

The logo consists of the word "Fitmin" in a bold, sans-serif font. The letters are white with a textured, wood-grain-like pattern running vertically through them. The background is a dark, horizontal-striped fabric.

Fitmin

Visual Identity Manual

This manual documents the rules for the Fitmin brand's visual presentation, including graphic symbols, definitions, and instructions.

To fulfill the significance and function of the brand's uniform visual presentation, these rules must be respected and adhered to.

In a highly competitive landscape, a consistent visual presentation plays an irreplaceable role in building up the Fitmin brand's strong and unique identity.

Fitmin brand values and philosophy

History

The history of the **Fitmin** brand dates back to the 1990s, when the company founders, the **Štěpánek family**, returned to their estate in Helvíkovice after it was returned to them in restitution proceedings. Their agricultural and animal-breeding traditions have deep roots, forming the basis for their **honest approach and high-quality work**. In Helvíkovice, the Štěpáneks have gradually built up a feed production plant. Dog food manufacturing was launched here in **1998**, followed by cat food in 2008. In time, the company became part of the multinational **Dibaq** group while maintaining its core value of honest approach to work.

Values

The brand values are comprehensively echoed throughout the approach to the development and production of feed, nutritional supplements and other animal-breeding products, as well as in the company's other operations. Of the many values espoused by the brand, the four main ones are:

Respect for nature, life, traditions, and honesty.

Philosophy

The **Fitmin** brand prides itself on its **distinct expertise** anchored in **genuine tradition** and its **values**. **Fitmin** tends to ignore deep-rooted practices, preferring instead to devise **unique products** that set the trend in their field and help breeders take **better care of their animals**. The brand approaches its marketing in the same way.

Tone of voice

The brand philosophy is best represented by the **CREATOR** and **CARER** marketing archetypes. It is thus important for all brand marketing communications to resonate with these two archetypes and maintain consistency in this respect.

How the brand is communicated conveys its tradition, receptivity, and values. In contrast, **the content of communication** is bold, confident, and focused on presenting the uniqueness of specific solutions.

The visual identity described and defined in this manual serves as a visual representation of the Fitmin brand's philosophy and values.

Overview of visual identity elements

Primary identifying elements

Fitmin Aa Aa

1. Logo

2. Font



3. Fitmin colours



4. **The Fitmin pattern**, comprising the silhouettes of a cat, dog, and a horse, and the derivative **Fitmin trim**

Primary identifying elements



1. Wood motif



2. Visual layouts



3. Stylised photography



4. "Overlays" using the cat, dog, and horse silhouettes

Primary identifying elements form the basis of the visual identity. At least one of them must always feature in each material/document relating to the brand.

Secondary identifying elements are an integral part of the overall concept of the visual identity. However, they are unable to represent the brand clearly on their own, i.e. in the absence of any primary elements.

01

LOGO

Logotype

Fitmin

For printing  15 mm

For screens  65 px At a resolution of 72 dpi

The company's logo comprises a stylised typographical form of its name, the "logotype".

Logotype clear space



The clear space is a zone where no other graphic elements or text may encroach. The only exceptions are the company claim and, where appropriate, other product or service logos created using the Fitmin logotype. The clear space borders are also defined by the minimum acceptable distance of the logo from the edge of the trimmed size of the document, or its visible surface. Special advertising media or special applications may be exempted [see page 15].

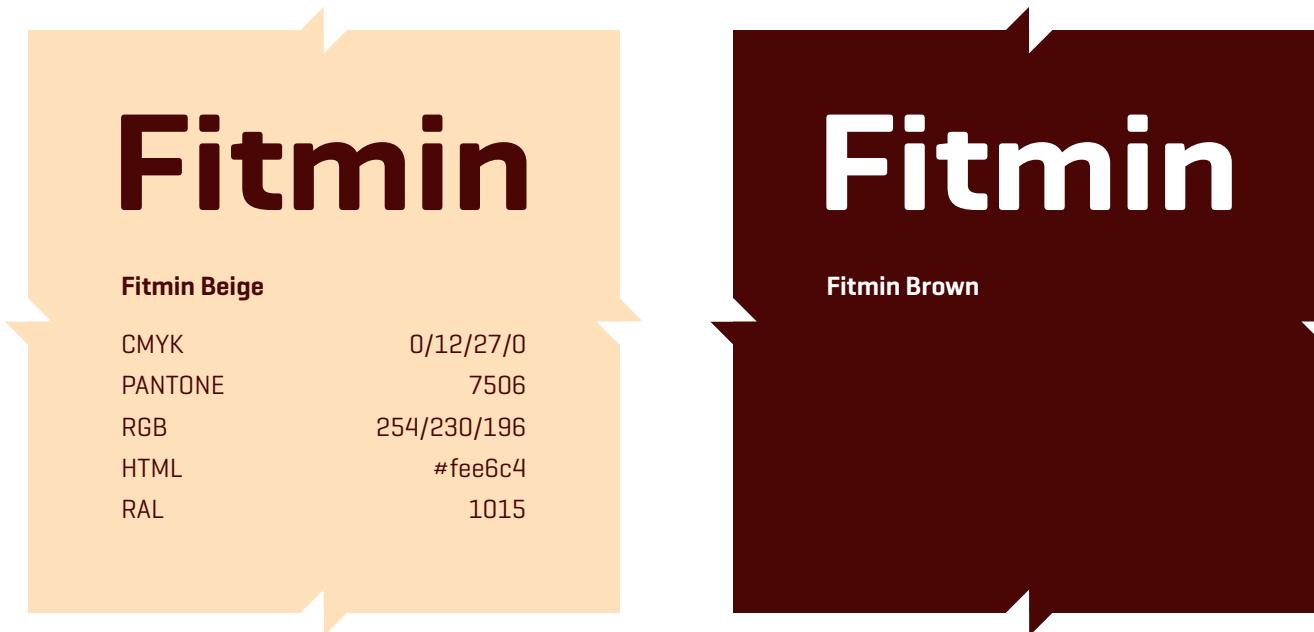
Logotype colours

Primary colour option [Fitmin Brown]

Fitmin

CMYK	0/80/60/85
PANTONE	497
RGB	70/20/12
HTML	#46140c
RAL	8016

Logotype usage on a coloured background

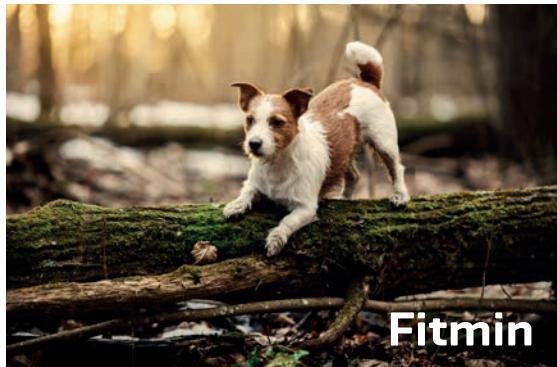


Materials devised for Fitmin brand purposes. In this case, only two background colours are permissible – beige (or lighter tints) for the positive logo variant, and the logo colour for the negative variant.



The primary criterion for the logo is its best possible visibility.

Logotype usage with photography



As a matter of principle, the logo should be positioned in the lower right-hand corner or upper left hand corner. If it is impossible to crop a photograph so that the logo is highly visible, another form of branding is required – see the example with the beige surface.



The primary criterion for the logo is its best possible visibility.

Unauthorised logotype usage and work



These examples of unauthorised logo work are not an exhaustive list of how the logo can be damaged or its functionality adversely affected.



As a rule, shape distortions, colour adjustments, conflicts with other graphics, marker strokes and effects such as shading, glow, and reliefs are not permitted.

02

COLOURS

Fitmin colours



Colours are a prominent feature in the presentation, identification, and perception of the brand. With this in mind, it is important to adhere consistently to the prescribed colour scheme and rules on how to work with colours across the full range of visual communications.

The Fitmin brand is defined by three colours – primarily **Fitmin Brown**, the underlying **Fitmin Beige**, and the supplementary **Fitmin Green**. These colours represent the brand's philosophy and core values – respect for nature, life, traditions, and honesty.

Fitmin colours

Fitmin Brown

CMYK	0/80/60/85
PANTONE	497
RGB	70/20/12
HTML	#46140C
RAL	8016

This is the brand's primary colour. No different tint, shade, or tone is permitted. The only exception is for textiles, where it is necessary to find a product colour that deviates as little as possible from Fitmin Brown.

INTENDED FOR

Logo, texts, surfaces, objects, textiles

Fitmin Beige

CMYK	0/12/27/0
PANTONE	7506
RGB	254/230/196
HTML	#FEE6C4
RAL	1015

This colour is intended primarily as an underlay. Besides the base Fitmin Beige, there are three other tints that can be used in the visual presentation of the brand.

The 80% and 50% tints cannot be used on their own – see Background. Other alternative Fitmin Beige tints are not desirable.

INTENDED FOR

Surfaces, objects, textiles

80 %

0/9/22/0

50 %

0/6/13/0

30 %

0/4/8/0

Fitmin Green

CMYK	40/0/100/20
PANTONE	377
RGB	149/172/35
HTML	#95AC23

This colour plays a supplementary role. No different tint, shade, or tone is permitted.

INTENDED FOR

Functional elements of graphics, highlighting areas



In all cases, the colour parameters provided here must be followed in the corresponding reproduction technology.

03

FONTS

Title font

ABC

Serifa Thin [Serifa D OT Thin]

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890!@#\$%^&*()

Serifa Light [Serifa D OT Light]

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890!@#\$%^&*()

Serifa Regular [Serifa D OT Regular]

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890!@#\$%^&*()

Serifa Medium [Serifa D OT Medium]

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890!@#\$%^&*()

Serifa Bold [Serifa D OT Bold]

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890!@#\$%^&*()

Serifa is used as the title font. This means that it is always used to convey the main messages. In addition to slogans, titles, and names, it may be appropriately used for important contact information, CTA buttons, etc. It is intended for marketing materials in both B2C and B2B communications.

This classic linear serif typeface by Adrian Frutiger has been published by many different type foundries. The preferred Serifa font family for the Fitmin brand is from the type foundry [URW]++.

Only the Serifa typeface presented here may be used for visual communication of the Fitmin brand. In selecting a suitable font, key determining factors are size of publication, text structure, and media type.

Primary font

A B C

Geogrotesque UltraLight

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 ! @ # \$ % ^ & * []

Geogrotesque Light

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 ! @ # \$ % ^ & * []

Geogrotesque Regular

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 ! @ # \$ % ^ & * []

Geogrotesque Medium

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 ! @ # \$ % ^ & * []

Geogrotesque SemiBold

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 ! @ # \$ % ^ & * []

Geogrotesque Bold

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 ! @ # \$ % ^ & * []

Geogrotesque is used as the brand's main typeface. It is intended for all marketing material texts in both B2C and B2B communications.

In selecting a suitable font, key determining factors are size of publication, text structure, and media type. In exceptional circumstances and where appropriate in the context, the italic variations may be used (e.g. direct speech, supplementary information, etc.) in addition to the fonts above.

Substitution font

ABC

Calibri Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890!@#\$%^&*()

Calibri Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890!@#\$%^&*()

Calibri Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890!@#\$%^&*()

Calibri Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890!@#\$%^&*()

The substitution typeface is not used to identify the brand and plays a purely practical role. The fonts are used only in day to day internal matters and B2B communication.

INTENDED FOR

Solely for internal communications, B2B communications [supplier/purchaser], correspondence



The substitution fonts must not be used in marketing materials intended for B2C communications.

Non-Latin font – Cyrillic

АБВ

Title font

Bitter Regular

АБВГДЕЁЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЫЭЮЯ
абвгдеёжзийклмнопрстуфхцчшщьыэюя 1234567890

Bitter Bold

АБВГДЕЁЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЫЭЮЯ
абвгдеёжзийклмнопрстуфхцчшщьыэюя 1234567890

For communications in Cyrillic, Bitter provides alternative title fonts for the brand. In addition to slogans, titles, and names, it may be appropriately used for important contact information, CTA buttons, etc. It is intended for marketing materials in both B2C and B2B communications.

Non-Latin font – Cyrillic

АБВ

Primary font

Exo 2 Light Condensed

АБВГДЕЁЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЫЭЮЯ абвгдеёжзийклмнопрстуфхцчшшьыэюя 1234567890

Exo 2 Regular Condensed

АБВГДЕЁЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЫЭЮЯ абвгдеёжзийклмнопрстуфхцчшшьыэюя 1234567890

Exo 2 Medium Condensed

АБВГДЕЁЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЫЭЮЯ абвгдеёжзийклмнопрстуфхцчшшьыэюя 1234567890

Exo 2 Semi Bold Condensed

АБВГДЕЁЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЫЭЮЯ абвгдеёжзийклмнопрстуфхцчшшьыэюя 1234567890

Exo 2 Bold Condensed

АБВГДЕЁЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЫЭЮЯ абвгдеёжзийклмнопрстуфхцчшшьыэюя 1234567890

Exo 2 Black Condensed

АБВГДЕЁЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЫЭЮЯ абвгдеёжзийклмнопрстуфхцчшшьыэюя 1234567890

For communications in Cyrillic, the condensed Exo 2 typeface provides alternative primary fonts for the brand instead of Geogrotesque. This font is intended for all marketing material texts in both B2C and B2B communications.

In selecting a suitable font, key determining factors are size of publication, text structure, and media type.

Other non-Latin fonts

Rules on the choice of suitable non-Latin fonts

The Fitmin brand's visual identity is defined by attributes that may be understood by and are relevant to all of our planet's ethnic groups, regardless of cultural and social differences – respect for nature, life and traditions, and honesty. Besides these traditional attributes, the brand's focus on advanced technological processes and new scientific knowledge also plays an important role. All of these values are conveyed visually, among other things, by the font and the morphology of its letters.

Traditions and honesty are represented by *Serifa*, the title linear serif font.

Advanced technologies and research are represented by *Geogrotesque*, the geometric sans serif font.

All non-Latin alternatives of the title and primary fonts must respect their ideological essence within the framework of the visual identity, as well as their mutual differentiation. This is the only way of conveying the original idea of the brand's visual identity coherently and globally.

04

GRAPHIC ELEMENTS OF THE VISUAL IDENTITY

Background

Background colour – Fitmin Beige

Four tints of Fitmin Beige have been defined to create the background – 100%, 80%, 50% and 30% saturation [see 03 Colours].

Rules on the use of Fitmin Beige tints:

- A** **100% saturation** – primary background colour; combined with other tints, it should comprise the largest surface area of the visual's background; it may be used on its own without any other tints
- B** **80% saturation** – underlay colour for the second part of the title/slogan/name; 80% saturation may be used as a tint, or with 20% transparency if used across photography; **it cannot be used on its own** without any other tints
- C** **50% saturation** – underlay colour for the first part of the title/slogan/name; 50% saturation may be used as a tint, or with 50% transparency if used across photography; **it cannot be used on its own** without any other tints
- D** **30% saturation** – supplementary background colour; used for clear illustration photographs or packshots of products in cases where a lighter shade is more suitable than 100% beige; it may be used on its own without any other tints

INTENDED FOR

All promotional visuals, company vehicles, promotional items, objects, etc.

Background colour – white [colour of paper]

In documents where the texts are longer or the content of the message takes precedence over the form of presentation, it is more appropriate to leave the text free of a background.

INTENDED FOR

The internal pages of publications, press releases, correspondence, day to day agendas, etc.



Cat, dog, and horse icons

Unique silhouettes of cat, dog, and horse heads are a simplified way of visualising the Fitmin brand's three main specialisations.

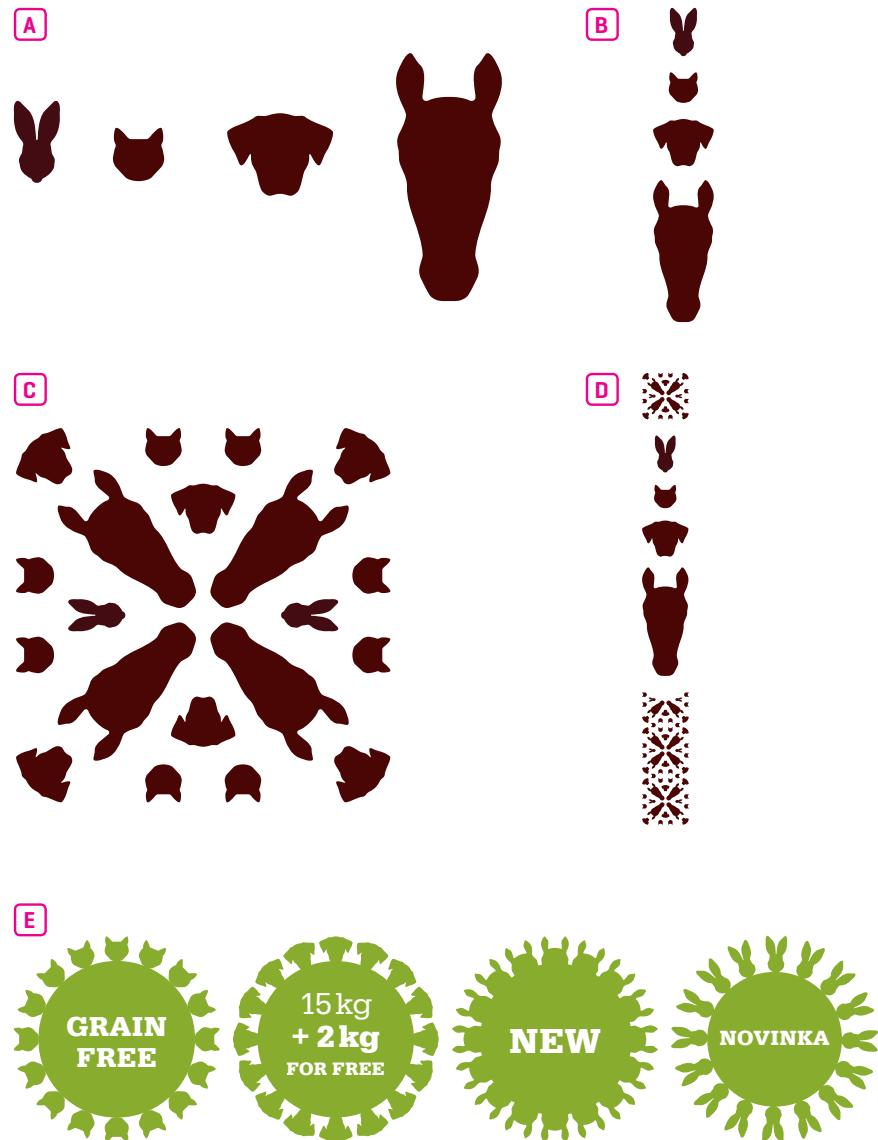
In brand communications, the silhouettes are used to differentiate the product category. Their symmetrical arrangement forms a geometric pattern. This is the basic element of the most important graphical element in the brand's visual identity – the Fitmin trim.

Icon variants and rules on their use:

- A** **Stand-alone silhouettes** – silhouettes may be used on their own only for promotions directly related to a given species of animal; they may only be used in the production of atypical formats or promotional items
- B** **Three-silhouette design** – a vertical composition of all of the silhouettes in their mutually proportionate sizes may be used solely for atypical forms in general brand communication or promotional items
- C** **Fitmin pattern** – may be used on its own only for atypical forms in general brand communication of promotional items; this is the basic design of the Fitmin trim
- D** **Fitmin trim** – see the following pages for more details
- E** **Overlays** – see "Overlays" for more details



Adjusting the shape of the silhouettes and the motif designs created from them, as presented here, is not permitted.



Fitmin trim



The Fitmin trim contains the key to the concept behind the brand's visual identity. It performs a role as clear brand identifier and, in this respect, is equal to the logo.

As the Fitmin brand espouses values that are recognised by and relevant to ethnic groups across the planet, the trim is an equally recognisable visual vehicle that expresses this message of common values regardless of geographical and cultural differences. Consequently, the trim simultaneously incorporates uniqueness – in the same way that each culture may have its own unique patterned designs – and everything we have in common – because how those patterns are used is shared across different cultures.

Fitmin pattern

The basis of the Fitmin trim is the “Fitmin pattern” (see “Cat, dog, and horse icons”), which, along with two cat silhouettes, is repeated regularly in sequence to the length required by the graphic solution. The trim should always start and end with the complete Fitmin pattern, not just a part of it. The trim should also allow a sufficient margin from the edges of the template used for the media or object. The trim should always be bold and clearly visible – it may only be applied to a unicolour background or wood texture. For atypical graphic solutions, however, it may be overlaid with another element, see “Key visual adaptation – other formats”, “Atypical media”.

There are two different ways how the trim may be used:

A For differential purposes (“differentiating trim”)

- These are trim variants with an accented silhouette of the animal concerned or with the three-silhouette design
- It is used to make a distinction between the three main specialisations [products for cats ①, dogs ② or horses ③] and general brand communication ④, which guides customers and aids targeted communication
- It simulates wood printing in the visuals of campaigns and products ⑤. Only as vectors for other visuals and formats ⑥
- All four variants are **vertically aligned only**

INTENDED FOR

All visuals of campaigns and products, atypical formats, promotional items

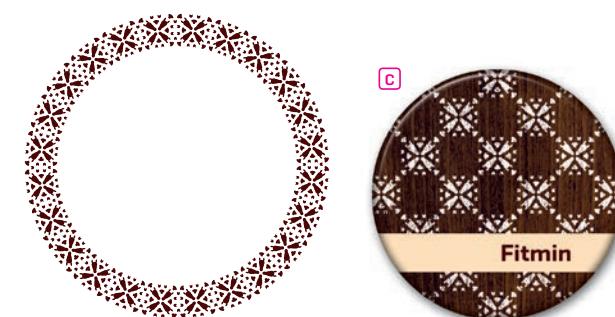
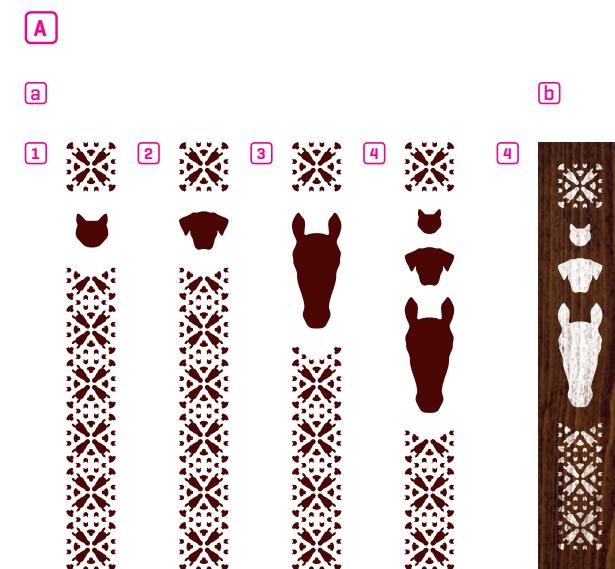
B General purposes (“general trim”)

- This is a trim variant with no accents, only the recurring Fitmin pattern
- The trim may be vertical, horizontal, or circular
- Use as required, in the form of simulated wood printing or only as vectors
- A special variant is the **chequerboard** ⑦, which gives texture to promotional items

INTENDED FOR

Atypical formats, commercial stationery, promotional items, etc.

! **The trim cannot be applied to photographs.**



Fitmin trim – design

In cases where it is impossible to use any of the defined differential trim sizes [e.g. for web banners] and where it is necessary to use the general trim, the trim may be supplemented by additional Fitmin patterns up to the desired length. In this case, rules concerning the trim design must be respected.

Two basic elements used to create the trim must be distinguished – the Fitmin pattern **A** and **the Fitmin pattern in the trim B**.

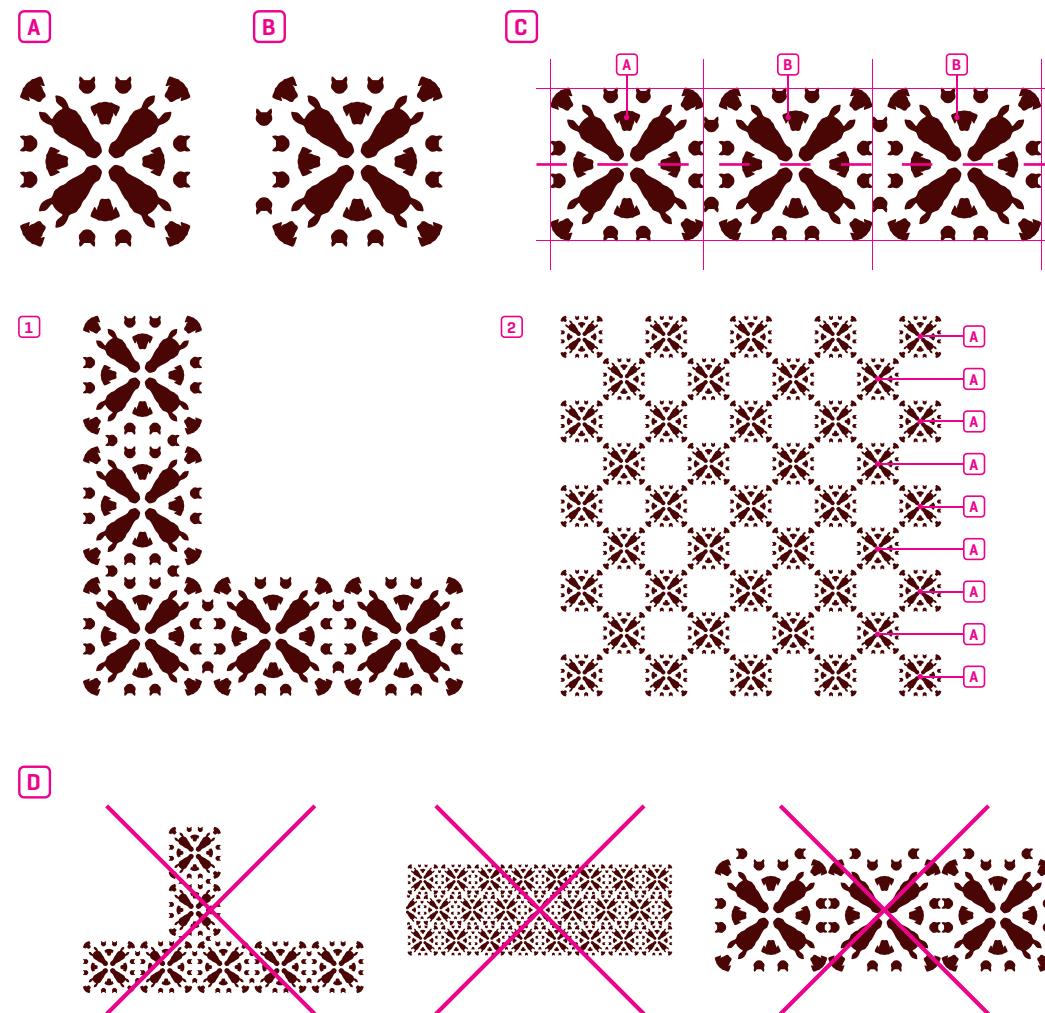
The Fitmin pattern **A** is always only a fragment completing the entire trim. The main structural fragment of the trim is the trim Fitmin pattern **B** – this is the basic Fitmin pattern comprising two silhouettes of cat's heads oriented towards the trim's main axis. The patterns must always have the same height/width, must be positioned adjacent to each other with no gaps, and must **always follow a single axis C**.

Two trims may be combined into a single design only at right angles **1**. It is not permitted for any sort of texture to be created from a combination of multiple trims. The only possible texture takes the form of the chequerboard created with Fitmin patterns **2**.

Examples of combinations of patterns and trim designs that are not permitted **D**.



The designs of the Fitmin pattern and the Fitmin pattern in the trim must not be altered in any way.



Fitmin trim combined with logo

For general brand presentation and promotional items, the combined use of the trim and the logo is required.

The relationship between these components is governed by rules that must be respected:

- A** The minimum distance of the trim [the Fitmin pattern] from the logo is defined by the logotype's clear space [see page 9]
- B** If the logo and trim are on the same axis, both designs must be of the same height, which also defines the distance between the logo and the trim
- C** The only variant where the logo is part of the trim design is the "trim with integrated logo" [there is no limit to the length of this trim, i.e. the number of patterns in a row]. No other variants featuring the logo directly in the trim design are permissible.
- D** The trim and the logo must always be either parallel or perpendicular to each other



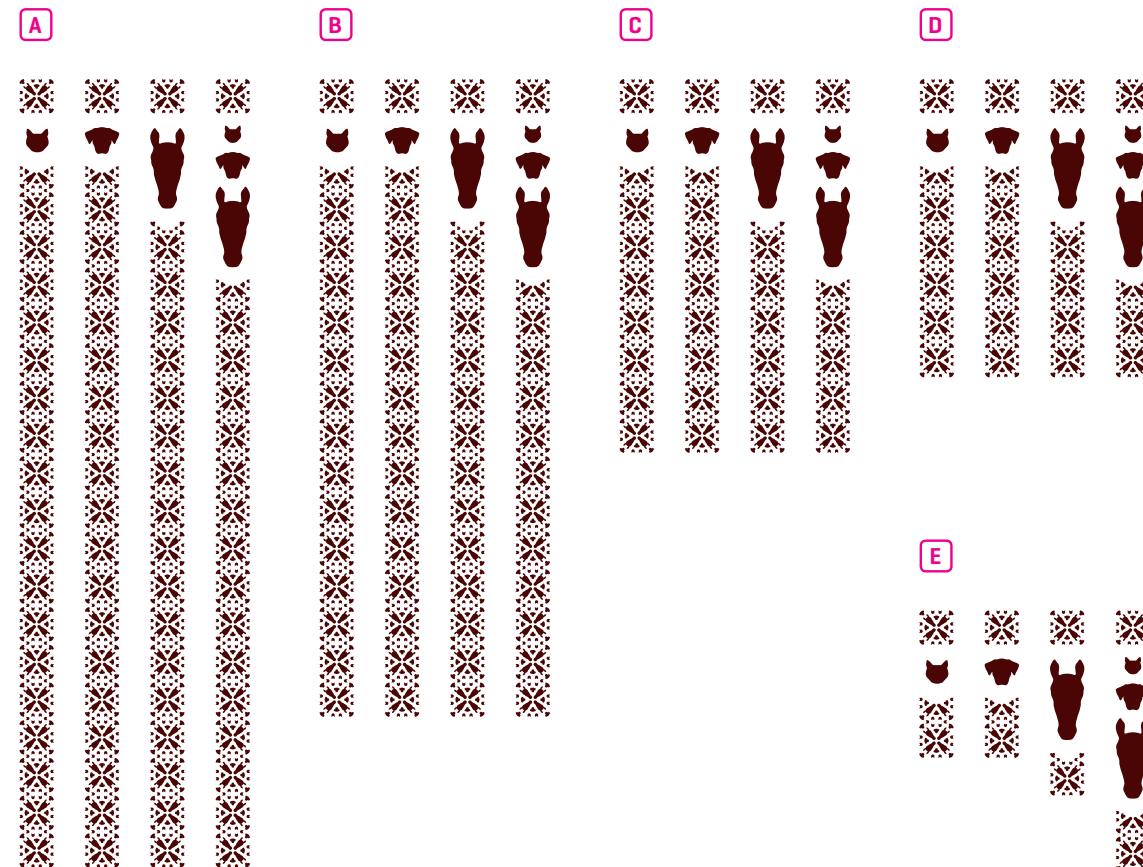
Differentiating Fitmin trims – size ranges

Differentiating trims intended for key visuals (see "Key visuals") have a fixed size set for the various formats of the visuals. These sizes and their intended use must be respected.

The height of each of these defined trims must be a multiple of the height of the Fitmin pattern in the trim + the bookend Fitmin pattern (see "Fitmin trim – design").

Size ranges of the differentiating trims:

- A** **INTENDED USE** – DL formats and other portrait formats with a similar aspect ratio
- B** **INTENDED USE** – A-series portrait formats and other portrait formats with a similar aspect ratio
- C** **INTENDED USE** – A-series landscape formats and other landscape formats with a similar aspect ratio
- D** **INTENDED USE** – Billboards and other portrait formats with a similar aspect ratio
- E** The smallest possible sizes.
INTENDED USE – Very small formats; where use is required on extremely small formats, the trim is replaced by just the standalone silhouette of a cat and dog, or the Fitmin pattern replaces the horse silhouette and three-silhouette design (see "Key visual adaptation – web banners")



No changes to the designs of the differentiating trims defined here are permitted.

Overlays

Overlays are a traditional element of graphic design and are used where it is necessary to highlight a particular benefit or other important information. There are four different shapes for the Fitmin brand. They have the same differentiating function as the trims with accented silhouettes.

A distinction is made between the four different overlay shapes depending on their purpose of use:

- [A] Overlay for the communication of cat products
- [B] Overlay for the communication of dog products
- [C] Overlay for the communication of horse products
- [D] Overlay for the communication of all other products and for general brand support
- [E] Miniature alternative overlay for very small formats, especially web banners. The primary font may only be used with this variant

The title font is intended for the typesetting of **overlay texts** (see 04 Font).

When typesetting, it is important to make sure that the text is easy to read and is positioned sufficiently away from the inner circle of the overlay – the text must not touch or run across the edge [F].

The primary colour for overlays is **Fitmin Green**. If necessary, and where fit for purpose, the colour of the specific product being promoted may also be used.

When inserting an overlay into a visual featuring photography in the background, high visibility of the overlay must be maintained.

INTENDED FOR

Visuals of campaigns and products, packaging, general promotion



No changes to the overlay shapes are permitted.



Overlays – alternative visibility solutions

If high visibility of an overlay cannot be maintained by positioning it appropriately in a photograph, the colour of the overlay components may be adjusted as necessary ① ②. If a stand-alone promotional component needs to be made from an overlay [a self adhesive sticker, a wobbler, a tag, etc.], it may be supplemented by an underlay circle ③, as this makes the contours of the overlay as simple as possible for production requirements.



Wood motif

The significance of wood as an important raw material for the development of human civilisation and its symbolism is obvious. This is why it is also a natural component of the way Fitmin brand values are visually expressed.

In the brand's visual identity, there are **two ways how wood texture is used** – as a base for the various trim options, the pattern, or the Fitmin logo, in which case they take the form of a simulated **print in white**, or as a **stand-alone visual element** without the simulation of a print.

Colour tonality has an important role with wood textures to be consistent with Fitmin Brown **A**.

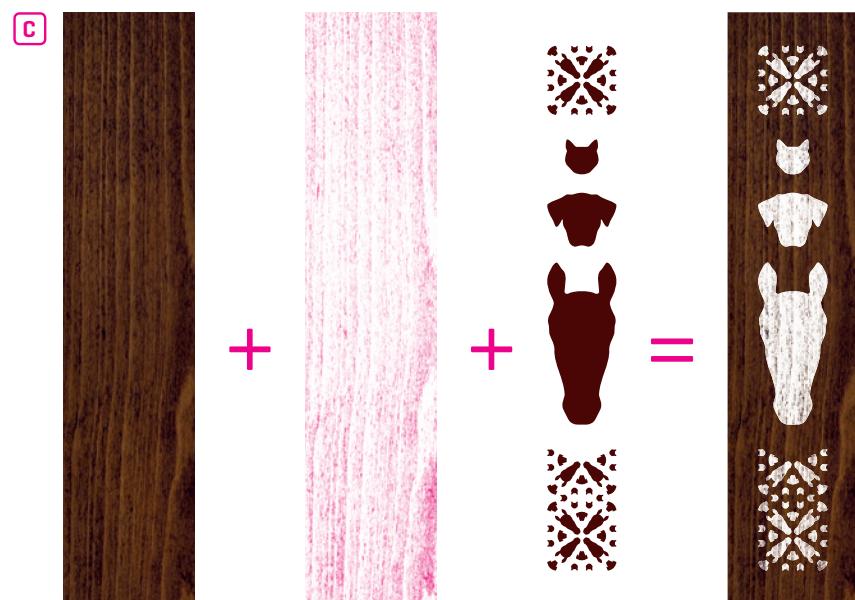
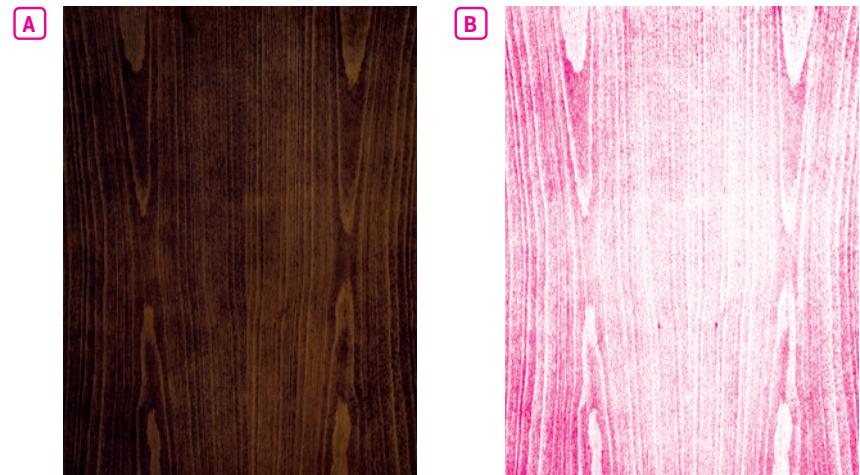
The simulation of a print in white is achieved by the inverse of an "impression" of the wood texture in question **B**. This must then be aligned [size and position] to the underlying wood texture from which the impression was made, in the given vector of the trim, pattern, or logo – see procedure **C**.

INTENDED FOR

All visuals of campaigns and products, atypical formats, promotional items, etc.



The flawless implementation of the wood print simulation is essential to achieving the required output quality.



05

KEY VISUALS

Key visuals

The key visuals of campaigns and all formats to which key visuals are adapted are the most important means of visually communicating the brand.

To maintain the continuity of visual communication, certain guidelines must be followed when creating key visuals or adapting them to other formats in addition to the rules applied to each component of the brand's visual identity from which those key visuals are made.

As well as positioning mandatory and optional key visual elements [see below], these **rules cover the proportionate size and position of the wood motif with the trim and definitions concerning space for typesetting** – in both respects see the following pages – key visual layouts and adaptations.

General key visual elements:

- A** Wood motif with trim – mandatory element; always on the right
- B** Logo – mandatory element
- C** Background – mandatory element
- D** Claim – optional element
- E** Web address – mandatory element, except in online communications
- F** Overlay – optional element

Campaign elements in key visuals:

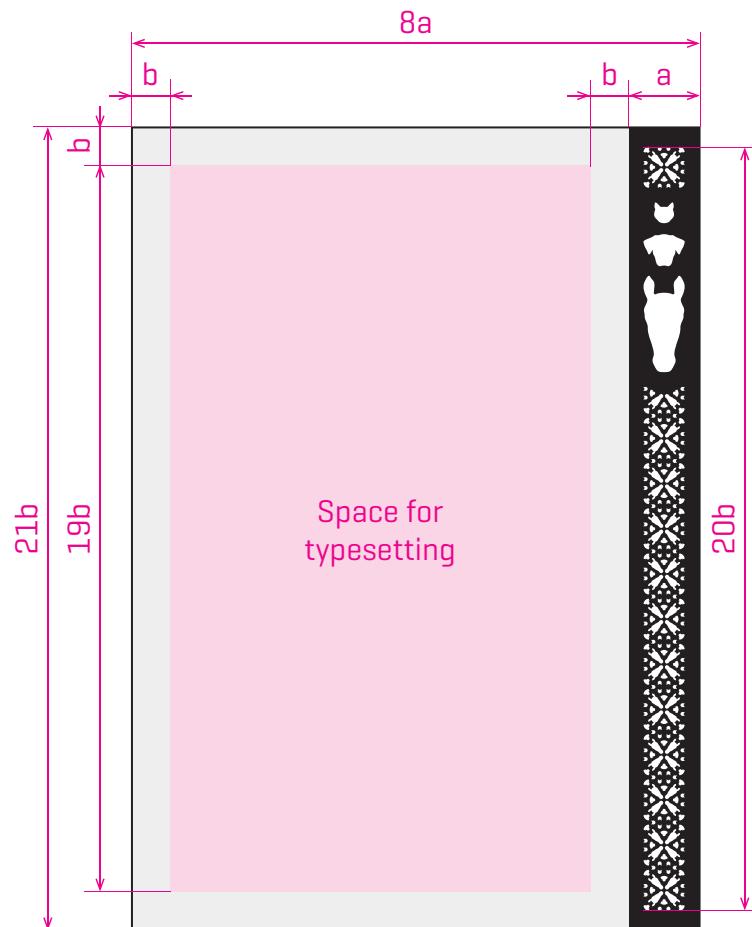
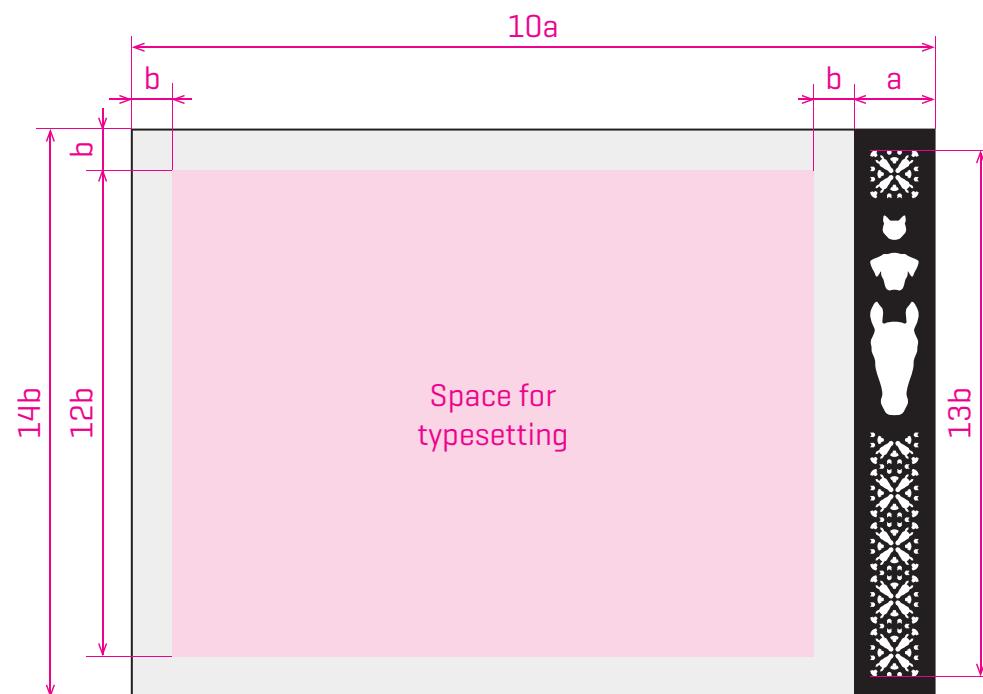
- 1** Title – mandatory element
- 2** Product – mandatory element [with the exception of small online communication formats]
- 3** Text – optional element
- 4** Photography – optional element
- 5** Visual product support – optional element



KV layout – formats according to ISO 216, series A

With the portrait layout, the constants "a" and "b" have values different to the landscape layout. In all cases, constants are derived from the lengths of the sides of the layout in question.

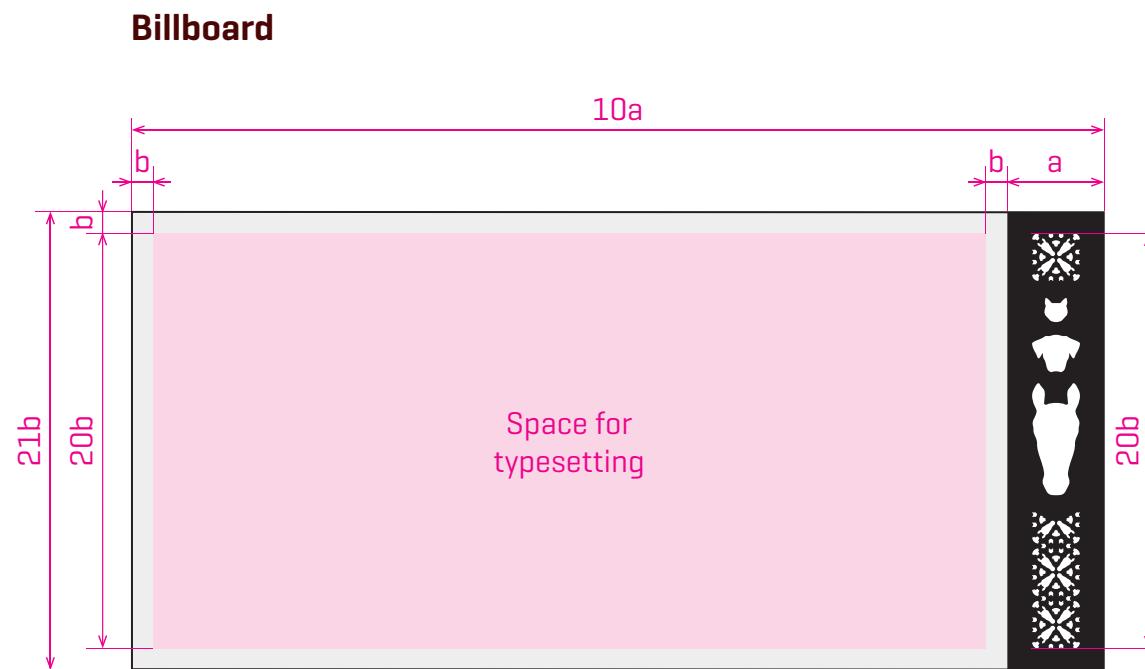
The appearance of the trim [the number of repeating patterns] is fixed – see "**Differentiating Fitmin trims – size ranges**".



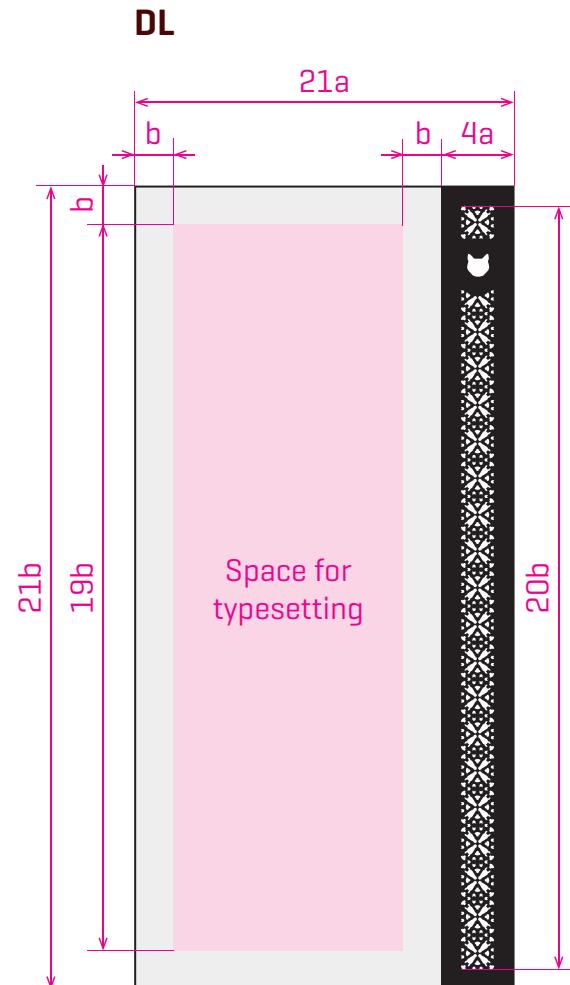
KV adaptation – billboards and DL

In all cases, constants are derived from the lengths of the sides of the layout in question.

The appearance of the trim [the number of repeating patterns] is fixed –
see “**Differentiating Fitmin trims – size ranges**”.



The ratio of the height of typesetting to the height of the trim may be the same only for OOH media, where the surface needs to be used differently to other types of media for purposes of visibility.



Key visual adaptation – web banners

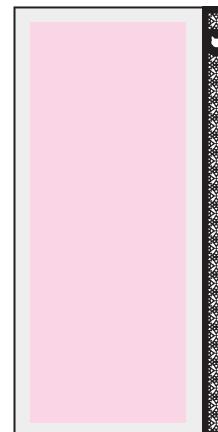
The internet environment and its graphical depiction, is specific in that, unlike printed material, it is impossible to affect the final size at which graphics are displayed – this depends on the user settings of each internet visitor. The very wide range of banner formats offered is also linked to this. There are often very big size differences between banners used in a single campaign. This requires an individual approach to the volume of information and the number of elements incorporated into each banner.

For the reasons described above, unlike with the printed formats, there are no fixed rules covering the proportionate size and positioning of the wood motif with the trim or definitions concerning the space for typesetting.

The examples of the most common formats presented here can be used as a template to create banners of the given dimensions, or for adapting layout to other formats of similar size and aspect ratio.

As shown in examples ①, ② and ③, the trim in narrow landscape formats is replaced by the silhouette of a cat or dog or the Fitmin pattern [instead of trims with a horse silhouette or three-silhouette design] positioned in the middle of the square motif ④. This solution should be employed whenever the height of the banner is less than 90 pixels.

300 × 600



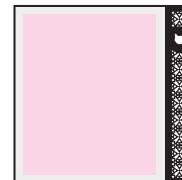
300 × 250



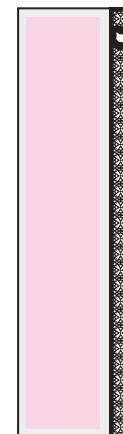
970 × 310



250 × 250



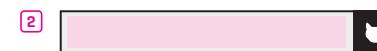
160 × 600



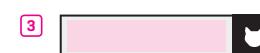
728 × 90



468 × 60



300 × 60



Rules on the typesetting of titles

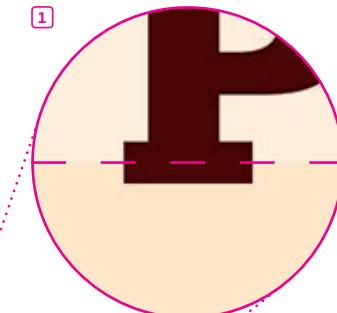
Ideally, the title should have two to four words, but no more than five. The first part of the title is set with the **Serifa** title font in **Bold**, with the second part in a **Light** font.

A Both parts of the title are distributed one under the other, each on a different background [see Background]. The first part of the title must always be on one line and arranged so that the horizontal line between the different backgrounds passes through the horizontal axis of the lower serifs of the words in that part of the title **①**.

The second part of the title, as necessitated by the format, may be broken into multiple lines **②**.

B With very small formats, where it is possible to use three background tints due to a lack of space, it is possible to use two tints **④**, or just 100% Fitmin Beige **③**. In this case, the two parts of the title need not be one under the other, but may be distributed so that they are next to each other.

A



B



06

PHOTOGRAPHY

Photography



A significant and frequently key element of marketing communications is photography. Photographs are the most effective means of conveying a message and emotional content. In the framework of the Fitmin brand's visual identity, it is of paramount importance for **all photographic images** used in marketing communications to be of **a uniform nature**. This uniformity is firstly derived from the **authentic content** of photographs depicting a strong bond between an animal and its owner, and secondly from **post-production colour adjustment** of the image to lower tonalities.

Style of photography and colour toning

Content aspect of images

To achieve the required **uniformity** in the photography, compelling photographs that are not overly opulent in expression yet convey happiness and a friendly relationship between an animal and its owner, must be selected. Choosing images where **light is pronounced** [e.g. a backlight] and amplifies the required mood is recommended.

Post-production adjustments

The main objective of post-production adjustments is in partially **desaturating colours** to achieve greater earthiness of colour and an overall softening of appearance. The tonality of the photograph is adjusted to warmer tones to evoke feelings of a strong relationship and traditional values. Adjustments to images must always be carried out on a case-by-case basis emphasising the achievement of the greatest possible match to the tonality presented in the examples here.

Prior to tonal adjustment



Post-adjustment – the required result





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