

# BASIC ELEMENTS

Bosch corporate design guidelines | **Version 1.0**



**BOSCH**  
Invented for life

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# 1.0

# INTRODUCTION THE NEW CORPORATE DESIGN

# Introduction

## The new corporate design

Dear reader,

Along with our history, our scope of activities has become much broader. Apart from mobility solutions, Bosch now offers industrial technology, consumer goods, and energy and building solutions. This broad range of expertise is an invaluable asset that boosts the attractiveness of our brand and makes us unique.

This is the beginning of a new era, where our integrated, connected solutions reach stakeholders who experience our brand along revolutionary new stakeholder journeys. Brand promises become even more vital, and differentiation and clear positioning with respect to new competitors, key.

We have therefore modernized our corporate design in order to engage all of our stakeholders and make them part of our mission.

This basic style guide summarizes our new corporate design, which is flexible and allows us to highlight our similarities with our stakeholders, creating trust.

Please use the following pages and examples for inspiration and as a guide in implementing the new corporate design for Bosch.





# 2.0

## SYMBOL/ LOGOTYPE

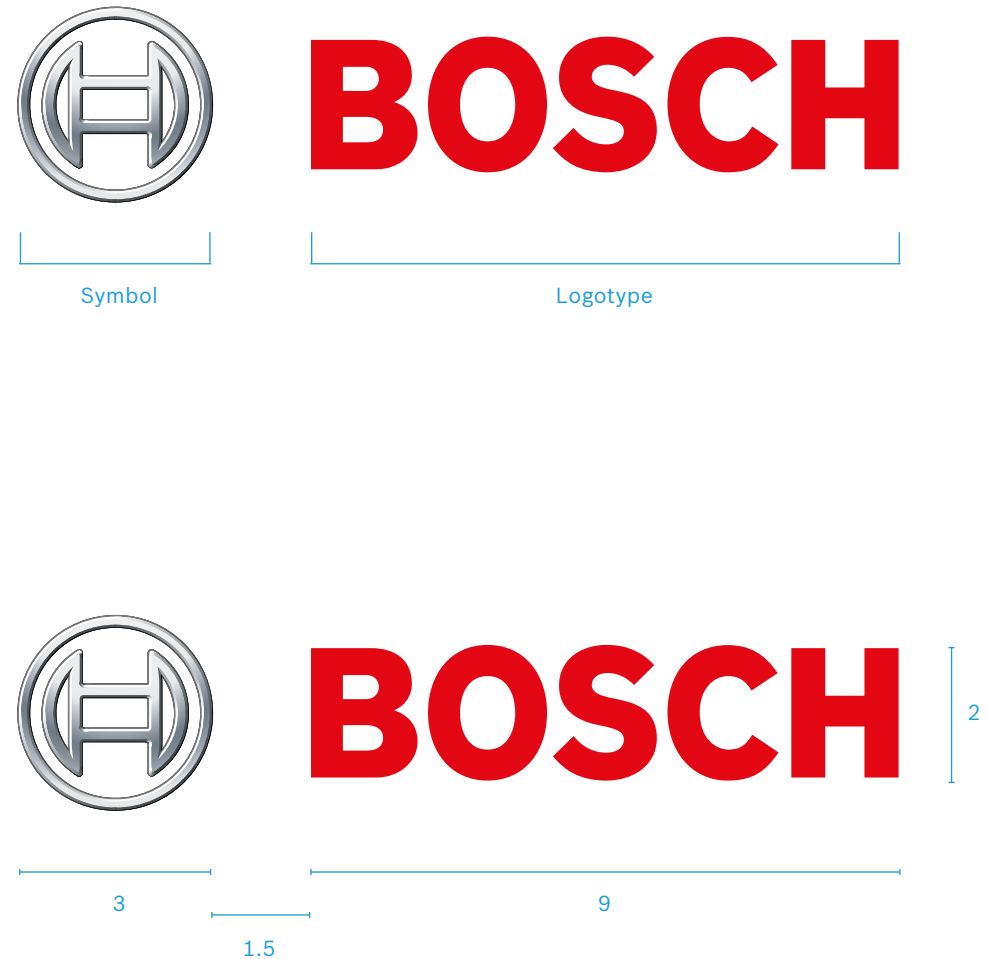
# Symbol/logotype

## General information

The symbol/logotype consists of the Bosch armature symbol and the Bosch logotype. When reproduced in the specified size and spacing proportions, the symbol/logotype forms an entity that represents the Bosch company.

The symbol and logotype form a unit. Exceptions to this rule apply only to product identification and packaging. Please refer to the relevant style guide for more details.

- ▶ Do not change the proportions or the spacing between the symbol and the logotype.
- ▶ The symbol and the logotype may not be used separately for decorative or design purposes.
- ▶ No other product, project, departmental, or event logos may be created next to the symbol/logotype.



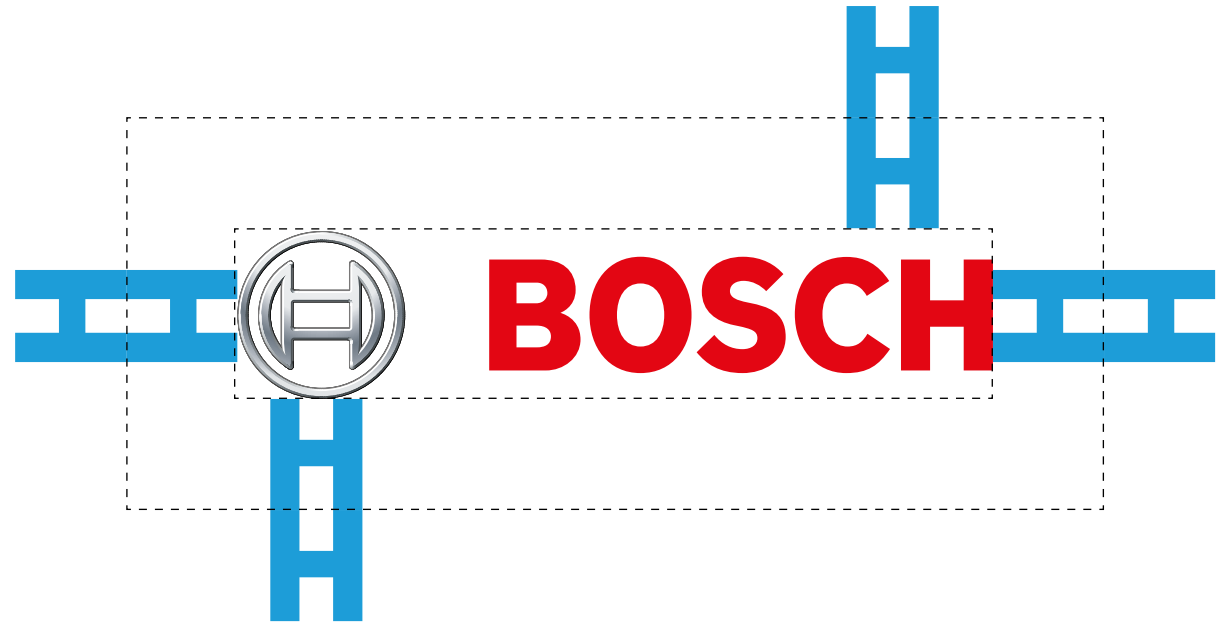
**NOTE:** Please use only the master files provided at [design.bosch.com](https://design.bosch.com)

The symbol/logotype may be used only in the specified proportions.

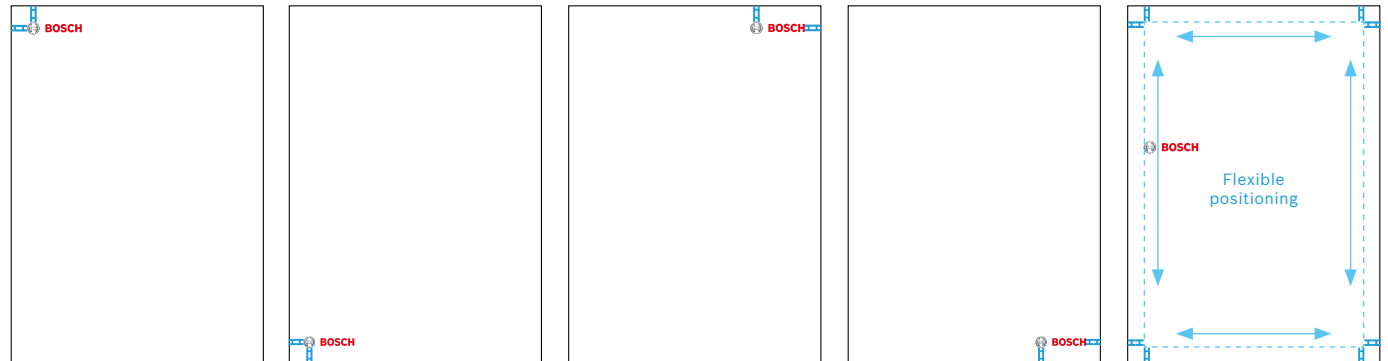
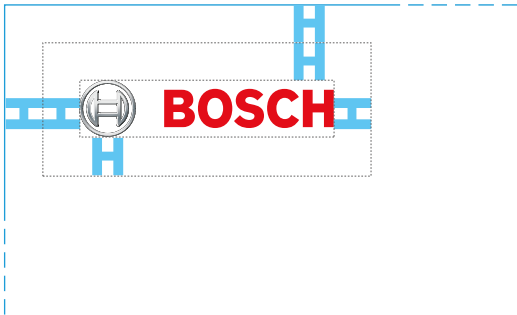
# Symbol/logotype

## Dimensions and spacing

The minimum spacing between the symbol/logo-type and other design elements, such as text or images, is equivalent to the height of one “H” to each side.



The preferred position is the top left corner. The symbol/logotype can be positioned flexibly along the format edge.



# Symbol/logotype

## Versions

To ensure a consistent corporate design, the 4-color version of the Bosch symbol/logotype should be used whenever possible. A grayscale version is available for black-and-white applications.

The line version is used in all applications where a 3-dimensional reproduction of the symbol is not possible for production reasons (e.g. silk-screen and pad printing).

- ▶ The symbol/logotype may be used only in the specified versions
- ▶ The symbol/logotype colors are defined and may not be changed
- ▶ Special specifications apply to building identification applications
- ▶ Backgrounds must be dark or bright enough to ensure appropriate contrast for the symbol/logotype

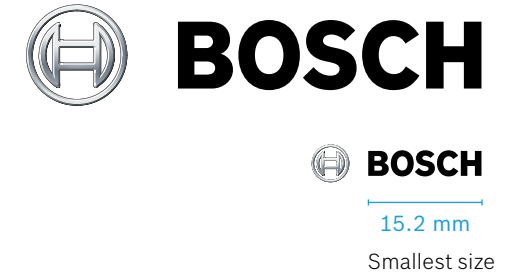
Please refer to the relevant style guides.

**NOTE:** Symbol/logotype master artworks can be downloaded at [design.bosch.com](https://design.bosch.com)

4 C version and 2 C version



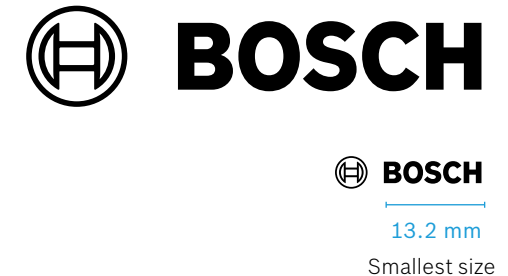
Grayscale version



Line version 2C (dark gray and red)



Line version 1C (black)



Line version 2C (silver/light gray and red)



Line version 1C (silver/light gray)



# 2.2

## SYMBOL/ LOGOTYPE WITH SLOGAN

# Symbol/logotype with slogan

## General information

### Symbol/logotype with slogan – standard position

The slogan “Invented for life” is used in advertising communications in combination with the symbol/logotype (see applications on page 12).

The standard position of the slogan is below the symbol/logotype. It is positioned flush left and right with the Bosch logotype and placed underneath it at a spacing of one slogan cap height. Typeface: Bosch Sans Regular.

In certain cases where the slogan is very long (e.g. French, Spanish), it is positioned flush left and right with the entire symbol/logotype.

- The slogan is binding for all Bosch divisions and regions worldwide in each of the national languages
- Use of other slogans or other text below the symbol/logotype is prohibited



**NOTE:** Symbol/logotype master files can be downloaded at [design.bosch.com](https://design.bosch.com)

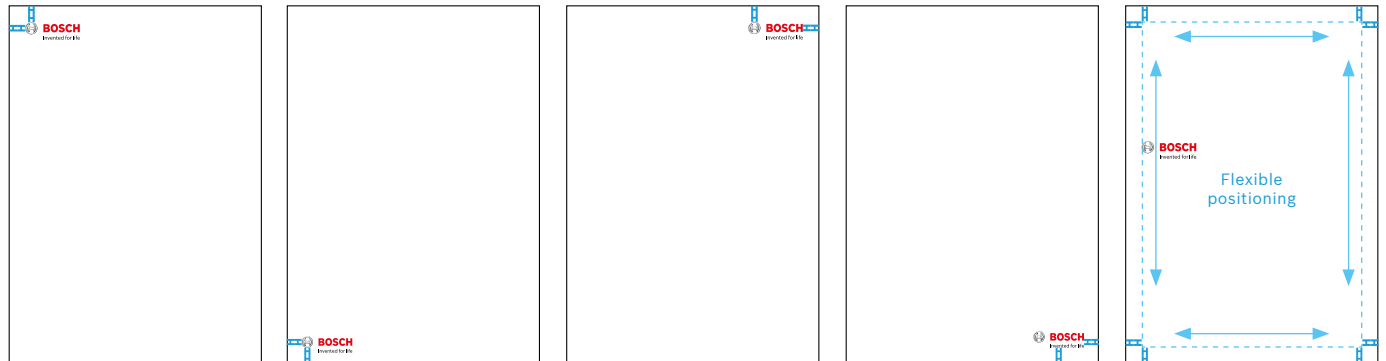
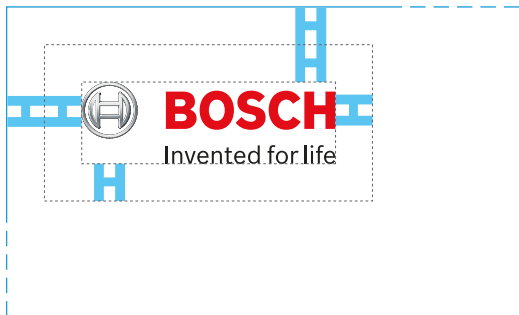
# Symbol/logotype with slogan

## Dimensions and spacing

The minimum spacing between the symbol/logo-type and other design elements, such as text or images, is equivalent to the height of one “H” to each side.



The preferred position is the top left corner. The symbol/logotype can be positioned flexibly horizontally/vertically along the format edge.



# Symbol/logotype with slogan

## Versions

To ensure a consistent corporate design, the 4-color version of the Bosch symbol/logotype should be used whenever possible. A grayscale version is available for black-and-white applications.

The line version is used in all applications where a 3-dimensional reproduction of the symbol is not possible for production reasons (e.g. silk-screen and pad printing).

- ▶ The symbol/logotype may be used only in the specified versions
- ▶ The symbol/logotype colors are defined and may not be changed
- ▶ Special specifications apply to building identification applications
- ▶ Backgrounds must be dark or bright enough to ensure appropriate contrast for the symbol/logotype

Please refer to the relevant style guides.

### Smallest size



**NOTE:** Symbol/logotype master artworks can be downloaded at [design.bosch.com](https://design.bosch.com)

4C version and 2C version



Grayscale version



Line version 2C (dark gray and red) | bright background



Line version 1C (black)



Line version 2C (silver/light gray and red) | dark background



Line version 1C (silver/light gray)





# Symbol/logotype with slogan

## Use of slogans

	Without slogan	With slogan
Advertising <sup>1</sup>		✓
Buildings and sites <sup>2</sup>	✓	
Dealer identification	✓	
Digital media <sup>3</sup>	✓	✓
Other presentations <sup>4</sup>	✓	
Personnel marketing <sup>5</sup>		✓
Products and packaging <sup>6</sup>	✓	
Publications <sup>7</sup>		✓
Stationery and office supplies <sup>8</sup>	✓	
Trade fairs and exhibitions <sup>9</sup>	✓*	✓**
Vehicles		✓
Work clothes	✓	

### Use of the symbol/logotype for bilingual and multilingual applications

For bilingual applications, the symbol/logotype can be used with the slogan in the main language. In exceptional cases it will be used without the slogan. For multilingual applications the symbol/logotype can be used with the slogan in the main language. In exceptional cases it will be used without the slogan. Approval from C/CCD is required.

<sup>1</sup> Advertising: advertisements, outdoor advertising, posters/billboards, mailings, merchandising, banner flags, point-of-sale activities, promotional clothing, TV/video/film, events/sponsoring, transport/panel advertising, advertising materials / gifts, writing pads, notepads

<sup>2</sup> Buildings and sites: building identification, site identification (pylons, signs, etc.), flags

<sup>3</sup> Digital media: extranet, internet, intranet, UI, apps etc.

**NOTE:** Further design guidelines for digital media can be found in the **online style guide** available 2nd HY2016.

<sup>4</sup> Other presentations: Bosch call centers, Bosch-BKK health insurance, Bosch culture, sport, and leisure (KSF), Bosch pension plan, Robert Bosch Versicherungsvermittlungs-GmbH

<sup>5</sup> Personnel marketing: personnel ads, brochures, miscellaneous materials

<sup>6</sup> Products and packaging: user instructions, product identification, nameplates, technical publications (price lists, data sheets, spare parts lists, repair instructions, validation documents), packaging, packaging labels

<sup>7</sup> Publications: catalogs, customer and employee magazines, newsletters, press materials, product and image brochures

<sup>8</sup> Stationery and office supplies: letterheads, faxes, forms, PowerPoint, business cards

<sup>9</sup> Trade fairs and exhibitions: display boards, name tags

\* First level of perception: primary labeling

\*\* Second/third level of perception

# 3.0

# SUPERGRAPHIC

# Supergraphic

## General information

The “Connecting Life” supergraphic is a new, complementary design element. It may be used as an individual element or in combination with the Bosch symbol/logotype.

The supergraphic is at the heart of our visual identity. It comes directly from our brand promises. These promises are what set us apart from our competitors and drive everything we do.

The promises are abstracted in a bold, bright and engaging graphic that reflects connectivity and transformation.

We use this graphic as a design element, e.g. with the symbol/logotype or as a background graphic. It provides an endlessly resourceful asset for our new and vibrant corporate design.

**Promise 1:  
responsibility**

- ▶ Fluid
- ▶ Organic shapes

**Promise 2:  
fascinating products**

- ▶ Movement
- ▶ Constantly changing

**Promise 3:  
global partnership**

- ▶ Overlapping
- ▶ Connections

**Promise 4:  
quality**

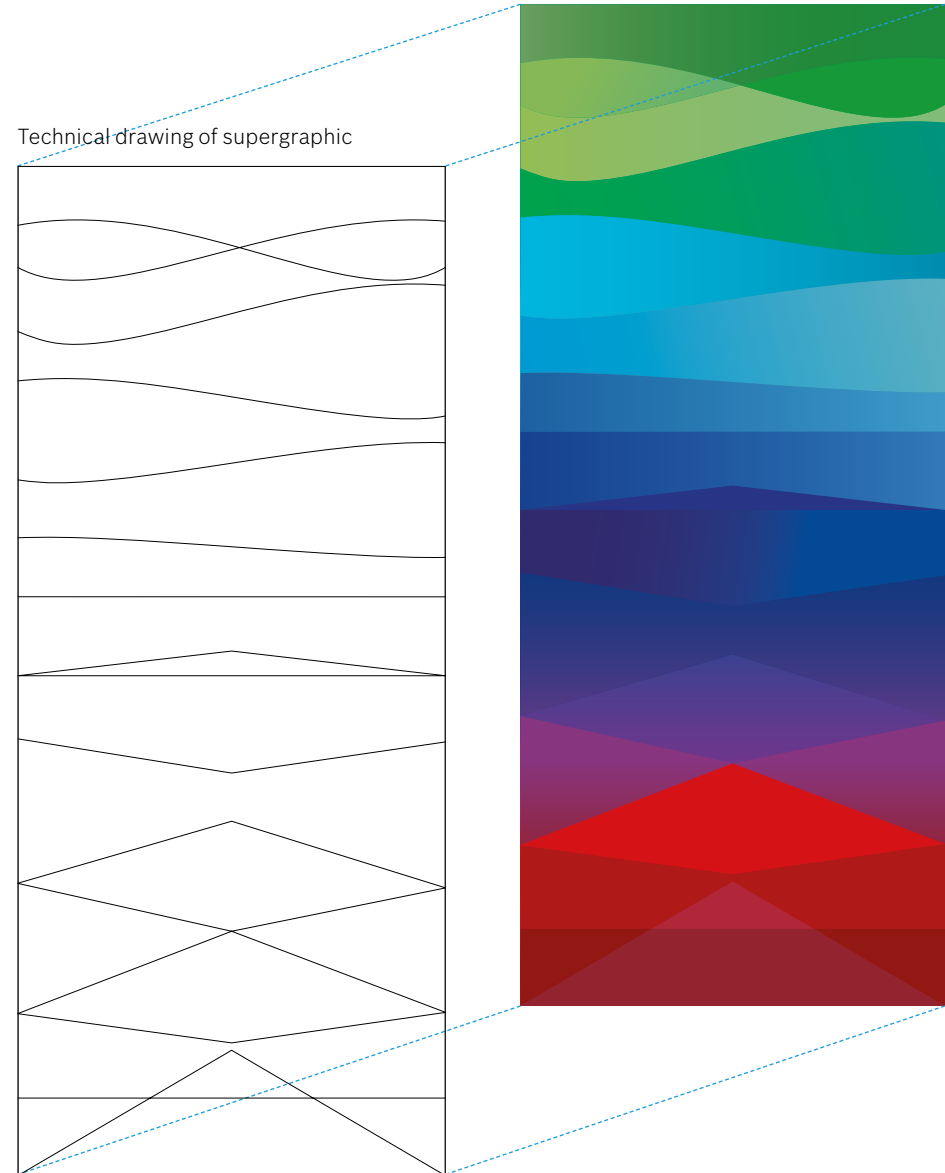
- ▶ Solidity
- ▶ Precise lines

Organic fluidity

Technical drawing of supergraphic

Linear precision

“Connecting Life” supergraphic



# Supergraphic

## Versions

Master versions of the supergraphic have been created and should always be used unmodified in color and shape.

Stretching the supergraphic more than 25 % horizontally/vertically is prohibited.

The supergraphic may be positioned horizontally or vertically only. The red-colored section is always positioned at the bottom (portrait format) or on the left (landscape format).

**NOTE:** Supergraphic examples and further information can be downloaded at **design.bosch.com**

### Master-brand supergraphic

To be used for master-brand applications.



### Single color supergraphic

There are limited single-color variants of the supergraphic. They must not be used in direct combination with the master-brand supergraphic. There is no color coding for special sectors.



### Neutral supergraphic

For use across all sectors when a neutral background texture is required, e.g. for product photography.



Light



Medium



Dark

# Supergraphic

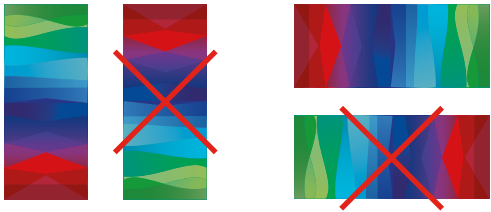
## Usage and crops

In general, the supergraphic must occupy the full frame. Each crop may be rotated 90°.

In exceptional cases we can also crop the supergraphic to use throughout our visual identity.

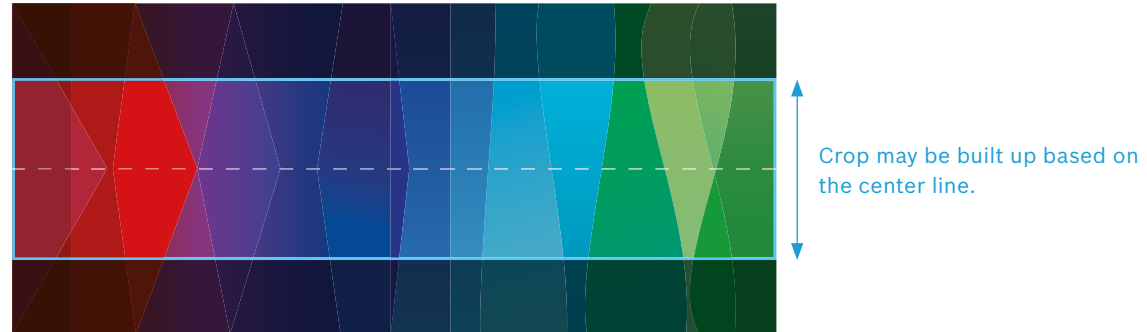
This is a flexible identity asset that allows for many different crops. The best crops span at least two color ranges to ensure that we keep a sense of transition and connection.

The supergraphic and crops of it may be used in portrait or landscape format only. The supergraphic may be stretched up to a maximum of 25 %.



The supergraphic and crops are always positioned with the red section at the bottom (portrait) or on the left (landscape).

### General application – examples



16:9



Crop 30 grid boxes



Crop 36 grid boxes

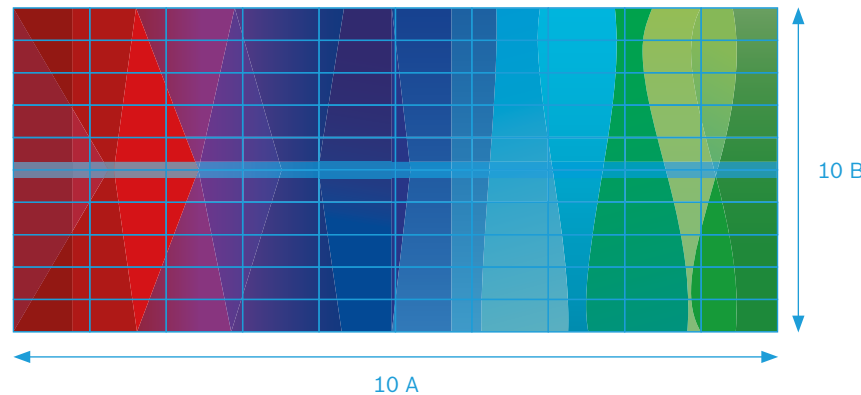


DIN format



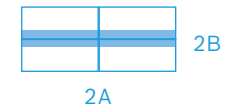
DIN format

### Exceptional cases – examples



Minimum cropped height  $\frac{1}{2} B$

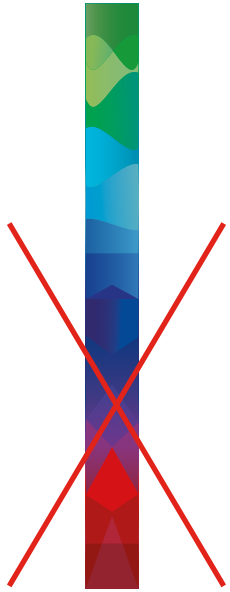
Minimal character: the smallest crop size is defined by four grid boxes (minimum width: two boxes).



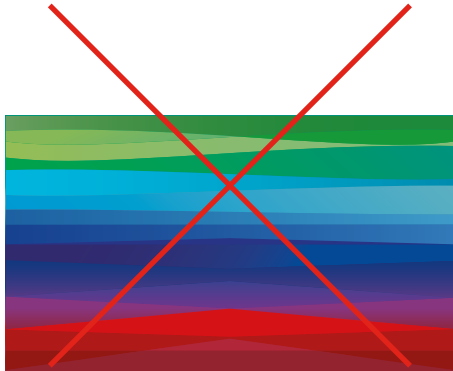
Exception: the minimum height is defined by  $\frac{1}{2}$  box height ( $\frac{1}{2}B$ ). In this case, the supergraphic must have the full length (10 A).

# Supergraphic

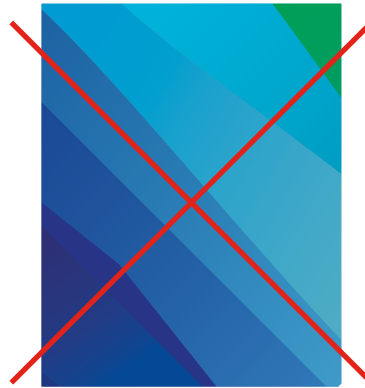
## Usage and crops – no gos



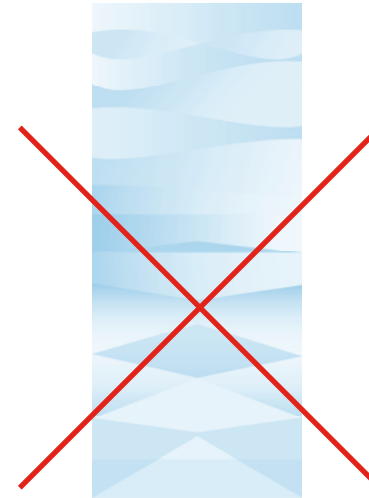
Do not stretch more than 25%.



Do not stretch more than 25%.



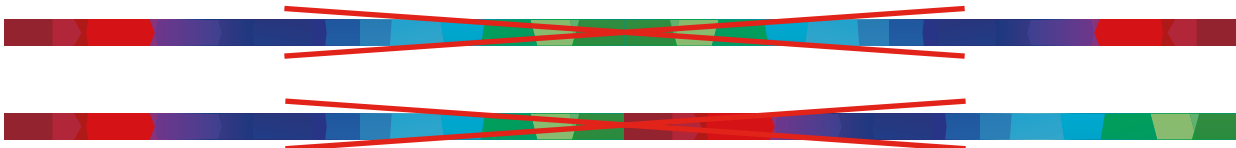
Do not rotate crops.



Do not color neutral supergraphics.



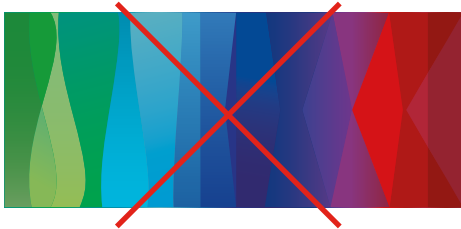
Do not use additional structures.



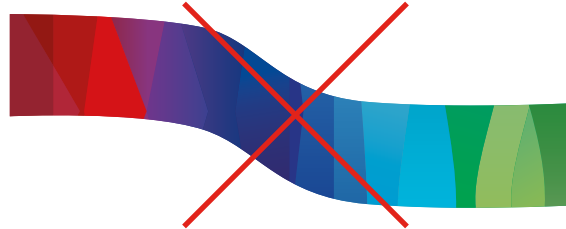
Do not expand by repeating.



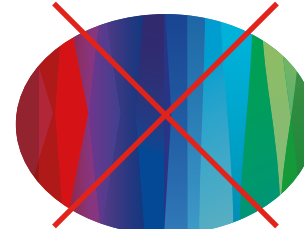
Do not expand by stacking.



Do not flip or mirror.



Do not distort.



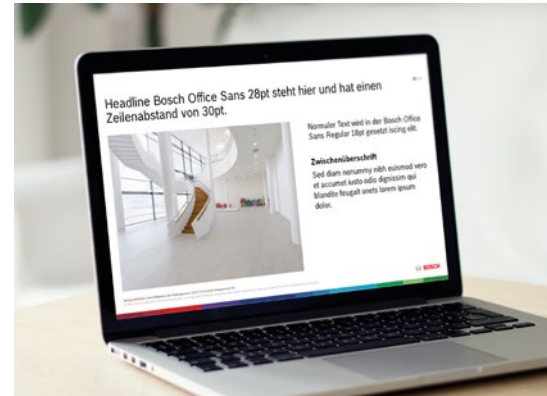
Do not use any other shape than a rectangle.



Do not fill with a picture.

## Supergraphic

## Examples of use



**NOTE:** Further information on how to use the supergraphic can be found in the corresponding styleguides.





# 3.1

## LIFECLIP: SYMBOL/ LOGOTYPE WITH SUPERGRAPHIC



# LifeClip: symbol/logotype with supergraphic

## General information

Our LifeClip is our primary brandmark and should be used where possible. It consists of the Bosch armature, Bosch logotype, the slogan, and the Bosch “Connecting Life” supergraphic as a complementary design element.

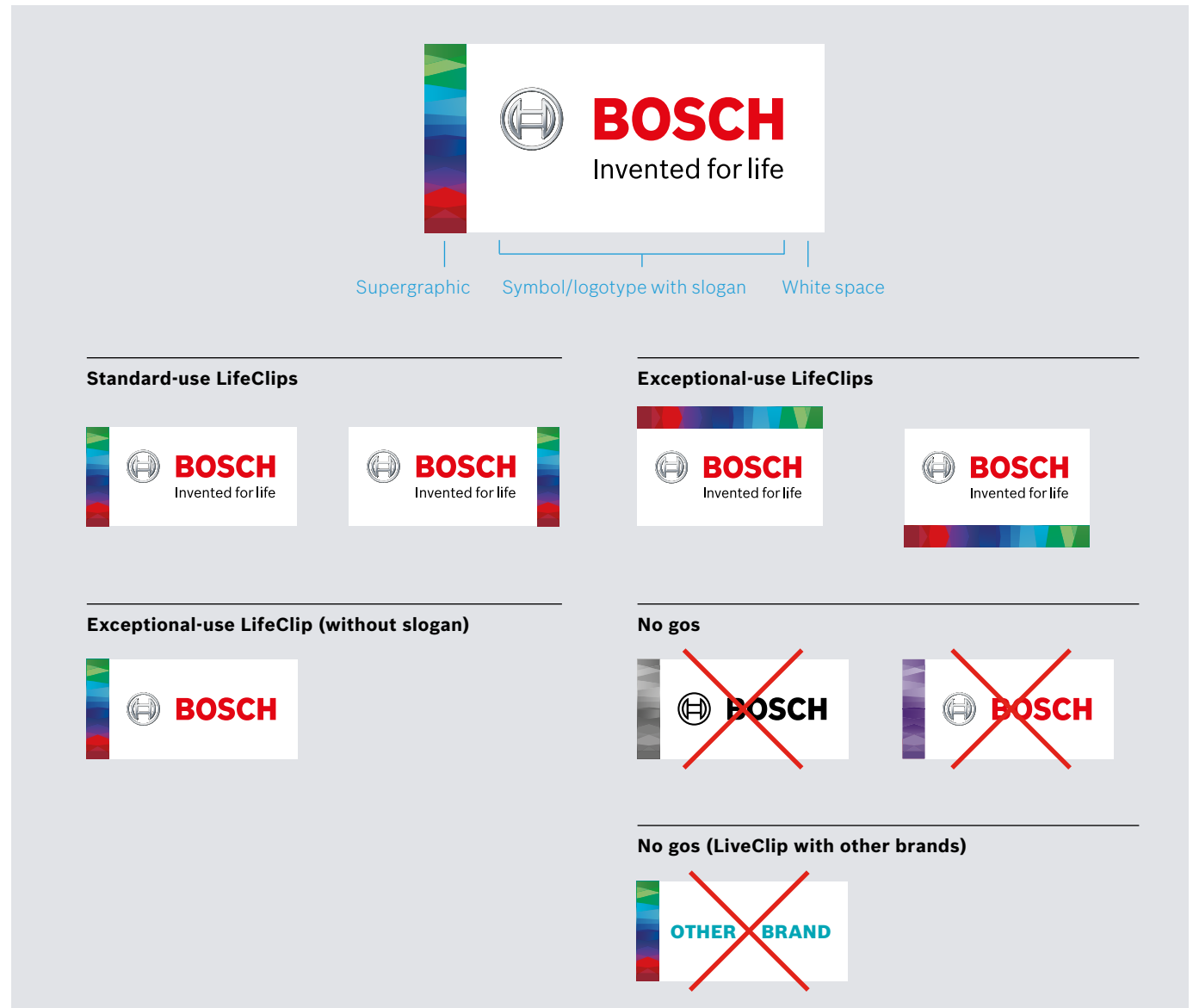
### Rules

The LifeClip may be used only as original artwork in the defined combination. No changes may be made to the color (e.g. no black-and-white), spacing, and proportions of any elements or to the supergraphic.

In some exceptional instances the symbol/logotype may need to be used without the supergraphic (see pages 12 and 16).

There are versions of the LifeClip where the supergraphic changes position.

Our LifeClip has various language versions, which can be found on the CD extranet.



### Smallest size

for the LifeClip:



**NOTE:** LifeClip artworks can be downloaded from our CD extranet, which can be found at [design.bosch.com](https://design.bosch.com)

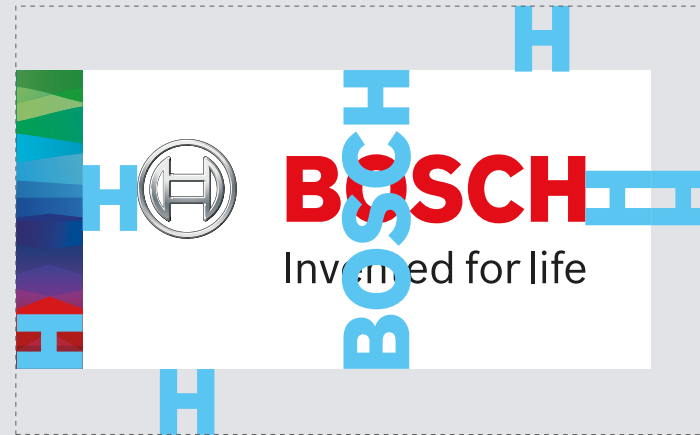
# LifeClip: symbol/logotype with supergraphic

## Dimensions and spacing

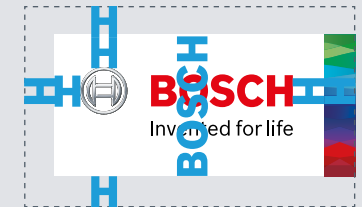
We always make sure there is enough white space around our symbol/logotype to ensure good visibility. Always leave the equivalent height of the “H” from the Bosch logotype (22 % of the LifeClip height) around the LifeClip. Ensure that no other graphic elements are placed within this area.

### LifeClip white space

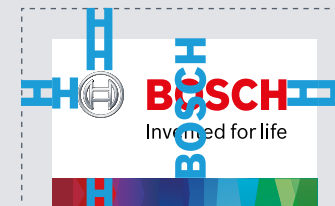
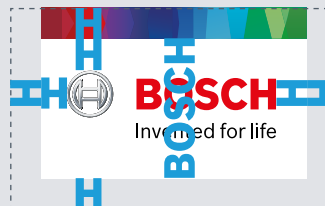
#### Standard-use LifeClips



Always leave the equivalent height of the “H” from the Bosch logotype around the LifeClip. Ensure that the outside with the “Connecting Life” supergraphic has no white space and is positioned flush with the edge.



#### Exceptional-use LifeClips

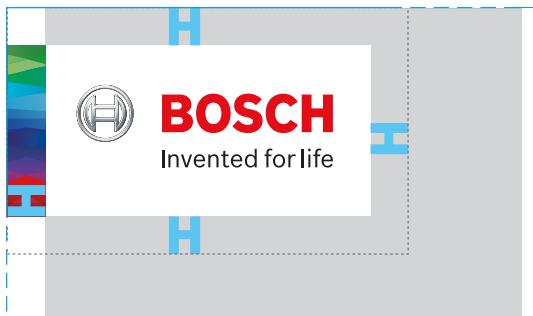


# LifeClip: symbol/logotype with supergraphic

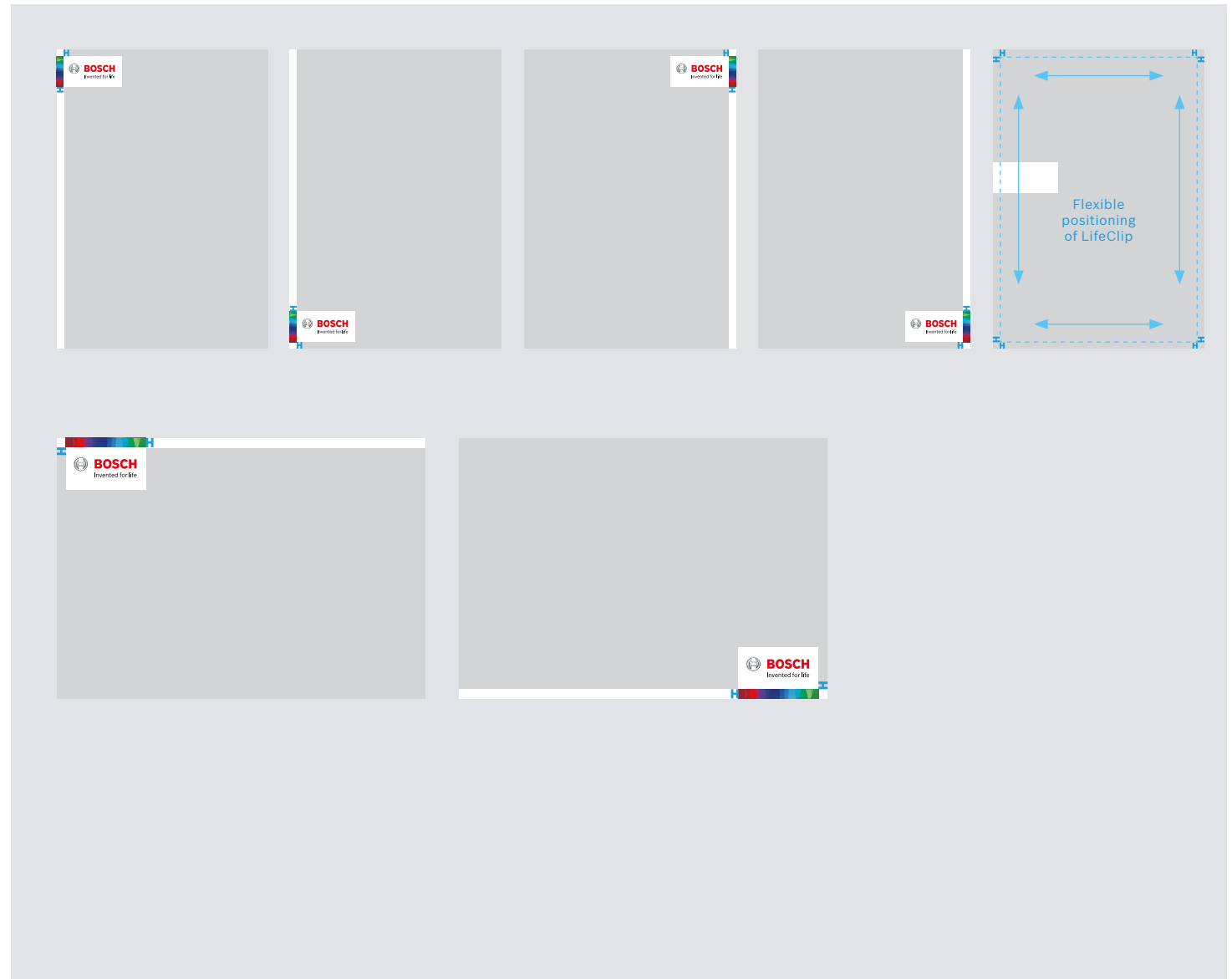
## Placement

The LifeClip can be positioned flexibly along the format edge as appropriate for the application, e.g. top left for online, and bottom right for advertising. The supergraphic edge should always be positioned flush with the edge of the application. Always make sure you are using the correct LifeClip version for the chosen position.

The minimum spacing between the LifeClip and the edge of the page is the equivalent height of the “H” from the Bosch logotype, as shown below.



Position the LifeClip in a corner helps to keep applications clean.



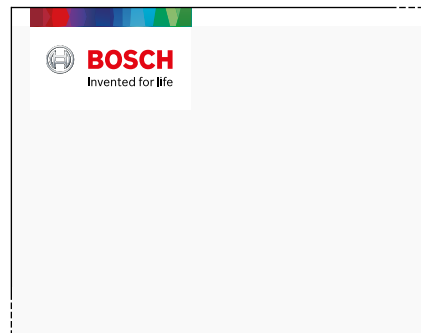
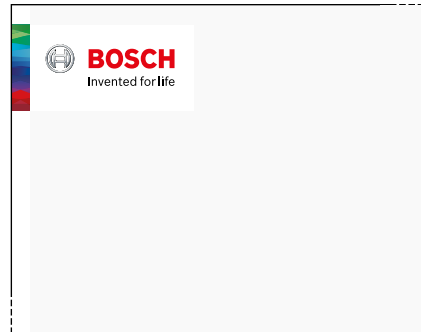
# LifeClip: symbol/logotype with supergraphic

## The white bar

We have a white bar as part of our identity system. This creates a unique and ownable layout style for all our communications. It also creates an anchor for our LifeClip and ensures that the supergraphic part of the LifeClip always sits on clear white space.

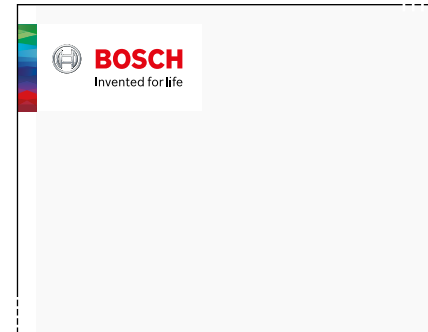
### Creating the white bar

The width of the white bar matches that of the supergraphic in the LifeClip. This is equivalent to the height of the “H” from the Bosch logotype. Make the white bar the complete height of application. Make sure the white bar bleeds off both edges. The same principles apply when using the bar horizontally.



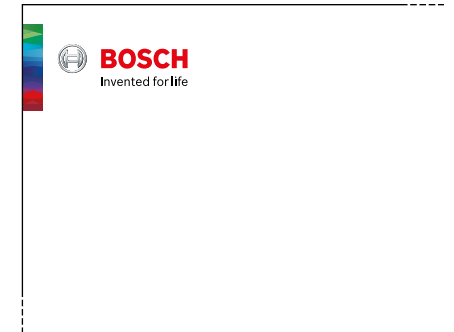
### Using the white bar

No graphic elements or type should ever go inside the white bar. The only exception is the LifeClip, where only the supergraphic should sit inside the white bar. Graphic elements can sit flush next to the white bar, as long as they do not go inside the white bar.



### On white

Please note that when producing applications that use white backgrounds, such as letterhead, the white bar is not used, as it would not be visible. The LifeClip position rules stay the same.



### Exception: picture with low saturation

In exceptional circumstances, such as home appliance applications, a white background image may be unavoidable.

If the picture has less than 10% color at the edge where the LifeClip is positioned, the white bar may be removed. The LifeClip position rules stay the same.



# LifeClip: symbol/logotype with supergraphic

## Versions

The slogan is an expression of the key competence of the Bosch brand. Its use is compulsory for all divisions and regions worldwide in each national language. Its positioning under the Bosch logotype is fixed. The size is defined for each of the various 56 languages.

In bilingual publications, the LifeClip may be used with the slogan in the main language or, in exceptional cases, without the slogan. In multilingual publications, the LifeClip must be used with the English slogan or, in exceptional cases, without the slogan.

**NOTE:** LifeClip artworks can be downloaded from our CD extranet at [design.bosch.com](https://design.bosch.com)



## LifeClip: symbol/logotype with supergraphic

Use of the supergraphic





# 4.0

# COLORS

# Colors

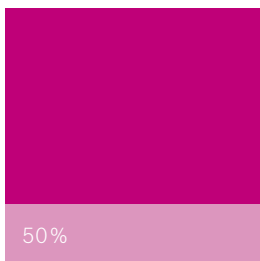
## Specifications

### Master-brand colors



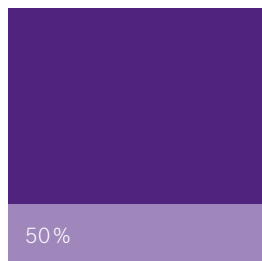
#### Red

Pantone 485  
CMYK 0.100.100.0  
RGB 226.0.21  
Hex #E20015  
RAL 030.50.60



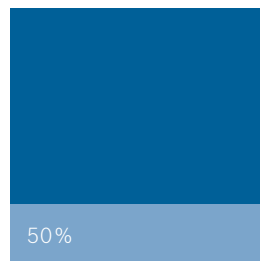
#### Fuchsia

Pantone 675  
CMYK 18.100.0.8  
RGB 185.2.118  
Hex #B90276  
RAL 350.40.50 (D2)



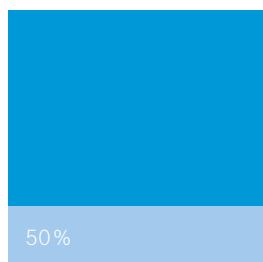
#### Violet

Pantone 2607  
CMYK 85.100.0.5  
RGB 80.35.127  
Hex #50237F  
RAL 310.30.40 (D2)



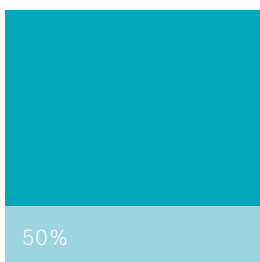
#### Dark Blue

Pantone 7691  
CMYK 100.35.0.30  
RGB 0.86.145  
Hex #005691  
RAL 250.40.40 (D2)



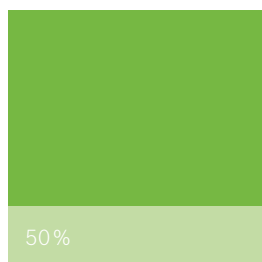
#### Light Blue

Pantone 2925  
CMYK 80.22.0.0  
RGB 0.142.207  
Hex #008ECF  
RAL 250.60.40 (D2)



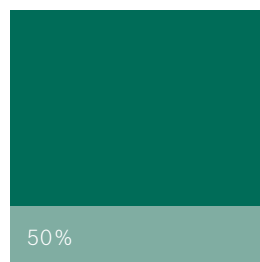
#### Turquoise

Pantone 7710  
CMYK 85.0.30.0  
RGB 0.168.176  
Hex #00A8B0  
RAL 200.60.40 (D2)



#### Light Green

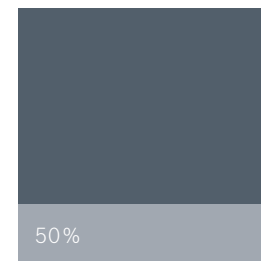
Pantone 368  
CMYK 60.0.90.0  
RGB 120.190.32  
Hex #78BE20  
RAL 120.70.75 (D2)



#### Dark Green

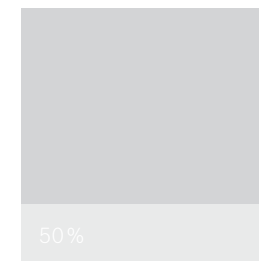
Pantone 336  
CMYK 95.10.63.37  
RGB 0.98.73  
Hex #006249  
RAL 170.30.40

### Additional neutral support colors



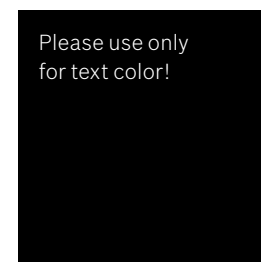
#### Dark Gray

Pantone 431  
CMYK 45.25.15.60  
RGB 82.95.107  
Hex #525F6B  
RAL 250.40.10



#### Light Gray

Pantone Cool Gray 4  
CMYK 4.2.2.20  
RGB 191.192.194  
Hex #BFC0C2  
RAL 260.70.05



#### Black

CMYK 0.0.0.100  
RGB 0.0.0  
Hex #000  
RAL 000.15.00



#### White

CMYK 0.0.0.0  
RGB 255.255.255  
Hex #FFF  
RAL 000.90.00



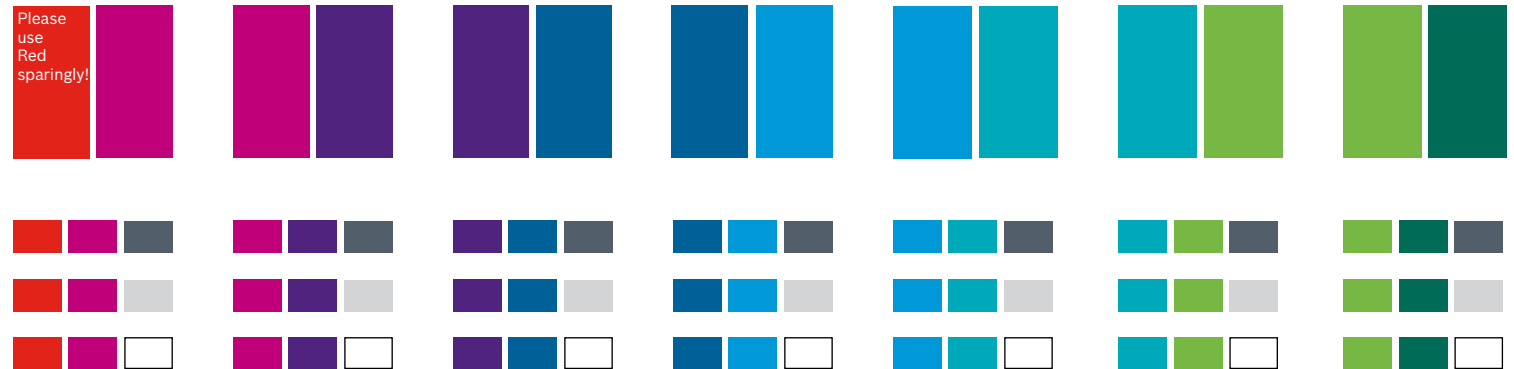
# Colors

## Use of colors

Color combinations always consist of two colors lying next to each other within the whole gradient. Black, white, and gray may be used as secondary colors. Only in defined exceptional cases, such as extensive infographics, may more than two colors be used.

Red should be used sparingly. It is meant to be used for emphasis only.

### Examples: color combinations



### Complete gradient



### Examples: bicolor gradients



# 5.0

# TYPOGRAPHY

### Typeface

Bosch Sans is our unique corporate typeface family designed exclusively for Bosch. It is modern and elegant, and the range of weights mean it is practical and meets all the requirements of modern typefaces used in print and digital environments. Bosch Sans is used across all type levels, from headlines to body copy.

**NOTE:** The Bosch Global fonts can be downloaded at [design.bosch.com](https://design.bosch.com)

**Bosch Sans**  
**Timeless/modern**  
**Precise/elegant**  
**Simple/clean**  
**Practical**

# Typography

## Overview

The Bosch Sans typeface has a range of weights that can be used to achieve contrast, clarity, and emphasis. Bosch Sans Light is our preferred headline typeface.

A special version, Bosch Sans Office, is used only for office presentations, publications, and the web.

Asian and Arabic characters are also available in the Bosch Global fonts.

**NOTE:** The Bosch Global fonts can be downloaded at [design.bosch.com](https://design.bosch.com)

Bosch Sans Light  
abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
0123456789!@£\$%^&\*()?

Bosch Sans Regular  
abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
0123456789!@£\$%^&\*()?

Bosch Sans Medium  
abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
0123456789!@£\$%^&\*()?

**Bosch Sans Bold**  
**abcdefghijklmnopqrstuvwxyz**  
**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**0123456789!@£\$%^&\*()?**

**Bosch Sans Black**  
**abcdefghijklmnopqrstuvwxyz**  
**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**0123456789!@£\$%^&\*()?**

*Bosch Sans Light Italic*  
*abcdefghijklmnopqrstuvwxyz*  
*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*0123456789!@£\$%^&\*()?*

*Bosch Sans Regular Italic*  
*abcdefghijklmnopqrstuvwxyz*  
*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*0123456789!@£\$%^&\*()?*

*Bosch Sans Medium Italic*  
*abcdefghijklmnopqrstuvwxyz*  
*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*0123456789!@£\$%^&\*()?*

***Bosch Sans Bold Italic***  
***abcdefghijklmnopqrstuvwxyz***  
***ABCDEFGHIJKLMNOPQRSTUVWXYZ***  
***0123456789!@£\$%^&\*()?***

***Bosch Sans Black Italic***  
***abcdefghijklmnopqrstuvwxyz***  
***ABCDEFGHIJKLMNOPQRSTUVWXYZ***  
***0123456789!@£\$%^&\*()?***

# Typography

## Bosch Sans Global / non-Latin alphabets

Bosch Sans is used for all Latin-based alphabets, Greek and Cyrillic, and Chinese, Japanese, and Korean. The Bosch Global fonts contain five typefaces, each with a Regular and Bold weight.

The Bosch Sans Global font comprises all local CJK character elements as OpenType stylistic sets. In the event that the typesetting program used does not support access to OpenType stylistic sets, or only one language can be set, local variants are additionally available as individual fonts.

For non-Latin-based alphabets, the typefaces illustrated here are used. These typefaces are binding and intended to ensure recognition and uniformity of the Bosch brand in all application areas.

- Typefaces are available from:  
URW++ Design & Development GmbH  
Frank Steitiya  
Poppenbütteler Bogen 36  
22399 Hamburg  
Germany  
Tel.: +49 40 60605-223  
Fax: +49 40 60605-111

### Bosch Sans Global

Simplified/traditional Chinese, Korean, Japanese

科技成就生活之美  
科技成就生活之美

### Bosch Sans CHS

Simplified Chinese

科技成就生活之美  
科技成就生活之美

### Bosch Sans CHT

Traditional Chinese

科技成就生活之美  
科技成就生活之美

### Bosch Sans KO

Korean

생활 속의 기술  
생활 속의 기술

### Bosch Sans JP

Japanese

独創を,みんなのものに  
独創を,みんなのものに

### Hebrew: Nimbus Sans

גדוהוודחךכלממונסעפצקרת  
גדוהוודחךכלממונסעפצקרת

Nimbus Sans Regular/Bold

### Arabic, Farsi: Nimbus Sans

نفسخ! صندنضدخم عرق  
صندنضدخم ظننخم ع نفسخ!

Nimbus Sans Regular/Bold

### Thai: Nimbus Sans

กขฃคฅฉงจฉชฌฌญฎฏฐ  
กขฃคฅฉงจฉชฌฌญฎฏฐ

Nimbus Sans Regular/Bold

### Burmese: Nimbus Sans

Coming soon

### Khmer: Nimbus Sans

Coming soon

**NOTE:** Bosch fonts can be downloaded at [design.bosch.com](https://design.bosch.com)

**INDIA:** Please use English Bosch Sans.

---

### Bosch Office Sans

The special version Bosch Office is used for MS Office only (PPT, Word, Excel).

---

### Bosch Sans Condensed

Bosch Sans Condensed is applied in special application areas: whenever space requirements dictate it, e.g. in catalogs, operating instructions, running text on packages, text in tables, or type plates.

---

### Bosch Sans Book

Used only for “Bosch Zünder”.

---

### Bosch Sans Serif

Used only for “Bosch Zünder”.

---

### Bosch Sans Lining Figures

A special version of Bosch Sans, to be used only for product identification. Please do not use it for any other applications!

Bosch Sans Lining Figures has numbers that are smaller and lighter than the numbers in the standard Bosch Sans. The “1” has no base.

---

### Bosch Sans Engraving

A special engraving typeface is available for engraving and laser marking (Bosch Sans Engraving). In addition to standard characters, it includes an engraving version of the symbol/logotype, symbol and logotype separately, and symbols that are essential for correct product labeling.

### Various weights – preferred use

#### Bosch Sans Light

Bosch Sans Light is used for headlines and anywhere we want to emphasize the elegance, refinement, and technological modernity of the product.

#### Bosch Sans Regular

Bosch Sans Regular is available for long, contiguous reading texts or in instances where Bosch Sans Light is too thin and the characters need extra weight.

#### Bosch Sans Bold

Bosch Sans Bold is used for pull-outs and highlighting purposes. This may be to highlight certain product information or calls to action.

### Typography color

#### Black, white, and single-color typography

Our default text color is black. On dark backgrounds, white fonts are mandatory. We can use colors from our color palette for our typography, but make sure only one of our eight master-brand

colors is used per application. The black and white can be used in conjunction with one master-brand color.

### Exceptional cases: only for print and online headlines

#### Bosch gradient



Using the full spectrum of our color palette, we can run a gradient through headlines at a master-brand level to create impact. This should be used with restraint, and never in conjunction with the 4-color supergraphic.

#### Two colors



A bicolor gradient, consisting of two colors lying next to each other, may be used.

### Typography styling

#### Alignment

We always left-align our typography. This applies to headlines and body copy across all applications.

#### Sentence case

We write in sentence case, but occasionally use UPPERCASE for emphasis.

#### Bullet points

- ▶ Use bullet points to make large amounts of information more readable
- ▶ Use the same formatting for bullets as for body copy
- ▶ Do not use any other form of bullet or dash, e.g. (-)

# 6.0

# LAYOUT SYSTEM



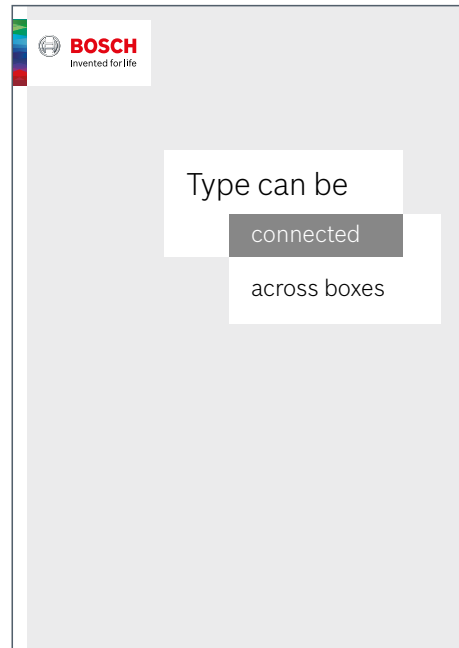
# Layout system

## Messaging principles

We have a flexible visual language system that can be adapted based on the content requirements of each individual application.

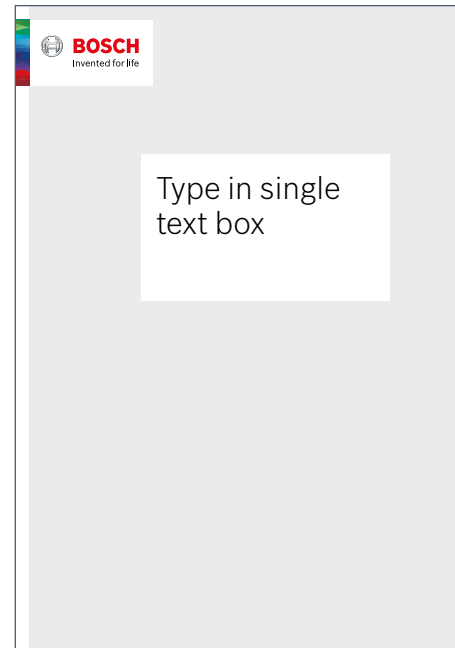
### Type in connected boxes

To be used when there is a "Connecting Life" message. Interconnecting text boxes illustrate the idea of connections. For layout rules, see pages 40–47.



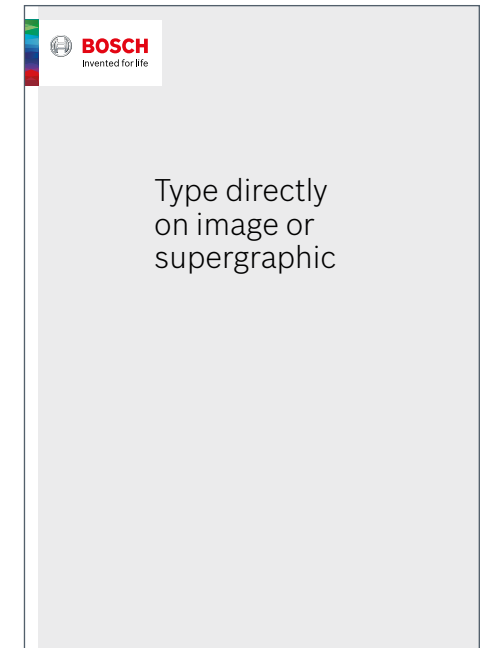
### Type in single text box

Particularly useful when using body copy, as the text box ensures legibility. For color options see page 51.



### Type directly on image

To be used rarely. Works best with small amounts of copy. Always make sure copy is legible when placed directly over an image. Calm background image areas with high contrast to the copy work best.



# Layout system

## Grid and LifeClip

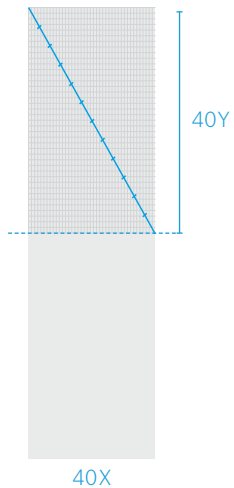
The grid is defined by 40 units in length and height.

**NOTE:** The LifeClip is not dependent on the grid.

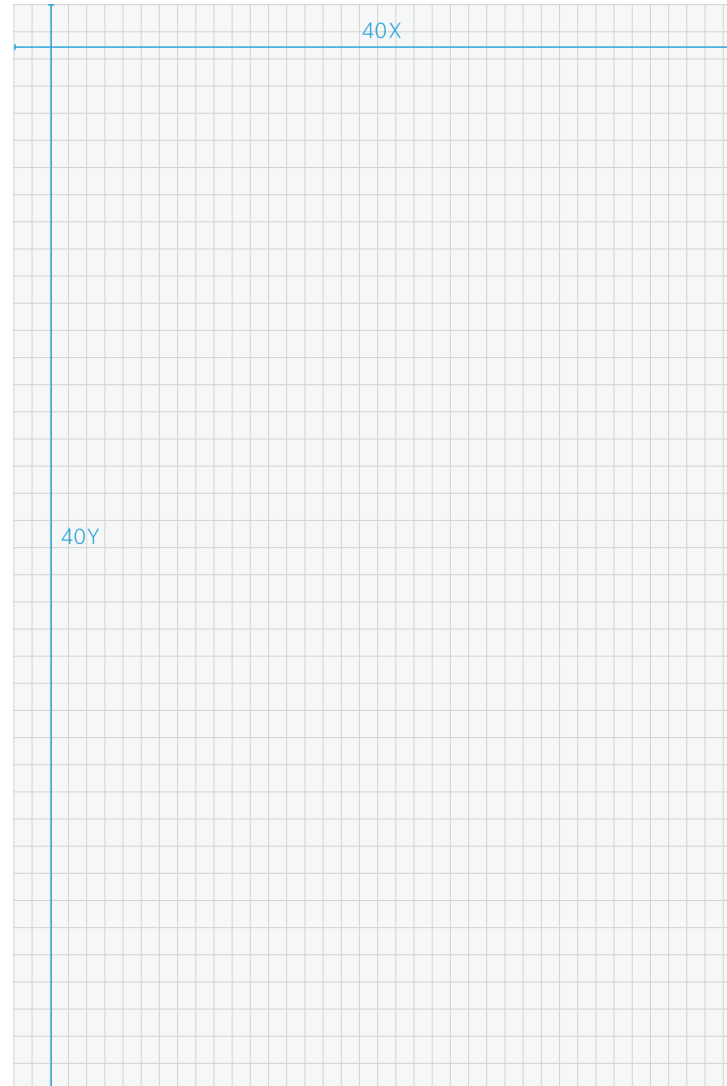
The LifeClip measures  $\frac{1}{12}$  of the diagonal, as shown at right. For further information on how to use the LifeClip, see page 21 ff.

### Exception for portrait formats

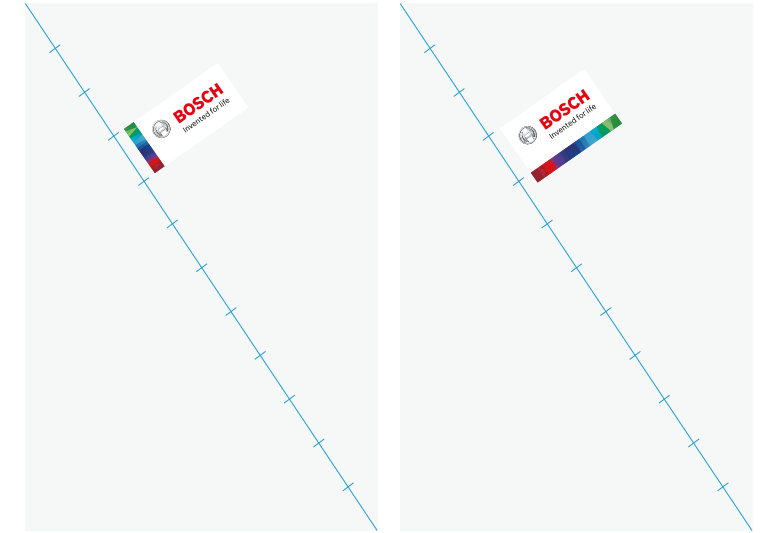
If the proportion of the format exceeds 1:3, divide the format height in half to define the size of the grid and the LifeClip.



### Example: grid



### Examples: calculating the LifeClip size



Divide the diagonal by 12

# Layout system

## Invented for life

The claim **“Invented for life”** is integral to our brand. Not only is it locked up with our symbol/ logotype, but it also guides us as a brand in everything we do.

Together with our claim, our promises are extremely important to us and have helped guide our design system. Our promises promote both human and technological attributes that directly support “Invented for life”.

It is this unique connection between humanity and technology that makes us unique as a brand and forms the basis for our visual identity.

**Promise 1:  
responsibility**

- ▶ Fluid
- ▶ Organic shapes

**Promise 2:  
fascinating products**

- ▶ Movement
- ▶ Constantly changing

**Promise 3:  
global partnership**

- ▶ Overlapping
- ▶ Connections

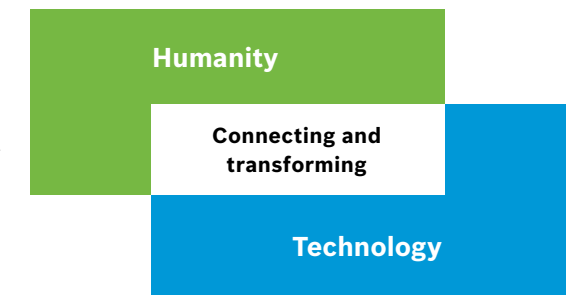
**Promise 4:  
quality**

- ▶ Solidity
- ▶ Precise lines

Bosch core promises promote both human and technological attributes.



“Invented for life” is the intersection between humanity and technology.



# Layout system

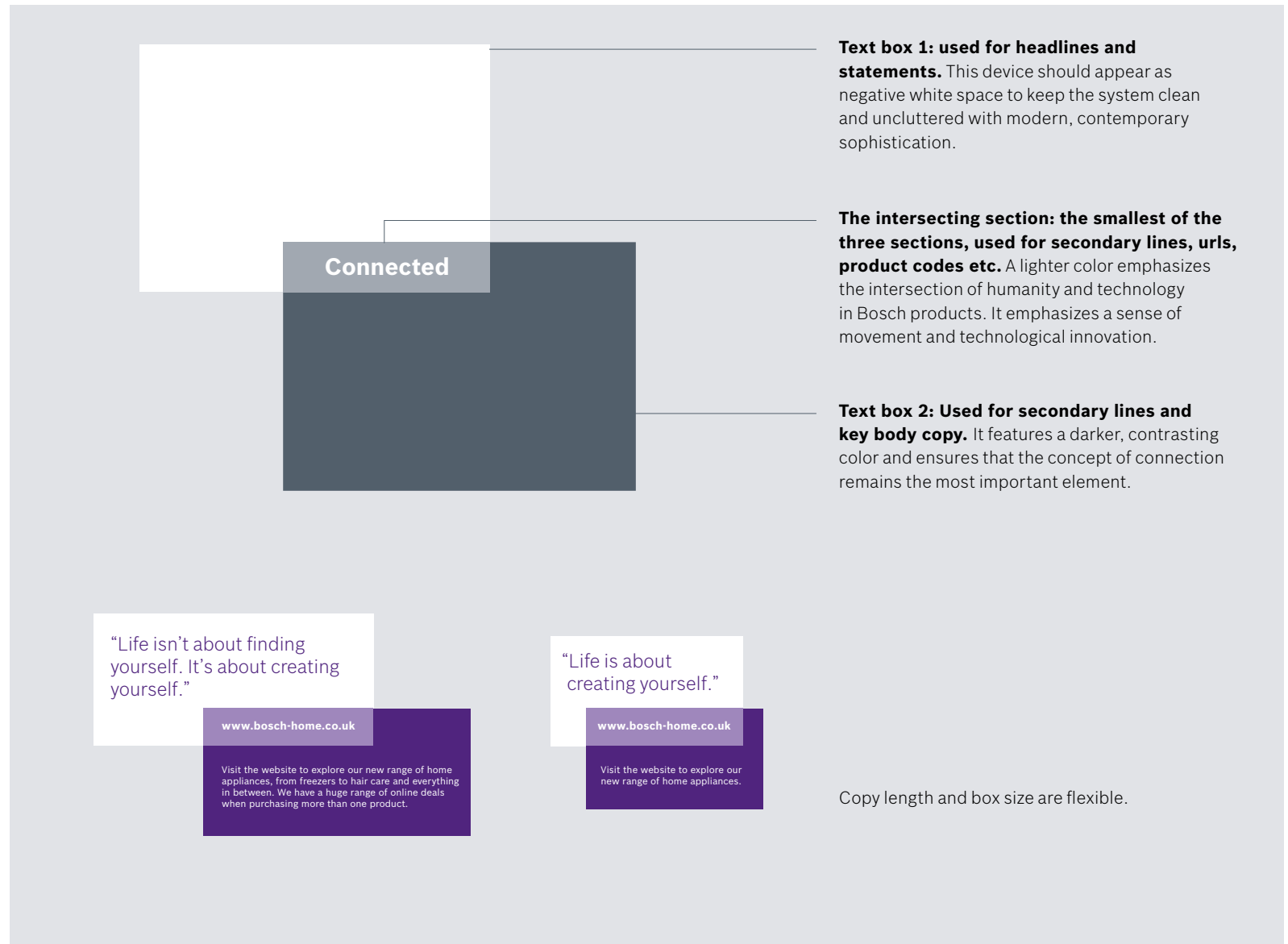
## Connected boxes – general information

Connected boxes are two interlinking text boxes which contain both brand messages and tactical information. This gives us a recognizable and ownable way of communicating.

The color of the first text box should always appear as white across all sector communications. The text color contained within this box should always correlate with the color of the second box, and all text within the second box should be white.

The color of the intersecting section is always 50% of the color of the second text box. Copy within the intersecting box is always in white.

Detailed information can be found on the subsequent pages.



## Connected boxes – usage

Overlapping boxes should be used for connecting box 1 and box 2 in form and content. Text boxes are flexible and adapt to fit the amount of text entered.

Each box must snap into your 40 x 40 document grid.

Box 2 can be shifted to the right or left.

The minimum height of box 1 and box 2 is 3 grid elements.

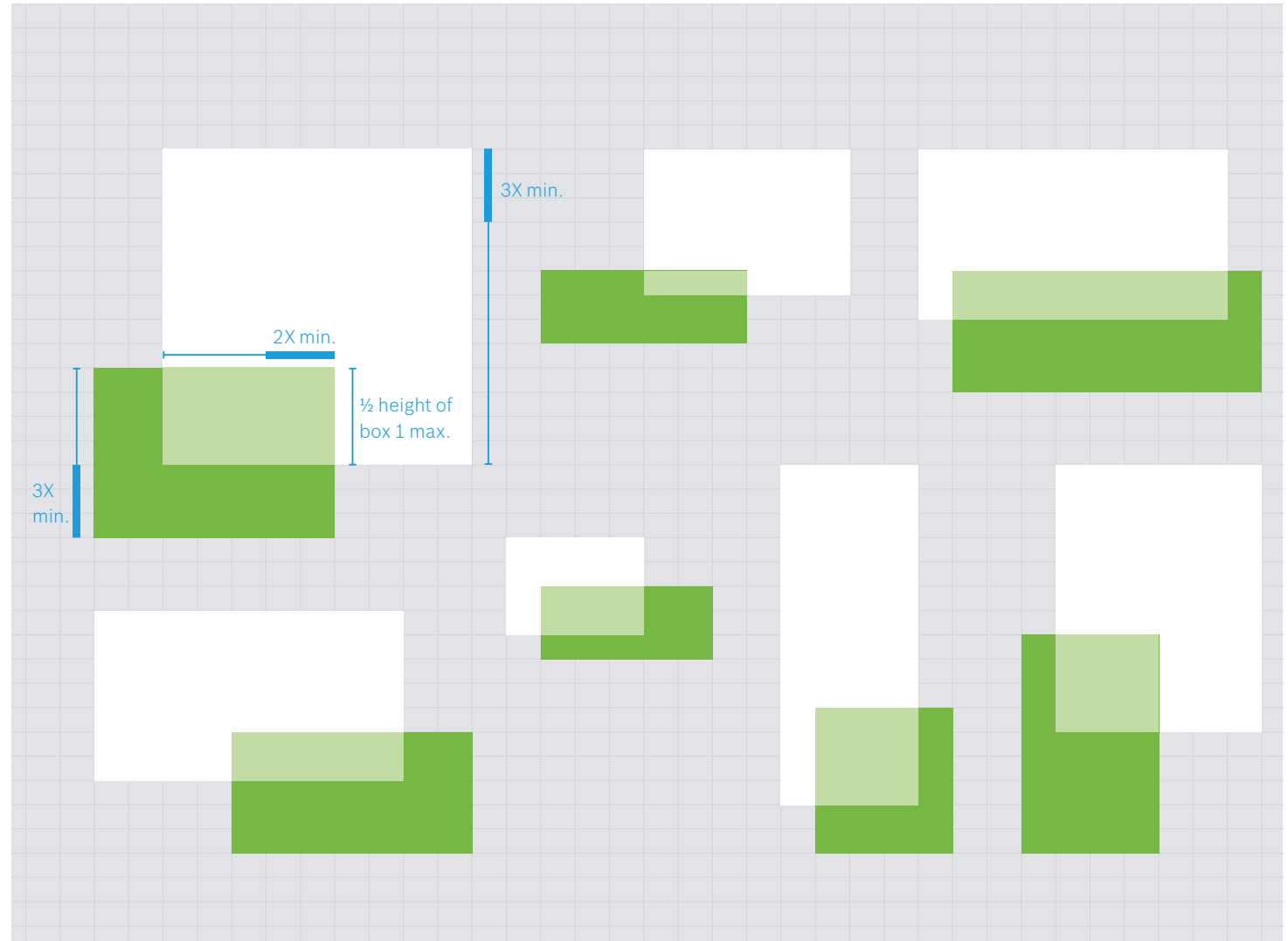
The minimum width of the intersecting box is 2 grid elements. The maximum height equals  $\frac{1}{2}$  of the height of box 1.

**NOTE:** More than two overlapping boxes are never allowed.

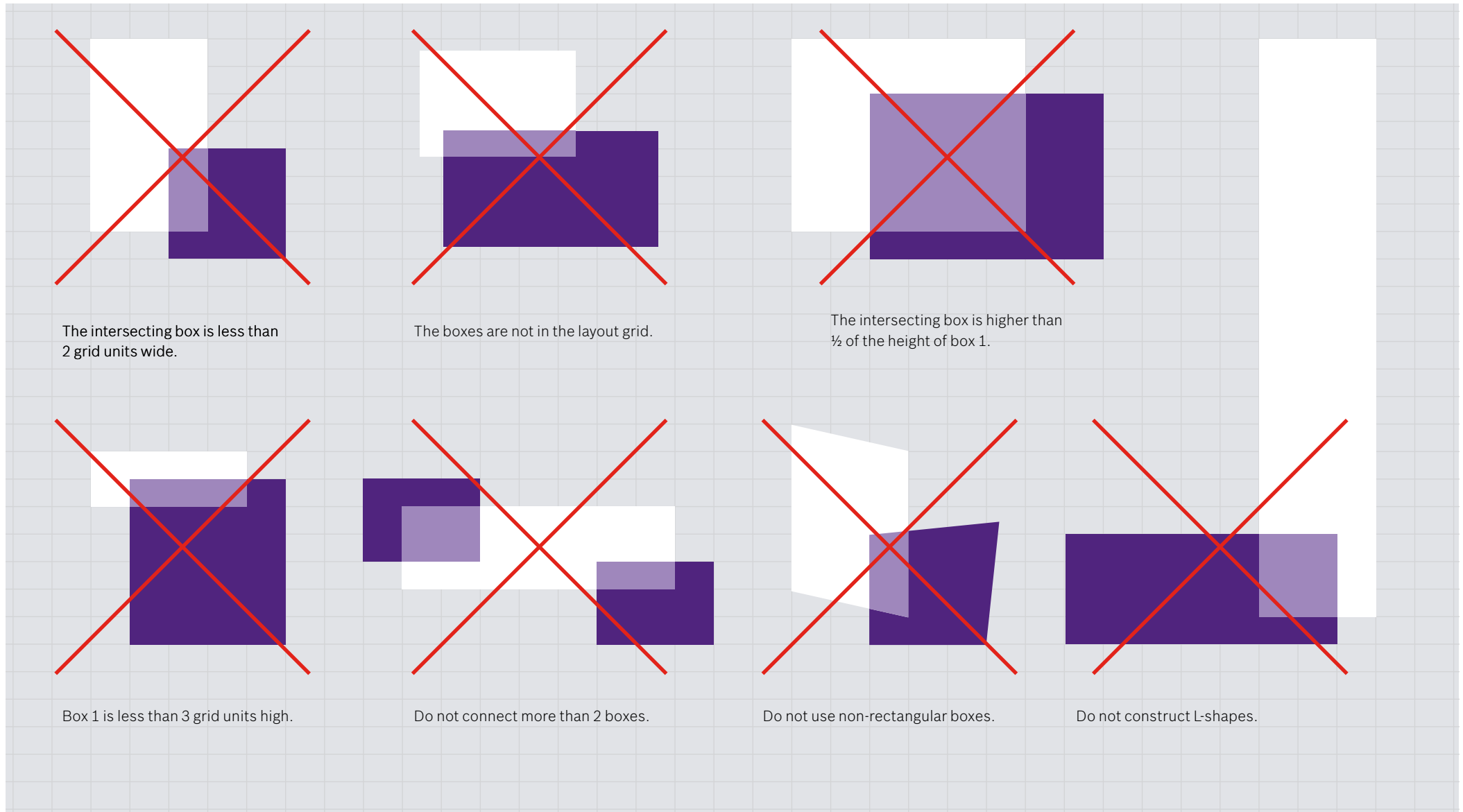
Aim for harmonic proportions between the boxes.

Horizontal orientations are preferred.

### Examples



## Connected boxes – proportion no gos



# Layout system

## Connected boxes – white plus master-brand color

Box 1 is white. Box 2 is one of the CI colors (100%)ww.

Headlines and box 2 always appear in the same color.

Make sure only one of our eight master-brand colors is used.

Intersecting boxes are always colored with 50% of the chosen color.

All color combinations on this page are compliant.



# Layout system

## Connected boxes – master-brand color combinations

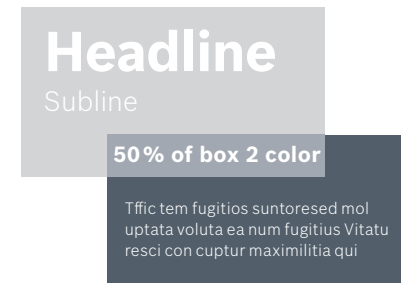
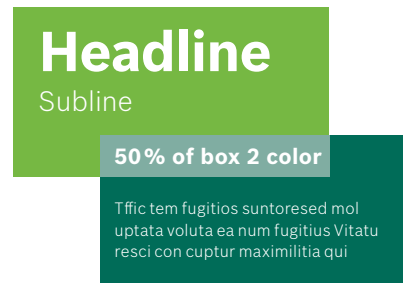
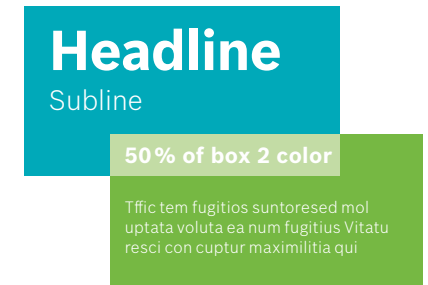
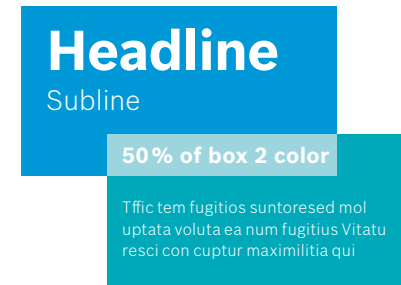
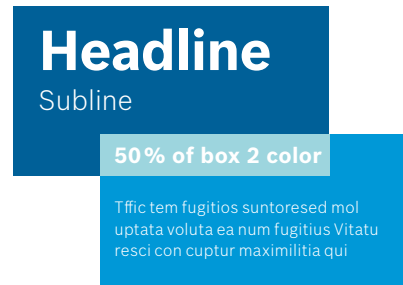
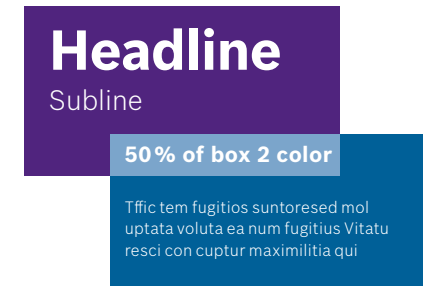
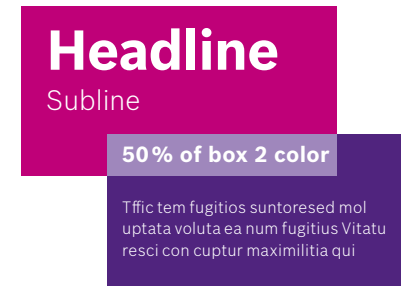
If the boxes appear on a white background, both boxes are colored.

Box 1 takes a color (100%) from the CI color range (see page 29).

Box 2 takes the next color (100%) to the right on the CI gradient.

Intersecting boxes are always colored with 50% of the box 2 color.

All color combinations on this page are compliant.

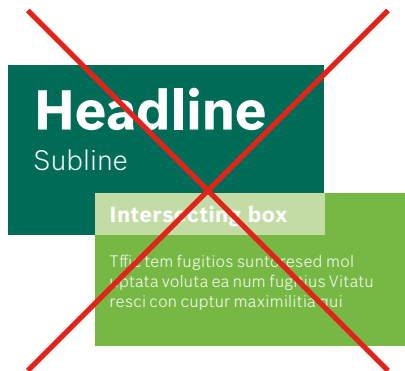




 Red



## Connected boxes – color combination no gos



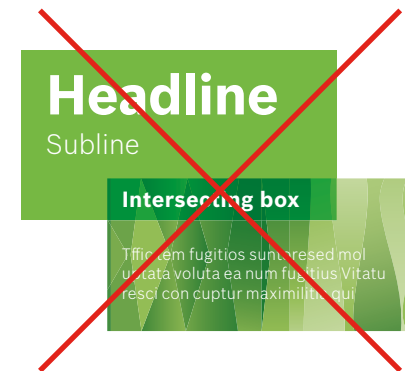
Always pay attention to the arrangement of the colors on the CI gradient. The color of box 2 is not the next color to the RIGHT of the color of box 1.



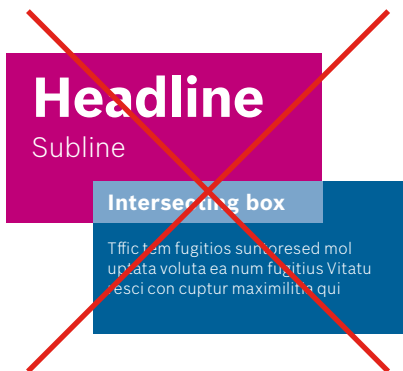
The color of the intersecting box must be 50% of the color of box 2 (the lower one).



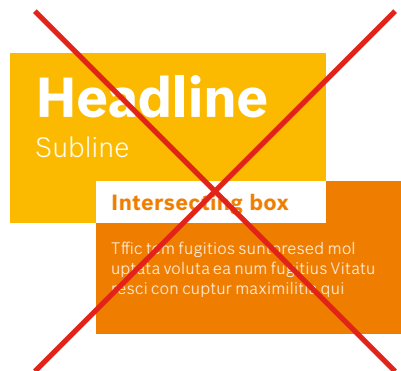
Do not use transparency or multiply to mix the two colors in the intersecting box.



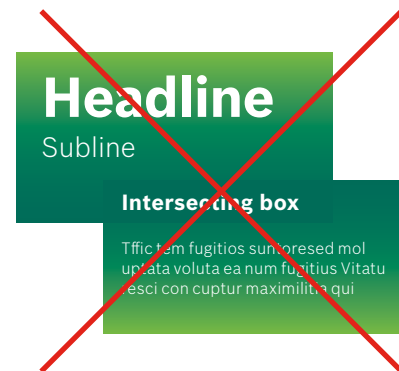
Single-color supergraphics are not allowed to appear with a colored box.



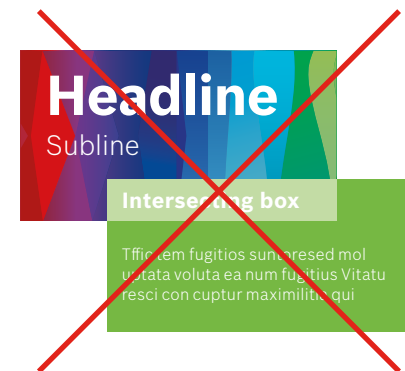
Only use colors that are one step apart on the CI gradient.



Do not use any other colors than the master-brand colors. Do not let the intersecting box be white.

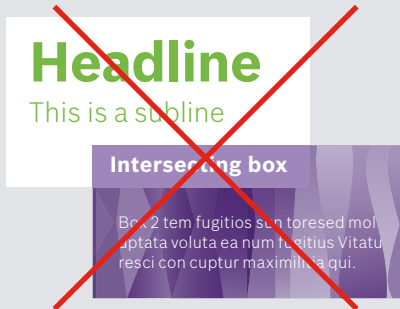


No gradations are allowed within the boxes. 100% color is not allowed for the intersecting box.



The master-brand supergraphic is not allowed to appear within any box.

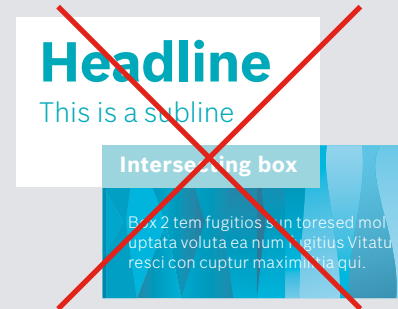
## Connected boxes – color combination no gos



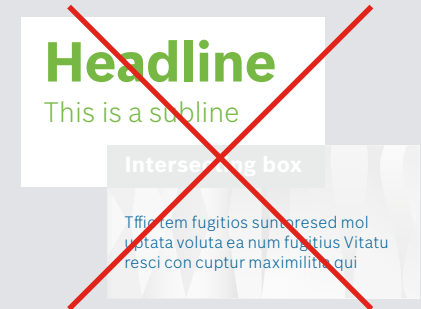
The headline color must always correspond to the supergraphic color.



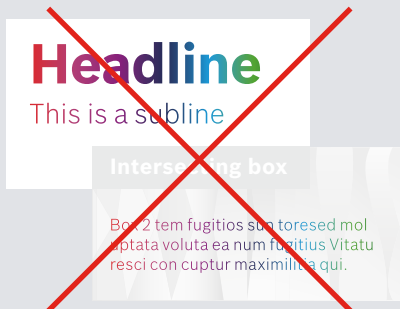
The headline color must always correspond to the supergraphic color.



The headline color must always correspond to the supergraphic color.



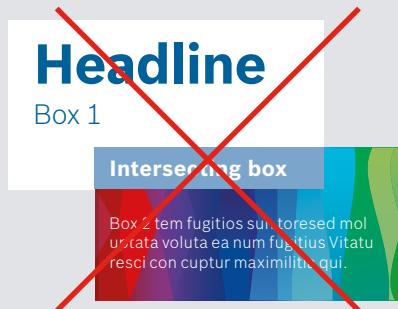
The text colors must not differ from one another.



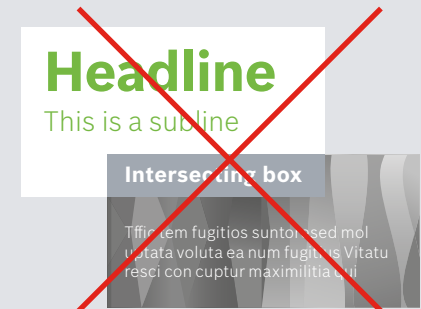
Do not color-grade text.



Combinations of single-color texts and color-graded texts are not compliant.



The master-brand supergraphic is not allowed to appear within any box.



Do not use dark gray single-color supergraphics.

# Layout system

## Connected boxes – usage and positioning of pictures

If one box is used for pictures, the intersecting box will always be 50 % of the color of the colored box. Colored boxes over photos achieve this by setting the transparency to 50%. Colored boxes over white can also achieve this by using a color tint of 50% and no transparency.

Only one box may be used for pictures.

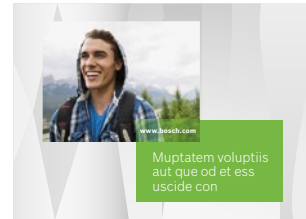
The preferred background is a neutral supergraphic ("light", "medium", or "dark"). The color of the box is freely selectable from the CI color range. (1)

If a single-color supergraphic is used as the background, the color of the box may be the same color from the CI color range. (2)

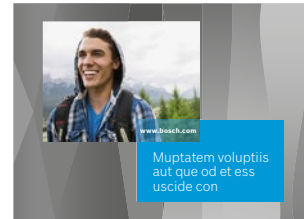
The background may be full color (no grading). The box contains one of the neighboring colors. (3)

Only box 2 may be used for more than one picture, which must always appear on a white background. (4)

### Box with one picture



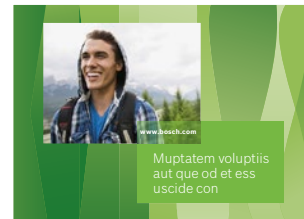
(1)



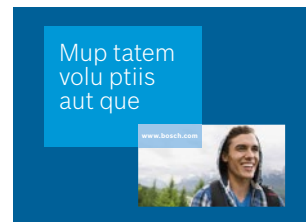
(1)



(2)



(2)



(3)

### Box with two or more pictures



(1)



(1)



(2)



(2)



(3)



(4)

# Layout system

## Connected boxes – typography usage

The minimum font size is 6pt.

Copy within the intersecting box and box 2 must be flush left or right at the same level.

The subject of box 1 should be connected with that of box 2 via the intersecting box.

### Examples

# Headline

Subline iporepudi idem

Qui odis el iumerl

Tromic tem fugi tios sun  
em toresed mol uptata  
voluta ea num fugitius.

Headline eto eam  
dis quid que con.

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

Tromic tem fugitios suntorese mol  
uptata voluta ea num fugitius Vitat  
resci con cuptur maximilitia qui volu.

# AGNI TAM ESTEM

Excese quo to

Tromic

# Olom

Quim  
odis el  
iume

Tromic tem fugitios  
suntorese molem  
uptata voluta ea  
num fugitius Vitatu  
resci con cupturas  
maximilitia quim  
voluta ea num emo  
fugitius. Apicias unt.  
Incitatur.

## Connected boxes – typography usage no gos

### Examples

Headline eto eam  
dis quid que con.

Qui odise el iumerl

Tromic tem fugi tios sun em  
toresed mol uptata voluta ea  
num fugitius.

Leave sufficient space to the edges of the boxes.

Headline eto eam dis  
quid que con. Sitas  
utenist, ut eris eimen  
usam nime.

Excesse quo to

Tromic tem fugitios

Do not use too much copy.

Headline eto eam  
dis quid que con.

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

Tromic tem fugitios sunt oresed mol  
uptata voluta ea num fugitius Vitat resc  
con captur maximilitia qui volu.

Do not ignore alignment.

# Layout system

## Usage and positioning of pictures

Color fields are used as design elements. They may be monochrome or bicolor, also used as horizontal gradients.

When used as monochrome, the color must be one of the CI colors.

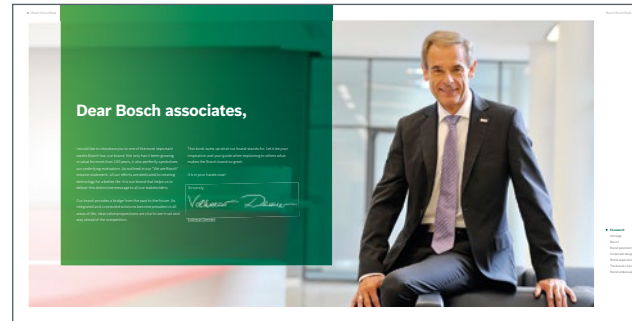
When used as bicolor, then the gradient color is always defined by neighboring colors in the CI color range. The direction is the same as in the supergraphic.

Color fields are preferably opaque.

In exceptional cases, color fields on bright images may be transparent (InDesign: “multiply” or “normal” 80% opacity). Darker images always require monochrome fields in order to ensure legibility.

### Transparency

Bicolor field



Monochrome color field

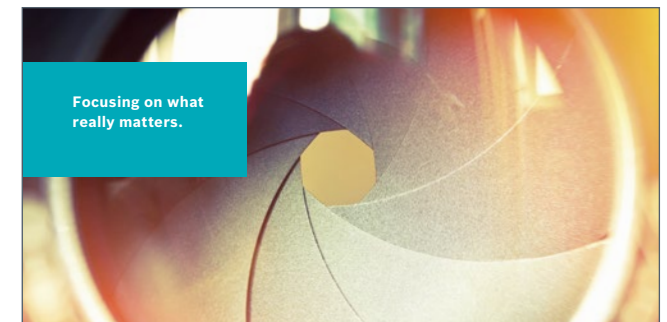


### Opaque 100%

Bicolor field



Monochrome color field



# Layout system

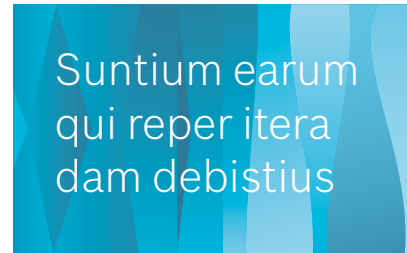
## Usage and positioning of pictures

A single-color or “light” neutral supergraphic may be used as the background for single text boxes on pictures.

Text in boxes with a single-color supergraphic background is always white.

Text in boxes with a “light” neutral supergraphic background on a picture is always in color or a multi-color gradient.

### Single-color supergraphic



Always with a white headline

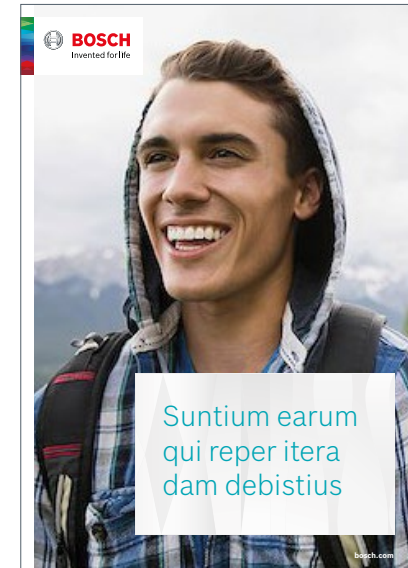
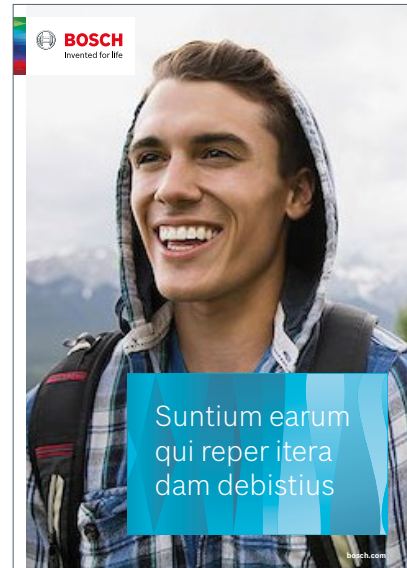
### “Light” neutral supergraphic



Single-color headline



Exception: gradient headline





# Layout system

## Usage and positioning of pictures – no gos



No overlapping of multiple color fields.



No "medium" or "dark" neutral supergraphic in a single box.



No full-bleed picture in boxes on a picture background.



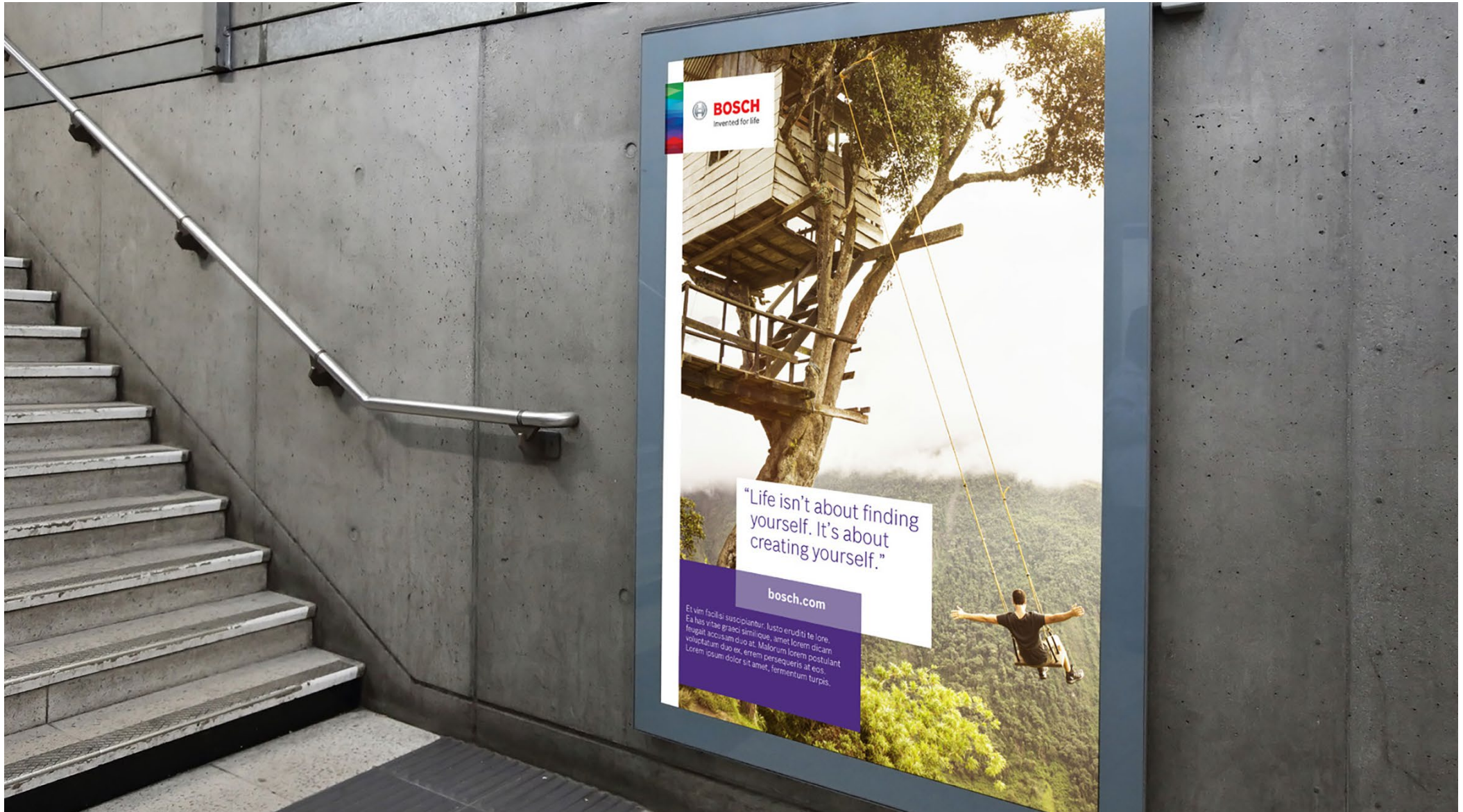
Box 1 must not contain more than one picture.



No master-brand supergraphic in a single box.

# Layout system

## Example of use



# 7.0

# IMAGERY STYLE



# Imagery style

## General information

Our photography style is always inspirational in nature, capturing the benefit of “Connecting Life” through Bosch products. We use positive images featuring “real” people.

We have a range of different photography levels to suit different applications and business needs, but they should all feel like they are part of the same brand and convey one overall style.

### Photography levels

1. Master-brand inspirational life photography – this is not specific to any sector of the business and should be used for top-line communications. It focuses on the end benefit of Bosch’s products.
2. Inspirational lifestyle – this is the same as master-brand photography, but it is more specific in content and tailored to certain business areas.
3. Product-focused lifestyle – this focuses more on the use of Bosch’s products, rather than on the end benefit.
4. Product photography – this is purely about the products and showing off their quality and elegance.

### Photography style characteristics

- ▶ Light and bright
- ▶ Warm coloring – it’s summer lighting, even indoors
- ▶ Styled with vibrant, saturated Bosch colors
- ▶ Real people in real situations



# Imagery style

## External usage



### External usage

Our photography style is always inspirational in nature, capturing the benefit of “Connecting Life” through Bosch products. We use positive images featuring “real” people.

We have a range of different photography levels to suit different applications and business needs, but they should all feel like they are part of the same brand and convey one overall style.

### Inspirational life

These images should be used on top-line communications across all business sectors. The focus is on the end benefit of Bosch products.



### People-focused

People are shown in a natural style in order to create a snapshot impression. The surroundings are sunny and warm, and people are in a good mood.



### Product-focused

People are shown in authentic situations, taking pleasure in what they are doing. The mood is sunny and warm.



# Imagery style

External usage – no gos



No dark, unfriendly atmosphere.



No people cut-outs on white background.



No desaturated colors.



No monotone/monochrome color atmosphere.



No staged situations.



No cold atmosphere.



No color filters.



No old-fashioned photographic styles.



No pictures in non-rectangular frames.



# Imagery style

## Product imagery

This photography style can be used across all areas of the business. It focuses on showcasing the quality and elegance of Bosch products.

### Image style characteristics

- ▶ Clean, sharp, and crisp studio photography
- ▶ Good contrast
- ▶ Where possible, products are shot at an angle to create more drama
- ▶ Products standing on the floor have a light shadow and reflection

### Background

Product imagery can use a white background (premium products), a single-color background (from the CI color range) with a glow, or a single-color / “medium” neutral supergraphic as a background (see next page).



Product on single-color background with glow



Product on white background



Product on “medium” neutral supergraphic



Product on single-color supergraphic

# Imagery style

## Product imagery with supergraphic

Product imagery using our “medium” neutral supergraphic as a background creates consistency across products, but also gives the background a sense of depth.

### Neutral supergraphic

Initial position



Crops out of the neutral supergraphic should be selected in such a way that the structure of the crop could be used as a base. The structure of the supergraphic should be visible but not distracting.



Example with smaller product image



Example with bigger product image



Example with floating product using a thin horizon at the bottom of the image



Example with smaller product image



Example with bigger product image



# Imagery style

## Product imagery with supergraphic – no gos



No color gradient.



No additional color surface.



No single-color background without glow.



No additional color surface.



No master-brand supergraphic.



Shadow/reflection is missing.



No "light" neutral supergraphic.



No break within the horizon.



No product placement on two fields.



Do not show too much background.  
Structure within the background must not be distracting.



Do not use excessively small crops.  
No monotone background.



No vertical structure.

# Imagery style

## Icons

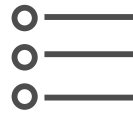
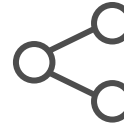
Icons are graphical symbols communicating informative content.

Icons support navigation and explanations. They are characterized by clarity and functionality.

The Bosch icons have a uniform ductus in order to appear well balanced in combination with other icons, typography and design elements.

**NOTE:** For further information about icons see icon style guide which can be found at [design.bosch.com](https://design.bosch.com)

### Examples



# 8.0

# BASIC ELEMENTS OVERVIEW

# Basic elements overview

## Core elements

Our brand identity is made up of a number of core elements that, when combined, create a distinctive, consistent, and memorable brand expression.

### Symbol/logotype



### Supergraphic



### Colors



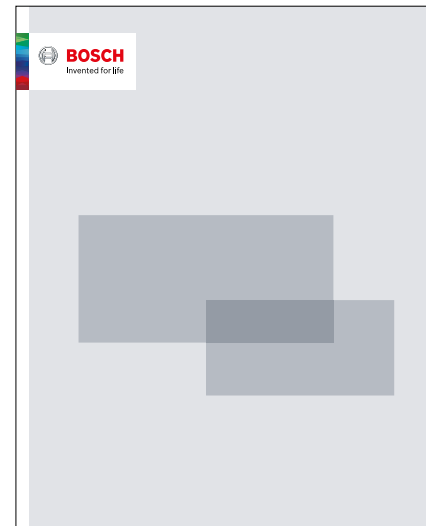
### Typography

Bosch Sans Light  
 abcdefghijklmnopqrstuvwxyz  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 0123456789!@£\$%^&\*()?

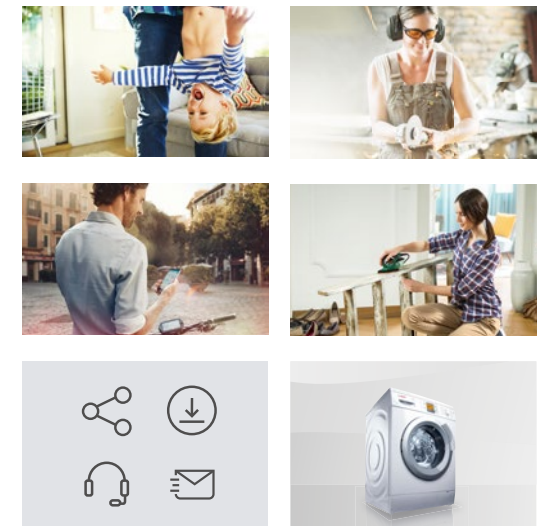
Bosch Sans Regular  
 abcdefghijklmnopqrstuvwxyz  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 0123456789!@£\$%^&\*()?

**Bosch Sans Bold**  
**abcdefghijklmnopqrstuvwxyz**  
**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**0123456789!@£\$%^&\*()?**

### Layout system



### Imagery style



# Contact

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You will find further information, trademark  
graphic files, design style guides, and typefaces  
on the Bosch corporate design extranet,  
**[design.bosch.com](http://design.bosch.com)**



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