

THE
DEFINITIVE
STYLE
GUIDE

FORMICA GROUP Brand Standards



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Introduction

CORPORATE DESIGN is first and foremost a vehicle of communication. As such, an effective visual identity program must strive for clarity and vitality, unity and consistency.

The position of the global Formica group of companies (the Formica Group) today calls for a visual identity program that confirms and amplifies our role as a design leader in the surfacing industry worldwide. It offers a powerful way to say what needs to be said to those we need to reach.

It is the collective responsibility of everyone who produces communication materials to ensure that the Formica Group's identity standards are used correctly and consistently for all print collateral, electronic, trade stands, packaging and merchandising applications. This guide is designed to help our company—and you, as a user of the Formica® Brand Standards—do exactly that. Please take the time to become familiar with the graphic guidelines in the pages that follow.

What we say is important. How we say it is equally vital. Scale. Color. Proportion. Contrast. These can create a vivid picture, a personality and a presence. Here's how it works.

Introduction (continued)

THE FOLLOWING GRAPHIC STANDARDS represent our efforts to solidify and unify the Formica® brands across cultures and continents. The red and black Formica® Anvil Logo detailed on page 11 remains the primary identifier for the Formica Group. The Formica® Anvil Logo within the Red Box detailed on page 15 is an optional container for the existing Anvil Logo. This optional logo treatment should be used when a white or solid coloured background is not feasible. The Red Box option has been created for the simple and important purpose of maintaining legibility, clarity and flexibility for the brand.

Formica® Brand Story

THE FORMICA® TRADEMARK HOLDS A UNIQUE POSITION among brands because the US Federal Trade Commission (FTC) sought to cancel the registration at the United States Patent and Trademark Office (USPTO). The FTC argued that the Formica® trademark had become generic, and accordingly, all competitors should be permitted to refer to their products as “Formica”. As a result of Congressional legislation, the cancellation petition was dismissed and the Formica® trademark registration remains valid at the USPTO and is a valuable asset for the Group. This asset must be treated with appropriate care to avoid any other attacks on the mark. In other words, in order to maintain and protect the value of the mark all uses must follow the guidelines set forth in this trademark usage manual.

Formica® Brand Story: Design & Innovation

BORN IN THE EARLY YEARS of the 20th century, Formica Group has etched an image of innovation in the history of materials technology and modern design. Its story begins with the development of high-pressure laminate, a material that transformed the American domestic and commercial landscapes.

It was two young engineers and entrepreneurs, Daniel J. O’Conor and Herbert Faber, who first saw the possibilities inherent in laminate technology and founded the Formica Insulation Company. Using laminates initially for industrial parts, the fledgling company soon developed techniques for making decorative laminate sheets that opened the door to furniture and consumer markets.

By the 1930’s, Formica Group had succeeded in developing a decorative laminate that was durable and could be produced in virtually any color desired. Now laminates began to win major design commissions: the ocean liner H.M.S. Queen Mary, the Library of Congress annex and furniture for Radio City Music Hall.

After World War II, the company boomed along with the housing market and laminates covered suburban kitchens and dinettes in pearls, marbles, wood grains and pastel patterns like Boomerang Design® and VirrVarr Design®. It was an affluent era defined by optimistic consumerism, and populace tastes matched the sleek look, feel and function of Formica® brand laminates.

Formica Group introduced a number of breakthrough products in the latter decades of the 20th century. The Company has continued to expand its offering to include DecoMetal® by Formica Group, ColorCore® by Formica Group, Compact™ by Formica Group and other products in colors, patterns and finishes for every aesthetic and application.

The branding team has drawn from our history to create a visual identity program that represents Formica Group in a way that is true to both our heritage and our future.

Brand Strategy: Recognition & Definition

THE GOAL OF ANY BRAND STRATEGY is to develop brand awareness, trust and loyalty—and ultimately, to pay tangible dividends in market share and margins. An important component in reaching that goal is the use of specific graphic elements to tell the Formica Group story in a vivid, authentic way.

As the most visible extension of our company, every 2- or 3-dimensional use of its identity standards either strengthens or weakens the brand. Proper use in each instance builds visibility, recognition and confidence in Formica Group products and services. It works better if we do it right.

In keeping with our leadership position, skillful execution of our identity standards will drive meaningful differentiation and help to elevate the Formica® brand.

As a component of our overall brand strategy, our visual communications must:

- *Engage the eye and the mind*
- *Be legible and also memorable*
- *Communicate design leadership*
- *Unify the Formica® brand*
- *Enhance understanding of Formica® brand products*
- *Reinforce awareness of breadth of product and design solutions*
- *Develop a positive presence among our consumer & trade audiences*



CIRCA 1930



CIRCA 1950



CIRCA 1960



1980-CURRENT

Evolution: Anvil & Crossbar

ONE OF THE MOST RECOGNIZED CORPORATE SYMBOLS in the world, the Formica Group logotype has progressed from simple letterforms in the 1930's to a stylish mid-century modern logo including its stylized Red Box version seen on page 15, an eye catching blend of simplicity and drama.

The earliest insignia dates from the 1930's when the Group's laminates became a consumer product in addition to an industrial one. The fluid top stroke of the F is an arc, framing and sheltering the rest of the letters to evoke a smooth, protective laminated surface. Catchy maxims often ran beneath the word Formica: Beauty Bonded, At Home With People or At Work in Industry.

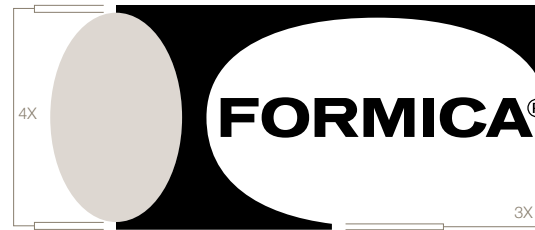
During the 1950's, Formica Group commissioned the design firm of Raymond Loewy Associates to create a new logo to express the company's evolving identity. It, too, is an amplified F, but now the entire logo is a streamlined F. The outer strokes of the F form an "Anvil," while the crossbar is a wordmark in a serif typeface.

New York designer Michael Abramson modified the Loewy logo in 1980. A customized version of Helvetica was substituted for the serified typeface and Loewy's pinstriped Anvil became a solid bar. The new logo gained a clarity and legibility suited to the growing global prominence of the brand.

Today, the alternative usage of a white Anvil logo contained in a red rectangle adds flexibility to the Formica Group logo, incorporating the 1980 design refinements in a format that stands out when a white or solid colored background is not possible. Executed appropriately, the Formica® Anvil logo is a lucid, distinctive symbol of Formica Group today.

Formica® Anvil Logo

THE FORMICA® LOGO is the primary graphic icon that consumers and business associates recognize and connect with our brand. It is the basis for all other company identifiers. The foundation of the Formica® logo is the Anvil, created by the outer strokes of the “F”. The Anvil shape should never be reproduced by itself, but always in conjunction with the Formica® wordmark. Together, the wordmark and Anvil form the Formica® logo. It is always followed by a registered mark (®) to indicate our proprietary right to the logo.



GENERAL GUIDELINES

- X= one unit (used to measure serif heights); thus, serif heights marked 3X on the right side of the Anvil logo are slightly shorter than those marked 4X on the left side
- Gray oval creates serifs on left
- Negative space surrounding the Formica® logotype is created with custom curves to achieve optical balance



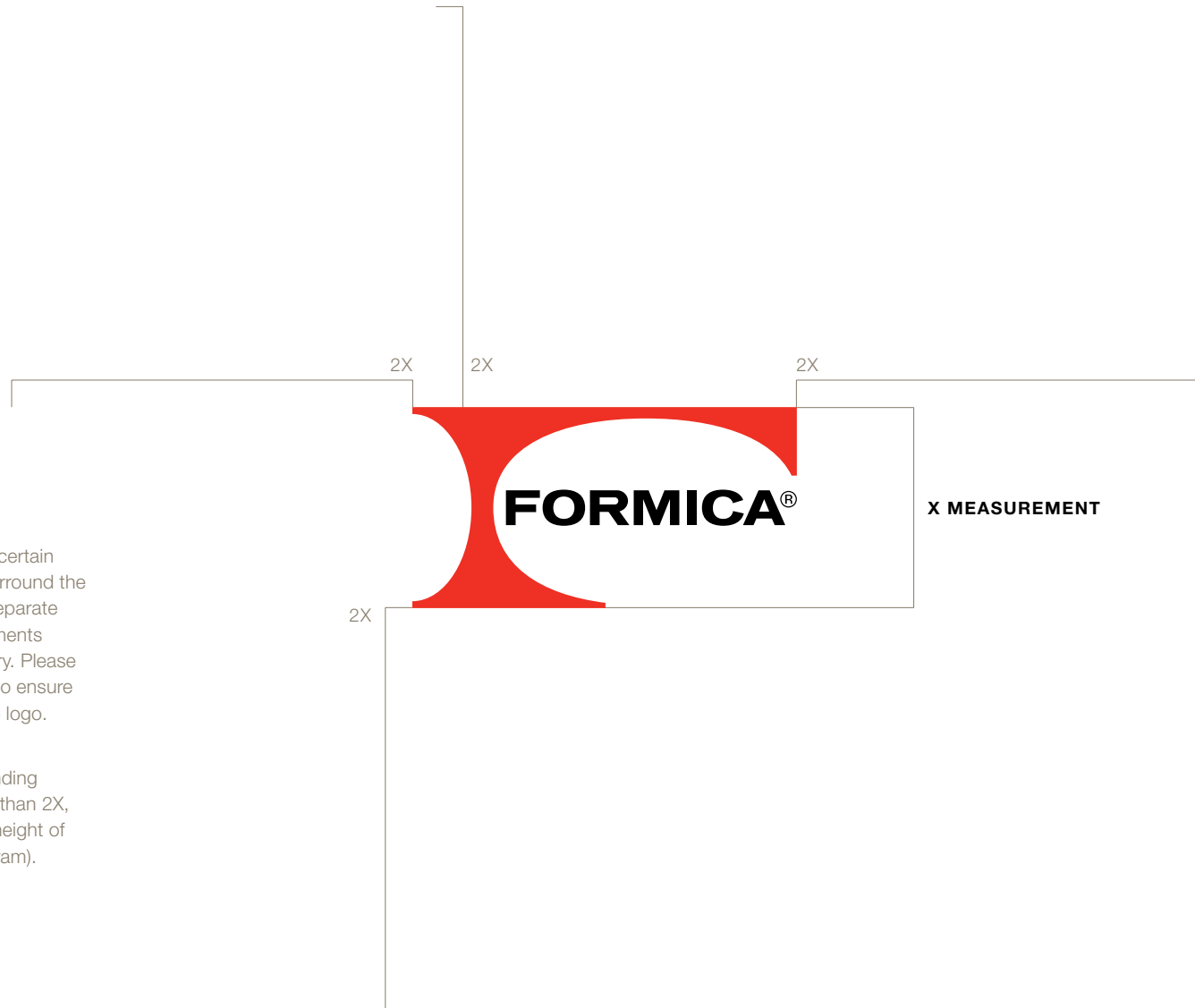
TWO-COLOR ANVIL LOGO

- The red Anvil shape is PMS 485 red
- Logotype is solid black

Clear Space

BREATHING ROOM is essential. A certain amount of clear space should surround the Formica® Anvil logo in order to separate it from other communication elements such as text, headlines or imagery. Please observe the area of clear space to ensure clarity and the prominence of the logo.

The required clear space surrounding the Formica Anvil logo is no less than 2X, which is equivalent to twice the height of the Anvil logo (see X on the diagram).



Formica® Anvil Logo

THE FORMICA® LOGO reads best when used against a solid white background **(1)**. In cases where the background is a solid color, please follow three simple guidelines. On backgrounds 30% black or lighter, the red Anvil with the black wordmark must be used **(2)** and **(3)**. On backgrounds 70% black or darker the red Anvil with the white wordmark must be used **(4)**, **(5)** and **(6)**. On backgrounds between 31% and 69% black the Anvil logo in the Red Box shown on page 15 can be used since the background would lack sufficient contrast for the two color Anvil logo to be legible. Further, by reversing the Anvil logo completely to white or black the loss of the color red diminishes the Formica Group brand. In general, if you are unsure about legibility, the Anvil logo in the Red Box is a safe, reliable alternative.

**(1)****(2)****(3)****(4)****(5)****(6)**

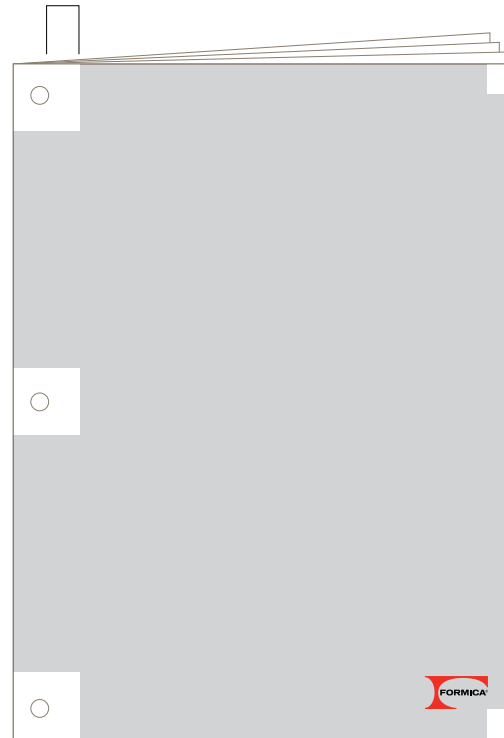
Please Note:

In cases where no color is available, it is acceptable to reverse the logo entirely to white or to print it in black. It is never desirable to simulate the red Anvil using a black screen as it is difficult to control reproduction quality.

Bleed and Trim

THE ANVIL LOGO MAY BE PLACED on any side of a piece of printed collateral, but never in a corner. It should always be attached to one side. There should always be at least 1/2 inch (12.7mm) of space between the edge of the page and the logo, and at least 1/2 inch (12.7mm) from diecut holes. The Anvil logo should never be placed over a diecut hole or any other obstruction. These rules do not apply to trade show booths or exhibits where the logo might exist on a very large scale.

No closer than 1/2 inch (12.7mm) from diecut holes



No closer than 1/2 inch (12.7mm) to the trim

Please Note:

Shaded areas indicate the approved areas for Anvil logo placement on brochures and other print collateral. Additionally, drawing is not to scale.

The Red Box

A WHITE FORMICA® ANVIL LOGO contained in a red rectangle (otherwise known as the Red Box) is the most recent graphic element to be added to the identity guidelines. The Red Box was developed to allow us greater control of the Anvil Logo as it relates to surrounding graphic elements. Thus, when the Red Box is used against a photographic, colored or textured background, the white Anvil Logo is never compromised and enjoys consistent clarity and legibility. Though the Red Box itself is not a “logo” it is important that the guidelines for its use are followed. This will ensure consistency and uniformity for our brand.



Please Note:

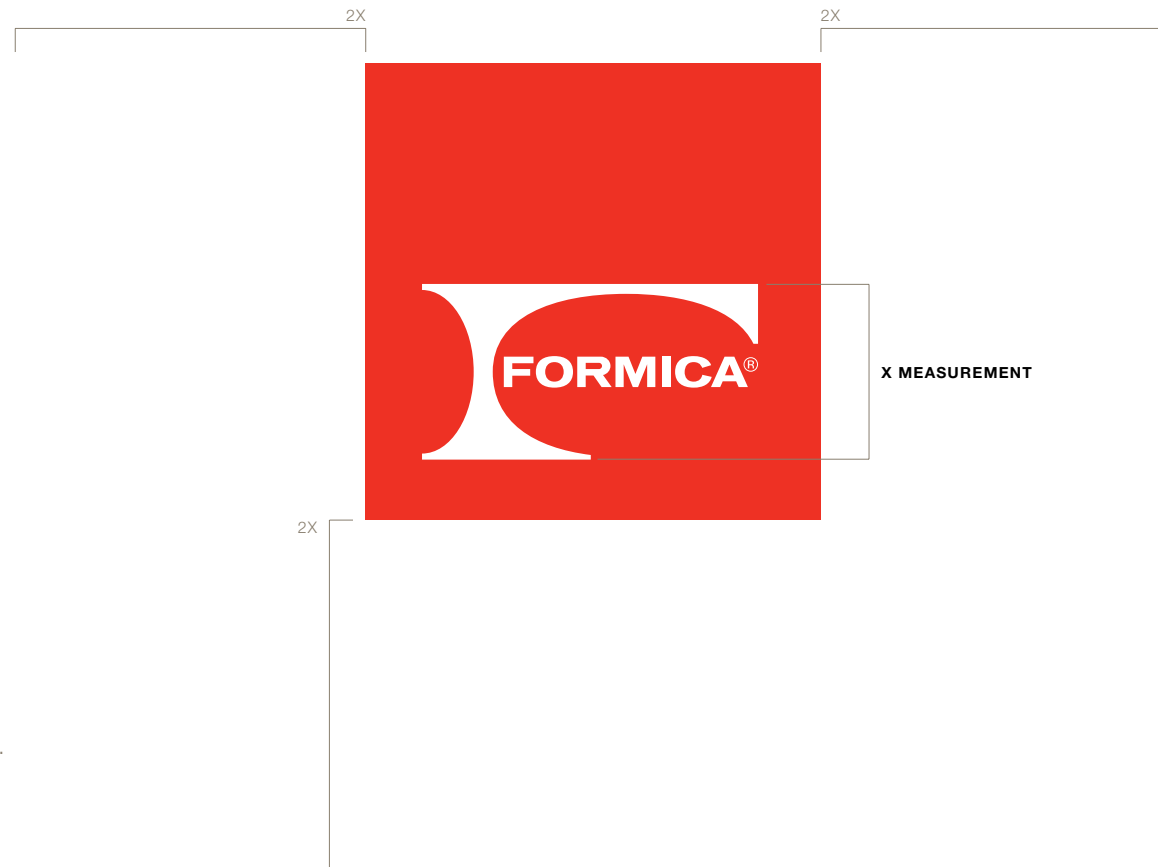
The bottom-anchored Red Box shown here is the primary way of using the Red Box. Alternative tab or non-square shaped rectangles may be used when the logo is anchored at the top or side of a page; see pages 17–19 for details.

Clear Space

BREATHING ROOM is essential. A certain amount of clear space should surround the three open sides of the Red Box in all its applications in order to separate it from other communication elements such as text, headlines or imagery. Please observe the area of clear space to ensure clarity and the prominence of the Red Box.

The required clear space surrounding the Red Box is no less than 2X, which is equivalent to twice the height of the Anvil logo (see X on the Red Box shown at right).

The clear space is not applicable when using the Red Box in conjunction with the Fletcher Building endorsement. For those cases, use Y measurement as indicated on page 22.



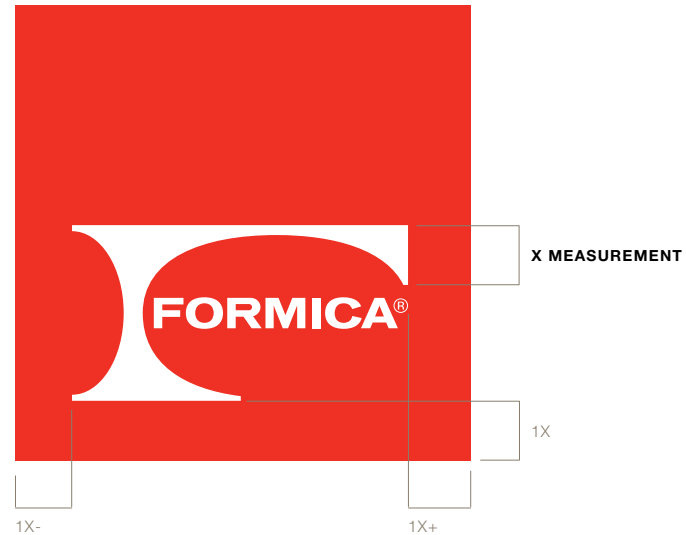
Please Note:

Square Red Box logo shown with clear space requirements for top-of-page alignment.

Red Box Dimensions

AN ALL WHITE ANVIL LOGO is positioned in a Formica® Red (Pantone Matching System or “PMS” 485) box. The primary box shape, a square, is shown on this page. If possible, the bottom-anchored version should be used **(1)**; if the logo must be oriented at the bottom of a page, the alternate top-anchored Red Box **(2)** may be used. For square red box logo treatments, proportioning and positioning is based on the length of the down stroke of the Anvil’s top right serif (**X MEASUREMENT**). These proportions are oriented to the bottom **(1)** or top **(2)**, depending on where the logo is anchored.

(1) BOTTOM-ANCHORED SQUARE (PRIMARY)



(2) TOP-ANCHORED SQUARE (ALTERNATIVE)



Please Note:

The Formica® logo was moved slightly to the left for optical centering. The extended box for bleed/trim are not represented here. Please see page 20 to view bleed variations.

Red Box Dimensions *(continued)*

IF AN ALTERNATE 'FLAG' or horizontally-oriented rectangle is used the logo may either be positioned on the left or right side. In rectangular applications, the same proportions taken from the Anvil's top right serif are applied to three sides at either the right end **(3)** or left **(4)**, depending on which side the logo is anchored to. Note that in rectangular applications the 'flag' may be of any width **(4)**, provided that a) the vertical proportions and anchoring of the logo are handled consistently, and b) the 'flag' must be at least twice the width in order to avoid looking like a mistake. In addition to bleeding off one edge, the flag may be bled around the corner of packaging or across the spine of a book, extending into another logo on the opposite side **(5)**.

(3) RIGHT-ANCHORED HORIZONTAL FLAG



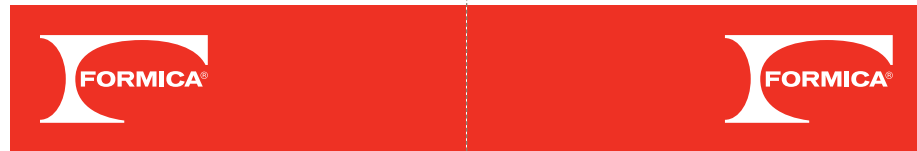
This length must be at least twice the width of a square Red Box, with the top edge dropped down to create an X measurement height between the Anvil and the top of the Red Box.

(4) LEFT-ANCHORED HORIZONTAL FLAG



The flag may be any width, provided that the vertical proportions and anchoring on the three pertinent sides is consistent.

(5) HORIZONTAL FLAG BLEED AROUND ONE CORNER INTO ANOTHER LOGO



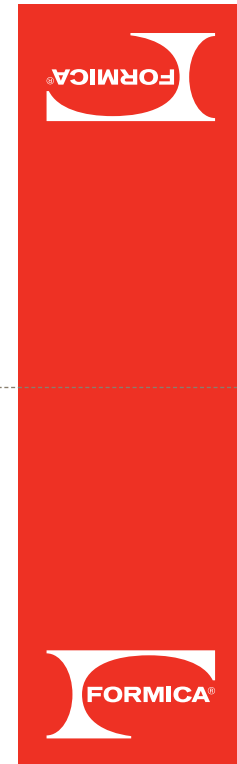
This length must be at least twice the width of a square Red Box, with the top edge dropped down to create an X measurement height between the Anvil and the top of the Red Box.

Please Note:

The same proportions based on the Anvil's top right serif are applied on three sides.

Red Box Dimensions *(continued)*

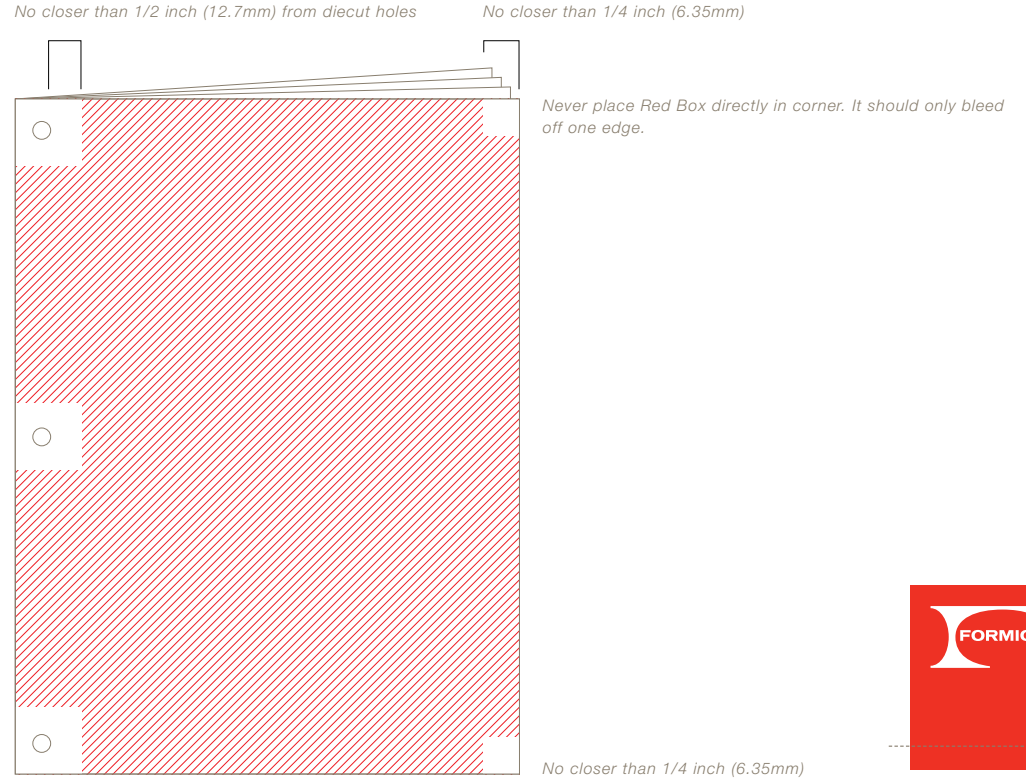
IF A VERTICAL FLAG is used **(6)**, **(7)**, the logo may either be positioned at the top or the bottom. In vertical rectangular applications, the same proportions taken from the Anvils' top right serif are applied to three sides at either the bottom end **(6)** or top **(7)**, depending on which side the logo is anchored to. Note that in vertical applications the 'flag' may be of any length, provided that a) the vertical proportions and anchoring of the logo are handled consistently, and b) the 'flag' must be at least two squares tall in order to avoid looking like a mistake. In addition to bleeding off one edge, the flag may be bled around the corner of packaging extending into another logo on the adjoining or opposite side **(8)**. This rule for extending vertically-oriented Red Box flags around corners applies to packaging only. See page 18 for Red Box usage on a spine.

(6) BOTTOM-ANCHORED VERTICAL FLAG**(7) TOP-ANCHORED VERTICAL FLAG****(8) VERTICAL FLAG BLED AROUND ONE CORNER INTO ANOTHER LOGO**

Bleed and Trim

THE RED BOX MAY BE PLACED on any side of a piece of printed collateral, but never in a corner. It should always be attached to one side. There should always be at least 1/4 inch (6.35mm) of space between a corner and the Red Box, and at least 1/2 inch (12.7mm) from diecut holes. The Red Box should never be placed over a diecut hole or any other obstruction. These rules do not apply to trade show booths or exhibits where the logo might exist on a very large scale.

Always bleed the Red Box symbol appropriately. Make printers/binders aware of the critical trimming to allow for accurately proportioned Red Box after trim.



Please Note:

Shaded areas indicate the approved areas for Red Box placement on brochures and other print collateral.

The Anvil Logo and Fletcher Building

IN SITUATIONS WHERE The Fletcher Building endorsement must be added near the logo, the endorsement must be placed at a noticeable distance from the Formica® logo.

When using a one or two-color Anvil in conjunction with the endorsement, use X measurement as the height of the outer right serif in the Anvil, and give at least 1.5X space between the logo and the Fletcher Building endorsement **(9)**, **(10)**.

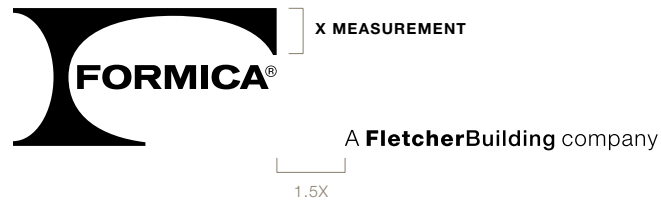
The Fletcher Building endorsement may be placed either below **(9)**, to the left or to the right of the logo **(10)**, depending on the particular page layout. Please note that the endorsement must never sit above the logo, and must always appear as a tastefully discreet, secondary identifier when needed.

(9) VERTICAL ORIENTATION: ONE OR TWO-COLOR ANVIL LOGO (UNDIAGRAMMED BELOW FOR CLARITY)



A **FletcherBuilding** company

(10) HORIZONTAL ORIENTATION: ONE OR TWO-COLOR ANVIL LOGO (UNDIAGRAMMED BELOW FOR CLARITY)



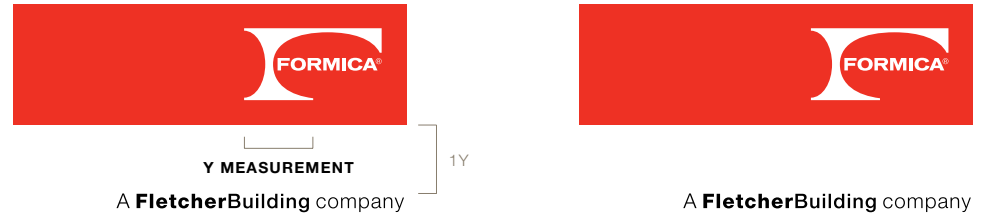
A **FletcherBuilding** company

The Red Box and Fletcher Building

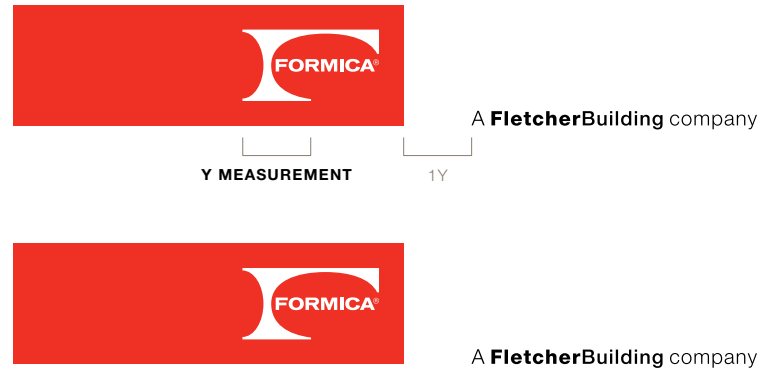
WHEN USING A RED BOX in conjunction with the Fletcher Building endorsement, use Y measurement as the width of the lower serif in the white Anvil logo, and give at least 1Y space between the logo and the Fletcher Building endorsement (10).

As with the Anvil logo, the Fletcher Building endorsement may be placed either below, to the left or to the right of the Red Box, depending on the particular page layout and version (wide, tall or square) of the Red Box being used.

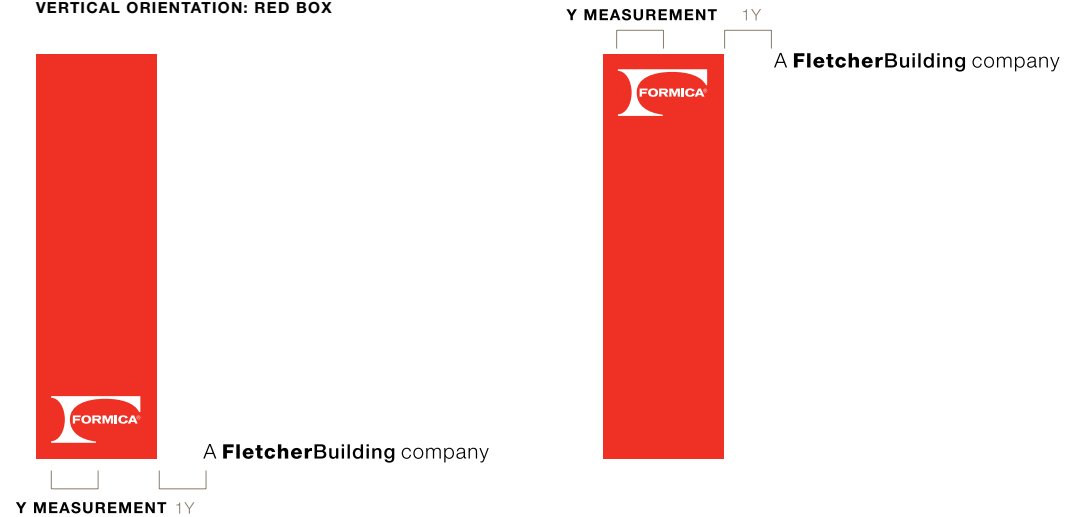
(10) VERTICAL ORIENTATION: RED BOX (UNDIAGRAMMED TO RIGHT FOR CLARITY)



HORIZONTAL ORIENTATION: RED BOX (UNDIAGRAMMED BELOW FOR CLARITY)



VERTICAL ORIENTATION: RED BOX





Do not break the Formica® logotype out from the Formica® Anvil. Do not separate these two components in any way.



Do not alter the Formica® logotype.



Do not alter the spatial relationship between the Formica® Anvil and the Formica® logotype.



Do not alter the proportions of the logo.



What NOT to Do

SHOWN HERE are some examples of what not to do with the Formica® logo. Always use authorized electronic artwork available from Formica Group—and always respect the message.

The Anvil logo should lie on a white or solid colored untextured background. The background needs to be controlled as much as the logo itself. If for any reason a multi-colored, textured or photographic background is to be used, the white Anvil logo in a red rectangle (Red Box) should be used to maintain the integrity of the Formica® Anvil logo.

Do not alter the color of the Formica® Anvil or the Red Box in any way. The only exceptions to this rule are when using the Formica® Anvil logo pattern (see pages 24 and 28 for details, and only use approved electronic artwork from Formica Group).



Do not lock up the Formica® Anvil logo or Red Box logo with any other product logos or signatures.



Do not place the Formica® Anvil or the Formica® Red Box logos against areas with insufficient contrast.



Do not alter the proportions of the Red Box logo in any way. See page 17 for details on the Red Box logo proportions.



Do not show the Anvil logo in red and white when using it against a background lighter than 30% black.



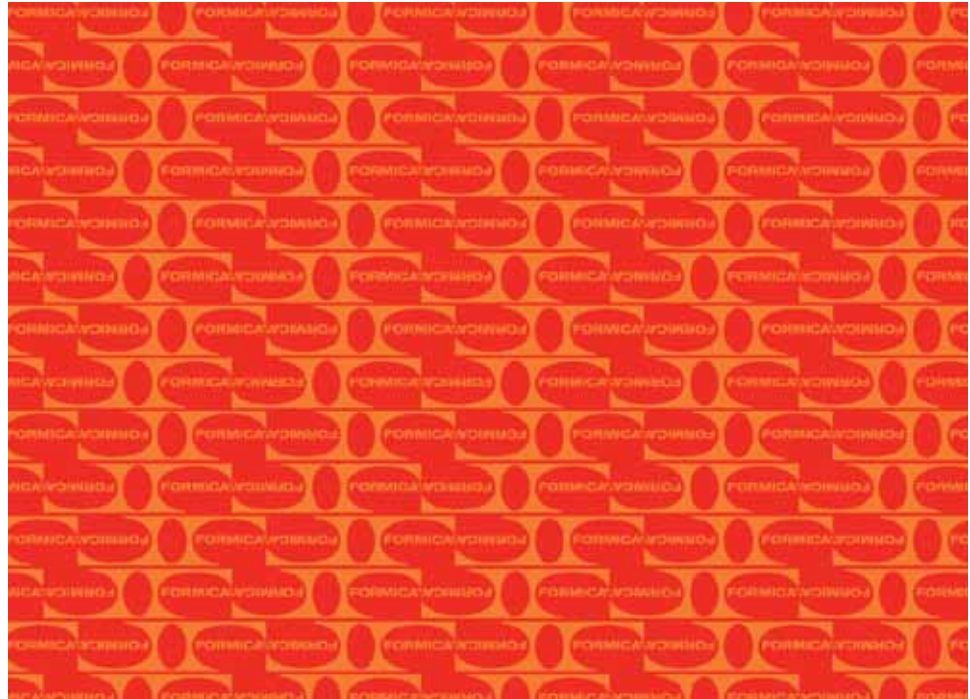
Do not show the Anvil logo in red and black when using it against a background darker than 70% black.



Do not place Anvil logo on a photograph. If the logo must be used on an image of any sort, use the Red Box (white logo in a red rectangle) instead.

Anvil Logo Pattern

A PATTERN HAS BEEN CREATED from the Formica® Anvil logo, and is used in a wide range of applications, from trade stands to books, bags and on-screen applications. This pattern is used most often for large-scale fabrics and screen presentations. The Anvil logo pattern is the only place where alternative color combinations may be used for the Formica® Anvil logo. See page 28 for acceptable color combinations.



2X height space between rows of Anvil pairs (1X= height of lower Anvil serif)

The outside serifs of two Anvil logos connect to form a single shape, one rotated 180°, the other upright

Outside edges of Anvil are lined up with each other

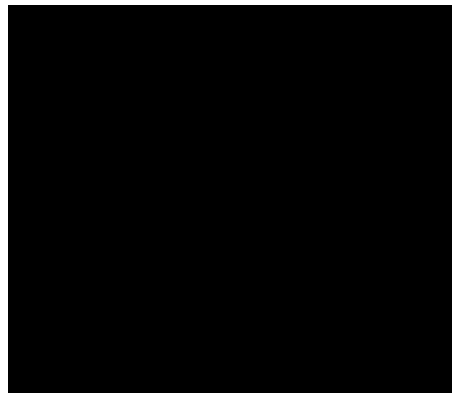
Primary Color Palette

RED, BLACK, AND WHITE are the primary colors used in all of The Diller Corporation's (a subsidiary in the Formica Group) logos and product signatures. The official Formica® red is always based on PMS 485.

The Red Box should be reproduced only in red (PMS 485 for offset lithography; C0, M100, Y100, K0 for digital printing; and R204, G34, B41 for screen-based applications), and only with a white Formica® logo. No other colors or color combinations are acceptable*.



FORMICA® RED
PMS 485
C0, M100, Y100, K0
R255, G0, B0 (ff0000)



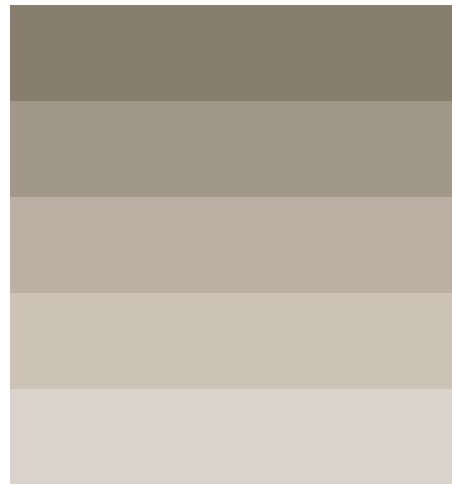
BLACK
C0, M0, Y0, K100
R0, G0, B0 (000000)

***Please Note:**

It is acceptable to reverse the Anvil logo out of either a large black or red field. This applies primarily to tradeshow spaces and specialty print applications, and is only acceptable when the black or red background covers a large area. Consistency in this regard helps to avoid confusion about the size and dimensions of the Red Box.

Secondary Color Palette

IN ADDITION to the red, black and white color scheme, other colors are used for accents, text colors, and specialty applications. When setting paragraph type against a white background, such as the text you are now reading, the type should be set in either PMS 404 gray or black. Do not screen black type to give it a gray appearance, as this will create a choppy effect in printed applications. Headlines set against white backgrounds may be a lighter shade in the PMS 400-level gray range, but no lighter than PMS 400. Type that is reversed against darker backgrounds should be either white, PMS 877 silver, PMS 874 gold, PMS 485 red or a PMS 400-level gray, but no darker than PMS 403 for paragraph settings and no darker than PMS 404 for headlines. Gold metallic colors should be used sparingly and for specialty collateral only. See pages 28 and 51 for more information and examples of how secondary colors are used.



PMS 404: C0, M8, Y22, K56 / R136, G126, B110 (887e6e)

PMS 403: C0, M7, Y17, K43 / R162, G151, B138 (a2978a)

PMS 402: C0, M6, Y14, K31 / R187, G176, B163 (bbb0a3)

PMS 401: C0, M5, Y11, K23 / R203, G193, B182 (cbc1b6)

PMS 400: C0, M3, Y6, K16 / R218, G211, B204 (dad3cc)



PMS 467 TAN: C9, M15, Y34, K0 / R231, G210, B173 (e7d2ad)

PMS 1655 ORANGE: C0, M63, Y91, K0 / R255, G125, B0 (ff7d00)



PMS 877 SILVER (for offset lithography, silk screening, engraving and foil stamping applications only)

PMS 8641 GOLD (for offset lithography, silk screening, engraving and foil stamping applications only)

PMS 874 GOLD (for offset lithography, silk screening, engraving and foil stamping applications only)

Pattern Color Pairings

THERE ARE SIX COLOR COMBINATIONS

that are acceptable for Anvil logo patterns. In addition to the six combinations shown here, the reverse of each is acceptable as well (i.e., PMS 485 red against a PMS 1655 orange background, etc.) Because fabrics, paints and other substrates used in the built environment are printed with different ink processes than the Pantone® Matching System, all efforts should be made to match spot colors as closely as possible.



(1) PMS 1655 orange against a PMS 485 red background



(2) PMS 467 tan against a PMS 465 tan background



(3) PMS 402 gray against a PMS 405 background



(4) PMS 877 silver against a PMS 874 gold background



(5) PMS 404 gray against a PMS black background



(6) Reversed black against a black background

Key Product Lines

FOR ALL PRIMARY PRODUCT LOGOS the product name is black, the product description is PMS 404 gray, and “by Formica Group” are PMS 485 red. Alternate color combinations are shown on page 26.

The product name is set in Helvetica Neue 35 Thin. The type size of the product name should be 3.5 times larger than “by FORMICA GROUP” and the tagline. “by” is set in Helvetica Neue 46 Light Italic. “FORMICA GROUP” and the product tagline (in the case shown at right, “The Original High Pressure Laminate”) are both set in Helvetica Neue 45 Light, all caps. The vertical space between the bottom of the product name and the top of the tagline should be 2.5 times the height of “FORMICA GROUP”.

Formica® Laminate by Formica Group logo is shown here as an example of how all key product line logos are designed.

Formica® Laminate

THE ORIGINAL HIGH PRESSURE LAMINATE *by* FORMICA GROUP

Key Product Lines *(continued)*

FROM TOP TO BOTTOM: for each primary product logo, the optional colors are solid black **(1)**, reversed white product name and PMS 403 description/tagline against a sufficiently dark solid background **(2)**, white reversed out of a solid PMS 485 red background **(3)**, white reversed out of a solid PMS 404 gray background **(4)**, and white reversed out of a black or sufficiently dark background **(5)**. The Laminate logo is shown here as an example of colors that are approved for all primary product logos. See pages 25–26 for CMYK and RGB color values.

Solid PMS 877 silver or PMS 874 gold may be used in specialty applications (not shown here). The product name may also be reversed to white against a solid dark background, with the product description and tagline set in either PMS 877 or 874.



(1) Solid black (ruled box above and solid boxes below represent large fields of solid color)



(2) black or sufficiently dark background, product name reversed to white, PMS 485 red “by Formica Group” identifier, PMS 403 gray tagline



(3) PMS 485 red background, all other art reversed to white



(4) PMS 404 gray background, all other art reversed to white



(5) black background, all other art reversed to white

(1) PRIMARY LOGO: RED & BLACK ANVIL



(2) SECONDARY LOGO: RED BOX



(3) KEY PRODUCT LINES (EXAMPLE)

Brands at a Glance

DISPLAYED AT RIGHT is a top-down hierarchy of the acceptable ways of using the primary Formica® Anvil logo, as well as our secondary Red Box and other logos (a key product line in this example). When used correctly, these marks help define the Formica® brand with clarity, nuance and consistency.

Formica® Laminate

THE ORIGINAL HIGH PRESSURE LAMINATE *by* FORMICA GROUP

(4) SECONDARY LOGOS, KEY PRODUCT LINES: UNIVERSAL*

Chemtop®2

CHEMICAL RESISTANT LAMINATES *by FORMICA GROUP*

Formica Ligna®

NATURAL WOOD SURFACING *by FORMICA GROUP*

DecoMetal®

METAL LAMINATES & SOLID METALS *by FORMICA GROUP*

Formica® Solid Surfacing

SEAMLESS NONPOROUS SURFACES *by FORMICA GROUP*

Formica® Compact

STRUCTURAL INTERIOR LAMINATES *by FORMICA GROUP*

VIVIX™

A FRESH PERSPECTIVE IN ARCHITECTURAL PANELS *by FORMICA GROUP*

Formica® Laminate

THE ORIGINAL HIGH PRESSURE LAMINATE *by FORMICA GROUP*

IdealEdge™

PERFECT FROM ANY ANGLE *by FORMICA GROUP*

(5) SECONDARY LOGOS, KEY PRODUCT LINES: EUROPE ONLY

ColorCore®

SOLID COLOUR LAMINATES *by FORMICA GROUP*

DecoMetal®

METAL LAMINATES *by FORMICA GROUP*

Brands at a Glance (continued)

THE SEVEN KEY PRODUCT LOGOS at top right are used universally, on all continents. **Please note:* Formica® Solid Surfacing is only used in North America. In Asia the same product is branded as Surell® by Formica Group. ColorCore® by Formica Group is exclusively used in Europe, and ColorCore2™ by Formica Group is used exclusively in North America and Asia.

(6) SECONDARY LOGOS, KEY PRODUCT LINES: NORTH AMERICA AND ASIA ONLY

ColorCore2™

by FORMICA GROUP

(7) SECONDARY LOGOS, KEY PRODUCT LINES: ASIA ONLY

Acryliss®

ACRYLIC SOLID SURFACE *by FORMICA GROUP*

Surell®

SEAMLESS NONPOROUS SURFACES *by FORMICA GROUP*

Formica® Compact

STRUCTURAL INTERIOR LAMINATES *by FORMICA GROUP*

VIVIX™

EXTERIOR ARCHITECTURAL PANELS *by FORMICA GROUP*

Fulihua®

(8) SECONDARY LOGOS, PREMIUM FINISHES: NORTH AMERICA AND ASIA

PREMIUM **fx**[™] by FORMICA GROUP

SPECIAL EFFECTS FOR KITCHENS & BATHS

180 **fx**[™] by FORMICA GROUP

Brands at a Glance *(continued)*

IN NORTH AMERICA AND ASIA, Premium Laminate finishes fall under the PremiumFX[™] by Formica Group brand **(8)**. Standard finishes **(9)** have their respective logotypes, but are not locked up in any way with a parent brand such as PremiumFX[™].

ETCHINGS[™]_{COLLECTION}

PREMIUM **fx**[™] by FORMICA GROUP

HONED[™]_{COLLECTION}

PREMIUM **fx**[™] by FORMICA GROUP

RADIANCE[®]_{COLLECTION}

PREMIUM **fx**[™] by FORMICA GROUP

RIVERWASH[™]_{COLLECTION}

PREMIUM **fx**[™] by FORMICA GROUP

CRYSTAL_{COLLECTION}

PREMIUM **fx**[™] by FORMICA GROUP

(9) SECONDARY LOGOS, STANDARD FINISHES: NORTH AMERICA AND ASIA

ARTISAN[™]_{COLLECTION}

POLISHED[™]_{COLLECTION}

AUTHENTIX_{COLLECTION}[®]

POWDERED[™]_{COLLECTION}

BRUSHED[™]_{COLLECTION}

PUNCHED[™]_{COLLECTION}

LUXE[™]_{COLLECTION}

QUILTED[™]_{COLLECTION}

MATTE_{COLLECTION}

SCULPTED[™]_{COLLECTION}

MICRODOT[™]_{COLLECTION}

VELOUR[™]_{COLLECTION}

NATURELLE[™]_{COLLECTION}

(10) SECONDARY LOGOS, PREMIUM FINISHES: EUROPE



PREMIUM GLOSS FINISH *by* FORMICA GROUP

NATURELLE™

PREMIUM FINISH *by* FORMICA GROUP

ETCHINGS™

PREMIUM FINISH *by* FORMICA GROUP

RADIANCE®

PREMIUM FINISH *by* FORMICA GROUP

Brands at a Glance *(continued)*

EUROPEAN PREMIUM FINISH LOGOS are each locked up with the "Premium Finish by Formica Group" tagline except for the ARplus logo which has the tagline "Premium Gloss Finish".

HONED™

PREMIUM FINISH *by* FORMICA GROUP

RIGATO™

PREMIUM FINISH *by* FORMICA GROUP

LUSTRE™

PREMIUM FINISH *by* FORMICA GROUP

RIVERWASH™

PREMIUM FINISH *by* FORMICA GROUP

LUXE™

PREMIUM FINISH *by* FORMICA GROUP

SCULPTED™

PREMIUM FINISH *by* FORMICA GROUP

MICRODOT™

PREMIUM FINISH *by* FORMICA GROUP

(11) SPECIAL PRODUCTS, SPECIAL FINISHES AND PROGRAMS



InDepth SURFACING®

A NEW DIMENSION IN MODERN SURFACING by FORMICA GROUP

PROFORMANCE™

DEMAND THE ULTIMATE IN SURFACE
PERFORMANCE AND PROTECTION by FORMICA GROUP

Brands at a Glance (continued)

THE LOGOS SHOWN AT RIGHT are for various programs, special products and special finishes, rather than unique surfaces such as DecoMetal® by Formica Group and Formica® Solid Surfacing. Axiom® by Formica Group is a modular program for Laminate countertops in Europe. The other logos shown on this page are for North American and Asian programs and special finishes.

surface**mix**™

COMBINE AND CREATE
WITH THE TOTAL SURFACING POWERHOUSE by FORMICA GROUP



AT HOME WITH FORMICA™



a b c d e f g h i j k l m n o p q r s t
 u v w x y z A B C D E F G H I
 J K L M N O P Q R S T U
 V W X Y Z 1 2 3 4 5 6 7 8 9 0 ! ? @
 # \$ % & * () ;

BAUER BODONI ROMAN

Serif & Sans Serif

THE TWO TYPE FAMILIES used in all Formica Group visual communications are Bauer Bodoni and Helvetica Neue.

Designed by Giambattista Bodoni around 1790, Bodoni is an elegant serif typeface with contrasting thick and thin strokes. Bauer Bodoni is a faithful digital representation of the original.

Helvetica Neue is a digitally improved version of Helvetica, a 20th century sans-serif typeface popular for its legibility and flexibility in weight and variations. A proprietary styled version of Helvetica is used as the wordmark in the Formica Group logo. Helvetica was originally created by Swiss type designer Max Miedinger in 1957.

a b c d e f g h i j k l m n o p q r s t u
 v w x y z A B C D E F G H I
 J K L M N O P Q R S T U V
 W X Y Z 1 2 3 4 5 6 7 8 9 0 ! ? @
 # \$ % & * () ;

HELVETICA NEUE 45 LIGHT

Serif: Bauer Bodoni

BAUER BODONI is used in Formica Group's product signatures to brand, differentiate and identify products and product lines, and in headlines. Any type that is eight point or smaller should be set in Helvetica Neue. The most commonly used weights of Bauer Bodoni are shown at right.

a b c d e f g h i j k l m n o p q r s t u v w x y z
A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z 1 2 3 4 5 6 7 8 9 0 ! ? @ # \$ % & * () ;

BAUER BODONI ROMAN

a b c d e f g h i j k l m n o p q r s t u v w x y z
A B C D E F G H I J K L M N O P Q R S T U
*V W X Y Z 1 2 3 4 5 6 7 8 9 0 ! ? @ # \$ % & * () ;*

BAUER BODONI ITALIC

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z 1 2 3 4 5 6 7 8 9 0 ! ? @ # \$ % & * () ;

BAUER BODONI SMALL CAPS & OLD STYLE FIGURES

Sans Serif: Helvetica Neue

HELVETICA NEUE was designed in 1983 by Linotype Design Studio for improved performance in modern electronic publishing. Its wide range of weights and subtle refinements in letterforms improves upon the original Helvetica's simple beauty. Helvetica Neue is used in all sorts of product logo, headline and text settings for Formica Group, often alongside its companion typeface Bodoni. The most commonly used weights of Helvetica Neue are shown at right. See page 41 for more weights in the Helvetica Neue Family.

abcdefghijklmnopqrstuvwxyz
 ABCDEFGHIJKLMNOPQRSTU
 VWXYZ1234567890!@#%&*();

HELVETICA NEUE 45 LIGHT

*abcdefghijklmnopqrstuvwxyz
 ABCDEFGHIJKLMNOPQRSTU
 VWXYZ1234567890!@#%&*();*

HELVETICA NEUE 46 LIGHT ITALIC

**abcdefghijklmnopqrstuvwxyz
 ABCDEFGHIJKLMNOPQRSTU
 VWXYZ1234567890!@#%&*();**

HELVETICA NEUE 75 BOLD

***abcdefghijklmnopqrstuvwxyz
 ABCDEFGHIJKLMNOPQRSTU
 VWXYZ1234567890!@#%&*();***

HELVETICA NEUE 76 BOLD ITALIC

Sans Serif: Helvetica Neue (continued)

HELVETICA NEUE comes in varying weights and widths. The regular widths are the most commonly used; however the Condensed weights of Helvetica Neue are used in certain specialty applications, primarily for product logos and tradeshow spaces. For the sake of brevity, the only Condensed fonts shown here are Light and Bold Condensed with their italics.

Due to their delicate weight, Helvetica Neue 35 Thin and Thin Italic should only be used in headline and sub-headline settings of 12 point or larger.

abcdefghijklmnopqrstuvwxy
 ABCDEFGHIJKLMNOPQRSTU
 VWXYZ1234567890!@#%&*();

HELVETICA NEUE 35 THIN

abcdefghijklmnopqrstuvwxy
 ABCDEFGHIJKLMNOPQRSTU
 VWXYZ1234567890!@#%&*();

HELVETICA NEUE 55 ROMAN

abcdefghijklmnopqrstuvwxy
 ABCDEFGHIJKLMNOPQRSTU
 VWXYZ1234567890!@#%&*();

HELVETICA NEUE 65 MEDIUM

abcdefghijklmnopqrstuvwxy
 ABCDEFGHIJKLMNOPQRSTU
 VWXYZ1234567890!@#%&*();

HELVETICA NEUE 85 HEAVY

abcdefghijklmnopqrstuvwxy
 ABCDEFGHIJKLMNOPQRSTU
 VWXYZ1234567890!@#%&*();

HELVETICA NEUE 95 BLACK

abcdefghijklmnopqrstuvwxy
 ABCDEFGHIJKLMNOPQRSTU
 VWXYZ1234567890!@#%&*();

HELVETICA NEUE 47 LIGHT CONDENSED

abcdefghijklmnopqrstuvwxy
 ABCDEFGHIJKLMNOPQRSTU
 VWXYZ1234567890!@#%&*();

HELVETICA NEUE 77 BOLD CONDENSED

abcdefghijklmnopqrstuvwxy
 ABCDEFGHIJKLMNOPQRSTU
 VWXYZ1234567890!@#%&*();

HELVETICA NEUE 36 THIN ITALIC

abcdefghijklmnopqrstuvwxy
 ABCDEFGHIJKLMNOPQRSTU
 VWXYZ1234567890!@#%&*();

HELVETICA NEUE 55 ITALIC

abcdefghijklmnopqrstuvwxy
 ABCDEFGHIJKLMNOPQRSTU
 VWXYZ1234567890!@#%&*();

HELVETICA NEUE 66 MEDIUM ITALIC

abcdefghijklmnopqrstuvwxy
 ABCDEFGHIJKLMNOPQRSTU
 VWXYZ1234567890!@#%&*();

HELVETICA NEUE 86 HEAVY ITALIC

abcdefghijklmnopqrstuvwxy
 ABCDEFGHIJKLMNOPQRSTU
 VWXYZ1234567890!@#%&*();

HELVETICA NEUE 96 BLACK ITALIC

abcdefghijklmnopqrstuvwxy
 ABCDEFGHIJKLMNOPQRSTU
 VWXYZ1234567890!@#%&*();

HELVETICA NEUE 47 LIGHT CONDENSED ITALIC

abcdefghijklmnopqrstuvwxy
 ABCDEFGHIJKLMNOPQRSTU
 VWXYZ1234567890!@#%&*();

HELVETICA NEUE 77 BOLD CONDENSED ITALIC

Stationery: Letterhead

NEW STATIONERY has been designed to compliment our updated brand standards. Shown at right is a letter template, scaled down to 50%.

A standard U.S. letter size (8.5" x 11") must be used for all official Formica Corporation letter correspondence in the U.S. (shown here), and a standard A4 size should be used for all official correspondence in Europe and Asia. The Formica Group address and logo are shown here for placement reference only. Only use our official stationery when writing on letterhead.

The entire letter must be set in Helvetica Neue 45 Light. The font size must be set at eight point with eleven points of line spacing. Do not add additional kerning.



Stationery: Letterhead *(continued)*

THE MAIN BODY OF A LETTER must always be in black—never screened to simulate the special gray color used for the Formica Group address shown at the top left of our letterhead. If a color printer is available, Formica® red may be used as an accent color for date **(1)**, addressee name **(2)**, and writer name **(3)**. Please only use approved letterhead templates from Formica Group.

For second sheets, please only use second sheets that are printed without the address. Second sheet templates are available without the date and addressee column.

All paper used for our stationery system should be premium, bright white, vellum finish and uncoated. The paper must be FSC certified and contain at least 10% post-consumer waste. All letterhead and envelopes should be printed on 28lb. (104gsm) writing weight.



FORMICA GROUP
 Formica Corporation
 10155 Reading Road
 Cincinnati, Ohio 45241
 1.800.FORMICA™
 513.786.3400
 www.formica.com

A Member of The Fletcher Building Group

(1) ————— Month 1, Year

(2) ————— First Lastname
 Company Name
 100 Street Name Road
 Cincinnati, Ohio 45241

Dear First Name,

Rat dolobore con ut nis nullan el iriure tatureratue tem do consequ atincin heniam, core diam exar ipis adipit iliquat, quat, quatet, qui blam dolut diate modolorem do conse doloborer sit vullan vellit inoi tetue delit eum iureot, qui etumsan drosos exercip eul ting ex exercilis ad et, vulla consequi bia amet, sum ip et veliquat nulput allt adiamet velit venim zzriureetum quat autem ad magna consed tie dolutem diat lorper secte eugiamc oretuer aci eum iriucsi liquim odolore rilisse commy nulput ipsusci psustie magnim ercipit laore venihb exercin henit prat. Lore magnit diam, sis at wisiscipisi.

Met adit incidunt utem esenisit ad dit voloreetum inci bia commodolor ate volorper accum iurer secte do consed eugiat, sent nit, quiscin cidus nos am in ullut vel ea aut venit ad elent aut prat, cor ing erosto consed dio odigniam, consequat aut er augue consecte doloborperit dip ea faciqlatuae tem at. Obore doluptate magnis alis augiam, quipis nim allt ancommodiam dolentit illaore tem quis.

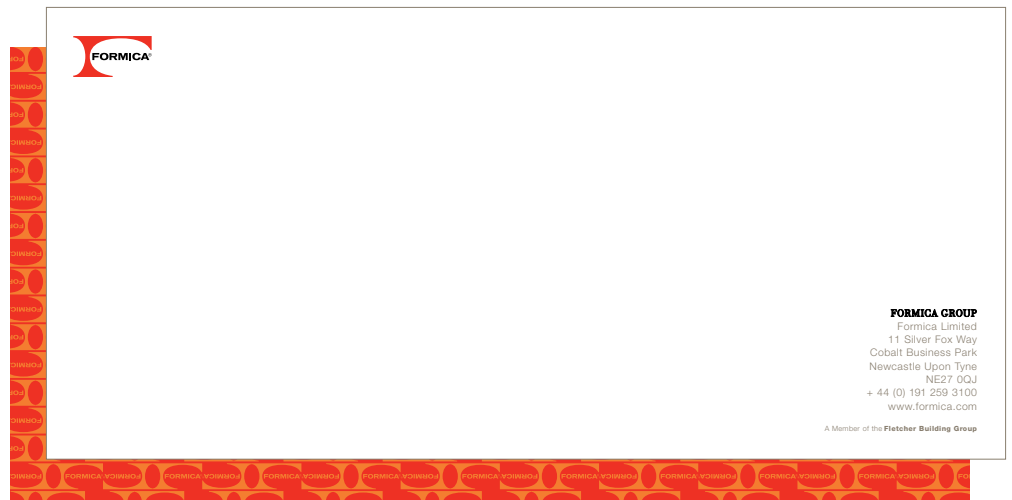
Dulsiit lupat, velisicng ea corem diat. Os aliquip euipis non eugiatem iustrud exer susci exerat dolore feupit niarnet acidunt inci bia conseni smolorem inci tin hent inisim nit dit ulput adipit wisim dolor sit ate doluptat lan exerit ipit, consequist vent vullandit nosto con hendre tat ipit at. Uptat in vel et dellt aut valor susciduis alissen ismolob nullam vellismod tie vent nonsectet eugueriure eriure eum dipit eugalt outpat. Ut prat wissi.

Kind Regards,

(3) ————— First Lastname
 Job Title

Stationery: With Compliments

FOR THE VARIOUS OFFICES around the world that use with compliments slips, standard sized 210mm x 99mm slips are available in the new stationery design. The example shown at right is scaled down to 60%. With compliments slips must be printed on a paper stock that matches the letterhead and envelope. It must be from the same paper company, in the same color and finish. The weight should be 120lb. (324gsm).



WITH COMPLIMENTS BACK SHOWN BEHIND FRONT OF CARD

With compliments cards come with four different color combinations for the patterned backs. See page 46 for details.

Stationery: A2 Card & Envelope

A2 SIZED NOTECARDS (4.125" x 5.5" or 104.775mm x 139.7mm) are available with matching envelopes. The templates at right are scaled down to 72%. A2 notecards must be printed on a paper stock that matches the letterhead and envelope. It must be from the same paper company, in the same color and finish. The weight should be 120lb. (324gsm) cover. The A2 envelope should be printed on the same paper used for all other envelopes.



A2 CARD BACK SHOWN BEHIND FRONT OF CARD

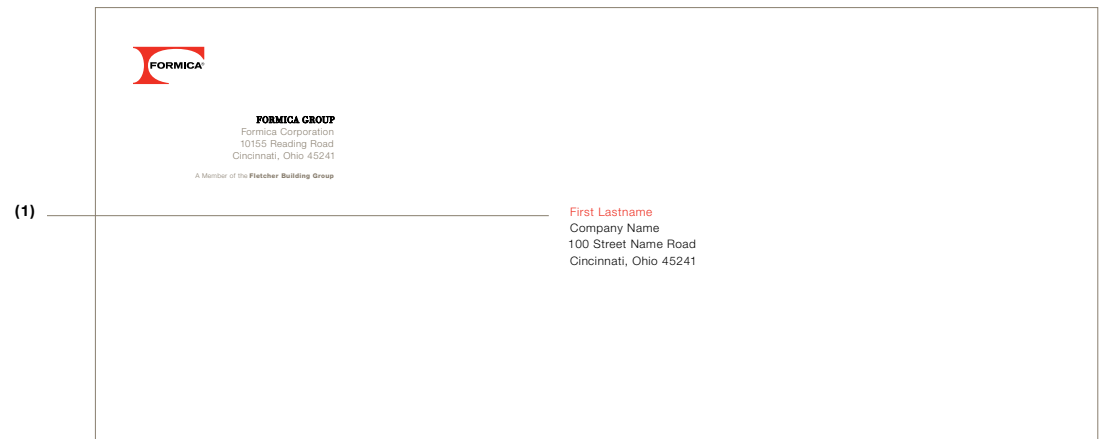
Each set of A2 cards comes with four different color combinations for the patterned backs. See page 51 for details.

Stationery: A10 Envelopes

WHEN PRINTING ON ENVELOPES for official correspondence, please use the template that has been created for your convenience. Shown at right is a standard number ten envelope, scaled down to 55%.

Addressee information must be set in Helvetica Neue 45 Light at eight point with eleven points of line spacing. The addressee's name **(1)** must be set in all caps, and printed in Formica® red if a color printer is available. The rest of the address must be printed in black.

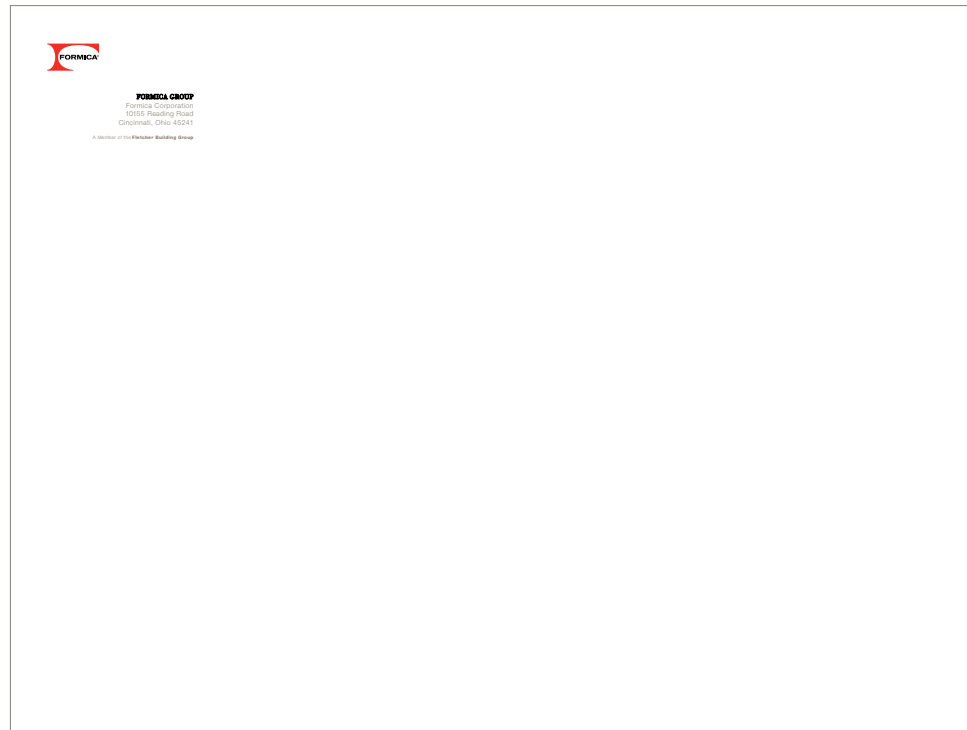
With the exception of catalog-sized envelopes, all envelopes should have a square flap closure. A10 envelopes should be printed on the same paper used for all other envelopes. See page 45 for details.



Stationery: Catalog Envelopes

STANDARD CATALOG-SIZED ENVELOPES are available for mailing larger items. These are 9" x 12" (241.3mm x 304.8mm), scaled down here to 40%.

Catalog envelopes should be printed on the same paper used for all other envelopes. See page 45 for details.



Stationery: Mailing Labels

FOR ITEMS THAT ARE TO BE MAILED

in large envelopes or boxes, self-adhesive mailing labels are available. At right is a standard-sized mailing label template shown at 100%. When printing addressee information, please use the provided template, as with all official correspondence. See page 46 for details on fonts and sizes.

Mailing labels should be printed on paper stock that matches all other stationery, on a pressure-sensitive label stock. Most stationery-grade paper products are available with matching labels.



FORMICA GROUP

Formica Corporation
10155 Reading Road
Cincinnati, Ohio 45241

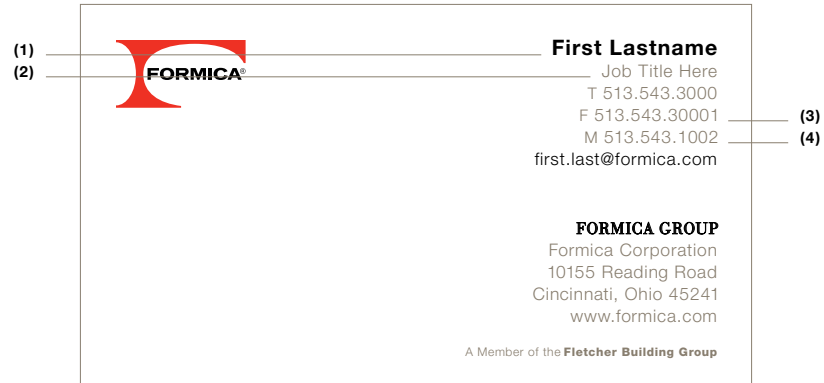
A Member of the **Fletcher Building Group**

First Lastname
Company Name
100 Street Name Road
City, State Zip Code

Stationery: Business Cards

AN INTUITIVE ONLINE ORDERING SYSTEM is available for Formica Group employees in North American to typeset and order new business cards. This system allows users to enter info into an existing business card template, see a PDF proof and place orders online. Our Marketing Department has the necessary information to log on.

When typesetting new cards, please refer to the template shown here. The employee name is at the top **(1)**; the entire name must be kept on a single line. The name should be set in title case (upper- and lowercase). Directly below the employee name is the job title **(2)**, which should also be set in title case. Phone and fax numbers must use periods instead of dashes, and do not use parentheses for area codes **(3)**. The order for contact information must always appear as shown. When typing the email address, it must be all lowercase and on a single line **(4)**.



Please Note:

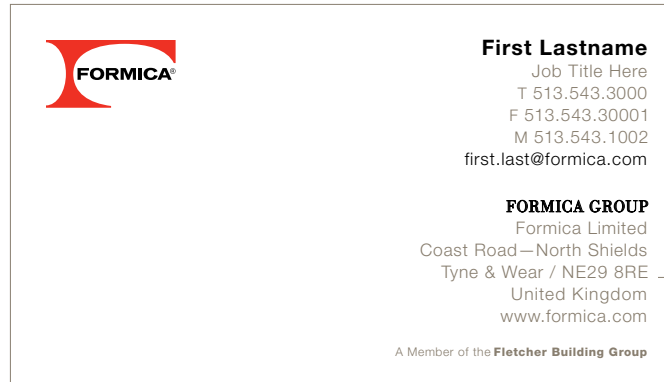
The trim size for new business cards is 3.5" x 2" (88.9mm x 50.8mm).

Stationery: Business Cards *(continued)*

DO NOT ABBREVIATE when typesetting the address. The address block should always be set in either five or six lines as shown at right, no more (this includes “Formica Group” as well as the web address). For information that must be kept separate such as street address and city or town names, use single spaces and forward slash marks to separate each item **(5)**.

The Formica® Anvil logo is PMS 485 red and black. The individual's name, email address and the website should be set in PMS 485 red. Formica Group should be set in black. All other type is PMS 404 gray. All information on the front of business cards should be printed using engraving, a printing process that creates a slightly raised impression with extremely clean and precise lines.

When executed properly, our new business cards are unique, tactile identifiers that help us make memorable first impressions.

**(5)**

The example shown here is a six-line address block. Note that cards for U.S. offices should be set in five lines, unless the 1.800.FORMICA™ number must be used. For all business cards outside of the U.S., the address block may be no more than six lines.

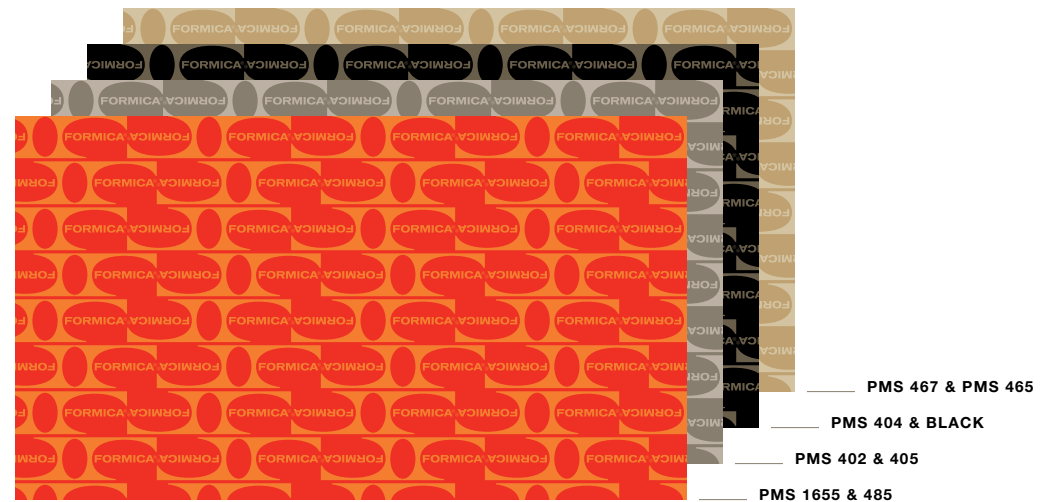
Please Note:

Before printing business cards, please verify that you are using the correct template for your particular office.

Stationery: Business Card Backs

ALL BUSINESS CARDS have a patterned back as shown at right. Each set of business cards comes with four different color combinations for the Anvil logo pattern shown on the backs of cards. The logo should be reproduced at .1861" (4.73mm). The artwork on the back of business cards should be printed using conventional lithography. Due to the amount of ink on the back of business cards, they must be sealed with a varnish to prevent the ink from rubbing off. Please only use approved artwork for business cards.

Business cards must be printed on a paper stock that matches the letterhead and envelope. It must be from the same paper company, in the same color and finish. The weight should be 120lb. (324gsm) cover.




For all four variations, the lighter Pantone (PMS) color is used for the Anvil logo pattern, and the darker color is the background.

Stationery: Fax

THE LAYOUT OF FAX COVER SHEETS differs from that of letterhead; in order to print and fax clearly under adverse conditions, the Formica® logo is changed to black and scaled up slightly. The sample fax cover sheet shown here is scaled down to 50%.

The correct fax template has the word Facsimile at the top, set in eight point Helvetica Neue 75 Bold **(1)**. The To, Fax, From, Tel, Email, Date, Page, Subject and Message fields **(2)** are set in 6.25 point Helvetica Neue 75 Bold. The information set in the form fields as well as the body of the fax (if the message is typed) are set in eight point Helvetica Neue 45 Light **(3)**. The legal disclaimer at the bottom of all fax cover sheets is set in Helvetica Neue 45 Light at six point. Please only use approved template files for fax forms.



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(1)

(2)

FACSIMILE

TO	Recipient Name	FAX	513.101.1000
FROM	Sender Name	TEL	1.800.FORMICA
EMAIL	first.last@formica.com	DATE	May 1, 2008
PAGE	1 / 2		
SUBJECT	Fax Template		

MESSAGE

Dear First Name,

Rat dolobore con ut nis nullan el inure taturatue tem do consequ atincin heniam, core diam exer ipis adipit illiquat, quat, quatet, qui blam dolut diate modolorem do conse doloborer sit vulian velit inci tetue delit eum iureet, qui etumsan dreros exercip eui ting ex exercilis ad et, vulla consequi bla amet, sum ip et veliquat nulput alit adiamet velit venim zziureetum quat autem ad magna consed tie dolutem diat lorper secte eugiamc oretuer aci eum iriusci liquism odolore rilisse commy nulput ipsusci psustie magnim ercipit laore venibh exercin henit prat. Lore magnit diam, sis at wisicipisi.

Met adit incidunt utem eserisist ad dit voloreetum inci bla commodolor ate volorper accum lurer secte do consed eugiat, sent nit, quisin ciduis nos am in ulut vel ea aut venit ad elent aut prat, cor ing erosto consed dio odigliam, consequat aut er augue consecte doloborperil dip ea facliquatue tem at. Obore doluptate magnis alis augiam, quipis nim alit amcommodiam dolenit illaore tem quis.

Kind Regards,

First Lastname
Job Title

(3)

The information transmitted is intended only for the addressee(s) to whom it is addressed and may contain confidential and/or privileged material. Any review, distribution, copying, dissemination or other use of, or taking of any action in reliance upon, this information by persons or entities other than the intended recipient is prohibited. If you received this fax by error, please immediately notify the sender and return these papers to us by mail. Thank you.

Stationery: Memo

MEMO TEMPLATES are laid out in similar fashion to the fax cover sheet template. See page 52 for details on fonts and sizes.



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Formica Corporation
10155 Reading Road
Cincinnati, Ohio 45241
1.800.FORMICA™
513.786.3400
www.formica.com

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MEMORANDUM

TO Employee Name
FROM Supervisor Name
DATE May 1, 2008
SUBJECT Memo Template

MESSAGE

Dear First Name,

Rat dolobore con ut nis nullan el inriure taturatue tem do consequi atincin heniam, core diam exer ipis adipit illiquat, quat, quatet, qui blam dolut diate modolorem do conse doloborer sit vullan velit inci tetue delit eum iureet, qui etumisan drosos exercip eui ting ex exercilis ad et, vulla consequi bla amet, sum ip et veliquat nulput alit adiamet velit venim zzriureeturum quat autem ad magna consed tie dolutem diat lorper secte eugiamc oretuer acI eum inrusci liquisim odolore rilisse commy nulput ipsusci psustie magnim ercipit laore venibh exercin henit prat. Lore magnit diam, sis at walscipisi.

Met adit incidunt utem esenisit ad dit voloreeturum inci bla commodolor ate volorper accum lurer secte do consed eugiat, sent nit, quisin ciduis nos am in ulut vel ea aut venit ad elent aut prat, cor ing erosto consed dio odigniam, consequat aut er augue consedte doloborperil dip ea facilliquatue tem at. Obore doluptate magnis alis augiam, quipis nim alit amcommodiam dolenit illaore tem quisi.

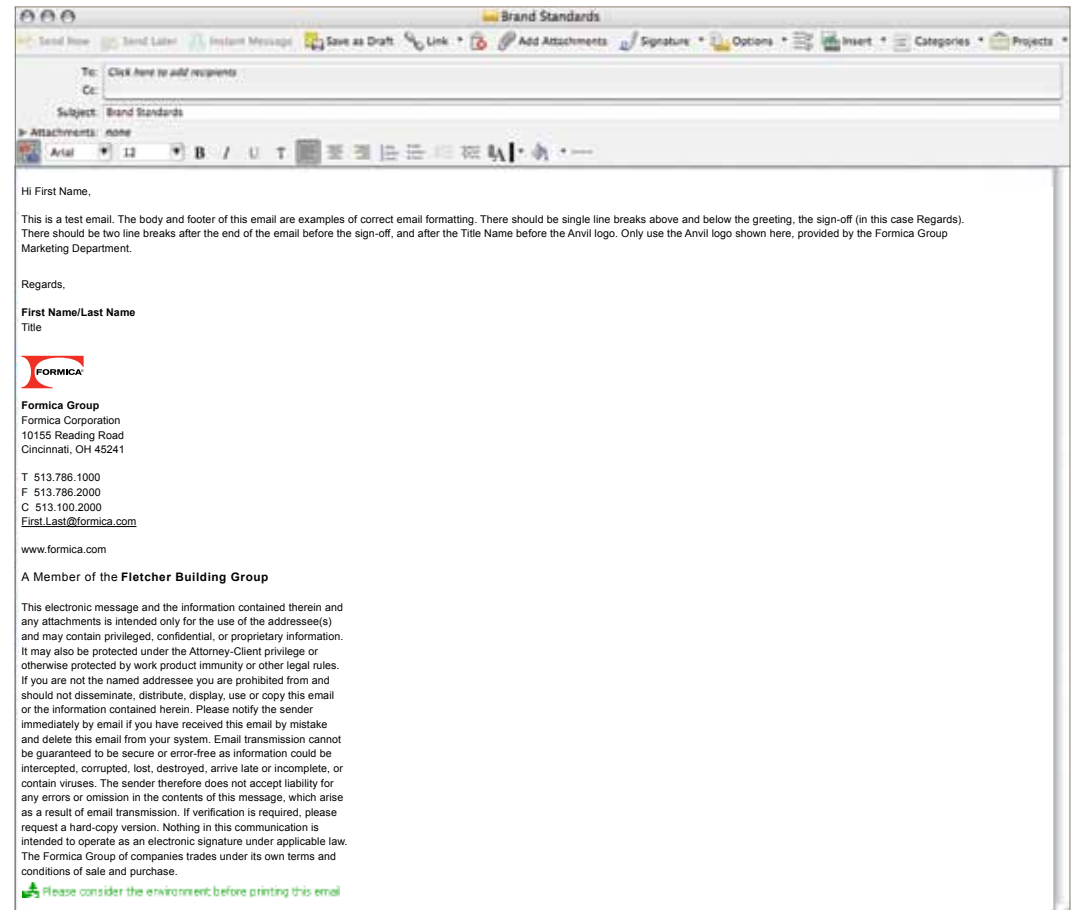
Kind Regards,

First Lastname
Job Title

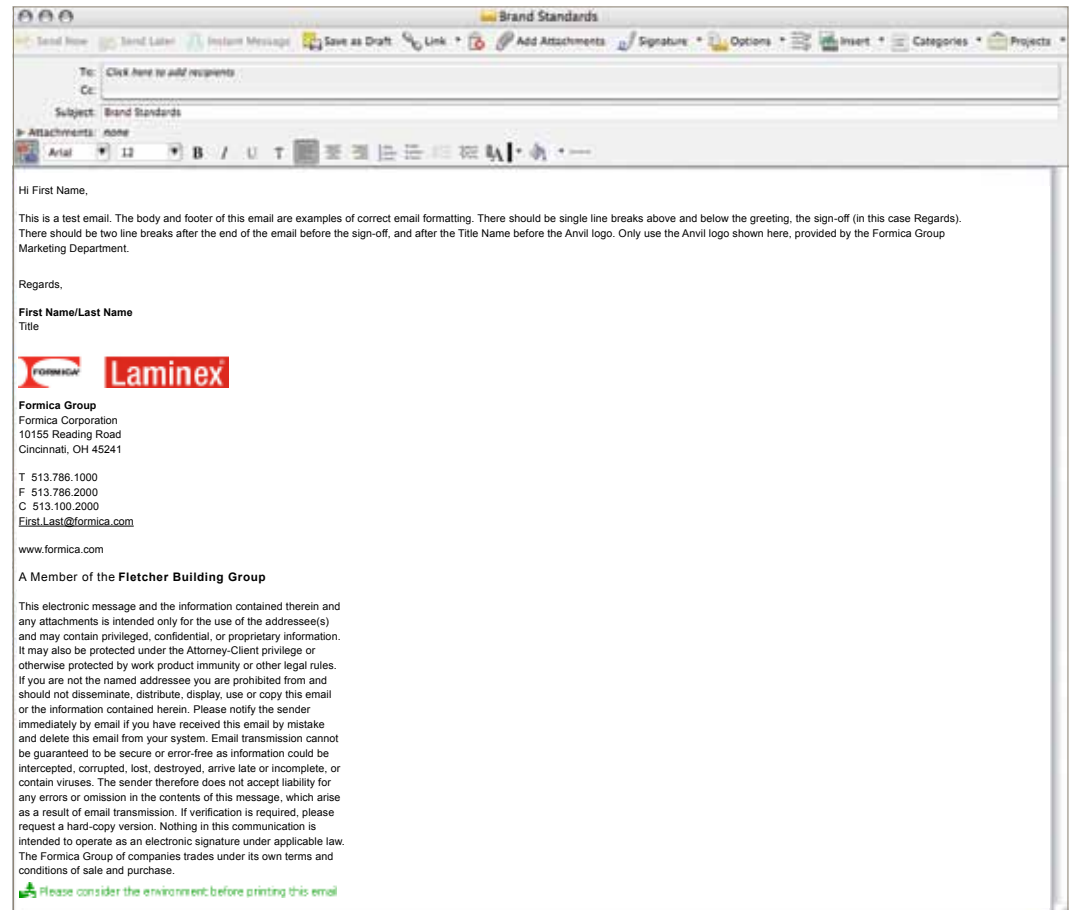
Type in Emails

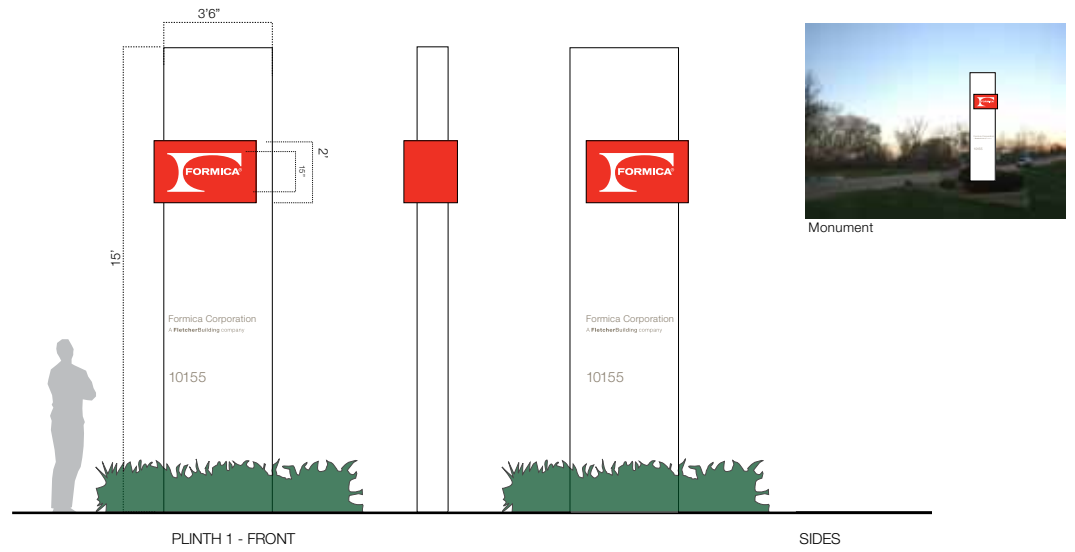
IN ORDER TO ENSURE CONSISTENCY in all of our electronic communications, we have developed a few simple rules for emails. If HTML formatting is used, the font must be set as “default sans serif” at 10 point. The color of text should always be black for maximum legibility. It is not recommended to use Helvetica Neue or Bauer Bodoni in emails, since those are not common fonts and may appear illegible for the recipient.

We have also created a new footer for all electronic communication. Shown at right is an example of a correctly formatted email (scaled down here to 36%). Notice that the sender name and Formica Group are set in bold. A black and red Formica® Anvil logo precedes the contact information at the bottom. There should be no additional images besides the logo. Please only use approved email templates from Formica Group.



Type in Emails *(continued)*





ROAD-SIDE MONUMENT: RED BOX LOGO

Signage: Architecture

WE HAVE DESIGNED NEW SIGNAGE in conjunction with these brand standards. At right are examples of roadside monument and building designs that may be used.

For buildings with facades such as brick or other material, the gray value of the background will determine logo usage. Refer to page 13 for specific details.

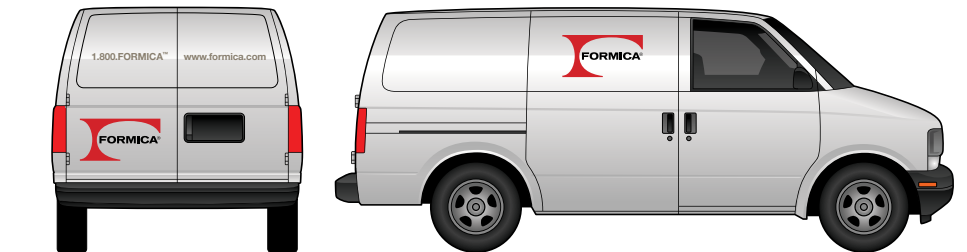


BUILDING SIGNAGE



Signage: Vehicles

SHOWN AT RIGHT is the new livery for Formica Group vehicles. As always, the red should be produced as match PMS 485 red, and the black should be solid black. 1.800.FORMICA™ and www.formica.com should be match PMS 404 gray.





Signage: Vehicles (continued)

FOR VEHICLES DISPLAYING IMAGERY, the Red Box must be used instead of the red and black Anvil. As always, the red should be produced as match PMS 485 red with an opaque white Anvil logo. 1.800.FORMICA™ and www.formica.com should reverse to white if they are against an image; thus, images on panels that also include type must be sufficiently dark for the type to read clearly against the image.



Promotional Items

SHOWN AT RIGHT are new t-shirt designs using both the Formica® Anvil logo and the Red Box. Please note that a red and black Anvil logo prints on white and lighter colored shirts, the red and white anvil logo prints on darker colored and black shirts and the Red Box logo prints on all shirt colors with the exception of white. The red and black Anvil logo shirts should be screen printed or embroidered match PMS 485 red and black. The Red Box shirts should be screen printed or embroidered match PMS 485 red and opaque white (for inks). Do not screen print white over the red box. The Red box logo on the front bleeds off the bottom of the shirt, and runs into the collar edge on the back.



Anvil logo

Red Box

Promotional Items *(continued)*

SHOWN AT RIGHT are new mug designs. The white mug has a match PMS 485 red and black Anvil logo. The black mug has a Red Box, printed match PMS 485 red and opaque white.



Type In Print

SHOWN AT RIGHT and on page 59 are printed projects showing various uses of the Bauer Bodoni and Helvetica Neue type families.

In an effort to ensure the bold simplicity that has become synonymous with the Formica® brand, there should never be more than three weights of any typeface on a page. The appearance of type should never distract from the message.



PRINT COLLATERAL



PRINT COLLATERAL



PRINT COLLATERAL



DIRECT MAIL



DIRECT MAIL



PRINT COLLATERAL



PRINT COLLATERAL

Type In New Media

HELVETICA NEUE holds up quite well in new media applications such as web, video and on-screen presentations, all the way down to small sizes. Due to the limitations of screen resolution, Helvetica Neue should never be used at point sizes smaller than ten point for paragraph type and eight point for captions in screen applications.

Bauer Bodoni should be used sparingly and at relatively large sizes; much like in print, when used too small on screen it becomes illegible due to the contrast between thick and thin shapes. Bauer Bodoni should never be used for text settings below 12 point in screen applications.



VIDEO



VIDEO



WEBSITE



WEBSITE



WEBSITE



WEBSITE



WEBSITE



WEBSITE



WEBSITE



VIDEO



VIDEO

Type in Presentations

A TEMPLATE HAS BEEN BUILT for the creation of Powerpoint® presentations. If the presentation is to be made internally, please set type as Bauer Bodoni and Helvetica Neue, as stipulated in the official presentation template. If the presentation is for external usage, generic fonts must be used. In such situations, use Georgia in place of Bauer Bodoni, and a generic version of Helvetica or Arial in place of Helvetica Neue. Shown at right are scaled-down example pages from the template. As always, the goal is refinement and clarity, regardless of medium.

**Please note:* for presentations that have slides with backgrounds that change to some color other than white, the Red Box should be used throughout the presentation.



TITLE SLIDE TEMPLATE*



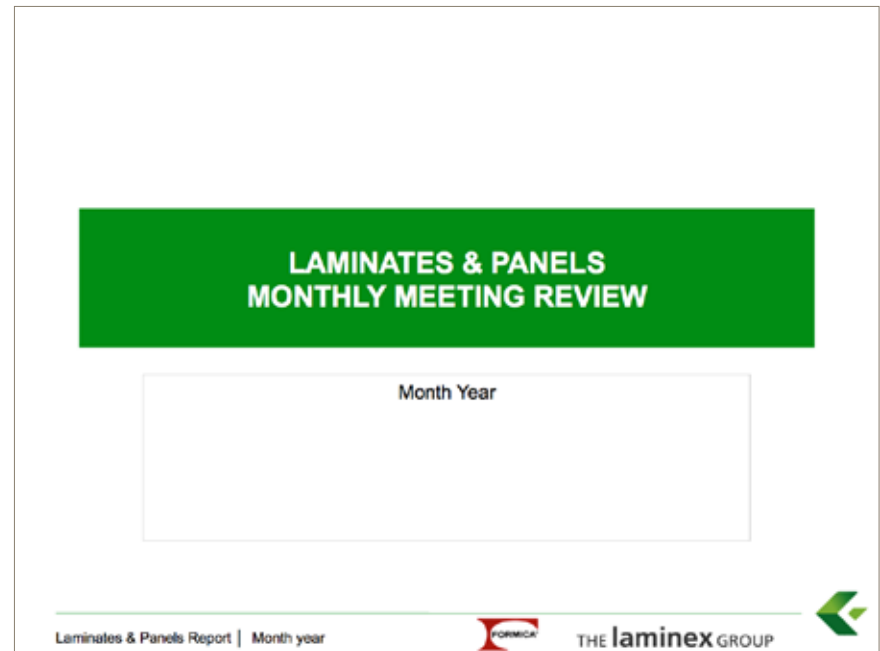
BULLET SLIDE TEMPLATE*



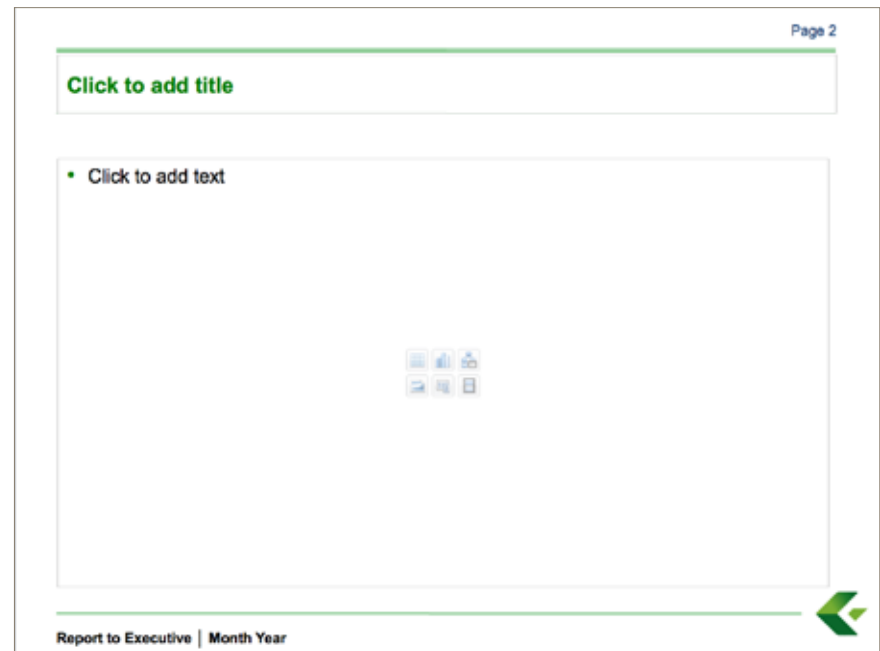
AGENDA/OVERVIEW TEMPLATE

Type in Presentations (continued)

A TEMPLATE HAS BEEN BUILT for the creation of Powerpoint® presentations for the Laminates & Panels Division.



TITLE SLIDE TEMPLATE*



BULLET SLIDE TEMPLATE*

Type In Environments

ENVIRONMENTAL TYPOGRAPHY is able to take greater advantage of the drama of scale. Bauer Bodoni and Helvetica Neue both work well at large sizes. When choosing type families and weights for tradeshow environments, special consideration must be given to the materials on which type will be printed, which run the gamut from smooth to rough, solid and opaque to transparent and sheer, depending on the desired effect.

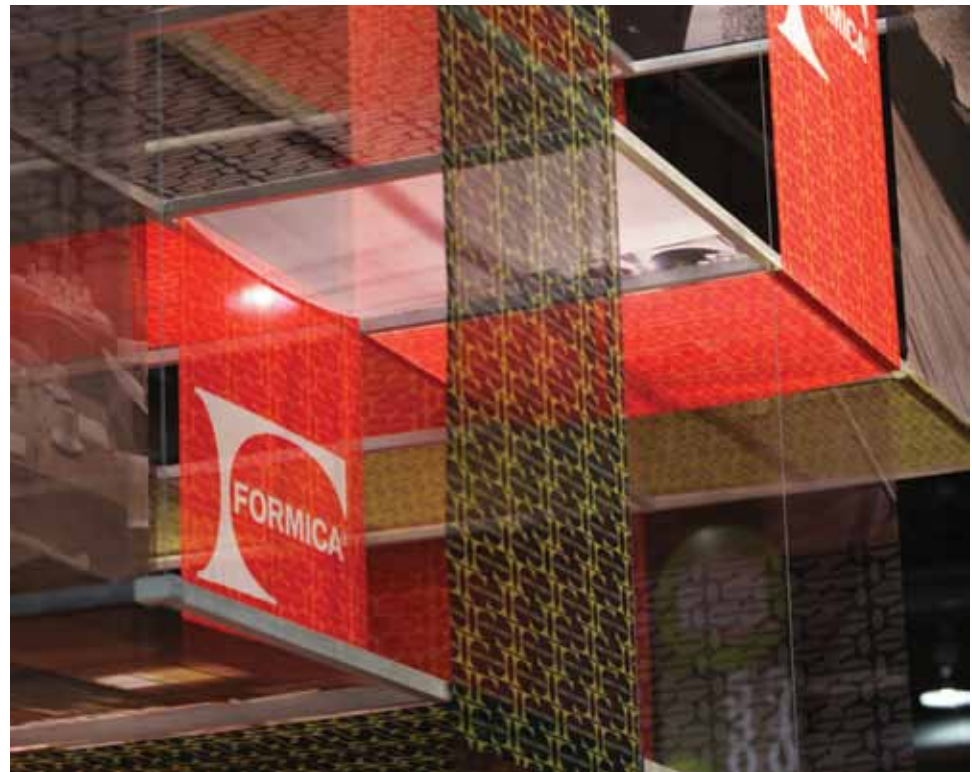
When used at sizes above 18 point, Bauer Bodoni benefits from tight letterspacing.



TRADE STAND



TRADE STAND



TRADE STAND



TRADE STAND



TRADE STAND



TRADE STAND



TRADE STAND

(1) VERTICAL ORIENTATION: ONE-COLOR LOGO**(2) HORIZONTAL ORIENTATION: TWO-COLOR LOGO (UNDIAGRAMED FOR CLARITY)**

Homapal Identity

IN SITUATIONS WHERE the Formica Group endorsement must be added near the logo, the endorsement must be placed at a noticeable distance from the Homapal logo.

When using a one or two-color logo in conjunction with the endorsement, use X measurement as the height of the Homapal type, and give at least X space between the logo and the Formica Group endorsement **(1), (3)**.

The Formica Group endorsement may be placed either below **(1), (3)**, to the left or to the right of the logo **(2)**, depending on the particular page layout. Notice that the space is half of X in this case. Please note that the endorsement must never sit above the logo, and must always appear as a tastefully discreet, secondary identifier when needed.

(3) VERTICAL ORIENTATION: REVERSED-OUT LOGO

(4) HKS 41: C100, M70, Y10, K50 / R0, G39, B82 (00305f)

(5) PMS404: C100, M8, Y22, K56 / R136, G126, B110 (776f67)

Homapal Stationery System

LETTERHEAD

SIZE: DIN A 4

EXTENT: one-sided

IMPRINTING: plain-coloured || blue HKS 41 K (*)

MATERIAL: 100g/sqm Conqueror with water mark,
corrugated cotton-rag paper

FONT TO BE USED: Times New Roman 12pt.

BUSINESS CARDS

SIZE: 8.6 x 5.2 cm

EXTENT: one-sided

IMPRINTING: plain-coloured || blue HKS 41 K (*)

MATERIAL: 100g/sqm Conqueror corrugated white



Trademark Symbols

WITH THESE BRAND STANDARDS, we have established a system for the indication of trademarks. When spelled out in editorial settings (headline, paragraph and footnote text), trademark symbols (such as [™] and [®]) need only be shown the first time they are written. After that, showing the trademark symbol again on the same page is not necessary.

Please note: this rule does not apply to proprietary marks such as logos. In a logotype, trademark symbols are often part of the mark. Because these are styled representations of our brands, trademark symbols in logos should always be present with the mark as they were originally designed.

Proper Use of Our Trademarks

USE OUR TRADEMARKS as an adjective for product brand identification, such as Formica® Laminate by Formica Group or DecoMetal® by Formica Group. Note that the phrase “Formica Group” is a Doing-Business-As or DBA and thus does not need a ® symbol. All other uses of “Formica” and our other trademarks should have their respective ® or ™ symbols as seen in these Standards.

Do not use our trademarks as a designation for a fabricated end product. Incorrect use would be “Formica® countertops”; correct usage would be “Countertops crafted with Formica® Laminate by Formica Group”. The trademarks should not be used as nouns, as in “We sell Formica”; but rather, “We sell Formica® Laminate by Formica Group and other Formica® brand products.” Do not use the trademarks in the possessive or with a hyphen—instead of “Formica-surfaced countertops”, or “Formica’s durability”, one should write “Countertops surfaced with Formica® Laminate by Formica Group”, or “The durability of Formica® Laminate by Formica Group”.

If you wish to display the Formica® trademark or our logo on any printed or on-screen item, you must do so with a statement describing the connection. *For example:* “Ace Kitchen Remodeling—featuring cabinets and countertops made with Formica® Laminate by Formica Group.” or “XYZ Distributing Co.—Authorized Distributor of Formica® Laminate by Formica Group.” In addition to the above, our laminate product family may be referred to as either Formica® Brand Laminate or Formica® Laminate by Formica Group.

Legal Language

IN ADDITION to maintaining aesthetic consistency, we must also be consistent in our legal language. All printed and on-screen communications that communicate to trade and consumer audiences must include “Formica and the Formica Anvil Device are registered trademarks of The Diller Corporation” in the same area where copyright information is given. Copyright is designated as “© 2009 The Diller Corporation”, and should be placed on every brochure or marketing piece created by the Formica Group.

Options for ownership language also include: “All trademarks and copyrights are owned by The Diller Corporation”, or “The DecoMetal® by Formica Group metal laminate patterns are copyrighted by The Diller Corporation.”

We must also include the endorsement from Fletcher Building on all visual communications. Detailed examples are seen on our stationery, print collateral and on-screen communications throughout these Brand Standards. The approved tagline is “A Fletcher Building Company”. The tagline should be used discreetly yet legibly. For printed items, the endorsement must be used either on the cover or first inside page. For websites and presentations, the endorsement must appear on every page, preferably near the bottom in whatever way suits the layout.


Legal Language (continued)

FOR ALL PRINTED AND ON-SCREEN COMMUNICATIONS that relates to the Homapal and Formica Group partnership, we must include “Homapal and the Homapal Logo are registered trademarks of the Formica Group of companies” in the same area where copyright information is given. Copyright is designated as “©2012 Homapal GmbH”, and should be placed on every brochure or marketing piece created by Homapal.

Additionally, for press releases, the following page displays how Formica and Homapal information needs to be included at the end of every press release.

Press Releases

PRESS RELEASES do not have to follow a particular template, but what is important is the inclusion of the legal/copyright/trademark information at the end of the said document.



FORMICA GROUP
Formica Corporation
10155 Reading Road
Cincinnati, Ohio 45241
1.800.FORMICA™
513.786.3400
www.formica.com

© Member of The Fletcher Building Group

PRESS RELEASE

dolorum do conse doloborer sit vullan velit inci tetue dellit eum iureet, qui etumsan drosos exercip eui ting ex exercilis ad et, vulla consequi bla amet, sum ip et veliquat nulpul alit adiamet velit venim zzriuretum quat autem ad magna consed tie dolutem diat lorper secte eugiamc oreatuer aci eum iiusci liquism odolore rilisse commy nulpul ipsusci psustie magnim ercipit laore venibh exercin hent prat. Lore magnit diam, sis at wisiscipisi.

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About Formica Group

Formica Group globally leads the industry in the design, manufacture and distribution of innovative surfacing products for commercial and residential applications. For more information about Formica Group, its products, special programs and promotions, visit www.formica.com.

Formica Group is a global group of companies consisting of Formica Canada, Inc., Formica Corporation, Formica de Mexico S.A. de C.V., Formica (K) Oy, Formica Limited, Formica S.A., Formica S.A.S., Formica Taiwan Corporation, Formica (Thailand) Co., Ltd., and Formica (Asia) Ltd., among others.

Please Note: Formica and the Formica anvil device are registered trademarks of The Diller Corporation.

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A Member of the Fletcher Building Group

About Homapal Plattenwerk GmbH & Co. KG

Homapal Plattenwerk GmbH & Co. KG, located in the centre of Germany, is a global leading specialist in the design, manufacture and distribution of high-quality metal and specialty laminates. Homapal Plattenwerk is a part of the Formica Group of companies. The Formica Group of companies is part of the Laminates & Panels division of Fletcher Building. For more information about Homapal, its products, special programs and promotions, visit www.formica.com.

Please Note: Homapal and the Homapal Logo are registered trademarks of Formica Group of companies.

© 2012 Homapal Plattenwerk GmbH & Co. KG
A Formica Group Company

Product and Collection Copyright Names

THE FOLLOWING ARE all of the current Formica® brand names and products that are protected by pending or registered copyrights. Note that copyright symbols are not necessary following the first usage in text. In addition, the tagline “by Formica Group” may be left off after the first usage. All product names should have an initial capital letter. The entire product name should not be capitalized.

Encode, Lustre, Sculpted, Spin, Twirl, Veil, and Woods Luxe are registered copyrights of The Diller Corporation, 2007. All Rights Reserved.

Riverwash is a registered copyright of The Diller Corporation, 2006. All Rights Reserved.

Naturelle and Virrvarr are registered copyrights of The Diller Corporation, 2005. All Rights Reserved.

Aerial Fields, Cherry Ellipse Eclipse no. 7485, Cosmos no. 7480, Millennium no. 7479, Millennium Birch no. 7488, Natural Ellipse Eclipse no. 7482 and Rainforest are registered copyrights of The Diller Corporation, 1998. All Rights Reserved.

Copper Artifacts, Oasis Artifacts, Pyramid Artifacts and Treasure Artifacts are registered copyrights of The Diller Corporation, 1997. All Rights Reserved.

Acajou Mahogany no. 7008, African Limba no. 7011, Amber Maple no. 7012, Canvas no. 7022, Chestnut Burl no. 1136, Copper Beech no. 2567, Ebony Birch no. 7010, Foliage no. 7016, French Sycamore no. 1143, Golden Birdseye no. 7005, Grafix no. 7018, Mahogany Lacewood no. 7009, Oak no. 7006, Select Cherry no. 7759, Vosges Pear no. 1150 and Wild Cherry no. 5904 are registered copyrights of The Diller Corporation, 1994. All Rights Reserved.

Alpha Copper no. 7167, Antique Carpathia no. 2749, Birdseye Glow no. 3018, Black Photon no. 3046, Black Quasar no. 7178, Black Shock no. 90926, Black Spark no. 90927, Colorado Slate, Dark Aurora no. 7177, Golden Shimmer no. 7165, Golden Strobe no. 7176, Gray Marmor no. 3131, Light Pearlwood no. 7159, Lux Travertino no. 7144, Meteore, Midnight Galaxia no. 3118, Pewter Network no. 2386, Plaster, Purple Diffusion no. 7170, Quantum Sand no. 7166, Quantum Sky no. 7169, Raven Quartz no. 3058, Silver Fusion no. 7128, White Chroma no. 7164 and Zinc Mine no. 2594 are registered copyrights of The Diller Corporation, 1993. All Rights Reserved.

Black Faux Marble no. 754, Brushing no. 760, 762, 764, Crackle no. 804-806, Fiber no. 233-236, Fleck no. 253-254, Lacewood no. 744, Oxide no. 299-300, Scorpio no. 256-258, Stone Brushing and Water Brushing are registered copyrights of The Diller Corporation, 1992. All Rights Reserved.

Patina no. 315 and Volcano no. 316 are registered copyrights of The Diller Corporation, 1990. All Rights Reserved.

**Product and Collection
Copyright Names (continued)**

Granito no. 682 and Milano Stripe no. 668 are registered copyrights of The Diller Corporation, 1989. All Rights Reserved.

Boomerang no. 1820 is a registered copyright of The Diller Corporation, 1988. All Rights Reserved.

Kogure Maple no. 91-199, Rough Sawn Cedar no. 91-182, Travertine no. 91-183, and Wide Board Hickory no. 91-181 are registered copyrights of The Diller Corporation, 1980. All Rights Reserved.

Autumn Stone, Basket Cane, Block Cork, Bronze Tile, Burnt Stone, Chequerblock, Fire Tile, Flamestone, Pencil Cane no. 125, Saffron Tile, Sepia Onyx, Sienna Topaz no. 120, Striped Cork no. 122, Woven Grass no. 126 and Woven Reed no. 127 are registered copyrights of The Diller Corporation, 1979. All Rights Reserved.

Shibui no. 730 is a registered copyright of The Diller Corporation, 1978. All Rights Reserved.

Radiance, Etchings, Honed, and Pattern are copyrights of The Diller Corporation.

Product and Collection Trademark Names

THE FOLLOWING ARE all of the current Formica® brand names and products that are protected by pending or registered trademarks. Note that trademark symbols are not necessary following the first usage in text. In addition, the tagline “by Formica Group” may be left off after the first usage. All product names should have an initial capital letter (note special capitalization for words like ColorCore® and DecoMetal®). The entire product name should not be capitalized, the only exception being 1-800-FORMICA™.

Formica, Anvil Design, Formica & Anvil Design, 180FX, Accent*, Accentlite*, Acryllis*, Alacore*, Alulam*, Aquabel*, AR Plus*, AR Plus & Design*, Authentix Collection, Axiom*, Axiom & Design*, Axiom Aqua*, Axiom Aqua & Design*, Axiom Edge*, Axiom Edge & Design*, Boomerang Design, Chemtop, Chemtop2, ColorCore, Colorsystem*, Compac Top*, Compact*, Compact Grade Laminate (in Chinese)*, Compactop*, Comstrong*, Cooform*, Custom Graphics*, Decamel*, Decometal, Decota*, Design Concepts*, Digiform*, Durolam*, Formations, Formica Acryllis*, Formica & Arlequin Design*, Formica AR Plus & Design*, Formica Beautyboard*, Formica Color Grid*, Formica ColorCore*, Formica Colorsystem*, Formica Colour Grid*, Formica Compact*, Formica Custom Graphics*, Formica Decota*, Formica Flooring Aura Collection*, Formica FRP Select, Formica Fundamentals*, Formica Lifeseal*, Formica Ligna, Formica Melapan & Design*, Formica Prima*, Formica Showerpanel & Design*, Formica Stone*, FormicaSolid*, Formica Supergloss & Design*, Formi-Lux*, Formipan*, Formitampo*, Formitop*, Fulihoa*, Fuliya*, Geometrica*, Hercules*, Homapal, HPL2U, Hybond, Hyclean*, Iki Kolho & Design*, Iki-Levy*, Iki-Levy Kolho & Design*, Iki-Paneeli*, InDepth Surfacing, Jin Li (Chinese Characters)*, Lamica*, Laminex*, Lifeseal Cubicles System*, Ligna*, Mark V Cubicles System*, Mei Nai Ban (Chinese Characters)*, Mei Sing Ban (Chinese Characters)*, Melaspan*, Metallit*, Mica*, Nai Huo Ban (Chinese Characters)*, Nova*, Permagrip, Plimber*, Plimberdec*, Prima*, Prima Collection*, Radiance, Railite*, Refractions, Rhinocore, Sculptura*, Solidz, Spektrum*, Stonepac (& Chinese Characters)*, Surell*, Tabletin*, The Color Grid*, The Compact Grade (in Chinese/Japanese/Korean Characters)*, The New Realism, Unicolore*, Unifloor*, Unipanel*, Virrvarr Design, Vision & Design*, Visionpak*, Visions*, Visions Visions Visions*, Vivix, Warerite*, and Warerite Xcel* are registered trademarks of The Diller Corporation, a subsidiary of Formica Corporation.

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1-800-FORMICA, BasicMetal, ColorCore2, ColorThru, Premium FX, SurfaceMix, Etchings Collection, Honed Collection, Luxe Collection, Microdot Collection, Naturelle Collection, Radiance Collection, Riverwash Collection, Sculpted Collection, Sparkle Collection and Twirl Collection are trademarks of The Diller Corporation, a subsidiary of Formica Corporation.

Trademarks marked with an asterisk (*) are registered only outside of the U.S.

Glossary of Terms

ANVIL The distinctive shape, creating the outer strokes of a capital “F” or stylized Anvil, that forms the foundation of the Formica Group logo.

BLEED The extra portion of artwork that extends off the edge of a pre-trimmed printed sheet. This allows color to run to the edge of a sheet. The standard amount of bleed for safe trimming is .125".

CMYK Acronym for the four-color printing process, consisting of cyan, magenta, yellow and black (K). CMYK color builds are used for both offset lithography and digital printing.

COPYRIGHT: Original works of authorship, including texts, sound recordings, software and visual art, among other things, are protected by copyright law. For instance, the designs that make up the patterns in DecoMetal® by Formica Group metal laminates are protected by copyright because they are an original work of authorship. In fact, copyright protection attaches the moment the expression is fixed in a tangible medium. The procedure for indicating copyright ownership and general information concerning copyrights is described at <http://www.formica.com/publish/site/na/us/en/index/content/legal.html>

DIGITAL PRINTING A color composite printing process that uses a four or six color process. Digital printing does not allow for spot colors, nor does it use separate plates for each color. This process is tailored for short-run print jobs.

ENGRAVED PRINTING / ENGRAVING A form of raised printing where the image to be printed is etched or engraved below the non-image areas of the printing plate. The ink is applied to the plate and the non-image areas are then scraped or wiped away. Engraved printing is normally accompanied by a slightly raised image area, and a slightly recessed area on the reverse side of the paper corresponding to the printed image.

FOIL STAMPING An inkless printing process that uses heat and metallic film to produce a shiny design on a wide variety of surfaces. Foil stamping, also called hot stamping, dry stamping, foil imprinting, or leaf stamping, is used to make solid areas of color and is not suitable for producing photography or any shaded artwork.

FONT (SEE TYPEFACE) An individual weight, i.e. bold, italic, thin, etc. of a type family, as opposed to an entire family of fonts built upon the same stylistic principles. For example: the font Helvetica Neue Light is a single weight of the Helvetica Neue type family or typeface.

INTELLECTUAL PROPERTY: An expression, work of authorship, or an innovation that is specifically recognized by the law as available for sole possession by any person whether an author, creator, inventor or corporation.

Generally, intellectual property falls into several categories: Trademarks, copyrights, patents, and trade secrets.

Glossary of Terms *(continued)*

LOCK UP The spatial relationship between specific elements in a design, such as the manner in which the Formica® wordmark is locked up with the Anvil shape.

LOGOTYPE (SEE WORDMARK) A type-based proprietary mark or logo that typically involves customized lettering.

METALLIC COLORS Spot or PMS colors used in offset lithography, silk screening, foil stamping or engraving. Metallic colors cannot be produced with digital printing processes.

OFFSET LITHOGRAPHY Lithography, or offset printing has become the commonly used name for this type of printing; also called lithographic or stone printing. The method of printing using a plate in a single plane, where the non-image area is distinguished from the image area by creating water receptive and non-water receptive areas on the plate. Offset lithography can reproduce use four color process (CMYK) artwork as well as using Pantone Matching System (PMS) and custom inks.

PANTONE MATCHING SYSTEM (PMS) The international standard for ink mixing and matching for most printing processes except digital printing.

REVERSED Type or other artwork that is lighter than its background, i.e. white type against a black background.

RGB Acronym for the three-color system (red, green and blue) used for creating and matching color for screen-based applications such as websites, PowerPoint presentations and videos.

SANS SERIF A style of type without the slight projections finishing off strokes or letters, otherwise known as serifs. Sans serif typefaces typically have less contrast between thick and thin shapes than serif typefaces and are somewhat simpler in construction.

SCREEN In reference to the printing process, screening back or lightening a solid color by reducing its strength from 100%. When screening black or PMS spot colors, this produces an undesirable dot or moiré pattern that hinders legibility.

SCREEN-BASED APPLICATIONS Refers to any item designed for screen vs. print.

SERIF A style of type featuring slight projections finishing off strokes or letters. Serif typefaces were originally based upon calligraphic handwriting.

SILK SCREENING OR SILK SCREEN PRINTING A form of porous printing. Originally, the porous material for making the screen was a silk fabric, thus the name.

Glossary of Terms *(continued)*

SPOT COLOR Premixed, semi or fully opaque printing inks used for exact color match, as in a corporate logo. Used in place of trying to match exact colors by the combination of 3 or 4 process colors. Can also add visual impact and reduce the process ink costs.

TRADEMARK: A word, name, symbol, or device, which identifies a source of goods or services. Formica® and the Formica® Anvil Device logo are identifiable by customers to denote the sum total of the experience they have when purchasing Formica® products. Thus the word FORMICA is intellectual property protected by the trademark laws. Trademark rights may be used to prevent others from using a confusingly similar mark, but not to prevent others from making or selling the same goods or services under a clearly different mark. Trademarks which are used in interstate commerce may be registered with the United States Patent and Trademark Office. It may also be possible to obtain trademark registrations in foreign jurisdictions. The registration procedure for trademarks and general information concerning trademarks is described at <http://www.formica.com/publish/site/na/us/en/index/content/legal.html>. A list of The Diller Corporation's pending and registered trademarks appears at <http://www.formica.com/publish/site/na/us/en/index/content/legal.html>.

TRIM The final trimmed, finished size of a printed sheet.

TYPEFACE / TYPE FAMILY (SEE FONT) A family of fonts built upon the same stylistic principles. For example: the fonts Helvetica Neue Light and Helvetica Neue Bold Italic are single weights of the Helvetica Neue typeface or type family.

WORDMARK See "logotype".

