

Dimplex 2015 Brand Guidelines

v.1.0

Dimplex 2015 Brand Guidelines

The contents of this document are confidential and must not be distributed.

Contents.

1.0	Introduction.			
1.1	Our brand guidelines.	4	6.0	Advertising.
1.2	Legal/best practice requirements for		6.1	Introduction.
	marketing collateral on and off line.	5	6.2	Full-page press ads.
			6.3	Half-page press ads.
2.0	Logos.	6		
2.1	Primary logo.	7	7.0	Extra collateral.
2.2	Secondary logos – inverted and mono.	8	7.1	Pull-up banners.
2.3	Primary logo – build.	9	7.2	Corporate stationery.
2.4	How not to use logo.	10	7.3	PowerPoint template.
2.5	Primary logo – usage examples.	11-13		
2.6	Isolated logo.	14		
2.7	Isolated logo – usage example.	15		
2.8	Social logo.	16		
2.9	Social logo – usage examples.	17-18		
3.0	Colour.	19		
3.1	Colour values.	20		
4.0	Typography.	21		
4.1	Our type family.	22		
4.2	Advertising typesetting.	23		
4.3	Brochure typesetting – cover.	24		
4.4	Brochure typesetting – interior spreads.	25		
4.5	Tables.	26		
5.0	Brochure design.	27		
5.1	Portrait brochure design.	28-36		
5.2	Heatbook brochure design.	37-38		

1.0 Introduction.

1.1 Our brand guidelines.

These brand guidelines should be used as a base of reference. They are a fluid and constantly updated document moving in unison with the progression of the brand. With this in mind, use this document as a sense-checking base to work from, and not a ceiling to confine creativity.

Our design ethos is based on a system of scalability. Using the logo as a base for spacing and guides, we can produce a scalable design styling that has the same visual feel across all communications. This will also provide a logical system to work with when new materials come into production that are not outlined within this document.

This document is effective from 1st May 2015. If you have any queries please speak to Karen Trewick.

E: karen.trewick@gdcgroup.co.uk

T: 07977 982 209

1.2 Legal/best practice requirements for marketing collateral on and off line.

Patents.

- Patent references, where applicable, should always be included on all new collateral when products are launched.
- When we submit a patent application the wording 'Patent[s] pending' should be included on the relevant marketing collateral.
- Once the patent has been confirmed, the wording should be:
 Products within the [name product] are protected by one or more of
 the following patents and patent applications: [list countries and patent
 reference numbers].
- On brochures this information should appear on the back page.
- On the website this information should appear on the patents page.
- When printed collateral is updated it is important to check to see if
 patents have moved from pending status to approved status, so that
 the collateral always has the correct references included.
- Digital collateral should be updated as soon as the status changes from pending to approved.
- Likewise, if a patent finishes, printed and digital collateral needs to be updated to remove the reference.

Trade marks.

- Trade marks do not have a finish date provided that renewals are paid.
- It is a criminal offence to use the ® symbol if we don't have registration
 so ensure a trade mark has been approved before using it.
- 'TM' has no legal status but it is advisable to use this on collateral
 to show that an application has been made. It is important to
 update collateral to show the registered symbol once the application
 is approved. For printed material this can be at the time of any reprints/
 updates, for digital items this should be updated as soon as approval
 is received.

Industry associations.

 We should promote our membership of industry associations on all relevant material, including printed collateral – such as brochures and on our website. When updating such items, please check that membership is still current and that the correct logos and association references are being used.

Use of telephone numbers.

The main two numbers into the business are 0844 879 3587 for trade customers and 0844 879 3588 for consumers.

- Effective from 1st July 2015, we need to show the cost of calls made from residential landlines or consumer mobiles on marketing material and communications which are deemed to be advertising or promotional materials. This statement applies to the consumer number of 0844 879 3588, or any other 0844 number we use for consumers. Items affected are:
 - Websites.
 - Consumer email campaigns.
 - Brochures that are used by consumers.
 - · Consumer advertising.
 - Consumer promotions.
 - Online support documents will be covered using our generic cover sheet.
 - The statement to include is: 'Calls cost 7p per minute plus your telephone company's network access charge' and this needs to be shown on the same page as the phone number in clear text.
- We do not plan to include this reference on the following items which we believe are not classed as advertising or promotional items to the consumer:
 - Stationery.
 - Computer generated documents [i.e. invoices etc.]
 - Social media sites [primarily on line dialogue].
 - Packaging.
 - Installation/operating instructions [not marketing materials].

Other phone numbers are available within the business for campaigns but are not to be used without discussion with Karen Trewick.

If in doubt, please check with Karen Trewick.

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2.0 Logos.

2.1 Primary logo.



1. Dimplex primary logo – standard.

≫Dimplex

2. Dimplex primary logo - micro.

The primary logo is designed for maximum standout on media and against other brands, while being simple and flexible to use. It is best practise to include the registered trade mark symbol with the logo.

This primary logo should always be the first choice of logo.

If it is not possible to use the primary logo because of background colour or printing limitations, then the secondary logo (see next page) can be used.

1. Primary logo – standard.

We have a standard usage file for the great majority of media. This logo includes the registered symbol.

2. Primary logo – micro.

This logo does not include the registered symbol and is recommended for when the height of the logo is 14mm/85px and under.

2.2 Secondary logos – inverted and mono.



1. Inverted secondary logo – standard.



3. Mono secondary logo - standard.



2. Inverted secondary logo - micro.

℃Dimplex

4. Mono secondary logo – micro.

Inverted.

This option is to be used when the primary logo is not suitable, for example if the background colour of the print is red.

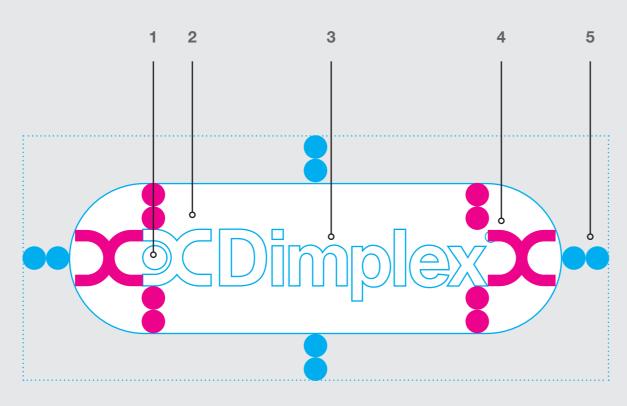
- **1. Inverted secondary logo standard.** We have a standard usage file for the great majority of media.
- 2. Inverted secondary logo micro.
 We have a micro usage file with no registered mark for use when the height of the logo is 14mm/85px and under.

Mono.

This option is for usage when print jobs require black and white specification.

- **3. Mono secondary logo standard.**We have a standard usage file for the great majority of media.
- **4. Mono secondary logo micro.**We have a micro usage file with no registered mark for use when the height of the logo is 14mm/85px and under.

2.3 Primary logo – build.



Primary logo build and external spacing.

1. The Dimplex man's head.

2. The Dimplex man.

This element will be used as a guide for spacing later on within the document.

3. The Dimplex wordmark.

4. Internal spacing.

The spacing used within the logo uses the Dimplex man and is an example of our core design ethos of simplicity and scalability.

5. External spacing.

Keep an exclusion zone around the primary logo to maximise its impact and not crowd the core brand element.

2.4 How not to use logo.







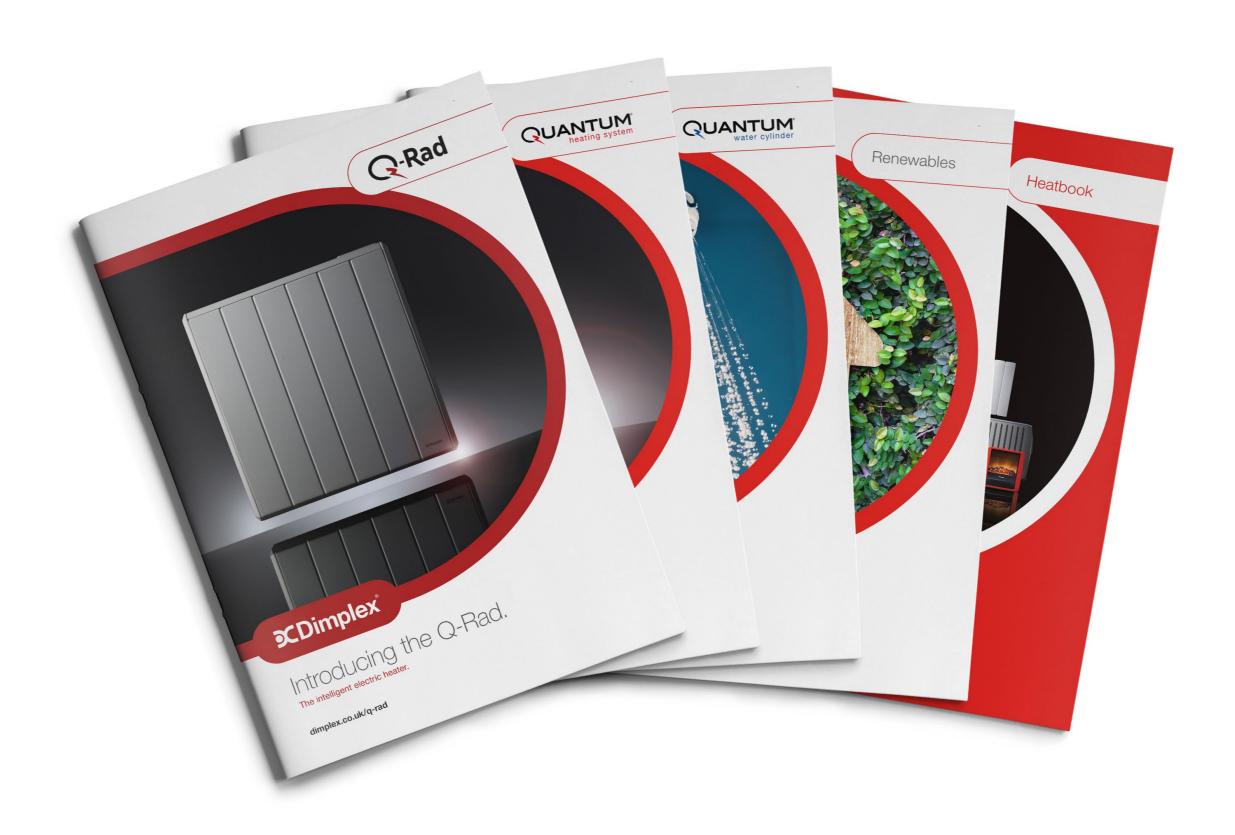
- 1. Do not break apart the logo and change elements.
- 2. Do not recolour the logo.
- 3. Do not distort the logo.
- 4. Do not add gradients to the logo.
- Do not add a keyline/stroke to the logo.If there is a visibility issue use the reverse out logo.
- 6. Do not add visual effects such as drop shadows, bevels or inner/outer glows to any element of the logo.



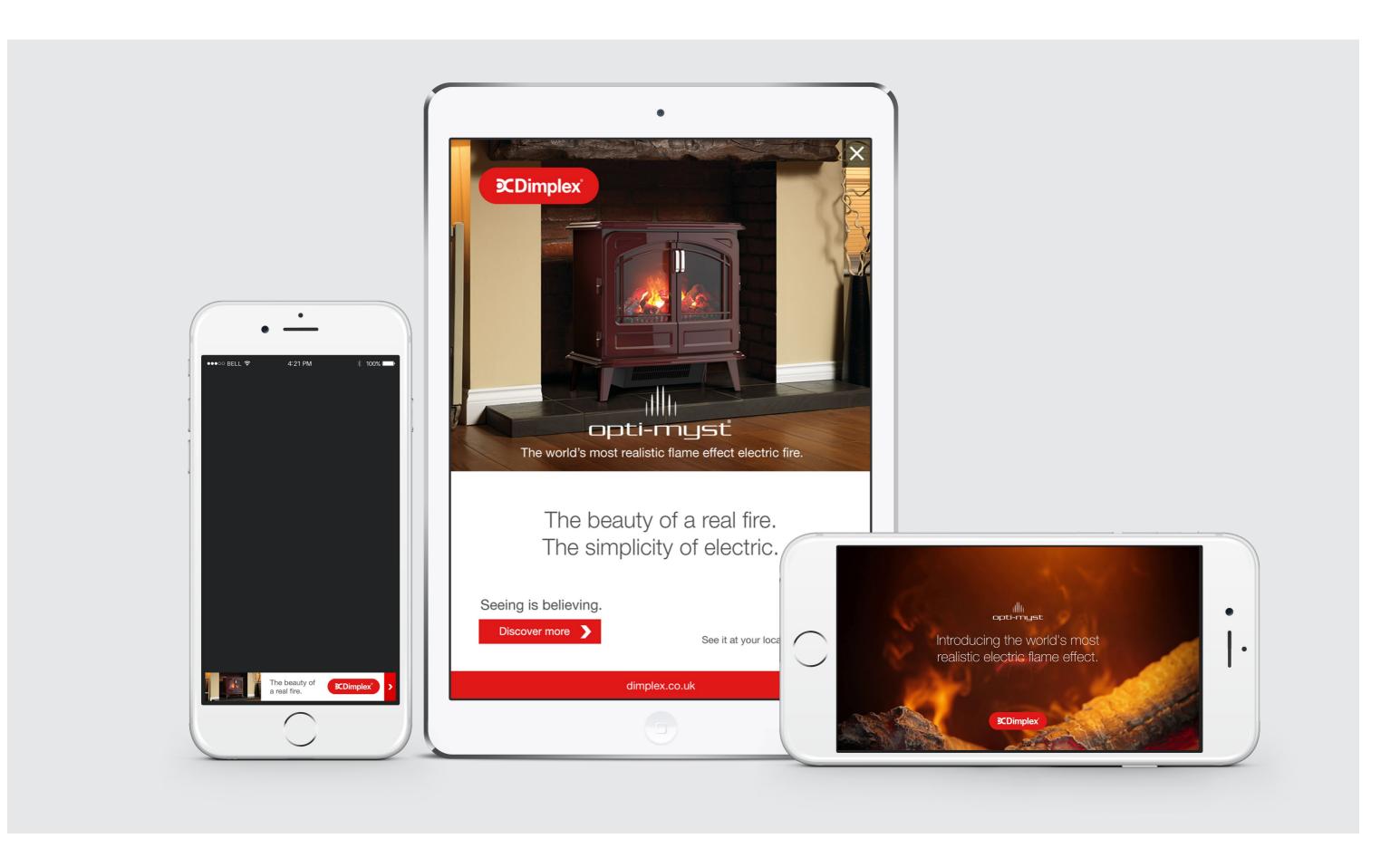




2.5 Primary logo usage examples – brochure covers.



2.5 Primary logo usage examples – digital advertising.



2.5 Primary logo usage examples – amongst competitors.



2.6 Isolated logo.



1. Isolated logo - red.



1. Isolated logo micro – red.

- 1. Isolated logo red.
- 2. Isolated logo white.

The isolated logo (without the lozenge) should be reserved for instances when space is extremely tight i.e. spines of brochures.

Please use the micro version, with no registered mark, for when the height of the logo is 7mm/50px and under.



2. Isolated logo – white.

CDimplex

2. Isolated logo micro – white.

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2.7 Isolated logo – usage example.



2.8 Social logo.



1. Secondary logo – social square.



2. Secondary logo – social circle.

- 1. Secondary logo social square.
 This option should be used on the majority of sites: Twitter, Facebook etc.
- 2. Secondary logo social circle.

 Often sites may require a circular option.

 This will require a smaller logo within the space than the square social logo provides. Please use the circle logo where applicable.

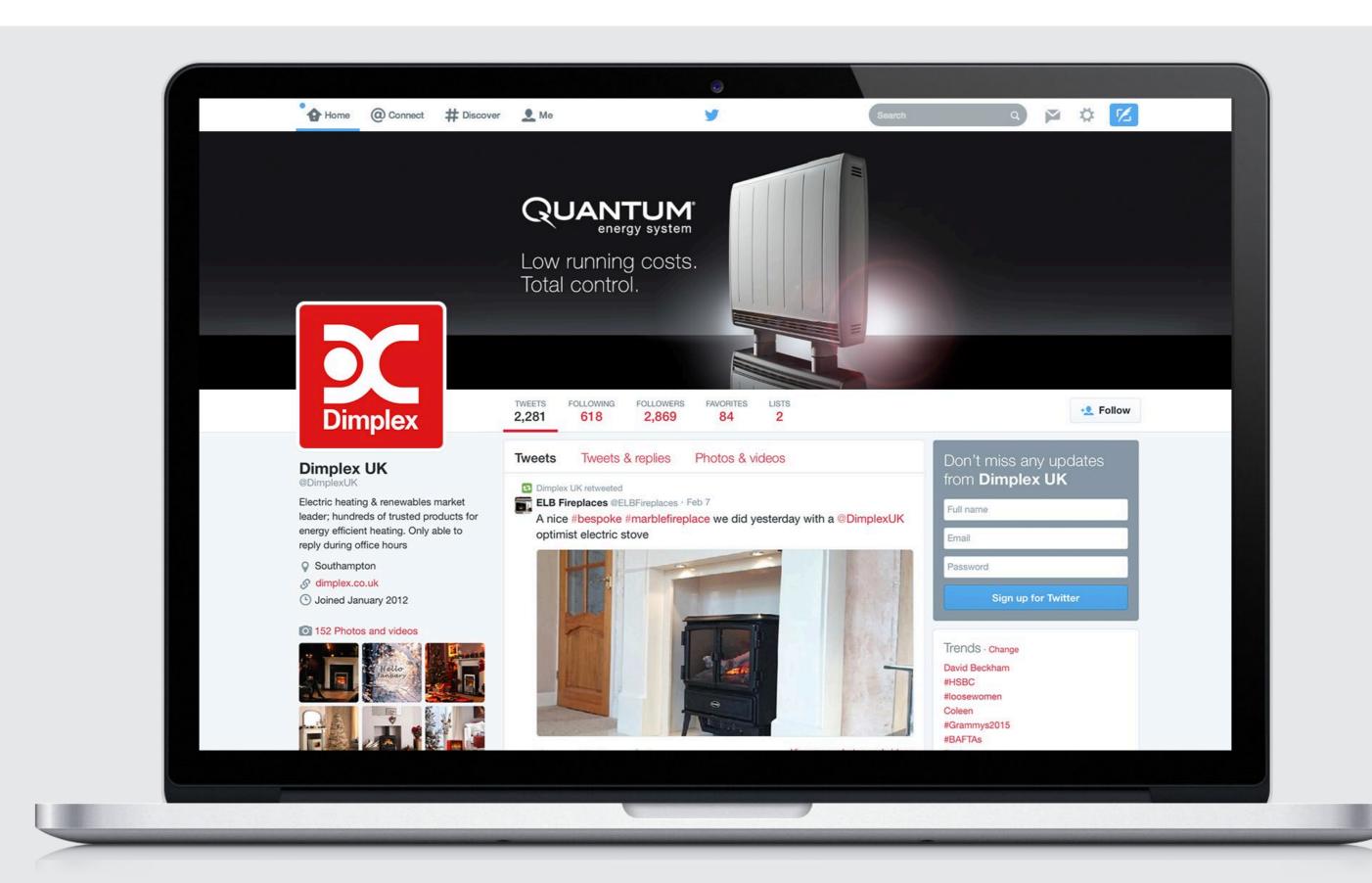
General.

When choosing avatar imagery, always check the guidelines for spacing and upload sizes to provide the best visual presentation of the brand as possible.

Much the same applies to header artwork or backgrounds. Often (as in the case of Facebook) mobile representation alters from the desktop, although the same artwork will be used. Avoid using text on channel artwork where possible to avoid undesirable cropping of artwork.

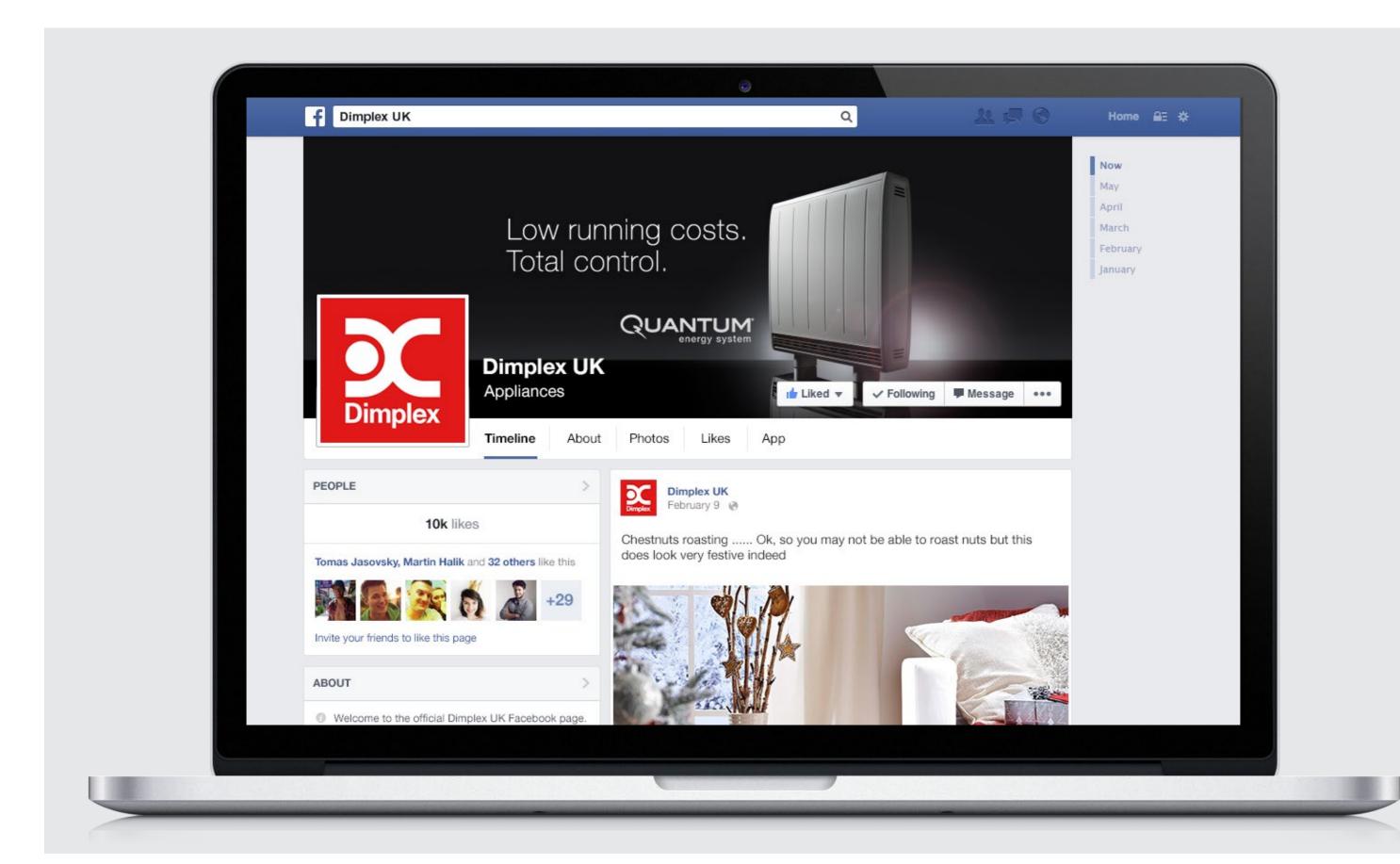
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2.9 Social logo – usage example (Twitter).



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2.9 Social logo – usage example (Facebook).

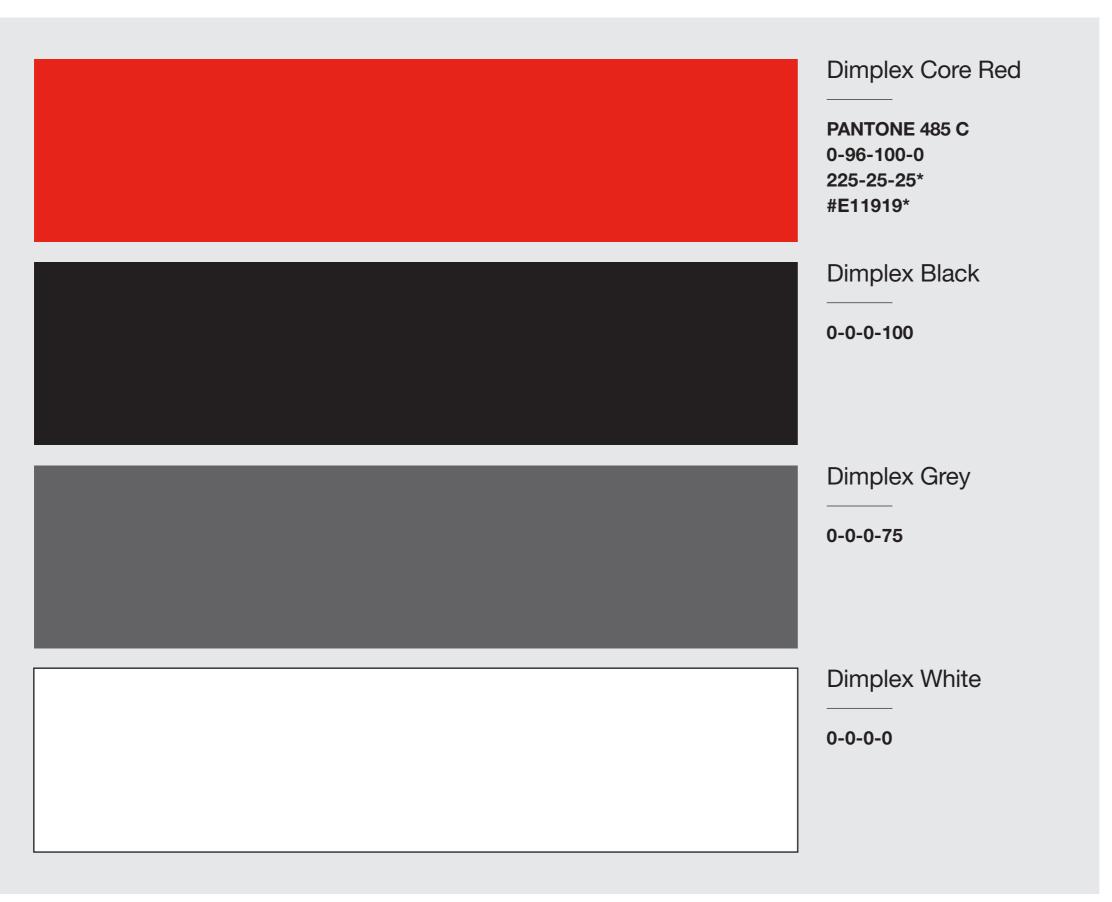


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3.0 Colour.

3.1 Colour values.



These are the key Dimplex colourways. Colours may need to be created for standalone campaigns, but should always fit with these colours as a complementary palette.

For specific usages see each media section for colour guidance notes.

4.0 Typography.

4.1 Our type family.

Helvetica Neue LT.

Helvetica Neue LT - LT 35 Thin.

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 ,./?!£%*()&

Helvetica Neue LT - LT 45 Light.

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 ,./?!£%*()&

Helvetica Neue LT - LT 55 Roman.

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 ,./?!£%*()&

Helvetica Neue LT - LT 75 Bold.

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 ,./?!£%*()& Paribus et ligenis nimo od ut hicimenis ex et delit, volore nulluptaeped modi ommo inimil molore none rehenes dit, num undaes dignitiis id modicabo. Nam nis resti rerum nosanda erferib eatur, coriaepra as soluptatem rem ut essum essita nonsedi intium ium et ea sunt rem adiatia perum qui ut

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Helvetica Neue LT.

Our type family of choice is Helvetica Neue LT. This specific cut from Linotype is the most accurate for representing work within these guidelines, however, other cuts may be suitable if Helvetica Neue LT is unavailable.

If Helvetica Neue is unavailable, please revert to the standard Helvetica family. If this is unavailable, revert to Arial.

4.2 Advertising typesetting.

Headline example.— ¹ Lorem ipsum dolor sit amet.

Body copy example. Lorem ipsum dolor sit amet. Pudaectu resecto quaeped mi, ommo magnam, saestem fugita apel incto officiatis qui alitiatur rehent endemporias venessunt faccum nusam nit, se pres dolupta tiusresti blaborem fuga.

1. Headline.

Max type size is the height of the Dimplex logo. Set in Helvetica Neue LT – LT 35 Thin. 105% of font size for leading.

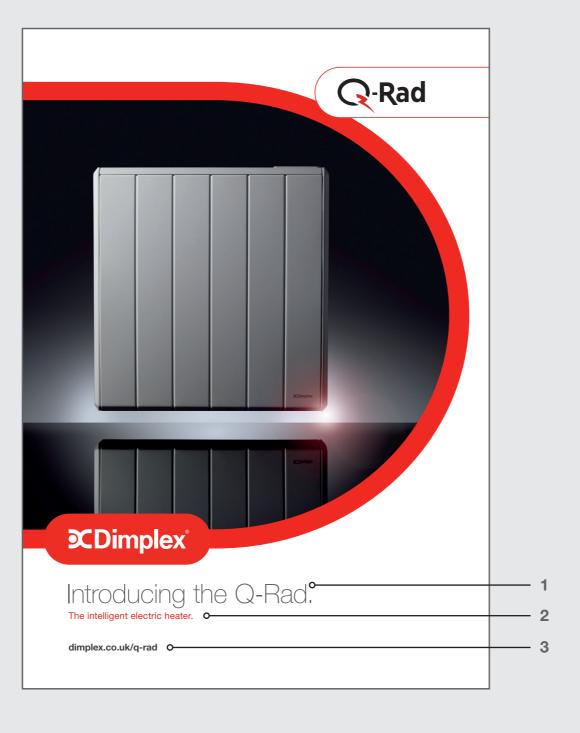
2. Body copy.

Helvetica Neue LT – LT 55 Roman. Font size is one Dimplex head. 120% leading. Spacing between paragraphs.

General.

- Never go below Helvetica Neue LT 35 Thin.
- Headlines set in 22pt or above to be in Helvetica Neue LT 35 Thin. If on a dark background to be set in Helvetica Neue LT 45 Light.
- Headlines set at 16–22pt to be set in Helvetica Neue LT 45 Light.
- Headlines set below 16pt to be set in Helvetica Neue LT 55 Roman.
- Pull outs to be in Helvetica Neue LT 75 Bold.
- Full-stops on headlines, titles, section headers and bullet points.
- Only product names to be capitalised i.e.
 'Quantum heater' not 'Quantum Heater'.

4.3 Brochure typesetting – cover.



1. Brochure title.

The type size must never go above the height of one Dimplex man. Title must be a single line.

2. Brochure subhead.

The optional copy that acts as a descriptor underneath the brochure title. The type size must be the height of one Dimplex head (12pt for standard A4 brochure).

3. URL.

The URL follows the same guides as the brochure subhead, but is in bold.

4.4 Brochure typesetting – interior spreads.



1. Page title.

Type size 65% of Dimplex man.

2. Internal headline.

Type size 75% of Dimplex man. 110% leading. First line aligned to baseline.

3. Intro.

Type size 45% of Dimplex man. 120% leading. First line aligned to baseline.

4. Body header.

Type size is the same as body. Aligned to baseline grid with no gap, unless accompanied by an icon.

5A/5B. Body.

Type size scaleable between 25% (5A) to 30% (5B) of logo size. Size must be consistent throughout execution. Leading is locked to baseline.

6/7. Meta.

Page information and extra data to be 20% of Dimplex man.

4.5 Tables.

	Loading	Convective element	Radiant element	Height A	Width B	Depth C	Weight	0-		1
Model No.	(kW)	(W)	(W)	(mm)	(mm)	(mm)	(kg)	0		2
QRAD050	0.5	301	199	546	513	105	7.1	0	\neg	
QRAD075	0.75	551	199	546	513	105	7.1			
QRAD100	1.0	714	286	546	675	105	8.7		\vdash	3
QRAD150	1.5	1213	287	546	756	105	9.4			
QRAD200	2.0	1660	340	546	918	105	11.0	0		

Required Quantum Heater loading in kW. Comfort temperature 21°C.

Floor area		Solid walls no. of outside walls			Cavity walls no. of outside walls			Insulated cavity walls no. of outside walls			
m2		1	2	3	1	2	3	1	2	3	
12	D	1.84	2.16	2.88	1.60	1.92	2.48	1.12	1.28	1.68	
16	loading	2.08	2.48	3.20	1.84	2.32	2.88	1.36	1.60	1.92	
20	heat	2.64	3.12	3.92	2.32	2.72	3.44	1.68	1.92	2.32	
24	Required kW	2.96	3.44	4.32	2.64	3.12	3.76	2.08	2.32	2.64	
28	equire	3.28	3.92	4.80	2.96	3.44	4.24	2.16	2.48	2.96	
32	Œ	3.52	4.32	5.28	3.28	3.76	4.72	2.40	2.72	3.20	

1. Header column/row.

A header column/row should be white copy on Dimplex red.

2. Descriptor column/row.

Where space allows, put measurement units on their own column/row after headers. This increases space for content within the cells. A descriptor column/row should be Dimplex red copy in bold on white.

3. Main body content.

For body content cells, stick to using colour alternations.

General.

- Keeping colours to a rigid set of full Dimplex red, 15% tint of Dimplex red and white eliminates any tint variations or inconsistencies.
- Alignment for headings and internal data should always be centralised where possible.

5.0 Brochure design.

5.1 Portrait brochure design – cover.



General principles.

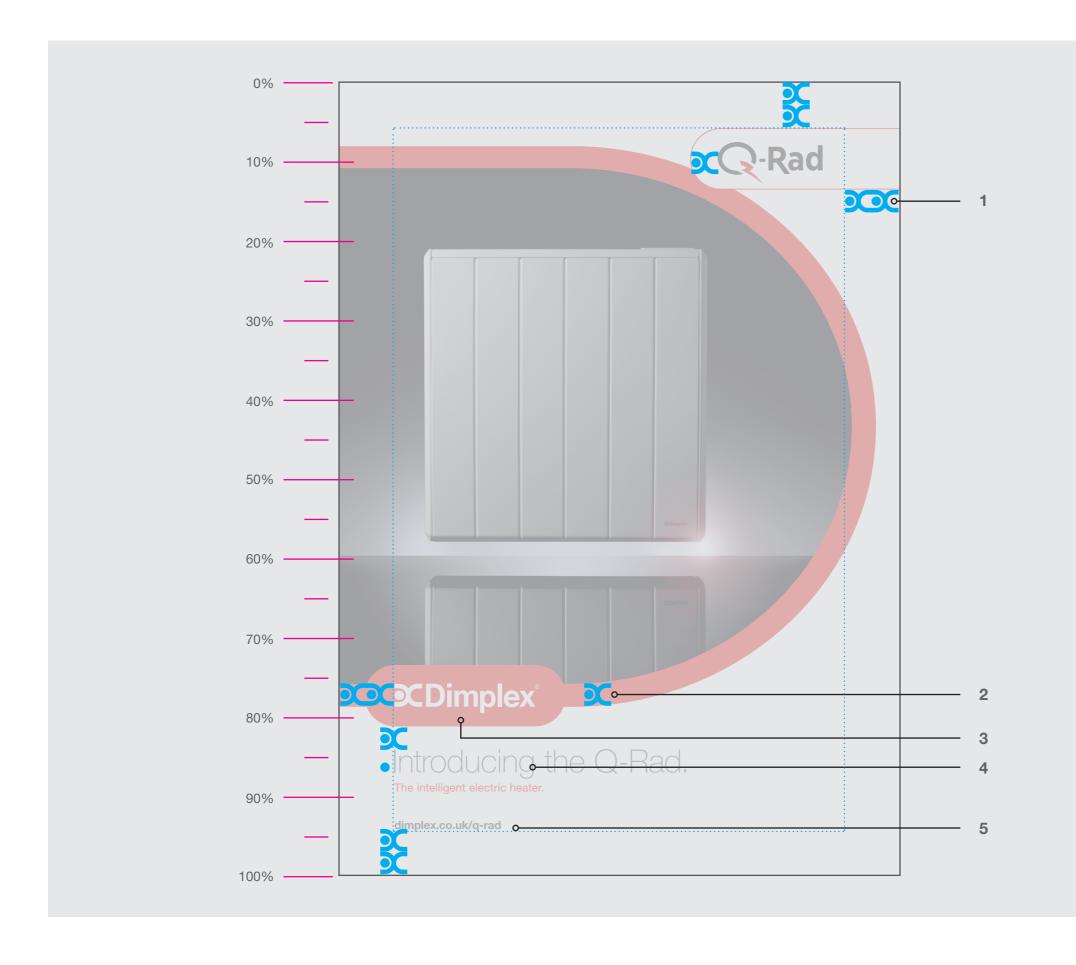
Brochure covers should be clean, minimal and succinct.

We should always try to tell a confident brand story of 'Product XXX by Dimplex'. With this in mind, lead with a product logo top-right and have Dimplex supporting this lower down underneath the hero image.

All covers should be an obvious extension of the brand's visual styling – so please follow the guides listed in the next few pages to achieve this.

- 1. Dimplex product logo.
- 2. Dimplex image 'D'.
- 3. Dimplex primary logo.

5.1 Portrait brochure design – cover build guide.



1. Product/range title.

The title/logo should be set two Dimplex men in from right-hand edge of the page. This is a minimum spacing. When smaller (as shown with Q-Rad example) move the housing lozenge across until it overlaps the Dimplex image D. Always keep one Dimplex man spacing between the left hand edge of the housing lozenge and the start of the interior logo.

2. Dimplex image D.

The height of the D is dependant on space needed for headlines and content underneath. However, this content should be kept minimal, so the Dimplex image D shouldn't vary between 60-70% of the page height.

3. Dimplex primary logo.

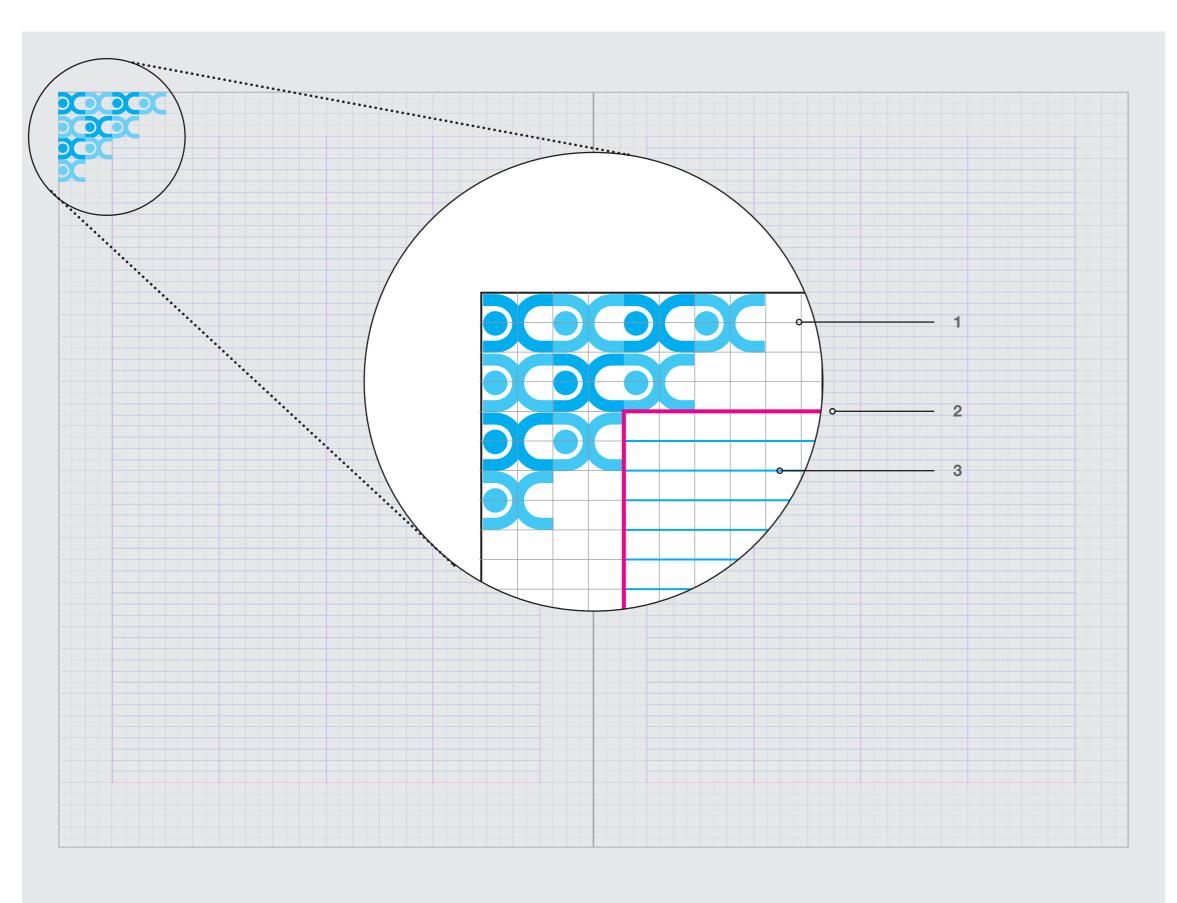
The Dimplex primary logo overlaps the Dimplex image D to align central horizontal axis. It is set so the inner of the Dimplex primary logo (the Dimplex man) sits two Dimplex men away from the left hand edge of the page.

4. Brochure title and descriptor.

One Dimplex man's head spacing.

5. URL.

5.1 Portrait brochure design – spread grid.



1. Document grid.

Building outwards from the Dimplex primary logo, we use the Dimplex man to set the spacing. Dividing the page into Dimplex men from the logo, we get divisions of 10.5 x 8.75. This then sets up our guides for content.

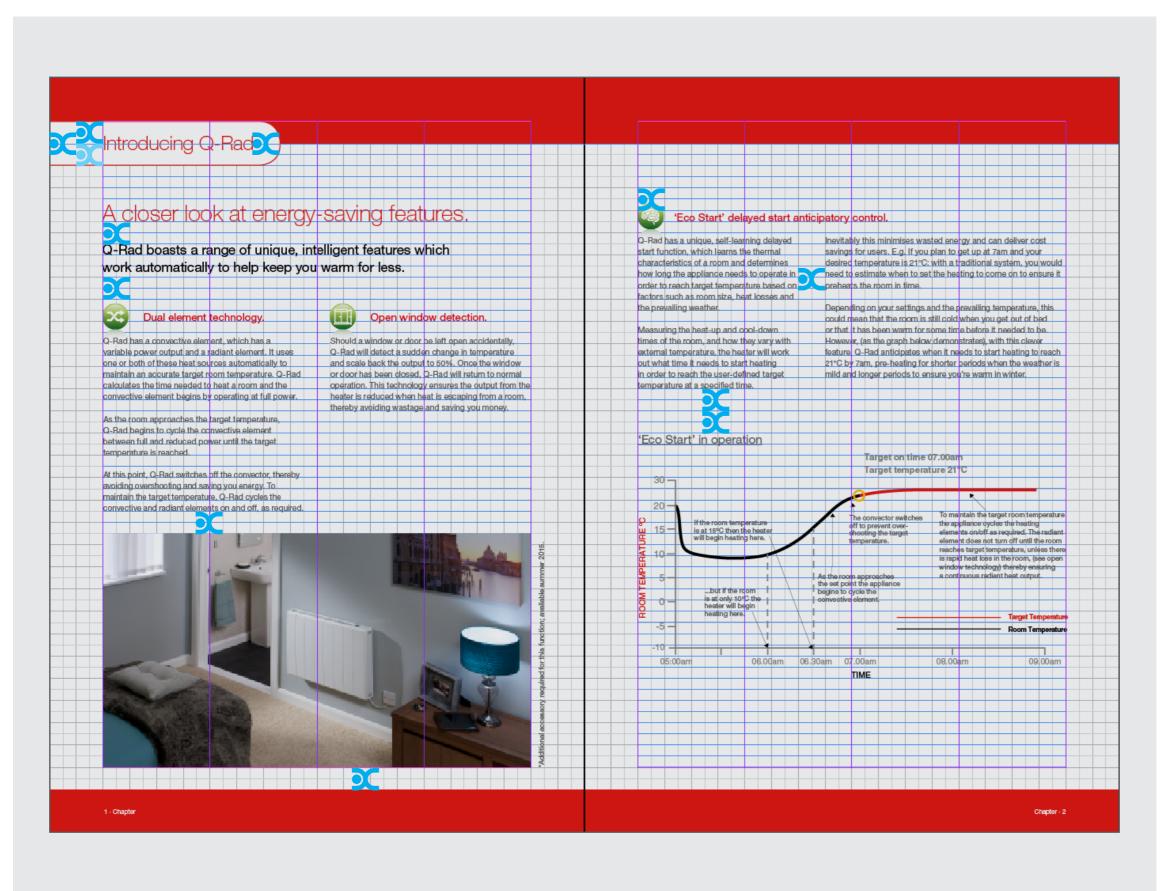
2. Margins.

Top: 17.5mm (two Dimplex men high)
Left & Right: 21mm (two Dimplex men wide)
Bottom: 25.75mm (three Dimplex men high)

3. Baseline grid.

With a baseline grid of 12.4pt, we are able to align 58 lines of body copy from the top margin to the bottom. Body copy should be aligned to the baseline grid. Headlines and intro paragraphs should align the first line of copy to the baseline grid. For more information see section 5.2.

5.1 Portrait brochure design – connected content spread example – with grid.



As you can see page colour bands, page lozenges, headlines, intro paragraphs, section headlines, body copy, imagery, gutters and margins all work from the Dimplex man set out from the primary logo sizing.

Although this grid provides a solid foundation for content, there may be exceptions where content will not fit within the guides. In this scenario, these guides should be matched as closely as possible.

Please move between this page and the next to see the example spread with and without guides.

5.1 Portrait brochure design - connected content spread example - without grid.

Introducing Q-Rad

A closer look at energy-saving features.

Q-Rad boasts a range of unique, intelligent features which work automatically to help keep you warm for less.



Dual element technology.

Q-Rad has a convective element, which has a variable power output and a radiant element. It uses one or both of these heat sources automatically to maintain an accurate target room temperature. Q-Rad calculates the time needed to heat a room and the convective element begins by operating at full power.

As the room approaches the target temperature, Q-Rad begins to cycle the convective element between full and reduced power until the target temperature is reached.

At this point. Q-Rad switches off the convector, thereby avoiding overshooting and saving you energy. To maintain the target temperature, Q-Rad cycles the convective and radiant elements on and off, as required.



Open window detection.

Should a window or door be left open accidentally, Q-Rad will detect a sudden change in temperature and scale back the output to 50%. Once the window or door has been closed, Q-Rad will return to normal operation. This technology ensures the output from the heater is reduced when heat is escaping from a room, thereby avoiding wastage and saving you money.



'Eco Start' in operation

Target on time 07.00am Target temperature 21°C 20 the appliance cycles the heating elements on/off as required. The radiant element does not turn off until the room If the room temperature is at 15°C then the heate shooting the target reaches target temperature, unless there a continuous radiant heat output. the set point the appliance begins to cycle the ..but if the room is at only 10°C the heater will begin 05:00am 06.00am 06.30am 07.00am 08.00am 09.00am

'Eco Start' delayed start anticipatory control.

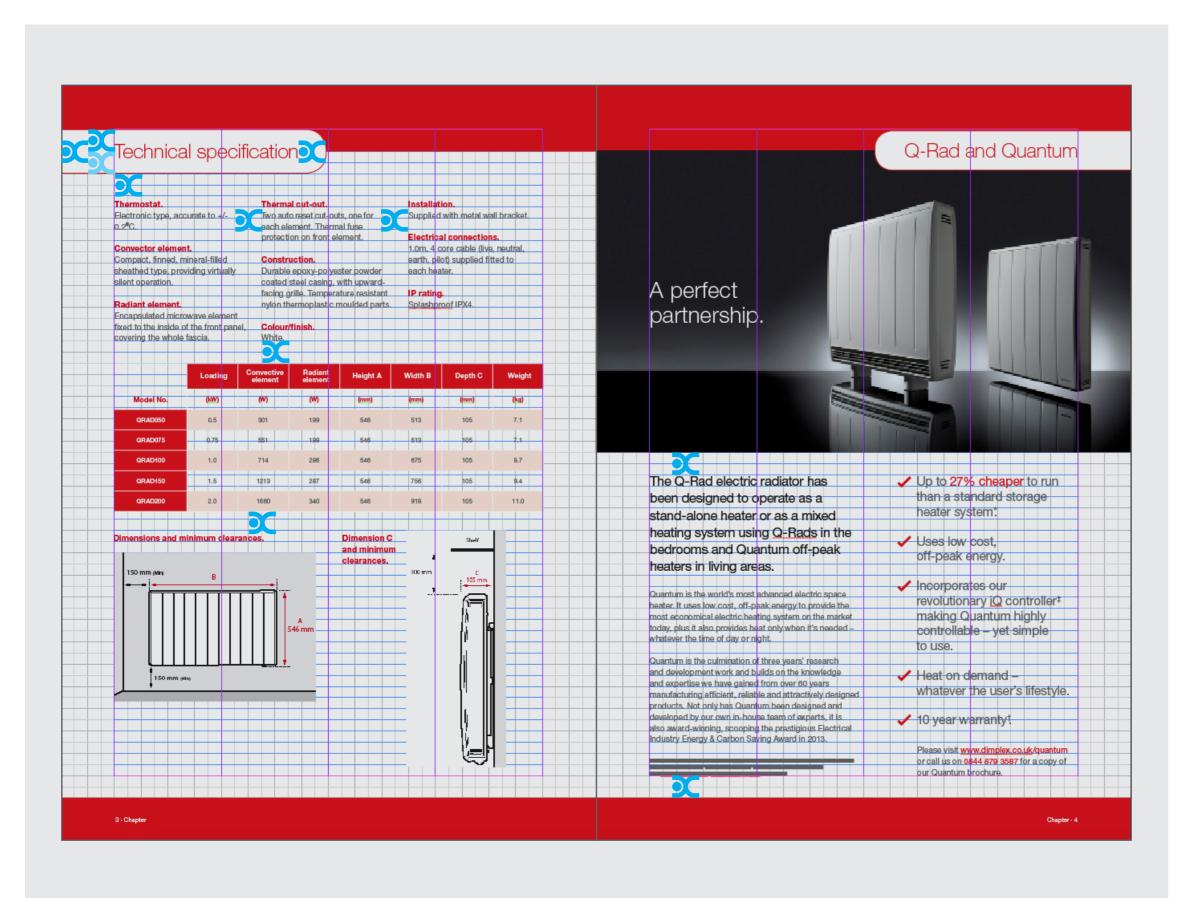
Q-Rad has a unique, self-learning delayed start function, which learns the thermal characteristics of a room and determines how long the appliance needs to operate in order to reach target temperature based on factors such as room size, heat losses and the prevailing weather.

Measuring the heat-up and cool-down times of the room, and how they vary with external temperature, the heater will work out what time it needs to start heating in order to reach the user-defined target temperature at a specified time.

Inevitably this minimises wasted energy and can deliver cost savings for users. E.g. If you plan to get up at 7am and your desired temperature is 21°C: with a traditional system, you would need to estimate when to set the heating to come on to ensure it

Depending on your settings and the prevailing temperature, this could mean that the room is still cold when you get out of bed or that it has been warm for some time before it needed to be. However, (as the graph below demonstrates), with this clever feature, Q-Rad anticipates when it needs to start heating to reach 21°C by 7am, pre-heating for shorter periods when the weather is mild and longer periods to ensure you're warm in winter.

5.1 Portrait brochure design – unconnected content spread grid – with grid.

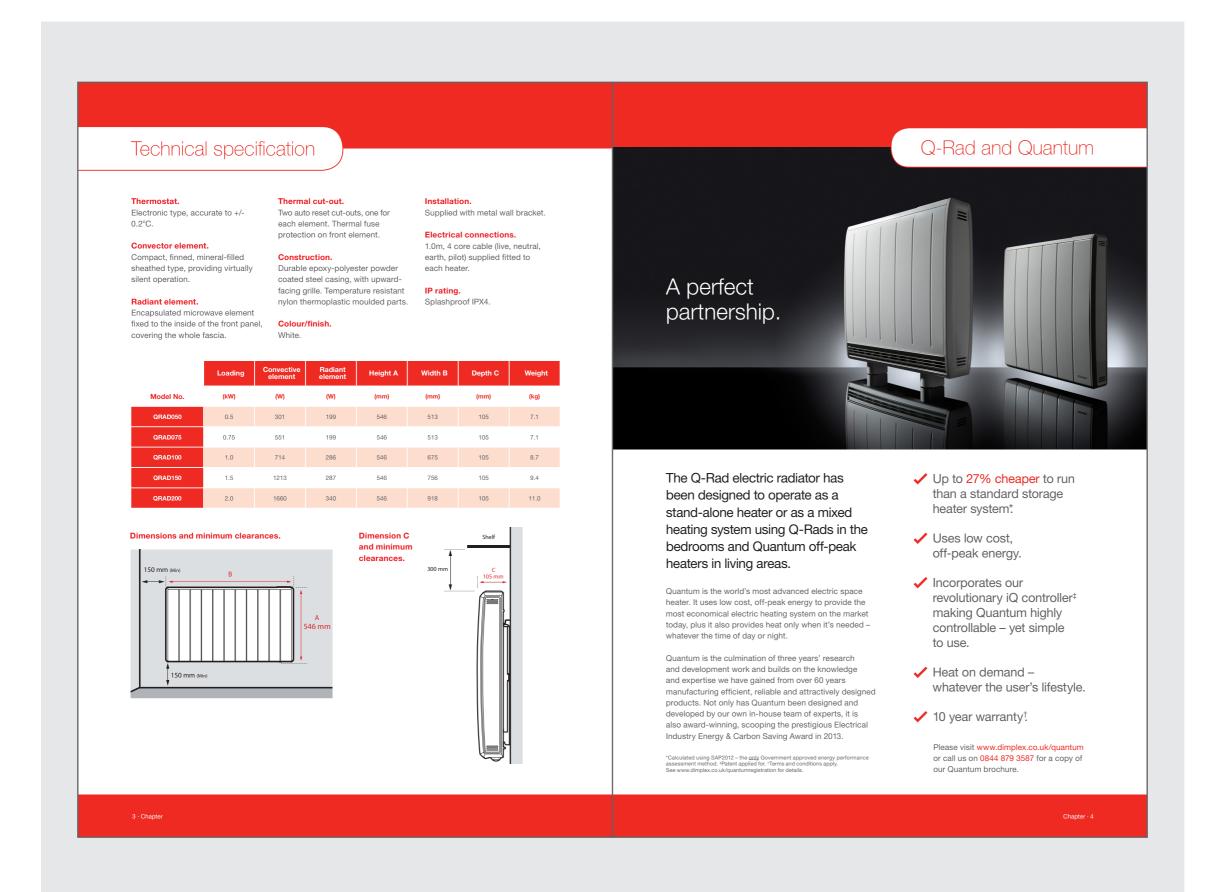


As you can see page colour bands, page lozenges, headlines, intro paragraphs, section headlines, body copy, imagery, gutters and margins all work from the Dimplex man set out from the primary logo sizing.

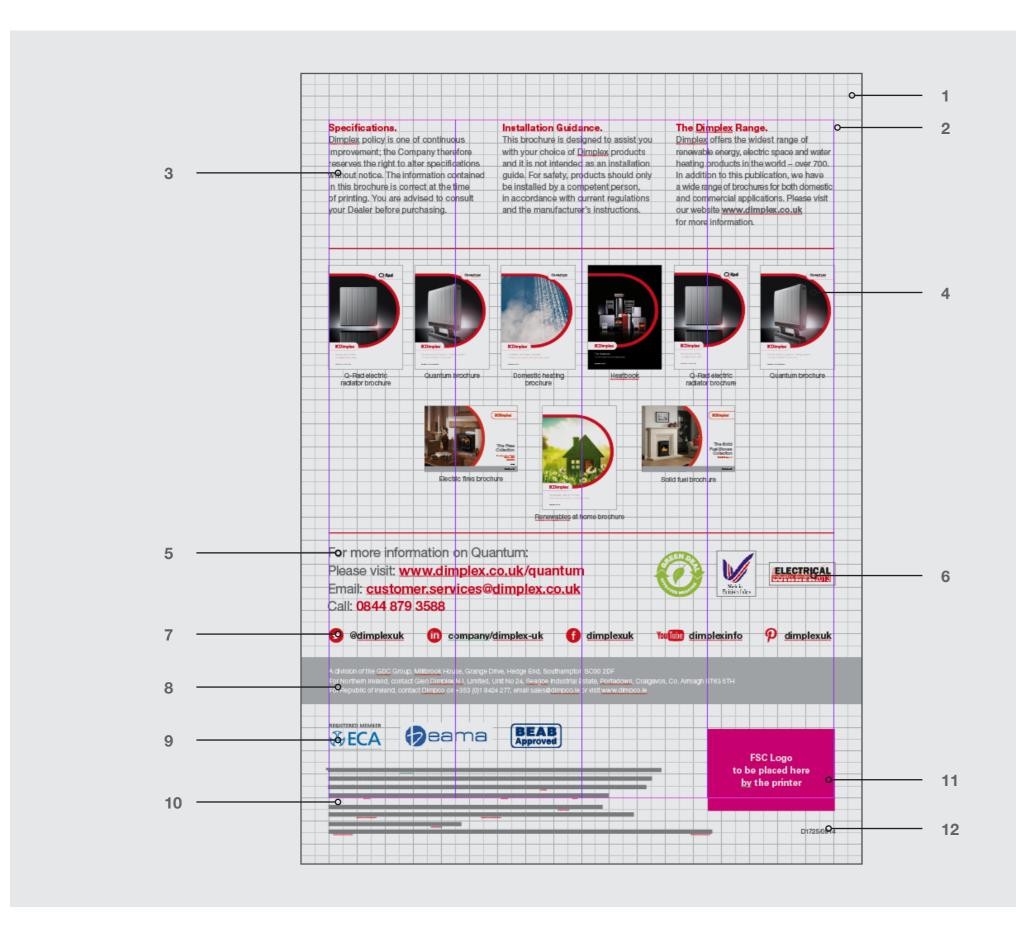
Although this grid provides a solid foundation for content, there may be exceptions where content will not fit within the guides. In this scenario, these guides should be matched as closely as possible.

Please move between this page and the next to see the example spread with and without guides.

5.1 Portrait brochure design – unconnected content spread grid – without grid.



5.1 Portrait brochure design – back cover – with grid.



1. Grid.

The document grid is built the same way as the internal spreads.

2. Margins.

For the back page margins are altered to allow more content to sit on the page. The left and right margins shrink but top and bottom margins stay the same as internal: Top: 17.5mm (two Dimplex men high). Left & Right: 10.5mm (one Dimplex man wide). Bottom: 25.75mm (three Dimplex men high).

3. Descriptor copy.

Aligned to baseline grid.

4. Brochure range section.

Ensure all covers shown are the most up-to-date.

5. Call to actions.

Do not flow CTAs into a paragraph block. Keep on one line each for maximum impact.

6. Awards and accolades logos.

7. Social media.

Ensure the five key social media icons and Dimplex reference are included.

- 8. Ireland alternative contact strip.
- 9. Approval and membership logos.
- 10. Patent, registered trademarks and copyright details.

(See page 5 for more details.)

11. FSC logo space for printers.

12. Item reference number. To be provided by GDC.

Please move between this page and the next to see the example spread with and without guides.

5.1 Portrait brochure design – back cover – without grid.

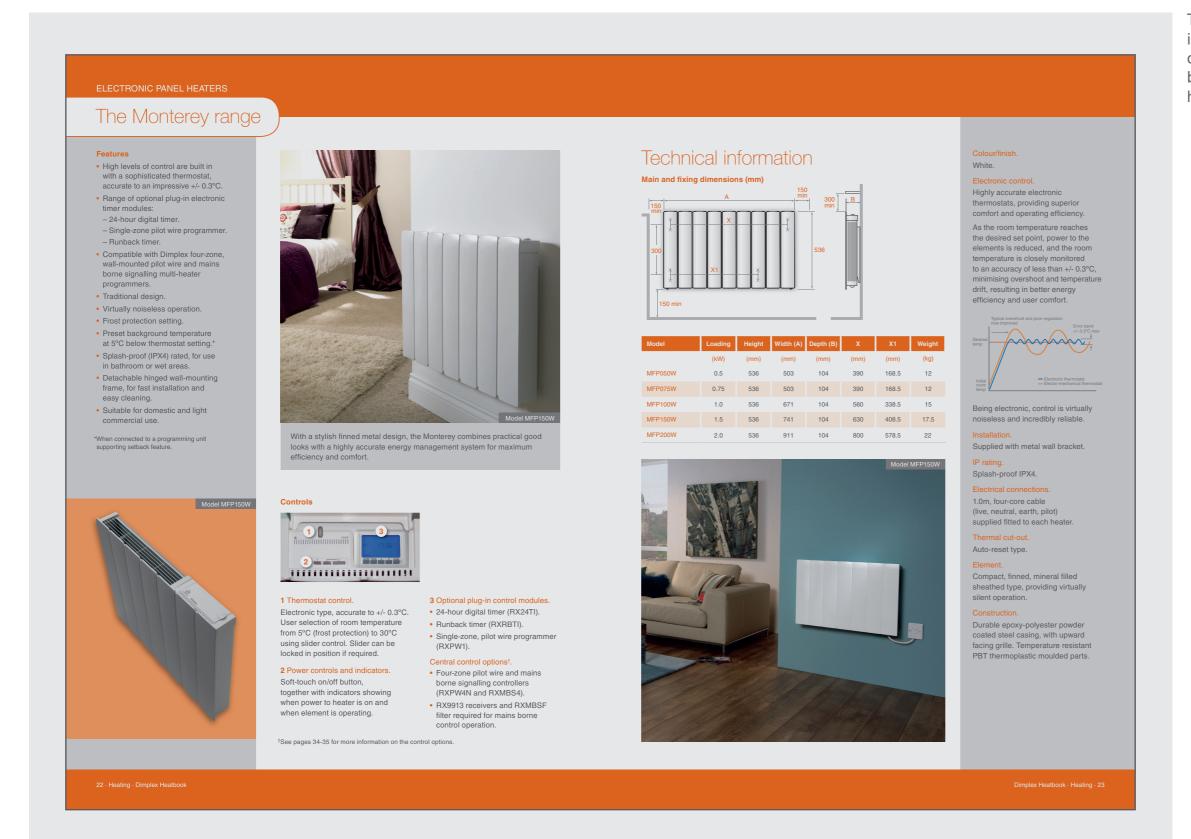


5.2 Heatbook brochure design – cover.



This example shows the 2015 Heatbook. It closely follows the standard design of Dimplex brochures. Design choices will be made particular to each year, so this version has been shown as an example only.

5.2 Heatbook brochure design – internal spread.



This example shows the 2015 Heatbook internal spread. It follows the standard design principles of Dimplex design pieces, but is customised each year, so this version has been shown as an example only.

6.0 Advertising.

6.1 Introduction.





Advertising will range in content amount and media size, so common sense and good design practise will be necessary to create solid executions.

General principles.

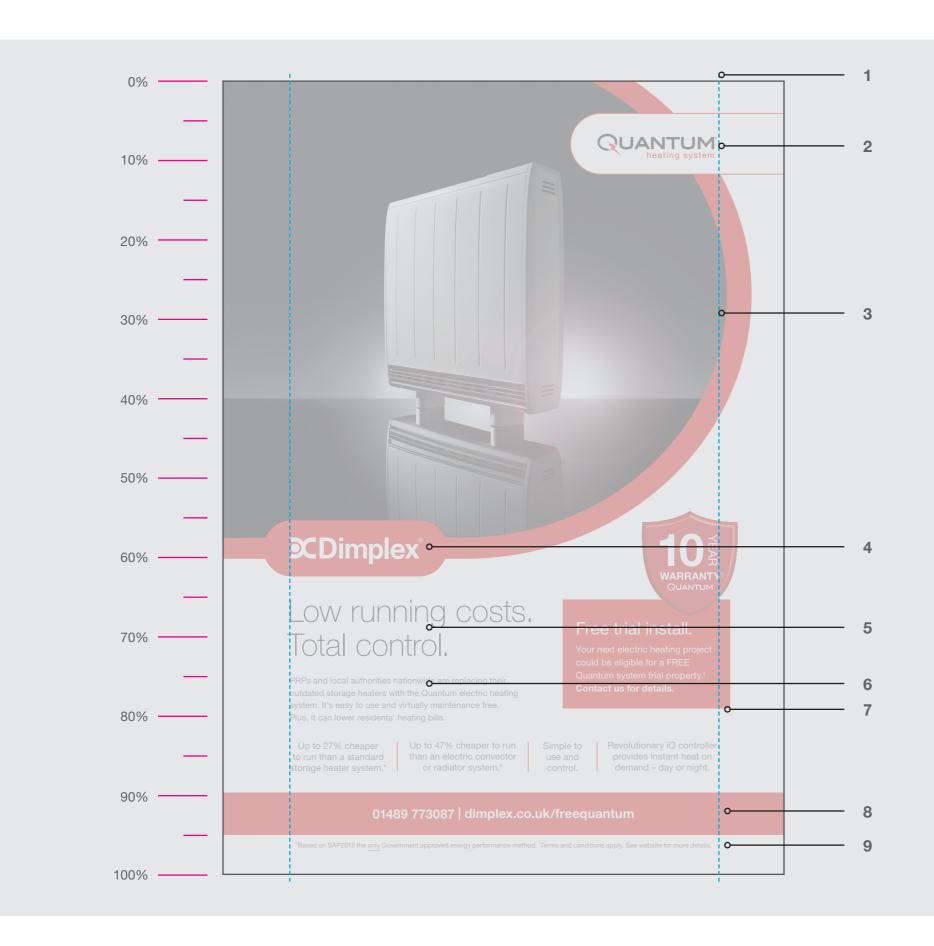
Ideally, low levels of content will allow clarity in messaging. Links to relevant web pages can hold more information for interested parties.

We should always try to tell a confident brand story of 'Product XXX by Dimplex'. With this in mind, lead with a product logo and have Dimplex supporting this lower down in the hierarchy. This can be similar to the brochures (see section 5.0) or sit at the bottom of the page with additional logos (events, sponsors etc). The primary Dimplex logo acts as our signature.

All advertising should be an obvious extension of the brand's visual styling, so please follow the guides listed in the next few pages to achieve this.

Digital advertising will be more bespoke due to individual sizes of banners/MPU, etc. However the design principles shown here should be taken as the basis of the creative.

6.2 Full-page press ads – heavy content build guide.



Content-heavy ads will require a subtle and organised balance. For safe practise it is best to assume a neutral position of the ad (neither right or left) and add extra margin within the design.

1. Content safety margin.

Please refer to publication spec for this, adding extra safety where deemed necessary.

2. Product/range logo.

This should be the same height as the primary Dimplex logo. The red border should be 1pt.

3. Dimplex image D.

The D within advertising will heavily depend upon extra content. For a content heavy portrait ad, do not go below 50% of the page height for the height of image D.

4. Primary Dimplex logo.

See section 2.0 for sizing guide.

5. Headline.

See section 4.0 for more info.

6. Body copy.

See section 4.0 for more info.

7. Flash.

These will vary, but arrange neatly and don't overpower the headline.

8. Contact/CTA.

The amount of information used will vary, but using a plinth will allow all information to sit together clearly.

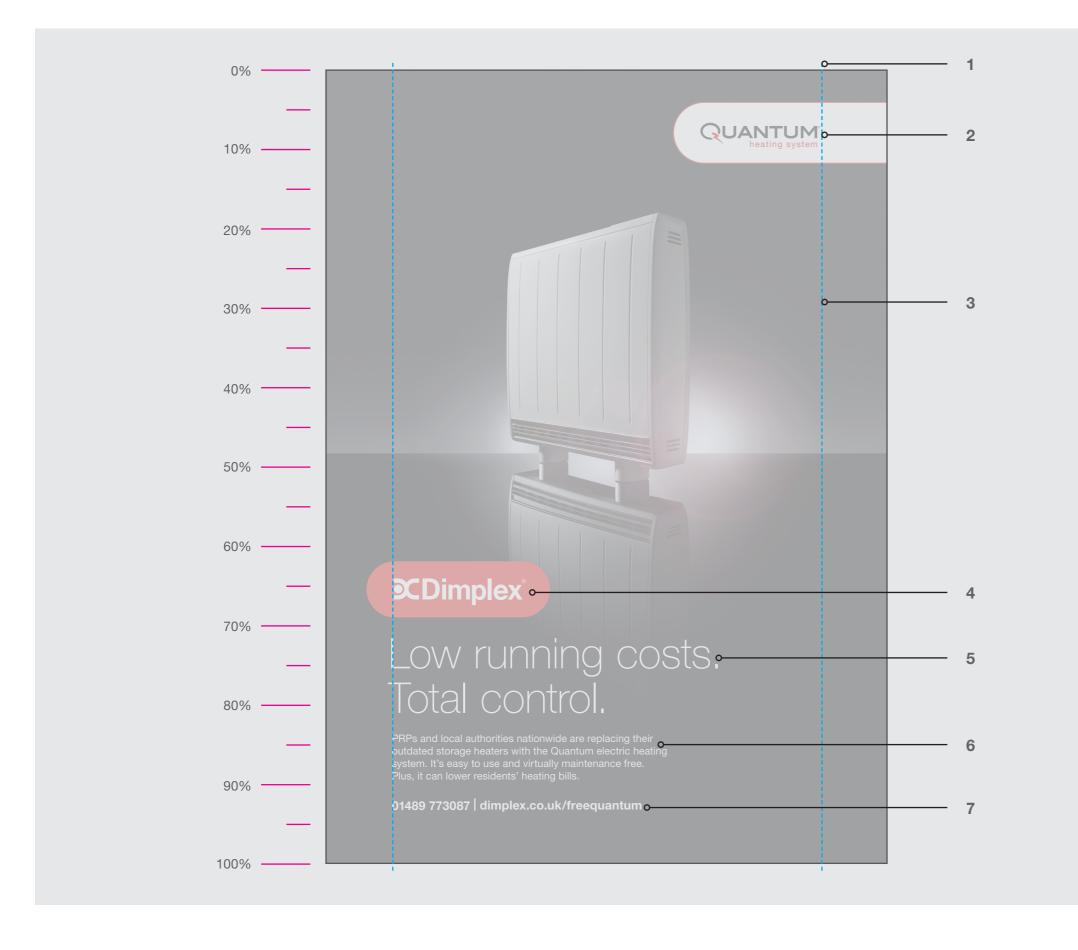
9. Terms and conditions.

Use 6pt as a guide for terms copy. Check specification from media supplier where possible.

6.2 Full-page press ads – heavy content.



6.2 Full-page press ads – light content build guide.



Content-light ads can fall back on strong photography for a visually interesting ad. For safe practise it is best to assume a neutral position of the ad (neither right or left) and add extra margin within the design.

1. Content safety margin.

Please refer to publication spec for this, adding extra safety where deemed necessary.

2. Product/range logo.

This should be the same height as the primary Dimplex logo. The red border should be 1pt.

3. Full-bleed image.

For a impactful premium advert use full-bleed photography to fill the page.

4. Primary Dimplex logo.

See section 2.0 for sizing guide.

5. Headline.

See section 4.0 for more info.

6. Body copy.

See section 4.0 for more info.

7. Contact/CTA.

6.2 Full-page press ads – light content.



6.3 Half-page press ads.



This example shows a half page press ad. It follows the standard principles of Dimplex design pieces, but is heavily dictated by what content is needed to be included, so this version has been shown as an example only.

7.0 Extra collateral.

7.1 Pull-up banners.





These examples show pull-up banners.
They follow the standard principles of Dimplex design pieces, but are heavily dictated by what content is needed to be included, so these versions are showing different layouts for different content, whilst still maintaining an overall brand theme.

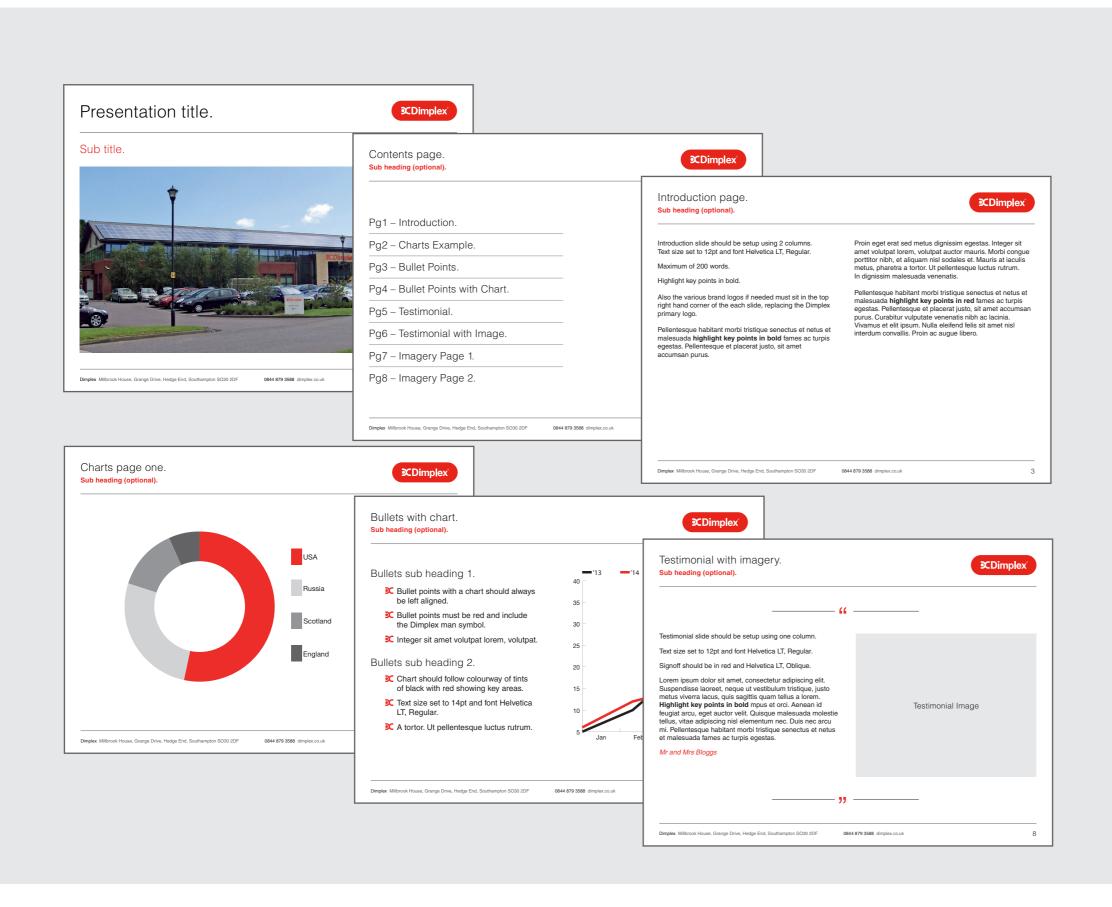
The contents of this document are confidential and must not be distributed.

7.2 Corporate stationery.



Corporate stationery should be minimal and clean – use accents of Dimplex Red to provide sophisticated brand executions.

7.3 PowerPoint template.



The Power Point template is available on the company drive:

K:\company forms\templates\presentation template Dimplex

If you are unable to access the company drive a copy can be requested via marketing@gdcgroup.co.uk