

# Corporate Design Manual

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# 1. LOOK & FEEL

1.1 IGEPA CORPORATE DESIGN RELAUNCH

In order to reflect the diversity and dynamism of our group, we have revamped the brand identity used across our communication media.

Both the word mark and figurative mark of the IGEPA logo have been modernised. The new version is clearer and more striking in terms of its form and reproduction in print and online media.

When combined with the new logo and colour scheme, the new look forms the graphic language of the group. Overlapping colours and images at various angles and in various shades generate a dynamic and unique identity. Our primary colours of HKS 55 (IGEPA Green) and HKS 91 (IGEPA Grey) remain unchanged and are now supplemented by three secondary colours that fit with the Viscom, Paper & Print and Office & Packaging divisions.

Our house font Raldo has been replaced by Source Sans Pro. The Microsoft Office system font Corbel has also been added to avoid any display difficulties.

To gain a first impression of the key design elements, please consult this initial (and still condensed) version of the Design Manual. The new brand identity will be launched step by step in a classic changeover process. We are therefore aware that the two identities will co-exist for a time.



OFFICE & PACKAGING

Lorem ipsum dolor  
Ergo suprat aut fugiate  
pitatur sumit.

123  
ABCDEF EF  
GHIJKLMN  
OPQRST UV  
WXYZ.,-€?!

Ullestio destis aut occupati sum cusdanti sim dolede litem peliquo volorem qui te od mo blaut et occus que ad qui berit reheni bea voluptur. Rendandis aut fugiate pitatur sequo te peliquo blam acest, utae occab imporeium cus ea doluptur minctaecae. Volupta eicae poreped es dolis erectur? Ribus sita aliberia acit veruptatur.

Ullestio destis aut occupati  
sum cusdanti sim dolede  
litem peliquo volorem qui te  
od mo blaut et occus que ad  
qui berit reheni bea voluptur.  
Rendandis aut fugiate pitat-  
ur sequo te peliquo ab?



## 2. LOGO

2.1 THE IGEPA LOGO

The IGEPA logo is a set combination comprising a word mark and a figurative mark. It may not be changed in terms of its form or in respect of the distances and ratios between the various elements.

The logo is used mainly in IGEPA Green as the sole colour (see chapter 3) and usually appears against a white background. The green logo is even used against shades of grey with a colour value of up to max. 30 per cent and against light-coloured images. The negative version (in white) is used against darker backgrounds.

If the use of colour is not possible (b/w ads, fax, etc.), the black version of the logo is used.

The minimum width of the logo is 20 mm.

The company name is always written in upper case in all texts and applications: IGEPA.



IGEPA logo 1c in green



20 mm



Use of up to 30% colour value, 1c in green



1c negative version in white



1c black version

2.2 IGEPA GROUP LOGO

The IGEPA group logo is a set combination comprising a word mark and a figurative mark. It may not be changed in terms of its form or in respect of the distances and ratios between the various elements.

The logo is used mainly in a two-colour version with IGEPA Green and Grey (see chapter 3) and usually appears against a white background. The green logo is even used against shades of grey with a colour value of up to max. 30 per cent and against light-coloured images (but with a white ‘group’ add-on in this instance). The negative version (in white) is used against darker backgrounds.

If the use of colour is not possible (b/w ads, fax, etc.), the black version of the logo is used.

The minimum width of the logo is 27 mm.

The group name is always written as follows in all texts and applications: IGEPA group The word ‘IGEPA’ appears in upper case and the word ‘group’ in mixed case, as per the IGEPA logo. When used with upper-case texts, the group name will appear completely in upper case: IGEPA GROUP



IGEPA group logo 2c, green + grey



27 mm



Up to 30% colour value, green + white 2c



1c negative version in white



Black version

2.3 EXCLUSION ZONES

An exclusion zone is in place around the IGEPA and IGEPA group logos. This determines the minimum distance between the logo and the edges of the page/format. In order to allow the logo to stand out, no layout elements may be placed within the exclusion zone.

The sole exception relates to the optional use of a slogan. See chapter 1.4.



Cap height of the word mark = X



IGEPA logo exclusion zone



IGEPA group logo exclusion zone



2.4 SLOGAN

Optionally, the slogan may be used in combination with the IGEPA logo. It is also possible to use the slogan separately from the logo within the layout, but there should still be a direct connection between the two elements.

When used in combination with the logo, the slogan is a set trademark and may only appear in this arrangement. Whenever the slogan is used freely in the layout or in text, other house fonts (as defined in chapter 2.2) may also be used.

The slogan is written as follows (German): **Vielfalt. Service. Mehrwert.**  
There is a space after the full stop for each term.  
The same applies in English:  
**Variety. Service. Value.**

Vielfalt. Service. Mehrwert.

Slogan in German

Variety. Service. Value.

Slogan in English



German and English slogans with the IGEPA logo

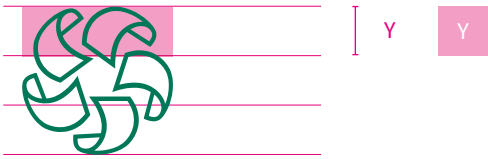


German and English slogans with the IGEPA group logo

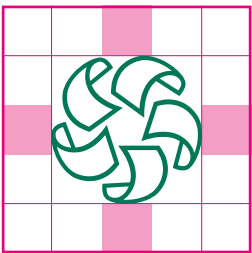
2.5 VIGNETTE

The isolated representation of the vignette is primarily intended for use in digital media.

For a singular and insulated use of the IGEPA vignette, the distance zones specified here must be observed.



1/3 Height of the vignette = Y



Distance zone IGEPA vignette



Up to 30% colour value 1c in green  
RGB 0 / 119 / 88  
# 007758



1c negative version in white  
RGB 255 / 255 / 255  
# ffffff

2.6 BRAND ARCHITECTURE

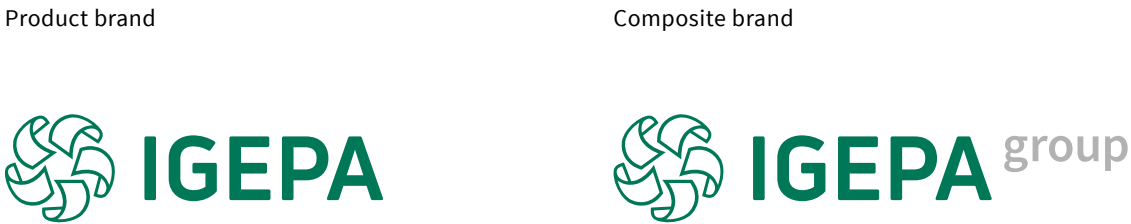
The brand architecture illustrated makes the complex corporate structures comprehensible. It reflects the strategy and the logic of the company and structures the various contexts and levels.

A representation of business areas and divisions in connection with the IGEPA roof mark is not permissible.

The defined logo spacing zones must be observed for all logo applications.



Family brand



Examples for regional distribution companies with logos



Examples for interregional distribution and service companies with logos



Divisions

PAPER & PRINT      VISCOM      OFFICE & PACKAGING

Examples for product brands

evergreen      Master      PROFI      maxi



Product range      MasterPlot      PROFI<sup>mat</sup>      maxioffset  
MasterTape      PROFI<sup>glass</sup>      maxiglass  
MasterGuard      PROFI<sup>silk</sup>      maxisilk

2.7 APPLICATION MATRIX

This matrix specifies the place where the trade-mark is to be used.

Thus a clear distinction is made in the representation of communication media at enterprise level and product level.

Product-related communication always uses the product brand IGEPA and the corresponding logo, company-specific communication always the composite brand IGEPA group.

Communication medium		
Corporate stationery		✗
Forms		✗
Price lists	✗	✗ Combined with address back
Product brochures	✗	✗ Combined with address back
Signage		✗
Vehicles		✗
Flags	✗ Depending on application	✗ Depending on application
Sample books	✗	✗ Combined with address back
Sample collection folders	✗	✗ Combined with address back
Calendars		✗

2.8 DISTRIBUTION BRANDS

For distribution brands, the application is divided into three categories: associate companies, participations and strategic partners. Here are some examples for the logo.

The additional line is used in the Source Sans Pro Regular, and the IGEPA group is named in Bold. The colour to be used is the defined IGEPA Green.

Example for  
shareholder companies



Example for participations



Example for strategic partners



2.9 OWN BRANDS AND MANUFACTURING BRANDS

The illustrated examples are presented as an example of whether and how the guided brands receive a co-brand identification.

For proprietary marks with the manufacturer’s specification, „produced by ...“ and the respective manufacturer’s specification are used. If an exclusive product is used in the area of the manufacturing markers, the fixed addition „distributed by IGEPA group“ always follows the product name.

The additional line is used in the Source Sans Pro Regular, and the IGEPA group is named in Bold. The color to be used is the defined IGEPA Grey.

Own brands

without manufacturer



with manufacturer



Manufacturing brands

non exclusive



exclusive



2.10 ASSOCIATED PARTNER BRANDS

The communication media and design of the associated partner brands follow the Corporate Design Guidelines of the IGEPA group. The connection with the umbrella brand must always be visible, with the umbrella brand appearing as the sender.

The associated partners use their own branding, which is structured in line with the pattern shown and using house font Source Sans Pro in bold (letter spacing: 40) and regular (letter spacing: 20). The company name is always written in bold, with the company’s legal form added in regular on the same line. In the event of longer company names, the legal form may be added on a second line, but can also be dispensed with in particular applications.

The logo will appear solely in IGEPA Grey, with the word mark in IGEPA Green. In the negative version, the entire logo appears in white.



IGEPA Group as the umbrella brand



**E. MICHAELIS & CO.**  
GmbH & Co. KG



**E. MICHAELIS & CO.**



**FREYTAG & PETERSEN**  
GmbH & Co. KG



**FREYTAG & PETERSEN**



**GEIGER** GmbH & Co. KG



**GEIGER**



**2H** GmbH & Co. KG



**2H**



**HANSA** GmbH & Co. KG



**HANSA**



**IGEPA GROSSHANDEL** GmbH



**IGEPA GROSSHANDEL**



**VPH** GmbH & Co. KG



**VPH**

Associated partner logos  
with complete legal form

Associated partner logos  
without legal form (optional)



**E. MICHAELIS & CO.**

Sample negative version

2.11 CORPORATE STATIONERY

Corporate stationery is structured in a clear and informative manner in order to unambiguously communicate all relevant information and the identity of the sender. In terms of structure, the predefined corporate design elements are authoritative, as are the standards and guidelines for business correspondence in relation to letterheads and envelopes.



Letterhead



Business card



Bilingual business card  
English on reverse



2.12 STATIONERY FOR ASSOCIATED PARTNERS

In order to ensure uniform communication, the corporate stationery of associated partners follows the Corporate Design Guidelines of the IGEPA group. Alongside the clearly recognisable identification of the IGEPA group as the sender, the associated partner is to be shown as the contact (including specific contact details and logo).



Sample letterhead of an associated partner



Sample business card of an associated partner

2.13 CORPORATE STATIONERY, BASELINE GRID

The business cards and letterheads of associated partners are structured in accordance with the same design principle and standards as those of the IGEPA group. The information in the letter’s header and footer can be customised within the grid.



Letterhead, baseline grid

IGEPA group logo (optically placed)



Business card, baseline grid

Area for partner logo (optically positioned)



Business card of an associated partner, baseline grid



# 3. TYPOGRAPHY

3.1 HOUSE FONT

The house font for all print and online media is Source Sans Pro. The entire font family is available as a Google Font and can be used free of charge at all workstations and in all available styles.

<https://fonts.google.com/specimen/Source+Sans+Pro>

Link to Google Font

AaBbCc123

AaBbCc123

AaBbCc123

AaBbCc123

Source Sans Pro Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
123456789

Source Sans Pro Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
123456789

Source Sans Pro Semibold

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
123456789

Source Sans Pro Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
123456789

Source Sans Pro Light

3.2 USE OF HOUSE FONT

In order to ensure a completely uniform appearance, Source Sans Pro is used for all kinds of text, such as headlines, subheadings, copy, captions and tables.

Please find a few sample text passages on the right. In headlines and labels, text can be highlighted using the two primary colours (see chapter 3). Longer passages of text should preferably appear in black.

The font is always used with a letter spacing of 5/1,000 em (spacing +5). For upper-case text, we recommend a letter spacing of 20/1,000 em (spacing +20).

Lorem ipsum dolor  
 Ergo suprat aut fugiate  
 pitatur sumit.

Headline Source Sans Pro Semibold + Source Sans Pro Light

Lorem ipsum dolor cum ergo in  
 supram fugit es.

Subline Source Sans Pro Semibold

Ullestio destis aut occuptati sum cusdanti sim dolede litem peliquo vo-  
 lorem qui te od mo blaut et occus que ad qui berit reheni bea voluptur.  
 Rendandis aut fugiate pitatur sequo te peliquo blam aces, utae occab  
 imporeium cus ea doluptur minctaecae. Volupta eicae poreped es dolis  
 erectur? Ribus sita aliberia acit veruptatatur.

Introduction in Source Sans Pro Light

Ullestio destis aut occuptati sum cusdanti sim dolede litem peliquo volorem qui te od mo  
 blaut et occus que ad qui berit reheni bea voluptur. Rendandis aut fugiate pitatur sequo  
 te peliquo blam aces, utae occab imporeium cus ea doluptur minctaecae. Volupta eicae  
 poreped es dolis erectur? Ribus sita aliberia acit veruptatatur.

Copy in Source Sans Pro Regular

LOREM IPSUM DOLOR

Subheading in Source Sans Pro Bold

Ullestio destis aut occuptati sum cusdanti  
 sim dolede litem peliquo volorem qui  
 te od mo blaut et ccus que ad qui berit  
 reheni beam aces, utae occab imporeium  
 cus ea doluptur es dolis erectur? Ribus sita  
 aliberia acit veruptatatur.

Margin text in Source Sans Pro Light

igepa.de

URL in Source Sans Pro Bold

1 2 3 4 5 6 7 8 9 0 , . : ; - & % ! ? / ° \* # € \$ % @ © ( )  
 1 2 3 4 5 6 7 8 9 0 , . : ; - & % ! ? / ° \* # € \$ % @ © ( )

Figures in Source Sans Pro Regular + Source Sans Pro Bold

3.3 HOUSE FONT/SYSTEM FONT

Wherever possible, the house font Source should be used for all communication on all systems. If this is not possible for technical reasons, the Windows system font Corbel may be used instead. This font is available both for Windows and computers using the OS operating system.

One usage example would be documents such as PowerPoint presentations that are opened on computers without the house font Source.

Lorem ipsum dolor  
 Ergo suprat aut fugiate  
 pitatur sumit.

Headline in Corbel Bold and Regular

Lorem ipsum dolor cum ergo in  
 supram fugit es.

Subheadline in Corbel Bold

Ullestio destis aut occuptati sum cusdanti sim dolede litem peliquo vo-  
 lorem qui te od mo blaut et occus que ad qui berit reheni bea voluptur.  
 Rendandis aut fugiate pitatur sequo te peliquo blam aest, utae occab  
 imporeium cus ea doluptur minctaecae. Volupta eicae poreped es dolis  
 erectur? Ribus sita aliberia acit veruptatatur.

Introduction in Corbel Regular

Ullestio destis aut occuptati sum cusdanti sim dolede litem peliquo volorem qui te od mo  
 blaut et occus que ad qui berit reheni bea voluptur. Rendandis aut fugiate pitatur sequo  
 te peliquo blam aest, utae occab imporeium cus ea doluptur minctaecae. Volupta eicae  
 poreped es dolis erectur? Ribus sita aliberia acit veruptatatur.

Copy in Corbel Regular

LOREM IPSUM DOLOR

Subheading in Corbel Bold

Ullestio destis aut occuptati sum cusdanti  
 sim dolede litem peliquo volorem qui te  
 od mo blaut et ccus que ad qui berit reheni  
 beam aest, utae occab imporeium cus  
 ea doluptur es dolis erectur? Ribus sita  
 aliberia acit veruptatatur.

Margin text in Corbel Regular

igepa.de

URL in Corbel Bold

1 2 3 4 5 6 7 8 9 0 , . : ; - & % ! ? / ° \* # € \$ § @ © ( )  
 1 2 3 4 5 6 7 8 9 0 , . : ; - & % ! ? / ° \* # € \$ § @ © ( )

Figures in Corbel Regular + Corbel Bold

# 4. HOUSE COLOURS

4.1 PRIMARY COLOURS

The two primary colours – green and grey – are the most frequently used. They are used as full colours on the IGEPA logo (chapter 1) and its various applications, as well as in typography (chapter 2), and – along with black – appear in the majority of all designs. They play a key role in making the company recognisable.

The IGEPA look (chapter 5) works with colour blocks that feature transparencies and multiplications of the primary colours of green and grey. As a result, these colours appear in various gradations, right through to overlays on images. Additional shades of the primary colour green are also used in vehicle liveries (chapter 4) in order to get the look just right. For more details on using these look colours, please consult the relevant chapter.

Full-tone black is designated for use in typography and copy.



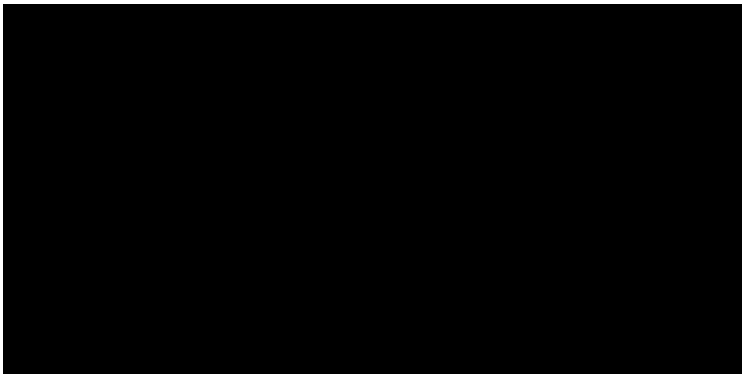
IGEPA Green  
HKS 55  
Pantone 341  
CMYK 100 / 0 / 70 / 30  
RAL 6016

Gradations:  
darker and lighter  
using transparencies or  
multiplications in the  
corporate look



IGEPA Grey  
HKS 91  
Pantone 5507  
CMYK 0 / 0 / 0 / 40  
RAL 7042

Gradations:  
darker and lighter  
using transparencies or  
multiplications in the  
corporate look



Black  
HKS 88  
Pantone Black  
CMYK 0 / 0 / 0 / 100  
RAL 9005



4.2 LOGO COLOURS

The IGEPA logo appears in the primary colour of green, whereas the IGEPA group logo comes in the two primary colours of green and grey.

When combined with the logo, the slogan appears in the primary colour of green.

As a third primary colour, black is used for the b/w version of the logo.



IGEPA Green  
HKS 55  
Pantone 341  
CMYK 100 / 0 / 70 / 30  
RAL 6016  
RGB 0 / 119 / 88  
# 007758



IGEPA Grey  
HKS 91  
Pantone 5507  
CMYK 0 / 0 / 0 / 40  
RAL 7042  
RGB 178 / 178 / 178  
# b2b2b2



Black  
HKS 88  
Pantone Black  
CMYK 0 / 0 / 0 / 100  
RAL 9005  
RGB 0 / 0 / 0  
# 000000



4.3 SECONDARY COLOURS

Alongside the primary colours, secondary colours are used for the purpose of colour-coding and to indicate the various divisions. These colours may only be used for specific divisions and never at an overarching or corporate level. They are always used in conjunction with the primary colours.

The secondary colours are always used as full tones, i.e. there are no gradations.

IGEPA is divided into the following three divisions:  
Paper & Print, Viscom and Office & Packaging.

IN PROGRESS



Paper & Print  
HKS 14  
Pantone 1795  
CMYK 10 / 100 / 100 / 0  
RGB 212 / 19 / 23  
# d41317



Viscom  
HKS 33  
Pantone 5507  
CMYK 50 / 100 / 0 / 0  
RGB 149 / 27 / 129  
# 951b81



Office & Packaging  
HKS 6  
Pantone 151  
CMYK 0 / 50 / 100 / 0  
RGB 234 / 146 / 0  
# f39200

4.4 DIVISIONS

The secondary colours are used across all media to distinguish between the three divisions. They can be used for both graphic and typographic accents, as well as for colour-coding.

The names of the divisions are written in upper case for emphasis. The font used is Source Sans Pro Bold.

IN PROGRESS

PAPER & PRINT



Paper & Print  
HKS 14  
Pantone 1795  
CMYK 10 / 100 / 100 / 0

VISCOM



Viscom  
HKS 33  
Pantone 5507  
CMYK 50 / 100 / 0 / 0

OFFICE & PACKAGING



Office & Packaging  
HKS 6  
Pantone 151  
CMYK 0 / 50 / 100 / 0

# 5. LIVERIES

5.1 LORRY LIVERIES

The total surface area of the lorry being painted/fitted with a decal is divided into two sections. The upper area is green (based on IGEPA Green) and is used to show the IGEPA group. The lower area is white and shows the distribution partner. Ideally, the colour ratio between white and green is 1:5. This ratio may change depending on the vehicle model and build and should be adjusted to reflect the circumstances in each case. However, the overall appearance should correspond to the best-case scenario outlined above.

The upper area in green features a block graphic in the IGEPA look (see chapter 4.2). The two-colour negative version of the logo – with the slogan in white next to it – appears prominently in the upper rear corner to indicate the sender. The lower rear corner contains the website URL (also in white).

The white/green colour ratio of 1:5 also applies to the back of the vehicle. The layout of the elements depends on the design of the vehicle, as well as its doors and tailgates. Please ensure that the design is clearly visible when doors and tailgates are open and that no key information is split up by gaps.

The IGEPA group logo is used to visibly indicate the sender. The three divisions are also shown prominently, as is the website address. The logo and address of the distribution partner appear in the white area.



Driver's side



Passenger side



Colour block on back, one colour



Colour block on back, two colours (depends on the design of the tailgate)

**IGEPA GROSSHANDEL GmbH**  
August-Horch-Straße 3  
64807 Dieburg  
T +49 (0)60 71 30 15 -0

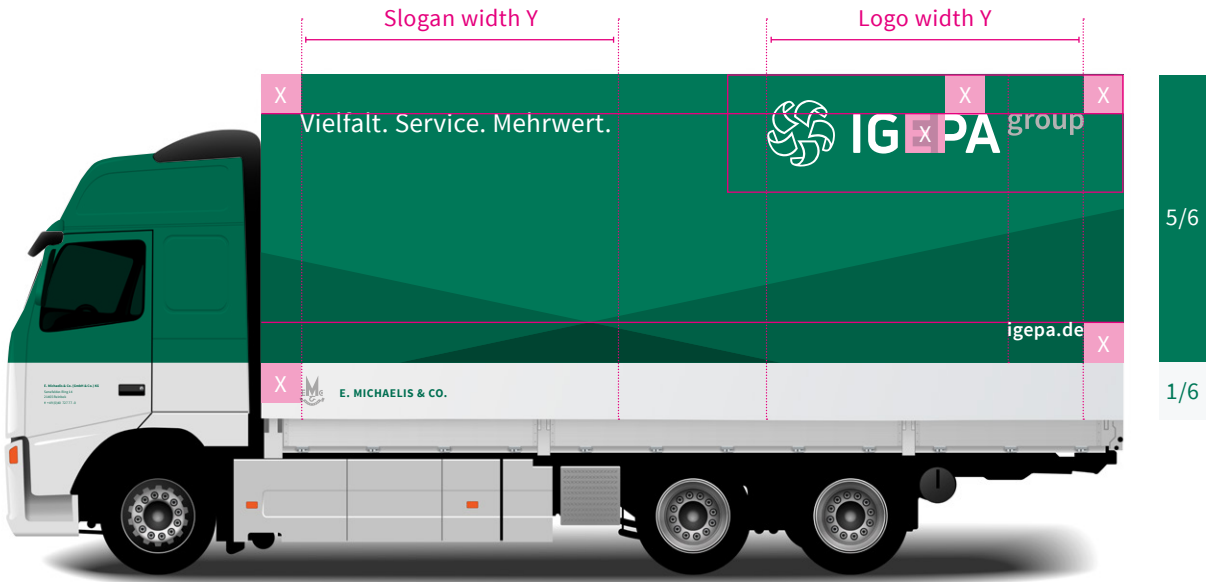
Sample address field, driver's cabin

5.2 LORRY DECAL, DIMENSIONS

The height of the IGEPA group logo, including its defined exclusion zone, equates to 2/6 of the green section of the colour block. Depending on the vehicle model, the size may be adjusted to ensure optimum visibility and placement.

The distances of the individual elements to the edge are based on the square that is formed by using the logo cap height to measure the exclusion zone.

The decal area must be no higher than 126 cm so that the decal sheet can be plotted from a single sheet width.



Colour ratio and positioning of the elements



Sample dimensions

**IGEPA GROSSHANDEL GmbH**  
August-Horch-Straße 3  
64807 Dieburg  
T +49 (0)60 71 30 15 -0

Sample address field, driver's cabin



Colour block on back, one colour



Colour block on back, two colours  
(depends on the design of the tailgate)

5.3 LORRY DECAL SYSTEM

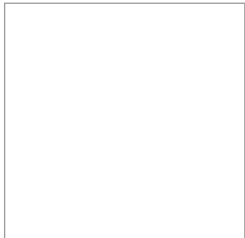
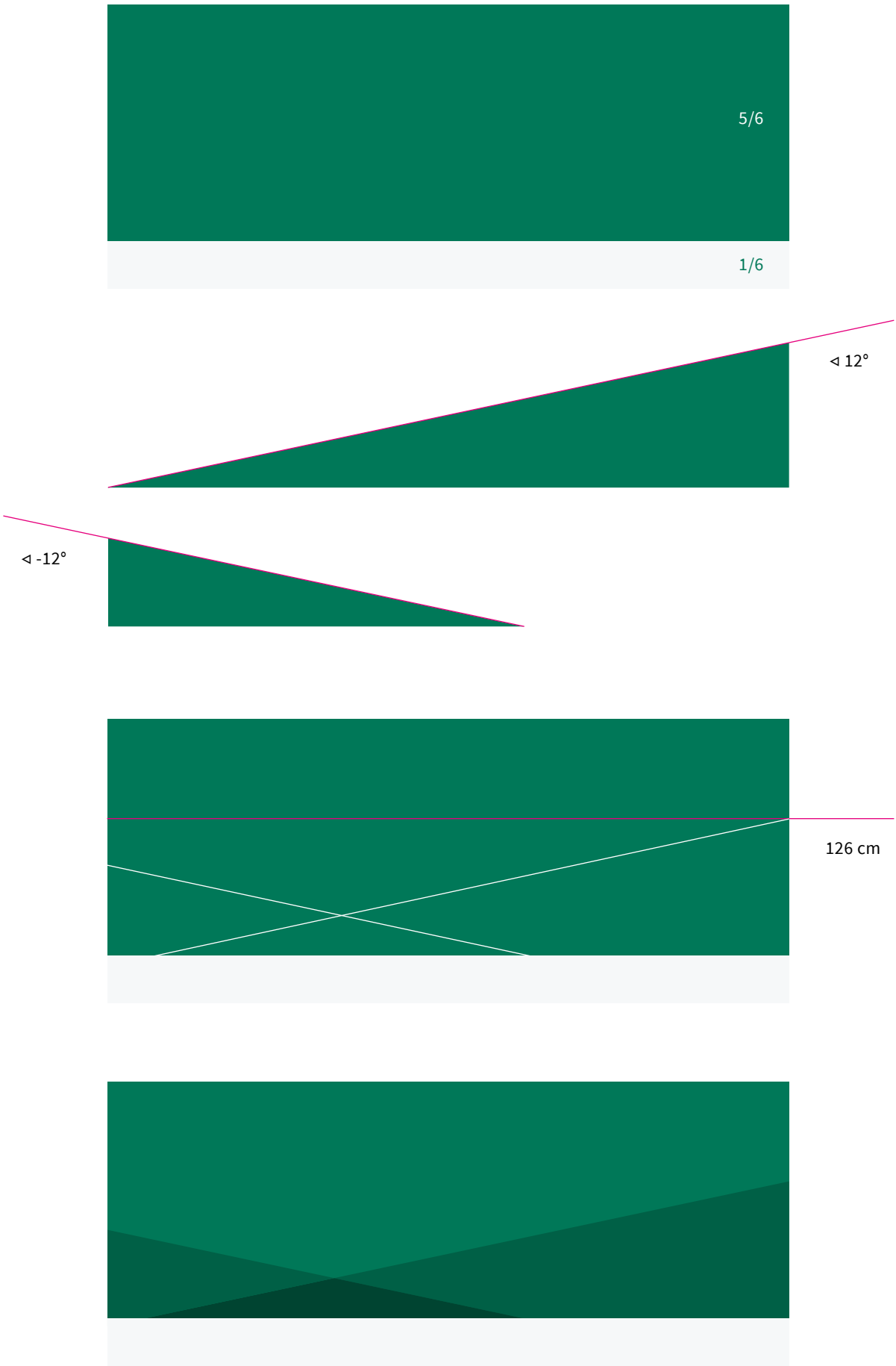
The graphic used on lorry decals is created by means of a pared-down version of the IGEPA cover look.

The entire tarpaulin/body of the lorry is painted, with 5/6 of the total area in IGEPA Green. On this area, the look's signature right-angled triangle (with a 12° angle) is placed flush right along the bottom edge. A smaller mirror image of this triangle is placed flush left. The two triangles overlap roughly in the middle of the format.

The look is brought to life by the multiplied opacity that arises when the elements overlap. Therefore, the area in pure IGEPA Green exhibits double-strength colour application on the two triangles – and triple-strength application in the middle. The colour is darker and more intense as a result. These multiplied colours are used to generate real full-tone colours that are applied as decal.

The decal area must be no higher than 126 cm so that the decal sheet can be plotted from a single sheet width.

The sheets and colours for the decal are taken from the Oracal 951 Premium Cast range.



White  
CMYK 0 / 0 / 0 / 0  
RAL 9016  
Sheet colour:  
Oracal 010 white



IGEPA Grey  
RAL 7042  
CMYK 0 / 0 / 0 / 40  
Sheet colour:  
Oracal 724 ice grey



IGEPA Green (basic colour)  
CMYK 100 / 0 / 70 / 30  
RAL 6016  
Sheet colour:  
Oracal 607 turquoise green



CMYK 100 / 0 / 70 / 50  
RAL 6026  
Sheet colour:  
Oracal 625 moss green



CMYK 100 / 0 / 70 / 70  
RAL 6005  
Sheet colour:  
Oracal 635 forest green

Alternative colour palette  
for darker base colours



Oracal 625 moss green



Oracal 060 dark green



Oracal 635 forest green

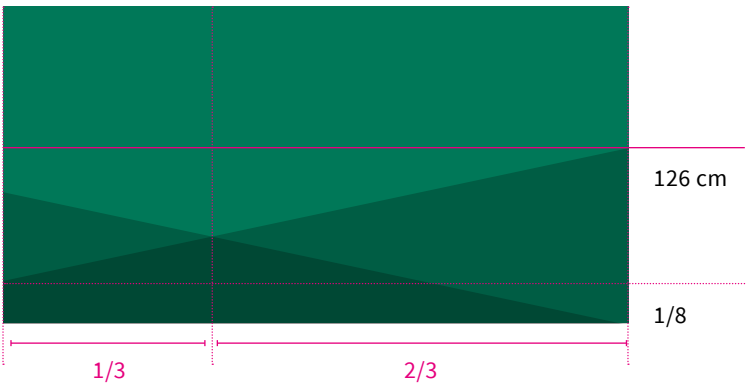
5.4 LORRY DECAL SIZES

The graphic used for the IGEPA-look decal of the green section varies depending on the width of the decal area. The key factor is the maximum height of the elements, which is determined by the sheet width of 126 cm.

The two triangles must overlap in the middle in order to create the striking overlap area. This overlap area varies in size and depends on the width of the two triangles.

In a best-case scenario, the right-hand triangle is higher than the left-hand triangle on the driver's side, with the IGEPA group logo in the top right-hand corner. On the passenger side, the graphic and the position of the logo are reversed. The perfect position for the cutting edge is at 1/3 of the total area. In order to ensure a sufficiently large overlap area, the left-hand triangle may also be the same height as the right-hand one. In this case, the minimum height of the overlap triangle is 1/8 of the total height of the decal area. In this instance, the position of the cutting edge at 1/3 may be disregarded.

Depending on the width and the total available space, the graphic can be visually adapted. This means that minimal changes may be made to the minimum heights and proportions in certain circumstances. However, the impact of the look must be retained.



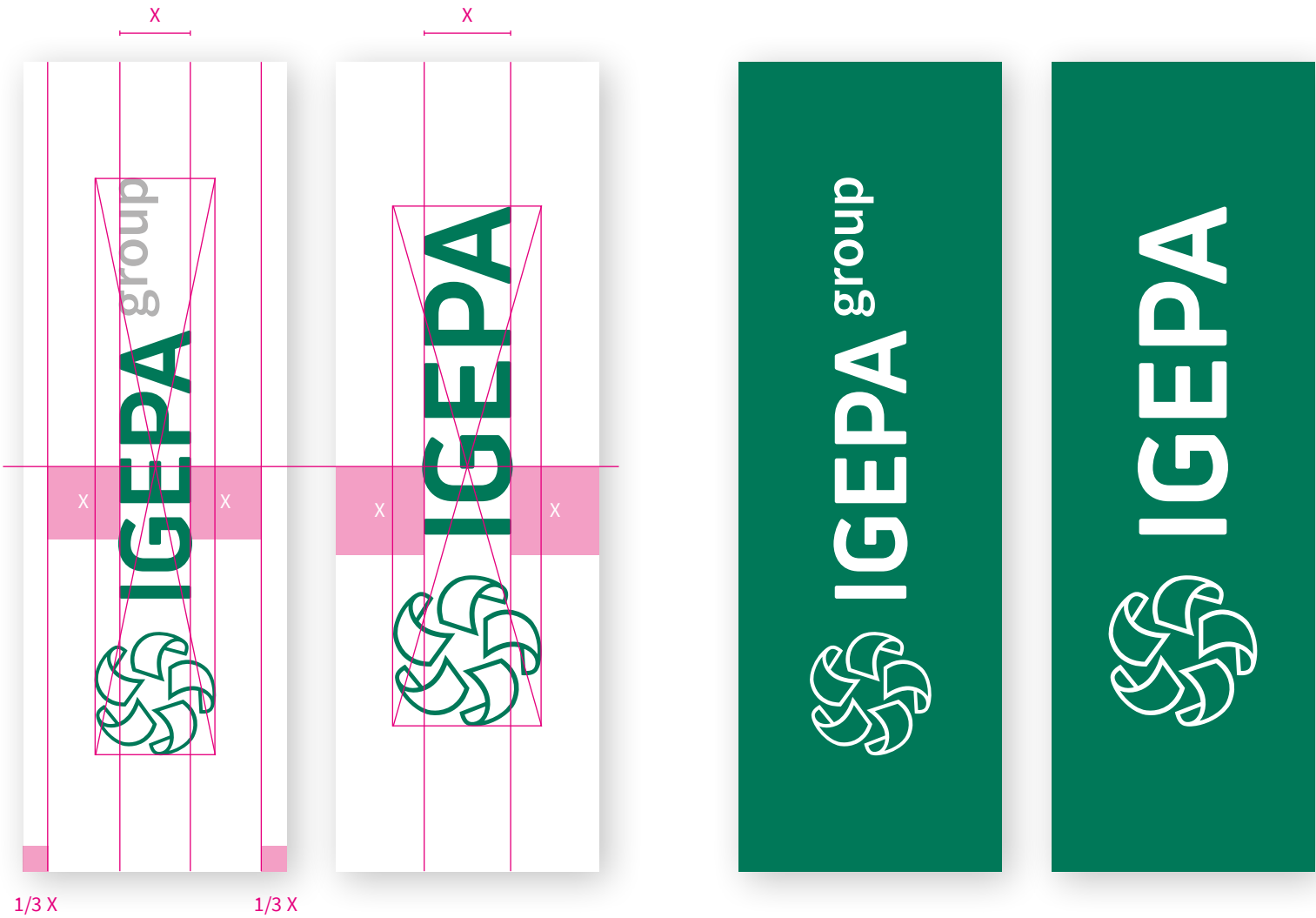


5.5 FLAGS

The flags are used to present the company.  
Depending on the use, e.g. As a flag in front of  
company buildings, the IGEPA group composite  
brand is represented. As flag on product-related  
exhibition areas, the IGEPA trademark.

The respective character is displayed vertically.  
This derogation is intended to give the logo a  
greater effect on the banner format.

The logo is placed centered in the respective  
format.



# 6. LOOK

6.1 COVER LOOK

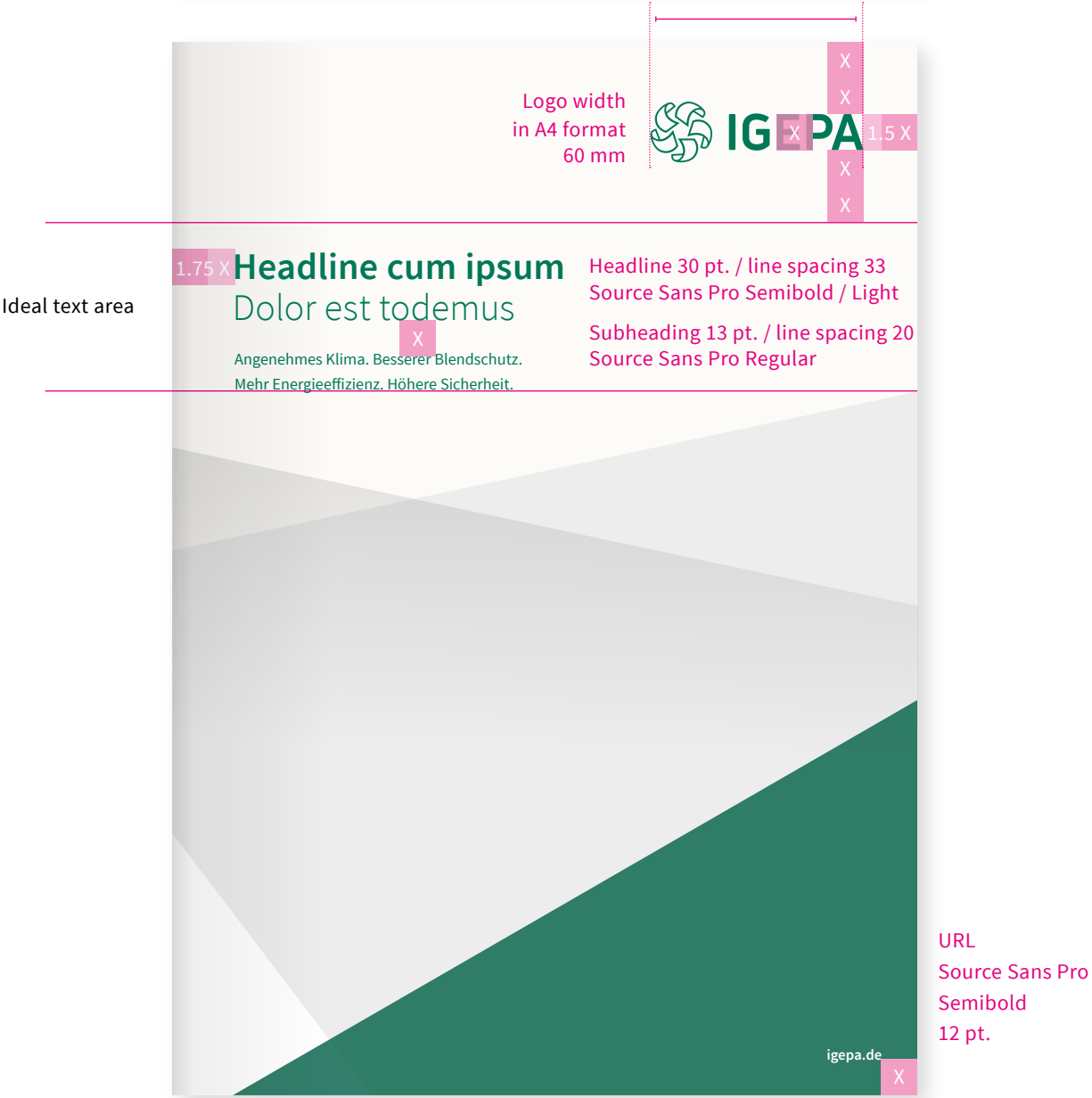
Together with the logo and colour scheme, the cover look of IGEPA communication media such as brochures, folders, flyers and ads creates the graphic language of the group.

The diversity and dynamism of the company are emphasised by overlapping colour blocks and images at varying angles and in different shades. The angles and basic layout are set (see chapter 5.2). The precise positioning and proportions of the elements depend on the size and focus of the medium concerned, as well as the desired content (see chapter 5.4).

The opacity and gradations depend on the image material used and are individually adjusted to create a uniform appearance (see chapter 5.3). Deviations are allowed, but it is essential to ensure a harmonious overall impression that corresponds with the general look.

The logo and the website notice have set positions on each format. Depending on the amount of text, the headline and subheading can be positioned at various heights within the text area.

The font sizes stated here are based on a standard A4 format. Depending on the format, these can be individually adjusted for a harmonious appearance.

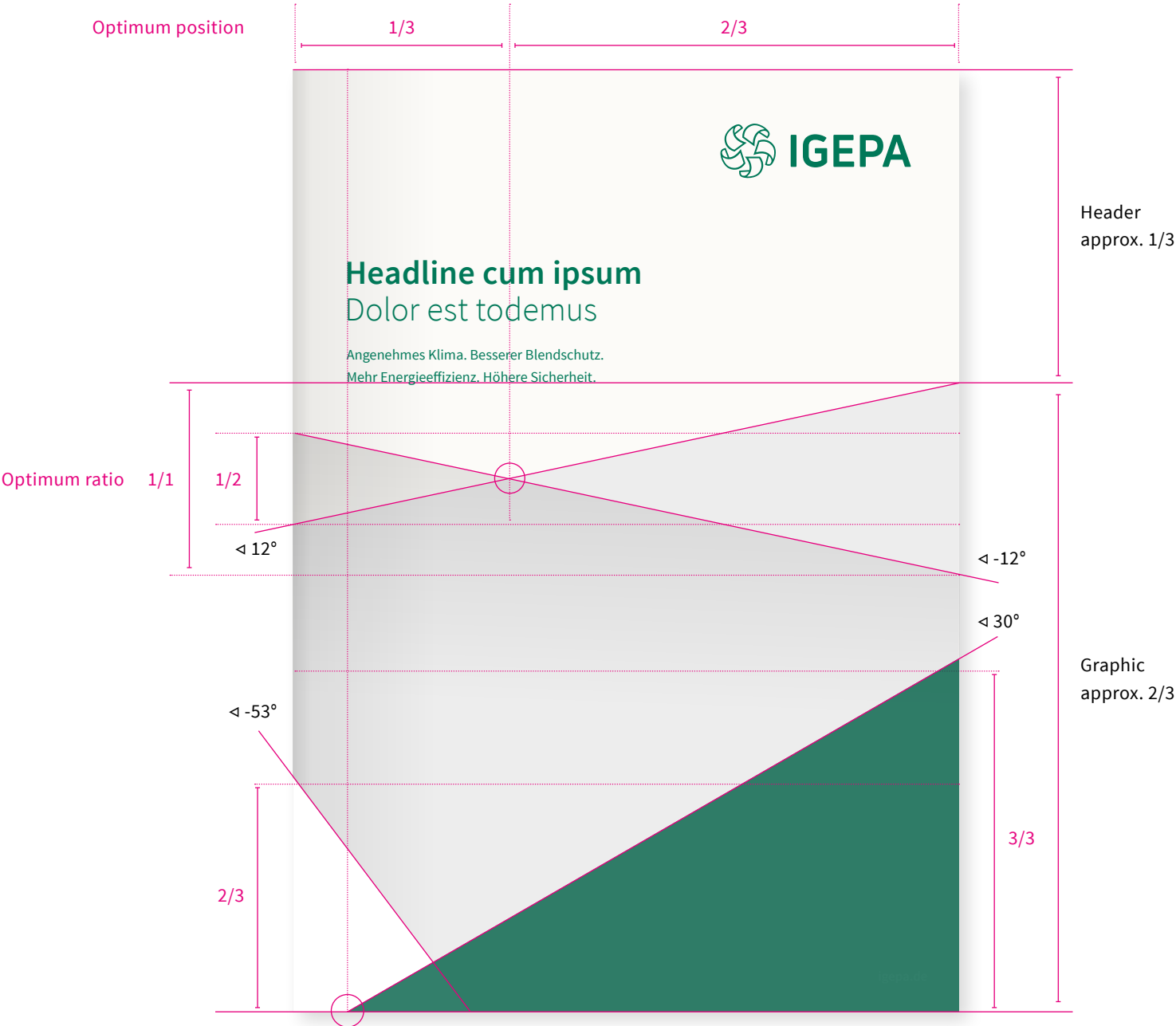


Sample A4 cover

6.2 COVER LOOK, LAYOUT

The ideal page division for the header and graphic areas is 1/3 to 2/3 on an A4 format. This ratio may differ on other formats.

The angles of the individual elements and the colours are predefined for all formats (see chapter 5.3). The predefined angles generate a specific overlap arrangement, the principle of which results in the unique IGEPA cover look. Wherever possible, this principle must be recognisable on all formats, although a certain degree of variation cannot be ruled out.



Sample A4 cover

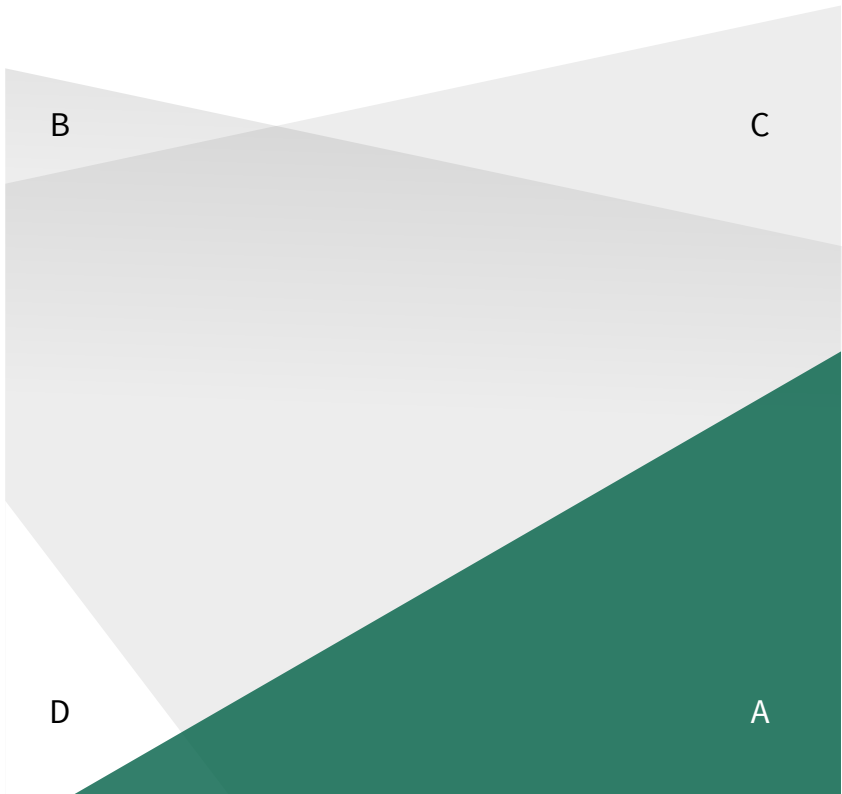
6.3 COVER LOOK, COLOURS AND BLOCKS

Alongside the predefined angles, arranging and colouring the blocks correctly is important in terms of generating the IGEPA cover look. An interplay of green and grey shades, with predefined opacity and a soft gradient feather, generates the overall appearance.

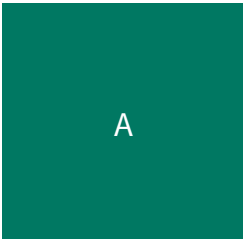
The green corner (A) appears with 80% opacity. In order to nonetheless generate a colour that corresponds to IGEPA Green, a special mixed colour is used that adds 20% black to IGEPA Green (HKS 55).

The additional grey shades for areas C and B are printed using pure black in predefined gradations. Area C can be used not only for images and graphics, but can also appear as a pure colour block. Area B lies above area C and is set to ‘multiply’ with 100% opacity. In addition, a soft gradient feather is used. The angle and opacity may vary slightly depending on the image to ensure that a gradation running through the image is clearly visible in the upper section.

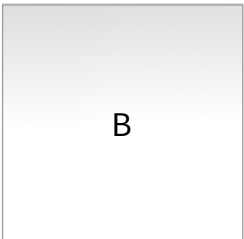
To generate the cover look, a white corner (D) is also placed in the bottom left-hand corner. In portrait formats, this corner overlaps with corner A, which appears in the foreground above all other areas.



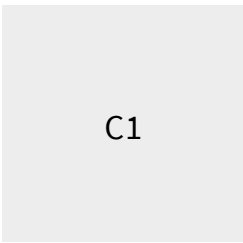
On a sample A4 cover



IGEPA-look corner  
Opacity 80%  
CMYK 100 / 0 / 70 / 50  
Special mixed colour  
HKS 55 + 20% black



CMYK 0 / 0 / 0 / 18  
Opacity 100% / multiply  
Soft gradient feather:  
100% opacity at 0% position  
0% opacity at 50% position  
Angle -88°



CMYK 0 / 0 / 0 / 10  
Opacity 100%

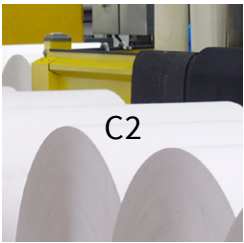
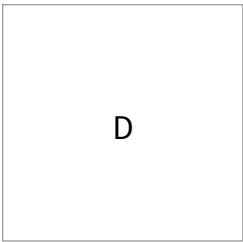


Image  
Opacity 100%



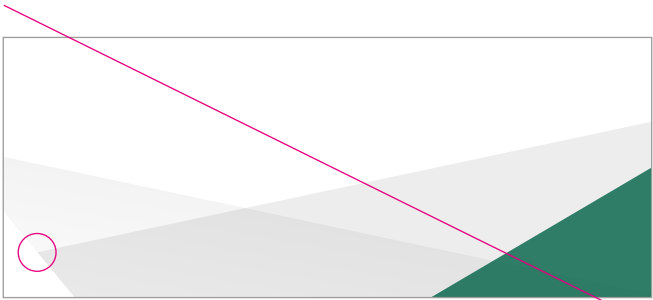
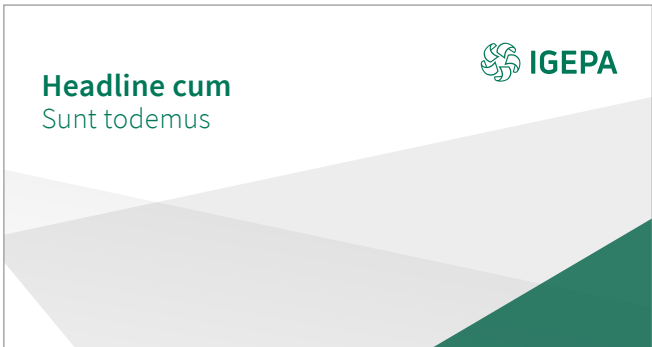
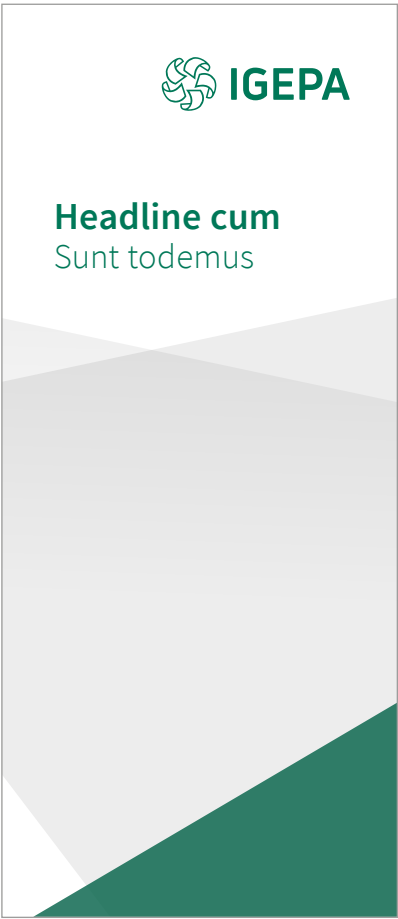
CMYK 0 / 0 / 0 / 0  
Opacity 100%

6.4 COVER LOOK, SYSTEM

On the right-hand side, you will find some examples of landscape and portrait formats. The system, colour distribution and angles of the colour blocks are identical across all formats. The ratio of header to graphic area should be individually determined for each format, as should the width of the individual elements. This results in different numbers of overlaps, with a maximum of 3 and a minimum of 1.

Wherever possible, the white corner should always be 1/3 flatter than the green corner. In landscape formats, it is no longer possible for these two corners to overlap – and such an overlap should not be forced.

A visual gradient feather between the white and grey corners is not permitted. If this appears as a result of the format, the white corner is dispensed with.



Prohibited gradient feather



Alternative graphic, without white corner

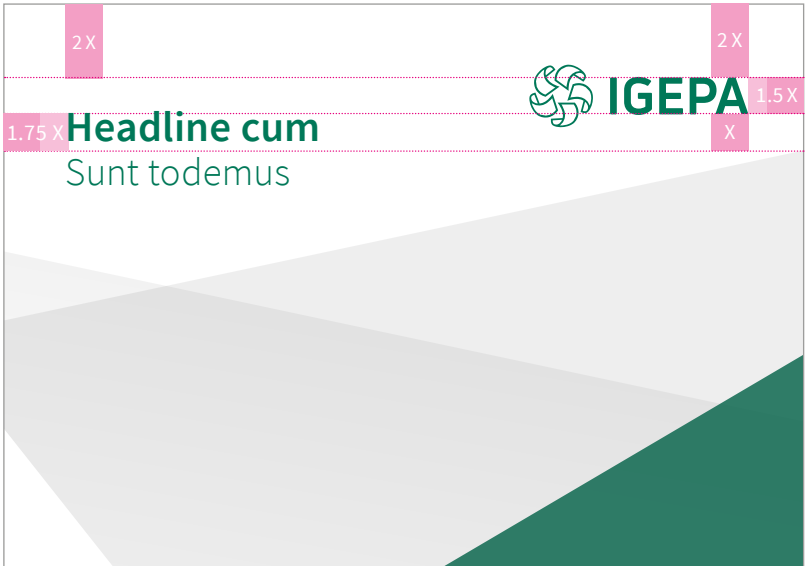
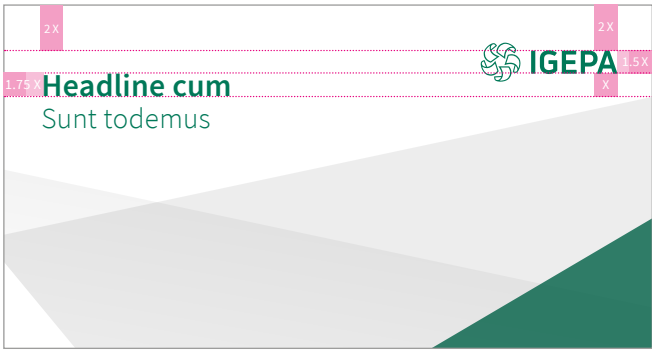
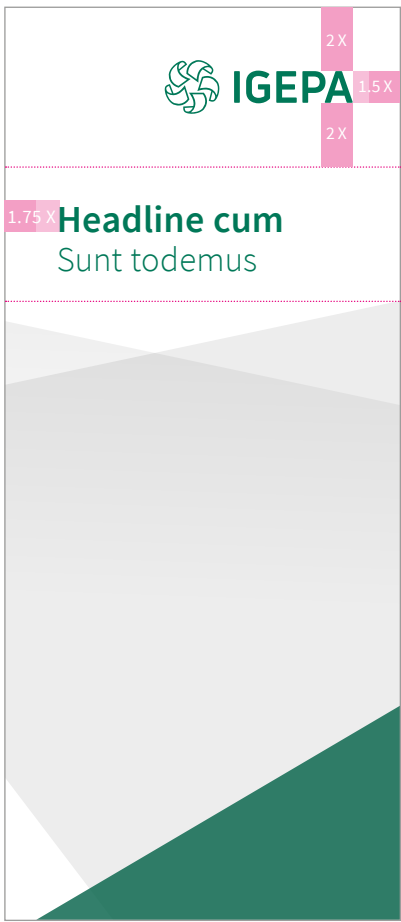
6.5 COVER LOOK SYSTEM, LOGO AND HEADLINES

For all portrait formats, the logo is applied with the exclusion zones set out in chapter 5.1. These define the distance to the headline and the graphic area.

With square formats and all landscape formats, the distance below the logo is only 1X. This is the minimum distance between the logo and the graphic area and indicates the logo size to be used for each format.

Headlines in portrait formats are positioned as per the exclusion zones outlined in chapter 5.1. Headlines in landscape formats may be positioned higher. The minimum distance to the upper edge is 2X, based on the exclusion zone of the logo used. Wherever possible, any ascenders used in the headline should not protrude above the baseline of the logo's word mark. In extreme landscape formats, they can be aligned with the ascenders of the logo word mark.

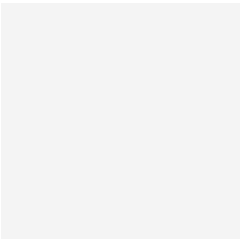
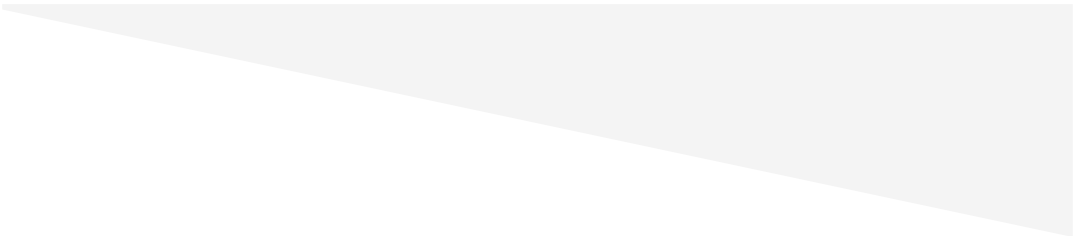
Generally speaking, the font size of the headlines depends on the text being set. It is important to ensure a harmonious overall appearance and sufficient legibility. In small formats, headlines should be concise and to the point.



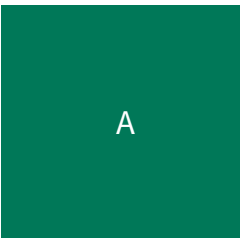
6.6 CORPORATE GRAPHIC, COLOUR BLOCKS

Using the same system as for the cover look, an overarching corporate graphic can be produced with the colour block elements. In this case, the white corner in the bottom left is dispensed with. The graphic can be used optionally in both print and screen media. While complying with the predefined angles (see chapter 5.2) and the colour gradations outlined here, the sizes and ratios of the colour blocks can be played with to reflect the layout and requirements in individual circumstances. The graphic may also be used – both flush left and flush right – on the top edge of the page.

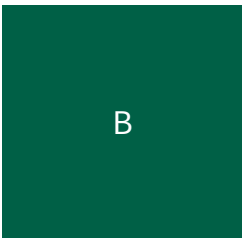
The corporate graphic may be used, purely graphically, as grey shades on a white background or as green shades on a completely green background. The grey shades are always generated using black with a colour tone of 6%; the green version always uses IGEPA Green and a special mixed colour for the IGEPA corner with black. The precise opacity of the individual elements required to create the desired effect is stated on the right-hand side.



CMYK 0 / 0 / 0 / 6



IGEPA Green  
HKS 55  
CMYK 100 / 0 / 70 / 30



IGEPA-look corner  
CMYK 100 / 0 / 70 / 50  
HKS 55 + 20% black





6.7 CORPORATE GRAPHIC, IMAGES

It is also possible to use the corporate graphic as a white overlay on suitably coloured images. The colour blocks are arranged as per the principle set out in chapter 5.2 or otherwise variably. When using white as a block colour, the desired appearance is created using differing levels of opacity and without multiplication.

The corporate graphic can also be used as a container to enable the direct use of images or illustrations. Please use the grey shades and transparencies defined in chapter 5.7 in this instance. For applications on the top edge of the page, a single image container without additional colour block may be used.

Depending on the type of images, the opacity may be adjusted slightly to ensure optimum presentation and visibility of the images.



Overlay in white



Image container with grey areas



Image container with grey area



Individual image container on the top edge of page