Commercial Visual Guidelines for Trade Brands

Specifically for customer facing communications

Let's communicate our trade brands
with one strong visual expression

Our goal to become the leader in sustainable indoor climate solutions requires that we project a unified visual look and voice across our brands and markets. A strong, attractive visual identity is a powerful tool we will use to build our image and gain a competitive advantage.

Ensuring we convey our brands to our markets in the same way is a huge step forward in strengthening our leadership position. It will reduce complexity and significantly increase the level of efficiency of our marketing.

This is why following the instructions laid out in these guidelines is so important.

With a shared ambition, the same image and messaging presented across markets, we will be working as one, towards the same goal globally.

Let's make good use of this eye-catching visual universe we can all be proud of and ensure we secure our position as the world leader in sustainable indoor climate comfort solutions!

Kind regards,

Urs Pennanen

When to use
Communication to our four target groups:
Installers, Planners, Wholesalers & End Users.

When not to use
Where it is more appropriate to use the Corporate guidelines.

1.0 The brand

1.1

Brand intro

The trade brand logo symbol serves as the visual umbrella for all of our trade brands and endorsed trade brands. For external communication, the trade brands must be used. The endorsed trade brands support individual product categories, therefore, they are only to be used under a certain trade brand name when referring to categories e.g. in product catalogues.

All communication elements visualised within this guideline are using a placebo trade brand named "BRAND" in order to define and explain the design without focusing on one specific trade brand. For further insights on our trade brands please adhere to the Brand Book.

Trade brand logo symbol

Trade brand names

EMMETI

FINIMETAL

FIV

MYSON

PURMO

RADSON

VOGEL&NOOT

Endorsed trade brands

EMMETI
BY FIV

LVI
BY FINIMETAL

LVI
BY PURMO

MMA
BY PURMO

2.0 Basics

2.1

Basic intro

This part of the brand guidelines unfolds each of the basic elements which, when brought together, form our overall identity. Although the Templates chapter holds many of our standard templates, basic elements like logos, colour swatches, essential graphics and images can be downloaded respectively to create material not already covered within this section.

It is, however, important that the overall rules for handling these elements are read and understood thoroughly in order to achieve a unified expression throughout all communication. If in doubt, please contact your local marketing manager.

2.21

》 **DOWNLOAD**
   FULL LOGO PACKAGE

Primary stacked logo

The primary logo is stacked and consists of the gradient logo symbol centred above the logotype/trade brand name. The primary stacked logo is accompanied by the tagline "comfort delivered by". The tagline is fixed to the left of the trade brand in the same colour as the trade brand name. The primary stacked logo with tagline should be used as first option whenever possible.

In cases where space is limited and/or the logo needs to be centred, use the second option of the stacked logo without tagline. Use original logos only. All elements visualised within this guide use the placebo trade brand named "BRAND".

Do not recreate!

Primary stacked logo with tagline_first option

Primary stacked logo without tagline_second option

Recommended minimum height of primary stacked logo

5 mm

Construction of primary stacked logo

100
50
85
85
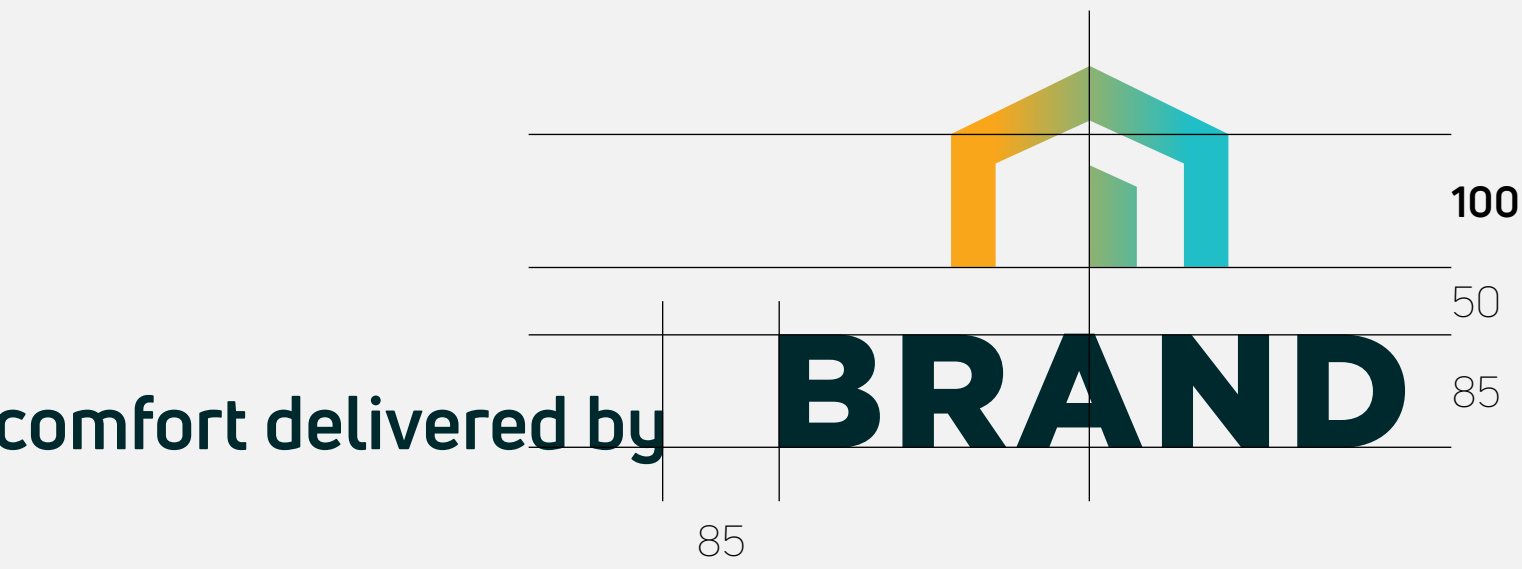
Note: Construction guide is only relevant in cases where the primary stacked logo and symbol need to be manually joined.

2.22

DOWNLOAD
FULL LOGO PACKAGE

Secondary horizontal logo

The secondary logo is horizontal, and consists of the gradient logo symbol placed after the logotype/trade brand name. The secondary logo is never accompanied by the tagline and must only be used when space does not complement the use of the primary stacked logo.

Use original logos only. All elements visualised within this guide use the placebo trade brand named "BRAND".

Do not recreate!

Secondary horizontal logo_third option

Recommended minimum height of primary stacked logo

BRAND 2.5 mm

Construction of secondary horizontal logo
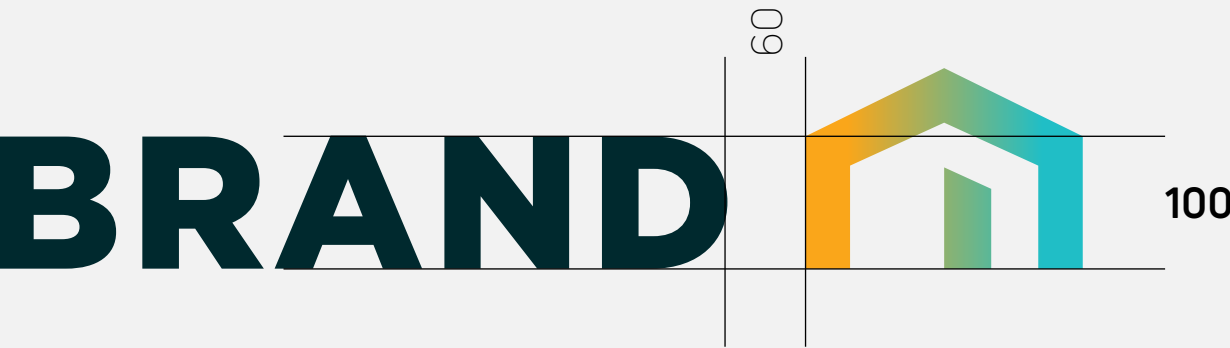
Note: Construction guide is only relevant in cases where the secondary horizontal logo and symbol need to be manually joined.

Logo colours

Both the primary stacked and the secondary horizontal logos can be used in positive or negative visualisations, depending on the background. In both cases the logo symbol is displayed in gradient colour. On a light background, the trade brand name uses Dark petrol and on a dark background the trade brand name uses white, to create the best visual impact..

In rare occasions where colour reproduction of the logo is not possible, the logo may be displayed in all black, all white or greyscale if appropriate. Do not re-colour or place the logo on backgrounds that will weaken the impact of the trade brand name.

Positive logo for use on light background

Negative logo for use on dark background

All black, all white or greyscale

2.24

Logo freespace

In order to protect the logo and ensure it has impact, a minimum logo freespace area has been defined. No matter the logo version, the logo must at all times be protected by a space equal to the cap height of the trade brand name. This area is to be kept free from other graphical elements at all times. Only imagery can encroach on the free space

The freespace also defines the maximum height and width of the logo when positioned on a format with reduced height or width. It also serves as a guide when placing the logo as close as possible to the edge of a format or in relation to the grid. Only the secondary logo can be rotated for vertical use.

Minimum freespace for primary stacked logo, with and without tagline
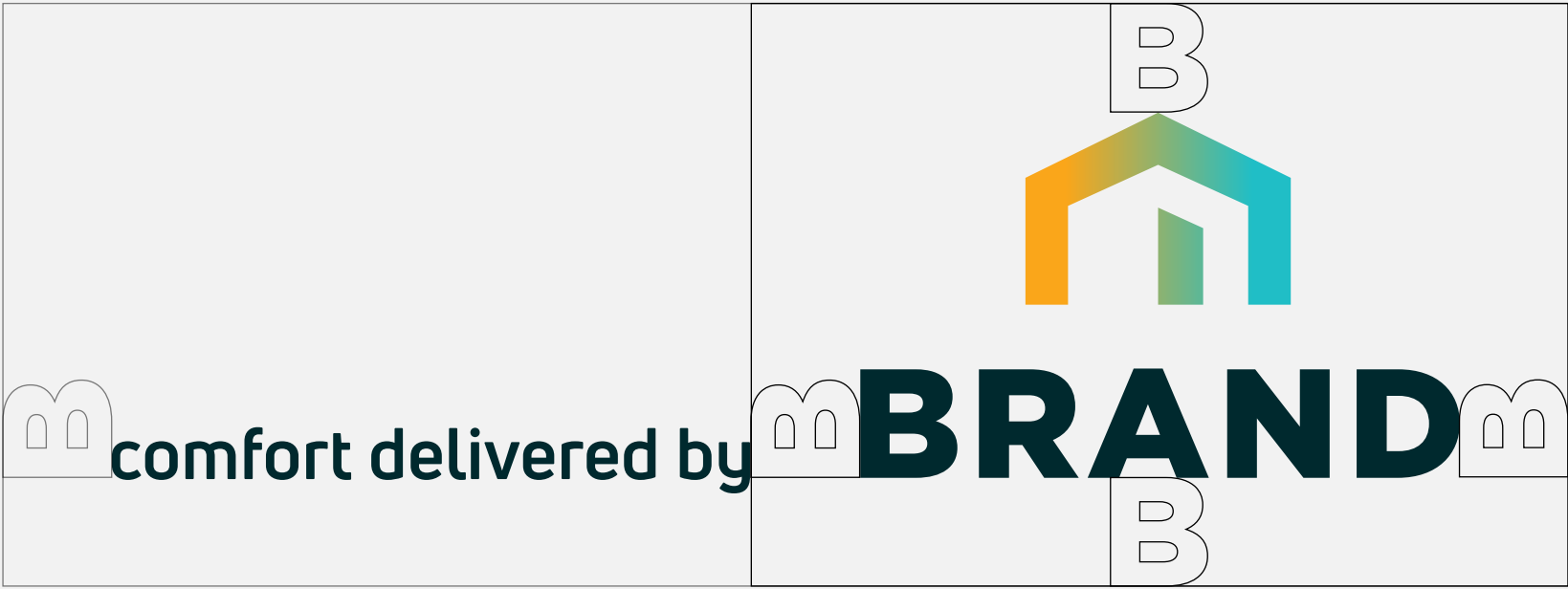
Minimum freespace for secondary horizontal logo

Maximum size for a stacked and horizontal logo on format with reduced height

Maximum size for a stacked and horizontal logo on format with reduced width

Secondary horizontal logo may be rotated 90° counter clockwise

2.31

DOWNLOAD
COLOUR SWATCHES

Colour definitions

Our primary identity colours are used to define our key colour expression – the gradient. The brand is not to be seen as one colour or the other. The two primary colours may, however, be used as accent colours as long as they don't set the scene.
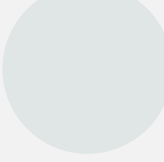
A set of three secondary colours, including a green colour defined from within the spectrum of the gradient, are used for graphs and charts – idealy together with the two primary colours and supported with tints of the Dark petrol base colour.

Primary

Bright orange

PMS	143
RAL	1007
CMYK	0_40_100_0
RGB	250_166_26

Bright blue

PMS	7702
RAL	5018
CMYK	70_0_25_0
RGB	32_190_198

Secondary

Vivid orange

RAL	2003
CMYK	0_60_100_0
RGB	255_142_46

Dark blue

RAL	5009
CMYK	60_0_15_40
RGB	62_144_159

Bright green

RAL	6018
CMYK	40_0_100_0
RGB	141_198_63

Base
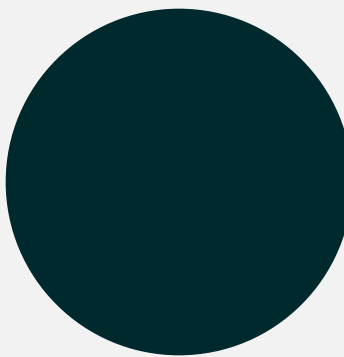
Dark petrol

PMS	5463
RAL	6004
CMYK	90_40_40_70
RGB	0_41_46

85% tint

70% tint

35% tint

12% tint

Gradient

Location   15%   85%

2.32

Colour usage

Mixing colours will create different expressions from very calm to bright and colourful. No matter the media, communication or impact needed, always choose wisely from within the brand colour scheme.
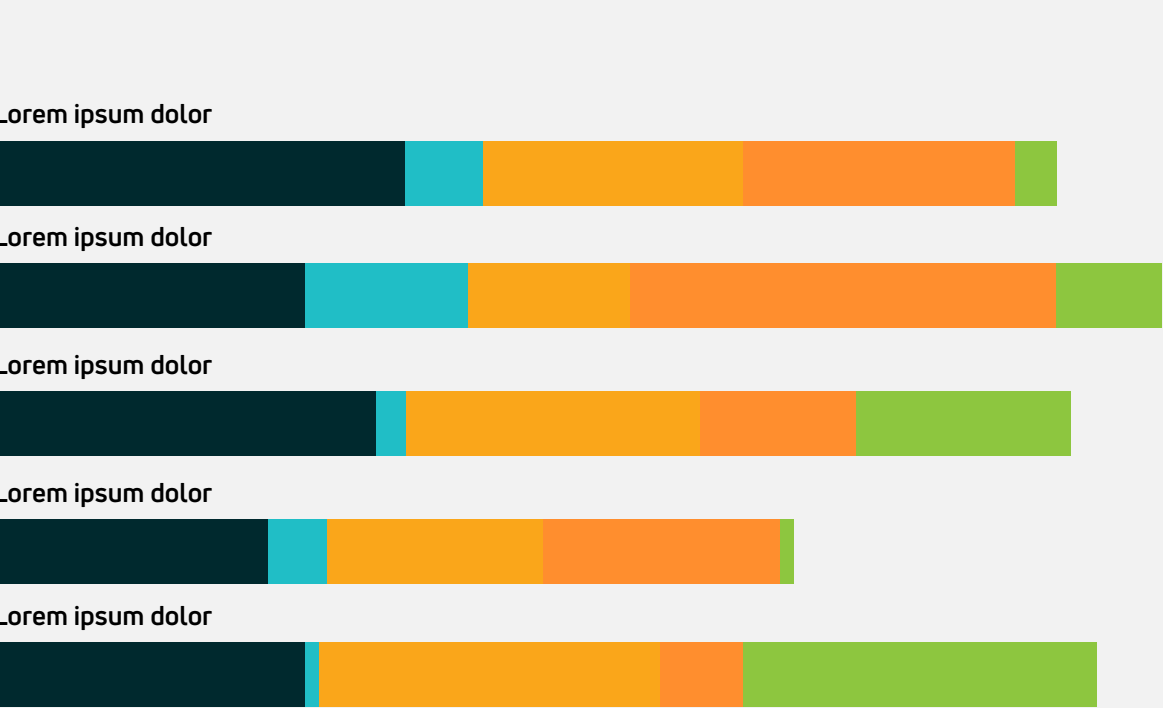No tints are allowed, except when using the Dark petrol base colour.

Headlines should remain calm and professional – use white, black or the base colour only. Colour might be used for highlighting subheading, numbers etc. The gradient colour should be used sparingly throughout communication and preferably only for the concept device and the horizontal gradient dividing bar used on elements such as brochure covers, ads, posters etc.

Base only

60
50
40
30
20
10
0

Lorem   Lorem   Lorem   Lorem

Primary and base

30 bill.

150 bill.

72 bill.
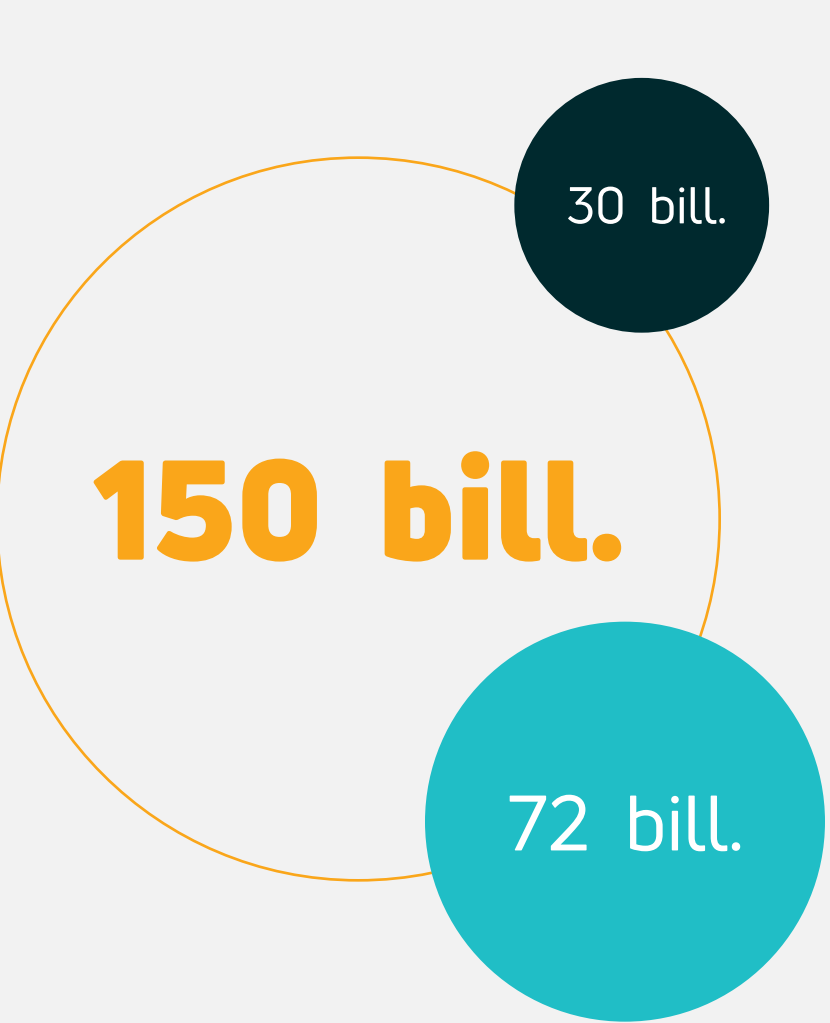
Primary, secondary and base in vivid mix

Lorem ipsum dolor

Lorem ipsum dolor

Lorem ipsum dolor

Lorem ipsum dolor

Lorem ipsum dolor

Primary, secondary and base in subtle mix

Lorem ipsum dolor

Lorem ipsum dolor

Lorem ipsum dolor

Headlines are set in white, black or the **Dark petrol colour only**

Body copy is set in black or white colour only.
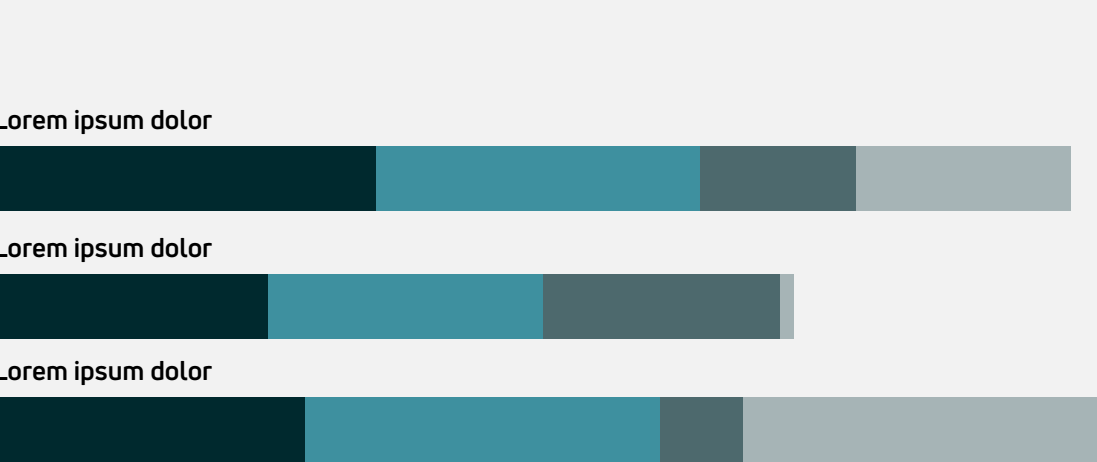
Primary type

Uni Neue is the trade brand typeface. Regular and Black styles are used for headlines. In conceptual headlines only, the two styles may be combined. For all other purposes Light, Regular, Bold and Black styles must be used, depending on size and visual impact needed.
Italic and bold can be used to accentuate short text.

Uni Neue is a licence-based commercial typeface, intended for professional communication design. Licenses are only required for employees who have access to creative tools such as Adobe Creative Suite (typically Marketing), these should be handled locally and support the following languages:

Western Europe, Latin Standard: Austria, Belgium, Denmark, Finland, France, Germany, Italy, Luxembourg, Netherlands, Norway, Sweden, UK.
Western Europe, Latin Extended: Czech Republic, Hungary, Poland, Romania.
Eastern Europe, Cyrillic: Russia, Ukraine **Hans Sans SC, Simplified Chinese:** China.

Uni Neue styles for headlines

Uni Neue Regular
Uni Neue Black

Uni Neue styles for other purpose

Uni Neue Light
Uni Neue Regular
Uni Neue Bold
Uni Neue Black

Uni Neue Light

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSs
TtUuVvXxYyZzÅåÄäÖö1234567890!#€%&7@

Uni Neue Regular

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSs
TtUuVvXxYyZzÅåÄäÖö1234567890!#€%&7@

Uni Neue Bold

**AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSs
TtUuVvXxYyZzÅåÄäÖö1234567890!#€%&7@**

Uni Neue Black

**AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSs
TtUuVvXxYyZzÅåÄäÖö1234567890!#€%&7@**

2.42

Substitute type

Poppins is defined as a substitute typeface for the office environment when it's not possible to use Uni Neue because of license restrictions. Poppins is an open-source typeface that can be freely downloaded and installed on any computer or embedded into a content management system that contains basic office templates for presentations and stationery documents.

Poppins styles for headlines

Poppins Regular
Poppins Semibold

Poppins styles for other purpose

Poppins Regular
Poppins Semibold

Poppins Regular

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSs
TtUuVvXxYyZzÅåÄäÖö1234567890!#€%&7@

Poppins Semibold

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSs
TtUuVvXxYyZzÅåÄäÖö1234567890!#€%&7@

Substitute type (Non-latin)

In case of non-latin language systems such as Greek, Chinese, Japanese, Hindi, Thai or Korean the substitute typeface is Arial Unicode as it is a system typeface in most operating systems. Arial Unicode must be used only as an exception and never as a substitute for Poppins without a fundamental need.

Arial Unicode will also be used for all e-mail communication, e.g. e-mail signature and external newsletters.

See Purmo Group Brand & ID guidelines for further info.

Type usage

Typography – the way in which selected typefaces and weights are used – is fundamental to our trade brand identity as they evoke a sense of clarity, consistency and comfort. The following specifications are a set of general rules and recommendations that help ensure the structuring of all text is consistent.

Standard headlines are set in Uni Neue Regular or Uni Neue Black. Conceptual headlines can be a mix of Uni Neue Regular and Uni Neue Black. Other copy can be set in Uni Neue Light, Regular, Bold or Black depending on size, amount and reading distance. All copy must be Dark petrol, black or white. Black is recommended for body copy.

Headlines are set in Uni Neue Regular or Uni Neue Black

Standard headlines are set in either Uni Neue Regular

... or Uni Neue Black

Headlines may also be a mix of Uni Neue Regular and Uni Neue Black

Conceptual headlines can be a mix of both Uni Neue Regular **and Uni Neue Black**

Other copy

Short subheadings and paragraphs can be set in Uni Neue Black. Mo dolo con re et, ommodi nimusci dellum alicaboribus magnienis.

Longer subheading and paragraphs will benefit from the use of Uni Neue Bold in order to improve readability. Experi ilibus et quatum fugitae repudio. Harchicim reria dolesti siti alitio esti inciae saes ipsam vernam ut ad quiasit utem faciduciis distor modio bercient offictem ventibus ut liberchilit optati quiae. Maximpo rrovid enihitistis utet vere debit, voluptati dolutat.

Bodycopy are set in Uni Neue Regular. Black or white colour only.
Que omnisitaquam delia plibus. Cature denim es ipsandis di dis magnit, conempedit ut eum vent. Uga. Nam, sim hil inimus, il maio quoditibus re a niminve lliciaturiti apid que nat qui ut volor audae exceatem entiorrumqui con re, qui natur am, nus paribust, qui re pos asinverunt etur asinctem alit ex ea sam net eosantem nos sit omnihil ictenis dem volore conserrundi bea sin re doles ea que pore, nonsectur **accentuation can be done in Uni Neue Black** sperio illam net omni nos at. Harchicim reria dolesti siti alitio esti inciae saes ipsam vernam ut ad quiasit utem faciduciis distor modio bercient offictem ventibus ut liberchilit optati quiae. Maximpo rrovid enihitistis utet vere debit, voluptati dolutat.

2.51

Grid construction

Divided into 12 vertical columns and 12 horizontal rows.
The gap between columns and rows equals half the margin defined for the actual format. Please adhere to the margins defined for standard A-formats within this chapter. For formats not defined, or to be found in the relevant chapter, scale proportionally.

An outer border equal to half the margin defines the expanded communication area used on elements such as ads and brochures, and the width of the supporting horizontal gradient bar. The height of the gradient bar equals the margin.

Standard 12 vertical columns and 12 horizontal rows grid

Outer border defines the expaned image area and horizontal bar

2.52
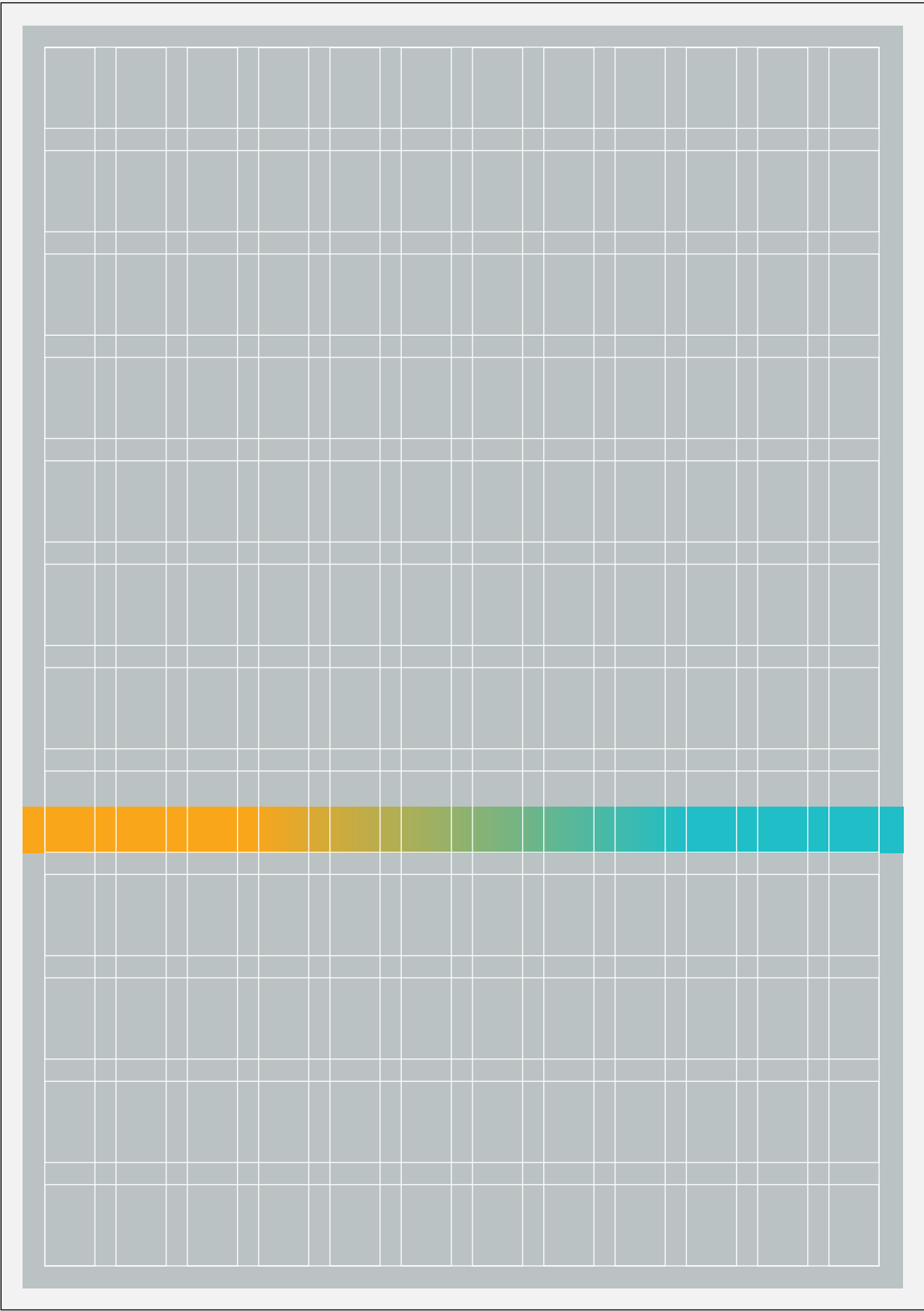
Grid measurements

The 12 vertical column and 12 horizontal row standard grid system applies to all formats – offline as well as online, and helps ensure a consistent expression of the layout. Margin and gap may vary, depending on the actual size and usage of the element, but the overall expression must remain consistent.

Standard A-format measurements are however defined as shown below. Apply the standard A-format grid closest in size for use on non-standard formats, or scale proportionally.

Standard grid of 12 vertical columns and 12 horizontal rows
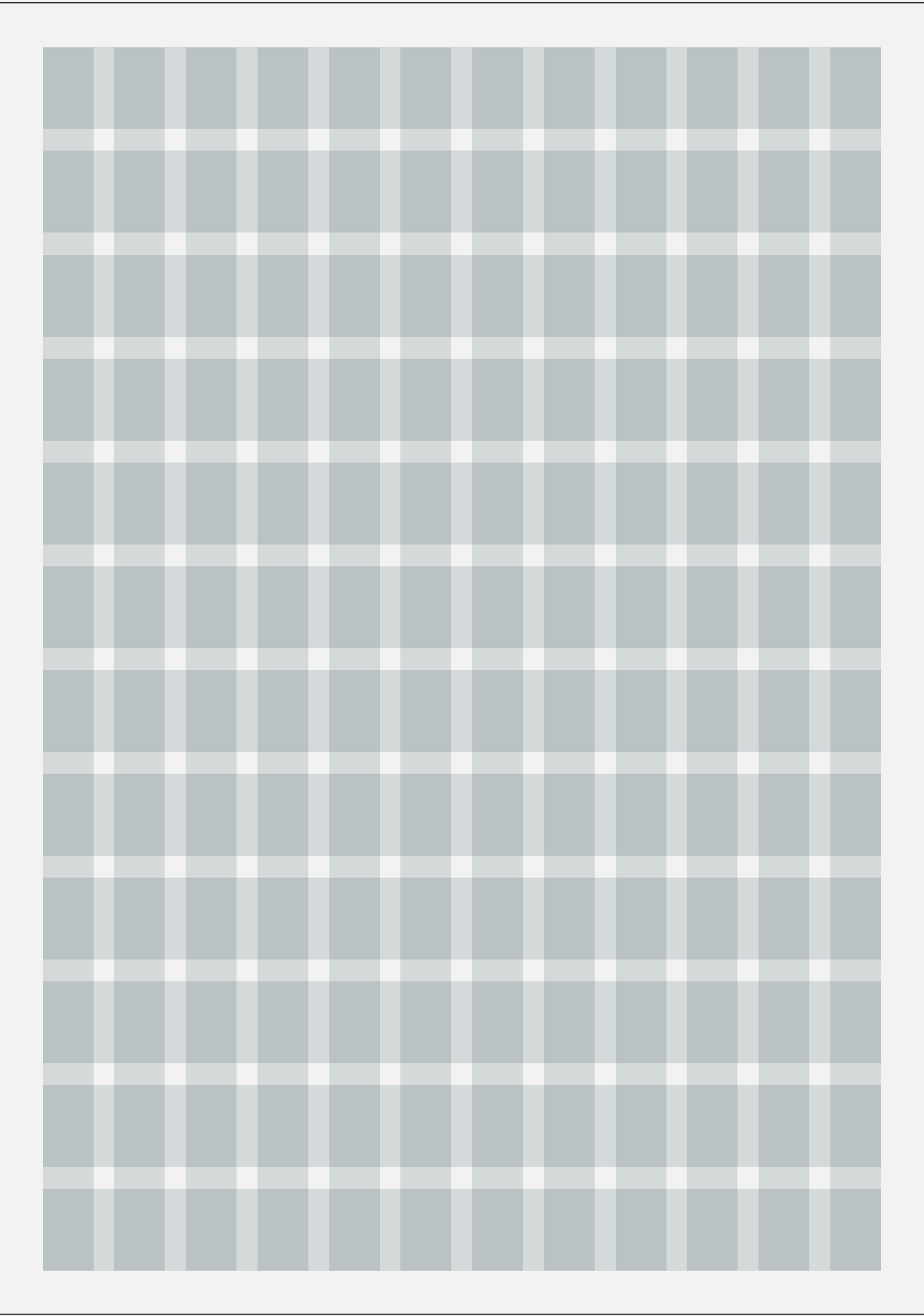
Margin

Gap

Grid is doubled up for spread use in e.g. brochures and ads
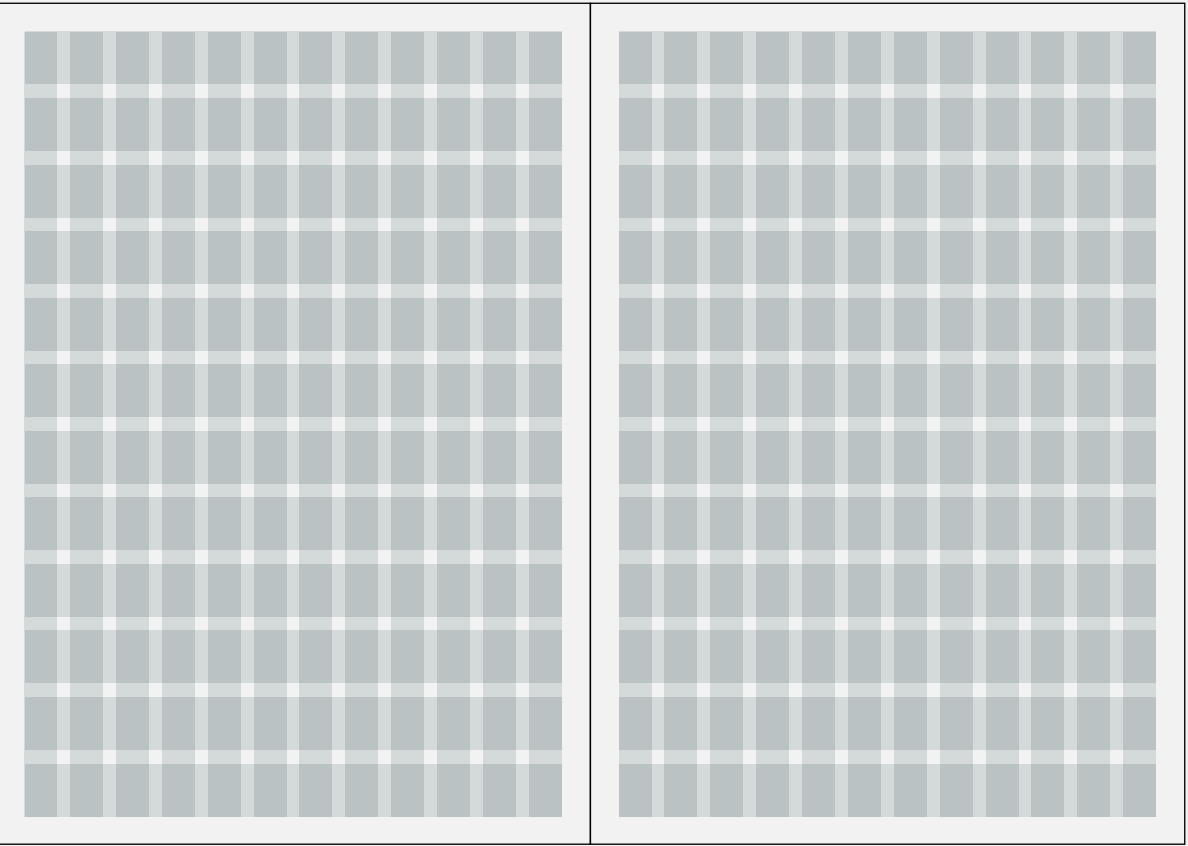
Example of grid applied on non-standard format
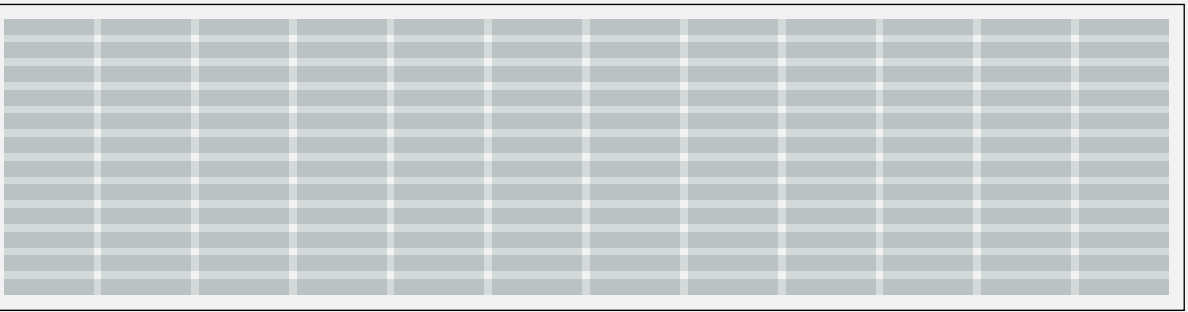
Measurements for standard A-formats

A1 portrait and landscape
Margin: 25 mm
Gap: 12.5 mm

A2 portrait and landscape
Margin: 20 mm
Gap: 10 mm

A3 portrait and landscape
Margin: 15 mm
Gap: 7.5 mm

A4 portrait and landscape
Margin: 10 mm
Gap: 5 mm

A5 portrait and landscape
Margin: 8 mm
Gap: 4 mm

A6 portrait and landscape
Margin: 6 mm
Gap: 3 mm

2.53

Grid and logo size

As the trade brand logo names vary in width, the logo size is defined as the height of the logo. The size of the primary stacked logo on standard A-formats is defined as shown here. The logo is most commonly positioned bottom right or top right, according to the margin, respecting the logo freespace.

On elements like roll-ups and banners where a stronger logo impact is required the logo is placed centred at the top or bottom, according to grid and respecting the logo freespace. Grid, logo size and position are defined within the relevant template.

Most commonly logo positioning on standard A-formats

comfort delivered by **BRAND**

comfort delivered by **BRAND** — Logo height
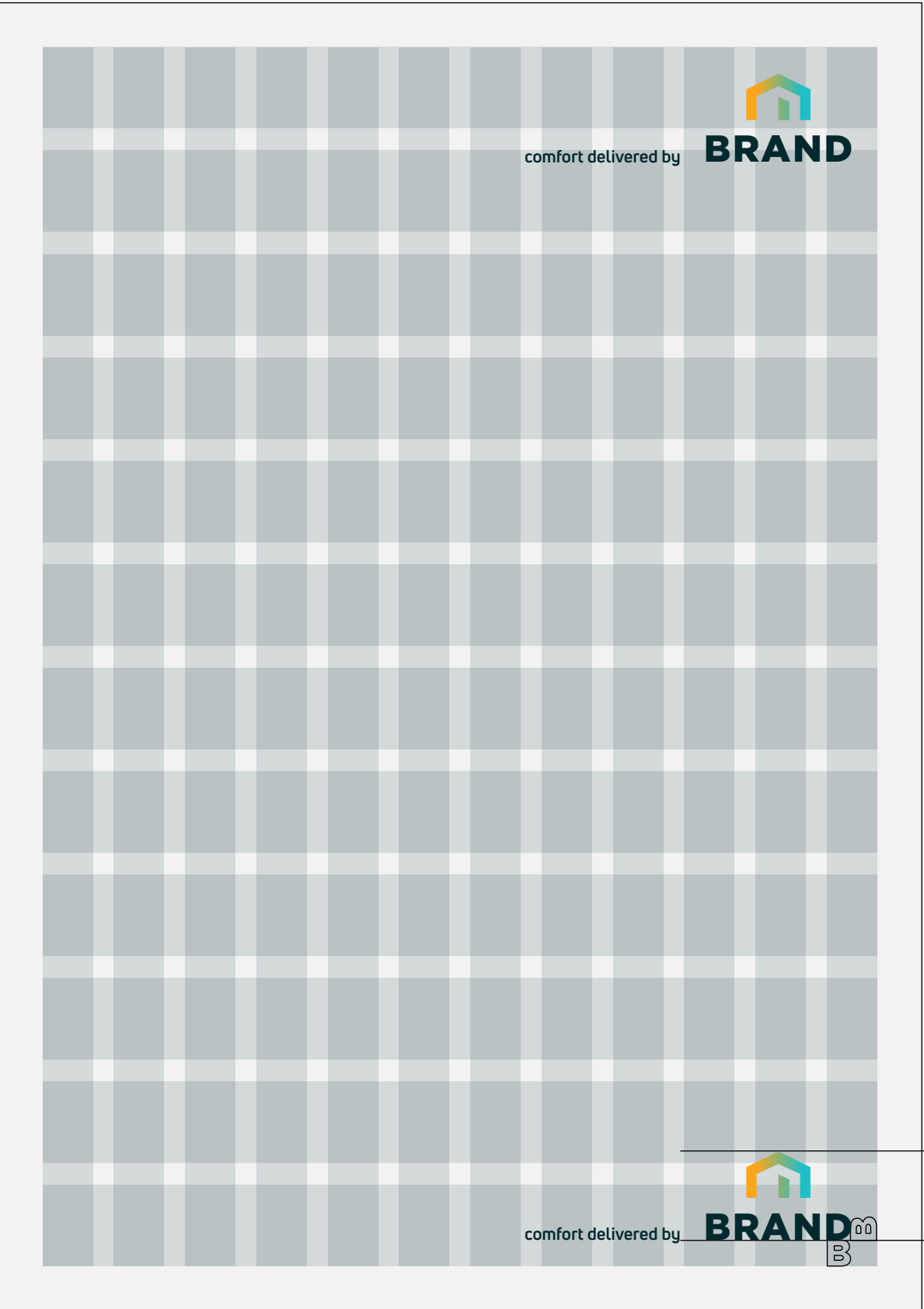
Centred logo position in top on e.g. roll-ups

BRAND
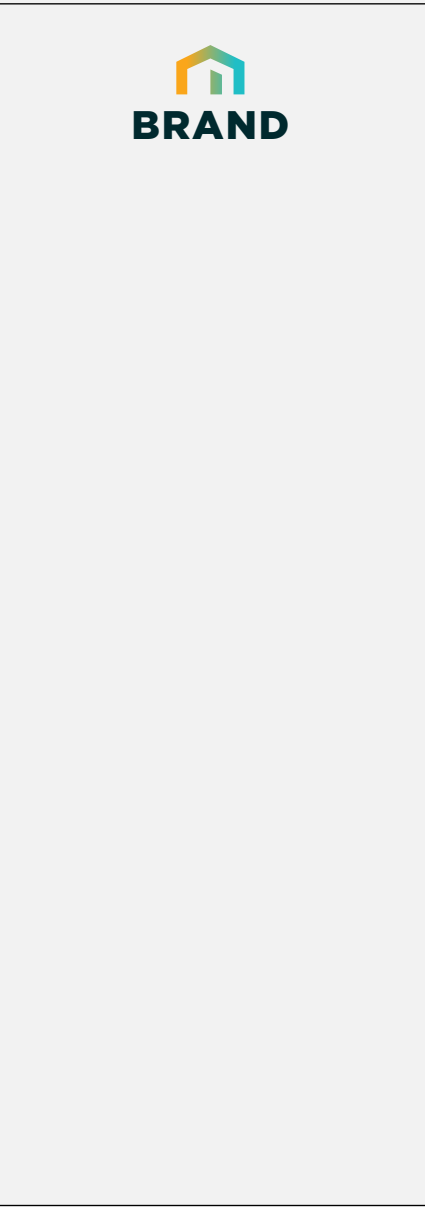
Standard logo size for A-formats

A1 portrait and landscape
Logo height: 60 mm

A2 portrait and landscape
Logo height: 40 mm

A3 portrait and landscape
Logo height: 30 mm

A4 portrait and landscape
Logo height: 20 mm

A5 portrait and landscape
Logo height: 16 mm

A6 portrait and landscape
Logo height: 12 mm

Logo size for other formats than the above mentioned are defined within the relevant template

2.61

Concept device

Our highly recognisable concept device bears a strong visual link
to our logo symbol and plays a major part throughout all our visual
communication. It is to be used in two different ways: applied as a
colourful communication concept device integrated within the image,
or as a flat overlay on a matching shape within the image.

Applied as a colourful communication concept device

... or as an overlay on a matching shape within the image

DOWNLOAD
CONCEPT DEVICE

Concept device construction

The concept deviced is constructed within a 20 x 18 square grid system and horizontally gradient coloured. The concept device is open at both sides in order for text to be placed. It is, however, also available partly open or fully closed, depending on usage. Use only original concept device.

Examples below illustrate the flexibilty of the concept device when holding copy – all flat or in perspective. Note: for practical reasons of language translation, copy must always be flat. Text size may vary depending on the actual physical size and/or impact needed.

Construction
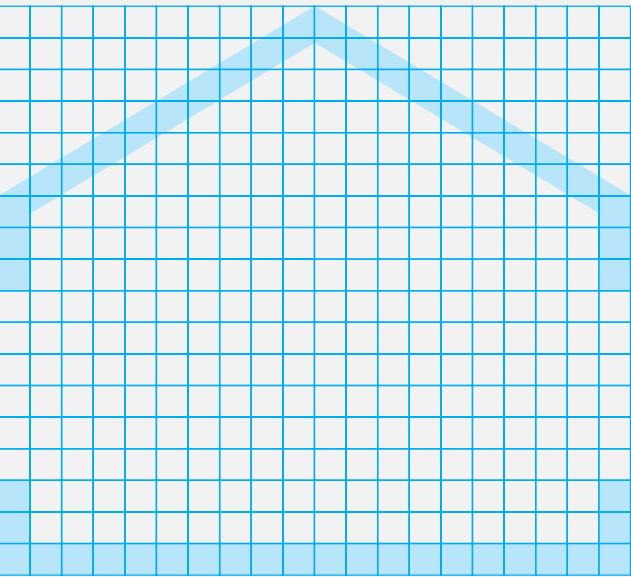
Gradient coloured

Can appear flat or in perspective

In 2050 most of the population will live in **buildings from 2010**

we have the knowhow to prepare them for the future

Text is however always flat

Small changes, big efficiencies

Replacing an old heating system can improve your energy efficency by up to 40%.

Simple, short messaging

comfort made easy

Fully closed shape

21°

Focusing on solutions and details

Let's create an optimized indoor climate.

2.63

Concept device communication

Implementing the colourful concept device within images allows us to focus on details, benefits or solutions in an evocative and interesting way. Whenever the concept device does not hold any copy it must appear fully closed.

Integration within the image, flat or in perspective

2.64

DOWNLOAD
GRAPHICS

Graphics highlights

Basic set of simple graphics to be used for highlighting facts, creating attention or guiding copy within an image or a layout. The graphic is gradient coloured for impact. If more graphics are used at the same time, within, for example, the same image, one graphic only should appear in colour. The rest should appear neutral in white, black or Dark petrol.

House shape may not be rotated. Arrow and simple stroke can be rotated in steps of 90° only.

One graphic can stand out in colour

Lorem ipsum
98%

House shape, arrow or simple stroke

Lorem
1931

85%

Lorem ipsum dolor sit amet, consectetuer Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat.

Lorem ipsum
98%

Lorem ipsum
98%

Lorem ipsum dolor sit amet, consectetuer Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat.

98%

Lorem ipsum dolor sit amet, consectetuer Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat.

2.65

Graphics technical

Using the gradient to colour blueprints, BIM and technical drawings to give them a simple, but unique expression. This is a simple way of personalising these elements, making them our own. The direction of the gradient is not fixed but should accomodate the story told in the best visual way.

Examples for inspiration only
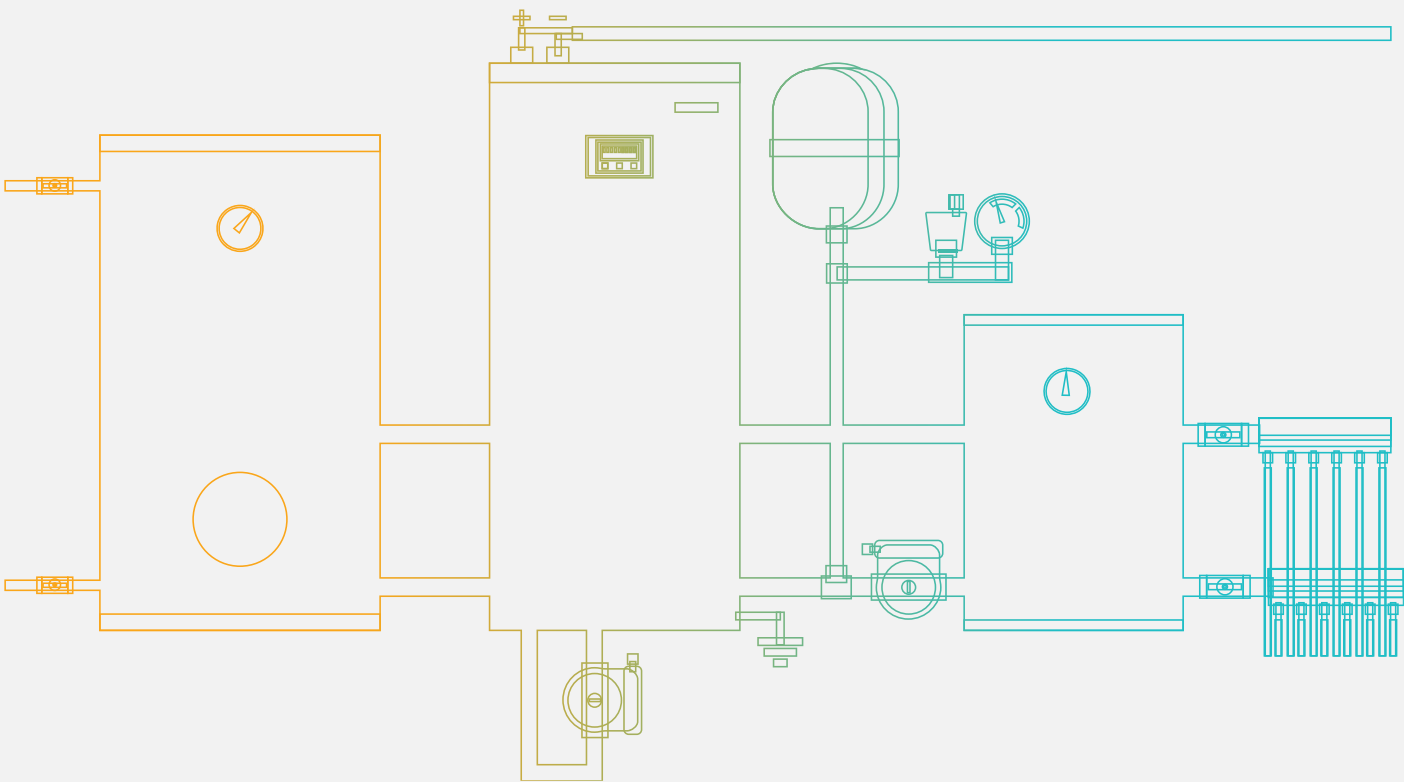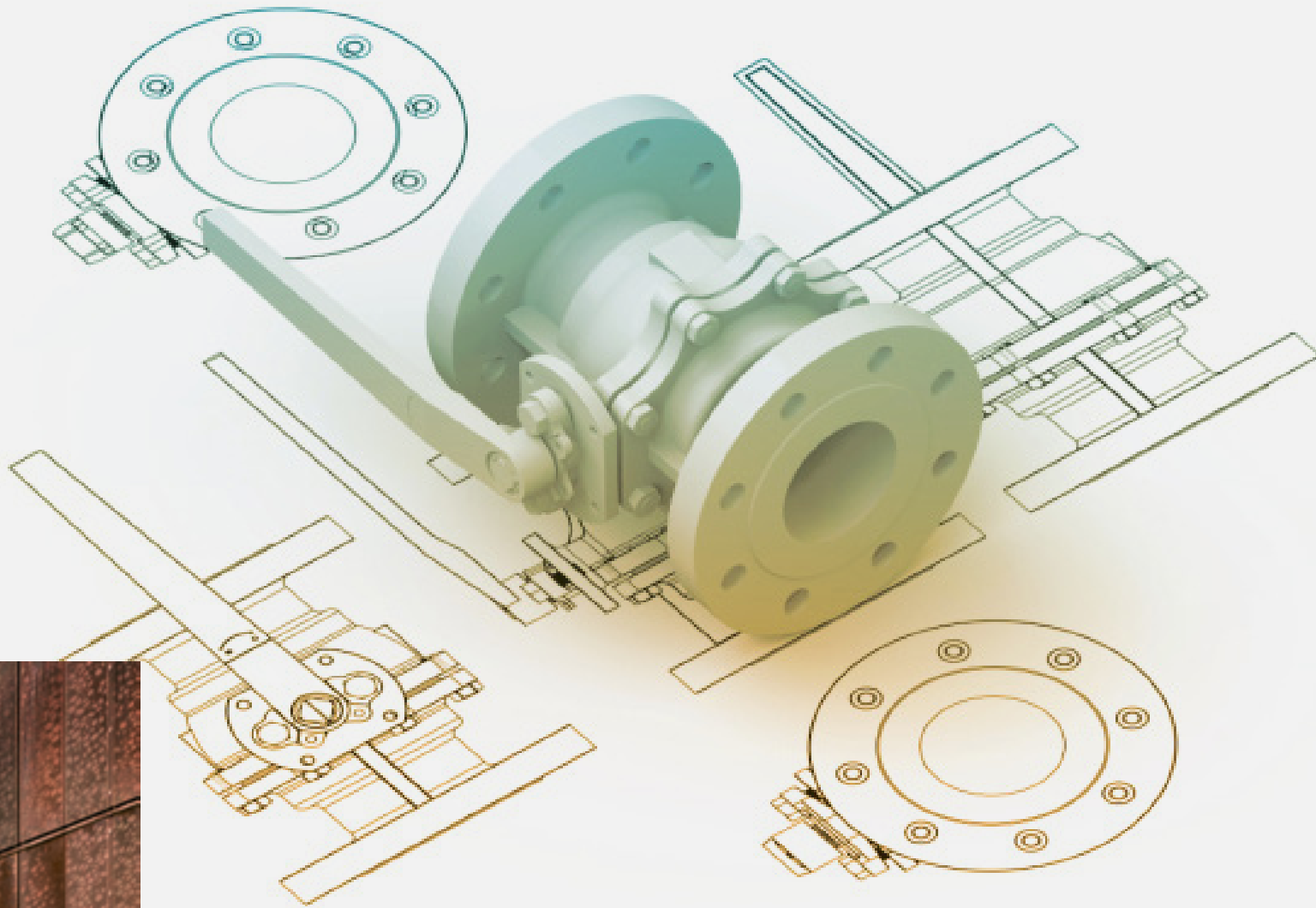
2.71

≫ **DOWNLOAD**
FULL ICON PACKAGE

Icon style

To ensure strong and consistent visualisation, all brand icons must be created within the same grid template. Icons may be coloured in Dark petrol, black or white. They are always displayed inside the concept device shape to visually connect them to the logo symbol.

When creating icons, strive for simplicity and easily decodable symbolism. While the icon may be supported by text, it should be – more or less – self explanatory.

Constructed within the same grid template
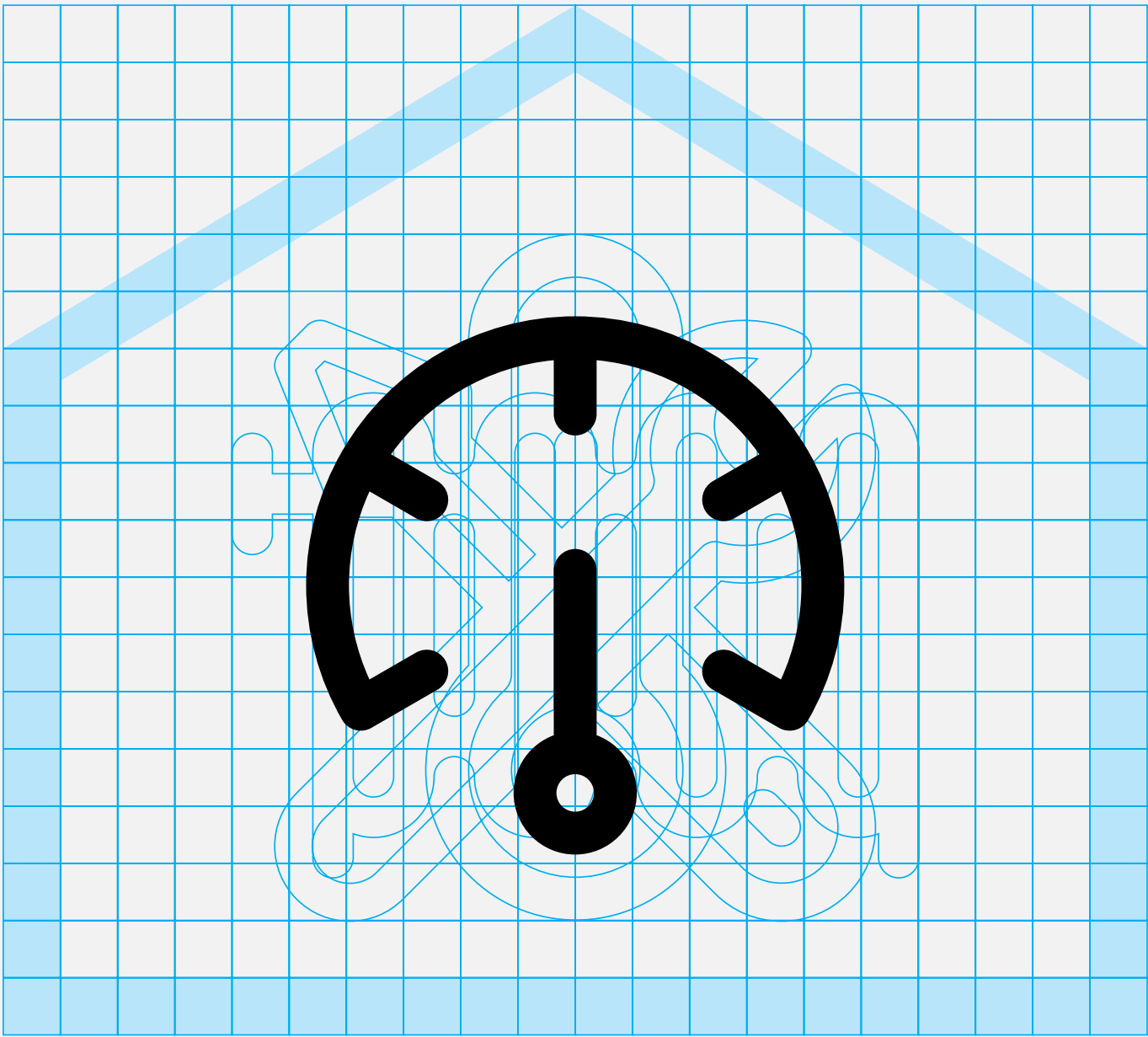
Stroke width equals 75% of a single grid square. Stroke must have rounded cap and joins.

Creating new icons

–   Displayed inside the concept device shape
–   Constructed within the same grid template
–   Stroke width must equal 75% of a single grid square
–   Stroke must have rounded cap and joins
–   Must appear simple and easily decodable
–   May be supported by short text

For corporate icons please see Purmo Group Brand & ID guidelines.

Uniform strong look

2.72

Icon categories

Icons are divided into three categories: category icons, product icons and benefit icons. Examples of product and benefit icons shown here serve as inspiration for creating the new icons. Category icons are fixed and must not be changed. Icons can be supported by explanatory text if needed.

Standard icons can be downloaded as vector files via the link in the lower left hand corner, as well as Ai-template (Adobe Illustrator) for creating new ones. Icons are displayed in white, black or Petrol blue colour.

Category icons

Emission | Valves & Controls | Generation | Ventilation | Distribution
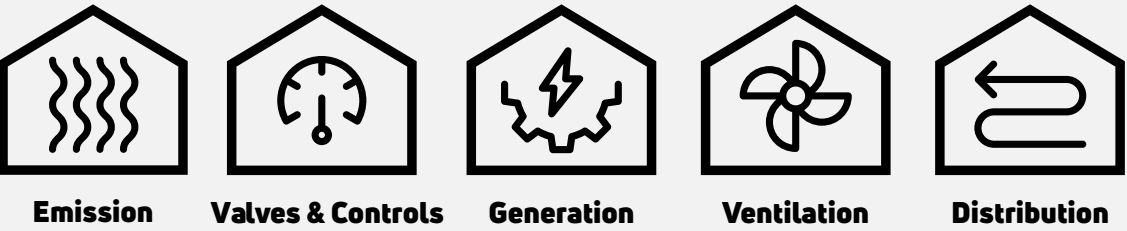
Icons for easy identification of the five main categories – Emission, Valves & Controls, Generation, Ventilation and Distribution.

Product icons

Decorative panel radiator | Panel radiator | Underfloor heating | Manifold | Thermostatic head
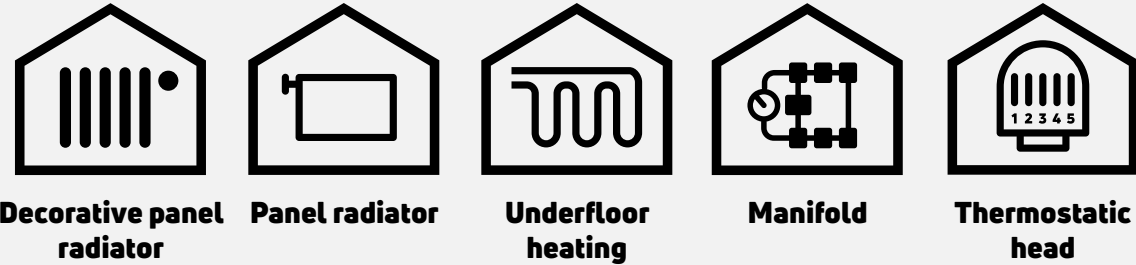
Icons that represent the product in a simple way.

Benefit icons

Available on BIM Store | 10 Year Warranty | Easy installation | Energy efficient

Icons with a sole purpose of praising practical benefits e.g. "Available at BIM Store", "10-year warranty", "Easy installation", "Energy efficient".

These icons would be supported with explanatory text..

How and when to use icons

The Purmo Trade Brand identity has three different categories of icons: Category icons, Product icons and Benefit icons. The icons are intended to be used in graphs or independently as a shorthand for a specific product or category.

All icons may be used in product and price catalogues, presentations, on POS material and other internal and external elements.

For corporate icons please see Purmo Group Brand & ID guidelines.

DOWNLOAD
FULL ICON PACKAGE

2.81

Imagery look and feel

To create a consistent look and feel for the brands, core images used across all markets must have the same visual expression. Images should reflect true-to-life situations that are an authentic snapshot of work and home life. Comfort and natural light are important motifs to depict.

Apply the photographic grading to align the expression of all images – see gradient chapter.

Images must always be clear and understandable

2.82

Imagery categories

The photographic look and feel must be coherent across all image types, categories and verticals, from concept to stock images.

Apply the photographic grading to align the expression of all images – see gradient chapter.

Conceptual

Concept images reflect an idea or brand message and incorporate the house graphic device.

Product in environment

Where possible, product environments should look like real homes that preferably contain people and don't look empty.

Stock

Stock images should not appear staged or clichéd. Instead select authentic expressions and real-life scenarios.

2.83

Concept images

Concept images include either the graphic concept device or a more realistic representation of the concept device shape, within the image crafted from steel, wood or brick. It must appear authentic and not staged.

Apply the photographic grading to align the expression of all images – see gradient chapter.

Concept

2.84

Product images

Real photography is ideal for presenting the product in a realistic situation, but CAD renders can be used if natural materials and lighting are made to look realistic. Make sure the product is in focus and add grain and lighting effects to create depth and warmth.

Apply the photographic grading to align the expression of all images – see gradient chapter.

Product in environment

2.85

Stock images

Stock images should depict genuine situations and not look staged.
Avoid business clichés and focus on real interactions, events
and scenarios.

Apply the photographic grading to align the expression of all images
– see gradient chapter.

Stock images

Imagery grading

The photographic expression of images is defined by these colour grading steps:

– Images are colour balanced, desaturated and slightly contrasted
– A diffused warm lighting effect is applied to the lightest part of the image

Images before grading

Images after grading

3.0 Templates

3.1

Templates introduction

This chapter contains the most commonly used elements available as InDesign templates ready for download. Examples below illustrate how the content of the communication area defined within any standard template can address different communication needs by the use of copy, imagery, graphics and facts.

Key selling points can be delivered inside the communication area, or outside – within the area defined for extra selling points. The use of graphic highlights defined within the basic section will help focus on these selling points. Examples below are for inspiration only!

All following templates are to be used for customer facing activities targeting Installers, Planners, Wholesalers and End-users.

Examples of communication content

3.2

DOWNLOAD
AD TEMPLATES

Ad templates

Fixed layout for ads based on the standard grid. Ads include full communication area above the horizontal bar, within the expanded image area. The headline may be re-positioned within the communication area in order to accomodate the image.

Standard ads can be downloaded as InDesign templates via the link in the lower left-hand corner.

A3 landscape

A4 portrait

A4 half, vertical

A5 landscape

A6 portrait, with headline or headline as subheading
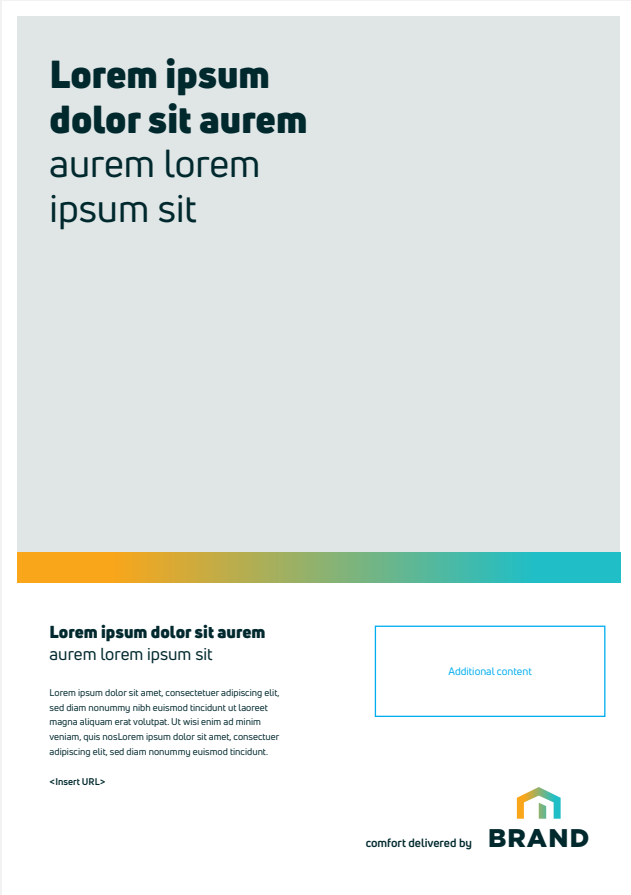
Formats
A3 landscape, A4 portrait, A4 half vertical, A5 landscape and A6 portrait

Fixed
Elements shown here are all fixed within the template in order to achieve a unified expression.

Flexibility
Layout within the communication area must be kept clear and simple.

Grey colour on the ad marks the visual communication area that can be conceptual or product/solution focused. It can also include the concept device, hero concept image and/or supporting graphic highlights and facts

Light blue frame on the ad marks an area displayed within the template that may contain extra key selling points, icons etc. Note that the smallest sized ad does not include area for extra key selling points.

Note: Please remove the blue template box when the design is complete

See template intro page for examples.

Important
Any layout differing from the templates must be approved by your local marketing manager.

3.3

Brochure template

Fixed layout for brochure front and back cover based on the standard grid. Brochure front covers include a communication area above the horizontal bar, within the expanded image area. Brochure back covers can be kept all white, used for visual communication and/or the inclusion of an image/messaging/CTA above the horizontal bar and within the expanded image area.
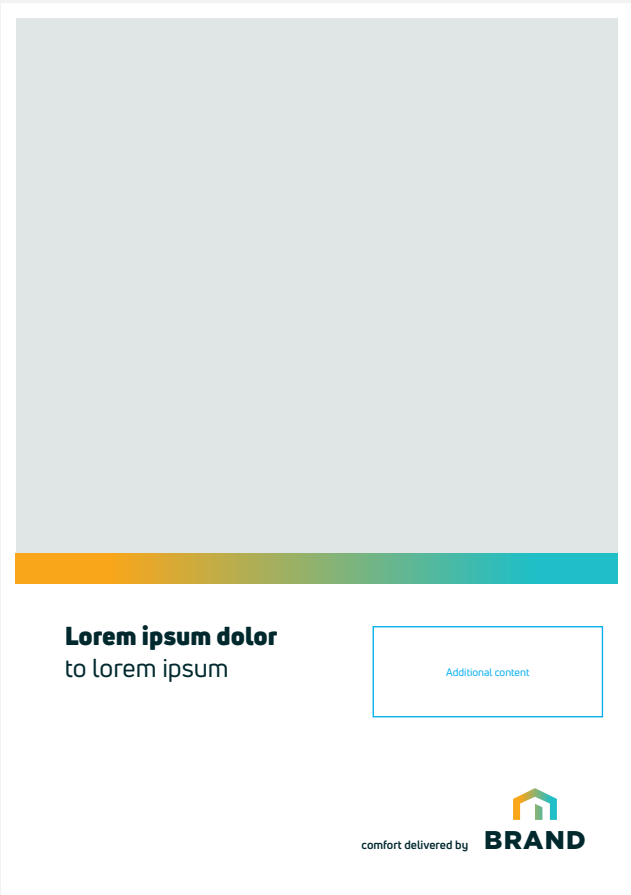
Standard brochure covers can be downloaded as InDesign templates via the link in the lower left-hand corner.

Brochure front cover

Brochure back cover

Format
A4 portrait

Fixed
Elements shown here are all fixed within the template in order to achieve a unified expression.

Flexibility
Layout within the communication area must be kept clear and simple.

Grey colour on the brochure front cover marks the visual communication area that can be conceptual or product/solution focused. It can also include the concept device, hero concept image and/or supporting graphic highlights and facts

Grey colour on the back cover marks the area that can be kept all white and/or include an image/message/CTA.

Light blue frame on the front cover marks the area displayed within the template that may contain extra key selling points, icons etc.

Note: Please remove the blue template box when the design is complete

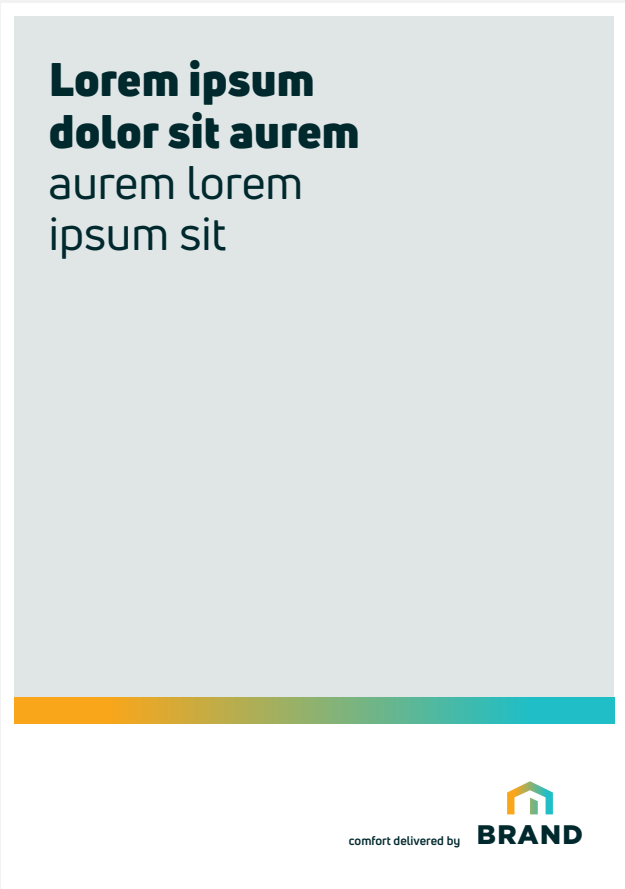See template intro page for details and examples.

Important
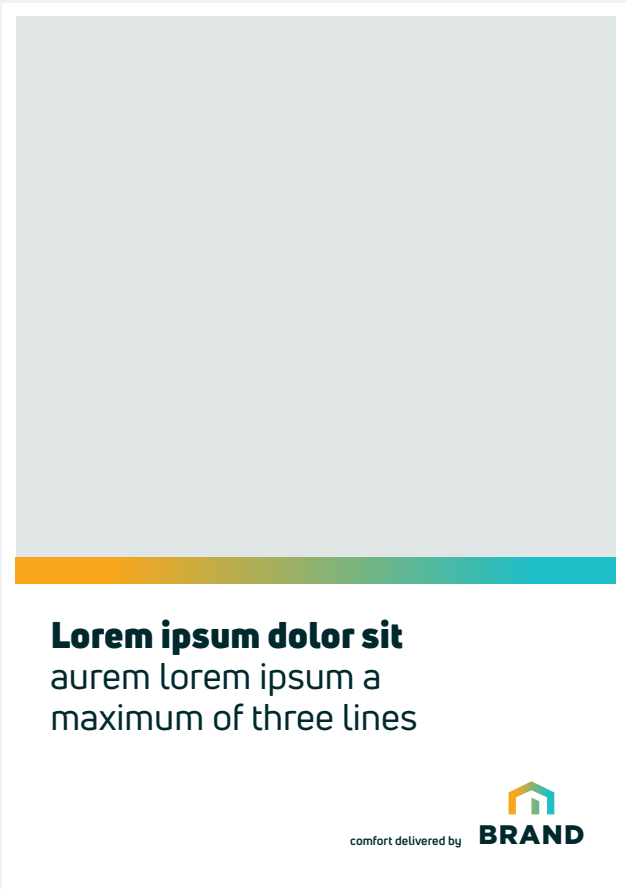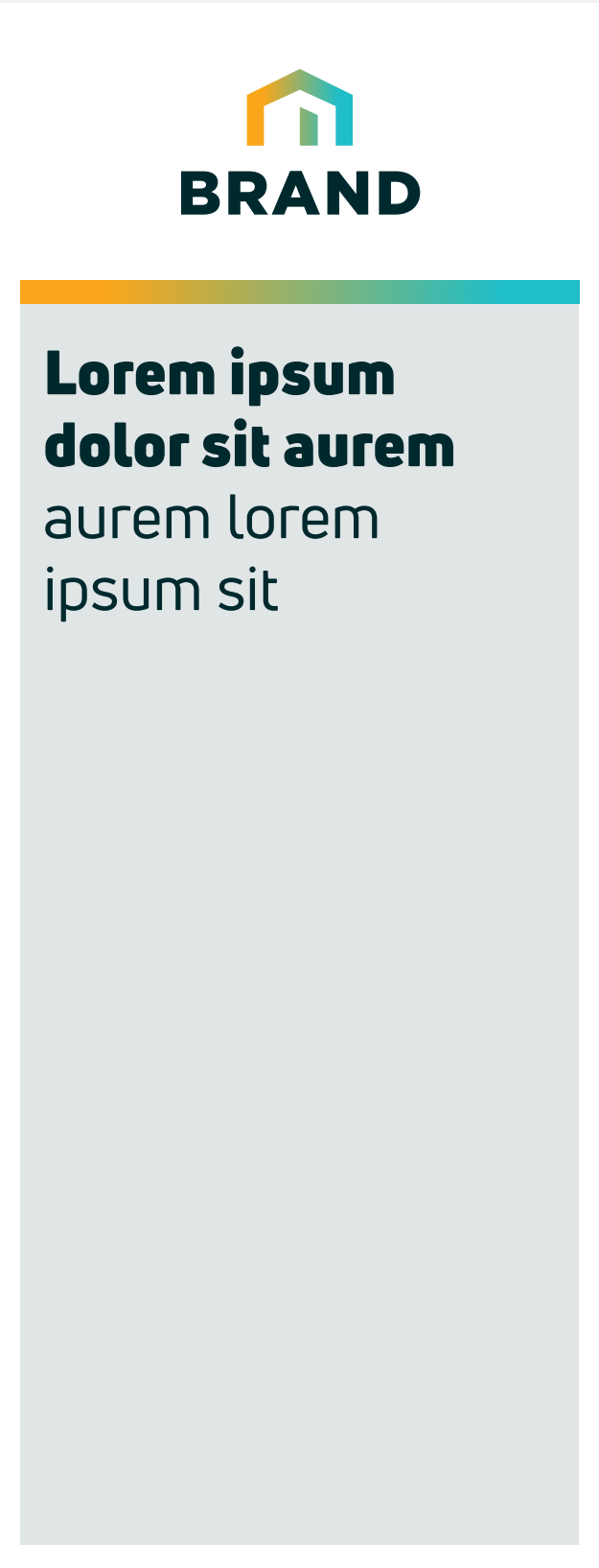Any layout differing from the templates must be approved by your local marketing manager.

DOWNLOAD
BROCHURE TEMPLATE

Flyer templates

Fixed layout for flyer front and back cover based on the standard grid. Flyer front cover includes communication area above the horizontal bar, within the expanded image area. Flyer back cover can be kept all white, used for visual communication and/or to include an image/message/ CTA above the horizontal bar and within the expanded image area.

Both standard flyer formats can be downloaded as InDesign templates via the link in the lower left-hand corner.

Flyer front cover
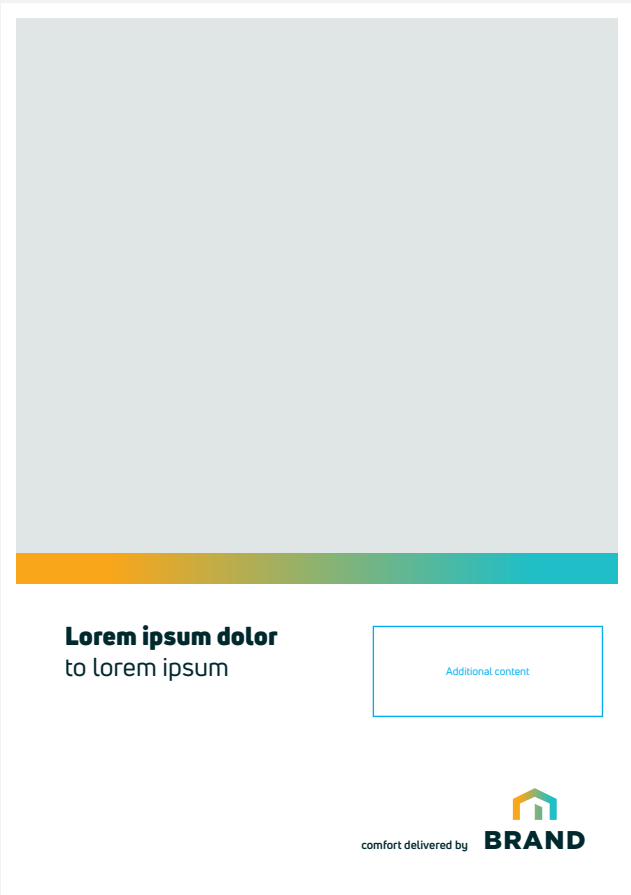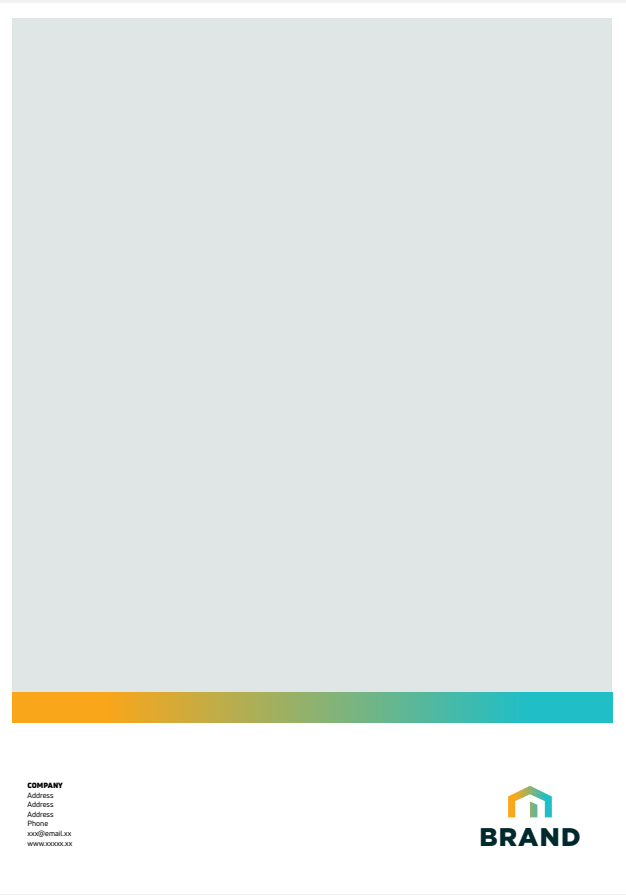
Flyer back cover

Flyer front cover
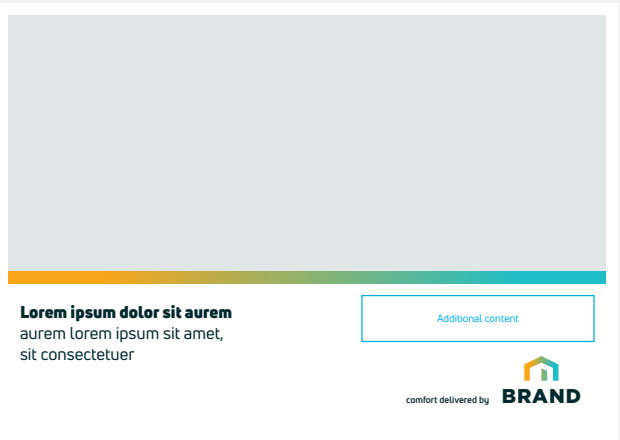
Flyer back cover
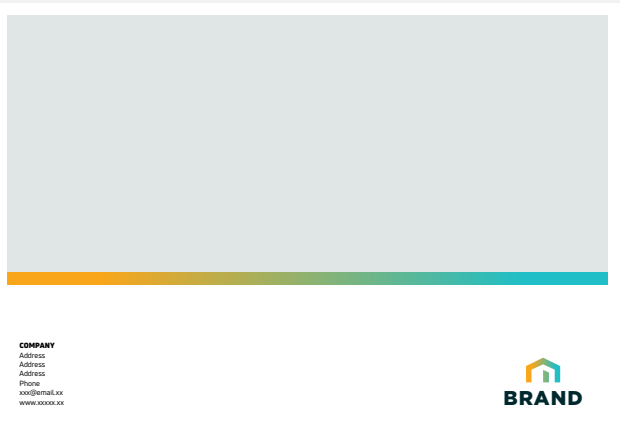
Format
A4 portrait and A5 landscape

Fixed
Elements shown here are all fixed within the template in order to achieve a unified expression.

Flexibility
Layout within the communication area must be kept clear and simple.

Grey colour on the flyer front marks the visual communication area that can be conceptual or product/solution focused. It can also include the concept device, hero concept image and/or supporting graphic highlights and facts.

Grey colour on the back cover marks the area that can be kept all white and/or include an image/ message/CTA.

Light blue frame on the front cover marks the area displayed within the template that may contain extra key selling points, icons etc.

Note: Please remove the blue template box when the design is complete

See template intro page for details and examples.

Important
Any layout differing from the templates must be approved by your local marketing manager.
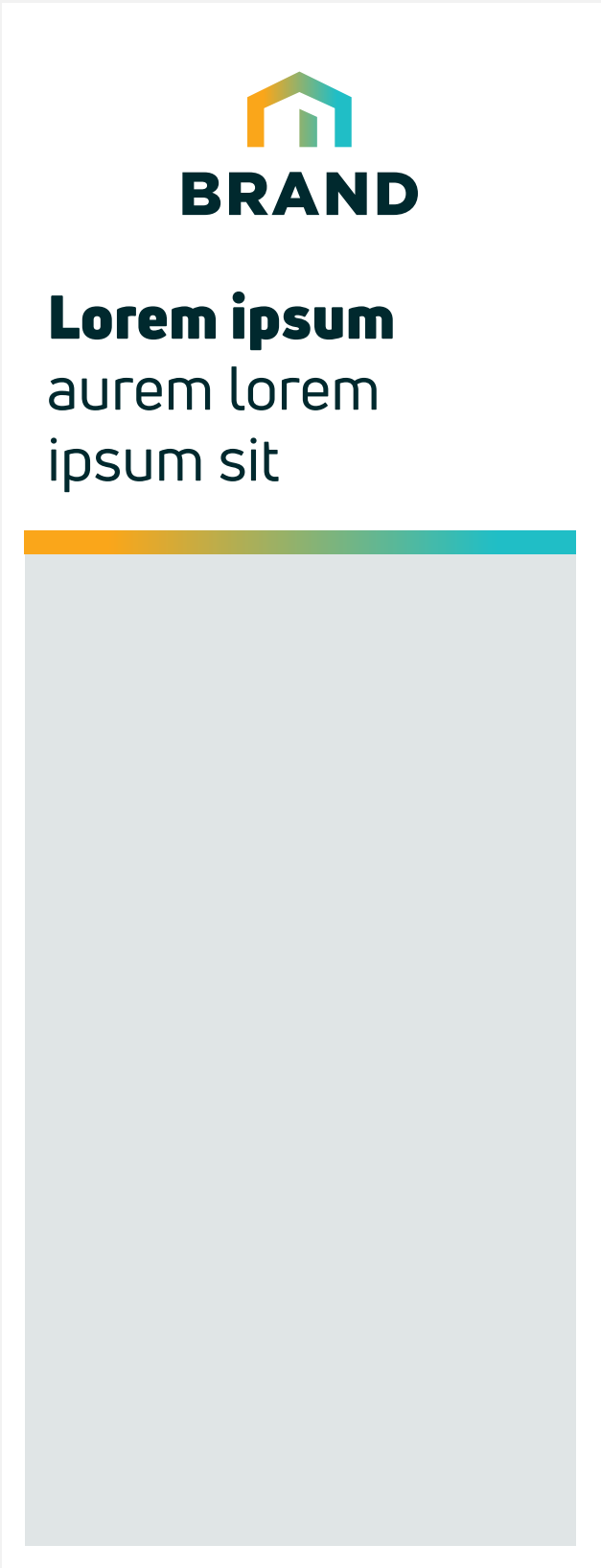
3.5

Poster templates

Fixed layout for posters based on the standard grid. Template based posters offer four different layouts enabling more, less or no image. Full communication area layout includes the headline inside the communication area. The headline may be re-positioned vertically inside the communication area to accomodate the image.

Layout with a 3/4 and 1/2 communication area offers room for the headline outside the reduced communication area with fixed positions. Layout with copy only is advised for longer text messaging. All four standard posters can be downloaded as InDesign templates via the link in the lower left-hand corner.

Full communication area

Lorem ipsum dolor sit aurem
aurem lorem
ipsum sit

3/4 communication area

Lorem ipsum dolor sit
aurem lorem ipsum a
maximum of three lines

1/2 communication area

Lorem ipsum dolor sit
aurem lorem ipsum sit a
maximum of three lines

Optional subheading orem ipsum dolor sit amet, consectetuer adipiscing elit ipsum dolor sit amet, consectetuer sit amet, consectetuer adipiscing elit lorem ipsum a recommended maximum of four lines.

Text only

Lorem ipsum dolor sit aurem aurem lorem ipsum sit

dolor sit aurem
aurem lorem
ipsum sit
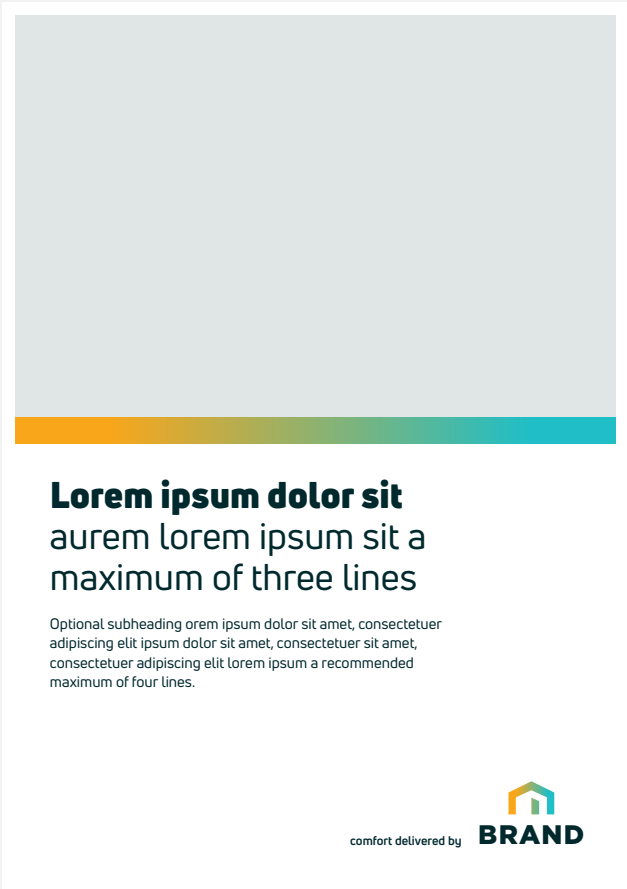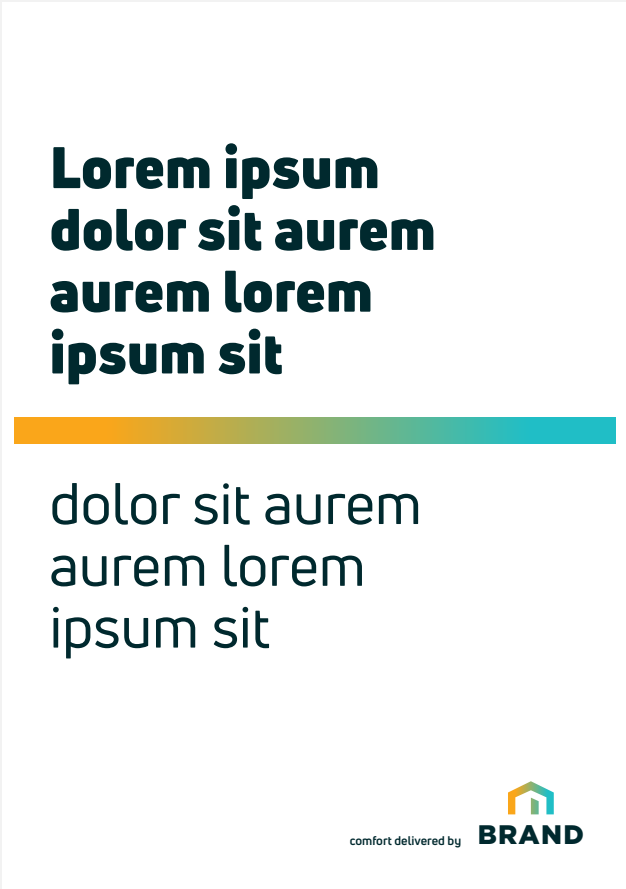
Format
A1 portrait

Fixed
Elements shown here are all fixed within the template in order to achieve a unified expression.

Flexibility
Layout within the communication area must be kept clear and simple.

Grey colour on the poster marks the visual communication area that can be conceptual or product/solution focused. It can also include the concept device, hero concept image and/or supporting graphic highlights and facts.

See template intro page for details and examples.

Important
Any layout differing from the templates must be approved by your local marketing manager.

DOWNLOAD
POSTER TEMPLATES

3.6

DOWNLOAD
ROLL-UP TEMPLATES

Roll-up banners

Fixed layout for roll-up banners based on the standard grid. Template based roll-ups offer four different layouts enabling more, less or no image. Full communication area layout includes the headline inside the communication area. The headline may be re-positioned vertically inside the communication area to accomodate the image.

Layout with a 3/4 and 1/2 communication area offers room for the headline outside the reduced communication area with fixed positions. Layout with copy only is advised for longer text messaging. All four standard roll ups can be downloaded as InDesign templates via the link in the lower left-hand corner.

Full communication area

BRAND

Lorem ipsum dolor sit aurem
aurem lorem ipsum sit

3/4 communication area

BRAND

Lorem ipsum aurem lorem ipsum sit

1/2 communication area

BRAND

Lorem ipsum dolor sit aurem aurem lorem ipsum sit

Text only

BRAND

Lorem ipsum dolor sit aurem aurem lorem ipsum sit

dolor sit aurem aurem lorem ipsum sit
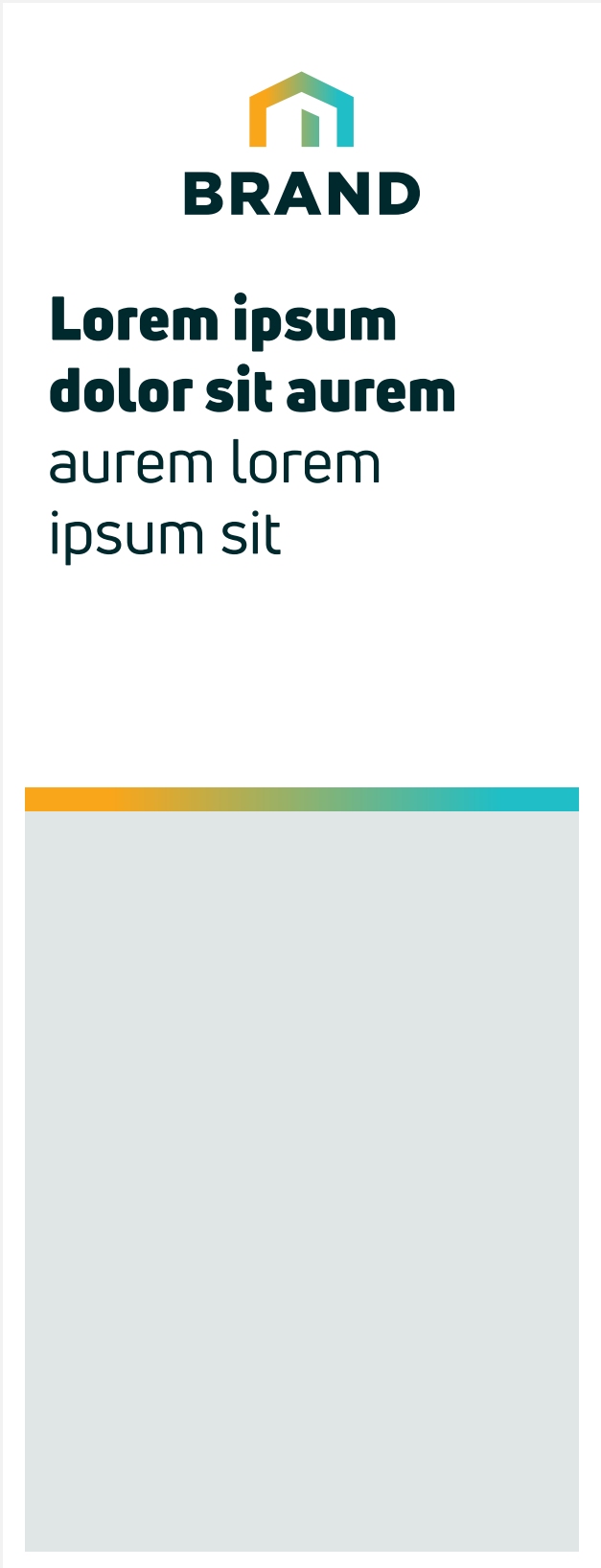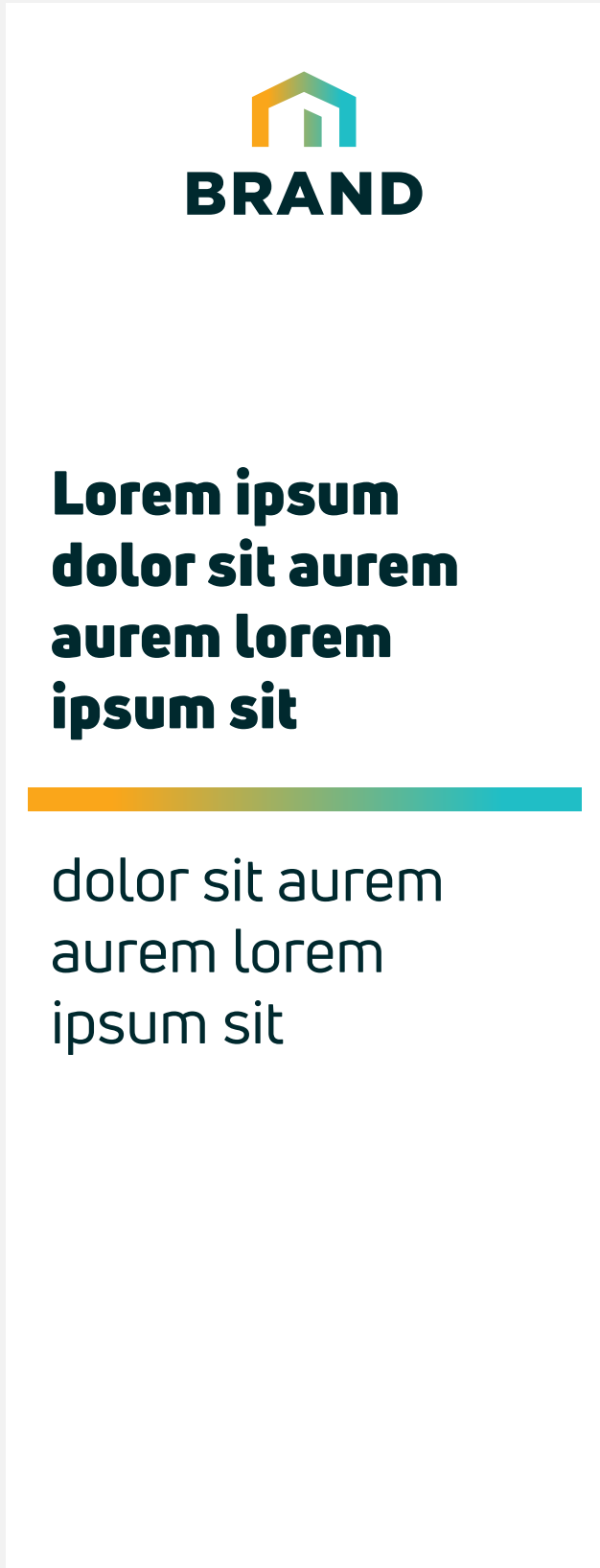
Format
800x2300 mm

Fixed
Elements shown here are all fixed within the template in order to achieve a unified expression.

Flexibility
Layout within the communication area must be kept clear and simple.

Grey colour on the roll-up marks the visual communication area that can be conceptual or product/solution focused. It can also include the concept device, hero concept image and/or supporting graphic highlights and facts.

See template intro page for details and examples.

Important
Any layout differing from the templates must be approved by your local marketing manager.

3.7

≫ **DOWNLOAD**
   POWERPOINT TEMPLATE

PowerPoint

The template offers a number of layout possibilities within the text slides. Title, content, breaker and thank you slides are fixed and allow only text to be changed. Colours are included as primary, secondary and Dark petrol base colours. See Basics chapter, colour usage section for graph inspiration.

Poppins typeface is used for office environment.

While text slides offer flexibility within the text area, it is advised to moderate the use of varying widths of text columns in order to ensure the PowerPoint has a calm and professional visual expression. It is also advised to simplify messaging rather than overcrowding the slides. In short, keep it simple.

The Trade brand powerpoint template is to be used for customer facing activities targeted Installers, Planners, Wholesalers and End-users.

Format
Standard 16/9 ppt

Overview of cover, table of content, text, breaker and thank you slides

3.8

Business card template

The fixed layout for a business card is based on the standard grid. The back of the business card is all Dark petrol and includes the concept device and tagline. A standard business card can be downloaded as an InDesign template via the link in the lower left-hand corner.

If more trade brands are to be included they must line up as shown with a distance that ensures the integrity of each trade brand. Downscaling of trade brand logos is accepted in order to make them fit on one line.

When to use

All customer-facing employees should have a Trade brand business card. For further instruction on how and when to use Trade Brand business cards, please consult your local marketing manager.

For corporate guidelines and templates related to Purmo Group business cards, please contact Corporate Communications.

Please note, that usage of "A Purmo Group brand" should be used unless commercially sensitive.

Business card front
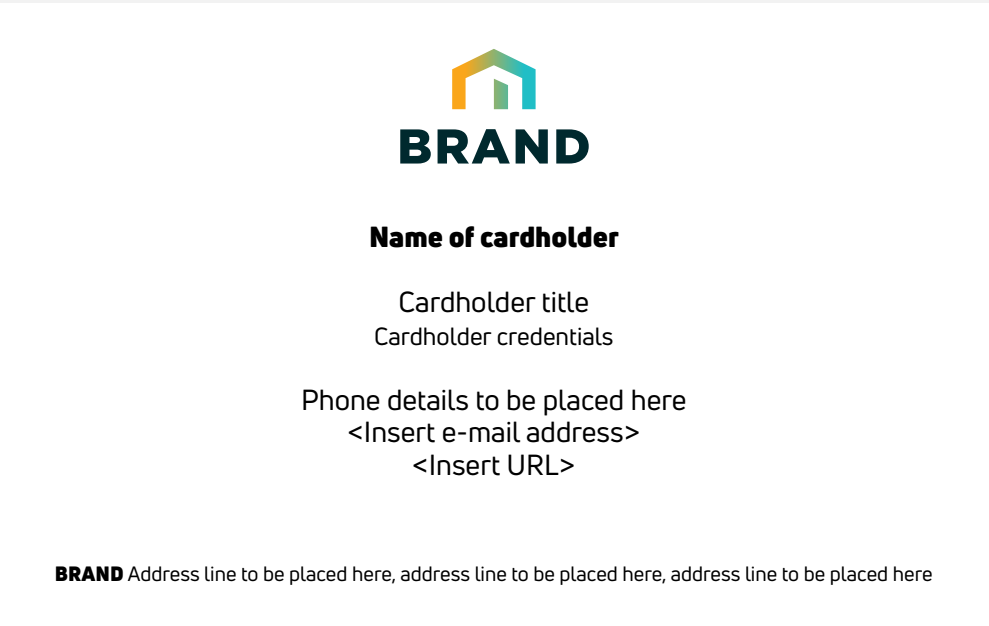
Business card front, including Purmo Group reference
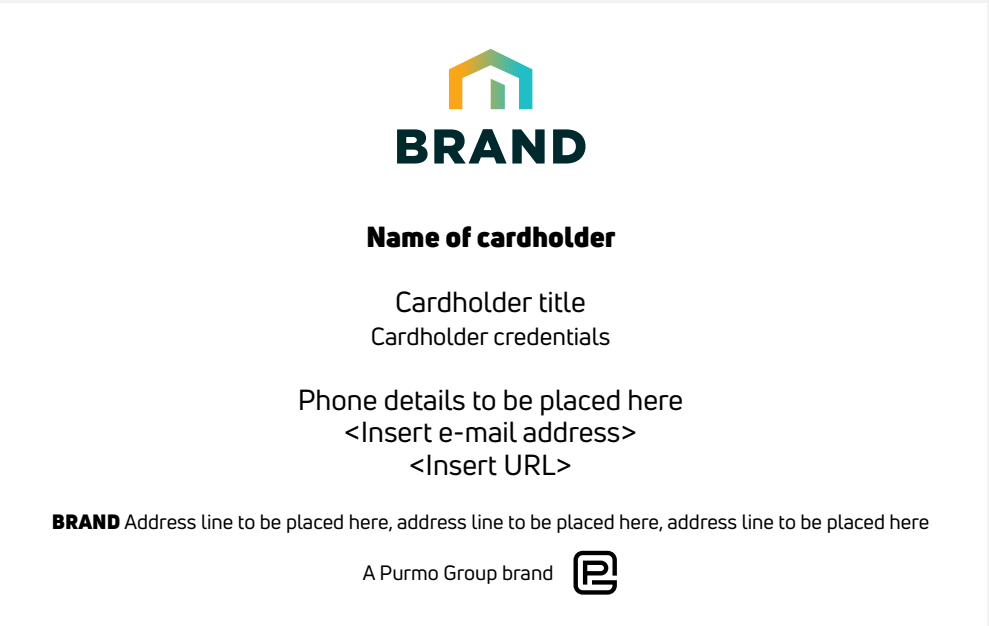
Format
86x54 mm

Fixed
Elements shown here are all fixed within the template in order to achieve a unified expression.

Flexibility
More trade brands can be included with a distance that ensures the integrity of each trade brand.

See template intro page for details and examples.

Important
Any layout differing from the the templates must be approved by your local marketing manager.

Business card front, including more trade brands

Business card back

DOWNLOAD
BUSINESS CARD TEMPLATE

4.0 Inspiration

4.1

Inspiration introduction

This chapter features examples for inspiration. These elements are not covered in the Templates chapter. The examples are, however, based on the basic rules used for the logo, colours, grid, graphics, icons and imagery. Use them only for inspiration

4.2

Price catalogue

Usually, content for catalogues is handled by technical systems with less layout flexibility. It is, however, highly recommended to adjust the type and colours according to the Basics chapter whenever possible.

Secondary horizontal logo version is placed at the bottom of the spine, rotated 90° counter clockwise and aligned with the baseline of the logo on the cover, preferably with the same trade brand name size as on the cover. Logo freespace must, however, be respected at all times. Catalogue title must follow the direction of the trade brand and is written from top down as shown. Size can be adjusted in order to fit.

Front and back cover are based on brochure template layout

let's create **the great indoors**

Catalogue price list
2019

Heating, plumbing and ecoenergy

comfort delivered by **BRAND**

COMPANY
Address
Address
Address
Phone
xxx@email.xx
www.xxxxx.xx

Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit.

BRAND

Spine can be all white or all Dark petrol

Catalogue price list 2019   Heating, plumbing and ecoenergy

Catalogue price list 2019   Heating, plumbing and ecoenergy

Catalogue price list 2019   Heating, plumbing and ecoenergy

BRAND

Case stories

Front page must follow a standard story build up focusing on the project requirements and the solution provided. The back features visual and written documentation in the form of client and trade brand representatives' quotes and images. This can be done more or less graphically dominant as shown below.

Front page

Back cover with strong highlighted quotes

Back cover with more subtle quotes

4.4

Clothing

Logo can be exposed on the chest or sleeve of t-shirts in small size and/or larger on the back if needed. Foil print in CMYK is recommended in order to reproduce the gradient logo symbol. For embroided reproduction, use the single colour logo version only – all black or all white depending on the base colour.

Size and position of the logo is flexible and can be adjusted individually according to function and practical need e.g. if a vest is worn over the t-shirt. In this case the logo could be centred on the t-shirt in order to be visible.
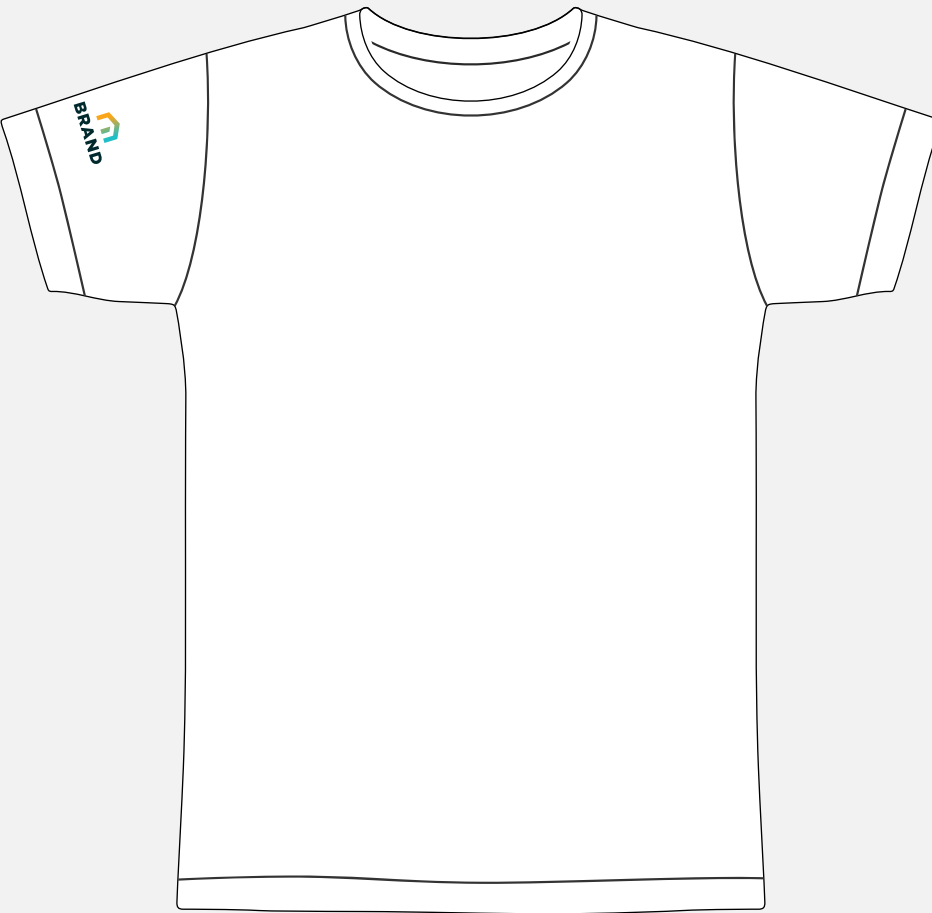
Dark petrol base colour

Black base colour

White base colour

Large logo on back

Depending on the construction of a cap, the logo can be placed differently

4.5

Web banners

Banners, dynamic or static, can include an image and be all Dark petrol or white. Logo is placed in the lower right-hand corner or centred on narrow formats. Whenever possible, the logo should include the tagline. This is, however, not possible on vertical narrow formats. Bright green is used for CTA buttons.
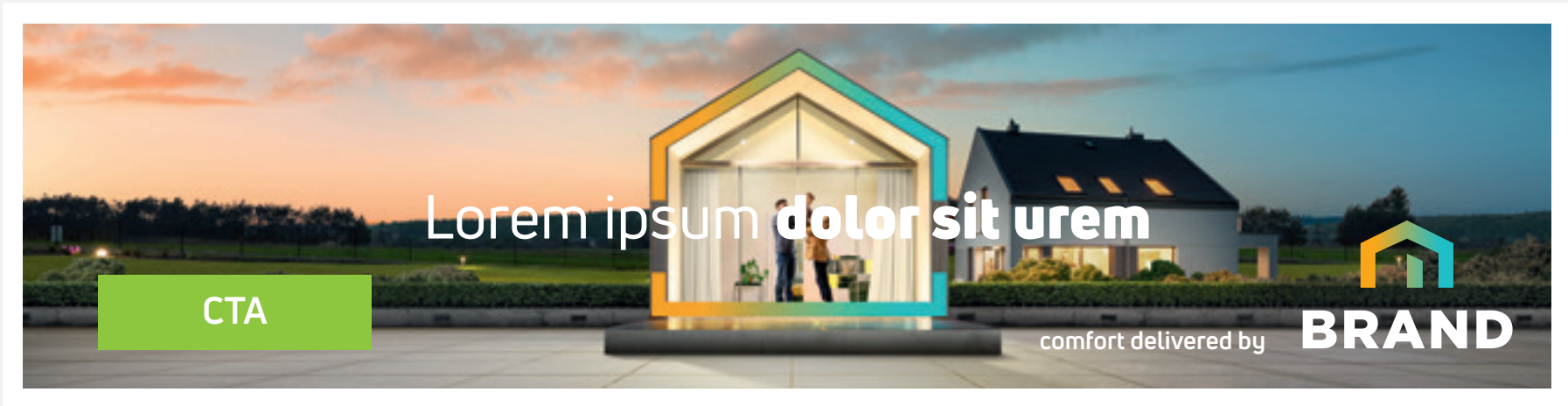
Examples

4.6

Website

4.7

Social media posts

Messaging should always be kept short and simple. The use of horizontal gradient bar in the bottom is optional. Static posts do not include the trade brand – only as part of the motion. The logo symbol is used as profile image.

The horizontal gradient bar on motion posts may serve as a visual timeline, indicating the progress and length of the post.

Static post

Motion post, outro

4.8

Film outro
No standard has been defined for film intros, but film outros should follow the steps visualised below using a longer transition from the concept device to the primary stacked logo.

Outro steps

4.9

E-mail signature

E-mail signatures should always follow the construction shown below.
The secondary horizontal logo version is aligned left with the copy and placed between the sender's name/title and contact info.
If more trade brands are to be included they must line up as shown with a distance that ensures the integrity of each trade brand.
Arial typeface is used for office environment.

Please note, that usage of "A Purmo Group brand" should be used unless commercially sensitive.

The horizontal gradient bar is used to seperate any additional content e.g. fairs, events and campaigns.

For e-mail signatures contact your local Marketing department who will coordinate with ICT.

When to use the Trade brand signature

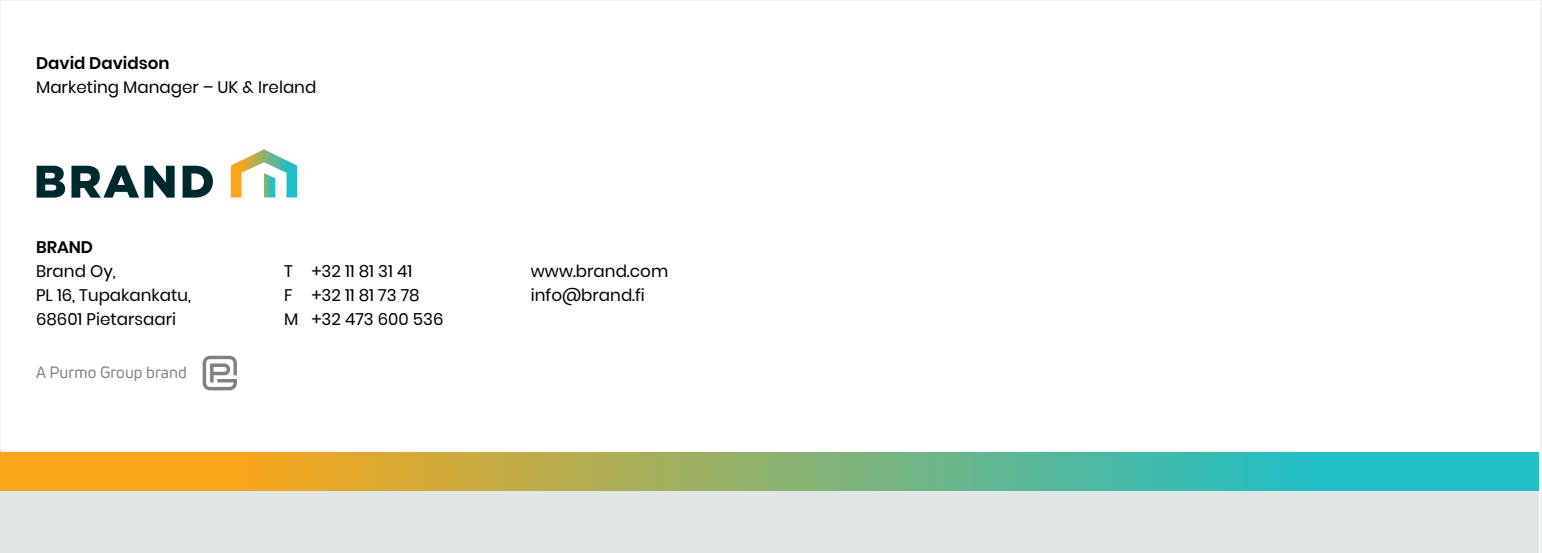When having regular contact with customers – Installers, Planners, Wholesalers and End-users.

When to use Purmo Group corporate signature

For non customer facing employees in e.g. operations, R&D, Finance, ICT, HR etc.

Standard construction

Standard construction, including Purmo Group reference

Standard construction, including more trade brands and Purmo Group reference
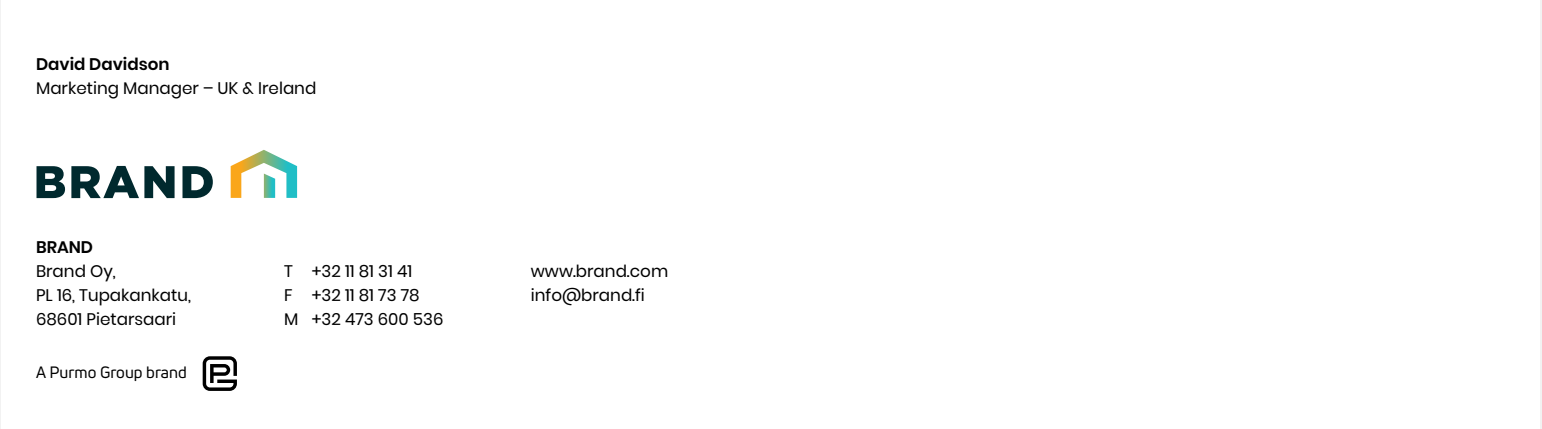
Additional content

Let's create ...