



# Implementation Guide for Brand Territory

## Table of contents

### 01

Company group Rotoplas ..... 21

### 02

Rotoplas Group  
Inner Communication ..... 30

### 03

Rotoplas  
Product advertising ..... 41

### 04

Rotoplas Lifestyle advertising  
..... 60

### 05

Brand activation ..... 71

- 05.1 Digital templates system
- 05.2 Advertising template System
- 05.3 Inner communication and Stationary System
- 05.4 Editorial Templates System
- 05.5 Merchandising and PdV template System

**General  
objective**

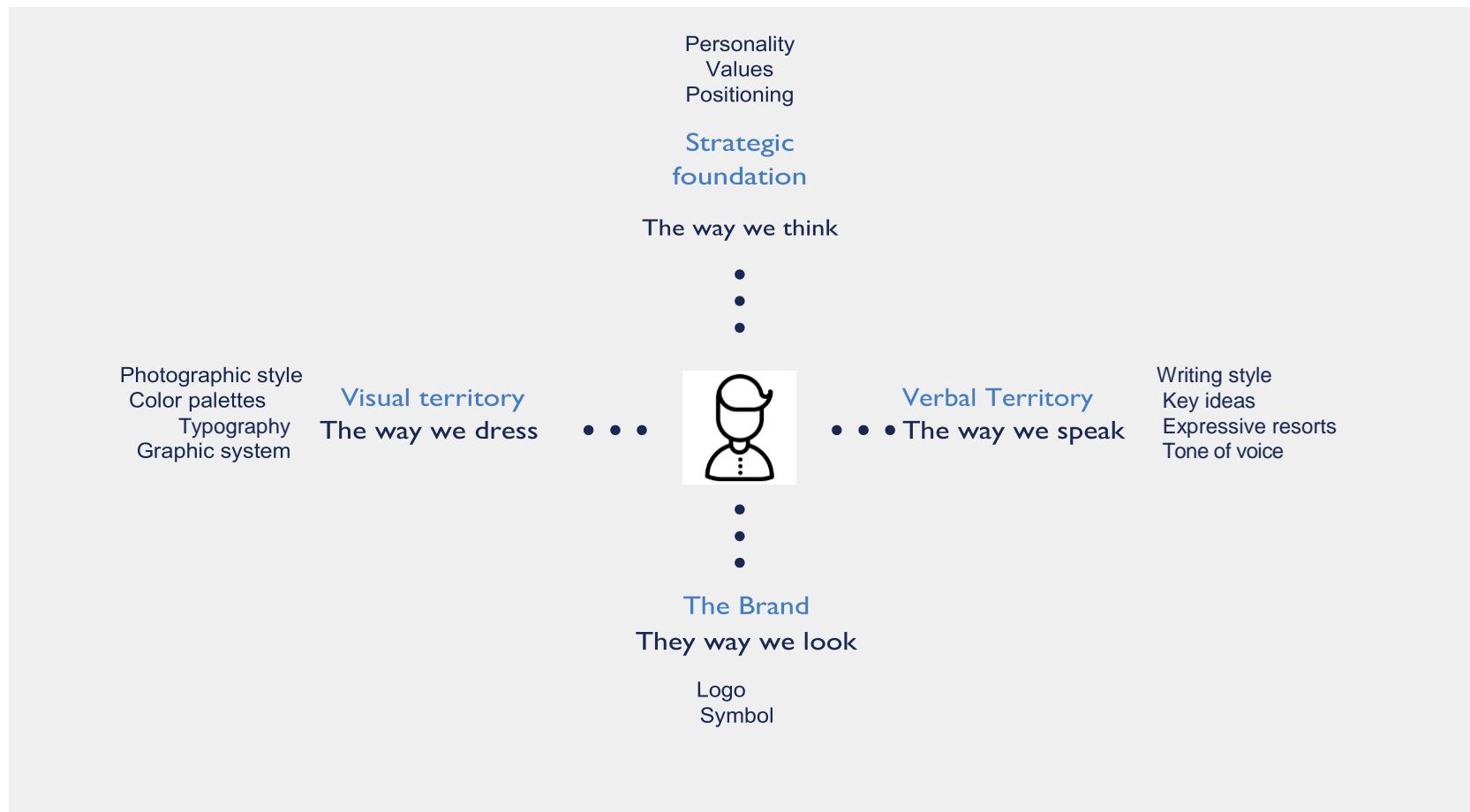
The visual territory of Rotoplas has been developed to strengthen its global positioning as a leader in services, innovation and water solutions, relying on a highly flexible visual territory to serve all its audiences in a clear and consistent manner, to consolidate its presence in more competitive markets.

## Brand Territory

## Brands as people

The analogy of the person helps us understand the combination of tangible and intangible features, that, properly managed, creates value and influence which entails a quality guarantee

and a true relevant and believable alternative for the customer.



## Verbal Territory

it is defined as the language and style through which a brand communicates with its key audiences using its different points of contact. It's another clear way of differentiation,

reflecting the unique characteristics of that brand and helping define its personality in written and oral communications. Here we explain, in detail, the specifics of personality and tone of voice.

### Energetic

We show our dynamism and productivity through a lively, fresh and enthusiastic personality.

### Leading

Not only were we the first, but we also are the best and desire to occupy that position for a long time.

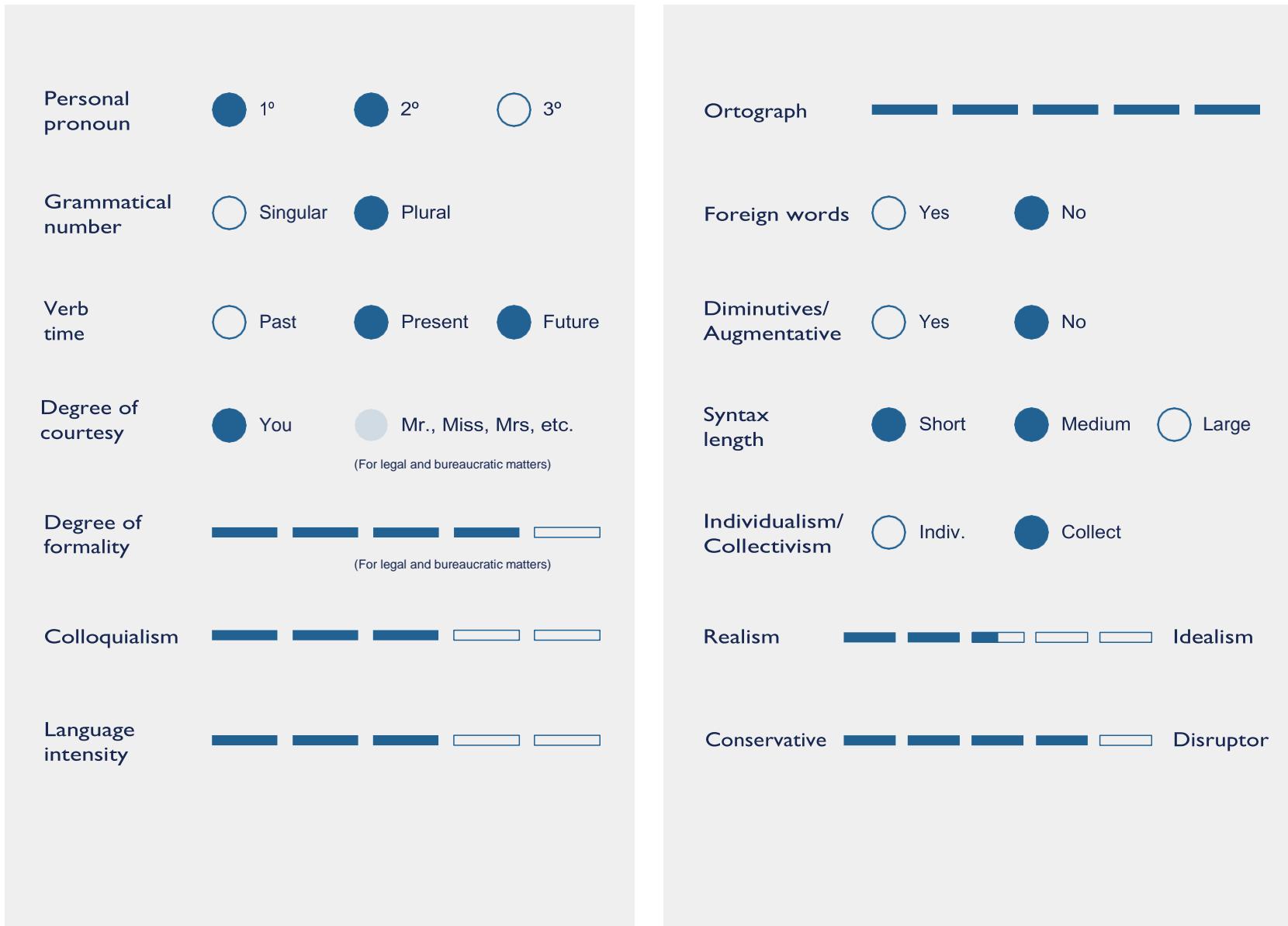
### Responsible

We are reliable, we keep our word. We are committed with our clients and the environment.

### Inclusive

We are a Brand for everybody and we work for everyone.

## Verbal Identity Practical Guide



## What is visual territory?

It is defined as the language and visual style in which a brand communicates with its key audiences, through the different points of Contact. It must be able to build recognition

and differentiation to consolidate our brand.  
The consolidated brands arise from a series of consistent customer interactions, that combine to create an experience

that is fully and clearly differentiated. The territory is embodied in all those elements that define the framework of visual interaction of brands.

Photographic style



Illustration style



Color palette / Secondary graphic



Typographic style / Verbal identity

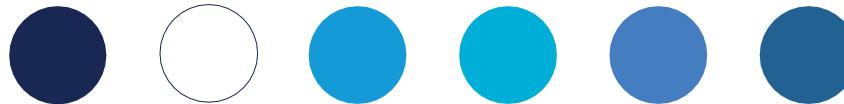


## Basic elements

Logo



Color palette



Typography

AaBbCc123\*¿!“ AaBbCc123\*¿!” AaBbCc123\*¿!”

Secondary graphic



Pictograms



Photographic style

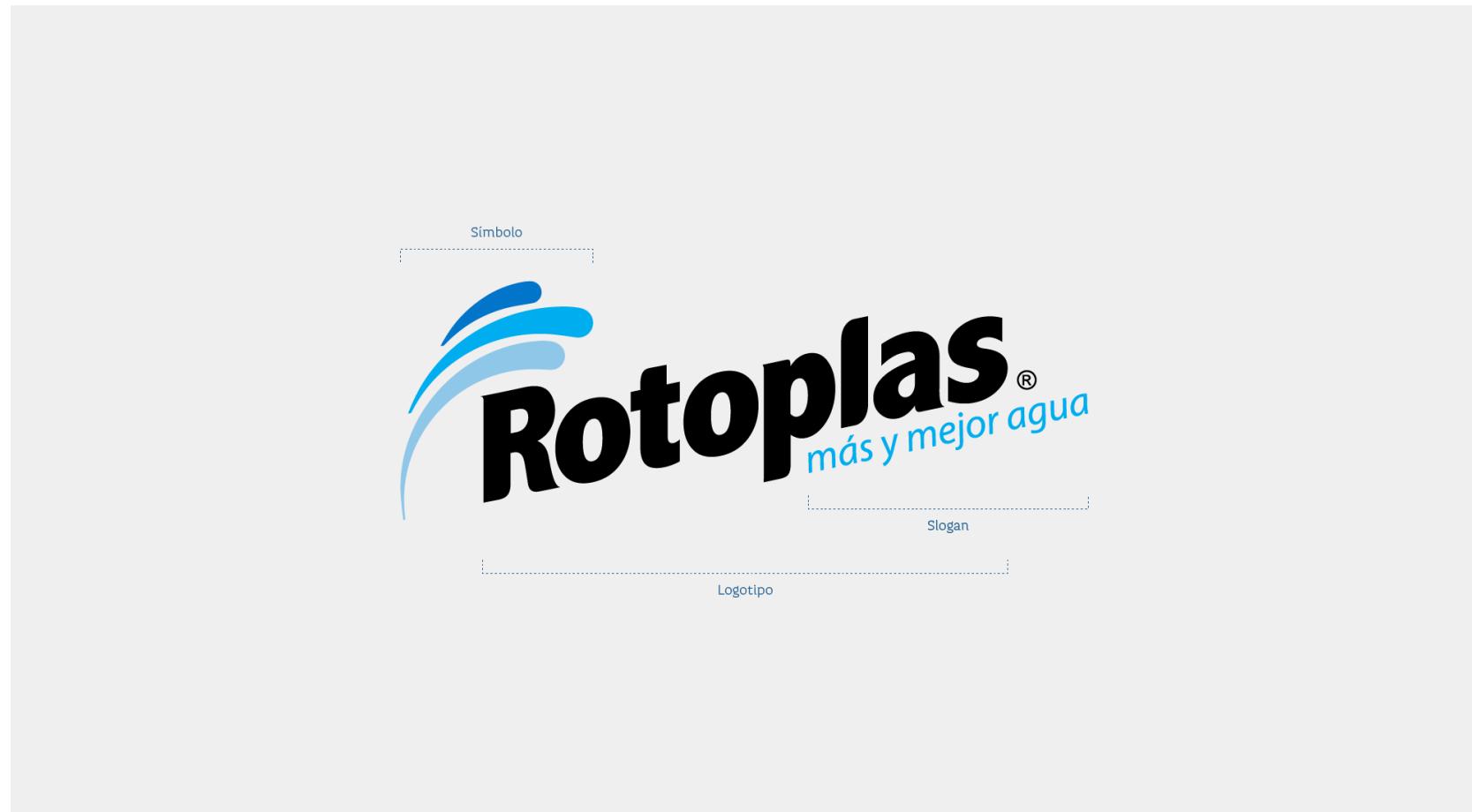


## Our imagotype

Our Rotoplas imagotype is one of the most valuable assets of the company. Brand identity is much more than a logo, it is the image of the company and it should function as a strategic resource to

project the mission and vision of the corporation. This identity is mainly composed of the symbol (three drops of water), the logo (Rotoplas) and the slogan (more and better water).

This guide establishes the general guidelines that must be followed to maintain the proper use of the Rotoplas brand.



## Design and protected areas

The graphic structure establishes the proportion relationships between the different elements that make up the brand. It is important to respect them to obtain a visual coherence in all materials

related to the brand. The protected areas are established to ensure the correct readability of the brand by preventing other elements from competing with it by being too close.

No reduction can be below The minimum sizes established here.



### Note:

The logo should be placed in the upper right corner of the template, below the guidelines outlined in this guide

Design



Protected area



Minimum size

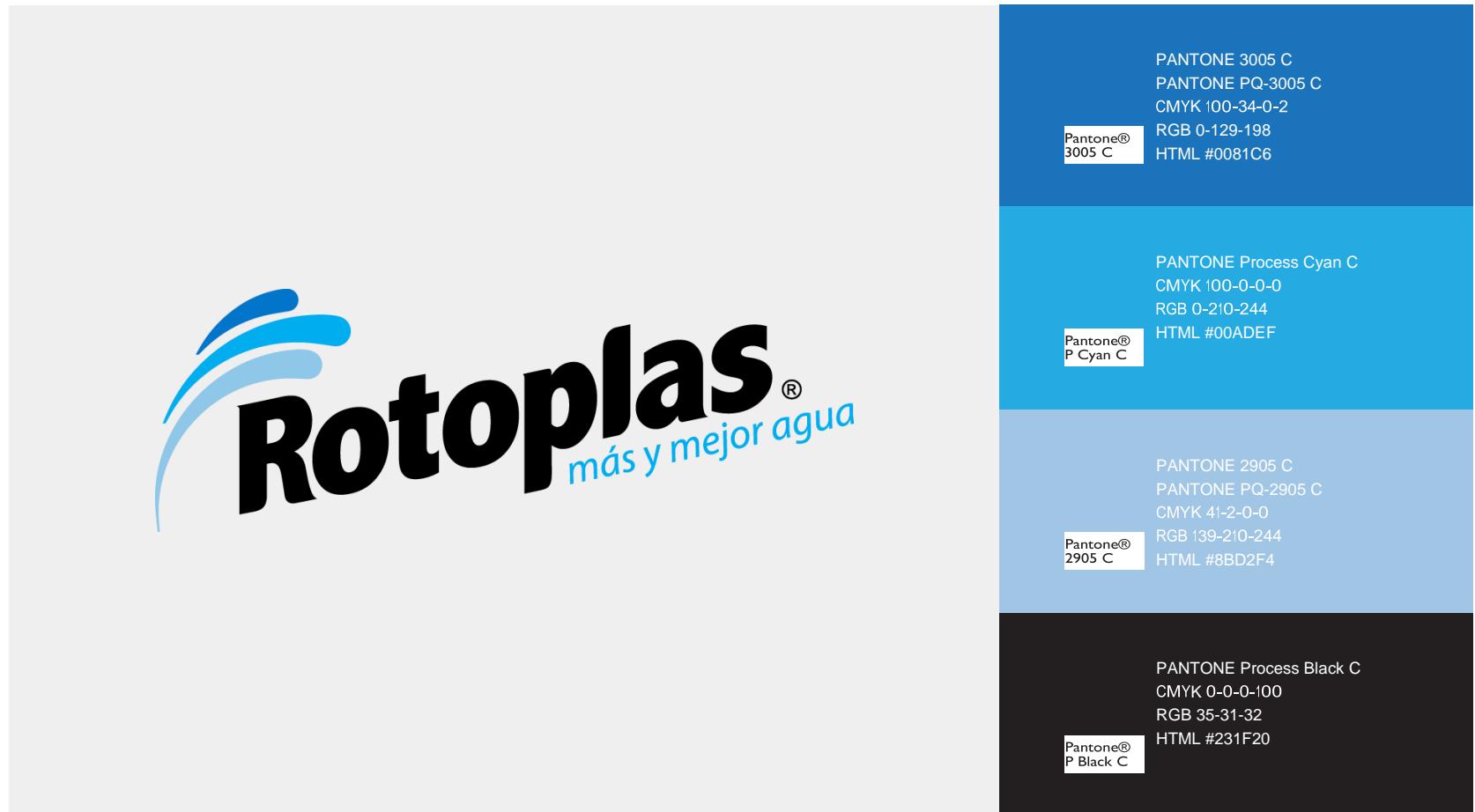


## Brand Territory

## Color palette

These colors should be exclusively used in the Rotoplas logo. Here we show the different color variables for the different systems for both printed and digital media.

The Pantone and CMYK values for printed material and RGB for the screen.



## Brand Territory

## Logo versions

To ensure a proper contrast and visualization of the brand, the following versions were established. Our main version of the logo has full color and is positive-like, we will try

to use such version in all points of contact with offset or digital printing output. The 1-ink version is used for screen printing and vinyl cropping. Each version presented on this page intends

to specifically approach the production needs that may arise.

Main positive-like version



Version with **blue 655 C** background



Main negative-like version



White version with **blue 655 C** background and company picture



Black and white version



## Incorrect uses of the imagotype

Not being able to foresee all the cases where the brand is deformed, only some examples where the brand is applied incorrectly have been included in this section.

For a good use of the brand, the original files must be used and the standards established in this guide must be respected.



Do not use colors other than the established here.



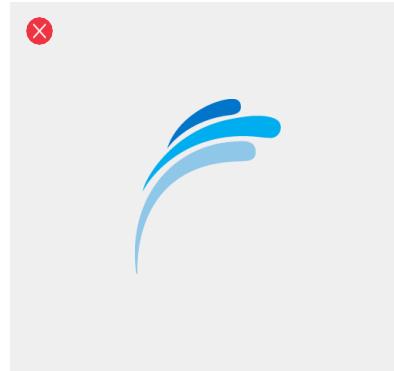
Do not alter the portion and position of the symbol regarding the logo.



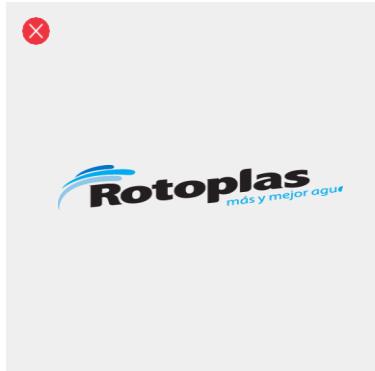
Do not change the typography of the logo.



Do not choose colorful backgrounds that have not been established and that generate little contrast



The graphic element should not be used in an isolated manner.



Do not deform the logo



Do not use the logo without the slogan.



Do not use gradated colors.

## Communication matrix

The visual territory of Rotoplas has four graphic universes that provide different tools and resources, creating a dynamic and functional system which aim to balance consistency and flexibility, providing graphic solutions to the different communication needs in each quadrant.

### Company Rotoplas Group

We refer to the Rotoplas company and how it behaves with partners and stakeholders.

Example: Stationary, Company Editorial, Annual Reports, Company presentations, Invitations, Landpage, Conferences, Forums, Exhibitions, Signposting.

### Inner Communication Rotoplas Group

We refer to the inner communication needs and about how they behave in each communication pillar.

Example: Informatic posters, Intranet, Onboarding, mail signature, Communication campaigns, E-learnings, Training.

### Rotoplas Product Advertising

When the brand has a more active role in points of sale and, therefore, a closer contact with the end user.

Example: Training, Catalog, Blisters, Display, Systems, Packing, E-commerce, PoP.

### Rotoplas Lifestyle Advertising

When we talk about the role that Rotoplas plays in the lives of people and the benefit it brings without needing to show the product.

Example: Advertising templates, Billboard, Press, Magazine, Advetorial, Bus stops, Blindwalls, Buses, Postcards, Exhibitions, Training.

## Brand Territory

## Communication matrix

Our identity is Dynamic and coherent, the system applies with visibility and consistency the basic elements of our brand in an orderly and flexible way. Each matrix has a graphic and specific code

that combines these elements. It is important to carefully follow each of the guidelines so that the visual territory is uniform in all points of contact.



# Graphic constant elements

Typography and pictograms

## Company typography

Rotoplas exclusive typography

# Titles and key words in light, always starting with capital letters.

In the case of subheaders, we can use Rotoplas Regular and Rotoplas Bold to highlight ideas. Elements such as color, weight and size can also be used for establishing hierarchies.

The main typeface weight for plain texts is Light, we will always use flush left text to unify all the materials. It is very important to use optical kerning to ensure readability in all cases. Always use the Pantone 655 C for texts, you can apply the secondary palette at your discretion to highlight and organize the information in hierarchies. In headlines and plain text, a line spacing of 120% is used Depending on the final size of the typography.



### Note:

Do not overuse of Typeface weights in a single material, each weight has its version in italics.

#### Rotoplas Light

ABCDEFGHIJKLMNÑOPQ  
abcdefghijklmnñopqrstuvwxyz  
1234567890!"·\$¡+`/()=?  
Rotoplas-Light.otf  
Rotoplas-LightItalic.otf

#### Rotoplas Regular

ABCDEFGHIJKLMNÑOPQ  
abcdefghijklmnñopqrstuvwxyz  
1234567890!" \$¡+`/()=?  
Rotoplas-Regular.otf  
Rotoplas-RegularItalic.otf

#### Rotoplas Bold

ABCDEFGHIJKLMNÑOPQ  
abcdefghijklmnñopqrstuvwxyz  
1234567890!" \$¡+`/()=?  
Rotoplas-Bold.otf  
Rotoplas-BoldItalic.otf

## Pictogram creation

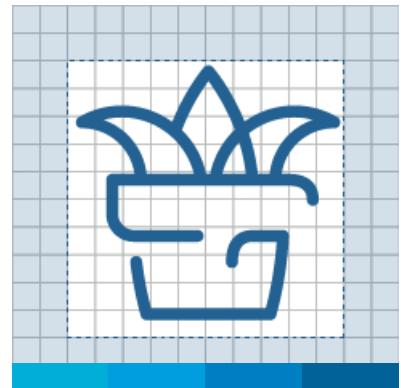
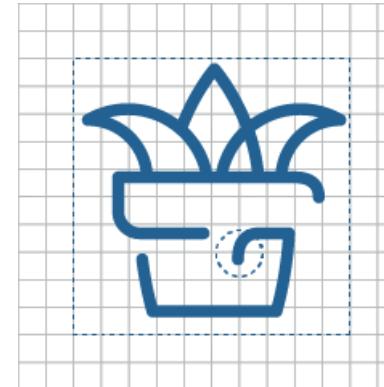
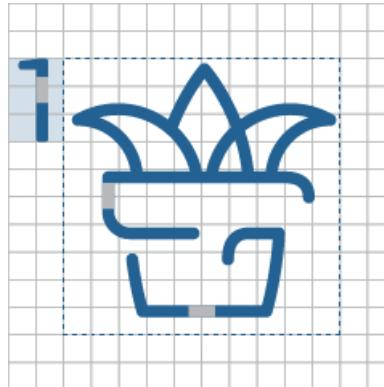
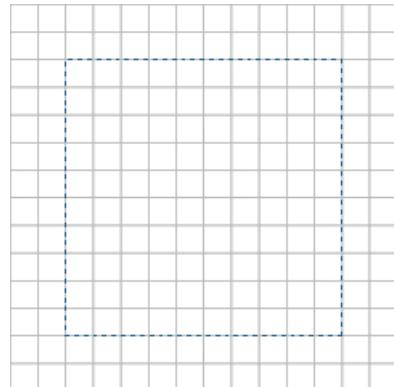
We have created basic guidelines to make sure that all pictograms are part of the same family. Pictograms allow us to express ourselves in several points of contact in a

direct, simple and universal way. All icons have the same treatment and visual language, they also help us reinforce the meaning and message of the piece where they appear.

They are applied transversally in all the quadrants of the communication matrix and they follow the same usage parameters.



Note:  
Pictograms are exclusively used to inform some aspect of the products / services or, where appropriate, as signals.



**Step 1.** Draw a  $10 \times 10$  grid as a base, where the height of each box is equivalent to the height of the lowercase letter "x" of the company typography.

**Step 2.** Draw the pictogram with the thickness equivalent to the thickness of number 1 written with the Rotoplas font with a regular weight. The height of number 1 is equivalent to 3 frames of the grid set in the previous step.

**Step 3.** The pictogram is composed of two lines that give the sensation of continuity. The endings should refer to the finishes of the characters within the company typography.

**Step 4.** Maintain the protected area equivalent to  $2x$  on each side of the pictogram. It is possible to use any of the established company colors, depending on the point of contact, background color and intention of the pictogram.

## Proportion relationship between pictograms and logo

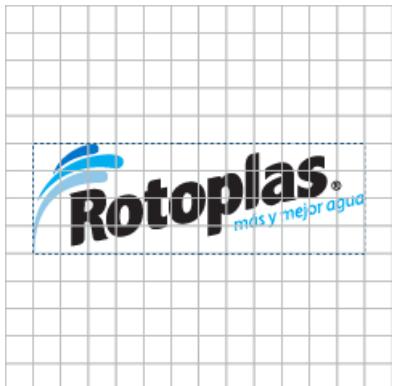
The proportion relationship that exists between the size of the logo and pictogram is based on the height of the logo. This relationship is set so that, the size of the pictogram

never exceeds the established proportions and the Rotoplas logo always occupies a prime place in the final communication.

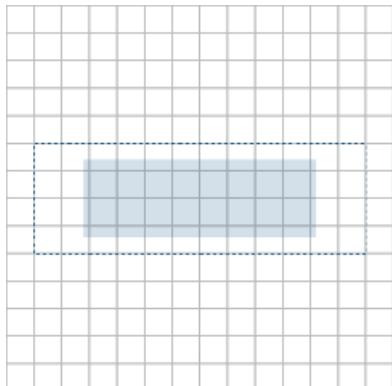


Note:

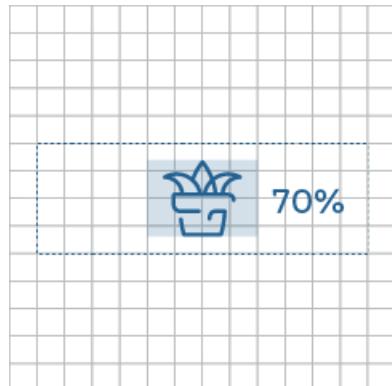
The height of the pictogram should never be higher in proportion than 70% of the final size of the logo



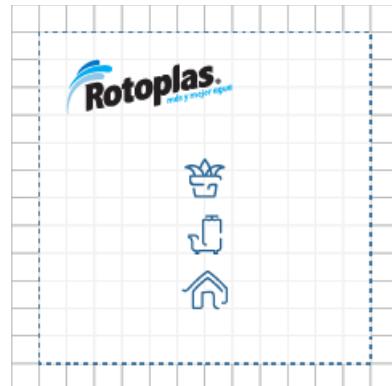
**Step 1.** Identify which will be the size of the logo within the communication. This will be **size A** that equals 100%.



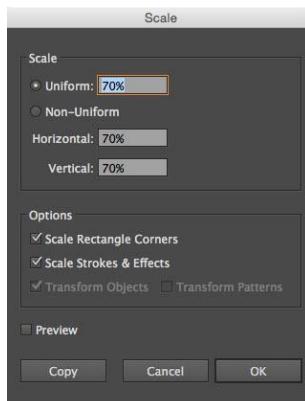
**Step 2.** Scale **size A** to 70% to get the height of the pictogram.



**Step 3.** The maximum height of the pictogram will be 70% in connection with 100% of the size of our logo.



**Step 4.** Ensure that the relationship between logo and pictogram in any material never exceeds 70% in connection with **size A**.



## Brand Territory

## Inner use imagotypes

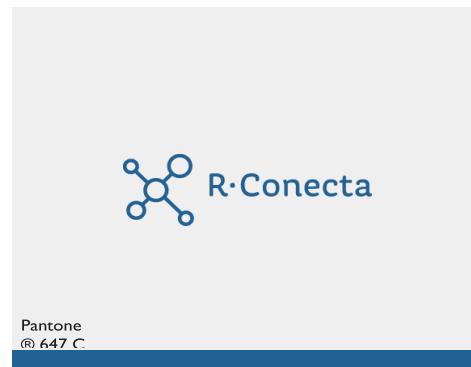
from the creation of pictograms, we provided guidelines for a specific use of imagotypes that consist of a pictogram and typography for "R Conecta", "My Development Portal" and "Hygiene, Safety and Environment"

The graphic structure establishes proportion relationships between the different elements it is composed of. It is important to respect such relationships to obtain a visual consistency in all materials where they are used.

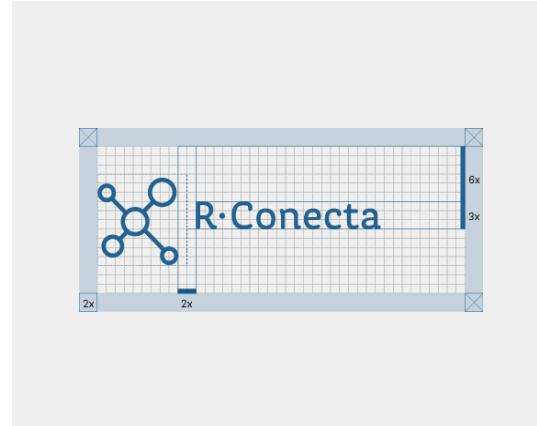


Note:  
These are the only elements that are logotyped and approved for inner use.

R-Conecta



design and protected area



My Development Portal



Design and protected area



Hygiene, Safety and Environment



Design and protected area





# Rotoplas Company Group

When we refer to Rotoplas as a  
Company and on how it behaves with  
partners and stakeholders.

## Brand Territory

## Rotoplas Company Group

This quadrant refers to the corporation, mainly regarding materials related to the following areas: Marketing, **Finance**, **Commercial Area, Talent Attraction, Advertising**,

### Sustainability, Governance and Company relationships.

Below, each of the integrating elements is explained in detail, these are indispensable to generate any communication

piece with the formality required.

### Remember:

Pictograms and typography are transversally used in all quadrants always following the same usage parameters.











Rotoplas Light  
AaBbCc123\*¿!?"

Rotoplas Regular  
AaBbCc123\*¿!?"

Rotoplas Bold  
**AaBbCc123\*¿!?"**



Company quadrant

## Brand Territory

## Color palette

We use color in different proportions to highlight the corporate level of this quadrant. The blue 655C is the one that has greater prominence, occupying 50% of the communication.

The range of blues (638 C, 2925 C, 660 C and 647 C), is used exclusively for editorial templates to achieve a better balance and chromatic dynamism.

50%

PANTONE 655 C  
PANTONE PQ-655 C  
CMYK 100-79-12-59  
RGB 0-37-84  
HTML #002554

Pantone®  
655 C

10%

40%

PANTONE 638 C  
PANTONE PQ-638 C  
CMYK 86-0-9-0  
RGB 0-175-215  
HTML #00AFD7

Pantone®  
638 C

PANTONE 2925 C  
PANTONE PQ-2925 C  
CMYK 85-21-0-0  
RGB 0-156-222  
HTML #009CD8

Pantone®  
2925 C

PANTONE 660 C  
PANTONE PQ-660 C  
CMYK 88-50-0-0  
RGB 64-126-201  
HTML #407EC9

Pantone®  
660 C

PANTONE 647 C  
PANTONE PQ-647 C  
CMYK 96-54-5-27  
RGB 35-97-146  
HTML #236192

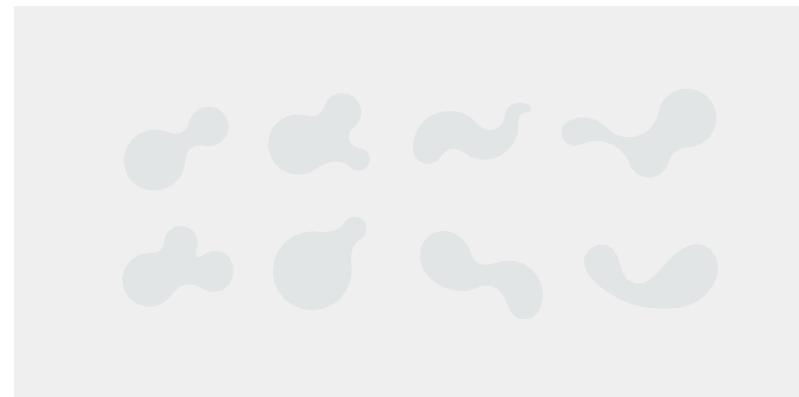
Pantone®  
647 C

## Secondary graphic specific use

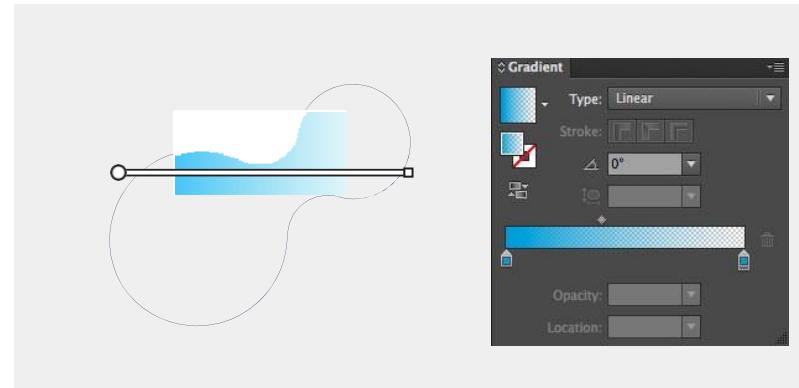
Shapes are an effective graphic element we use to create recognition and versatility for the editorial company pieces. Gradated shapes are always used over solid color backgrounds

to achieve contrast among elements. Next, we detail the steps to be followed for an adequate reproduction and application.

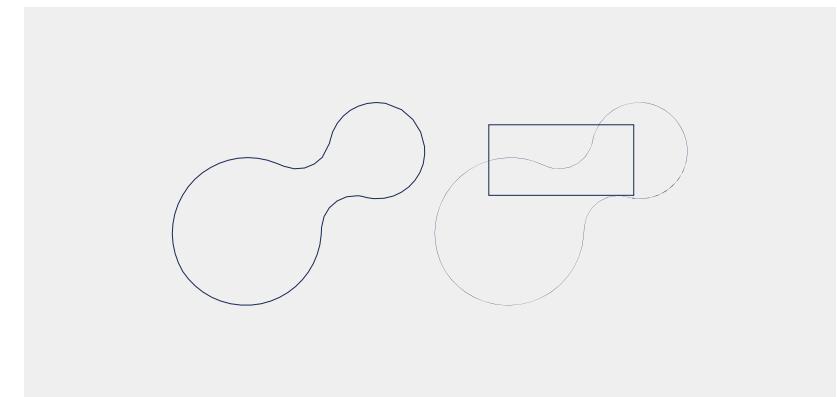
Step 1. Select the shape that better fits the final piece.



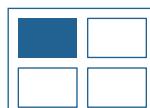
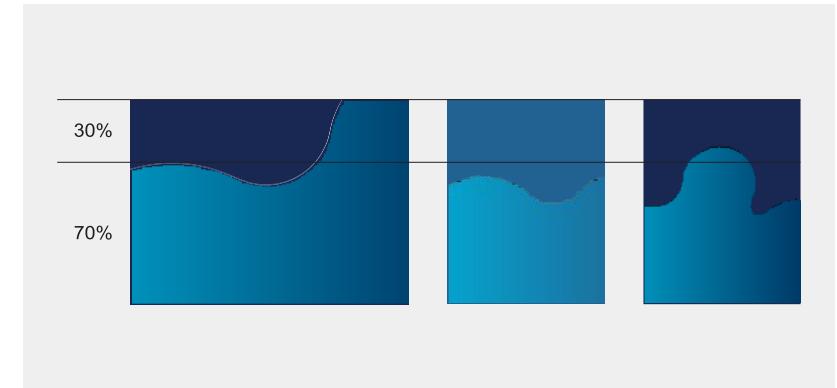
Step 3. Apply the linear gradient with some of the secondary blue tones of the color palette, from 100% to 0% opacity.



Step 2. Select the frame for the communication piece. It is always shown only one part of the curving line of the shape.



Step 4. Ensure that the proportion of the shape with respect to the final piece is 50% to 70% of the total communication



Company quadrant

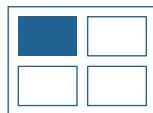
## Photographic style

Our personality must be reflected in the photographs we use. In our brand, we use photographs where the person is the center of communication, with a casual attitude,

focused on the activity he/she is doing or interacting with some object related to the message, without looking directly at the camera and in real situations reflecting the character of our Company.

The racial characteristics of the photographs should adapt to the context where they are used, responding to communication needs and the public to which we refer.

Medium plane  
With more closed frames we begin to see faces, expressions and feelings, actions and movement.



Company quadrant

## Photo retouching

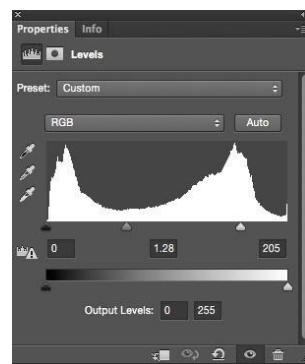
To customize our photographic style within this quadrant and differentiate it from our competitors, we've made plans on how to carry out the photo retouching that will help us get visual consistency

Among the different points of contact and to create more brand recognition. Our purpose is to give prominence to people using blue in the background as a contrasting color.

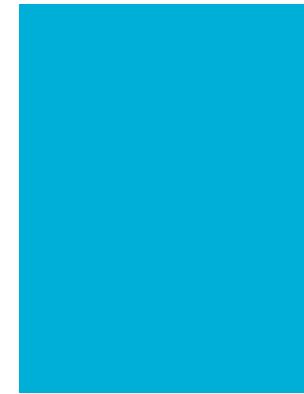
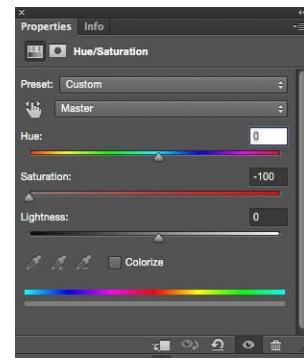
Below, we explain, step by step how to create the final photograph.



Step 1. We adjust levels to obtain high contrasts and an illuminated image.



Step 2. We desaturate the image to leave it in grayscale.



Step 3. We take blue 638 C for the background of the image.



Step 4. In the blending mode window, we select multiply with 80% opacity in the color palette on the black and white image.



Step 5. Finally, we cut the silhouette of the person in full color to place it in the foreground. The background with the blue 638 C filter is not cut-off nor is it framed with our secondary graph.

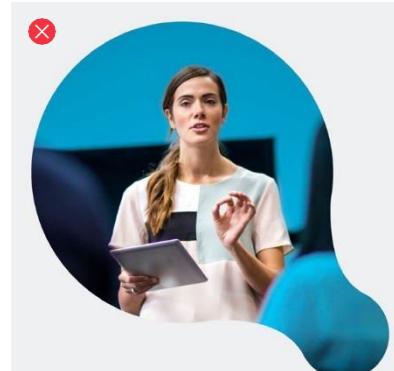


Company quadrant

## Incorrect uses of photography in the company quadrant

For the correct choice and photographic design in this quadrant, clear rules have been established which are described in the previous pages. Below, we show some examples

that help us illustrate some of the cases where it is considered that both the style and the photographic design have been incorrectly applied.



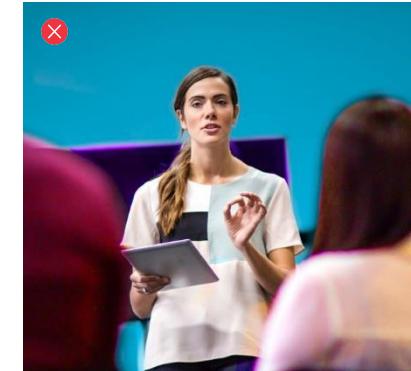
Do not frame the image.



Do not use different color filters.



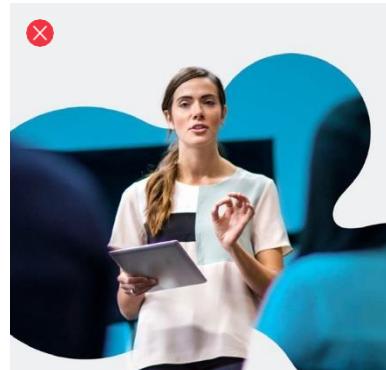
Do not use gradients as filters.



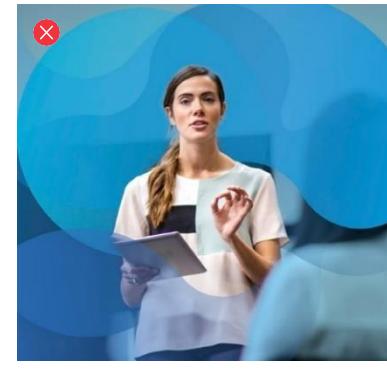
Do not highlight elements or objects other than the person in focus.



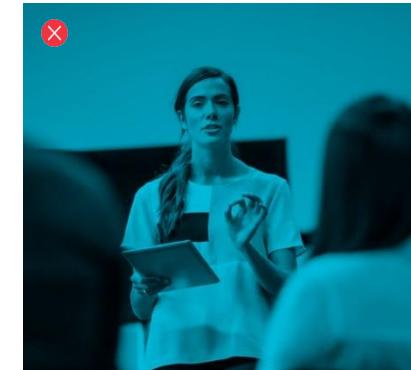
Do not use shapes and photographs together.



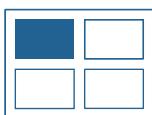
Do not frame the picture in the background.



Do not use different blends on the background



Do not use color filters on the person



Company quadrant

## Consistency checklist

1. Respect the **percentage of color** in each piece.
2. It is important to respect the color treatment in the photograph to achieve a clear differentiation between quadrants: **backgrounds with blue filter and the image of the highlighted person in full color**.
3. The secondary graph in gradient is used only on **colored backgrounds to place text**, with a part of the curvature exceeded by the canvas.  
They are never combined with photography.
4. Always ensure **sobriety and cleanliness** in the final compositions.
5. **Typography and pictograms** are brand assets that are used transversally in all quadrants following the same parameters of use.



Company quadrant

## Brand Territory

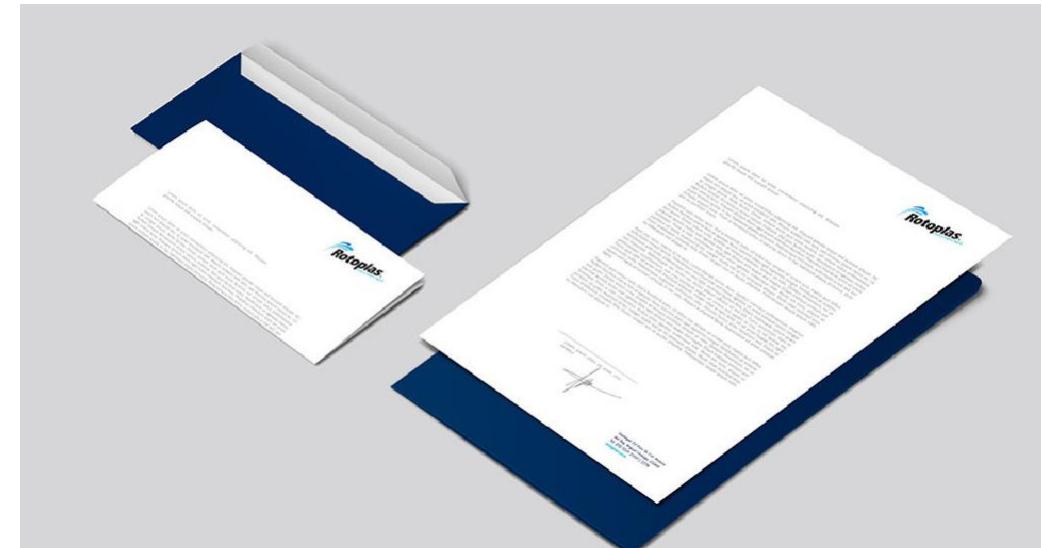
Business Cards. Use of basic composition elements with the characteristics of the company.



Landpage. The range of colors is expanded, it adds shapes and pictures.



Stationary. Use of basic composition elements with the characteristics of the company.



Editorial. It requires more flexibility, it adds colors, shapes and pictures.



# 02

## Rotoplas Group Inner communication

We refer to the inner communication needs  
and how they behave in each  
communication pillar.

## Brand Territory

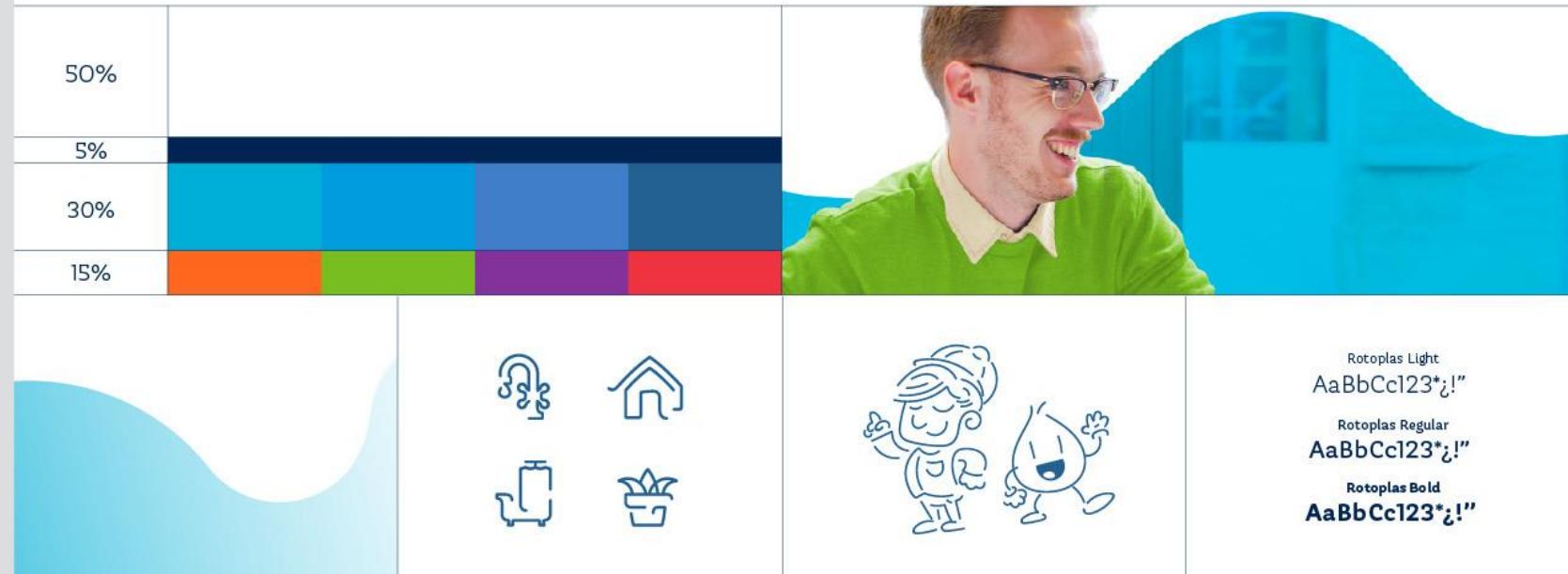
## Rotoplas Group Inner communication

Within this quadrant, we find the inner communication of Rotoplas and the graphic descents of each communication pillar: Processes, Corporate Governance, Culture and Strategy. The various

communication needs related mainly to the areas of **Organizational Development, Attraction of Talent, Inner Communication and Change Management** are resolved in this quadrant.

Bellow, we explain each of these elements and how, together, they build this type of communication.

**Remember:**  
Pictograms and typography are used cross-sectionally in all the quadrants following the same parameter of use.



Inner communication  
Quadrant

## Brand Territory

## Color palette

5%



50%

The correct color application with the corresponding color percentages ensure the consistency of all the elements and therefore, graphic materials within this and any of the other communication quadrants of Rotoplas.

White becomes the protagonist occupying 50% of the total composition. The range of blue is supported by a secondary accent color

corresponding to each communication pillar. Blue 655 C is used exclusively for typographical compositions

15%

A color swatch showing a bright orange square at the top and a white square at the bottom. Below it is a Pantone color card for 165 C, featuring a small sample of the color and its corresponding PANTONE, Pantone® PQ-165 C, CMYK, RGB, and HTML codes.	A color swatch showing a bright green square at the top and a white square at the bottom. Below it is a Pantone color card for 368 C, featuring a small sample of the color and its corresponding PANTONE, Pantone® PQ-368 C, CMYK, RGB, and HTML codes.	A color swatch showing a purple square at the top and a white square at the bottom. Below it is a Pantone color card for 2593 C, featuring a small sample of the color and its corresponding PANTONE, Pantone® PQ-2593 C, CMYK, RGB, and HTML codes.	A color swatch showing a red square at the top and a white square at the bottom. Below it is a Pantone color card for Red 032 C, featuring a small sample of the color and its corresponding PANTONE, Pantone® PQ-Red032 C, CMYK, RGB, and HTML codes.
A color swatch showing a cyan square at the top and a white square at the bottom. Below it is a Pantone color card for 638 C, featuring a small sample of the color and its corresponding PANTONE, Pantone® PQ-638 C, CMYK, RGB, and HTML codes.	A color swatch showing a light blue square at the top and a white square at the bottom. Below it is a Pantone color card for 2925 C, featuring a small sample of the color and its corresponding PANTONE, Pantone® PQ-2925 C, CMYK, RGB, and HTML codes.	A color swatch showing a medium blue square at the top and a white square at the bottom. Below it is a Pantone color card for 660 C, featuring a small sample of the color and its corresponding PANTONE, Pantone® PQ-660 C, CMYK, RGB, and HTML codes.	A color swatch showing a dark blue square at the top and a white square at the bottom. Below it is a Pantone color card for 647 C, featuring a small sample of the color and its corresponding PANTONE, Pantone® PQ-647 C, CMYK, RGB, and HTML codes.

30%

## Secondary color range

Each pillar is represented by a different color within the inner communication, so it will be quickly and easily identified to which pillar each communication material is directed.

To achieve this, the following rules must be followed:

1. The name of the pillar shall appear in the corresponding color.
2. Key words should be highlighted in the text

of the message with the representative color of the pillar. Use together with the indicated type of photograph, highlighting some garment, accessory or secondary object with the color of the pillar it belongs to.



Inner Communication Quadrant

Pantone®  
165 C

PANTONE 165 C  
PANTONE PQ-165 C  
CMYK 0-70-100-0  
RGB 255-103-31  
HTML #FF671F

Pantone®  
368 C

PANTONE 368 C  
PANTONE PQ-368 C  
CMYK 65-0-100-0  
RGB 120-190-32  
HTML #78BE20

Pantone®  
2593 C

PANTONE 2593 C  
PANTONE PQ-2593 C  
CMYK 66-92-0-0  
RGB 132-50-155  
HTML #84329B

Pantone®  
Red 032 C

PANTONE Red 032 C  
PANTONE PQ-Red032 C  
CMYK 0-86-63-0  
RGB 239-51-64  
HTML #EF3340

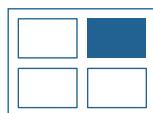
## Brand Territory

**Photographic style**

Our photographic style focuses on our most important asset: people, who have a leading role, with expressive photographs of everyday situations

In the day to day of the company, they also reflect energy, comfort and spontaneity. With horizontal planes and horizontal framings, we build our own and easily recognizable style. The racial characteristics

of photographs must be adapted to the context in which they are used, responding to communication needs as well of those people we refer to.



Inner Communication Quadrant

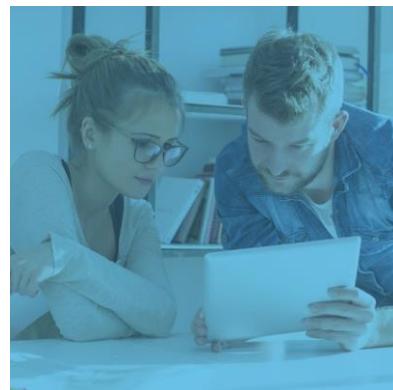
## Photo retouching

Each image requires a specific touch-up to distinguish it from the rest of the communications, the objective is to highlight people and add an accent color characteristic of the communication pillar

it belongs to. Below, we explain step by step how to create the final photograph.



Step 1. We adjust levels to obtain saturated colors, an image with contrast of colors and well lit.



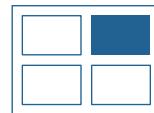
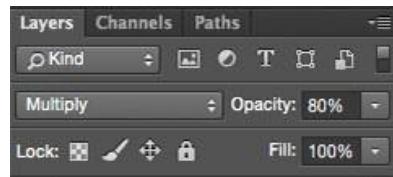
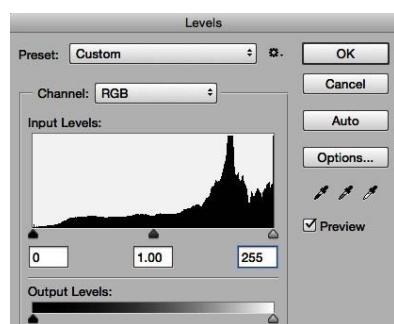
Step 2. In the blending mode window, we select multiply on the color image to put them before color plate of Blue Pantone 638 C the blue background of the image.



Step 3. We cut people on the window, we select multiply on the color image to put them before color plate of Blue Pantone 638 C the blue background of the image.



Step 4. We add a touch of color from the secondary color range in some garment, accessory or secondary object within the photograph to highlight the color of the pillar to which it belongs.

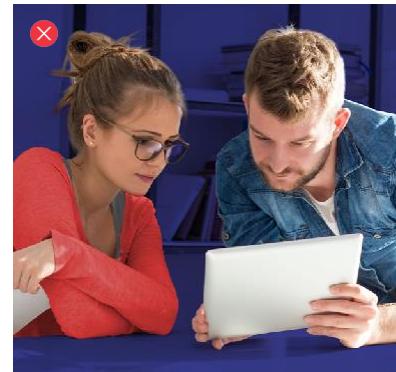


Inner Communication Quadrant

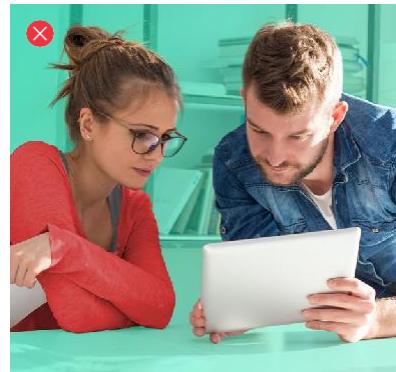
## Incorrect uses of the photograph in the inner communication quadrant

For the correct choice and photographic design in this quadrant, clear rules have been established described in the previous pages. Below, are some examples

that help us illustrate some of the cases where we consider both the style and the photographic design were incorrectly used.



Do not use color overlays on the background.



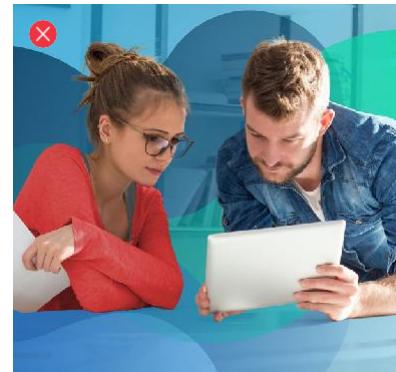
Do not use established colors on the image background.



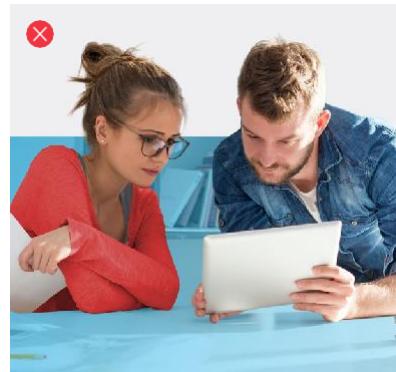
Do not frame the whole photograph.



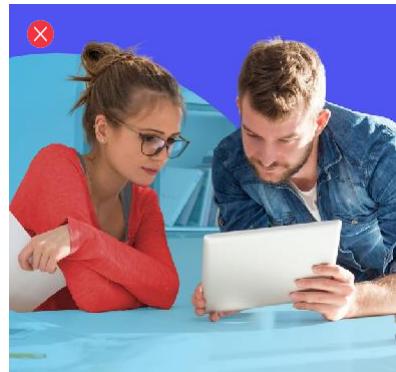
Do not highlight elements or objects that are not part of the person.



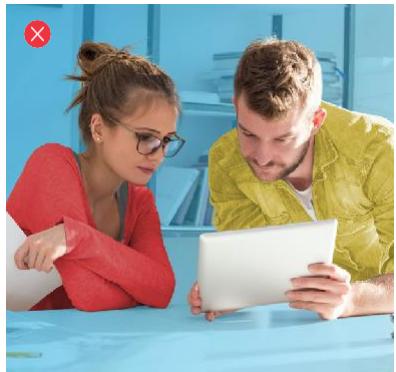
Do not use shapes on the background of the image.



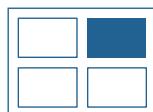
Do not frame the photograph with shapes other than those established.



Do not use colors for the communication background.



Do not highlight elements with a color that does not belong to the pillar.

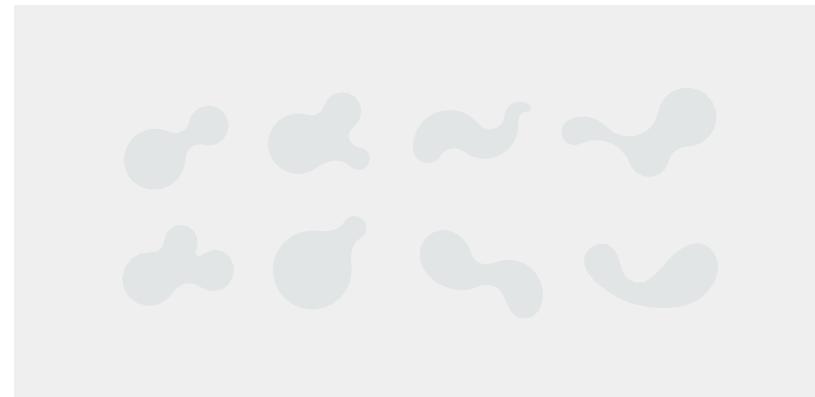


## Specific use of secondary graph

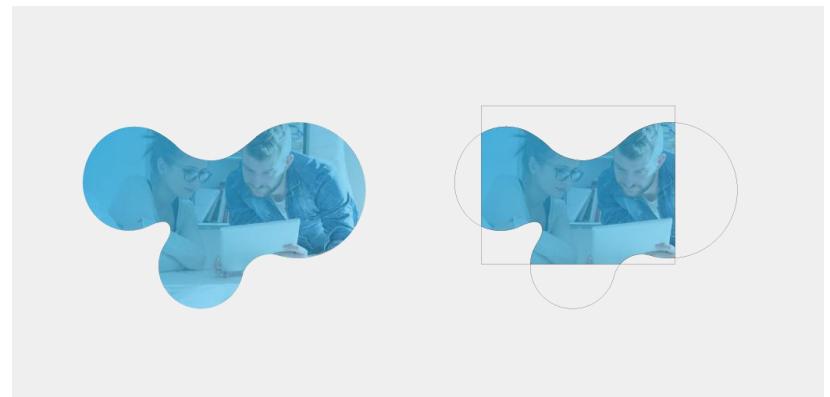
We use the secondary graph to frame the part of the photograph we want to highlight. We only use one way per communication and only one part of the curvature

is shown to delimit the space between image and text. It is important to maintain visual consistency in all communication pieces following the design guidelines explained below.

Step 1. Select the shape that better fits the final piece.

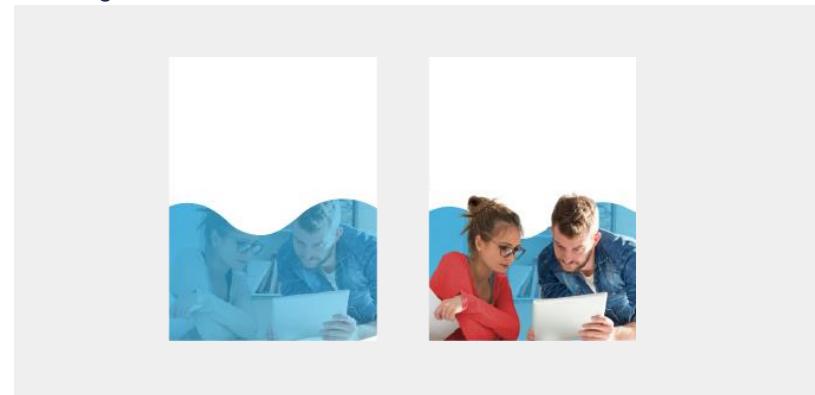


Step 2. Frame the photograph with the blue filter 638 C with the shape selected. Choose the best fitting frame.

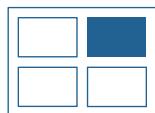
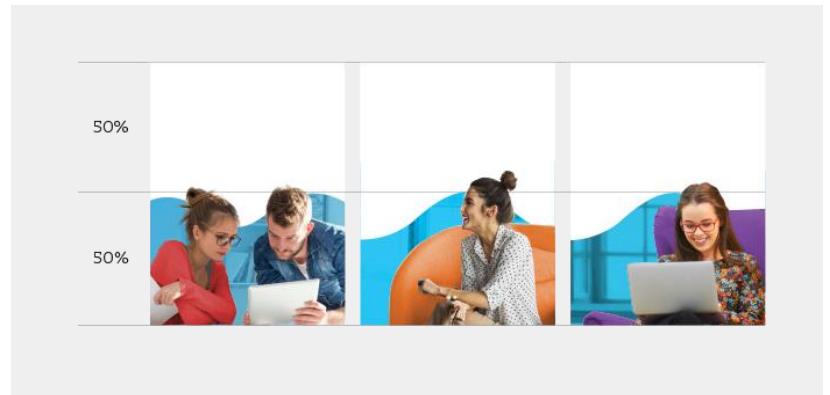


Step 3.

By framing the photograph, we put the people cut out in color against the background of blue 638 C.



Step 4. The final composition of shape and photography occupy only 50% of the total communication.



Inner communication Quadrant

## Illustration style

From the strokes and thickness of the company typography in its regular weight, we created pictograms and the illustration style. The illustration is used exclusively for tactical purposes

or of didactic nature where it is not feasible to resort to photographic use.

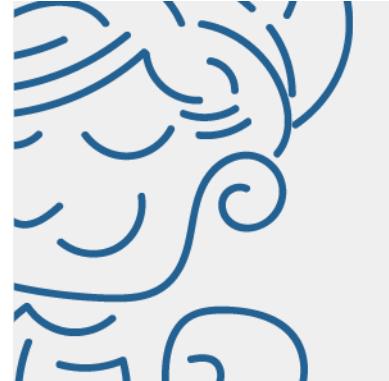


**Note:**

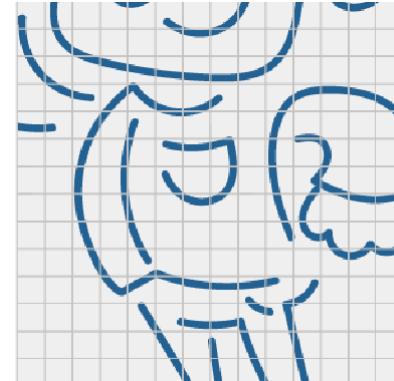
The illustration style is not established for the creation of logos for any type of internal or external communication.



**Strokes.** They consist of free strokes that give the sensation of continuity.



**Expressivity.** Gesture strokes help us achieve a closer and more dynamic illustration style.



**Thickness.** The thickness of the illustration is created from the line established in the creation of the pictogram (see page 18).



**Color.** We use the secondary range of blue shades, taking into account the background color to ensure a good contrast.



## Consistency Checklist

1. Respect the **percentage of color** in each piece.
2. The photographs are composed of the **background with blue filter 638 C** in conjunction with the cut out of people in **the foreground**.
3. We add an **accent color** within the final photograph, which is related to the color of the communication pillar to which they belong.
4. The **secondary graph is used to frame** the background of the photograph, with part of the curvature exceeded in the final template.
5. The illustrations are only used to reinforce **tactical and didactic communications**.
6. **Typography and pictograms** are brand assets that are used transversally in all quadrants and that follow the same parameters of use.

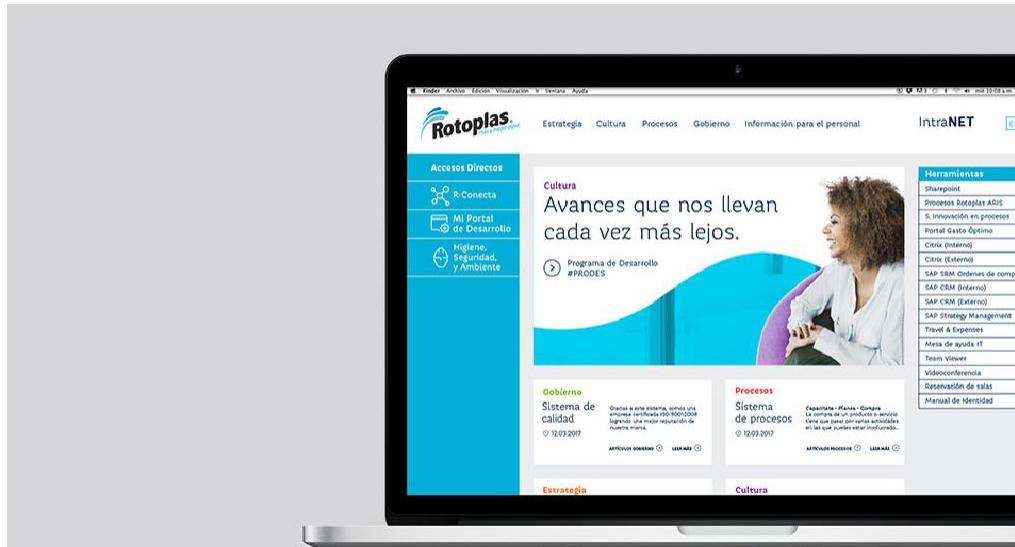


## Brand Territory

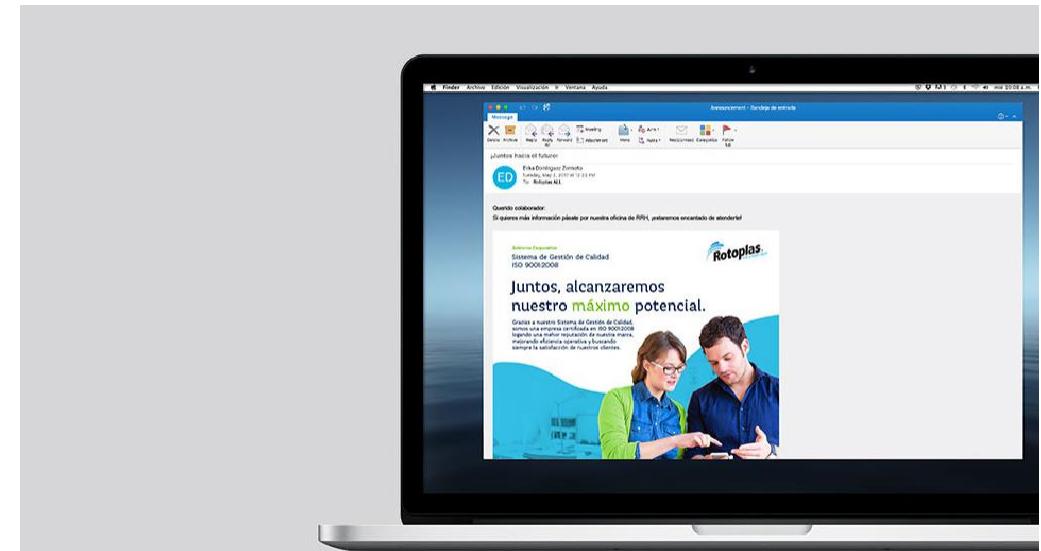
T-shirt. Simplified use of shapes and illustration style.



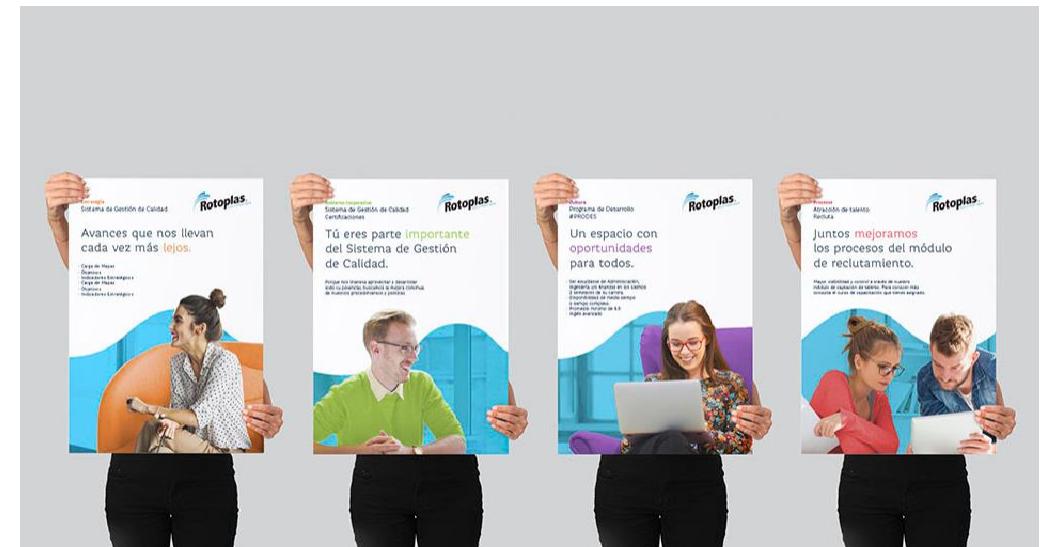
Intranet. inner use is supported by pictograms, photographs and accent colors.



Mailer. Direct and clear, the image and shape are related to the communication pillar.



Inner communication. Pillars are identified by color, photograph and shapes.



# 03

## Rotoplas Product advertising

When the brand has a more active role in points of sale and, thus, a closer contact with the final user.

## Brand Territory

## Rotoplas Product Advertising

Focused on advertising all types of products and services. It speaks of our offer, of the huge benefits our products provide and of the differentiating features, it specifically approaches

Channel areas (Trade Marketing and Training).  
It materializes in: Displays, Packing material, Systems, Blisters, E-commerce, etc.



**Remember:**  
Pictograms and typography are used transversally in all the quadrants and follow the same parameters of use.



## Brand Territory

## Color Palette

5%

Respecting the established proportions for this quadrant will provide us with consistency in our communications. White is the outstanding color, it is

complemented with a range of blue shades to achieve a higher flexibility in the specific communication needs. Blue 655 C is used exclusively in letters.

PANTONE 655 C  
PANTONE PQ-655 C  
CMYK 100-79-12-59  
RGB 0-37-84  
HTML #002554

Pantone®  
655 C

55%

40%

PANTONE 638 C  
PANTONE PQ-638 C  
CMYK 86-0-9-0  
RGB 0-175-215  
HTML #00AFD7

Pantone®  
638 C

PANTONE 2925 C  
PANTONE PQ-2925 C  
CMYK 85-21-0-0  
RGB 0-156-222  
HTML #009CDE

Pantone®  
2925 C

PANTONE 660 C  
PANTONE PQ-660 C  
CMYK 88-50-0-0  
RGB 64-126-201  
HTML #407EC9

Pantone®  
660 C

PANTONE 647 C  
PANTONE PQ-647 C  
CMYK 96-54-5-27  
RGB 35-97-146  
HTML #236192

Pantone®  
647 C

## Illustration style

Illustrations are made based on the real shape of the product (pictures), this way, we make sure the final illustration has all the elements that are characteristic of the product

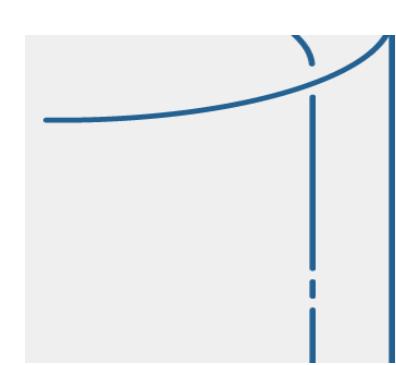


**Projection.** The illustration is created in an isometric way giving reality and formality to the products.

to be seen. The product illustration is used for depicting purposes in diagrams, packing material and wherever it is necessary to specify a function belonging to the product.



**Stroke.** Composed of curved and straight lines, with round tips that soften the lines.

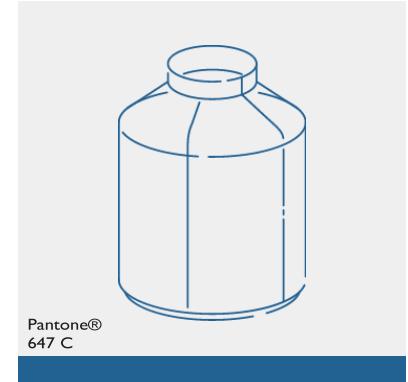


**Cuts and thickness.** Maintain a constant thickness and make cuts between lines to unify illustration styles.

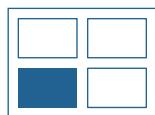


### Note:

The leading product is always shown in Pantone 647 C. Strokes or secondary products must be solved within the secondary blue range, keeping the same thickness.



**Color.** Use the Pantone 647 C in all cases on a white background to ensure a correct view of the parts of the product.



## Specific use of the secondary graph

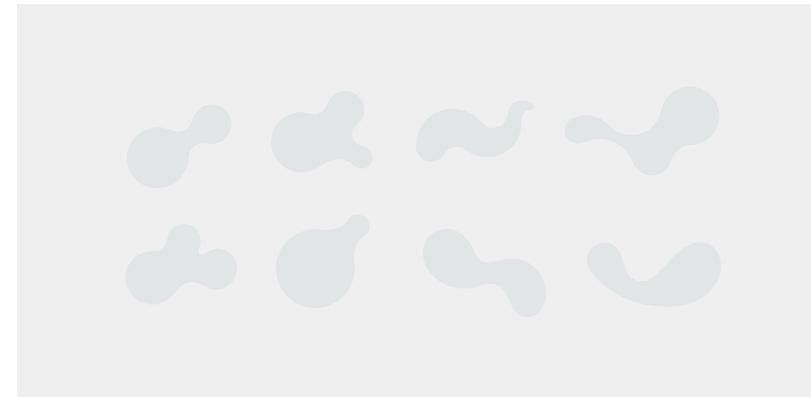
The secondary graph helps us distinguish quadrants. Within this quadrant, due to the variety of products and services offered we have the possibility

of using shapes in two different ways:  
 1. With the color gradient  
 2. Framing the picture (see p. 48).

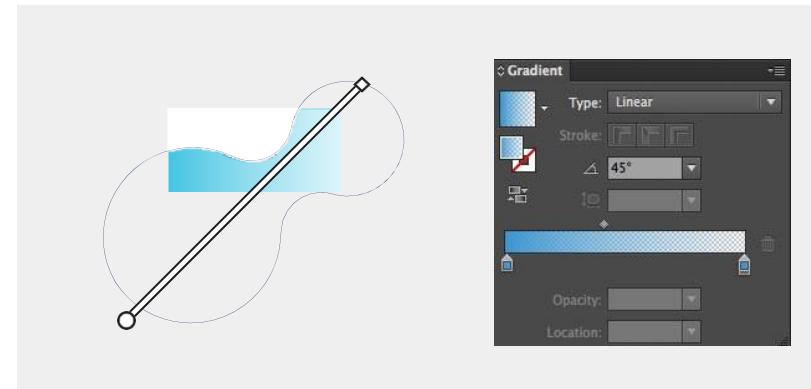


**Note:**  
 When there are production limitations for the use of gradients (like in the case of displays) we use a solid color.

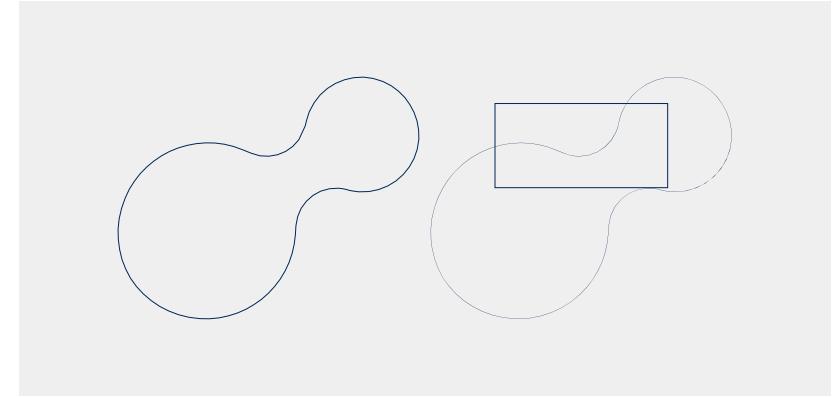
Step 1. Select the shape that better fits the final piece.



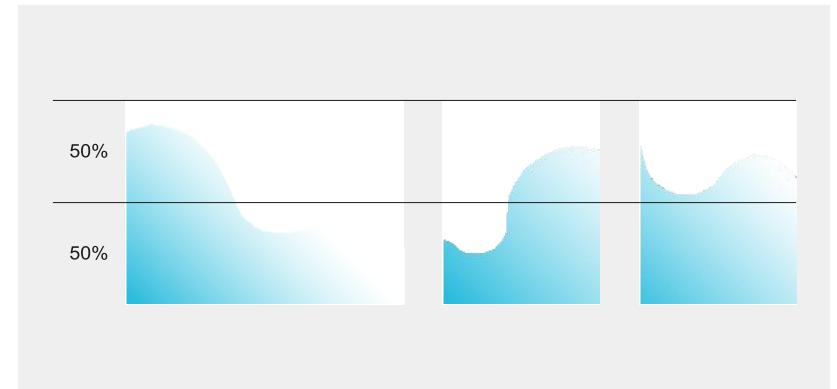
Step 3. Apply the 45° gradient with blue Pantone 2925C that goes from a 100% to 0% opacity.



Step 2. Select the most convenient frame where only a part of the curvature is shown always on a white background.



Step 4. Ensure that the proportion of the shape with respect to the final piece is 50% white



Product Quadrant

## Product photograph

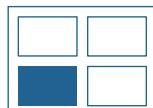
When taking the picture of the product it is important to highlight its physical characteristics, those details that differentiate it from the rest and everything that makes it attractive to the end user.

### Basic aspects that we must guarantee:

1. Light, composition and cleanliness.
2. Water (glass, container, etc.) must be present accompanying only the product intended

for the final consumer.

3. Balance between lights and shadows ensuring no involuntary reflexes are present.
4. The shot is taken from a frontal angle.



Product Quadrant

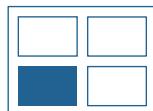
## Brand Territory

**Photographic style**

Photography is a highly powerful visual tool, this must correctly convey our knowledgeable, humane and warm characteristics. People and their interactions with water are the main element

of our photographic composition when speaking of the product. Racial features of the photographs must be adapted to the context where they are used, answering to the communication needs

and those of the audience the communication intends to approach.



Product quadrant

## Photo retouching

Photo retouching is lighter in this quadrant. We must take into account the following characteristics for an appropriate choice and creation of photographs:

1. The person is the focus.
2. Front angle preventing people from looking directly at the camera.
3. Color must be warm with a natural lighting.
4. Our main character

must directly interact with water. The photograph is always used within a secondary graph and with the person highlighted in the foreground.

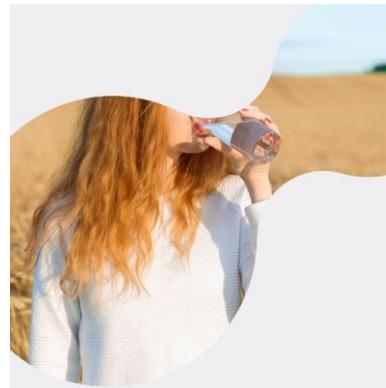


### Note:

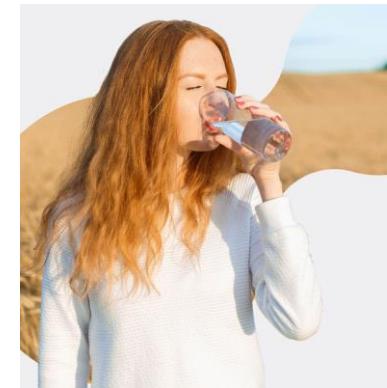
Only for training purposes. It will be possible to use a front angle where people look directly at the camera.



Step 1. Ensure the cleanliness and simplicity of the photograph, interaction with water is essential in the photographic composition.



Step 2. The photograph must be included within the secondary graph. The background has no color filter in this communication quadrant.



Step 3. Cut the person and place it on the foreground, out of the secondary graph.

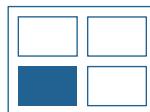


Product quadrant

## Industrial photographic style

The photographic style established for architectural works where Rotoplas products are present, is characterized by using pictures with people on the foreground, with the background

showing the works or the structure in a more open shot in the background. This photographic style uses the product placement resource.



Product quadrant

## Product Placement

To show the product through a lifestyle picture, we abide to the same parameters we established in the picture cropping in order to have both harmoniously coexisting under

the same guidelines of the quadrant. On the bottom right corner, we show the product, and, on the background, we frame the picture, highlighting the person on the foreground.



**Note:**  
Photographs shall always be contained within the second graph. Complete images shall never be shown.



Step 1. Ensure the simplicity and lighting of the photographic composition.



Step 2. Contain the background within the secondary graph. This quadrant of communication should not have any color filter.



Step 3. Cut the person and place it on the foreground out of the secondary graph.



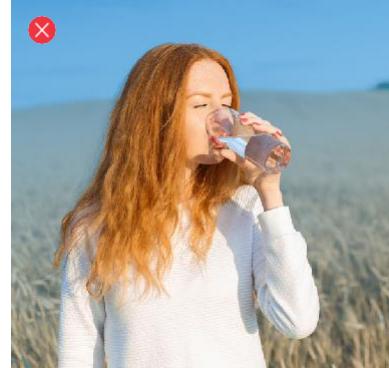
Step 4. Add the product with the previously established photographic style. The product should always be placed on the right bottom corner, taking no more than 1/3 in height of the whole area of the communication piece.



Product quadrant

## Incorrect uses of photographs in the product quadrant

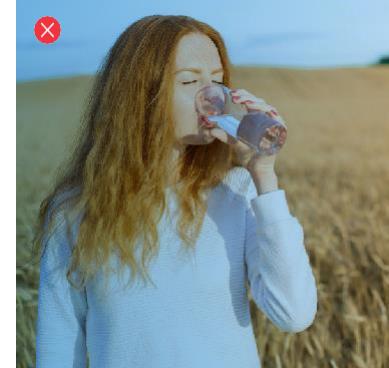
For a correct photographic choice and creation in this quadrant, clear rules have been established and described in previous pages. Here are some examples



Do not use color gradients on the background of the picture.



Do not use shapes in the background of the picture.



Do not apply color filters on the photograph.



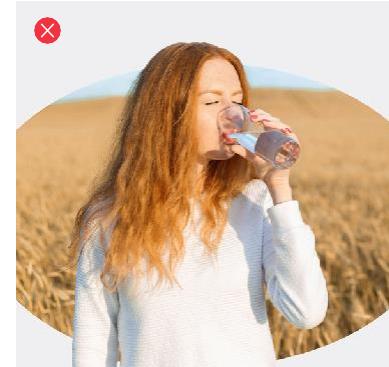
Do not put a frame on the picture without highlighting the person.



Do not use a highlighted person with colorful background frames



Do not use color backgrounds.



Do not put shape-like frames.



Do not place gradated shapes on the foreground.



Product quadrant

## Technologies typographically applied

The creation and/or use of specific logotypes for any point of sale or communication piece is not recommended, that is why the use of the main technologies of our brand was typographically regulated

always adding a brief explanation and/or benefit. In addition to registering the symbol, they shall be applied in the following way for any kind of material.

It is important to consider that the ® has a manual adjustment to place it as a superscript.

Expel



**Font** Rotoplas Bold  
**Benefit** Rotoplas technology that prevents the reproduction of bacteria in water storage tanks, cisterns and accessories.

Hydro-Net

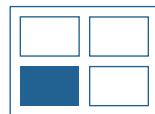


**Font** Rotoplas Light / Bold  
**Benefit** Rotoplas Technology retaining 99% of particles equal to or higher than 50 microns such as sand, sediments or dirt, which helps prevent pipes and showers from being clogged.

Hydro-Pur



**Font** Rotoplas Light / Bold  
**Benefit** Rotoplas Technology of activated charcoal impregnated with colloidal silver retaining 99% of the bacteria causing gastrointestinal diseases, eliminating chlorine and suspended solids, improving water taste, color and odor.



Product quadrant

## Brand Territory

## Tuboplus Logo

Tuboplus will behave as a sub-brand of Rotoplas, using the guidelines of the product quadrant. We should always use the Tuboplus

logo together with the Rotoplas logo in the scale aligned to the right margin so that the consistency and unity of all materials is kept.

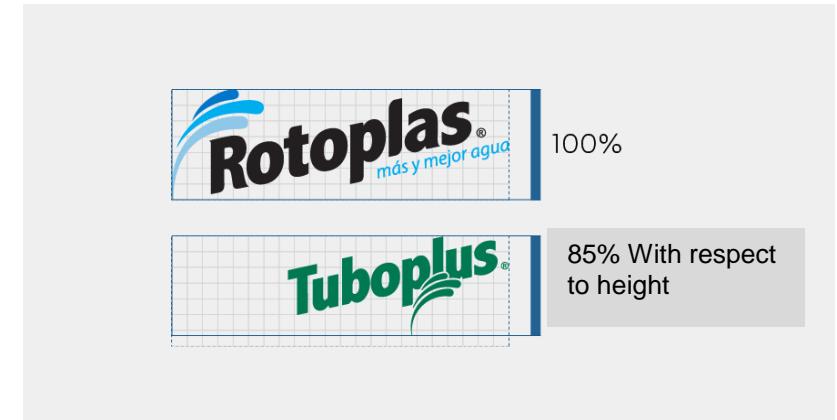
**Note:**

The Tuboplus logo should always be used together with the Rotoplas logo in the proportions and the position mentioned herein.

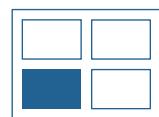
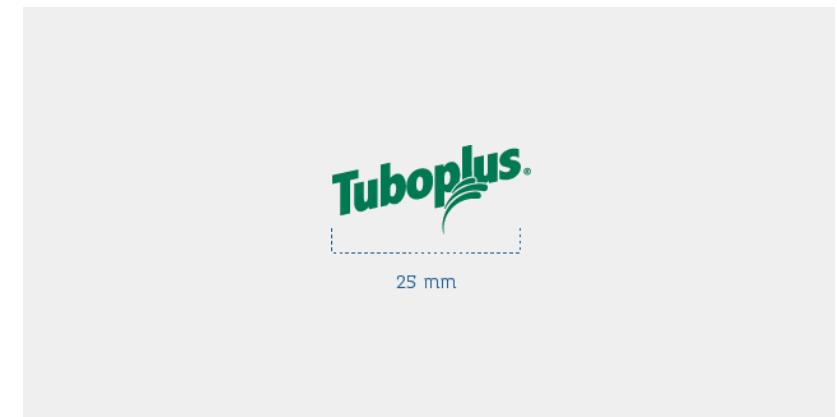
Imagotype



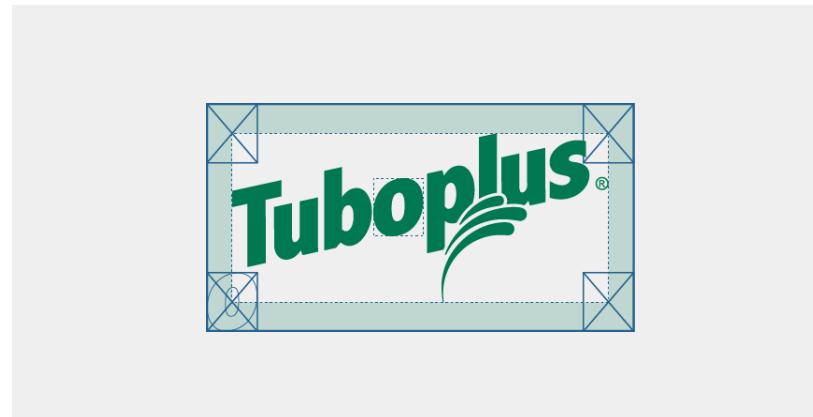
Co-branding Rotoplas



Minimum size



Product quadrant



## Brand Territory

## Tuboplus Logo versions

The main version of the logo (Green over a White background), should be used in all contact points to ensure contrast, recognition and intended visualization of the brand.

Use the versions tested in the applications and materials established where the production needs limit the use of the main logo version.



**Note:**  
The Tuboplus logo should always be used together with the Rotoplas logo in the proportions and the position mentioned herein.

Main positive version



Black and white version



Negative-like version



Product  
Quadrant

## Brand Territory

## Incorrect uses of the Tuboplus logo

We have included only some examples of brand incorrect uses since it is impossible to foresee all possible scenarios. In order to avoid an incorrect use of the brand, the original files should be used and

the graphical guidelines established herein should always be respected.



Do not use colors other than the ones established in this Brand guidelines.



Do not alter the proportion and position of the symbol in relation to the logo.



Do not add the slogan.



Do not use a background other than those established herein.



The graphic element should not be used on its own.



Do not use the logo without the water drops. Do not use the logo in between text lines within paragraphs.



Do not the **Tuboplus®** logo within a phrase



Do not alter or change the logo.



Product quadrant

## Specific use of the logo in buildings

For the specific cases where the main element of the photograph focuses its narrative on a building, work or institution, we use the same creation guidelines and photo retouching where

the narrative element bearing more importance takes the leading role of the person in the foreground. Below, are the specific steps to follow in order to execute an adequate photo retouching.



**Note:**  
This resource will be used exclusively for communication related to Tuboplus Fortech.



Step 1. Ensure the simplicity and light of the photographic composition.



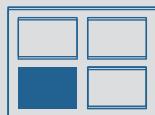
Step 2. Contain the background within the secondary graphic. The background should not have any kind of color filter in this communication quadrant



Step 3. Cut the leading element (building, work, etc.) and place it on the foreground, out of the secondary graphic .



Step 4. Add the product using the photographic style previously established. The product is always placed on the bottom right corner and it uses no more than 1/3 of the total height in the communication piece.



## Grayscale

This section is included for cases where the color printing is limited. The purpose of this kind of materials is merely to provide information, the use of grayscale is not permitted

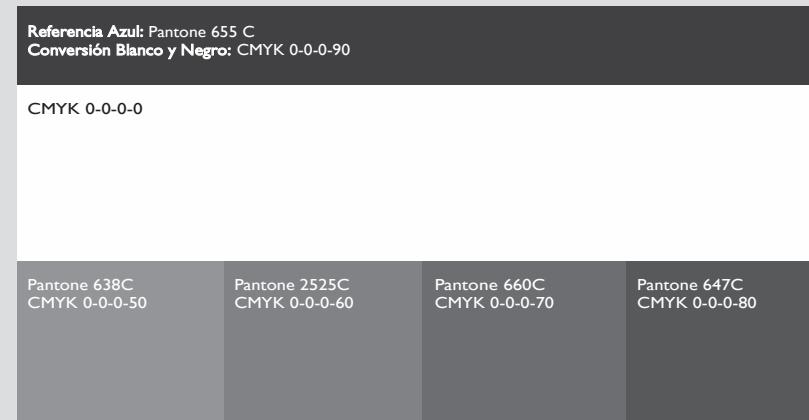
In digital media or in broadsheet-communication material. For this kind of communication, we should only use: text, illustration and gradient material. Do not include any kind of picture for this kind of materials.

For ease of reference we have included the Pantone number of the company blue colors in the palette as well as their conversion to grayscale.

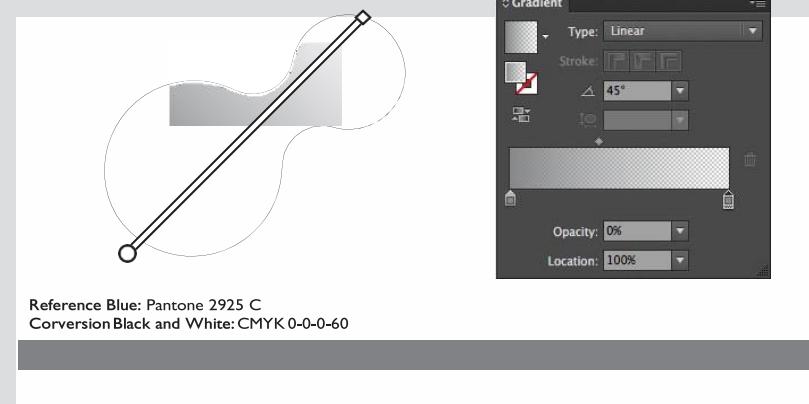


**Note:**  
Use only for specific cases where the printing requires to do so for production purposes such as in instructions and warranties.

Color palette



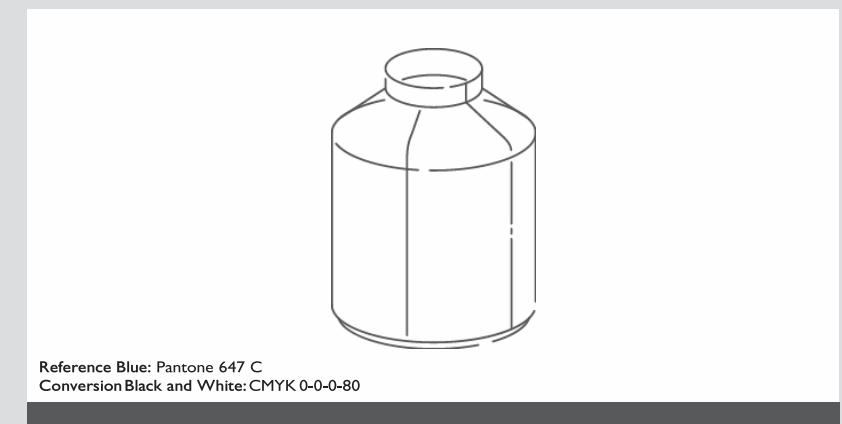
Gradient from 100% to 0% in a 45° angle (see p. 45)



Logos



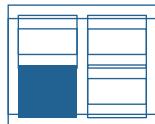
Illustration



Product Quadrant

## Consistency Checklist

1. White predominates in the color proportion of the final communication.
2. Maintain consistency in product photography.
3. The background of the photograph is always contained within the secondary graphic, without any color filter.
4. The secondary graph with gradient is always used on white backgrounds, with part of the curvature exceeded in the final template.
5. Ensure the cleanliness and simplicity of elements in the final compositions.
6. Typography and pictograms are brand assets that are used transversally in all the quadrants and under the same parameters of use.



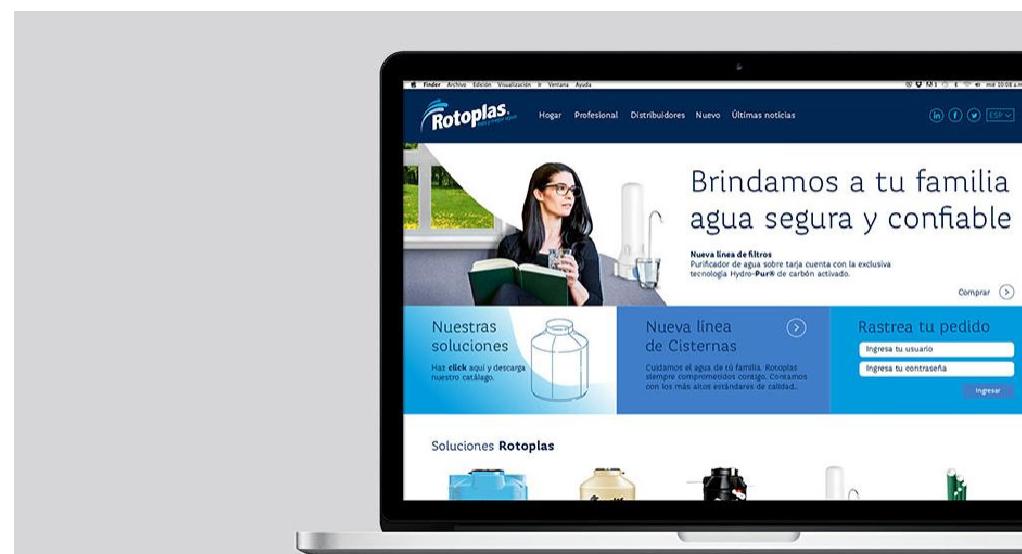
Product Quadrant

## Brand Territory

Blisters. Maintain cleanliness and color proportions, shapes over white.



E-commerce. Color and secondary graphic with the established proportions.



Display. For informational purposes, uses the following basic elements: colors, shapes and typography.



Packing. All the graphic elements should be harmoniously integrated.



# 04

## Rotoplas Lifestyle advertising

When we talk about the role Rotoplas plays in people's lives and of the benefit it provides without needing to show the product.

## Brand Territory

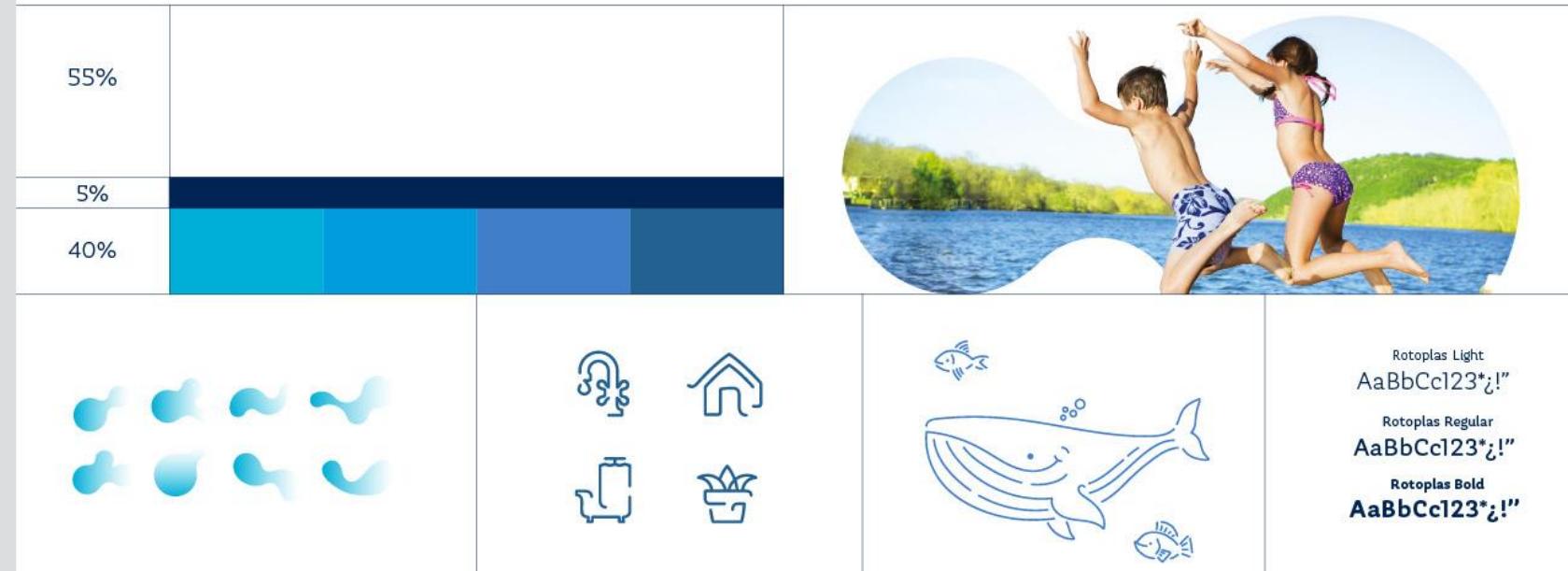
## Rotoplas Lifestyle advertising

In this quadrant, we talk about the benefits we provide as a brand without needing to show the product; it intends to reach the consumer directly. This kind of communication is more personal, humane and emotional.

This quadrant is related to the, Advertising and Sustainability areas. Here we provide a detailed explanation of each element.



**Remember:**  
Pictograms and typography are transversally used in all quadrants following the same parameters of use.



Lifestyle quadrant

## Brand Territory

## Color palette

The correct use of color allows us to customize and properly identify the communication quadrant we're working with. Color proportions are established

so that white is the color with more impact helping us maintain cleanliness and sobriety in communication pieces. We use blue 655 C exclusively for typography.

5%

PANTONE 655 C  
PANTONE PQ-655 C  
CMYK 100-79-12-59  
RGB 0-37-84  
HTML #002554

Pantone®  
655 C

55%

40%

PANTONE 638 C  
PANTONE PQ-638 C  
CMYK 86-0-9-0  
RGB 0-175-215  
HTML #00AFD7

Pantone®  
638 C

PANTONE 2925 C  
PANTONE PQ-2925 C  
CMYK 85-21-0-0  
RGB 0-156-222  
HTML #009CDE

Pantone®  
2925 C

PANTONE 660 C  
PANTONE PQ-660 C  
CMYK 88-50-0-0  
RGB 64-126-201  
HTML #407EC9

Pantone®  
660 C

PANTONE 647 C  
PANTONE PQ-647 C  
CMYK 96-54-5-27  
RGB 35-97-146  
HTML #236192

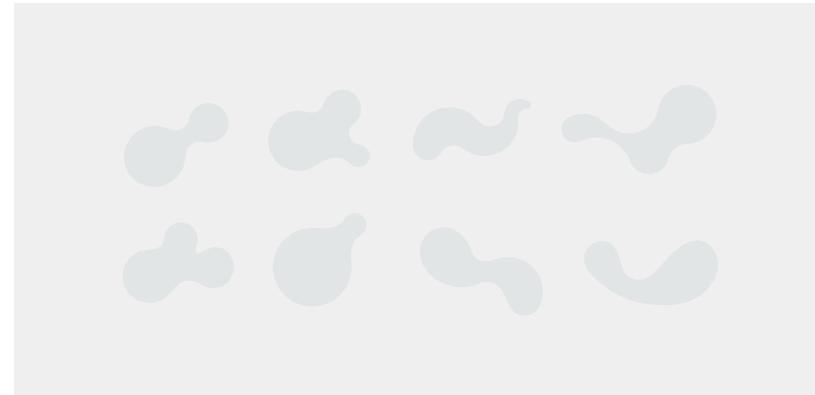
Pantone®  
647 C

## Specific use of the secondary graph

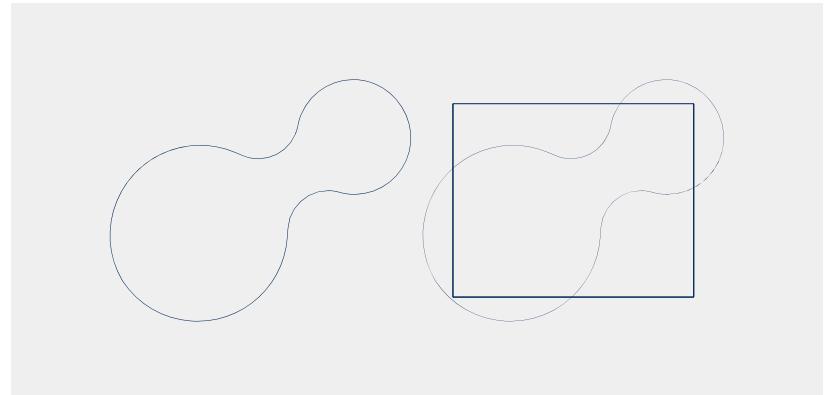
We use shapes as the secondary graphic element allowing the brand to unfold with flexibility and dynamism in any of its different points of contact.

We can use shapes in two different ways:  
1. Framing the photograph (see p. 67).  
2. With the color gradient on solid backgrounds.

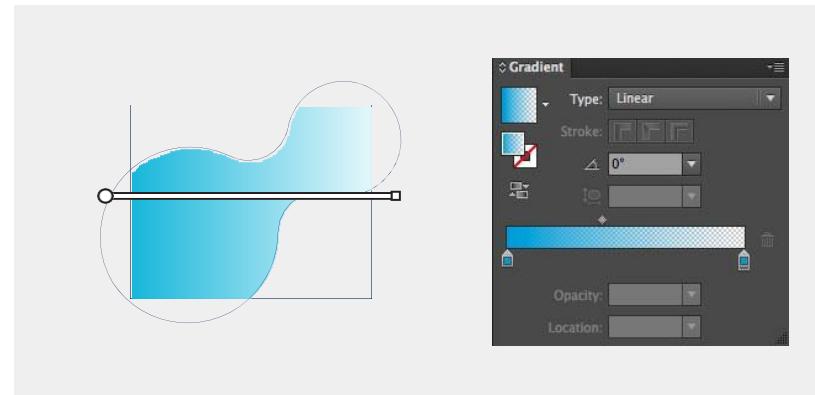
Step 1. Select the shape that better fits the final piece.



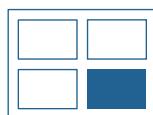
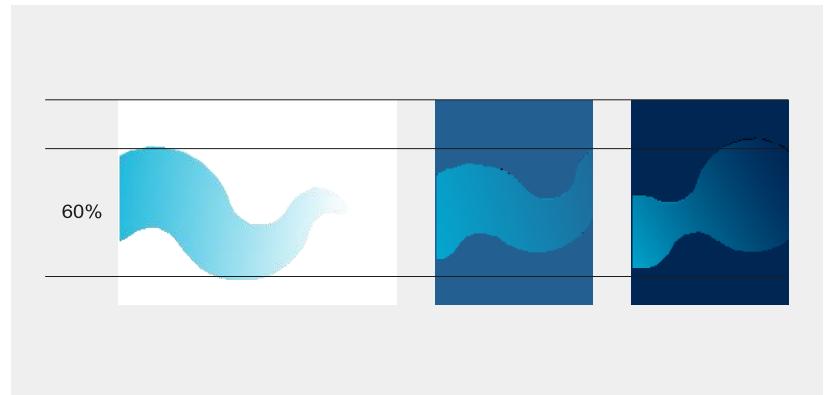
Step 2. Show 80% of the shape when selecting the final frame.



Step 3. Apply the lineal gradient with some of the secondary blue shades from the color palette, from 100% to 0% opacity.



Step 4. Make sure that the shape only uses 20% to 60% of the space in the final template.



Lifestyle quadrant

## Illustration style

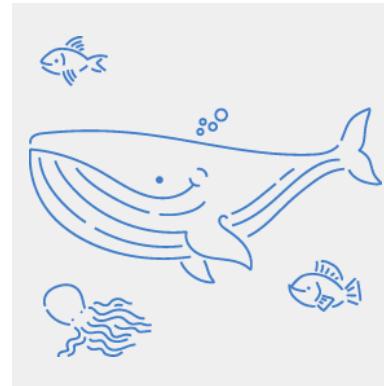
The thickness of the strokes is created from the regular Rotoplas company typeface weight. The illustration is exclusively used for tactical or educational purposes

where using pictures of any kind is not an option.

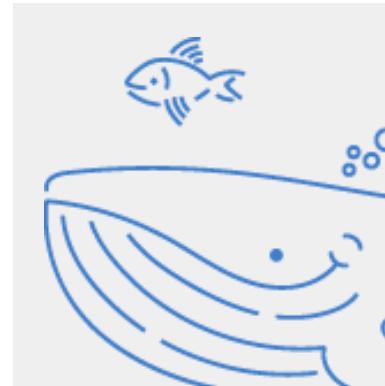


### Note:

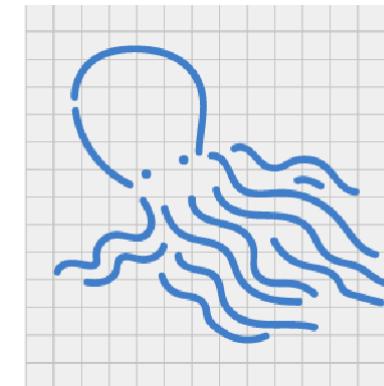
The illustration style is not established for the creation of logos neither for internal nor for external communication.



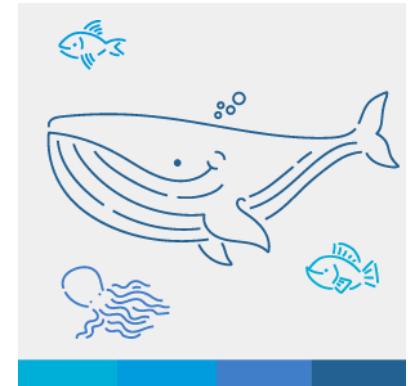
Strokes. Composed of two free strokes that provide a continuity sensation.



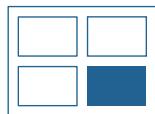
Expressiveness. Face strokes helps us achieve a more closer and more dynamic illustration style.



Thickness. Illustration thickness is created from the line established in the creation of the pictogram. (see p. 18).



Color. We use the secondary range of blue shades, taking into account the color of the background to achieve a good contrast.



Lifestyle quadrant

## Brand Territory

**Water Fan**

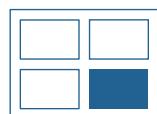
To keep consistency through all our points of contact, we developed the imagotype that'll be used for all Water Fan communications. It is important to follow the established guidelines

To keep consistency and unity throughout initiatives directly related to our brand .

**Note:**

This imagotype is the only element related to Rotoplas Brand that has been turned into a logo and registered for external use .

Imagotype



Lifestyle quadrant

Rotoplas Co-branding



## Photographic style

Moments full of energy, life and dynamism are shown through everyday life scenes. Again, people are the most important element that is the focus of this

communication quadrant, so that a link between emotional and functional elements is formed. We seek to achieve colorful and lively images with natural illumination on a frontal plane.

Racial characteristics of the photographs should be adapted to the context where they are being used, answering to the communication needs of the public they address.



Lifestyle quadrant

## Photo retouching

Each image needs to be retouched depending on light and color conditions of the original picture to make desired purpose be consistent.

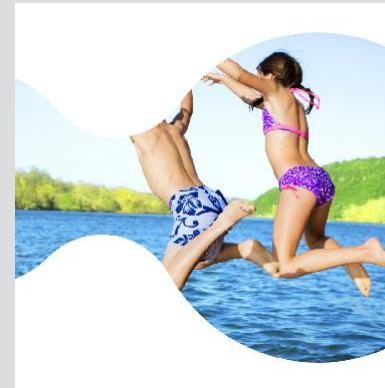
Below, we provide a general explanation of each step and of the parameters we follow to create the final photograph.



Step 1. Select the picture that reflects Rotoplas lifestyle: energetic, humane, vital and real.



Step 2. Adjust the luminosity and saturation levels. Highlight objects that could work as accent colors in the photographic composition.



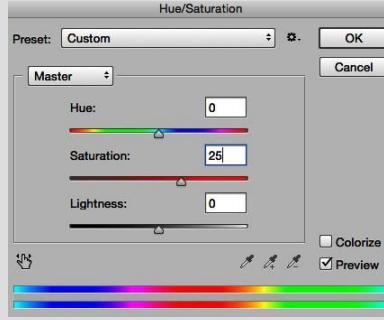
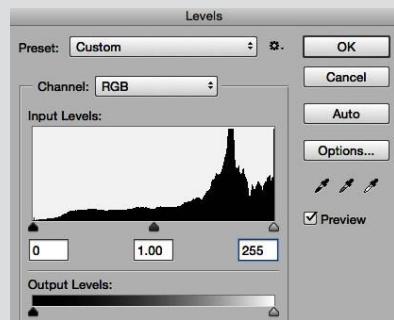
Step 3. Put a frame on the image with the established secondary graph. Take into account that the shape is from 60% to 80% visible depending on the final composition.



Step 4. Put copped people on the foreground, out of the frame. The template color is always white.



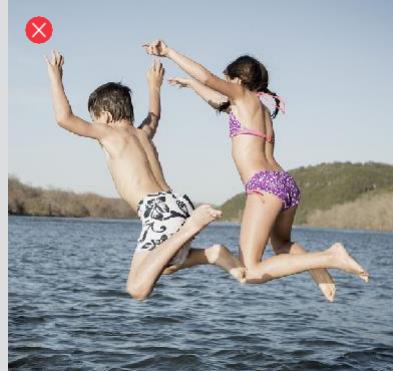
Lifestyle quadrant



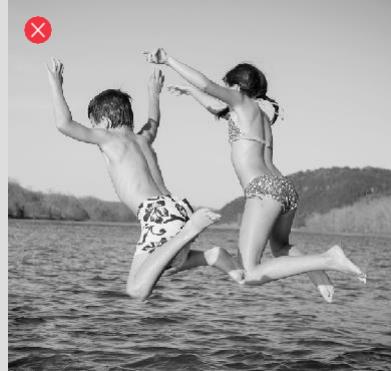
## Incorrect uses of photograph in the lifestyle quadrant

For the correct selection and creation of the photograph in this quadrant, clear rules have been established and described in previous pages. Below, we provide some examples

that help us illustrate some of the cases where we consider both style and photographic creation have been incorrectly applied.



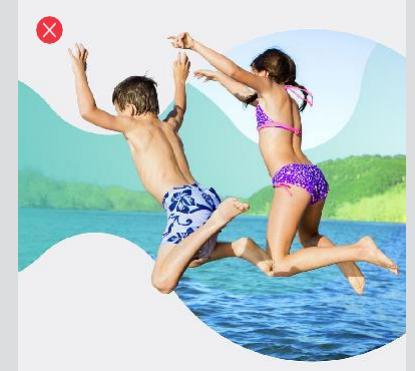
Do not use unsaturated photographs.



Do not use black and White pictures.



Do not use color filters on the background.



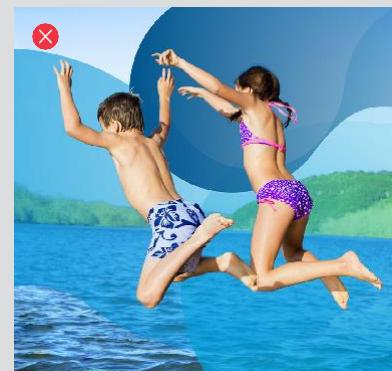
Do not use colored shapes inside a framed background.



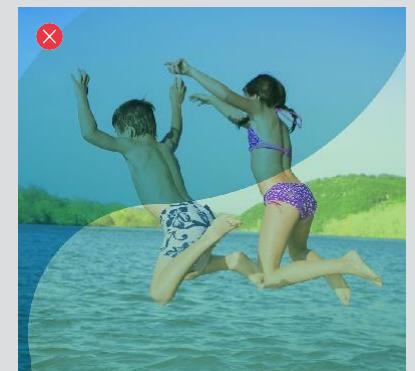
Do not use solid color backgrounds within a frame.



Do not frame with nonapproved shapes



Do not use gradated shapes on the background.



Do not use color filters or gradients over the photograph



Lifestyle quadrant

## Consistency Checklist

1. White predominates in the color proportion of the final communication.
2. The photographic style must illustrate the Rotoplas lifestyle without needing to show the product.
3. Make sure that the photographic saturation is appropriate and that it is always contained within the established secondary graph highlighting the person on the foreground.
4. The secondary graph is 60% to 80% visible depending on the final composition.
5. When we use photographs the template background is always white.
6. Maintain the cleanliness and simplicity of elements in the final composition.
7. The typography and pictograms are brand assets used in all quadrants following the same use parameters.



Lifestyle quadrant

## Brand Territory

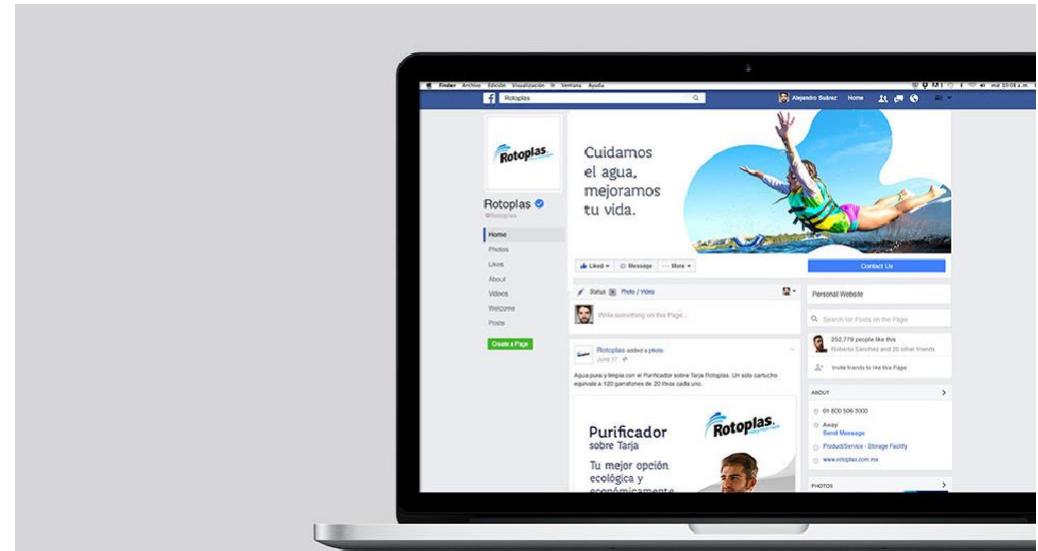
Invitation. Use of color palette, typography and pictograms.



Billboard. Main elements of the quadrant: typography, photograph and shapes.



Social networks. We add the use of photographs and the secondary graph.



Posters. The photograph contained within the second graph is the main element.



# 05

## Brand Activation

In order to build a recognizable and distinguishable brand, it is important to establish use rules to ensure their appropriate implementation in all points of contact.

# 05.1

## Digital templates System

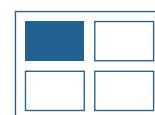
It refers to the media both in  
electronical devices and digital  
platforms.

## Company Homepage

It has an easy to browse basic structure, arranged in information blocks to appropriately organize in hierarchies, using, in all cases, the header height as a foundation.

The established structure for the creation of microsites should be followed to keep a visual consistency and brand recognition even if they belong to different communication quadrants .

When presenting Rotoplas as a group, the visual language of the company communication quadrant should be applied. (p. 21).



Visualization:  
Company quadrant

<b>Header</b>
Height: x

**Header**  
Height: x

**Hero Image**  
Height: 4x  
Title: Rotoplas Light  
Subheading: Rotoplas Regular  
Body Copy: Rotoplas Light

**Banners**  
Height: 2x  
Background: blue shades  
Text: Rotoplas Light

**Footer**  
Height: 3x  
Background: Pantone 655 C  
Menus: Rotoplas Light

**Header Navigation:** Nosotros, Inversionistas, Sala de prensa, Contacto, Preguntas Frecuentes, Social media icons (in, f, t), ESP dropdown.

**Hero Image Content:** **Nuestros logros Informe Anual 2016**, subtext: Mejoramos el agua, impulsamos la vida. Proveemos soluciones individuales e integrales para el almacenamiento, conducción y mejoramiento del agua, siendo líderes en México y LatAm.

**Banners Content:**

- Portafolio de inversionistas**: Cambiamos el énfasis y reconfiguramos nuestro portafolio de negocios; apoyados en soluciones de mayor...
- Conferencia BMV: Agua 2017**: Jueves 27 de abril de 2017 10:30 a.m. Ciudad de México (11:30 a.m. EST)
- Socialmente Responsable**: Atendemos la problemática del agua de manera efectiva a través de soluciones innovadoras.

**Footer Links:**

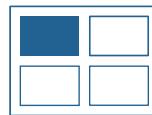
- Contáctanos**: Servicios Integrales
  - Rotoplas - Sistema Total
  - Rotoplas - Servicio Personalizado
  - Tuboplus
- Soluciones en todo el mundo**: Mexico, Guatemala, Argentina, Honduras, EUA, Belice, El Salvador, Nicaragua, Costa Rica, Ecuador, Peru
- Descargas**: Informe de Inversionistas 2015, Informe de Inversionistas 2016, Informe de Inversionistas 2017

**Footer Bottom:** AVISO DE PRIVACIDAD | MAPA DE SITIO | INTRANET, ESR logo, another logo.

## Homepage mobile adaptation

Responsive-like design to ensure that a website can be adequately visualized in different devices, this way, the same visual style can be safely, consistently and reliably kept in all of our platforms.

<b>Header</b> Height: x		<b>Header</b> Height: x	
<b>Hero Image</b> Height: 3x		<b>Drop-down menu</b> Height: 3x	
<b>Banners</b> Height: 2x		<b>Banners</b> Height: 2x	
<b>Banners</b> Height: 2x		<b>Simplified Footer</b> Height: 2x	



Visualization:  
Company quadrant

## Intranet

The Intranet is developed under the visual guidelines of the inner communication quadrant (p 30), keeping the homepage basic structure. We added sections and columns, thus, answering to the specific needs of the existing website.

It is important to keep the characteristic colors of each pillar (Strategy, Culture, Processes and Governance) to identify sections, texts and banners in the site.

**Header**  
Height: x

**Spaces: 0.25x**

**Hero Image**  
Height: 3.5x  
Pillar: Rotoplas Bold  
Text: Rotoplas Light

**Shortcuts**  
Height: 0.5x  
Background: Pantone 638 C  
Text: Rotoplas Regular

**Herramientas**  
Height: 0.25x

**Banners**  
Height: 1.5x  
Pillar: Rotoplas Bold  
Title and Body Copy: Rotoplas Light

**Header**  
Height: x

**Accesos Directos**

- R-Conecta
- Mi Portal de Desarrollo
- Higiene, Seguridad, y Ambiente

**Cultura**  
**Avances que nos llevan cada vez más lejos.**

Programa de Desarrollo #PRODES

**Gobierno**  
Sistema de calidad  
12.03.2017

ARTÍCULOS GOBIERNO LEER MÁS

**Procesos**  
Sistema de procesos  
12.03.2017

ARTÍCULOS PROCESOS LEER MÁS

**Estrategia**  
Talleres internos

Te invitamos a participar en los diversos talleres que se crean con la finalidad de potenciar tus habilidades, acércate a gestión...

**Cultura**  
Gestión de personal

Evaluación final del proceso de Gestión de Desempeño del presente año. Tienes hasta el viernes 5 de febrero para llenarla, tu desarrollo está en ti!

**Herramientas**

- Sharepoint
- Procesos Rotoplas ARIS
- S. innovación en procesos
- Portal Gasto Óptimo
- Citrix (Interno)
- Citrix (Externo)
- SAP SRM Ordenes de compra
- SAP CRM (Interno)
- SAP CRM (Externo)
- SAP Strategy Management
- Travel & Expenses
- Mesa de Ayuda IT
- Team Viewer
- Videoconferencia
- Reservación de salas
- Manual de Identidad

<b>Estrategia</b> PANTONE 165 C CMYK 0-70-100-0 RGB 255-103-31 HTML #FF671F	<b>Gobierno</b> PANTONE 368 C CMYK 65-0-100-0 RGB 120-190-32 HTML #78BE20	<b>Cultura</b> PANTONE 2593 C CMYK 66-92-0-0 RGB 132-50-155 HTML #84329B	<b>Procesos</b> PANTONE Red 032 C CMYK 0-86-63-0 RGB 239-51-64 HTML #EF3340
---	---	--	---

**Pantone® 165 C**

**Pantone® 368 C**

**Pantone® 2593 C**

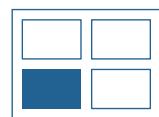
**Pantone® Red 032 C**

**Visualization:**  
Inner communication quadrant

## E-commerce

We keep the same information-blocks design and the simplicity of sections. The header and footer shall have the same blue Pantone 655 C background, whereas the inner part of each website will depend on the communication quadrant it focuses on, in this case the Product quadrant.

To achieve a correct composition, selection and use of graphic elements, it is recommended to review the Product advertising quadrant section (p. 60).



Product quadrant

**Header**  
Height: x

**Hero Shot**  
Height: 3x  
Phrase: RotoplasLight  
Subheader: Rotoplas Regular  
Body Copy: Rotoplas Light

**Blocks**  
Height: 2x  
Backgrounds: Shapes and blue shades  
Font: Rotoplas Light

**Products**  
Height: 3x  
Title: Rotoplas Light  
Rotoplas Regular  
Names: Rotoplas Light

**Space: 1/2x**

**Footer**  
Height: 3x  
Menus: Rotoplas Regular

Brindamos a tu familia agua segura y confiable

Nueva línea de filtros  
Purificador de agua sobre tarja cuenta con la exclusiva tecnología Hydro-Pur® de carbón activado.

Rastrea tu pedido

Ingresá tu usuario  
Ingresá tu contraseña

Comprar

Nuestras soluciones  
Haz click aquí y descarga nuestro catálogo.

Nueva línea de Cisternas  
Cuidamos el agua de tu familia. Rotoplas siempre comprometidos contigo. Contamos con los más altos estándares de calidad.

Soluciones Rotoplas

Cisternas  
Tinacos  
Biodigestores  
Filtros de Agua  
Tuboplus

Contáctanos

Servicios Integrales

- Rotoplas - Sistema Total
- Rotoplas - Servicio Personalizado
- Tuboplus

Soluciones en todo el mundo

○ México	○ Guatemala
○ Argentina	○ Honduras
○ EUA	○ Belice
○ El Salvador	○ Nicaragua
○ Costa Rica	○ Ecuador
○ Perú	

Descargas

- Catálogo Sistema Total 2017
- Catálogo Filtros 2017
- Instructivos y Garantías

AVISO DE PRIVACIDAD | MAPA DE SITIO | INTRANET

ESR

Copyright 2017 Rotoplas, SA. de CV

## E-commerce product

Guarantee the basic structure and keep the homogeneity of the header and footer in any site to achieve a visual consistency in all of our digital points of contact.

Particular care should be put on the treatment of the product photographs in this site (p. 46).



Product quadrant

**Header**  
Height: x

**Product**  
Height: 5x  
Product: Rotoplas Light  
Text: Rotoplas Light  
Menus: Rotoplas Regular  
Body Copy:  
Rotoplas Light

**Products**  
Height: 3x  
Title: Rotoplas Light  
Rotoplas Regular  
Names: Rotoplas Light

**Space:** 1/2x

**Footer**  
Height: 3 x  
Menus: Rotoplas Regular

**Rotoplas.** más y mejor agua

Hogar Profesional Distribuidores Nuevo Últimas Noticias

Fltros de Agua > Purificador sobre Tarja





**Purificador sobre Tarja**

Se instala fácilmente sobre la tarja de la cocina y provee agua ideal para beber; un solo cartucho filtra 2,400 litros de agua, lo que equivale al consumo de 120 garrafones (20 litros).

Reviews 42 opiniones de clientes CERTIFICADO GARANTÍA INSTRUCTIVO

Precio máximo \$2,300.00

- Mejora el sabor, olor y color del agua reteniendo el 99.99% de bacterias gracias a su cartucho con exclusiva tecnología Rotoplas Hydro-Pur® de carbón activado impregnado con plata coloidal.
- No requiere electricidad ni baterías para su correcto funcionamiento.
- Cumple con la norma NOM 244-SSA1-2008 emitida por COFEPRIS.

[Comprar >](#)

**Productos similares Rotoplas**

				
Filtro Estandar	Jarra con Filtro Integrado	Purificador bajo Tarja	Purificador Jumbo	Purificador de Osmosis Inversa

**Contáctanos**

**Servicios Integrales**

- Rotoplas - Sistema Total
- Rotoplas - Servicio Personalizado
- Tuboplus

**Soluciones en todo el mundo**

- México
- Guatemala
- Argentina
- Honduras
- EUA
- Belice
- El Salvador
- Nicaragua
- Costa Rica
- Ecuador
- Perú

**Descargas**

- Catálogo Sistema Total 2017
- Catálogo Filtros 2017
- Instructivos y Garantías

AVISO DE PRIVACIDAD | MAPA DE SITIO | INTRANET

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## Social networks: Facebook

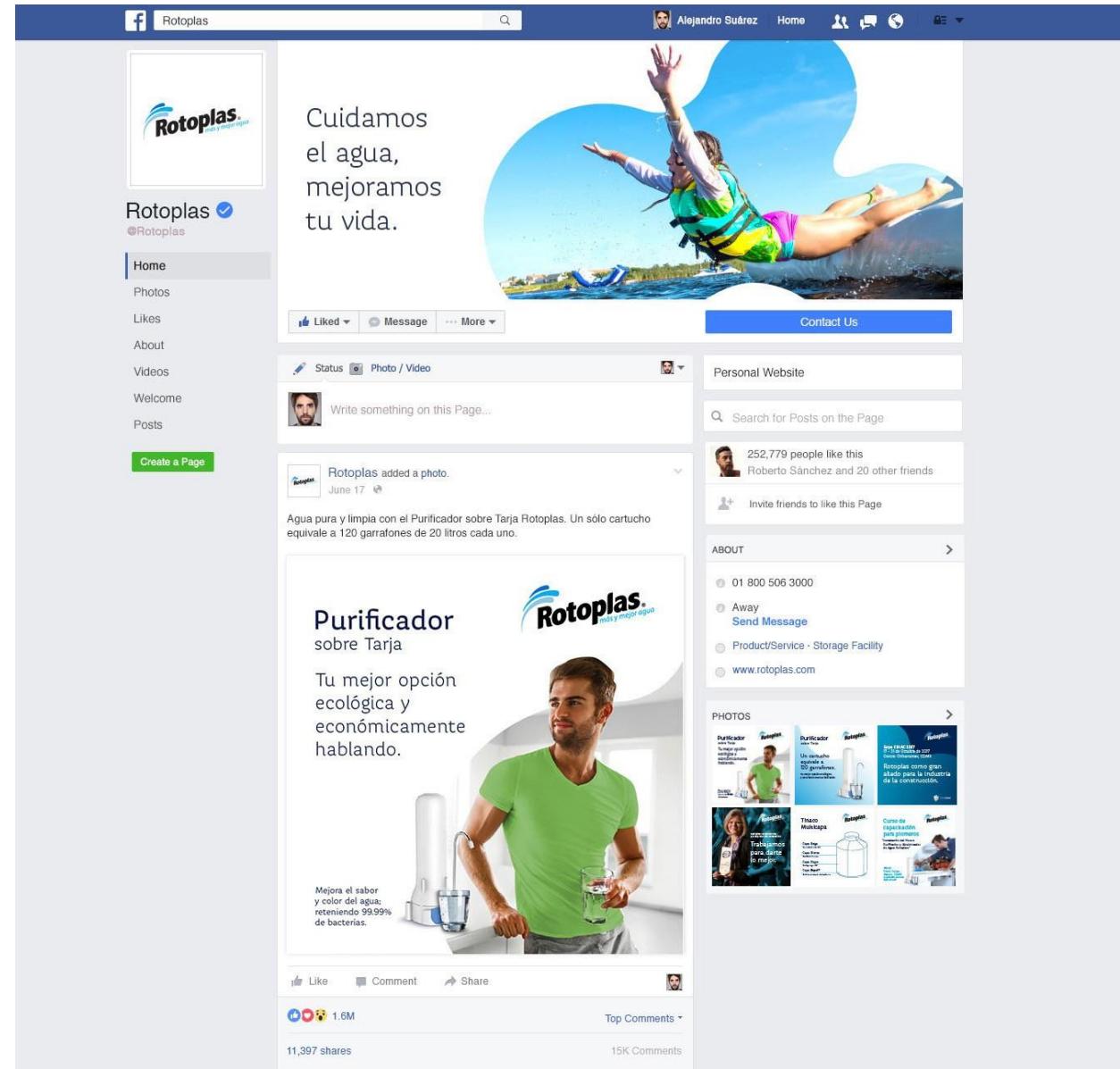
We seek to get as much consistency as possible both visual and verbal in networks. The parameters established in the lifestyle communication quadrant should be used throughout the site (p 60).

On the basis of our digital strategy, Facebook should contain posts that respond to the following communication quadrants:

- Product (p. 41)
- Company (p. 21)



Visualization:  
Lifestyle  
quadrant



## Social networks: Twitter

Being a customer direct contact platform Twitter responds like Facebook, as per the Lifestyle quadrant (p. 60).

Whereas publications regarding both content and visual territory, they are defined based on the following quadrant:

- Product (p. 41)



Visualization:  
Lifestyle  
quadrant

**Mejor calidad de agua para ti y para tu familia.**

**Rotoplas**  
@Rotoplas  
Síguenos y conoce más de los productos innovadores de Rotoplas.  
📍 México  
🔗 rotoplas.com  
🕒 Joined January 2011  
📸 871 Photos and videos

TWEETS 4,474 PHOTOS/VIDEOS 871 FOLLOWING 250 FOLLOWERS 3,461 FAVORITES 100 More

**Tweets** **Tweets & replies** **Media**

**Rotoplas** @Rotoplas · 5h  
Purificador sobre Tarja contiene Hydro-Pur® tecnología exclusiva Rotoplas que retiene 99.99% de bacterias. [rotoplas.com.mx/productos](http://rotoplas.com.mx/productos)

Translate from Spanish

**Purificador sobre Tarja**

**Rotoplas**  
mas y mejor agua

Un cartucho equivale a 120 garrafones.

**Who to follow** · Refresh · View all

- Michæle @souslecielrouge
- LG USA Mobile @LGUS...
- scottie waves @scottiewaves

**Popular accounts** · Find friends

**Trends** · Change

- #RogueOne 161K Tweets
- #NationalBeerDay 34.2K Tweets

## Social networks: LinkedIn

Being a digital communication platform targeting a much more specific audience with a company profile, LinkedIn should have the characteristics belonging to the relevant Company quadrant (p 21), whereas its posts, depending on the content, should be in agreement with any of the following quadrants :

- Product (p. 41)
- Company (p. 21)
- Lifestyle (p. 60)

The screenshot shows the LinkedIn company profile for Rotoplas. At the top, there's a banner with two men in suits looking at a tablet. Below the banner, a brief description states: "En Rotoplas tenemos como misión contribuir a mejorar la calidad de vida de las personas, a través de soluciones para almacenar, conducir, purificar y tratar el agua del hogar y otros proyectos. Somos una compañía mexicana con una tradición que nos impulsa a crecer y traspasar fronteras, innovar y desarrollar nuevas tecnologías para brindar un amplio portafolio de productos de alta calidad y máxima garantía que lleven más y mejor agua hasta donde estés." A "see more" link is present.

Specialties	Industry	Type
Agua, Arquitectura, Construcción, Ecología, Sustentabilidad, Urbanismo, Licitaciones, Tratamiento, Conducción, Almacenamiento, Filtración, Purificación	Building Materials	Public Company

Website	Headquarters	Company Size	Founded
<a href="http://www.rotoplas.com">http://www.rotoplas.com</a>	Torre Virreyes, Calle Pedregal #24 Piso 19. Colonia Molino del Rey. Delegación Miguel Hidalgo. CDMX, DF 11040 Mexico	1001-5000 employees	1978

**Recent Updates**

**Gerente Regional de Ventas**  
  
 In LinkedIn · En Rotoplas somos profesionales apasionados por el impacto social y medio ambiente y tenemos como misión contribuir a mejorar la calidad de vida de las personas, a través de soluciones para almacenar, conducir, filtrar, purificar y tratar el agua....  
 Like (5) · Comment (1) · Share · 3 days ago  
 German Benítez, Edgar Ramírez +3  
 Add a comment...

**Find your next opportunity**  
 Add a position to get relevant job recommendations.

**Add your position**

**People Also Viewed**

**Connect with co-workers**  
 Learn more about who they are.

**Add your position**



Visualization:  
Company quadrant

## Brand Activation

## Brand presence in posts

We use our Rotoplas logo version (main, positive, negative, on white and on blue) depending on the communication quadrant the post targets and taking into consideration the digital strategy guidelines and those of each communication quadrant.

### Company

1. Photographic
2. Typographical
3. Pictogram and Font

### Product

1. Illustration
2. Photograph and Product
3. Product Shot
4. Course/Training

### Lifestyle

1. Photographic
2. Typographic
3. Photograph and Font
4. Illustration

Company quadrant (p. 21)



Product quadrant (p. 41)



Lifestyle quadrant (p. 60)



# Presentations Template

The structure for the presentation template is based on the company quadrant.

The examples are shown in a 16:9 template, these are just some of the many possibilities that could be carried out following, at all times, the established guidelines.

It is OK to create templates using other quadrants from our Matrix, provided that the basic guidelines described herein are followed and the territory rules belonging to each quadrant are observed:

- Inner communication (p. 30)
- Product (p. 41)
- Lifestyle (p. 60)



Visualization:  
Company  
quadrant

## Cover pages

Titles: a 2-line spacing, 50pt  
Subheader and date: 25 pt  
Logo size: 70 mm



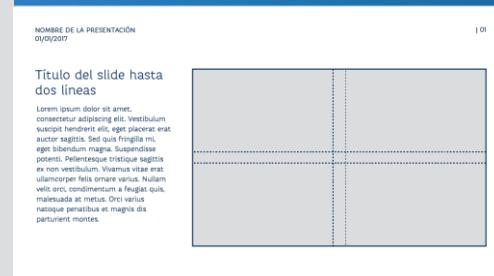
## Dividers with shape

Chapter: 200 pt  
Title: 40 pt  
subheader: 25 mm  
Header: 10 pt Ancho  
logo: 35 mm  
Pages: 10 pt



## Content with image

Title: 25 pt  
Body of text: 12 / 14 pt  
(depending on length)  
header: 10 pt  
Logo size: 35 mm  
Pages: 10 pt



## Highlighted info

Phrase: 50 pt  
Header: 10 pt  
Logo size: 35 mm  
Pages: 10 pt



## Index

Index: 20 pt  
Header: 10 pt Ancho  
Logo: 35 mm  
Pages: 10 pt



## Shapeless dividers

Chapter: 200 pt  
Title: 40 pt  
Subheader: 25 mm  
Body of text: 12 / 14 pt  
(depending on length) Logo  
size: 35 mm Pages: 10 pt



## Content with no image

Title: 25 pt  
Body of text: 12 / 14 pt  
(depending on length)  
Header: 10 pt  
Logo size: 35 mm  
Pages: 10 pt



## Closure

Thanking phrase: 50 pt  
Date : 25 pt  
Logo size: 70 mm



# 05.2

## Advertising templates System

They respond to each communication quadrant needs, preserving their flexibility and consistency at any of the points of contact.

## General Guidelines

For an adequate advertising template composition, it is important to determine which size and quadrant of our matrix it belongs to. This way, it will be clear which will be the graphic guidelines of the materials to be created.

For the text we should use a line spacing of 120% the size of our font

Here we show the basic structure and elements each piece per communication quadrant must have.

Company quadrant (p. 20)



Product quadrant (p. 40)



Lifestyle quadrant (p. 59)



### Elements of the company quadrant pieces

1. Rotoplas Logo
2. Informational text
3. Title
4. Body of text
5. Photograph
6. Contact information line
7. Co-branding logo

### Elements of the product quadrant pieces

1. Rotoplas Logo
2. Title
3. Product name header
4. Body of text
5. Benefits with/without picto
6. Background – secondary graph
7. Product photograph
8. Contact information line

Whenever applicable:

1. Special stamps
2. Cobranding Logo

### Elements of the product quadrant pieces

1. Rotoplas Logo
2. Title
3. Body of text
4. Photograph – secondary graph
5. Contact information line

Use the secondary graph to contain the photograph that better works visually depending on size, shape and kind of content.

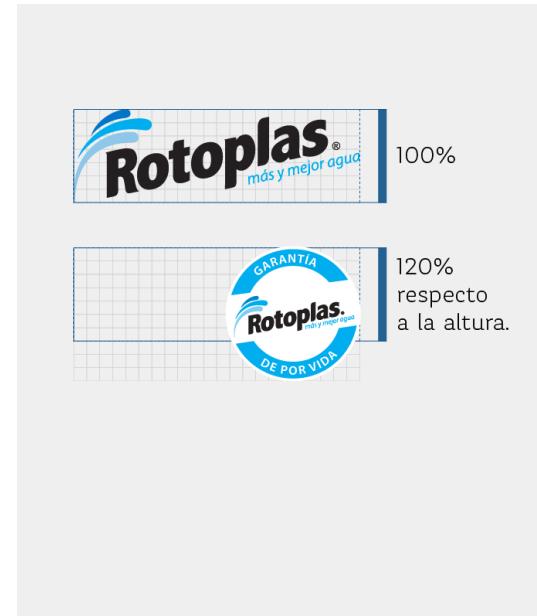
## Co-branding

Here we show the correct proportion between special stamps and logos with Rotoplas brand.

These proportions must be always respected whenever they appear on a communication piece.

Align logos to the outer right margin of the Rotoplas logo, placing them on the bottom left corner. When this space has already been used, it could be placed on an upper position provided that the margin and protected areas are respected.

### Special seals



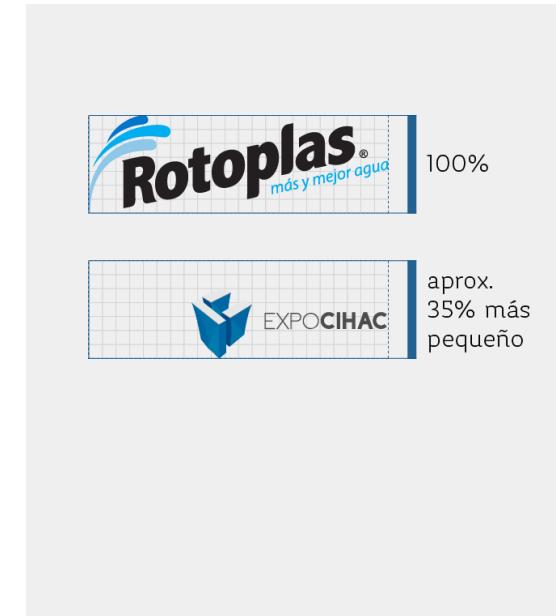
Special logos shall use 120% of the space regarding the Rotoplas logo height.

### Rotoplas - Tuboplus and/or special seals

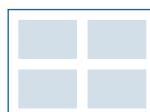


In cases where the Tuboplus logo is used together with special stamps, a vertical alignment should be kept placing the stamp on top of Tuboplus and being careful with the protected areas.

### Rotoplas – External logos



External logos should be escalated at about 35% smaller than the Rotoplas logo to provide the brand with presence and leadership. When Rotoplas is used in white, an external logo in the white or negative version should be used.



Can be present in all quadrants

## Contact information lines

For the use of contact information lines in communication pieces, it is fundamental to use the one-line version, in case the space or size does not allow to do this, the version with two or three lines will be used, being careful with the protected areas and maintaining a good visual composition among all graphic elements present in the piece.

Visualization refers to the platform of Mexico and all the other Spanish speaking countries. In the case of the USA the platform is Rotoplas EEUU and for Brasil, Acqualimp.

One-line version

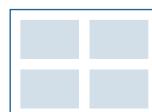


Contact information shall be written using white ink whenever backgrounds are dark.

Two-line version



Three-line version



Can be present in all quadrants

## Vertical template

Communication pieces in vertical supports are built based on an “x” proportion **5% of the template height**. All graphic elements respond to such proportion in both dimensions and composition.

Advertising templates observe the guidelines established for each of the communication matrix quadrants, so we recommend checking such sections in case of needing further information on their appropriate application.

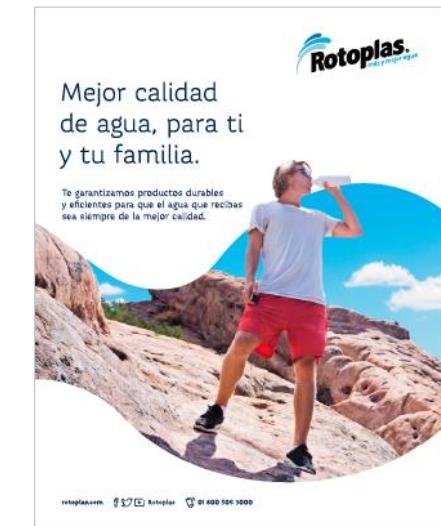
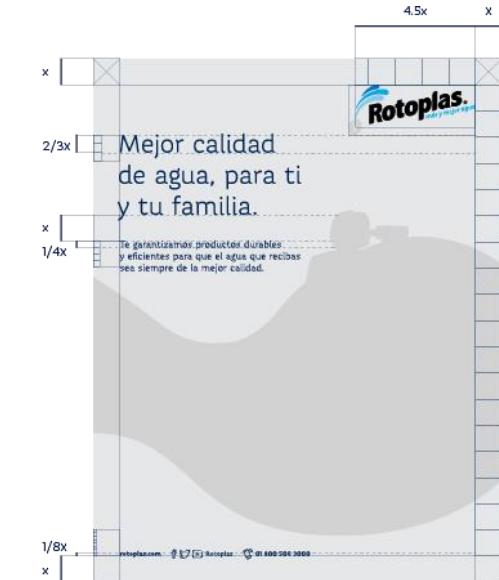
Company quadrant (p. 20)



Product quadrant (p. 40)



Lifestyle quadrant (p. 59)

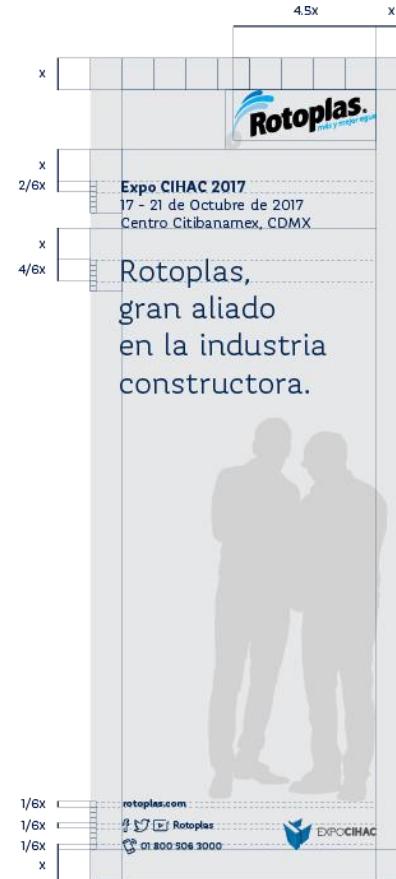


## Outer vertical template

Communication pieces in outer vertical supports are built based on an “x” proportion **10% of the template length**. All graphic elements respond to such proportion in both dimensions and composition.

Advertising templates observe the guidelines established for each of the communication matrix quadrants, so we recommend checking such sections in case of needing further information on their appropriate application.

Company quadrant (p. 21)



Product quadrant (p. 41)

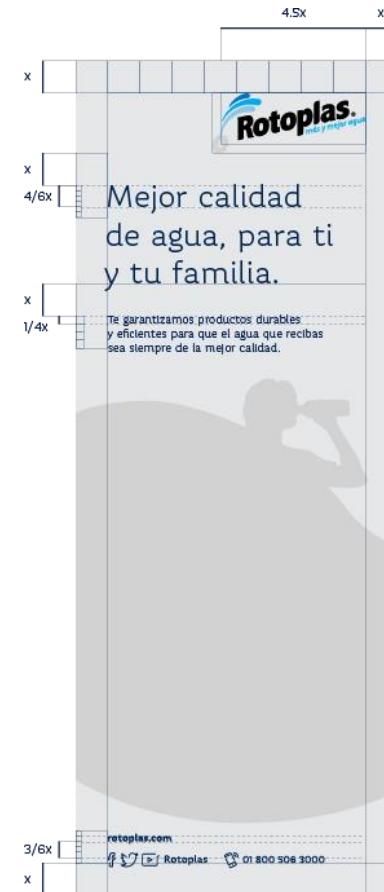


## Outer vertical template

Communication pieces in outer vertical supports are built based on an “x” proportion **10% of the template length**. All graphic elements respond to such proportion in both dimensions and composition.

Advertising templates observe the guidelines established for each of the communication matrix quadrants, so we recommend checking such sections in case of needing further information on their appropriate application.

Lifestyle quadrant (p. 60)

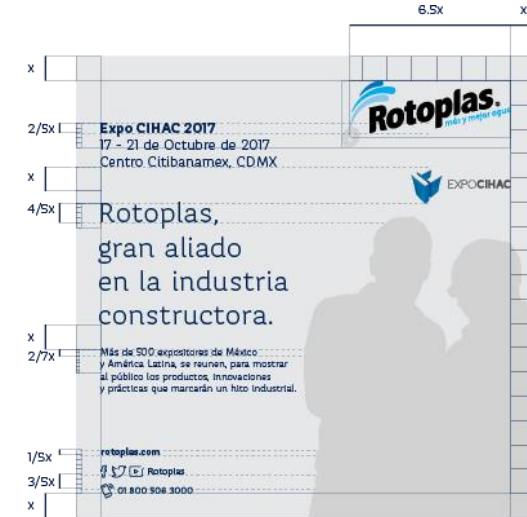


## Squared template

Communication pieces in squared supports are built based on an "x" proportion 5% of the template length. All graphic elements respond to such proportion in both dimensions and composition.

Advertising templates observe the guidelines established for each of the communication matrix quadrants, so we recommend checking such sections in case of needing further information on their appropriate application.

Company quadrant (p. 21)



*The position of external logos can be modified respecting the alignment and protected areas.*

Product quadrant (p. 41)



*Use the special stamps with a horizontal alignment provided that you make sure the vertical alignment can't be used*

Lifestyle quadrant (p. 60)



## Brand Activation

## Horizontal template

Communication pieces in horizontal supports are built based on an “x” proportion **5% of the template height**. All graphic elements respond to such proportion in both dimensions and composition.

Advertising templates observe the guidelines established for each of the communication matrix quadrants, so we recommend checking such sections in case of needing further information on their appropriate application.

Company quadrant (p. 21)



Product quadrant (p. 41)



Lifestyle quadrant (p. 60)



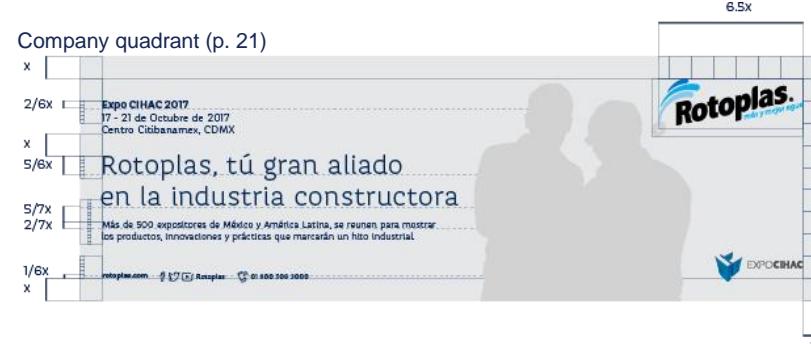
## Brand activation

## Outer horizontal template

Communication pieces in outer horizontal supports are built based on an “x” proportion **10% of the template height**. All graphic elements respond to such proportion in both dimensions and composition.

Advertising templates observe the guidelines established for each of the communication matrix quadrants, so we recommend checking such sections in case of needing further information on their appropriate application.

Company quadrant (p. 21)



Product quadrant (p. 41)



Lifestyle quadrant (p. 60)



# 05.3

## Stationary And Inner communication system

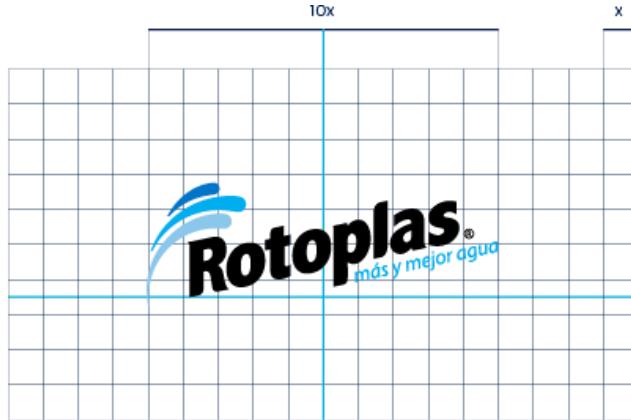
Contact points foreseen in this section seek to convey,  
through the proper use of our visual territory, the idea of both inner and outer  
company unit.

## Brand Activation

## Business Card

Rotoplas company stationary must maintain a good balance between sobriety and modernity; to do so, the company communication quadrant (p. 21) should be mainly used. This was developed to show an image more aligned with all the other points of contact of the brand.

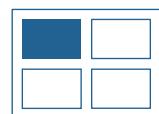
frontside



Frontside design

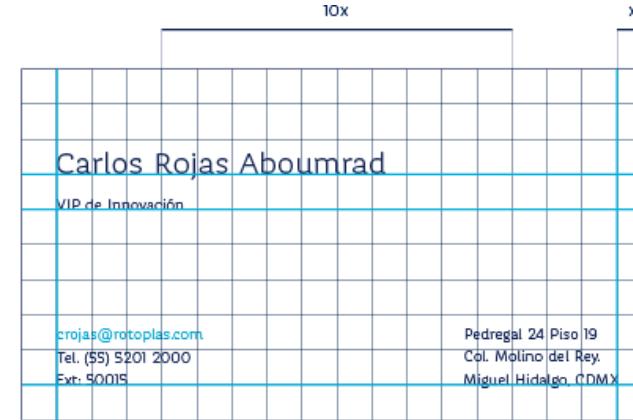


**Final size:** 9 x 5 cm  
**Printing system:** Digital  
**Inks:** CMYK  
**Canvas:** smooth white paper with a weight of 300grs

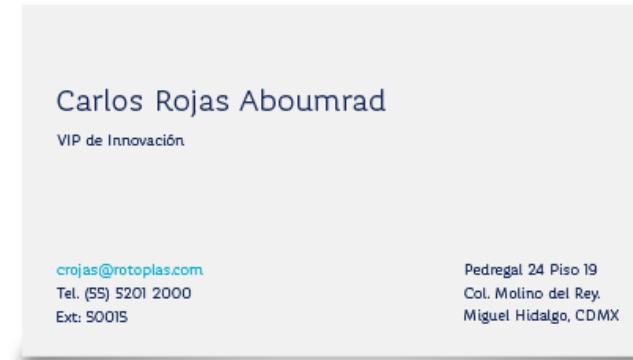


Visualization:  
Company  
quadrant

backside



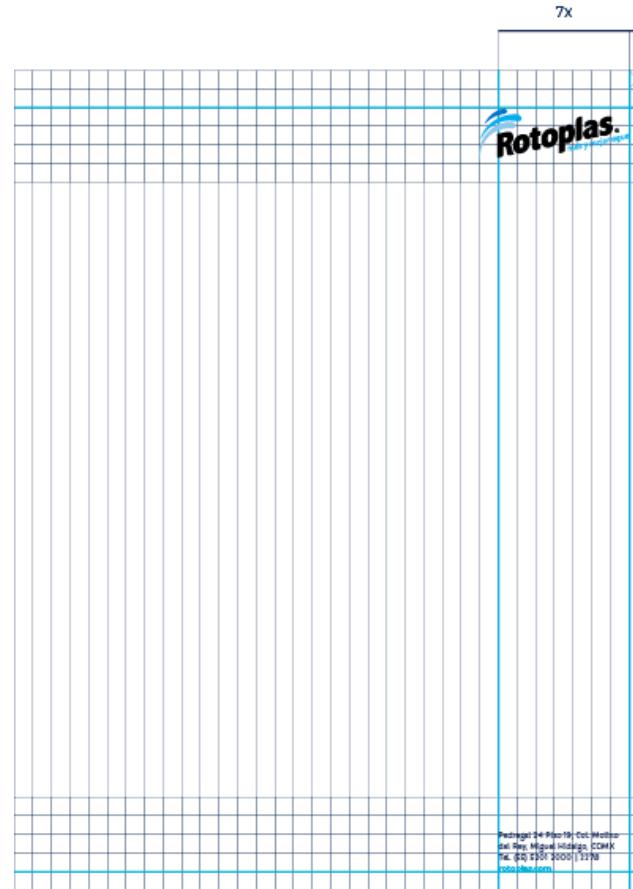
Backside design



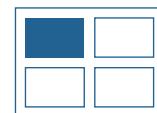
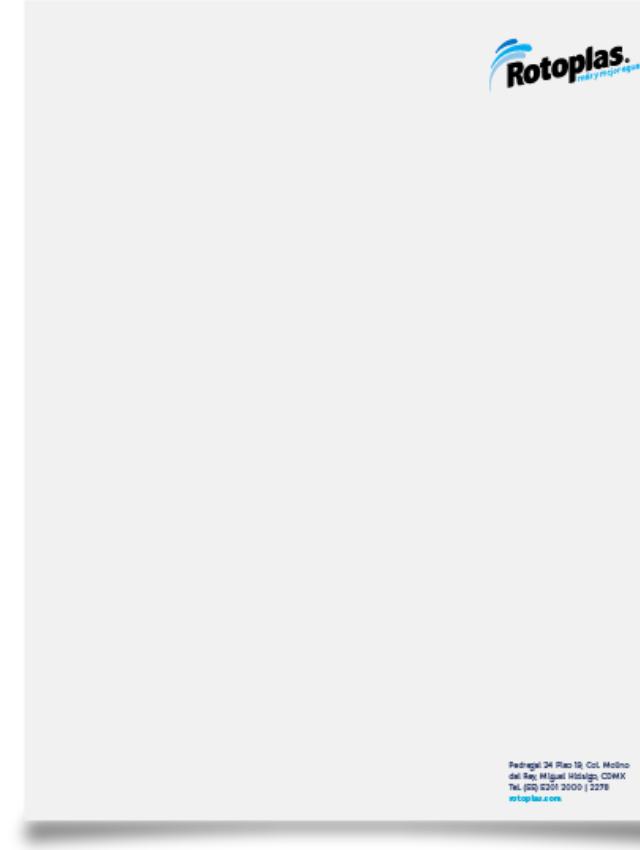
## Brand Activation

## Letterhead

Frontside



Frontside design

Visualization:  
Company quadrant

Final size: 21.5 x 28 cm  
Printing system: Digital  
Inks: CMYK  
Canvas: Smooth white paper with a weight of 120grs

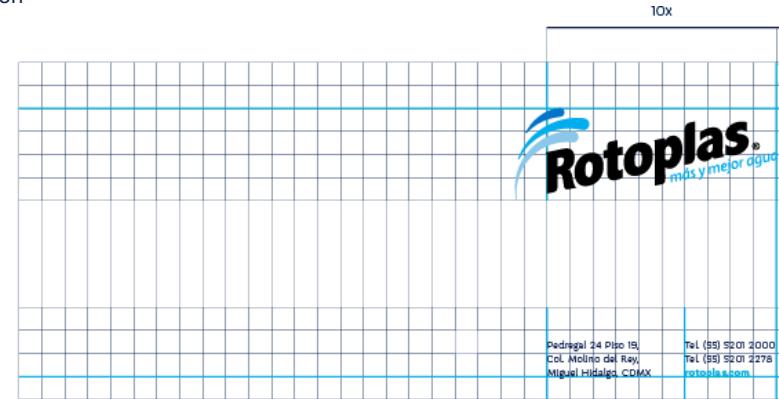
## Brand Activation

## Envelope

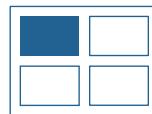
The envelope uses an inner template that distinguishes us from other companies.

We achieve this through two designs, the first is white and the second uses blue Pantone 655 C for the use of our managers, the purpose of this is to have it contrast with our letter head also showing us as reliable leading company in the field.

Final visualization



Design



Visualization:  
Company  
quadrant

Final size: 21.5 x 28 cm  
Printing system: Digital  
Inks: CMYK  
Canvas: White and blue smooth paper

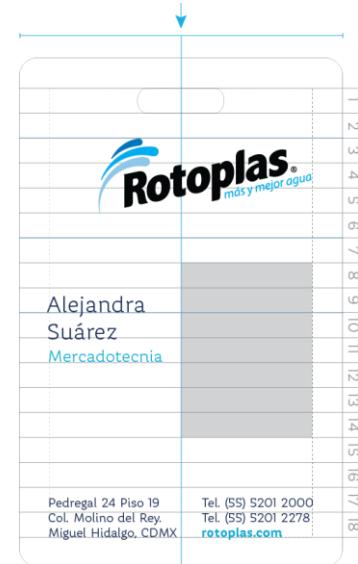
## Brand Activation

## Employee badge

This point of contact requires special care in the picture working as an ID. The following checklist has been created with that purpose:

1. Take the pictures with an adequate lighting and on a white background.
2. Frontal shooting pictures with a short, medium framing going from chest to head.
3. The person portrayed should wear a white shirt or neutral-color jackets.
4. People should have a casual and natural expression in the pictures.

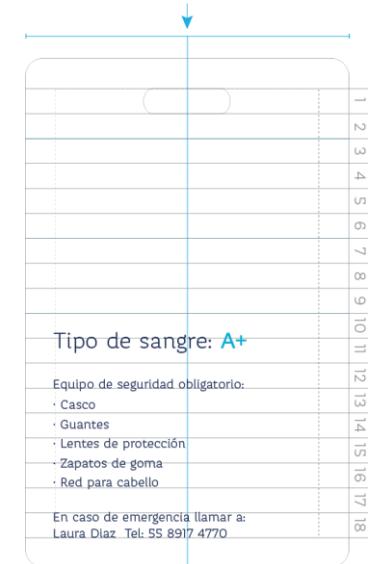
Frontside design



Visualization - Frontside



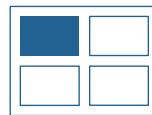
Design - Backside



Visualization - Backside



*Textspace "Safety mandatory equipment" intended to cover any text content need.*

Visualization:  
Company quadrant

Final size: 8 x 12.5 cm  
Printing system: Digital Inks: CMYK  
Canvas: PVC glossy and laminated

Brand activation

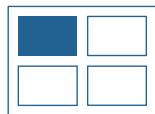
## Visitors badge

A single frontside identifying the person as visitor is envisioned.

Design



Visualization



Visualization:  
Company quadrant

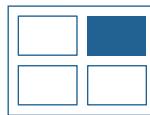
Final size: 8 x 12.5 cm  
Printing system: Digital Inks: CMYK  
Canvas: PVC glossy and laminated

## Brand activation

## Vertical Inner communication

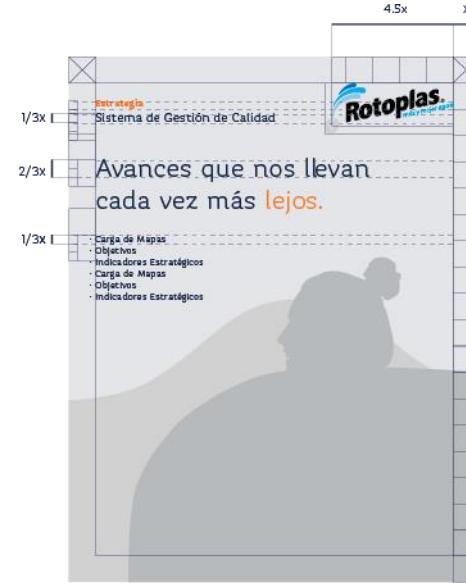
The guidelines established for the Inner Communication Quadrant must be followed (p. 30); here are the most important points to be considered:

1. Respect the color corresponding to each pillar.
2. Add an accent color highlighting key words and/or objects in the picture having the corresponding color of the pillar.
3. Apply the photographic and illustration style established corresponding to the relevant inner communication quadrant.

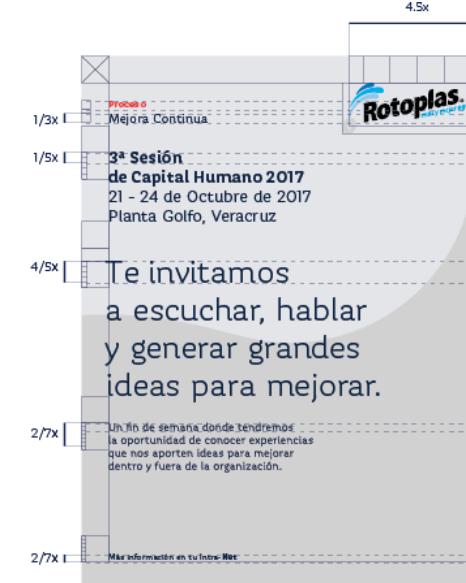


Visualization:  
Inner comm.  
quadrant

### Pillar Strategy



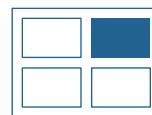
### Pillar Process



## Horizontal Inner Communication

The guidelines established for the Inner Communication Quadrant must be followed (p. 30); here are the most important points to be considered:

1. Respect the color corresponding to each pillar.
2. Add an accent color highlighting key words and/or illustrations or pictograms having the corresponding color of the pillar (only for inner communication material).
3. Apply the photographic and illustration style established corresponding to the relevant inner communication quadrant.

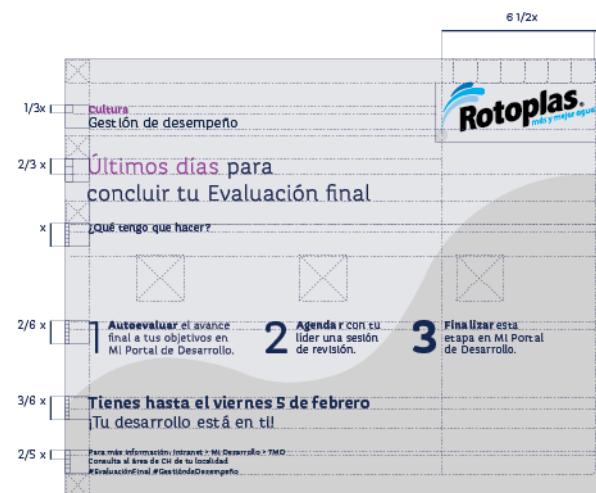


Visualization:  
Inner  
Communication  
quadrant

### Pillar Governance



### Pillar Culture



### Note:

Shown examples should illustrate the different ways in which our visual territory can be applied. The content of the same is not related to the visualized templates (horizontal and vertical ones).

Within this quadrant, pictograms and/or illustrations can have the accent color of the relevant pillar in order to provide each communication piece with versatility.



# 05.4

## Editorial Templates System

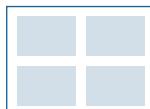
The purpose of this system is to standardize all editorial communication material produced by the company. Thus, creating a higher impact and brand recognition

## Closing editorial signature

Here we show the two signature templates created to end any kind of editorial communication.

Such signatures contain all relevant information to keep in contact with our users, as well spaces to put important legal notices or logos from associations or certifications adding value to our brand.

Apply with a single ink Pantone 655 C or with a white ink. Special cases where logos with their company colors must be used, this can be done provided that the background is white and as long as contact information, QR and legal data are maintained in blue Pantone 655 C.



Can be present in all quadrants

One-line signature



Two-line signature



## Closing editorial signature

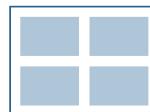
Whenever necessary to include more logos, a second line could be added to place them depending on their final dimensions.

**Area A:** for horizontal templates with a maximum size of 14x by 22x.

**Area B:** for horizontal templates with a size of 14x by 14x.

Logos should be placed within the corresponding areas making an optical adjustment as scale to achieve a good composition among logos.

Two-row design



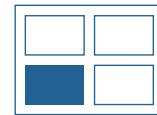
Can be present in all quadrants

## Catalogue

The purpose of the catalogue is to show products and its benefits, technical specifications and all information necessary to encourage the purchase. Its graphic style responds to the product quadrant

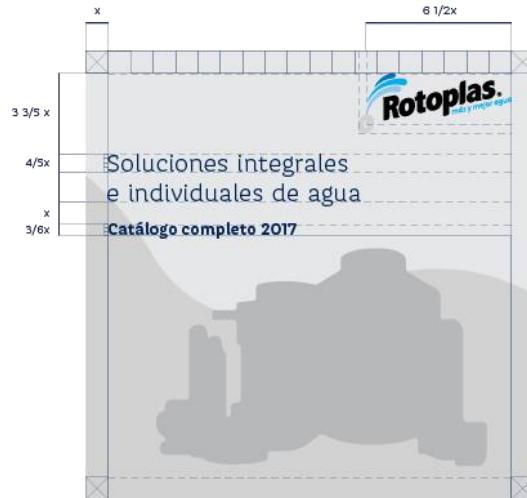
**Cover page.** As it is established in the Product quadrant (p. 41), the purpose of the cover page is to show the family of products coexisting with the secondary graph and all other elements of the brand territory.

**Type A Inner pages.** Here we show how a single product is shown per page and all information related to it. In inner pages the space for text is placed on the upper half of the template. Allowing  $\frac{1}{4}$  of the communication focuses on the most relevant product.

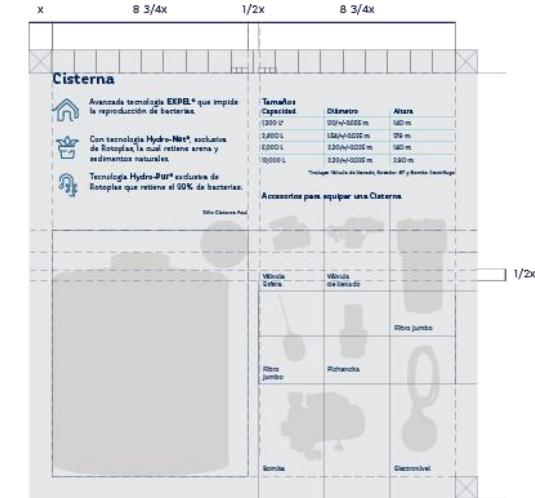
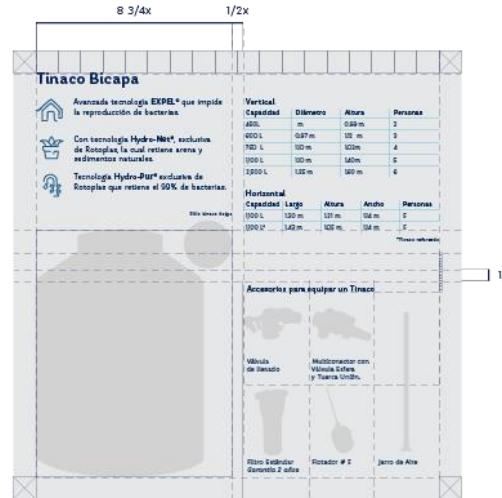


Product quadrant

### Cover page



### Inner pages A



# Catalogue

**Back cover.** The closing signature with which this section opens must be placed here.

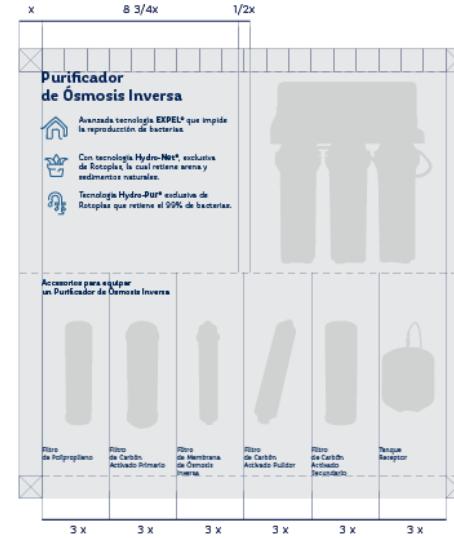
**Type B Inner pages.** Here we show how several products are shown in a single page. To do so, we keep the photograph as the central element using half of the total description area.

The graphic style of the catalogue responds to the Product quadrant (p. 41).

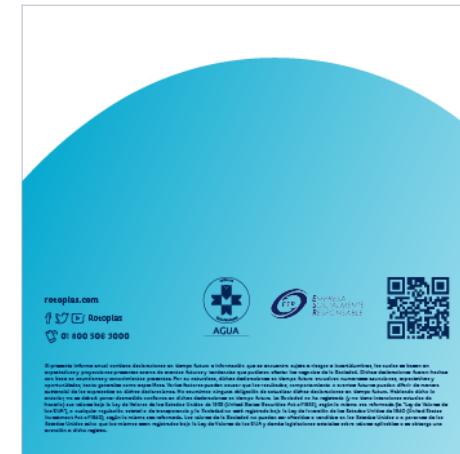


Product  
Quadrant

Type B inner  
pages



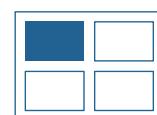
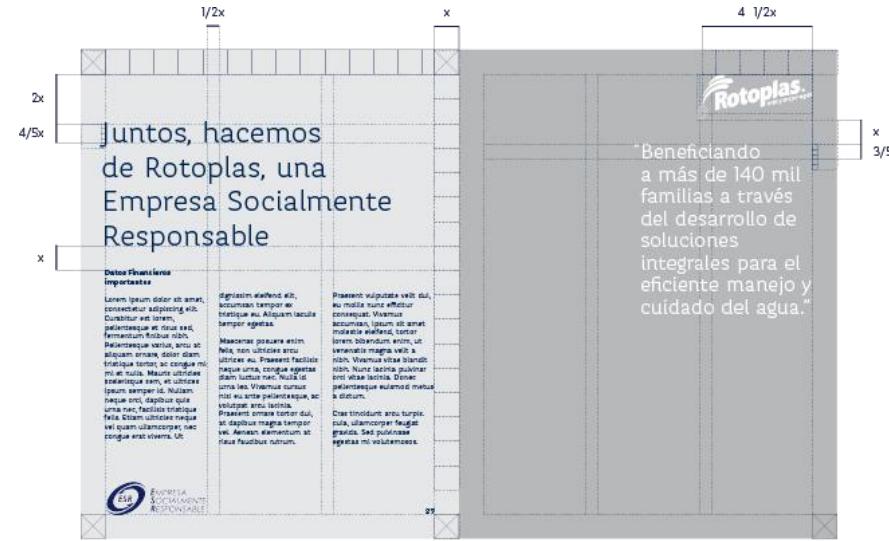
Back cover (p. 10)



## Magazine Insert

Taking into account that inserts of a magazine can respond to different communication quadrants is of the essence. It will all depend on the kind of magazine and the purpose of the publication; thus, it is recommended to pay a lot of attention to the content in order to select the ideal quadrant.

Magazine Inner Spread



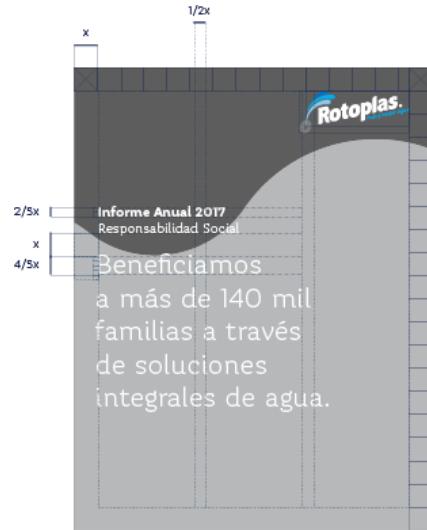
Visualization:  
Company quadrant

## Annual report

Here we provide some examples of the several existing ways to use the guidelines established in the Company Communication quadrant (p.21). While this quadrant is the soberest, its elements are flexible enough to create highly dynamic compositions,

Not all possible solutions are shown in here, but we do show several examples that should allow to develop creative applications meeting the needs arising along the way.

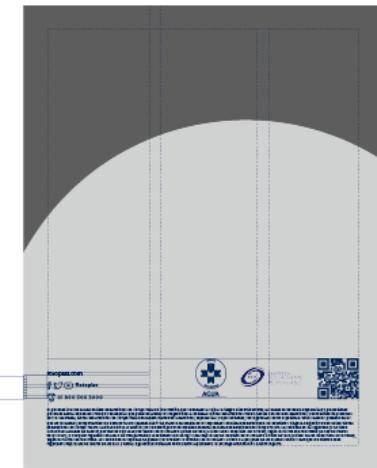
Cover page



Inner text



Back cover



Interior, graph



Interior, photographic style

Visualization:  
Company quadrant

## 2-page brochure

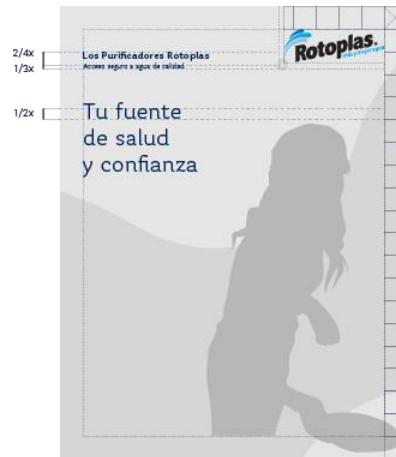
The 2-page brochure shown here is an example of the way the quadrant graph (p. 41) can be applied to editorial templates. However, this point of contact is not exclusive of such quadrant.

**Cover page.** Following the product quadrant guidelines (p. 41), the cover page aligned with the Lifestyle (p. 60) interacting with the product and/or water.

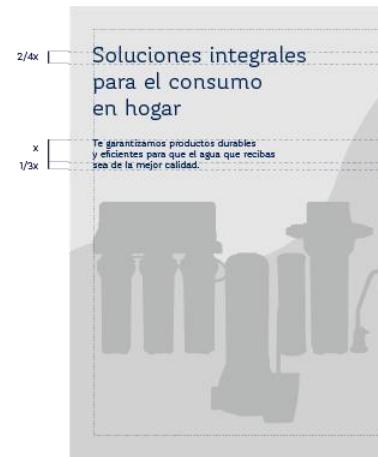
**Type A inner page.** The family of products coexisting with the second graph is shown. We recommend reviewing the Advertising Templates section (p. 83) in order to have a clear guidance on the size and communication quadrant.

**Type B Inner pages.** The space is divided into blocks always showing the product along with its benefits and specifications.

Cover page



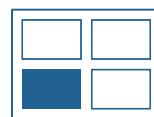
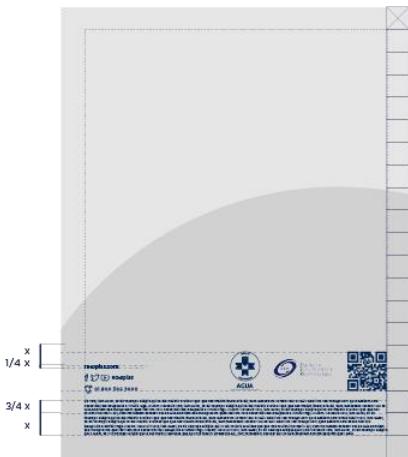
Type A inner pages



Type B inner pages



Back cover



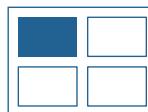
Product quadrant

## 3-page brochure

The three-page brochure is an example of how the company quadrant (p. 21) is applied to editorial templates. However, this point of contact is not exclusive of this quadrant.

In this piece, columns are wide in order to place more information of any kind (pictures, text, graphs, icons, maps, etc).

Visualizations are an example of the quadrant versatility to allow the creation of many more pieces meeting specific needs.



**Visualization:**

**Unfolded front view**

**Problema del agua**

- 11 % De la población no tiene agua potable.
- 32 Millones de personas no tienen acceso a agua potable en América Latina.
- 40 % De la población mundial padece enfermedades básicas de saneamiento.
- 80 % De las enfermedades a nivel internacional están relacionadas con agua contaminada.

**Soluciones de agua**

Proveemos soluciones apagadas a los máximos estándares de calidad, apostando por la innovación en el rediseño y desarrollo de nuestro portafolio, que vamos además reforzando con una creciente oferta de servicios.

**Soluciones Individuales**

**Soluciones Integrales**

**Alineación con ODS**

6 Agua limpia y saneamiento

9 Industria, innovación e infraestructura

3 Agua limpia y saneamiento

4 Educación de calidad

5 Igualdad de género

**OBJETIVOS DE DESARROLLO SOSTENIBLE**

rotoplas.com

01 800 508 3000

rotoplas

ESPAÑA

AGUA

EMPRESA SOCIALMENTE RESPONSABLE

Resumen informe anual integrado 2018

Inner part unfolded

**Inversión Inteligente. Innovación y estrategia. Inmersión en el desarrollo. Inclusión del talento. Integridad y liderazgo. Inspiración para el progreso.**

**Resultados Económicos**

Creación de Valor Transferencia de Valor Nuestro Equipo Gobierno Corporativo Evolución constante

**Relación con los grupos de interés**

Claves Colaboradores Comunidad Proveedores Concepto de administración y Seguros Incisos Autoridades y organizaciones reguladoras

**Principales cifras**

Categoría	Datos
Colaboradores	2,829
Paises en operación	14
Líneas de soluciones	18
Fácticas	21
Centros de distribución	4
Clases directas	6,330
Puntos de venta	+23,000
Millones de pesos mexicanos en ingresos	\$5,353
millones de pesos mexicanos en investigación y desarrollo	\$777
millones de pesos mexicanos de utilidad neta	\$449
Hora promedio de capacitación por colaborador	15.6
De satisfacción de los clientes en todo nuestro mundo	+83%

**Modelo de Sustentabilidad**

Consideramos la sustentabilidad como una fuerza transversal a la estrategia corporativa y la relación con los grupos de interés. Consideramos que "que la gente enga más y mejor agua", buscamos generar un impacto positivo que trascienda a nuestras operaciones y contribuya a impulsar una sociedad más sustentable y con las perspectivas social, ambiental y económica.

De nuevo entendemos de la generación de valor surgen cuatro grandes focos sobre los que priorizamos nuestras acciones: Innovación y gobernanza en sustentabilidad, Interoperabilidad, Crecimiento sostenible e Impulso para el desarrollo socioeconómico y Resguardo del agua como recurso futuro.

**Fan del agua**

Compartimos tipos y consejos educativos para el cuidado del agua, y fomentamos el involucramiento de los usuarios animándolos a calcular su huella hídrica y comentar ahorros.

**+50,000 visitas anuales**

Comunidad de seguidores a través de rotoplas

**86%** De la electricidad que utilizamos en producción procede fuentes renovables.

**26.7%** Del agua entrada en el proceso es reutilizada.

**30%** De materiales reciclados en la capa intermedia de nuestras soluciones

**Company quadrant**

# 05.5

## Merchandising and Point of Sale Templates system

This section shows the communication materials that should provide visibility and distinction in several points of view.

## Sign-writing basic elements

In order to standardize the brand image in points of sale, it is important to respect the guidelines for labeling.

As a brand ambassador in points of sale, you should supervise the compliance with these rules and the adequate execution of third parties in both the production and the assembly of all material.

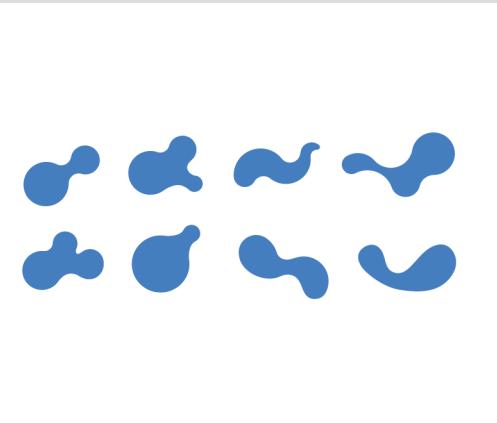


**Note:**  
Contact with the Trade Marketing department and design agency must be made for all labeling.



### 1. Logo use

It is important to follow the labeling rules that will be described in following pages. These will provide information on grids and proportion for the adequate application of the logo in each template. Remember the logo is used as signature inside the secondary graph only and exclusively in facades.



### 2. Secondary graph

Secondary graph is created following the product quadrant guidelines, taking into account that we implement the graph with solid colors in points of sale to obtain equivalent values.



### 3. Typographic use

In order to create consistency in all points of sale, it is necessary to use the typography approved by Rotoplas:

*Rotoplas-Light.otf  
Rotoplas-LightItalic.otf  
Rotoplas-Regular.otf  
Rotoplas-RegularItalic.otf  
Rotoplas-Bold.otf Rotoplas-BoldItalic.otfZ*



Visualization:  
Product quadrant

## Brand Activation

## Logo use

The logo version to be implemented on facades should always use the blue 660 C which use is exclusively specified for this point of contact.

The logo should respect the proportions, protected areas and size set for each established template. Here we show the basic labeling guidelines.

Design



Protected area



PANTONE 3005 C  
PANTONE PQ-3005 C  
CMYK 100-34-0-2  
GB 0-129-198  
HTML #0081C6  
  
Pantone®  
3005 C

PANTONE Process Cyan C  
CMYK 100-0-0-0  
RGB 0-210-244  
HTML #00ADEF  
  
Pantone®  
P Cyan C

PANTONE 2905 C  
PANTONE PQ-2905 C  
CMYK 41-2-0-0  
RGB 139-210-244  
HTML #8BD2F4  
  
Pantone®  
2905 C

PANTONE Process Black C  
CMYK 0-0-0-100  
RGB 35-31-32  
HTML #231F20  
  
Pantone®  
P Black C



Visualization:  
Product quadrant

## Secondary graph

The secondary graph works as the unifying element of the visual territory helping provide consistency and distinction in the different points of contact.

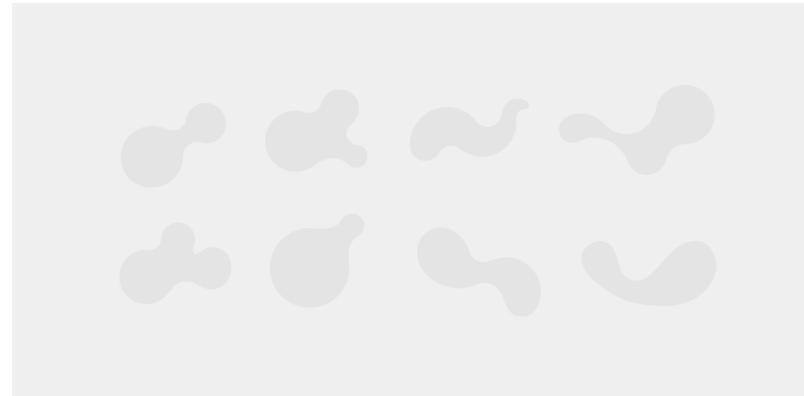
On facades, it is used with solid colors (Pantone 660 C) and following the design guidelines for the product quadrant.

The background color on which the secondary graph signs always has a reduced percentage of white.

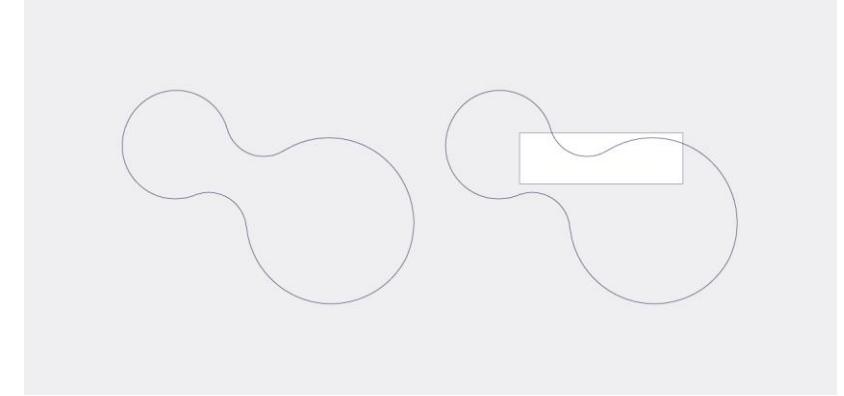


**Note:**  
We use Pantone 660 C exclusively for facades and exteriors.

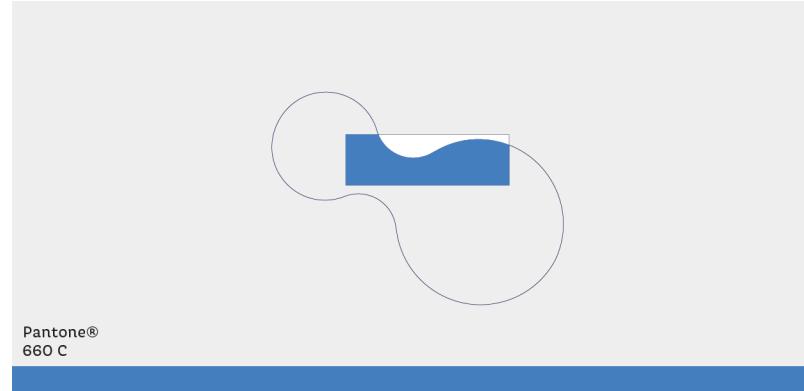
Step 1. Select the shape that better fits the final piece.



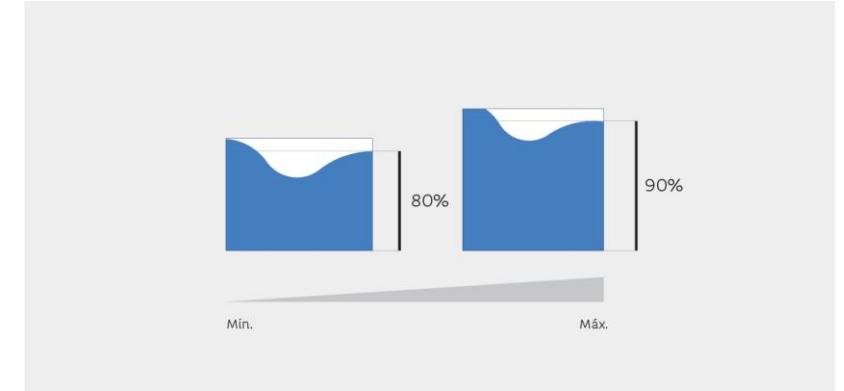
Step 2. Select the most convenient framing to contain the logo and secondary information, without losing the essential shape.



Step 3. Apply 660 C in solid color on a white background in a smaller proportion, with a 10% to 20% participation.



Step 4. Ensure that the secondary graph proportion is from 80% to 90% in the final piece.



## Typographic use

Rotoplas typography is used for canopies and signs because it is a clear and highly legible font in any of its sizes. It will mainly be used for establishments' names

This should be divided in two lines, the first will correspond to the kind of branch and the second to the branch's name. Always place the name to the left

respecting the protected area described here and centered within the sign writing area.

# AaBbCc | 23\*¿!'"

Typographical weights for sign-writing

Kind of branch  
Rotoplas Light

Name of the branch  
Rotoplas Bold

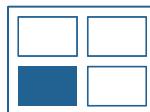


Rotoplas Light  
ABCDEFGHIJKLMNÑOPQ  
abcdefghijklmnñopqrstuvwxyz  
1234567890!¿\$¡+`/()=?

Rotoplas-Light.otf

Rotoplas Bold ABCDEFIGHJKLMNÑOPQ  
abcdefghijklmnñopqrstuvwxyz  
1234567890!¿\$¡+`/()=?

Rotoplas-Bold.otf



Visualization:  
Product quadrant

## Brand Activation

## Marquee signs

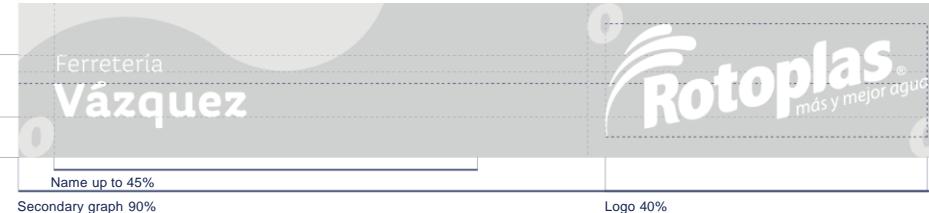
The integration of the logo and our other graphic elements in the points of sale creates spaces that our users recognize as distinctive features of our brand by simply looking at them.

It is important to keep the simplicity and cleanliness of such spaces to produce the desired impact.

The store's facade responds to the Product communication quadrant (p. 41).

For sign-writing, a secondary graph is used as an overlay with Pantone 660C to facilitate its implementation and, therefore, guarantee the uniformity of our image.

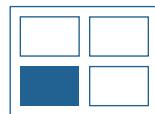
**Branch type**  
Rotoplas Light  
**Branch name**  
Rotoplas Bold  
**Overlay graph**



**Branch type**  
Rotoplas Light  
**Branch name**  
Rotoplas Bold



**Note:**  
The logo and name of the branch sign on a white background of the secondary graph in order to ensure an adequate legibility.



Visualization:  
Product quadrant

## Brand Activation

## Awnings

In case the store has both an awning and/or laterals, Pantone 655 C should be used and a white color on this typography to get a good contrast that facilitates legibility.

Proportions shown here should also be respected as well as protected areas and typographic hierarchy to keep the image unified.

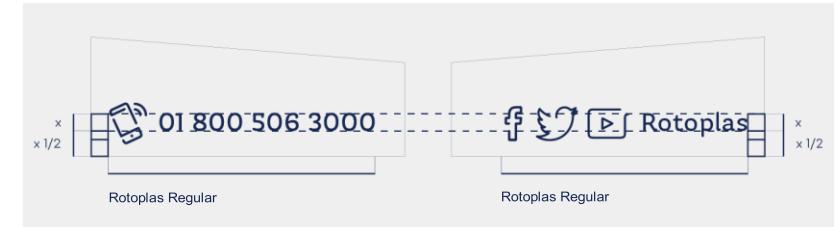
Building front



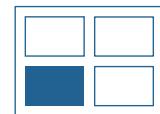
Front color



Building laterals



Laterals color



Visualization:  
Product  
quadrant

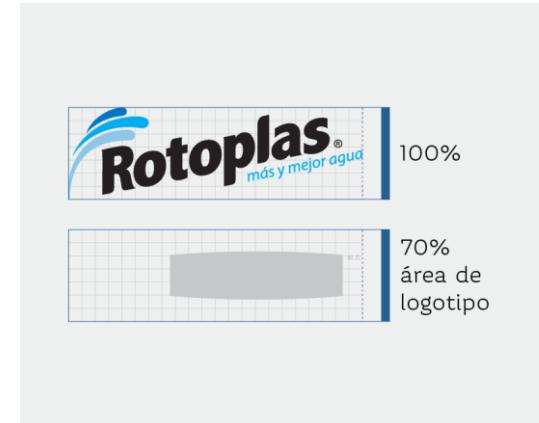
## Cobranding

Here, we provide examples of the two kinds of cobranding with logos external to Rotoplas. The proportions shown here should be respected to correctly balance the brands both in facades and in any other kind of communication.

Correspondence rule



Main Rotoplas logo



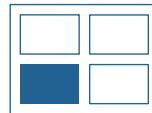
Main partner brand



The importance of who leads on the scene Will determine the presence percentage of each brand and its implications both visual and verbal.

The secondary logo should be kept in a ratio of 70%-100% regarding the total area of our logo. Use the one-ink version in the secondary logo and our logo's main version

When the partner brand leads on the scene, we use our main version in a size reduced to 70% regarding the proportion of the main brand.



Visualization:  
Product  
quadrant

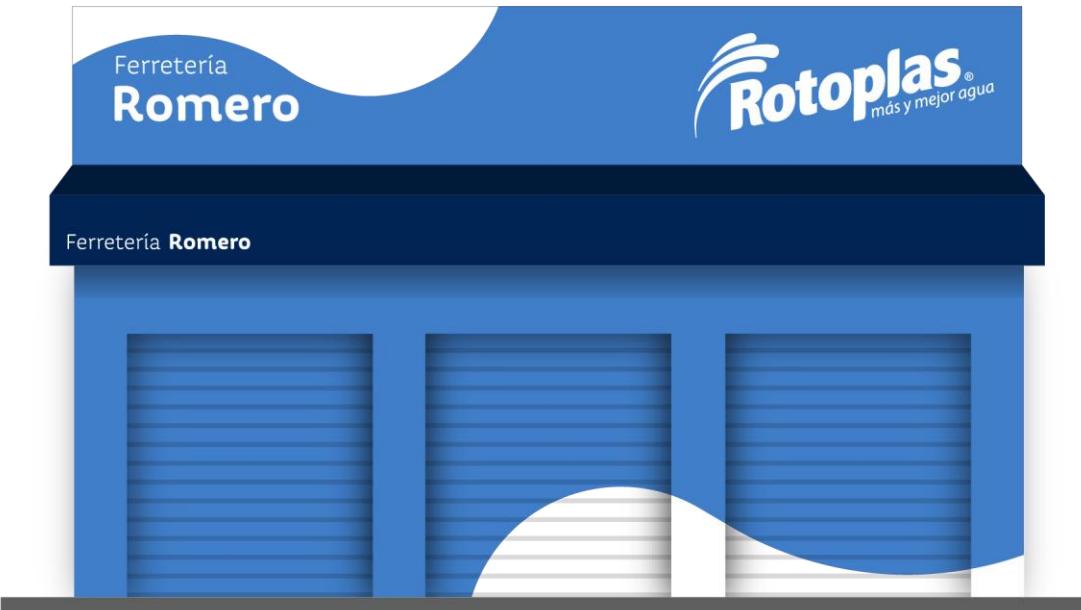
## Brand Activation

## Facade with Rotoplas as leading brand

There are two kinds of facades based on space and type of elements, thus, the combination of both must be respected to highlight the main assets of the brand.

The basic elements of the facade are combined in different spaces of the total area to create a group of consistent pieces in all points of contact.

Visualization of the facade



Arrangement of basic elements on the facade

Rotoplas leads by a 90%



## Brand Activation

## Facade with partner as a leading brand

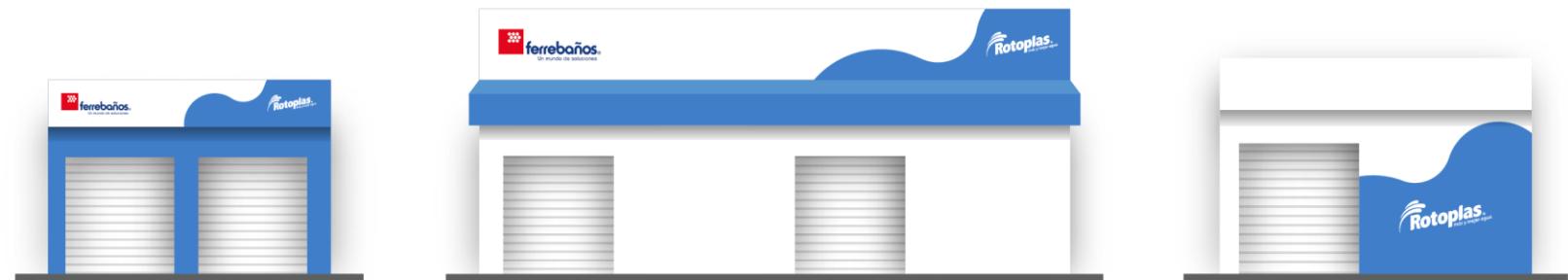
When the brand of the partner leads and Rotoplas has a low incidence on the point of sale, it is important to simplify the elements and make them fit the space to create the brand identity always seeing it as an independent piece.

Visualization of the facade



Arrangement of basic elements in the facade

Partner brand leads by 90%



## Packing

A lot of times our packings work as the sole point of contact with our users, this is why we must be extremely careful to maintain the proper consistency in order to create our brand assets.

Packing operates on the Product quadrant (p. 41) and each of its faces must have a specific communication purpose:

1. Left side: slogan, technical terms and complementary products and assembling steps.
2. Lid: name and product description.
3. Front side: name, description, picture and shape of the product.
4. Right side: slogan, benefits, product technology and lifestyle picture.



Visualization:  
Product  
quadrant

Overall plan – Purifier on support



**Note:**  
Slogans' function is to connect with the user at a more emotional level. Therefore, it will be important to create unique messages for each product.

## Brand Activation

## Packing sides

The sides of the packing must only contain the most relevant information for our users.

**Left side:** use a picture only if the product shown does not appear in other side of the packing, or when an assembling image is shown, and illustration should be used.

Identify each element with clear explanatory texts.

The secondary graph must continue throughout the packing. Add the brand signature.

**Right side:** place no more than three benefits and support them with pictograms.

The product picture should respect the guidelines set in the product quadrant (p. 41).



Visualization:  
Product  
quadrant

### Left side



### Right side



## Brand Activation

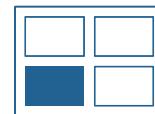
## Packing Lid and front side

Next, the graphic elements of the lid and the front of the package are explained.

Lid: conformed exclusively by the logo and the information set.

Frontside: this is repeated on two sides to facilitate its display. The secondary graph should be used based on the guidelines of the vertical advertising templates.

Product photography should be the main element of the composition. The secondary graph should be placed in such a way that it covers all faces of the packing in a continuous manner.



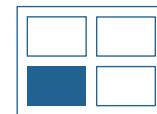
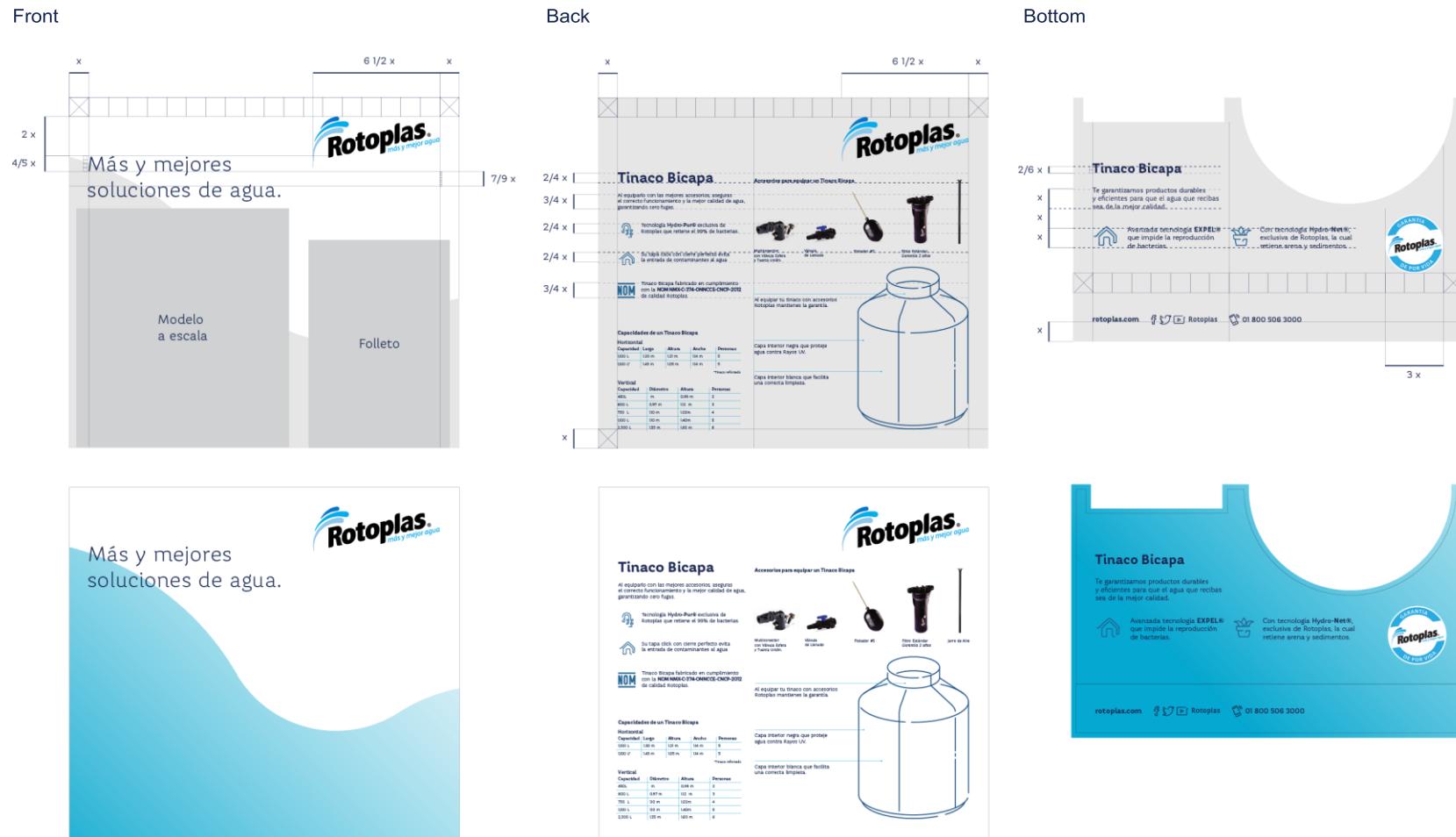
Visualization:  
Product  
quadrant

## Brand Activation

## Display

Rotoplas displays should keep the same graphic style to build a solid presence in the points of sale.

The proportion dimensions shown here are intended to facilitate their reproduction in different dimensions depending on the display needs.



Visualization:  
Product  
quadrant

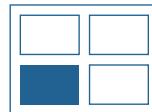
## Brand Activation

## Display

Considering that the piece shown here must respect the guidelines for specific establishments, a decision was made to keep the brand as neutral as possible without losing the basic elements that compose our graphical identity.

The following elements should always be present:

Emotional slogan, lifestyle picture, which could also be used to see the already arranged and in context elements; and, lastly: Names, descriptions, technical specifications and products in display qualities.



Visualization:  
Product  
quadrant

## Filters and purifiers display

**Filtros y Purificadores**

Todos los días mejor calidad de agua para ti y tu familia.

Te garantizamos productos durables y eficientes para que el agua que recibas sea siempre de la mejor calidad.

Estilo de Vida 45%

Producto 55%

Nivel de filtración

## Product section



Purificador sobre Tarja

**NOM** En cumplimiento con la **NOM 244-SSA1-2008** de calidad COFEPRIS.

Sus filtros retienen tierra, basura, cloro, insectos y bacterias.

## Brand activation

**Valance**

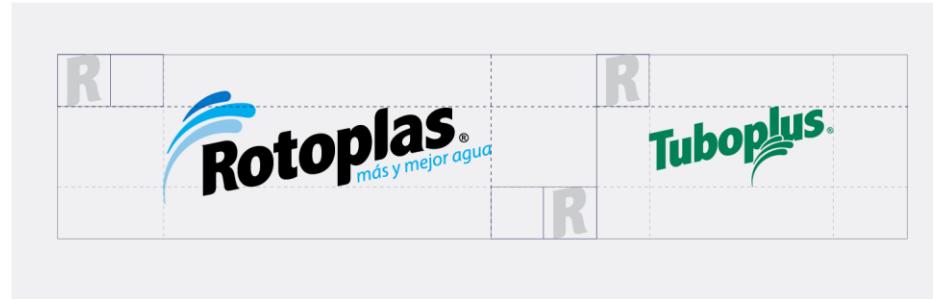
Two types of criteria for the application of valances in points of sales have been designed.

One to be used only when Rotoplas products are to be shown and another when Tuboplus needs to be included, which will always be accompanied by Rotoplas logo in the previously set proportions (The tuboplus logo is 70% smaller In horizontal templates).

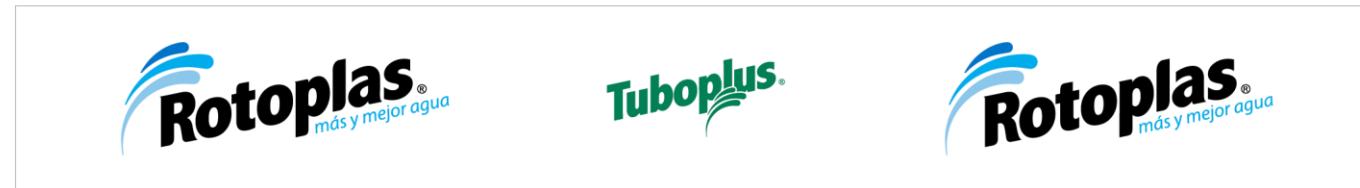
The backgrounds will be kept as clean as possible and the logos should have their main versions always respecting their protected areas.

Rotoplas design

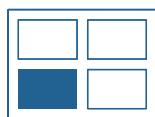
Tuboplus design



Valance composed by Rotoplas / Tuboplus



Rotoplas Valance

Visualization:  
Product quadrant

## License catalogue

Iphone:	<a href="https://tinyurl.com/mmzlfhc">https://tinyurl.com/mmzlfhc</a> (Page. 7)	Girls on a sofa:	Offset ref. 395903 (Page. 34, 37, 40, 75, 99)
Coca Cola:	<a href="https://tinyurl.com/y9ea8srv">https://tinyurl.com/y9ea8srv</a> (Page. 7)	Girl Laptop:	Shutterstock ref. 508018171 (Page. 34, 37, 40)
Gandhi:	<a href="https://tinyurl.com/yaleb66r">https://tinyurl.com/yaleb66r</a> (Page. 7)	Boys with cellphone:	Offset ref. 374387 (Page. 40)
M&M's:	<a href="https://tinyurl.com/yctna2or">https://tinyurl.com/yctna2or</a> (Page. 7)	Glass:	istock ref. 784.410 (Page. 46, 77)
Lab:	Offset ref. 488389 (Page. 8, 15, 22, 25, 107)	Pitcher and glass:	Shutterstock ref. 121425370 (Page. 46)
Kitchen:	Shutterstock ref. 441210547 (Page. 8, 15, 42, 47, 59, 78, 79, 81, 120, 121, 124)	Boys doing exercise:	Offset ref. 491530 (Page. 47)
Office:	Offset ref. 491225 (Page. 8, 15, 31, 34, 40)	Redhead girl:	Shutterstock ref. 448470355 (Page. 47, 48, 51)
Jumping kids:	Offset ref. 99613 (Page. 8, 15, 61, 66, 67, 68, 70)	Girl with book:	Offset ref. 555418 (Page. 47, 59, 76)
Man in hall:	Offset ref. 550653 (Page. 25, 29, 80, 107)	Construction:	Offset ref. 314921 (Page. 49, 50)
Female Speaker:	Offset ref. 523652 (Page. 25, 26, 27)	Building site:	Offset ref. 393890 (Page. 49)
Boy with machine:	Offset ref. 378566 (Page. 25, 29 , 73, 74, 81, 109)	Drinker:	Offset ref. 274432 (Page. 49)
Boys studying:	Shutterstock ref. 387646324 (Page. 34, 35, 36, 37, 40)	Field:	Offset ref. 516320 (Page. 49)

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## License catalogue

Mountain boy:	Offset ref. 496473 (Page. 66, 70, 84, 87, 89, 90, 91, 92)	Typographic licenses: Rotoplas-Light.otf Rotoplas-LightItalic.otf
Watering plants:	Offset ref. 420648 (Page. 66)	Rotoplas-Regular.otf Rotoplas-RegularItalic.otf
Kids under water:	Offset ref. 437513 (Page. 66, 70)	Rotoplas-Bold.otf Rotoplas-BoldItalic.otf
Building:	Offset ref. 524511 (Page. 56)	
Girl with lifesaver:	Offset ref. 487764 (Page. 78)	
Lady and award:	Offset ref. (Page. 78, 81)	
Plumber:	Shutterstock ref. 521411179 (Page. 78, 79, 81)	
Pregnant woman:	Offset ref. 540795 (Page. 79)	
Men and ipad:	Offset ref. 473814 (Page. 80)	
Man watering:	Shutterstock ref. 353739842 (Page. 81)	
Men in factory:	Offset ref. 479021 (Page. 84, 87, 88, 90, 91, 92)	
Girl smiling:	Shutterstock ref. 534603988 (Page. 99)	
Woman and plate:	Shutterstock ref. 664808734 (Page. 109)	
Boy and water:	Offset ref. 322703 (Page. 106)	

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# Thank you.

If you have any question about the  
content of this guide, please contact  
the Communication and Advertising  
Department

March 2018