

The background of the entire page is a photograph of a mountain landscape. A large, steep mountain slope is covered in a dense forest of evergreen trees. The upper part of the mountain is shrouded in a light, golden-hued mist or haze, suggesting a sunrise or sunset. The lower part of the mountain shows more detail of the forest and some rocky outcrops. In the foreground, a calm body of water reflects the light from the sky. The overall mood is serene and natural.

STIHL

BRAND GUIDELINES

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DESIGN PHILOSOPHY

The growth of nature creates our common basis of life and work. STIHL gives people the strength to grow in nature. The new corporate design (CD) sets the scene for this guiding principle.

The term that stands above everything in the design translation is a feeling of nature. Through this attitude, the CD reflects the power, but also the wildness of nature and thus focuses on the emotional, respectful relationship between man and nature. The three pillars of emotion, information and orientation are based on this as building blocks for design.

DESIGN PILLARS



EMOTION

Wherever emotions are conveyed, they are expressed visually in fully used images with a high proportion of nature. Through nature-related terminology and analogies, they find their linguistic expression. Haptic materials such as wood or natural papers contribute to the feeling.

INFORMATION

The success story of the STIHL brand is characterized by engineering thinking, quality standards and precision. In the design translation, these aspects can be found in the thoughtfully structured layouts with a lot of white space. The geometrically structured font also supports the factually precise overall picture, which ensures a clear and comprehensible conveyance of information.



ORIENTIERUNG

ORIENTATION

The color STIHL Orange offers support and orientation and is certainly associated.

“More freedom through flexibility.”

FLEXIBILITY

More freedom in favor of flexibility – the STIHL corporate design follows the principle of “atomic design”. Comparable to a modular system, the essential basic elements can be combined modularly with each other.

In addition to fixed templates, flexible modules offer a defined corridor that makes it possible to react to new design requirements. This flexible approach enables consistent applicability of the CD and ensures a consistent brand experience with high recognition.

LOGO

The STIHL logo consists solely of the brand name. The strong, forward-looking lettering in combination with the typical STIHL Orange has a high recognition value. A logo that everyone who works in and with nature likes to adorn themselves with.

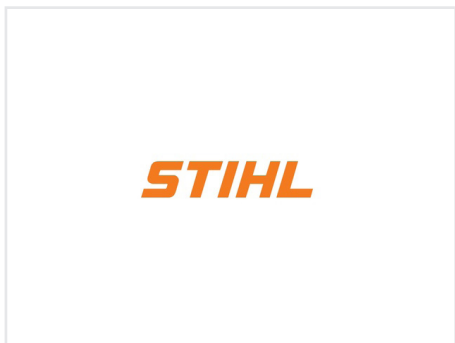
As part of the new corporate design, the logo has been revised. So make sure that you only use this new version in the future.

FROM QUIET TO LOUD

The logo principle offers the possibility of context-sensitive use. Depending on the content density or required remote effect, there are the following applications:



The orange portion regulates the tonality of communication from quiet to loud.



The standard logo is the orange lettering on a completely white background.



On all backgrounds that are not white or orange, the background logo with the lettering in the rectangle is inserted

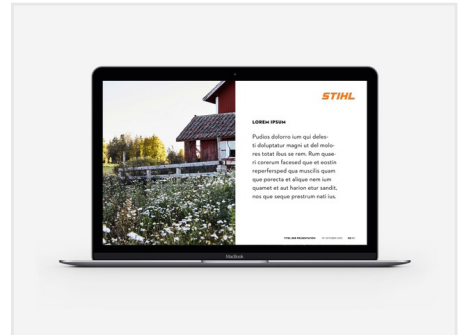
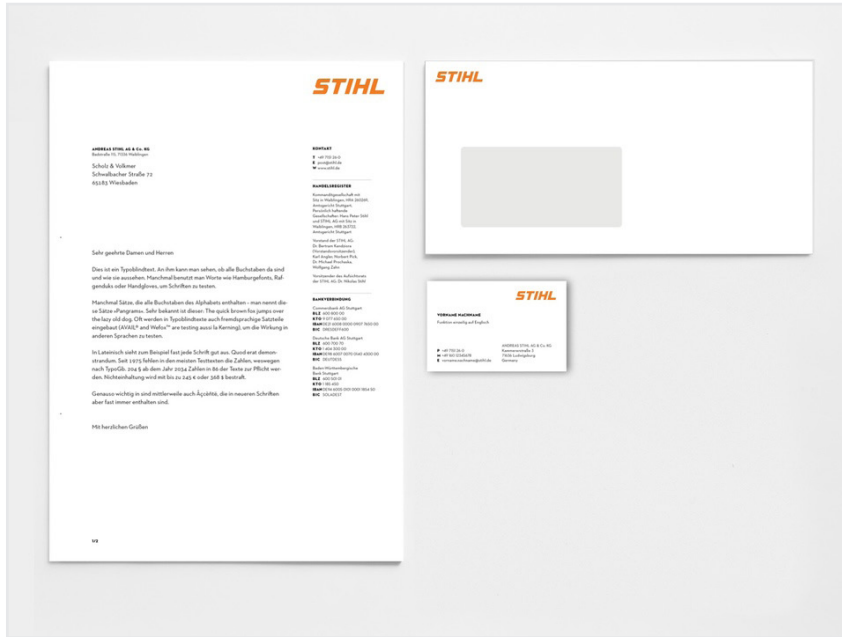


If you want to communicate in a more striking way, use the standard logo in white on a completely orange background.

APPLICATION

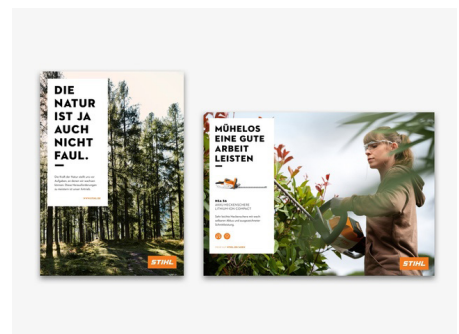
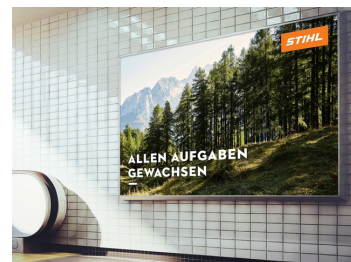
STANDARD LOGO ORANGE ON A WHITE BACKGROUND

Restraint with a strong focus on content: If STIHL is already set as sender by the context and the content density to be conveyed is rather high, such as at a press conference or a letter, the brand presents itself rather quietly with the discreet lettering in orange on white.



BACKGROUND LOGO

Attention-grabbing, assertive, concise: If STIHL stands in a competing context and the density of information is limited to essential core messages, STIHL communicates as a sender with a white logo on an orange background.



STANDARD LOGO WHITE ON FULL-SURFACE ORANGE

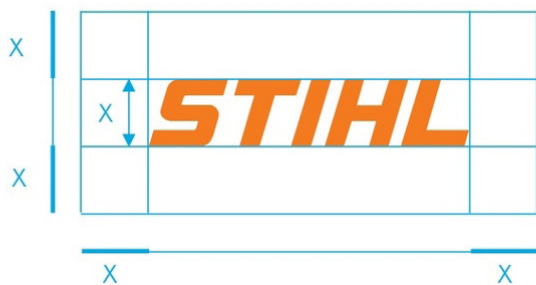
Loud and attention-grabbing, even from a distance: STIHL communicates with a white logo on large orange when the environment requires more emphasis on attention than on depth of information. For example, in an environment that competes with competitors or at sponsoring events.



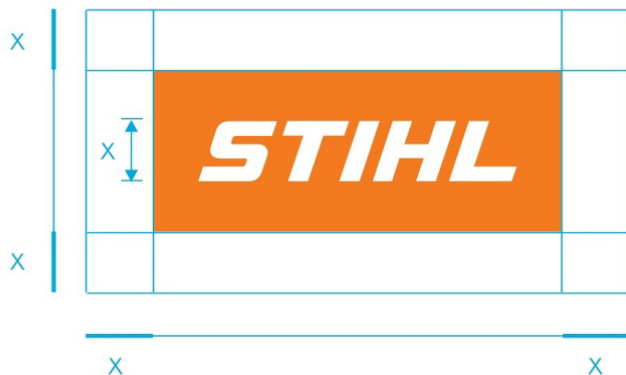
SHELTER

No elements may be placed within the logo shelter. Logo shelters are constructed from the height of the lettering.

X = Höhe des Schriftzuges



X = Höhe des Schriftzuges



LOGO DOWNLOAD

All logos to be used as a priority can be downloaded by following the hyperlinks in the logo names below.



STANDARD LOGO ORANGE

The download contains the logo as: CMYK-eps, RGB-jpg, RGB-png



STANDARD LOGO WHITE

The download contains the logo as: CMYK-eps, RGB-png

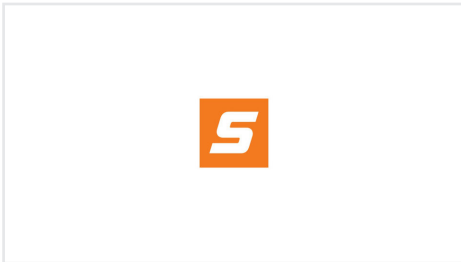


BACKGROUND LOGO

The download contains the logo as: CMYK-eps, RGB-jpg, RGB-png

STYLIZED S

There are two forms of stylized S that are used in special areas.



STYLIZED S

The STIHL S is used as an alternative to the STIHL logo if there is not enough space for the lettering, such as in a favicon or within an icon.

The download contains the logo as: CMYK-eps, RGB-jpg, RGB-png



ORIGINAL STIHL SPARE PARTS

Spare parts are marked with this notice as an indication for belonging to STIHL.

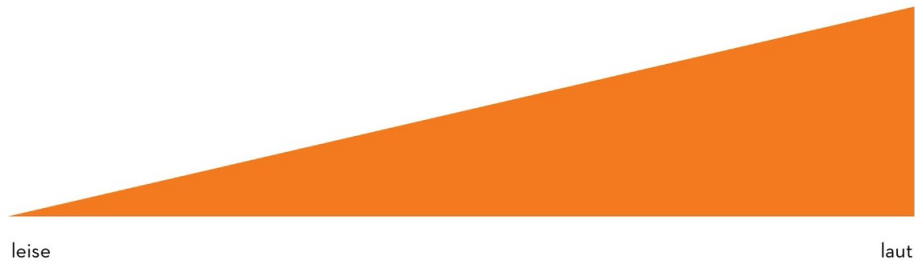
The download contains the logo in orange and black as: CMYK-eps, RGB-jpg, RGB-png

COLORS

The distinctive brand colors of STIHL are the characteristic STIHL Orange in combination with STIHL Grey. In order to bring them out effectively, they can be supplemented by black and white.

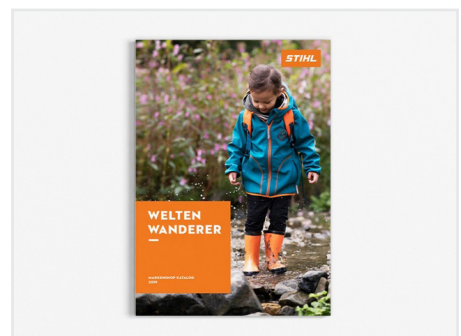
PRINCIPLE

The orange portion controls the tonality of the communication, from quiet to loud, so to speak. In this way, the design can be made more restrained or striking, depending on the given content density or the required long-distance effect.



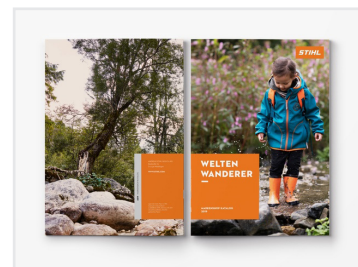
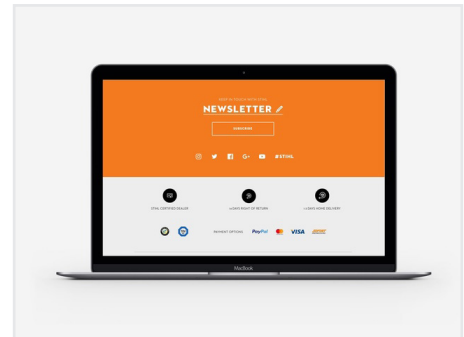
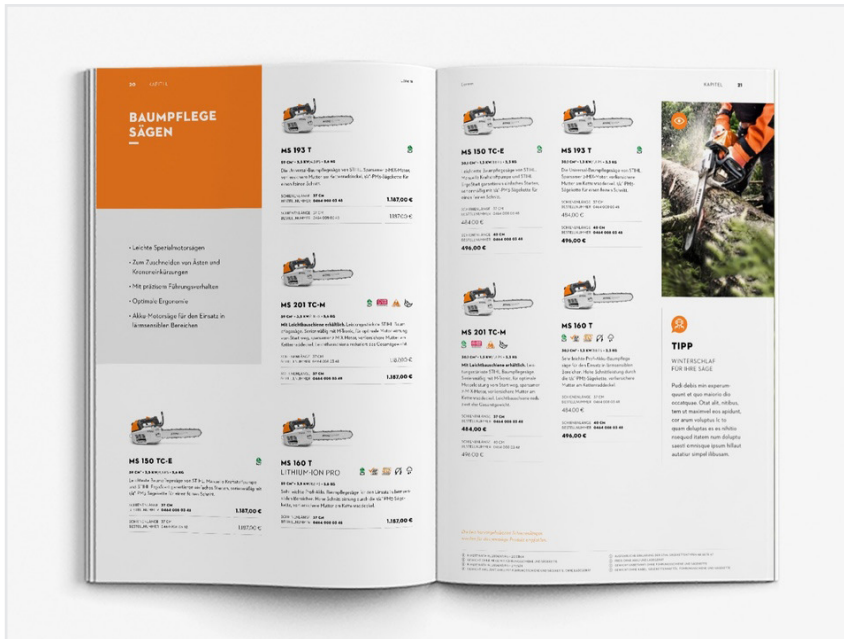
APPLICATION

The primary brand colors are STIHL Orange in combination with STIHL Grey. The characteristic orange characterizes the entire appearance and is used again and again in the design over a large area. In addition, orange acts as a marking color, for example for markings and important information.



COLOR TRADEMARK PROTECTION

To protect the color brand, STIHL Orange is combined with STIHL Grey. Concrete examples of the application of color trademark protection can be found in the individual areas of application.



BRAND COLORS



STIHL ORANGE

HEX #F37A1F

RGB 243/122/31

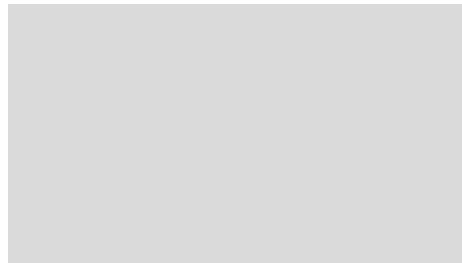
CMYK 0/65/100/0

PANTONE 165

HKS 8

RAL 2008

RAL 2010 (product design only)



STIHL GREY

HEX #DADADA

RGB 218/218/218

CMYK 0/0/0/20

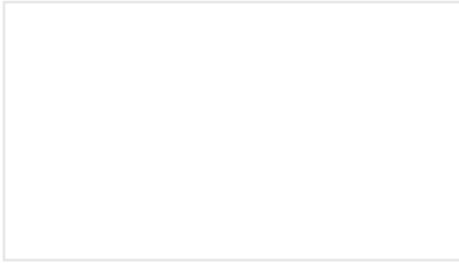
PANTONE 428

HKS 96, 40 %

RAL 7035

SECONDARY COLORS

A strong black and white contrast plays a major role in the design. The uncolored colors support the effect of the orange and express precision, clarity and determination. In addition to the STIHL Grey, three other shades of grey are available.



WHITE

HEX #FFFFFF
RGB 255/255/255
CMYK 0/0/0/0



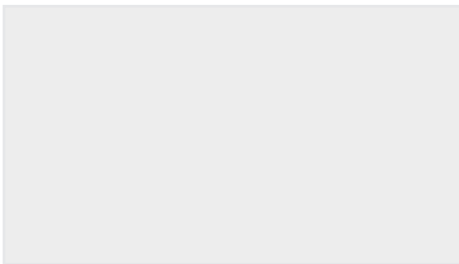
BLACK

HEX #000000
RGB 0/0/0
CMYK 0/0/0/100



DARK GREY

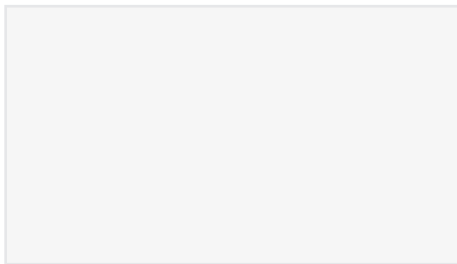
HEX #B1B1B1
RGB 177/177/177
CMYK 0/0/0/40



MEDIUM GREY

HEX #EDED

RGB 237/237/237
CMYK 0/0/0/10



LIGHT GREY

HEX #F6F6F6
RGB 246/246/246
CMYK 0/0/0/5

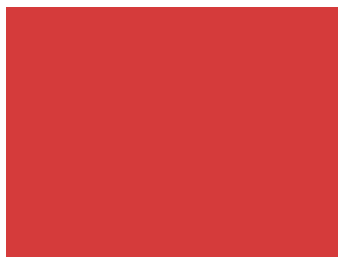
TERTIARY COLORS

Tertiary colors are mainly used in applications where more colors are required when displaying complex information in graphics. In PowerPoint, Excel and the other programs of the Office package, these are available as design colors in various gradations.



GREEN

HEX #749F4A
RGB 116/159/74
CMYK 50/15/75/25



RED

HEX #D43B3B
RGB 212/59/59
CMYK 10/85/70/10



BLUE

HEX #249ABE
RGB 36/154/190
CMYK 75/20/20/10



YELLOW

HEX #FDC543
RGB 253/197/67
CMYK 0/25/80/0

TYPOGRAPHY



The powerful typography with the concise headline guarantees a uniform brand appearance and a strong recognizability.

The STIHL Contraface gives the brand a consistent typeface across all media. With its distinctive tips and geometric structure, the font conveys the impression of power and precision. [Download the font set here.](#)

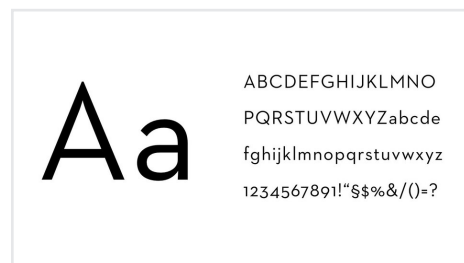
AVAILABLE CUTS



STIHL CONTRAFACE DISPLAY
Title



STIHL CONTRAFACE DISPLAY
Medium



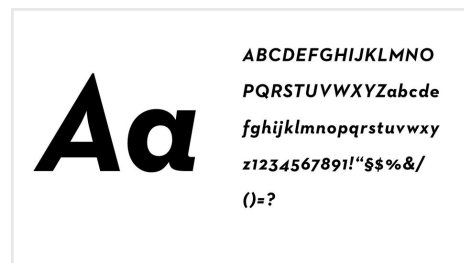
STIHL CONTRAFACE TEXT
Regular



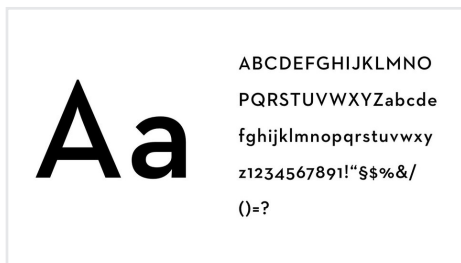
STIHL CONTRAFACE TEXT
Italic



STIHL CONTRAFACE TEXT
Bold



STIHL CONTRAFACE TEXT
Bold Italic



STIHL CONTRAFACE TEXT

Demi



STIHL CONTRAFACE TEXT

Demi Italic



STIHL CONTRAFACE TEXT

Light



STIHL CONTRAFACE TEXT

Light Italic

USE

HEADLINE WITH STANDING LINE

As a formative, typographic distinguishing feature of the brand, primary, emotional headlines are always set as far as possible in the STIHL Contraface Display Title. The standing line emphasizes the statement and gives the headline support.

Please be careful not to use the stand line in an inflationary manner. One of these particularly emphasized headlines per view or chapter is quite sufficient.



TYPESETTING

As a rule, text at STIHL is always wrapped as a flutter sentence. The alignment is predominantly left-aligned. Secondary, functional headlines are mainly set in the STIHL Contraface Display Title (but without a standing line). For directly following sublines, such as e.B product categories or claims, the STIHL Contraface Display Medium is used. For names such as “iMow” or “MS 500i / TS 500i”, the small “i” in the STIHL Contraface Text Bold + 2 pt is set larger than the STIHL Contraface Display Title. The STIHL Contraface Text Regular is used for continuous texts.

HIER STEHT EINE HEADLINE

SEKUNDÄRE HEADLINE SUBHEADLINE

HEADLINE

Seine erste Motorsäge entwickelte unser Firmengründer Andreas Stihl im Jahr 1926. Sein Antrieb: „Den Menschen die Arbeit mit und in der Natur erleichtern.“ Dieser Leitsatz hat für uns auch heute noch eine zentrale Bedeutung. Wir richten unsere Produkte konsequent an den Bedürfnissen unserer Kunden aus.

STIHL Contraface Display Title

STIHL Contraface Display Title
STIHL Contraface Display Medium

STIHL Contraface Display Title

STIHL Contraface Text regular

TYPESETTING LANGUAGE VARIANTS

For language variants, the stand line of the headlines is omitted and is instead added to the subheadlines for better separation. Texts without a subheadline are therefore displayed without a standing line.

HEADLINE LANGUAGE 1 HEADLINE LANGUAGE 2

SUBHEADLINE LANGUAGE 1

To quuntio nsenimus quam hil ma sum quiscia iusciti orestunt veliquia voluptatem qui apid
ut maionse ditatio nsequi ium es exerfer natempo reptatios aute labor maio imporum veliquis
atiorerit atam sum lam quae. Fictem nihit aut haruntiis volorumtios es moluptatem

SUBHEADLINE LANGUAGE 2

To quuntio nsenimus quam hil ma sum quiscia iusciti orestunt veliquia voluptatem qui apid
ut maionse ditatio nsequi ium es exerfer natempo reptatios aute labor maio imporum veliquis
atiorerit atam sum lam quae. Fictem nihit aut haruntiis volorumtios es moluptatem

STIHL Contraface Display Title

STIHL Contraface Display Medium

STIHL Contraface Display Title

STIHL Contraface Text Regular

STIHL Contraface Display Medium

STIHL Contraface Text Light

FORMATTING

The following general formatting is recommended for most applications:

- STIHL Contraface Display (all sections): Line spacing = font size x 1.1

For very small text typesetting with font sizes below 13 pt, the factor 1.25 applies instead of 1.1 • STIHL Contraface Text (all sections): Line spacing = font size x 1.4

Example: A headline is 40 pt in size. The calculation is then $40 \times 1.1 = 44$, so the line spacing is 44 pt.

ZAB = Schriftgröße x 1,1

DIE KRAFT ZU WACHSEN

DIE KRAFT ZU WACHSEN

DIE KRAFT ZU WACHSEN

ZAB = Schriftgröße x 1,25

DIE KRAFT ZU
WACHSEN

ZAB = Schriftgröße x 1,4

Seine erste Motorsäge entwickelte unser Firmengründer Andreas Stihl im Jahr 1926. Sein Antrieb: „Den Menschen die Arbeit mit und in der Natur erleichtern.“ Dieser Leitsatz hat für uns auch heute noch eine zentrale Bedeutung. Wir richten unsere Produkte konsequent an den Bedürfnissen unserer Kunden aus.

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FONT COLORS

The text primarily appears black. On image surfaces, it can be white depending on the background motif. On orange surfaces, it must be white.

Orange is used in moderation, e.B. for awards and important notes.

Headlines are also primarily set in white or black.

**SCHWARZ
AUF WEIß**

**WEIß AUF
ORANGE**

SPECIAL CHARACTER



STANDING LINE

Mac: Alt
+ F PC: Alt + 0131



BIG ß

Mac:
Use cmd + ctrl + spacebar to show the
“Emojis and Keyboards” dialog, then
search for “1E9E”

MS Word:
Type “1E9E”, then press Alt + C

MS Windows: Depending on
version Alt Gr + H, Alt Gr + Shift + ß left,
or Alt + 7838



GUILLEMETS

Mac:
Alt + Shift + Q
Alt + Q

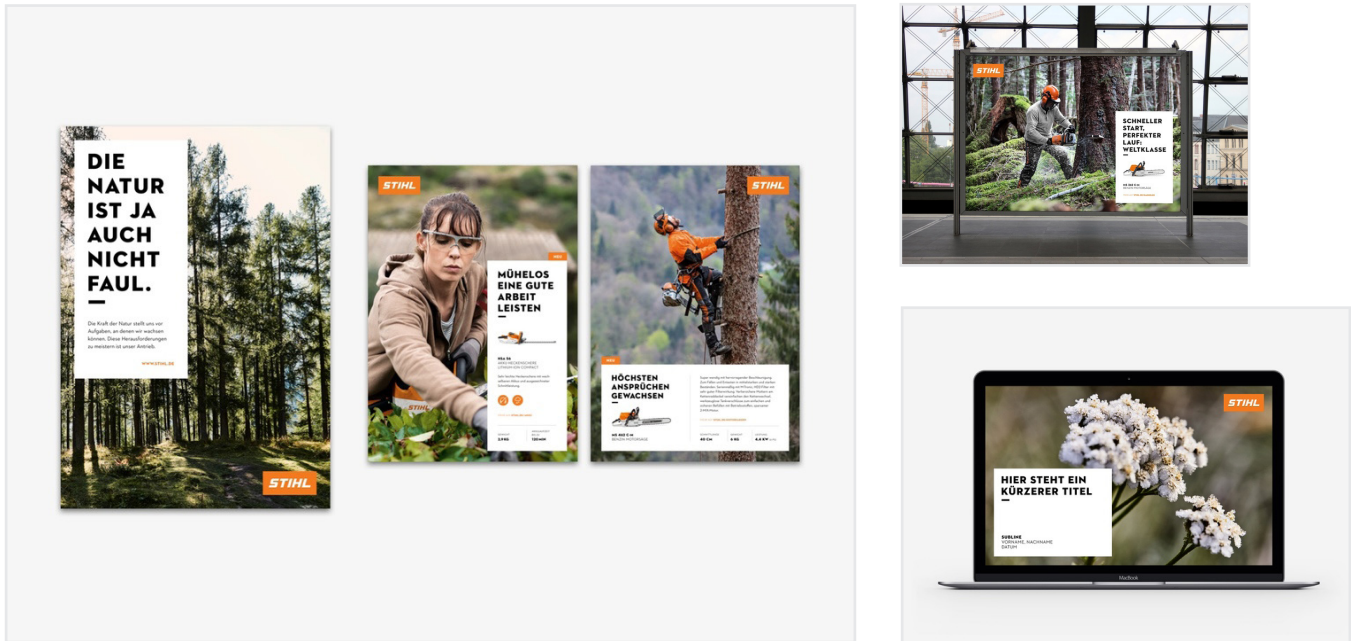
PC:
Alt + 0187
Alt Gr + Y

SPECIAL FUNCTION: FORMAT SETS

To ensure the correct use of specific spellings, the Contraface font includes so-called format sets (or stylistic sets). For the correct company name “ANDREAS STIHL AG & Co. KG” write the text and apply the format set “Stylistic Set 05” (MS Word) or “STIHL” (InDesign). In the same way, you create the brand name “STIHL”. If you want to use a small x or o in a solid line, write the letter and activate the format set “Stylistic Set 03” (MS Word) or “lowercase o and x” (InDesign).

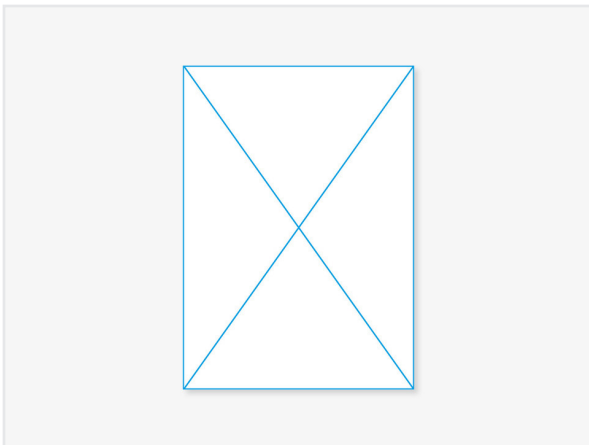


LAYOUT PRINCIPLES



More freedom through flexibility: The STIHL corporate design follows the modular principle of “Atomic Design”. Comparable to a modular system, the essential basic elements within the defined corridor can be combined with each other in an absolutely flexible manner. In this way, each layout meets the requirements of all formats.

USE OF IMAGE MOTIFS



PLACEMENT

For one-sided applications, such as advertisements or posters, and for front pages, images are always used to fill the format.

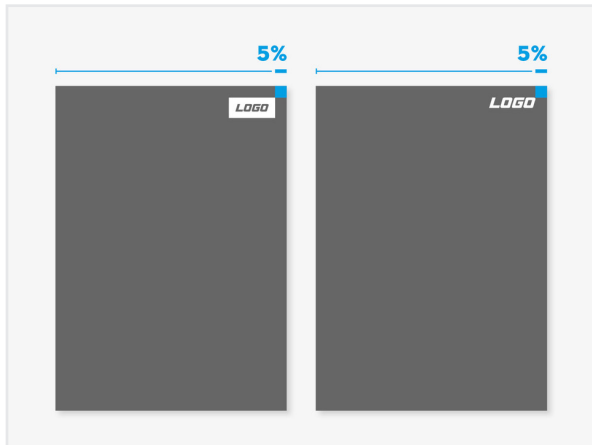
For other applications, images are always combined in a striking and expansive way. A small-format, collage-like arrangement is not provided.

HANDLING THE LOGO

The STIHL logo is provided in various variants. In principle, there is freedom of design in its placement. However, in the sense of a consistent appearance, a few basic rules must be observed.

PLACEMENT

The placement of the logo is variable in principle, but it always sits in one of the corners in all applications.



DISTANCE TO EDGE

The logo is always placed at a distance from the adjacent page margins. The distances to the format edge are 5 percent of the short page, but at least 6 millimeters or 12 pixels.

When using an info box, the same distance to the page margins is used for the logo and infobox.



SIZE

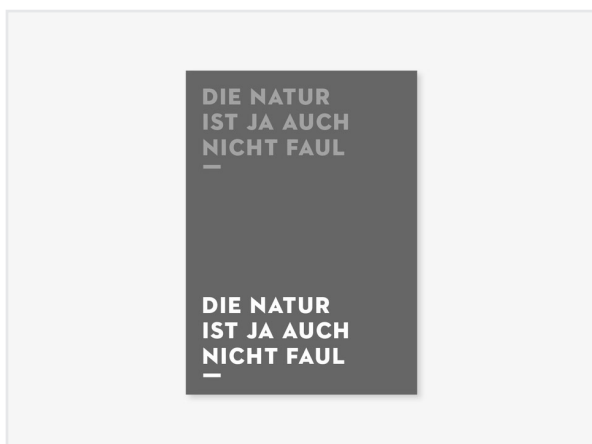
The longer side of the logo corresponds to 20 to 30 percent of the short format page, but at least 25 millimeters or 80 pixels.

The size depends on the subject and other elements in the layout.

When scaling, a balanced interaction must be ensured.

USE OF HEADLINES

STIHL headlines are short and striking and can therefore take up generous space. The characteristic stand line dealt with in the typography chapter gives them a special hold.



POSITION AND ORIENTATION

The position is variable, but the text always sits in a corner of the layout. The choice of position depends on the image motif and the contrast of text and background.

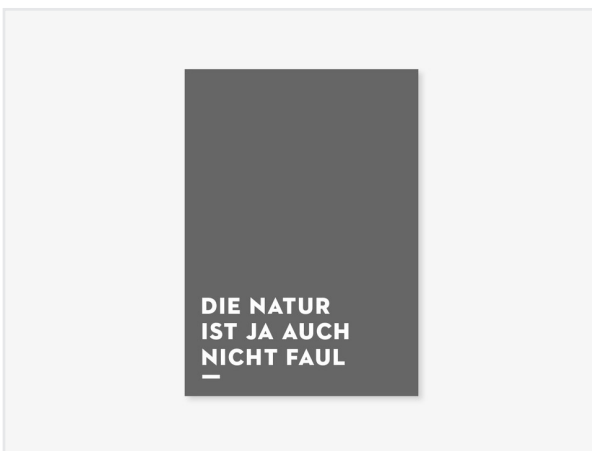
In principle, a primarily left-aligned orientation is recommended throughout the corporate design.



DISTANCE TO EDGE

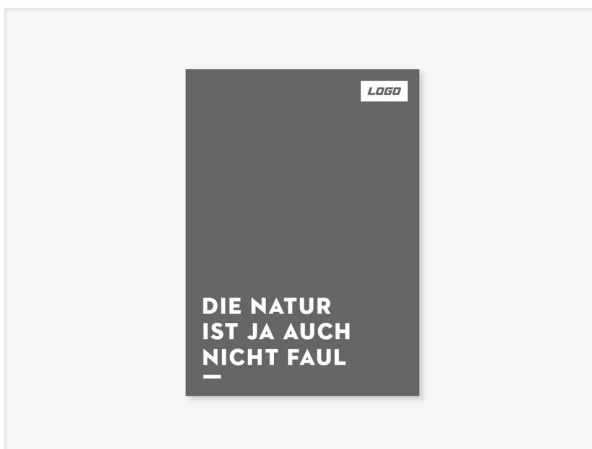
The text is always placed at a distance from the adjacent margins. Headlines without a white area have 1.5 times the distance of the logo spacing.

In order to ensure an optimal font size for extremely narrow portrait formats, headlines may be set vertically and the logo can be dragged to the full width within the distance rule.



SIZE

The size of a headline depends on the format. However, the lines should run at least up to half the format width.

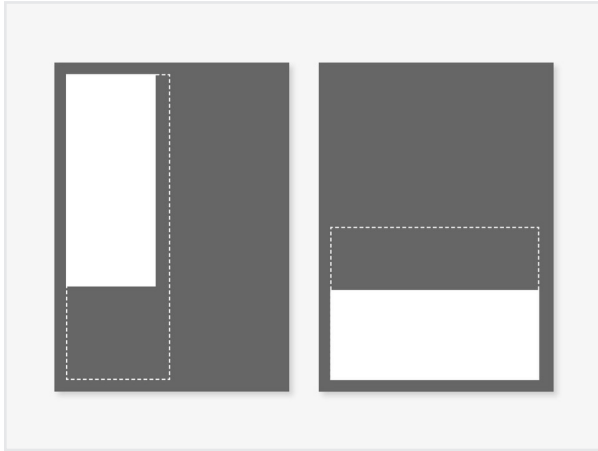


INTERACTION WITH THE LOGO

Logo and headline form a balance in the layout and therefore always sit in diagonally opposite corners.

DEALING WITH THE INFO BOX

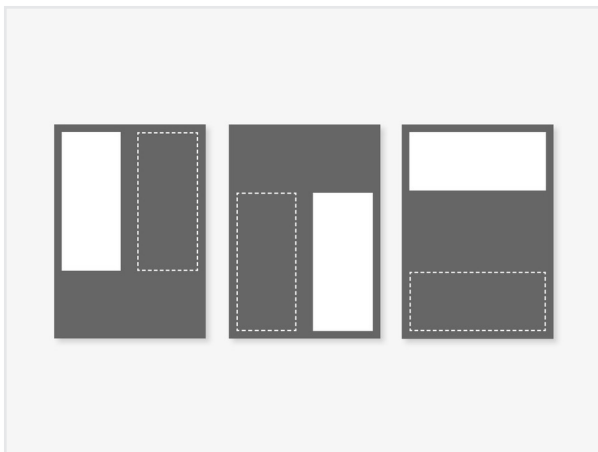
The info box is always related to content, medium, format and image motif. The size depends on the density of information. Since the contents within the box can be used variably, it adapts flexibly to the information to be conveyed. In order for the image to look the best possible in the background, the position of the info box is also flexible.



SIZE AND ORIENTATION

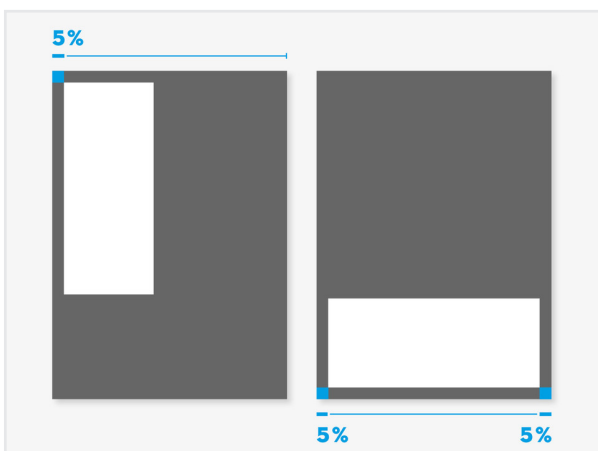
Here is the representation of the info box using the example of a 1/1 display. The info box is variable in size and orientation. It occupies a maximum of 50 percent of the width or height of the format. The length of the surface is determined by the content. The choice of size and orientation depends on the subject.

This principle can be applied to all formats. Extreme dimensions, such as narrow displays in landscape mode, are not excluded.



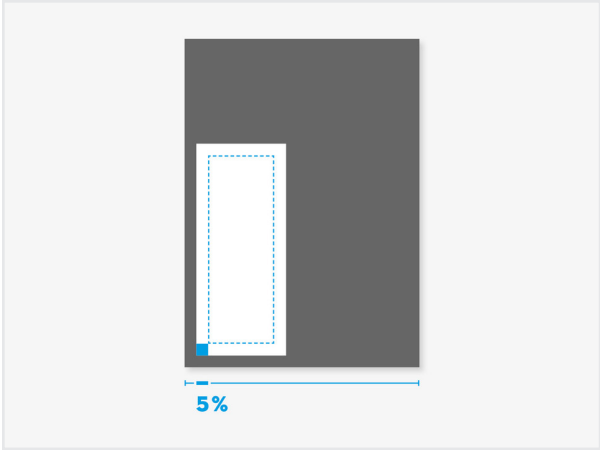
POSITION

The position of the info box can be selected to match the image motif. It should only be noted that it always sits in a corner of the layout.



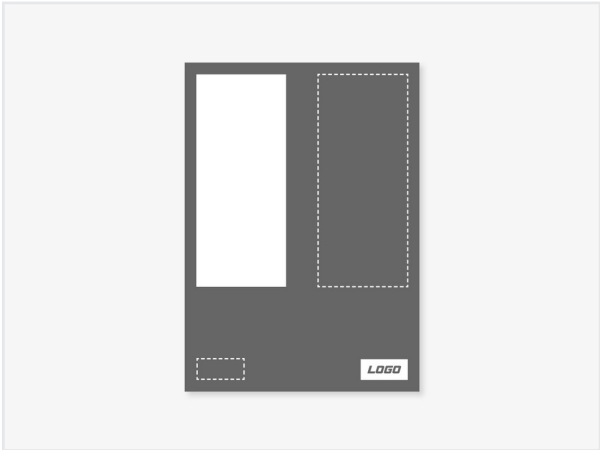
DISTANCE TO EDGE

The distances to the format edge are 5 percent of the short page, but at least 6 millimeters or 12 pixels.



DISTANCE TO THE INSIDE

The distances from the content to the edge of the info box are the same on all sides and are 5 percent of the short page, but at least 6 millimeters or 12 pixels.

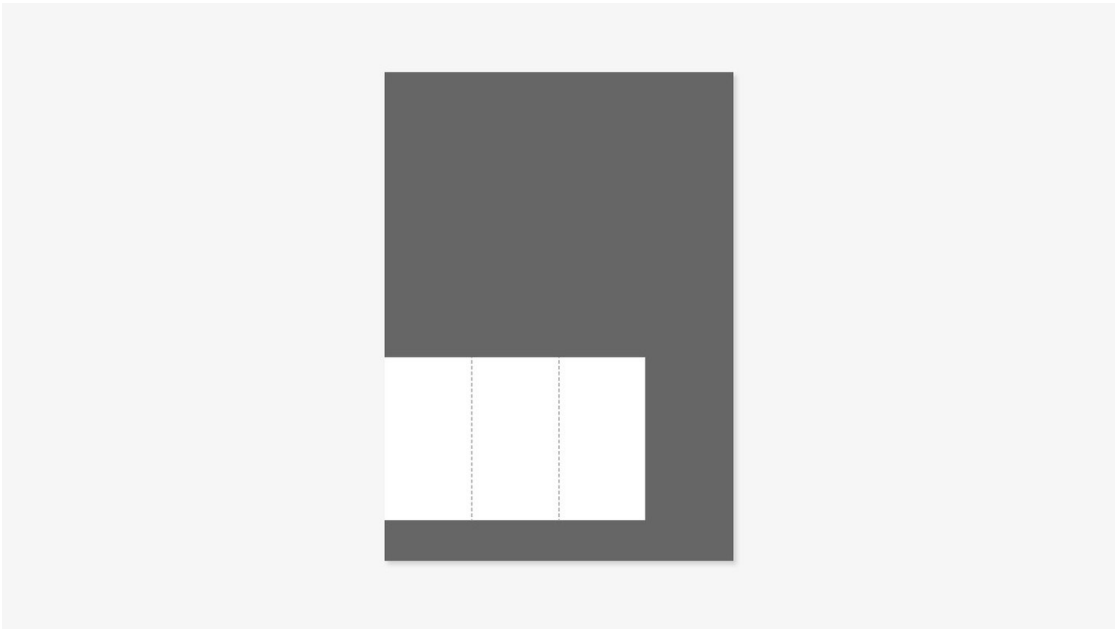


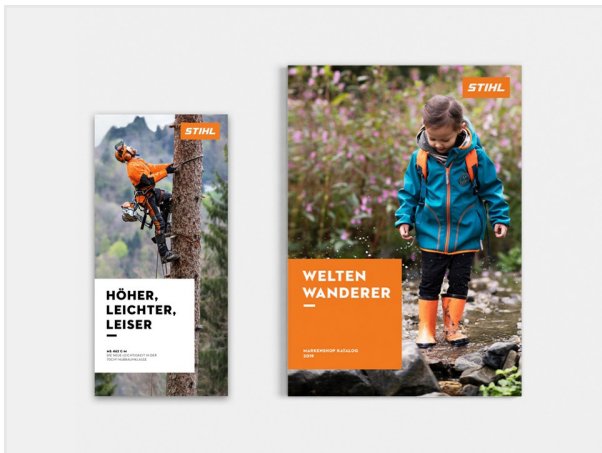
INTERACTION WITH THE LOGO

Logo and info box are balanced in the layout and sit diagonally to each other.

HANDLING THE TITLE BOX

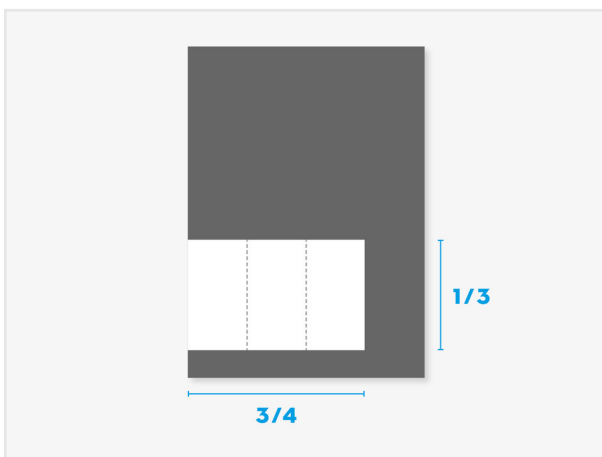
For multi-page applications such as brochures, magazines or flyers, a title box is placed on the front page. This may be used circumferentially. If the title box has only the minimum embossing (1/4 of the width), the content may be placed upright in order to display the headline as much as possible.





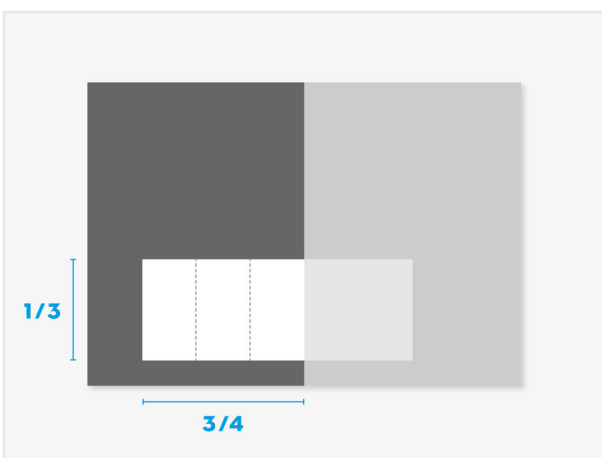
COLOR

The title box can be set in white or orange. The tonality of the communication determines the choice of color. It follows the loud-quiet principle depending on the respective communication goal and the desired external effect.



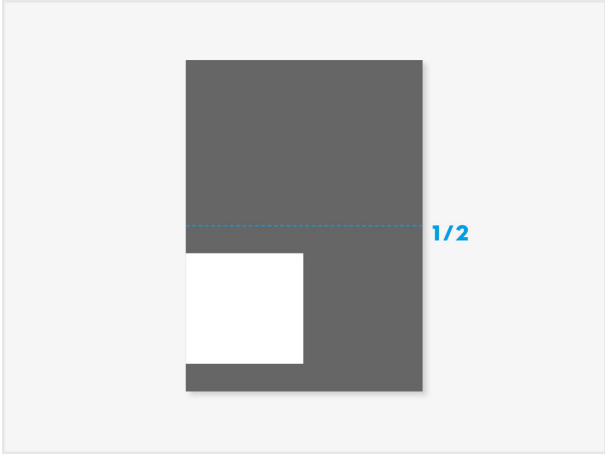
SIZE AND CHARACTERISTICS TITLE PAGE

In order to ensure the recognizability of title pages across different applications, the characteristics of the box are limited. The height is always $\frac{1}{3}$ of the long format page, the width is $\frac{1}{4}$ to $\frac{3}{4}$ of the short page and varies depending on the content density. In general, care should be taken to use title boxes of identical size for applications of the same format. For narrow applications, such as a DIN long flyer, the maximum shape of the box ($\frac{3}{4}$ of the short side) is recommended.



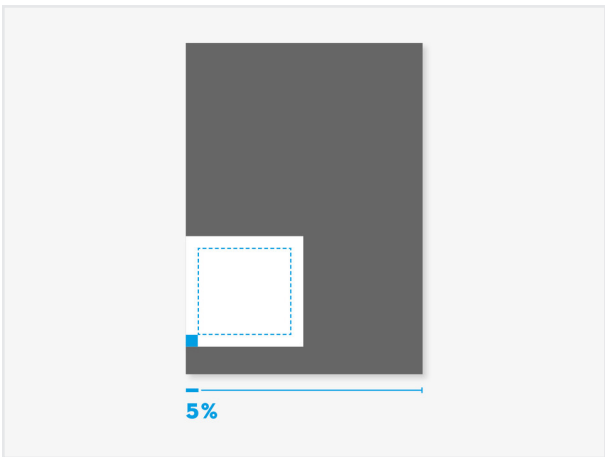
SIZE AND CHARACTERISTICS OF THE BACK

For multi-page applications such as brochures, the title box can be used all around. Here, the width varies according to the same principles: depending on the content density, it is between $\frac{1}{4}$ to $\frac{3}{4}$ of the short format page. If, in exceptional cases, a larger field is required for narrow-format applications, the title box may be wider. It may go up to twice the distance from the logo to the edge of the page (2 x).



POSITION

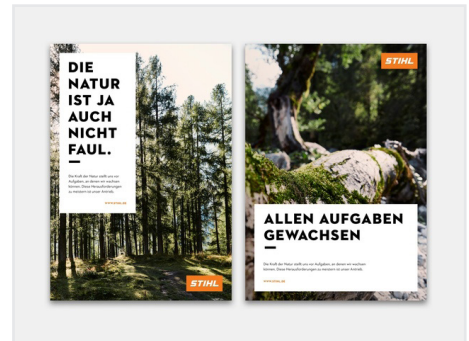
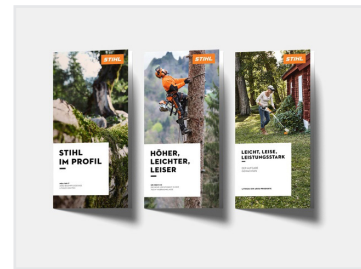
Depending on the subject, the title box sits either centered in the upper or lower half or above or below the centerline.



DISTANCE TO THE INSIDE

The distances from the content to the edge of the title box (x) are the same on all sides and are 5 percent of the short page, but at least 6 millimeters or 12 pixels. If the minimum distance must be used, for example for narrow flyers, the distance is 1.5 x.

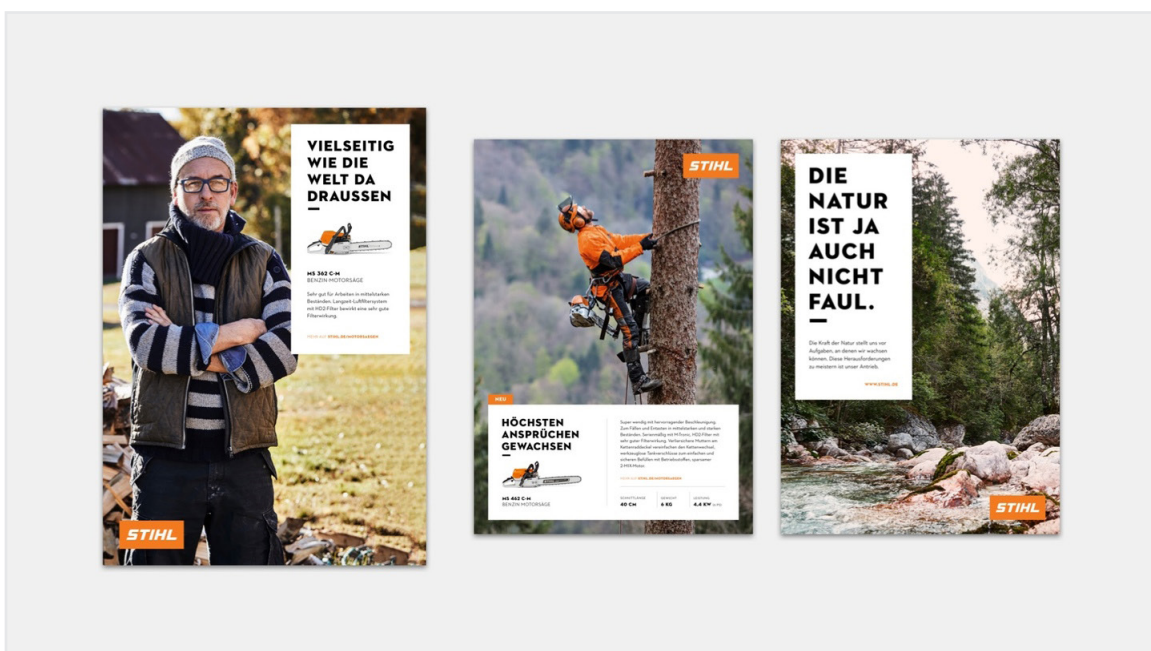
INFO AND TITLE BOX



The task of the info and title boxes is to display content in a striking and clear way: Without exception, all texts, titles and information can be found in them. Two types of boxes are available for this: the infobox, which is mainly used on advertisements and posters, and the title box, which is used for all covers of multi-page print applications such as brochures, catalogs and flyers.

INFOBOX: IMAGE AND PRODUCT ADS

The following content elements can be displayed within an info box: information about a specific product, a product line, the STIHL brand as well as product images, icons and product characteristics.





CONTENT AND ARRANGEMENT

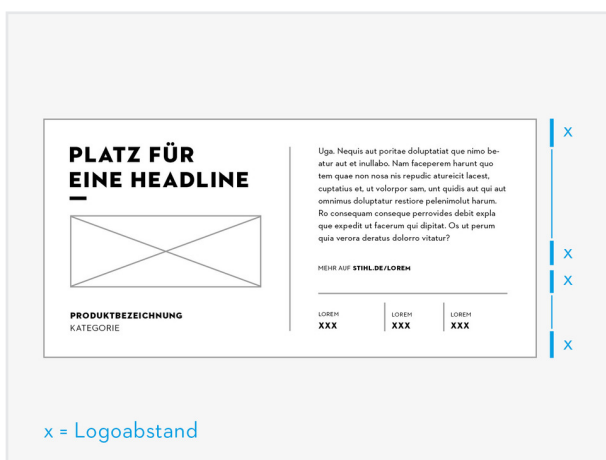
The content elements of an infobox are variable as required. At the same time, however, they follow a fixed system. The text is generally left-aligned. An exception is the URL: in some cases, such as with little content, it may be set right-aligned. For very narrow formats, the text may be placed upright.



DISTANCE HIGH

In the case of a portrait infobox, the distances between the content elements usually correspond to at least 50 percent and a maximum of 100 percent of the distance from content to the edge of the infobox (hereinafter: x). Within an infobox, the number of different distance values should be kept as low as possible.

Content icons can be used in the info box: These sit below the description and correspond to the height x (distance from content to edge of the infobox).



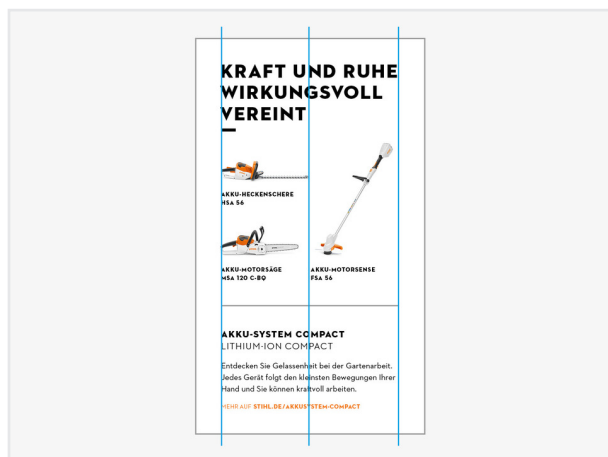
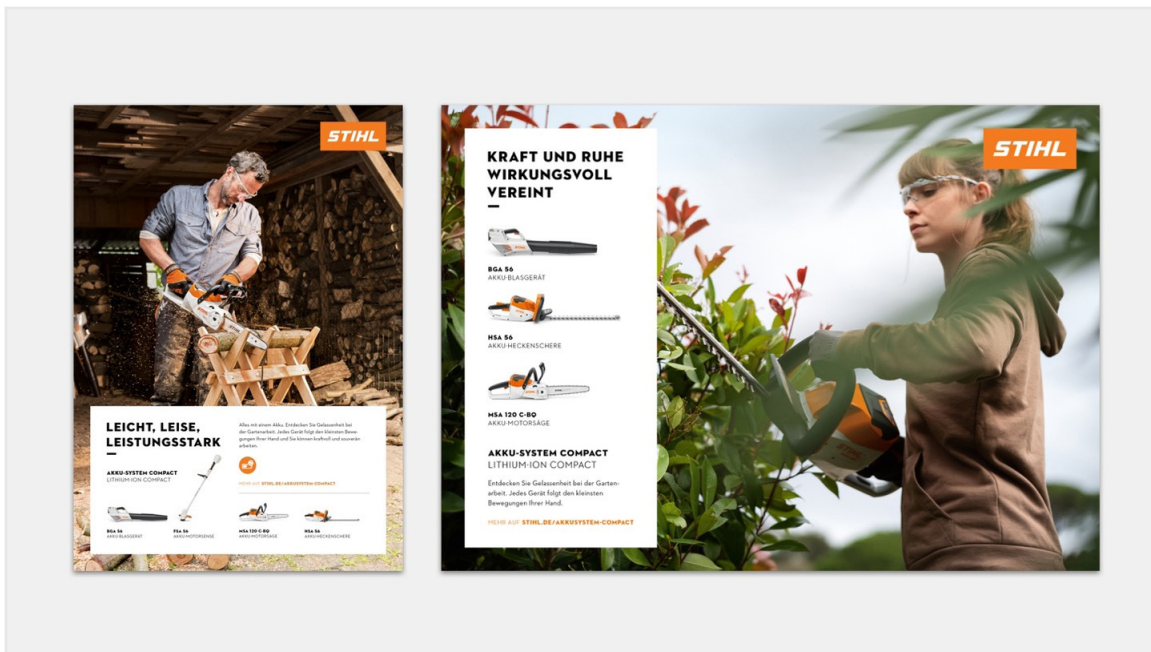
DISTANCE ACROSS

In the case of an infobox in landscape mode, the distances between the content elements also correspond to at least 50 percent and a maximum of 100 percent of the distance from content to the edge of the infobox (x). Within an info box, the number of different distance values should be kept as low as possible.

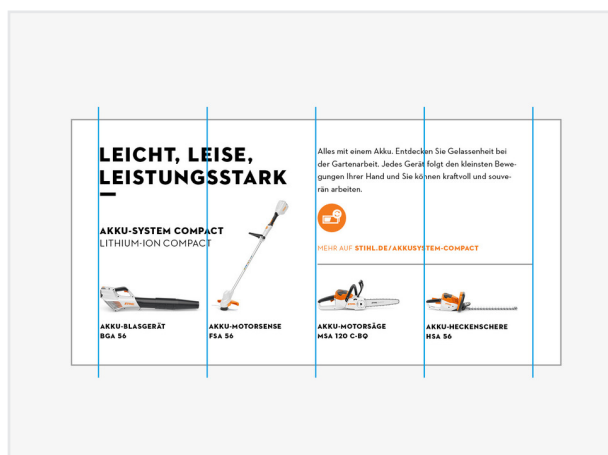
Content icons can be used in the info box: These sit below the description and correspond to the height x.

INFOBOX: ADS WITH PRODUCT RANGE

For product displays, the info box offers the possibility to map several devices. The guidelines described above apply, which are combined with a simple grid system as soon as more than one product is shown.



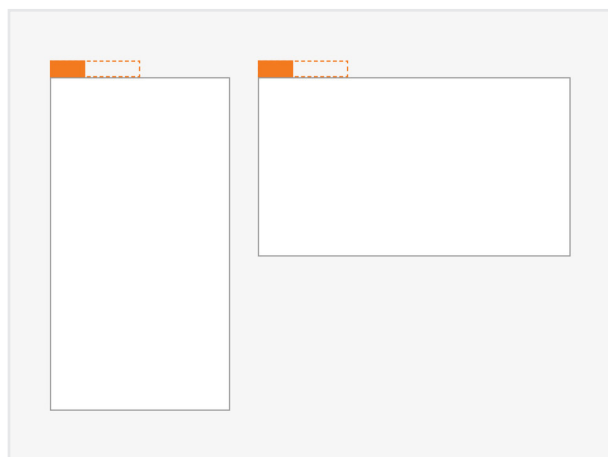
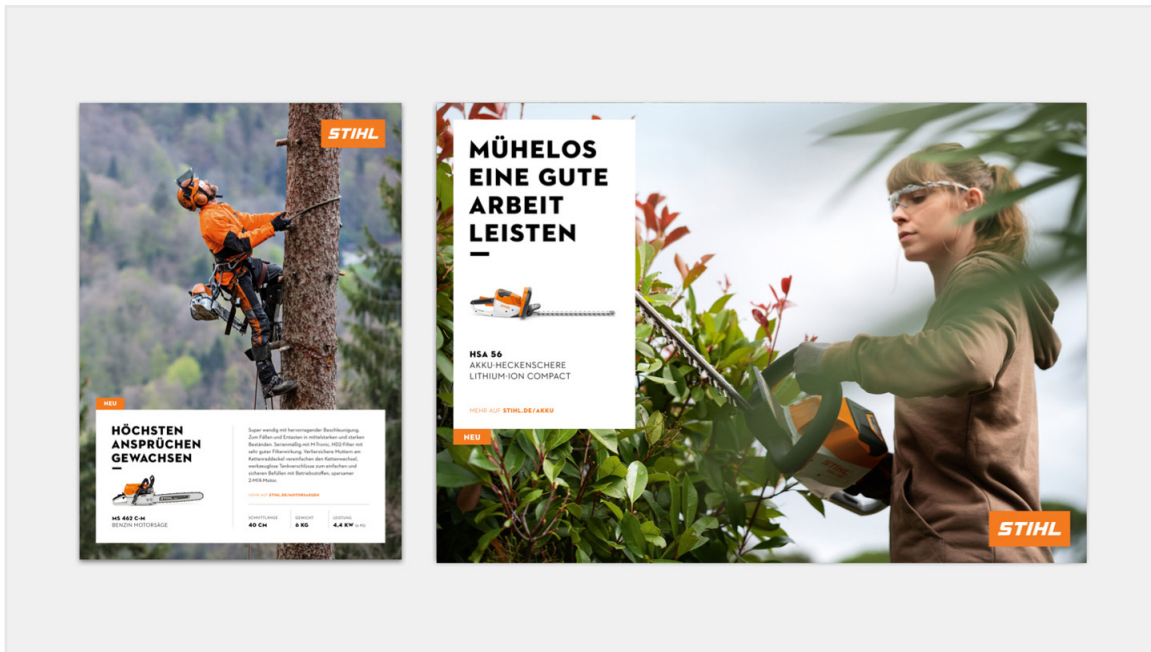
If products have to be arranged next to each other, the info box can be divided into a grid: One device is placed per column. If products are to be displayed larger, the image can run over two rows or columns. The product images do not have to be scaled to the full width. Attention should be paid to an optically balanced and sufficient distance between the individual images. An infobox in portrait format can be divided into 1 to 2 columns.



The landscape format may be divided into 4 to 6 columns – depending on the amount of images and the desired size.

INFOBOX WITH DISTURBER

An orange disturber with single-line text can be docked to the info box. Depending on the position of the info box, it is always positioned above or below the box and sits left- or right-aligned.



SIZE

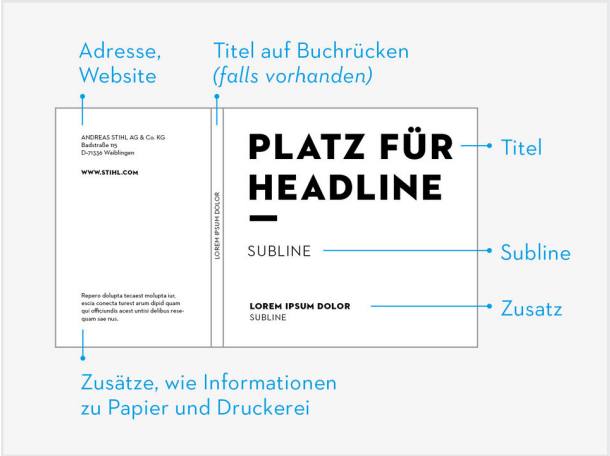
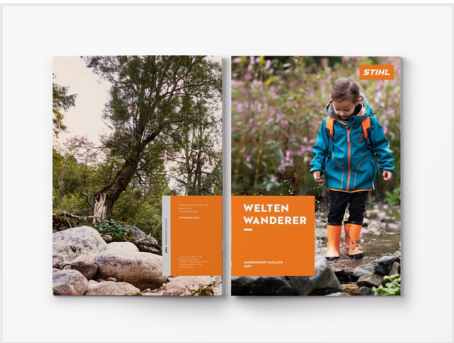
The size of the disturber may vary within this corridor:

Height: 50 percent – 100 percent of x

width: With a portrait infobox, the maximum width is 50 percent of the short box page, in landscape format a maximum of 50 percent of the long box page. Within this framework, it depends on the length of the word.

TITLE BOX

For multi-page applications such as brochures, magazines and flyers, a title box is placed on the front page. This may also be used circumferentially from front to back. If only little information is to be conveyed in the title box, the content may be placed upright. This also applies to very narrow formats.



CONTENT AND ARRANGEMENT

The content of the adjacent title box is purely exemplary. The elements can vary depending on the application and can be used flexibly. Thus, the area on the back can also be used for an indentation or stamp field for dealers.



DISTANCES

The top and bottom text elements dock to the outer edges of the content area. The distances of the elements to each other correspond to at least 50 percent of the distance from content to the edge of the title box (x).

ADVERTISEMENTS AND POSTERS



All advertisements, posters and posters are based on the flexible design system of STIHL Corporate Design. Whether advertisements for retailers, large-format image posters or advertising banners on the Internet – thanks to the modular system, the STIHL brand is consistent everywhere.

The layout principles allow a high degree of flexibility across all media and formats. For information on the correct set of headline, box and logo, please refer to the chapters Layout Principles as well as Info and Title Box. Which images are available for print advertising media is described in the chapter Imagery.

INFORMATION DENSITY

The design system for advertisements, posters and posters offers many flexible ways to deal with content. For example, media with very short perception times, such as billboards or posters, work with a short, striking headline. This can be directly on the image background or in a box.



More information can be communicated in media with longer attention durations, such as magazines. They can all be found in the box, as described in the chapter Info and Title Box.

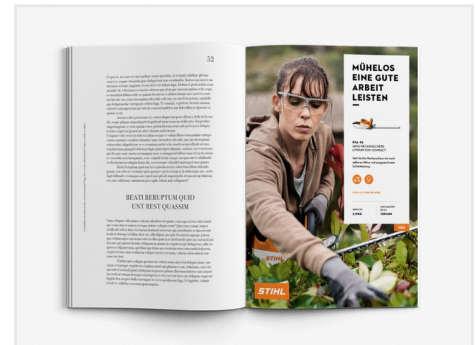
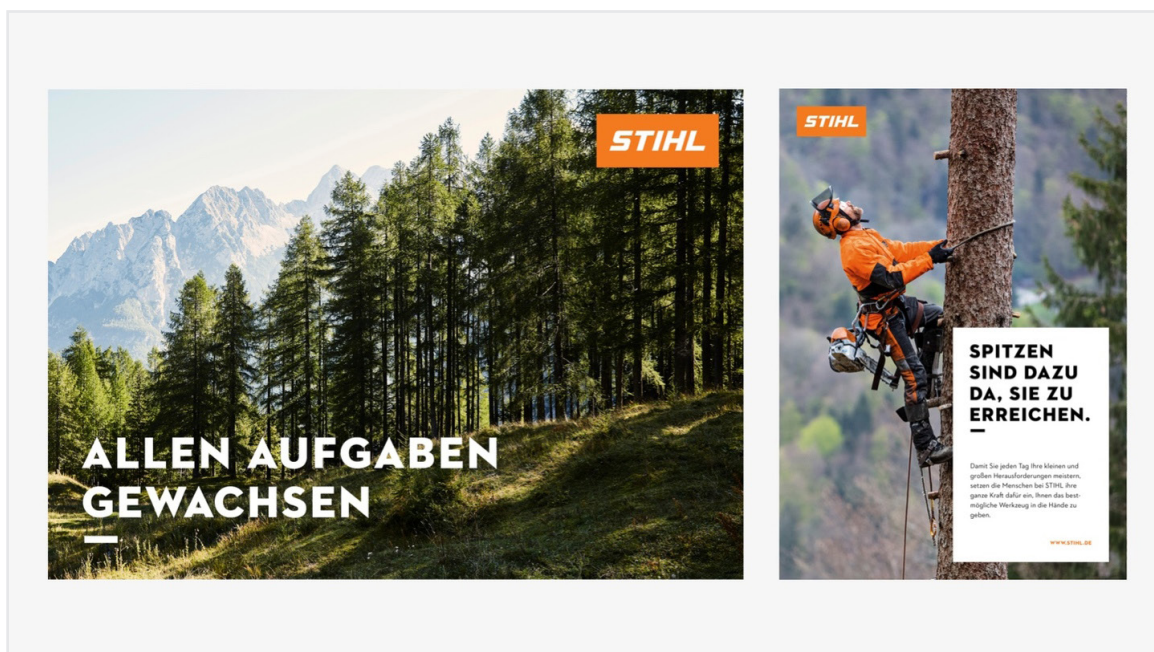


IMAGE PRINT ADVERTISING

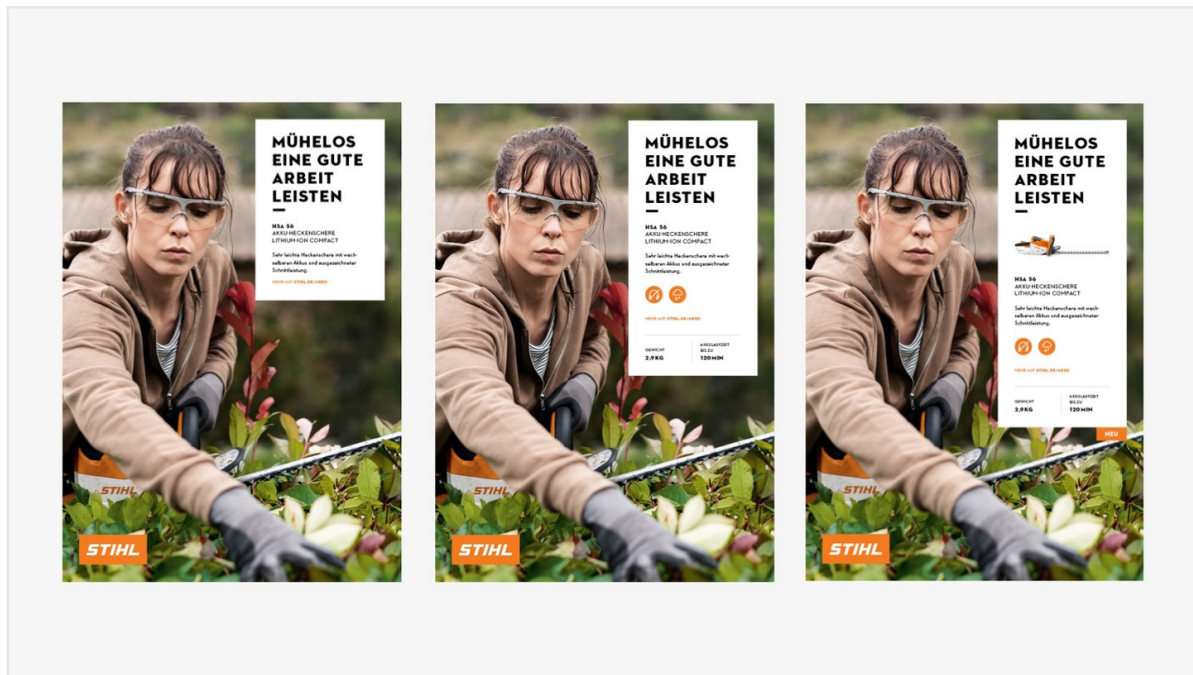
If only one headline is to be communicated in pure image advertising, it can be placed directly on the image – provided that the motif has correspondingly large, quiet surfaces. For consistently restful shots, the headline must be combined with a box for readability.

If a copy or other text elements supplement the headline, a box must be used. In order to ensure readability and posterity, all texts must be found in a box. In exceptional cases, however, a secondary headline may also be added without the use of a box for very quiet motifs.



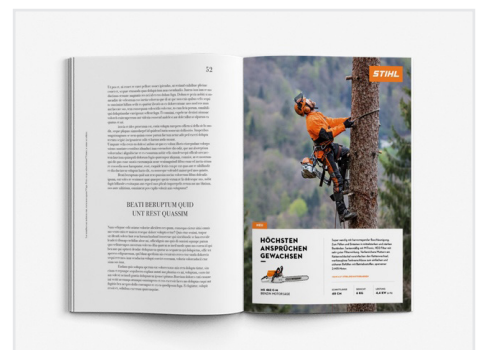
PRODUCT PRINT ADVERTISING

Depending on the desired information density, different design modules can be used within the box:



In a product print advertisement, an exact product name must not be missing. An optional product image below the headline is recommended. If the product is clearly visible on the motif, the clipping in the box can be dispensed with. An advertising text can follow the exact product name to describe further details.

For the quickly comprehensible communication and comparability of performance characteristics, the two to four most important characteristic values are strikingly staged. If there are icons that indicate special properties of the product, they will find space below the text.



FLYERS AND BROCHURES

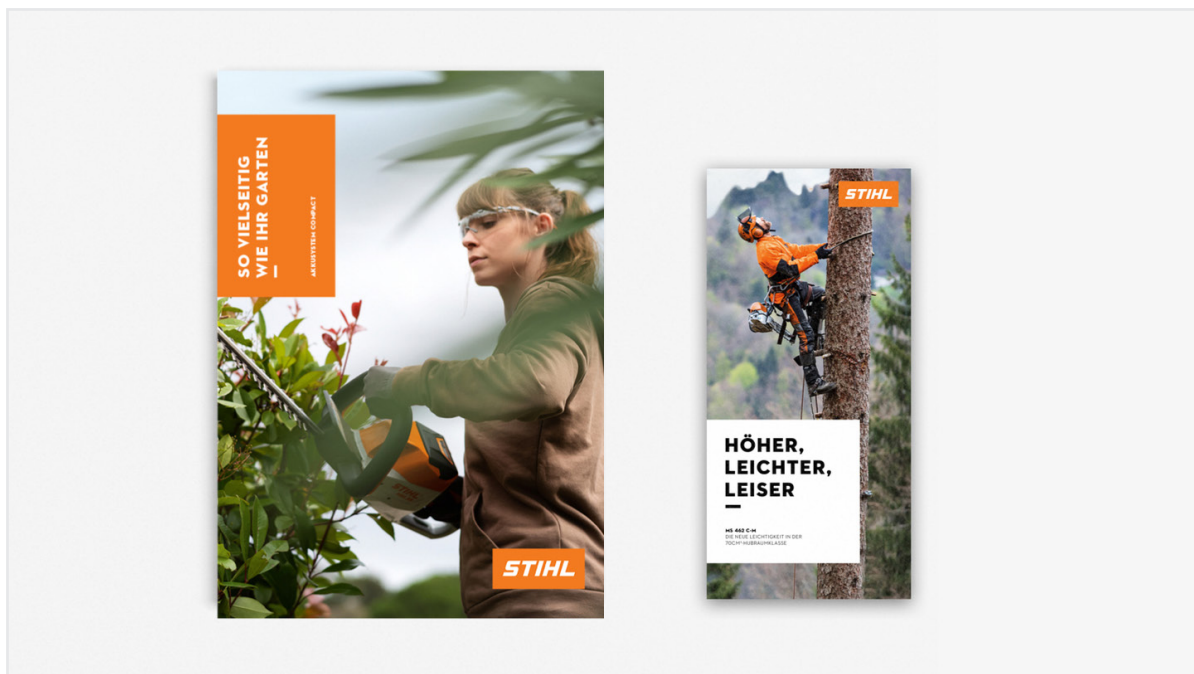
Flyers and brochures focus on entire product lines, specific individual products or the brand – briefly or in detail, emotionally or technically, but always clearly arranged.

For all applications, care must be taken to ensure the use of sufficient white space and a tidy structure. This underlines the high-quality character of the brand and serves clarity.

For information on the correct set of headline, box and logo, please refer to the chapters Layout Principles and Info and Title Box. The types of images available for print advertising material are dealt with in the chapter Imagery.

PRODUCT FLYER AND BROCHURE

The aim of these means of communication is to convey relevant information and advantages on individual products or entire product lines. For better comparability of the products, individual characteristic values are highlighted typographically. Since this is a product-focused communication, a product-heavy image selection in combination with emotional motifs is used.



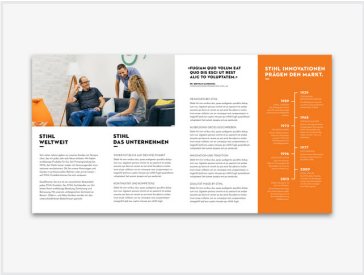
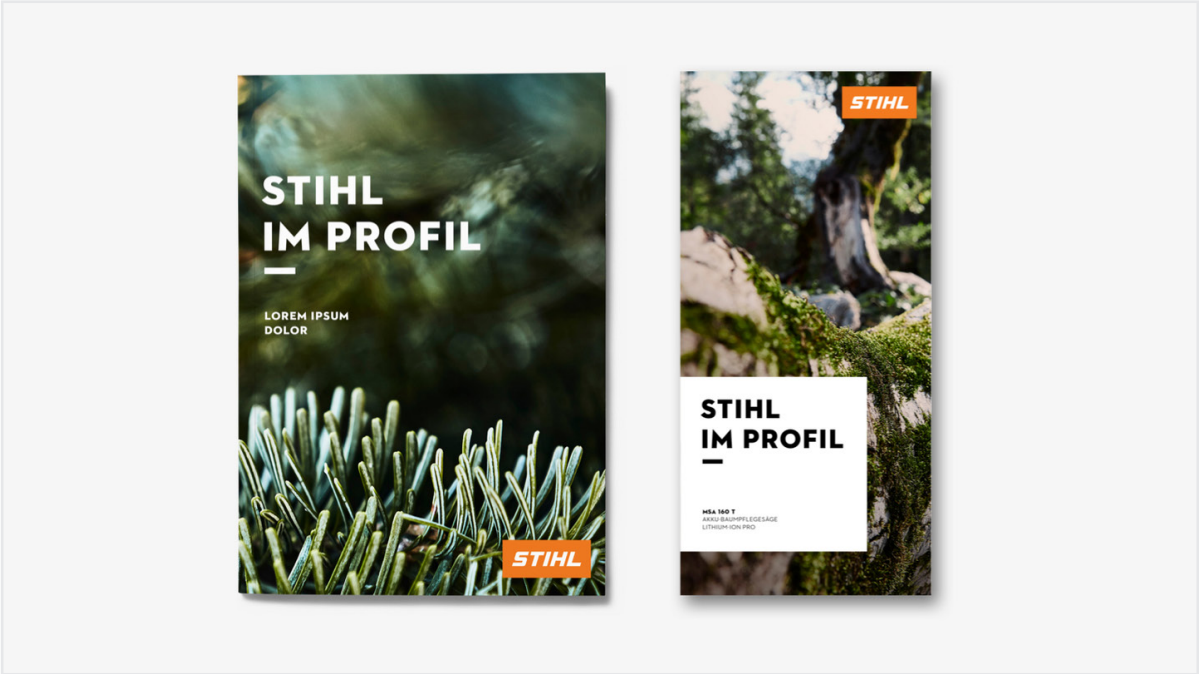
Depending on the desired external effect and communication goal, the title box can be set in white or STIHL orange.



In order to present important information prominently, an orange box is extended by an area in Light Grey. This ensures color trademark protection. The color fraction of orange in relation to the entire box must predominate.

COMPANY FLYER AND BROCHURE

Flyers and brochures on stihl as a company do not contain any information on products. The use of infographics and supporting icons serves to convey complex and abstract information. For a varied design, quotations can be highlighted and used strikingly.



FORMAT SELECTION

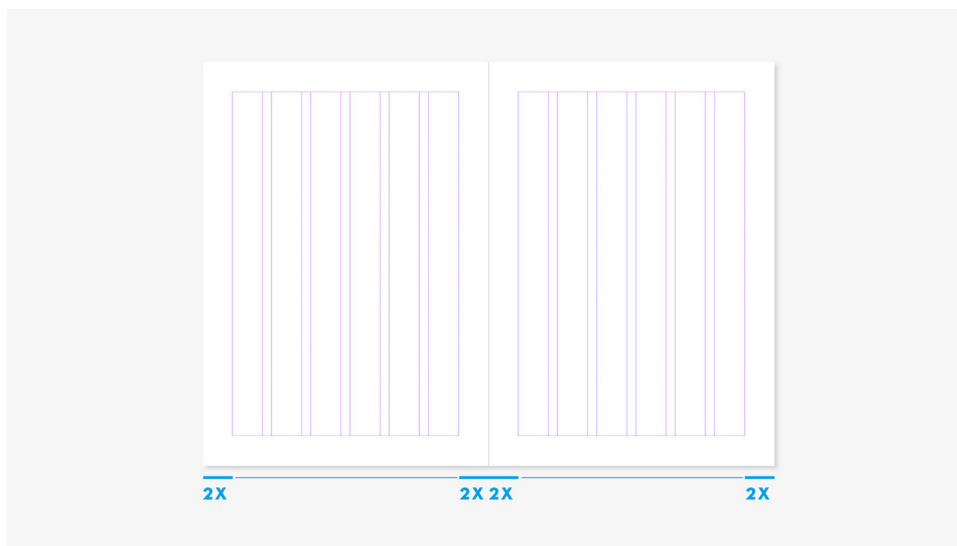
When choosing the format, the communication goal is crucial: For simple and short product information, a flyer is suitable in most cases. Image and text find enough space in the right proportion to each other.

If you want to convey a lot of information and at the same time create an emotional impression, it is advisable to choose a larger medium, such as a brochure. Because in order to stage the mass of information in a striking way as well as images in a large or format-filling way and to ensure sufficient white space, sufficient space is required.



TYPESETTING MIRRORS AND GRIDS

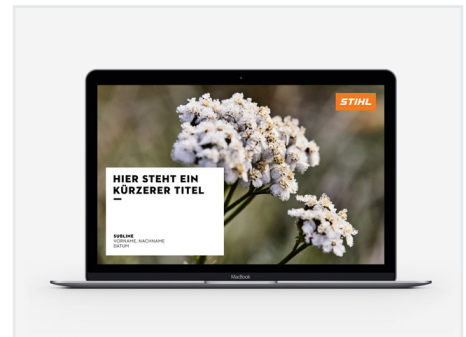
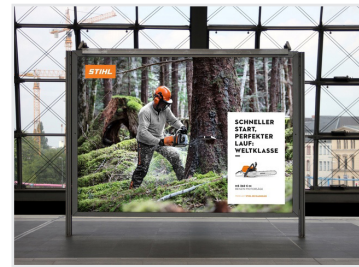
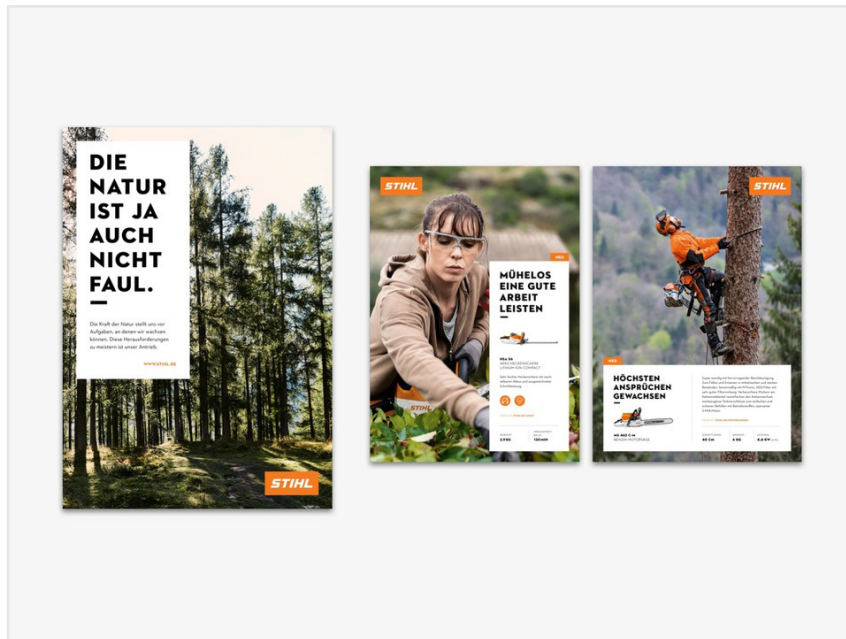
When creating new applications, you should refer to the settings of the InDesign templates.



The sentence mirrors of each application are symmetrical. The distances to the page edges and the waistband correspond to at least 1.5 times the distance from logo to page edge on the cover (x). This provides sufficient space and prevents the text from being too close to the edge.

Multi-page applications such as brochures and catalogs require page numbers and navigation. The distance upwards is at least 0.5 times greater than to the other three edges. Depending on the format, a 3-, 6- or 12-column grid is used.

BATTERY SYSTEM NOMENCLATURE



THE STIHL SOLUTION: THREE BATTERY SYSTEMS & ONE BATTERY LINE

STIHL offers a range of battery solutions – each optimized for different applications and user needs:

- AS SYSTEM – for smaller gardening tasks
- AI LINE – with integrated battery
- AK SYSTEM – for more ambitious gardening tasks
- AP SYSTEM – for professional applications

In communications, the systems should be differentiated through naming and a color code.

It is the task for marketing and communication to provide a clear orientation within the battery portfolio to help users navigate to the right solutions – while establishing a consistent messaging around the benefits that unite all battery-powered STIHL products, thereby building brand preference.



PMS 2300 C
RGB 169/194/63
CMYK 35/0/90/10
HEX #



PMS 2121 C
RGB 150/170/210
CMYK 50/30/0/0
HEX #



PMS 136 C
RGB 245/190/80
CMYK 0/30/80/0
HEX #



PMS Cool Gray 8 C
RGB 140/140/140
CMYK 0/0/0/60
HEX #

THE STRATEGIC DESIGN OPTIONS

To match your individual market situation and needs we provide you with a flexible design-spectrum, classified in “quiet,” “loud” and “system.”

Preferred Look

QUIET: the minimal integration of the battery topic for a specific product. The disturber is placed above the text box to indicate which system is being represented.


Not Recommended Outside of In-Store Applications

LOUD: the maximum integration of the battery topic for a specific product.

SYSTEM: the maximum integration of the battery aspect for the whole product range within a system (‘system is the hero’).


Implement the battery topic in your communication whenever and however you need it, but please always follow the design framework and make your choice between quiet and loud or full battery system communication assets.

QUIET



AKED


**BATTERY POWER.
MADE BY STIHL.**



PSA 57
Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua.


Real STIHL. Find yours at [STIHLusa.com](#)

LOUD



AKED


**BATTERY POWER.
MADE BY STIHL.**



PSA 57
Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua.

Real STIHL. Find yours at [STIHLusa.com](#)

SYSTEM



AKED

**BATTERY POWER.
MADE BY STIHL.**

Sample tagline will be placed here.

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.

Real STIHL. Find yours at [STIHLusa.com](#)

