



ŠKODA AUTO ADVERTISING DESIGN

AS OF MAY 20, 2003

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 - 9.16 MODEL IMPLEMENTATION OF A DEALER POSTER
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1. PREFACE

Škoda Auto has in recent years been able to gain a firm place among the world's strong car brands.

Technical perfection combined with our engineers' seemingly never-ending powers of imagination has contributed just as much toward this process as has the attractive independent design of Škoda cars.

After its success with the Škoda Octavia and Škoda Fabia models, Škoda Auto entered a new market segment in 2001 with the top-of-range model the Škoda Superb. And the future will bring more models that are typical of Škoda.

The Škoda brand is on the point of becoming one of Europe's leading car brands.

2. THE IDEA

The idea for the new advertising design is based on the brand itself and, to be precise, on the product.

The basis of the design that is outlined in depth on the following pages is the front grille. It graces all three lines of cars and determines their distinctive appearance. That is why the front grille – in an abstract form – is to be the hallmark of our advertising...

What is it that makes the front grille so typical?

2.1 THE FRONT GRILLE

It is, of course, the wide edge that surrounds the front grille in an almost rectangular shape, with straight edges rounded at the corners. It is also the Škoda logo with its typical cap peak that juts down into the grille like a droplet. In the illustrations (right) you can see how the advertising design is adapted from the typical appearance of the front grille.

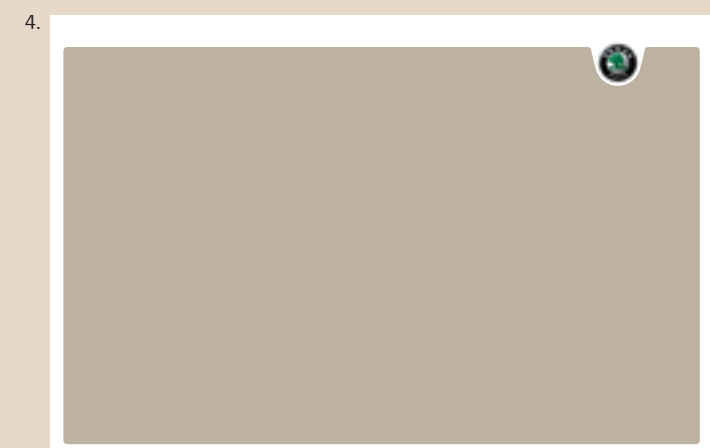
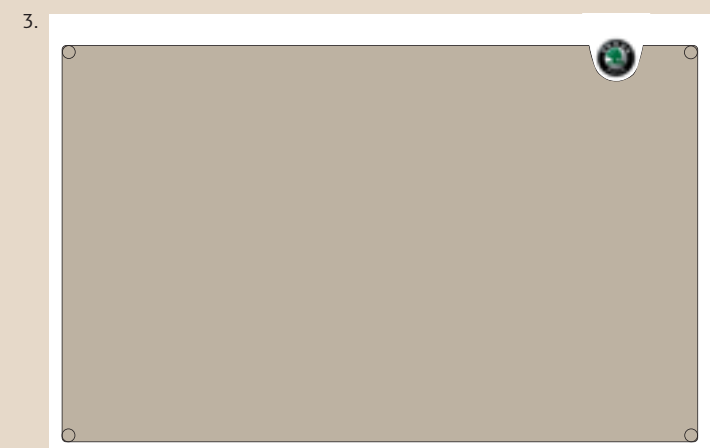
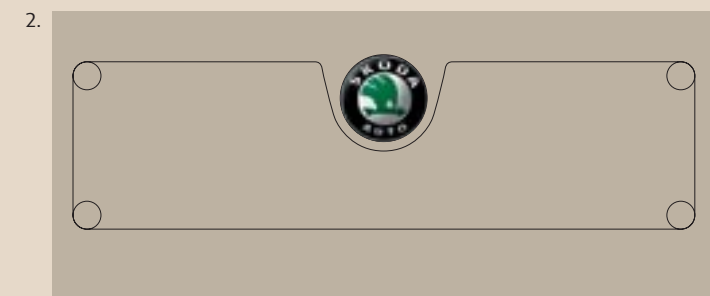
All advertising is surrounded by a white border that makes it extremely bold, simple and eye-catching, especially in smaller formats such as full-page ads. The Škoda logo occupies a prominent position in the top right of the format, with the brand claim above it.

Within this frame all the text and image elements are placed and can there be used quite flexibly and without a conventional grid system inside the frame.

Rules for the typography are specified further on in this manual.

Outside the frame the use of text or image elements is not permitted. This rule applies even to Internet addresses and telephone numbers!

The brand claim is the only exception to the rule.



3. THE FONT

Since 2002 a new font has been used instead of Formata, the font that was previously used.

SkodaSans was designed exclusively for Škoda Auto and is the only font used for communication of all kinds. Except electronic media.

SkodaSans must be used as the design basis even for price or promotional “reminders.”

SkodaSans is a further component to ensure that the Škoda Auto brand has an unmistakable appearance. SkodaSans is an extremely clear and easy to read font.

To cater for all uses, SkodaSans can be used in different weights.

Rules for the use of these font weights will be found in the Rules of Typography chapter.

3.1 FONT WEIGHTS

SkodaSans CE

abcdefghijklmnopqrstuvwxy

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890 \$%&(.:;"'!?)

SkodaSans CE Italic

abcdefghijklmnopqrstuvwxy

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890 \$%&(.:;"'!?)

SkodaSans CE Bold

abcdefghijklmnopqrstuvwxy

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890 \$%&(.:;"'!?)

SkodaSans CE Bold Italic

abcdefghijklmnopqrstuvwxy

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890 \$%&(.:;"'!?)

SkodaSans Black CE

abcdefghijklmnopqrstuvwxy

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890 \$%&(.:;"'!?)

SkodaSans Black CE Italic

abcdefghijklmnopqrstuvwxy

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890 \$%&(.:;"'!?)

4. THE COLOURS

The new advertising design reflects the Škoda brand values outlined in the introduction.

Colours play an important role here.

Be it in the choice of background colours in catalogues or the choice of lighting used for automobile photography.

The green that forms part of the logo cannot perform this task and is therefore reserved for corporate use.

A selection of new colours helps to lend more expression to the brand values "humanity" and "warmth."

What follows is a selection of colours that illustrates both the basic colours of the brand and the three model ranges (Fabia, Octavia, Superb) and decorative colours for the brand and the model ranges in the form of a colour table.

The basic colours of the brand and individual model ranges are the actual bright colours that can be assigned to the brand or the model ranges.

And they can be assigned wherever a display colour relates directly to the brand or to the model range.

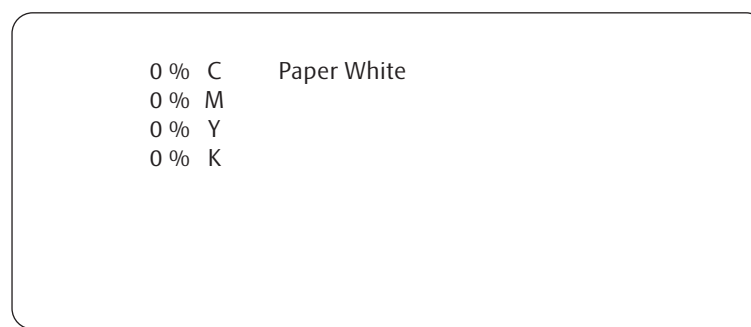
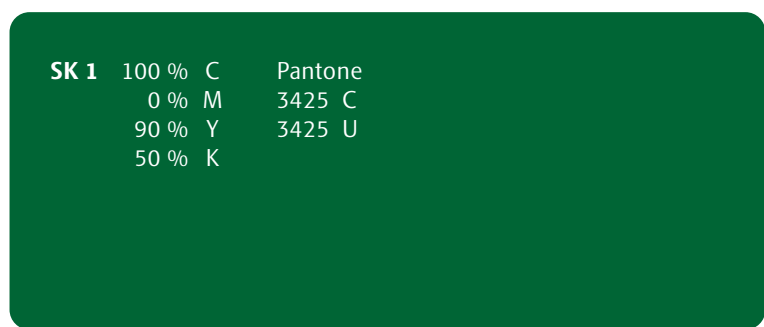
For the brand as, for example, a display element in print media. As an area of colour or as coloured type. For the model ranges in all the print media and on catalogue title pages as an area of colour or coloured type. In principle, wherever a distinction between model ranges is important.

Decorative colours serve the sole purpose of complementing the basic colours. They are used as coloured backgrounds or areas of colour behind text, as coloured frames or as coloured text elements, such as bullet points.

As the name indicates, decorative colours serve the sole purpose of adding decoration to an advertising medium.


4.1 BASIC BRAND COLOURS

For the Škoda brand




4.2 DECORATIVE BRAND COLOURS


For the Škoda brand



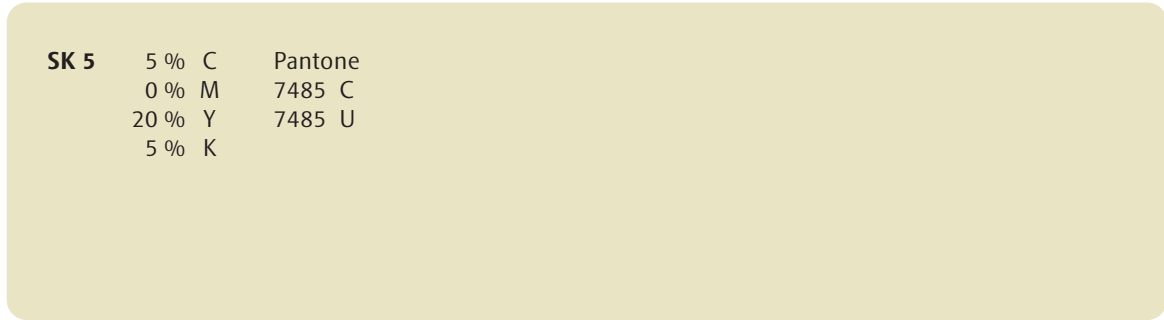
SK 2 100 % C Pantone
0 % M 567 C
45 % Y 3435 U
80 % K




SK 3 70 % C Pantone
0 % M 364 C
85 % Y 364 U
50 % K



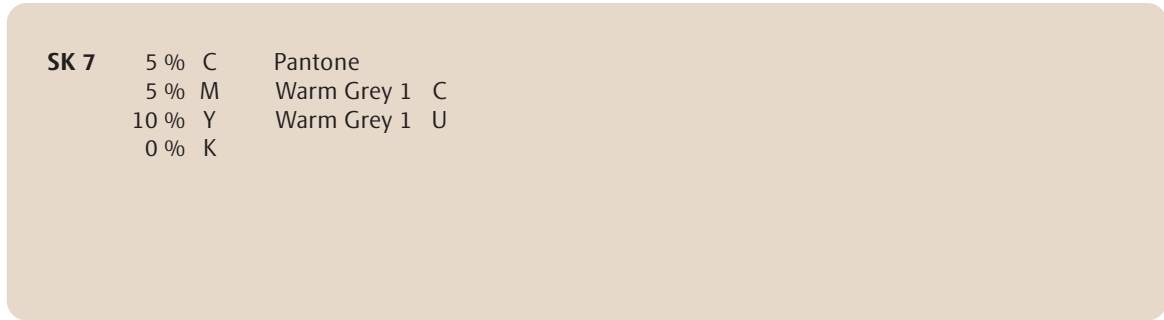
SK 4 15 % C Pantone
0 % M 5655 C
20 % Y 5655 U
25 % K



SK 5 5 % C Pantone
0 % M 7485 C
20 % Y 7485 U
5 % K



SK 6 20 % C Pantone
15 % M 421 C
20 % Y 420 U
0 % K



SK 7 5 % C Pantone
5 % M Warm Grey 1 C
10 % Y Warm Grey 1 U
0 % K

4.3 FABIA COLOURS

Basic colours

FA 1 5 % C 0 % M 40 % Y 0 % K Pantone 461 C 461 U	FA 2 0 % C 45 % M 100 % Y 0 % K Pantone 143 C 129 U	FA 3 15 % C 80 % M 90 % Y 0 % K Pantone 180 C 173 U
FA 1 60 %	FA 2 70 %	FA 3 70 %

Decorative colours

FA 4 0 % C 10 % M 65 % Y 0 % K Pantone 121 C 127 U	FA 5 40 % C 0 % M 30 % Y 0 % K Pantone 557 C 558 U	FA 6 25 % C 15 % M 30 % Y 0 % K Pantone 414 C 413 U	FA 7 35 % C 70 % M 80 % Y 0 % K Pantone 7522 C 7515 U
FA 4 60 %	FA 5 60 %	FA 6 60 %	FA 7 60 %
FA 4 30 %	FA 5 30 %	FA 6 30 %	FA 7 30 %

4.4 OCTAVIA COLOURS

Basic colours

OC 1 0 % C Pantone
15 % M 726 C
20 % Y 726 U
0 % K

OC 2 5 % C Pantone
65 % M 159 C
100 % Y 152 U
0 % K

OC 3 10 % C Pantone
100 % M 7427 C
90 % Y 7427 U
40 % K

OC 1 60 %

OC 2 60 %

OC 3 60 %

Decorative colours

OC 4 0 % C Pantone
30 % M 720 C
40 % Y 720 U
0 % K

OC 5 45 % C Pantone
5 % M 383 C
85 % Y 390 U
0 % K

OC 6 40 % C Pantone
35 % M 403 C
40 % Y 402 U
0 % K

OC 7 30 % C Pantone
45 % M 4725 C
50 % Y 480 U
0 % K

OC 4 60 %

OC 5 60 %

OC 6 60 %

OC 7 60 %

OC 4 30 %

OC 5 30 %

OC 6 30 %

OC 7 30 %

4.5 SUPERB COLOURS

Basic colours

SU 1 0 % C 10 % M 40 % Y 0 % K Pantone 155 C 7401 U	SU 2 75 % C 100 % M 85 % Y 0 % K Pantone 1817 C 1817 U	SU 3 60 % C 80 % M 80 % Y 70 % K Pantone Black 5 C Black 5 U
SU 1 60 %	SU 2 60 %	SU 3 60 %

Decorative colours

SU 4 25 % C 40 % M 100 % Y 0 % K Pantone 1245 C 1245 U	SU 5 65 % C 40 % M 85 % Y 0 % K Pantone 5763 C 7495 U	SU 6 70 % C 60 % M 60 % Y 0 % K Pantone Warm Grey 10 C Warm Grey 10 U	SU 7 20 % C 65 % M 100 % Y 0 % K Pantone 7414 C 145 U
SU 4 60 %	SU 5 60 %	SU 6 60 %	SU 7 60 %
SU 4 30 %	SU 5 30 %	SU 6 30 %	SU 7 30 %

5. THE PHOTOGRAPHY

Škoda is a brand with a warm and human character.

This is shown not only in the colours but in the kind of car photography used.

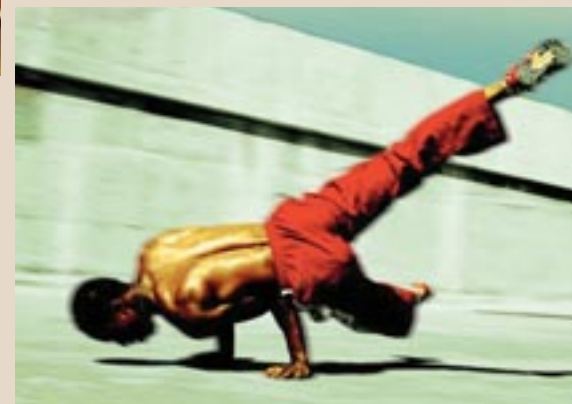
A warm and natural light across all motifs forms a definite part of the brand image. Artificial light and/or an unnatural, artificially created world of images are not part of the Škoda world.

This requirement applies both to open-air city or countryside shooting and to studio photography.

5.1 FABIA WORLD OF IMAGES

The Škoda Fabia is young and full of life. This characteristic of the car should be apparent from the photography. Taking into account, of course, the independent, warm photography and the world of colours allocated to the Fabia.

Care must be taken to ensure that pictures are not too monochromatic. Pictures for the Škoda Fabia should, in contrast, incorporate several bright colours and thereby create a vivid and cheerful impression.

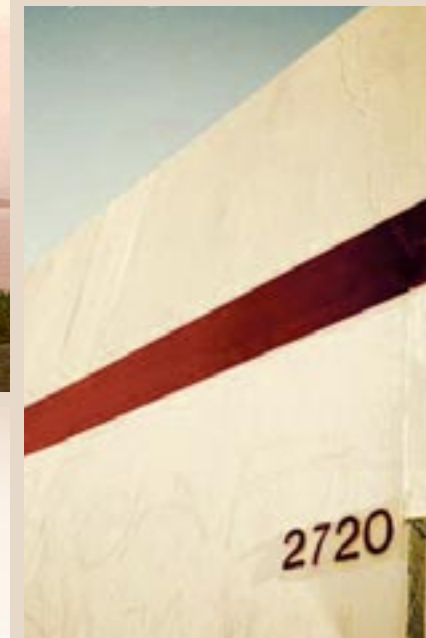


5.2 OCTAVIA WORLD OF IMAGES

The Škoda Octavia is a sound and technically mature automobile that stands for good design, value retention and authenticity.

These are values to be incorporated in the photographic implementation, adapted to a colour scheme allocated to the Octavia.

Images for the Škoda Octavia should seem neither too monochromatic nor too colourful. The best idea is to combine harmoniously coordinated and not too strongly contrasting colours.



5.3 SUPERB WORLD OF IMAGES

The Škoda Superb is the flagship of the Škoda brand. It stands for quality, self-assurance, spaciousness, elegance and richness of detail.

These are values that should be reflected in the photography, always matching the colour schemes allocated to the Škoda Superb, of course.

For the Superb, a monochromatic choice of colours in a similar colour range or climate makes sense.



5.4 TECHNICAL REMARKS ON IMPLEMENTATION

The distinctive appearance of vehicles made by Škoda Auto requires a special approach to photographic implementation.

In principle, the camera's should never be positioned lower than the car's shoulder line (see illustration). The cars are best portrayed from shoulder level and higher.

Three-quarter perspectives from front or rear are similarly best suited to stage the various models' specific proportions.

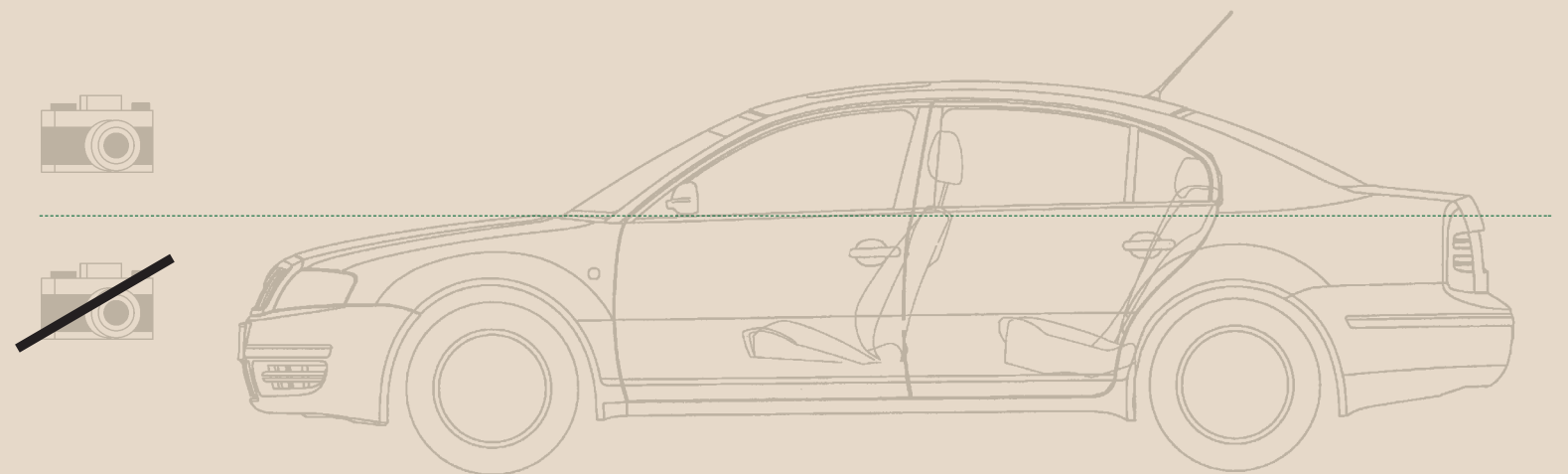
What is more, we advise against using wide-range lenses because they destroy the cars' typical lines.

All vehicles should be lowered by weights.

Care must also always be taken to ensure that all mirrors are lined up straight and that the front seats are at the same height to stay parallel, optically speaking, with the car's B column. Headrests to be straightened and aligned too, and equidistant from the arms.

Windows are never, as a matter of principle, to be darkened by being clad in special foil.

The only exception to these rules are pictures taken to create the right impression of the Fabia RS or the Octavia RS. In their case, all optical stylistic devices may be used to help underscore the aspect of dynamic driving and performance.



6. THE LOGO

In all print media whose quality makes it possible to do so, the Škoda logo is to be used in its three-dimensional badge form and in four colours.

For all other titles the logo also has to be in its three-dimensional badge form, but may be used in two colours and/or black and white.

The logo must always be depicted complete, undeformed, fixed, with no shadows, in full colour and with no further changes.

The logo must never be smaller in size than 12 mm.

The group address Škoda Auto must always be used in the brand logo. Use of the logo with a laurel wreath, as on the vehicles themselves, is not permitted.

The only permissible addition to the logo is the brand claim in capitals.

Model range names, addresses and other typographical or image illustrations are not permitted.

The logo must always be positioned at a specified distance from and in the top right of the format.

6.1 THE LOGO



3D CMYK (4c)



3D Pantone 3425 C (2c)



3D Grey (1c)



6.2 THE LOGO AND BRAND CLAIM

Above the brand logo, as the sole exception to the rule that everything must be inside the white frame, the brand claim is to be positioned in capital letters.

Font and weight SkodaSans CE.

The distance between claim and logo results from the size of the logo (see screen).

The brand claim is to be centred above the logo and typeset without punctuation.

The font size results from the size of half a screen element.



6.3 MODEL RANGES

Every model range and the group designation Škoda Auto has its own lettering and special typographic treatment.

The word Škoda is always set in SkodaSans Black CE.

The words Fabia, Octavia, Superb and Auto are always to be set in SkodaSans CE.

The brand and model range or the name Auto are always to be placed next to each other without letterspacing. Other attributes such as Sedan, Combi or RS are set as separate words and interspaced.

Rules governing the use of the resulting Škoda-typical model range or brand names will be found on the following pages.

As a matter of principle the letter Š in the word Škoda is always written with a Czech háček accent.

ŠkodaFabia

ŠkodaFabia RS

ŠkodaFabia Sedan

ŠkodaFabia Combi

ŠkodaOctavia

ŠkodaOctavia RS

ŠkodaOctavia 4x4

ŠkodaOctavia L&K

ŠkodaOctavia Combi

ŠkodaOctavia Combi RS

ŠkodaOctavia Combi 4x4

ŠkodaOctavia Combi L&K

ŠkodaSuperb

ŠkodaAuto

SkodaSans Black CE + SkodaSans CE

6.3 MODEL RANGES

Not like this, please:

ŠKODAFABIA

ŠKODA Fabia RS

ŠKODAFabia Sedan

ŠkodaFabia Combi

ŠkodaOctavia

Škoda**Octavia RS**

ŠkodaOctavia 4x4

ŠkodaOctavia L&K

ŠkodaOctavia Combi

Škoda**Octavia** Combi RS

ŠKODA Octavia Combi 4x4

ŠkodaOctavia Combi L&K

ŠkodaSuperb

ŠkodaAuto

6.4 NAMES OF MODEL RANGES IN USE

Brand and model range are only typeset bold and as described above in header or claims or in the introductory copy and address lines.

In headlines, sublines, tables and within the copy and address lines, brand and model range are only to be set in the appropriate font and with normal spaces between words.

Headline:

LOREM IPSUM DOLORES SIT AMET,
CONSEC ŠKODA FABIA TEADIPI ELIT.

Header:

The **Škoda**Fabia.

LOREM IPSUM DOLORES SIT AMET,
CONSEC ŠKODA FABIA TEADIPI ELIT.

Copy:

ŠkodaFabia. Ipso latem more intraneto ha
Torum naawertzb like I gerl. Torum naspi
iltra napso Škoda Fabia fastripo Ipso latem
more intraneto Torum naawertzb like Ingrl.

Address line:

ŠkodaFabia. Ipso latem more intraneto
hTorum naawertzb like I gerl. Torum napi
iltra napso Škoda Fabia fastripo linilia sli
ertzsbas ipso. Infos: x xx xx / xxx xx xx-xxx,
www.skoda-auto.com.

Claim:

ŠkodaFabia. **More room for ideas.**

Subline:

LOREM ŠKODA FABIA SIT AMET, CONSECTETUE
ADIPISCING ELIT, SED DIAM NONUMMY NIBH
EUISMODM TINCIDUNT UT LAOREET DOLORESE
MAGNA ALIQUAM ERAT VOLUTPAT.

More room for ideas.

6.4 MODEL RANGE NAMES IN USE

6.4.1 The use of bolder brand and model range names is only permitted in connection with the claim or in the header or at the beginning of the copy.

6.4.2 Model range claim and name must not be used as a unit at the end of the copy.

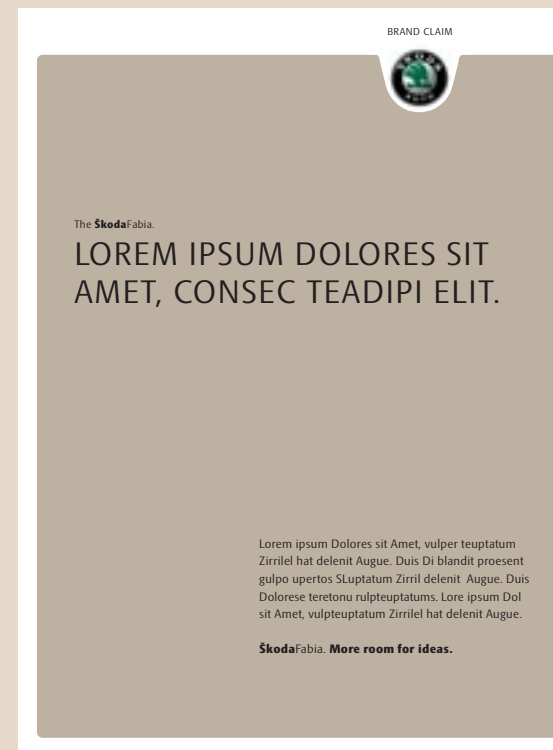
They could conceivably be used separately, as in the combination:

Model range name in the header and model range claim at the end of the copy

or

Model range name at the start and model range claim at the end of the copy.

6.4.1



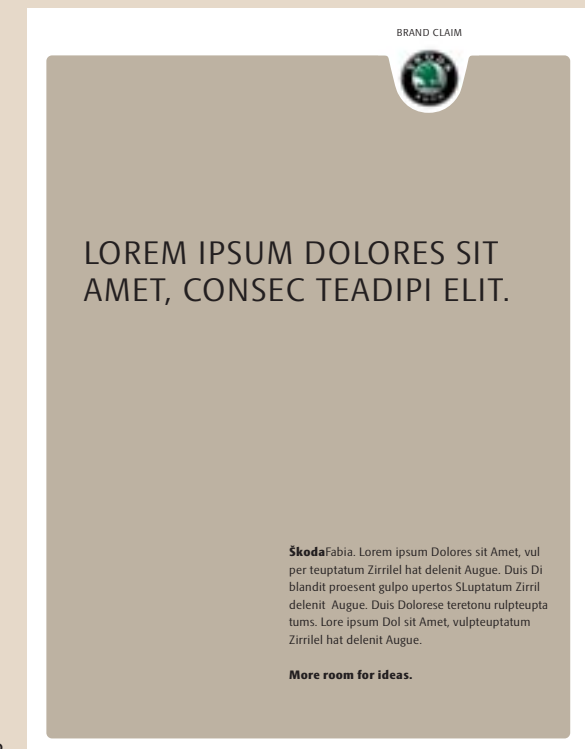
6.4.1



6.4.2



6.4.2



6.4 MODEL RANGE NAMES IN USE

Not like this, please:

Headline:

"How not to" 1.

LOREM IPSUM DOLORES SIT AMET,
CONSEC **ŠKODA**superb TEADIPI ELIT.

"How not to" 2.

LOREM IPSUM DOLORES SIT AMET,
CONSEC **ŠKODA**SUPERB TEADIPI ELIT.

"How not to" 3.

LOREM IPSUM DOLORES SIT AMET,
CONSEC **Škoda**superb TEADIPI ELIT.

Claim:

"How not to" 1.

ŠKODASUPERB. Even big in details.

"How not to" 2.

ŠKODASuperb. Even big in details.

"How not to" 3.

ŠkodaSuperb. Even big in details.

Copy:

"How not to" 1.

ŠkodaSuperb. Ipsa latem more intraneto
ŠkodaSuperb hawertzb like I gerl. Torum
naspi iltra latem more napso **Škoda**Superb
linilia ade sli Infos: XX XX / XXX XX XX XX,
www.skoda-auto.com.

LOREM IPSUM DOLORES SIT AMET, CONSECTTUEADIP
ISCING **ŠKODASUPERB** ELIT, SED DIAM NONUMMY NIH
EUISMODM TINCIDUNT UT LAOREET DOLORESE MA
ALIQUAM ERAT VOLUT.

Even big in details.

"How not to" 2.

ŠkodaSuperb. Ipsa latem more intraneto
hawertzb like I gerl. Torum naspi iltra nso
inap karlif fastripo dolor ipsum elinilia sli
linilia ade sli Infos: XX XX / XXX XX XX XX,
www.skoda-auto.com.

LOREM IPSUM DOLORES SIT AMET, CONSECTETUEAD
ISCING ELIT, SED DIAM NONUMMY NIBH EUI, FUMI
ŠkodaSuperb CIDUNT UT LAOREET DOLORESE SER
MAGNA ALIQUAM ERAT VOLUTPAT.

Even big in details.

"How not to" 3.

Škoda Superb. Ipsa latem more intraneto
hawertzb like I gerl. Torum naspi iltra naso
inap **Škoda**Superb.karlif fastripo linilia sli
linilia ade sli Infos: XX XX / XXX XX XX XX,
www.skoda-auto.com.

ŠKODASuperb DOLORES SIT AMET, CONSECTETUEAD
LOREM IPSDIAM NONUMMY NIBH EUISMODM FUMI
TINCIDUNT UT LAOREET DOLORESE REET DOLOR ATE
MAGNA ALIQUAM ERAT VOLUT.

Even big in details.

6.5 BRAND, SPECIAL MODEL AND MODEL RANGE TREATMENT ON VEHICLES

Since Škoda sees itself as a human and authentic brand, all cars that are not photographed in the studio or are shown in the showroom must have proper numberplates.

Signs with the brand or product or name of a special model are not permitted in pictures, not even on the road.

For legal reasons, care must be taken to ensure that numberplates have not already been issued to outside private individuals or companies that might then, after publication, confront Škoda Auto with claims for damages.



Right



Right



Wrong



Wrong

6.6 SPECIAL MODEL RANGES IN ADVERTISEMENTS

In advertisements, logos of special models are always placed in the upper left-hand corner on an optical level with the Škoda logo.

Care must be taken to ensure that the logo is optically flush with the text elements beneath it.

The special model logo must always be in a size that appears to be smaller than that of the brand logo.

Special model logos never form part of a text and there never replace or add to a model range name.



Right



Wrong



Wrong

7. RULES OF TYPOGRAPHY

Based on the SkodaSans font in its various weights, the rules outlined on the following pages apply to typography in all advertising media.

The illustration on the right shows which part of the text is meant by the following, recurring terms:

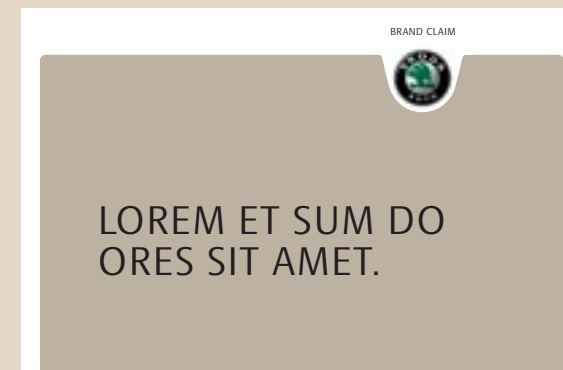
- Brand claim
- Header
- Headline
- Subline
- Copy
- Address line
- Model range name
- Model range claim.

The illustration shows a car advertisement with the following text elements and labels:

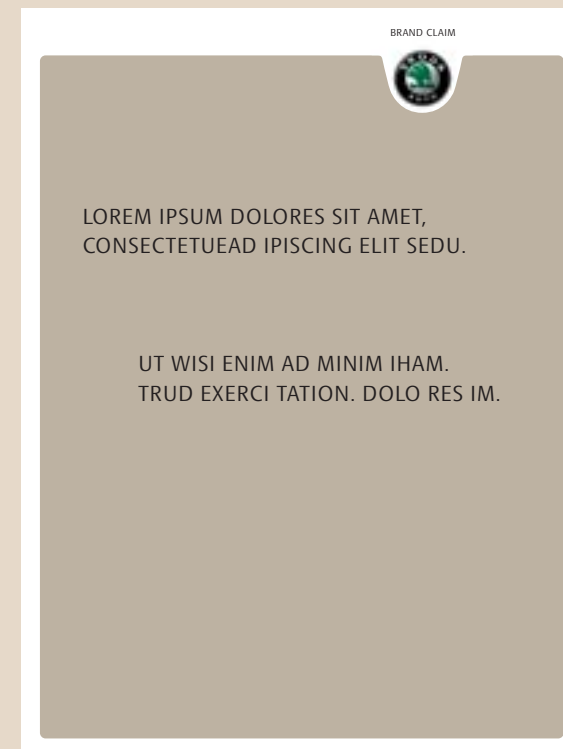
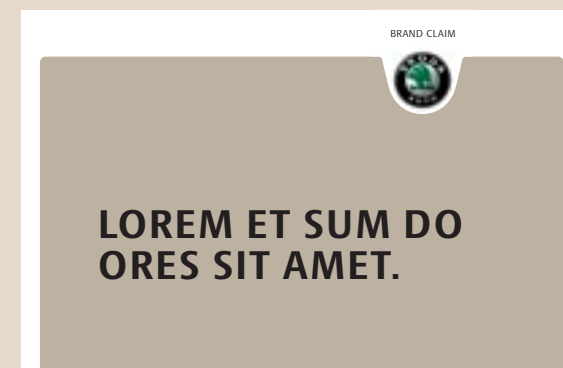
- Brand claim:** A small circular logo at the top right of the ad, labeled "BRAND CLAIM".
- Header/Model range name:** The text "The SkodaSuperb." located below the car image.
- Headline:** The large text "LOREM ET SUM DO ORES AMET." below the header.
- Subline:** A line of smaller text to the right of the headline: "LOREM IPSUM DOLORES SIT AMET, CONSETUEAD PISCING ELIT, SED DIAM NFEUGIAT, LOREM IPSUM DOLORES SIT AMET, CONSETUEAD PISCING ELIT, SED DIAM NFEUGIAT."
- Model range claim:** A small circular logo at the bottom right of the ad, labeled "Even big in details".
- Copy:** A block of text at the bottom left of the ad: "Lorem ipsum Dolores sit Amet, vulpteuptatum Zirrilel hat delenit Augue. Duis Di blandit proesent gulpo uperos SLuptatum Zirrill delenit Augue. Duis Dolorese Lorem ipsum Dolores sit Amet, vulpteuptatum tere rulppteupt sertiu akelum atums. Duis Dolorese Lorem ipsum et Feiat: xx xx/xx xx xxx-xx, www.skoda-auto.com."
- Address line:** A line of text at the bottom center of the ad.

7.1 RULES OF TYPOGRAPHY IN USE

- 7.1.1 All headlines are typeset in SkodaSans CE and in capitals. For posters, the use of SkodaSans CE Bold is permitted. All headlines are set flush left, ragged right.
- 7.1.2 Given a basic format of 210 x 280 mm, the font size of the headline ought not to be smaller than 24 pt. Headlines should also not be longer than around 100 characters. They can be spread over a maximum of four lines and can vary in length or be set in two text blocks as wished.
- 7.1.3 Headline size should not exceed 60 pt. For single-word headlines the font size must not be larger than 90 pt.



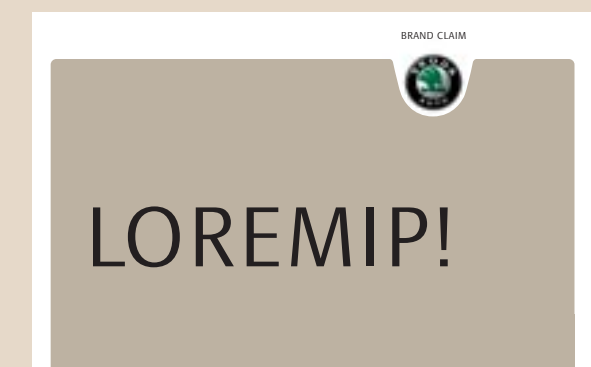
7.1.1



7.1.2



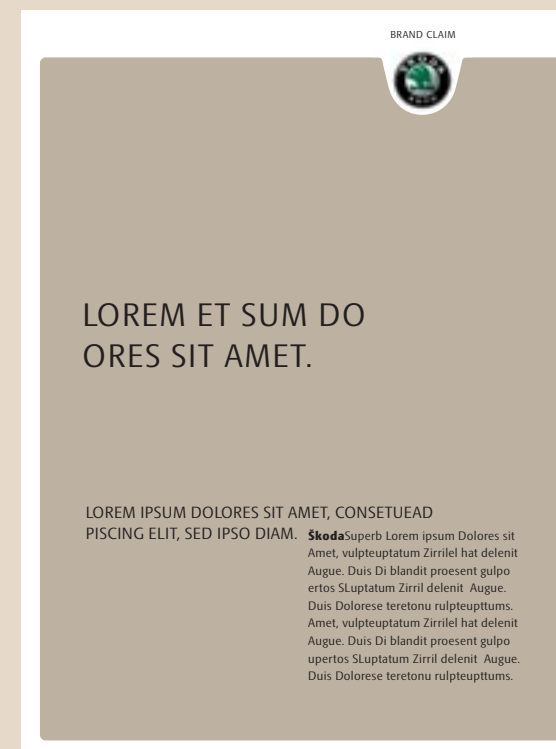
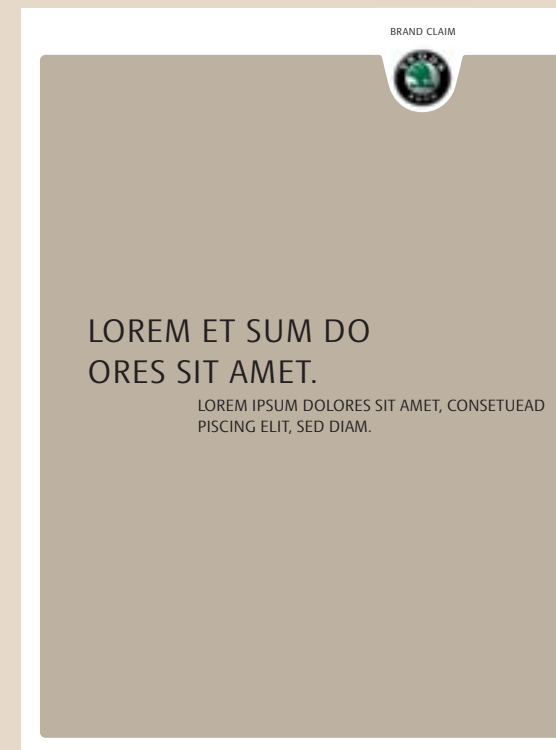
7.1.3



7.1 RULES OF TYPOGRAPHY IN USE

7.1.5 All sublines are set in capitals. The font weight should in all cases be the same as the one that is used in the headline. Sublines are to be flush left, minimum 11 pt, maximum 20 pt, and ragged right.

7.1.6 In size the subline should be recognisably smaller than the headline and larger than or equal in size to the copy. All body text or non-display text to be in upper and lower case. Copy must be typeset either justified or flush left and ragged right. The font size should never be smaller than 9 pt and, within a basic format of 210 x 280 mm, should be 11 pt.



7.1 RULES OF TYPOGRAPHY IN USE

7.1.7 The model range claim should be set in the same font size as the copy or the subline, in upper and lower case and in SkodaSans Black CE. It should never come straight after the previous text but be set apart from it by a preceding line of empty space.

The model range claim is always set flush left, aligned to the preceding text, and ragged right. And it should be at the end of the ad.

7.1.8 Along with the word Škoda, only the model range claim may be set in a bold weight (SkodaSans Black CE). Other rules governing use of the model range claim are listed under 6.4.



7.1 RULES OF TYPOGRAPHY IN USE

7.1.9 A maximum of two font weights are to be used in any one advertising medium. For the classic print media, the combination of CE and CE bold is recommended. For larger media, such as poster, a combination of CE bold and Black CE is permitted. The model range name, in contrast, is to be treated in all advertising media as a logo and may only be set, as specified in 6.3 and 6.4, in Black CE and CE.

The model range name and model range claim must in all advertising media never be longer than two lines.

7.1.10 The size of the header above the headline or in the upper part of advertisement should not be smaller than the font size of the copy and should never be larger than the font size of the subline.

Where there is no subline, the header should not be larger than twice the font size of the copy.

That means it too ought not, in a basic format of 210 x 280 mm, to be smaller than 11 pt.

The header must always be set in upper and lower and can include the Škoda-typical model range name as defined above.



7.1.9



7.1.9



7.1.10



7.1.10

7.1 RULES OF TYPOGRAPHY IN USE

7.1.11 In advertisements that do not feature a single model range but deal with the Škoda brand or a service provided by Škoda Auto, the rules at 6.4 for model range claims will apply.

In brand advertisements the model range claim will not occur.

Services or other Škoda Auto offerings may have a claim of their own. This claim will then take the form that is typical of the model range claim.

The brand claim must never appear twice in a motif. That is why it must never be used below the copy.



7.1.11



7.1.11

7.1 RULES OF TYPOGRAPHY IN USE

7.1.12 All text must be either black, white or grey. Coloured wording is only conceivable for sublines and/or display copy such as price offers. As for the choice of colours, the colours specified above for the model range or brand will apply.

The use of coloured text elements in daily newspapers should be dispensed with in view of the unsatisfactory print quality.

7.1.13 Addresses (postal, e-mail, Internet) and phone numbers must never be smaller than 9 pt (in basic 210 x 280 mm format). They must also be in the same weight as the copy so as to be inserted into it.

7.1.14 As a matter of principle, legibility must enjoy top priority in the use of white wording on a coloured background or in a picture. That is why colours that are too light or very busy backgrounds must seriously be avoided. It is also why, when pictures are made up, care must be taken to ensure that enough space is left for any text.



7.1.12



7.1.13



7.1.14



7.1.14

8. THE STRUCTURE OF AN ADVERTISEMENT

The outstanding characteristic of every advertisement is the frame that is typical of Škoda.

Within this frame the structure of the advertisement is as variable as is necessary for use with the various advertising media and model ranges.

Image elements and text building blocks can be moved around freely within the frame.

8.1 AD STRUCTURE/MODEL RANGES

Sample Fabia advertisement



Sample Octavia advertisement



Sample Superb advertisement



8.2 THE FRAME

The width of the typical Škoda frame is determined by the logo.

The frame surrounds every advertising medium.

It can be made up of a picture or colour area or of a fine line.

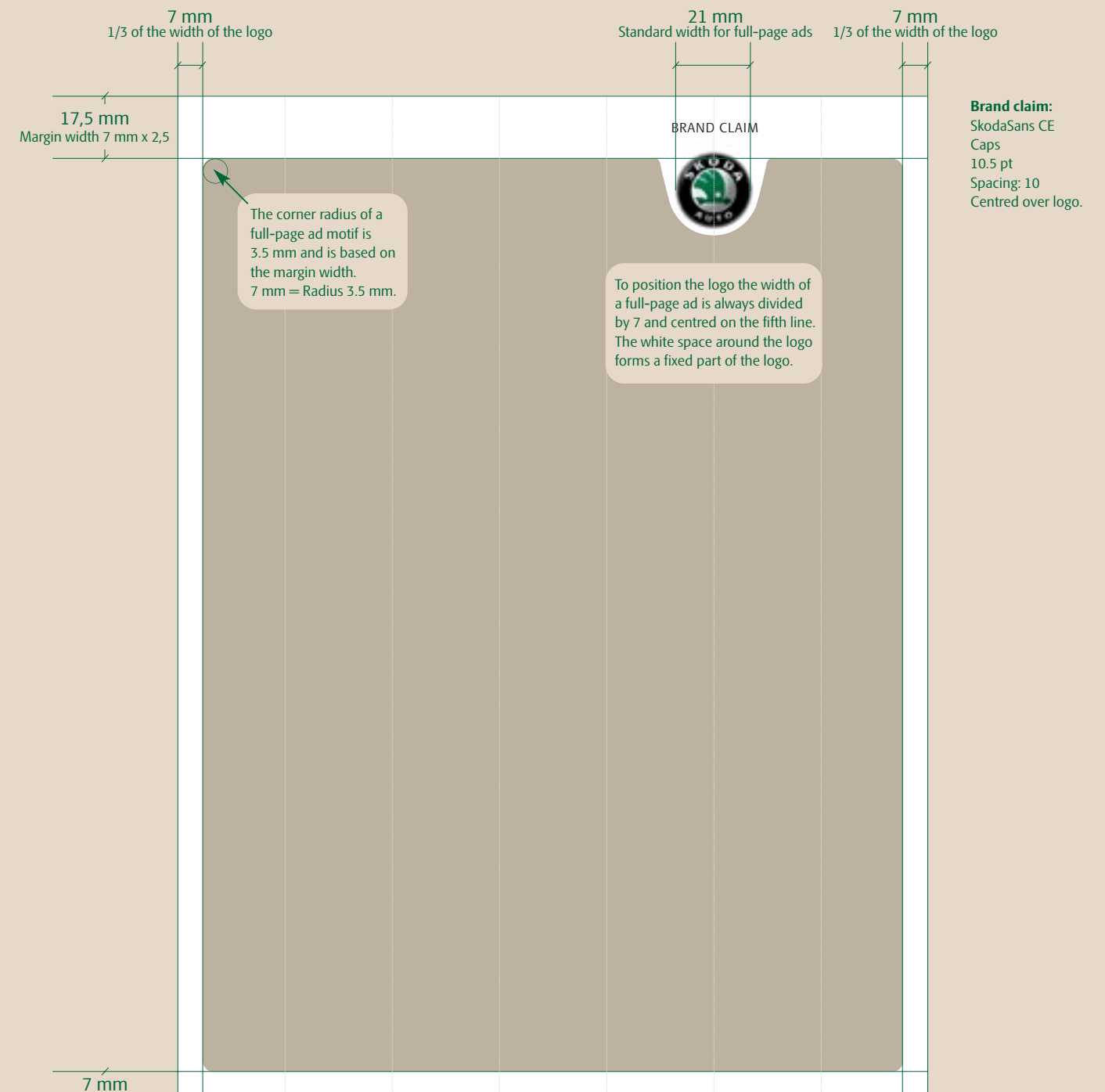
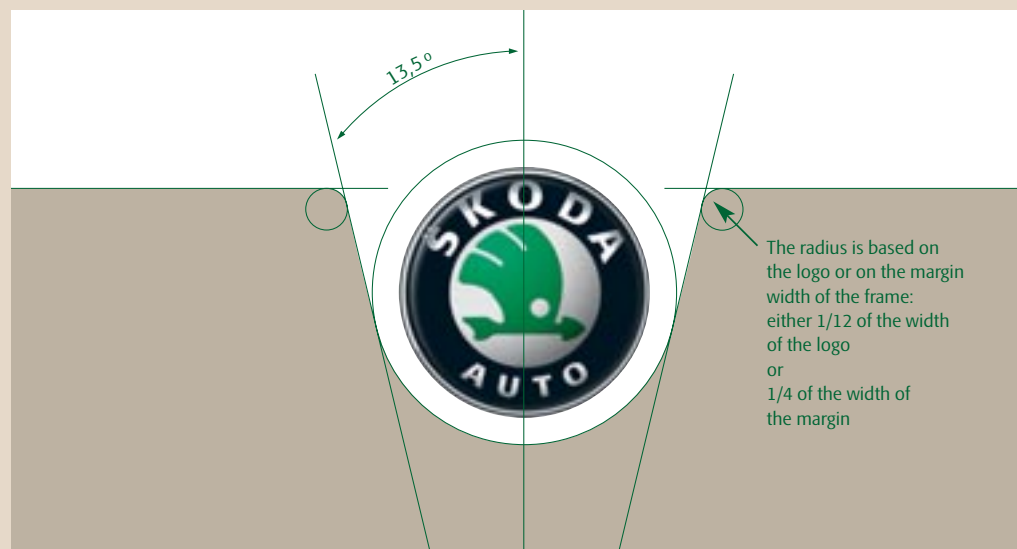
The radius of the rounded corners at the outer edges is based on the width of the margin. So is the radius of the rounded corners to the left and right of the logo.

For the outer corners the equation is: $\text{radius} = 1/2$ the margin width.

For the logo corners the equation is: $\text{radius} = 1/4$ of the margin width.

The typical droplet shape is based on the radius of the logo plus the height of the word ŠKODA in the logo as a white frame.

This circular shape juts out at an angle of 13.5 degrees toward the upper outer edge and ends in the rounded corners described above.



These dimensions are based on an advertisement format of 210 x 280 mm.

8.3 FRAMES AND LINES

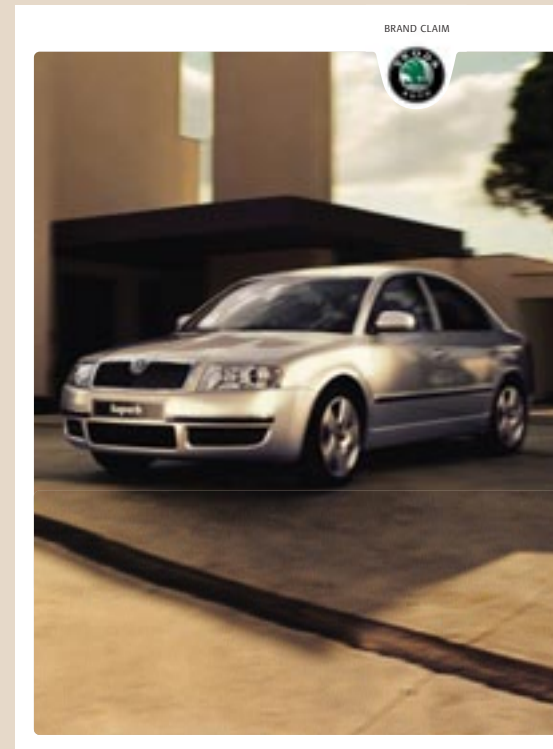
Wherever the frame is not filled out by a picture or a coloured area, a fine black line delineates the format.

In exceptional cases a combination of surface area and line is conceivable. In such a case the line ends at the surface area or the picture.

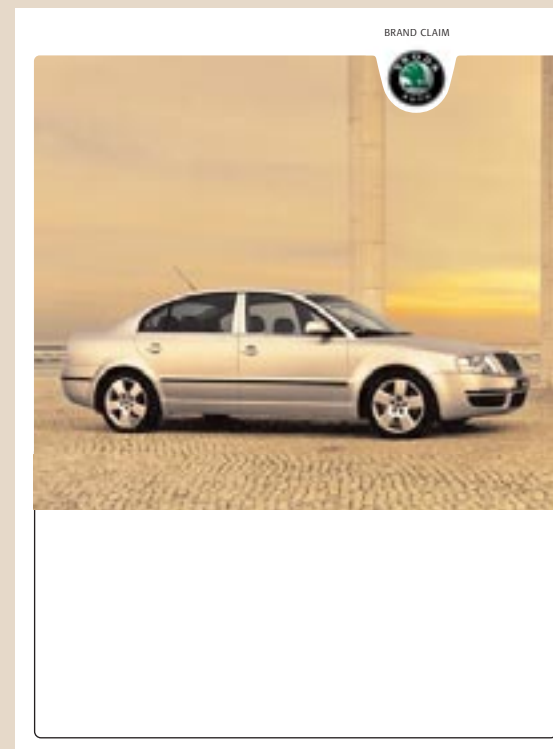
The corners of the surface or the picture that adjoin the frame are not round but extend straight to the edge.

Pictures and areas of colour are not delimited by a line.

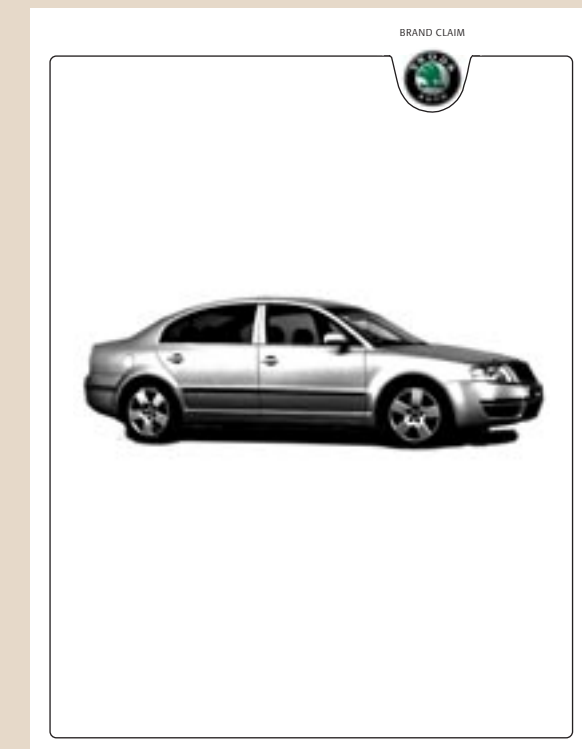
Similarly, there are no further lines to underscore edges within the framework in pictures or areas of colour.



Picture



Picture/Linear frame



Linear frame

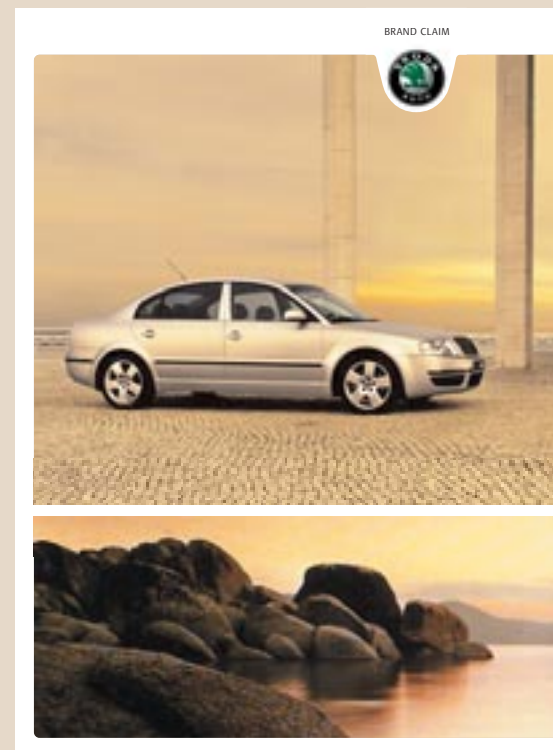
8.3 FRAMES AND LINES

When pictures and areas of colour are combined within the frame, the main motif and supplementary motifs are separated by a fine white flash.

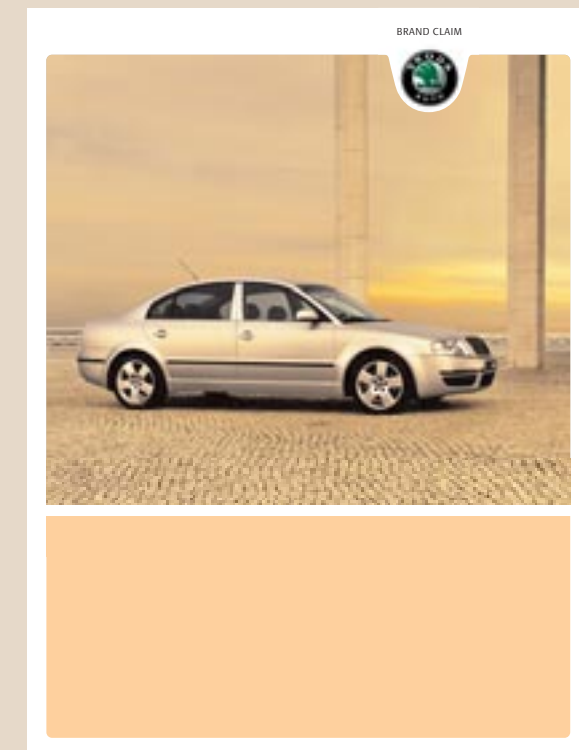
The height of the flash is always 1/10 of the width of the logo.

Separation by means of a flash is always to be undertaken between the main motif and decorative pictures.

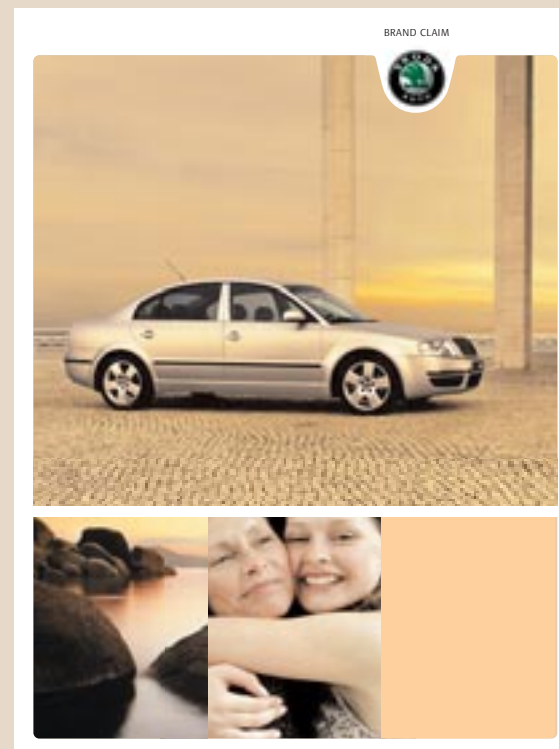
All additional pictures, backgrounds or picture sequences must adjoin each other without a white flash, care being taken to ensure that there is a sufficient optical separation between images and backgrounds.



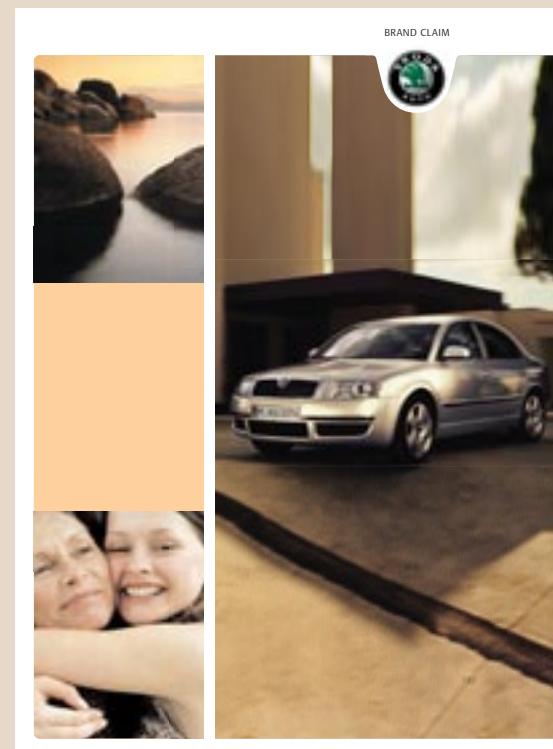
2/3 picture – 1/3 of picture with flash



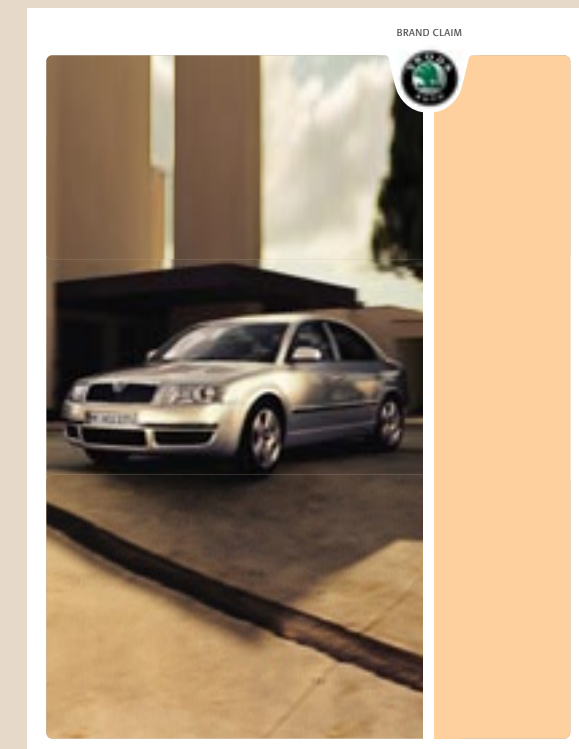
2/3 picture – 1/3 of background area with flash



2/3 picture – 1/3 of picture sequences/background with flash



1/3 of picture sequences/background with flash – 2/3 picture



picture – background with flash centred under logo

9. ADVERTISING MEDIA IN DETAIL

The dimensions listed hereunder are based on standard formats.

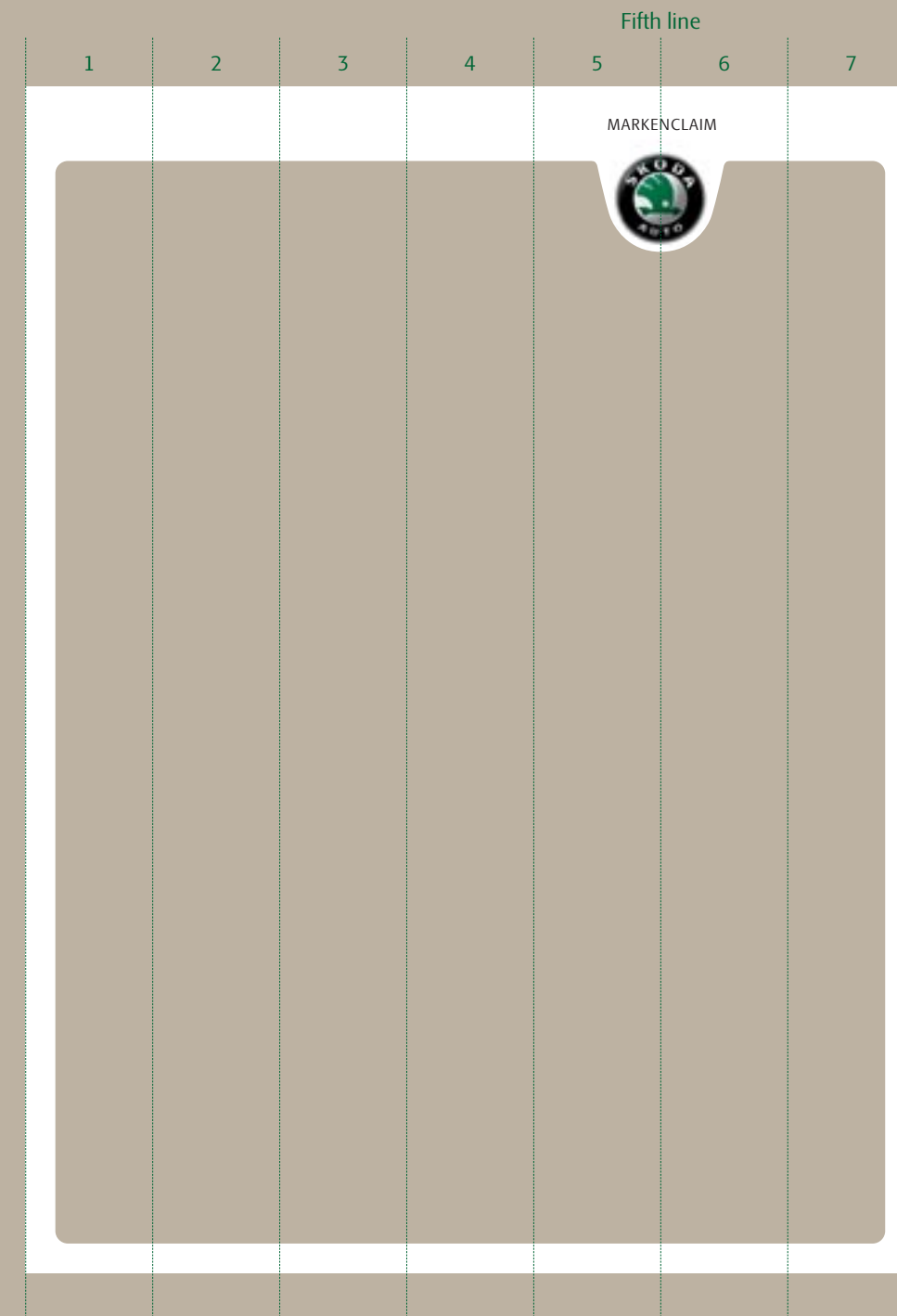
In the event of a deviation from these formats, all sizes must be adjusted proportionately.

The position of the logo is always calculated on the basis of the width of the advertising medium in question.

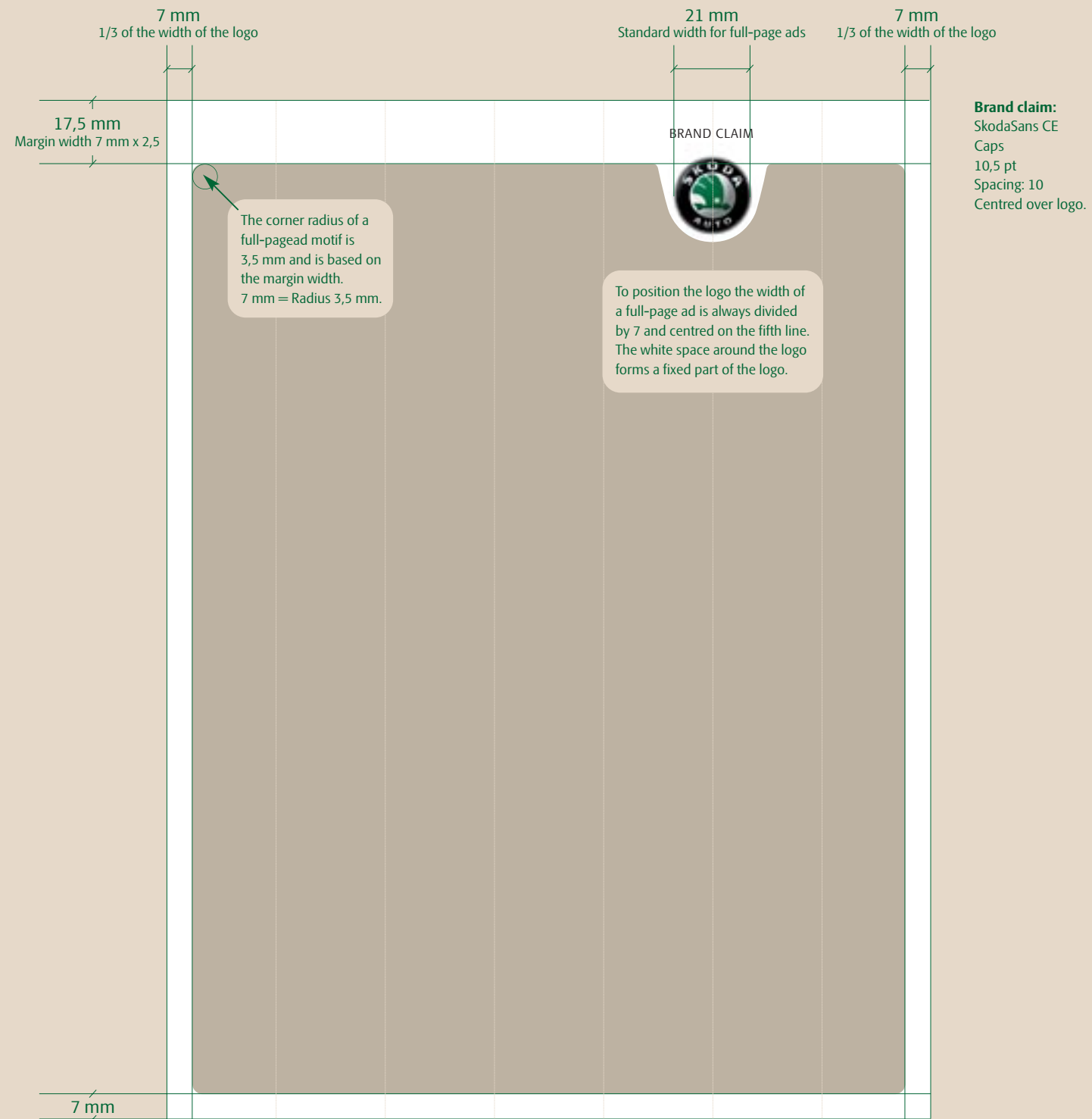
Portrait formats are all divided by seven and the logo is centred on the fifth line (see example).

Landscape and square formats are all divided by ten and the logo is centred on the eighth line.

The only exceptions are double-page spreads that are separated by a gutter (see 9.3) and large 24/1 posters that are subject to an eight-sheet division (see 9.21).



9.1 STRUCTURE OF A FULL-PAGE AD (example format: 210 x 280 mm)



9.2 MODEL IMPLEMENTATION OF A FULL-PAGE AD (example format: 210 x 280 mm)



BRAND CLAIM

HEADLINE:
SkodaSans CE
CAPS
Spacing: 10
Negative/White
Size: (here) 36 pt
(min. 24 pt, max. 60 pt)

COPY:
SkodaSans CE
Spacing: 5
Negative/White
Size: (here) 11 pt
(min. 9 pt, max. 14 pt)

The Skoda brand at the beginning of the text is always set in SkodaSans Black CE

LOREM IPSUM DOLORES SIT AMET, CONSECTETUA DIPISCING ELIT, SED DIAM NON.

SkodaSuperb. Ipsa latem more intraneto hasb like i gerl. Torum naspi iltra napso inap karlif fastripo linilia sag ztohdj Torum naspi dllimp gasprtzo lestismus . Infos: x xx xx / x xx xx-xx xx, www.skoda-superb.com.

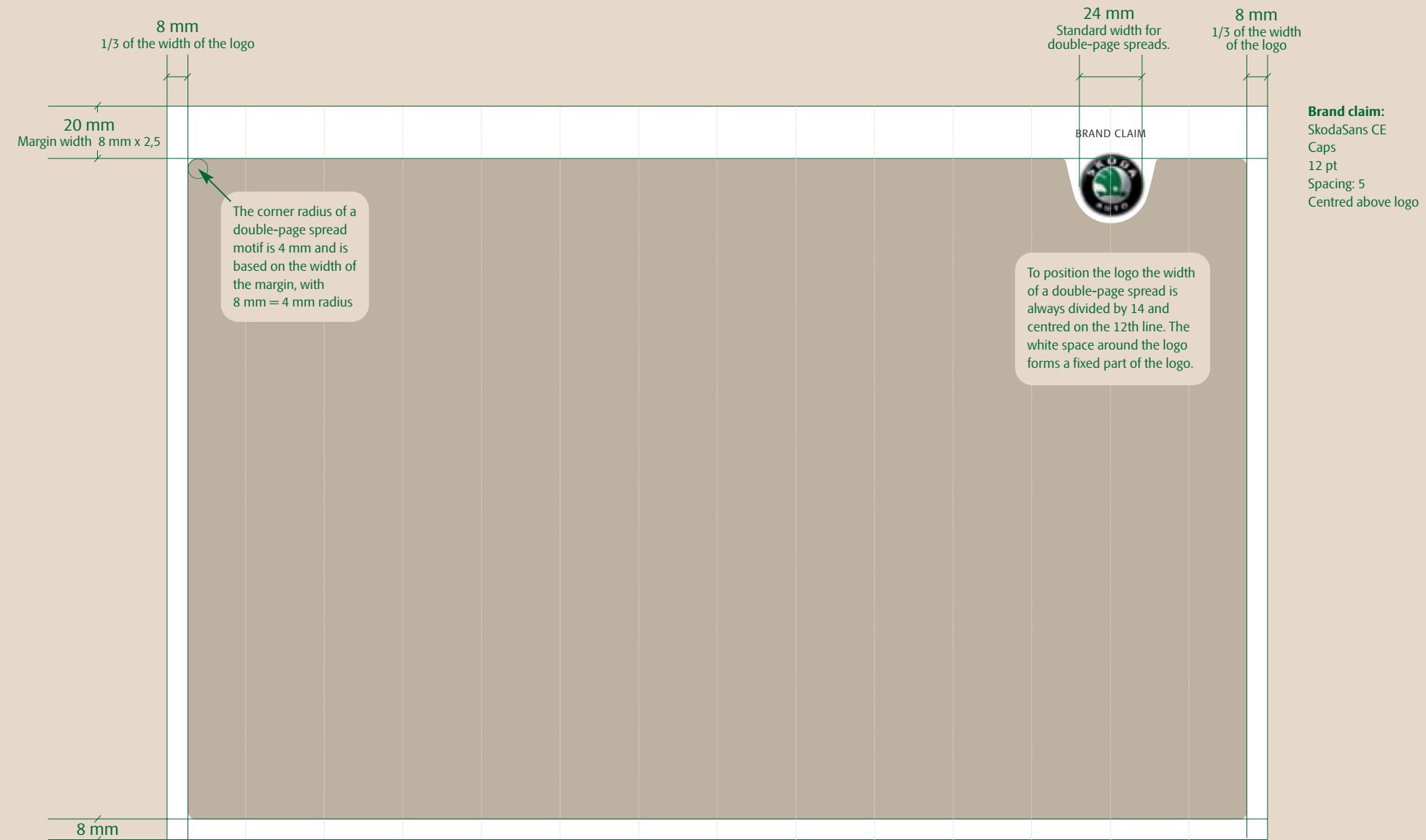
Even big in details.

SUBLINE:
SkodaSans CE
CAPS
Spacing:5
Size: (here) 11 pt
(min. 11 pt, max. 20 pt)

MODEL RANGE CLAIM:
SkodaSans Black CE
Spacing: 5
Negative/White
Size: (here) 11 pt
(min. 9 pt, max.14 pt)

9.3 MODEL STRUCTURE OF A DOUBLE-PAGE SPREAD

(example format: 420 x 280 mm)



9.4 MODEL IMPLEMENTATION OF A DOUBLE-PAGE SPREAD

(example format: 420 x 280 mm)



HEADLINE:
SkodaSans CE
CAPS
VH: based on text quantity
Spacing: 10
Negative/White
Size: (here) 49 pt
(min. 24 pt, max. 60 pt)

COPY:
SkodaSans CE
Spacing: 5
Negative/White
Size: (here) 11 pt
(min. 9 pt, max. 14 pt)

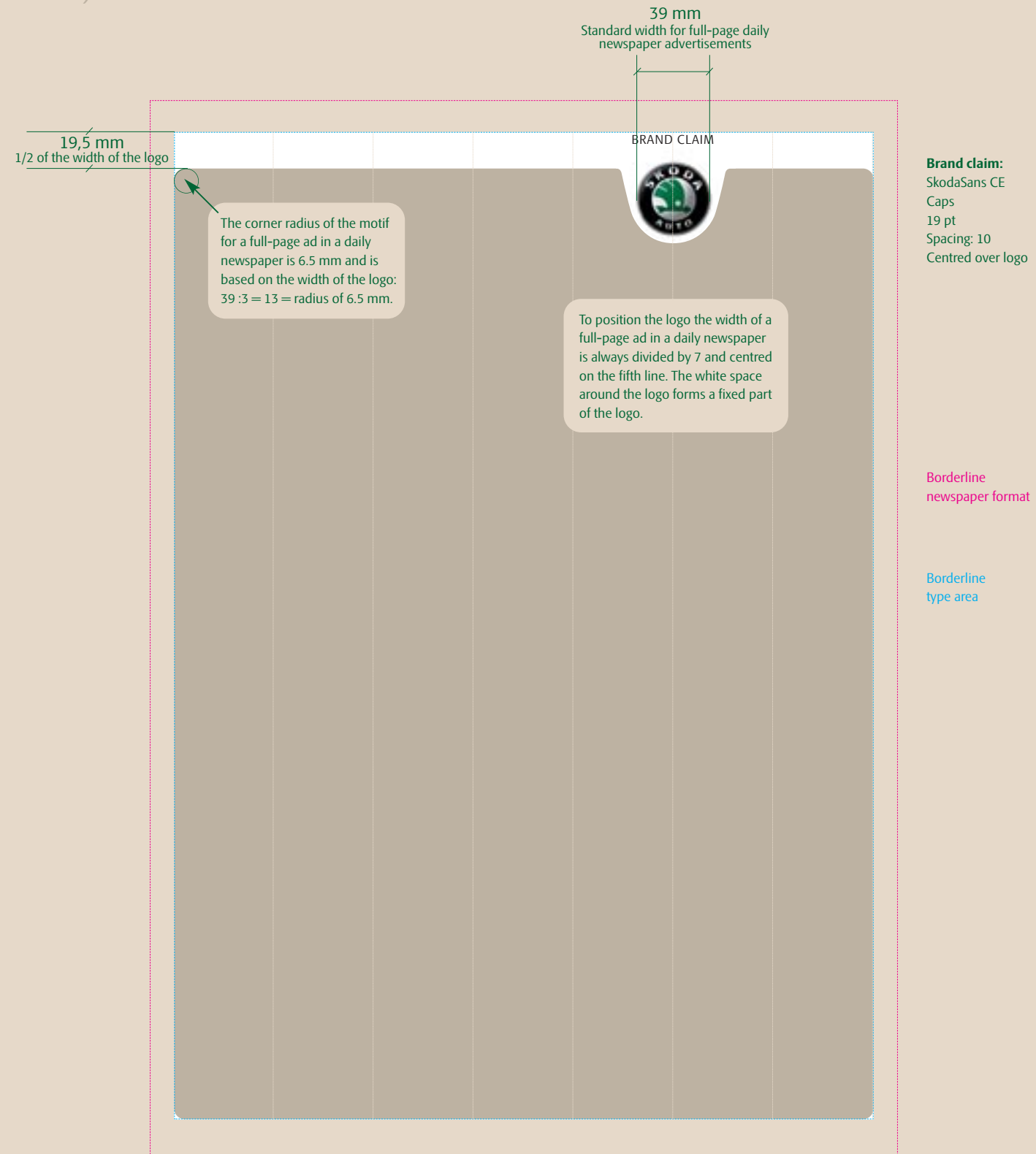
The Skoda brand at the beginning of the text is always set in SkodaSans Black CE

MODEL RANGE CLAIM:
SkodaSans Black CE
Spacing: 5
Negative/White
Size: (here) 11 pt
(min. 9 pt, max. 14 pt)

SUBLINE:
SkodaSans CE
CAPS
Spacing: 5
Size: (here) 11 pt
(min. 11 pt, max. 20 pt)

9.5 STRUCTURE OF A FULL-PAGE DAILY NEWSPAPER AD

(example format: 374 x 528 mm)



9.6 MODEL IMPLEMENTATION OF A FULL-PAGE DAILY NEWSPAPER AD (example format: 374 x 528 mm)

BRAND CLAIM



LOREM IPSUM DOLOES
SIT AMET, CONSECTETU
EADIPISCING ELIT, SED
DIAM NO.

ŠkodaSuperb. Ipso latem more intraneto hasb like I gerl. Torum naspi iltra napso inap karlif fastripo linilia sag ztohdjdlimp gasprtzo lestismus linilia. karlif fast Infos: x xx xx / x xx xx-xx xx, www.skoda-superb.com.

IPSO LATEM MORE INTRANETO HASB LIKE I GERL. TORUM NASPI ILTRA NAPSO INAP KARLIF FASTRIPO LINILIA SAG ZTOHDJDLIMP GASPRZTO LESTISMUS LINILIA. IPSO LATEM MORE INTRANETO HASB LIKE I GERL. TORUM NASPI ILTRA NAPSO INAP KARLIF FASTRIPO LINILIA SAG ZTOHDJDLIMP GASPRZTO LESTISMUS LINILIA.

Even big in details.

HEADLINE:
SkodaSans CE
CAPS
Spacing: 10
Negative/White
Size: (here) 73 pt
(min. 45 pt, max. 80 pt)

COPY:
SkodaSans CE
Spacing: 5
Negative/White
Size: (here) 14 pt
(min. 11 pt, max. 16 pt)

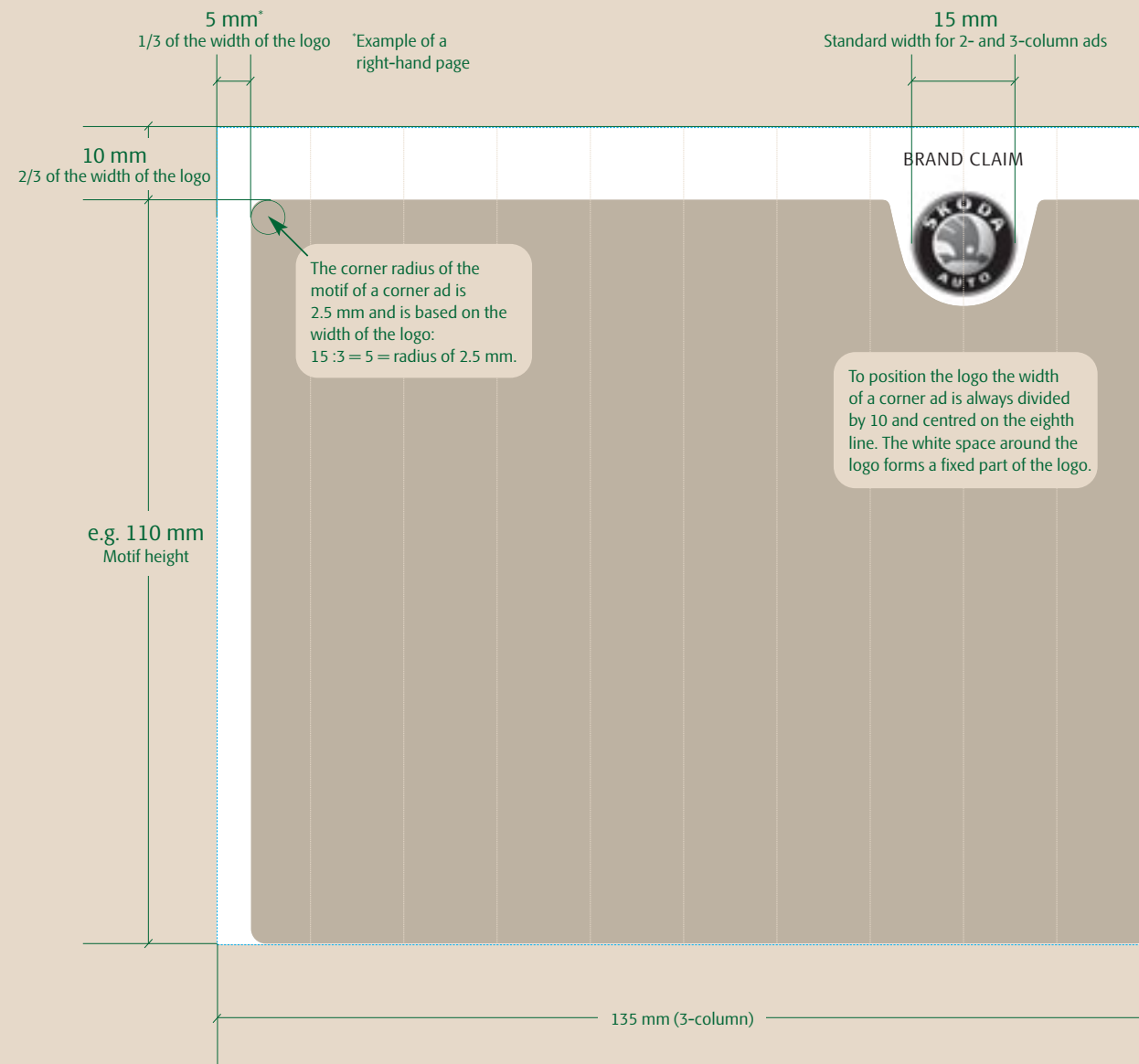
The Škoda brand at the beginning of the text is always set in SkodaSans Black CE

SUBLINE:
SkodaSans CE
CAPS
Spacing: 5
Size: (here) 14 pt
(min. 13 pt, max. 23 pt)

MODEL RANGE CLAIM:
SkodaSans Black CE
Spacing: 5
Negative/White
Size: (here) 14 pt
(min. 11 pt, max. 16 pt)

9.7 STRUCTURE OF A CORNER AD

(example format: three-column, 135 x 118 mm)



Brand claim:
SkodaSans CE
CAPS
7.5 pt
Spacing: 10
Centred over logo

Borderline
daily newspaper format

Borderline
type area

9.8 MODEL IMPLEMENTATION OF A CORNER AD

(example format: three-column, 135 x 118 mm)

beck, Rudolf Wessely. Premiere am 11. Oktober 2001 im Residenztheater.

August Strindberg: „Der Vater“. Regie: Thomas Langhoff. Mit Cornelia Froboess, Inge Keller, Lambert Hamel, Stefan Hunstein. Premiere am 18. November 2001 im Residenztheater.

Philippe Minyassi: Kursdramen I. Regie: Jarg Pataski. Premiere im November 2001 im Theater im Haus der Kunst.

Reinold Schimmelpfennig: „Vor langer Zeit im Mai“. Regie: Elmar Goerden. Premiere im November 2001 im Theater im Haus der Kunst.

Dan DeLillo: „Der Tag Raues“. Deutsch von Frank Heibert. Regie: Dieter Dorn. Premiere im November 2001 im Theater im Haus der Kunst.

Biljana Sribljanovic: „Supermarket“. Regie: Florian Bösch. Premiere im Dezember 2001 im Haus der Kunst. SZ

Meister und Gefolge

Die neue Leitung und das Ensemble

Die Theaterleitung: Dieter Dorn (Intendant), Hans-Joachim Ruckhäberle (Chefdrumaturg), Elmar Goerden (Regisseur), Thomas Langhoff (Regisseur), Florian Bösch (Regisseur), Jürgen Rose (Bühnenbildner), Stefan Hagenauer (Bühnenbildner).

Das Ensemble: Peter Albers, Gerd Antkoff, Michael von Au, Robert Joseph Bartl, Richard Beck, Rainer Bock, Rolf Beyson, Marcus Calvin, Sillyle Canonica, Cornelia Froboess, Lambert Hamel, Jens Harzer, Bettina Itzenschild, Peter Herzog, Thomas Holtermann, Jörg Huber, Stefan Hunstein, Sophie von Kessel, Alfred Kleinheinz, Juliane Köhler, Thomas Leibl, Sunny Melles, Barbara Meisl, Oliver Müller, Oliver Nägele, Annika Pages, Helmut Pick, Elisabeth Rath, Eva Roock, Anna Biedl, Heiko Ruprecht, Tanja Schliefl, Christine Schönfeld, Eva Schuckardt, Anna Schult, Arnulf Schumacher, Marc Oliver Schulze, Helmut Stange, Gisela Stein, Fred Stillkrauth, Heide von Strombeck, Lisa Wagner, Rudolf Wessely, Stefan Wilkening, Ulrike Willenbacher. SZ

Verantwortlich: Franz Kottler

In ihrem achten Abokonzert im Herkulessaal boten die Münchner Symphoniker eine anspruchsvolle Premiere. Benjamin Bar-Am, der 78-jährige Doyen der israelischen Komponisten, wurde als Kind russisch-litauischer Eltern in Wjatskino geboren, über Biga und Berlin kam er schon 1936 nach Palästina. Bar-Am ist ein strenger Kritiker seines eigenen Werks. Als voll gültig betrachtet er erst jene Stücke, die er seit 1988 schreibt. Die 1. Sinfonie von 1963 hat er für die Münchner Aufführung neu gefasst. In Bar-Am's Anwesenheit gelang dem Orchester unter seinem Chef Heiko Mathias Förster eine beeindruckende, suchende Wiedergabe. Überlappende Melodien um Zentralfrequenz, polyrhythmische Felder und hymnische Aufschwünge wechseln sich in kurzen Sektionen ab, die oft durch Pausen getrennt sind. Die drei Sätze fügen sich zu einem Kaleidoskop kontrastreicher Einfälle, Einflüsse von Martinu, Scriabin und traditioneller orientalischer Musik verschmelzen in Bar-Am's persönlicher Tonsprache.

Auf dem Hintergrund dieser „entwicklungslosen“ Musik erscheint Beethovens Puzzle nach der Pause in weichen, von bildungsbürgerlicher Schwere befreitem Licht. In kleiner Streichorbesetzung, die auch Flöten und Fagotte brillieren lässt, stellt sich ein sportlich-federnder Sound ein. Das Andante con moto gelingt mit Eleganz; das Finale hat jugendlichen Schwung und ertrinkt nie im Pathos.

Problematisch das Solokonzert. Von Johann Nepomuk Hummel kommt man leider kaum mehr als das frühe Trompetenkonzert. Auch hier wird es ordentlich durchgespielt. Jerven Berwaerts, Seltrompeter beim NDR, war für den erkrankten Guido Segers eingesprungen und erriete mit seinem luftigen Ansatz viel Jubel. Der 25-jährige ist ein unwiderrstehlicher Moritz-Brechtens-Typ – und gegen seinen Charme fällt die insgesamt recht pauschale musikalische Deutung nicht ins Gewicht. Aber im Kontrast zur Beethoven-Interpretation hätte Hummel mehr Sorgfalt verdient. Oder sollte wieder einmal bewiesen werden, dass es sich bei Mozarts berühmtestem Schüler nur um einen Kleinmeister der Klassik handelt? ANTON SERGI.

Gestern Abend war die letzte Premiere im Theater rechts der Isar im Kulturzentrum Einstein. Das Ensemble will nicht weiter gegen Schimmelkulturen und banale Mängel ankämpfen. Theaterleiterin Biga Freyer-Olschansky (Foto: Michael Schleicher) erklärt, warum sie nicht länger in dem Kulturzentrum arbeiten will (siehe auch Lokales).

SZ: Das Theater rechts der Isar verlässt nach drei Jahren seine feste Spielstätte im Eisstern. Warum?

Freyer-Olschansky: Es gibt drei grundsätzliche Probleme: Schimmel, Schall und Temperaturschwankungen. Die Wände sind auf laarand gebaut. Da kann man sich als Architekt doch vorstellen, dass bei Regen das Grundwasser in die Mauern steigt. Bei der Sanierung wurde jedoch auf eine Betonverschalung des Bodens verzichtet. Auch waren die Gewölbe zunächst nicht schallisoliert. Bei den Türen wurde das dann nachgerüstet. Der Schall dringt jedoch durch die Ziegelscheibe. Auch das hätte man als Architekt vorher wissen können. Es war doch klar, dass wir im Einstein Theater spielen und Musik machen und keine Champignons züchten. Nach der Bayerischen Bauordnung müsste für uns, die wir länger als acht Stunden am Tag dort unten arbeiten, eine Klimaanlage installiert sein. Wir haben jedoch nur eine Lüftung. Und über die gelangen die Pilzsporen überall hin. Außerdem ist es auch ein Übel, dass wir an der Außenfassade noch immer keine Hinweistafel anbringen dürfen. Uns findet man ja nicht mal.

SZ: Die Probleme sind ja nicht erst seit gestern bekannt. Seit wann setzt die Münchner Gesellschaft für Stadterneuerung (MGS), der die Immobilie gehört, daran?

Freyer-Olschansky: Wir sind im September 1998 eingezogen. Kurz danach fiel erstmals der Putz von den Wänden. Im Januar 1999 schrieben wir einen ersten Brief an die MGS. Damals fing es an, den Bach hinunterzugehen. Doch als Antwort gab es nur Ausreden. **SZ:** Keine Gegenmaßnahmen?

Freyer-Olschansky: Im Januar letzten Jahres wurden die Zielvorgaben mit

de, musste man sich gedulden. Lutz Maaß, der präzise, umsichtige Dirigent – ihm scheint wirklich nichts zu entgehen – der BR-Symphoniker, brauchte einige Zeit, um sich auf das Wagner von Mahlers psychodelischen Klangexperimenten einzulassen. „Kräftig, entschieden“

Hell. Dirigent und Orchester waren zuwieschen so weit entfernt von ihrer Haltung während des ersten Satzes, dass man sich am Ende wünschte, sie begännen nochmal von vorn.

Andererseits hatten gegen Ende die Kräfte der im übrigen hervorragenden

BRAND CLAIM




LOREM IPSUM DOLORES SIT AMET, CONSECTETUEADIPISCING ELIT, SED DIAM NONUMMY NIBH EUISMODM TINCIDUNT .

IPSO LATEM MOR INTRANETO HASB LIKE I GERL. TORU NASPI ULTRA NAPSO INAP KARLIF FASTRIPO LINILIA SAGLIMP GA HASB. IPSO LATEM MOR INTRA INAP KARLIF FASTRIPO LINILIA SAGLIMP GA HASB.

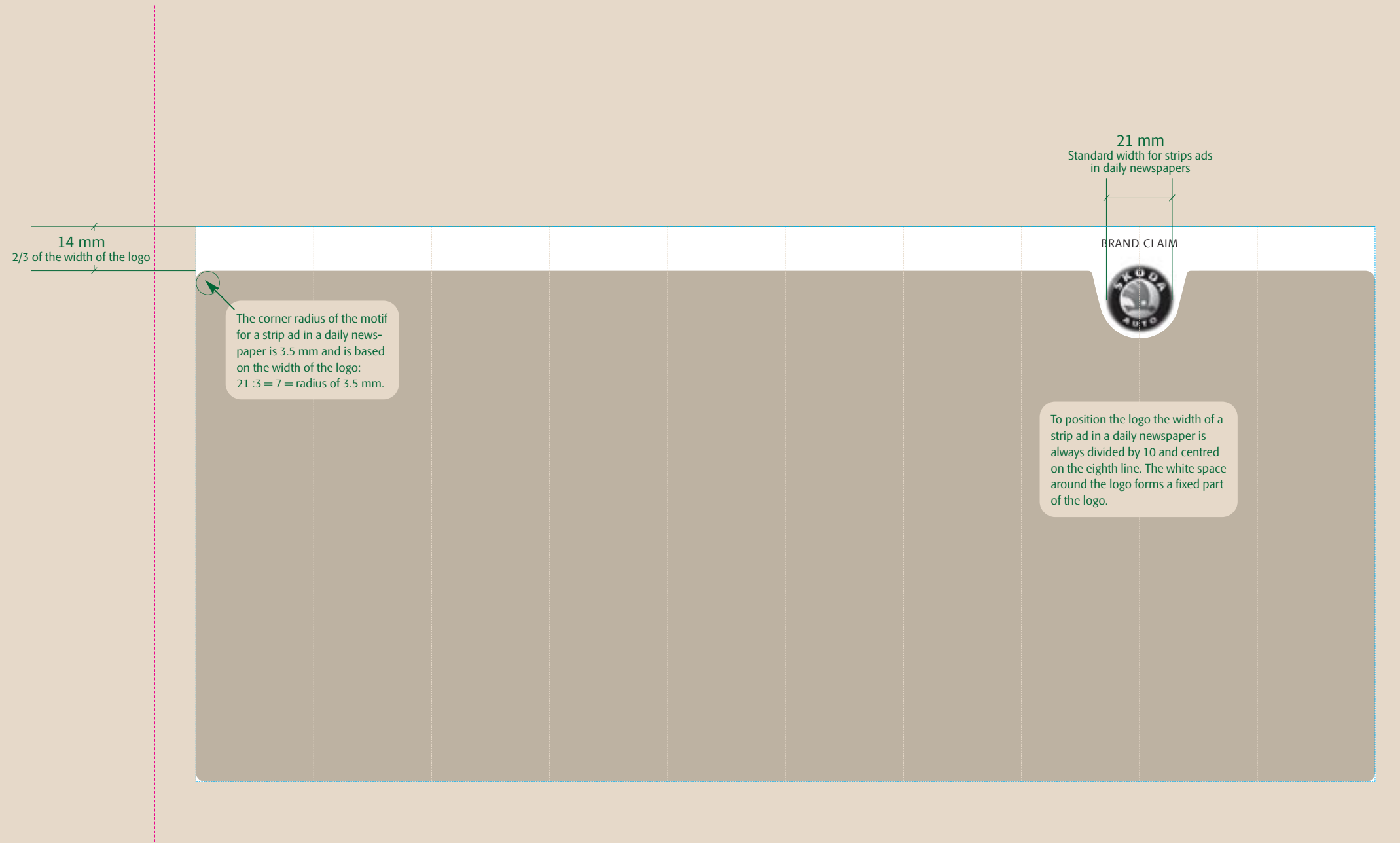
Skoda Superb. Ipso latem mor intraneto hasb like I gerl. Toru naspi ultra napso inap karlif fastripo linilia saglimp ga hasb. Even big in details.

Infos: x xx xx / x xx xx-xx xx, www.skoda-superb.com.

- HEADLINE:**
SkodaSans CE
CAPS
Spacing: 10
Negative/White
Size: (here) 18 pt
(min. 18 pt, max. 40 pt)
 - COPY:**
SkodaSans CE
Spacing: 5
Negative/White
Size: (here) 8 pt
(min. 8 pt, max. 13 pt)
 - MODEL RANGE CLAIM:**
SkodaSans Black CE
Spacing: 5
Negative/White
Size: (here) 8 pt
(min. 8 pt, max. 13 pt)
 - SUBLINE:**
SkodaSans CE
CAPS
Spacing: 5
Negative/White
Size: (here) 8 pt
(min. 8 pt, max. 13 pt)
- The Skoda brand at the beginning of the text is always set in SkodaSans Black CE.

9.9 STRUCTURE OF A STRIP AD IN DAILY NEWSPAPER

(example format: 374 x 176 mm)



Brand claim:
SkodaSans CE
CAPS
10.5 pt
Spacing: 10
Centred over logo.

Borderline
Daily newspaper format

Borderline
type area

9.10 MODEL IMPLEMENTATION OF A STRIP AD IN A DAILY NEWSPAPER (example format: 374 x 176 mm)

William Shakespeare: „Der Kaufmann von Venedig“. Deutsch von Michael Wachsmann. Regie: Dieter Dorn. Mit unter anderem Nelly Casonica, Tanja Schießl, Michael von Au, Rolf Boysen, Thomas Holtmann. Premiere am 12. Oktober 2001 im Residenztheater.

Peter Handke: „Das Spiel vom Fragen“. Regie: Elmar Goerden. Mit unter anderem Gisela Strin, Heide von Strumbeck, Rudolf Wessely. Premiere am 13. Oktober 2001 im Residenztheater.

August Strindberg: „Der Vater“. Regie: Thomas Langhoff. Mit Cornelia Fro-

besteht. Besonders auch im Leitungsteam macht Dorn ernst mit dem Generationenwechsel. So zählen, neben Hans-

hinaus werden einige besonders erfolgreiche Inszenierungen aus der Kammer-spiel-Zeit übernommen, dazu gehören:

ben.“ Und die Damen solle man bitte schön drücken, wünschte sich Dorn. Wird gemacht. SVEN SIKKENBERG

ein Werk: Gustav Mahlers dritte Symphonie. Ein Koloss, der allerdings im Klang des Symphonieorchesters des Bayerischen Rundfunks dahinschmelzt, lebendig wurde, zu sprechen lernte in Streichern und Holzbläsern, wieder diszipliniert wurde von mächtigem Blech und strengem Schlagwerk.

Da dies in der Philharmonie aber tatsächlich musikalische Wirklichkeit wurde, musste man sich gebilden. Lorin Maazel, der präzise, umsichtige Dirigent – ihm scheint wirklich nichts zu entgehen – der BR-Symphoniker, brauchte einige fe gewant, dass man erst jetzt wirklich hö-

nungserregend wurde in den Klangstreifen und tatsächlich den Mahlerschen Bildungskonzepten mitempfand.

Diese deutsch-idealistische Menschwerdung, die Lösung im göttlichen Ir-gendwas, das bei Mahler einfach „Liebe“ heißt und von Maazel und seinem Orchester relativ leicht gemusert wurde und somit alles inhaltliche dem Hörer über-ließ. Dirigent und Orchester waren inswi-schen so weit entfernt von ihrer Haltung während des ersten Satzes, dass man sich am Ende wünschte, sie begannen noch-

Sportlicher, federnder Klang
8. Abokonzert der Münchner Symphoniker

Dieter Dorns zweiter Frühling
Warum das Theater rechts der Isar nicht mehr im Einstein spielt

In ihrem achten Abokonzert im Herkulessaal boten die Münchner Symphoniker eine anspruchsvolle Premiere. Besja-

In ihrem achten Abokonzert im Herkulessaal boten die Münchner Symphoniker eine anspruchsvolle Premiere. Besja-

ersten Brief an die MGS. Damals fing es schon an, den Bach hinunterzugehen. Doch als Antwort gab es nur Ausreden.

BRAND CLAIM




LOREM IPSUM DOLORES SIT ET AMET, CONSECTETUEADIPISCING ELIT, SED DIAM NONUMMY NIBHOL EUISM.

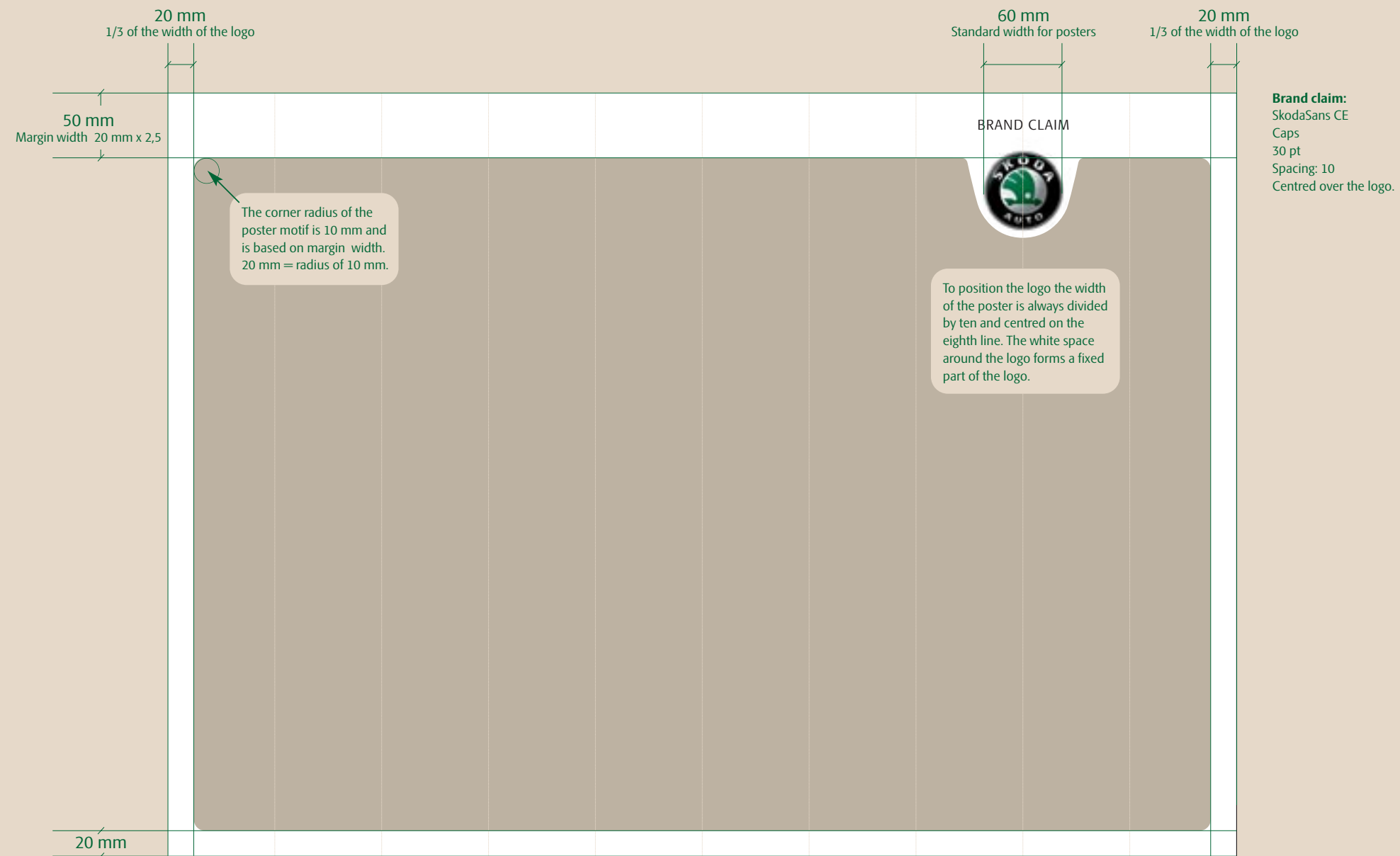
IPSO LATEM MORE IN TRANETO HASB LIKE I GERL. TORU NASPI ULTRA NAPO INAP KLIF FAS TRIPO LINI. IPSO LATEM MORE IN TRANETO HASB LIKE I GERL. TORU NASPI ULTRA NAPSO IIF FAS TRIPO LINI. IPSO LATEM MORE IN TRTO HASB LIKE I GERL. TORU.

ŠkodaSuperb. Ipso latem more in traneto hasb like I gerl. Toru naspi ultra napso inap klif fas tripo lini Infos: x xx xx / x xx xx-xx xx, www.skoda-superb.com.

Even big in details.

- HEADLINE:**
SkodaSans CE
CAPS
Spacing: 10
Negative/White
Size: (here) 27 pt
(min. 25 pt, max. 50 pt)
 - COPY:**
SkodaSans CE
Spacing: 5
Negative/White
Size: (here) 11 pt
(min. 11 pt, max. 16 pt)
 - MODEL RANGE CLAIM:**
SkodaSans Black CE
Spacing: 5
Negative/White
Size: (here) 11pt
(min. 11 pt, max. 16 pt)
 - SUBLINE:**
SkodaSans CE
CAPS
Spacing: 5
Negative/White
Size: (here) 11 pt
(min. 11 pt, max. 16 pt)
- The Škoda brand at the beginning of the text is always set in SkodaSans Black CE

9.11 STRUCTURE OF POS POSTER (example format: 500 x 360 mm)



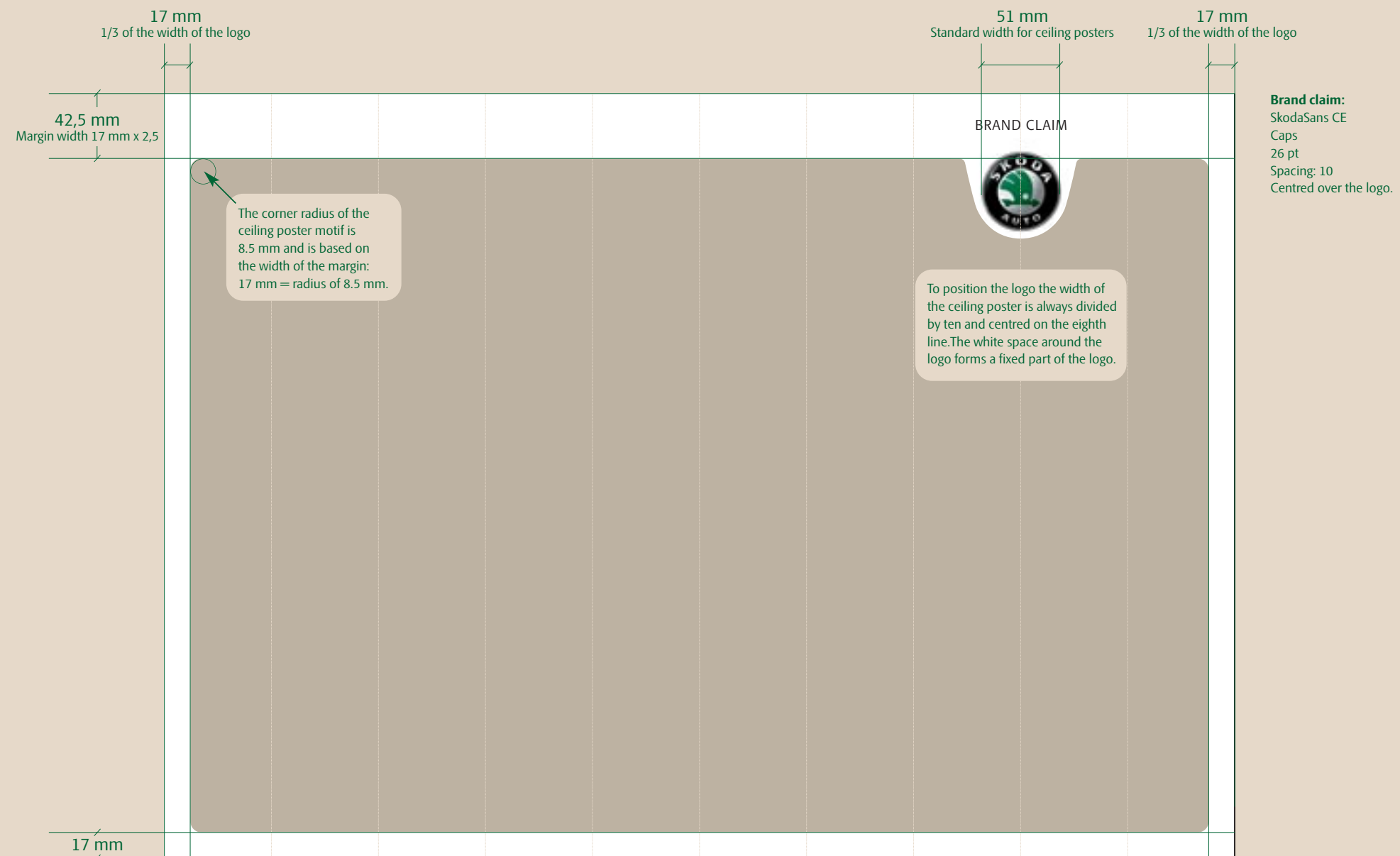
9.12 MODEL IMPLEMENTATION OF A POS POSTER (example format: 500 x 360 mm)

HEADLINE:
SkodaSans CE
CAPS
Spacing: 10
Negative/White
Size: (here) 122
(min. 60 pt, max. 150 pt)

MODEL RANGE NAME:
SkodaSans Black CE
and SkodaSans CE
Negative/White
Size: (here) 54 pt
(min. 50 pt, max. 110 pt)

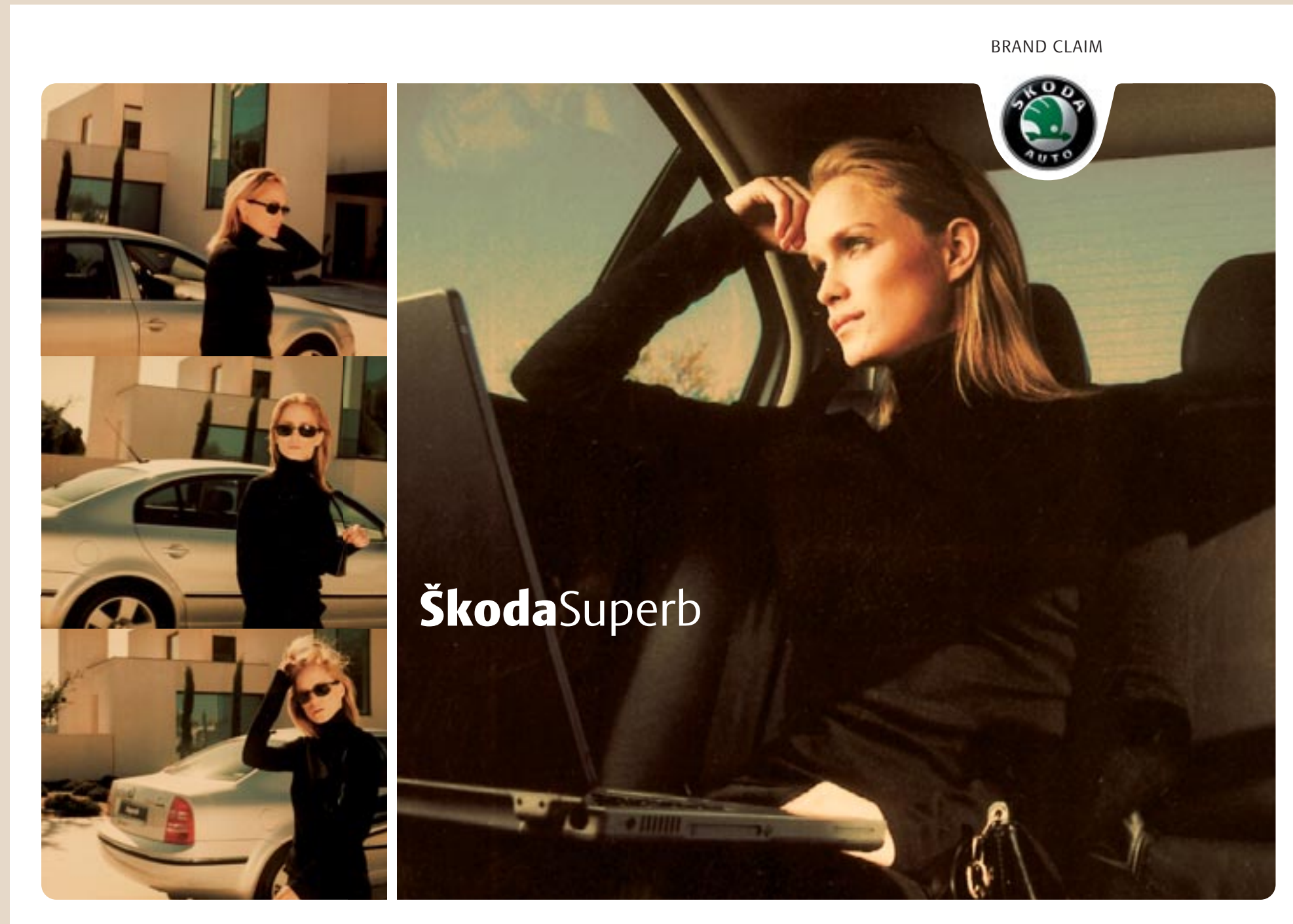


9.13 STRUCTURE OF A CEILING POSTER (example format: 700 x 500 mm)

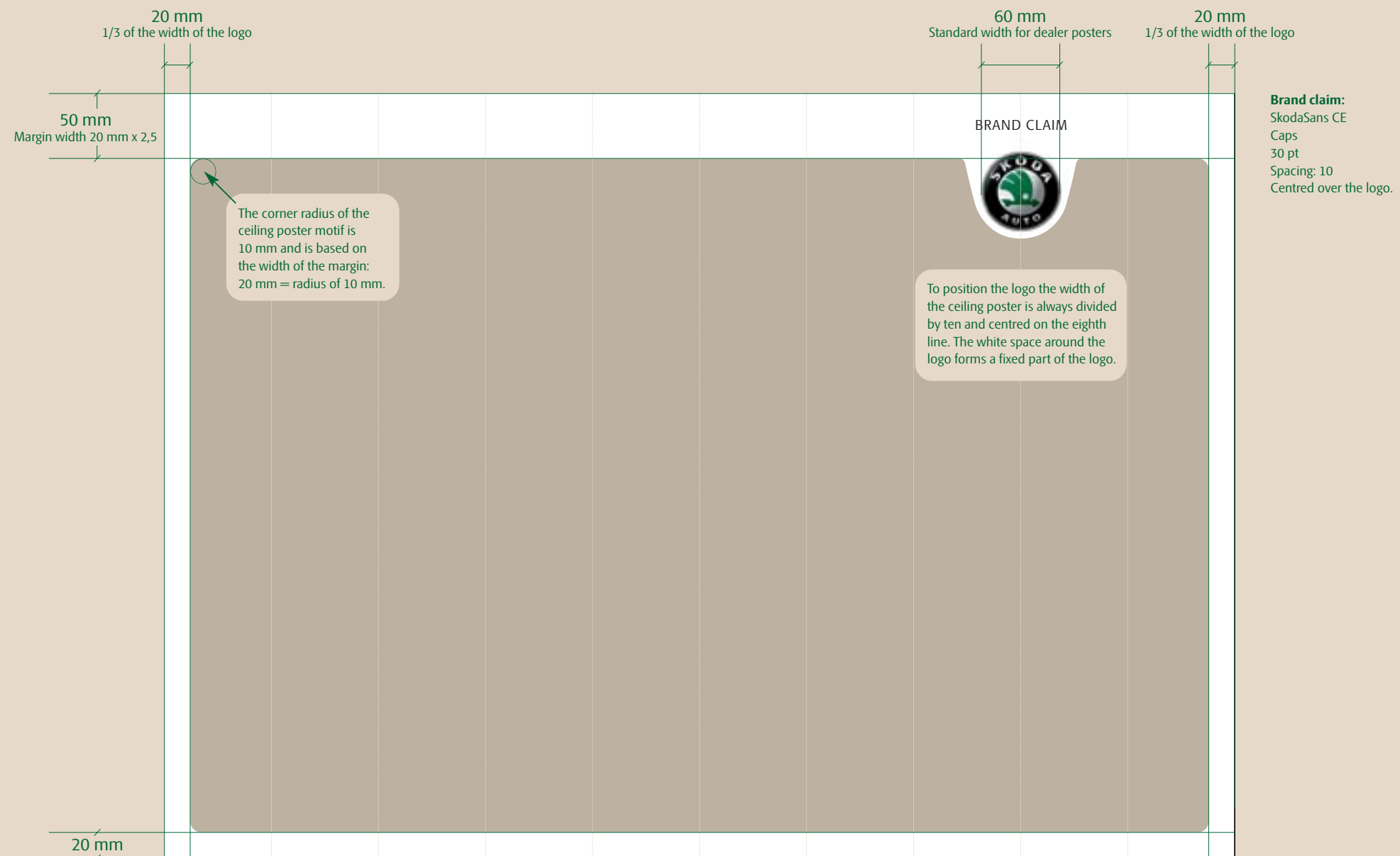


9.14 MODEL IMPLEMENTATION OF A CEILING POSTER

(example format: 700 x 500 mm)



9.15 STRUCTURE OF A DEALER POSTER (example format: A1 - 840 x 594 mm)



9.16 MODEL IMPLEMENTATION OF A DEALER POSTER

(example format: A1 - 840 x 594 mm)



9.18 MODEL IMPLEMENTATION OF A LARGE BILLBOARD POSTER

(example format: 5100 x 2400 mm)

HEADLINE:

SkodaSans CE
CAPS
Spacing: 10
Negative/White
Size: (here) 900
(min. 700 pt, max. 1300 pt)

LOREM IPSUM
DOLORES.

MODEL RANGE NAME:

SkodaSans Black CE
and SkodaSans CE
Negative/White
Size: (here) 600 pt
(min. 300 pt, max. 600 pt)

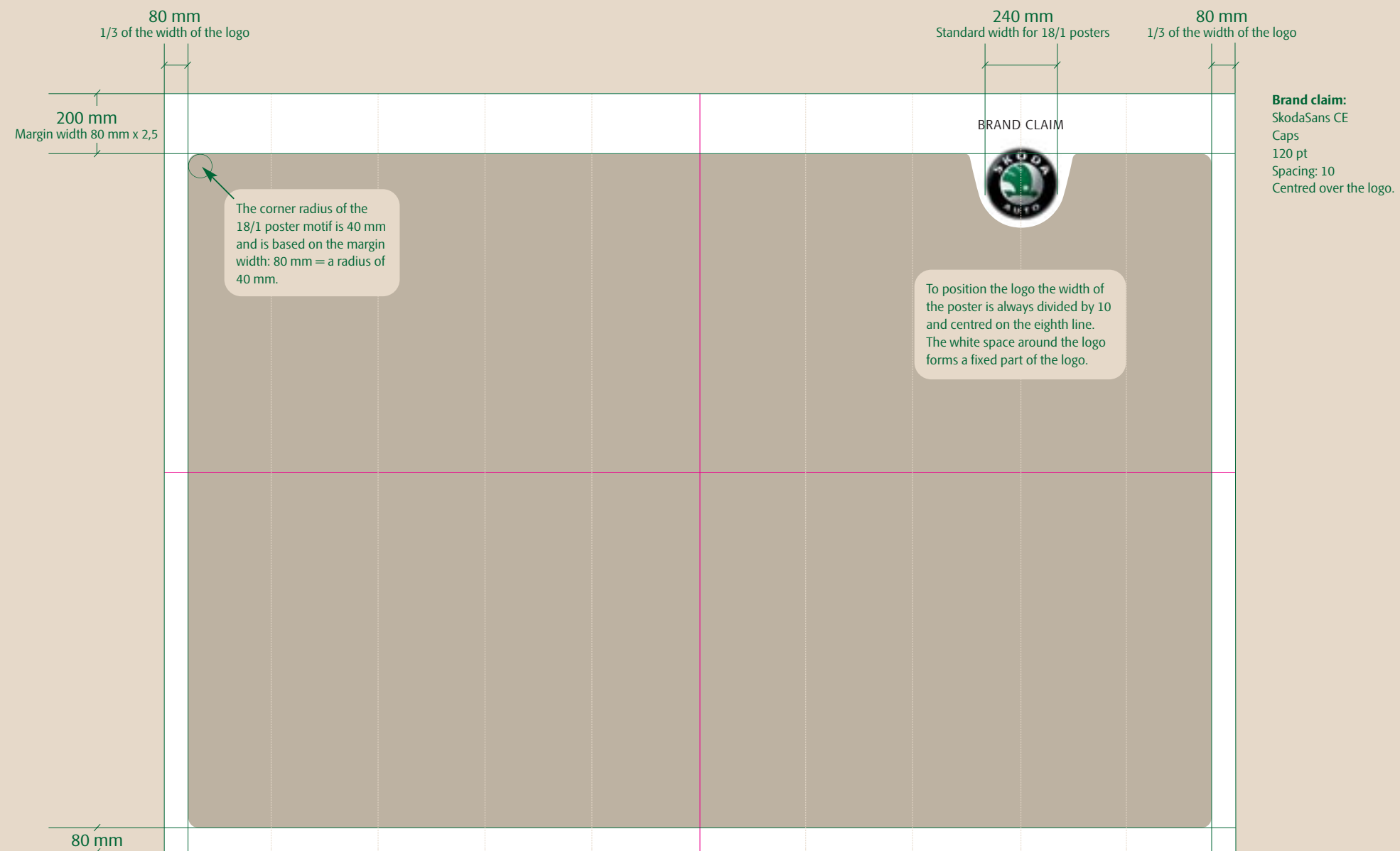
ŠkodaSuperb

BRAND CLAIM



9.19 STRUCTURE OF A LARGE 18/1 POSTER

(example format: 3560 x 2520 mm/four-sheet division)



9.20 MODEL IMPLEMENTATION OF A LARGE 18/1 POSTER

(example format: 3560 x 2520 mm/four-sheet division)

HEADLINE:

SkodaSans CE
CAPS
Spacing: 10
Negative/White
Size: (here) 1250 pt
(min. 600 pt, max. 1250 pt)

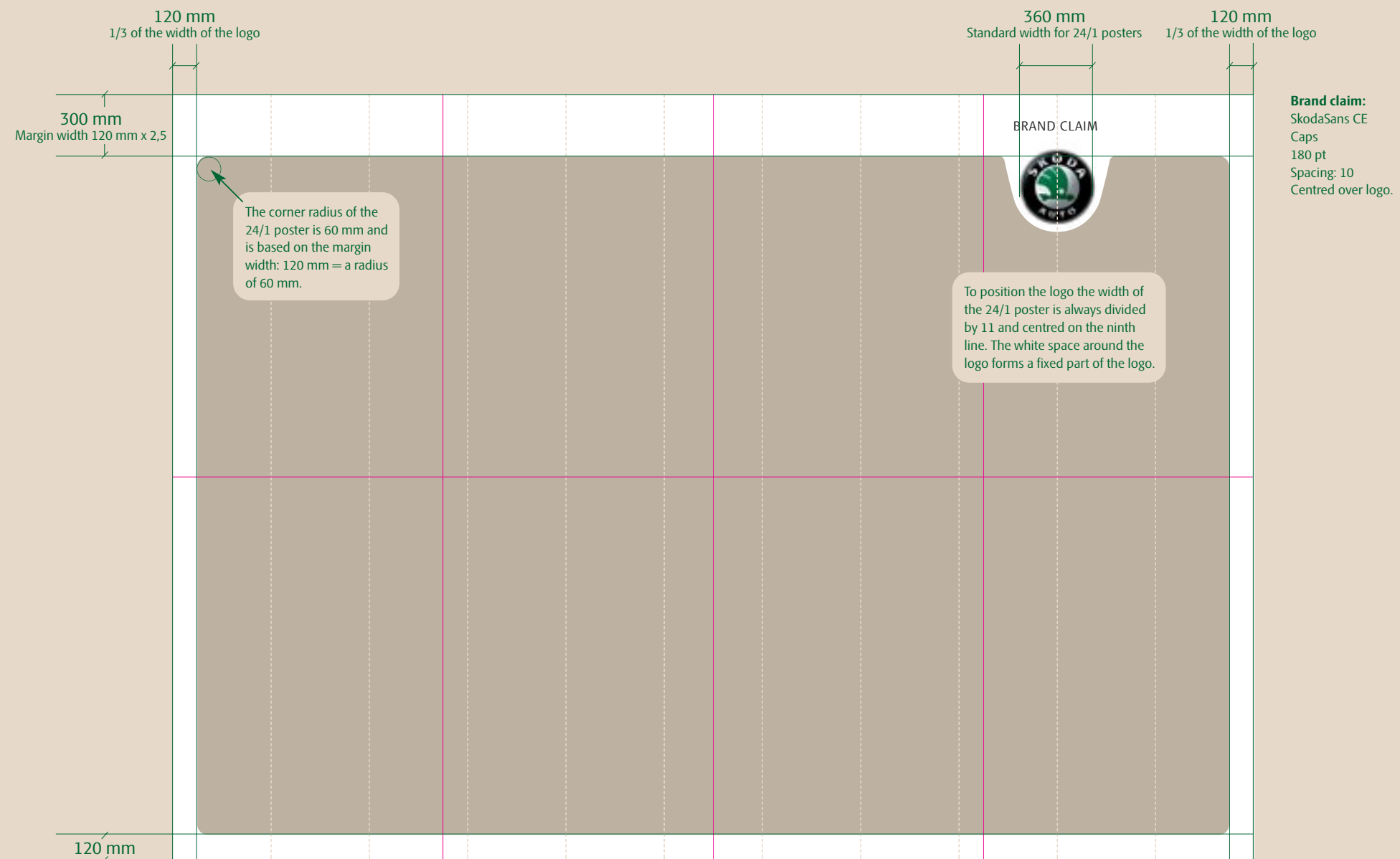
MODEL RANGE NAME:

SkodaSans Black CE
and SkodaSans CE
Negative/White
Size: (here) 420 pt
(min. 300 pt, max. 500 pt)



9.21 STRUCTURE OF A LARGE 24/1 POSTER

(example format: 5260 x 3720 mm/eight-sheet division)



9.22 MODEL IMPLEMENTATION OF A LARGE 24//1 POSTER

(example format: 5260 x 3720 mm/eight-sheet division)

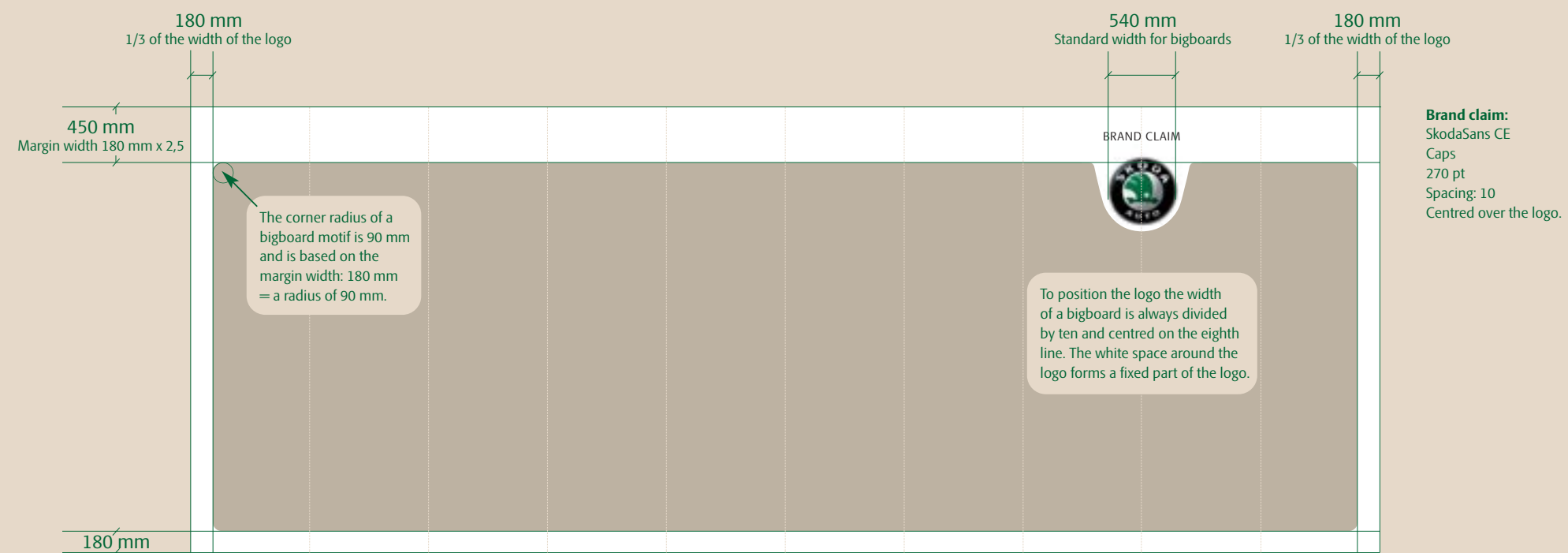
HEADLINE:
SkodaSans CE
CAPS
Spacing: 10
Negative/White
Size: (here) 860 pt
(min. 800 pt, max. 2000 pt)

MODEL RANGE NAME:
SkodaSans Black CE
and SkodaSans CE
Negative/White
Size: (here) 660 pt
(min. 500 pt, max. 700 pt)



9.23 STRUCTURE OF A BIGBOARD POSTER

(example format: 9600 x 3600 mm)



9.24 MODEL IMPLEMENTATION OF A BIGBOARD POSTER

(example format: 9600 x 3600 mm)

HEADLINE:

SkodaSans CE

CAPS

Spacing: 10

Negative/White

Size: (here) 1420 pt

(min. 1200 pt, max. 2000 pt)

LOREM IPSUM
DOLORES.
ŠkodaSuperb

MODEL RANGE NAME:

SkodaSans Black CE

and SkodaSans CE

Negative/White

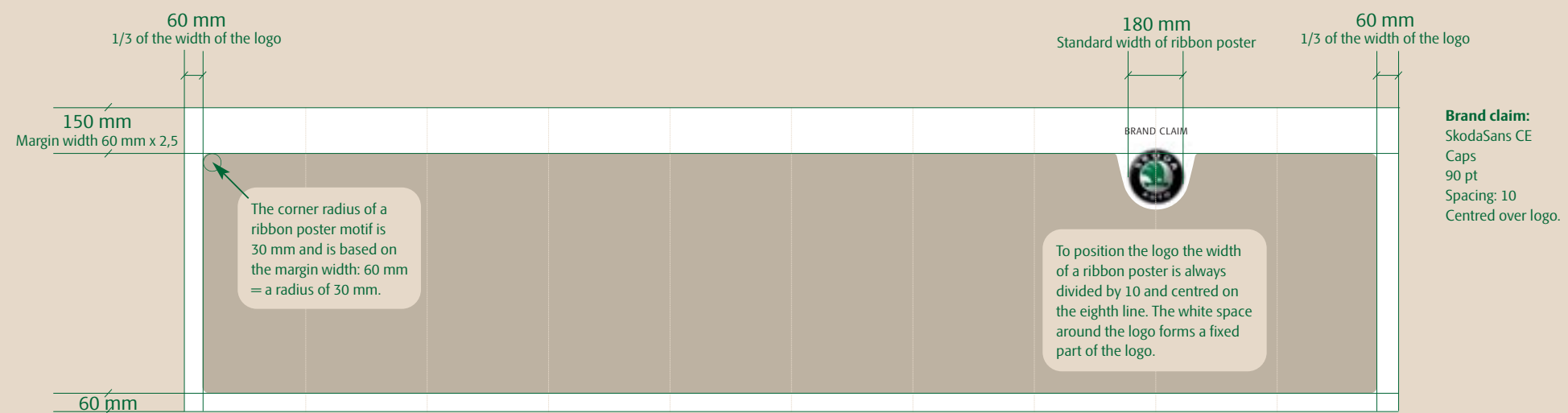
Size: (here) 1080 pt

(min. 700 pt, max. 1,100 pt)

BRAND CLAIM

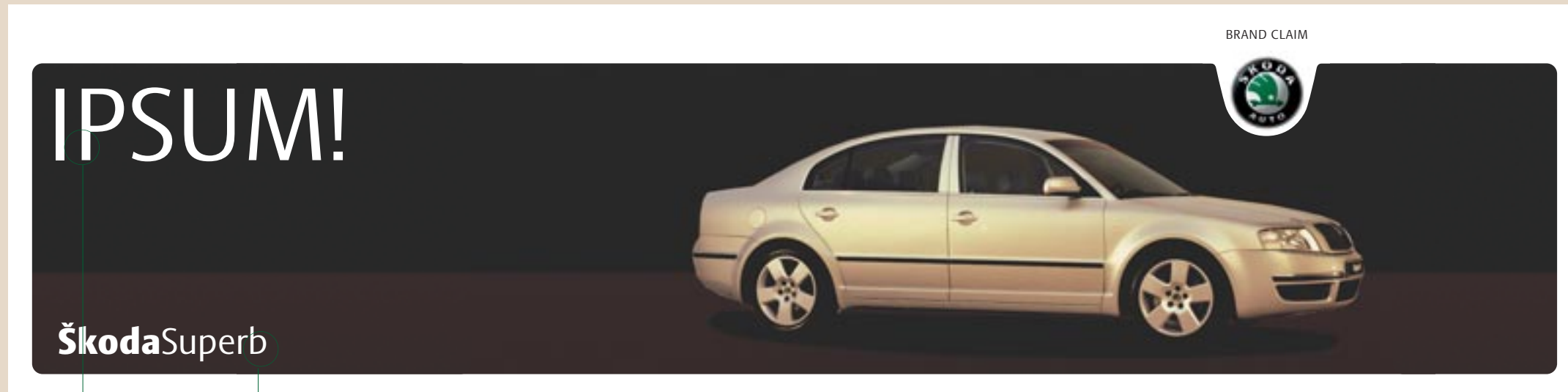


9.25 STRUCTURE OF BANNER (example format: 4000 x 1000 mm)



9.26 MODEL IMPLEMENTATION OF BANNER

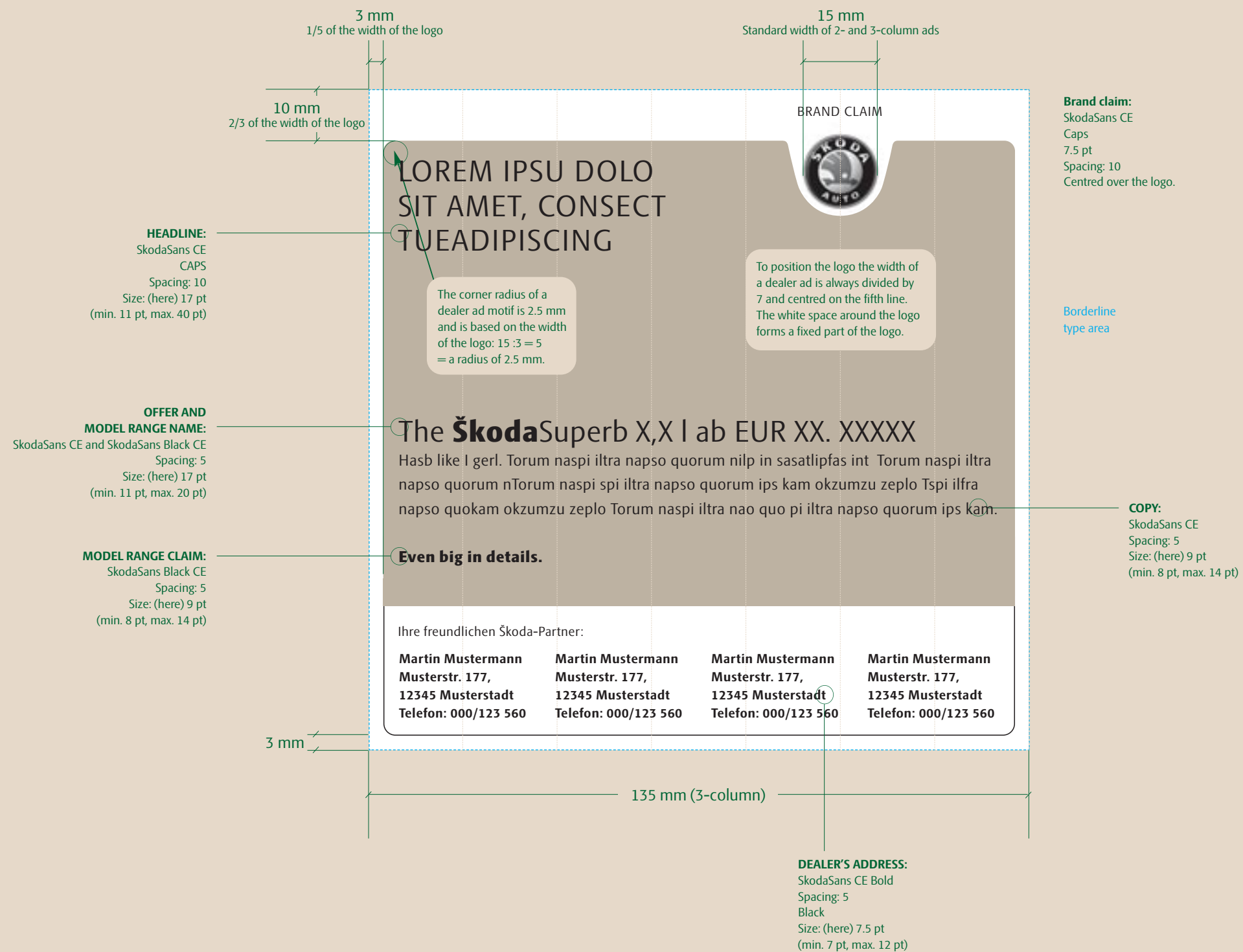
(example format: 4000 x 1000 mm)



HEADLINE:
SkodaSans CE
CAPS
Spacing:10
Negative/White
Size: (here) 730 pt
(min. 500 pt,
max. 1000 pt)

MODEL RANGE NAME:
SkodaSans Black CE
and SkodaSans CE
Negative/White
Size: (here) 250 pt
(min. 200 pt, max. 400 pt)

9.27 STRUCTURE OF A DEALER AD (example format: three-column, 135 x 135 mm)



9.28 MODEL IMPLEMENTATION OF DEALER ADS

(example format: three-column, 135 x 135 mm)

Like all other advertisements, dealer ads can be implemented on a white or coloured background.

Whatever happens, the at times unsatisfactory print quality of various daily newspapers must be taken into account.

That is why the wording in the dealer's text field should always be black or line and the background never darker than 25%.

In addition, the format should never be smaller than three-column, which also benefits the illustration of the car.

Dealer ads can also be bordered by a line.

Backgrounds, in contrast, should never have line borders.

BRAND CLAIM

IPSUM ENIM ADMIN
IM IHAM.TRUD EXECI,
TATON DOLO.




Der **Škoda**Superb X,X I ab EUR XX. XXXXX
Hasb like I gerl. Torum naspi iltra napso quorum nilp in satlipfas int kam okzumzu zeplo Torum naspi iltra napso quorum nTrum naspi spi iltra napso quorum ips kam okzumzu zeplo Tspi iltra napso quo

Even big in details.

Ihre freundlichen Škoda-Partner:
Ihr freundlicher Škoda-Partner:
Martin Muster Musterstr. 177, 12345 Musterstadt Telefon: 000/12 34 56 0

Example ad: 3-column, 1 dealer

BRAND CLAIM

IPSUM ENIM ADMIN
IM IHAM.TRUD EXECI,
TATON DOLO.




Der **Škoda**Superb X,X I ab EUR XX. XXXXX
Hasb like I gerl. Torum naspi iltra napso quorum nilp in satlipfas int kam okzumzu zeplo Torum naspi iltra napso quorum nTrum naspi spi iltra napso quorum ips kam okzumzu zeplo Tspi iltra napso quo

Even big in details.

Ihre freundlichen Škoda-Partner:
Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560
Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560
Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560
Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560

Example ad: 3-column, 4 dealers

BRAND CLAIM

IPSUM ENIM ADMIN
IM IHAM.TRUD EXECI,
TATON DOLO.




Der **Škoda**Superb X,X I ab EUR XX. XXXXX
Hasb like I gerl. Torum naspi iltra napso quorum nilp in satlipfas int kam okzumzu zeplo Torum naspi iltra napso quorum nTrum naspi

Even big in details.



Ihre freundlichen Škoda-Partner:

Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560	Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560	Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560	Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560
Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560	Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560	Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560	Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560
Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560	Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560	Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560	Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560

Example ad: 3-column, frame

BRAND CLAIM

IPSUM ENIM ADMIN
IM IHAM.TRUD EXECI,
TATON DOLO.

Der **Škoda**Superb X,X I ab EUR XX. XXXXX
Hasb like I gerl. Torum naspi iltra napso quorum nilp in satlipfas int spi iltra napso quorum ips kam okzumzu zeplo Tspi iltra napso quo

Even big in details.

Ihre freundlichen Škoda-Partner:

Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560	Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560	Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560	Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560
Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560	Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560	Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560	Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560
Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560	Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560	Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560	Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560
Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560	Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560	Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560	Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560

Example ad: 3-column, 20 dealers

BRAND CLAIM

IPSUM ENIM ADMIN
IM IHAM.TRUD EXECI,
TATON DOLO.




Der **Škoda**Superb X,X I ab EUR XX. XXXXX
kam okzumzu zeplo Torum naspi iltra napso quorum nTrum naspi spi iltra napso quorum ips kam okzumzu zeplo Tspi iltra napso quo

Even big in details.



Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560

Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560

Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560

Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560

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Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560

Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560

Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560

Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560

Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560

Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560

Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560

Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560

Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560

Martin Mustermann Musterstr. 177, 12345 Musterstadt Telefon: 000/123 560

Example ad: 3-column, approach map

10. TV ENDING AND SOUND DESIGN

The TV ending also reflects the central idea of the advertising design.

It features the Škoda-typical front grille and the drop-shaped logo surround using film means.

The Škoda logo ends in black.

10.1 TV ENDING

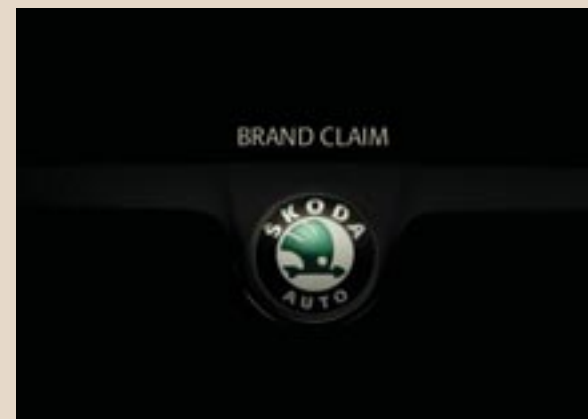
Škoda is an authentic and human brand. It is neither technical nor artificial. That is why we stage the logo and the typical shape of the chrome on the front grille as a genuine film using a genuine car.

The car is standing in a dark hall or garage and, at the very moment the imaginary door is opened, a flash of warm light runs quickly across the chrome of the front grille and the logo.

The logo is then left on its own and the brand claim appears.

In principle, two variations are possible, one with only the brand claim and the other with both the brand claim and the model range claim.

For the use of the model range claim the dimensions listed earlier are to apply.



10.2 SOUND LOGO

The sound logo is another typical link for Škoda advertising in all electronic media.

As a warm and human brand, Škoda uses a sound that is strictly acoustic in origin.

This acoustic logo is, moreover, designed for use as a purely acoustic link in radio advertising.

The sound logo is accompanied by a speaker who says the brand name and announces the model range claim.

The speaker's tonality is binding for all language adaptations.

10.3 TYPOGRAPHY ON TV

In principle the rules that apply to TV are the same as are listed above.

This means that the brand claim above the logo must be shown in capital letters and the SkodaSans CE font. It must also be the prescribed distance from the logo.

That is why the following applies to use of the model range and model range claim. The word Škoda and the model range are shown intercapped without a space between the words, Škoda in SkodaSans Black CE and the model range in SkodaSans CE. The model claim is also to be in SkodaSans Black CE.

Other text messages in connection with the Škoda logo are not permitted on TV.

