

Version 1.0

January 2024

Brand Guidelines

LINKIN

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United. Innovative. Conscious.

At our core, we are a family business that has managed to embody this sense of care and togetherness throughout the team. We operate transparently and responsibly and share a sense of common purpose and mission, always striving to create products and services we can be proud of and bring value and positive impact.

We constantly push boundaries to create solutions that are beyond the ordinary and the expected. Our team boldly searches for new ways and technologies to create new solutions for our demanding customers, with whom we move forward together in the long term.

Our deep sense of commitment to future generations drives everything we do. It is important to us to create high-quality, environmentally friendly and socially responsible products that benefit our employees, customers, the community and the planet.

In order to maintain consistency and brand identity across all written communications, it is crucial to adhere to the following guidelines when incorporating the company's name in the text.

Ensure uniformity by consistently applying the chosen letter format throughout all textual materials.

This includes marketing collateral, website content, emails, and any other written communication.

GENERAL RULES

The company name is written with all capital letters, without quotes.

Correct

LINKIN, LINKIN company

ЛИНКИН, фирма ЛИНКИН

Incorrect

«LINKIN», «LINKIN» company

«ЛИНКИН», фирма «ЛИНКИН»

LINKIN, LINKIN company

Линкин, фирма Линкин

The stand-alone company name is used without a definite article.

Correct

LINKIN

The LINKIN company

Incorrect

The LINKIN

LINKIN company

Legal entities are written in accordance with the registration documents.

Correct

LINKIN

ЛИНКИН ООД

A

Accent colors

A palette of supplementary colors that complements the primary colors, intended for use when needed or specified.

Advertising materials

Printed materials, including booklets, brochures, catalogs, etc., created to convey information and generate interest in a product or business.

Alignment

The precise positioning or adjustment of objects in relation to each other.

B

Baseline

An imaginary line upon which letters sit, and descenders extend below the baseline.

Brand architecture

A hierarchy system that includes a monolithic brand, references, sub-brands, co-brands, etc.

Brand Guidelines

A set of rules and instructions that define how a brand's visual elements should be used consistently across various applications.

Brand Identity

The visual representation of a brand, encompassing its logo, colors, typography, and distinctive visual elements.

Bleed

An additional area beyond the final trim size of a printed document, allowing colors and images to extend to the edge without white margins.

C

Communication channel

The medium through which a message is transmitted to its intended audience.

Clear space

The designated empty area surrounding a logo or design element, ensuring visibility and preventing visual clutter.

CMYK

A color model representing the four ink plates used in color printing: Cyan, Magenta, Yellow, and Key (black).

Color Palette

A predetermined selection of colors used consistently across design materials to maintain brand cohesion.

Corporate colors

A set of primary and secondary colors used for the corporate design style.

Corporate logotype

A key design element of the corporate style, representing the company name through specific lettering.

Corporate signature

The combination of the corporate symbol and logotype, serving as a visual representation of the master brand.

Corporate typeface

A specific typeface contributing to the company's corporate brand design.

Colour tint

A color tint is the result of lightening a base color by adding white, altering its intensity and darkness. The degree of tint is determined by the quantity of white added, with higher amounts resulting in lighter tints.

Cyrillic version

A typeface version using Cyrillic letters.

D

Descriptor

The name of a service that differentiates a specific service from others offered by a company.

Disclaimer

A statement intended to prevent misunderstandings.

Design grid (layout grid)

A set of horizontal and vertical lines dividing the layout area into a grid for aligning design elements.

Design guidelines

Manual, including a set of color, graphic, verbal, typographic, design elements, defining the visual style of all communication visual materials.

Design elements

All design objects, including the corporate signature, symbol, logotype, corporate colors, etc.

Design principles

Guiding principles for using all design elements effectively.

E

Element

Any distinct part of a layout, such as the logo, headline, images, or borders.

Electronic media

Broadcast or storage media using electronic technology, including television, radio, and the internet.

EPS

Encapsulated PostScript, a graphics file format for transferring PostScript documents.

G

Grayscale

A range of luminance values for evaluating shading from white to black.

Grid

A two-dimensional format consisting of horizontal and vertical axes used to structure content.

Grid System

A framework of intersecting vertical and horizontal lines used to organize and structure content in design layouts.

H

Headline

A large text illustrating the opening statement used in a layout.

Hue

One of the three primary attributes of color, representing a variety of color such as red, blue, green, or yellow.

I

Image area

The area on a page within which an image/illustration is positioned.

Italic

A style of letters that usually slope to the right, used for emphasis within text.

K

Kerning

The specific horizontal spacing between two individual characters in a word.

L

Leading

The vertical space between lines of text. It is measured from the baseline of one line of text to the baseline of the next and is typically expressed in points or percentages. Can also be referred to as line height.

Logo

A unique and symbolic representation of a brand, often incorporating elements that reflect its identity and values.

M

Margin

Guidelines in a page layout software that show the space between the edge of a format and the actual layout field.

Mockup

A visual representation or model of a design, often used to showcase how it will appear in the real world.

P

Pantone

A color system with special color swatches and printing inks.

PDF

Portable Document Format.

Photo style

A tool aiding in the creation of images that follow the general brand style, used in various applications.

Point (pt)

A unit of measure in typography used for font size, leading, and other minute items.

Primary colour palette

A palette of colors used for the core elements of the identity.

R

Resolution

The level of detail and clarity in a digital or printed image, measured in pixels per inch (PPI) or dots per inch (DPI).

Responsive Design

Design that adapts to different screen sizes and devices, providing a consistent user experience.

RGB

A color model representing colors using combinations of Red, Green, and Blue, exclusively used in digital displays.

S

Saturation

The intensity of color in an image.

Serif and Sans-serif

Two main types of typefaces, with or without decorative strokes (serifs) at the ends of characters.

Slogan

A phrase used with the signature to provide additional identifying or marketing information.

Spread

Two facing pages in a document.

System typeface

Fonts already installed on your computer.

T

Text block

An area that contains text in several lines.

Tracking

Overall horizontal spacing of letters or characters in a word or block of text. Also referred to as "letter spacing".

Typeface

A set of one or more fonts each composed of glyphs sharing common design features.

Type size

Relative typeface size, measured as the distance between the bottom of the lowercase letter “p” and the top of the upper-case “P.”

Typography

The art and technique of arranging type to make written language legible, readable, and visually appealing. It includes font styles, sizes, and spacing.

V

Vector graphics

Graphics created using mathematical equations to define shapes, allowing infinite scaling without loss of quality.

Visual Consistency

Maintaining a uniform look and feel across all design elements to reinforce brand identity and recognition.

Visual Hierarchy

The arrangement and presentation of design elements to guide the viewer's attention and communicate the importance of each element.

The corporate brand is provided in various digital file formats, and it is advisable to utilize them in their original versions, as alterations are not encouraged.

To facilitate swift and effortless access, a well-defined file numbering and naming system has been established.

LIN

Company

LIN=name

_LG

Form

_lg = primary logo

_fi = favicon

_4C

Color

_4c = CMYK

_rgb = RGB

_pan = PANTONE

_POS

Color version

_pos = positive

_neg = negative

.EPS

Format

.eps

.pdf

.jpg

.psd

Examples

LINKIN

LIN_lg_4c_pos.jpg



LIN_fi_rgb_neg.eps

Basic elements

01

LINXIN

The LINKIN logo serves as the primary visual identifier for the brand.

Its integrity is essential to establishing and maintaining a clear and distinct brand presence.

The LINKIN logo's primary colour is LINKIN Blue.

A large, bold, dark blue logo of the word "LINKIN" in a sans-serif font. The letters are thick and blocky, with a consistent weight throughout. The 'L' has a distinctive shape with a diagonal cutout at the bottom. The 'K' is also bold and blocky, with a diagonal cutout at the bottom. The 'I' is a simple vertical bar. The 'N' is a simple vertical bar with a diagonal cutout at the bottom. The 'K' is a simple vertical bar with a diagonal cutout at the bottom. The 'I' is a simple vertical bar. The 'N' is a simple vertical bar with a diagonal cutout at the bottom.

The primary color of the LINKIN logo is LINKIN Blue. It can be applied against any corporate color background.

The following colour and background combinations are also permitted:

1. Primary negative version

White logo on LINKIN Blue or LINKIN Red backgrounds.

2. Primary positive version

The logo in its primary colour, LINKIN Blue, should be prioritized even in LINKIN Red background.

3. Secondary negative version

In special instances, where increased visibility is necessary, the white version is allowed over LINKIN Red.

4. Secondary positive version

In special instances, it is allowed to apply the logo in LINKIN Red, exclusively over LINKIN Blue backgrounds.



The LINKIN logo is constructed with precision to maintain its visual integrity. Follow the specified proportions and alignment to retain the intended brand representation.

Maintain a designated clear space around the logo to enhance visibility and prevent visual clutter.

The recommended size for the clear space equals 0.5x on all sides of the logo.

The measuring unit 'x' corresponds to the height of the LINKIN logotype.

The minimum size of the logo is 8 px of height in digital media, and 2 mm of height in print media.

MINIMUM CLEAR SPACE



MINIMUM SIZE — DIGITAL

8 px 

MINIMUM SIZE — PRINT

2 mm 

The primary logo can be paired with the name of the LINKIN company's sub-divisions. Follow the specified proportions and alignment to retain the intended brand representation.

Maintain a designated clear space around the logo to enhance visibility and prevent visual clutter. The recommended size for the clear space equals 0.5x on all sides of the logo. The measuring unit 'x' corresponds to the height of the LINKIN logotype.

The minimum size of the sub-division logo is 25 px of height in digital media, and 6 mm of height in print media.

As a reference, when the LINKIN logo is 8 mm tall, the sub-division name's baseline should be 16 pts below the baseline of the LINKIN logo and the type size should be 12 pt.

EXAMPLES

LINKIN
LOGISTICS

LINKIN
CAPITAL

LINKIN
RECYCLING

LINKIN
REAL ESTATE

CONSTRUCTION AND MINIMUM CLEAR SPACE



MINIMUM SIZE — DIGITAL



MINIMUM SIZE — PRINT



To underscore the affiliation between LINKIN and its sub-brands, the endorsement tag «by LINKIN» is incorporated into the sub-brand's logo.

The tagline keeps the visual elements of the LINKIN brand, including the logo, colour, and typeface.

Altering the proportions and alignment of this tagline should be avoided.

CONSTRUCTION



EXAMPLE



LINKIN collaborates with various organizations. When engaging in co-branding with LINKIN, partner brands are encouraged to adhere to these guidelines, irrespective of brand dominance. These guidelines should complement all requirements for utilizing the LINKIN logo.

- Opt for the default logo against a white background when feasible.
- Ensure the visual balance across the sizes of all logos.
- The distance between the two logos should be a minimum of the height of the LINKIN logotype.

MINIMUM CLEAR SPACE

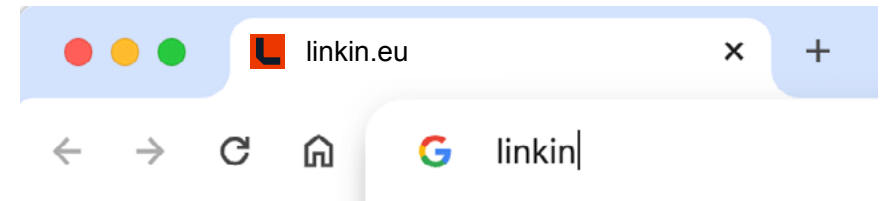


EXAMPLE



Extremely small applications, such as a web favicon, utilize the icon version of the LINKIN logo. This version encompasses the square background and the letter L of the logotype.

Avoid using this version in any other instances.



COLOUR
VARIATIONS



To ensure the accurate representation of the corporate signature, the following actions are strictly prohibited:

1. Outlining the logo
2. Using incorrect fonts
3. Using incorrect colors
4. Rotating/stretching any element of the logo
5. Changing the proportions between the symbol and logotype
6. Applying visual effects
7. Changing the composition of the logo
8. Using the logo over a noisy background

The misuse examples of the primary logo also apply to any of its variants.



LINKIN

The word "LINKIN" is rendered in a white outline font, which is a prohibited misuse of the brand's primary logo.



LINKIN

The word "LINKIN" is rendered in a bold, sans-serif font that is not the brand's primary font, representing a misuse of the logo's typography.



LINKIN

The word "LINKIN" is rendered in a teal color, which is not the brand's primary color, representing a misuse of the logo's color palette.



LINKIN

The word "LINKIN" is rendered in the brand's primary font and color but is rotated and stretched, representing a misuse of the logo's proportions and orientation.



LINKIN

The word "LINKIN" is rendered in the brand's primary font and color but has a drop shadow effect applied, representing a misuse of the logo's visual effects.



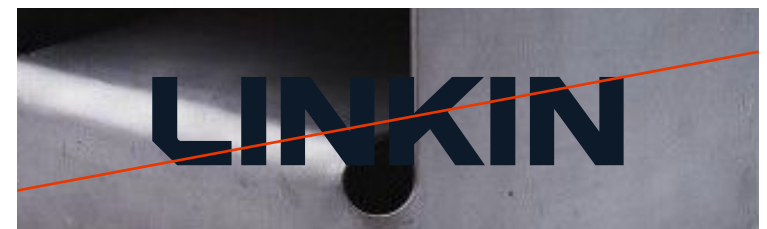
LIN
KIN

The word "LINKIN" is rendered in the brand's primary font and color but is split into two lines, "LIN" and "KIN", representing a misuse of the logo's composition.



LINKIN

The word "LINKIN" is rendered in the brand's primary font and color but is placed over a dark, textured background, representing a misuse of the logo's placement.



Specially defined corporate colors help to reflect LINKIN's brand principles and are used in the brand communication.

Color use should be strictly adhered to in order to provide enough contrast in communication media and clearness of the corporate brand perception.

LINKIN's primary brand colors are White, LINKIN Blue and LINKIN Red.

Glass White and Glass Blue exist primarily for the use of the Glass Box overlay, which is applied over images at 85% opacity.

Their use is also allowed as background colours, exclusively in inner page formats.

Tints of LINKIN Blue can also be used in special instances, such as backgrounds for inner pages or for defining visual hierarchy in text.

LINKIN White

CMYK 0 0 0 0
RGB 255 255 255
PANTONE White
HEX ffffff

Glass White

CMYK 3 2 2 0
RGB 243 244 244
PANTONE 296 C (5% tint)
HEX f3f4f4

Tint 5% LINKIN BLUE

Light Grey

CMYK 2 1 0 13
RGB 219 221 223
PANTONE 296 C (15% tint)
HEX dbdddf

Tint 15%
LINKIN BLUE

T 25%
LINKIN BLUE

T 35%
LINKIN BLUE

T 45%
LINKIN BLUE

T 55%
LINKIN BLUE

T 65%
LINKIN BLUE

T 75%
LINKIN BLUE

T 85%
LINKIN BLUE

T 100%
LINKIN BLUE

Glass Blue

CMYK 84 72 60 77
RGB 0 15 28
PANTONE Black 6 C
HEX 000f1c

LINKIN Blue

CMYK 89 76 54 69
RGB 12 26 42
PANTONE 296 C
HEX 0c1a2a

LINKIN Red

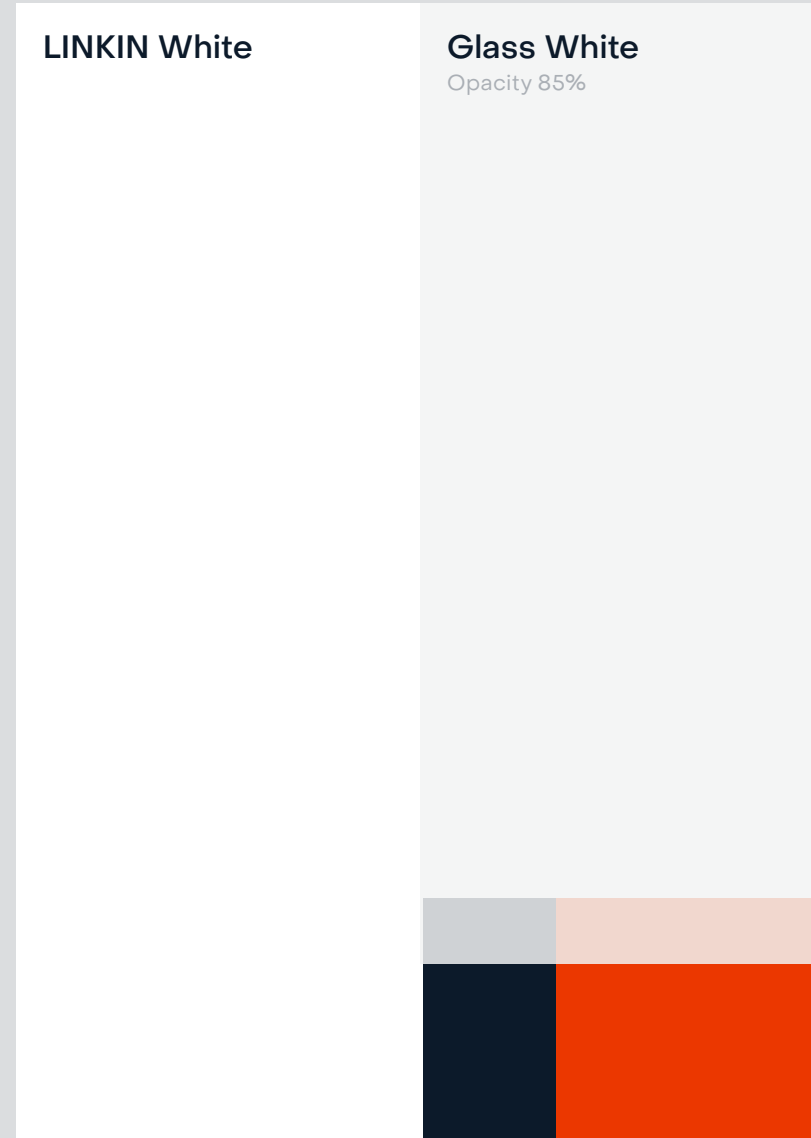
CMYK 0 92 100 0
RGB 235 55 0
PANTONE Bright Red C
HEX eb3700

The primary look and feel of the brand should be predominantly LINKIN White, with Glass White overlays (Opacity 85%).

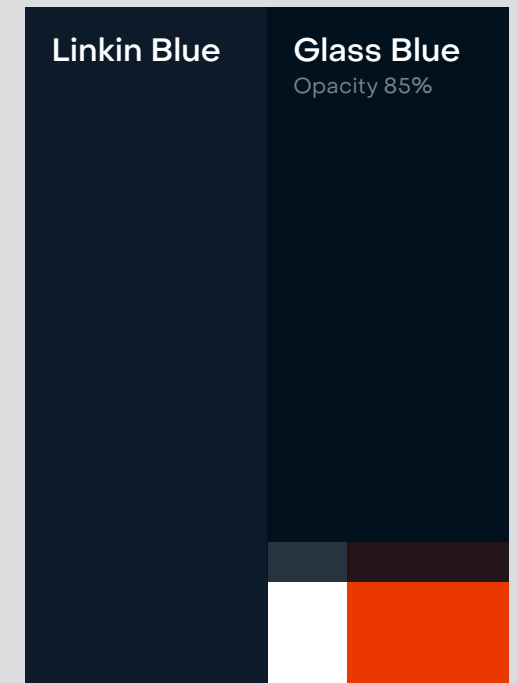
For communication-related to the Human Resources department, the main formats should be inverted and use predominantly LINKIN Blue with Glass Blue overlays (Opacity 85%).

In both instances, the reverse colours are allowed for secondary formats, such as inner pages.

GENERAL BUSINESS COMMUNICATION



HR COMMUNICATION



Typography

02

LINKIN's corporate typeface is Object Sans.

All printed and online media should use Object Sans as the sole typeface, in Regular, Medium and Bold weights and their italic counterparts.

Object Sans

Aa Bb Cc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz

1234567890
!@#\$%^&*?

The quick brown fox jumped over the lazy dog, stirring a chain of events that echoed through the quiet town. Startled from its peaceful repose, the lazy dog sprang to attention. Discoveries at dusk The fox, however, was on a mission of whimsy rather than mischief. Darting through the neighborhood, it led the curious residents on an unexpected adventure.

REGULAR

MEDIUM

BOLD

Aa

All produced media should use Object Sans as a primary typeface.

In situations where the use of the Object Sans typeface faces technical constraints (e.g., software lacking support for custom fonts or compatibility issues with older web browsers), Arial must be employed as an alternative.

Arial

Aa Bb Cc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz

1234567890
!@#\$%^&*?

The quick brown fox jumped over the lazy dog, stirring a chain of events that echoed through the quiet town. Startled from its peaceful repose, the lazy dog sprang to attention. Discoveries at dusk The fox, however, was on a mission of whimsy rather than mischief. Darting through the neighborhood, it led the curious residents on an unexpected adventure.

REGULAR

BOLD

Aa

Typography plays an essential role in conveying the essence of a brand. This section outlines the essential rules and recommendations for effective typography usage.

Achieving optimal typography demands a focus on key principles, ensuring your brand communicates with clarity, impact, and a seamless visual identity.

Hierarchy & information architecture

Establish a clear visual hierarchy using headings, subheadings, and body text to guide the reader through the content logically. This aids in conveying information effectively.

Contrast, in both color and form, is one of the fundamental tools to enhance hierarchy on a layout. Utilize composition, blank space, and variations in font size, weight, and color to denote the importance of different elements.

Consistency & adaptability

Maintaining a consistent typographic identity reinforces brand recognition and fosters a sense of coherence. Ensure that fonts and styles seamlessly translate across all mediums — print or digital.

Tailor typography to suit different platforms, screen sizes, and resolutions. This involves adjusting font sizes, line lengths, and spacing for optimal presentation and readability in diverse contexts. Adaptive typography ensures a consistent brand presence, regardless of the medium.

Legibility & readability

Legibility (clarity of individual characters) and readability (overall ease of comprehension) are vital for engaging the reader.

These are achieved through a strategic interplay of elements. Hierarchy and contrast enhance navigation and clarity.

Thoughtful spacing, including line spacing (leading) and overall text spacing, prevents visual clutter, supporting optimal comprehension. Consider line length, aiming for 50–75 characters, for a comfortable reading rhythm. Harmonizing these elements transforms typography into a tool for visual appeal and efficient communication.

General rules and recommendations

1. Headlines and subheadlines

Object Sans Medium

2. Captions, callouts, snippets of text

Object Sans Regular, uppercase, small font size

3. Body Text

Object Sans Regular. The use of Bold is exclusively reserved for highlighting (5) within paragraphs or as a subtitle coupled with a block of body text.

4. LINKIN website

Object Sans Medium

Text Case

Favor sentence case for most text. Uppercase is allowed for small font sizes in specific instances.

Kerning and tracking

Always set kerning to Optical and tracking to zero.

Alignment

Left-align body text for optimal readability in most cases. Right-aligning can be used for components like captions or specific design elements, but avoid it for large bodies of text.

1

Beyond boundaries

3

A2/2024
EXTRUSION DESIGN

linkin.eu

Pushing innovation

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4

5

5

In the context of print media, here are specific recommendations for typesetting:

1. Line Length:

Body Text

Aim for an average line length of 50–75 characters for optimal readability. Adjust based on the format and purpose of the printed piece.

Headlines

Allow flexibility, but be mindful of overly long lines that can be challenging to read.

2. Line Spacing (Leading)

Body Text

A standard recommendation is to set leading at 120–145% of the point size.

Headlines

For larger font sizes, reduce the leading to maintain visual cohesion.

3. Line Breaks & Hyphenation

Hanging Short Words

When breaking a line, avoid leaving hanging short words at the end of a line. Instead, move the entire word to the next line.

Widows and orphans

Avoid widows (single words at the end of a paragraph) or orphans (single lines at the beginning of a column or page) for a polished appearance.

Crafting tomorrow's success through elemental excellence and innovative vision

A2/2024
EXTRUSION DESIGN

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Where transparency meets innovation

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Beyond boundaries

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In the context of digital media, here are specific recommendations for typesetting:

1. Line Length

Body Text

Aim for an average line length of 40–60 characters for optimal readability in digital formats. Shorter lines prevent eye strain, especially on smaller screens, while longer lines can be challenging to read.

Headlines

Allow flexibility, but be mindful of overly long lines that can be challenging to read.

2. Line Spacing (Leading)

Body Text

Set line spacing (leading) at approximately 1.5 times the font size for digital body text.

Headlines

For larger font sizes in headlines, consider slightly reducing the leading to avoid excessive spacing. Aim for a harmonious balance between readability and visual appeal.

3. Font sizes

Adjust font sizes based on the platform and user interface. Consider larger font sizes for mobile devices and smaller sizes for denser information on desktop displays.

Where transparency meets innovation.

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Crafting tomorrow's success through elemental excellence and innovative vision.

Where transparency meets innovation

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Crafting tomorrow's success through elemental excellence and innovative vision

Crafting tomorrow's success through elemental excellence and innovative vision

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Crafting tomorrow's success through elemental excellence and innovative vision

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Photography

03

This section was created to ensure the integrity of the design of all materials that use photographs. It's a tool for creating a unique visual style through photographic images and gives the brand personality. Please provide this manual to the photographer and art director before starting work with photographic images.

Both colorways share common visual elements that reflect the company's ethos:

1. Details

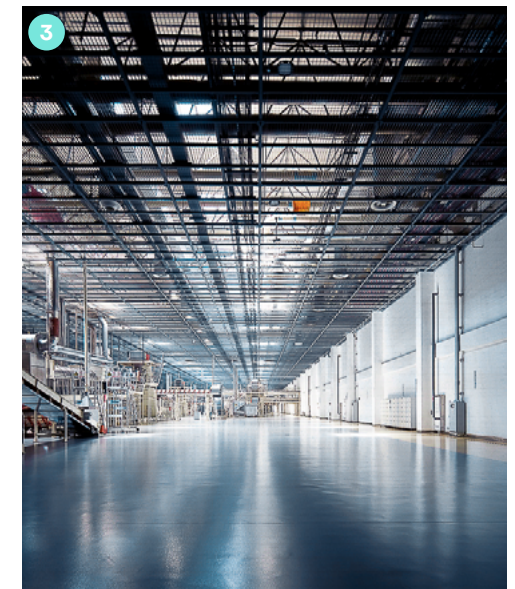
Minimalist, abstract close-ups showcasing various materials made by LINKIN. These shots highlight intricate details and exceptional craftsmanship, offering a focused perspective on the finer aspects of the products.

2. People

Candid photographs capturing staff in their natural work settings, whether on the production floor or within office spaces. The photos aim to capture genuine moments that showcase individuals naturally engaged in their tasks.

3. Production

Wide-angle shots showcase the expansive factory space, illustrating the scale and functionality of operations.



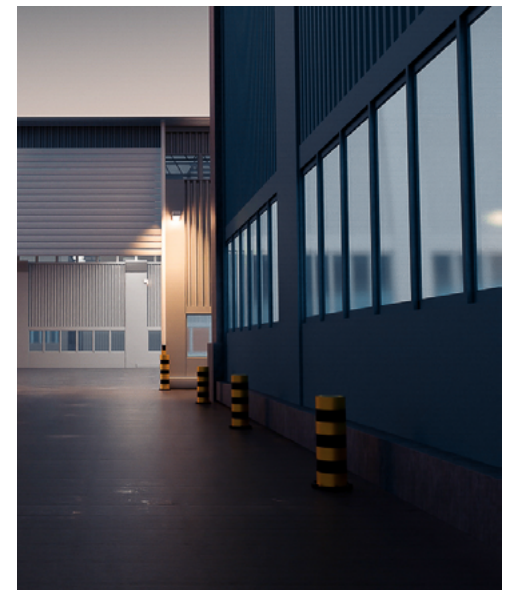
The photography style is based on the LINKIN colour palette, creating a vibrant yet focused ambiance by employing a restrained color scheme, while accentuating the primary colors – LINKIN Red and LINKIN Blue. This deliberate choice fosters harmony and solidity in our images, reflecting a professional yet approachable demeanor.

Lighting is adaptable, ranging from bright to dark, consistently maintaining a warm tonality. Dark tones and shadows, echo LINKIN Blue. Authenticity is emphasized through natural light sources, ensuring an unadorned, genuine appearance.

Composition aims for cleanliness, guiding the viewer's focus. Environments serve as supportive stages, without overshadowing the main subject, always maintaining a natural feel.

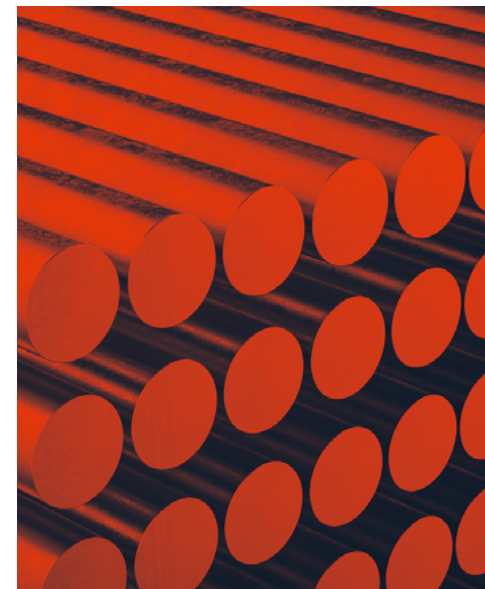
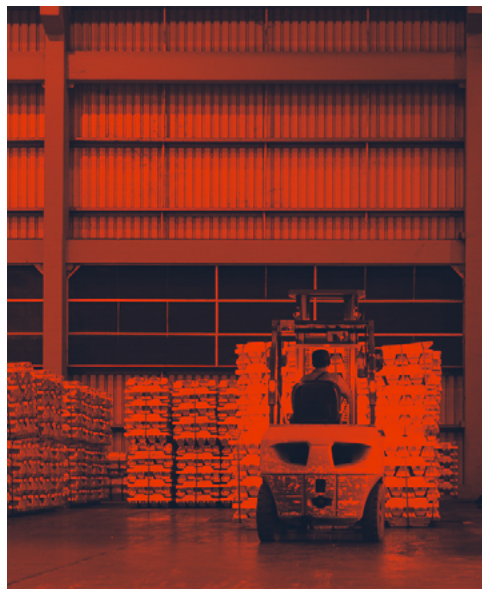
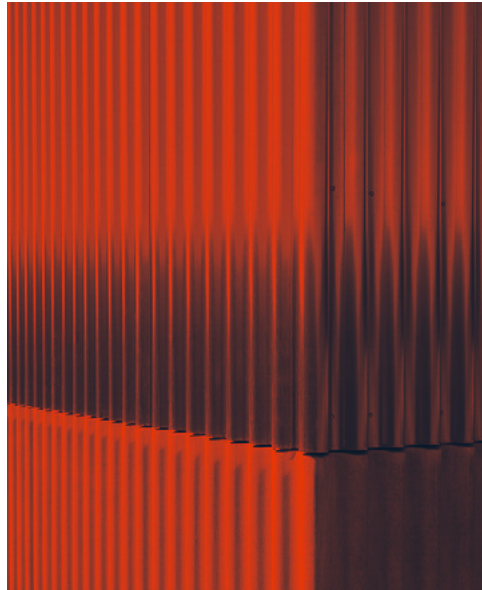
Perspectives adhere to a minimalist aesthetic, favoring parallel angles over converging perspectives whenever feasible.

This minimalist approach yields exclusive, authentic snapshots, blending refined lighting with subtle yet impactful color tonality.



The Red Filter serves as a distinctive design element, adaptable for use beneath various images. For optimal effect, maintain a clean appearance. Embrace close-up details to transform them into abstract elements.

This filter is applied through a gradient map with the colours described on this page. Adjust the levels of the image as necessary to ensure an adequate contrast.



1 LINKIN RED

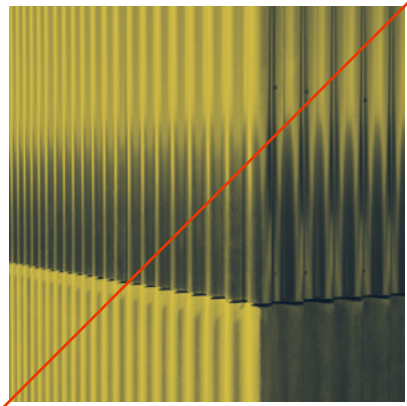
RGB	235/55/0
CMYK	0/92/100/0
HEX	eb3700
PANTONE	Bright Red C

2 LINKIN BLUE

RGB	12/26/42
CMYK	89/76/54/69
HEX	0C1A2A
PANTONE	296 C

1

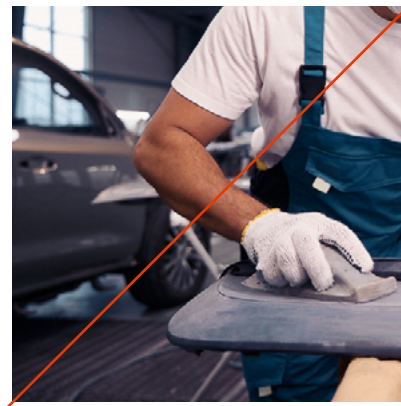
2



Wrong colour.



Don't waste the opportunity to adapt the colors of the photo to the color palette and apply red or blue as accents if possible.



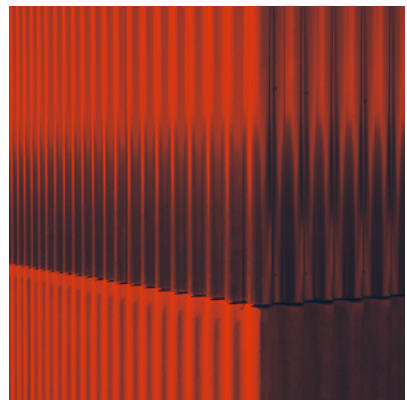
The darker tones are in hues of red or yellow, this is a dark image that looks generally gray.



The lighter tones are cold, which detracts from conveying a confident, natural look.



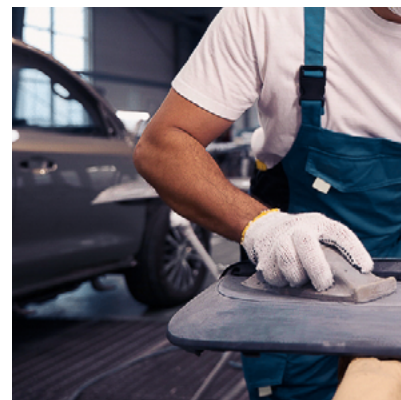
The image looks faded, without enough contrast and saturation.



To maintain a coherent look, only change contrast if needed, maintaining the same colors.



When opportunities arise, integrate color accents with the established palette (Linkin Red and Indigo Blue).



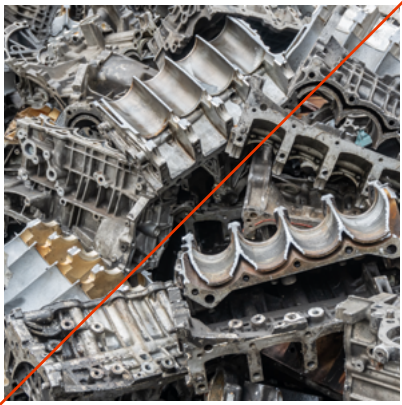
Adjust the colour balance of the darker images towards Linkin Blue, for brand consistency.



Highlights and medium tones should be warm, across both light and dark images.



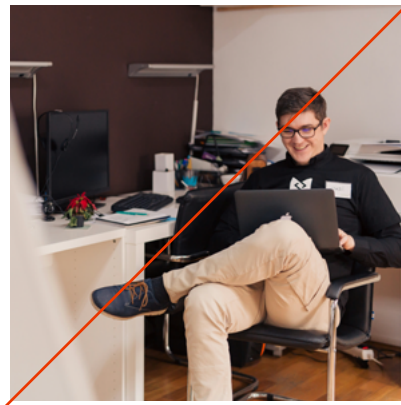
Explore the contrast of the image, ensuring an adequate match with the darker photostyle.



The image is too cluttered and noisy, visually unappealing.



Strive for simplicity rather than complexity. Crowded compositions do not keep people's attention.



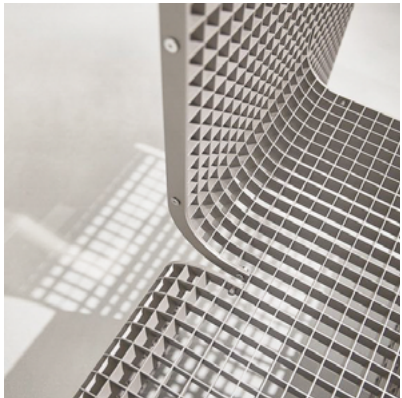
The dominant colour does not fit the corporate colour palette and the objects of the background are removing focus from the subject.



Abstain from using logos from other brands, patterns and too flashy accessories.



The portrait looks stockish because the pose is exaggerated and unnatural.



Minimal and abstract close up product photography are encouraged



For a good factory look, opt for clean, straight angles, and a minimalist aesthetic. For this, you might play with depth of field, explore night photography, post-production to remove real-life objects, etc.



When capturing portraits, utilize a shallow depth of field to emphasize the subject. The background should fit coherently with the Linkin colour palette.

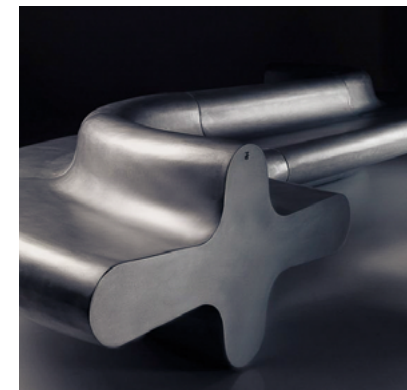
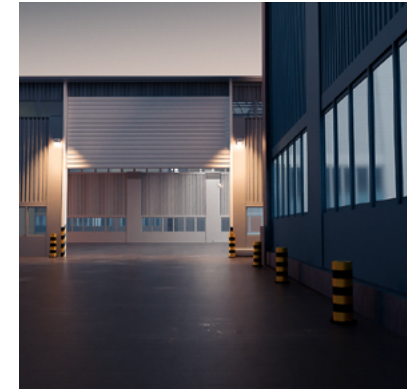
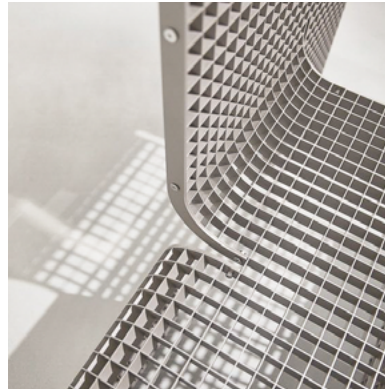


For portraits, subjects should wear plain fabrics in neutral colours, or within the Linkin colour palette.



Capture candid, authentic portraits with natural poses and facial expressions. Emphasize genuine moments, steering clear of stock-like or staged appearances.

This tool helps you determine if the selected image is suitable for a specific photo style. Place the selected image in the center of the test tool. This will help determine if it matches visually with other images in the photo style.



Design principles

04


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ALUMINIUM TECHNOLOGY

We offer a wide range of aluminium products backed by unmatched capabilities, knowledge & more than 20 years of experience.



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LINKIN BEYOND BORDERS




Shaping the future

A2/2024
EXTRUSION DESIGN
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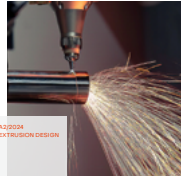
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EKATERINA VLADIMIROVA
Business Manager


Meet our team



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We believe in fostering a culture of growth, collaboration, and innovation.

Explore exciting opportunities across our network of cutting-edge factories. **LINKIN**



We're hiring

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Company culture

2024
SHAPING NEW PATHS

We believe in fostering a culture of growth, collaboration, and innovation. Explore exciting opportunities across our network of cutting-edge factories.

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EXTRUSION DESIGN

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ALUMINIUM & PVC PROFILES



Beyond boundaries

Pushing innovation

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ALUMINIUM & PVC PRODUCT PORTFOLIO 2024/25

Low carbon products for zero emissions

Aluminium technology

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A2/2024
EXTRUSION DESIGN
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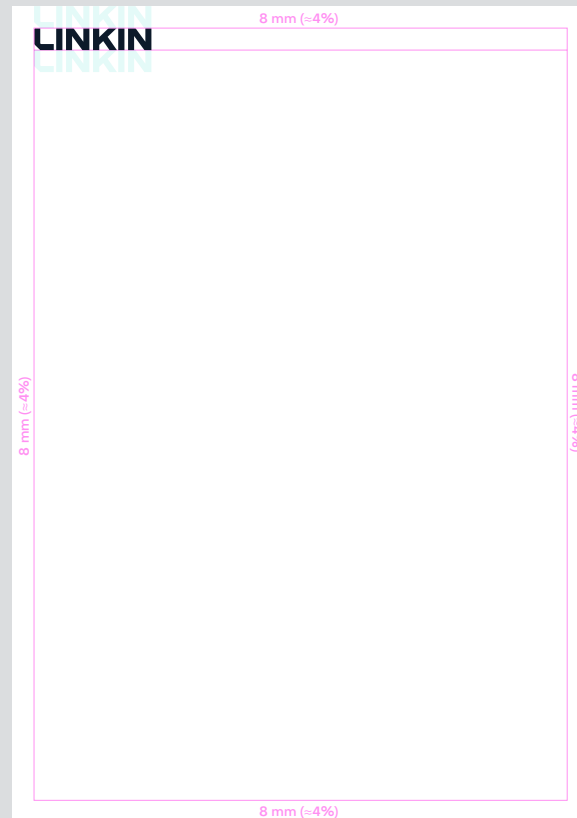
Outer Margin

4% of the shortest edge of the format (equal on all sides) rounded up or down to the nearest even number.

Logo

The logo can be placed in any corner of the format, aligned to the outer margin.

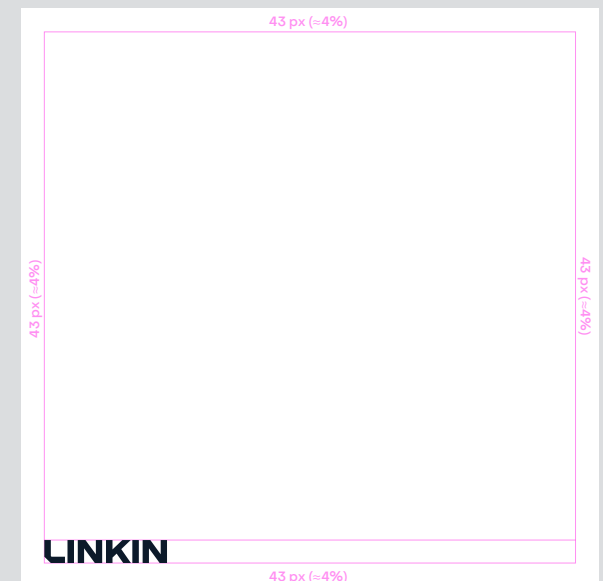
The value of the minimum height of the logo is equal to this margin. This is the recommended logo size for most formats, however, it can be scaled up (rounded up to multiples of two), whenever the size, proportions, or content of the format requires it.



A4 PORTRAIT
(210 X 297 MM)

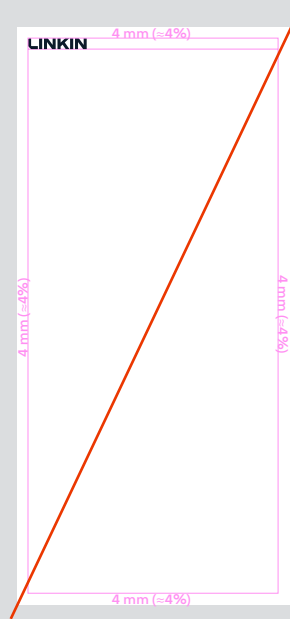


A4 LANDSCAPE
(297 X 210 MM)

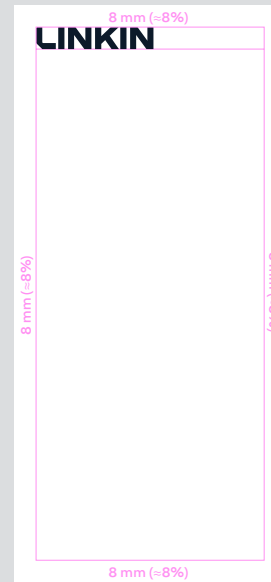


SOCIAL MEDIA POST 1:1
(1080 X 1080 PX)

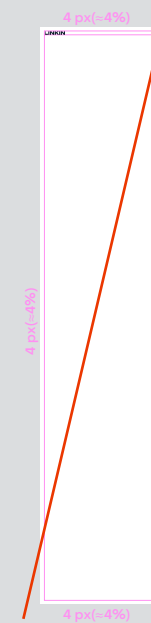
For formats where the shortest size is very narrow, the percentage of the margin and/or logo can increase, according to the requirements of size, proportions, and content of the format.



DL FLYER
(99 X 210 MM)



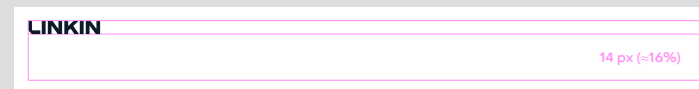
DL FLYER
(99 X 210 MM)



SKYSCRAPPER WEB BANNER
(120 X 600 PX)



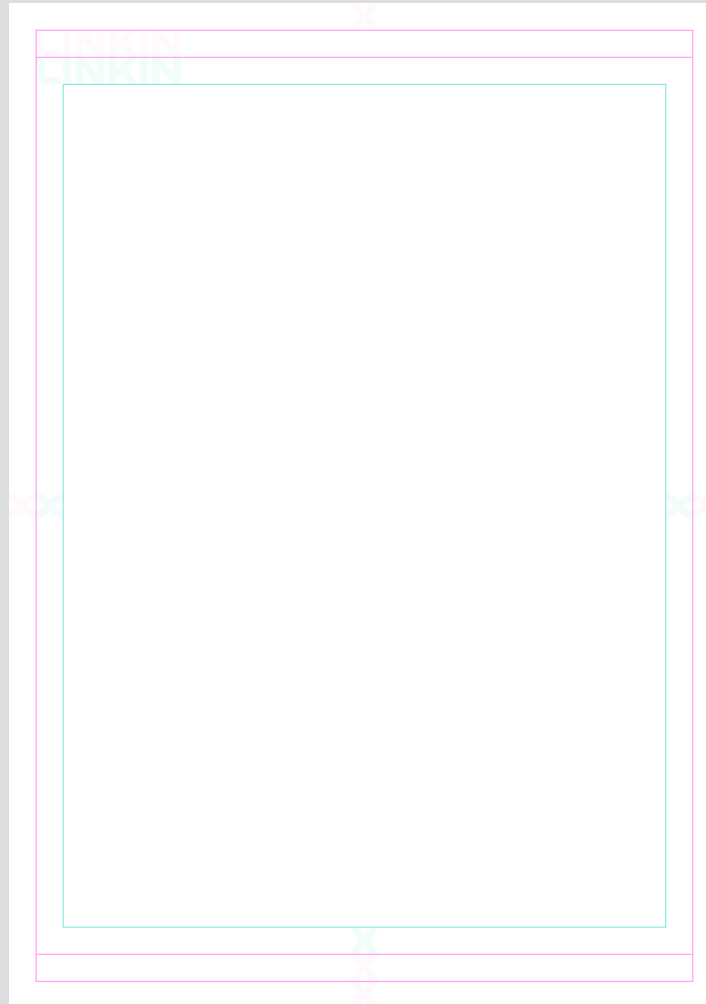
LEADERBOARD WEB BANNER
(728 X 90 PX)



Optionally, an inner margin can be added, in order to create a frame effect in the layout.

It is recommended to use the same proportions as the outer margin in the same format, as a minimum size for the inner margin.

In this instance, most of the content should fit within the inner margin, while elements of the header and footer are aligned to the outer margin. Big headlines and images can also go beyond the boundaries of the inner margin, for more creative design explorations.



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Beyond boundaries

A2/2024
EXTRUSION DESIGN

Pushing innovation

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Shaping new paths

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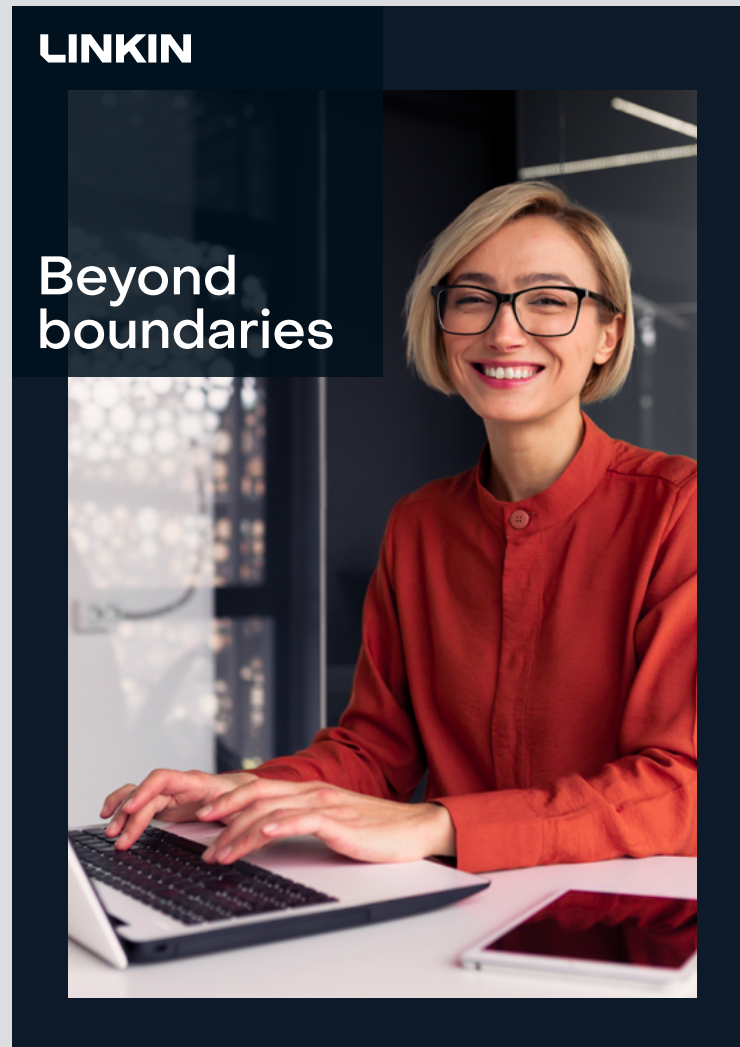
One of LINKIN's graphic elements is the Glass Box, a subtle transparent container that overlays images on the layout, containing the logo, text, or both.

Colour

The colour of the Glass Box is determined by the colour of the background.

On LINKIN White backgrounds, for general communication, the corresponding colour is Glass White with 85% opacity.

On LINKIN Blue backgrounds, for HR Communication, the corresponding colour is Glass Blue with 85% opacity.



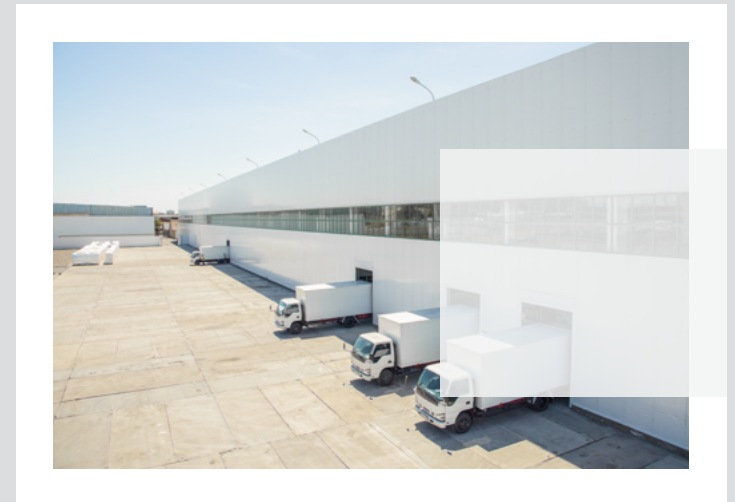
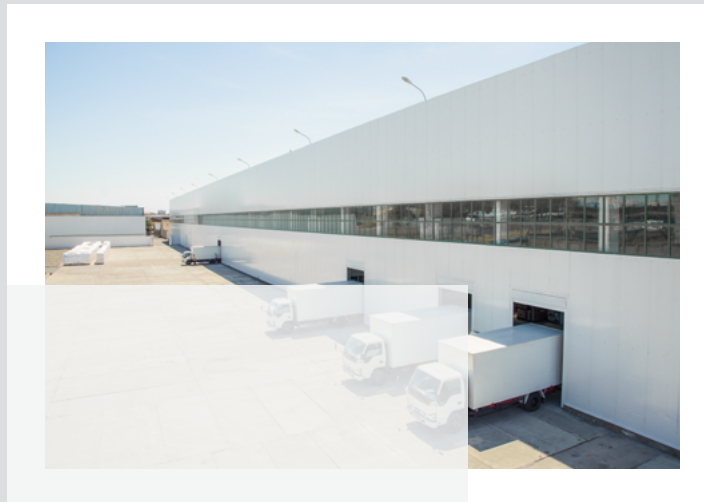
The Glass Box is a versatile element.

Position

It can be placed anywhere on the format, as long as it overlays an image and touches one of the sides of the format.

Size

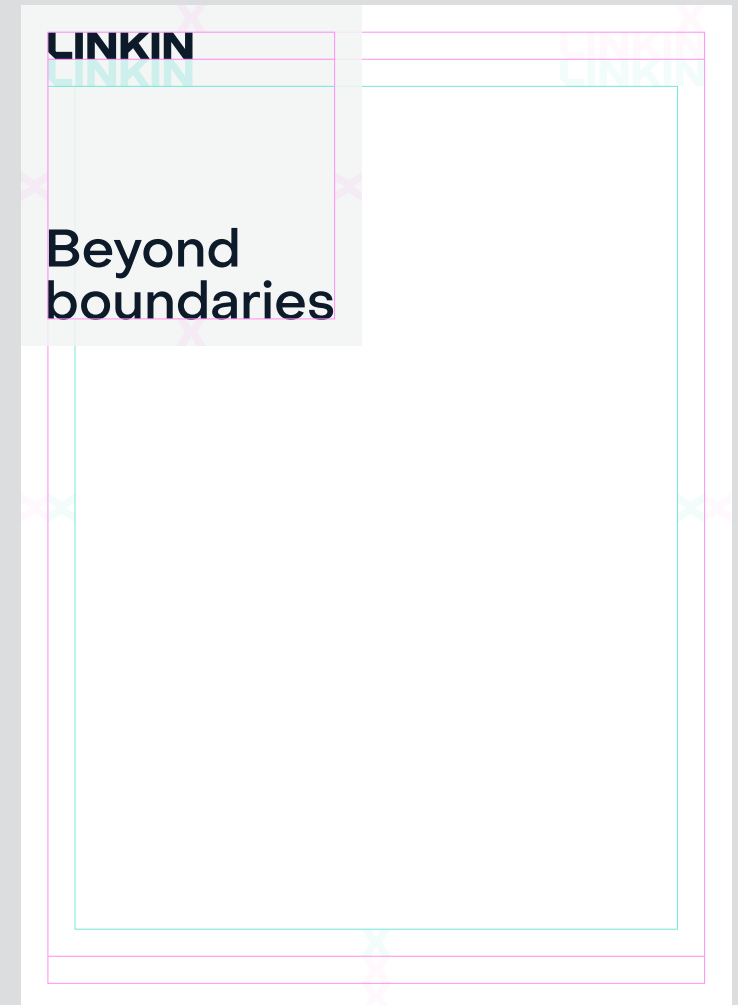
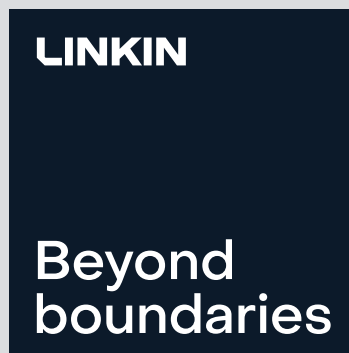
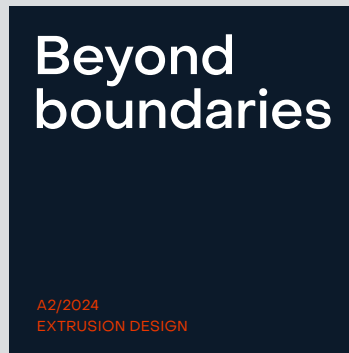
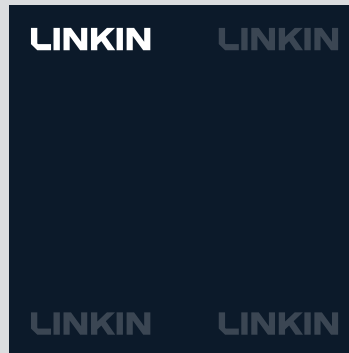
Its dimensions are also flexible. The total size of the box can grow in height and/or width. Its inner margins should be consistent with the outer margin of the layout unless that isn't possible in special instances.



The inner margins of the content box should always be equal to the outer margins of the page, as long as the size of the format and content allow it.

If the Glass Box contains the logo, it should be positioned in one of its four corners. The minimum size for the logo height is equal to the value of the margins.

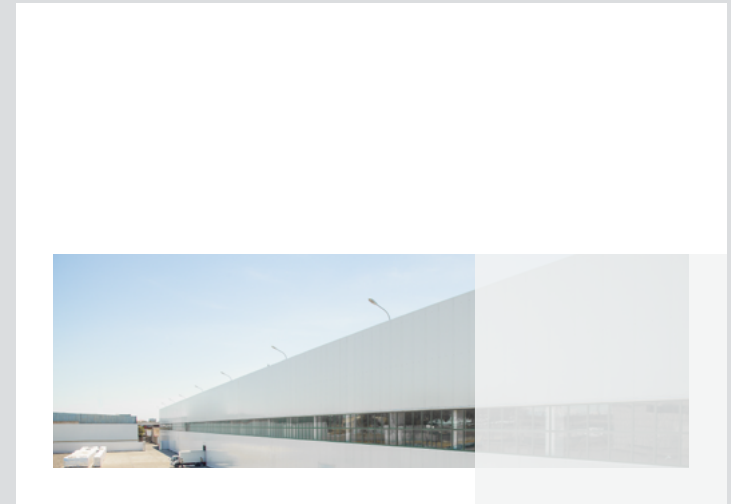
The recommended minimum clear space between the logo and the content is equal to the height of the logo.



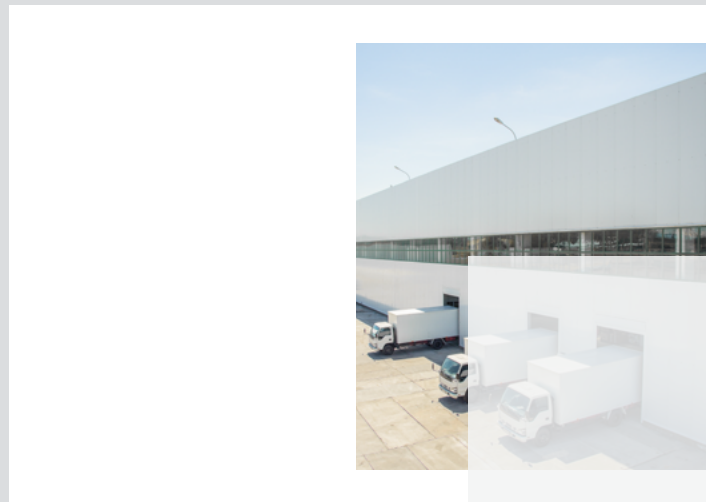
These are some examples of how the Glass Box and image can interact within a layout.



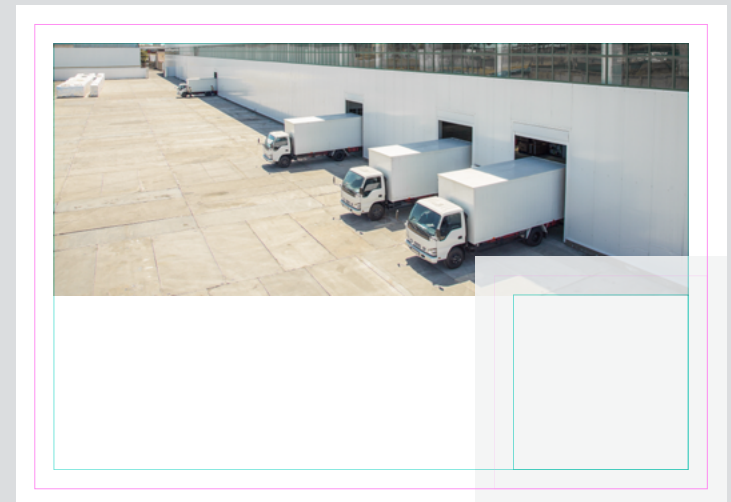
Increase all the margins around the image



Have one of the outer sides of the Glass Box touch one side of the image



Have image and Glass Box combo in only one part of the layout

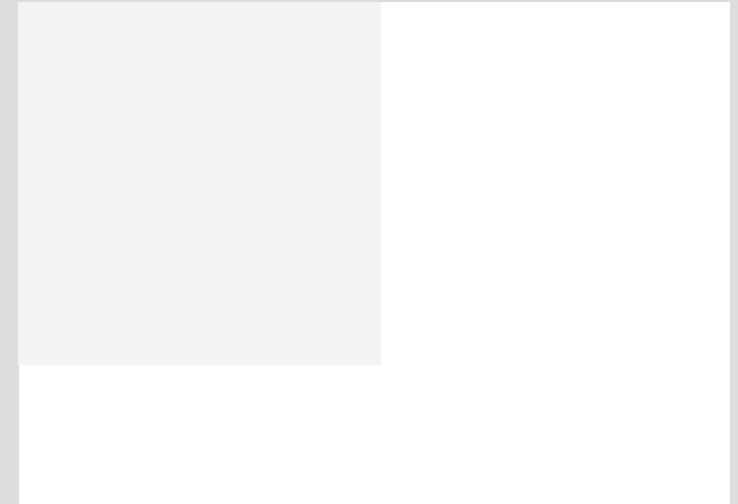


Cover only a small part of the image, keeping in mind this is the minimum area that should be covered

The examples given on this page are layout possibilities that should be reserved for special instances, such as inner pages, digital presentations, and website.



Only in inside spreads: having the image go full width or full height (never both) / Image touches de format on 3 sides.



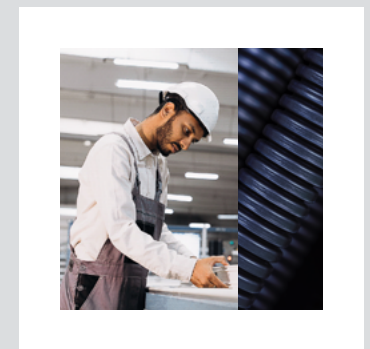
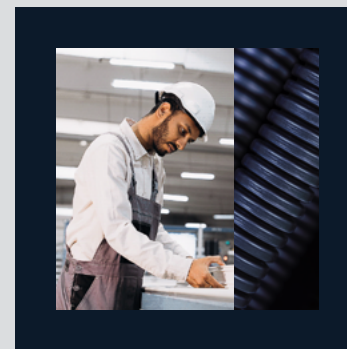
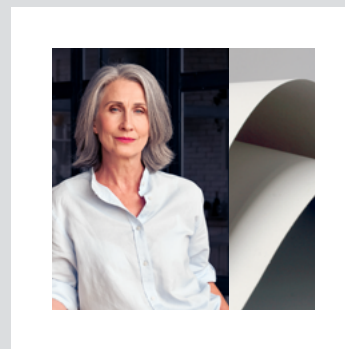
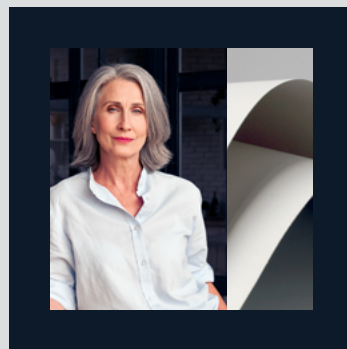
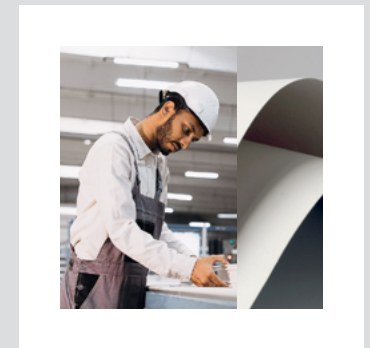
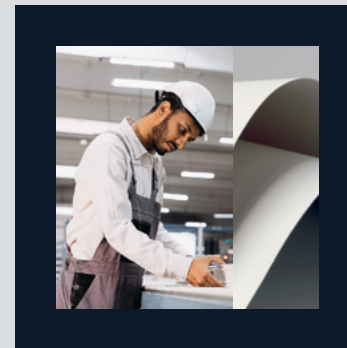
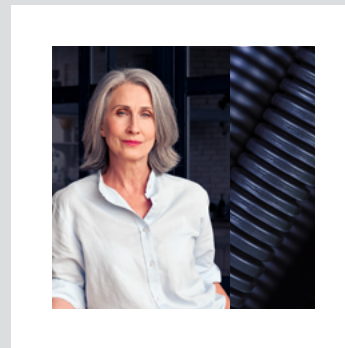
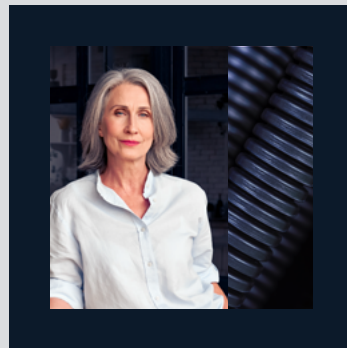
Only in inside spreads: use the Box element at 100% Opacity, as a background element. In this case, it's allowed to place an image inside.



When for **technical reasons** it's not possible to attach the Glass Box to the sides of the format.

In order to create visually captivating layouts, it is possible to combine two photos within a single composition. However, it is essential that one of the images incorporated into the layout takes a secondary role and consists of an abstract image, loosely based on the raw materials and products that exist in the LINKIN universe.

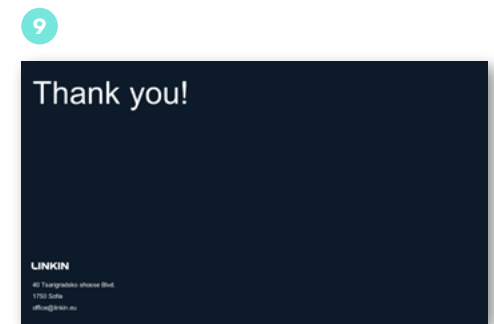
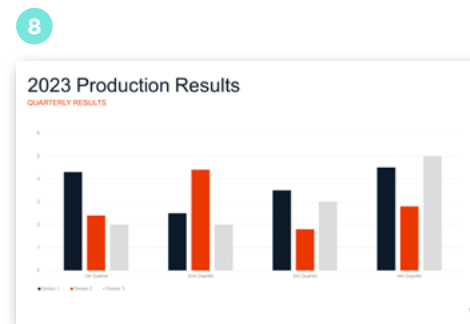
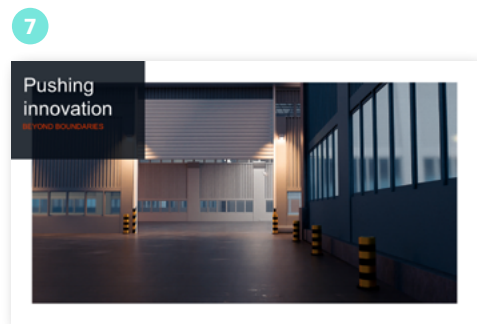
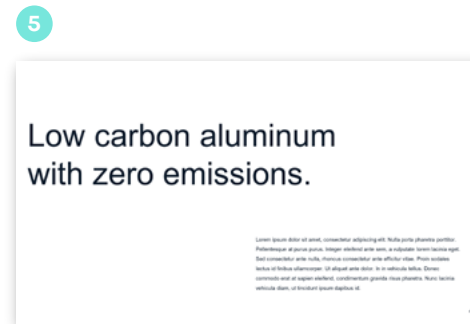
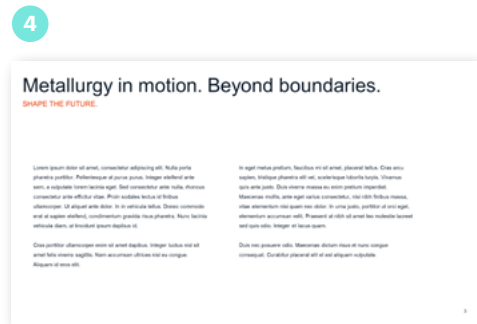
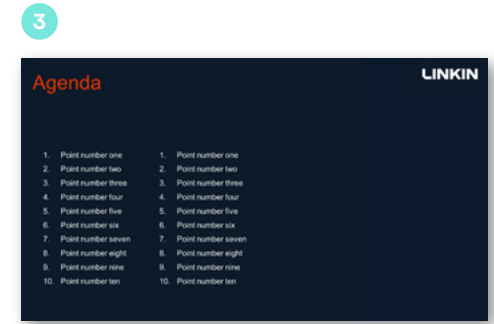
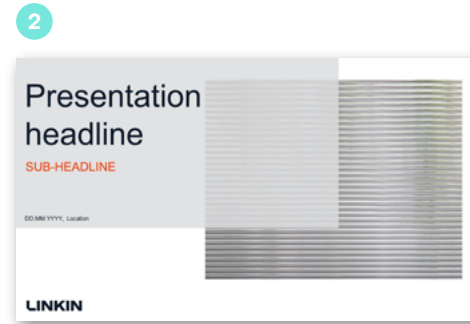
Ensure that the secondary image of choice complements the overall look and narrative of the layout.



Business documentation

05

1. Title slide
2. Title slide with image
3. Agenda
4. Text slide for long text
5. Text slide short text
6. Text and image
7. Image and caption
8. Charts and graphics
9. Closing slide



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LINKIN

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+359 32 600 700

office@linkin.bg
www.linkin.eu

Dear **Name Surname**,

January 18, 2024

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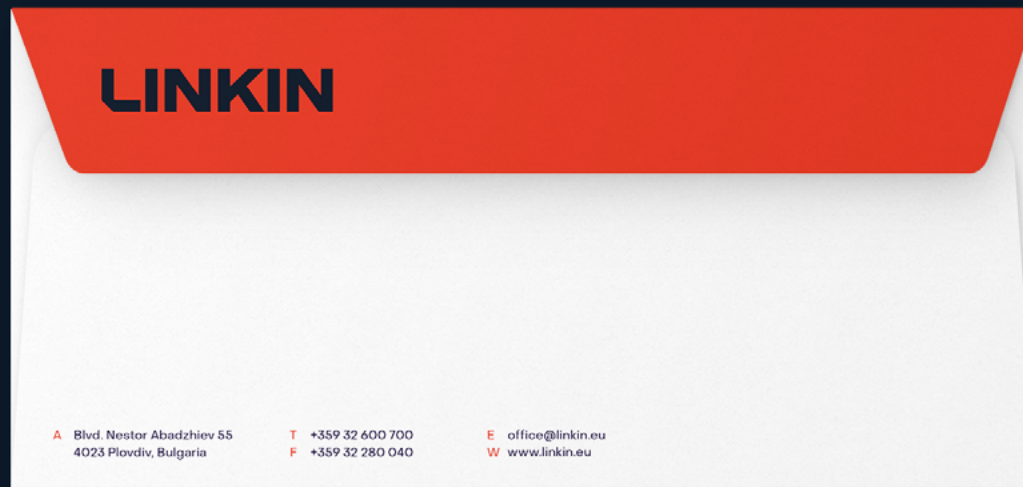
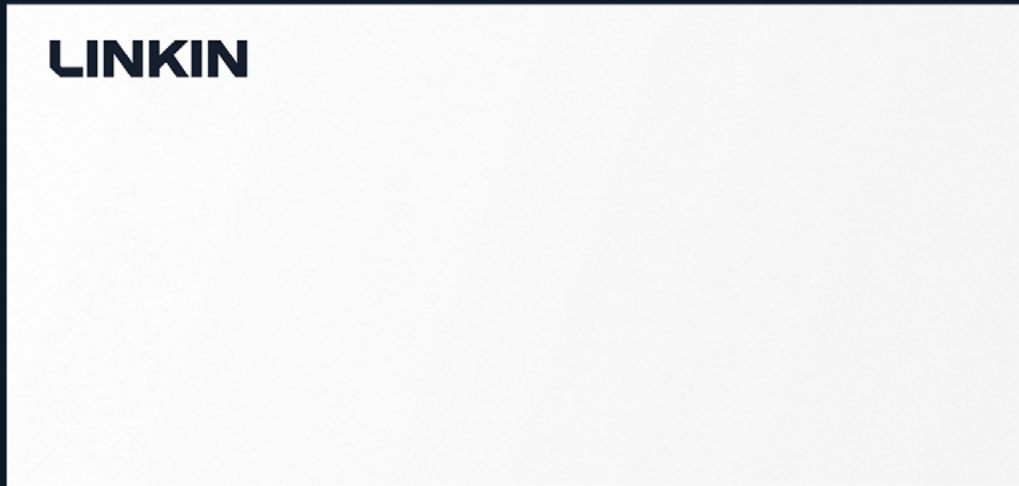
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Job Position



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Implementations

06







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