Brand Identity

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Contents

Introduction

These guidelines have been written to explain Alfa Romeo's new look and feel.
They are a practical tool for conveying Alfa Romeo's personality. They bring together all the basic elements which make up the new visual identity; the new trademark has various versions for a variety of different uses; the historic logo, the "quadrifoglio" and the institutional typeface.

The proper application of these guidelines is essential for raising the trademark's profile and keeping it highly visible. We suggest you read these guidelines thoroughly before using the new basic elements, to ensure you're using the right artwork in the correct manner.

Why should we follow these guidelines?

Following these guidelines is especially important because the Alfa Romeo brand has always been consistent, and it enjoys very strong recognition throughout the world. The guidelines have been designed to give you the tools you need to put together Alfa Romeo's visual identity.

2 A change of paradigm

A unique blend of technology, mechanical performance, sensation and passion,
a union of both rational and emotional considerations which puts
the driver and their feelings at the heart of the driving experience.

Brand Values

2.1 Back to Alfa DNA

The Alfa Romeo brand has the power of myth in the imagination of car lovers everywhere, thanks to its origins and its legendary history, not to mention the design, technical prowess and unique character of the automobiles themselves

Alfa Romeo: regarded by many as "The Brand for sport car enthusiasts around the world". A Premium brand once again, with a range of products that embody the state of the art in terms of looks, performance and quality.

These considerations gave the starting-point for the decision to take the trademark forward in an evolution that combines renewal with modernization, rather than a total break with the past.

The symbols and the history behind them have been kept; the brand's Italian DNA and innermost soul remain untouched.
The ring surround symbolizing perfection. The cross and snake as original and fundamental marks of the Milanese roots.

The chosen treatment is sophisticated, precious and organic in form, consistent with the new premium positioning. The aim of this treatment is to express the values – Italian engineering and styling, sports performance, elegance – which only a brand as unique as Alfa Romeo is capable of expressing.

2.2 Brand values

Alfa Romeo's history is made up of people quite out of the ordinary: designers of genius, brilliant engineers, workers inspired by a shared instinct of perseverance and the pioneering spirit.

The combined work of these talented individuals enabled them to overcome conformism, gave their creativity free rein, and brought to life the fundamental values of the Alfa Romeo brand.

The unmistakable ways in which these elements have combined are what distinguishes Alfa Romeo from every other brand on the worldwide automotive scene; every one of its cars shares that distinction.

Advanced Technology

Every Alfa Romeo has been designed from the outset to establish a new benchmark for technology in its class, thanks to an unparalleled set of innovative proprietary technical solutions.

Performance and Dynamism

Every Alfa is a union of technology with an exceptional power-to-weight ratio, providing class-leading performance in terms of speed, acceleration and roadholding. In every Alfa cornering becomes precise and natural, while driving becomes sheer pleasure

Lightness and Efficiency

Sophisticated choice of materials, extensive use of light alloys, carbon fiber and composite materials., together with meticulous engineering design allow perfect weight distribution, optimal dynamic balance and outstanding efficiency.

Italian Design

Subtly elegant lines and meticulous attention to finish and detail are the unmistakable hallmarks of Italian design, and emphasize the uniqueness of the brand. Every Alfa is instantly recognizable, its lines expressing dynamic power in the most natural but utterly personal way.

Unique Spirit

The personality of an Alfa Romeo is most truly expressed by the way it achieves a perfect symbiosis with the driver. Its combination of form and technology, together with the responsiveness of its engine, floods the driver with emotion as only Alfa Romeo can.
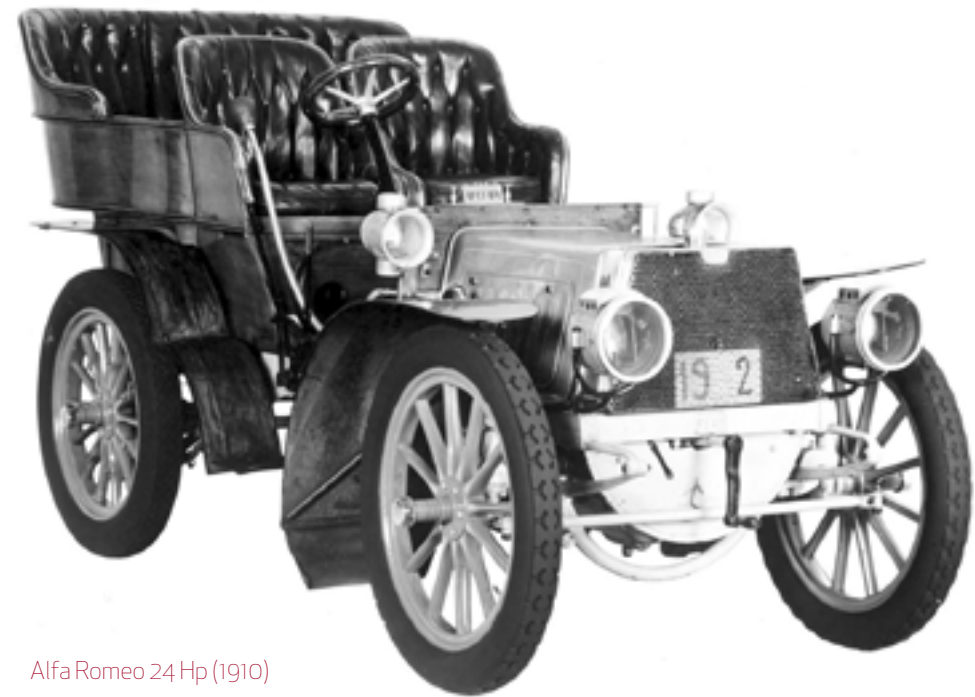
Alfa Romeo: the glory and the magnificence of a hundred years and more
of sporting heritage and manufacturing history.

Brand Heritage

2.3

The History of the Brand

Alfa Romeo has always been considered a prestigious trademark in the automobile world, capable of successfully blending a long tradition in technology and sport with a unique, exhilarating style and of arousing strong emotions and love among the general public. Alfa Romeo is famous throughout the world for the distinctive features of its vehicles: technology, design, and performance.

Alfa Romeo 24 Hp (1910)

A.L.F.A., the Anonima Lombarda Fabbrica Automobili (Lombard Automobile Factory Ltd.) was founded on 24 June 1910. Nicola Romeo purchased it five years later, making it Alfa Romeo. He put resources into racing, which he considered a strategic objective. From the mid twenties onward Alfa won a long series of prestigious victories, putting the Milan company centre stage. In 1933 Alfa Romeo became part of the state-owned IRI (Istituto per la Ricostruzione Industriale – the Industrial Reconstruction Institute), expanding into aircraft engines at the same time.

The post-war years marked a momentous turning-point for Alfa Romeo as its strategy focused on large-scale production; in 1951 it officially withdrew from racing after winning the first two Formula 1 World Championships. With the "Giulietta" range of cars (1954) followed by the "Giulia" (1962), Alfa Romeo rode the wave of success and achieved a high levels of sales. The Arese plant opened, and under its President Luraghi Alfa Romeo decided to officially return to racing. The very turbulent seventies saw models launched in to new market segments and a new plant at Pomigliano d'Arco, as well as renewed success in racing (World Sportscar Championship). In 1986 Alfa Romeo changed hands once again, and became part of Fiat Group: the rest is history.

Alfa Romeo Giulia GTA (1965)

Alfa Romeo Giulia Quadrifoglio (2015)

2.4 Trademark evolution

From A.L.F.A. to Alfa Romeo
(Anonima Lombarda Fabbrica Automobili)

The company was founded on 24 June 1910 and began production at a factory in the northern suburbs of Milan, in the area known as Portello.

Two traditional symbols of Milan were chosen to make up the badge: the city's red **cross** and the Visconti **snake**. These were set on a disc bearing the inscription ALFA MILANO around the edge, the two words separated by two **knots**, an emblem of the House of Savoy.

In 1915 an engineer, Nicola Romeo, bought all of ALFA's assets, and the badge was altered to read ALFA ROMEO MILANO. A laurel wreath was added in 1925 to commemorate victory in the first World Championship. In 1946 a more Spartan badge had to be created in a single-color version (red), as it transpired that the badge-producing machinery had been destroyed during WWII.
When Italy became a republic the Savoy-dynasty knots were replaced by two wavy lines. In 1950 the brand got all its colors back, though the laurel wreath was less prominent. With the opening of the plant in Pomigliano d'Arco in 1972, the word MILANO and the wavy lines were removed. At the age of 105 the brand trademark has been changed one again, the symbolic elements simplified, the separation between cross and snake removed. The snake itself has been redesigned to give it greater prominence.

105 years later

1910

2015

1920

1925

1946

1950

1960

1972

1982

3 The Alfa Romeo trademark

The Alfa Romeo trademark: rules, and a range of versions
to keep the trademark's profile visible in all enviroments.

The Trademark

3.1 The trademark

Though the new Alfa Romeo trademark retains continuity with the elements of past versions, it reinterprets their shapes, colours and arrangement to achieve a perfected, more modern result. Each element has its particular value, unambiguously conveyed within the complexity of the trademark as a whole. **The outer ring** in very dark blue, which celebrates the brand's

élite positioning, is made even more modern and up to date by the chrome-plated steel of the profiles. The chrome lettering of **the words "Alfa Romeo"** reinforces the automotive connection. The deep red **cross** provides an explosion of athletic power, while maintaining the right colour balance with the green of the **snake.** The rich **pyramid texture** of

the background, with its two grays in just the right contrast of light and shade, recalls the sumptuousness of a clock face. The four layers shown in the illustration are the core symbolic elements of the new Alfa Romeo trademark.

Warning:

Any changes could affect the identity and values inherent in the Alfa Romeo brand. Avoid:

- Variations in colour
- Rearrangement of elements
- Use of part of the trademark only
- Addition of shadows or effects
- Changes to proportions

The Alfa Romeo trademark

Blue outer ring	The words "Alfa Romeo"	Cross, snake, ring, manikin and crown	Texture

3.2 Overview of trademark versions

The illustration shows all the versions of the Alfa Romeo trademark designed for particular uses depending on the communication requirements. For the rules governing their use, please see the relevant sections. There are the following versions:

A) *"Digital Communication"* colour version (RGB)
B) *"Printed Communication"* colour version (CMYK)
C) *"Printed Communication"* monochrome version (Black tint)

D) Special version for *highly scaled-down use* (CMYK)
E) *"Flat"* version (Pantone)
F) *"Sketch"* version (one colour)

A) *"Digital Communication"*
Colour photographic version

B) *"Printed Communication"*
Colour vector graphics version

C) *"Printed Communication"*
Monochrome version

D) Special version for *highly scaled-down* use

E) *"Flat"* version

F) *"Sketch"* version

3.3 Main version for digital communication

The Alfa Romeo trademark shown here is the official version for all digital communication: TV ads, online content and institutional or product videos. This version heightens the impact of the trademark's constructional lines and materials, and shows them off at their best. The version designed for printed communication may not be used for digital purposes. The same version of the *Digital Communication* trademark may be used on light backgrounds (or white) and on dark ones (or black).

The rules on size and proportion are set out later in this manual.

3.4 Main version for printed communication

The Alfa Romeo trademark shown here is the version for all forms of communication in print: advertising, product catalogues, institutional brochures, stationery and all paper-based materials bearing the trademark. This version shows off the trademark's distinctive traits at their best in those uses. The Digital Communication version may not be used for printed hardcopy uses

NB: Permitted backgrounds are shown in the next chapter.

The rules on size and proportion are set out later in this manual.

3.5 Monochrome version

In addition to the trademark's various colour versions there is also a monochrome (grayscale) one. This chromatic variant has been designed for *Printed Communication*. The same rules of use should be applied as for the colour version. The *Printed Communication* version has here been optimised for single-plate printing using just one colour (black); its use is restricted to those situations where colour reproduction causes difficulties; the colour version should be used whenever possible.
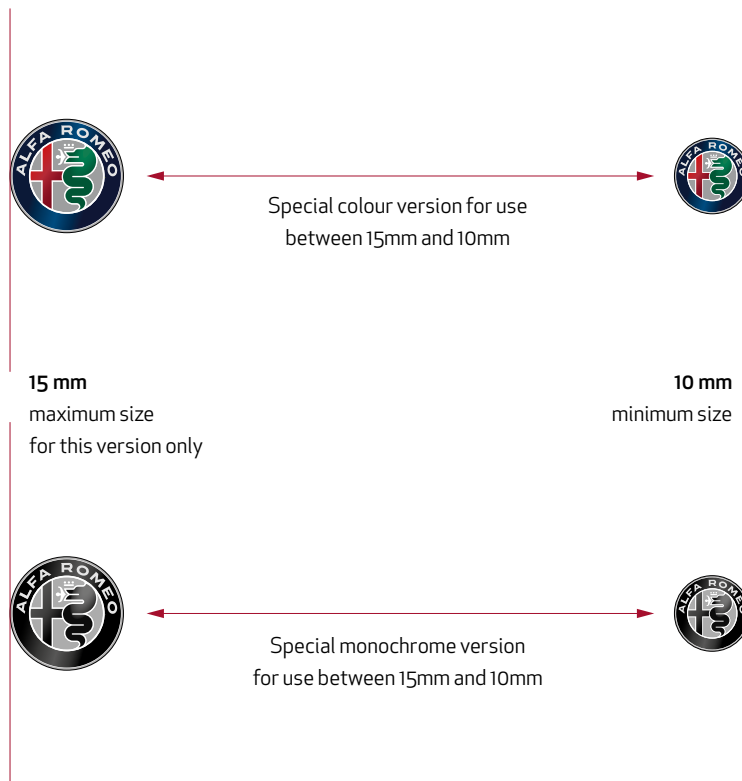
The rules on size and proportion are set out later in this manual.

3.6 Highly scaled-down version

A special version has been designed for reproduction of the trademark at a very small scale. This version has none of the three-dimensional graphics which could make the trademark harder to read. The illustration shows the sizes at which this version is used. As you can see, the version also lacks the pyramid texture in the central portion, due to difficulties in reproduction it. This version is absolutely not to be used at any scale larger than the one prescribed. For particular situations a monochrome version for very small-scale reductions has also been created; this follows the same rules as the colour version.

Special colour version for use
between 15mm and 10mm

15 mm
maximum size
for this version only

10 mm
minimum size

Special monochrome version
for use between 15mm and 10mm

Technical design (enlarged) for the version at small scale.
Only to be used between 15mm and 10mm.

3.7 Flat version

The Alfa Romeo trademark also has a flat version, in which the six colours are rendered flat with no colour gradient of any kind, nor any shading. This version may be used wherever the official *Printed Communication* version cannot: one particular example, for instance, would be in creating 3D signs. This version may be used on light or dark backgrounds without needing any modification of its graphics.
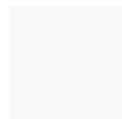
Pantone 296

RAL
RAL 5011

Pantone 343

RAL
RAL 6016

Pantone 201
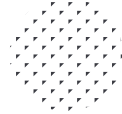
RAL
RAL 3003

Pantone Cool Gray 1

RAL
RAL ----

Pantone 877

RAL
RAL 9006

Pantone Cool Gray 11

RAL
RAL ----

Flat version

3.8 Sketch version

The Alfa Romeo trademark has a single-color sketch version as well. This version may also be used in reproducing the trade-mark on media other than as conventional print on paper. This vesion must also be used for all applications of BTL and dealer identity. The negative version involves converting all elements from black to white, and the trademark uses the color of the printed medium as its background color. The figures below give some examples of applications, and of the ways in which the va-rious materials are handled.

3.9 Sketch version. Applications

The Alfa Romeo trademark may be used on a variety of materials which give it the bulk and thickness of the material itself. To allow these special forms of treatment a simplified version has been designed. No minimum size has been prescribed for this version, because this will depend on the technique used for applying the trademark to the material concerned. The illustration shows some examples of how this simplified layout of the Alfa Romeo trademark enables it to be reproduced on various materials and finishes: it can be done by debossing or by embossing. Some examples of treatment are shown below.

Leather embossing version,
on black leather

Chrome embossing version,
on white leather

Example application
on wheels

Example application
on steering wheel

Leather embossing version,
on white leather

Varnish version,
on brushed steel

Example application
on sponsorship F1

Example application.
Embroidery

Dimension ratios, geometry and harmonious proportions
are the leading elements of the trademark's construction.

Construction

3.10 Construction

The geometrical basis of the Alfa Romeo trademark is the circle: all the graphics gravitate around this shape. In the central portion are the trademark's defining components: the cross, the snake, the manikin and the crown, while the outer ring contains the words "Alfa Romeo". The geometrical balance of these elements is the basis of the trademark's construction, the hidden feature which produces a perfectly harmonious ensemble achieving the Golden Proportions.

Circle, Snake, Cross and Logo.

3.11 Exclusion zone

Whatever the corporate communication instrument, the Alfa Romeo trademark must always be protected by an exclusion zone, an empty area uncluttered by any interference from either text or graphics.

This rule has been made especially for the **Printed Communication** version, but in the **Digital Communication** version, too, it is important to keep the trademark clearly visible and free from any visual interference.

Example

Lorem ipsum dolor sit amet, consectetur adip scing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua.

Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate.

Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua.

1/5 x

1/5 x

1/5 x

X

1/5 x

3.12 Minimum size

The Alfa Romeo trademark needs to remain visible even at a small scale, and there are a few straightforward rules to achieve this. The minimum size prescribed for the *Print Version* applies both in colour and in monochrome version. This version may not be smaller than 16 mm: there is no maximum size. From 15 mm down to 10 mm the simplified small-scale version must be used, which lacks the pyramid texture in the central portion. In the case of the *Digital Version*, the words "Alfa Romeo" will remain easy to read down to a scale of 48 pixels: any smaller, and the legibility of the lettering will be impaired but the trademark as a whole will still be easy to see. For the other two special versions there is a lower minimum size of 10 mm.

B) *"Printed Communication"*
Colour vector graphics version
∞

Minimum size
16 mm

C) *"Printed Communication"*
Monochrome version
∞

Minimum size
16 mm

F) *"Sketch"* version
∞

Minimum size
10 mm

Minimum size
15 mm

Minimum size
10 mm

D) Special version for *highly scaled-down* use

The trademark's hues, the colour conversions according to the medium used, and the colours permitted are all fundamental in ensuring that it is readily recognized.
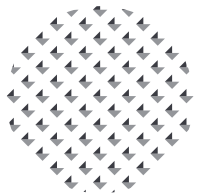
Institutional Colours

3.13 Colour of elements

The Alfa Romeo trademark deploys a very rich range of colours and tonalities to bring out its shapes and shadings. For this reason the *Print Version* has been optimized for four-colour (CMYK) printing. A special Pantone hue version is not provided, because a very great number of hues would be needed to obtain the same result – too many to use. The illustration nevertheless shows the colours needed for each graphic element, in order to provide a reference for special cases – such as, for instance, when the trademark takes the form of a physical object in the luminous signs for dealerships. The colour conversions for the various media on which the trademark is to be reproduced are given here in any case, for the sake of completeness.

Color texture in close-up
- Pantone Cool Gray 11
- Pantone Cool Gray 7

	Pantone 296	**Pantone** 343	**Pantone** 201	**Pantone** 877	**Pantone** Cool Gray 7	**Pantone** Cool Gray 11
RAL	RAL 5011	RAL 6016	RAL 3003	RAL 9006	RAL - - - -	RAL - - - -
CMYK	C 100	C 89	C 7	C 22	C 20	C 44
	M 73	M 19	M 100	M 17	M 14	M 34
	Y 28	Y 72	Y 68	Y 13	Y 12	Y 22
	K 86	K 60	K 32	K 40	K 40	K 77
RGB	R 4	R 17	R 157	R 133	R 151	R 83
	G 28	G 87	G 34	G 136	G 153	G 86
	B 44	B 64	B 53	B 139	B 155	B 90
HEX (Web color)	#031E2F	#035642	#981E32	#85888B	#9A9B9C	#4D4F5

NB: the Pantone colour Cool Gray 1 should whenever possible be reproduced using a colour/film which simulates metal (chrome).

Only one colour gradient, only one hue. The colour background shown here is ideal for setting off the Alfa Romeo trademark. The angle of incident light and the correct placing of the trademark complete its visual representation.

3.15 Preferred background colour. Construction

The illustration shows the rules for constructing the preferred colour background. That background is made up of two layers: a flat colour overlaid by a darker colour gradient. The

light source should also be correctly simulated with the right angle of incidence. This is the preferred background for the Alfa Romeo trademark. As to its positioning, there is a

preferred area in terms both of placing and of size. These graphic features are strongly recommended, but not strictly mandatory.

Result

Background
Pantone 201

Overprint Gradient
Pantone 1817

35%

40%   60%

Pantone 201
100%

Pantone 1817   Pantone 1817   Pantone 1817
100%   0%   100%

Brand area

Pantone 201
C7; M100; Y68; K32

Pantone 1817
C38; M85; Y59; K70

3.16 Preferred background colour. Trademark positioning

The illustration presents the rule for positioning the trademark on the red-gradient background. In this particular case the trademark should be placed in the vertical and horizontal centre: this rule ensures that the trademark is always in the well-lit portion of the ground without compromising its legibility. Of course the rule concerning the exclusion margin around the trademark still applies. Some examples are shown in the illustration.
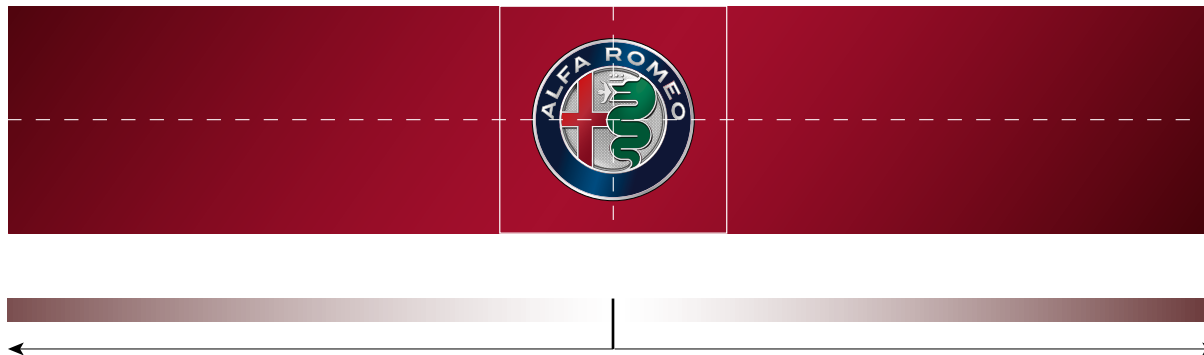
Example with red gradient

X

1/5 X

Exclusion margin

1/5 X

Example with red gradient where the space available has to be horizontal

Example with red gradient where the space available has to be vertical

3.17 Permitted background Colours

The illustration shows the four possible cases of colour backgrounds:
A) **red gradient background** (recommended);
B) **red background**;
C) **black background**;
D) **white background**.

The trademark must never be placed against a photographic background; that would make it less legible. The only permitted background colours are those shown in the illustration. No other colour may be used as background for the trademark unless it is duly protected by a white exclusion zone all

around. The illustration shows some mistakes to be avoided. Photographic backgrounds, whether uniform or detailed, are absolutely forbidden.

Recommended

Red gradient background

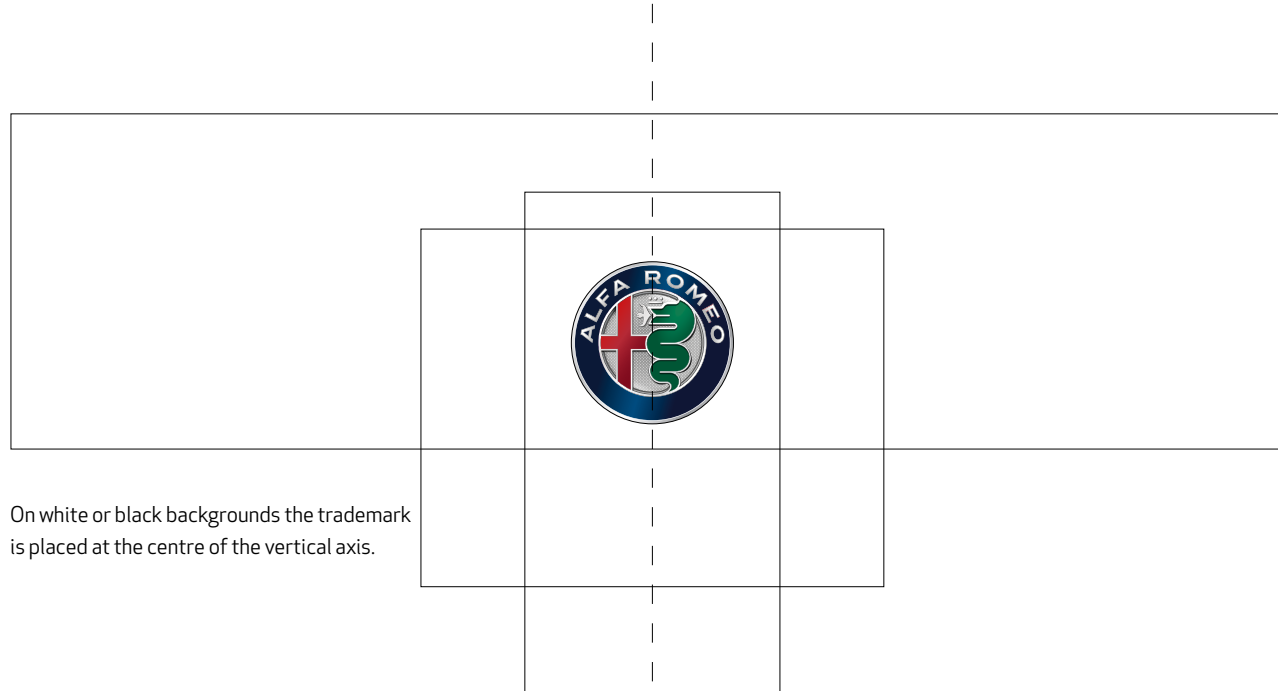*red background*

black background

white background

Some examples of the trademark placed, WRONGLY, on a photographic background

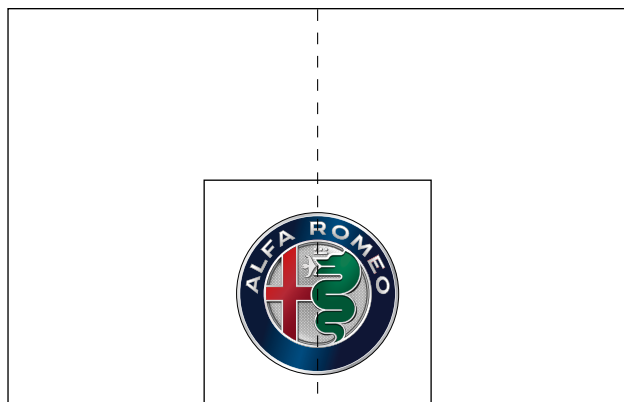# 3.18 Permitted background Colours. Trademark Positioning

The illustration presents the rule for placing the trademark on white or black backgrounds. In this particular case the trademark may only be placed in the vertical centre. Of course the rule concerning the exclusion margin all around the trademark still applies. Some examples are shown in the illustration.

Example on a banner which has to be vertical

On white or black backgrounds the trademark is placed at the centre of the vertical axis.

Example on white background

Example on black background

A brand's identity is always a matter of character.
A distinctive, unique personality, made up of small but significant details.

Typeface

3.19 The Apex New Typeface. Style

Distinctive characters,
for a proprietary language that is unique.

Apex New Book

Not just two weights and two sizes, but a whole range of possible thicknesses for this family of typefaces, from the lightest (Thin) to the heaviest (Black).

Apex New Medium

The choice of the Apex New typeface specifically for Alfa Romeo makes its brand language distinctive and unmistakable; it marks the institutional identity as unique. Variations in weight, size, alignment and every other typographical parameter are key to the construction of Alfa Romeo's institutional communication materials. This typeface has also been used in conceiving and designing the guidelines themselves, from the more technical pages with clear, specific content to the ones with greater communicational impact, where key words have been highlighted by size as well as the appropriate typeface weights. The illustration shown here gives an example of different uses of the Apex family of typefaces, showing three different levels: titles, subtitles and body text. Variation of weight and size is the key to distinction, and we make the most of it.

Apex New Light

A b c d e f g h k j i l m n o p q r s t u v w x y z

A B C D E F G H K J I L M N O P Q R S T U V W X Y Z

€ $ % ! ? >>> 2015

3.20 The Apex New Typeface Family

As already shown in previous illustrations, Alfa Romeo's institutional font is Apex New, designed by Chester Jenkins and Rick Valicenti. Using that font reinforces the brand's identity as it features in all communication materials. The illustration shows some of the weights for this family of typefaces. There is a gradation from the lightest version (Thin) to the heaviest (Heavy). The Apex typeface family includes a great number of the characteristic glyphs of all Roman alphabets.

The Apex New typeface can be purchased (commercial license) and downloaded at **http://vllg.com/constellation/apex-new**

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
01234567890

Apex New Thin

Apex new typeface

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
01234567890

Apex New Heavy

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
01234567890

Apex New Light - Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
01234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
01234567890

Apex New Book - Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
01234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
01234567890

Apex New Medium - Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
01234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
01234567890

Apex New Bold - Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
01234567890

3.21 Alternative typeface family

There is provision for using the Arial font as an alternative to the institutional typeface Apex New. The alternative font should only be used in a few specific cases, for instance on stationery or in PowerPoint presentations or in the body of e-mails, but **never in any institutional communication.** Exceptions may be allowed when texts are written in a language which does not use the Roman alphabet or its derivatives. The Arial typeface is available as a system font in all PC operating systems and their word processing packages (eg Microsoft Word, Microsoft PowerPoint).

Arial Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
01234567890

Arial Bold

Arial
typeface family

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
01234567 890

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
01234567890

Arial Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
01234567890

Arial Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
01234567890

Arial Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
01234567890

Arial Bold - Italic

4 Trademark and logo

The powerful Alfa Romeo logo, proud of its new brand identity,
harmonizes perfectly with the trademark

(This version may be used for BTL communications only and the Alfa Romeo logo should never be used on its own, but only in conjunction with the round trademark).

Trademark and logo

4.1 Main 3D version. Horizontal

The combination of these two elements, logo and trademark, may only be used for the sponsorship of events, or on other below-the-line promotional material. The Alfa Romeo brand has had its "Alfa Romeo" logo redesigned for combining with the trademark, so as to give it a more impressive prominence whenever needed. The illustration shows them combined side by side (horizontal combination). The pairing of these two elements is not an arbitrary matter: there are mandatory rules governing proportions and distances, which are set out on the following pages. The main version is on a red background with the logo in 3D featuring a chrome-plated metal effect. **Plase note: The Alfa Romeo logo should never be used on its own, but only in conjunction with the round trademark. Any exception for BTL use must be authorised by the Brand Marketing Communication.**

Horizontal version

4.2 Secondary 3D version. Vertical and central

The Alfa Romeo brand has had its "Alfa Romeo" logo redesigned for combining with the trademark to give it a more powerful prominence whenever needed. The illustration shows two possible alternative combinations to the horizontal one: vertically rotated and centrally aligned. The pairing of these two elements is not an arbitrary matter: there are mandatory rules governing proportions and distances, which are set out in the next pages. The main version is on a red background with the logo in 3D featuring a chrome-plated metal effect. The combination of these two elements, logo and trademark, may be used for publicising the sponsorship of events, or on other below-the-line promotional material. **Plase note: The Alfa Romeo logo should never be used on its own, but only in conjunction with the round trademark. Any exception for BTL use must be authorised by the Brand Marketing Communication.**

Vertical version   Central version

4.3 Main logo, flat version. Horizontal

The illustration shows the 3D version of the trademark combined with the flat version of the logo. This particular combination is for all BTL communication where the logo needs to be made highly visible (for instance banners and flags with a white ground). The same rules apply to this combination as to the other two (3D version and flat version). In this case the logo is in white on the recommended colour ground (Pantone red 201). In the white-background version the logo itself is in black.

Plase note: The Alfa Romeo logo should never be used on its own, but only in conjunction with the round trademark. Any exception for BTL use must be authorised by the Brand Marketing Communication.

Horizontal version

4.4 Secondary logo, flat version. Vertical and Central

The illustration shows the vertical and central versions of the 3D trademark+flat logo combination. This particular combination is for all BTL communication where the logo needs to be made highly visible (for instance banners and flags with a white ground). The same rules apply to this combination as to the other two (3D version and flat version). In this case the logo is in white on the recommended colour ground (Pantone red 201). In the white-background version the logo itself is in black.

Plase note: The Alfa Romeo logo should never be used on its own, but only in conjunction with the round trademark. Any exception for BTL use must be authorised by the Brand Marketing Communication.

Vertical version

Central version

4.5 Main sketch version for special applications. Horizontal

A sketch version has also been provided for the trademark+logo combination, using the version of the trademark already designed for this particular case. The illustration shows the horizontal combination. This version's preferred application is against the background in institutional red: this is the version to be favored whenever the 3D colour cannot be used (a tennis sponsorship, for instance). The combination of these two elements, logo and trademark, may be used for publicising sponsorship of events or on other below-the-line promotional material. As shown on the following pages this version may also appear in a positive variant (red on a white background).

Plase note: The Alfa Romeo logo should never be used on its own, but only in conjunction with the round trademark. Any exception for BTL use must be authorised by the Brand Marketing Communication.

Horizontal version

4.6 Secondary sketch version for special applications. Vertical and central

A sketch version has also been provided for the trademark+logo combination, using the version of the trademark already designed for this particular case. The illustration shows the vertical and centered combinations. These versions' preferred application is against the background in institutional red: the-

se are the versions to be favored whenever the 3D colour one cannot be used (a tennis sponsorship, for instance). The combination of these two elements, logo and trademark, may be used for publicising sponsorship of events or on other below-the-line promotional material. As shown on the following pages these

versions may also appear in a positive variant (red on a white background). **Plase note: The Alfa Romeo logo should never be used on its own, but only in conjunction with the round trademark. Any exception for BTL use must be authorised by the Brand Marketing Communication.**

Vertical version

Central version

4.7 Overview

To provide an overview, all the possible combinations of trademark and logo are shown in the illustration. No other combination apart from those appearing in this illustration may be used. As can be seen from the illustration, sketch combinations have

also been provided for situations where there are problems in using the official colour version. The following pages show some examples in use. The preferred background for these combinations is the institutional red.

Plase note: The Alfa Romeo logo should never be used on its own, but only in conjunction with the round trademark. Any exception for BTL use must be authorised by the Brand Marketing Communication.
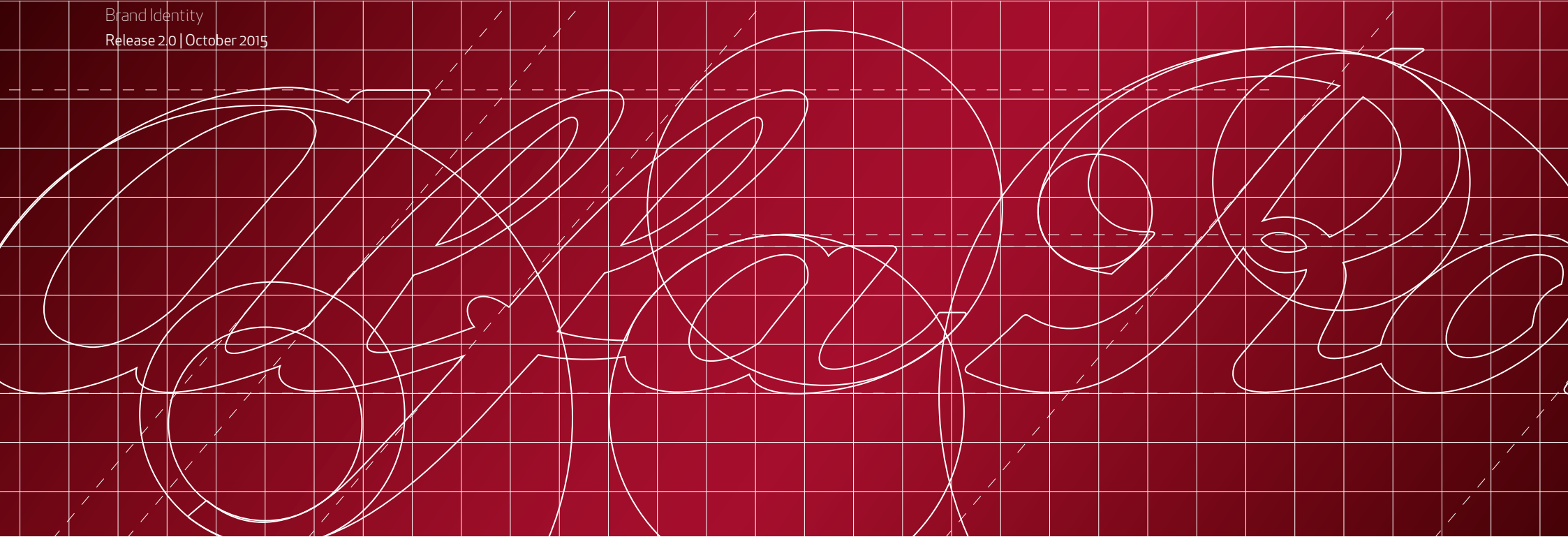
4.8 Where to use

This illustration shows some examples of the ways in which the possible combinations shown above may be used. The choice between 3D full-colour combinations and sketch versions will depend on the specific technical requirements of the occasion.

For advertising banners around playing fields the horizontal version has been used. In particular cases where the use of colour versions is forbidden (such as tennis), the sketch version must be used. This page shows just a few examples: usage may vary, so long as it is submitted to Alfa Romeo Brand Marketing Communications for approval.

The Alfa Romeo logo is constructed in its new interpretation
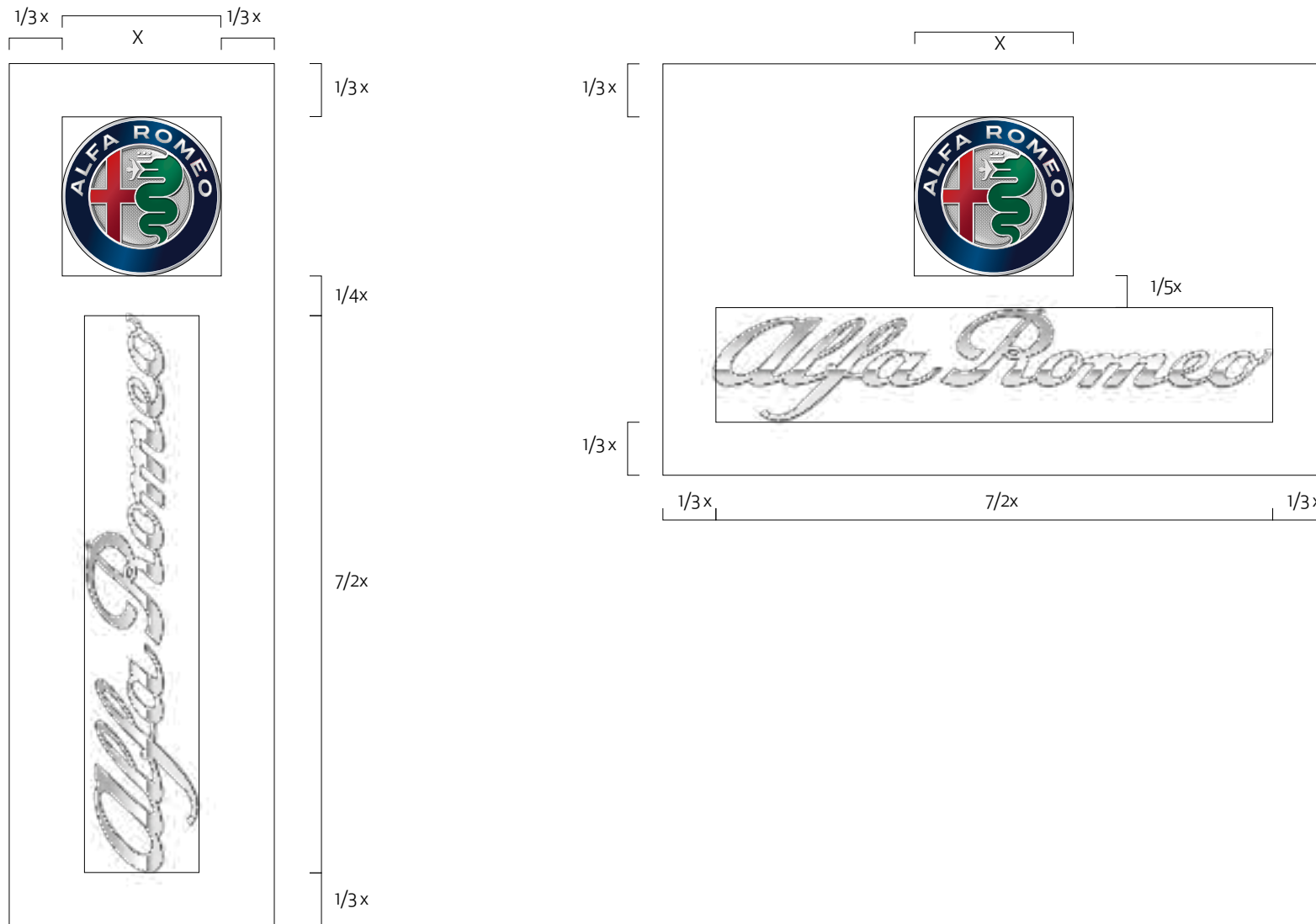by due use of proportion and thickness of stroke.

Construction

4.9 Construction and exclusion zone. Main 3D version. Horizontal

The illustration shows the construction template with the proportions between trademark and logo, and also the exclusion margin. Sizes, distances and exclusion zones are all given in terms of the trademark's diameter. For clarity this illustration shows a white-background version, though the official version is still, of course, the one on a red background. The horizontal alignment with the trademark is defined by centering on the diameter of the trademark.

4.10 Construction and exclusion zone. Secondary 3D version. Vertical and central

The illustration shows the construction template of the proportions between trademark and logo in the centered and vertical versions; the rule for the exclusion margin is also shown. All the distances between the graphics refer to the trademark diameter. For clarity this illustration shows a white-background version, though the official version is still, of course, the one on a red background. Alignment in both versions, centered and vertical, is defined by centering on the diameter of the trademark.
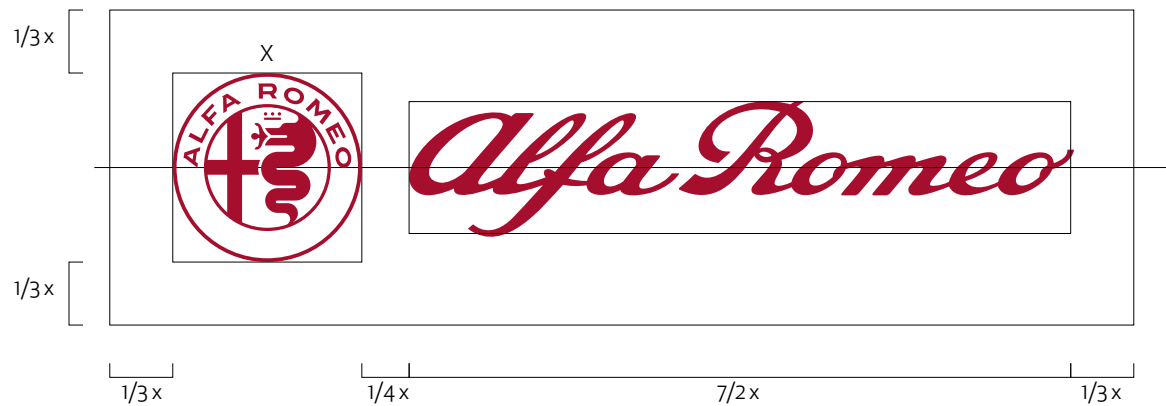
4.11 Construction and exclusion zone. Main sketch version. Horizontal

The illustration shows the construction template with the proportions between trademark and logo, and also the exclusion margin. Sizes, distances and exclusion zones are all given in terms of the trademark's diameter. For clarity this illustration shows a white-background version, though the official version is still, of course, the one on a red background. The horizontal alignment with the trademark is defined by centering on the diameter of the trademark.
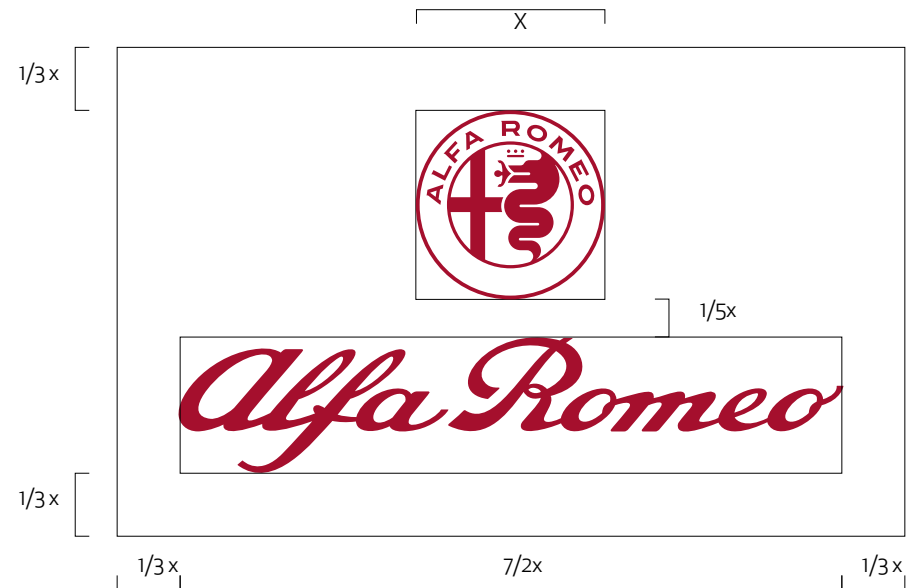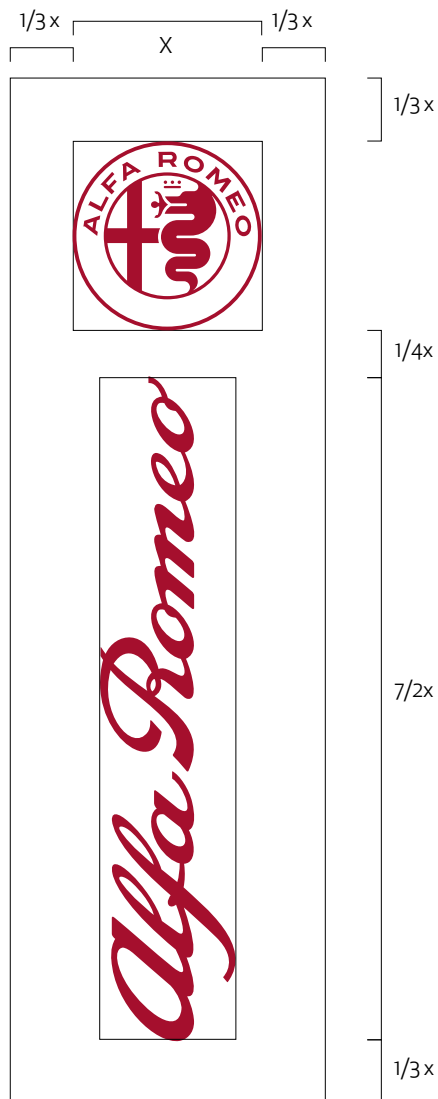
4.12 Construction and exclusion zone. Secondary sketch version. Vertical and central

The illustration shows the construction template of the proportions between trademark and logo in the centered and vertical sketch versions; the rule for the exclusion margin is also shown.

All the distances between the graphics refer to the trademark diameter. For clarity this illustration shows a white-background version, though the official version is still, of course, the one on

a red background. Alignment in both versions, centered and vertical, is defined by centering on the diameter of the trademark.
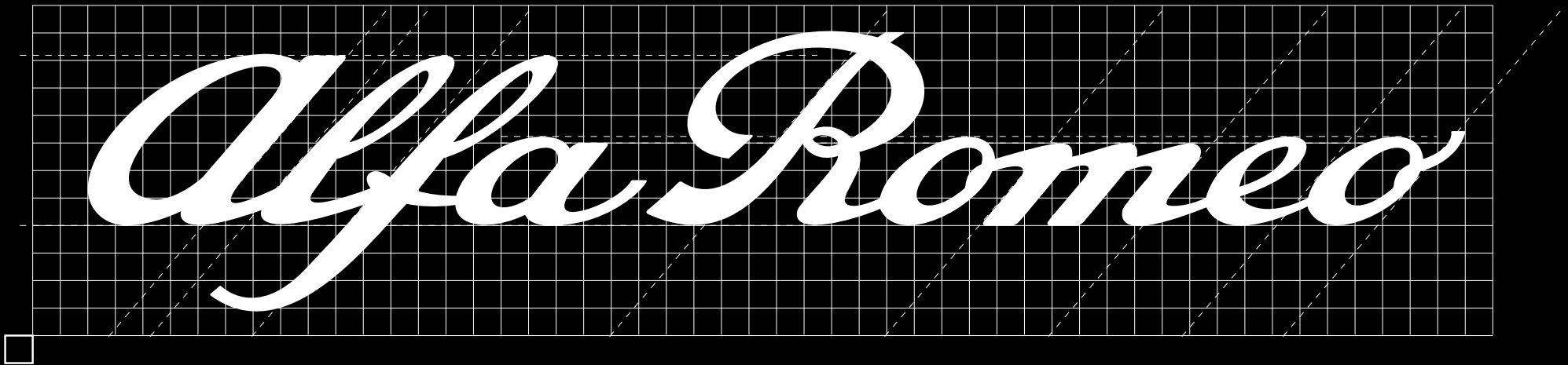
4.13 Construction grid

The illustration shows the construction of the Alfa Romeo logo. A reference grid and construction lines will be of assistance in a meticulous reading of the graphical composition. Balanced thicknesses throughout the graphic give a highly modern and contemporary result. The uniform slope of the letters completes the composition, making it harmonious and uniform. Remember the logo must never be used on its own, but only in the strictly specified combination with the trademark: this illustration is just to show the geometry used in constructing the logo.

4.14 Minimum size

There are minimum sizes at which the trademark+logo combinations (3D colour versions and sketch versions) may be used. The minimum sizes are determined by the minimum size of the trademark as prescribed in Section 3 above. Two of the combinations, the vertical and the horizontal, have the same minimum size, but the centrally-aligned one is different. The 3D colour versions have different minimum sizes from those of the sketch versions, which are allowed to be very much smaller, around 35mm for the centrally-aligned version.

Codified colour specification to preserve an unmistakable identity
for the trademark+logo combination.

Background colours

4.15 Alternative background 3D version. Horizontal

As well as the background in institutional red, the horizontal combination may also be used in a version on the backgrounds shown in the illustration.

These are the permitted backgrounds:
A) *white background with 3D* version
B) *black background with 3D* version

The combination must never be set against a photographic background: that would make it less legible. No other colour may be used as background for the combination unless it is duly protected by a white exclusion zone all around.

4.16 Alternative background 3D version. Vertical and central

As well as the background in institutional red, the vertical and centered combinations may also be used in a version on the backgrounds shown in the illustration.

These are the permitted backgrounds:
A) *white background with 3D* version
B) *black background with 3D* version

The combinations must never be set against a photographic background: that would make them less legible. No other colour may be used as background for the combinations unless they are duly protected by a white exclusion zone all around.

4.17 Alternative background logo, flat version. Horizontal

As well as the background in institutional red, the flat logo version of the horizontal combination may also be used on the backgrounds shown in the illustration.

These are the permitted backgrounds:
A) *white background with flat logo in black*
B) *black background with flat logo in white*

The combination must never be set against a photographic background: that would make it less legible. No other colour may be used as background for the combination unless it is duly protected by a white exclusion zone all around.

4.18 Alternative background logo, flat version. Vertical and Central

As well as the background in institutional red, the flat logo version of the vertical and centered combinations may also be used on the backgrounds shown in the illustration.

These are the permitted backgrounds:
A) *white background with flat logo in black*
B) *black background with flat logo in white*

The combination must never be set against a photographic background: that would make it less legible. No other colour may be used as background for the combination unless it is duly protected by a white exclusion zone all around.

4.19 Alternative background, sketch version. Horizontal

As well as the background in institutional red, the sketch version of the horizontal combination may also be used on the backgrounds shown in the illustration.

These are the permitted backgrounds:
A) *white background with combination in institutional red*
B) *black background with combination in white*

The combination must never be set against a photographic background: that would make it less legible. No other colour may be used as background for the combination unless it is duly protected by a white exclusion zone all around.

4.20 Alternative background sketch version. Vertical and central

As well as the background in institutional red, the sketch versions of the vertical and centered combinations may also be used on the backgrounds shown in the illustration.

These are the permitted backgrounds:
A) *white background with combination in institutional red*
B) *black background with combination in white*

The combinations must never be set against a photographic background: that would make them less legible. No other colour may be used as background for the combinations unless they are duly protected by a white exclusion zone all around.

5 The Quadrifoglio

The Quadrifoglio has been Alfa Romeo's racing
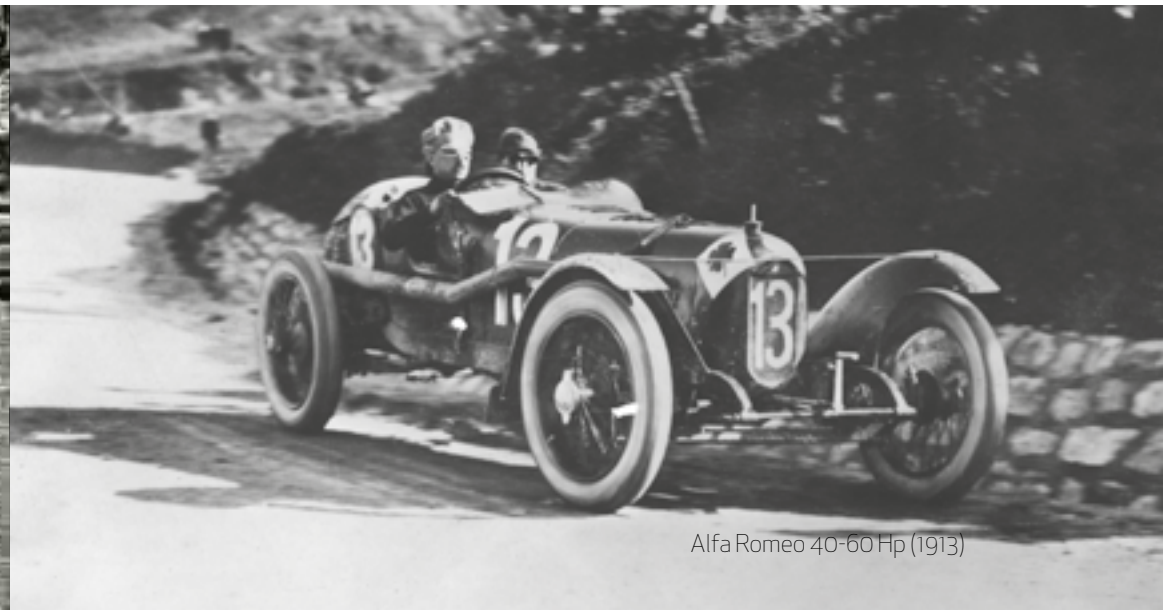good-luck charm since 1923.

History

The Quadrifoglio's History

The Quadrifoglio emblem began in 1923 when Ugo Sivocci won the Targa Florio at the wheel of the RL TF.

After that resounding success on the Madonie, the Quadrifoglio became Alfa Romeo's racing good-luck charm. In later incarnations of the Quadrifoglio, though still green, was placed inside a white triangle and generally mounted on the hood or near the cockpit.

Alfa Romeo 40-60 Hp (1913)

5.2 Heritage and values

The Quadrifoglio symbol dates back to 1923 when Ugo Sivocci won his first race with this "good luck" symbol. The Quadrifoglio became the symbol of racing and victorious Alfa Romeo's including the P2 (winner of the 1925 World Cham-pionship) and the 159 Alfetta, which won the F1 Championship in 1951.

The Quadrifoglio then became a distinguishing mark for the most sporty version of production cars, including the 1963 Giu-lia and 1965 Giulia Sprint GTA. Today, the Quadrifoglio represents the most advanced engineering, technology and performance available in an Alfa Romeo.

Every Quadrifoglio will deliver class-leading performance and handling, thanks to power/weight ratios which are Best in Class, unrivalled technical solutions in the engine and suspension, and unique active aerodynamics. Quadrifoglio is the essence of Alfa Romeo: exclusive exterior and interior design as well as that unmistakable engine sound.

The Quadrifoglio emblem: rules, and a range of versions to
keep the emblem's profile high in all circumstances.

The Quadrifoglio mark

5.3 Versions of the Quadrifoglio: overview

The illustration shows all the versions of the Quadrifoglio designed for particular uses depending on particular communication requirements. For the rules governing their use, please see the relevant sections.

There are the following versions:
A) "**3D colour**" version (RGB)
B) "**3D monochrome**" version (Grayscale profile)
C) "**Flat colour**" version (CMYK)

D) Special version for **highly scaled-down use** (CMYK)
E) "**Sketch**" version (monochrome)
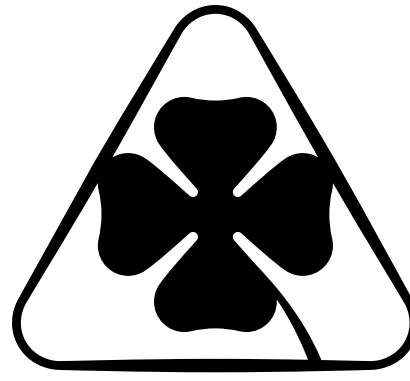
A) **3D colour** version

B) **3D monochrome** version

C) **Flat colour** version

D) Special version for **highly scaled-down** use

E) **Sketch** version

5.4 Main 3D version. colour

The Quadrifoglio emblem is a precious symbol, for distinguishing the top of the range, high performance model. This is the main one, and in all publicity the stalk must always be positioned at the bottom right side of the mark. On the other hand when used on the automobile itself the rule is that the stalk always points towards the rear of the vehicle. The following pages illustrate the rules: exclusion margin, minimum size and so on.

The rules on size and proportion are set out later in this manual.

5.5 Main 3D version. Monochrome

The Quadrifoglio emblem is a precious symbol, for distinguishing the top of the range, high performance model. This version is the main one, and in all publicity the stalk must always be positioned at the bottom right side of the mark. On the other hand when used on the automobile itself the rule is that the stalk always points towards the rear of the vehicle. Its use is restricted to those situations where colour reproduction causes difficulties; the colour version should be used whenever possible. The following pages illustrate the rules: exclusion margin, minimum size and so on.
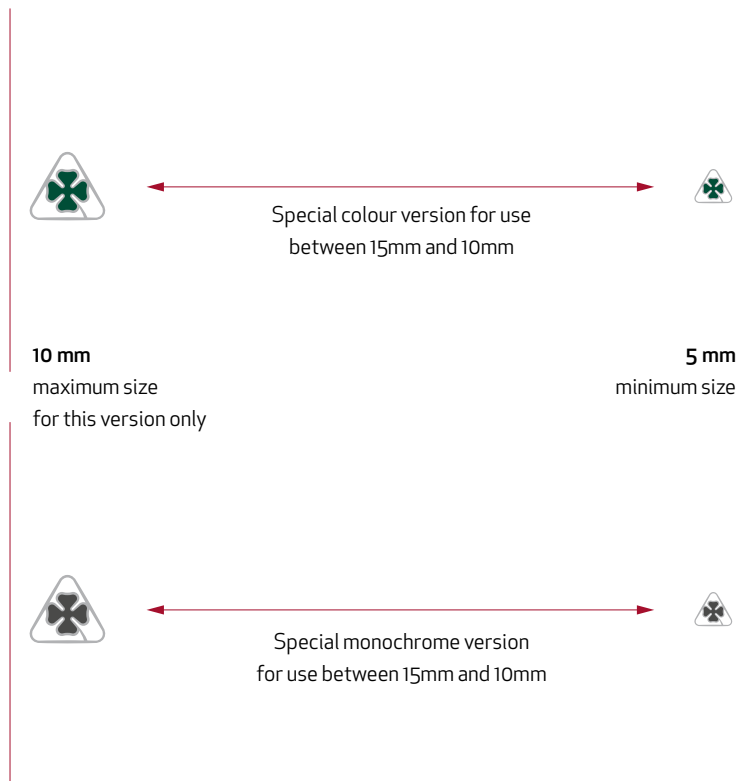
The rules on size and proportion are set out later in this manual.

5.6 Highly scaled-down version

A special version has been designed when the Quadrifoglio is reproduced at a very small scale. This version has been designed by increasing the traits and the white spaces between the leaves of the Quadrifoglio. The illustration shows the sizes at which this version is used. This version is absolutely not to be used at any scale larger than the one prescribed. For particular situations a monochrome version for very small-scale reductions has also been created; this follows the same rules as the colour version.
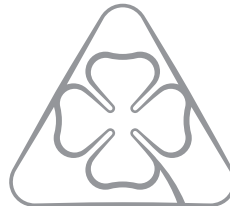
Special colour version for use
between 15mm and 10mm

10 mm
maximum size
for this version only

5 mm
minimum size

Special monochrome version
for use between 15mm and 10mm

Technical design (enlarged) for the version at small scale.
Only to be used between 10mm and 5mm.

5.7 Flat version

The Quadrifoglio also has a flat version, in which the three colours are rendered flat with no colour gradient of any kind, nor any shading. These three colours are used for the three elements which make up the emblem: (a) green for the four leaves of the central quadrifoglio; (b) gray for the silver outline around the whole emblem; (c) white for the background. This version may be used wherever the official 3D version cannot. This version may be used on light or dark backgrounds without needing any modification of its graphics.

Pantone 343

CMYK

C	89
M	19
Y	72
K	60

White

CMYK

C	0
M	0
Y	0
K	0

Pantone Cool Gray 7

CMYK

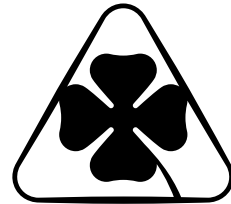|	
C	20
M	14
Y	12
K	40

Flat version

5.8 Sketch version

There is also a sketch version of the Quadrifoglio in black & white. Its use is restricted to special cases in which the main 3D version cannot be used. This version is especially recommended for silk-screening at small scale. The illustration shows the two variants, positive and negative. NB: the negative version uses a white background as well.
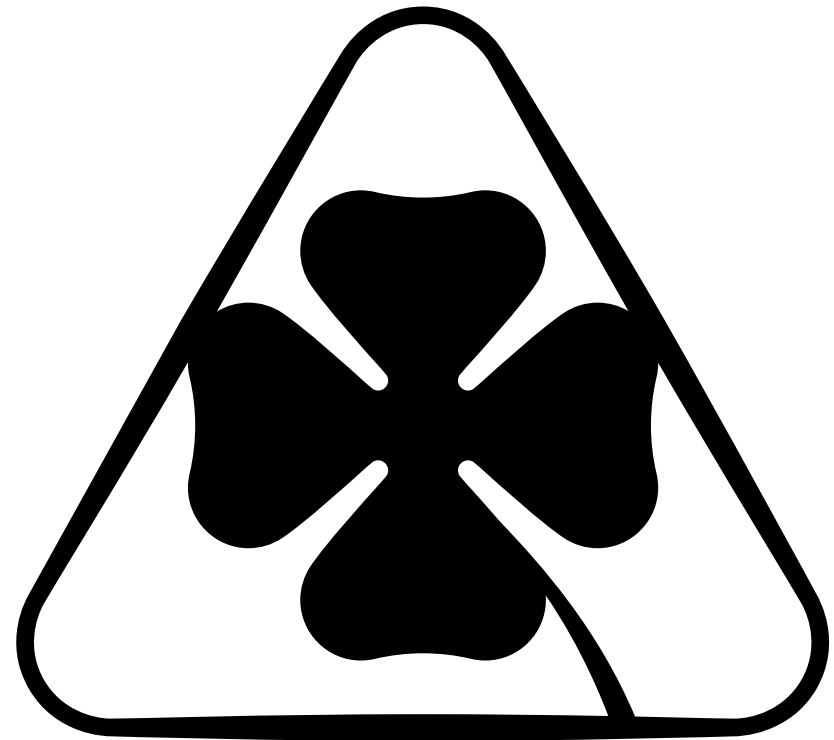
Positive version

Negative version
on green colour background

Negative version
on black colour background

Black & white sketch version
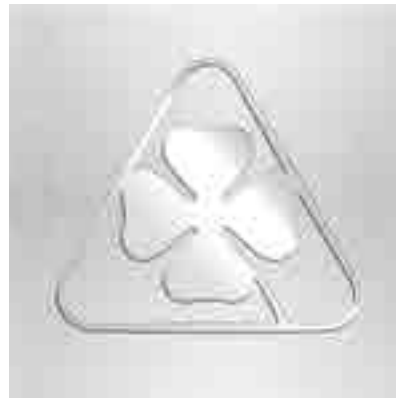
5.9 Sketch version. Applications

Sketch version for use on other materials (leather, chrome, etc) The Quadrifoglio may be deployed on various materials which give it the bulk and thickness of the material itself. To allow these special treatments a simplified version has been desi-

gned. No minimum size has been prescribed for this version, because this will depend on the technique used for applying the trademark to the material concerned. The illustration shows some examples of how this simplified layout of the Quadri-
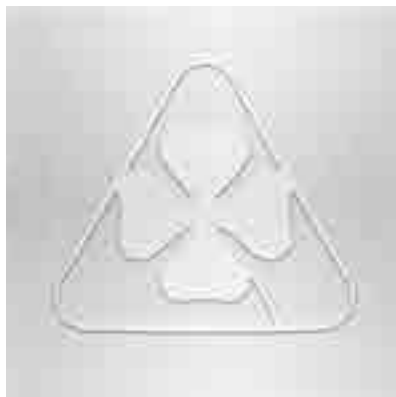
foglio enables it to be reproduced on various materials and finishes: it can be done by debossing or by embossing. Some examples of treatment are shown below.

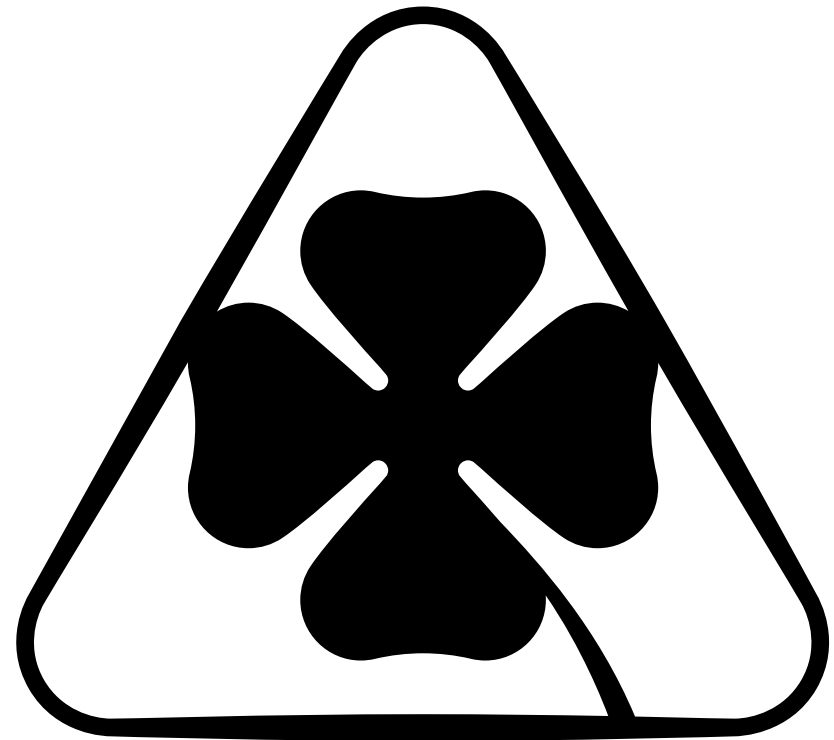Leather embossing version,
on black leather

Chrome embossing version,
on white leather

Leather embossing version,
on white leather

Varnish version,
on brushed steel

The fundamentals of the Quadrifoglio's construction
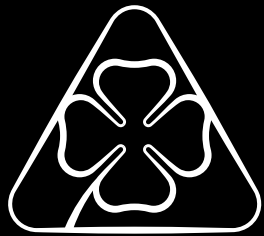are the circumferences, triangles and golden ratios.

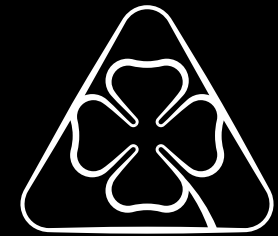# Construction

5.10 Construction grid

The Quadrifoglio mark is based on the geometry of the triangle. All its graphics gravitate around this shape. In the centre is the key symbol which constitutes the mark: the quadrifoglio. The balanced geometry underlying the mark's construction is the invisible feature which makes the whole a perfectly harmonious blend of golden ratios. The stalk of the quadrifoglio must always be to the right (right version); a version with the stalk to the left is permitted on the right-hand side of automobiles only. The rule is that the stalk is towards the rear of the vehicle, whichever side the emblem is placed.

Left version

Right version

5.11 Exclusion zone

In every appearance in any corporate communication instrument the Quadrifoglio mark must be protected by an exclusion margin: an empty space in which there is no interference of any kind from graphics or text.
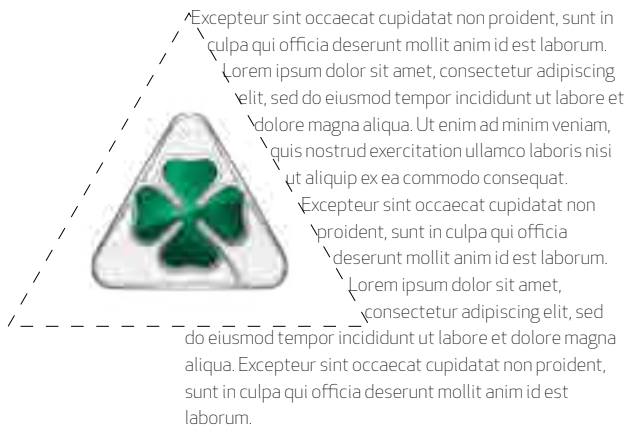
This area follows a simple rule: the space surrounding the triangle is strictly to scale with the basic measurement x. This must be regarded as a minimum.

Example

Lorem ipsum dolor sit amet, consectetur adip scing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua.

Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate.

Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.

1/5 x

X

5.12 Minimum size

The Quadrifoglio needs to remain properly visible even at small scale, and there are a few straight-forward rules for achieving this. The minimum size prescribed for the 3D version applies both in colour and in black & white. This version may not be smaller than 15 mm. From 10 mm down to 5 mm the simplified small-scale version must be used. For the other Flat version and the Black & white Sketch versions there is a lower minimum size of 10 mm

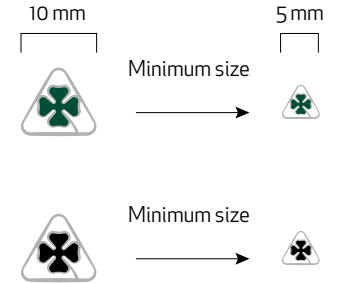A) **3D colour** version

∞

Minimum size

15 mm

B) **3D monochrome** version

∞

Minimum size

15 mm

D) Special version for **highly scaled-down** use

10 mm
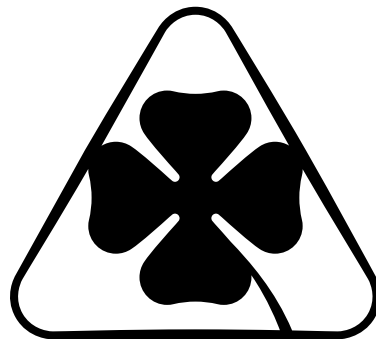
5 mm

Minimum size

Minimum size

C) **Flat colour** version

∞

Minimum size

10 mm

E) **Sketch** version

∞

Minimum size

10 mm

The hues used for the historic mark
in the main version.

Quadrifoglio colours

5.13 Colour elements

While the 3D version uses colour gradients, highlights and shading to enrich the emotional feel of the emblem, the flat version consists only of some colours in order to give the best result in print. The illustration shows the reference hues for each graphic element in particular cases; eg for the mark as a physical object such as a dealership's luminous sign. For the sake of completeness, however, the colour conversions depending on the medium on which the trademark is to be reproduced are also shown.
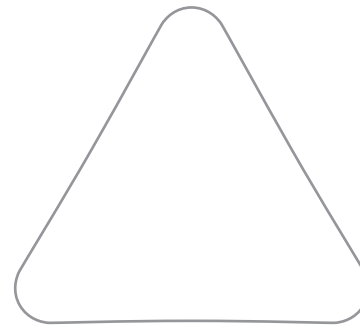
Pantone 343

CMYK

C	89
M	19
Y	72
K	60

RGB

R	17
G	87
B	64

RAL

RAL - - - -

HEX (Web color)

#035642

White

CMYK

C	0
M	0
Y	0
K	0

RGB

R	255
G	255
B	255

RAL

RAL - - - -

HEX (Web color)

#E0E1DD

Pantone Cool Gray 7

CMYK

C	20
M	14
Y	12
K	40

RGB

R	151
G	153
B	155

RAL

RAL - - - -

HEX (Web color)

#9A9B9C

5.14 Preferred colour background

This illustration shows the three possible colour backgrounds:

A) **red background**;

B) **black background**;

C) **white background**.

The mark must never be placed against a photographic background: that would make it less legible. The only colou-red backgrounds permitted are the ones shown here. Other backgrounds for the mark are forbidden unless it is duly protected by a white exclusion margin all around.

6 The historic logo

Historical logotype

The historic logo brings the glories of the past back
to life at any historical event.

The historic logo

The historic signature

In 1922 the handwritten Alfa Romeo logo made its first appearance on car radiators, laid out on two lines. A year later the logo was also issued in a one-line version.

The particular graphic style of these logos made them instantly recognisable and fixed them in the public mind all over the world. The two versions, together with the badge, became the distinguishing features of Alfa Romeo's image: they were applied to cars, drivers' overalls, in advertising, on placards in dealerships, in brand signage and on cylinder heads.

Alfa Romeo 40-60 Hp (1913)

6.2 The historic logo

Alfa Romeo's official historic logo is the one on two oblique lines. This version must be used for all historical events and vintage merchandising material. This version faithfully reflects the historic original Alfa Romeo logo. The illustration also shows the minimum size and exclusion margin rules for its use. Some examples of possible applications: to mark branded merchandise or other brand promotion materials, at historical events, etc.

20 mm (minimum size)

1/2 x

1/2 x

1/2 x

X

1/2 x

6.3 Where to use

The historic Alfa Romeo logo must be used at all historical events reviving the brand's heritage past. This logo must not be associated with the official trade mark, so they must never appear together. The illustration shows some examples of the historic logo's use. It may be placed on elements of institutional signage, flags, banners, or articles of merchandise. Its application must be cleared with the Communication Office in every case.

7 ATL & BTL Communications

Precise rules for ATL communication enable the Brand's value
to be respected unambiguously.

ATL communication

7.1 Which mark to use?

In ATL communication there is a clear distinction to be made between the two media, video and print. For video communication the correct version of the trademark is the *Digital Com-* *munications* one, while in the case of printed communication the version to use is that for *Printed Communications.* The following pages illustrate both versions in combinations with the payoff. Great care must be taken to use the right combination for the medium. This page shows the two versions of the trademark.

"Digital Communications"
colour version

"Printed Communications"
colour version

7.2 Overview colors version. Horizontal

To provide an overview, all the possible center-aligned combinations of trademark and payoff are shown in the illustration. No other combination apart from those appearing in this illustration may be used. The following pages show some examples in use.

Plase note: The payoff should never be used on its own, but only in conjunction with the round trademark. Any exception for BTL use must be authorised by the Brand Marketing Communication.

7.3 Overview colors version. Center-aligned

To provide an overview, all the possible center-aligned combinations of trademark and payoff are shown in the illustration. No other combination apart from those appearing in this illustration may be used. The following pages show some examples in use.

Plase note: The payoff should never be used on its own, but only in conjunction with the round trademark. Any exception for BTL use must be authorised by the Brand Marketing Communication.
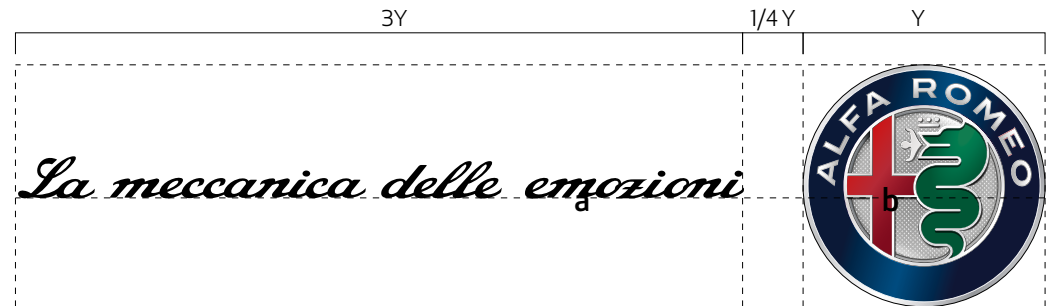
7.4 Relationship between payoff and trademark

The Alfa Romeo trademark must always accompany the Brand payoff in ATL communication. The figure illustrates the combination, with the trademark left-aligned: this must be used for all printed applications (eg single pages, half page, double page, OOH), but not for TV ads or videos. The correct proportions and distances, as shown here, must always be respected.

On black or even dark backgrounds the payoff must be changed to white. This version may not be used anywhere else.

Size **3Y**: This graphic should be used for:

- Single page (210 x 297 mm)

- Half page (275 x 197 mm)

3Y   1/4 Y   Y

La meccanica delle emozioni

Size **4Y**: This graphic should be used for:

- Double page (330 x 240 mm)

4Y   1/4 Y   Y

La meccanica delle emozioni

Size **5Y**: This graphic should be used for:

- OOH (6x3 mt)

5Y   1/4 Y   Y

La meccanica delle emozioni

7.5 Red Campaign

Here you will find the practical application of the guidelines described in this document. The example used is the RED campaign, in the following formats: single page, half page, double page, poster and TVC. For each one, there is a specific application of all the elements. To adapt earlier or future campaigns, please follow the instructions relating to the format intended for use.

SINGLE PAGE

210 X 297 mm

DOUBLE PAGE

330 X 240 mm

OOH

6 X 3 mt

HALF PAGE

275 X 197 mm

TVC

7.6 Strip rule.

The figure illustrates the rule for composition and the relationships between the trademark+payoff and the strip at the bottom of the advertising material. Any advertising material inserted on single pages, half page, double page, OOH, must have the strip at the bottom: it protects the Brand. This strip may only contain the payoff and, as in the next illustration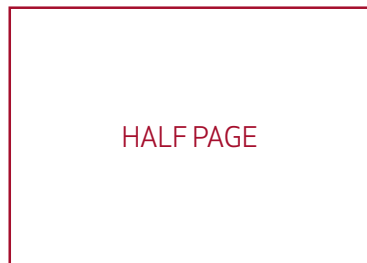, the name of the model advertised. No other graphics may be put in this area, still less any text. The strip is black and has a red (Pantone 201) line at the top. Take care with the size of the trademark, and make sure you use the correct version, as explained earlier.

ALFA ROMEO GIULIETTA AND MITO.
LET THE EMOTION START.
STARTING FROM XXXXXX EURO FOR MONTH

ALFAROMEO.COM
Es. MiTo Impression 1.4 70 CV - prezzo promo € 10.950(escl. IPT e contributo PFU). Es. di finanz.: Anticipo Zero, 60 rate mensili di € 208,00 - Imp. Tot. Credito € 12.257,15 (incl. Marchiatura SaveDna € 200,00 Prestito Protetto facoltativo per € 791,15, spese pratica € 300,00 Bolli € 16,00) Imp. Tot. dovuto € 12.498,00 spese incasso SEPA € 3,50 a rata, spese invio estratto conto € 3,00 per anno. TAN fisso 0%, TAEG 2,46%. Salvo approvazione. Iniziativa valida fino al 28.02.15 per vetture in pronta consegna in caso di permuta/rottamazione. Il Dealer non in esclusiva per FCA Bank.Consumi ciclo comb. max 8,1 l/10 0 km. CO₂ max 145 g/km.

La meccanica delle emozioni

1/40X

X   2/3X

3 Y   1/4 Y   Y   1/2 Y

3 Y: Single page; Half page
4 Y: Double page
5 Y: OOH

7.7 Relationship between strip and page format

When the Alfa Romeo trademark appears in advertising it must be on a black strip. There are rules for the strip's dimensions and positioning: it must take up the bottom tenth of the printed sheet. Also, it must extend all the way to the three edges of the sheet, with no blank space around it. The trademark's position on the strip follows the rules explained in earlier illustrations. In a single-page advertisement the model name may be placed above the black strip. On double-page spreads the strip is extended across the left-hand page, but the rules for the trademark's positioning are just the same as for the single strip.

7.8 Single page 210 x 297 mm

The figure shows an example of a single page ad. As well as the rules for correct composition of the strip at the bottom of the page, this example shows all the key elements featu-

red in Alfa Romeo communication: 1) Subhead; 2) Headline; 3) Promo; 4) Legals; 5) the EXPO Logo (for a limited period only). Those elements must respect the rules of composition shown

in the figure: the right typeface at the right size; the right technical characteristics and colour

Expo logo

The alignment of the Expo logo with the side margin must be the same as the Alfa Romeo trademark. Size of the Expo logo as in the Alfa Romeo guidelines. The Expo logo should be used till the end of October 2015.

1.Subhead

2.Headline

3.Promo

4.Legals

1. Subhead

Font: Apex New - Book
Size: 14
Track: 0
Colour: white 100%

2. Headline

Font: Apex New - Medium
Size: 20
Line - spacing: 20
Track: 5
Colour: white 100% (model's name)
Red c:15; m:100; y:100; k:0 (head)

3. Promo

Font: Apex New - Medium
Size: 14
Track: 5
Colour: white 100%

4. Legals

Font: Apex New - Book
Size: 8
Line - spacing: 10
Track: 0
Colour: white 100% (model's name)
Site: Apex New - Book, size 10, track0

7.9 Half page 275 x 197 mm

The figure shows an example of a half-page ad. As well as the rules for correct composition of the strip at the bottom of the page, this example shows all the key elements featu-red in Alfa Romeo communication: 1) Subhead; 2) Headline; 3) Promo; 4) Legals; 5) the EXPO Logo (for a limited period only). Those elements must respect the rules of composition shown in the figure: the right typeface at the right size; the right technical characteristics and colour

Expo logo

The alignment of the Expo logo with the side margin must be the same as the Alfa Romeo trademark. Size of the Expo logo as in the Alfa Romeo guidelines. The Expo logo should be used till the end of October 2015.

1.Subhead

2.Headline

3.Promo

4.Legals

1. Subhead

Font: Apex New - Book
Size: 14
Track: 0
Colour: white 100%

2. Headline

Font: Apex New - Medium
Size: 20
Line - spacing: 20
Track: 5
Colour: white 100% (model's name)
Red c:15; m:100; y:100; k:0 (head)

3. Promo

Font: Apex New - Medium
Size: 14
Track: 5
Colour: white 100%

4. Legals

Font: Apex New - Book
Size: 8
Line - spacing: 10
Track: 0
Colour: white 100% (model's name)
Site: Apex New - Book, size 10, track0

5. Model's name

Font: Apex New - Book / Bold
Size: 16
Track: 0
Colour: white 100%

7.10 Double Page 330 x 240 mm

The figure shows an example of a double page ad. As well as the rules for correct composition of the strip at the bottom of the page, this example shows all the key elements featu-

red in Alfa Romeo communication: 1) Subhead; 2) Headline; 3) Promo; 4) Legals; 5) the EXPO Logo (for a limited period only). Those elements must respect the rules of composition shown

in the figure: the right typeface at the right size; the right technical characteristics and colour

Expo logo

The alignment of the Expo logo with the side margin must be the same as the Alfa Romeo trademark. Size of the Expo logo as in the Alfa Romeo guidelines. The Expo logo should be used till the end of October 2015.

1.Subhead

2.Headline

3.Promo

4.Legals

1. Subhead

Font: Apex New - Book
Size: 14
Track: 0
Colour: white 100%

2. Headline

Font: Apex New - Medium
Size: 20
Line - spacing: 20
Track: 5
Colour: white 100% (model's name)
Red c:15; m:100; y:100; k:0 (head)

3. Promo

Font: Apex New - Medium
Size: 14
Track: 5
Colour: white 100%

4. Legals

Font: Apex New - Book
Size: 8
Line - spacing: 10
Track: 0
Colour: white 100% (model's name)
Site: Apex New - Book, size 10, track0

5. Model's name

Font: Apex New - Book / Bold
Size: 16
Track: 0
Colour: white 100%

7.11 OOH 6x3 mt

The figure shows an example of a large-format poster. As well as the rules for correct composition of the strip at the bottom of the page, this example shows all the key ele-

ments featured in Alfa Romeo communication: 1) Subhead; 2) Headline; 3) Promo; 4) Legals; 5) the EXPO Logo (for a limited period only). Those elements must respect the rules of com-

position shown in the figure: the right typeface at the right size; the right technical characteristics and colour

1. Headline

2. Legals

3. Model's name

Expo logo

1. Headline

Font: Apex New - Medium
Size: 20
Line - spacing: 20
Track: 5
Colour: white 100% (model's name)
Red c:15; m:100; y:100; k:0 (head)

2. Legals

Font: Apex New - Book
Size: 8
Line - spacing: 10
Track: 0
Colour: white 100% (model's name)
Site: Apex New - Book, size 10, track0

3. Model's name

Font: Apex New - Book / Bold
Size: 16
Track: 0
Colour: white 100%

4. Expo logo

The alignment of the Expo logo with the side margin must be the same as the Alfa Romeo trademark. Size of the Expo logo as in the Alfa Romeo guidelines. The Expo logo should be used till the end of October 2015.

7.12 OOH 6x3 mt. Strip rule

The figure shows an example of a large-format poster. The rules for correct composition of the strip at the bottom of the page must still be respected, with the right proportions between brand and payoff, and between the red line and the black strip, as well as the position of the model name.

Dealers, too, are required to comply with the brand communication rules.

Dealers

7.13 Dealer ad - Half Page

The figure shows an example of a dealer's half-page ad. As well as the rules for correct composition of the strip at the bottom of the page, this example shows all the key elements featured in Alfa Romeo communication: 1) Legals; 2) Body copy; 3) Dealer's name & address; 4) EXPO Logo (for a limited period only). Those elements must respect the rules of composition shown in the figure: the right typeface at the right size; the right technical characteristics and colour.

1. Legals

2. Body Copy

3. Dealer name and address

1. Legals

Font: Apex New - Book
Size: 8
Line - spacing: 10
Track: -20
Colour: gray c:0; m:0; y:0; k:70

2. Body Copy

Font: Apex New - Book and Bold
Size: 20
Line - spacing: 0
Track: 0
Colour: gray c:0; m:0; y:0; k:70
red c:15; m:100; y:100; k:0 (head)

3. Model's name and address

Font: Apex New - Medium
Size: 24
Track: 0
Colour: black 100%

Font: Apex New - Book
Size: 12
Track: 0
Colour: black 100%

7.14 Dealer ad - Single Page

The figure shows an example of a dealer's single-page ad. As well as the rules for correct composition of the strip at the bottom of the page, this example shows all the key elements featured in Alfa Romeo communication: 1) Legals; 2) Headline; 3) Body copy; 4) Dealer's name & address; 5) EXPO Logo (for a limited period only). Those elements must respect the rules of composition shown in the figure: the right typeface at the right size; the right technical characteristics and colour.

1. Legals

2. Headline

3. Body Copy

4. Dealer name and address

1. Legals

Font: Apex New - Book
Size: 8
Line - spacing: 10
Track: -20
Colour: gray c:0; m:0; y:0; k:70

2. Headline

Font: Apex New - Book and Bold
Size: 30
Line - spacing: 0
Track: 0
Colour: gray c:0; m:0; y:0; k:80

3. Body Copy

Font: Apex New - Book and Bold
Size: 20
Line - spacing: 0
Track: 0
Colour: gray c:0; m:0; y:0; k:70
            red c:15; m:100; y:100; k:0 (head)

4. Dealer name and address

Font: Apex New - Medium
Size: 24
Track: 0
Colour: black 100%

Font: Apex New - Book
Size: 12
Track: 0
Colour: black 100%

Precise corporate identity rules for TV advertising.

TVC

7.15 TVC - Super

The figure shows the positioning of Supers in TV ads. The rules for correct composition of text must be followed, as shown in the characteristics of the Apex typeface shown here.

1. Super

Font: Apex New - Medium
Size: 10
Track: 60
Colour: white 100%

SELETTORE DI GUIDA ALFA D.N.A.

7.16 TVC - Packshot Frame

The figure shows an example of Headline positioning in TV ad campaigns. The rules for correct composition of text must be followed, as shown in the characteristics of the Apex typeface shown here: the right typeface at the right size; the right technical characteristics and colour.

1. Head

Font: Apex New - Bold
Size: 17
Track: 0
Colour: black 70%

7.17 TVC - Logo Frame

The Alfa Romeo trademark must always accompany the Brand payoff in TVC communication. The figure illustrates the combination when center-aligned: this may only be used in TV ads, institutional videos or other cases of communication on video. The correct proportions and distances, as shown here, must always be respected. On black or even dark backgrounds the payoff must be changed to white. This version may not be used anywhere else.

1. Alfa Romeo mark

The Alfa Romeo trademark and the payoff must be visible for at least 2 seconds

7.18 TVC - Logo Frame website address

The Alfa Romeo trademark must always accompany the Brand payoff in TVC communication. The figure shows the correct positioning of the website URL and the text composition rules as shown in the features shown here: the right typeface at the right size; the right technical characteristics and colour. On black or even dark backgrounds the payoff must be changed to white.

This version may not be used anywhere else.

1. Site

Font: Apex New - Book
Size: 36
Track: 0
Colour: white 100%

La meccanica delle emozioni

alfaromeo.com

Alfa Romeo with

EXPO
MILANO 2015

The next section shows some examples of correct use of the trademark on
Below The Line material.

BTL communication
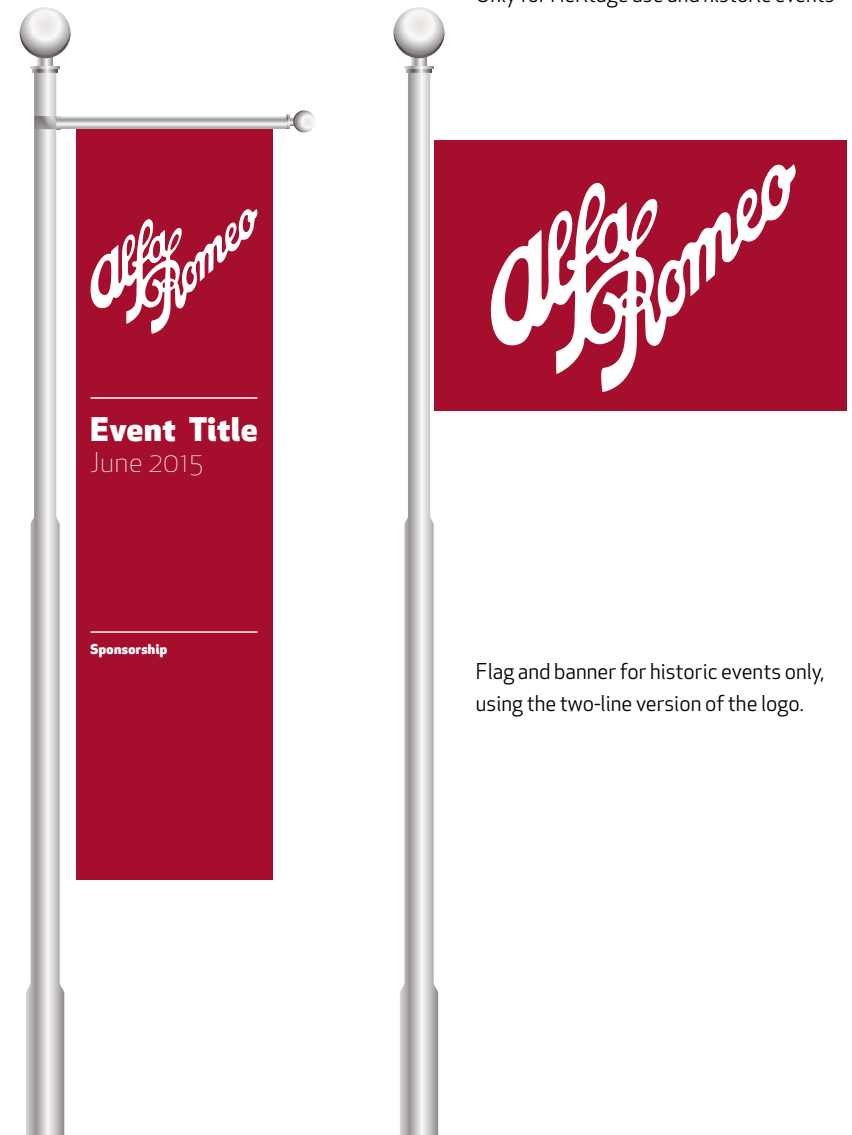
7.19 Banner and flag examples

This page shows examples of banners and flags, distinguished according to whether the event is a historic one (as opposed to events for the new-era Alfa Romeo). To mark and maintain the distinction between Alfa Romeo's history (featuring the historic logo, in its one- or two-line version) and its new identity in the present day, there are rules for the trademark, as illustrated here. The logo is always used alone at historic events, never closely associated with the trademark; while at all other events (connected with the present-day Alfa Romeo) the trademark is used, either alone or in combination with the new logo on a single line. The institutional red is the preferred colour for bringing out the Alfa Romeo identity, whether the event is a present-day or a historic one.

Only for Heritage use and historic events

Institutional flags and banners: the trademark may appear alone or in combination with the new logo, depending on the space available.

Event Title
June 2015

Sponsorship

Flag and banner for historic events only, using the two-line version of the logo.

7.20 Sponsorships

The illustration shows an example of a sponsorship display at the edge of a field of play. In this particular case the version with the new logo has been used, not the historic one which is for other kinds of event. If the space is very long and low the trademark+logo combination may be used instead of the trademark alone. The preferred background for this application is red; but two other institutional colours (black or white) may also be used.

8 The "Genuine parts and accessories" packaging system

Elements

Examples of application

24 international languages, one module, one pattern; the three key elements
which make up the whole of Alfa Romeo's packaging system.

Elements

8.1 List of languages

The illustration shows the approved versions of the phrase "Genuine parts and accessories" in all 24 languages. These 24 languages have been used to construct the basic module of the pattern covering all of Alfa Romeo's spare parts and accessories packaging. The institutional font Apex New is used for all the Latin-alphabet languages. For all the other, non-Roman alphabets the font used is Arial.

قطع غيار ومحلقات أصلية

Arabo

Peças e Acessórios Originais

Brazilian Portuguese

Originální díly a příslušenství

Czech

Originale reservedele og tilbehør

Danish

Originele onderdelen en accessoires

Dutch

Genuine Parts and Accessories

English

Alkuperäiset varaosat ja lisävarusteet

Finnish

Pièces de rechange et accessoires d'origine

French

Originalteile und -zubehör

German

Αυθεντικά ανταλλακτικά και αξεσουάρ

Greek

वास्तविक स्पेयर पार्ट्स और सहायक उपकरण

Hindi

Eredeti alkatrészek és tartozékok

Hungarian

Ricambi e Accessori Originali

Italian

純正部品

Japanese

순정부품 및 부속품

Korean

Repuestos y Accesorios Originales

Latin American Spanish

Oryginalne części zamienne i akcesoria

Polish

Оригинальные запасные части и принадлежности

Russian

Originalni rezervni delovi i dodatna oprema

Serbian (Latin)

原□配件和附件

Simplified Chinese

Originálne náhradné diely a príslušenstvo

Slovak

Recambios y accesorios originales

Spanish

Originaldelar och tillbehör

Swedish

Orijinal Parçalar ve Aksesuarlar

Turkish

8.2 The Languages module

The illustration shows the specially-designed module combining all the approved versions of the phrase "Genuine parts and accessories" in the 24 languages. The module is composed of pieces fitting together horizontally and repeating vertically. This module is the basis for the pattern which makes up the standard layout of the packaging's exterior throughout the range of Alfa Romeo spare parts and accessories. The institutional font Apex New is used for all the Latin-alphabet languages.

RICAMBI E ACCESSORI ORIGINALI   GENUINE PARTS AND ACCESSORIES   PIÈCES DE RECHANGE ET ACCESSOIRES D'ORIGINE   ORIGINALTEILE UND -ZUBEHÖR   RECAMBIOS Y ACCESORIOS ORIGINALE
PEÇAS E ACESSÓRIOS ORIGINAIS   ORIGINELE ONDERDELEN EN ACCESSOIRES   ΑΥΘΕΝΤΙΚΑ ΑΝΤΑΛΛΑΚΤΙΚΑ ΚΑΙ ΑΞΕΣΟΥΑΡ   ORYGINALNE CZĘŚCI ZAMIENNE I AKCESORIA
ORIJINAL PARÇALAR VE AKSESUARLAR   ORIGINÁLNE NÁHRADNÉ DIELY A PRÍSLUŠENSTVO   ORIGINÁLNÍ DÍLY A PŘÍSLUŠENSTVÍ   原装配件和附件   EREDETI ALKATRÉSZEK ÉS TARTOZÉKOK
ORIGINALE RESERVEDELE OG TILBEHØR   ORIGINALNI REZERVNI DELOVI I DODATNA OPREMA   순정부품 및 부속품   ORIGINALDELAR OCH TILLBEHÖR   ALKUPERÄISET VARAOSAT JA LISÄVARUSTEET
純正部品   वास्तविके स्पयर पार्ट्स और सहायक उपकरण   REPUESTOS Y ACCESORIOS ORIGINALES   ОРИГИНАЛЬНЫЕ ЗАПАСНЫЕ ЧАСТИ И ПРИНАДЛЕЖНОСТИ   قطع غيار ومحلقات أصلية

Compositional arrangement of the 24 languages

RICAMBI E ACCESSORI ORIGINALI   GENUINE PARTS AND ACCESSORIES   PIÈCES DE RECHANGE ET ACCESSOIRES D'ORIGINE   ORIGINALTEILE UND -ZUBEHÖR   RECAMBIOS Y ACCESORIOS ORIGINALE
PEÇAS E ACESSÓRIOS ORIGINAIS   ORIGINELE ONDERDELEN EN ACCESSOIRES   ΑΥΘΕΝΤΙΚΑ ΑΝΤΑΛΛΑΚΤΙΚΑ ΚΑΙ ΑΞΕΣΟΥΑΡ   ORYGINALNE CZĘŚCI ZAMIENNE I AKCESORIA
ORIJINAL PARÇALAR VE AKSESUARLAR   ORIGINÁLNE NÁHRADNÉ DIELY A PRÍSLUŠENSTVO   ORIGINÁLNÍ DÍLY A PŘÍSLUŠENSTVÍ   原装配件和附件   EREDETI ALKATRÉSZEK ÉS TARTOZÉKOK
ORIGINALE RESERVEDELE OG TILBEHØR   ORIGINALNI REZERVNI DELOVI I DODATNA OPREMA   순정부품 및 부속품   ORIGINALDELAR OCH TILLBEHÖR   ALKUPERÄISET VARAOSAT JA LISÄVARUSTEET
純正部品   वास्तविके स्पयर पार्ट्स और सहायक उपकरण   REPUESTOS Y ACCESORIOS ORIGINALES   ОРИГИНАЛЬНЫЕ ЗАПАСНЫЕ ЧАСТИ И ПРИНАДЛЕЖНОСТИ   قطع غيار ومحلقات أصلية

The resulting 24-language pattern

Y ACCESORIOS ORIGINALE   RICAMBI E ACCESSORI ORIGINALI   GENUINE PARTS AND ACCESSORIES   PIÈCES DE RECHANGE ET ACCESSOIRES D'ORIGINE   ORIGINALTEILE UND -ZUBEHÖR   RECAMBIOS Y ACCESORIOS ORIGINALE   RICAMBI E ACCESSORI ORIGI
E CZĘŚCI ZAMIENNE I AKCESORIA   PEÇAS E ACESSÓRIOS ORIGINAIS   ORIGINELE ONDERDELEN EN ACCESSOIRES   ΑΥΘΕΝΤΙΚΑ ΑΝΤΑΛΛΑΚΤΙΚΑ ΚΑΙ ΑΞΕΣΟΥΑΡ   ORYGINALNE CZĘŚCI ZAMIENNE I AKCESORIA   PEÇAS E ACESSÓRI
KATRÉSZEK ÉS TARTOZÉKOK   ORIJINAL PARÇALAR VE AKSESUARLAR   ORIGINÁLNE NÁHRADNÉ DIELY A PRÍSLUŠENSTVO   ORIGINÁLNÍ DÍLY A PŘÍSLUŠENSTVÍ   原装配件和附件   EREDETI ALKATRÉSZEK ÉS TARTOZÉKOK   ORIJINAL PARÇALAR V
RAOSAT JA LISÄVARUSTEET   ORIGINALE RESERVEDELE OG TILBEHØR   ORIGINALNI REZERVNI DELOVI I DODATNA OPREMA   순정부품 및 부속품   ORIGINALDELAR OCH TILLBEHÖR   ALKUPERÄISET VARAOSAT JA LISÄVARUSTEET   ORIGINALE RESERVEDELE O
قطع غيار ومحلقات أصلية   純正部品   वास्तविके स्पयर पार्ट्स और सहायक उपकरण   REPUESTOS Y ACCESORIOS ORIGINALES   ОРИГИНАЛЬНЫЕ ЗАПАСНЫЕ ЧАСТИ И ПРИНАДЛЕЖНОСТИ   قطع غيار ومحلقات أصلية   純正部品   वास्तविके र

The 24-language module

8.3 Counterfeit control rule

Spare parts of counterfeited origin are widespread, and this demands greater alertness in spotting and distinguishing fakes. Packaging graphics help with this: they contain deliberate

alterations in small details in the pattern's composition which will only be apparent to those in the know. Specifically, just two letters in the English version have been altered as shown here:

the middle bar of the "E" has been shortened, and there is an opening in the letter "R" where the end of the curve does not quite meet the vertical downstroke.

Original

RICAMBI E ACCESSORI ORIGINALI GENUINE PARTS AND ACCESSORIES PIÈCES DE RECHANGE ET ACCESSOIRES D'ORIGINE ORIGINALTEILE UND -ZUBEHÖR RECAMBIOS Y ACCESORIOS ORIGINALE

PEÇAS E ACESSÓRIOS ORIGINAIS ORIGINELE ONDERDELEN EN ACCESSOIRES ΑΥΘΕΝΤΙΚΑ ΑΝΤΑΛΛΑΚΤΙΚΑ ΚΑΙ ΑΞΕΣΟΥΑΡ ORYGINALNE CZĘŚCI ZAMIENNE I AKCESORIA

ORIJINAL PARÇALAR VE AKSESUARLAR ORIGINÁLNE NÁHRADNÉ DIELY A PRÍSLUŠENSTVO ORIGINÁLNÍ DÍLY A PŘÍSLUŠENSTVÍ 原装配件和附件 EREDETI ALKATRÉSZEK ÉS TARTOZÉKOK

ORIGINALE RESERVEDELE OG TILBEHØR ORIGINALNI REZERVNI DELOVI I DODATNA OPREMA 순정부품 및 부속품 ORIGINALDELAR OCH TILLBEHÖR ALKUPERÄISET VARAOSAT JA LISÄVARUSTEET

純正部品 वास्तविक स्पयर पार्ट्स और सहायक उपकरण REPUESTOS Y ACCESORIOS ORIGINALES ОРИГИНАЛЬНЫЕ ЗАПАСНЫЕ ЧАСТИ И ПРИНАДЛЕЖНОСТИ قطع غيار وملحقات أصلية

The original letters
(in the English version only)

E R

The modified letters
(in the English version only)

E R

E R

Fake

RICAMBI E ACCESSORI ORIGINALI GENUINE PARTS AND ACCESSORIES PIÈCES DE RECHANGE ET ACCESSOIRES D'ORIGINE ORIGINALTEILE UND -ZUBEHÖR RECAMBIOS Y ACCESORIOS ORIGINALE

PEÇAS E ACESSÓRIOS ORIGINAIS ORIGINELE ONDERDELEN EN ACCESSOIRES ΑΥΘΕΝΤΙΚΑ ΑΝΤΑΛΛΑΚΤΙΚΑ ΚΑΙ ΑΞΕΣΟΥΑΡ ORYGINALNE CZĘŚCI ZAMIENNE I AKCESORIA

ORIJINAL PARÇALAR VE AKSESUARLAR ORIGINÁLNE NÁHRADNÉ DIELY A PRÍSLUŠENSTVO ORIGINÁLNÍ DÍLY A PŘÍSLUŠENSTVÍ 原装配件和附件 EREDETI ALKATRÉSZEK ÉS TARTOZÉKOK

ORIGINALE RESERVEDELE OG TILBEHØR ORIGINALNI REZERVNI DELOVI I DODATNA OPREMA 순정부품 및 부속품 ORIGINALDELAR OCH TILLBEHÖR ALKUPERÄISET VARAOSAT JA LISÄVARUSTEET

純正部品 वास्तविक स्पयर पार्ट्स और सहायक उपकरण REPUESTOS Y ACCESORIOS ORIGINALES ОРИГИНАЛЬНЫЕ ЗАПАСНЫЕ ЧАСТИ И ПРИНАДЛЕЖНОСТИ قطع غيار وملحقات أصلية

8.4 The 24-language module. Pattern at sizes **S**, **M**, **L** and **XL**

There are four different size formats of the pattern composed of the 24-language module to ensure that all the languages without exception can be read. The height of each module can be worked out from the technical details given in the illustration, depending on the format used. Taking the height of the box (x) and dividing it into fifths, the first 2/5 are for the positioning of the trademark, while the remaining 3/5 are for the pattern. To select the right format, refer to the figure below.

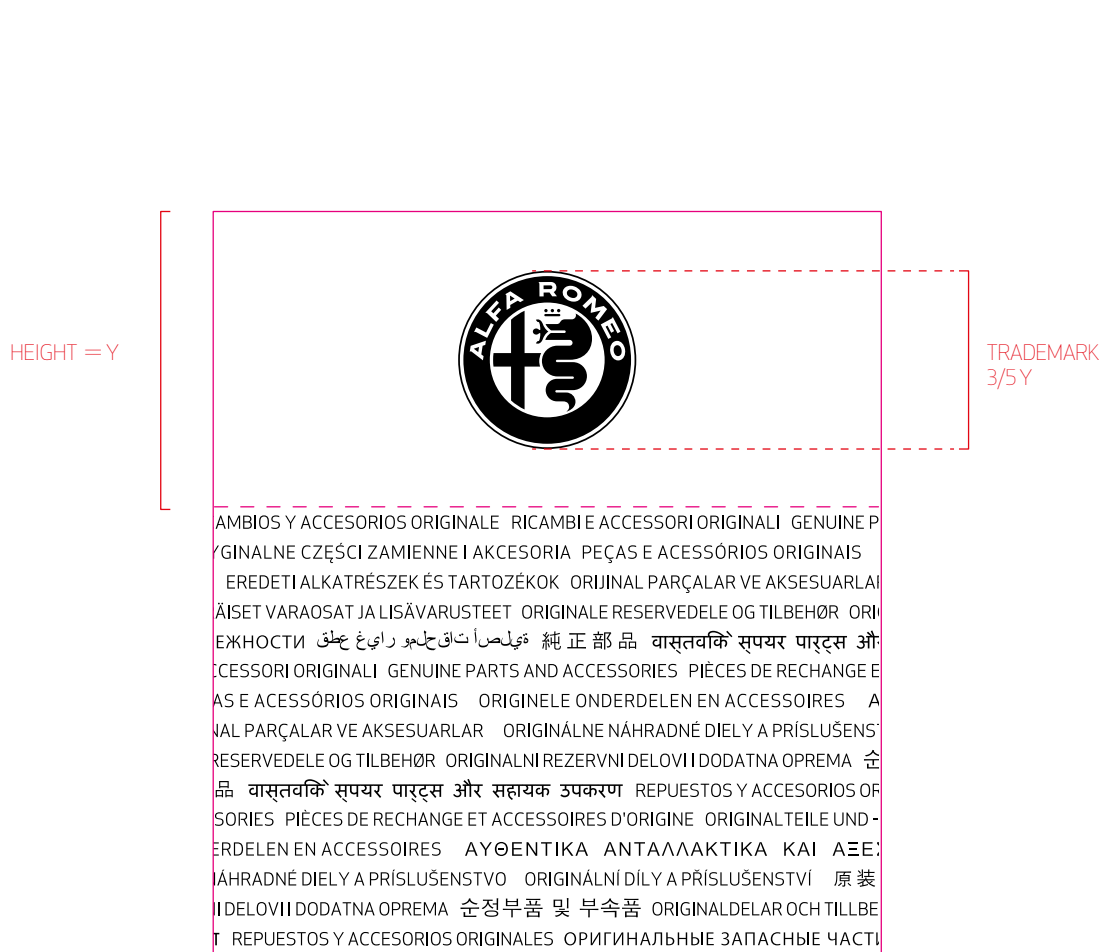|		a	b
Size **S**: This graphic should be used whenever possible for artwork with a main display panel size of up to	< 400 cm²	3 mm	32 mm
Size **M**: This graphic should be used whenever possible for artwork with a main display panel size of	400 cm² - 1600 cm²	6 mm	64 mm
Size **L**: This graphic should be used whenever possible for artwork with a main display panel size of	1600 cm² - 2500 cm²	10 mm	106,8 mm
Size **XL**: This graphic should be used whenever possible for artwork with a main display panel size of	2500 cm² - 8000 cm²	16 mm	170,7 mm

8.5 Trademark size rule

In Alfa Romeo's packaging system the trademark's size and position is governed by the dimensions of the box and the pattern chosen. The trademark's size is 3/5 of the height of the space not occupied by the pattern (this space is itself 2/5 of the height of the whole box). If the box is tall and thin its width is used as the reference instead of its height: see the figure below.

HEIGHT = Y

TRADEMARK
3/5 Y

WIDTH = Z

TRADEMARK
3/5 Z

Y = 40 mm   >   TRADEMARK = 24 mm

Z = 25 mm   >   TRADEMARK = 15 mm

Custom tailoring: some examples of application to the key elements
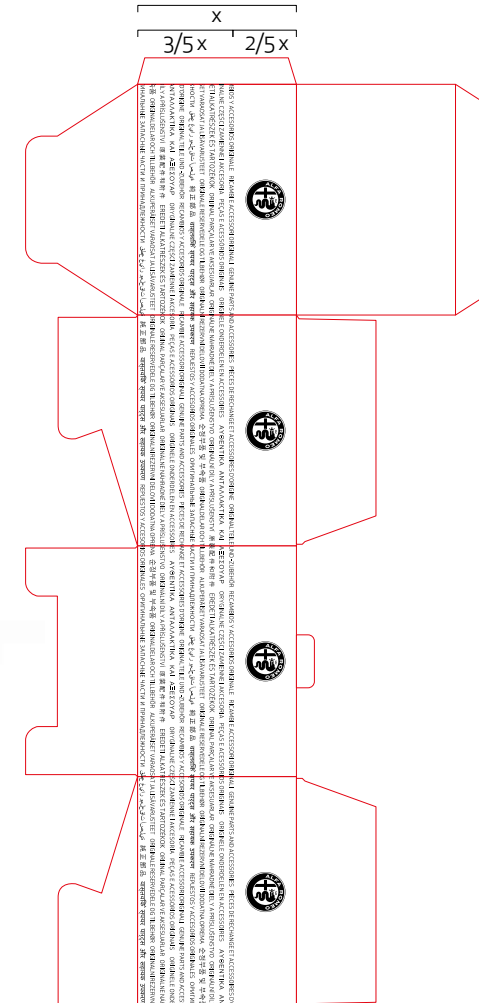of the Alfa Romeo packaging system.

Examples of application

8.6 Chipboard carton (3D simulation + box net)

The illustration shows an example of the way in which the 24-language pattern is applied to a box in white chipboard carton. The box is printed with pattern and trademark in black only. The ratio between the area used for the pattern and the area used for the trademark is governed by the height of the box: 2/5 of the height for the trademark and the remaining 3/5 for the pattern. The 24-language module is repeated around the perimeter like a stripe on the surface of the box. To show more clearly how the graphic of this pattern is arranged, a typical example of a flat cut-out net is shown as well.
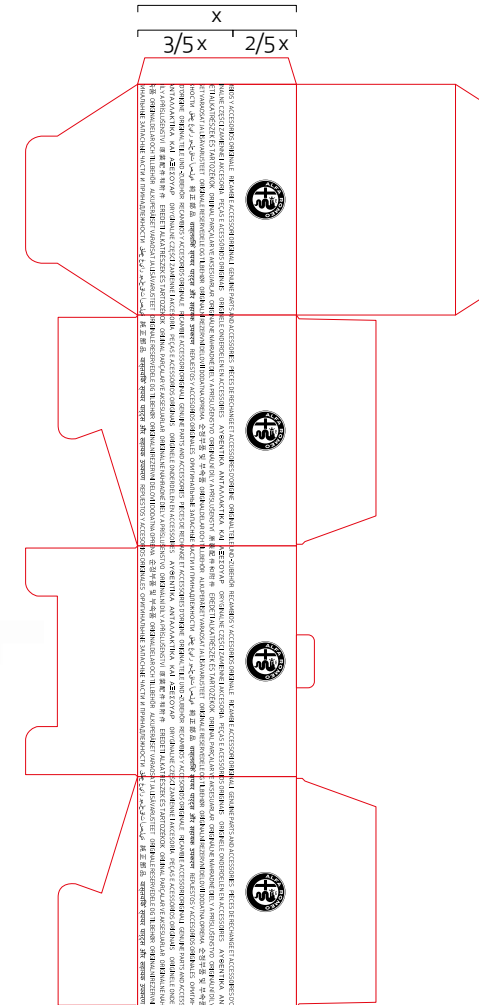
8.7 Corrugated cardboard (3D simulation + box net)

The illustration shows an example of the of the way in which the 24-language pattern is applied to a box in corrugated cardboard. The box is printed with pattern and trademark in black only. The ratio between the area used for the pattern and the area used for the trademark is governed by the height of the box: 2/5 of the height for the trademark and the remaining 3/5 for the pattern. The 24-language module is repeated around the perimeter like a stripe on the surface of the box. To show more clearly how the graphic of this pattern is arranged, a typical example of a flat cut-out net is shown as well.
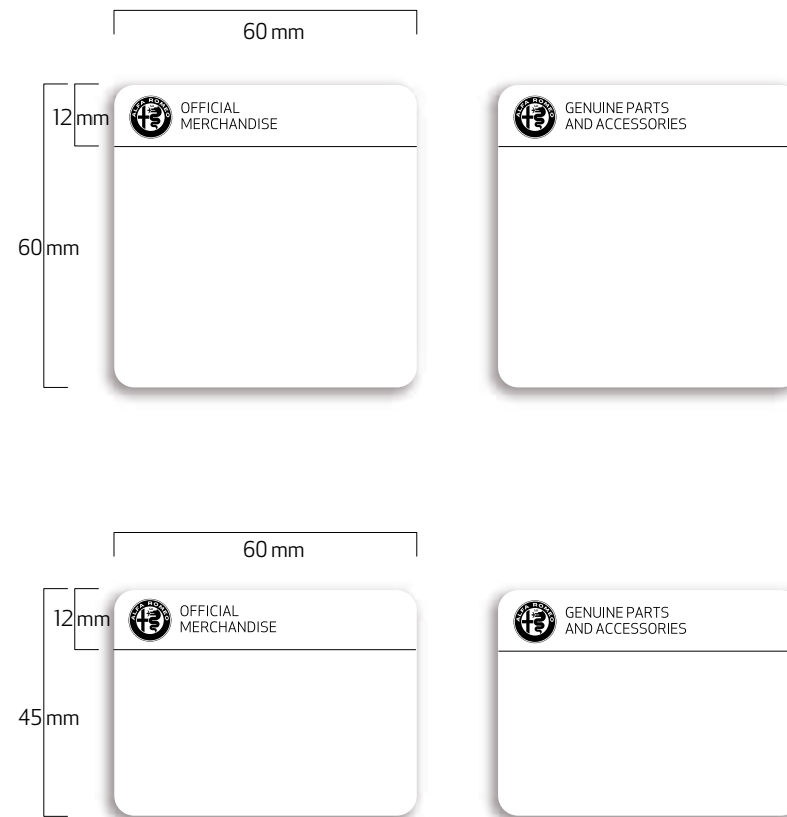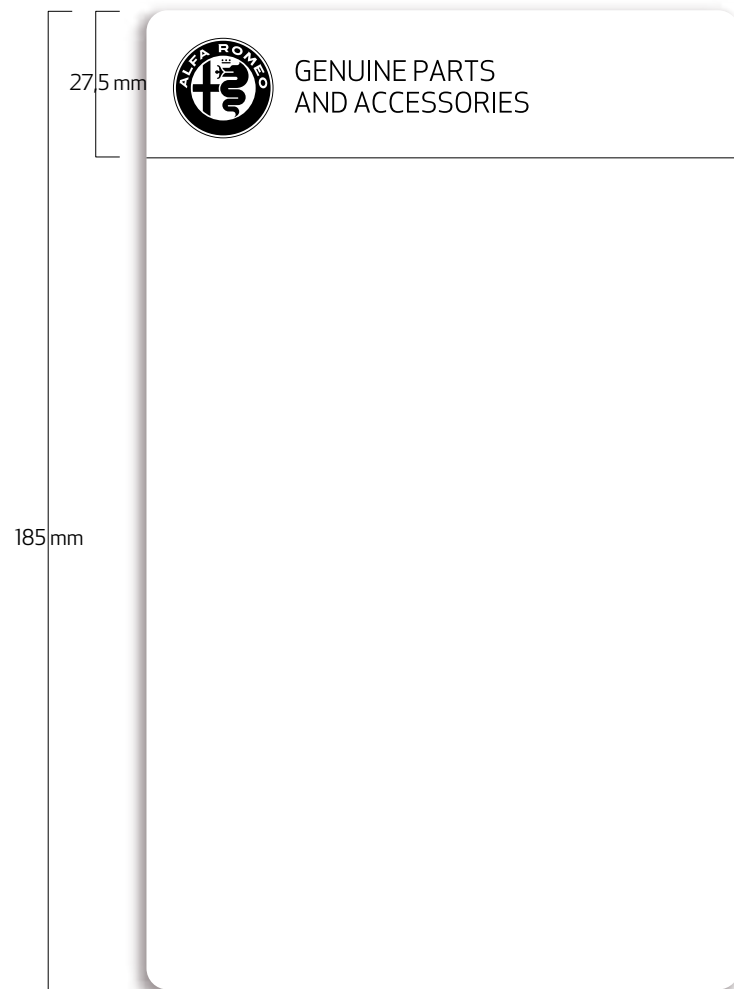
8.8 Adhesive labels

The system used to identify parts and accessories packaging also uses adhesive labels of three different sizes. Here again all graphics are in black. These adhesive labels are the only case where the 24-language pattern is not used. They bear only the English version and no other. The only label formats recognized in the Style Guide are the three shown here: (a) 112x185mm; (b) 60x60mm; (c) 60x45mm.

8.9 Adhesive tape (dual format)

The Alfa Romeo packaging system also provides for the use of adhesive tape. For this application only, the language-module pattern has been revised to allow the 24 languages to be divided into two 12-language modules separated by the Alfa Romeo trademark. This was necessary in order to ensure that the trademark is repeated frequently enough, and that the words would be legible at the small scale. The illustration shows the two permitted formats for adhesive tape, one 25mm wide and the other 50mm. Here again black is used for the graphics and white for the background.

8.10 Big polyethylene sheets

Alfa Romeo's packaging system provides for customization of large sheets of polyethylene for packing bigger parts. Once again the language-module pattern has been revised for this application to allow the 24 languages to be divided into two 12-language modules separated by the Alfa Romeo trademark. This was necessary in order to ensure that the trademark is repeated frequently enough, and for proper legibility. Here again black is used for the graphics and white for the background.

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PIÈCES DE RECHANGE ET ACCESSOIRES D'ORIGINE   ORIGINALTEILE UND -ZUBEHÖR
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