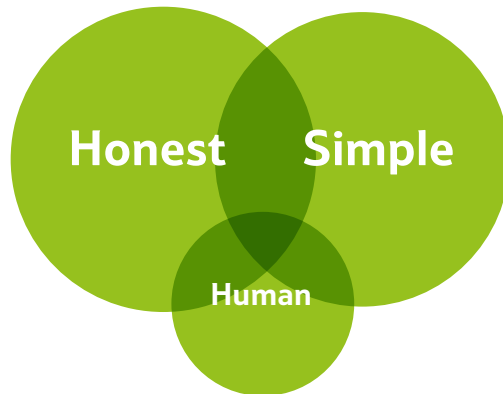


4.4

Speaking with one voice

What filters you use depend on who you're talking to, and where, when and why you're talking to them. As with a person, it's the mix that makes us interesting.

Over the next few pages we explain how this spectrum works in more detail.



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Things we need to say

There are times when we just have to say it clearly, simply and quickly.

Here the human underpins the simple and honest filters of our voice, so dial them up.

Remember, the need is functional.

We're giving people the right and relevant information they need to know, the clearest way we can.

Having it will reassure them, simplifying their choices and decisions.

Hello

We're open 24 hours

Find out what's going on in your local area

How we do it

Be clear about what people need to know before you start.

Use straightforward, everyday words.

Use simple sentence constructions.

Keep sentences short.

Direct people personally - use you and yours.

Use facts and figures if they help make things clearer.

Be single-minded in your messages. Giving too much information often confuses.

Lead with the most important fact – don't make people work hard to understand the advantage.

Go easy on the punctuation – too much can get in the way.

Make sure all the spelling is right.

This isn't art – avoid stylistic flourishes and fancy phrases.

This is functional but not cold. So don't be rude or curt.

4.6

Things we love saying

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To engage and excite people we need to show them the kind of people we are.

Here we dial up our human side, using simple and honest in support.

The key is to find the emotions, appetites and thoughts we share and have in common with our customers.

So, if you feel really passionate about something, say it as you would to a friend.

Think about the things we see in ourselves and recognise in others, the bits of life that bring us together. Then write something that's true about them.

Then, write something that's true and clear and taps into it with pace and playfulness.

How we do it

Use the active voice and be positive.

Enjoy the language, look for unusual ways to say it.

Use interesting adjectives and adverbs for benefits and features.

Real people and real examples help engage and convince.

Be personal and collaborative – that's you and your and ours and we.

Be informal without being over-familiar.

Don't be afraid of longer headlines – but don't be indulgent.

Use open-ended questions to engage and link with people.

No jargon, sales hype or slang – it puts people off.

Expressions and idioms is ok as long as you're sure your audience will get it.

Use wit, not slapstick.

TESCO Bank
Loans

Whatever must-have you have in mind, we think 5.2% will do it



4.7

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Before and after examples - Clubcard leaflet

Before

Hello.

We've always believed a little thank you can go a long way. That's why we've been helping our members save more on their shopping for over 15 years.

So join up today and, every time you spend with Tesco you'll collect points, which we'll turn into Clubcard vouchers for you to spend. On average, our members earn £25* in vouchers each year. And many earn significantly more.

We'd love you to join us so that we can do the same for you. It's our way of giving you something back.

After

Sometimes a little extra makes quite a lot of difference

Hello,

We believe a thank you goes a long way to helping the world go round.

That's why we've been helping our members save a bit more on their shopping for the last fifteen years.

Join today, and every time you spend with us, you'll collect points. Which we then turn into Clubcard vouchers you can spend.

On average, our members collect £25 in vouchers a year. Many collect much more.

We'd love you to join us so you can save - and then splash out - the same.

It's our way of saying thank you.

Your Clubcard Team.



Why it's Simple, Honest and Human

The sentiments of saying thank you are right. But in the 'before' example the headline comes across as doing the customer a slightly grudging favour.

The 'after' is lighter in tone and more accessible throughout.

Here the playfulness of 'a little extra' and 'a lot of difference' is both honest and human. It's a small reward, but it's nice and helpful.

We're rewarding our customers for doing what they'd do anyway – shop with us. So it's 'a bit more'. Using the '15 years' suggests that over time, that loyalty mounts up.

The explanation of the mechanics is simpler, quicker and clearer. Every customer knows how loyalty schemes work.

'Splash out' underlines that this is a benefit – a nice-to-have extra which you're free to enjoy how you like.

'Significantly more' is replaced by 'much more' - which is informal and understandable and sounds less like a financial transaction. It's how people speak.

'Our way' and 'your Clubcard team' is human and involving – which is how loyalty should sound. Which helps to make 'we'd love you' sound genuine rather than forced.

4.8

Before and after examples - Personal loans leaflet

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Before

**A great low rate of 5.1%
APR representative on
loans from £7,500 to £15,000**

Why it's Simple, Honest and Human

The competitive offer - 5.1% apr - is still up front.

But the benefit – ‘whatever you have in mind’ – is core. It references the freedom the loan represents in enabling the customer to achieve their plans. It says that Tesco gets it.

The language is no longer stiff and financial – it's human and honest.

Excess information such as ‘representative on loans’ has gone, making it simpler but no less honest.

The amount of the loan can be discovered inside the leaflet – it just makes the headline longer and clumsier.

After

**Whatever must-have
you have in mind we
think 5.1% APR will do it.**

Representative on loans
from £7,500 to £15,000

4.9

Before and after examples - Clubcard credit card homepage banner

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Before



**Collect bonus Clubcard points with both our
Clubcard Credit Card options**

Why it's Simple, Honest and Human

In the 'before' example, the formal language and list structure states the obvious.

'Collect' is more of a stiff instruction than a warm invitation.

By combining the formal 'introducing' with rhythmic wordplay, the audience is instantly intrigued and involved.

The result is simpler and more informative by being more human.

After



**Introducing the balance-sorting,
points-earning Clubcard Credit Card**

4.10

Before and after examples - Online competition

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Before

Tell us what you think for a chance to win!

We are so confident about the quality of our ready meals, we want you to try them and tell us what you think. As a thank you for your feedback we'll send you a **money off voucher** plus entry into an **exclusive competition** for a chance to win - dinner cooked by one of our chefs.

How it works

1

Buy and try our
Finest* ready meals

2

Click "Enter now"
below and tell us
what you think

3

You'll receive an email
with a £2 off £5† on
Finest* ready meals
(Please note this will
take 2 business days)

4

Plus you'll be entered
into our competition for a
chance to win dinner
cooked by Mat Stephany
our chef who creates the
Finest* range

After

A tasty proposition

We're pretty confident about the quality of our Finest ready meals.

But it's time we put our money where your mouth is.

So, we'd like you to try them and tell us what you think.

To say thank you we'll send you a money off voucher. And enter you into an exclusive draw to win dinner cooked by Mat Stephany, our chef who creates the Finest* range.

Here's how it works:

1

Buy and try our
Finest* ready meals

2

Click "Enter" and tell
us what you think

3

We'll send you an email
with a £2 off £5† on
Finest* ready meals

4

You're in for a chance to
win dinner cooked by Mat
Stephany our chef who
creates the Finest* range

Why it's Simple, Honest and Human

We're asking people to help, so we can at least be a little playful with our language.

The structure, putting copy in lines, helps build momentum to the payoff.

'Give us a mouthful' is a well-known phrase for telling people what you honestly think. Which is what we're asking for here. This is honest and human and attention grabbing.

By using 'Finest' we specify which meals we're talking about upfront.

'Pretty confident' is still confident, as we should be, but 'pretty' stops us being arrogant. It's everyday accessible language.

'Our money where your mouth is' subverts another common phrase, meaning we're prepared to support everything you say. It makes a structural link to the money off voucher.

'To say thank you' - the voucher is underplayed because it's a reasonable thank you, not a fortune.

The competition spells out the prize, neatly rounding off what we're asking people to do with the Chef that's created the food people are trying.

'Draw' is arguably more accurate than competition. It's luck rather than skill. This is honest.

The four stage instructions are simplified, and clearer. So are made clearer.

4.11 Before and after examples - Wine Advisors email

- 1.0 Basic Elements
- 2.0 Logos
- 3.0 Typography
- 4.0 Tone of Voice
- 5.0 Colours
- 6.0 Photography
- 7.0 Chevron
- 8.0 Illustration
- 9.0 Iconography
- 10.0 Ping
- 11.0 Applications
- 12.0 Preferred Suppliers

Before

Tesco Wine Advisors

If you're looking for some help with choosing the perfect wine, we have a dedicated team of Wine Advisors who are just a phone call away.

Our Wine and Spirit Education Trust (WSET) trained team are on hand to help guide you through every step of your order. So whether you're planning an event or just looking for a bit of inspiration, our Wine Advisors will take into consideration every aspect of your requirements to suggest the best possible wines for you. Plus the service is totally free!

After

Cheers

Maybe you're planning an event or celebration and need something everyone will happily quaff? Or simply want an inspired change to your usual?

Faced with so much choice, sometimes it's hard to know what to pick.

Relax. Our dedicated Wine Advisors are only a phone call away and love to talk wine.

Wine and Spirit Education Trust trained, they take into account every consideration before recommending what they hope is perfect for you. And they'll guide you through every step of ordering. It's a free service, so why not splash out?

Why it's Simple, Honest and Human

Wine should be fun, and trying something new should be simple.

The 'before' copy is a bit formal: 'will take into consideration every aspect of your requirements' sounds more like a quantity surveyor drawing up a specification.

'Cheers' undercuts any wine stuffiness or snobbery, making it more human. Later 'quaff' does the same.

'Love to talk wine' is a simple but human way of saying 'giving advice', removing any hint of wine being daunting or complicated.

The breadth of service – from an event to wanting a change – also stresses accessibility while subtly referencing our wide range of wine.

'Faced with so much choice' also references our range, but 'pick' is in-store language, keeping things down to earth.

The team's credentials are stated, but only after the customer need has been established. This supports what is arguably more important, and more engaging: 'love to talk wine'.

Good advice is given but 'they hope' just avoids any hint of professional superiority. It's human and honest.

'Splash out' works on two levels. It rounds the piece off in the same informal way as it started, referencing a splash of wine. But by also being linked to 'free service' it suggests you can afford to spend a little more on something a bit different.

4.12

Before and after examples - Annual Report statement

- 1.0 Basic Elements
- 2.0 Logos
- 3.0 Typography
- 4.0 Tone of Voice
- 5.0 Colours
- 6.0 Photography
- 7.0 Chevron
- 8.0 Illustration
- 9.0 Iconography
- 10.0 Ping
- 11.0 Applications
- 12.0 Preferred Suppliers

Before

“It has been a year of addressing long-standing business issues; bedding in management and governance change; and laying the foundations for sustainable future growth. In all these areas I believe the Company has responded with energy, skill and application and we have made progress.”

Sir Richard Broadbent

After

“Together we’ve had a year of addressing long-standing business issues. Bedding in changes in management and governance while laying the foundations for sustainable growth. In all these areas I believe as individuals and as a company we’ve responded with energy, skill and application. Together we’ve made progress.”

Sir Richard Broadbent

Why it’s Simple, Honest and Human

In essence nothing is wrong with the content of Sir Richard’s overall statement.

But in tone it is dictating information rather than sharing a conversation. While respecting the formality of the document, and the importance of his role, a few simple adjustments now make this inclusive and motivating.

Opening with ‘It has been’ starts something readers know. ‘Together we’ve had’ is mutual, involving and active.

‘While’ links two halves of the sentence, achieving one thing while doing the other. Again, it is simple and more active, reflecting the determination and activity of the company.

‘As individuals and as a company’ - one can’t happen without the other. The ‘company’ creates a distance between the hard work of people and the outcome.

Adding ‘individuals’, makes it collective but also undercuts any hint of arrogance or self-satisfaction.

4.13

1.0 Basic Elements

2.0 Logos

3.0 Typography

4.0 Tone of Voice

5.0 Colours

6.0 Photography

7.0 Chevron

8.0 Illustration

9.0 Iconography

10.0 Ping

11.0 Applications

12.0 Preferred Suppliers

Top ten tips for writers

- 1 Never use a long word when a short everyday one will do
- 2 Vary the length of headlines and sentences to get the feel of good conversation
- 3 Make every word count – avoid padding and redundant words
- 4 Keep it positive to give your writing energy and pace
- 5 Don't be afraid to put your personality into it
- 6 Always keep your customers in mind – help make life easier for them
- 7 Edit – your first draft shouldn't be your last
- 8 Get the spelling, grammar and punctuation right
- 9 Read it out loud before pressing send
- 10 Ask: is it **simple**, **honest** and **human**?

5.0

1.0 Basic Elements

2.0 Logos

3.0 Typography

4.0 Tone of Voice

5.0 Colours

6.0 Photography

7.0 Chevron

8.0 Illustration

9.0 Iconography

10.0 Ping

11.0 Applications

12.0 Preferred Suppliers

Colours

Lead a more colourful life

More diverse than other supermarkets, we touch everyday life in countless ways. We can't be monochrome when colour is all around us. The colours we use reflect the products we sell. Showing that we're passionate about what we do, and that we never, ever take ourselves too seriously.

Use colour as a vibrant element of every environment and communication.



5.1

- 1.0 Our Brand
- 2.0 Brand Architecture
- 3.0 Basic Elements
- 4.0 Logos
- 5.0 Typography
- 6.0 Tone of Voice
- 7.0 Colours
 - 7.1 **Primary palette**
 - 7.2 Primary palette - usage
 - 7.3 Secondary palette
 - 7.4 Secondary palette - usage
 - 7.5 Secondary palette - categories
 - 7.6 Secondary palette categories - usage
 - 7.7 Colour - things to avoid
- 8.0 Photography
- 9.0 Chevron
- 10.0 Illustration
- 11.0 Iconography
- 12.0 Ping
- 13.0 Applications
- Contact

Primary palette

We have three key brand colours. As you've probably guessed, they are red, white and blue. They're distinctive, reliable and proudly British – and instantly recognisable as ours.

We accent them with bright blue, yellow and black to make up our primary colour palette.

Because these colours are bold and distinctive, they make it easy for us to convey the things we need to talk about in a way that's practical, but still memorable.

We use them for functional communications – from welcome signs to value promotions.

[DOWNLOAD OUR COLOUR PALETTE](#)
Go to the Hub

Black
This is used strictly for practical purposes. This could mean text on shelf edges, or longer blocks of text where legibility is key.

Pantone Xxxx
C00 M00 Y00 K00
R000 G000 B000
Hex 000000

Yellow
Use this punchy colour when talking about offers, price and value.

Pantone Xxxx
C00 M00 Y00 K00
R000 G000 B000
Hex 000000

Bright Blue
This accent colour is only used in combination with Tesco blue, to give it warmth and vibrancy.

Pantone Xxxx
C00 M00 Y00 K00
R000 G000 B000
Hex 000000

White
White helps red and blue work together by creating simple neutral space. It's the canvas that makes them work together and stand out.

Natural White
This is softer than the white we use, and adds warmth. It mirrors our store interiors and supports our photography and complementary colours.

Pantone Xxxx
C00 M00 Y00 K00
R000 G000 B000
Hex 000000

Tesco Red
We use red in small doses, as an accent colour. It's eye-catching and also helps build brand recognition. We use it to convey information and for any service offers in-store too.

Pantone 485
C0 M100 Y100 K0
R238 G28 B46
Hex #ee1c2e

Tesco Blue
Our blue is trusted, stable and consistent. It's our core colour.

Pantone Reflex Blue
C100 M72 Y0 K6
R0 G83 B159
Hex #00539f

5.2

Primary palette - usage

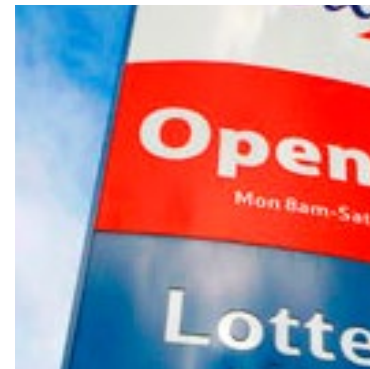
- 1.0 Our Brand
- 2.0 Brand Architecture
- 3.0 Basic Elements
- 4.0 Logos
- 5.0 Typography
- 6.0 Tone of Voice
- 7.0 Colours
 - 7.1 Primary palette
 - 7.2 Primary palette - usage**
 - 7.3 Secondary palette
 - 7.4 Secondary palette - usage
 - 7.5 Secondary palette - categories
 - 7.6 Secondary palette categories - usage
 - 7.7 Colour - things to avoid
- 8.0 Photography
- 9.0 Chevron
- 10.0 Illustration
- 11.0 Iconography
- 12.0 Ping
- 13.0 Applications
 - Contact

Using our blue



From welcome signs to our website navigation, blue is the colour we use at all our primary brand touchpoints. We accent it with bright blue, to add a smattering of warmth.

Using our red



As long as we use red in small doses, it works as an accent colour for messages that help our customers - like customer service signs.

Using our white



White is neutral, fresh and contrasting. It's a simple background for our other colours, creating space and tying them together.

Using our yellow



Yellow is a very visible colour that works well alongside red. It stands out at a distance, so we use it for the offers, promotions and value that are central to our service and our brand.

5.3

Secondary palette

- 1.0 Our Brand
- 2.0 Brand Architecture
- 3.0 Basic Elements
- 4.0 Logos
- 5.0 Typography
- 6.0 Tone of Voice
- 7.0 Colours
 - 7.1 Primary palette
 - 7.2 Primary palette - usage
 - 7.3 **Secondary palette**
 - 7.4 Secondary palette - usage
 - 7.5 Secondary palette - categories
 - 7.6 Secondary palette categories - usage
 - 7.7 Colour - things to avoid
- 8.0 Photography
- 9.0 Chevron
- 10.0 Illustration
- 11.0 Iconography
- 12.0 Ping
- 13.0 Applications
- Contact

Our brand comes to life for customers in all kinds of ways in all kinds of places - from stores to online. And with such a broad mix of products and services, it's vital we don't come across as one-dimensional and dull. Our secondary colours make sure this doesn't happen. They add life and depth to the stories we tell, helping customers to navigate our products and services and ensuring the Tesco brand experience feels more varied, fresh and friendly.

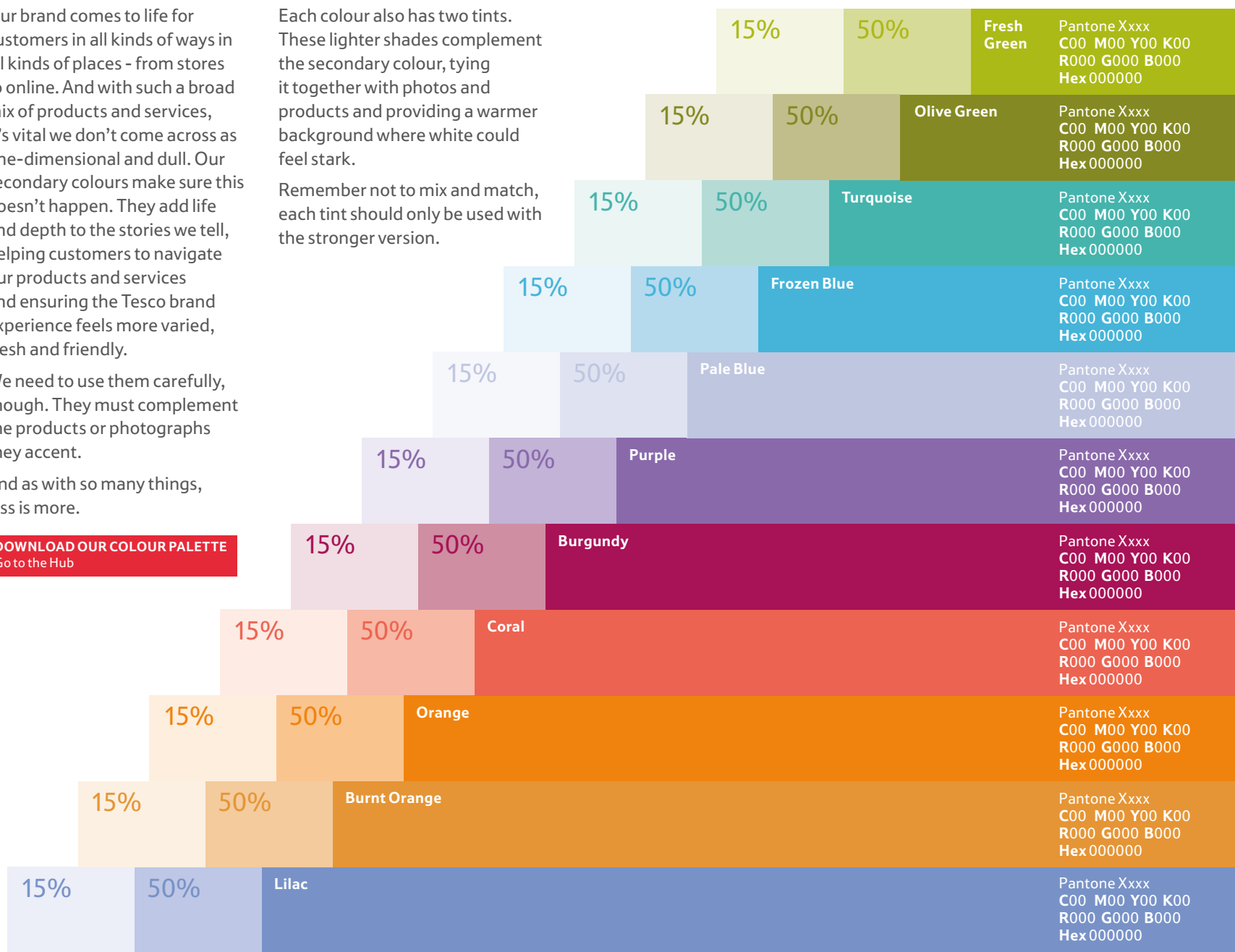
We need to use them carefully, though. They must complement the products or photographs they accent.

And as with so many things, less is more.

Each colour also has two tints. These lighter shades complement the secondary colour, tying it together with photos and products and providing a warmer background where white could feel stark.

Remember not to mix and match, each tint should only be used with the stronger version.

[DOWNLOAD OUR COLOUR PALETTE](#)
Go to the Hub

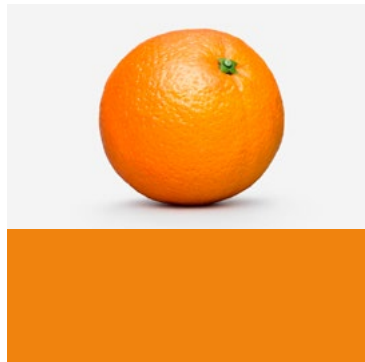
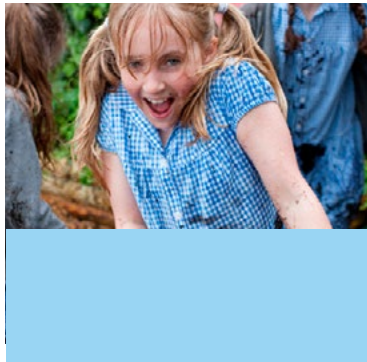


5.4

Secondary palette - usage

- 1.0 Our Brand
- 2.0 Brand Architecture
- 3.0 Basic Elements
- 4.0 Logos
- 5.0 Typography
- 6.0 Tone of Voice
- 7.0 Colours
 - 7.1 Primary palette
 - 7.2 Primary palette - usage
 - 7.3 Secondary palette
 - 7.4 Secondary palette - usage**
 - 7.5 Secondary palette - categories
 - 7.6 Secondary palette categories - usage
 - 7.7 Colour - things to avoid
- 8.0 Photography
- 9.0 Chevron
- 10.0 Illustration
- 11.0 Iconography
- 12.0 Ping
- 13.0 Applications
- Contact

Using colours with images



When using these alongside an image, choose a colour that complements and enhances the tones in the image, to add warmth and tie the two together.

Illustration



We use our secondary palette to colour illustration. It adds a warmth and vibrancy to the stories we tell.

5.5

- 1.0 Basic Elements
- 2.0 Logos
- 3.0 Typography
- 4.0 Tone of Voice
- 5.0 Colours
- 6.0 Photography
- 7.0 Chevron
- 8.0 Illustration
- 9.0 Iconography
- 10.0 Ping
- 11.0 Applications
- 12.0 Preferred Suppliers

Colour in type

We're a colourful brand – it helps us feel warm, lively and friendly. But the colours we use should all work harmoniously, so apply them to communications with care. We mix tones and tints but not contrasting colours. This ensures nothing clashes.

Sometimes a little extra makes quite a lot of difference



Harmonious colours

Colour should enhance a communication not overpower it. This should be chosen from our complementary colours and tints to match the dominant colours in a communication or specific image. This doesn't mean we can't have any fun, however. Multiple colours and tints from the same tonal range can be used together to make headlines distinctive.

Wine by the case offers

Try our cooking with kids app

Half price leg of lamb

Beer & Cider Festival

For sharing or stocking up

[Shop now](#)

Type on tints

So our communications look crisp and clean, tints behind text should be taken from the same tonal range as the type.



Headline colour



Headline colour

Using colour with images

When using type alongside an image, choose a colour from our secondary palette that matches a standout colour in the image. This adds warmth and integrates the type within the communication.

5.6

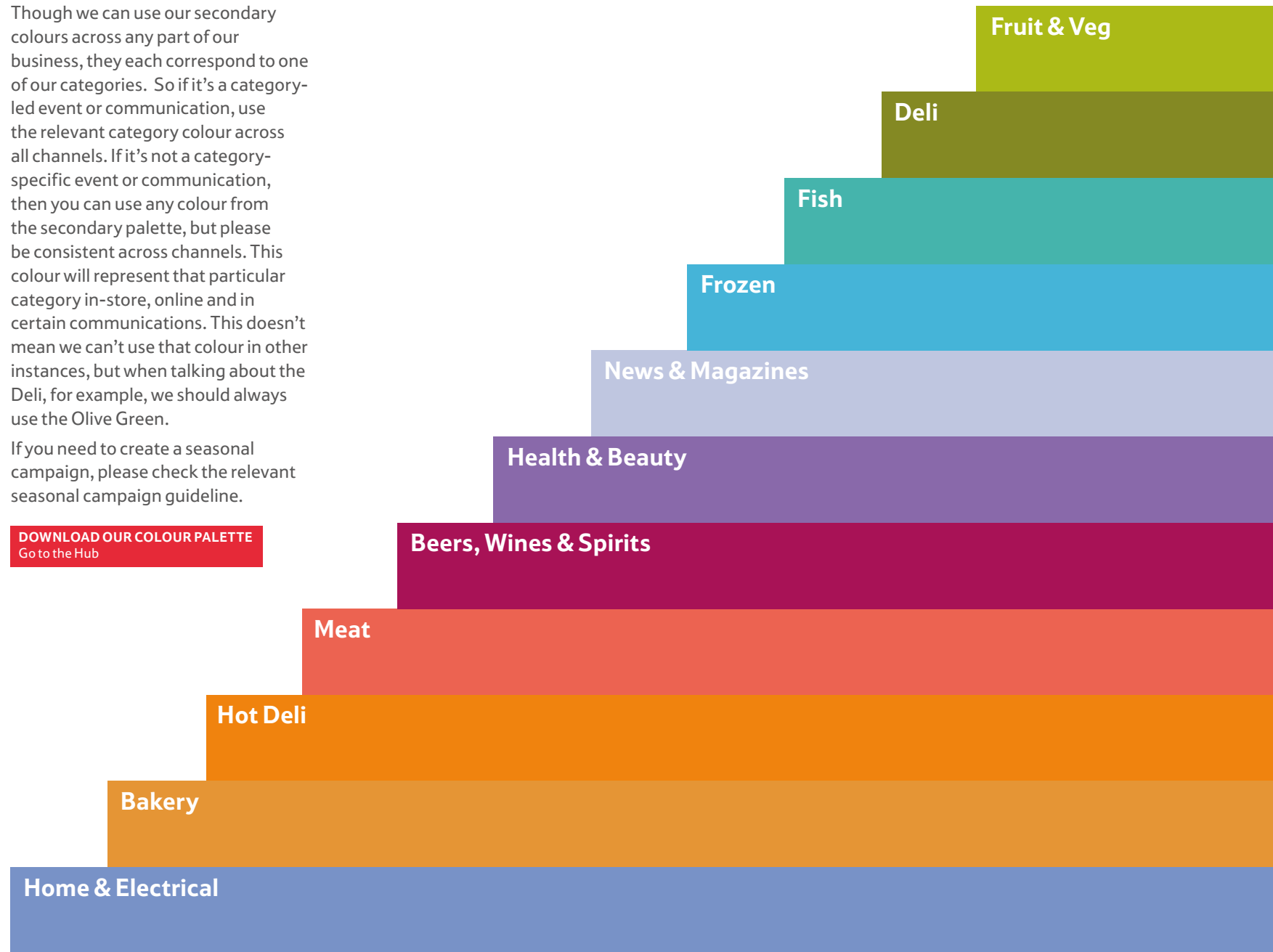
Secondary palette - categories

- 1.0 Basic Elements
- 2.0 Logos
- 3.0 Typography
- 4.0 Tone of Voice
- 5.0 Colours
- 6.0 Photography
- 7.0 Chevron
- 8.0 Illustration
- 9.0 Iconography
- 10.0 Ping
- 11.0 Applications
- 12.0 Preferred Suppliers

Though we can use our secondary colours across any part of our business, they each correspond to one of our categories. So if it's a category-led event or communication, use the relevant category colour across all channels. If it's not a category-specific event or communication, then you can use any colour from the secondary palette, but please be consistent across channels. This colour will represent that particular category in-store, online and in certain communications. This doesn't mean we can't use that colour in other instances, but when talking about the Deli, for example, we should always use the Olive Green.

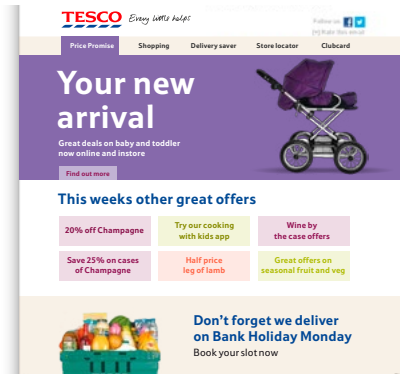
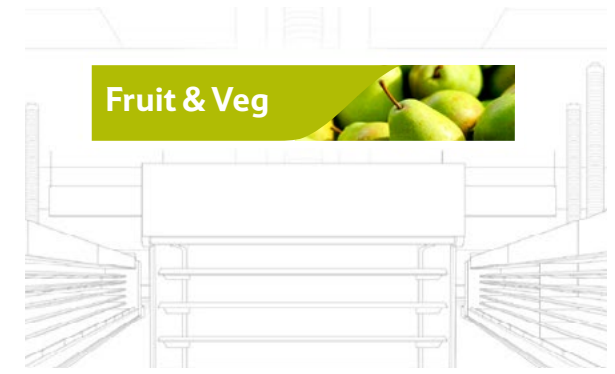
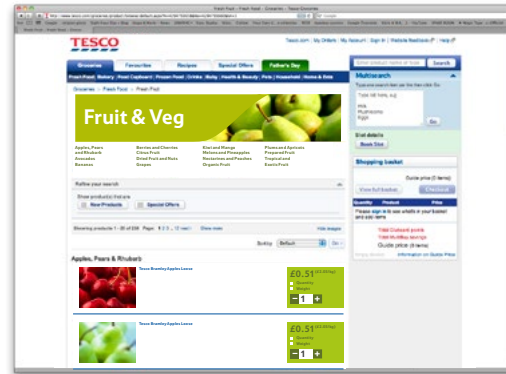
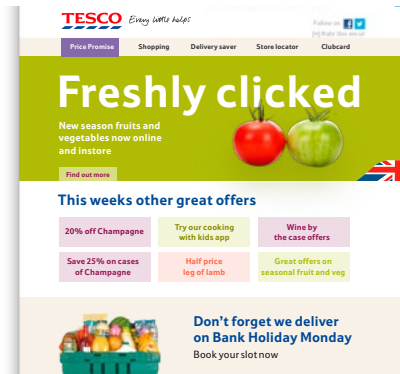
If you need to create a seasonal campaign, please check the relevant seasonal campaign guideline.

[DOWNLOAD OUR COLOUR PALETTE](#)
Go to the Hub



5.7 Secondary palette categories - usage

- 1.0 Basic Elements
- 2.0 Logos
- 3.0 Typography
- 4.0 Tone of Voice
- 5.0 Colours
- 6.0 Photography
- 7.0 Chevron
- 8.0 Illustration
- 9.0 Iconography
- 10.0 Ping
- 11.0 Applications
- 12.0 Preferred Suppliers



By using our category colours consistently across different communication channels, we will create a reference point for customers, helping them clearly navigate our products and services. Used as accents combined with white and natural white they keep our brand feeling bright and fresh.

5.8

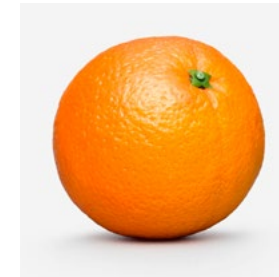
Special Use - Colour matching

- 1.0 Basic Elements
- 2.0 Logos
- 3.0 Typography
- 4.0 Tone of Voice
- 5.0 Colours
- 6.0 Photography
- 7.0 Chevron
- 8.0 Illustration
- 9.0 Iconography
- 10.0 Ping
- 11.0 Applications
- 12.0 Preferred Suppliers

To make the colour in campaigns really pop, we can match them exactly with the dominant colour in an image. It's all about the product here - and it needs to look as appealing as possible. We only do this in campaigns, however. So please don't colour match anywhere else.

Matching colour to cutouts

A colour can be chosen from a cutout photo in campaign usage. It not only needs to be relevant, it needs to be directly taken from the image.



Matching colour to full bleed photos

A colour can also be swapped from a full bleed photo. Again it needs to be a colour that's relevant and directly references the object.



5.9 Special campaign usage - seasonal colours

- 1.0 Basic Elements
- 2.0 Logos
- 3.0 Typography
- 4.0 Tone of Voice
- 5.0 Colours
- 6.0 Photography
- 7.0 Chevron
- 8.0 Illustration
- 9.0 Iconography
- 10.0 Ping
- 11.0 Applications
- 12.0 Preferred Suppliers

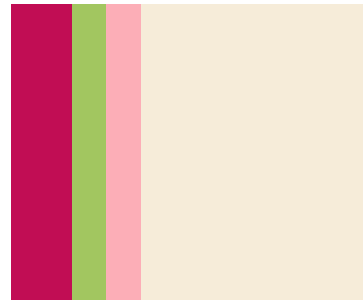
At certain times of year, we ensure our communications are extra-relevant by using seasonal colours. Please don't create any of the palettes yourself. Instead refer to the seasonal campaign guidelines.

Whatever colours are used in seasonal promotions they will always have to sit comfortably with the main brand colours of red, blue and white.

As promotions will often exist cross category, colours used will have to sit comfortably with any or all of the category colours.

Mum of the Year campaign

In this example a neutral colour is used as the background and type and illustrations are coloured in the red, green and pink to create a recognisable, consistent colour scheme across the campaign.



Examples



Additional seasonal campaign examples



Halloween



Valentines Day



Spring Clean



Easter

5.10

Colour - things to avoid

1.0 Basic Elements

2.0 Logos

3.0 Typography

4.0 Tone of Voice

5.0 Colours

6.0 Photography

7.0 Chevron

8.0 Illustration

9.0 Iconography

10.0 Ping

11.0 Applications

12.0 Preferred Suppliers



Don't place blue text on a red background



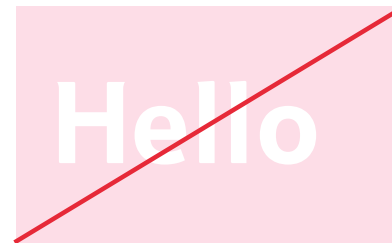
Don't place red text on a blue background



Don't place secondary colours on top of each other if there isn't much contrast



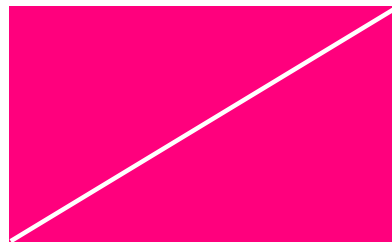
Don't place tints of secondary colours on top of each other if there isn't much contrast



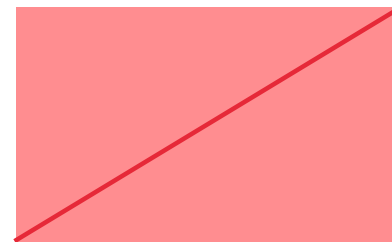
Don't place white text on a 15% tinted background



Don't place the Tesco logo on any 50% or 100% colours



Don't create new colours. Stick to the colour palette provided.



Don't tint any of our primary colours.



Don't create any gradients. Our brand only uses flat colour.

6.0

1.0 Basic Elements

2.0 Logos

3.0 Typography

4.0 Tone of Voice

5.0 Colours

6.0 Photography

7.0 Chevron

8.0 Illustration

9.0 Iconography

10.0 Ping

11.0 Applications

12.0 Preferred Suppliers

Photography

Show a slice of life

If people don't hear us first then they're likely to see us.

Carefully shot and beautifully lit, our photography aims for a reaction. Whether capturing a shared moment of happiness that we can all relate to, or drawing us in with mouth-watering food.

Our photography spans cutout product shots, products in situ and the daily life of which they are part. All three styles are equally important and can happily co-exist in the same communication.



6.1

1.0 Basic Elements

2.0 Logos

3.0 Typography

4.0 Tone of Voice

5.0 Colours

6.0 Photography

7.0 Chevron

8.0 Illustration

9.0 Iconography

10.0 Ping

11.0 Applications

12.0 Preferred Suppliers

Photography principles

Like the other elements of our brand, our photography should be inspired by our three tonal filters.

We want to reflect what our products and services mean to customers. And to do this, we need to present them as seen through our customers' eyes.

So our photography needs to:

- Show enjoyment of – and celebration of – the product
- Show a meaningful (but not cheesy) moment, that's worth capturing
- Hero the product. Shooting it with clarity and confidence, in natural space
- Be real, down-to-earth, unstaged and unfussy, showing signs of warm, human influence
- Feel as though it's happening in front of your eyes – that you're caught in the moment too
- Be content and optimistic, showing that we've got something for everyone

Simple

Honest

Human

6.2

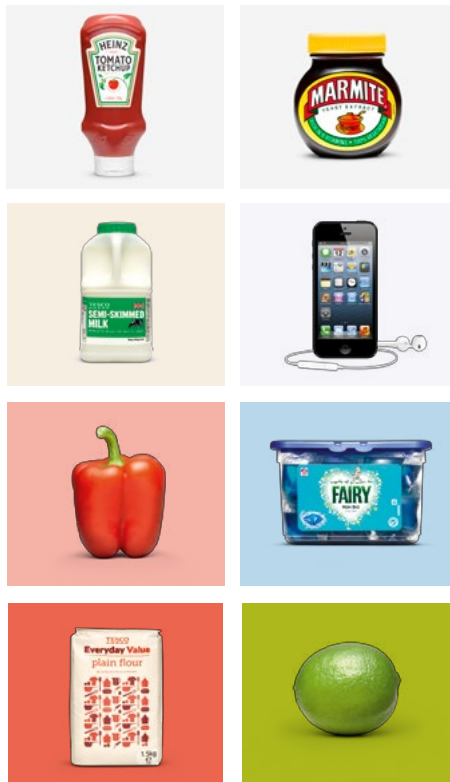
Our photography styles

- 1.0 Basic Elements
- 2.0 Logos
- 3.0 Typography
- 4.0 Tone of Voice
- 5.0 Colours
- 6.0 Photography
- 7.0 Chevron
- 8.0 Illustration
- 9.0 Iconography
- 10.0 Ping
- 11.0 Applications
- 12.0 Preferred Suppliers

We use three different photography styles across all our communications.

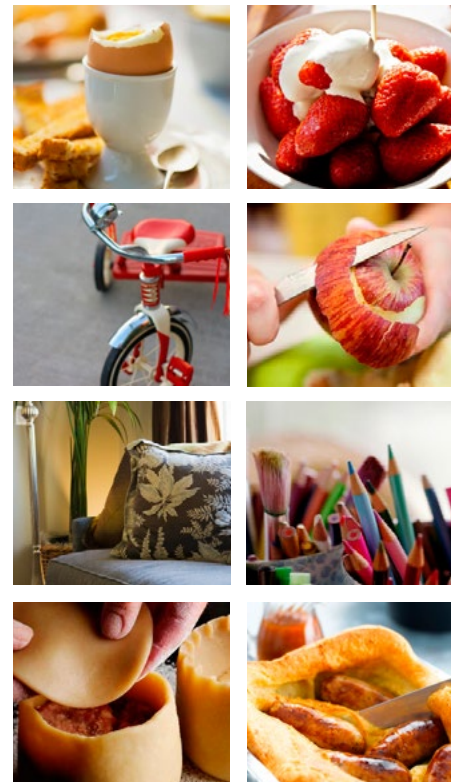
Cutout

A single product against a single-colour background, this emphasises our passion and care for the products we sell. And it's a striking way of focusing completely on a specific product.



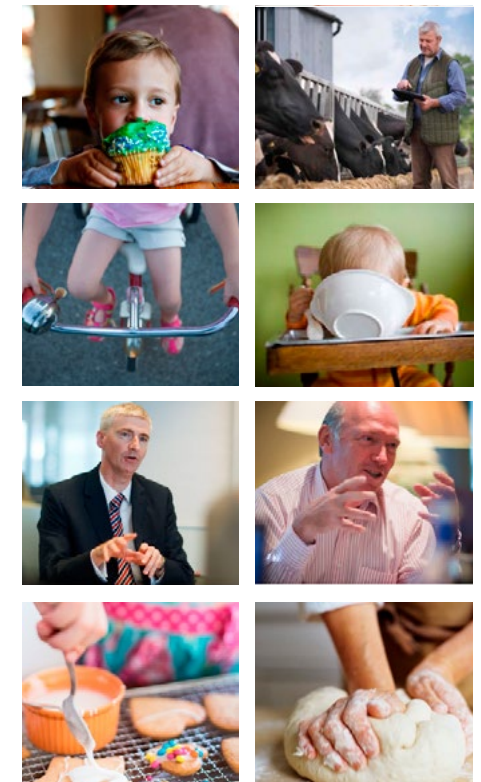
In situ

This shows a product shot close up within its surroundings, making it look as appealing as possible.



Everyday life

This roots our products firmly in the lives of our people. Customers enjoying food, colleagues in-store and suppliers with their produce.



6.3

1.0 Basic Elements

2.0 Logos

3.0 Typography

4.0 Tone of Voice

5.0 Colours

6.0 Photography

7.0 Chevron

8.0 Illustration

9.0 Iconography

10.0 Ping

11.0 Applications

12.0 Preferred Suppliers

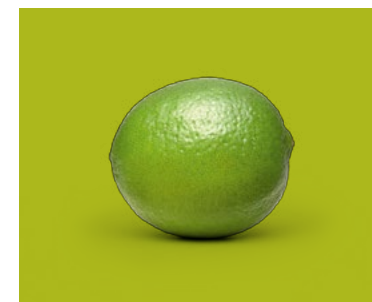
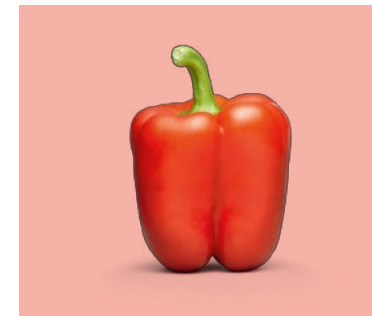
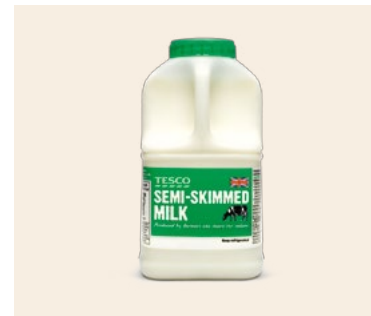
Cutout

Cutout photography is a great way to give full attention to our products. Making them the star of the shot in a bold and uncompromising way.

Shoot face on, at eye level. This is confident, in a way that remains simple and graphic.

Highlights should be soft, making the product look appealing but realistic.

In most cases, we use a white or natural white background. But to draw attention to a specific product, service or offer, we can use a coloured background or tint. This gives additional impact to the communication.



6.4

Enhancing cutout photos

1.0 Basic Elements

2.0 Logos

3.0 Typography

4.0 Tone of Voice

5.0 Colours

6.0 Photography

7.0 Chevron

8.0 Illustration

9.0 Iconography

10.0 Ping

11.0 Applications

12.0 Preferred Suppliers

Cutout photography principles

The examples illustrated to the right show how a few subtle details can make all the difference.

The correct tomato on the left looks fresh, ripe and healthy. It has been softly lit to give a natural colour and a subtle sheen. It has been photographed directly from the side to be consistent with our pack shots.

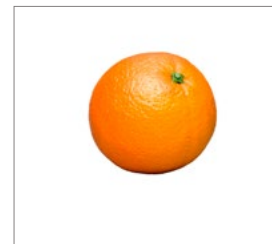
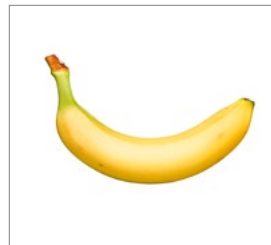
The tomato on the right also looks ripe, but the saturation has been increased to give it an unnatural red colour, the highlights are harsher, the stalk doesn't look as fresh and the tomato has been shot from a higher perspective.



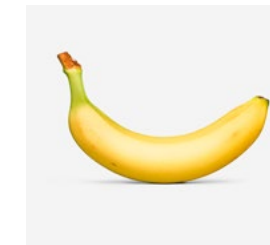
Applying shadows to cutouts

These photos should always look natural, with soft and realistic highlights. It should always be lit from the front and above to produce a small drop shadow to ground it. Images may come from the photographer like this. We can then make them more distinctive, premium and ownable by placing them on a white, natural white or tinted background and applying a subtle shadow below them in Photoshop.

Before retouching



After retouching



**PLEASE SEE
PREFERRED
SUPPLIERS**

6.5

- 1.0 Basic Elements
- 2.0 Logos
- 3.0 Typography
- 4.0 Tone of Voice
- 5.0 Colours
- 6.0 Photography
- 7.0 Chevron
- 8.0 Illustration
- 9.0 Iconography
- 10.0 Ping
- 11.0 Applications
- 12.0 Preferred Suppliers

In situ

This shows our products at their most appealing. Whether a meal shot to make the mouth water, or a room shot with a statement lamp - we want to make customers want our products.

Shoot from close up, with natural light and natural angles – so the viewer feels part of the scene.

This is about celebrating the product. Showing it at its best, which doesn't necessarily mean at its most perfect. Think non-arranged, realistic compositions like just-picked, earthy vegetables. This might mean showing some context, or the product in action. It could be tumbling vegetables being tossed with butter. Or fresh lemonade being splashed over ice.

Most importantly, it has to feel real.



6.6

Everyday life

1.0 Basic Elements

2.0 Logos

3.0 Typography

4.0 Tone of Voice

5.0 Colours

6.0 Photography

7.0 Chevron

8.0 Illustration

9.0 Iconography

10.0 Ping

11.0 Applications

12.0 Preferred Suppliers

This is all about showing people enjoying our products. Which means the people we portray need to look real, not like picture-perfect models. We want to celebrate a moment. The more visually arresting the better.

These photos should be warm, fun and inviting. If the people aren't looking at the camera, they should be interacting with someone else or one of our products. When you look at the shots you should be able to imagine what's just happened or is about to happen. It's a moment in time that tells a story.

Shoot them in an unposed, unstyled way. Caught in a moment of daily life. Again with natural angles, lighting and viewpoints. They could be eating or preparing food.

Photos of producers, growers and staff should be authentic, not posed by models. This shows the love and attention they give to the produce, and also reveals the real people at the heart of our supply chain.



6.7

Photography - things to avoid

1.0 Basic Elements

2.0 Logos

3.0 Typography

4.0 Tone of Voice

5.0 Colours

6.0 Photography

7.0 Chevron

8.0 Illustration

9.0 Iconography

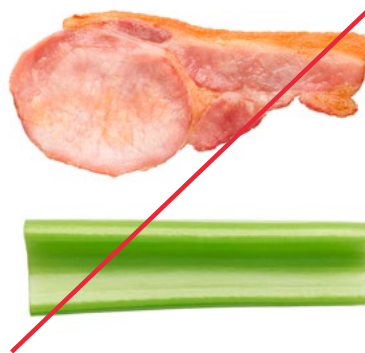
10.0 Ping

11.0 Applications

12.0 Preferred Suppliers



Don't stage cutout photography



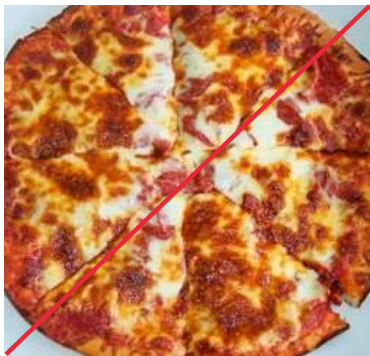
Don't use flat cutout photography without a shadow



Don't use photos of perfect food. Keep it realistic and down-to-earth



Don't show unhappy people, or people in unnatural locations



Don't show unappetising food photography



Don't use cutout photos of people



Don't use staged photography of people.



Don't show hands presenting products. Everybody does this and it isn't unique to us

7.0

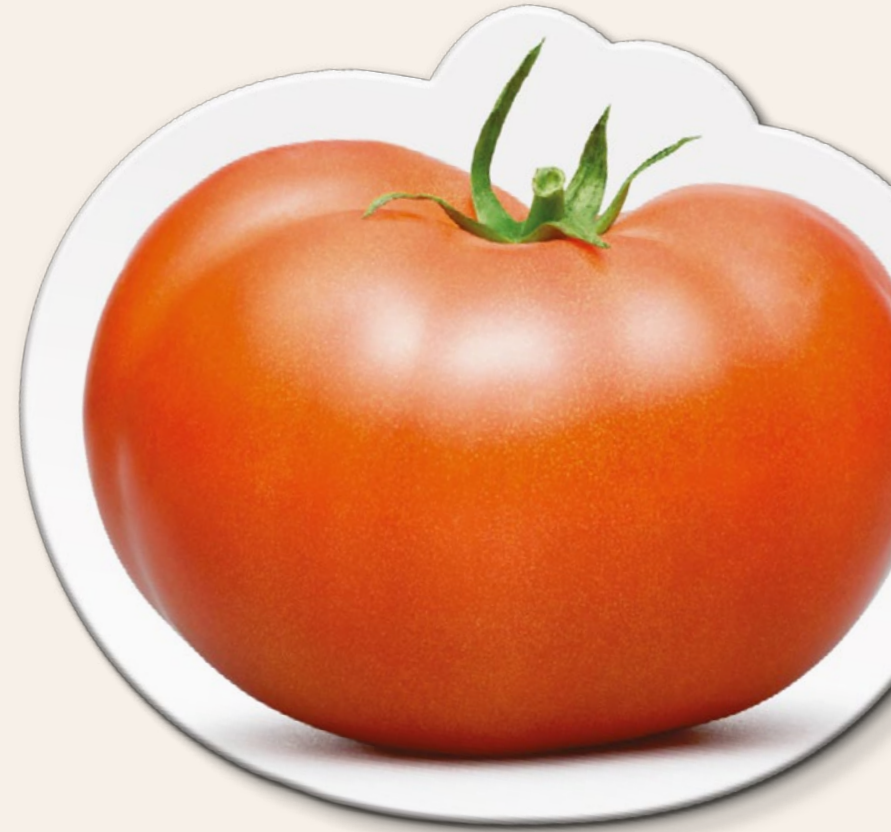
- 1.0 Basic Elements
- 2.0 Logos
- 3.0 Typography
- 4.0 Tone of Voice
- 5.0 Colours
- 6.0 Photography
- 7.0 Chevron
- 8.0 Illustration
- 9.0 Iconography
- 10.0 Ping
- 11.0 Applications
- 12.0 Preferred Suppliers

Chevron

Make more of our mark

The chevron is a hugely recognisable part of the Tesco brand. For years it's been in our logo and now we're using it across other communications too. It's a distinctive asset and truly ownable for us, because it comes right from the core of our brand.

Because it's bold and unapologetic, it keeps our communications fresh and energetic. We can use it in different ways to tie everything together visually. But whilst we should use it confidently, we should also use it sparingly. If we start putting it everywhere, it'll erode any of its value and just become repetitive and clumsy.



7.1

Ways of using our chevron

We use our chevron in three ways. To underline and draw attention to what matters most to our customers, as a holding device for text, logos or graphics and as a dividing line to separate out text.



- 1.0 Basic Elements
- 2.0 Logos
- 3.0 Typography
- 4.0 Tone of Voice
- 5.0 Colours
- 6.0 Photography
- 7.0 Chevron
- 8.0 Illustration
- 9.0 Iconography
- 10.0 Ping
- 11.0 Applications
- 12.0 Preferred Suppliers

Underline



The chevron can be used to underline something that matters to customers, colleagues or communities.

Tabs



Short tab

A tab can hold our product brands such as 'Everyday Value', single words like 'New', or flags to represent country of origin. The tab can be used on a coloured background. Position it either in the top left or bottom right, but not both at once.

Presentation

Sub line should be kept short and succinct.

Medium and long tabs

This is a longer version of the tab, which we use to insert headlines and subheads onto images in communications. They can be coloured when used with imagery, or white on full-bleed photography. Centre typography within the tab and try to keep type weights and sizes as consistent as possible. This will help make everything clearly legible.

Dividing line



This is another option in our toolbox, for when we want to use a more subtle device. It's naturally used in this upturned way as a dividing line on signage and communications such as the annual report.

7.2

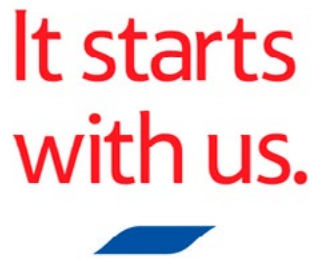
- 1.0 Basic Elements
- 2.0 Logos
- 3.0 Typography
- 4.0 Tone of Voice
- 5.0 Colours
- 6.0 Photography
- 7.0 Chevron
- 8.0 Illustration
- 9.0 Iconography
- 10.0 Ping
- 11.0 Applications
- 12.0 Preferred Suppliers

Underline principles

Here we use the chevron to underline what matters most to us. To draw attention to a particular message or product that we're talking about. As a graphic device it's clean, confident and effective.

The chevron should be coloured in one of our primary or secondary colours to match the dominant colour of the object or word it is underlining.

Using it under words



We only use it to underline single words or short impactful statements. And it can also be used to underline cutout objects, on a neutral background. If the layout's centred, use it centred.



The chevron can be centred below a word or picture and also be left aligned below headlines. If the layout's left aligned, use it left-aligned.

Using it under objects



Whenever this device is used, we need to be sure enough clear space is left around the chevron – being particularly careful that it doesn't crowd the image or word that it's underlining.

The minimum clearance zone should be half the height of the chevron. Please use the artwork provided.

7.3

Tabs

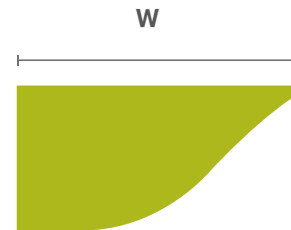
- 1.0 Basic Elements
- 2.0 Logos
- 3.0 Typography
- 4.0 Tone of Voice
- 5.0 Colours
- 6.0 Photography
- 7.0 Chevron
- 8.0 Illustration
- 9.0 Iconography
- 10.0 Ping
- 11.0 Applications
- 12.0 Preferred Suppliers

We only use three set lengths of tab. This gives us flexibility when using different amounts of text, and different sizes of application, but still ensures consistency across communications.

What size to use

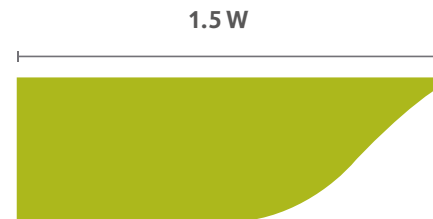
1) Short tabs

These are used to hold both headlines and logos/flags. For example, it could be used to highlight a new product, or show where a product comes from. Generally this is used on portrait applications.



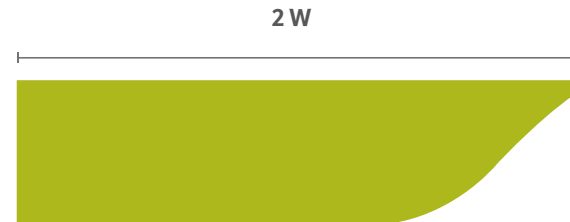
2) Medium tabs

This proportion can also be used to convey information, on landscape formats such as PowerPoint.



3) Long tabs

This proportion is primarily used for narrow formats such as in-store category signage.



Examples



7.4

7.4 Tabs continued

1.0 Basic Elements

2.0 Logos

3.0 Typography

4.0 Tone of Voice

5.0 Colours

6.0 Photography

7.0 Chevron

8.0 Illustration

9.0 Iconography

10.0 Ping

11.0 Applications

12.0 Preferred Suppliers

Positioning the tab

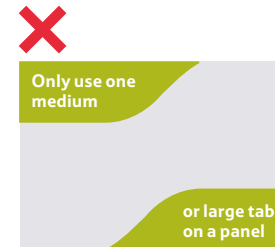
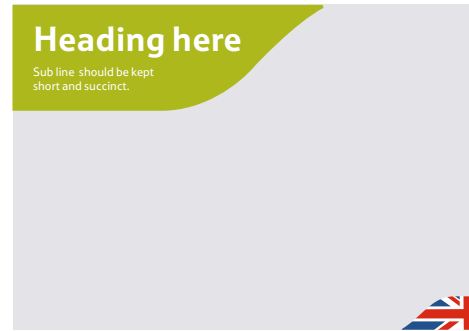
In most cases, the tabs should be in the top left hand corner of communications – after all, people read from left to right. If the image behind the chevron doesn't work when it's placed here, then it can be positioned instead in the bottom right hand corner. Its proportions need to stay the same, though.



The same principles also apply to portrait communications

Using multiple tabs

We can use a small tab in the bottom right corner together with a larger tab in the top left corner. This could be a leaflet for example. Within any application be consistent with the sizes of the small tabs and tabs.



Scaling the tab

When applying the tab to the top left corner or bottom right corner, it should take up no more than 30% of the communication.

When possible use a consistent size and proportion of tab throughout an application.



7.5

Tabs continued

1.0 Basic Elements

2.0 Logos

3.0 Typography

4.0 Tone of Voice

5.0 Colours

6.0 Photography

7.0 Chevron

8.0 Illustration

9.0 Iconography

10.0 Ping

11.0 Applications

12.0 Preferred Suppliers

Text in tabs

The tab is for headlines and subheads, so we shouldn't overload it with text. Avoid using too many type sizes and weights when placing text in a tab while leaving the clearspace shown below.

When used as a marker our small tab can also hold sub-brand logos, flags as well as text.

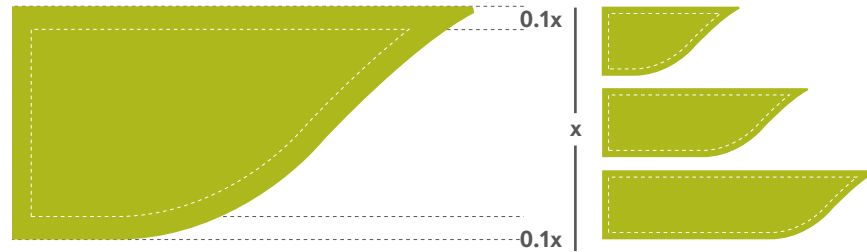
Tab clearspace

The internal clearance zone within all sizes of the tab is 0.1 of the height. The clearance zone applies to all sides of the tab. Typography should always be ranged left within the tab.

Using colour

Our tabs should always match the colour of the content of the communication, using a colour from our colour palette.

If the tab is white or natural white the text can be coloured to match our content.



7.6

Dividing line principles

1.0 Basic Elements

2.0 Logos

3.0 Typography

4.0 Tone of Voice

5.0 Colours

6.0 Photography

7.0 Chevron

8.0 Illustration

9.0 Iconography

10.0 Ping

11.0 Applications

12.0 Preferred Suppliers

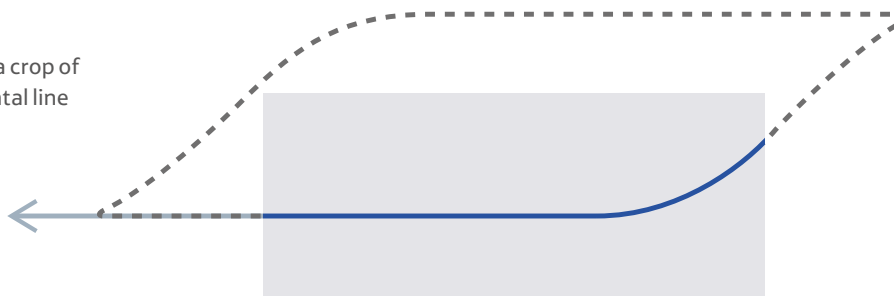
We use the dividing line as a graphic detail to highlight or divide text, it shouldn't be overused, and specifically shouldn't be used without text.

It appears at the top or bottom of communications, and we only ever use the part of the chevron highlighted in the diagram. The horizontal section of the dividing line can be extended the width of the whole communication.

Primary use

Our dividing line is primarily used as a crop of the chevron shown here. The horizontal line can be extended to allow flexibility.

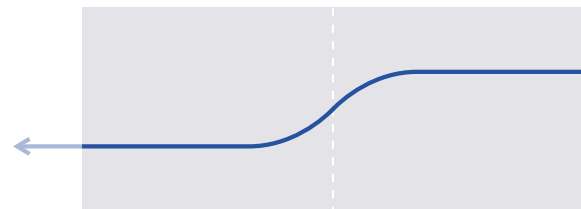
Please only use artwork provided.



Connected use

We can also connect two dividing lines as a linking device for signage and navigation.

Only use this as a linking device.



Examples



7.7

Chevron - things to avoid

1.0 Basic Elements

2.0 Logos

3.0 Typography

4.0 Tone of Voice

5.0 Colours

6.0 Photography

7.0 Chevron

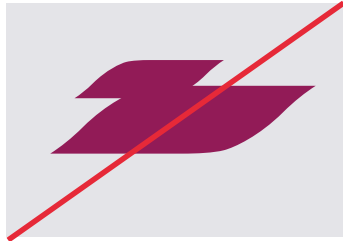
8.0 Illustration

9.0 Iconography

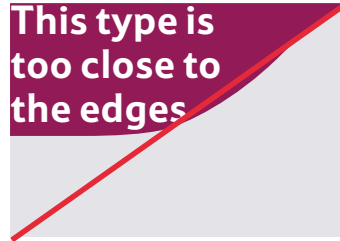
10.0 Ping

11.0 Applications

12.0 Preferred Suppliers



Don't use different sizes of chevron on the same piece of communication



Don't run typography right to the edges of a chevron



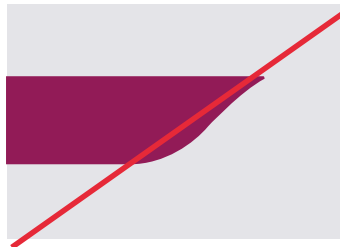
Don't fill the chevron with a pattern or photograph



Don't play around with the dividing line



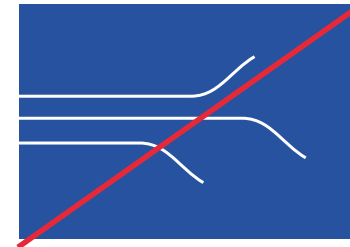
Don't use more than one tab on one communication



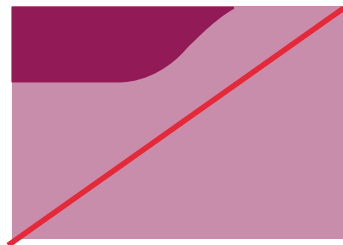
Don't place a tab in any position other than the top left or bottom right corners



Don't place a chevron within a chevron



Don't use multiple dividing lines on a single communication



Don't place a tab on a 50% tinted background



Don't rotate any chevrons



Don't create a keyline version of our tabs



Don't add drop shadows or any other effects to our tabs

8.0

1.0 Basic Elements

2.0 Logos

3.0 Typography

4.0 Tone of Voice

5.0 Colours

6.0 Photography

7.0 Chevron

8.0 Illustration

9.0 Iconography

10.0 Ping

11.0 Applications

12.0 Preferred Suppliers

Illustration

Tell a visual story

Illustration tells stories and makes points in a way photography can't.

It lets us create and bring characters, places and situations together in memorable and unusual ways.

It can make big or complex ideas and concepts come to life. In ways that help people instantly get the picture.

Or add warmth to abstract notions and thoughts.

We have two styles, textures and stories, designed to work independently of photography.

Whatever the story, we're clear. We're never fussy, edgy – or worse – clichéd.



8.1

Illustration overview

- 1.0 Basic Elements
- 2.0 Logos
- 3.0 Typography
- 4.0 Tone of Voice
- 5.0 Colours
- 6.0 Photography
- 7.0 Chevron
- 8.0 Illustration
- 9.0 Iconography
- 10.0 Ping
- 11.0 Applications
- 12.0 Preferred Suppliers

We use illustration for two main reasons. To bring to life a tricky concept, simply and stylishly. And to add warmth, playfulness and personality to what could be quite a dry or complex subject.

Please don't create these illustrations yourself. Instead refer to the campaign guidelines.

Our illustrations could often be visualising abstract ideas. But they should always stay friendly and engaging. We do this by keeping

everything simple, flat and graphic. We have two different styles of illustration.

One is a pattern or texture used for seasonal promotions and the other uses simple, objects and forms to tell stories.

Where possible we use our chevron as a distinctive element within illustrations.

Texture Illustrations



Mum of the Year example



Christmas example

Story illustrations



9.0

1.0 Basic Elements

2.0 Logos

3.0 Typography

4.0 Tone of Voice

5.0 Colours

6.0 Photography

7.0 Chevron

8.0 Illustration

9.0 Iconography

10.0 Ping

11.0 Applications

12.0 Preferred Suppliers

Iconography

Point them in the right direction

Icons are visual shorthand for our services.

Universally and instantly understood at a glance, they direct people to the things they need.

It doesn't harm if they raise a smile of recognition either.

To work effectively, we've got to use them consistently. So however tempted you may be, please resist any desire to complicate or change them.

Our icons have been designed as simply and clearly as possible. We can use them with or without text descriptors.



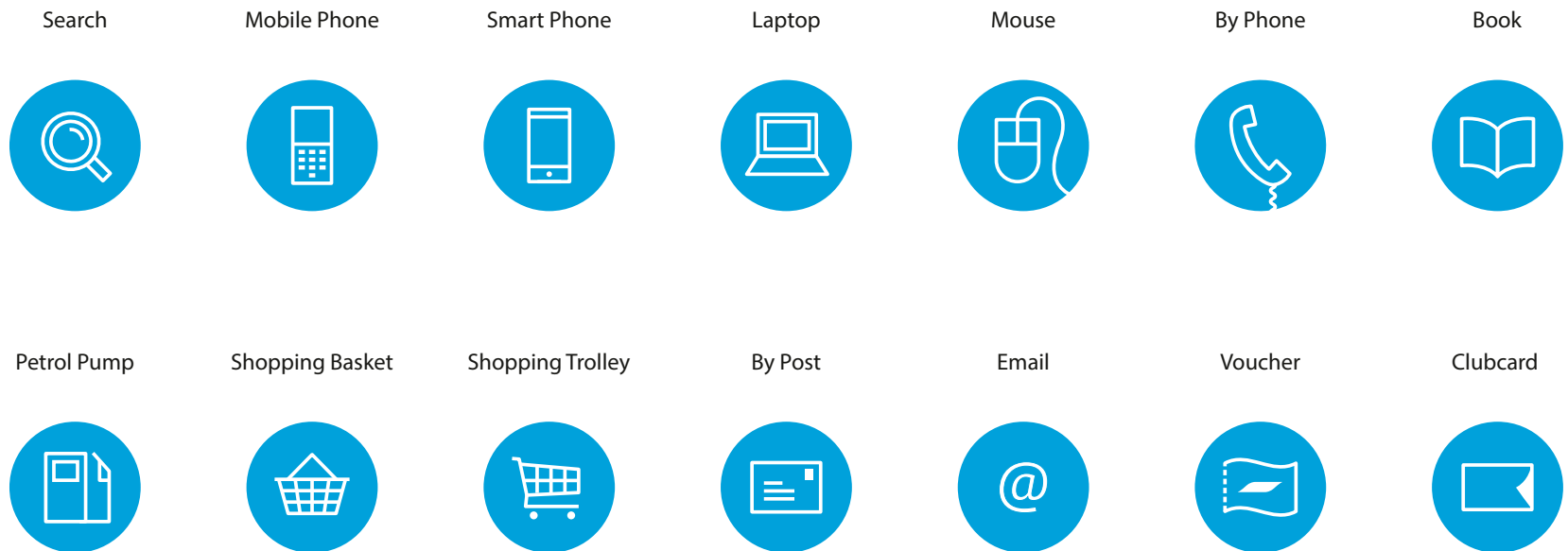
9.1

- 1.0 Basic Elements
- 2.0 Logos
- 3.0 Typography
- 4.0 Tone of Voice
- 5.0 Colours
- 6.0 Photography
- 7.0 Chevron
- 8.0 Illustration
- 9.0 Iconography
- 10.0 Ping
- 11.0 Applications
- 12.0 Preferred Suppliers

Iconography

As a shorthand for our services, our iconography system is used consistently – from just 18 pixels on our website to 18 feet outside our stores. It’s our way of communicating messages at a glance. But for it to work, it must be used consistently.

Whether you’re using them with or without text descriptors, please keep it consistent.



10.0

1.0 Basic Elements

2.0 Logos

3.0 Typography

4.0 Tone of Voice

5.0 Colours

6.0 Photography

7.0 Chevron

8.0 Illustration

9.0 Iconography

10.0 Ping

11.0 Applications

12.0 Preferred Suppliers

Ping

Attract the right attention

Always a bearer of good news, our ping highlights price.

So it's designed to make itself noticed, attracting attention and making sure our offers aren't missed.

We can use it in a variety of ways, but it should always point toward a specific product or service.

And it only ever contains information about a price or an offer.



Half price



10.1

- 1.0 Basic Elements
- 2.0 Logos
- 3.0 Typography
- 4.0 Tone of Voice
- 5.0 Colours
- 6.0 Photography
- 7.0 Chevron
- 8.0 Illustration
- 9.0 Iconography
- 10.0 Ping
- 11.0 Applications
- 12.0 Preferred Suppliers

Ping direction

The ping can point in four directions, turning to point towards the product or service it refers to.

The ping always sits on the right side of communications. It is designed to attract attention so please make it as large as possible.

Follow the diagrams on this page to see how it should be orientated.

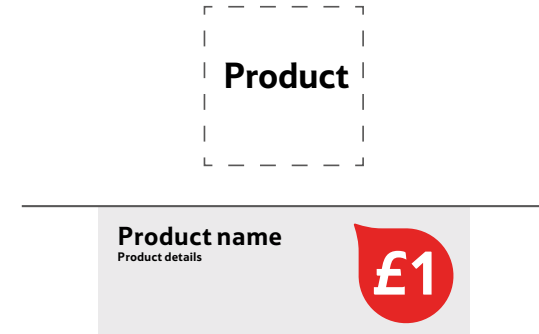
Use without physical products

It should always be clear what the ping refers to. So if it's not near a physical product, it should point to an image of the product. In these situations the recommendation is to place the ping in the top right corner.



Below the product

Always orientate the ping up towards the product.



Above the product

Always orientate the ping down towards the product.



Left or right of the product

Always orientate the ping left or right towards the product.



10.2

Ping typography

1.0 Basic Elements

2.0 Logos

3.0 Typography

4.0 Tone of Voice

5.0 Colours

6.0 Photography

7.0 Chevron

8.0 Illustration

9.0 Iconography

10.0 Ping

11.0 Applications

12.0 Preferred Suppliers

Type weight

Our ping conveys price or offer, so we need to keep things simple and direct. Only use, Tesco bold font here.

Numbers and pound signs

If the price is in pounds and pence, the pounds and pence sign should be two-thirds the point size of the numbers. This will make the price really stand out.

If the price is a round number, then the type should all be the same point size.

Type size and layout

There should be an exclusion zone around the type in the ping. The type shouldn't encroach on this.

As a general rule, try to use no more than 35 characters in the ping, set over a maximum of four lines.

When using the ping at small sizes, try not to use more than two lines of text.

Leading and kerning can be slightly decreased to increase the size of the message within our ping device.



10.3

- 1.0 Basic Elements
- 2.0 Logos
- 3.0 Typography
- 4.0 Tone of Voice
- 5.0 Colours
- 6.0 Photography
- 7.0 Chevron
- 8.0 Illustration
- 9.0 Iconography
- 10.0 Ping
- 11.0 Applications
- 12.0 Preferred Suppliers

Ping clearspace

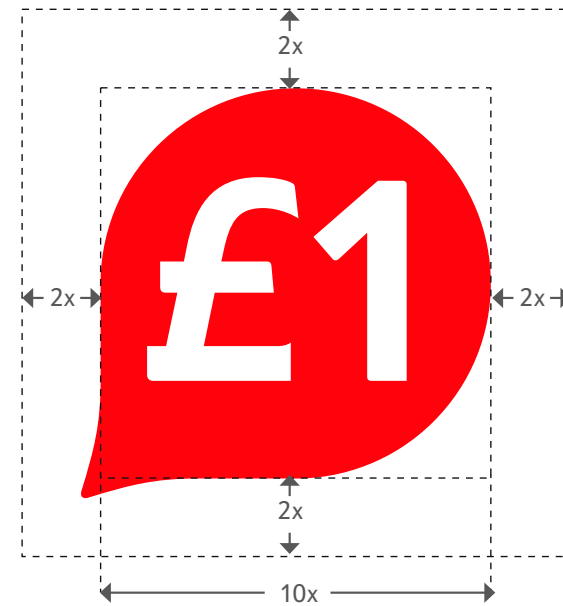
Internal clearspace

Typography within the ping is always set in Tesco Bold. A minimum gap of 1x should be left around the text on all sides, where 10x is the width of our ping.



External clearspace

Our ping can be placed over imagery but should not be cropped. A gap of 2x should be left around the ping on all sides.



10.4

Ping - things to avoid

Please always use the ping artwork provided.
Don't make your own.

1.0 Basic Elements

2.0 Logos

3.0 Typography

4.0 Tone of Voice

5.0 Colours

6.0 Photography

7.0 Chevron

8.0 Illustration

9.0 Iconography

10.0 Ping

11.0 Applications

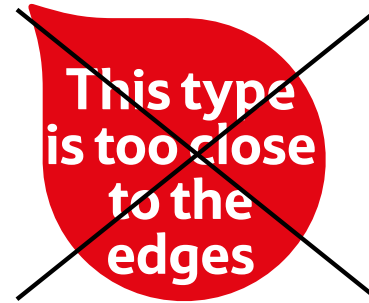
12.0 Preferred Suppliers



Don't change the colour of the ping



Don't rotate the ping to match the Price Promise or any other direction



Don't overlap the internal clearspace



Don't distort the ping



Don't use a keyline version of the ping



Don't place black text on a red ping. Black text is only used on the yellow or white versions



Don't crop the ping



Don't place the ping over a similarly red background

11.0

Applications

Best practice examples

- 1.0 Basic Elements
- 2.0 Logos
- 3.0 Typography
- 4.0 Tone of Voice
- 5.0 Colours
- 6.0 Photography
- 7.0 Chevron
- 8.0 Illustration
- 9.0 Iconography
- 10.0 Ping
- 11.0 Applications
- 12.0 Preferred Suppliers

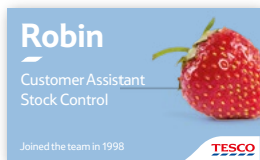
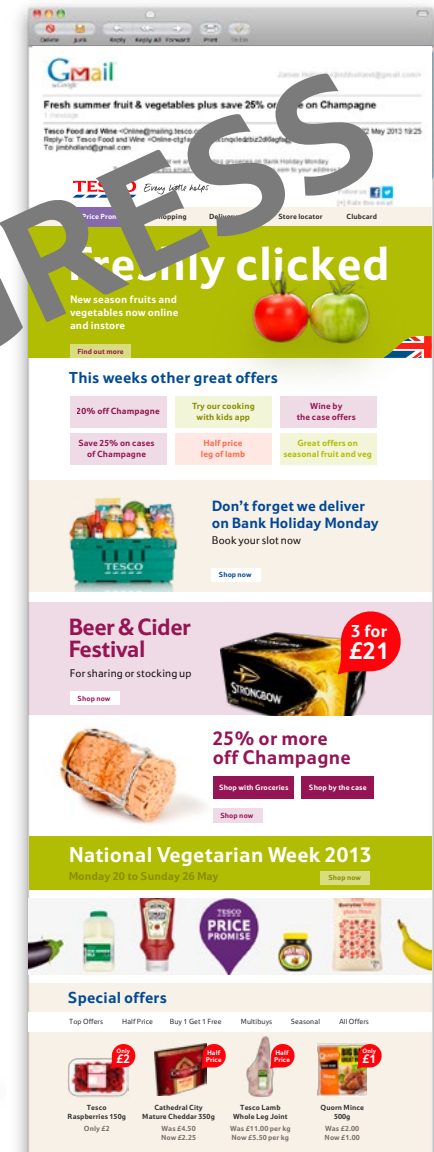
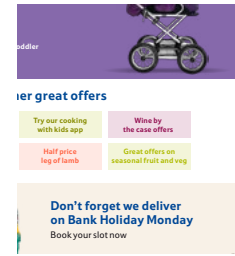
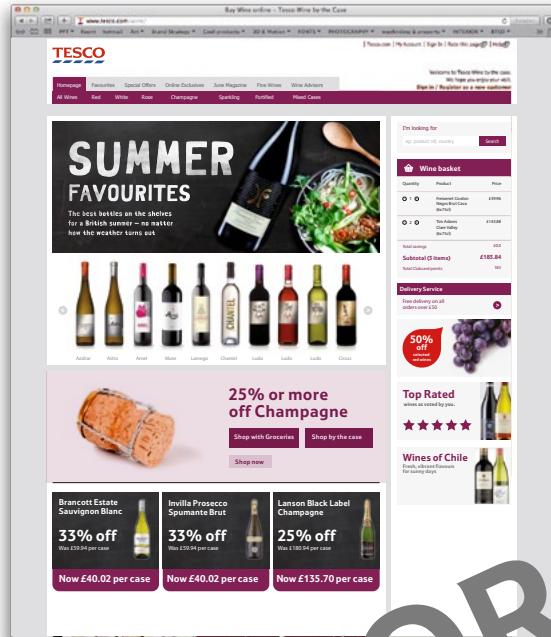


11.1

Example applications

Overview

- 1.0 Basic Elements
- 2.0 Logos
- 3.0 Typography
- 4.0 Tone of Voice
- 5.0 Colours
- 6.0 Photography
- 7.0 Chevron
- 8.0 Illustration
- 9.0 Iconography
- 10.0 Ping
- 11.0 Applications
- 12.0 Preferred Suppliers



WORK IN PROGRESS