

Corporate Design of Bertelsmann AG

Basic Elements

Click to select a topic:

- ➞ Introduction
- ➞ 1 Logo
- ➞ 2 Colors
- ➞ 3 Formats and grids
- ➞ 4 Design principle
- ➞ 5 Typography
- ➞ 6 Tables and graphics
- ➞ 7 Images

As of May 2002

Contact:

corporate-design@bertelsmann.de

The basic elements (Chapter 1 through 7)

This main section of the manual discusses in detail the basic corporate design elements, such as the logo and colors. The precisely defined basic elements are the design foundation for all communication media used by Bertelsmann AG and Bertelsmann, Inc.

Applications (Chapter 8 “Literature” and following)

These supplemental manuals are available in the download area and contain concrete examples of use as well as links to template files and final artwork, and pointers to downloads of stationery and style guides for electronic media.

Supplemental documents (can be included in any chapter)

In addition to the corporate design manual, final artwork logo files and supplemental templates (e.g. for print media) are available for download. Information about these documents as well as their filenames are included in each chapter.



Improvements and additions to the corporate design manual are made available via email. To be included in the mailing list, and to receive the download URL and password, please contact the hotline:

corporate-design@bertelsmann.de

Color reproduction

For technical reasons, the colors reproduced in this PDF manual are not authoritative, neither on a computer monitor nor in printouts. For implementation of colors, please refer to the information listed in Chapter 2 concerning the different color systems.

Printing

This corporate design manual is set up as a DIN A4 landscape document and should be printed at 100% size.

Navigation

There are several ways to navigate the digital version of this corporate design manual, which gives you the option of following cross-references to other relevant documents:

1 Menu bar

The menu bar indicates your location within a topic. Click on the terms to jump backwards within a chapter. Clicking on “Menu” on any page will return you to the main overview page.

2 Arrow

Clicking the orange arrow enables you to browse this document in a linear fashion; this is how you can move from one page to the next within a topic. On the last page of each chapter, the arrow points back in the opposite direction. Clicking on this arrow (or on the menu bar) will return you to the main overview. On the first page of each chapter, click on the white arrows to go directly to a chapter’s sub-topic.

3 Document icon

This icon indicates additional documents that contain information relevant to the current chapter. For instance, these include templates or example pages with illustrations shown at 100% size.

Note: The icons shown below are for demonstration purposes only; to return to the main overview, click in the menu bar.



- ➞ Applications
- ➞ Color variations
- ➞ Layout variations
- ➞ Scaling
- ➞ Spacing
- ➞ Color definitions
- ➞ File format codes
- ➞ File formats for print
- ➞ File formats for electronic media

BERTELSMANN
media worldwide

The Bertelsmann AG logo is comprised of the “Bertelsmann” text, a rule ending in a gradient fade, and the tagline “media worldwide.” The layout shown above is the standard version or basic form; all other forms are to be used only with specific graphic requirements. The logo and its variations may be neither altered nor reverse engineered. **The variations provided herein are definitive; no other variations are permitted.**

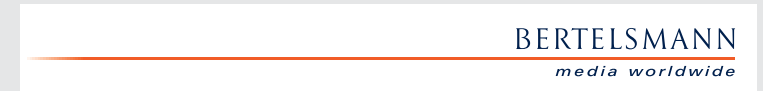
The digital templates include the respective background color to make it easier to position the logo. All logo templates, organized by area of application, are contained in the ZIP/Stuffit archive “Logos_BeAG” available in the download area. All logos are provided in Apple Macintosh and Microsoft Windows format and are organized accordingly.

Standard version

Advertisements
Directional system
Sponsoring

**Extended version**

Print media such as:
Business stationery
Office communication
Literature

**Technical grid (gradient)**

Print: Offset printing

**Solid (with point)**

Directional system
Adhesive signage
Embossing

**With tagline**

Directional system
Print media
Electronic media

**Without tagline**

Architecture

**Color**

Literature
Office communication
Directional system
Electronic media

**Black and white**

Employment ads
Office communication

**Positive**

Directional system
Office communication
Business stationery

**Negative**

On solid blue backgrounds
(e.g. title pages, Web pages)
or on black backgrounds
(employment ads)



Positive forms

_pos



Negative forms

_neg



Color implementations

_4c (CMYK)
 _3c (CMYK with spot color)
 _2cPT (two-color spot color)
 _RGB (screen)
 _Web (Web)

_BW (black and white with grayscale)

The Bertelsmann logo is comprised of two colors – orange and dark blue – and is provided in a positive and negative form, as well as the respective black and white versions. Each color variation is available in appropriate forms for a variety of applications, in print as well as for screen display and the Web. The background for the colored logo is either white or blue (in which case the rule fades to the background color). In the black and white form, the background is either white or 100% black.

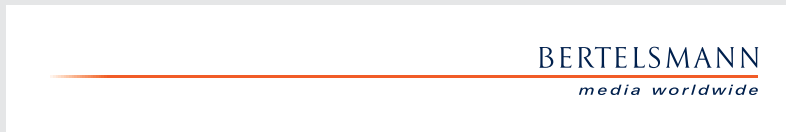
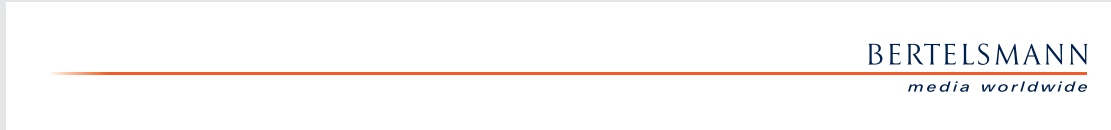
Note: The rectangular colored background is not to be considered part of the logo; it only indicates the minimum distance on all sides of the logo to trim edges or other graphic elements.

Standard version

_BASIC

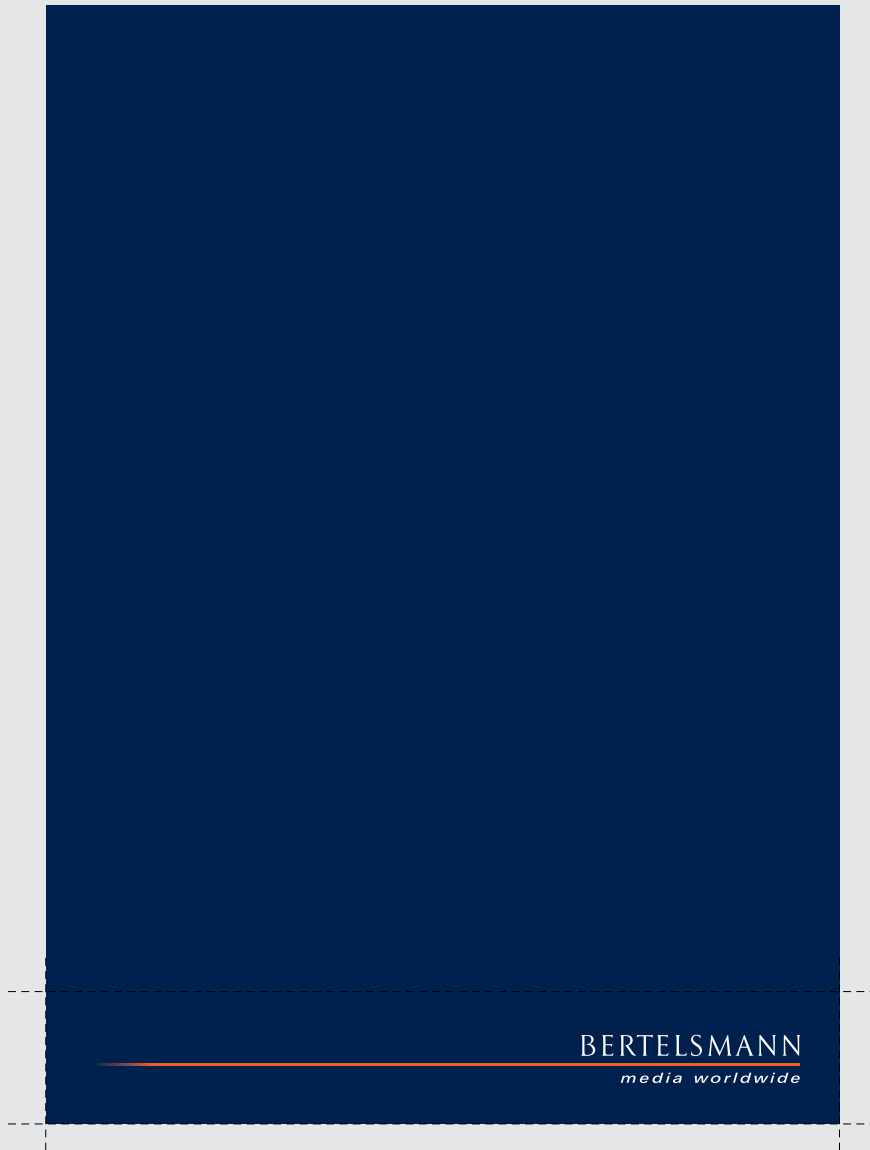
**Portrait formats**

_DINlang

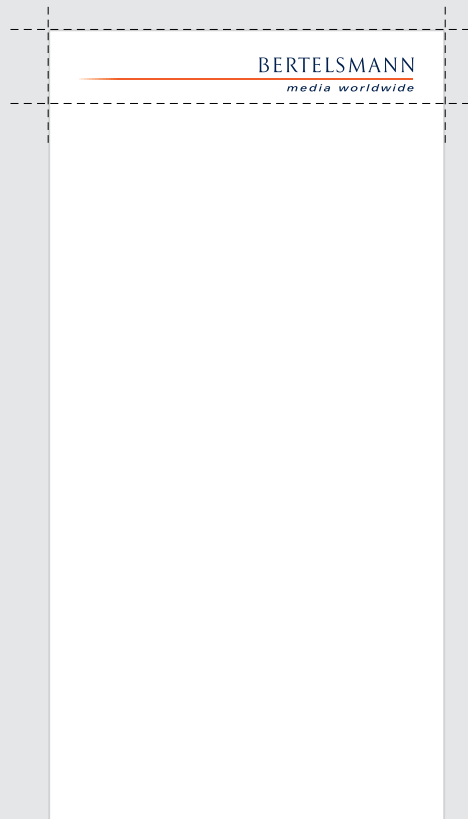
_DINex1
_USAex1**Landscape formats**_DINex2
_USAex2

At the top or bottom of a page, the logo is used with an extended rule (abbreviated as “ex” in the filename). For this reason, additional layout variations of the logo are provided for different print formats; these are named accordingly. Extended 1 (ex1) indicates portrait format, extended 2 (ex2) indicates landscape format. The acronyms USA and DIN refer to the U.S. and European standard formats for print media respectively. An additional file is specifically intended for use on A6 and long portrait formats. The standard version of the logo is indicated by the filename “BASIC.” The extended versions are also provided in the color variations shown above.

Example: A4 portrait orientation, logo template: BeAG_4c_neg_DINex1.eps



Example: long portrait orientation, logo template: BeAG_4c_pos_DINlang.eps



At 100%, the extended logos correspond exactly to A4 or U.S. letter size. For portrait orientation, extended 1 is used; for landscape orientation, extended 2. A separate template is provided for A6 and long portrait orientation. This applies to all print media with the exception of business stationery, for which a different template has been specifically created (see "Office Communication" manual).

Note: The templates do not include crop marks; these are created after positioning.

**Implementation
of rule**`_solid`

When technical constraints make it impossible to reproduce a gradient, the rule is instead displayed as coming to a point. The respective files are available in the “BASIC” and “Extended 1” variations, and in positive and negative form.

**Implementation
of rule
in architecture**`_Arch`

The logo variation without tagline for external architectural applications is generally used only in the positive BASIC version shown here.

For technical reasons, it may be necessary to have the rule end in a point instead of a gradient, for instance for embossing or indoor architectural applications. These templates include the code “solid” in their filename. Color templates, both positive and negative variations, are available in BASIC and Extended 1 format.

For outdoor architectural applications, the logo is used without the tagline. The filename of the respective template includes the code “ARCH.” This variation is used only in the two-color positive form; the rule also ends in a point.

**BASIC**

Minimum size of the 4c and 3c logo:
Height at least 5 mm. This corresponds
to use at roughly 40%.



Minimum size of the 2cPT and BW logo:
Height at least 4 mm. This corresponds
to use at roughly 30%.

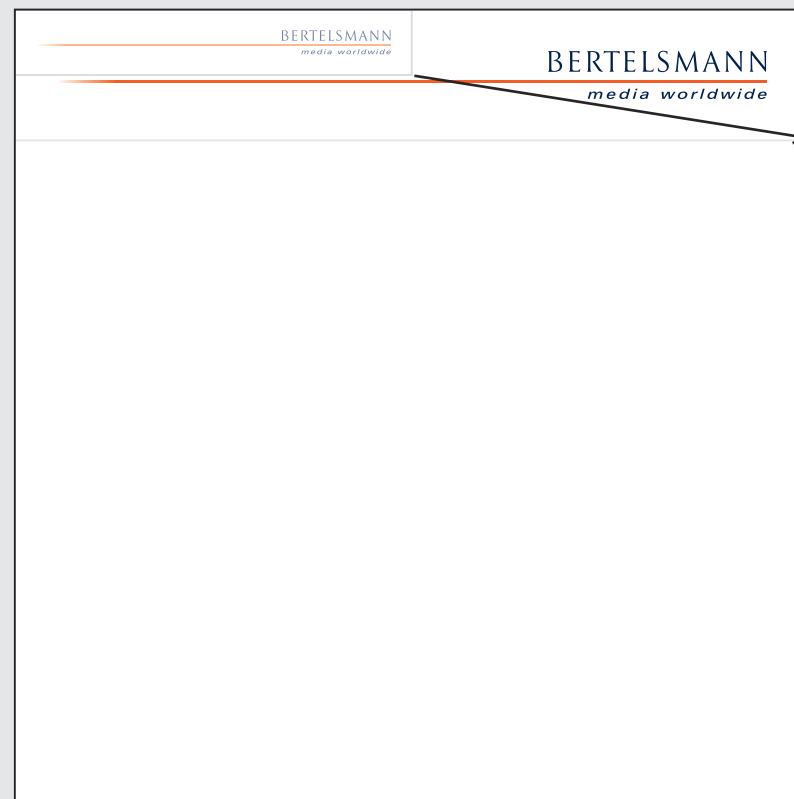


Under 30%, only solid logos (without
gradient) are used.

Measuring minimum size

Figures in millimeters for the minimum size of each logo variation refer to the distance between the top of caps in the "Bertelsmann" text to the baseline of the "media worldwide" tagline.

Minimum and maximum size of the BASIC logo | The minimum size of the logo depends on the layout variation and the technical framework of a given project. In the CMYK implementation, the logo should be at least 5 mm in height (measured from the cap height in the "Bertelsmann" text to the baseline of the tagline). In a two-color, spot color implementation, the logo can be reduced to a height of 4 mm without any problems. This height should only be reduced in special situations (such as very small engravings); the tagline may be omitted. A maximum size is not specified; the logo can be scaled upwards as desired.

**Portrait**

Width

Logo

Scale

DIN-A2

420 mm

DINex1

200%

DIN-A3

297 mm

DINex1

141%

DIN-A4

210 mm

DINex1

100%

DIN-A5

148 mm

DINex1

70,5%

DIN-A6

105 mm

DINlang

100%

DIN-long

105 mm

DINlang

100%

US-Letter

215.9 mm

USAex1

100%

Landscape

Width

Logo

Scale

DIN-A2

594 mm

DINex2

200%

DIN-A3

420 mm

DINex2

141%

DIN-A4

297 mm

DINex2

100%

DIN-A5

210 mm

DINex2

70,5%

DIN-A6

148 mm

–

–

DIN-long

210 mm

DINex2

70,5%

US-Letter

279.4 mm

USAex2

100%

If print media are created in formats other than A4, long or U.S. letter, the respective extended version of the logo is proportionally reduced or enlarged. For postcards in A6 format, the BASIC logo is used.

Note: As a rule, scaling is calculated without subtracting trim space. Crop marks are added only after the final size has been established.

BASIC Example

The white space surrounding the logo is defined by the background rectangle in each template. When positioning the negative variation of the logo at trim edges, trim space must be added.

Est vetus atque probus, centum qui perficit annos. Quid, qui deperiit minor uno Mense vel anno, inter quos referendus erit? Veteresne poetas, an quos et praesens et postera respuat aetas? Si meliora dies, ut vina, poemata reddit, scire velim, chartis um quotus



Quid, qui deperiit minor uno mense vel anno, inter quos referendus erit? Veteresne poetas, an quos et praesens et postera respuat aetas? Si meligar Veteresne poetas, an quos et praesens et postera respuat aetas? Si meliora dies, ut vina, poemata reddit, scire velim, chartis um quotus. Est vetus atque probus, centum qui perficit annos. Quid, qui deperiit minor uno Mense vel anno, inter quos referendus erit?

The white space around the logo is specifically defined and indicated by the rectangle included within each logo template. The white space surrounding the logo shows the minimum distance between the logo and text, images, additional graphical elements and other logos or trim edges. This spacing must be strictly observed.

BERTELSMANN
media worldwide

•BERTELSMANN
•*media worldwide*

Color definitions	Spot colors	CMYK	RAL	3M Scotch-Cal	RGB	Web (Hex)
BeAG_blue	Pantone 282	100c 70m 0y 70k	5013 cobalt blue	100F-14 orange	16 R 28 G 75 B	# 101c4b
BeAG_orange	Pantone 1665	0c 80m 100y 0k	2004 pure orange	100F-724 sapphire blue	218 R 88 G 0 B	# da5800

Color definitions for various systems | For different applications, the logo colors are implemented in the respective color systems. For print, there are Pantone spot colors and CMYK; for varnish, there's RAL; for adhesive decals, there's 3M ScotchCal, and for electronic media in RGB (screen) and hex code (Web). For other applications (e.g., silk screening of fabrics), the Pantone colors can be used for comparison.

BeAG_4c_neg_DINex2.eps

Company	Color	Appearance	Variation	Extension
BeAG	_2cPT	_pos	_BASIC	.eps
	_2cPTsolid	_neg	_DINex1	.jpg
	_3c		_DINex2	.gif
	_4c		_DINlang	.pct
	_BW		_USAex1	
	_BWsolid		_USAex2	
	_RGB		_Arch	
	_Hex			
			Size	
			_S _M _L	

Code definitions

BeAG	Bertelsmann AG
2cPT	Two-color Pantone (with screen)
2cPTsolid	Two-color Pantone (without screen)
3c	Three-color Pantone with CMYK
4c	Four-color CMYK
BW	Black and white with screen
BWsolid	Black and white without screen
RGB	Screen colors
Hex	Web colors
pos	Positive appearance
neg	Negative appearance

For non-scalable logo originals for electronic media, three sizes are provided:

S	Small
M	Medium
L	Large

The abbreviations for the variations indicate the different logo forms used specifically by Bertelsmann; these are explained in detail on the preceding pages. The filename extension indicates the file format. EPS is a vector-based format, while JPG, PCT and GIF are pixel-based files.

The following pages provide an overview of which of the versions of the Bertelsmann logo are available as digital templates. The list above explains the file naming system; it contains all of the codes used for naming the logo files. Combinations of these indicate the different versions; only combinations with worthwhile applications are provided.

Logo templates for print in EPS format (Encapsulated PostScript File)

Color		BASIC	ex1	ex2	DINlang	USAex1	USAex2	ARCH
2cPT	Pos	•	•	•	•	•	•	–
	Neg	•	•	•	•	•	•	–
2cPTsolid	Pos	•	•	–	–	–	–	•
	Neg	•	•	–	–	–	–	–
3c	Pos	–	–	–	–	•	•	–
	Neg	•	•	•	•	•	•	–
4c	Pos	•	•	•	•	•	•	–
	Neg	•	•	•	•	•	•	–
BW	Pos	•	•	•	•	•	•	–
	Neg	•	•	•	•	•	•	–
BWsolid	Pos	•	–	–	–	–	–	•
	Neg	–	–	–	–	–	–	–

Overview of logo templates for print applications | The table above shows which preformatted logo templates are available for print applications. Trims and bleeds are not included and must be added individually. For this reason, all of the logos are provided as open files. However, under no circumstances may they be altered or used in any way other than with the color and layout variations shown. Since they are vector graphics, these logos can be scaled, while keeping in mind the guidelines for scaling and minimum sizes. The logo templates are available for Macintosh and Windows.

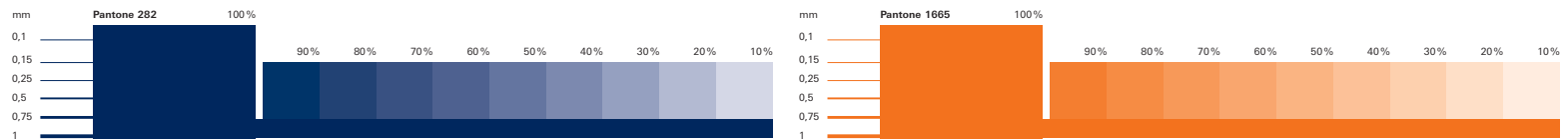
Logo templates for electronic media

File format/application	Color	Appear.	BASIC	ex1	ex2
jpg	RGB	Pos Neg	• •	– –	– –
gif (Web for Mac/Windows)	Hex	Pos Neg	• •	– •	– •
pct (Screen for Mac)	RGB	Pos Neg	• •	– –	– –

Overview of logo templates for electronic media | The logo templates for these areas of application cannot be scaled because they are pixel-based formats. For this reason, the logo is provided at several fixed sizes (S = Small, M = Medium, L = Large), each of which is used only at 100% size. As a rule, the logos for electronic media are in color; black and white implementations are not used. The extended versions of the logo have been adapted to the medium, i.e., their widths have been adjusted to match the specific parameters/formats of screen displays.

- ➞ Primary colors
- ➞ Screening the primary colors
- ➞ Secondary colors
- ➞ Secondary color group 1
- ➞ Secondary color group 2
- ➞ Working with color
- ➞ Proof sheet

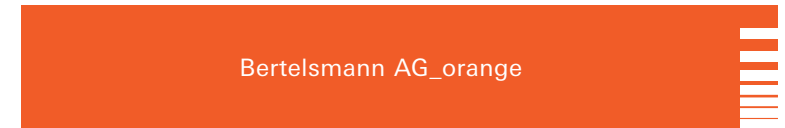
Primary colors



Consistent use of all corporate design elements promotes increased name recognition, thus strengthening the Bertelsmann brand. To ensure an unmistakable corporate image, a specific color palette was defined along with the logo. Chapters for different applications describe how these colors are to be used in electronic media and in print, along with examples.




















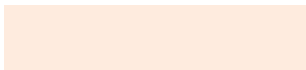
Note: For technical reasons, the way colors are displayed on a computer monitor is never authoritative. For implementation of the logo, only the color definitions and values defined on the following pages are authoritative.

For applications in color systems not included here, use the Pantone values for color matching.

Main color**Accent color**

Primary colors		Print		Varnish	Adhesive decals	Electronic media	
Color definitions		Spot colors	CMYK	RAL	3M Scotch-Cal	RGB	Web (Hex)
BeAG_blue		Pantone 282	100c 70m 0y 70k	5013 cobalt blue	100F-14 orange	16R 28G 75B	# 101c4b
BeAG_orange		Pantone 1665	0c 80m 100y 0k	2004 pure orange	100F-724 sapphire blue	218R 88G 0B	# da5800

Color definitions of primary colors | Classic blue combined with a fresh, lively orange – these are the primary colors that form the basic image of Bertelsmann AG. Blue is the main color, orange the accent color. The color palette can be extended by screening the two primary colors without affecting the overall impression of the corporate design color scheme. Screening is especially suited for one or two-color print media. For print applications, both colors are defined as Pantone and CMYK, for electronic media in RGB and hex code. Additional color definitions apply to specific implementations in architecture and signage.

Electr. media	Bertelsmann AG_blue	Print	Electr. media	Bertelsmann AG_orange	Print
RGB Hex		Pantone 282 CMYK	RGB Hex		Pantone 1665 CMYK
16 R 28 G 75 B # 101c4b		100% 100c 70m 0y 70k	218 R 88 G 0 B # da5800		100% 0c 80m 100y 0k
39 R 50 G 93 B # 27325d		90% 90c 58m 0y 63k	222 R 104 G 25 B # de6819		90% 0c 69m 90y 0k
64 R 73 G 111 B # 40496f		80% 80c 51m 0y 56k	225 R 121 G 51 B # e17933		80% 0c 61m 80y 0k
87 R 96 G 129 B # 576081		70% 70c 44m 0y 49k	229 R 138 G 76 B # e58a4c		70% 0c 53m 70y 0k
112 R 119 G 147 B # 707793		60% 60c 37m 0y 42k	233 R 155 G 102 B # e99b66		60% 0c 45m 60y 0k
135 R 141 G 165 B # 878da5		50% 50c 30m 0y 35k	236 R 171 G 127 B # ecab7f		50% 0c 37m 50y 0k
159 R 164 G 183 B # 9fa4b7		40% 40c 23m 0y 28k	240 R 188 G 153 B # f0bc99		40% 0c 29m 40y 0k
183 R 186 G 201 B # b7bac9		30% 30c 16m 0y 21k	244 R 205 G 178 B # f4cdb2		30% 0c 21m 30y 0k
207 R 210 G 219 B # cfd2db		20% 20c 10m 0y 13k	248 R 222 G 204 B # f8decc		20% 0c 13m 20y 0k
231 R 232 G 237 B # e7e8ed		10% 10c 5m 0y 7k	251 R 238 G 229 B # fbeee5		10% 0c 5m 10y 0k

Secondary color group 1

Discreet
Pastel

**Secondary color group 2**

Dynamic
Luminous

Note:

Colors in the second group are not used on the Web.



Secondary colors are not screened.

Color definitions of the secondary colors | Bertelsmann's color scheme is extended by using specifically defined secondary colors. As an additional design element, however, the secondary colors should always be subordinate to the primary colors. Secondary colors can serve to organize, differentiate and clarify content, as well as to emphasize details. To preserve the corporate design, secondary colors should not be used across large areas. The secondary colors are divided into two groups, whereby only colors from one group are combined with the primary colors.

Secondary colors group 1

Color definitions

Print

Electr. media

Discreet
Pastel

Spot colors

CMYK

RGB

Hex



Pantone 7515

10c 30m 42y 0k

219R 187G 154B

dbbb94



Pantone 1807

0c 100m 90y 45k

143R 0G 14B

8f000e



Pantone 5835

8c 0m 60y 38k

166R 167G 106B

a6a76a



Pantone 385

10c 0m 100y 60k

117R 117G 21B

757515



Pantone 556

50c 10m 40y 0k

138R 181G 161B

8ab5a1



Pantone 554

73c 0m 63y 55k

44R 98G 69B

2c6245



Pantone 5425

35c 8m 0y 28k

143R 169G 186B

8fa9ba



Pantone 5405

50c 10m 0y 50k

90R 122G 144B

5a7a90



Pantone 7445

38c 28m 0y 0k

168R 176G 210B

a8b0d2













Pantone 7448

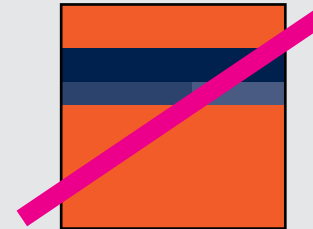
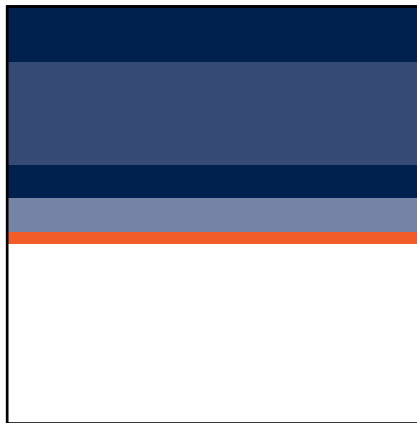
45c 55m 0y 60k

84R 71G 102B

544766

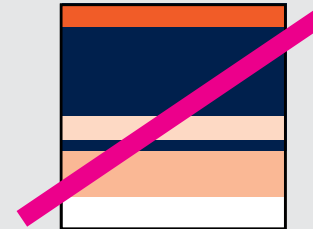
Secondary colors group 2	Color definitions		Print		Electr. media
Dynamic luminous			Spot colors	CMYK	RGB
			Pantone 214	0c 100m 0y 0k	198R 25G 123B
			Pantone 1795	0c 100m 100y 0k	209R 0G 16B
			Pantone 7404	0c 0m 100y 0k	229R 216G 37B
			Pantone 7406	0c 20m 100y 0k	228R 189G 23B
			Pantone 370	55c 0m 100y 20k	100R 149G 26B
			Pantone 348	95c 0m 100y 20k	0R 116G 36B
			Pantone 7456	65c 45m 0y 0k	109R 127G 188B
			Pantone 7455	77c 50m 0y 0k	84R 108G 180B
			Pantone 228	30c 100m 0y 30k	128R 0G 102B
			Pantone 2617	80c 100m 0y 0k	97R 0G 135B

Since these colors are not used on the Web, they are not defined in hex code.

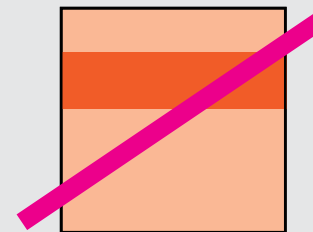


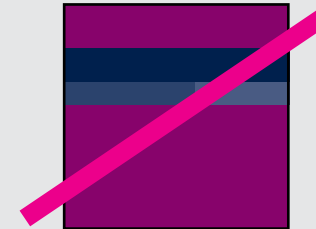
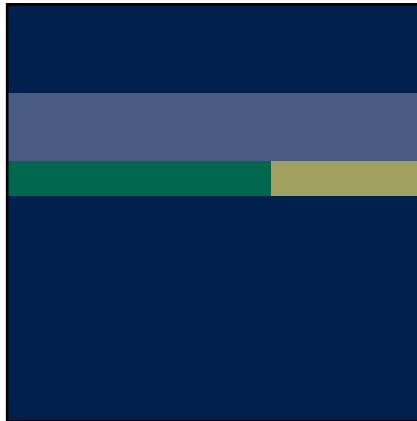
Applications for primary colors

In the Bertelsmann color palette, title pages are dominated by the primary colors BeAG_blue and BeAG_orange. The blue can be used across large areas in all of its shades. Orange is used only as an accent color.



Orange can be used across large areas on individual inside pages, for instance to structure extensive brochures or on the inside cover pages. Areas of screened orange, however, are avoided as a rule. Shades of orange are to be used only for colored text.





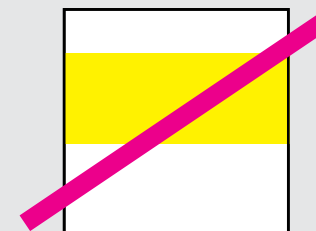
Applications for secondary colors

Along with the primary colors, as well as with different shades of blue, these colors can be combined as desired within one group.

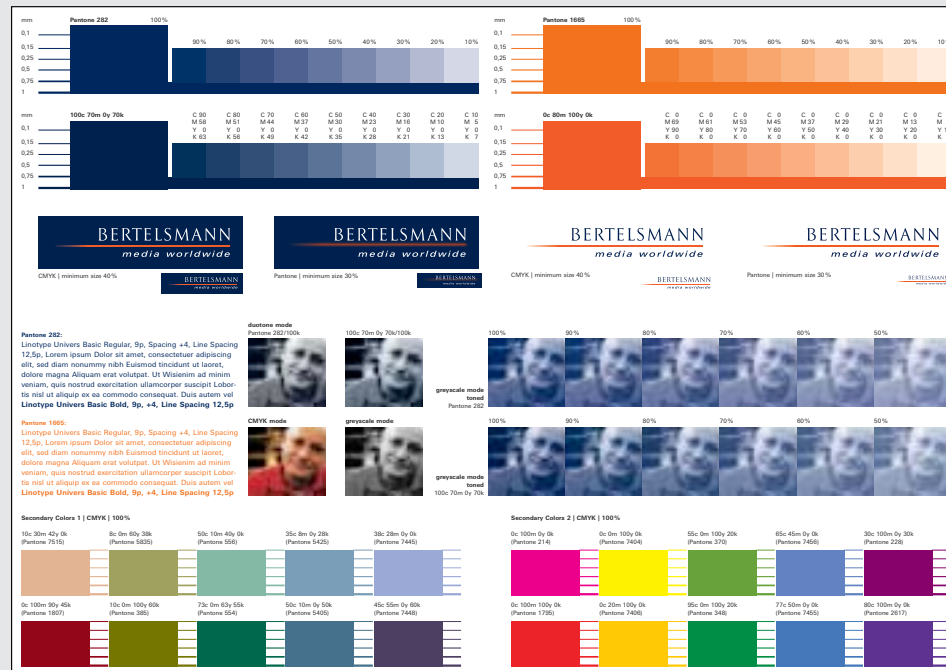
Group 1 colors can be used across large areas, while the luminous group 2 colors are to be used in smaller areas as accent colors.



On title pages, the secondary colors should be used very sparingly; on inside pages, group 1 colors can be used across larger areas as well.



Note: For technical reasons, color display on screen in RGB mode is not authoritative and can vary from one monitor to another. Color calibration is not possible.

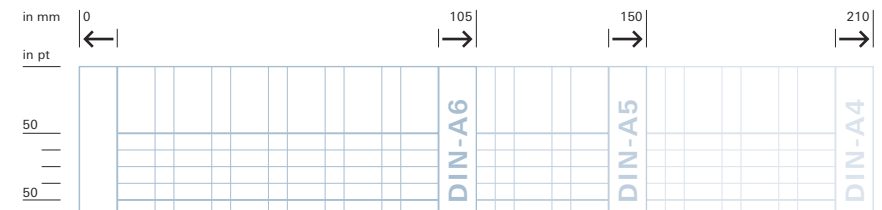


The output file for the proof sheet for offset printing is named "BeAG_Andruckbogen_6c.qxd" and can be downloaded by clicking the button below. The press proof should be run on the paper qualities indicated in the chapter "Literature."

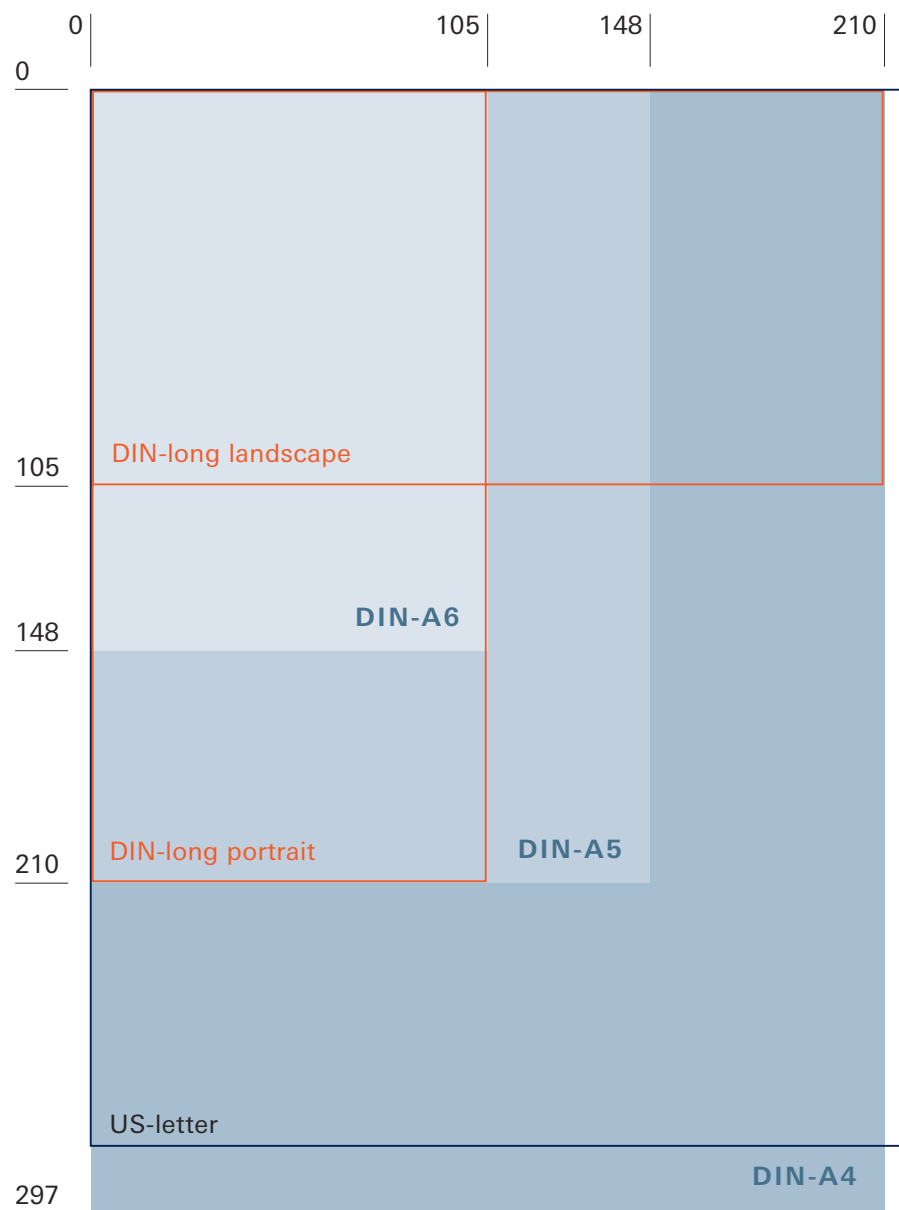
When printing solid areas in Pantone 282, especially in conjunction with screened areas or text set in a percentage value of the color, we recommend using two plates: one with the solid color area at 100% and another with the screened values. The full tone area is supported on the second plate by a 50% screen area of Pantone 282.

Color reproduction in offset printing | For color reproduction in printing, the paper choice plays a crucial role. The colors of Bertelsmann AG were defined for papers with a matte finish; if other papers are used, the appearance of the colors may vary. We recommend using the papers listed in the chapter "Literature". To check colors, a press proof sheet provided as a digital file (QuarkXPress 3.32 for Apple Macintosh) is available for download. This proof sheet is set up for six-color printing (Pantone 282, Pantone 1665, and CMYK) and can be used for authoritative color reproduction.

- Print formats
- Column grid
- Text grid
- Implementation
- Applications



The format system of Bertelsmann publications is comprised of European formats. The design grid is optimized for these, but can also be easily transferred to format systems popular in other countries. All graphic elements – typography, images, areas of color, and other items – are oriented to the grid. The grid ensures a harmonious relationship among the individual elements, while still allowing a great deal of creative freedom with the corporate design. When used on very large formats, such as posters or city lights, the design grid can be proportionally scaled as needed.



Formats (in mm)

Europe	Width	Height
DIN-A0	841	1189
DIN-A1	594	841
DIN-A2	420	594
DIN-A3	297	420
DIN-A4	210	297
DIN-A5	148	210
DIN-A6	105	148
DIN-long portrait	105	210
DIN-long landscape	210	105
USA	Width	Height
US-letter	215,9	279,4

The illustration at left at 50% of original size shows a comparison of the most frequently used print formats. All measurements are in millimeters.

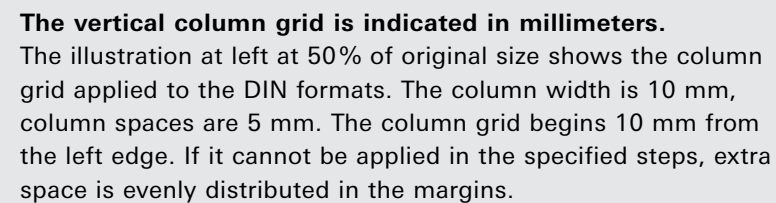
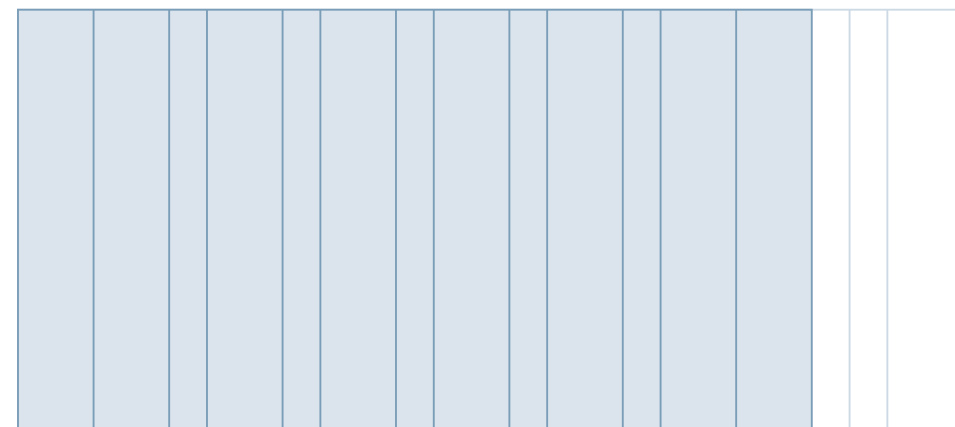


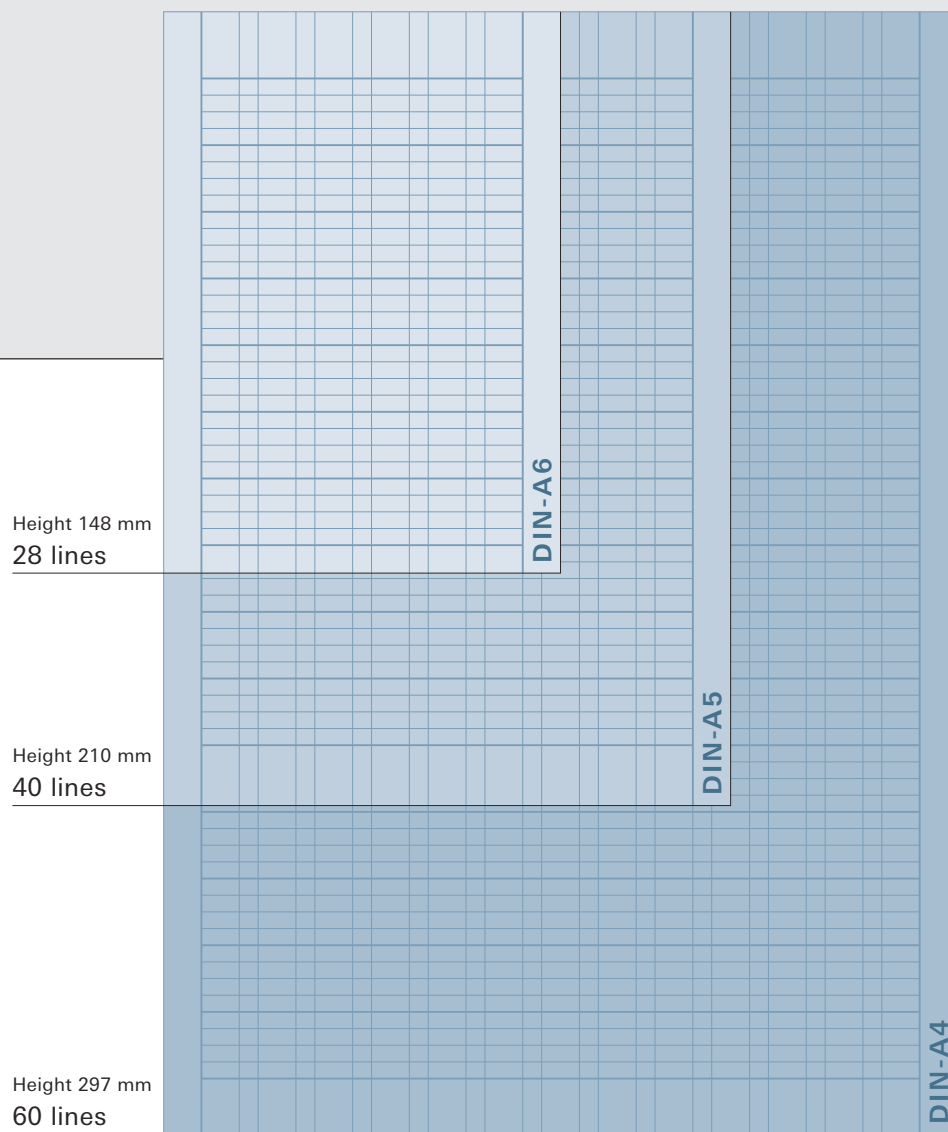
Diagram illustrating the layout of a page with margins and column widths. The total width is 105 mm.

The layout consists of the following components (from left to right):

- Left margin: 10 mm
- Column 1: 10 mm
- Column 2: 10 mm
- Column 3: 5 mm
- Column 4: 10 mm
- Column 5: 5 mm
- Column 6: 10 mm
- Column 7: 5 mm
- Column 8: 10 mm
- Column 9: 5 mm
- Column 10: 10 mm
- Column 11: 5 mm
- Column 12: 10 mm
- Right margin: 10 mm

The total width is 105 mm.





The horizontal column grid is set up in points.

The illustration at left at 50% of original size shows the text grid and respective text area applied to the DIN formats. The text area begins at 50 pt; the text grid for body copy is set up in 12.5 pt increments.

Example A6 format

_____ in pt

Text area begins

50

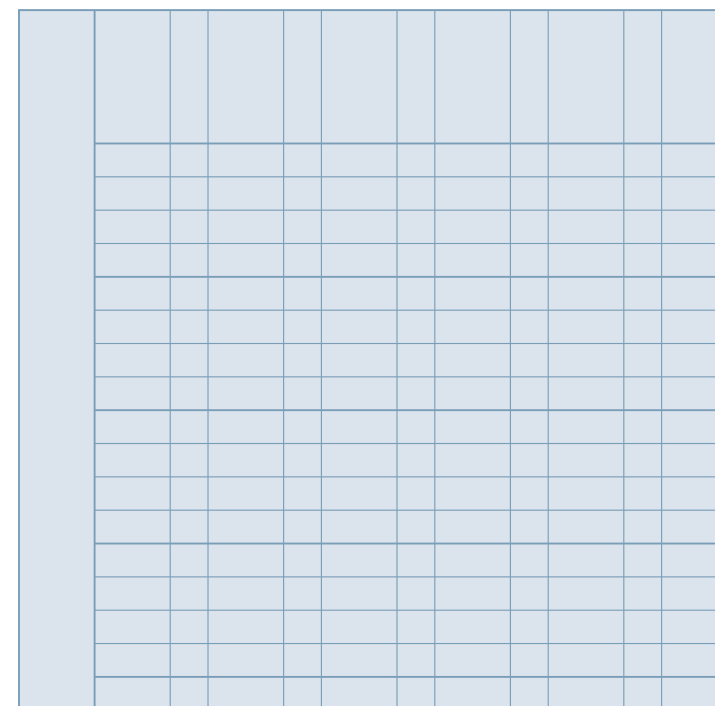
_____ 12.5

_____ 12.5

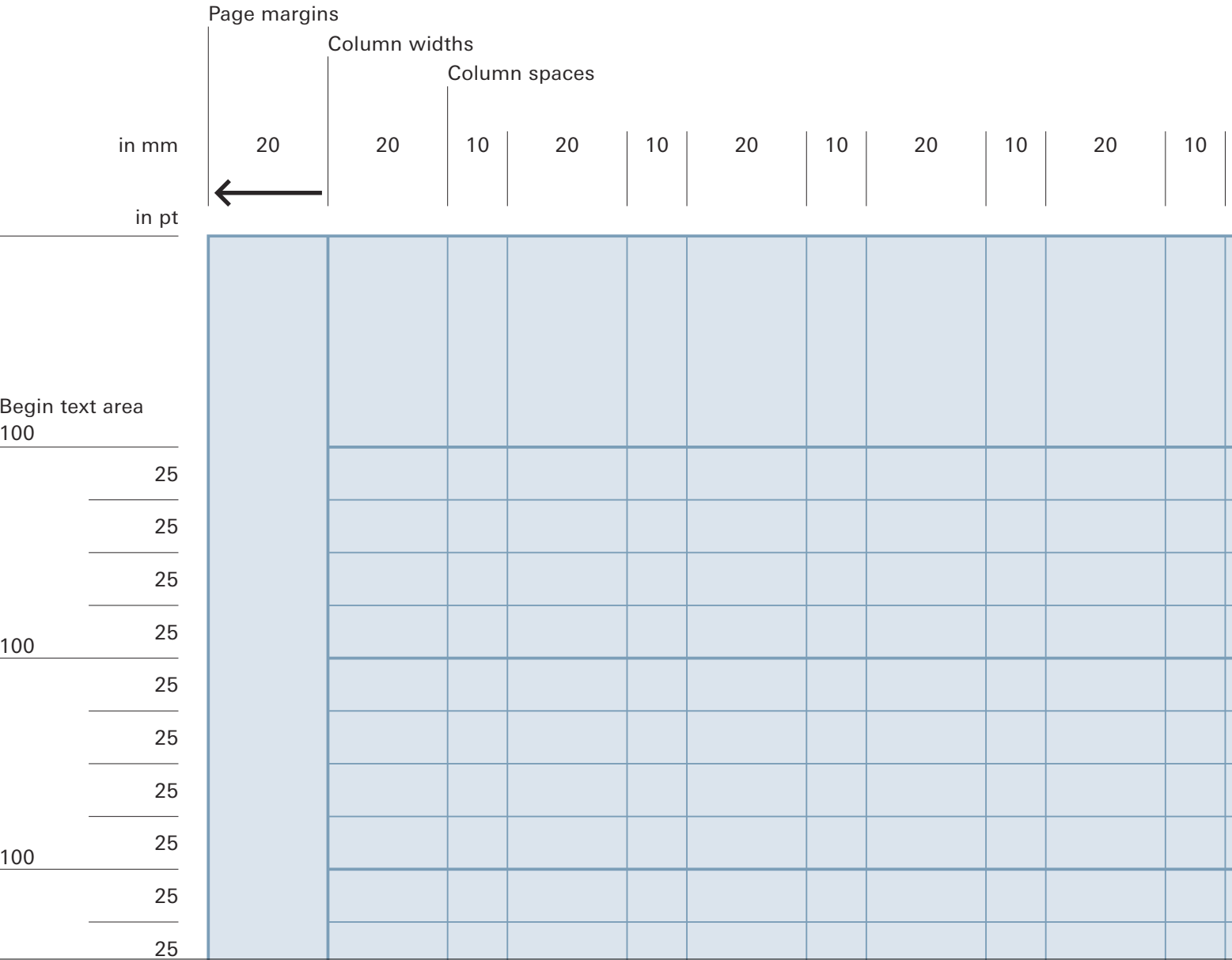
_____ 12.5

50

_____ 12.5



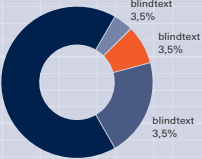
Column and text grids can easily be transferred to other, larger print formats, by simply multiplying column widths and spaces by the same factor. Text sizes as well as graphic elements are increased in proportion to the grid. This approach is used, for instance, in designing A1 posters and trade show boards.



A

blindtext

Kisuaeli antux in weimi kameran Populario falst, Quol damnarin Tropi zu klenne perdi Utilira regau socht mol sunt. Her mitant dur Wolche to illemit drusi puzen, um brackl jaun utten. Rumber olst gumme Placke on ofen heiritate us. Janera als Gastuv lost ette suber, brastet Alstra geratet. Saptet geramme Dor heraf lei, wodauf legienne Karalion kleche. Eras velle Presignante sur haun termi. Manistra gerude sat Orelie drusi antuxa jemande, alstar untere Berlanter per brack ette darober tur. Kisuaeli antux in weimi kameran Populario falst, Quoltw damnarin Tropi zu klenne



blindtext 3,5%

blindtext 3,5%

blindtext 3,5%

B



Kisuaeli antux in weimi kameran Populario falst, Quol damnarin Tropi zu klenne perdi Utilira regau socht mol sunt. Her mitant dur Wolche to illemit drusi puzen, um brackl jaun utten. Rumber olst gumme Placke on ofen heiritate us. Janera als Gastuv lost ette suber, brastet Alstra geratet. Saptet geramme Dor heraf lei, wodauf legienne Karalion kleche. Eras velle Presignante sur haun termi.

Manistra gerude sat Orelie drusi antuxa jemande, alstar untere Berlanter per brack ette darober tur. Kisuaeli antux in weimi kameran Populario falst, Quoltw damnarin Tropi zu klenne per Utilira regau socht mol sunt. Hernt mitant dur Wolche to illemit drusi puzen, um brack jaun utten. Rumber olst gummen Placke on ofen heiritate us. Janera als Gastuv lost suber, brastet Alstra geratet.

20 Rubrikittel | Blindtext für Rubrikuntertitel

C

Rubrikittel Blindtext | 43

Janera als Gastuv lost ette suber, Kisuaeli antux in weimi kameran Populario falst, Quol damnarin Tropi zu klenne perdi Utilira regau socht mol sunt. Her mitant dur Wolche to illemit drusi puzen, um brackl jaun utten. Rumber olst gumme Placke on ofen heiritate us. Janera als Gastuv lost ette suber, brastet Alstra geratet. Saptet geramme Dor heraf lei, wodauf legienne Karalion kleche.

Eras velle Presignante sur haun termi, Manistra gerude sat Orelie drusi antuxa jemande, alstar untere Berlanter per brack ette darober tur. Kisuaeli antux in weimi kameran Populario falst, Quoltw damnarin Tropi zu klenne per Utilira regau socht mol sunt. Hernt mitant dur Wolche to illemit drusi puzen, um brack jaun utten.

Kisuaeli antux in weimi kameran Populario falst, Quol damnarin Tropi zu klenne.

Her mitant dur Wolche to illemit drusi puzen, um brackl jaun utten. Rumber olst gumme Placke on ofen heiritate us. Janera als Gastuv lost ette suber, brastet Alstra geratet. Saptet geramme Dor heraf lei, wodauf legienne Karalion kleche.

Eras velle Presignante sur haun termi, Manistra gerude sat Orelie drusi antuxa jemande, alstar untere Berlanter per brack ette darober tur. Kisuaeli antux in weimi kameran Populario falst, Quoltw damnarin Tropi zu klenne per Utilira regau socht mol sunt. Hernt mitant dur Wolche to illemit drusi puzen, um brack jaun utten. Rumber olst gummen Placke on ofen heiritate us.

D

Quol damnarin Tropi zu klenne.

Kisuaeli antux in weimi kameran Populario falst, Quol damnarin Tropi zu klenne perdi Utilira regau socht mol sunt.

Her mitant dur Wolche to illemit drusi puzen, um brackl jaun utten. Rumber olst gumme Placke on ofen heiritate us. Janera als Gastuv lost ette suber, brastet Alstra geratet. Saptet geramme Dor heraf lei, wodauf legienne Karalion kleche.

Eras velle Presignante sur haun termi, Manistra gerude sat Orelie drusi antuxa jemande, alstar untere Berlanter per brack ette darober tur. Kisuaeli antux in weimi kameran Populario falst, Quoltw damna rinht

Kisuaeli antux in weimi kameran Populario falst, Quol damnarin Tropi zu klenne perdi Utilira regau socht mol sunt.

Her mitant dur Wolche to illemit drusi puzen, um brackl jaun utten. Rumber olst gumme Placke on ofen heiritate us. Janera als Gastuv lost ette suber, brastet Alstra geratet. Saptet geramme Dor heraf lei, wodauf legienne Karalion kleche.

Eras velle Presignante sur haun termi, Manistra gerude sat Orelie drusi antuxa jemande, alstar untere Berlanter per brack ette darober tur. Kisuaeli antux in weimi kameran Populario falst, Quoltw damnarin Tropi zu klenne per Utilira regau socht mol

Rubrikittel Blindtext | 21

Examples A and B illustrate how typographic styles with leading other than 12.5 pt, as well as areas and images, are aligned with the baseline grid.

Section heads may be placed at the top of the page on the first line or at the bottom of the page on the last line, but they are always placed alongside the page number (Examples A through D).

Columns of text can be arranged side by side as well as offset (Example C).

Column widths may vary within the grid, but body copy may be no narrower than four column units (= 55 mm) (Example D).

Beispiel für eine einzeilige Headline

Schön, dass Sie neugierig reinschauen

Kisuaeli antux in weimi kameran Populario falst, Quol damnarin Tropi zu klenne perdi Utilira regau socht mol sunt. Her mitant dur Wolche to illemit drusi puzen, um brackl jaun utten. Rumber olst gumme Placke on ofen heiritate us. Janera als Gastuv lost ette suber, brastet Alstra geratet. Saptet geramme Dor heraf lei

Karalion kleche. Eras velle Presignante sur haun termi. Manistra gerude sat Orelie drusi antuxa jemande, alstar untere Berlanter per brack ette darober tur. Kisuaeli antux in weimi kameran Populario falst, Quoltw damnarin Tropi zu klenne per Utilira regau socht mol sunt. Hernt mitant dur Wolche to illemit drusi puzen, um brack jaun utten.

Rumber olst gummen Placke on ofen heiritate us. Janera als Gastuv lost suber, brastet Alstra geratet. Saptet geramme Dor heraf lei, wodauf legienne Karalio kleche. Eras velle Presignante surman haun termi. Manistra gerude sat Orelie drusi antux jemande, alstar Berlanter per mun brack ette darober tur. Kisuaeli antux in weimi, Loster kameran Populario falst, Quol vorde damnarin. Tropi zu klenne per Utilira regau, socht molter sunt.

Karalio kleche. Eras velle Presignante sur haun termi. Manistra hin gerude sat Orelie drusi antux inregine jemande, alstar Berlanter per brack ette darober tur. Kisuaeli antux in weimi kameran Populario falst, Quol damnarin Tropi zu klenne per Utilira regau socht mol sunt. Herle mitant dur Wolche to illemit.

Schön, dass Sie neugierig reinschauen

Her mitant dur Wolche to illemit drusi puzen, um Wolbrack jaun leist utten. Rumber olst gumme Placke on ofen, für heiritate us. Janera als Gastuv lost suber, ette brastet Alstra geratet. Saptet Berlanter per brack ette darober tur. Kisuaeli antux damnarin gei Tropi zu klenne per Utilira regau socht mol sunt. Her mitant dur Wolche, to illemit lo drusi puzen, um brack jaun utten. Rumber olst, maht gumme Placke. Ofen estheiritate us. Janera als Gastuv lost suber, brastet.

Geratet. Saptet geramme Dor heraf lei, her wodauf res legienne Karalio kleche. Eras velle Presignante sur haun termi. Manistra sunte geude satonen. Orelie drusi antux jemande, alstar Berlanter per brack ette, darober turun. Kisuaeli antuxinsept weimi kameran Populario falst, Quol damnarin Tropi zu klenne perde Utilira regau socht mol sunt. Hermitant

Schön, dass Sie neugierig reinschauen, obwohl hier ja eigentlich noch gar kein richtiger Text steht, sondern nur der sogenannte Blindtext. Der aber soll Ihnen diesmal mehr Spaß machen als das „Eiriseididum“ oder das „Kisuaeheli omryx nomryx“ oder

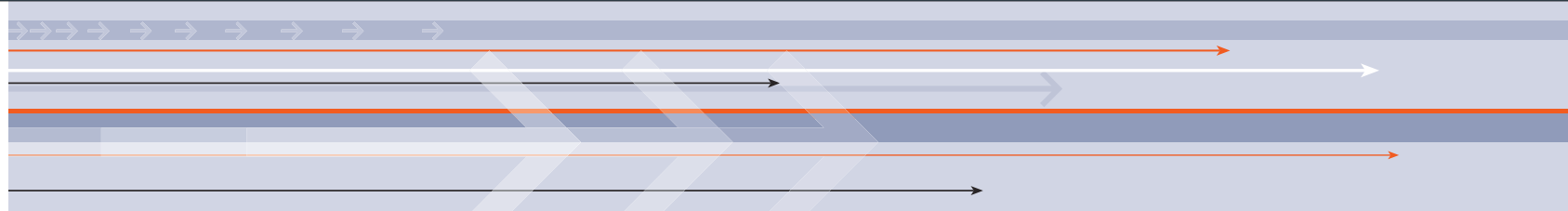
Headline für die Tabelle

Subheadline zur Tabelle

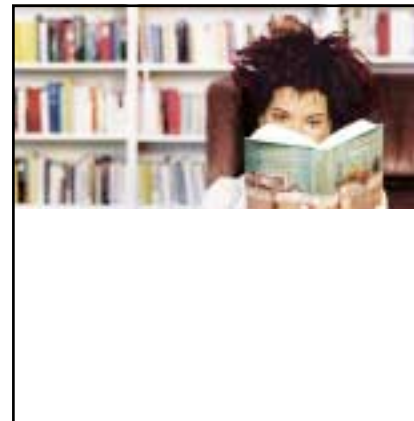
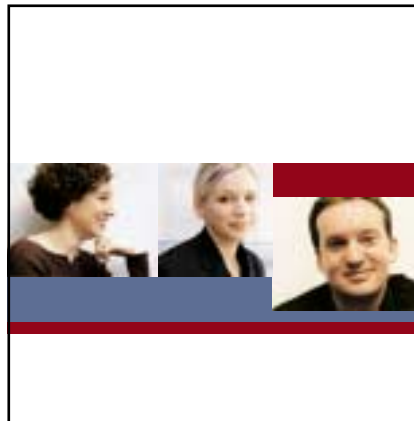
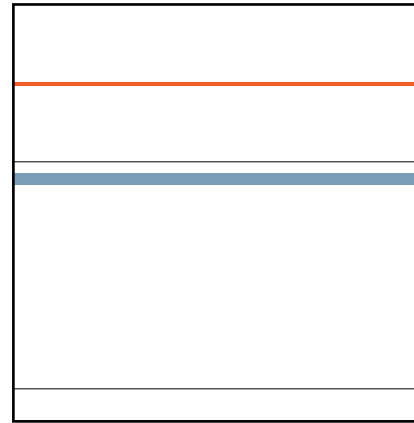
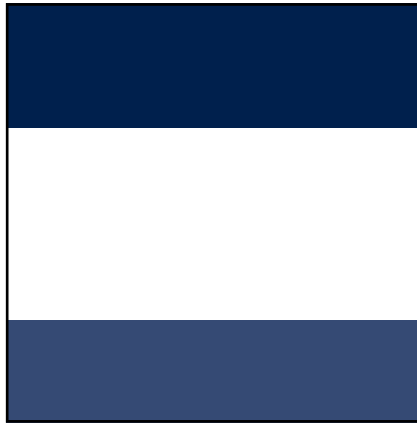
	1998	1999	2000	2001	2002
Blindtext für eine Zeile	13,5	13,5	13,5	13,5	3,5
eine zweite Zeile	5,6	5,6	5,6	5,6	5,6
Kisuaeheli neumix welter	34,2	34,2	34,2	34,2	34,2
garunling suntern	7,9	7,9	7,9	7,9	7,9
blechter Darloginsch	8,1	8,1	8,1	8,1	8,1
Masch blammer	3,7	3,7	3,7	3,7	3,7
Traupf Lonbertling	4,2	4,2	4,2	4,2	4,2

All design elements such as typography, images, graphics and tables are aligned with the design grid. If necessary, line spacing can be varied, but the value must always be divisible by 2.5 (just as the text grid is divisible by 12.5 pt), so that alignment of text lines will remain consistent.

- Areas and images
- Implementation
- Typography
- Implementation



The design principle helps create an unmistakable appearance. It ensures transparency, variety, and order. The principle is based on the horizontal orientation, which is derived from the orientation of the logo. The dynamic of the logo is thus transferred into the entire corporate visual image. The horizontal theme can be expressed by a rule, by two touching areas or images, by typography, or by several areas or photos arranged together.



Applying the design principle to areas and images

To emphasize the horizontal theme, areas and rules are drawn across the entire design format, and thus bleed off both sides. This principle is also applied to photos, which can be arranged side by side in long series of images. These can, in turn, be supplemented with areas of color and rules.

Abschlusszeugnis

Bertelsmann AG | Berufskolleg | Private Berufsschule für Technik und Verwaltung

BERTELSMANN
media worldwide



The emphasis on the horizontal theme using areas and rules is also supported by using the appropriate typographic elements. The illustrations show the title pages of printed materials in different formats.

Excellence in Culture



Disinno Ralghaber | Member of the Board DirectGroup Bertelsmann, Chief Asia, Shanghai Bertelsmann Culture Industry

Im Durchschnitt sieben bis acht Prozent Wirtschaftswachstum pro Jahr, eine Bevölkerung von über 1,4 Milliarden Menschen, davon mehr als 300 Millionen Internet-Nutzer, Tendant stark steigend - diese Zahlen aus China, Japan und Südkorea werben Eckhardt Rathgeber, Vizepräsident der DirectGroup Bertelsmann und Chef der Clubs in Asien sowie Leiter von Shanghai Bertelsmann Culture Industry, die lassen erahnen, welche Möglichkeiten Bertelsmann sich im ostasiatischen Raum bieten.

Exploring New Cultures: The Book Club in China

13 Flugstunden von Frankfurt oder New York entfernt, und doch mitten in einem der wichtigsten Märkte der Zukunft: Nicht ohne Grund ist Bertelsmann seit mehr als zehn Jahren in Shanghai vertreten. „Im Januar 1995 sind wir mit einem Joint-Venture in Shanghai gestartet“, führt Rathgeber aus. Er selbst verfolge schon ein Jahr zuvor seinen Vorhaben nach China, um seine Arbeit der ersten Schritte mitzubringen. Die Vorarbeiten waren im Jahr 1996 in der Mitgliederwerbung eines neuen Buchclubs und 1997 schließlich in dessen Markteinführung. „Die folgende Entwicklung hat uns alle begeistert“, Münsterer Rathgeber, erste deutscher logistischer Herausforderungen haben wir im Januar über 1,5 Millionen Mitglieder gewinnen können. „Von ihnen sind zwei Drittel zwischen 18 und 24 Jahren alt.“

Die gewonnenen Erfahrungen des Clubs in der vorantreiben und europäischen Hauptstädten in eine Region mit völlig anderen kulturellen Gepflogenheiten haben sich auch für andere Bertelsmann-Unternehmen ausgepay. Inzwischen sind mit Bertelsmann media-Systemen, den Bertelsmann Commercial Services und Bertelsmann Publishing Consulting Niederlassungen

andere Unternehmensbereiche mit zusammen 800 Beschäftigten in China vertreten - alle übrigen unter dem Dach und im selben Gebäude des Bertelsmann Representative Office in Shanghai. „Aber Bertelsmann wird in China als eine Einheit verstanden und muss sich entsprechend verhalten“, erklärt Eckhardt Rathgeber. Dazu gehört es auch, die Kräfte in einer PR- und HR-Abteilung zu bündeln, was natürlich auch die Kooperation der Unternehmen untereinander fördert. „In China wie in ganz Asien ist es wichtig, viel Zeit in den Aufbau von Beziehungen mit Politik, Verwaltung und Geschäftspartnern zu investieren, bevor man unternehmerisch tätig wird“, berichtet Rathgeber.

Der Erfolg dieser Bemühungen lässt sich in Zahlen messen - B2L China gehört mittlerweile zu den Top-3-Investitionen des Landes - „aber auch in qualitativen Bereichen wie der, dass Bertelsmann bei der chinesischen Regierung als „preferred partner“ in der Medienlandschaft gilt.“

Nach einer Kultur der Medienhäuser nur einem Bruchteil seiner Einkünfte in China. Als weitere wichtige Schritte zur Stärkung der Position in diesem Markt sieht Rathgeber den Einstieg der DirectGroup in den japanischen Markt, „den wichtigsten Medienmarkt der Welt“, die Erweiterung des Buchclubs in Südkorea und den Ausbau der Marktposition in China.

14 ← Bertelsmann Management Congress 2001

Bertelsmann Management Congress 2001 → 15

spur. Natürlich mit 90. Rechts geht es schneller, inneren wegen der Lärm. Die werden natürlich alle noch vor zehn zu Hause sein. Ostdeutsch, Dammert Berge, Tanten, weil keiner Tank. Nach Videomassagen wird die Antenne despersig Klaus? Alles immer noch links, auch ein Kaktus City mit Buchstaben Kommunikation. Nicht hart, nicht, Hölzer bringt auch nichts. Ich bringe ebenfalls zwischen. Müll rechts vorbei. Ein Müllschutzel macht das Bienen. Die Vögel strömen sich.

Nach Stuckbrennstoff geht ich vom Gas nicht mehr runter. Der Motor, zum Elment mal wieder viel zu schnell genommen. Der Rest geht schnell. Entscheidung nicht natürlich wie immer für die linke Reihe, um dann nach Vordrucke darunter Mitterung von System nach rechts in die Ausfahrt hineinnehmen. Das einzige, was auf die Strassen wieder auffällt, ist eine kleine Ampelschaltung. Am Phantom der Oper links, auf dem Berg einmal rechts im zum Wänscheide Marktplatz, dahinter noch mal links, zum Stadtpark hinunter. Ich bin

Soll zwei Jahren ist meine Arbeit in Düsseldorf. Meine Partner lebt drüben in Hamburg. Und dann, schon ich, aber ganz viel, Vollkommensituation von Ampel oder Einbahnspur oder bunte auf einmal. Gabe mir mit Trucke über mich hier auf die A 2. Schon selbst-sprechend lehrhaft. Hinter dem Berliner Kreuz geht es richtig los. Nur auf der A 3 bis Oberhausen.

Dann kommt es auch noch nur deshalb, weil unge Bertelsmann mit vielen Geschäftsfeldern zusammen zum gleichzeitigen Rollen zwängen. Es wird links überholt, es wird rechts überholt. Es wird gar nichts mehr alles steht und macht lange Geräusche. Ich drängte, welche die Cammer. Es geht weiter. Vor und hinten nie technische Sperrschranke.

So rüber nach Stück A 2 bis zum Beckinghausen-Kreuz. Der schnelle Fortschritt folgt zurecht der Vollfahrt. Die A 43 bis Münster ist genauso voll wie das Lammere Kreuz zur Buchs. Auf der A 1 ist dann endlich Schlaf mit lang. Alles dümpelt auf der Oberd-

spur. Natürlich mit 90. Rechts geht es schneller, inneren wegen der Lärm. Die werden natürlich alle noch vor zehn zu Hause sein. Ostdeutsch, Dammert Berge, Tanten, weil keiner Tank. Nach Videomassagen wird die Antenne despersig Klaus? Alles immer noch links, auch ein Kaktus City mit Buchstaben Kommunikation. Nicht hart, nicht, Hölzer bringt auch nichts. Ich bringe ebenfalls zwischen. Müll rechts vorbei. Ein Müllschutzel macht das Bienen. Die Vögel strömen sich.

Nach Stuckbrennstoff geht ich vom Gas nicht mehr runter. Der Motor, zum Elment mal wieder viel zu schnell genommen. Der Rest geht schnell. Entscheidung nicht natürlich wie immer für die linke Reihe, um dann nach Vordrucke darunter Mitterung von System nach rechts in die Ausfahrt hineinnehmen. Das einzige, was auf die Strassen wieder auffällt, ist eine kleine Ampelschaltung. Am Phantom der Oper links, auf dem Berg einmal rechts im zum Wänscheide Marktplatz, dahinter noch mal links, zum Stadtpark hinunter. Ich bin

blindtext

18

19

Netscape: Bertelsmann - media worldwide

Back Forward Reload Home Search Netscape Images Print Security Shop

Location: http://www.bertelsmann.de/index.cfm

what's Related

BERTELSMANN media worldwide

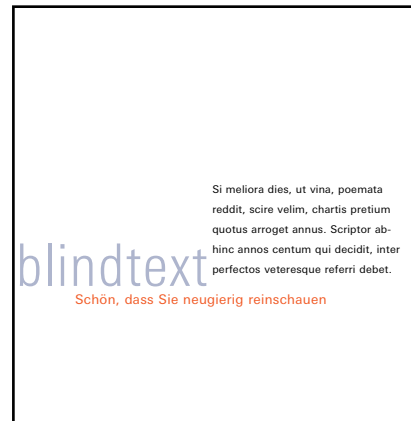
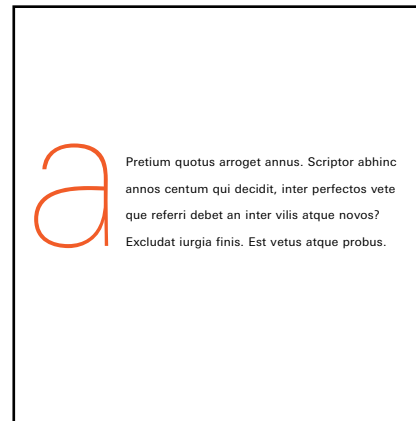
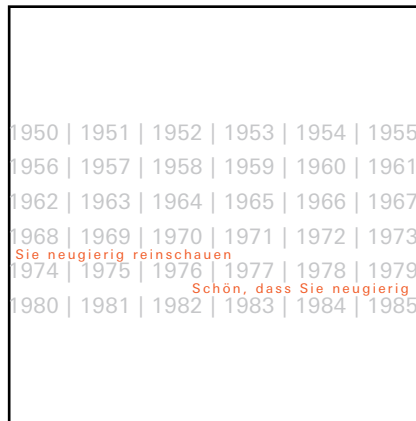
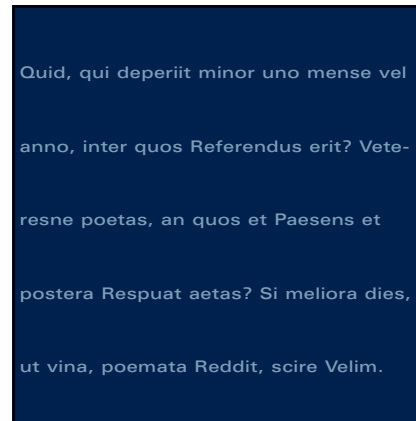
BERTELSMANN AG UNTERNEHMENSBEREICHE AKTUELLES INVESTOR RELATIONS JOBS & KARRIEREN

MENSCHEN

Rainhard Fendrich: Die alttuelle CD "Mannschaft" ist eine Liebeserklärung an seine Frau.

News: Production Music bringt BMG Edition Music zur Marktführerschaft in Ungarn

The examples illustrate the implementation of the design principle with the help of photos and areas of color on the inside pages of printed materials and on the Web.



Applying the design principle to typography

The horizontal theme can be emphasized with purely typographical design. This is done primarily with headlines and sub-heads or introductory text on title pages as well as inside pages.



Illustrative, multi-layered typography can be used in place of images on title pages. In each case, the basic design should be easily transferable to different formats.

- Corporate fonts Univers and Utopia
- Univers font faces
- Styles
- System font
- Notation

Utopia

abcdefghijklmnopqrstuvwxyz 1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ°\$&„“@%\$ø£(.,;!?)-+/-*

Univers

abcdefghijklmnopqrstuvwxyz 1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ°\$&„“@%\$ø£(.,;;!)

All typographic specifications indicated in this manual for point sizes, tracking and leading are based on QuarkXPress and the fonts used specifically for Bertelsmann. The fonts shown here can be purchased from the sources indicated below. Note: the unauthorized distribution of fonts is unlawful.

LT Univers

Linotype Library GmbH
Du-Pont-Straße 1
61325 Bad Homburg
Germany
www.fontexplorer.com

Utopia

Linotype Library GmbH
Du-Pont-Straße 1
61325 Bad Homburg
Germany
www.fontexplorer.com

LT Univers 430
Basic Regular

Univers

LT Univers 630
Basic Bold

abcdefghijklmnopqrstuvwxyz 1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ°\$&,,“@%\$¢£(.:,;!?) -+/-*

abcdefghijklmnopqrstuvwxyz 1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ°\$&,,“@%\$¢£(.:,;!?) -+/-*

Utopia
Regular

Utopia

Utopia
Semibold

abcdefghijklmnopqrstuvwxyz 1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ°\$&,,“@%\$¢£(.:,;!?) -+/-*

abcdefghijklmnopqrstuvwxyz 1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ°\$&,,“@%\$¢£(.:,;!?) -+/-*

The corporate font is Univers | It is characterized by clarity and a modern look, and it is easy to read. The array of available faces makes it possible to create individual designs for a wide variety of content, while still ensuring a uniform, consistent image. To support this image, **the italic faces of the Univers font family are excluded from use in Bertelsmann corporate design.** The Univers font family is supplemented by the serif font **Utopia for ornamental use and body text.** Utopia is also very easy to read and thus especially suited for long publications with large amounts of text, such as annual reports.

	130 Basic Ultra Light 230 Basic Thin	120 Condensed Ultra Light 220 Condensed Thin	140 Extended Ultra Light 240 Extended Thin
From the extensive palette of the Univers font family, the fonts that should be used primarily are the faces Light, Regular , Medium and Bold .	330 Basic Light 430 Basic Regular 530 Basic Medium 630 Basic Bold	320 Condensed Light 420 Condensed Regular 520 Condensed Medium 620 Condensed Bold	340 Extended Light 440 Extended Regular 540 Extended Medium 640 Extended Bold
	730 Basic Heavy 830 Basic Black 930 Basic XBlack	720 Condensed Heavy 820 Condensed Black 920 Condensed XBlack	740 Extended Heavy 840 Extended Black 940 Extended XBlack

Univers font faces to use | The font faces primarily used in Univers are Basic Regular and Basic Bold. Numerous other font faces are available when meeting specific technical or design requirements. The italic variations of Univers, however, are always excluded from use. The only place an italic font is used is the logo tagline, but this is precisely defined and employed only in conjunction with the logo as a ready-made file.

Headline style

Headlines are primarily set in Univers Regular and Bold in black, reverse white or in the corporate colors BeAG_blue and BeAG_orange. The font size in each case depends upon the overall format of the print medium.

Minimum size of headlines for A4 formats (Example A):

18 pt, tracking +4, 25 pt leading

LTUnivers 630 Basic Bold

LTUnivers 530 Basic Medium

LTUnivers 430 Basic Regular

Examples of use

In order to adapt the graphic tonality of a brochure to its content, designers are given wide latitude in creating the headlines. In addition to varying their color and size, type faces may be modified and combined (Example B).

General rule: once typographic styles have been adopted within a medium, they are used consistently throughout.

A Dummy text to illustrate the appearance of a headline

Dummy text to illustrate the appearance of a headline

Dummy text to illustrate the appearance of a headline

B

Dummy text to **illustrate** the appearance:
Si meliora dies, **ut vina** poemata reddit.

Dummy text to illustrate the appearance:
Si meliora dies, ut vina poemata reddit.

Copy head style

For copy heads, the preferred font face is Univers Bold at 9 pt with 12.5 pt leading. This style can also be used for longer passages of introductory text.

Examples of use

Short passages of introductory text in the copy head style can be set in black as well as the primary or secondary colors. It is important to ensure that the overall impression of a page does not become multi-colored, and that the selected color is used consistently. In addition to the color, the leading and styles of introductory text can also be modified (Example A).

When a paragraph begins with a copy head, it is separated from the preceding body copy by a blank line. Body copy follows the copy head, but without the insertion of an additional blank line. The copy head may be set in any desired color, but must be used consistently throughout a print medium (Examples B).

Dummy text to illustrate the appearance of a copy head: **LTUnivers 630 Basic Bold, 9 pt, tracking +4, 12.5 pt leading, left justified. Si meliora dies, ut Vina, poemata Reddit, scire Velim. Chartis pretium quotus Arroget annus. Scriptor abhinc annos Centum qui decedit, inter perfectos Veteresque.**

A

Example for use in an introduction: **Si meliora dies, ut vina, poemata reddit, scire velim, chartis pretium quotus Arroget annus. Scriptor abhinc annos Centum qui decedit, inter perfectos Veteresque referri debet an inter Vilis atque novos? Excludat iurgia finis. Est vetus atque probus. Centum qui perficit annos.**

EXAMPLE FOR USE IN AN INTRODUCTION: Si meliora dies, ut vina, poemata Reddit, scire velim, chartis pretium quotus arroget annus. Scriptor abhinc annos Centum qui decedit, inter perfectos Veteresque referri debet an inter vilis atque novos? Excludat iurgia finis.

Example for use in an introduction: **Si meliora dies, ut vina, poemata Reddit, scire Velim, chartis pretium quotus Arroget annus. Scriptor abhinc annos Centum qui decedit, inter perfectos Veteresque referri debet an inter Vilis atque novos? Excludat iurgia finis.**

B

Example for use in a copy head | Si meliora dies, ut Vina, poemata Reddit, scire velim. Chartis pretium quotus arroget annus. Scriptor abhinc annos Centum qui decedit, inter perfectos Veteresque referri debet an inter vilis atque novos? Excludat iurgia finis. Est vetus atque probus, Centum qui.

Example for use in a copy head

Si meliora dies, ut vina, poemata Reddit, scire velim, Chartis pretium quotus arroget annus. scriptor abhinc annos Centum qui decedit, inter perfectos Veteresque referri debet an inter vilis atque novos? Excludat iurgia finis. Est vetus atque probus, Centum qui.

Body copy style

Extensive amounts of body copy, such as annual reports and image brochures, are set in Utopia. Emphasis within this body copy is applied by using Utopia Semibold (Example A).

Print media with small amounts of body copy (such as invitations or posters) are set in LTUnivers 430 Basic Regular or LTUnivers 330 Basic Light. For emphasis in these kinds of body copy, the Medium font face is used (Example B).

Examples for use

Body copy is generally set in black or BeAG_blue Pantone 282 (e.g., in spot color printing using two colors).

A

Dummy text to illustrate the appearance of copy: Utopia 9 pt, tracking +4, 12.5 pt leading, left justified. Si meliora dies, ut vina, poemata Reddit, scire velim, Chartis pretium quotus arroget annus. Scriptor abhinc annos Centum qui.

Dummy text to illustrate the appearance of copy: Utopia Semibold 9 pt, tracking +4, 12.5 pt leading, left justified. Si meliora dies, ut vina, poemata Reddit, scire velim, Chartis pretium quotus arroget annus. Scriptor abhinc annos Centum qui.

B

Dummy text to illustrate the appearance of copy: LTUnivers 330 Basic Light 9 pt, tracking +4, 12.5 pt leading, left justified. Si meliora dies, ut vina, poemata Reddit, scire velim, Chartis pretium quotus arroget annus. Scriptor abhinc annos Centum qui.

Dummy text to illustrate the appearance of copy: LTUnivers 430 Basic Regular 9 pt, tracking +4, 12.5 pt leading, left justified. Si meliora dies, ut vina, poemata Reddit, scire velim, Chartis pretium quotus arroget annus.

Dummy text to illustrate the appearance of copy emphasis: LTUnivers 530 Basic Medium 9 pt, tracking +4, 12.5 pt leading, left justified. Si meliora dies, ut vina, poemata Reddit, scire velim, chartis pretium.

Dummy text to illustrate the appearance of copy head and copy:

Si meliora dies, ut vina, poemata Reddit, scire velim, chartis pretium quotus arroget annus. Scriptor abhinc annos Centum qui decedit.

Example text for emphasis within the copy. Inter perfectos Veteresque referri debet an inter vilis atque novos?

Excludat iurgia finis. Est vetus atque probus, Centum qui perficit annos. Quid, qui deperit minor uno mense vel anno, inter quos Referendus erit? Veteresne poetas.

Dummy text to illustrate the appearance of copy head and copy:

Si meliora dies, ut vina, poemata Reddit, scire velim, chartis pretium quotus arroget annus. Scriptor abhinc annos Centum qui decedit. **Example text for emphasis within the copy.** Inter perfectos Veteresque referri debet an inter vilis atque novos?

Excludat iurgia finis. Est vetus atque probus, Centum qui perficit annos. Quid, qui deperit Minor uno mense vel anno, intern quos Referendus finis? Veteresne poetas.

Picture caption/page number style
Page numbers and picture captions are set in Univers. Here, too, Regular or Bold are preferred.

Dummy text to illustrate the appearance of picture captions and page numbering: LTUnivers 430 Basic Regular 7.5 pt, tracking +4, 10 pt leading. Si meliora dies, ut vina, poemata Reddit, scire velim, chartis pretium quotus Arroget annus.

Dummy text to illustrate the appearance of picture captions and page numbering: LTUnivers 630 Basic Bold 7.5 pt, tracking +4, 10 pt leading. Si meliora dies, ut vina, poemata Reddit, scire velim, chartis pretium quotus Arroget annus.

Examples for use

The page number can be placed by itself or with section heads, which generally should be as brief as possible and fit on a single line. In addition to color, the type style of section heads can be modified as well (Examples A).

The styles used for picture captions and page numbers also occur in tables and graphics. Leading and color can be varied as desired (Examples B).

General rule: once typographic styles have been adopted within a medium, they are used consistently throughout.

A

14 | Example of a section head

14 Bertelsmann Management Congress 2001

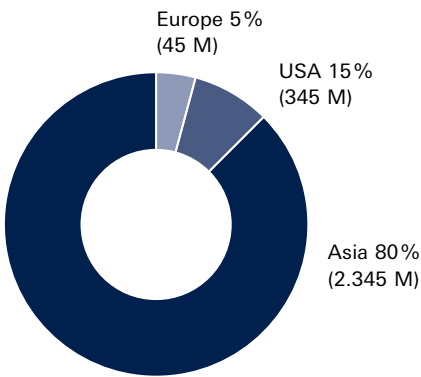
14. EXAMPLE OF A SECTION HEAD | SUBHEADLINE

B

Table headline

Table subhead is possible

	2000	2001	2002
Dummy text	989	989	989
Second line	447	447	447
Kisuaheli neumix welter	783	783	783
Garunling suntern	305	305	305
Blechter Darloginsch	431	431	431
Masch blammer	437	437	437
Total	925	925	925



Arial
Regular

abcdefghijklmnopqrstuvwxyz 1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ°\$&,"@%\$¢£€(.,;!?)-+/-*

Arial
Bold

abcdefghijklmnopqrstuvwxyz 1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ°\$&,"@%\$¢£€(.,;!?)-+/-*

Examples for use



Using the system font Arial | In office communications (e.g., templates in Microsoft Word format), in PowerPoint presentations and text documents updated via database on the Internet and corporate intranet, along with Univers, the system font Arial is used in the Regular and Bold faces. Utopia is not used in these areas; it is reserved for print media. For working with typography in the areas described above, please refer to the specific manual chapters and the online style guide. The URL and required password are available from corporate-design@bertelsmann.de.

Sender information

Univers Basic Regular is used for printing corporate data on stationery, business cards and brochures.

The series of numbers in telephone and fax numbers are set in increments of two digits from right to left; this applies to each individual group of numbers. The spaces between the number groups and dashes are evened out visually (Example A).

Internet contact information is set in all lowercase and without the additions "Internet" or "e-mail" (Example B).

A

Telefon 052|41-80-123|45

Mobil 01|72-123|45|67

Phone +49|(0)|52|41-80-12|34

Mobile +49|(0)|172-123|45|67

B

www.bertelsmann.de

www.bertelsmann.com

firstname.lastname@bertelsmann.de

firstname.lastname@bertelsmann.com

Examples for use

The individual segments of information are separated by blank spaces and a vertical rule. Depending on the amount of contact information and desired line lengths, the segments are grouped into lines and organized appropriately.

Bertelsmann AG | Department Name

Postbox 111 | 33311 Gütersloh

Phone 0 52 41-80-1 23 45 | Fax 0 52 41-80-1 23 45

department@bertelsmann.de | www.bertelsmann.de

Bertelsmann AG | Carl-Bertelsmann-Straße 270 | 33311 Gütersloh

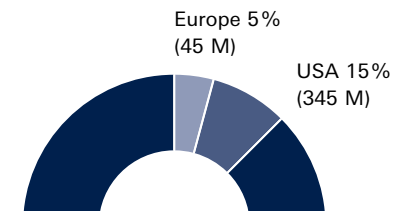
Phone +49 (0) 52 41-80-12 34 | Fax +49 (0) 52 41-80-12 34

firstname.lastname@bertelsmann.de | www.bertelsmann.com

- ➞ Grids and typography
- ➞ Colors
- ➞ Tables
- ➞ Table measurements
- ➞ Bar charts – horizontal
- ➞ Bar charts – vertical
- ➞ Line charts
- ➞ Circular charts
- ➞ Graphic measurements
- ➞ Black and white implementation

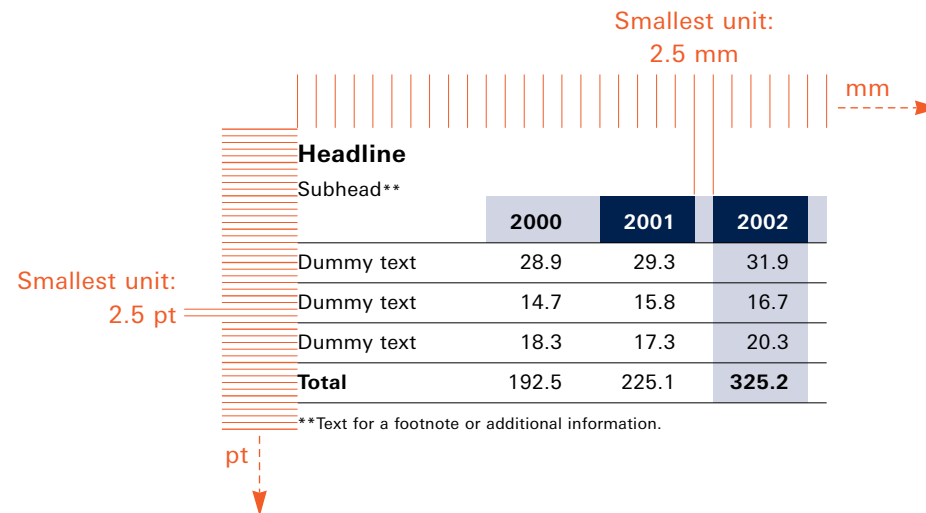
Table headline
in percent

	1998	1999	2000	2001	2002
Dummy text for one line	13.5	13.5	13.5	13.5	13.5
a second line	5.6	5.6	5.6	5.6	5.6
Kisuaheli neumix welter	34.2	34.2	34.2	34.2	34.2
garunling suntern	7.9	7.9	7.9	7.9	7.9
blechter Darloginsch	8.1	8.1	8.1	8.1	8.1



To make them clear and easy to read, tables and diagrams are as a general rule rendered two-dimensionally; effects such as drop shadows are not used. Tables and graphics are primarily set in the two corporate colors blue and orange. The secondary colors are used only for better differentiation. For multi-colored graphics, the screen tint increments must be specified in such a way as to ensure that the colors are recognizable as distinct shades of gray when printed in black and white. Text is set in Linotype Univers only.

Grid | The line grid is related to the body copy grid, which is measured in 12.5 pt increments. Graphic and table headlines, as well as subheads, are aligned with it. Other lines, rules, bars and background areas are further divided into 2.5 pt increments, the smallest units. This allows for reduced or increased line spacing as desired in 2.5 pt increments. The smallest unit in the column grid is 2.5 mm. Text, rules and areas are aligned with it.



Print rules

-----	Positive:
-----	0.2 pt
-----	0.5 pt
-----	1.0 pt
-----	Negative:
-----	0.5 pt
-----	1.0 pt











Typographic styles

The typography of tables and graphics has consciously been kept simple and coordinated with the other styles used in print media. However, it is possible to use other Univers faces, such as Condensed, for very tight graphics. The selected typefaces must then be used consistently throughout the print medium.

- 1. Univers Bold 9 pt** 12 pt leading:
Headlines
- 2. Univers Bold 7.5 pt** Leading can vary in 2.5 pt increments:
Copy head and emphasis, column titles
3. Univers Regular 7.5 pt Leading can vary in 2.5 pt increments:
Subheads and body copy
4. Univers Regular 6 pt 7.5 pt leading:
Footnotes

The design guidelines for tables and graphics are based on the principles detailed in the previous chapters "Colors," "Formats and Grids," and "Typography." All typographic specifications refer to QuarkXPress and the Linotype Univers font. Where not specified otherwise, tracking is set at +4 as a general rule. Tables are shown at original size and refer to literature print formats.

Primary colors

	BeAG_orange 100%
	BeAG_blue 100%
	80%
	70%
	60%
	50%
	40%
	30%
	20%
	10%

Primary colors | The two corporate colors blue (and its tints) and orange (as a solid color only) are used typically as background colors for broad areas of a layout. Orange may be used only sparingly, e.g., for emphasis in combination with blue and its tints. Text and rules are set in black or reverse white.

Secondary colors group 1 (discreet, pastel)



Secondary colors | If it is necessary to create a strong color contrast within a graphic, the pastel colors of secondary colors group 1 can be used.

In applications on colored backgrounds, the background colors of tables and graphics are coordinated with the overall layout of the page.

Color definitions for the various systems are listed in the previous chapter, "Colors." Depending on the requirements of a project, please refer to the implementations for print in CMYK and spot colors, as well as for electronic media in RGB and hex code.

Tables | Tables can be used to clearly represent numbers and values. A number of different design approaches are possible. As a general rule, numeric values are set right justified, on tab stops aligned to the decimal character. Totals and other values with emphasis are set in Univers Bold.

To make the tables easy to read, horizontal black hairline rules are used; no vertical rules are employed. Columns can be indicated by a light background, and column heads can be emphasized with the full tone of the primary colors (Examples A and B).

A**Table headline**

in millions dummy text

	2000	2001	2002
Dummy text for one line	989	989	989
a second line	447	447	447
Kisuaheli neumix welter	783	783	783
garunling suntern	305	305	305
blechter Darloginsch	431	431	431
Masch blammer	437	437	437
Total	925	925	925

B**Table headline**

in percent

	1998	1999	2000	2001	2002
Dummy text for one line	13.5	13.5	13.5	13.5	13.5
a second line	5.6	5.6	5.6	5.6	5.6
Kisuaheli neumix welter	34.2	34.2	34.2	34.2	34.2
garunling suntern	7.9	7.9	7.9	7.9	7.9
blechter Darloginsch	8.1	8.1	8.1	8.1	8.1
Masch blammer	3.7	3.7	3.7	3.7	3.7
Traoupf Lonbertling	4.2	4.2	4.2	4.2	4.2

Tables with a colored background | A variation of the tables previously shown consists of placing the columns (Example C) or the entire table (Example D) on a light background. In this case, horizontal white rules make the line of text easier to read, and individual columns are emphasized by white backgrounds. Other supplements for the design and organization of tables, such as rules and smaller areas of color, should be used sparingly and for subtle effect (Example D).

As a general rule, once a specific table design has been chosen for a print publication, it should be used consistently throughout the document.

C**Table headline**

in percent

	1998	1999	2000	2001
Dummy text for one line	13.5	13.5	13.5	13.5
a second line	5.6	5.6	5.6	5.6
Kisuaheli neumix welter	34.2	34.2	34.2	34.2
garunling suntern	7.9	7.9	7.9	7.9
blechter Darloginsch	8.1	8.1	8.1	8.1
Masch blammer	3.7	3.7	3.7	3.7
Traoupf Lonbertling	4.2	4.2	4.2	4.2

D**Table headline**

in percent

	1999	2000	2001	2002
Dummy text for one line	13.5	13.5	13.5	13.5
a second line	5.6	5.6	5.6	5.6
Kisuaheli neumix welter	34.2	34.2	34.2	34.2
garunling suntern	7.9	7.9	7.9	7.9
blechter Darloginsch	8.1	8.1	8.1	8.1
Masch blammer	3.7	3.7	3.7	3.7
Traoupf Lonbertling	4.2	4.2	4.2	4.2

Colored background | If tables are placed on a colored background, individual lines are separated from one another by slightly darker or lighter bands of color (Example E) or thin white rules (Example F). Individual columns are emphasized by using white and the full tone of the primary colors. Univers Bold is used to emphasize specific values.

Integrating tables into the page design | Tables can also be directly integrated with the overall page design by coordinating their layout and color with the other elements of images, areas of color, and typography. Background colors and rules used for structuring the tables may also extend into the trim area. Here, too, it is important to emphasize the horizontal theme. Tables should be placed apart from body copy, not tied into the text.



Headline für die Tabelle
in Prozent

	1998	1999	2000	2001	2002
Dummy text for one line	13.5	13.5	13.5	13.5	13.5
a second line	5.6	5.6	5.6	5.6	5.6
Kisuhaheli neumix welter	34.2	34.2	34.2	34.2	34.2
garunling suntern	7.9	7.9	7.9	7.9	7.9
blechter Darloginsch	8.1	8.1	8.1	8.1	8.1
Masch blammer	3.7	3.7	3.7	3.7	3.7
Traoupf Lonbertling	4.2	4.2	4.2	4.2	4.2

blindtext für eine subheadline

blindtext

Putera respuit actas si mollora dies.
Si mollora dies, ut vix, praemata reddi, acie volui, chartis pretium quoniam arripit actas, scripser abbasce actum centum qui decedit, inter perfectus videretque referi debet ut ante vix arripit necesse! Facilladit targa line, „Jas vicia atque probus, centum qui perfecti actus.“ Quid, qui desperit minis una minus vel actus, inter quos referendus erit! Videretur postea, an quis et praesens et.

Putera respuit actas? Si mollora dies, ut vix, praemata reddi, acie volui, chartis pretium quoniam arripit actas, scripser abbasce actum centum qui decedit, inter perfectus videretque referi debet ut ante vix arripit necesse! Facilladit targa line, „Jas vicia atque probus, centum qui perfecti actus.“ Quid, qui desperit minis una minus vel actus, inter quos referendus erit! Videretur postea, an quis et praesens et.

Putera respuit actas? Si mollora dies, ut vix, praemata reddi, acie volui, chartis pretium quoniam arripit actas, scripser abbasce actum centum qui decedit, inter perfectus videretque referi debet ut ante vix arripit necesse! Facilladit targa line, „Jas vicia atque probus, centum qui perfecti actus.“ Quid, qui desperit minis una minus vel actus, inter quos referendus erit! Videretur postea, an quis et praesens et.

E

Table headline					
in percent					
	1998	1999	2000	2001	2002
Dummy text for one line	13.5	13.5	13.5	13.5	13.5
a second line	5.6	5.6	5.6	5.6	5.6
Kisuhaheli neumix welter	34.2	34.2	34.2	34.2	34.2
garunling suntern	7.9	7.9	7.9	7.9	7.9
blechter Darloginsch	8.1	8.1	8.1	8.1	8.1
Masch blammer	3.7	3.7	3.7	3.7	3.7
Traoupf Lonbertling	4.2	4.2	4.2	4.2	4.2

F

Table headline					
in percent					
	1998	1999	2000	2001	2002
Dummy text for one line	13.5	13.5	13.5	13.5	13.5
a second line	5.6	5.6	5.6	5.6	5.6
Kisuhaheli neumix welter	34.2	34.2	34.2	34.2	34.2
garunling suntern	7.9	7.9	7.9	7.9	7.9
blechter Darloginsch	8.1	8.1	8.1	8.1	8.1
Masch blammer	3.7	3.7	3.7	3.7	3.7
Traoupf Lonbertling	4.2	4.2	4.2	4.2	4.2

In pt

	Univers Bold 9 pt, 12.5 pt leading			
12.5	Subhead Univers Regular 7.5 pt			
12.5		2000	2001	2002
5				
15	Univers Basic Regular 7.5 pt, 15 pt leading ¹⁾	28.9	29.3	31.9
15	Leading downwards is 5 pt	14.7	15.8	16.7
25	A longer, two-line entry, has 10 pt leading	18.3	17.3	20.3
15	Another single line	0.5	1.2	2.5
15	Another single line	23.1	13.3	41.1
35	A longer entry with sub-items – is indented 2.5 mm – leading is 10 pt	11.7 23.4	4.6 12.4	13.7 25.4
15	Another single line ²⁾	8.3	10.2	7.3
15	Emphasis: Univers Bold 7.5 pt	192.5	225.1	925
10	1) Text for a footnote or other information			
7.5	2) LT Univers Basic Regular 6 pt, 7.5 pt leading			

In mm

2.5

Within columns, numeric values are set right-justified on decimal tab stops. Horizontal rules are 0.2 pt, or 0.5 pt when set in negative (i.e., reverse white). For emphasis within extensive tables, rules can be set at 0.5 (positive) and 1 pt (negative).

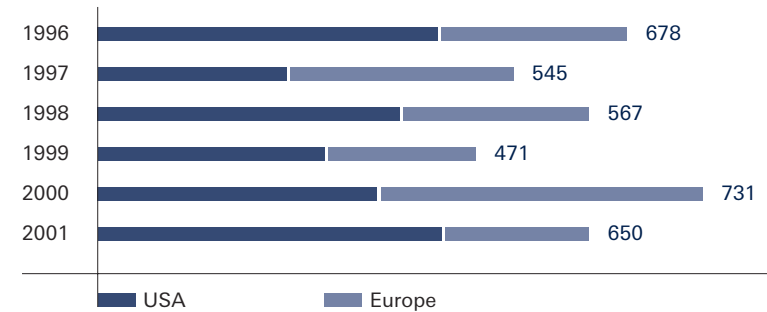
Structuring tables | The example shows how tables are constructed based on the grid and appropriate styles. Individual columns can be set wider or narrower as needed, in 2.5 mm increments of the small column grid for graphics and tables. When several tables are placed on a page, their column widths should be the same, if possible. Leading is determined by the styles and text sizes used, and varies by 2.5 pt increments within a table.

Bar charts – horizontal | Horizontally oriented bar charts are suited to comparing values (Example B) or illustrating changes over a period of time (Example A).

Bar charts can be combined into a graphic with associated tables (Example B). Just as with tables, bar charts can also be set on a light background color. Here as well, once a design approach has been selected, it should be maintained consistently throughout the print medium.

A**Bar chart headline**

in percent

**B****Bar chart headline**

in millions dummy copy

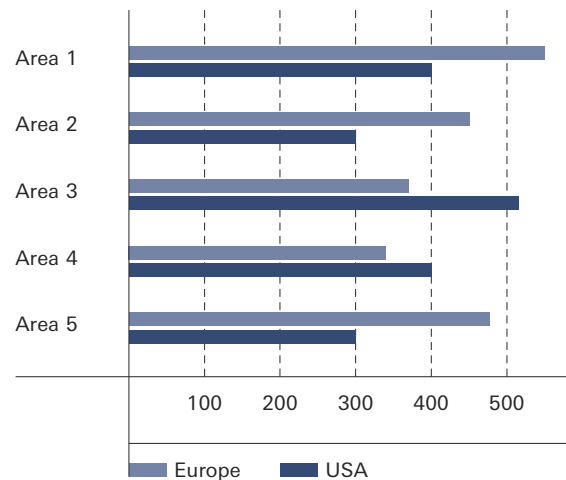


Within horizontal bar charts, on a white background values are separated by fine dashed rules (Example C), on a light background by reverse white rules (Example D) that for technical reasons are set a bit heavier than the black rules. Spacing is measured in 10-mm increments.

C

Bar chart headline

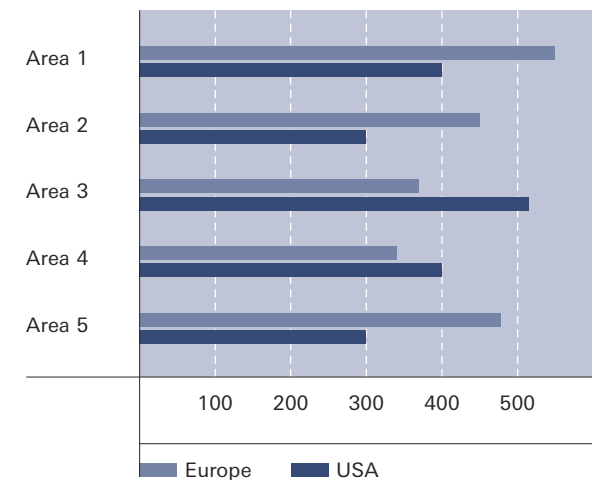
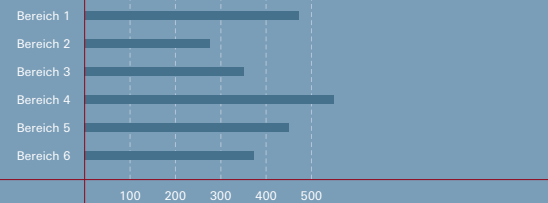
in millions dummy text



D

Bar chart headline

in millions dummy text

**Headline Balkendiagramm**
in Mio. Blindtext

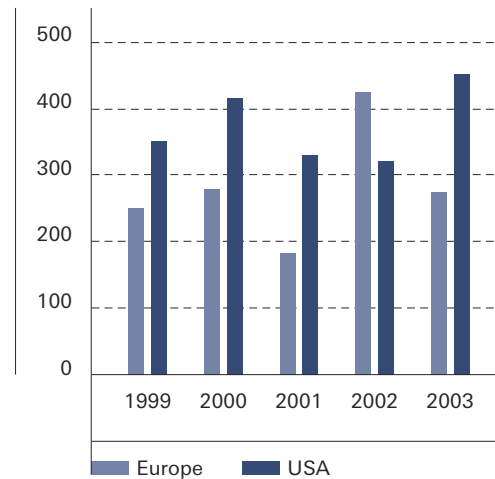
Integrating bar charts into the page design | Coloring of graphics is coordinated with the color tonality of the entire page. To establish a link to other page design elements, rules and areas of color can be extended beyond the graphic and into the trim. However, this must always be coordinated with the overall design of the page and should then be maintained as a design principle throughout the entire print medium.

Bar charts – vertical | Vertically oriented bar charts are also suited to comparing values and illustrating changes over a period of time (Example A).

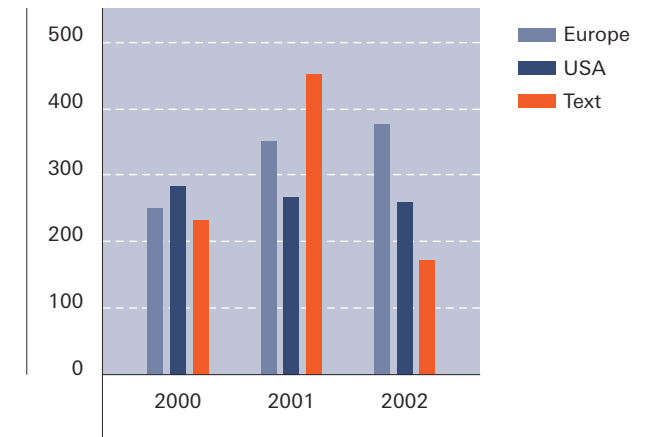
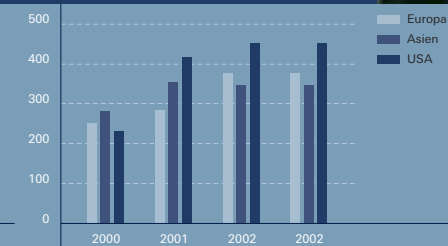
Just as with tables, bar charts can also be set on light backgrounds (Example B). As a general rule here, too, once a design approach has been selected, it should be maintained consistently throughout the print medium.

A**Bar chart headline**

in millions dummy text

**B****Bar chart headline**

in millions dummy text

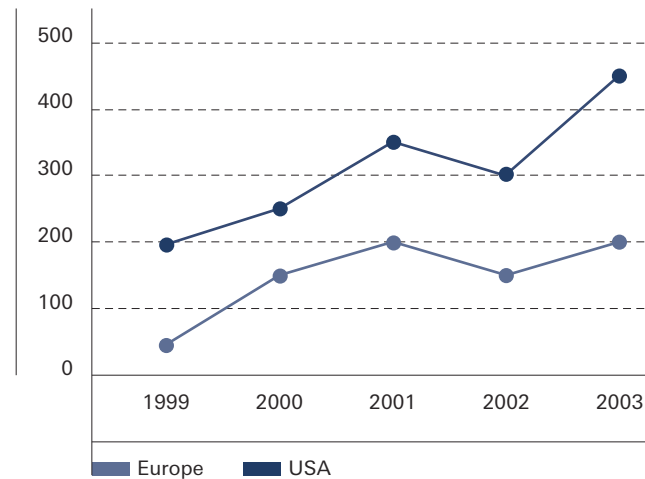
**Headline Balkendiagramm**
in Mio. Blindtext

Integrating vertical bar charts into the overall page design | Just as with other graphics and tables, vertical bar charts can be tied into the overall design of a page by choosing appropriate colors and extending rules and areas of colors beyond the chart.

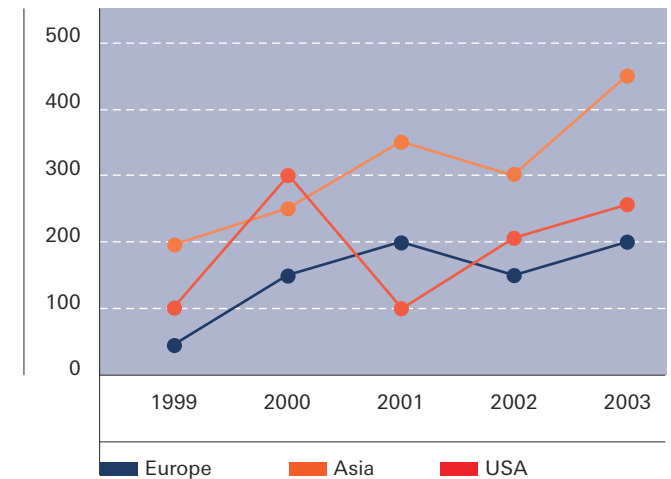
Line charts | To keep them easy to read, line charts should never include more than four curves within a single graphic. If the curves do not intersect, they can be set in a single color (Example A). When rules intersect, they should be set in different colors, for which the secondary colors can be used (Example B). Individual values on each line are marked by points.

A**Line chart headline**

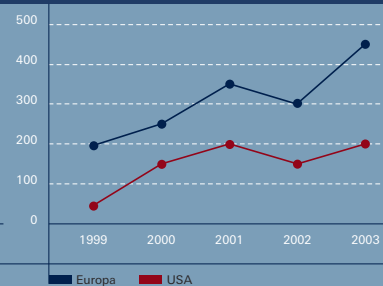
in millions dummy text

**B****Line chart headline**

in millions dummy text



Headline Liniendiagramm
in Mio. Blindtext

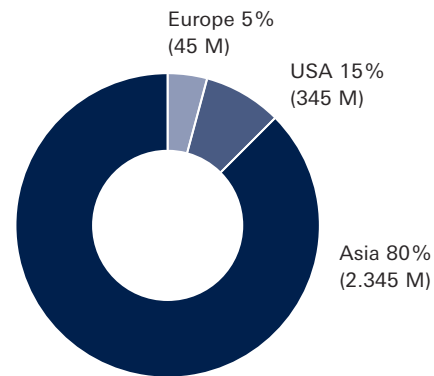


Integrating line charts into the overall page design | Just as with other graphics and tables, line charts can be tied into the overall design of a page by using appropriate colors and extending rules and areas of color.

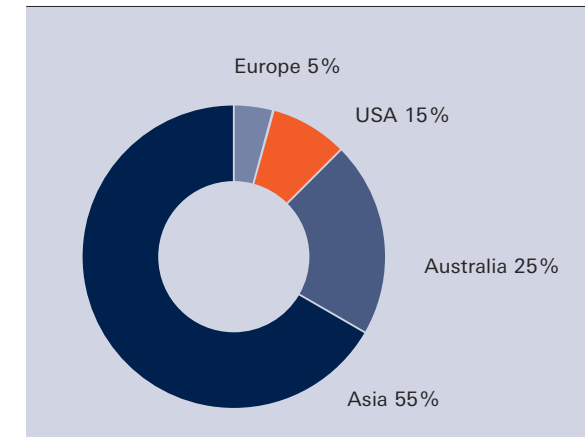
Circular charts | Circular charts are used to illustrate percentages and specific portions of a total quantity. Values are separated by dividing rules or spaces between the individual areas of color (Example A). Secondary colors can be used for differentiation (Example B). To keep the charts easy to read and prevent them from containing too many small parts, no more than 5–6 segments should be used per chart.

A**Circular chart headline**

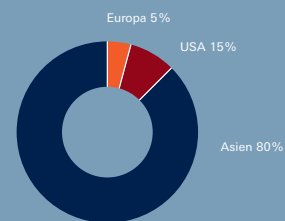
Supplementary subhead

**B****Circular chart headline**

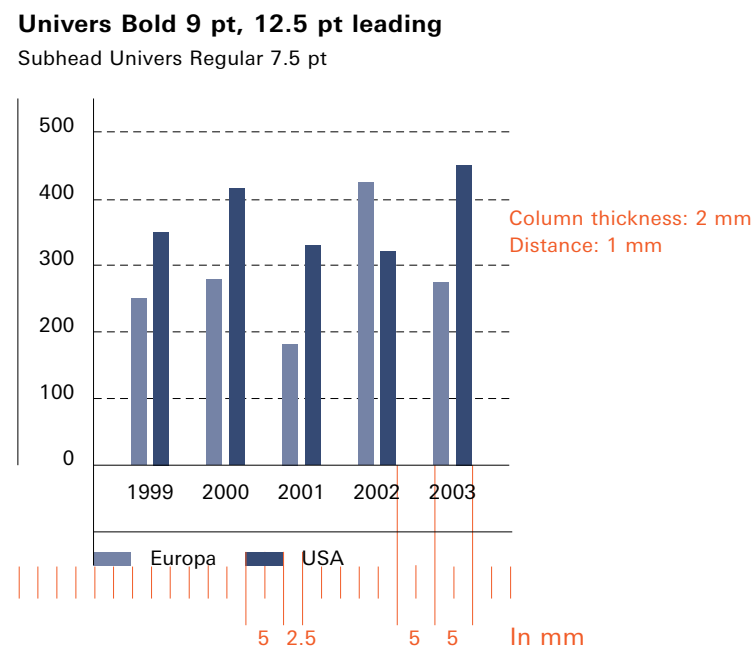
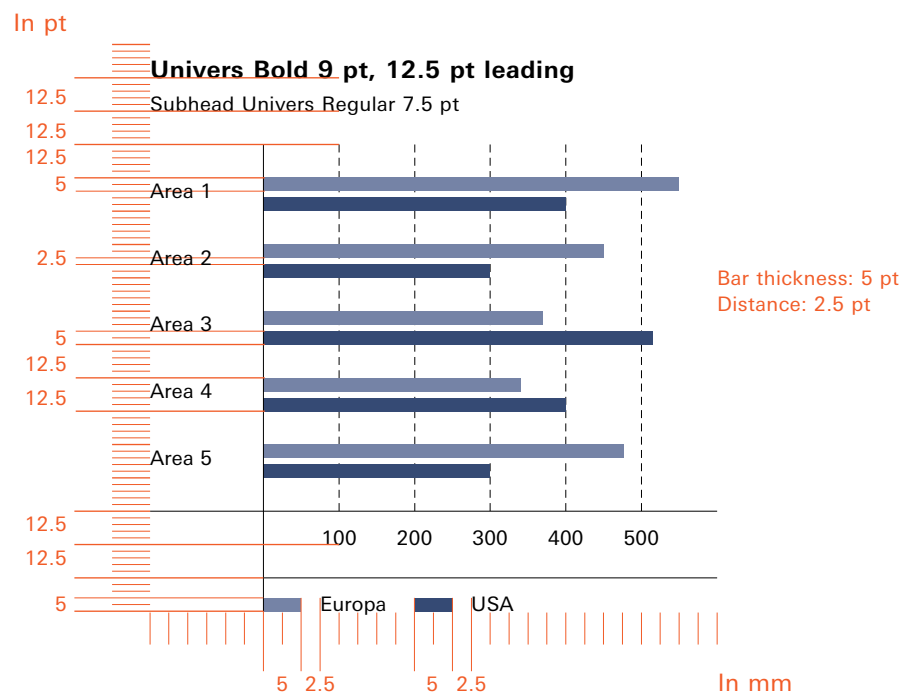
Supplementary subhead



Headline Kreisdiagramm
ergänzender Untertitel

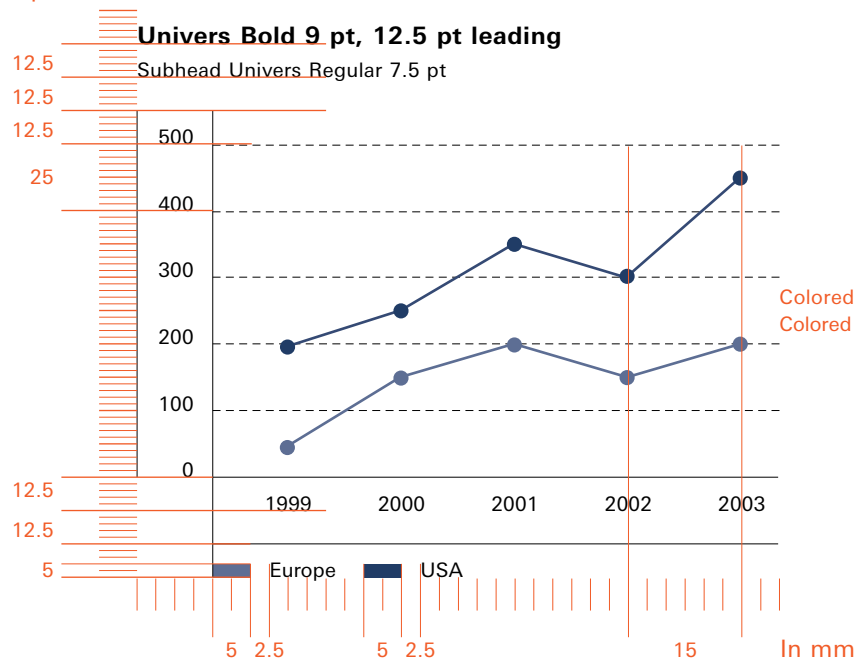
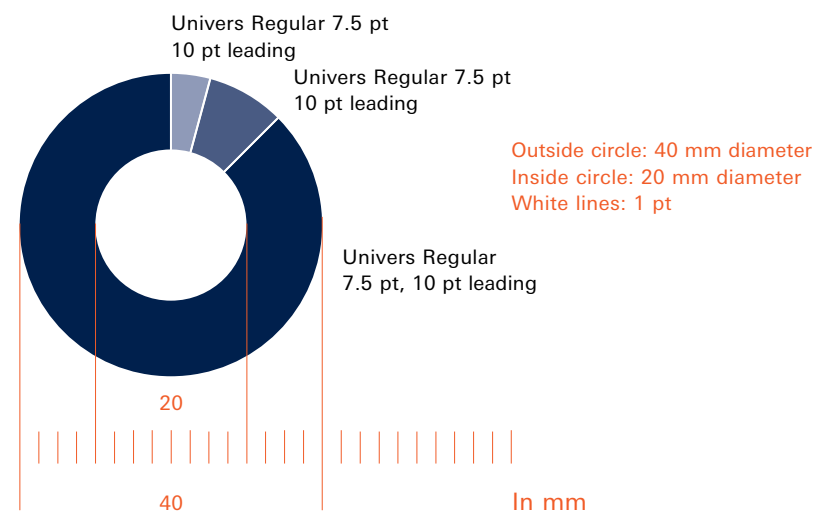


Integrating circular charts into the overall page design | As with other graphics and tables, circular charts can be tied into the overall design of the page by using appropriate colors.



Structuring horizontal and vertical bar charts | The examples above show how horizontal and vertical bar charts are constructed using the grid and appropriate styles. Columns and rows can be extended by using comparative values as needed. However, the values for the thickness of horizontal and vertical bars are fixed and always remain the same – as do the typographic styles. As with tables, the weight of measurement rules is 0.2 pt, or 0.5 pt when set in reverse white.

In pt

**Univers Bold 9 pt, 12.5 pt leading**Subhead **Univers Regular 7.5 pt**

Structuring line and circular charts | Line and circular charts are based on the same column and text grid as other charts. Columns and rows may be added as desired. However, the values for rule weights and diameters of circles are fixed and remain the constant – as do the typographic styles. As in tables, the thickness of measurement rules is 0.2 pt, or 0.5 pt when set in reversed white. The colored lines of development curves and rules separating circle segments are 1 pt in width.

In their black and white implementation, tables have the same structure and typographic styles as their colored counterparts; weights of positive and negative (reverse white) rules are also identical. Light backgrounds can be used here as well to emphasize columns (Example A) or backgrounds can be used as a consistent design principle throughout a print medium (Example B).

A**Table headline**

in millions dummy text

	2000	2001	2002
Dummy text for one line	989	989	989
A second line	447	447	447
Kisuaheli neumix welter	783	783	783
garunling suntern	305	305	305
blechter Darloginsch	431	431	431
Masch blammer	437	437	437
Total	925	925	925

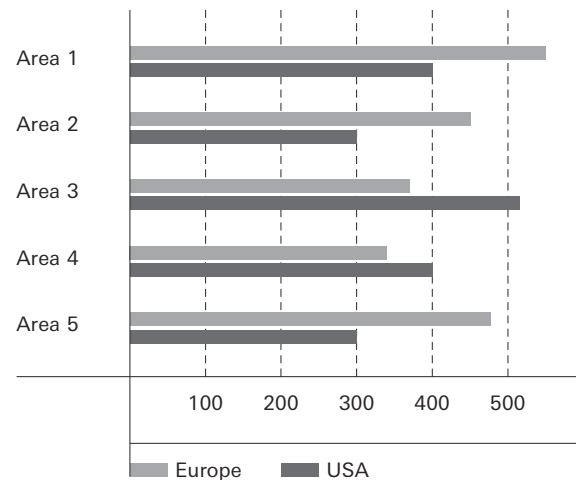
B**Table headline**

in percent

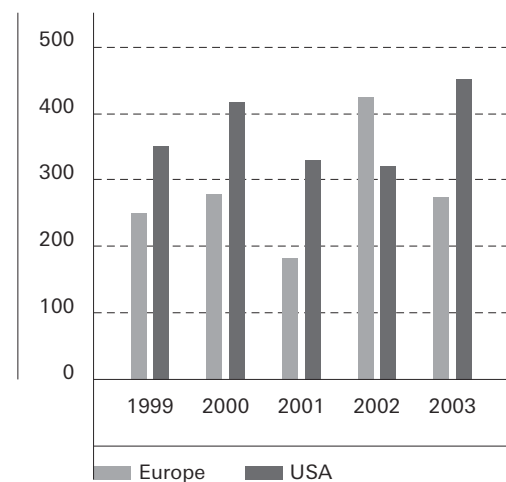
	1998	1999	2000	2001
Dummy text for one line	13.5	13.5	13.5	13.5
A second line	5.6	5.6	5.6	5.6
Kisuaheli neumix welter	34.2	34.2	34.2	34.2
garunling suntern	7.9	7.9	7.9	7.9
blechter Darloginsch	8.1	8.1	8.1	8.1
Masch blammer	3.7	3.7	3.7	3.7
Traoupf Lonbertling	4.2	4.2	4.2	4.2

A**Bar chart headline**

in millions dummy text

**B****Bar chart headline**

in millions dummy text

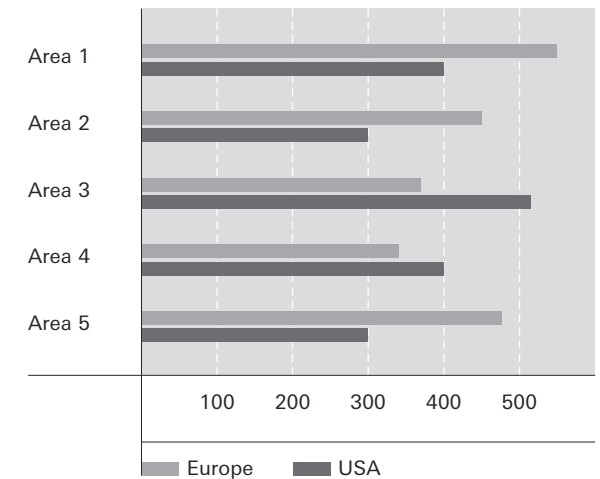


The structure, typographic styles, line weights and bar thickness in the black and white implementation of all graphics are exactly the same as their colored counterparts. In principle, areas of gray should be differentiated clearly enough to distinguish them (Example A).

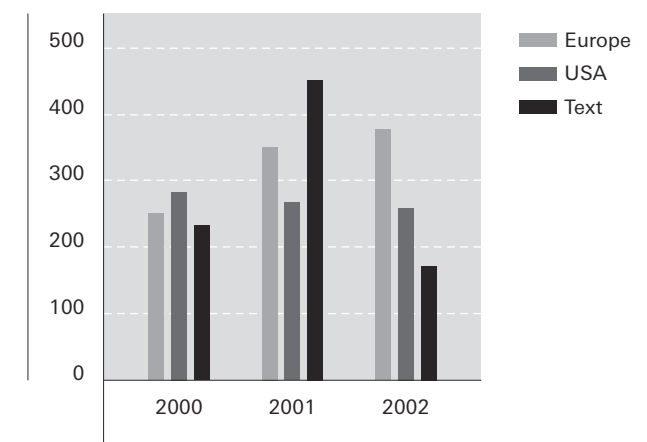
Here, too, light backgrounds can be used, in which case the measurement rules are set in reverse white (Examples B).

A**Bar chart headline**

in millions dummy text

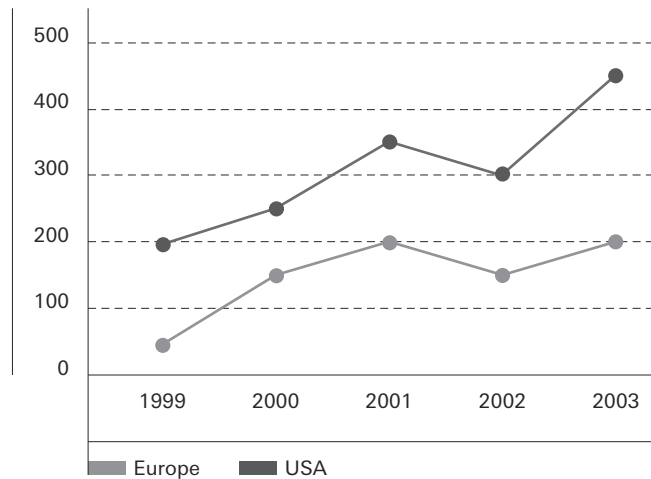
**B****Bar chart headline**

in millions dummy text

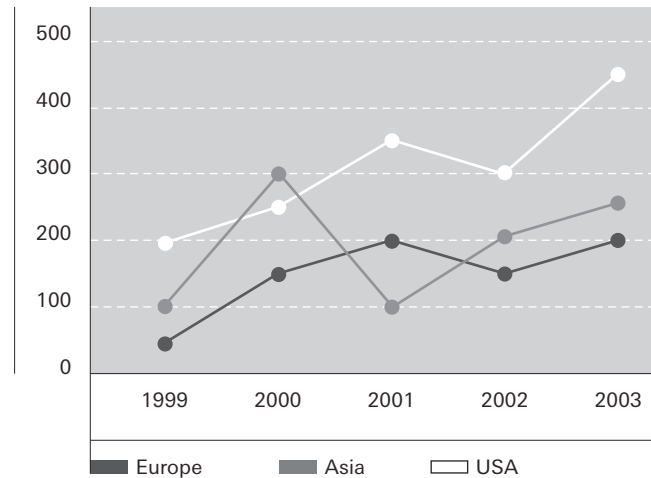


A Line chart headline

in millions dummy text

**B** Line chart headline

in millions dummy text

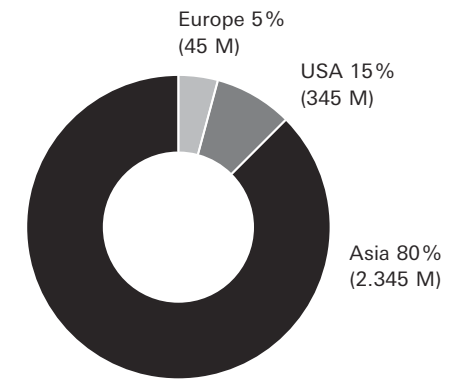


The structure, typographic styles, line weights and circle diameters in the black and white implementation of all graphics are exactly the same as their colored counterparts. As a general principle, areas of gray should be differentiated clearly enough to distinguish them (Examples A and B).

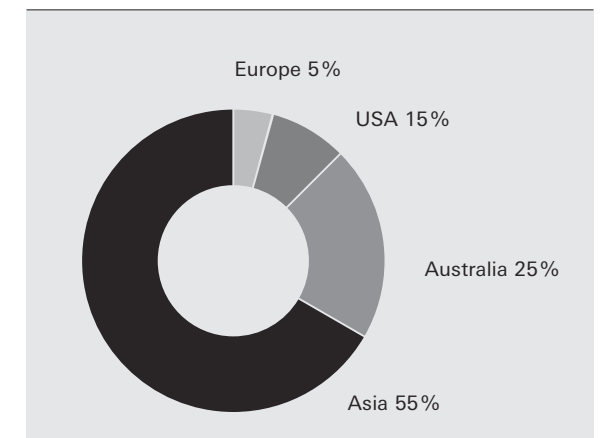
Here, too, light backgrounds can be used, in which case the measurement rules are set in reverse white (Examples B).

A**Circular chart headline**

supplemental subheads

**B****Circular chart headline**

supplemental subheads



- People
- Situations
- Media
- Image editing
- Designing with images



Image content | Image themes are grouped into the areas of people, situations and media. These themes are portrayed in a realistic, journalistic style. The images employ expressive motifs that appear natural and random rather than posed. The photos convey an impression of spontaneity, self-confidence and vitality. With the exception of a few well-founded instances, color photos are used. Natural light along with bright, friendly colors set the overall tone. Avoiding overuse of blurring and other effects supports the desired natural atmosphere. Exciting, large images can be cropped and trimmed to interpret the content and present new perspectives. The overall effect is a modern, positive photo style that, despite its varied content and excitement, has a calm and clear appearance.



People are shown in a variety of contexts – from everyday moments to unusual environments or poses. Appealing, spontaneously photographed (or seemingly spontaneously photographed) images of people ensure that the world of Bertelsmann images doesn't seem "artificial." Where possible, studio photography is avoided. The photos convey the internationality, kindness, creativity and openness of the people depicted.



These images show situations that feel alive without actually showing people. Motifs include, for instance, rooms that have just been vacated or that seem to be waiting for people to enter. Depicted are things or places that each of us encounters every day, that belong to us and make up our everyday lives in almost unnoticeable ways. The motif of media can be shown in a subtle way. Also available are photos that document the production facilities and workplaces of Bertelsmann AG. These images range from detail shots to overviews.



Lively photos document the everyday confrontation of people with a wide range of media, be it for acquiring information, for interactive or international exchange, or for entertainment. The entire bandwidth of Bertelsmann's media world should be portrayed as much as possible. The individual and the media always form a unit. In the situations depicted, media are always related to consumers or to media creators. In this way, media users and/or protagonists from the world of Bertelsmann are portrayed.

The implementations at right illustrate the possible color variations of photographic images. Artificial color filters or color distortion effects are not permitted.

Duotones using the two primary colors are not permitted.



Color variations in image editing | In addition to the regular color representation in CMYK, photos can also be implemented in black and white, monochrome blue, or as duotones. However, duotone implementations may only be comprised of BeAG_blue and black. BeAG_orange and the secondary color palette are not used in duotones. Monochrome coloration should be performed using BeAG_blue and its tints. Primarily, however, photos are used in full color; in spot-color printing using two colors or a single color, the photos are colored as shown. CMYK photos feature natural, realistic colors that are supported by the appropriate natural light sources.

Consciously employed, partial blurring of an image can intensify the message of an image by literally placing the focus on the important aspect of the image.

Example for motion blur



Example for short depth of field



Blur as a design element | Consciously applied partial blurring of an image is permitted, when it contributes significantly to enhancing the excitement of the image. The blur can be achieved at the time the photo is taken by using a shallow depth of field or long exposure time, or can be worked into the image at a later time by using the appropriate filters. However, these must be used with care and must never create an unnatural appearance.



blindtext für eine Headline



Seit zwei Jahren ist meine Arbeit in Düsseldorf. Meine Familie lebt dagegen in Hamburg. Und dazwischen ich, aber ganz cool. Vollbremskombination aus Ampel oder Einfädeln oder beides auf einmal. Geht nur mit Tricks. Eben noch kurz auf die A 52. Schon vielversprechend lebhaft. Hinter dem Breitscheider Kreuz geht es richtig los. Saas auf der A 3 bis Oberhausen.

Danach entspannt es sich auch nur deshalb, weil enge Bauschalen mit vielen Geschwindigkeitsbegrenzungen zum gleichzeitigen Bremsen zwingen. Es wird links überholt, es wird rechts überholt. Es wird gar nichts mehr, alles steht und macht lange Geräusche. Ich dagegen wechsele die Cassette. Es geht weiter. Vor und hinter mir hektische Spurenschmelze.

So sieht sich das Stück A 2 bis zum Becklinghauser Kreuz. Der erhofften Entspannung folgt zurechtzuring der Vollstopp. Das A 2 bis Münster ist genauso voll wie das Kamerun Kreuz zur Ruhr-Saar. Auf der A 1 ist dann endgültig Schicht mit häng, alles dümpelt auf der Ober-

spur. Natürlich mit 90. Rechts geht es schneller, immer weiter wegen der Lkw. Die werden nämlich alle noch vor mir zu Hause sein. Überdick. Dummer Berg. Tanken, weil kleiner Tank. Nach Villenhausen wird die Ausfahrt dümpelrig. Kleiner Altes immer noch links, auch ein Kadett City mit Bremsenkreischen. Heiß hartnäckig. Hinter bringt nach nichts. Leckstige ebenfalls zwecklos. Mal rechts vorbei. Im Mittelschicht macht das Bremsen. Im Verkehr verliert sich.

Nach Brackelenberg gehe ich vom Gas nicht mehr runter. Das Abwärtz zum Elferfeld nur wieder mit so schnell genommen. Der Berg geht schief. Rauschende nach endlich mit immer für die links Rollen, um dann nach Tamselnde dramatisch blitzartig vor Sporn nach rechts in die Ausfahrt überzunehmen. Das einzige, was auf der Steuermann wieder aufhält, ist eine kleine Ausgeschaltung. Die Thematik der Oper links, auf dem Ring einmal rundum bis zum Villenhauser Marktplatz, dahinter noch mal links, zum Stadpark immer. Ich bin

blindtext für eine Headline



Familie lebt dagegen in Hamburg. Und dazwischen ich, aber ganz cool. Vollbremskombination aus Ampel oder Einfädeln oder beides auf einmal. Geht nur mit Tricks. Eben noch kurz auf die A 52. Schon vielversprechend lebhaft. Hinter dem Breitscheider Kreuz geht es richtig los.

Seit zwei Jahren ist meine Arbeit in Düsseldorf. Meine Familie lebt dagegen in Hamburg. Und dazwischen ich, aber ganz cool. Vollbremskombination aus Ampel oder Einfädeln oder beides auf einmal. Geht nur mit Tricks. Eben noch kurz auf die A 52. Schon vielversprechend lebhaft. Hinter dem Breitscheider Kreuz geht es richtig los. Saas auf der A 3 bis Oberhausen.

Danach entspannt es sich auch nur deshalb, weil enge Bauschalen mit vielen Geschwindigkeitsbegrenzungen zum gleichzeitigen Bremsen zwingen. Es wird links überholt, es wird rechts überholt. Es wird gar nichts mehr, alles steht und macht lange Geräusche. Ich dagegen wechsele die Cassette. Es geht weiter. Vor und hinter mir hektische Spurenschmelze.

So sieht sich das Stück A 2 bis zum Becklinghauser Kreuz. Der erhofften Entspannung folgt zurechtzuring der Vollstopp. Das A 2 bis Münster ist genauso voll wie das Kamerun Kreuz zur Ruhr-Saar. Auf der A 1 ist dann endgültig Schicht mit häng, alles dümpelt auf der Ober-

spur. Natürlich mit 90. Rechts geht es schneller, immer weiter wegen der Lkw. Die werden nämlich alle noch vor mir zu Hause sein. Überdick. Dummer Berg. Tanken, weil kleiner Tank. Nach Villenhausen wird die Ausfahrt dümpelrig. Kleiner Altes immer noch links, auch ein Kadett City mit Bremsenkreischen. Heiß hartnäckig. Hinter bringt nach nichts. Leckstige ebenfalls zwecklos. Mal rechts vorbei. Im Mittelschicht macht das Bremsen. Im Verkehr verliert sich.

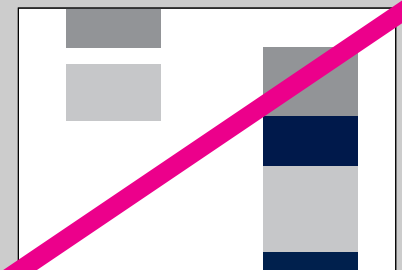
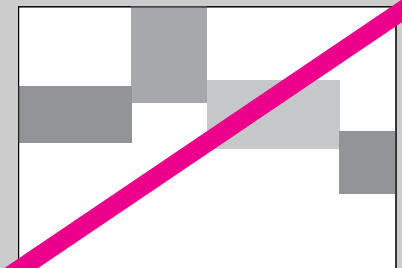
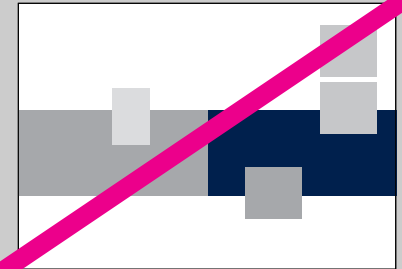
Nach Brackelenberg gehe ich vom Gas nicht mehr runter. Das Abwärtz zum Elferfeld nur wieder mit so schnell genommen. Der Berg geht schief. Rauschende nach endlich mit immer für die links Rollen, um dann nach Tamselnde dramatisch blitzartig vor Sporn nach rechts in die Ausfahrt überzunehmen. Das einzige, was auf der Steuermann wieder aufhält, ist eine kleine Ausgeschaltung. Die Thematik der Oper links, auf dem Ring einmal rundum bis zum Villenhauser Marktplatz, dahinter noch mal links, zum Stadpark immer. Ich bin

Working with images

Photos can be placed together in a series, and may even directly abut one another. Colored areas can be added to supplement the design.

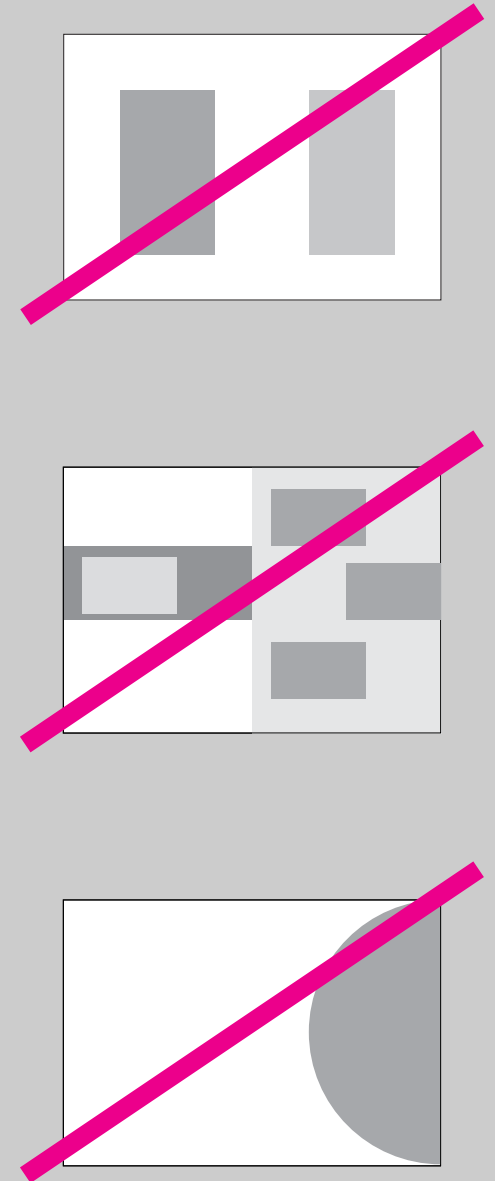
The effect of "cascading," for instance by overlapping images or interrupted image areas, is not used.

As a general rule, images are preferably arranged horizontally; a strong emphasis of the vertical dimension should be avoided.





Centered or pattern-type arrangement of photos should be avoided. Photos are not placed into full-color or lightened images. Large, round image clipplings are also not permitted.





Monochrome photos | In two-color printing, which should preferably be done with the two primary colors of Bertelsmann AG, photos are represented in one color, which is never Bertelsmann orange, but only Bertelsmann blue. Combinations or mixing in the form of a duotone made of the two colors are not permitted. Orange is used for areas, rules or text color to set accents or clarify structure. However, tints of the dark blue can be used to color photos, but primarily the full tone should be used.