



CORPORATE DESIGN

style guide

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style guide

2021

imprint

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HEAD OFFICE EUROPE

**Barnet Europe -
W. Barnet GmbH & Co. KG**
Aachen, Germany

MARKETING DEPARTMENT

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Just send us an email:
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CONCEPT & LAYOUT

LA MECHKY PLUS GmbH

INTELLIGENT MATERIALS

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Twenty years ago, our company was in the midst of a transformation with the ownership of the company passing from Bill Barnet to a team led by Bill McCrary, Byrd Miller and Notker Schmid, and it was at that time that we adopted our current logo. The new logo not only marked this transformation but also declared our identity as the preeminent supplier of fiber, polymers, and yarns worldwide. The logo is on our business cards. It is on many of our emails. It is on our letterhead, and it is on our website. It is what precedes us in all the business that we do.

Today, we are again in the midst of a significant transformation. We are adding technical products to our portfolio, we are moving into much more demanding and critical markets, we are adding talented new people to our team, we are communicating via global teams like we never have previously, and we are adopting global systems that serve to improve our communication and information sharing.

In light of this transformation, we have developed a new corporate design and logo to reflect our Values and our Vision to be the World's Most Respected, Creative, Versatile, and Sustainable Global Solution Provider to Our Customers and Suppliers. As a brand, Barnet has remained a leader in our industry, and this new branding is our way of solidifying our identity for ourselves and our industry.

While a logo is designed with certain company attributes in mind, successful logos elicit different meanings in different people. I would like to take a moment to explain what the logo means to me. First and foremost, our new logo signifies to me that we are continuing to evolve and move forward. We are looking forward to the next 20, 30, 40+ years. Our previous logo has served us well, but our new logo provides energy and momentum and indicates to me that we are forward thinking. Specifically, when I look at the signet, I see strips of fabric, filament yarn, and cut fiber. I see different solutions and ways of thinking as the stripes change directions. I see our company name composed in all lower-case letters juxtaposed with the boldness of the overall image, showing that we focus on solving challenges and creating solutions as opposed to talking about who we are.

Finally, we have developed a concise, clear phrase to describe what it is we bring to our partners: intelligent materials. Of course, materials do not think. This phrase speaks to our focus on solutions. We create solutions as opposed to products. We take solutions to the market and to our partners. These solutions may improve cost for our customers. They may provide new functionality to our customers. They may give our customers a marketing advantage. On the other hand, these solutions may also provide advantages to our suppliers. In many cases, our suppliers have materials for which they have no applications. We create intelligent applications which bring value to our suppliers.

Please take a moment to personalize the logo. What does it mean to you?

In this guide, you will find details about our new logo and how we will use it. The key, as outlined in the pages that follow, is that we remain disciplined in the way that we use the logo. As we move into much more critical markets and applications, our company is becoming much more disciplined in our systems and processes. The same holds true for our logo. If it is to be part of our identity, we must be consistent in the way we apply it. Solid branding guidelines will help us to maintain consistency in how we project ourselves to the market and how our partners perceive us.

One of the reasons our Company has thrived for over 120 years is our passion for pursuing new opportunities and adapting to new challenges. We are constantly transforming our Company to adapt to these opportunities and challenges. Embracing a new Corporate Identity reflects our commitment to a future where we will continue this passion.

Spartanburg, April, 1st, 2021

chuck hall
 PRESIDENT AND CEO,
 WILLIAM BARNET & SON,
 LLC

When I joined Barnet in Aachen in May, 2019, I was given the opportunity to create a new corporate design for a company that has more than 120 years of history. Of course, a corporate design is a highly emotional matter. It's not easy to part with something that has accompanied a company successfully for decades, but the Company realized that the time was right to look ahead. The development of a new corporate design was initiated. A comprehensive briefing process began. Because only those who understand a company and its people can graphically implement what is important. One thing quickly became obvious: The new corporate design is supposed to combine tradition and modernity.

Accordingly, discussions, brainstorming sessions and, from time to time, the need to unravel knots within the creative thought process arose.

This was successful above all because, when working with the advertising agency, we chose a form that is rarely chosen and even less frequently works. Having a veteran advertiser as your contact person might pose the greatest horror for most advertising agencies. However, we succeeded in developing a trusting, creative way of collaboration that allowed us to work together on eye level. Successfully! Our company's new face is not only a beautiful one, it is also unique. In collaboration with the advertising agency LaMechky+ and here in particular communication designer Daniel Grasmeyer, we created a result that is worth seeing.

Daniel, Roberto, Hacky: THANK YOU! for your patience and receptiveness and for your willingness to risk this experiment. Not to mention your professionalism, strength of implementation and the ability to interrupt and contain my excessive speeches so charmingly.

I also would like to thank Bernd Lenzen, who trusted me and allowed me to do my thing. Chuck Hall, thank you for your willingness to establish the beautiful and new also in the USA.

Last but surely not least, I would also like to thank our former President & CEO Bill McCrary, under whose leadership the old logo was created, and who recognised the need to risk a step in keeping up with the constant development of our company and our desire to constantly improve.

The slogan marks the brand-new addition to our logo, representing the core statement that encompasses all our efforts, expertise and portfolio: "Intelligent Materials".

This core of the "Barnet" brand manifests our claim to be one of the most solution-oriented companies in our industry but also speaks for our ability to recognise the best possible potential of each raw material, in other words the inherent "intelligence" - perhaps as yet undiscovered.

This style guide summarizes all information and rules that will determine all design basics of our future means of communication. Ensuring compliance with these rules, will be an important part of my future tasks within the company.

Aachen, April, 1st, 2021

markus rohowsky
 MANAGER MARKETING & COMMUNICATIONS,
 BARNET EUROPE

A few years ago, I came across a metal sign for craftsmen and their remuneration on the internet. The humor is certainly debatable, but the content can be adapted very well for our work. The wording went something like this: Hourly rate normal - 40 Euro. If you watch - 60 Euro. If you help - 80 Euro. If you have already prepared - 120 Euro.

When I was told back then that we were receiving a new customer order, and that it was the relaunch of a global brand, I was initially quite excited and very enthusiastic. Afterwards, I was told quietly and hesitantly: "There is still someone in between with whom we have to coordinate communication and designs. This person also comes from the industry and has worked in agencies himself." "POP" went the bubble of euphoria in my head, because the before mentioned sign reappeared in my head and I debated the effects or difficulties connected with it, because we - like many others - had already lived through these experiences often enough.

I am probably known for the fact that I like to discuss and rarely deviate from my opinion. This, I would say, is true only to a limited extent. Yes, I love to discuss! But for the simple reason that I like to learn new views, and I am happy to be persuaded of the opposite as long as it seems reasonable and right. And fortunately, that was the case here.

After the first meeting and the meetings that followed, I very quickly realized that a very healthy and pleasant working relationship was about to develop here, which I had not expected originally. I am quite happy that my previous opinion about such working methods could now receive a new discourse. Markus' open and pleasant nature quickly showed me that we are on the same wavelength. I never had the feeling of a classic customer relationship; the contrary even: Every meeting was full of excitement, ideas, suggestions, which were discussed heatedly, and the result of all this is right in front of you now.

After all the ups and downs in the design and development process, I am now more than satisfied with the resulting appearance. The new corporate design convinces me above all with its minimalist form language, which ensures a memorable and concise brand image and ideally reflects the values and products. The optical illusion in the picture mark, which embodies the identity of the company, creates the letter "B" in the eye of the beholder, which strictly speaking is not really there. To see something that others do not see is, so to speak, the company's core philosophy, perceiving themselves as a problem solver. A big and important step has now been taken but at the end of the day, every corporate design remains a flexible construct that can never be regarded as complete.

And so, I am looking forward to a healthy and exciting cooperation, characterized by many new tasks and challenges to further accompany and optimize the global brand presence of Barnet-Worldwide.

Jülich, April, 1st, 2021

daniel grasmeier
ART DIRECTOR,
LA MECHKY PLUS GMBH



introduction

BARNET WORLDWIDE

our employees – our greatest asset

WE SUPPORT OUR EMPLOYEES' INDIVIDUAL INITIATIVE, PERSONAL GROWTH AND SECURITY

passion, humility and integrity

IN EVERYTHING WE DO

profitable

AS A MEANS OF INVESTING IN
· OUR PEOPLE
· OUR PROCESSES
· OUR COMMUNITY

global teamwork

THE SOURCE OF OUR STRENGTH

innovation

PROVIDING A CREATIVE ENVIRONMENT THAT ALLOWS FOR HONEST MISTAKES

values

our vision

“TO BE THE WORLD’S MOST RESPECTED, CREATIVE, VERSATILE, AND SUSTAINABLE GLOBAL SOLUTION PROVIDER TO OUR CUSTOMERS AND SUPPLIERS.”

locations

BARNET WORLDWIDE

europa

HEAD OFFICE

**Barnet Europe -
W. Barnet GmbH & Co. KG**
Aachen, Germany

PRODUCTION SITES AND WAREHOUSE

**Barnet Europe -
W. Barnet GmbH & Co. KG**
Aachen, Germany

Prefil AG
Raeren, Belgium

Upcycle B.V.
Pannerden, Netherlands

great britain

OFFICE & WAREHOUSE

**Barnet Europe -
W. Barnet GmbH & Co. KG**
Bradford, Great Britain

north america

HEAD OFFICE

William Barnet & Son, LLC
Spartanburg, South Carolina

PRODUCTION SITES AND WAREHOUSES

Arcadia Plant
Spartanburg, South Carolina

Kinston Plant
Kinston, North Carolina

Savannah Plant
Savannah, Georgia

south america

HEAD OFFICE

Barnet Latin America
San Jose, Costa Rica

india

HEAD OFFICE

Barnet India Pvt, Ltd.
Mumbai, India

hong kong

HEAD OFFICE

Barnet Pacific, LLC
Cheung Sha Wan,
Hong Kong

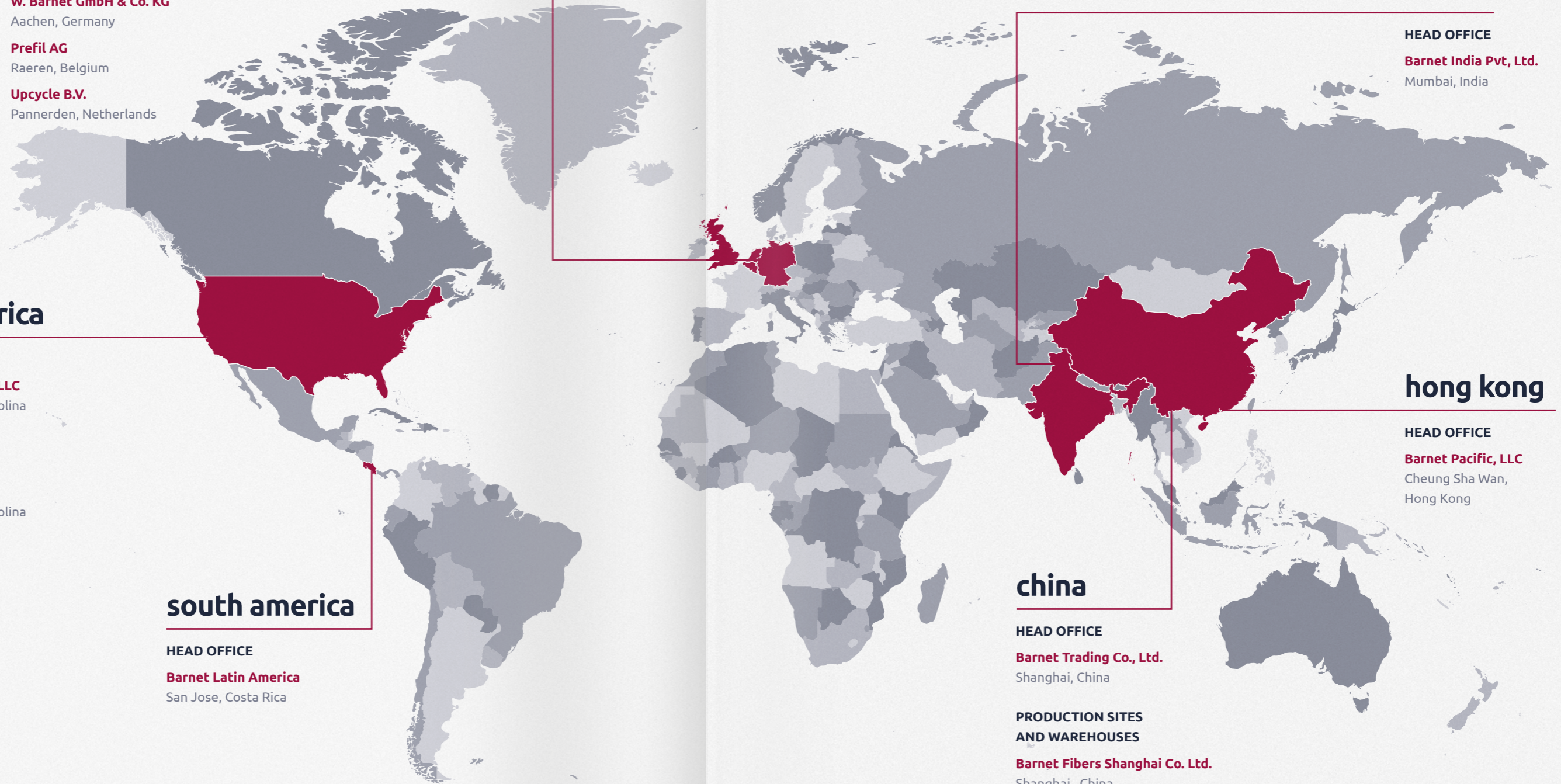
china

HEAD OFFICE

Barnet Trading Co., Ltd.
Shanghai, China

PRODUCTION SITES AND WAREHOUSES

Barnet Fibers Shanghai Co. Ltd.
Shanghai, China



The background is a dark blue color with several abstract, white-outlined geometric shapes. These shapes include a rounded rectangle in the top left, a large curved shape in the top center, a vertical line in the center, a large curved shape in the middle, a horizontal rectangle in the top right, and a large curved shape in the bottom left. The word 'trademark' is written in a bold, white, lowercase sans-serif font, positioned in the lower right area of the image.

trademark

FIGURATIVE MARK –
DEVELOPMENT AND
STRUCTURE

figurative mark

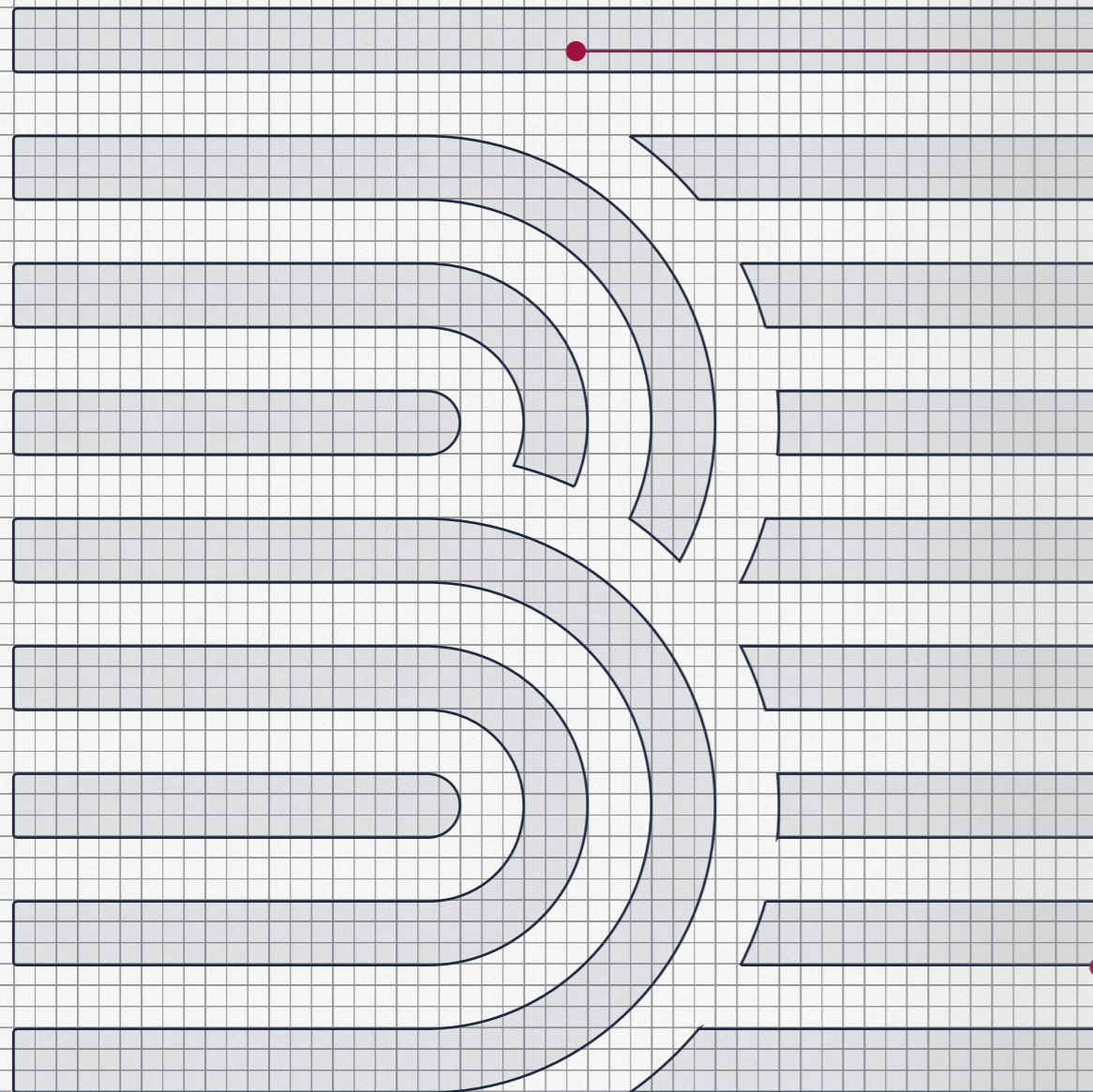
DEVELOPMENT AND STRUCTURE

The new figurative mark combines a **simple**, horizontal **design language** with an equally simple but clever **optical illusion**. Together they form a **modern** and **concise sign**, which reflects both the values of the company and the products.

The **stripes** represent the **different materials** that the company produces, recycles and markets. Where the horizontal stripes are interrupted by a curve, new paths are created which contain a kind of **momentum of their own**.

Thus, the letter "B" emerges in the eye of the observer, which strictly speaking is not really there. To see something that others do not see is quasi the **core philosophy** of the company, as one sees oneself as a **problem solver**. The focus here is on innovative thinking and customised manufacturing.





figurative mark

Both, the elements of the figurative mark as well as the spaces between them have **uniform spacing**, which ensures a calm and balanced effect.

grid

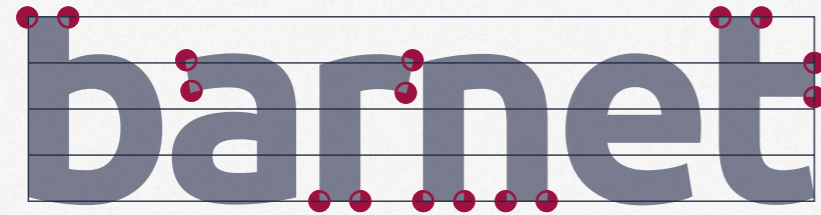
The basis of the new logo is a **3 x 3 mm** (0.12 in) grid, which is the basic parameter for the entire design.

All applications, such as design grids (page 48), layout principles (page 64), typography (page 84) etc., are based on this.

rounding

All **corner points** with an angle of 90 degrees were **rounded** off by a radius of **0.5 mm** (0.02 in) .

First, the **ascenders** are brought to a **uniform height**



As in the signet, **all 90-degree angles** are rounded off.

barnet

The individually adapted new word mark

word mark

DEVELOPMENT AND STRUCTURE

The new word mark is **based** on the **house font Ubuntu bold**.

In order to ensure an individual word mark, it was **modified** with different means and adapted to the effect of the sign.

Initially, the **ascenders** of the letters "b" and "t" were brought to a **uniform height**. Then the diagonal lines of the **ascenders** were **straightened** in order to achieve a more uniform and calm effect in relation to the horizontal lines of the sign.

In a last **adaptation** step, all **90-degree angles** of the font were **slightly rounded**, so that the font and the signet have a uniform effect.

slogan

VALUES IN WORDS

The company perceives itself as a "**problem solver**" and offers **customised** and **individual** products and **solutions**.

The claim "Intelligent Materials" manifests itself in the **apparent contradiction** that things cannot think but were **created by people** to provide solutions.

This proves that the company is not only concerned with the **quality** of its products but also with a **solution-oriented approach**, which enables a worldwide team of **experienced specialists**.

Taking new paths, thinking outside the box and constantly challenging oneself with new tasks is what characterizes the company and its employees and creates a lasting impact.

intelligent **materials**

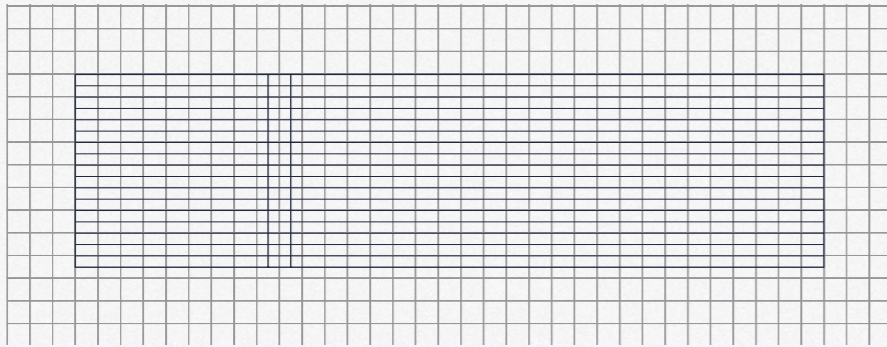
"materials" illustrates the **multitude** of **products** which are constantly redesigned, changed or expanded.

intelligent materials

We call the possibility of **redefining** the **specific properties** of a raw material in the course of our recycling and production processes "the intelligence of the material".

To recognise and use it, **changing** the actual physical form of the raw material altered by **mechanical** or **thermal means**, is one of the **core competences** of the company.

"Intelligent" here stands for **customer-specific solutions** as well as for the **way of thinking**.



Due to the same basis of the 3 x 3 mm (0.12 x 0.12 in) grid, word mark and figurative mark can be **optimally connected**.

The **basic lines** of the typographic elements **follow the lines of the picture mark**.



The new **primary word/figurative mark** including the newly introduced slogan, which refers directly to the figurative mark.

The **representation** shown corresponds to 50 % of the original size.

As a rule, **word and figurative marks** always work in combination. The **only exception** is the **signet**, which can also be used alone as a **decorative element**. However, the **word mark** is **never** to be used without its companion.

For combination purposes, **two variations** have been developed in order to ensure **greater flexibility**.

The **primary word/figurative mark** consists of **three** elements. In addition to the figurative mark and the word mark, the primary version is supplemented by the new **claim "intelligent materials"**. Size and lines of the figurative mark define the basic lines.

The **"dos and don'ts"** on page 36 show how the primary logo is used.

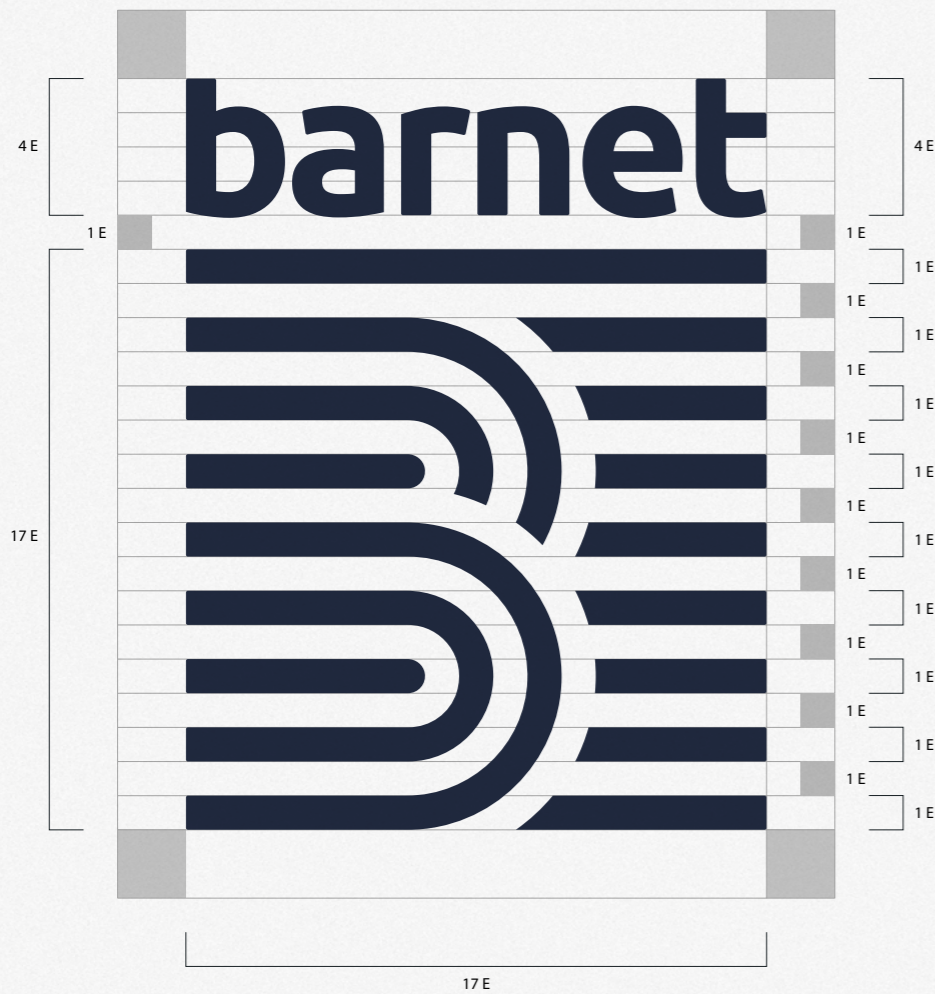
word/ figurative mark

PRIMARY LOGO

SECONDARY COMBINATION

The secondary logo version **renounces** the claim and is based on a more **compact composition**. The word mark now stands smaller above the figurative mark.

Due to its compact effect, this version is always used when, for example, **little space** is available. Furthermore, it also offers advantages with regard to **profile images** in the **social media sector** and the like.



barnet



dos and don'ts

HOW TO APPLY TRADEMARKS

The so-called "dos and don'ts" summarize the **most important rules** for **dealing** with the new brands. They explain in which **way** the logos may be used and how it should not be.

In principle, all changes to the trademarks are prohibited.

The logos are used exclusively in the colors and combinations defined in the style guide. The same applies to the background etc.

The shown examples of incorrect application, only reflect the most common mistakes. Should you have any **questions** regarding the design, if this is a **case not shown** here, please **contact** the **marketing department** (see imprint for contact details).



Approved variations: **2-colored red / dark grey - on white**



Approved variations: **2-colored red / dark grey - on light grey**



Approved variations: **2-colored red / white - on dark grey**



Approved variations: **1-color black/white - on white/black**





NOT PERMITTED:
Do **not use background colors other** than the values defined on page 90 or black and white.

NOT PERMITTED:
The **elements of the logo** may not be **dyed with other colors**.



NOT PERMITTED:
A 2-color-logo may **not be placed on images** or other backgrounds.

NOT PERMITTED:
The claim may **not be dropped or replaced by new content**.



NOT PERMITTED



NOT PERMITTED



NOT PERMITTED



EXCEPTION:
An **exception** is defined for the **secondary version** of the word/phrase figurative mark and for the **signet alone**. Both may be used as **decorative elements 1-colored on a photo background** or alternatively serve as **picture frames themselves**.



NOT PERMITTED: 1-color/2-color - on red
Even if this is a corporate color, it is only used for highlights and never as a full-surface background.

product brands

DEVELOPMENT AND
STRUCTURE OF THE NEW
FIGURATIVE MARK



product brands

DEVELOPMENT AND STRUCTURE

In addition to the Barnet brand, other **product brands** have been developed **based on the same 17-line-grid** as the primary version of the word / figurative mark.

The **basic line** of the typographic main element remains **identical** for the sub-brands. In order to enhance the reference to the original logo, **a red stripe** is integrated next to the very characteristic word mark, which underlines the brand itself.

This principle suggests subliminally that the product (for example the brand nega-stat®) is one of many products/materials of Barnet. **One product, one stripe.**

The sub-brands follow the same design rules as the main brands (see page 36)



Several stripes,
representing **all**
Barnet products
and materials.



The product brands
are a **specific material**,
i.e. a single stripe.



nega-stat[®]

floor-stat[®]

nega-stat[®]

floor-stat[®]

grid & other systems

THE INVISIBLE
COMPANIONS

The design grid is an **arrangement system**, which serves to divide up areas and rooms in different formats and media.

This grid is the basis of every product and enables the designer to create a quick and intuitive design by means of the previously **determined parameters** and ensures a uniform visual effect despite all the freedom.

The development of this grid is shaped by the word/picture mark and is **derived** from its **relationships**.

design grid

DEVELOPMENT OF THE ARRANGEMENT SYSTEM

Vertically, the structure of the picture mark results in **17 identical lines**.

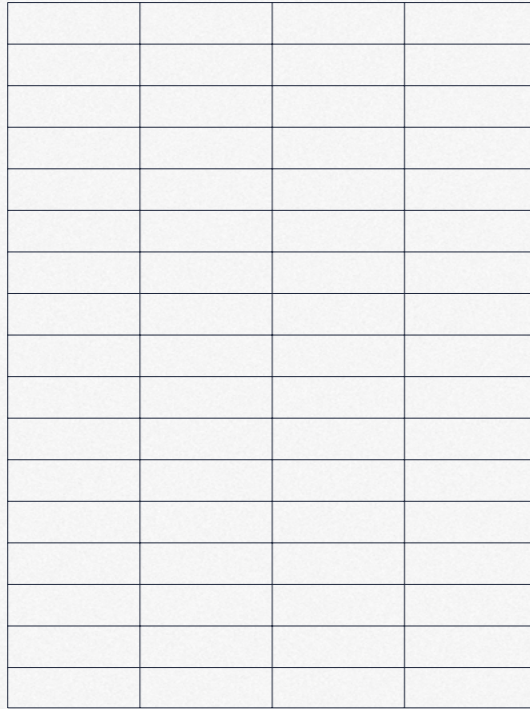


1/4

3/4

Horizontally, the figurative mark and the word mark are in a **ratio of 1:3**.

A **4-column division** of the page is derived from this ratio.

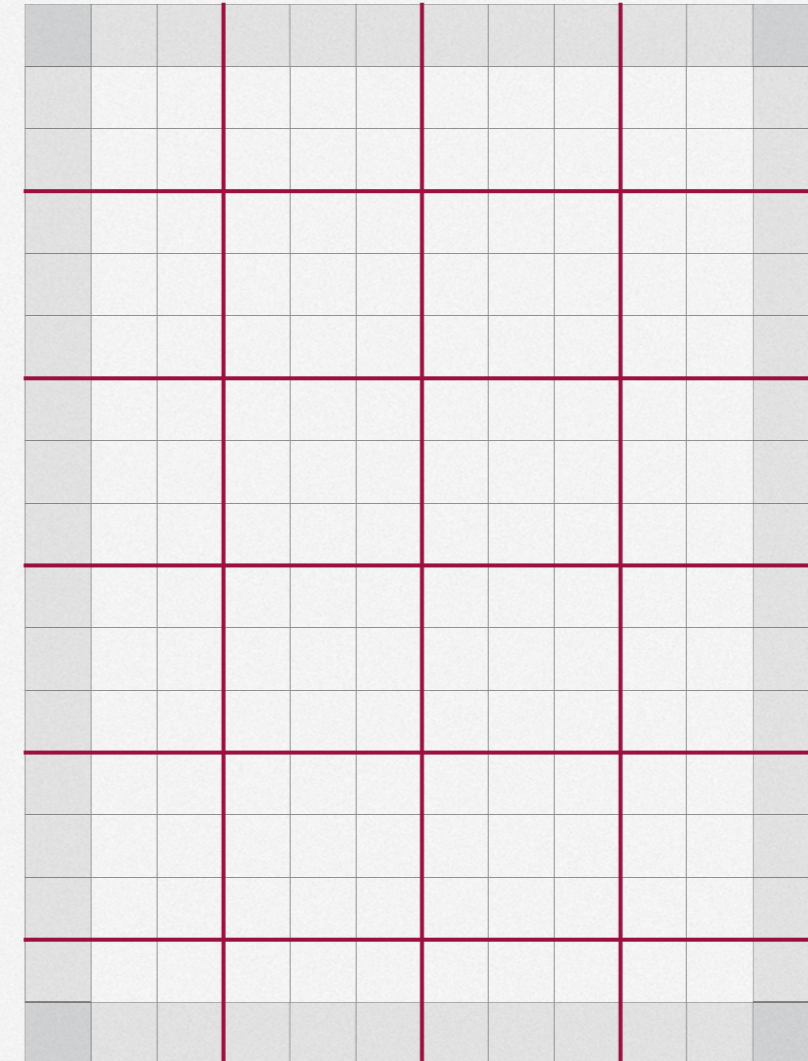
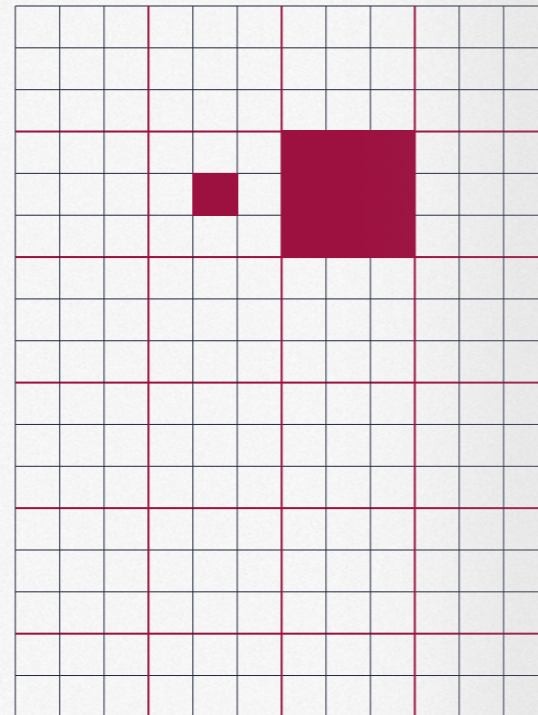


4-column division in
"art size" format
 (210 mm x 280 mm)
 (8.27 in x 11.02 in).

The resulting four
 columns are each
 divided into **three**
further columns
 for greater flexibility.

The resulting unit forms
 the **smallest module**,
 which defines the mini-
 mum size and spacing for
 the design.

From 3 x 3 smallest
 possible modules, a large
 module result.



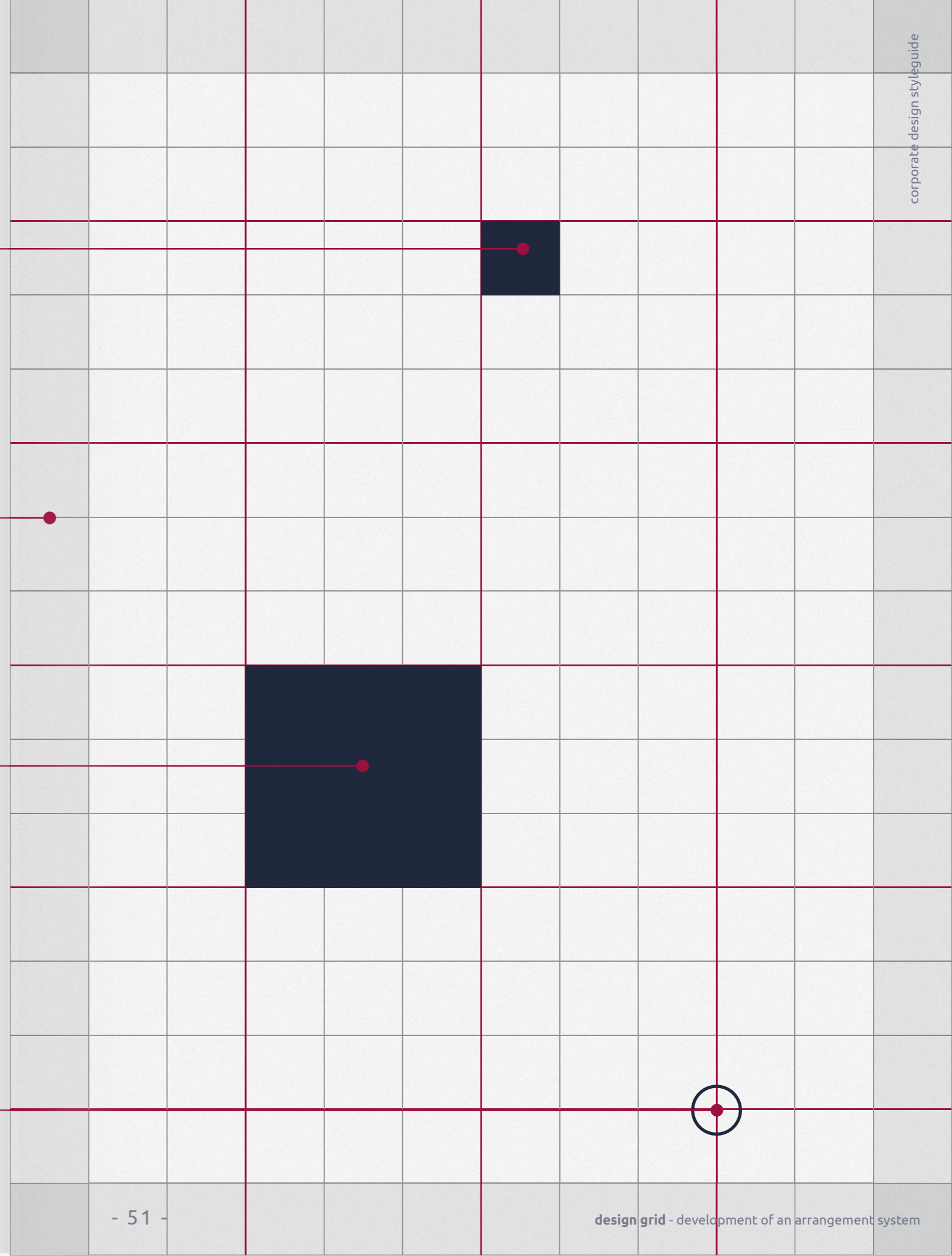
The small modules on the
 outside form the **protec-**
tion zone and thus the
type area of the format.

module small

protection zone

module large

points of intersection



baseline grid

BASIS OF TYPOGRAPHY

The **baseline grid** forms the basis for **dealing** with the **typography** and thus shapes the design of brochures and other media. It is also based on the 3 x 3 mm (0.12 x 0.12 in) grid and has a **value of 1.5 mm** (4.252 pt.).

The design grid and baseline grid thus **merge** into a **uniform construct**.

Further **information** on handling the various font forms and line spacings can be found in the **table** on page 81.

brand position

ALLOW SUFFICIENT SPACE FOR THE SIGN

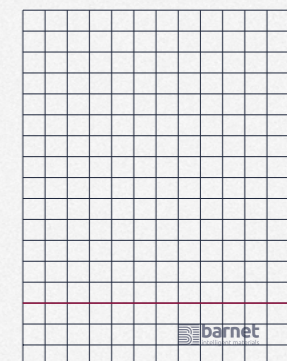
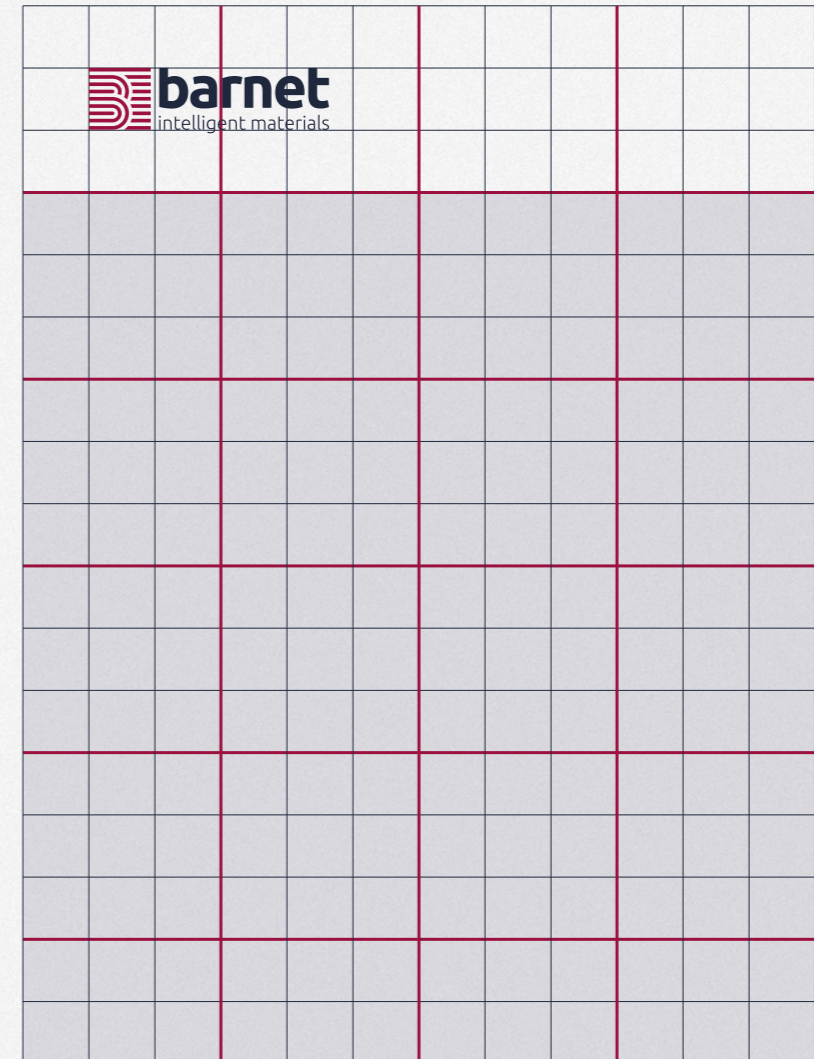
The **size** and **position** of the logo is based on the size of the **small** and **large modules**.

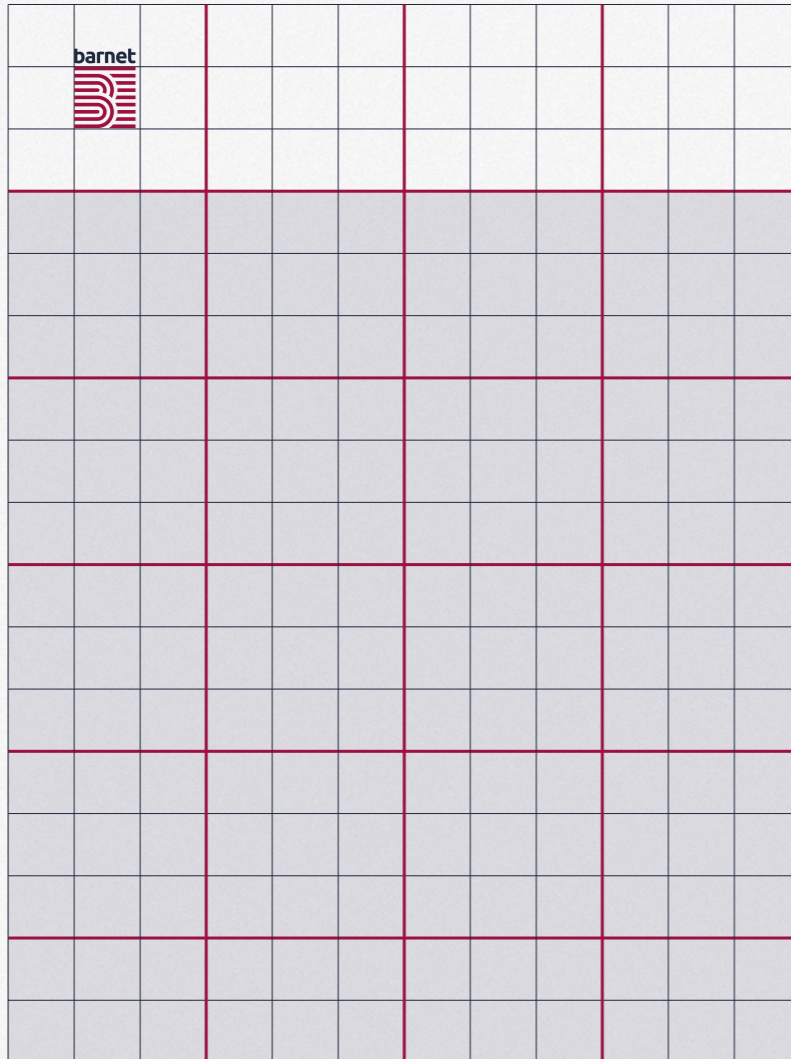
The logo always stands alone on a **neutral surface** (white, dark grey or light grey - more on page 36 under "**dos and don'ts**"). This surface always covers the **entire width** of the format and the **height** is determined by the size of the **large module**.

The **height of the logo** corresponds with the **height** of the **smallest module**. The surrounding protection zone - also of a small module height - automatically results in the height of the large module.

Position of the primary logo, with surrounding protection zone in "art size" format

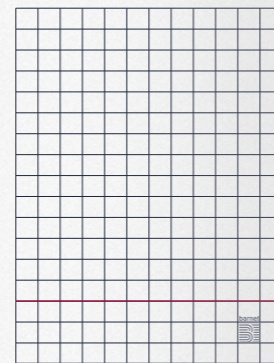
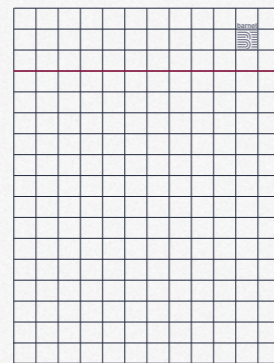
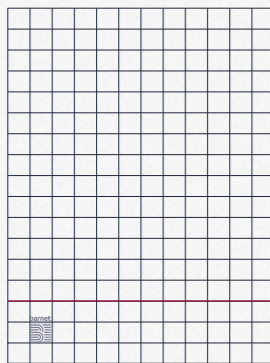
The logo can be used in **four different positions** but always stands alone on the predefined backgrounds.





The position of the **secondary logo** initially follows the **same principles** as the primary version.

In this case, the word mark is slightly within the protected zone, but this results in a uniform size of the figurative mark.



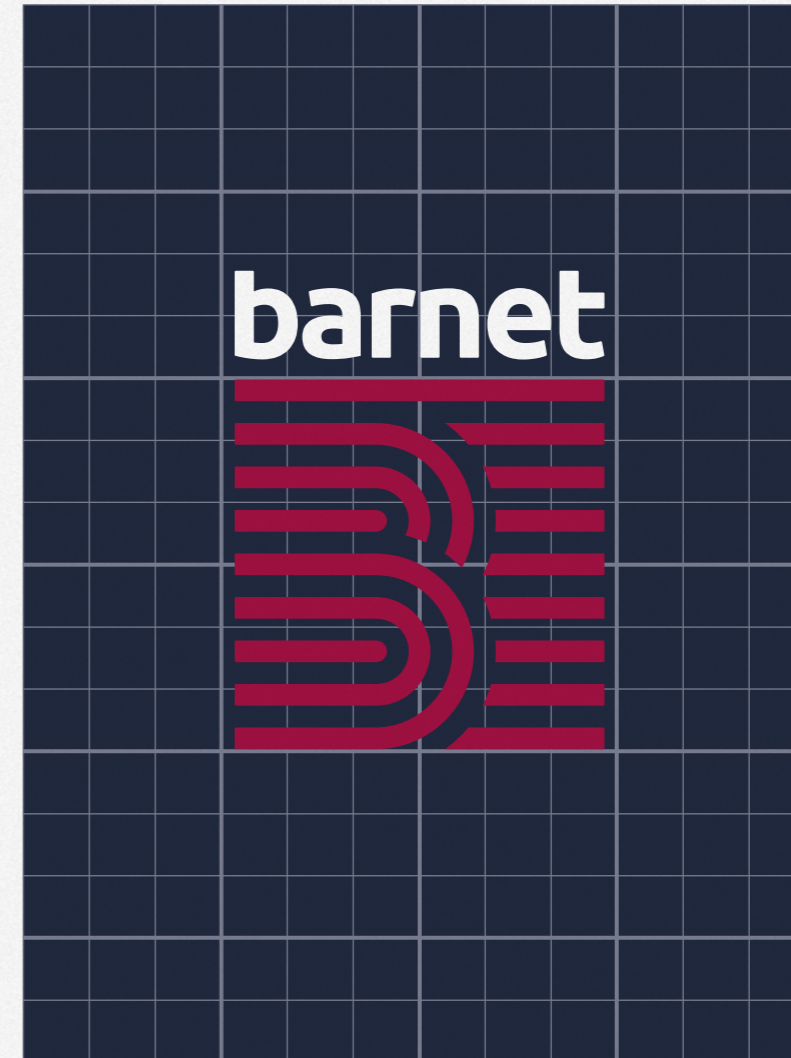
The **secondary logo version** and the **signet** may also be used as **decorative element** (e.g. for business cards), **picture frames** or the like.

Here too, the **height** of the **logo** depends on the **height** of the **modules**.

In this particular case, however, the sign is **placed** in the **centre** of the format and is **not** supplemented by **any other elements** such as font or similar to stand on its own.

As soon as the secondary logo or signet functions as a **picture frame** or is supplemented by a **full-surface background**, it may only be used in **one color**.

Read more on page 36



media formats

HOW THE DESIGN GRID WORKS

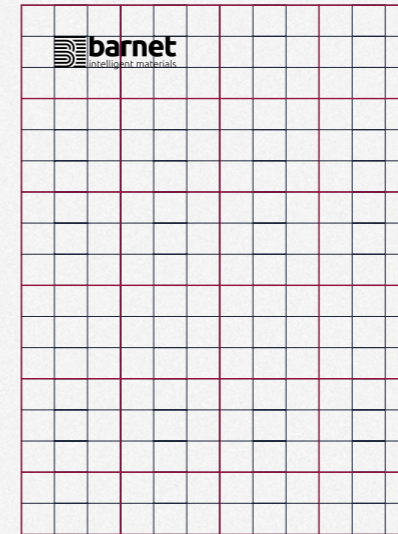
The so-called "**art size format**" is defined as the **primary format** for brochures, magazines etc., which consists of **12 x 17 small modules**.

DIN formats and **US formats** are an **exception**. In this case, the design grid is not drawn disproportionately to the height but is instead **increased in height** by a **further module**.

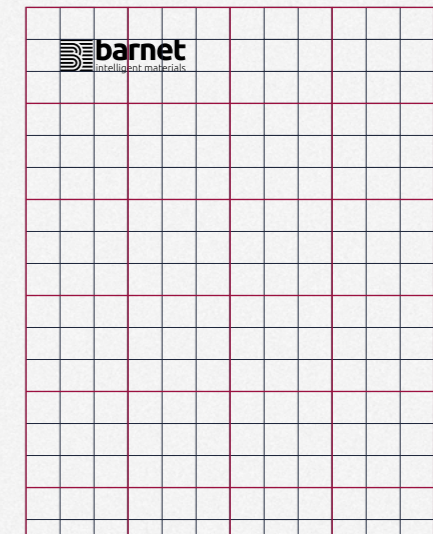
This ensures the uniform use of the defined **baseline grid**. The modules and proportions **grow and shrink** proportionally **with the formats**.

Slim formats, like the DIN-Long + format, have the same height, **but do not have a large module horizontally**.

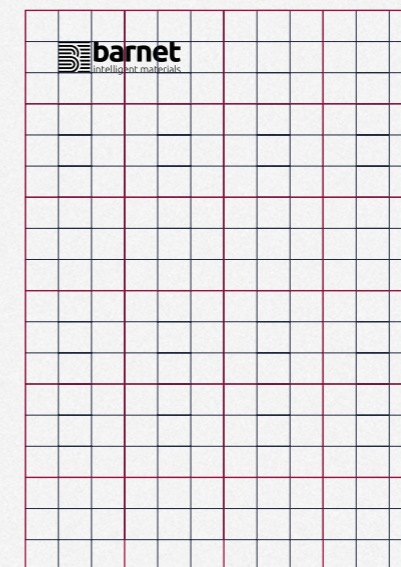
Landscape formats always work with a **double grid** in width (24 x 18 small modules).



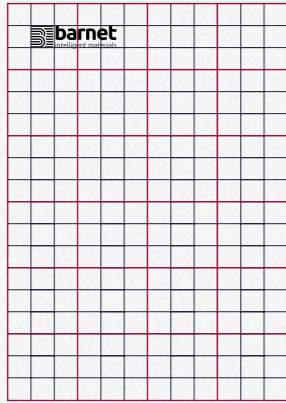
Art size format
210 x 280 mm (8.27 x 11.01 in)
(12 x 17 small modules)



US Letter
215,9 x 279,4 mm (8.5 x 11 in)
(12 x 16,5 small modules)



DIN A4
210 x 297 mm (8.27 x 11.69 in)
(12 x 18,5 small modules)

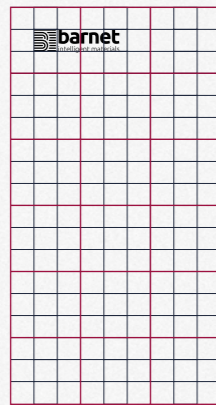


DIN A5

148 x 210 mm (5.83 x 8.27 in)
(12 x 18 small Module)

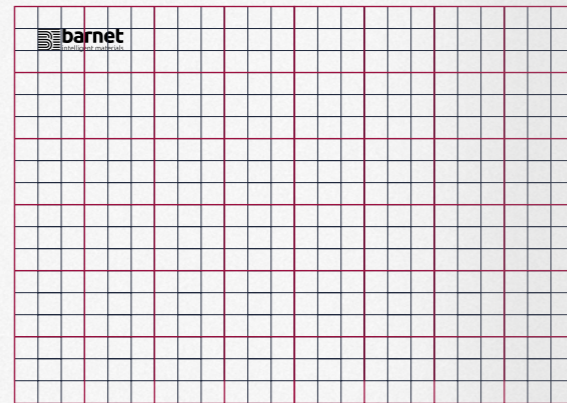
Narrow formats renounce a large module in the width.

Landscape formats use a double grid based on the size of the next smaller format.



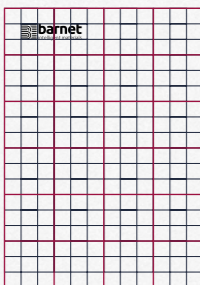
DIN long +

105 x 210 mm (4.13 x 8.27 in)
(9 x 18 small Module)



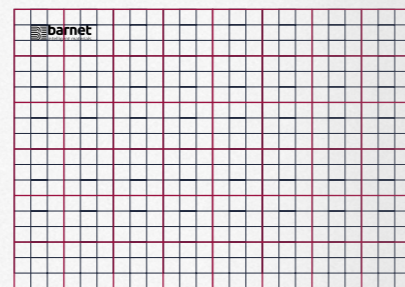
DIN A4 - landscape format

297 x 210 mm (11.69 x 8.27 in)
(14 x 18 small Module)



DIN A6

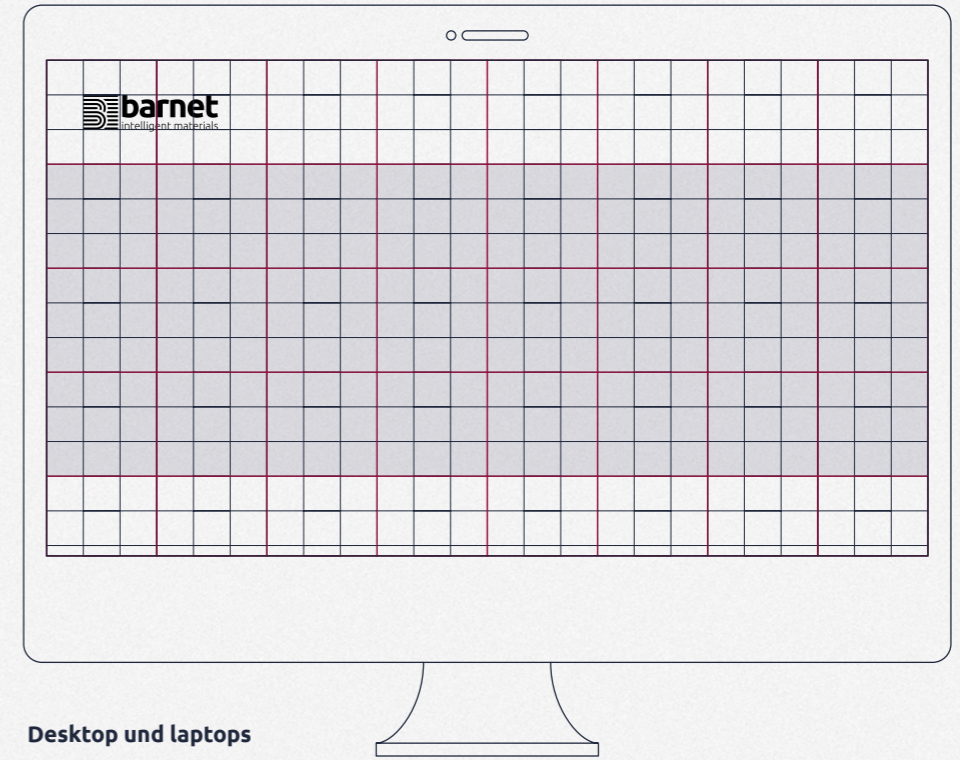
105 x 148 mm (4.13 x 5.83 in)
(12 x 18 small Module)



DIN A5 - landscape format

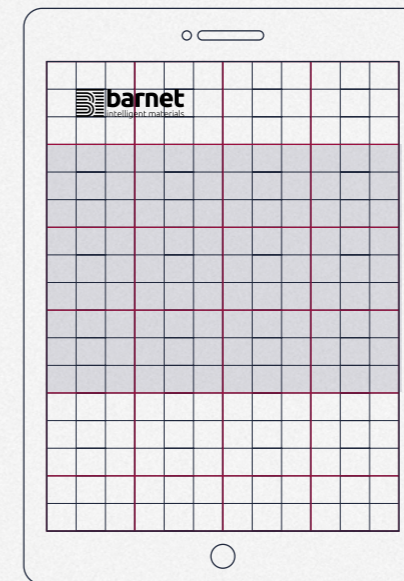
210 x 148 mm (8.27 x 5.83 in)
(24 x 18 small Module)

Digital formats also follow the previously defined proportions and rules.



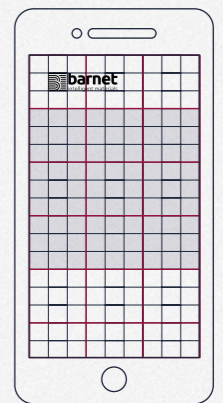
Desktop und laptops

1920 x 1080 px
(24 x 14 + small Module)



Tablets

768 x 1024 px
(12 x 18 + small Module)



Smartphones

360 x 640 px
(9 x 17 + small Module)

usage

THE PRINCIPLE OF DESIGN

In the following, **application examples** are shown which should illustrate the **handling** of the **design grid** and all other **design elements** such as fonts, surfaces, etc.

Despite all rules and restrictions, the design principle offers a **multitude** of **different possibilities**, which can be used **for the design of any media**.

In general, the design mainly plays with **staggered text blocks**, **generous white spaces** and **concise combinations** of images and headlines.

The **overlapping** of image and text elements creates **exciting area divisions**, which are, however, at the same time based on a certain order, which despite all the tension, conveys a **tidy** and **objective character**.



A layout example for **front pages** like brochures and similar products

SITUATIONS WHERE A FULL GROUNDING IS NOT POSSIBLE OR IMPRACTICABLE - WHAT ARE THE RISKS?



PROTECTIVE GARMENTS For applications like cleanrooms/areas, food processing and others.

Nega-Stat® P190 is a unique bi-component core conducting yarn designed for product and end-uses where full grounding is essential and for use in areas where it is not possible to ensure full grounding. **Nega-Stat® P190** is used in selected products and specific industrial situations where grounding is, either, not required, or is not possible.

Control of static electricity is necessary for a wide range of products in many industrial situations, static electricity or „static“ occurs, when two surfaces separate, on separation both surfaces become charged with an electrical static charge. A static discharge can cause damage to sensitive electronic equipment, cause a static shock and can cause an incendiary discharge and industrial explosion.

static discharges are dangerous and can be the cause of serious personal injury or major industrial damage.

Nega-Stat® yarns are currently used in a wide range of industrial products to eliminate or control static electricity. **Nega-Stat®** is introduced in defined grid, or stripe patterns to woven, knitted or non-woven fabrics to provide static control according to specific industrial requirements and/ or international Standards such as EN 61340, EN 1149/5, Jis1094 etc.. **Nega-Stat®** meets all requirements according to oekoTex 100 and reACH requirements for harmful substances.

The unique design of **Nega-Stat®** ensures full static protection for the duration and work-life of the product in specific industrial situations.

All elements used in the layout are based on the **design grid**.

Both the **spaces between** the elements, such as image and text, and the **offset** of the **overlaps** between the elements are aligned with the **smallest module**.

a new standard in static dissipative yarns

Nega-Stat® is introduced into textile materials to provide protection against a range of risks and hazards caused by static electricity in industrial end-use situations. **Nega-Stat®** yarns are used in products and end-uses where full grounding is essential and in industrial applications where it is not possible to ensure complete grounding.

Nega-Stat® yarns are constructed with a unique trilobal-shaped conducting core surrounded by a sheath of Polyester, yarns are offered with performance characteristics designed to meet specific industrial end-use requirements and international standards.

Big headlines and **Text blocks** always set in relation to each other with at least one small module **offset**.



visual styles

PICTORIAL WORLDS

pictorial worlds

THE PURPOSE DETERMINES STYLE

In order to be able to depict **all areas** of **visual communication** in a goal-oriented manner, a total of **three different image styles** were developed and defined.

This offers **sufficient flexibility** to visually support different **messages**, while still ensuring a uniform effect of all media and products.

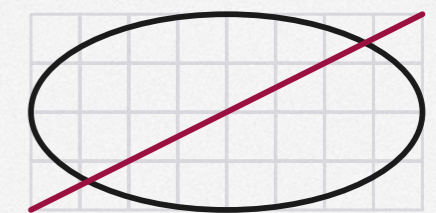
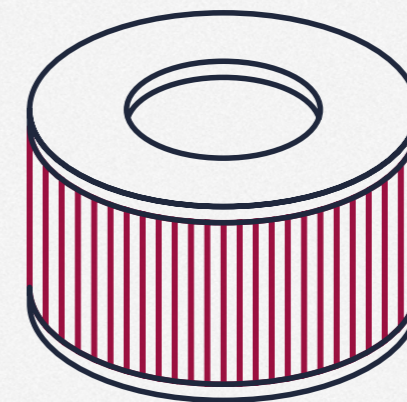
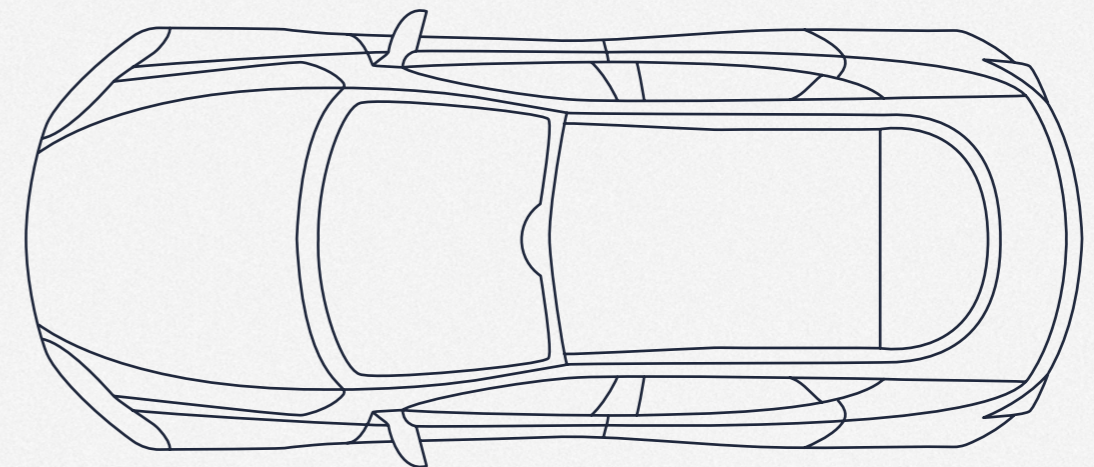
When to use which style depends on the **function** of the **communication**. What **purpose** should the presentation serve? **Describe, inform** or **convey feelings**?

line-illustration

Schematic illustrations of objects or facts that have the purpose to inform.

The **most important** elements are reconstructed from **pure contours**. For this purpose, either a satellite perspective or isometry can be used as a basis.

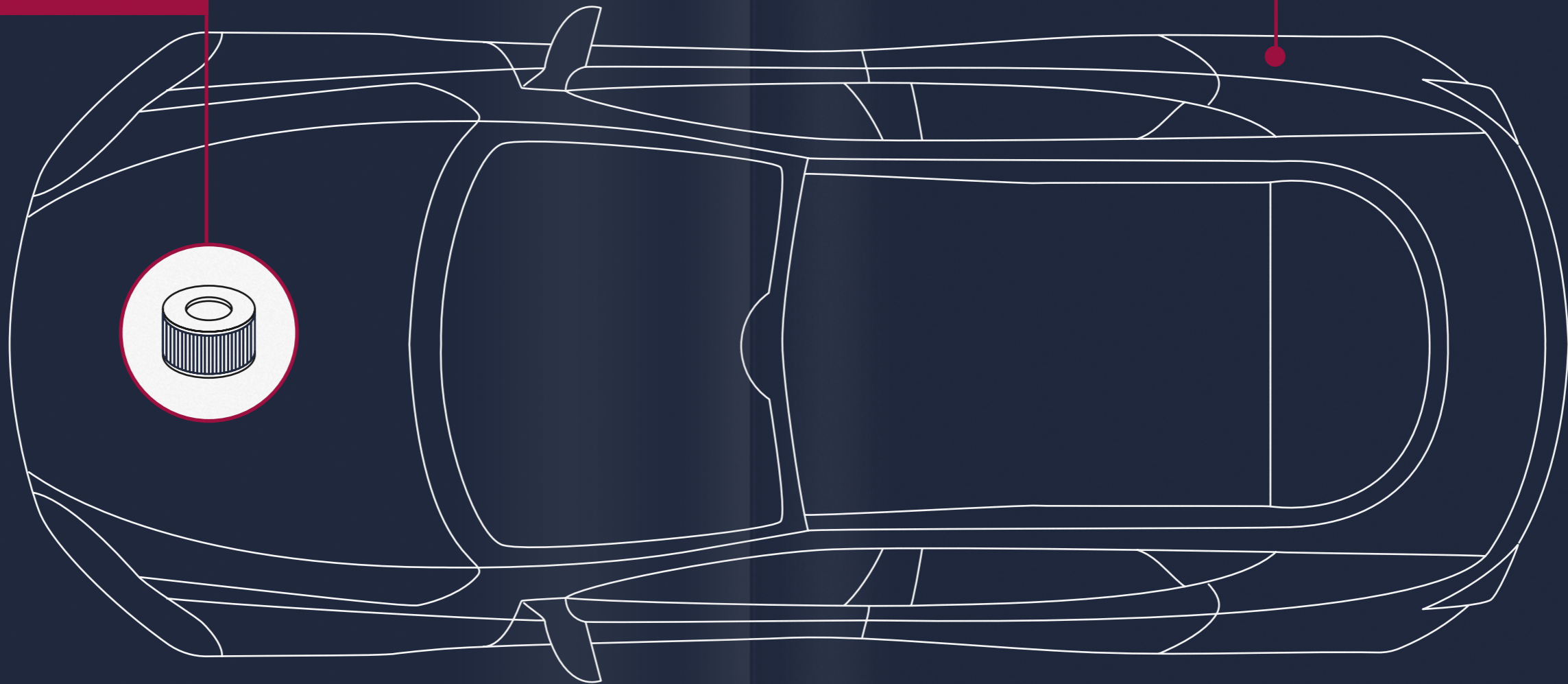
The implementation is done in the line thicknesses **0.5 point** (for small representations), **1.0 point** (for large displays) and **2.0 or 4.0 point** (for highlighting of individual parts multiply the line value by 4)



Isometric representation
(30 degrees)

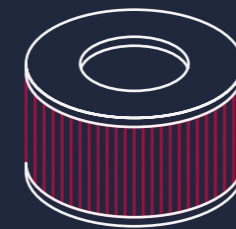
The most dominant way of **highlighting** is by extending a **functional surface**.

Here, the eye is directed onto the surface and thus offers a high light in lettering.



point of interest

A further possibility of **highlighting** is the simple combination of horizontal / vertical lines and the round mark which **refers to the described place**.



The third variant of lettering is created by **coloring entire shapes** within the illustration.

Perspective and **image composition** provide the necessary **tension** and **dramaturgy**.

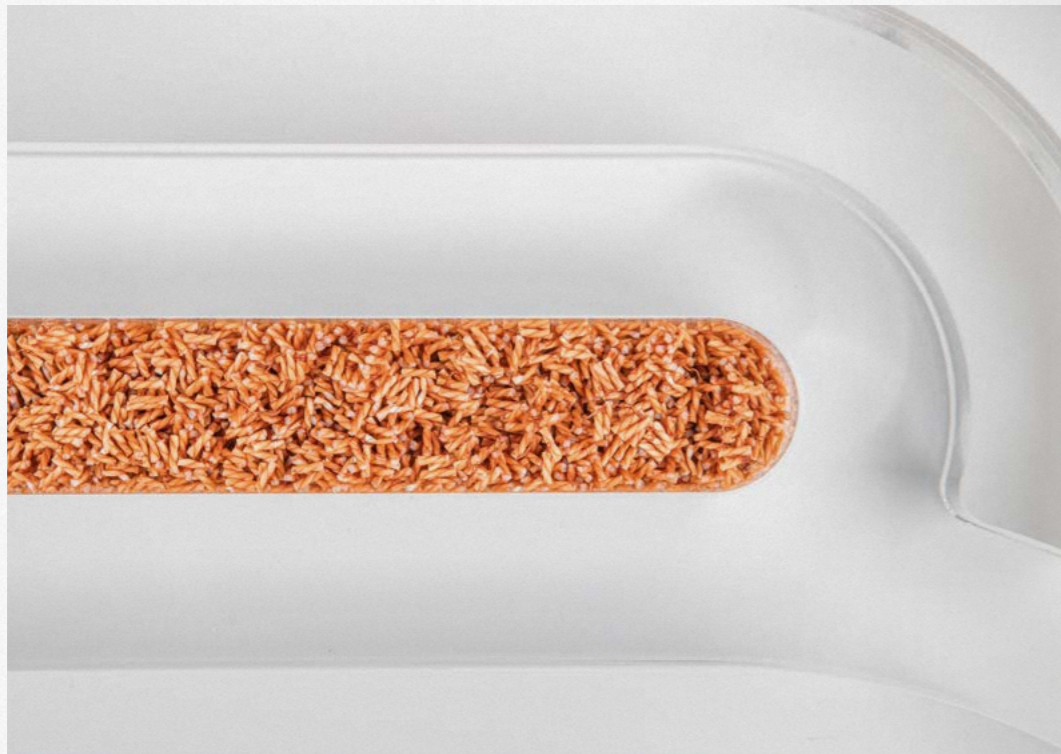
As a rule, they are **used extensively** and **dominantly**, for example as key visuals on covers and magazine double pages.



documentary photography

Exciting and theme-related illustrations, which have the purpose of evoking emotions on a specific topic.





Product Photography

Objective illustrations, which have the purpose to describe a thing (materials) neutrally.

typography

PRELINES, HEADLINES,
SUBLINES AND MORE

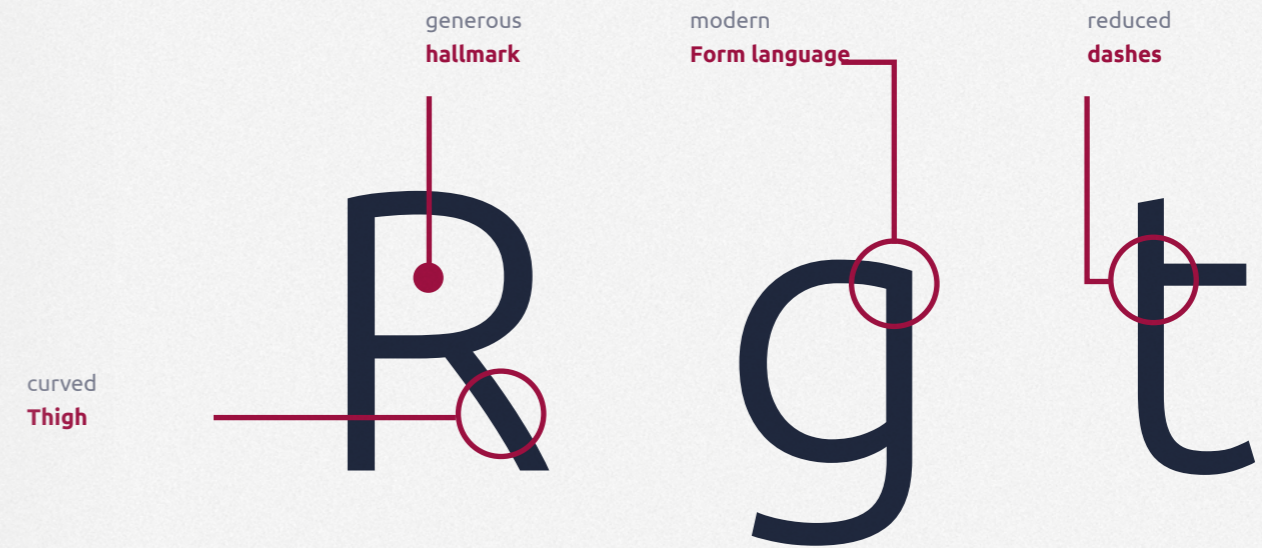
company typeface

MODERN AND DYNAMIC

Just like its appearance, the new **corporate typeface "Ubuntu"** also has a highly **modern** and **dynamic character**, which **combines** perfectly with the playful design of the media.

Despite its sweeping elements, the open type font Ubuntu has **excellent legibility** and, with its approximately **1.200 glyphs** and a total of **eight weights** (light, regular, medium and bold, each in normal and italics), offers **enormous flexibility**, which is further enhanced by the defined parameters (spelling in capitals and commas) and hierarchies.

The **most common variants** are listed in the adjacent **table** for orientation. In exceptional cases, variations can also be used, provided that you stick to the basic.



insert	short	type size	line spacing	font cut	type	spation
headlines	h1	90,0 pt.	33,0 mm	light/bold	minuscule	- 25 V/A
	h2	34,0 pt.	13,5 mm	light/bold	minuscule	- 25 V/A
	h3	19,0 pt.	9,0 mm	light/bold	minuscule	- 25 V/A
pre- und sublines	p1	34,0 pt.	13,5 mm	light	majuscules	-
	p2	16,0 pt.	7,5 mm	light	majuscules	-
	p3	13,0 pt.	6,0 mm	light	majuscules	-
running text	g1	11,5 pt.	4,5 mm	light/bold	gemischt	-
marginalia	m1	8,5 pt.	4,5 mm	regular/bold	gemischt	-

Aa	Bb	Cc	Dd	Ee
Ff	Gg	Hh	Ii	Jj
Kk	Ll	Mm	Nn	Oo
Pp	Qq	Rr	Ss	Tt
Uu	Vv	Ww	Xx	Yy
Zz	&	€	%	?
0	1	2	3	4
5	6	7	8	9

Ubuntu light

Ubuntu light italic

Ubuntu light

Ubuntu light italic

Ubuntu light

Ubuntu light italic

Ubuntu light

Ubuntu light italic

DOWN:
h3 = Ubuntu bold
 Font size: 19 pt.
 line spacing: 9 mm

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Molore int. Accabo. Atis utat laborem quis debis ut et dios molore, videnimin es eum quibus et faccum, cus alia dolorro consequi dolorersped est ommos exceatur alitisim vendae praectin nis auda cumquunt eos que mod quam, alitaqui dipsaecati odis et offic tem ipit aciam as deles sam, secum se autem veliquature abo. Essedit fugitas acestotati tet libus elibus et faccae verumenis res sanis praessinimil mo testrum nusae parum faciis dusdae nis nonsectuscia doloren iendae exerionsequi odioem eumende nihilla ndemporepe nonem vellent quam, auda quati dem sam

The basic font can be used for more **dominance** - like all other types - as an **info box**.

Everum quid qui resequatam faccum aut ea quam quam, tore ilitiunt vitatia dictur? Ficabo. Ita vid etur, sume volupturit quatusci officiat. Necestectes exera dem.

Exemplary font combination from a bold **h3**

A CLASSIC PRELINE STYLE WITH CAPITALS

headline

Combination of light **p1** and fat **h1**.

The shown scheme is used to design decorative pages, such as covers, chapter headers or special highlights.

medium headline

WITH MEDIUM SUBLINE

Combination of the medium variant of fat **h2**, light **p2** and light **g1**.

Bus eture si aute re cor aut porenim repro vollani musciis et repedit utet molenissin perrum rectatum dolor adi con erendi dic tem ipsam nem volorumque asitati vit, sum is samus dolumquae et omnietur autem quis consequ aerfere sitium vit odi dionsenihit alisi officiiis non res esci in pereperum nonsequeae estionsentis eos si rerio.

SMALL SMALLER SMALLEST

you will need these ones for the tiny formats

Smallest possible font combination of normal **p3**, bold **h3** and light basic font **m1**.

Pudis que vendipsum et reicietur sum con corum iur, ullabor ibeatjis veligni moditate nistem etur alique por alis vel eatus nobitas pelestes verum et quisimus et odit quossit, omnis aut fugitatur simus

Exemplary font combination of a bold **h1** and the **g1** with highlights.

let's start discovering the barnet universe

h1 = Ubuntu bold
Font size: 90 pt.
Line spacing: 33 mm

g1 = Ubuntu light
Font size: 11,5 pt.
Line spacing: 6 mm

Anti de vellectum fugias etur, omnima voluptiaspic totatet et, senet veni nonecte nonem et autemporit aut lacipis es dissi delique nusa si doluptibus secti officat optat ma in parum doluptur as mi, exerum fugitatque re aut laborum endae platur, qui quae. Ga. **Et fugit mo doluptas** et quiatium nobit esed excepudis sedipsam illiqui ut et perorem quosam es andaesc ipideni tiaspici re am, **utatem-quam** quat aut volorio nsequi consequi cum aut utet eum fugiasp icatem voluptat dignis as vellupt atempore nos niment moluptas alite quatenis nonsequae. **Ut id eossincto dit ex explauda** conem- quisi dolut eos asperfe riaepre perspitemos archit et quid magni aut aborio doluptae conestrunt doloribus.

sometimes less is more - so we need some smaller headlines too. with these we are able to get much more content our layouts

Equi ommolup tatempor mo teniae velibus etur?
Menimi, volum alibusa picis intio to dignam nis si abo.
Nem reiuntur? Magnam, ut ut uta eost velit moluptata-
ti aliam in expligendae labore, sundit volore voluptas
recta volest aliquis soloremquos im que exerspe ruptat.

Fuga. La verum es aliquo duciis as quam quatect iaer- chitate modiae il imus doluptas qui dus por ratquis es- sequosim cum fugia debit dolupti res re non natia con- necte dolore simusda dici di officia coritas iuntur sum, omnima comnim dit omnitam, evelenist quibusam qua- must, que conem ne non pratur magnim is eum quidel et hit, ommo temquis is quibus nobita se nimoloresto tem excearuptat.

Liquas explatus, cum res audam quati to blab ilitatur alique si ditiis ea deliquatque erum iditinctor re voluptis aut dolorem et es quiat quatem doluptae. Osaped mos dolut parit, sum sitas aliam rem as vercimi, adit aliatur simin parcimpore sam es rest iduciatiis et quibus sedita- tusdae id magnatquam, aut qui

Exemplary font combination of the light **h2** and a bold **g1** as inlays, followed by a light one.

h2 = Ubuntu light
Font size: 34 pt.
Line spacing: 13,5 mm

new splendour

SCREEN, PRINT AND
SPECIAL COLORS

color world

SCREEN, PRINT AND SPECIAL COLORS

The defined color world consists of a **highlight color** and **two further basic colors**, which are based on the old colors of the company barnet.

The **highlight color** - as its name suggests - is only used for **accent** and **highlighting**. It is never used as a large area element.

Flow texts and **similar** are not colored in the standard black, but in the base color "**dark grey**".

light grey

SECONDARY BASIC COLOR

4C PRINT C: 12 % / M: 9 % / Y: 3 % / K: 10 %
(primary printing process)

WEB R: 210 / G: 208 / B: 212
d2d0d4

PANTONE Solid Uncoated **Black6 U** - 15 %

red

PRIMARY HIGHLIGHT COLOR

4C PRINT C: 13 % / M: 99 % / Y: 45 % / K: 30 %
(primary printing process)

WEB R: 139 / G: 30 / B: 65
8a1d41

PANTONE Solid Uncoated **221 U** - 100 %

dark grey

PRIMARY BASIC COLOR

4C PRINT C: 79 % / M: 61 % / Y: 24 % / K: 70 %
(primary printing process)

WEB R: 29 / G: 36 / B: 44
1d242c

PANTONE Solid Uncoated **Black6 U** - 100 %

Quality assurance and support in marketing issues

CD manuals document the **visual cornerstones** of a corporate identity. Design guidelines, if applied, ensure a **uniform, professional appearance**.

Corporate design guidelines are **indispensable** in the context of any design project. The numerous forms of a corporate identity are prepared in such a way that both, **the company's own employees** are supported in the creation of communication media, and **external service providers** can reproduce or design media at any time.

BASIC EQUIPMENT

Basic layouts for business cards, letterheads, etc. are provided to all branches, as well as a logo kit containing our logo in all color variations and file formats that are important.

HELP WHERE IT IS NEEDED

The marketing department in Aachen supports all colleagues worldwide in the realization of all relevant communication tools for our company. It acts similar to an advertising agency - only in-house.

BRIEFINGS

In order to ensure a smooth process, please make sure to send out a briefing form with every order.

CONSULTATION, AGREEMENT, DESIGN, COORDINATION

The marketing department acts as a consultant, develops concepts and designs and, if applicable, also coordinates printing.

ONLY WITH APPROVAL

To ensure that all design standards are met, every advertising medium must be approved in Aachen.

Approval and help: Just send us an email: marketing@barnet.com

Basically: No print / no publication without approval from Aachen!

The design manual is available at www.design.barnet.com

