



# Cermaq Corporate Design Manual

#001.2013

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# Cermaq's corporate identity system

Within this booklet are the elements you need to articulate the Cermaq visual identity. While consistency is important, this is not meant to be a “rubber stamp” approach to design. Instead, this booklet is a framework for design and includes the guidelines and tools you need to deliver the correct range of visual expression.

Following the guidelines and using the tools found in this booklet ensures a uniform and coherent expression of our corporate visual identity, which again will help our customers recognize Cermaq and the quality of our products and services.

# 1 corporate identity system



### 1.1 Cermaq's logo

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Cermaq's logo is the company signature and should always be used and treated according to the rules and guidelines described in this document.



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## 1.2 Logo versions

Logo applied in blue is considered Cermaqs primary logo. The logo is to be used in its original color on white or light backgrounds. If the logo is to be used on colored backgrounds or darker images, the white version is preferred.

The black and white versions are only to be used when no other option is possible.

Always make sure readability is good.



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### 1.3 Using the logo

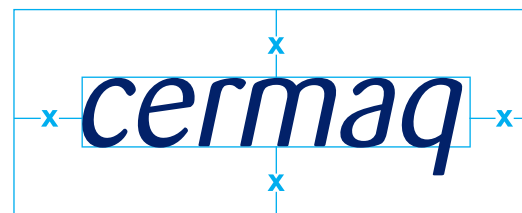
To ensure proper use of the logo in all applications certain rules should be followed at all times.

#### The logo's white space

The white space of the logo defines the minimum of clear space the logo should have around it at all times. The model is based on the height of the letter C. The height of this character defines the clear space on all sides of the logo. Since the measuring unit is based on the logotype it is scaleable and can be applied at any size of the logo. A good rule of thumb is that a small version of the logo needs more space to ensure readability, a large size requires less space.

#### What not to do with the logo

To ensure a correct reproduction of the logo at all times and in all applications as well as optimal readability make sure that the logo never is squashed or stretched. When placing the logo, avoid placing it on dark colors or on detailed pictures. Always consider how background colors affect the colors of the logo. This is to ensure that the readability is as good as possible at all times. Never replace the logo's colour.



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## 1.4 Cermaq's color palette

Color is the most fundamental yet most powerful tool in creating or expressing a mood or feeling.

The logo color have been chosen to communicate the impression of an organization which is trustworthy, solid, reliable and at the same time forwardlooking, modern and dynamic.

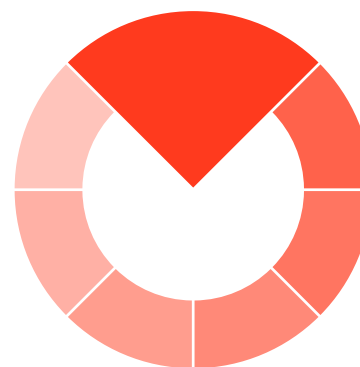
The secondary colors are chosen to convey the impression of an organization which delivers fresh, premium produce from the clean, crisp and cold ocean. These should however not all be used on the same application, Cermaq's colors should be restrained and subdued and photography should be the focus point whenever possible.

The colors can also be used in tints/percentages when appropriate. These can also be used to make monochrome gradients. The model beneath shows the weighting of the colors in use.



### Logocolor

Pantone 280  
C100 M90 Y27 K23  
R0 G39 B118



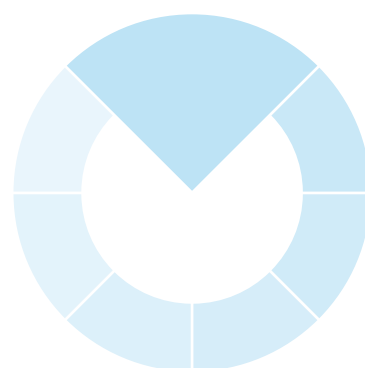
### Secondary color

Pantone Bright Red  
C0 M90 Y95 K0  
R239 G65 B41



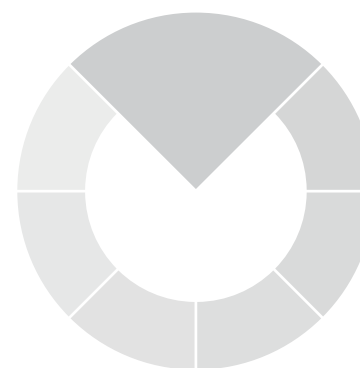
### Secondary color

Pantone 3015  
C100 M58 Y20 K4  
R0 G125 B164



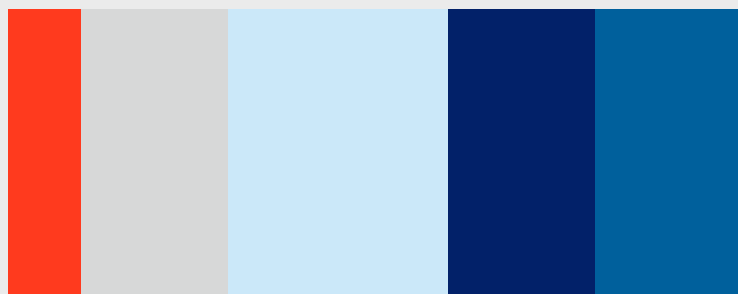
### Secondary color

Pantone 290  
C24 M1 Y1 K0  
R194 G222 B234



### Secondary color

Pantone Cool Grey 3  
C8 M5 Y6 K13  
R201 G202 B200



## 1.5 Cermaq's typography

Type tells a story. The right typeface, used consistently, builds character and recognition. Cermaq's corporate typeface is ThesisTheSans. This font should be used for graphical purposes such as signs, roll-ups, posters, stands etc.

Cermaq's standard font for day-to-day applications (office-programs such as word and powerpoint) is Arial.

### Basic guidelines for using type:

1. Preferably all type should be set using lowercase with correct capitalization.
2. Set textblocks flush left, avoid justification.  
Be extra careful when it comes to hyphenation.
3. Let the text "breathe" (through use of negative/white space), this makes it easier to read and more visually pleasing.
4. Be careful to use correct leading.
5. Pay close attention to kerning and the correct use of typographic glyphs.

### Things you should avoid:

1. Running text in all caps.
2. "Squashing" or stretching text.
3. Effects like dropshadows, gradients, bevel & emboss and so on.
4. Using other fonts than those described here.

### The Sans Light

ABCDEFGHIJKLMNOPQRSTUVWXYZÆØÅ  
abcdefghijklmnopqrstuvwxyzæøå  
0123456789!"#\$%&/()=?\*@•™

### The Sans Plain

ABCDEFGHIJKLMNOPQRSTUVWXYZÆØÅ  
abcdefghijklmnopqrstuvwxyzæøå  
0123456789!"#\$%&/()=?\*@•™

### *The Sans Light Italic*

ABCDEFGHIJKLMNOPQRSTUVWXYZÆØÅ  
abcdefghijklmnopqrstuvwxyzæøå  
0123456789!"#\$%&/()=?\*@•™

### The Sans Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZÆØÅ  
abcdefghijklmnopqrstuvwxyzæøå  
0123456789!"#\$%&/()=?\*@•™

### Arial Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZÆØÅ  
abcdefghijklmnopqrstuvwxyzæøå  
0123456789!"#\$%&/()=?\*@•™

### *Arial Italic*

ABCDEFGHIJKLMNOPQRSTUVWXYZÆØÅ  
abcdefghijklmnopqrstuvwxyzæøå  
0123456789!"#\$%&/()=?\*@•™

### Arial Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZÆØÅ  
abcdefghijklmnopqrstuvwxyzæøå  
0123456789!"#\$%&/()=?\*@•™

Thesis TheSans

**AaBbCcDdEeFf**

**abcdefghijklmnopqrstuvwxyzæøå**  
**ABCDEFGHIJKLMNOPQRSTUVWXYZÆØÅ**  
**1234567890**

## 1.6 Corporate photography

A picture is worth a thousand words. Stationary or in motion, Cermaq imagery should depict real people in real situations in real environments. Never contrived, trite, or clichéd, Cermaq imagery embodies a photojournalistic eye to capture pure moments in the lives of people, and their contribution to Cermaq.

The environments in which Cermaq operates are exotic and different from what most people see everyday. By showing this through powerful imagery Cermaq's story about a premium product grown in unspoiled nature is portrayed. The people working for Cermaq are real people who take pride in their work and the products they deliver to the market.

By portraying this through pictures taken in a photojournalistic style, Cermaq also conveys a message of a company which take its responsibilities seriously and is open and truthful about its business. When choosing images, always consider the composition. Does it seem static or is it dynamic and active?

The colors should also be considered, are they within the Cermaq color palette? Cropping pictures can change them dramatically and make an otherwise mundane picture into an interesting story. Keep in mind that it is always better to use one great picture instead of three mediocre ones.



























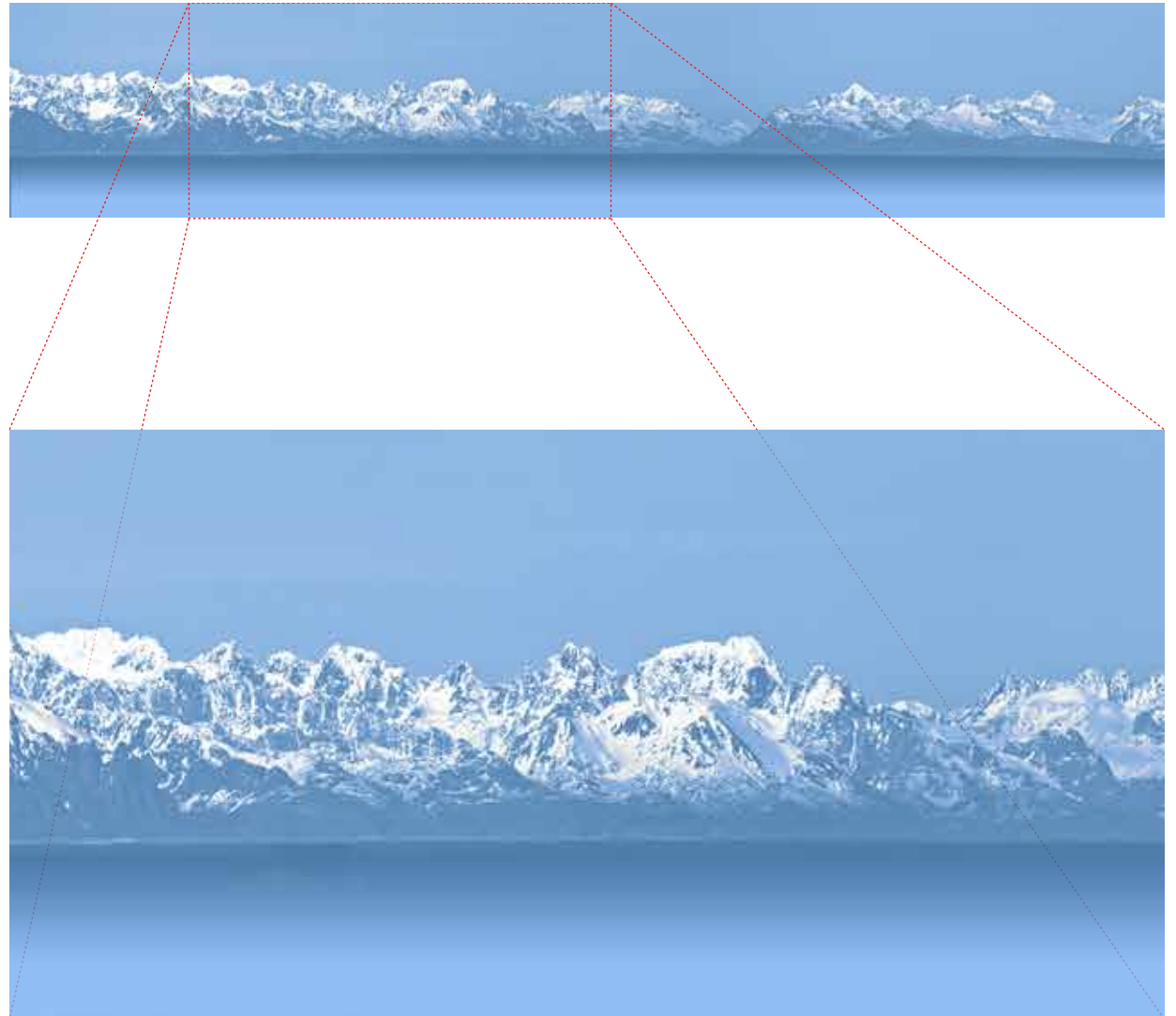


## 1.7 Photography as illustration

To give life to the expression of the Cermaq identity, a custom graphic treatment of photography has been developed. This can be used across different applications to build recognition of the Cermaq brand, and underpins our message about a superior product from a fresh environment.

The starting point is a panoramic image which has been retouched and turned into a monochromatic image in Cermaq's light blue secondary color. The panoramic format allows for different crops which provide variation while the graphic treatment ensures visual coherency across applications.

The photo-illustration is to be used on applications such as business cards, letterheads, Powerpoint-presentations and web-sites, banners etc. This element is country-specific (the example provided here is the Norwegian version) and leaves it open for a certain degree of differentiation between the respective countries while at the same time keeping the over-all look of Cermaq coherent.





# 2 graphic applications



## 2.1 Business cards

The business card is a small and portable marketing tool. The quality and usefulness of the information are a reflection on the card holder and the company he or she represents. Cermaq's business cards focuses on delivering the essential contact points for the card holder and the part of Cermaq the cardholder represents.

Through the use of logo, typography, colors and photo illustration it is a starting point for building recognition for Cermaq's visual identity and the countries/areas Cermaq operate in.

The size corresponds with the standard size credit card (85x54 mm). All type sizes and placing of information are carefully considered and should not be modified or changed in any way.

The business cards are produced with rounded corners to emphasize Cermaq's profile to the surroundings.



## 2.2 Letterhead

The letterhead, offset-printed on fine paper, remains a core application in visual identity systems even with electronic letterheads. The letterhead with an original signature is still an important conduit for doing business. It is regarded as a credible proof of being in business, and it frequently carries an important message or contractual agreement. It is still regarded as the most formal type of business communication and has an implicit dignity.

The Cermaq letterhead is provided both as a template prepared for prepress and an electronic template for implementation in Microsoft Word.

The letterhead is based on the A4 format. Most of the world uses letterhead and envelopes based on the metric system (the international ISO 216 standard). Canada and the United States however use the North American letter size standard (also known as American Quarto), and this also affects envelope sizes.



## 2.3 Envelopes

The reason for applying the visual identity on envelopes is mainly about identifying the sender and supplying a return address. At the same time it is a part of Cermaq's stationary and should communicate the identity in a correct manner.

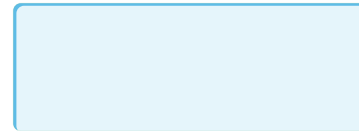
Postal services around the world have different standards for branding envelopes, this is usually based on the way mail is sorted and distributed. The examples here are based on the Norwegian postal offices guidelines, which are very strict due to the use of automated sorting of mail. Following these guidelines assures that the envelopes should be accepted by any postal service in the world.

The envelope sizes here are C5 (without window) and C6 (with window), both within the the international ISO 216 standard. The principle for sizing and placing logo and address can be used on all envelope sizes.

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[www.cermaq.com](http://www.cermaq.com)  
P.O.Box 144 Sentrum NO-0102 Oslo

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[www.cermaq.com](http://www.cermaq.com)  
P.O.Box 144 Sentrum NO-0102 Oslo





## 2.4 Promotional material

When designing promotional material for Cermaq all the different tools in our identity system comes in to play.

The best material communicates the right information at the right time with the target group, and becomes a marketing asset. By using a unified and consistent approach we can increase recognition of Cermaq's visual identity and deliver consistent and clear communication.

When designing material for Cermaq the focus should be on delivering high-quality information on the subject at hand, the visual expression must never dilute or hide the message. Use images, type, colors and layout to emphasise the content. As seen in the example here, playing with combinations of photos and type can create interesting layouts without compromising the message.

Be critical and selective when choosing images, it is better to use one good picture and give it appropriate space instead of a multitude of smaller pictures. Always pay attention to the basic rules of setting type.



CERMAQ—SUSTAINABILITY REPORT 2011



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CERMAQ—SUSTAINABILITY REPORT 2011

**At that time** offered perhaps the best calligraphy instruction in the country. Throughout the campus every poster, every label on every drawer, was beautifully hand calligraphed. Because I had dropped out and didn't have to take the normal classes, I decided to take a calligraphy class to learn how to do this. I learned about serif and san serif typefaces, about varying the amount of space between different letter combinations, about what makes great typography great. It was beautiful, historical, artistically subtle in a way that science can't capture, and I found it fascinating.

None of this had even a hope of any practical application in my life. But ten years later, when we were designing the first Macintosh computer, it all came back to me. And we designed it all into the Mac. It was the first computer with beautiful typography. If I had never dropped in on that single course in college, the Mac would have never had multiple typefaces or proportionally spaced fonts. And since Windows just copied the Mac, it's likely that no personal computer would have them. If I had never dropped out, I would have never dropped in on this calligraphy class, and personal computers might not have the wonderful typography that they do. Of course it was impossible to connect the dots looking forward when I was in college. But it was very, very clear looking backwards ten years later.

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## 2.4 Promotional material

Brochures, leaflets and other types of promotional material can be differentiated through the use of color and type. This makes it possible to make a clear distinction between corporate communication and communication aimed at the general public.

As a rule of thumb one should try to achieve a lighter, less formal tone of voice in communication aimed at the general public while corporate communication can have a more formal tone of voice. This distinction can also be emphasized through the use of format and tone of voice in writing. Always keep in mind that these are two different target groups looking for different types of information from Cermaq.



Working at Cermaq

2011

Lorem ipsum dolor est:

# Creating new opportunities

## Did you know that...

Omnis necusae nobisque dolo omnis am inctur, solest hit rest, aute cupitiae suntur aspic tenit officil lamenti isciis etur?

Omnis necusae nobisque dolo omnis am inctur, solest hit rest, aute cupitiae suntur aspic tenit officil lamenti isciis etur?

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Working at Cermaq

2011



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## 2.5 Advertising

When advertising it is important to have a clear and consistent signature. By applying logo, type colors and images in the correct way we ensure that Cermaq always is recognized as the “messenger” in our advertising. All advertising is an opportunity for building recognition of our brand. Message, audience and media should always be carefully considered when applying the identity to advertising. For instance, a job posting going into a newspaper needs to take into account the printing used for newspapers. Because of the relatively low resolution on newsprint, text that is critical for the message should be rendered as pure black on white.

Seen on these pages are three different types of advertisements:

A general job posting which can be used when one has more than one position to fill. This setup can also be used for other types of messages as long as they are kept short and to the point.

Another job posting as an example of the more classic job posting in newspapers. It has a more corporate look and feel and facilitates more information, both about Cermaq as a company and the vacant position.

The third example is a general advertisement which can be used for different messages, which could be public announcements, etc.



**CERMAQ  
IS HIRING**

**Aciaept iisitio** nsendi dernatis autem aborem vellabor sit volligende volorest veniend iatempus nestrum evento beaque occum sum anda dolupta speratus quisto moloraest pro conet re peritatur? Ribus comnis aliqui optatem santiunt ut a nos nus et doles dolorem lam, seque ne necat fugit dollorro dionse pra nus archicipidia volupis del mo bla volut.

*See our website for more details.*

[www.cermaq.com](http://www.cermaq.com) **cermaq**



**Cermaq** Oluptatus ea duciendita as iur?  
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**Cermaq ASA** Lentiae niam ex et quunt idebiscit, quiat eum reicia perse corio que con pratur?  
Apiet aut et labore, voluptam eati seque non et, in por as que quatem audanditas re porio dolorit atibus delestiones Apiet aut et labore, voluptam eati seque non et, in por as que quatem audanditas re porio dolorit atibus delestiones Apiet aut et labore, voluptam eati seque non et, in por as que quatem audanditas re porio dolorit atibus delestiones

Ved Cermaq ASA avd. Salg Oslo er det ledig stilling som

## Logistikkoordinator

Stillingen vil bli underlagt salgsdirektør Europa og arbeidssted vil være Oslo

**Sentrale arbeidsoppgaver vil være**

- Transport -og ordreplanlegging
- Utarbeiding av eksportdokumenter
- Utvikling av rapporter
- Oppfølging mot slakteri
- Utviklingsprosjekter

**Vi tilbyr**

- Konkurransedyktig lønn
- Gode forsikringsordninger
- Store utfordringer i et resultatorientert og internasjonalt miljø
- Gode kollegaer

**Viktige egenskaper for stillingen**

- Datakunnskap (gjærne erfaring fra M3/Movex)
- Gode Excel-kunnskaper
- Beslutningsdyktighet
- Må kunne jobbe effektivt under press
- Erfaring fra bransjen eller ferskvarelogistikk vil være en fordel
- Gode språkkunnskaper

Informasjon om stillingen gis ved henvendelse til salgsdirektør Europa, Brede Løfsgaard, tlf. 23 68 50 40 eller mobil 908 21 149  
Søknad med CV, vitnemål, attester og referanser sendes innen **05. desember** til Cermaq ASA, pers.avd, 0102 Oslo eller e-post: brede.lofsgaard@cermaq.com

[www.cermaq.com](http://www.cermaq.com)

**cermaq**

# CERMAQ ER STOLT SPONSOR AV NORDFOLD IL

**Cermaq ASA** eAllicia nimentis doluptat faceatur as simendis esequibus exerum quoditio. Ectatiundae quuntis ut aut hiti aut aditae. Nam quibustorum ea sum quas ratempo runtium, sum dolorit utescid ut aut audam, is molorit et autet voloraectur simus eos restinciam, aut illacca borepro volore omno quam simus,

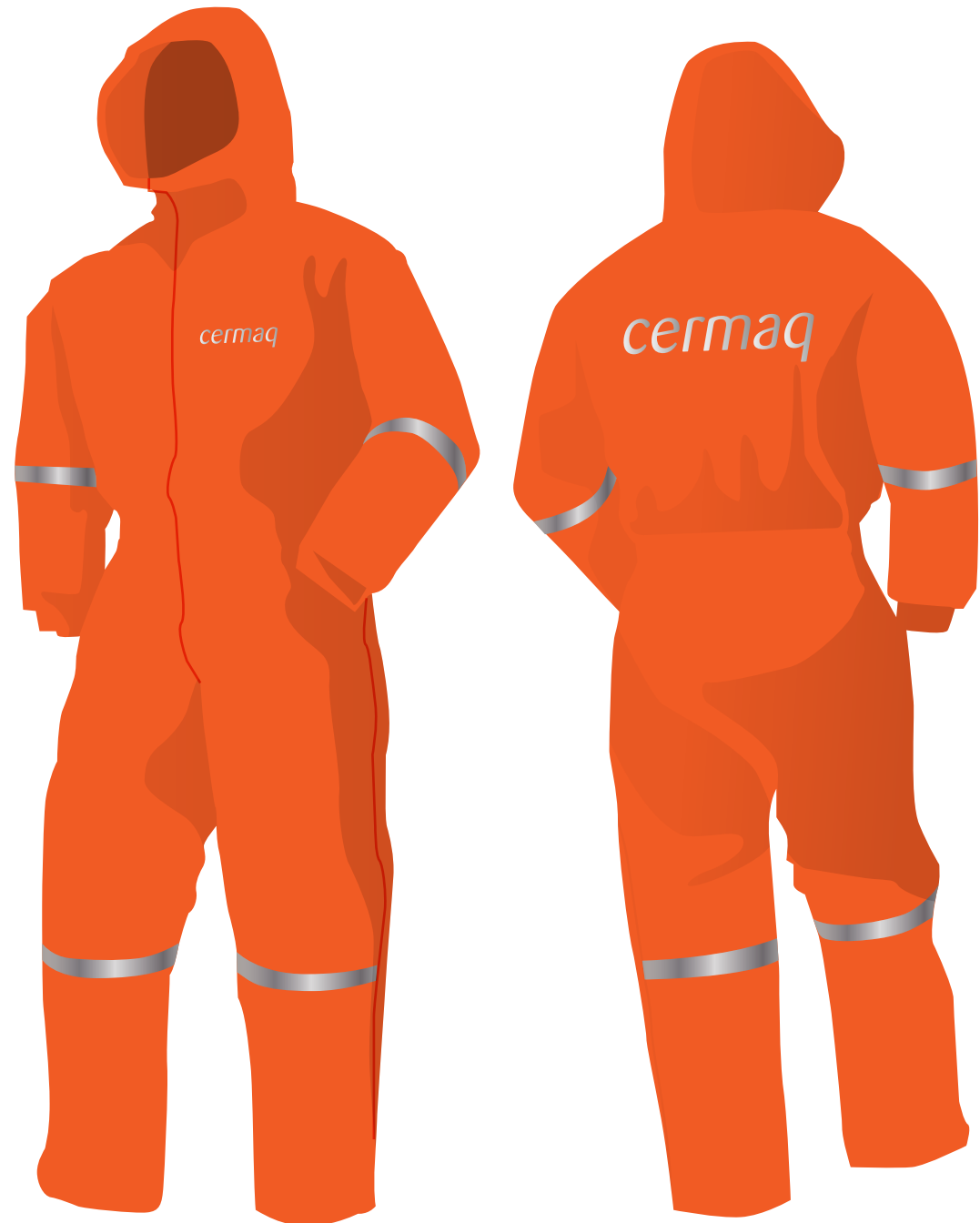
**Cermaq ASA** Alictia nimentis doluptat faceatur as simendis esequibus exerum quoditio. Ectatiundae quuntis ut aut hiti aut aditae. Nam quibustorum ea sum quas ratempo runtium, sum dolorit utescid ut aut audam, is molorit et autet voloraectur simus eos restinciam, aut illacca borepro volore omno quam simus,

[www.cermaq.com](http://www.cermaq.com)

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## 2.6 Workwear and clothing

When applying the identity to workwear the most important aspects are maintaining functionality and safety. If possible the colors should reflect the Cermaq palette (as the examples here show). The logo can be toned down and functionality can be added through applying the logo in a light-reflecting material. When applying the logo to other types of clothing always try to stay as close to Cermaq colors as possible, and at the same time choose classic colors that people will feel comfortable wearing. Apply the appropriate logo (ex. white monochrome version for dark colors) and always consider the size of the logo carefully. Remember that clothing is not an advertising poster, and if people are to wear it they need to feel comfortable.







## 2.6 Workwear and clothing

Example shows work wear that indicate nationality.  
As a main rule, flag is to be placed on right upper arm.

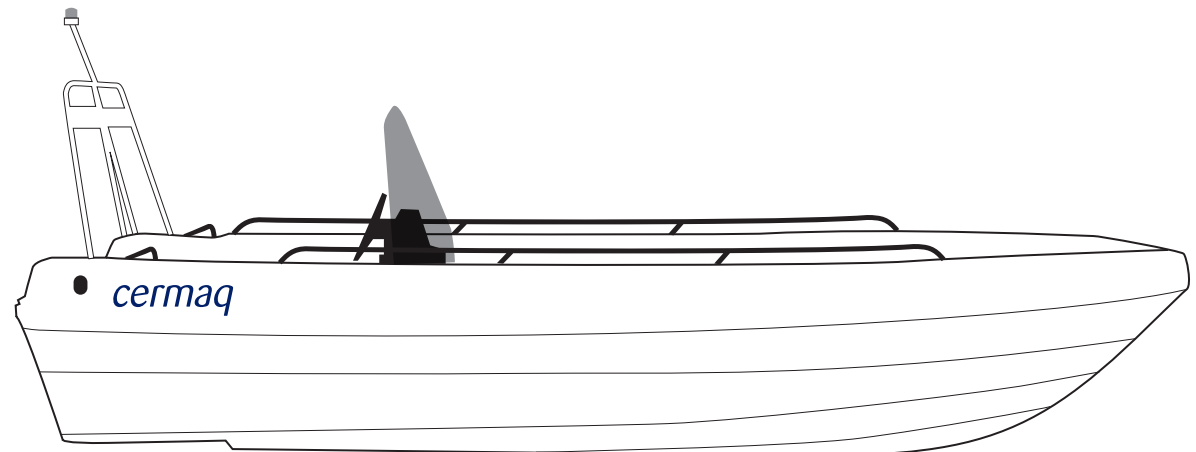
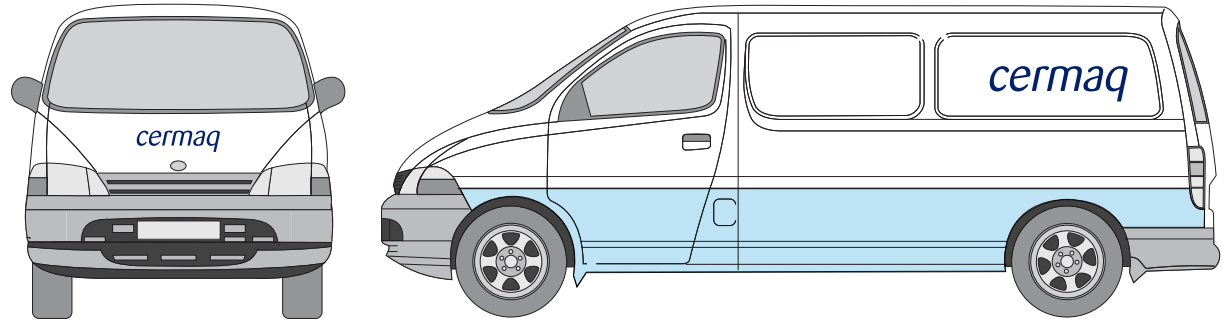
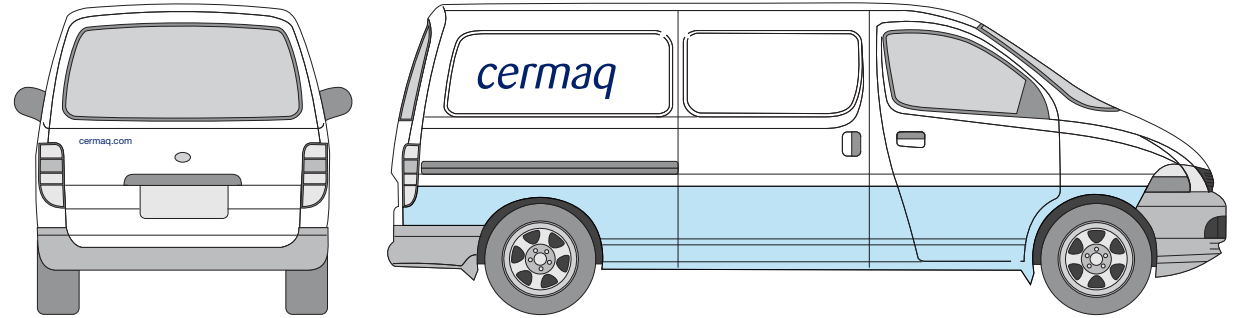




## 2.7 Vehicles

We apply our identity to vehicles because they are a large, moving canvas on which we can communicate directly to our surroundings. This makes vehicles a great asset in building identity recognition. It is also important to identify ourselves when we are working on different sites.

The identity application on vehicles is kept simple and bold, so that it is immediately recognizable whether it's moving or standing still. The examples shown here are only guidelines and applications must be customized for different vehicles.





## 2.8 Signage

Signing is first and foremost used at Cermaq's location. There are several things to consider when designing signage: placing, size, weather conditions etc.

The main signage here should be produced in lightweight acrylic with the identity applied with foil. This insures a lightweight, durable sign which is easy to mount and opposes no danger if bad weather should tear it down.

It is also easy to apply light if needed. Acrylic can be backlit with the help of LED lights if necessary. LED has a long lifespan and is very energy efficient.

For smaller signs (entrancedoors, offices etc.) a more subtle approach can be used, for instance bolcking out the identity elements in a material like aluminium or stainless steel.

This ensures a more toned down and sophisticated look.





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