This guide is divided into two parts: "Basic Guidelines" discusses use of graphic components available to the designer. "Graphic Elements" illustrates how these guidelines can be applied to a broad range of communications.

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1.1. introduction

/ overview

basic guidelines

An organization's image is extremely important. It is the sum of the impressions made on the public in a variety of ways. **CONSISTENCY** and **APPROPRIATENESS** are two yardsticks by which communications should be judged.

**Consistency** - While creating rhythms and variations from item to item, a must is to maintain an overall aesthetic integrity. The purpose of graphic design is to communicate, not dazzle, and an inconsistent design will result in decreased user effectiveness. This means keeping individual visual and typographic elements simple and clear. It also means applying them uniformly, so that the connotations of a particular type style, or the results of interaction with a particular graphic element, are independent of their context.

There should be an overall visual system to the text, carefully considered in the first stages of design, that brings together the elements into a coherent whole. Consistency also avoids unnecessary customization; certain attributes of all The combination of a search for both consistency and appropriateness results in a meaningful diversity of printed items. Without consistency, meaningless changes camouflage those that are purposeful. The designer should not arbitrarily change such things as typeface, type size, color, or spatial organization.

**Consistency** avoids arbitrary changes, allowing the meaningful cues to stand out in clear relief. The first part of this guide discusses the means available to achieve consistency. The second part gives examples of consistent graphic standards as appropriately applied to a variety of items.
Shown below are format sizes suggested for use on printed communications. This wide range of possibilities can meet every need. Always consult a printer as early as possible when deciding on a format to be sure he has the presses and can acquire the paper to print it economically.

1.2. formats

Format sizes suggested for print:

<table>
<thead>
<tr>
<th>Basic Guidelines</th>
<th>A5 105x148 mm</th>
<th>A5 148x210 mm</th>
<th>A4 210x297 mm</th>
<th>A4 297x420 mm</th>
<th>A4 420x594 mm</th>
</tr>
</thead>
</table>

Fosch Ltd. Identity
Core Elements
1.3. grids

Shown below is the same grid applied to every suggested format. Its basic unit is the 50 mm rectangle subdivided into four horizontal modules.

The grid achieves a disciplined look with a minimum of restrictions. Considerable efficiencies are realized with the use of a predetermined grid.

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basic guidelines

A5 105x148 mm
A4 210x297 mm
A4 297x420 mm
A4 420x594 mm
1.4. Logo

- Social profile / website favicon

Shown below are format sizes suggested for use on printed communications. This wide range of possibilities can meet every need. Always consult a printer as early as possible when deciding on a format to be sure he has the presses and can acquire the paper to print it economically.

Logo

Corporate logo

Power Tools GmbH
The Logomark is developed using an octagon grid. The characters are based on the same geometric grid constructed by a set of octagon. Its leading is set at equal distance as its spacing enhancing its structural visual expression.

1.4. logomark
1.4.1. protecting the logo

The logo should be positioned away far enough away from other logos, marks or other graphic elements so that they do not appear to constitute a single united element.

This helps to ensure clarity and improve the impact of the logo.

The clearespace is in direct proportion to the size of the logo.

When the logo is used at a “supersize” for example in exhibitions, the clearespace can be reduced.
The logo retains its visual strength in a wide range of sizes. However, when the logo is reproduced in print too small, it is no longer legible and its impact is diminished.

Even if the specific size of the logo will vary according to each application, the logo should be used in a size large enough to ensure legibility.

1.4.2. minimum sizes

The logo retains its visual strength in a wide range of sizes. However, when the logo is reproduced in print too small, it is no longer legible and its impact is diminished.

Even if the specific size of the logo will vary according to each application, the logo should be used in a size large enough to ensure legibility.

The minimum preferred sizes for applications are shown here. Their purpose is to create a visual standard and minimize variation. The first practical requirement of any mark is that it can be clearly seen.

Please do not reproduce the logo smaller than 35 mm wide.

<table>
<thead>
<tr>
<th>Size</th>
<th>Minimum Preferred</th>
</tr>
</thead>
<tbody>
<tr>
<td>A2</td>
<td>100 mm</td>
</tr>
<tr>
<td>A3</td>
<td>60 mm</td>
</tr>
<tr>
<td>A4</td>
<td>50 mm</td>
</tr>
<tr>
<td>A5</td>
<td>35 mm</td>
</tr>
</tbody>
</table>
The logo may be reversed from a black color using White. It should be used when it is necessary and beneficial to reverse the logo out of dark background.

### 1.4.3. Reversed Logo

<table>
<thead>
<tr>
<th>PMS Coated</th>
<th>Process</th>
<th>HEX</th>
</tr>
</thead>
<tbody>
<tr>
<td>Process Black C</td>
<td>C0 M0 Y0 K 100</td>
<td>#370435</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PMS Coated</th>
<th>Process</th>
<th>HEX</th>
</tr>
</thead>
<tbody>
<tr>
<td>Process Black C</td>
<td>C0 M0 Y0 K 0</td>
<td>#FFFFFF</td>
</tr>
</tbody>
</table>
**1.4.4. logo misuse**

When we target a high logo image quality we have to focus on three aspects:
- **Integrity** always display the logo in its entirety (not separate or modified parts).
- **Proportion** keep the specific height and width ratio of the logo.
- **Fidelity** do not display the logo in rough form.

We have illustrated six ways of logo incorrect usage:

1. By resizing logo out of proportion it might be inappropriately distorted (1 & 5).
2. Please ensure that you maintain the aspect ratio when enlarging or reducing the logo.
3. The logo must never be rotated (3).
4. The logo must not be printed in any other color than specified (4).
5. The logo must not be placed on distracting backgrounds.
6. Elements of the logo must not be deleted or modified.

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Incorrect use of the logo

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/... Incorrect use of the logo compromises its integrity and effectiveness. The examples of logo misuse below are not comprehensive; they are only a small sample of possible misuses of the 'Frosch' logo. To ensure accurate, consistent reproduction of the logo, never alter, add to, or attempt to recreate it.
2.0. graphic elements

Using the graphic elements we have build a methodology of visual communication, and problem-solving through the use of type, space and image.

Graphic elements represent a system that use a combination of typography, visual arts and page layout techniques to produce a final result. We can accomplish a lot of effective graphic campaigns if we look at these elements and use them accordingly. Remember just because they’re a lot of different elements, it doesn’t mean we have to use them all, and all the time. This is simply overkill. We can do a lot with elements such as line and shape without incorporating an image or photo at all.

The second part of Brand Manual deal with the overall look of the piece and how all the elements fit in with it. Balance, focal point, and unity are three of the most important graphic principles. Balance includes things like symmetry and asymmetry. Using our guideline the result should come up with balance, so the page is, well, balanced and pleasing to the eye.
2.1. brand color palette

The Colour System can be used in any combination, none of the colours does not have to be the one used in the greatest proportion.
2.2. Typography

British Rail Dark is the primary typeface recommended for use in communications.

As a general rule, the preferred use of this is upper and lower case, which should be set to range left with the right-hand ragged.

All communication systems should aim to communicate information with clarity. Typographically, this can be done by using clear differentiation in size and colour between headings, paragraph openers and text.

 britishraildark 450pt

British Rail Dark

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
1 2 3 4 5 6 7 8 9 0
New Rail Alphabet

New Rail Alphabet Light

abcdefghijklmnopqrstuvwxyz
1234567890
&%([£€$¥@#])©
®——
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890→

New Rail Alphabet Medium

abcdefghijklmnopqrstuvwxyz
1234567890
&%([£€$¥@#])©
®——
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890→
New Rail Alphabet is a revival of the British Rail alphabet designed by Margaret Calvert of Kinneir Calvert Associates in the early Sixties.

typography scale

Scale is a relative level or degree. It's a general measure of how much. Scale is a progressive classification of some quality like size, amount, importance, or rank.

In visual design when we talk about scale we’re typically concerned with the quality of size, however color is also on a scale, as is anything you can speak.
2.3. **stationery**

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**Letterhead & business card**

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**graphic elements**

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**RAL 6012** - the color of the back side

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**Frosch LTD, Identity**

**Core Elements**
2.3. stationery

 ailments & envelope

graphic elements

Invoice Template

RAL 6012 - the color of the back side
2.3. stationery

/Folder Design

/Folder Design