Continental Corporate Design
01. Basic elements

One Brand, One Identity: Continental's Corporate Design.

The visual presentation of Continental is characterized by a binding and unmistakable corporate identity. This identity is carried consistently across all media from business stationery, advertisements, and brochures to numerous other publications used by the various divisions, business units, and corporate functions. The design elements emphasize affiliation with a strong corporation. At this point, we would like to thank all those who have been involved in implementing this corporate design policy, and for their sterling effort and commitment.

Basic elements. Introduction.

This chapter covers the basic design elements and principles of the Continental corporate design, including the logo, color system, layout principle, and typography.
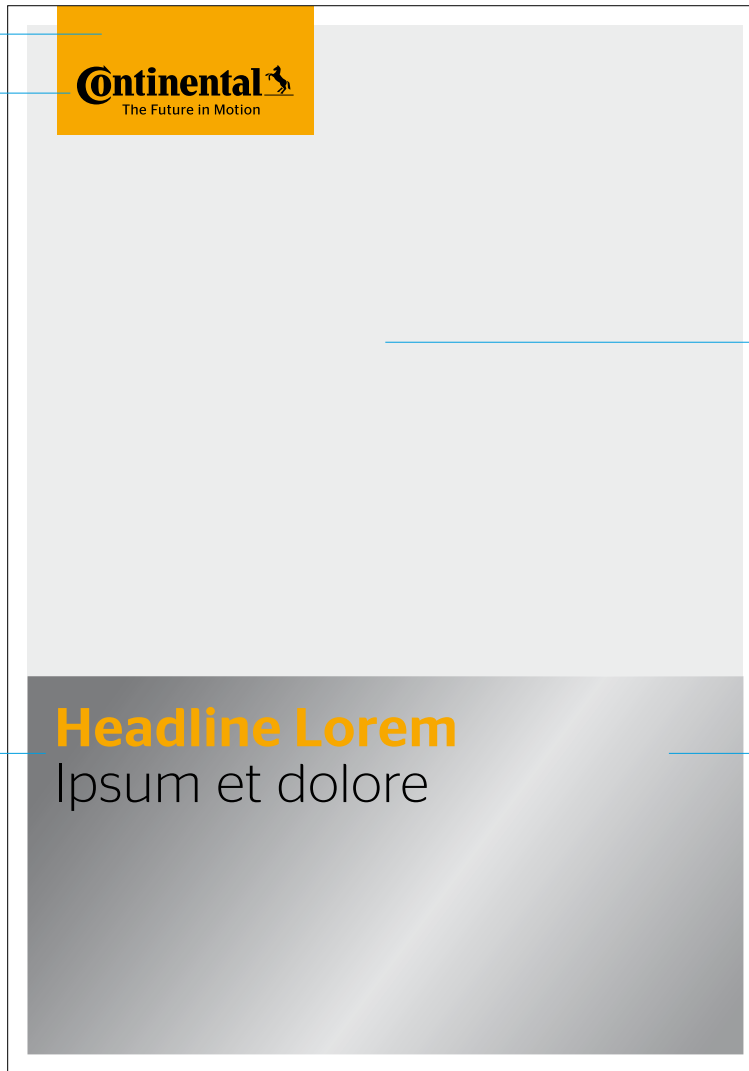
Basic elements. Contents.

Basic elements. Overview.

Tile = quality seal

Logo with tagline

Frame

Cntinental
The Future in Motion

Image

Headline Lorem
Ipsum et dolore

Corporate font

Communication area

Overview of the basic elements described in this manual (using a brochure cover as an example).

Logo. Introduction.

The logo consists of the wordmark and the horse symbol. With the wordmark, we maintain a friendly and readily recognizable appearance. The characteristic ligature of the letters C and O is distinctive and the harmonious characters provide easy usability, as well as good legibility.

The horse symbol represents the brand's long-standing tradition. Its roots lie in the first product for which the company registered a trademark – for "hoof buffers" (for horses). The horse is dynamic and powerful and conveys an impression of speed and agility.

Logo. Overview of logo versions.

Logo

Logo with tagline

Stand-alone icon

This is the registered trademark of the corporate group and products. Examples for use: global brand management; whenever the logo is used to identify the corporation; business publications; building signage; product labelling; Internet

The registered trademark in combination with the Continental tagline is often used in advertising media (e.g. within the quality seal on print publications, see page 15).
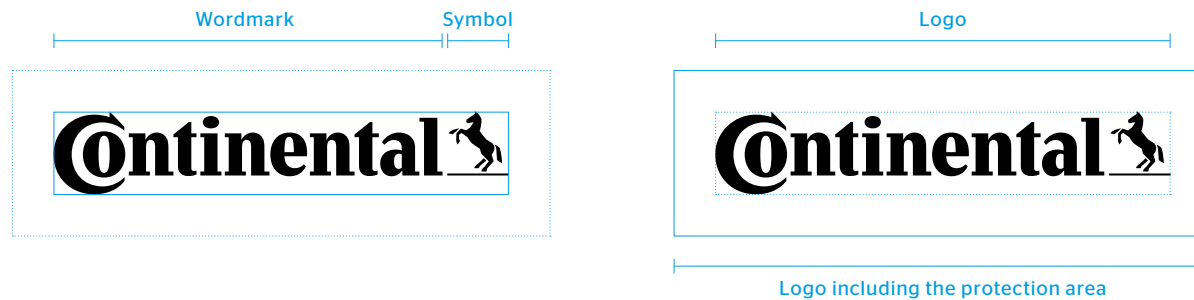
The stand-alone icon is not a replacement for the Continental logo and is used sparingly on advertising media, e.g. on giveaways and merchandising articles in cases where the reproduction of the entire logo is not feasible.

Logo. Elements.

Logo without tagline*

Wordmark · Symbol

Logo

Logo including the protection area

Logo with tagline*

Wordmark · Symbol

Tagline

Logo

Logo including the protection area
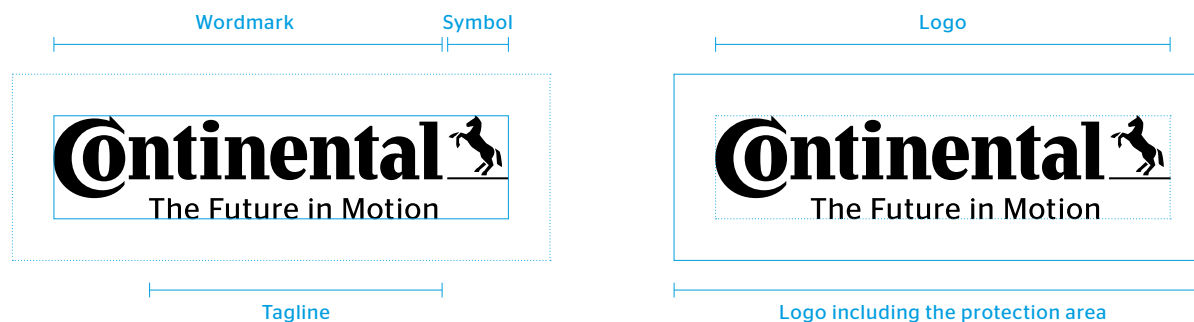
The Continental logo is a unit consisting of a striking **wordmark** and the **symbol**.

Additionally it can be used in combination with the **tagline** "The Future in Motion".

The logo must always be surrounded by a logo protection area. The **protection area** defines the minimum margin between the logo and all other design elements.

The Continental logo with the tagline will be used on all communication and image-building media:

– Print media (front and back covers)
– Online media
– Advertisements
– Merchandising (if enough space is available)
– Roll-ups
– PowerPoint (title)
– Movies and animated sequences

The minimum width of the logo is 43 mm. The logo may not appear smaller than this. If you find it impossible to comply with this requirement, please contact the person in your division responsible for corporate identity issues (see page 54).

Logo size used on the A4 format
(1x=5.5mm)

Logo. Protection area.

Logo without tagline*

The obligatory white space around the logo is a protective margin. The logo should never be used without it. The height / width of the protection margin (1x) is equal to half of the logo height (2x).

In exceptional cases involving special formats, the logo protection area can be reduced by ½x to allow for a larger logo.
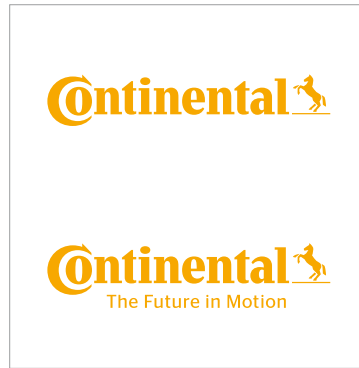
Logo with tagline*

Logo size used on the A4 format
(1x=5.5mm)

Logo. Color applications.

Color applications

Primary use

The logo can appear in four-color or black-and-white versions, depending on the medium or application.

Black-and-white applications
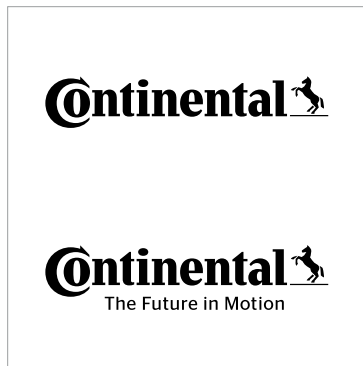
Logo. Stand-alone icon.

Elements

Continental lettering

Symbol

Year established

Stand-alone logo

Stand-alone logo including the protection area

Dimensions of protection area

1x		1x
1x		
1x		
1x		
1x		
1x		
1x		1x

The stand-alone Continental icon is designed to give the impression of a quality stamp. It stands for high-quality products and has a reputation for value in different cultures.

The stand-alone icon is not a replacement for the Continental logo. It may not appear in the immediate vicinity of the logo.

The obligatory white space around the icon is a protective margin. The logo should never be used without it. The height / width of the protection margin (1x) is equal to 1/5 of the icon height (5x).

The stand-alone icon can be used on:

– Giveaways
– Merchandising articles
– Fairs and events
– Roll-ups
– Signage
– Car branding

The minimum width of the logo is 15 mm. The logo may not appear smaller than this. If you find it impossible to comply with this requirement, please contact the person in your division responsible for corporate identity issues (see page 54).

Logo. Internal logos / icons.

Logos developed for internal use or specific campaigns (e.g. important project) help people understand and allocate information about the project in question. These logos may comprise a symbol and/or wordmark. The logo must, however, be one thing in particular – it must be clearly understood by the reader.

An internal logo may not be applied to personally identify employees with a project. After all, projects are part of the day-to-day work at Continental. The Continental brand, being the strongest brand within the corporation, is the one our employees should identify with. Always bear in mind the sense and purpose of such a logo. Not every initiative or temporary campaign needs to have its own "logo".

Internal logos must always be approved in advance by corporate communications or the person in your division responsible for corporate design issues (see page 54).

Fundamentals:
– The logo must never compete with the Continental logo for the reader's attention.
– The logo must emphasize a topic or project of significance to the company – internally and externally. It must be obvious which project the logo refers to.
– In order to ensure effectiveness and long-term recognizability, special logos should only be developed for projects lasting at least nine to twelve months.
– The logo should be striking and easy to remember. The rule of thumb is, "KISS: Keep it Short and Simple."
– Internal logos or icons should not create new identities of their own, but should merely call attention to a specific topic.

Legal aspects:
The logo should also adhere to trademark requirements. Above all, in order to avoid legal complications, ensure that it does not resemble logos, terms or symbols already used by other companies.

Design parameters:

Internal logos or icons should be as simple as possible in order to support their effectiveness and make them easy to understand and recognize. Complex designs with many individual elements or text components should be avoided.

– Under no circumstances may the Continental logo or the horse symbol be a component of an internal logo or icon.
– Only the Continental corporate font may be used as the typeface for wordmarks.
– Only the Continental colors may be used (see the section on the color system beginning on page 30). The logo must also be suitable for reproduction (printing) in a black-and-white version.
– Only abstract, simplified signets and symbols may be included in wordmarks. Actual pictures/motifs are not allowed.
– The logo's design should facilitate reproduction in both very large and very small versions.
– The dimensions of the logo should be harmonious and well proportioned.
– The logo should not include effects like 3D simulations or color gradients.

Continental logo may never be incorporated into internal or campaign logos

Continental symbol may never be incorporated into internal or campaign logos

Use only Continental corporate typefaces

Do not use all caps

Avoid too many elements or components

Do not use photos

Logo. Don'ts.

Never compress or stretch the logo

Never use the logo without the symbol

Never put the logo into italics

Never distort the logo

Never use other colors

Never use cutouts from the logo

Never shade or color the background

Never use the logo on images

Never change the color of the tagline

Never modify the proportions of the logo

Do not put the logo on graduated shading

Quality seal. Introduction.

The main element of the Continental layout principle is a yellow "tile" that is used on all communication platforms. The tile serves as the "quality seal" and underscores the credibility and outstanding quality of the brand and its products.

By always placing the logo on the quality seal, we ensure that the brand is perceived as characteristic, unique, eye-catching and surprising, thus further strengthening the brand image.

Please note: Print media cannot be professionally produced on office printers.

Quality seal. Dimensions.

Color variant *

In general (e.g. front covers), the logo is placed on the quality seal. The width of the quality seal is equal to the width of the logo including the protective area. The height of the quality seal is equal to the height of the logo plus 2x. The logo is placed at the bottom of the quality seal.

The black-and-white variant is used only in exceptional cases.

Black-and-white variant *

Logo size used on the A4 format
(1x=5.5mm)

Quality seal. Dimensions within layout.

Dimensions of the quality seal within the layout

The frame size also relates to the size of the protective area (1x).

The frame size is harmoniously proportional to the format and the logo size.

Appearance of the quality seal

Close-up of A4 format

Quality seal. Dimensions within layout.

Dimensions of the quality seal
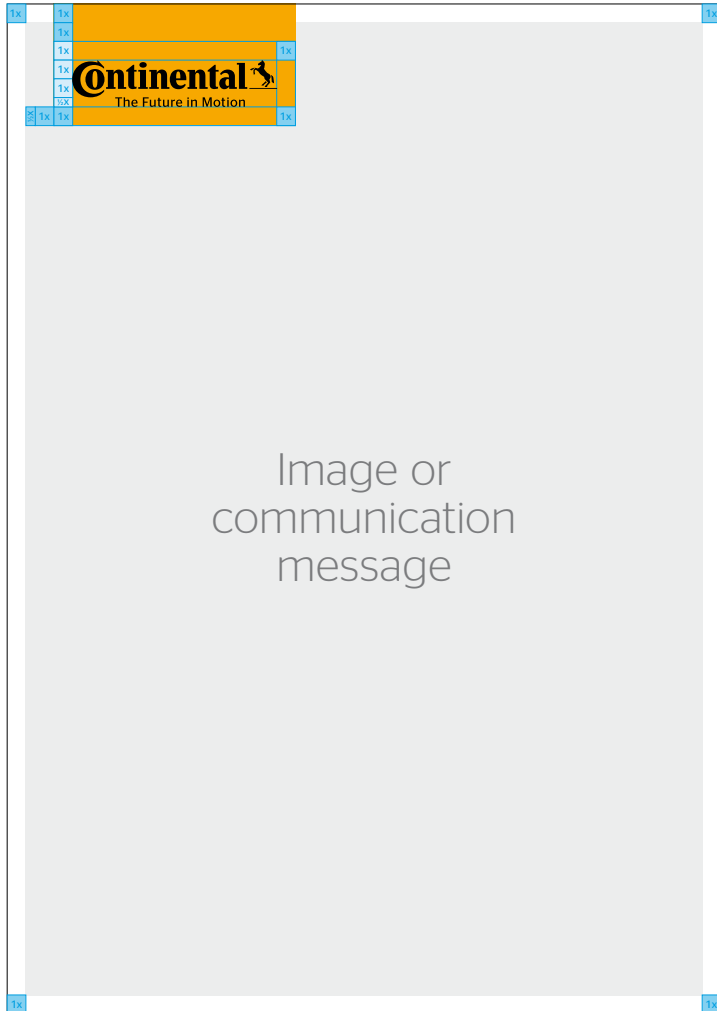
Appearance of the quality seal
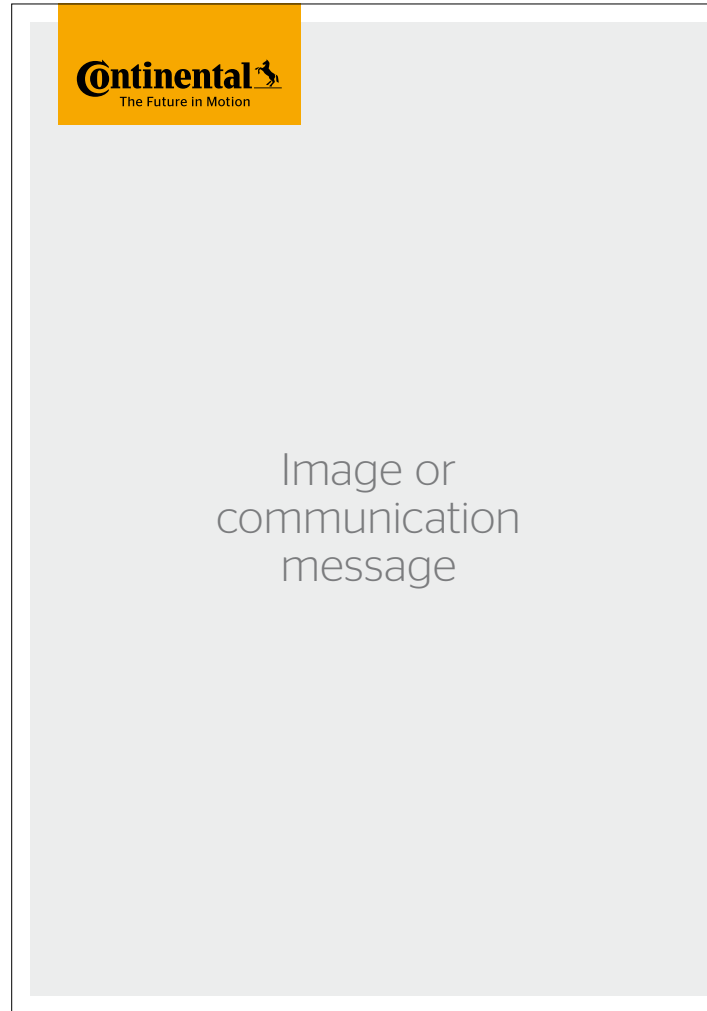
The dimensions of the frame, like those of the quality seal, are based on the value x. The surrounding frame is always 1 x wide.

The value x depends on the respective format. The tables on pages 21 and 22 show the x value for various portrait formats, while the tables on pages 24 and 25 specify the x value for landscape formats.

The quality seal is generally used on all communication and image-building media:

– Print media (front covers)
– Advertisements
– Roll-ups
– PowerPoint (title)
– Online media
– Movies and animated sequences

Illustration scale = 45 % of DIN A4

Quality seal. Don'ts.

Never reduce the dimensions of the logo protection area

Observe the obligatory protection area

Never change the position of the logo within the quality seal

Never change the color of the quality seal

Never rotate or slant the quality seal

Never rotate or slant the logo within the quality seal

Never slant the quality seal or set the wordmark in italics

Never modify the proportions

Layout principle. Introduction.

Continental employs a simple layout principle involving a communication area surrounded by a white frame. It defines the design area, which varies in size depending on the respective format.

The quality seal containing the logo is always positioned in the upper left corner of the format, superimposed on the white frame.

The individual business areas are indicated using different colors within the communication area.
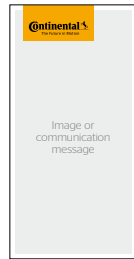
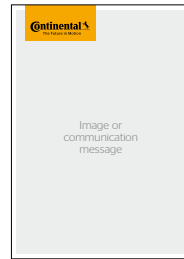# **Layout principle.** Overview of portrait formats.
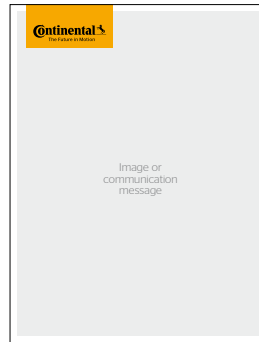
DIN A6

Frame size: 4 mm
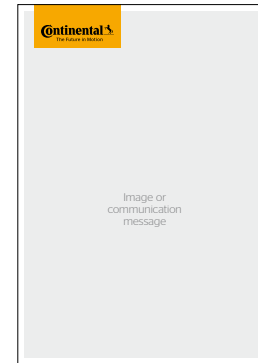
DIN lang

Frame size: 4.5 mm

DIN A5

Frame size: 4.5 mm

US Letter

Frame size: 5.5 mm

DIN A4

Frame size: 5.5 mm

DIN A3

Frame size: 7.5 mm

Application examples of the layout principle on print formats

Layout principle. Specification of sizes for various portrait formats.

This table shows the specifications for the application of the layout principle on portrait formats in print applications. The specifications may not be altered.

The minimum frame size is 4 mm. The logo and frame are never reduced to a smaller size, regardless of the format size.

Non-standard formats should conform to the overall appearance of the Continental layout principle as closely as possible. The size of the frame and quality seal should be harmonious and correspond approximately to the specifications for the nearest DIN or US Letter format.

	DIN A6 (105 × 148 mm)	DIN LANG (105 × 210 mm)	DIN A5 (148 × 210 mm)	US Letter (215.9 × 279.4 mm)	DIN A4 (210 × 297 mm)
Frame					
Size	4 mm	4.50 mm	4.50 mm	5.50 mm / 0.22 in	5.50 mm
Quality seal					
Height	26 mm	29.25 mm	29.25 mm	35.75 mm / 1.41 in	35.75 mm
Width	51.80 mm	58.27 mm	58.27 mm	71.22 mm / 2.80 in	71.22 mm
Logo without tagline including the protection area					
Height	16 mm	18 mm	18 mm	22 mm / 0.87 in	22 mm
Logo with tagline including the protection area					
Height	18 mm	20.25 mm	20.25 mm	24.75 mm / 0.97 in	24.75 mm
x value					
Size	4 mm	4.50 mm	4.50 mm	5.50 mm / 0.22 in	5.50 mm

Application examples of the layout principle on print formats

Layout principle. Specification of sizes for various portrait formats.

This table shows the specifications for the application of the layout principle on portrait formats in print applications. The specifications may not be altered.

The minimum frame size is 4 mm. The logo and frame are never reduced to a smaller size, regardless of the format size.

Non-standard formats should conform to the overall appearance of the Continental layout principle as closely as possible. The size of the frame and quality seal should be harmonious and correspond approximately to the specifications for the nearest DIN or US Letter format.

	DIN A3 (297 × 420 mm)	DIN A2 (420 × 594 mm)	DIN A1 (594 × 841 mm)	DIN A0 (841 × 1189 mm)	City Light (1185 × 1750 mm)
Frame					
Size	7.50 mm	11 mm	15.50 mm	21.50 mm	35 mm
Quality seal					
Height	48.75 mm	71.50 mm	100.75 mm	139.75 mm	227.50 mm
Width	97.12 mm	142.44 mm	200.71 mm	278.40 mm	453.22 mm
Logo without tagline including the protection area					
Height	30 mm	44 mm	62 mm	86 mm	140 mm
Logo with tagline including the protection area					
Height	33.75 mm	49.50 mm	69.75 mm	96.75 mm	157.50 mm
x value					
Size	7.50 mm	11 mm	15.50 mm	21.50 mm	35 mm

Application examples of the layout principle on print formats

Layout principle. Overview of landscape formats.

DIN A6

Frame size: 4 mm
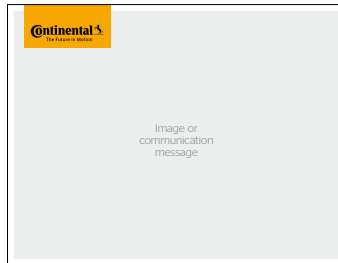
DIN lang

Frame size: 4.5 mm
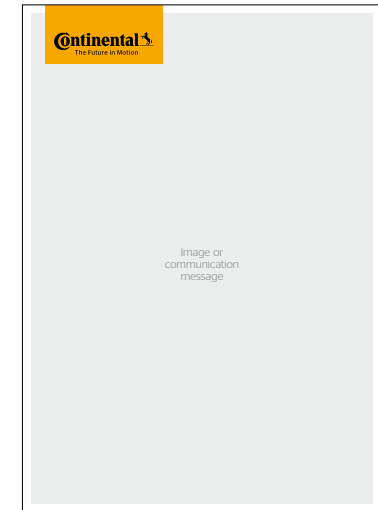
DIN A5

Frame size: 4.5 mm

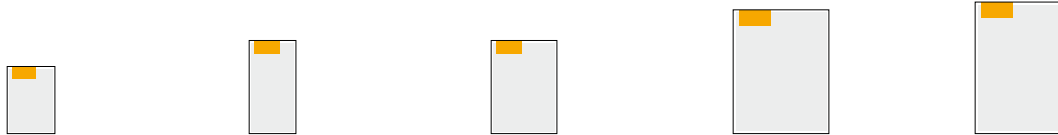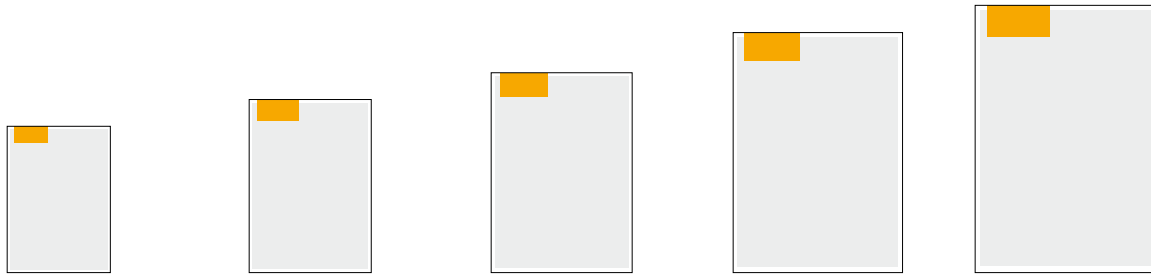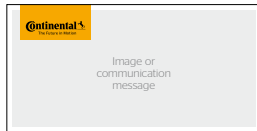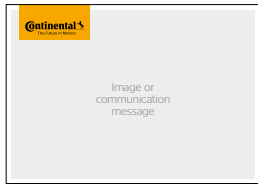US Letter

Frame size: 5.5 mm

DIN A4

Frame size: 5.5 mm

DIN A3

Frame size: 7.5 mm

Application examples of the layout principle on print formats

Layout principle. Specification of sizes for various landscape formats.

This table shows the specifications for the application of the layout principle on landscape formats in print applications. The specifications may not be altered.

The minimum frame size is 4 mm. The logo and frame are never reduced to a smaller size, regardless of the format size.

Non-standard formats should conform to the overall appearance of the Continental layout principle as closely as possible. The size of the frame and quality seal should be harmonious and correspond approximately to the specifications for the nearest DIN or US Letter format.

	DIN A6 (148×105 mm)	DIN LANG (210×105 mm)	DIN A5 (210×148 mm)	US Letter (279.4×215.9 mm)	DIN A4 (297×210 mm)
Frame					
Size	4 mm	4.50 mm	4.50 mm	5.50 mm / 0.22 in	5.50 mm
Quality seal					
Height	26 mm	29.25 mm	29.25 mm	35.75 mm / 1.41 in	35.75 mm
Width	51.80 mm	58.27 mm	58.27 mm	71.22 mm / 2.80 in	71.22 mm
Logo without tagline including the protection area					
Height	16 mm	18 mm	18 mm	22 mm / 0.87 in	22 mm
Logo with tagline including the protection area					
Height	18 mm	20.25 mm	20.25 mm	24.75 mm / 0.97 in	24.75 mm
x value					
Size	4 mm	4.50 mm	4.50 mm	5.50 mm / 0.22 in	5.50 mm

Application examples of the layout principle on print formats

Layout principle. Specification of sizes for various landscape formats.

This table shows the specifications for the application of the layout principle on landscape formats in print applications. The specifications may not be altered.

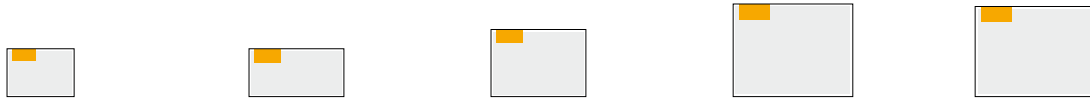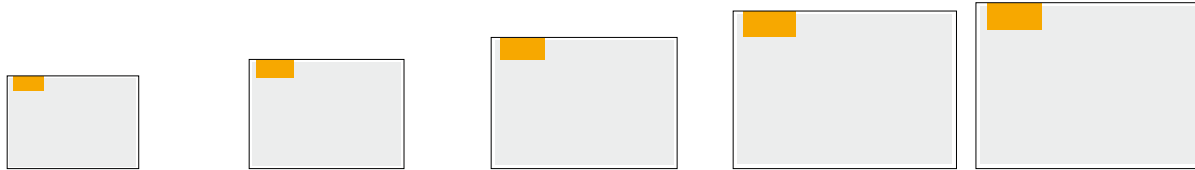The minimum frame size is 4 mm. The logo and frame are never reduced to a smaller size, regardless of the format size.

Non-standard formats should conform to the overall appearance of the Continental layout principle as closely as possible. The size of the frame and quality seal should be harmonious and correspond approximately to the specifications for the nearest DIN or US Letter format.

	DIN A3 (420 × 297 mm)	DIN A2 (594 × 420 mm)	DIN A1 (841 × 594 mm)	DIN A0 (1189 × 841 mm)	18 / 1 Poster (3570 × 2520 mm)
Frame					
Size	7.50 mm	11 mm	15.50 mm	21.50 mm	70 mm
Quality seal					
Height	48.75 mm	71.50 mm	100.75 mm	139.75 mm	455 mm
Width	97.12 mm	142.44 mm	200.71 mm	278.40 mm	906.44 mm
Logo without tagline including the protection area					
Height	30 mm	44 mm	62 mm	86 mm	280 mm
Logo with tagline including the protection area					
Height	33.75 mm	49.50 mm	69.75 mm	96.75 mm	315 mm
x value					
Size	7.50 mm	11 mm	15.50 mm	21.50 mm	70 mm

Application examples of the layout principle on print formats

Layout principle. Format adaptions.

When adapting the design to special, non-standard formats,
please observe the following steps:

2. Open the selected template.
3. Scale the format by clicking and dragging the lower right corner.
   (NOTE: the quality seal, the white frame, and typography may not
   be scaled!).
4. Adjust the edges on the right and bottom so they are identical to those
   on the top and left.
5. Finally, align the surfaces proportionally on the basic grid and position
   typography in the communication area.

> If the proportions of the white frame seem too large or too small in comparison with the white frame and quality seal, please select the next larger or smaller format.

1.

2.

3.

4.

5.
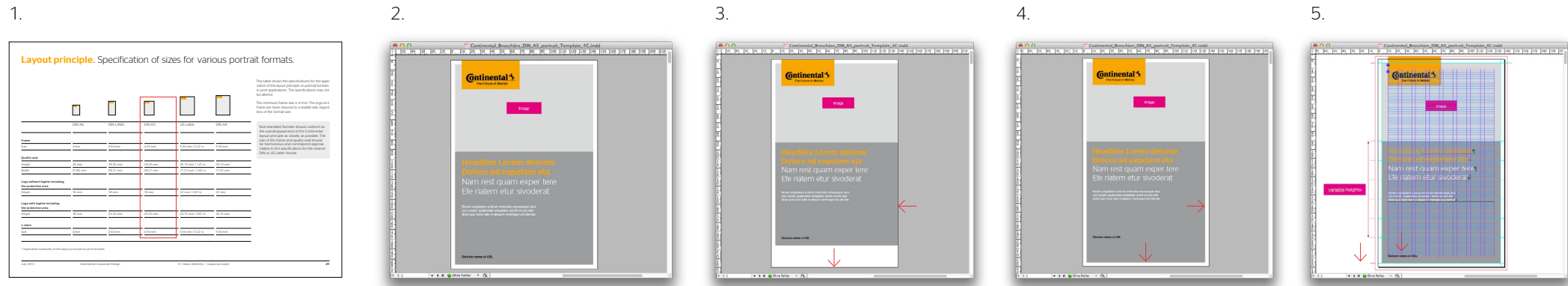
Layout principle. Height specifications.
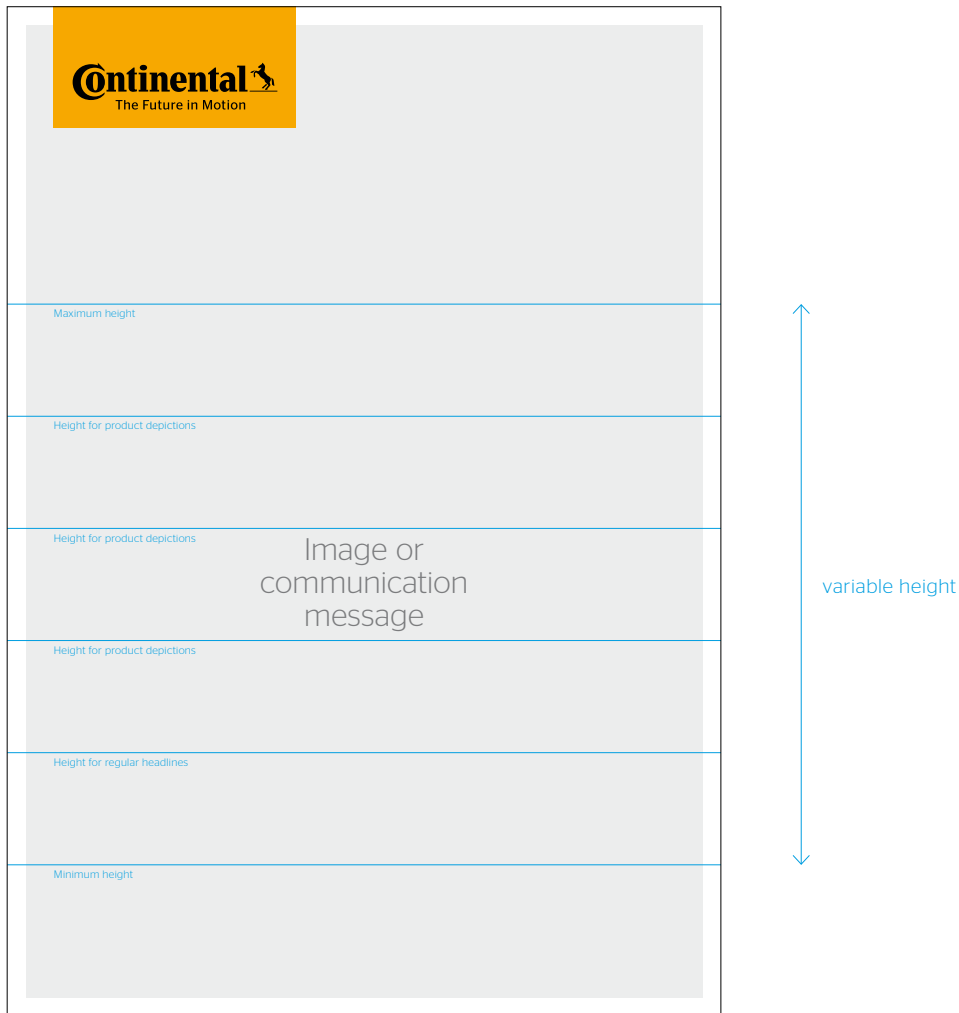
The flexible layout principle is based on specific proportions within a defined design grid. The area containing copy and graphics depends on the respective application.

Continental ☙
The Future in Motion

Maximum height

Height for product depictions

Height for product depictions

Image or communication message

Height for product depictions

Height for regular headlines

Minimum height

variable height

The variable height is described in greater detail in the chapter on print media.

Layout principle. Best practice.

Automotive
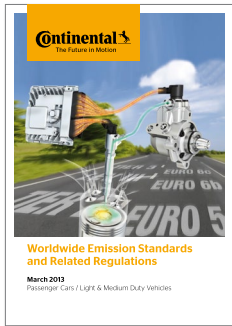
"Emission Standards"
booklet (DIN A6)

Corporate

Invitation to annual
shareholders meeting
(95 mm × 188 mm)

Rubber

Data fact sheet

Corporate

Image brochure

Corporate
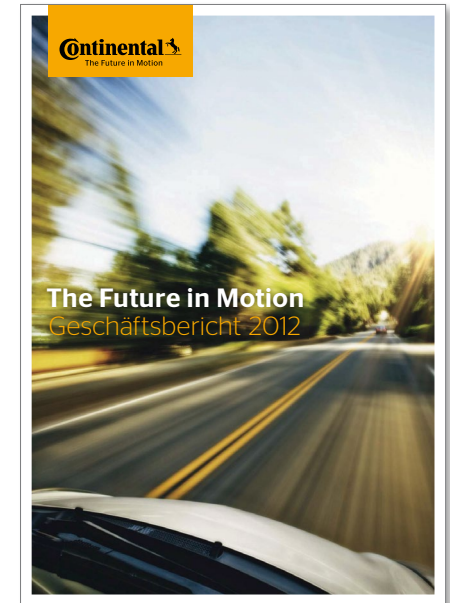
Annual report (DIN A4)

Application examples of the layout principle on print formats

Layout principle. White frame visibility.

Layout with image motif and white communication area

Headline Lorem et
Liatem etur sivod

Nonet voluptatem a dis et ommodio renessequis con cusant, ssum renimagni quisque rutrum. Aenean imperdiet est di.

Division name or URL

Layout with two visible corners

Headline Lorem et
Dolore ad expeta
Nam rest quam expe riatem etur sivod

Nonet voluptatem a dis et ommodio renessequis con cusant, quatincitae soluptatur, sincili occum dolut que none nate re atissum renimagni est di.

Division name or URL

Layout with two visible sides

Headline Lorem et
Dolore ad expeta
Nam rest quam expe riatem etur sivod

Nonet voluptatem a dis et ommodio renessequis con cusant, quatincitae soluptatur, sincili occum dolut que none nate re atissum renimagni est di.

Division name or URL

Example layout with one visible corner and one side

Headline Lorem et
Dolore ad expeta
Nam rest quam expe riatem etur sivod

Nonet voluptatem a dis et ommodio renessequis con cusant, quatincitae soluptatur, sincili occum dolut que none nate re atissum renimagni est di.

Division name or URL
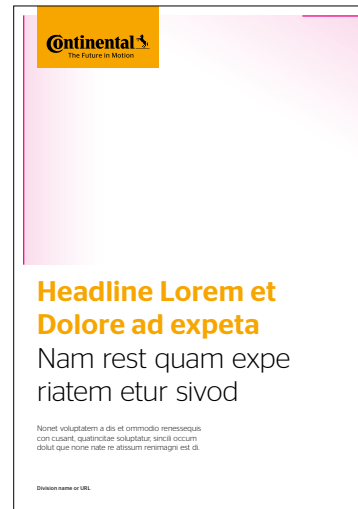
Example layout with alternative gray area

Headline Lorem et
Dolore ad expeta
Nam rest quam expe riatem etur sivod

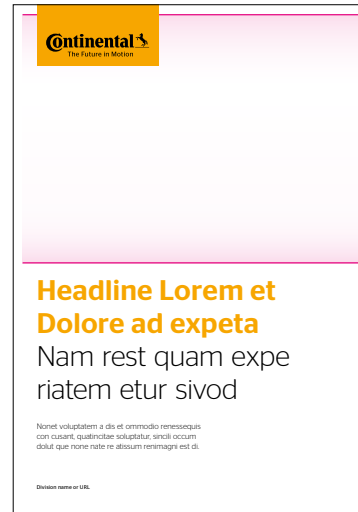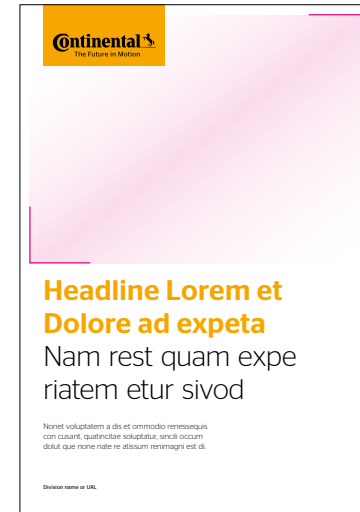Nonet voluptatem a dis et ommodio renessequis con cusant, quatincitae soluptatur, sincili occum dolut que none nate re atissum renimagni est di.

Division name or URL

The visibility of the white frame is an integral and legally binding aspect of the layout principle. The recognizability of the frame must always be explicitly assured for brochure title pages and single-page media such as posters, advertisements, banners, etc.

Ideally, each layout will have a full-size image motif, an image motif plus background surface, or a colored background surface. If only some of these essential preconditions can be fulfilled – such as the use of a gradient image in the background color white – the following policy applies:

– **Two corners/sides principle** – if the image motif is an image with gradient in the background color white, at least two corners or side surfaces of the image motif must be visible.

– **Gray alternative surface** – if the draft has no image motif and graphic elements cannot illustrate the frame, the white background surface must be displayed using a light gray (e.g. gray 4 or lighter). The background surfaces should have no gradient.

Displaying the white frame through a line border is prohibited.

Layout principle. Image motif – graphic and technical specifications.

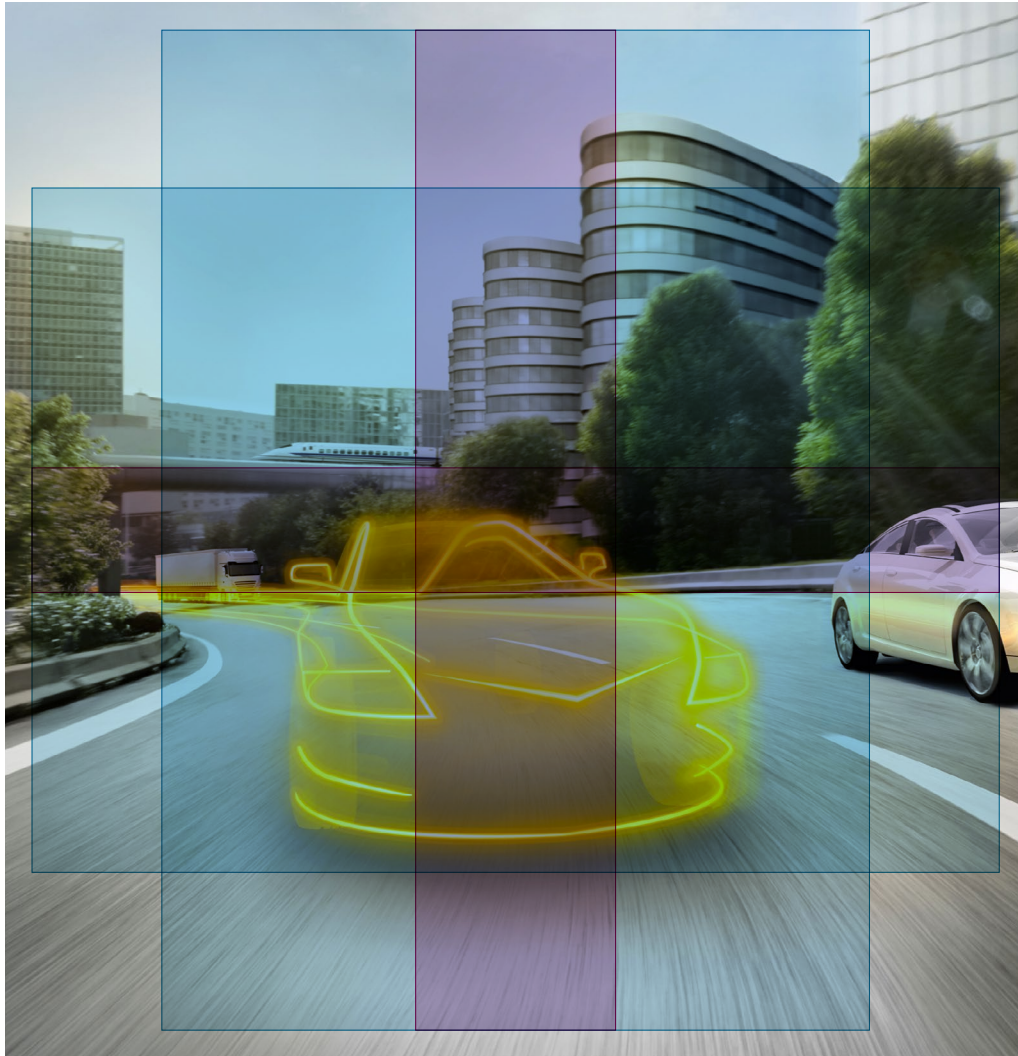Overview of German Industrial Standards formats and extreme formats

Belt width formats
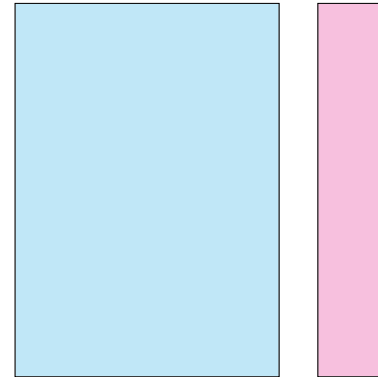
Example equipment motif as vertical and horizontal format

In conceptualizing and shaping key visuals that will be used for a long time period and for many different media, the following requirements must be observed.

Vertical and horizontal formats in German Industrial Standards format will primarily be used. The flexible layout principle, however, creates image details that extend far beyond the German Industrial Standards aspect ratio.

As a result, ensure there is sufficient image content around the core of the motif (on the sides, above, and below). The key visual can also be used for extreme horizontal and vertical formats.

Ideally, the visual will be created directly in two formats, as a horizontal and vertical format. When designing the motif, take into account later use of the Quality Seal in almost all key media.

Design large, high-resolution files if possible so that the image motif can also be used for large formats like 18/1 posters and City Lights. Downsizing for medium and smaller formats can be quickly created in an image processing program.

All of the criteria described are relevant not only for self-created images, but also for stock images.

Layout principle. Don'ts.
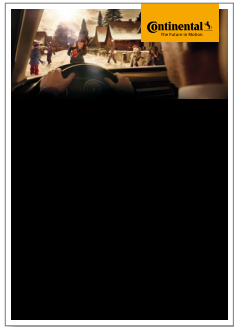
Never position the quality seal on the right
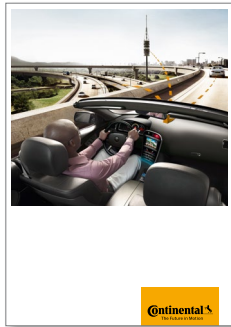
Never position the quality seal at the bottom of the format
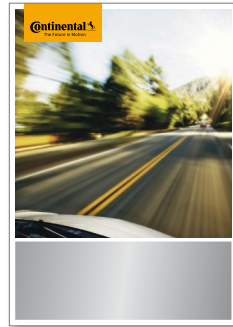
Never leave white space between the communication area and the image
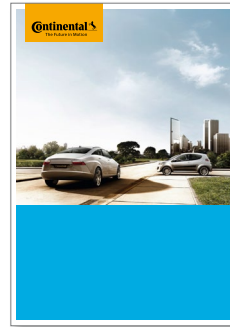
Never change the color of the communication area

The communication area may not exceed the specified maximum height

The communication area may not be smaller than the specified minimum height
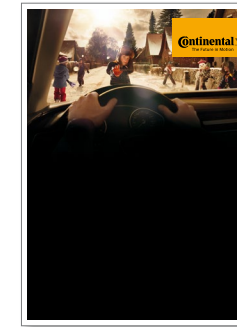
The quality seal must bleed off the top, not the right edge of the format
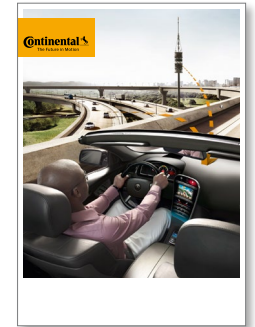
The quality seal must bleed off the top, not the left edge of the format

Application examples of the layout principle on print formats

Color system. Introduction.

The four Continental primary colors give the company's communication its characteristic appearance. Continental yellow represents the brand's dynamism, superiority, and active prowess. Continental black represents mainly Rubber and imparts an impression of power, dominance, and force. White was chosen to represent mainly Automotive as it evokes feelings of expertise and modernity. Continental silver signifies the success and stability of the brand's corporate aspect.

Color system. Color distribution.

Corporate

Primary colors   Secondary colors   Accent colors

Automotive

Primary colors   Secondary colors   Accent colors

Rubber

Primary colors   Secondary colors   Accent colors

The identities of the various divisions are differentiated through the use of various proportions of these four colors.

The corporate identity is characterized by Continental Yellow, Black, White and Silver; Automotive uses a higher proportion of Continental White; Rubber makes more prominent use of Continental Black.
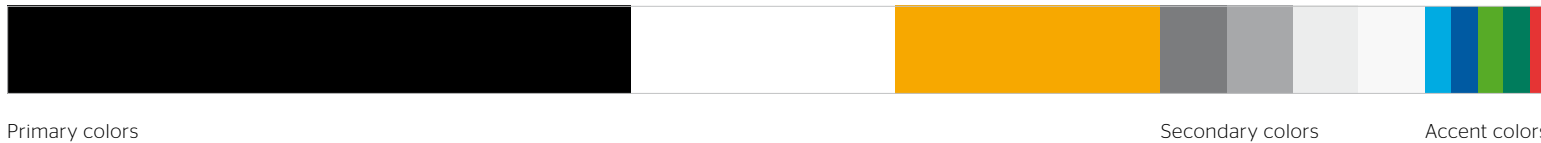
Color system. Primary colors.

Continental Yellow

Continental Black 1 C *

Continental Black 4 C **

Continental Silver

Continental White

Continental Yellow, Continental Black (1 C / 4 C), Continental Silver, and Continental White are the primary corporate colors.

Continental Yellow is used for large surfaces as well as headlines, introductory passages, and to highlight passages in copy.

Continental Black has specifications for both one-color and four-color applications. When dealing with large surfaces, The four-color version must be used on larger surfaces, in order to always achieve a deep, opaque black. Ensure that the degree of saturation is individually adjustedfor the medium in question, in order to avoid a color applica-tion above 270%.

Continental Silver is used as an additional color in the corporate identity.

Continental White is used as a background color and for large surfaces in Automotive ap-plications. Continental White is also used when typography and the logo are reversed against a colored background.

Standard

	Print		Electronic media		Textile	Paintwork
	Pantone	CMYK	RGB	HEX	Pantone Textile	RAL
Continental Yellow	137 C	0/40/100/0	255/165/0	#ffa500	14-1064 TPX	1028
Continental Black 1 C	Black C	0/0/0/100	0/0/0	#000000	19-0303 TPX	9005
Continental Black 4 C	Black C	60/40/30/100	0/0/0	#000000	19-0303 TPX	9005
Continental Silver	8400 C	20/15/15/35	–	–	16-5101 TPX	9022
Continental White	–	0/0/0/0	255/255/255	#ffffff	11-0601 TPX	9003

Trade fair exhibits / Silk screen / Paintwork

	Laminating			Paint		Acrylic
	matte opaque	glossy opaque	translucent	Mercedes-Benz	Volkswagen	
Continental Yellow	Oracal 631 – 020	Oracal 751 C – 020	Oracal 8800 – 020	DB 1666 Contigelb	H1A Contigelb	Evonik – GS 1H20
Continental Black 1 C / 4 C	Oracal 631 – 070	Oracal 751 C – 070	Oracal 8800 – 070	RAL 9005	RAL 9005	Evonik – GS 9H01
Continental Silver	Oracal 631 – 090	Oracal 751 C – 090	Oracal 8800 – 090	RAL 9022	RAL 9022	Evonik – XT 7M801
Continental White	Oracal 631 – 010	Oracal 751 C – 010	Oracal 8800 – 010	RAL 9003	RAL 9003	Evonik – GS WH01

Please print the Continental primary colors as special colors whenever possible and use the correct colour application for the respective print or production method. The color matching for digital print is cmyk.

 * used for copy and the logo

** used for large surfaces

Color system. Secondary colors.

Continental Gray 1

Continental Gray 2
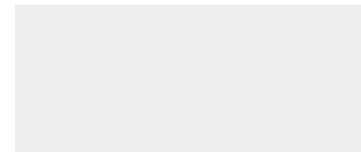
Continental Gray 3

Continental Gray 4

The secondary color is Pantone Cool Gray 9 (Continental Gray 1). Cool Gray 9 can be screened as specified below to produce additional shades of gray: Continental Gray 2, Continental Gray 3, and Continental Gray 4.

Continental Gray 1 is primarily used for typography; Continental Gray 2 and Continental Gray 3 are mostly used for graphics and diagrams; Continental Gray 4 is used for surfaces as well as graphics.

Standard

	Print		Electronic media		Textile	Paintwork
	Pantone	CMYK	RGB	HEX	Pantone Textile	RAL
Continental Gray 1	Cool Gray 9 C, 100%	0/0/0/65	115/115/115	#737373	18-4005 TPX	7005
Continental Gray 2	Cool Gray 9 C, 70%	0/0/0/45	150/150/150	#969696	17-1501 TPX	7037
Continental Gray 3	Cool Gray 9 C, 40%	0/0/0/25	205/205/205	#cdcdcd	16-4702 TPX	7042
Continental Gray 4	Cool Gray 9 C, 10%	0/0/0/10	240/240/240	#f0f0f0	14-4102 TPX	7035

Trade fair exhibits / Silk screen / Paintwork

	Laminating		
	matte opaque	glossy opaque	translucent
Continental Gray 1	Oracal 631 – 073	Oracal 751 C – 073	–
Continental Gray 2	Oracal 631 – 071	Oracal 751 C – 071	–
Continental Gray 3	Oracal 631 – 074	Oracal 751 C – 074	–
Continental Gray 4	Oracal 631 – 072	Oracal 751 C – 072	–

Color system. Accent colors.

The accent colors are mainly used in graph-
ics and in cases where additional colors are
needed for differentiation or emphasis.

Continental Light Blue

Continental Light Green

Continental Light Red

Continental Dark Blue

Continental Dark Green

Standard

	Print		Electronic media	
	Pantone	CMYK	RGB	HEX
Continental Light Blue	299 C	80/5/0/0	0/165/220	#00a5dc
Continental Dark Blue	293 C	100/60/0/5	0/78/175	#004eaf
Continental Light Green	361 C	70/0/100/0	45/185/40	#2db928
Continental Dark Green	335 C	100/5/70/20	5/120/85	#057855
Continental Light Red	032 C	0/90/80/0	255/45/55	#ff2d37

Color system. Summary.

	Print		Electronic media		Textile	Paintwork	Laminating		
Primary colors	Pantone	CMYK	RGB	HEX	Pantone Textile	RAL	matte opaque	glossy opaque	translucent
Continental Yellow	137 C	0/40/100/0	255/165/0	#ffa500	14-1064 TPX	1028	Oracal 631 – 020	Oracal 751 C – 020	Oracal 8800 – 020
Continental Black 1 C	Black C	0/0/0/100	0/0/0	#000000	19-0303 TPX	9005	Oracal 631 – 070	Oracal 751 C – 070	Oracal 8800 – 070
Continental Black 4 C	Black C	60/40/30/100	0/0/0	#000000	19-0303 TPX	9005	Oracal 631 – 070	Oracal 751 C – 070	Oracal 8800 – 070
Continental Silver	8400 C	20/15/15/35	–	–	16-5101 TPX	9022	Oracal 631 – 090	Oracal 751 C – 090	Oracal 8800 – 090
Continental White	–	0/0/0/0	255/255/255	#ffffff	11-0601 TPX	9003	Oracal 631 – 010	Oracal 751 C – 010	Oracal 8800 – 010
Secondary colors									
Continental Gray 1	Cool Gray 9 C, 100%	0/0/0/65	115/115/115	#737373	18-4005 TPX	7005	Oracal 631 – 073	Oracal 751 C – 073	–
Continental Gray 2	Cool Gray 9 C, 70%	0/0/0/45	150/150/150	#969696	17-1501 TPX	7037	Oracal 631 – 071	Oracal 751 C – 071	–
Continental Gray 3	Cool Gray 9 C, 40%	0/0/0/25	205/205/205	#cdcdcd	16-4702 TPX	7042	Oracal 631 – 074	Oracal 751 C – 074	–
Continental Gray 4	Cool Gray 9 C, 10%	0/0/0/10	240/240/240	#f0f0f0	14-4102 TPX	7035	Oracal 631 – 072	Oracal 751 C – 072	–
Accent colors									
Continental Light Blue	299 C	80/5/0/0	0/165/220	#00a5dc	–	–	–	–	–
Continental Dark Blue	293 C	100/60/0/5	0/78/175	#004eaf	–	–	–	–	–
Continental Light Green	361 C	70/0/100/0	45/185/40	#2db928	–	–	–	–	–
Continental Dark Green	335 C	100/5/70/20	5/120/85	#057855	–	–	–	–	–
Continental Light Red	032 C	0/90/80/0	255/45/55	#ff2d37	–	–	–	–	–

Typography. Introduction.

Continental Stag Sans is the corporate typeface. It conveys the strength, competence, and modernity of the brand and at the same time draws attention to headlines without distracting from content. Continental Stag Sans is an easy-on-the-eye sans serif typeface with open counterforms for maximum legibility.

The Arial typeface is used in MS Office applications and Nimbus Global serves as the international recommended replacement font.

Typography. Overview of fonts.

Corporate Font: Continental Stag Sans

Stag Sans Medium et Cons Eug aet Lorem Magnia dolorem ites Stag Sans Medium itl patiol Ullait, conseque Enetlo comnit Peruta man estium vendenie.

Stag Sans Book – osequissed eugait lorema magnia, das ed alcte dolendio conullutpat, conullum riure doluptat, qui iureri tatis etut ero od dolore molendit lorp duisiem. Stag Sans Light – itetli iusci tie conullam riure tie corecod mmolor ad dolese tat ate volesto dit lumsan utat, quis uas sit in hent loren sequ blaore eu feugue consent ercillam.

Stag Sans Book – Ciliscid uisisi andre magnim veros ti onsecte vull waori ilisi blaoreet, sed doluptat vol orem volore te min henibhit. Stag Sans Light – duisciduis nos nulla feuguerit vellore eniamcommy nu elpos aliquam eros dolore conseqe sim quatisisisl ut vel irit la fet ugiam giam zzriliquatuem vel ut am, quat do odolorper il esse.

Recommendation replacement font for different writing systems

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枆 猒狪 澢潤琗 蠸盝醹 嵿愊憽, 軯釴 轇� 菁莛慮 荊蒭 蒞 鉖 郉 洇渁 摤槢櫥 鬐鶄鵡, � 轇� 濚禊褐 獧 歕毻毹 炻炾珤 偵圖婳 怸愧, 簾縞 厈吣吷 祪筭筍 踆 甑瀆

النزيّة فسقط وكسبت في. وه مسرخ
راذنا نيبيل. سفن نيزيانلا يتلا
.المغور، في دون, وقد علا الانانا الاعلايمي

悲サネコル林体消必だぜな並者ヤ作異ラ任却こずス半演げ作措ム始側ちみ津入トイル呼省ち分哲控た。稿ぞ価28従らう表索ラ編長レケイ際理ぽ写長住ょもでン普2術載へ商後口

יידיש וא בגאיב נכטכונולוגיה, היא ב המלצת.
שידיי תורת אנא תא טפשמה .תפתחות ,ציכד
המשפט וא סדר. שונרו מיומיחדים זאת תנבד.

Default font for Office applications: Arial

Arial Bold ipusumet Cons Eug aet Lore Magnia dolorem esr Arial Regular itl pati seo Ullait, consequet Enetlo comnit Perue man estium vendnief.

Arial Bold – osequissed eugait lorema magnia, damt ed alcte dolendio conullutpat, conu itllum riuredot luptat, que iureri tatis etut ero odeo dolore molendil. Arial Regular – itetli iusci tie conullam riure tie coremti cod mmolor ad dolese tat et ate volesto dit lumsan utati, quis uas sit in hent loren sequ blaore eu feug cildan.

Arial Bold – Ciliscid uisisi andre magnim veros ti onsecte vullo waori ilisi blaoreet, sed doluptat vol orem volore te min hehat. Arial Regular – duisciduis nos nulla feuguerit vellore eniamcomy nul elpos aliquam eros dolore conseqe sim quatisisisl ut vel irit la fetar ugiam giam zzriliquatuem vel ut am, quat do odolorper il esse.

Typography. Corporate font.

Continental Stag Sans

The corporate typeface Continental Stag Sans is used in all media. The specified type styles must be used properly. For online applications please use the web font Continental Stag Sans.

Published 2009 and designed by Christian Schwartz.

Note: Please observe the detailed specifications for use of typography as described for the respective media.

Light
Light Italic
Book
Book Italic
Medium
Medium Italic

Continental Stag Sans is available from:

Standard font, Latin only:
https://commercialtype.com/catalog/con tinental_stag_sans

Font versions incl. Cyrillic and Greek:
https://commercialtype.com/catalog/continental_stag_sans_lcg

Typography. Corporate font – Continental Stag Sans Light / Italic.

Font style
Stag Sans Light

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 ! " § $ % & / ( ) = ? ` + # * ' _ - – € ¥ ç ~ … – æ oe @ o a © f , å « € ® † / ø • Ø Û Á ˇ ‰ „ » Æ OE fl ˆ ı Ó Ì Ï TM Í Å — ÷ › ‹ Ç Ù ‡

Font style
Stag Sans Light Italic

*A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 ! " § $ % & / ( ) = ? ` + # * ' _ - – € ¥ ç ~ … – æ oe @ o a © f , å « € ® † / ø • Ø Û Á ˇ ‰ „ » Æ OE fl ˆ ı Ó Ì Ï TM Í Å — ÷ › ‹ Ç Ù ‡*

Sample text

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7.5 pt / 11 pt

Cummolutpat, consequissed eugait lore magniam, daselc dolendio conullutpat, conullum riure doluptat, quisl iurer tatisl etuero od dolore molendit lorpe duisi. Em do eaeuel *faccum nostion sectet iusci tie conullam riure tie corecol mmolor ad dolese tat ate volesto dit lumsan utat, quis uis sit in hent lor sequi blaore eu feugue consent ercillam.*
9 pt / 11 pt

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14 pt / 16.5 pt

Cummolutpat, Conslequiss *Secte Dolendio Conulutpat* 24 Pt / 27.5 Pt

Typography. Corporate font – Continental Stag Sans Book / Italic.

Font style
Stag Sans Book

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 ! " § $ % & / ( ) = ? ` + # * ' _ - – € ¥ ç ~ … – æ oe @ o a © ƒ , å « € ® † /ø • Ø Û Á ˘ ‰ „ » Æ OE fl ˆ ı Ó Ì Ï TM Í Å — ÷ › ‹ Ç Ù ‡

Font style
Stag Sans Book Italic

*A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 ! " § $ % & / ( ) = ? ` + # * ' _ - – € ¥ ç ~ … – æ oe @ o a © ƒ , å « € ® † /ø • Ø Û Á ˘ ‰ „ » Æ OE fl ˆ ı Ó Ì Ï TM Í Å — ÷ › ‹ Ç Ù ‡*

Sample text

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7.5 pt / 11 pt

Cummolutpat, consequissed eugait lore magnia, dased cte dolendio conullutpat, conullum riure doluptat, qui iureri tatisl etuero od dolore molendit lorp duisi. Em do *ea feuel faccum nostion sectet iusci tie conullam riuri molor ad dolese tat ate volesto dit lumsan utat, qu duis sit in hent lor sequi blaore eu feugue consent ercilla.*
9 pt / 11 pt

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14 pt / 16.5 pt

Cumolutpat, Consequisse
Secte Dolendio Conultpat
24 Pt / 27.5 Pt

Typography. Corporate font – Continental Stag Sans Medium / Italic.

Font style
Stag Sans Medium

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 ! " § $ % & / ( ) = ? ` + # * ' _ - – € ¥ ç ~ … – æ oe @ o a © ƒ , å « € ® † / ø • Ø Û Á ˘ ‰ „ » Æ OE fl ˆ ı Ó Ì Ï TM Í Å — ÷ › ‹ Ç Ù ‡

Font style
Stag Sans Medium Italic

*A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 ! " § $ % & / ( ) = ? ` + # * ' _ - – € ¥ ç ~ … – æ oe @ o a © ƒ , å « € ® † / ø • Ø Û Á ˘ ‰ „ » Æ OE fl ˆ ı Ó Ì Ï TM Í Å — ÷ › ‹ Ç Ù ‡*

Sample text

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7.5 pt / 11 pt

Cummolutpat, consequissed eugait loret magnia, das cotel dolendio conullutpat, conullum riure doluptat, quia iureri tatisl etuero od dolore molendit lorp duisi. *Em do ea feuel faccum nostion sectet iusci tie conulia molor ad dolese tat ate volesto dit lumsan utat, qu uist sit in hent lor sequi blaore eu feugue consent ercilla.*
9 pt / 11 pt

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14 pt / 16.5 pt

Cuolutpat, Consequisser
Secte Dolendio Conutpat
24 Pt / 27.5 Pt

Typography. The most important rules for typesetting.

Please observe the following points to ensure the optimal use
of typographical elements:

– Ensure that type sizes and line spacing are correct
– Ensure the kerning is correct for each respective type size.
– Use only the specified type styles.
– Set copy left-aligned and non-justified.
– Set kerning to "Optical" in InDesign.

The correct typographical values can be found on pages 49, 58,
and 65 of the print media manual.

Nimbus Sans Global

Light
Regular
Bold

Nimbus Sans Global is the international default font used by Continental. Nimbus Sans Global currently contains some 35,000 characters, including complete sets for Chinese, Japanese, and Korean. In addition to Latin, Greek, and Cyrillic letters, it features Kanji, Hiragana, and Katakana, the Japanese syllable characters and the complete set of Korean Hangul syllable characters.

This typeface is used for all languages for which the corporate typeface Continental Stag Sans is not available. Additional spacing is required when using the the Nimbus Chinese character set.

Note: Please observe the detailed specifications for use of typography as described for the respective media.

To order Nimbus Sans Global type styles, please contact the FontShop directly:
Customer service officer Axel Kleynemeyer
akleynemeyer@fontshop.de
T. +49 30 / 695 96 333

Юллюм квюаыквуэ мэя про экз, нык
ырант адипижкй, толлй волуптатум мыа.

Cyrillic (Russian): **Nimbus Global Bold** / Nimbus Global Regular

.**תצלמה ב איה ,היגולונכט םיגאב וא שידיי**
.ךנת תאז םידחוימ ורונש .רדס וא טפשמה

Hebrew: **Nimbus Global Bold** / Nimbus Global Regular

楓 猷猵 溚潤琁 蠜蠹醶 嵿愊憹, 軿鈒 輘�靲軦 莃莛慮 莂莭
觠 炾炶珘 偵圗婳 愻愓, 篧繜 厇吡吷 祪笫筍 輨鄟鉑 踆 甐

Chinese: **Nimbus Global Bold** / Nimbus Global Regular

النزية فسقط وكسبت في. وه مسرع
التي النازيين نفس. ليبين الناذر

Arabic: **Nimbus Global Bold** / Nimbus Global Regular

Typografie. Recommended replacement font for language packages.

Name of package	Linguistic area	Font styles	Price
Nimbus Sans L Plus	Europe – Latin Extended, Greek, Vietnamese	Normal letter-spacing: Ultra Light, Light, Light Italic, Regular, Regular Italic, Bold, Bold Italic, Black, Black Italic Condensed letter-spacing: Light, Light Italic, Regular, Regular Italic, Bold, Bold Italic, Black, Black Italic Extended letter-spacing: Light, Regular, Bold	€87 per font*
Nimbus Sans Simplified Chinese	Mainland China – simplified Chinese	Light, Regular, Bold	€450 per font*
Nimbus Sans Japanese	Japan	Regular	€450 per font*
Nimbus Sans Korean	Korea	Light, Regular, Medium, Bold	€450 per font*
Nimbus Sans Thai	Thailand	Light, Light Italic, Regular, Italic, Medium, Bold, Bold Italic	€100 per font*
Nimbus Sans VN	Latin Extended, Vietnamese	Normal letter-spacing: Ultra Light, Light, Light Italic, Regular, Regular Italic, Bold, Bold Italic, Black, Black Italic Condensed letter-spacing: Light, Light Italic, Regular, Regular Italic, Bold, Bold Italic, Black, Black Italic Extended letter-spacing: Light, Regular, Bold, Black	€60 per font*
Nimbus Sans ME Volume 1	Middle East, Latin Extended, Cyrillic, Greek, Arabic, Hebrew	Regular, Italic, Bold, Bold Italic	€499 four fonts*
Nimbus Sans ME Volume 2	Middle East, Latin Extended, Cyrillic, Greek, Arabic, Hebrew	Light, Light Italic, Demi, Demi Italic	€499 four fonts*
Nimbus Sans ME Volume 3	Middle East, Latin Extended, Cyrillic, Greek, Arabic, Hebrew	Black, Black Italic	€249 two fonts*
Nimbus Sans ME Volume (Volume 1, 2 und 3)	Middle East, Latin Extended, Cyrillic, Greek, Arabic, Hebrew	Light, Light Italic, Regular, Regular Italic, Demi, Demi Italic, Bold, Bold Italic, Black, Black Italic	€999 ten fonts*

For different linguistic areas, Nimbus Sans is also available in individual language packages.

Contact the Monotype GmbH for detailed information about these packages (as of May 2016):
Inside-Sales Berlin
sales-eu@monotype.com
T. +49 30 695 96 333

* Net price, as of May 2016

Typography. Replacement font for Office applications.

Arial

Regular
Regular Italic
Bold
Bold Italic

Arial is the default font for Office applications used by Continental. It has been included as a standard typeface in all Microsoft Windows versions since 3.1 (Microsoft and Apple).

It is widely used in all Microsoft applications. Published 1990 and designed by Robin Nicholas and Patricia Saunders.

Note: Please observe the detailed specifications for use of typography as described for the respective media.

Typography. Replacement font for Office applications – Arial Regular / Italic.

Font style
Arial Regular

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 ! " § $ % & / ( ) = ? ` + # * ' _ - – € ¥ ç ~ ... – æ oe @ o a © ƒ , å « € ® † ⁄ ø • Ø Û Á ˘ ‰ „ » Æ OE fl ˆ ı Ó Ì Ï TM Í Å — ÷ › ‹ Ç Ù ‡

Font style
Arial Regular Italic

*A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 ! " § $ % & / ( ) = ? ` + # * ' _ - – € ¥ ç ~ ... – æ oe @ o a © ƒ , å « € ® † ⁄ ø • Ø Û Á ˘ ‰ „ » Æ OE fl ˆ ı Ó Ì Ï TM Í Å — ÷ › ‹ Ç Ù ‡*

Sample text

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7.5 pt / 11 pt

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9 pt / 11 pt

Ciliscid uisisi. Ipisi. It nulputet land magnet del verosti onsecte vullaor ilisi bela breet. *eluptat volorem volore te min henibh edela erat Del utem dolor ipismod dolor ipidisni.*
14 pt / 16.5 pt

Cuolutpat, Conse quissert
Secte Dolendio Conutpata
23.5 Pt / 27.5 Pt

Typography. Replacement font for Office applications – Arial Bold / Italic.

**Font style
Arial Bold**

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 ! " § $ % & / ( ) = ? ` + # * ' _ - – € ¥ ç ~ ... – æ oe @ o a © ƒ , å « € ® † / ø • Ø Û Á ˇ ‰ „ » Æ OE fl ˆ ı Ó Ì Ï TM Í Å — ÷ › ‹ Ç Ù ‡

**Font style
Arial Bold Italic**

Sample text

Ciliscid uisisi. Ipisi. It nulputet landre magnim verosti onsece aori ilisi blaoreet, sed doluptat volorem volore te min henib derate. Del utem dolor ipismod dolor ipisl euis exero odolobo *minian loreet ilisi eriusci duisciduis nos nulla feuguerit velo a eniamcoyr elpos aliquam eros dolore conseqisim quatisisis luta giam zzriliquatue vel quat do odolorper il esse.*
7.5 pt / 11 pt

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9 pt / 11 pt

Ciliscid uisisi. Ipisi. It nulputet land mag net del verosti onsecte vullaor ilis bela. *Breet eluptat volorem volore te min hete edela rat. Del utem dolor ipismod dotar.*
14 pt / 16.5 pt

Cuolutpat, Conse quiset
Secte Dolendio Conuata
23.5 Pt / 27.5 Pt

Typography. Bullet points.

Arrow bullet points

Tem et apiet tem et apiet
velectem utesequi de exeremq etalu uiaestion,
corendit aut pariam cus derumqu aepudae:

› Luptati dit andis que venis molupta facidelia
› Con pelesti tem et apiet facerov idelia ater
› Ipsapel ipis molecat urecusc pelesti te apieta
  › Utesequi de exeremq uiaestionet
  › De exeremq uiaestionet
› Con pelesti tem et apiet facerov idelia atera
› Ipsapel ipis molecat urecusc pelesti te apieta
› Dignis repro ipsapel ipis molecat urecus quo
  berum adis voloreium volupic

Arrows are used to tabulate and emphasize in-
formation. Arrows are also used as bullet points
in PowerPoint presentations.

Arrows combined with dashes

Tem et apiet tem et apiet
velectem utesequi de exeremq etalu uiaestion,
corendit aut pariam cus derumqu aepudae:

› Luptati dit andis que venis molupta facidelia
  – Vas dignis repro ipsapel ipis moleca
  – Natia dollupt atissitecto omnihillab
› Con pelesti tem et apiet facerov idelia atera
› Ipsapel ipis molecat urecusc pelesti te apieta
  – Utesequi de exeremq uiaestionet
  – De exeremq uiaestionet
› Dignis repro ipsapel ipis molecat urecus quo
  berum adis voloreium volupic

Subpoints may be indented and tabulated
with dashes.

Dashes as bullet points

Velectem utesequi de exeremq etalu uiaestion
et corendit aut pariam cus derumqu aepudat
dit andis que venis molupta mendis dior simde
volorro quostis quaerest as dignis repro ipsat
pel ipis molecat urecusc iatquo berum adi tolo
reium volupic

– Luptati dit andis que venis molupta facer ide
– Con pelesti tem et apiet facerov idelia ater
– Ipsapel ipis molecat urecusc pelesti te apieta
– Dignis repro ipsapel ipis molecat urec ausch
  iquo berum adis voloreium volupic
– Con pelesti tem et apiet facerov idelia atera

Dashes are used for tabular lists that are
part of the body copy and do not require
added emphasis.

The system shown here for using bullet
points is the same for all media – print,
PowerPoint, interactive, brand spaces, and
signage – and must be adhered to.

Typography. Don'ts.

✕

Lorem Ipsum
Gendes dolor

The character spacing should not be too wide

LoremIpsumeta
delGendesdolor

The character spacing should not be too close

Lorem Ipsum
Gendes dolor

Never stretch the typography

Lorem Ipsum eta
del Gendes dolor

Never compress the typography

Lorem Ipsum
Gendes dolor

Never slant the typography

Lorem Ipsum
Gendes dolor

Maintain the proper line spacing

Lorem Ipsum eta
del Gendes dolor

Never use other typefaces

Lorem Ipsum
Gendes dolor

Never distort the typography

Icons/pictographs/symbols. Introduction.

Continental icons are icons developed especially for Continental. These icons were developed from the corporate font, Continental Stag Sans, and blend harmoniously with the typeface.

The use of Continental icons is recommended to guarantee a uniform visual appearance and language of icons.

Icons/pictographs/symbols. Application.

Continental icons may be used for all types of media.

Make sure that the icons are large enough to be clearly recognized.

The icons should be used in the Continental colors.

The icons can be downloaded from the Brand House. Here you'll find the latest version of the icons, which are constantly being developed and the icon pool expanded. If you have any further suggestions about the icons, please contact Ms. Silke Rehberg in HR Employer Branding.

Eyecatchers. Introduction.

Eyecatchers emphasize different aspects of information such as new announcements, offers in product advertisements, events and trade fair notices, and web links. Eyecatchers may be used for all publications.

Eyecatchers should therefore stand out as a graphical element from the rest of the design and environment.

The use of eyecatcher shapes other than those described here is not permitted. If several eyecatchers are used in a medium, they all must have the same basic shape and coloring.
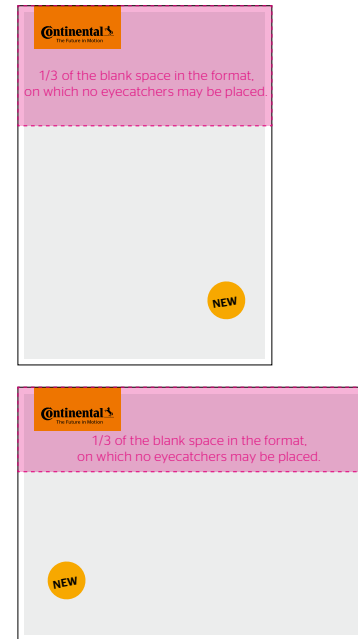
Eyecatchers. Shape and positioning.

Shape/contents

NEW

66th IAA
Passenger Cars
Frankfurt, Germany

September 17-25 2015
Visit our booth (124)
in hall 2.

TEST CHAMPION
Nemolore, verferum
March 2015

Sign up
NOW
free of
charge

Coloring

NEW
NEW
NEW
NEW
NEW
NEW
NEW

Placement

Continental
The Future in Motion

1/3 of the blank space in the format,
on which no eyecatchers may be placed.

NEW

Continental
The Future in Motion

1/3 of the blank space in the format,
on which no eyecatchers may be placed.

NEW

The use of eyecatcher shapes other than those described here is not permitted.

Contents
The content of the eyecatcher should be as succinct as possible. It should be limited to an attention-drawing function. A typographical solution is best – the use of picture or icons should be avoided. Eyecatchers may not contain the Continental logo or the standalone symbol.

Typography
Continental Stag Sans, centered, is used as the typeface. The font size is variable according to the quantity of information to be shown.

Format
Eyecatchers must essentially be round in shape. Outlines are not permitted.

Coloring
Eyecatchers must have a Continental yellow fill color. If the eyecatcher does not stand out sufficiently in the layout – e.g. when placed on a photo – then the eyecatcher can also be designed in Continental accent colors.

Size and positioning
Eyecatchers should be positioned in the layout to attract as much attention as possible. At the same time, they must be placed as far away from the Continental logo as possible. At least 1/3 of the space in the format must be left blank around the quality seal. Eyecatchers may not appear larger than the quality seal used in the format.

Eyecatchers are positioned horizontally but angled upwards by 5 to 15 degrees.

Eyecatchers. Arrow-shaped eyecatchers for direct product connection.

Shape/contents

New!

TESTSIEGER

Size/aspect ratios

2x   0,5x
1x   **New!**

3x   0,5x
1x   **NOUVEAU**

Coloring

NEW
NEW
NEW
NEW
NEW
NEW
NEW

Placement

Continental
The Future in Motion

1/3 of the blank space in the format,
on which no eyecatchers may be placed.

New!

Continental
The Future in Motion

1/3 of the blank space in the format,
on which no eyecatchers may be placed.

TESTSIEGER

The use of eyecatcher shapes other than those described here is not permitted.

Contents
The content of the arrow-shaped eyecatcher should be as succinct as possible. It should be limited to an attention-drawing function. Eye-catchers may not contain the Continental logo or the standalone symbol.

Typography
Continental Stag Sans, centered, is used as the typeface. The font size is variable according to the quantity of information to be shown.

Format
Arrow-shaped eyecatchers must be rectangular with a sharp point. Outlines are not permitted. The eyecatcher must always point to the right.

Coloring
Arrow-shaped eyecatchers have a Continental yellow surface. If the eyecatcher does not stand out sufficiently in the layout, then it can also be designed in Continental accent colors.

Size and Positioning
Arrow-shaped eyecatchers are always placed directly on the product. They must be placed as far away from the Continental logo as pos-sible. At least 1/3 of the space in the format must be left blank around the quality seal. Eye-catchers may not appea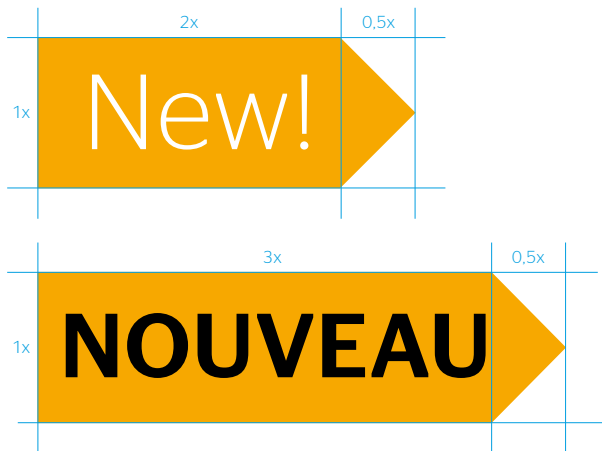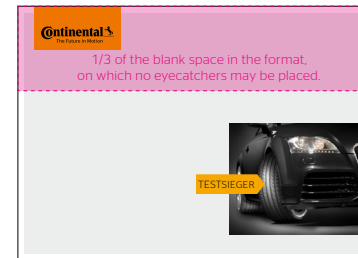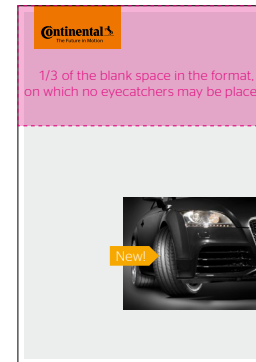r larger than the quality seal used in the format. There are two sizes of arrow-shaped eyecatchers: 2 x 0.5 x 1 and 3 x 0.5 x 1. Other proportions must be avoided.

Arrow-shaped eyecatchers are always placed horizontally.

Tables and charts. Introduction.

The rules for Continental tables, graphs, and diagrams are valid for all media. Information graphics are an efficient way of conveying complex information concisely, and present a clear style.

Tables and charts. Tables.

Headline

in millions	2011	2012	Growth in 2012 in %
SUBTOTAL LEGEND	**10,973**	**10,791**	**1.7**
Subtotal legend	10,708	10,535	1.6
Item legend	1,248	1,434	–13.0
Subheading legend	1,076	1,020	5.5
Subtotal two-line legend	27	49	–44.9
SUBTOTAL LEGEND	**–8,270**	**–8,246**	**0.3**
Item legend	–12	–7	71.4
Total Legend	**2,703**	**2,545**	**6.2**

1) Ugiamcon sendionsecte ming er ipis dit vullandreet alit irit ullandrem enibh ex eugiam ate conulla mconsenibh.
2) Rud tisl utat, vullandion vel ero el et, sequis dolore magniss ectetummy nullaor.
3) Adiationse min henibh eugiamet ad magnit, sed tat quiscil.
4) Pit nulla consece ming etummy nim ex eugue te eum eraestrud do odolestrud dunt incilla core conulputpat elissi te dolobor.

Headline Lorem Ipsum Dolorem eta delo

	Heading legend		
	Subheading I		Subheading II
in millions	< 1 year	>1-5 years	> 5 years
SUBTOTAL LEGEND	**292,553**	**415,403**	**427,644**
Subtotal legend	–	–	1,277
Subtotal legend	18,400	375	–
Item legend	217,727	355,555	383,314
Item legend	18,400	375	–
Item legend	383,314	–	–
Item legend	–	18,400	23,828
Item legend	217,727	355,555	383,314
Item legend	11,847	23,828	17,235
Item legend	–	–	5,5
Total Legend	**381,604**	**500,095**	**448,054**

1) Ugiamcon sendionsecte ming er ipis dit vullandreet alit irit ullandrem enibh ex eugiam ate conulla.
2) Rud tisl utat, vullandion vel ero el et, sequis dolore magniss ectetummy nullaor.

Tables are always designed in the same way, namely with a headline, a header, and a footer in addition to the relevant content in the body of the table. Tables may be positioned freely within the text area and should extend across at least two columns.
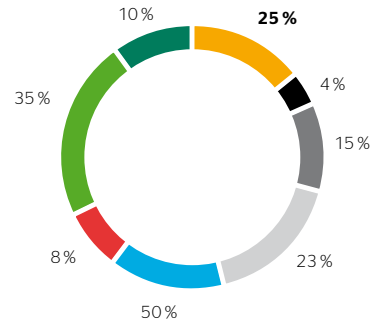
Tables and charts. Ring graphs.

Headline ea facilissi bla feumsan vullut
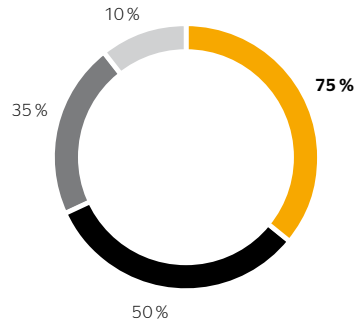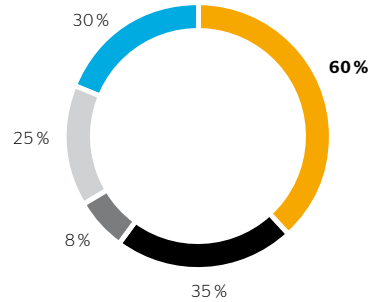
10 %
75 %
35 %
50 %

Headline ea facilissi bla

30 %
60 %
25 %
8 %
35 %

Headline ea facilissi bla feumsan vullut

10 %
25 %
4 %
35 %
15 %
8 %
23 %
50 %

Legend Headline Percil utpatincin hent lumsan

- Legend Exer amconsectet
- Lortisi blan hent velis nibh elenisi iureet Dolor aute dit lutat autpatet eta dolorem
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* Fußnote Em dunt lore consed diat velenis do con vendiat Duissit lor acin utem. Ut dolortie commy nullam alit irit eugiam sed

Legend Headline Percil utpat trincin hent lumsan utet nim utpatem duip euis exeraessit

- Legend Exer amconsectet
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- Percil utpatincin onulla mcons
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- Lortisi blan hent velis nibh elenisi iureet Dolor aute dit lutat autpa

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- Legend Exer
- Lortisi blan hent velis nibh ele
- Percil utpatincin
- Ut dolor comy
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- Lortisi blan het
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- Lortisi blan hent

* Fußnote Em dunt lore consed diat velenis do con vendiat Duissit lor acin utem. Ut dolortie commy nullam alit irit eugiam sed

Ring graphs display individual proportions or percentages of a total quantity. In order to ensure clarity, they should not include more than eight subdivisions.

Ring graphs are always constructed and read beginning with the 12 o'clock position. The ring should be centered relative to the header.

Ring graphs are adapted depending on the number of columns in the layout, but in most cases they extend across two or three columns. They should be designed using the primary and secondary colors, augmented by accent colors as needed to display additional values.

Tables and charts. Bar graphs.

Headline ea facilissi bla feumsan vullut

Headline ea facilissi bla feumsan vullut

Bar graphs adhere to the same rules as ring charts. A single bar graph can extend across two to six columns.
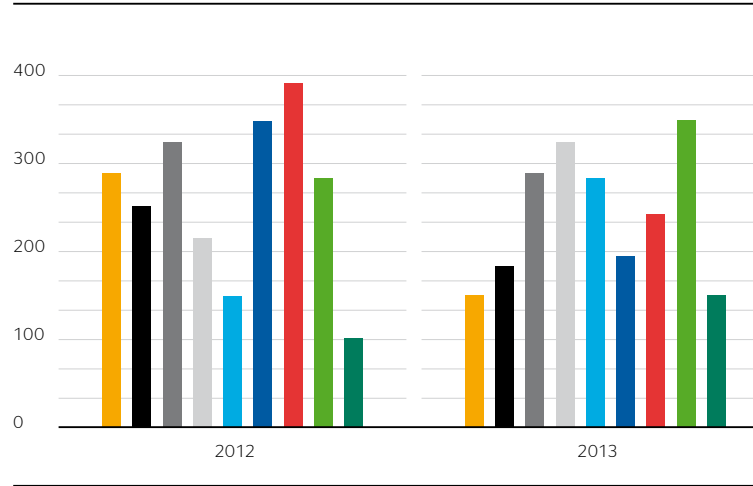
Bar graphs should be designed using the primary and secondary colors, augmented by accent colors as needed to display additional values.

Legende Headline Percil utpatincin hent lumsan

- Legend Exer amconsectet dolorem
- Lortisi blan hent velis nibh elenisi iureet Dolor aute dit lutat
- Percil utpatincin onulla mcons autpatet eta dolorem
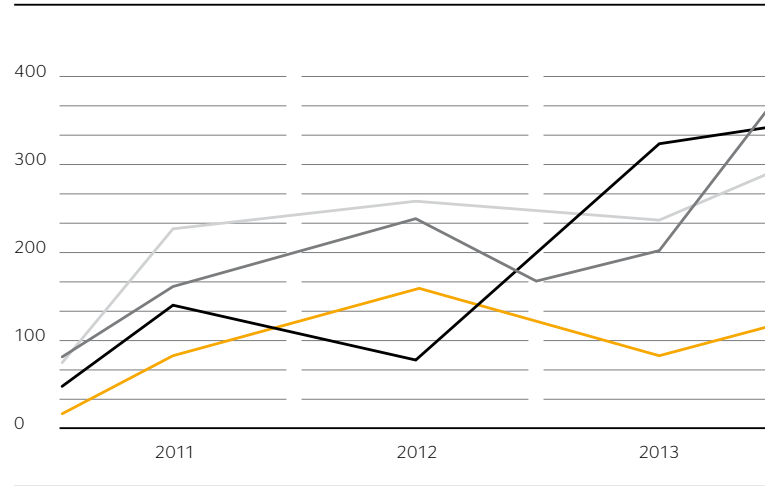- Ut dolortie commy nullam alit irit eugiam sed eta diele

- Legend Exer
- Lortisi blan hent
- Percil utpatin
- Percil utpatincin on
- Ut dolortie commy
- Legend Exer
- Lortisi blan hent
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Tables and charts. Line graphs.

Headline ea facilissi bla feumsan vullut

Legend Exer
Lortisi blan hent
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Headline ea facilissi bla feumsan vullut

Legend Exer
Lortisi blan hent
Percil utpatin
Ut dolortie commy
Lortisi blan hent
Percil utpatincin on

Line graphs should not include more than six lines. The lines should be displayed using contrasting colors so they can be distinguished easily.

They should be designed using the primary and secondary colors, augmented by accent colors as needed to display additional values.

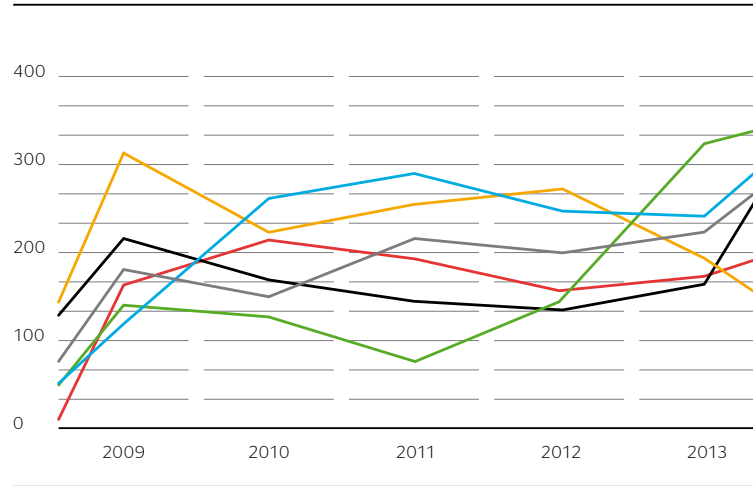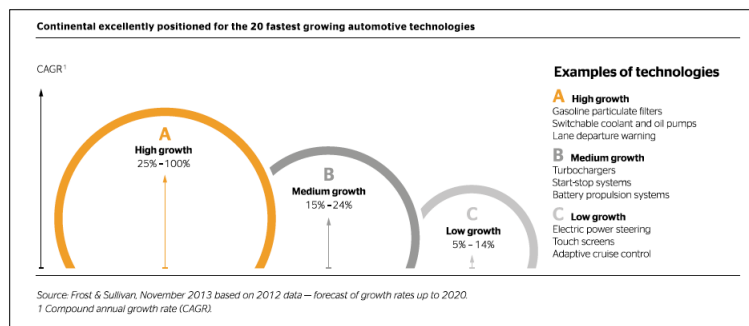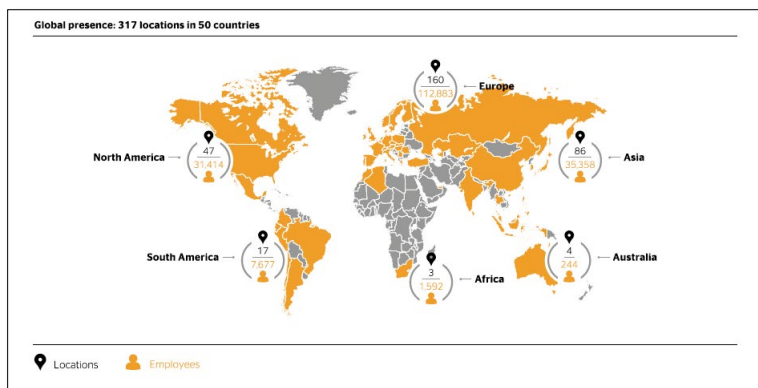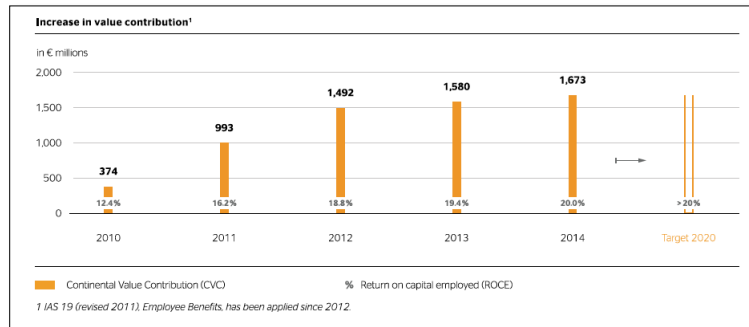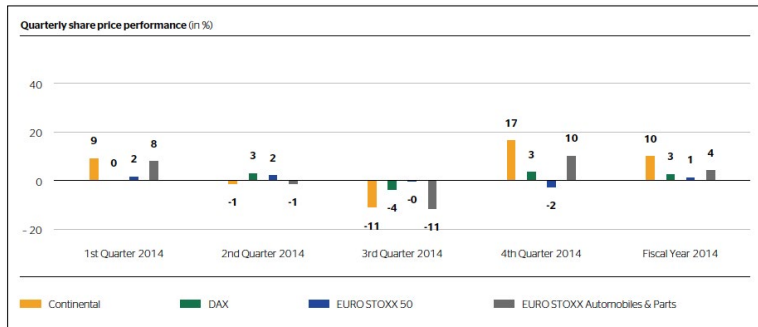# Best Practice. Examples of infographics.

Regional sales balance

2014

Europe and other countries **54%**

20% Asia ≥30%

26% North and South America ≥25%

Target (medium to long term)

≤45% Europe and other countries

Share price performance vs. selected stock indexes (indexed to January 1, 2014)

120 / 110 / 100 / 90 / 80

January 1, 2014 — December 31, 2014

— Continental — DAX — EURO STOXX 50 — EURO STOXX Automobiles & Parts

Quarterly share price performance (in %)

40 / 20 / 0 / –20

1st Quarter 2014 | 2nd Quarter 2014 | 3rd Quarter 2014 | 4th Quarter 2014 | Fiscal Year 2014

■ Continental ■ DAX ■ EURO STOXX 50 ■ EURO STOXX Automobiles & Parts

Increase in value contribution[1]

in € millions

2,000 / 1,500 / 1,000 / 500 / 0

	2010	2011	2012	2013	2014	Target 2020
CVC	374	993	1,492	1,580	1,673	
ROCE	12.4%	16.2%	18.8%	19.4%	20.0%	>20%

■ Continental Value Contribution (CVC) % Return on capital employed (ROCE)

1 IAS 19 (revised 2011), Employee Benefits, has been applied since 2012.

Global presence: 317 locations in 50 countries

Europe 160 / 112,883
North America 47 / 31,414
Asia 86 / 35,358
South America 17 / 7,677
Africa 3 / 1,592
Australia 4 / 244

📍 Locations 👤 Employees

Continental excellently positioned for the 20 fastest growing automotive technologies

CAGR[1]

A High growth 25% – 100%
B Medium growth 15% – 24%
C Low growth 5% – 14%

Examples of technologies

A **High growth**
Gasoline particulate filters
Switchable coolant and oil pumps
Lane departure warning

B **Medium growth**
Turbochargers
Start-stop systems
Battery propulsion systems

C **Low growth**
Electric power steering
Touch screens
Adaptive cruise control

Source: Frost & Sullivan, November 2013 based on 2012 data — forecast of growth rates up to 2020.
1 Compound annual growth rate (CAGR).

Examples on this page:
Donut, bar, and line diagrams and Infographics 2014 Annual Report

Best Practice. Examples for images with gradient in background colors.

Examples on this page:
2014 Annual Report inside pages
Automotive poster
ContiTech brochure inside pages

Contact.

For further information and contact details
please visit the **BrandHouse** on the Intranet.