

Basic Guidelines
Introduction / Formats / Grids / Logo

Graphic Elements
Introduction / Brand Colour Palette/ Typeface
Stationery

Brand Manua

Design Guidelines Core Elements

This guide is divided into two parts: "Basic Guidelines" discusses use of graphic components available to the

"Graphic Elements" illustrates how these guidelines can be applied to a broad range of communications.

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The Brand Manual is meant to **improve the efficiency of the process of communication.** The main purpose of this manual is to provide tools to develop individual programs to fit individual situations.

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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. Content

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1.2. formats

/ format sizes suggested for print

basic guidelines

A5 105x148 mm

A5 148x210 mm

A4 210x297mm

A4 297x420 mm

A4 420x594 mm

Frosch LTD. Identity Core Elements

/ ...

Shown below is the same grid applied to every suggested format. Its basic unit is the 60 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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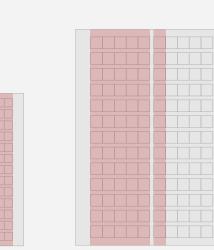
Graphic Elements

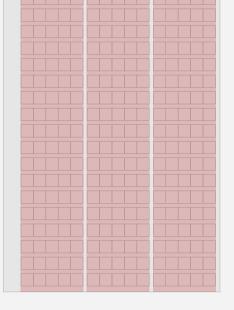
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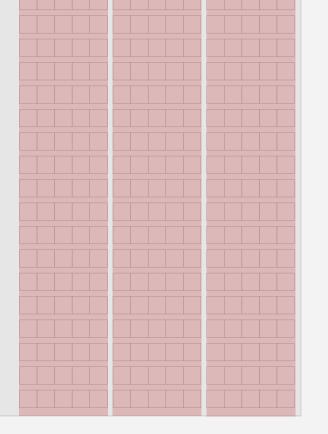
1.3. grids

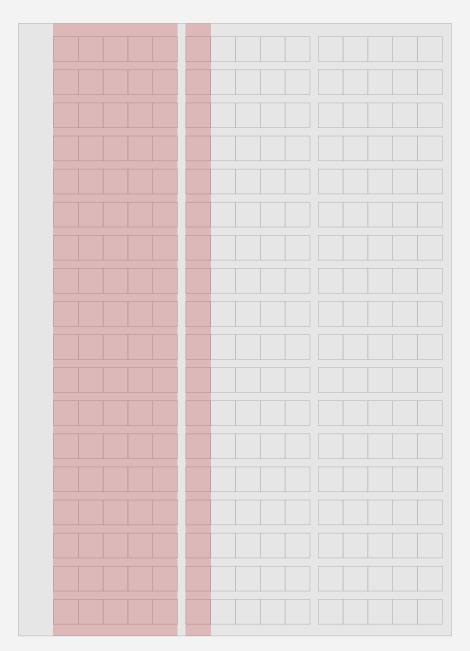
/ suggested grid

basic guidelines









A5 105x148 mm

A4 210x297mm

A4 297x420 mm

A4 420x594 mm

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1.4. logo

/ logo



social profile / website favicon

logo |

corporate logo



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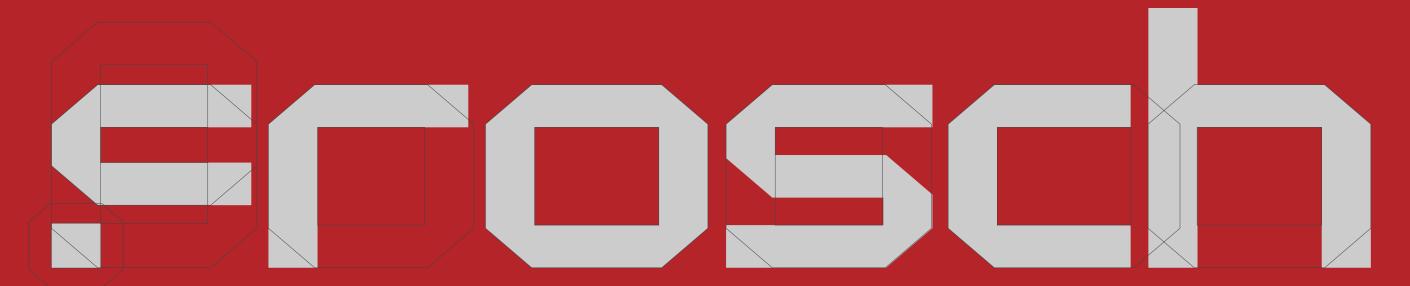
The Logomark is developed using an **octogon grid.** The characters are based on the same geometric grid constructed by a set of octogon.

Its leading is set a equal distance as its spacing enhancits structural visual expression

1.4. logomark

/ logo

logomark



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 clearspace is in direct proportion to the size of the logo.

When the logo is used at a "supersize" for example in exhibitions, the clearspace can be reduced.

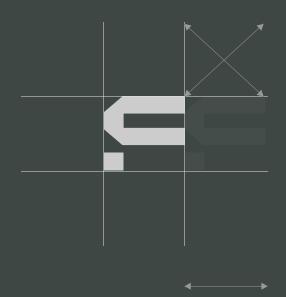
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1.4.1. protecting the logo

social profile / website favicon



corporate logo



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

basic guidelines

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 f**or 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.

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minimum prefered sizes





60 mm



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/ ...

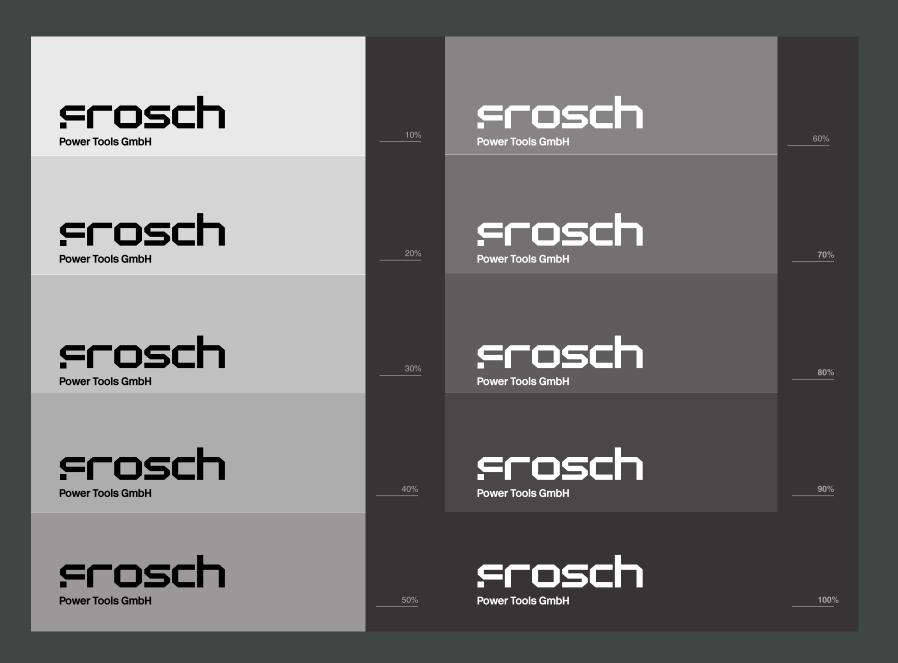
The logo may be reversed from a black color, using White. It should be used when it is necessary and beneficial to reverse the logo out of dark background.

1.4.3.reversed logo

PMSCoated Process Black C C0 M0 Y0 K 100 #373435

C0 M0 Y0 K 0

#FEFEFE



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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 Trader logo.

To ensure accurate, consistent reproduction of the logo, never alter, add to, or attempt to recreate it.

1.4.4.logo misuse

/ log

basic guidelines

INCORRECT USE OF THE LOGO

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.

By resizing logo out of proportion it might be inappropriately distorted (1 & 2).

Please ensure that you maintain the aspect ratio when enlarging or reducing the logo.

The logo must never be rotated (3).

The logo must not be printed in any other color than specified (4).

The logo must not be placed on distracting backgrounds. (5)

Elements of the logo must not be deleted or modified (6).

/ logo

incorrect use of the logo



Power Tools GmbH

-1.



2.





Power Tools GmbH



5



Power Tools GmbH

6.

/ ...

The Frosch's graphic style is a flexible system of elements that visually represent immediate access to the information.

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2.0. graphic elements

overview

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.

The Colour Palette is designed to establish a strong and recognisable identity which gives consistency to all materials. Frosch System Colour Palette is designed to support the underlying values of the company believes in.

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2.1. brand color pallete

/ brand colour palette

graphic elements

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.

/ brand colour palette

graphic elements



RAL 6012

RGB 52 / 62 / 64 HSB 190 / 18 / 25 HEX #343E40

CMYK 82 / 64 / 62 / 62



RAL 3031

RGB 179 / 36 / 40 358 / 80 / 70 HEX #B32428

CMYK 20 / 100 / 100 / 15



RGB 0 / 0 / 0 HEX #000000

CMYK 0 / 0 / 0 / 100



30% Black

RGB 179 / 179 / 179 HSB 0 / 0 / 70 HEX #B3B3B3

CMYK 31 / 25 / 25 / 0

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

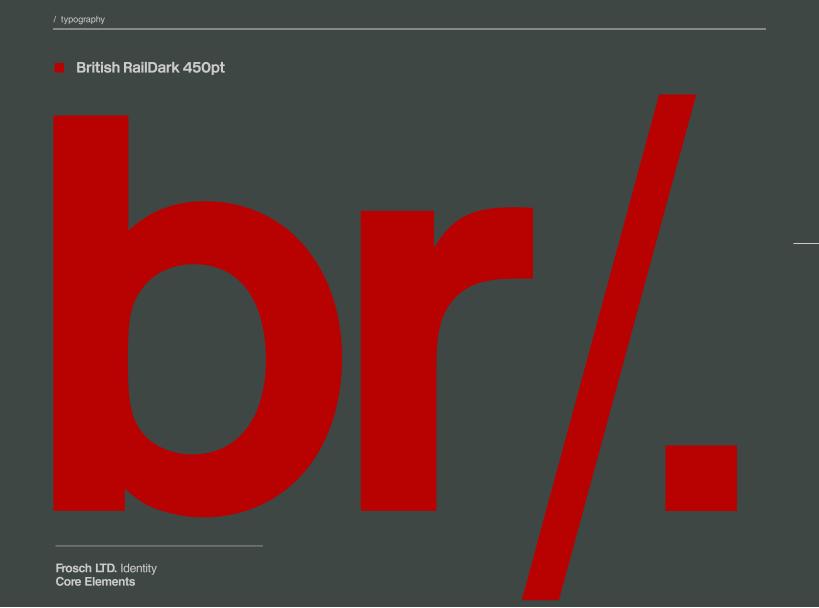
As a general rule, the preferred use of this is upper and lower case, which should be set to range leftwith the right-hand

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.

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2.2. typography





British RailDark

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.

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New Rail Alphabet

/ typography

New Rail Alphabet Light

abcdefghijklmno pqrstuvwxyz 1234567890 &%({[£€\$¥@#]})©

(R) _ _ ___

ABCDEFGHIJKLMNOPQR STUVWXYZ

New Rail Alphabet Medium

abcdefghijklmno pqrstuvwxyz 1234567890 &%({[£€\$¥@#]})©

ABCDEFGHIJKLMNOPQR STUVWXYZ

/ ...

New Rail Alphabet is a revival of the British Rail alphabet designed by Margaret Calvert of Kinneir Calvert Associates in the early Sixties.

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typography scale

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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.

60pt British RailDarg



15 New Rail Alphabet Medium

30pt New Rail Alphabet Light

body text headlines 15pt

9pt New Rail Alphabet Light

Body Text 9pt

/ ...

Business cards, letterheads, envelopes, and other stationery items look as much to increase their combined impact. Layouts have been devised so that they will work on many different items with minimal changes, as demonstrated here.

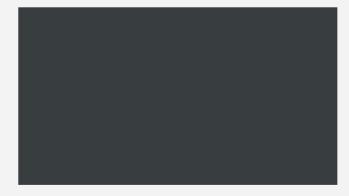
2.3. stationery

/ letterhead & business card

graphic elements

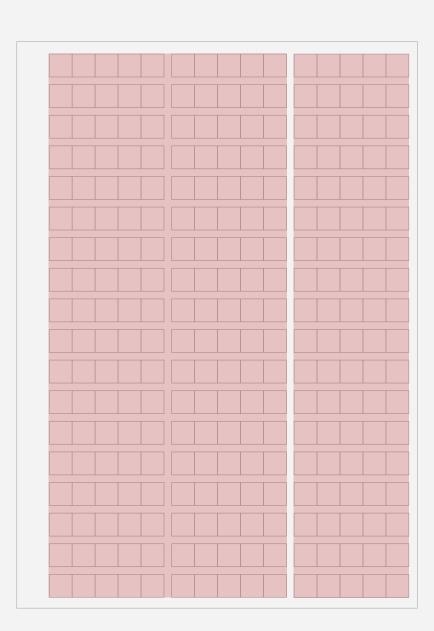


Frosch Power Tools Gmbh. 137, point de Vivaux/ 13395 Marseille Germany T/ +33 491 259 103 - F/ +33 491 323 315



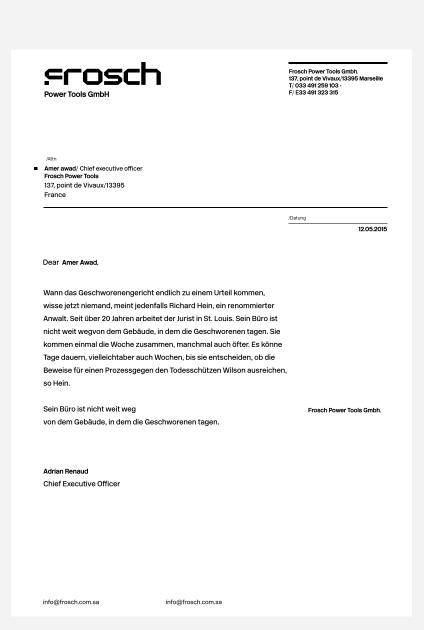
/ Business Card Template

RAL 6012 - the color of the back side



/ Letterhead Template

■ RAL 6012 - the color of the back side



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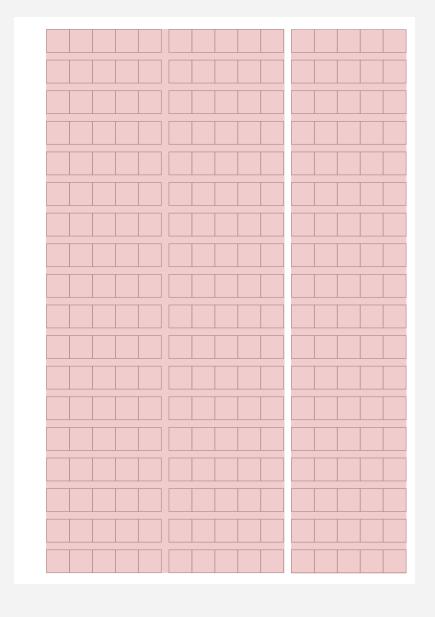
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2.3. stationery

Frosch LTD. Identity Core Elements





:rosch Amer awad/ Chief executive officer Frosch Power Tools
137, point de Vivaux/13395 invoice 367 Woche zusammen, manchmal auch öfter. Es könne Tage dauern Aammen, manchmal auch öfter. Payment Terms: 20 Jahren arbeitet der Jurist in St. Louis. Sein Büro ist nicht weit wegvon dem Gebaude, i

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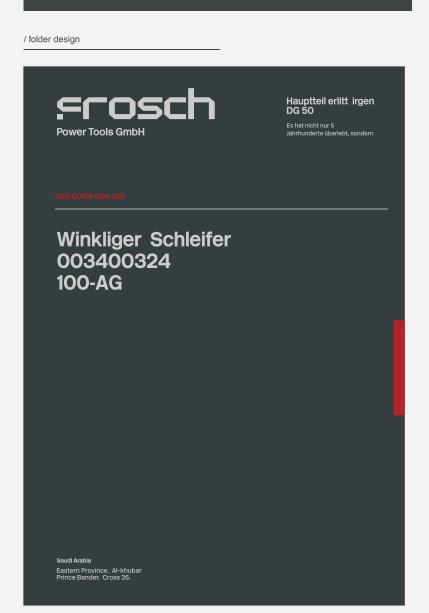
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/ Invoice Template

■ RAL 6012 - the color of the back side

2.3. stationery





/ Folder Design / Folder Design

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