

# Brand guidelines

Fédération Internationale de Motocyclisme  
**Visual identity**



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# 01

## Introduction

LET THE  
JOURNEY  
BEGIN



# Who is FIM?

The International Federation of Motorcycling (FIM) has decided to update its visual identity in 2024, coinciding with its 120th anniversary. This refreshed visual identity not only signifies FIM's commitment to maintaining its pivotal role in the world of motorcycling but also serves as a means to convey its values and its strategic plans.

As an institution dedicated to the well-being and safety of its members, partners, athletes and enthusiasts, FIM continuously adapts to the evolving landscape of the motorcycling industry.

It firmly looks ahead to the future with a strong sense of professionalism, unwavering dedication, and an enduring passion for all aspects related to motorcycling.





Who is FIM?

SKILLS INCLUSION LEGACY  
EXPERTISE GLOBAL  
PASSION SAFETY  
ETHICS FAIRNESS EXCELLENCE  
EDUCATION VOLUNTEERS

# Ways of operating

FIM’s influence extends across a multitude of domains, involving its own members, affiliated federations, industry partners, sponsors, professional motorcycling riders, enthusiasts, as well as daily motorcyclists aspiring riders of future generations, and the general public.

The new visual identity will serve as a defining emblem, clearly setting out FIM’s mission within these diverse arenas of engagement.

Within the corporate realm, FIM maintains a multifaceted presence. This encompasses internal communications, official documents, visual branding and the commemoration of its members and champions through the orchestration of grand events. Additionally, FIM sustains an active and dynamic presence on various social media platforms.

FIM is also present in the heart of the action, on race tracks worldwide. In this capacity, FIM plays integral roles in guiding, organizing, and providing unwavering support. FIM’s life is steeped in prestige and adventure, epitomizing its vibrant and multifarious character.

## Fields of application

Corporate	Corporate events	Racing world
<div>Buildings / Rooms / Museum</div> <div>Signage / Welcome screens</div> <div>Flags</div> <div>Stationery</div> <div>Letterheads / Business cards</div> <div>Envelopes / Invitations</div> <div>Items: Notepads / Moleskin / Pens / Pencils</div> <div>Internal</div> <div>PPT / Contacts / Rules / Almanacs</div> <div>Newsletters / Mail signatures</div> <div>SoMe</div> <div>Grids / Headers</div> <div>Film / Video</div> <div>Corporate manifesto</div> <div>Video intro-outro</div>	<div>Internal events / Congresses</div> <div>Invitations / Screens / Panels / Posters</div> <div>Photocalls</div> <div>Official merchandizing</div> <div>Pins / Badges / Name tags</div> <div>Special shirts / Uniforms</div> <div>Bags / Special gifts</div> <div>Cars / Vans</div> <div>Certifications</div> <div>Attestations / Homologations</div> <div>Award materials</div> <div>Medals / Trophies / Plates</div>	<div>Home</div> <div>Hospitality stand</div> <div>Flags / Banners</div> <div>Posters / Panels</div> <div>Official merchandising</div> <div>Badges / Security overalls</div> <div>Cups / Bottles / Hats / Umbrellas / Bags</div> <div>Parc fermé / Podiums</div> <div>Photocalls / Sponsoring items / Arches</div> <div>Media</div> <div>Result panels (TV / video / Youtube)</div> <div>So Me</div>

# Asset Overview

The **FIM distinctive assets** are key to create a strong and unique brand – for “connaisseurs”, as well as for the larger public. Using them systematically across the different applications/touch points, creates a consistent and memorable brand experience.



Logotype



Speed-Lines



Colors



Typography



Photography

# 02

## Brand Assets

REMEMBER  
TO STAY IN  
THE SAFETY  
ZONES

# Logotype

# FIM Logo

The new FIM logo assumes a pivotal role in breathing life into the updated identity, encapsulating the core values and attributes of FIM.

It is

Authoritative

Confident / Bold

Solid / Reliable

Dynamic / Efficient

The simplicity of the design allows it to be present and reproduced on every touchpoint.





# Wordmark

The wordmark is the primary element of the new identity.



# Wordmark size

The wordmark can be used in all sizes above **12 mm**.

Under 12 mm, the characters' readability is altered.

**A reduced size wordmark** version exists for very small purposes. Ask your **marketing@fim.ch** for this specific file.

## Wordmark 100%



100 mm

Minimum size : 12 mm

Logo reduction : 6 mm



11 mm



6 mm

# Logo lock-up

The FIM wordmark is accompanied by a descriptor that reinforces and explains the FIM acronym's significance. Its usage is particularly relevant in non-motorcycling contexts where brand recognition is crucial.

However, during racing events, such as podium presentations, where the brand engages with the general public and partners, the descriptor can be employed if necessary.

The descriptor, "Fédération Internationale de Motocyclisme," is presented in two lines below the FIM logo wordmark.



# Logo lock-up composition

The distance between the wordmark and the descriptor is defined **by  $\frac{1}{2} X$** .

- The descriptor should be kept in its logo form and not re-written.
- The distance between the logo and the descriptor should not be changed.

## Logo lock-up / 2 lines



# Logo lock-up size

## Logo lock-up / 2 lines 100%

The logo-lock-up version can be used in all sizes above **17 mm**  
Under 17 mm, the characters' readability is altered.

- 17 mm is based on optimal printing situation (coated paper).
- On uncoated paper, we recommend using the logo at **20 mm**.

For readability purposes in very small sizes, a **three line logo lock-up** has been created.

- Below **10 mm**: the descriptor should be removed



100 mm

### Minimum size : 17 mm



17 mm

### Three line logo lock-up: 16 mm

Minimum size : 10 mm



16 mm



10 mm

# Logo colors

The wordmark and logo lock-up are used in the main **FIM colors**:

- FIM Blue : positive and negative
- Black & White : positive and negative





# Logo colors

- **Silver: for special editions / occasions**

For special occasions or limited editions (such as embroidery or invitations), the FIM logo can be presented in silver.

- This version should only be employed when reproduced in Pantone colors or materials with inherent shine, such as metal or silver thread.
- In silver, the wordmark is used without a descriptor for enhanced readability.



# Safety zone

## Wordmark & logo lock-up

The protective area defines the minimum clearance surrounding the logo or symbol within which no elements, such as typography, graphics, or margins, should encroach.



## Logo reduction





DON'T – logo uses



Vertical



Change the spacing



Move the Speed-Lines



Move characters



Stretch / distort



Extend the Speed-Lines



Change the logo color



FEDERATION INTERNATIONALE  
DE MOTOCYCLISME

Vertical logo over descriptor



FEDERATION INTERNATIONALE  
DE MOTOCYCLISME

Align descriptor left



FEDERATION INTERNATIONALE  
DE MOTOCYCLISME

Separate both elements



FEDERATION INTERNATIONALE  
DE MOTOCYCLISME

Reduce descriptor size



FEDERATION  
DE MOTOCYCLISME

Modify word sizes



FEDERATION INTERNATIONALE  
DE MOTOCYCLISME

Center descriptor



FEDERATION INTERNATIONALE  
DE MOTOCYCLISME

Modify leading



FEDERATION INTERNATIONALE  
DE MOTOCYCLISME

Create new color combinations



FEDERATION INTERNATIONALE  
DE MOTOCYCLISME

Logo placed on a vibrant  
background



FEDERATION INTERNATIONALE  
DE MOTOCYCLISME

Creat outline around the logo



FEDERATION INTERNATIONALE  
DE MOTOCYCLISME

Insert a visual into the logo



FEDERATION INTERNATIONALE  
DE MOTOCYCLISME

Secondary color



FEDERATION INTERNATIONALE  
DE MOTOCYCLISME

Secondary color



FEDERATION INTERNATIONALE  
DE MOTOCYCLISME

Secondary color combination



# Logo applications





# Speed-Lines

# Speed-Lines

The Speed-Lines are a vital element of the new FIM logo design, introducing an element of sophistication, dynamism, and authority to all forms of communication. When used independently as standalone graphic elements, the Speed-Lines convey the brand's values and strengthen FIM's corporate identity.

It's important to note that the Speed-Lines should never replace the FIM logo, as "the" primary branding element of any piece of communication.



# DON'T – Speed-Lines

Always use the delivered files without altering them in any way.



Rotation



Mirror



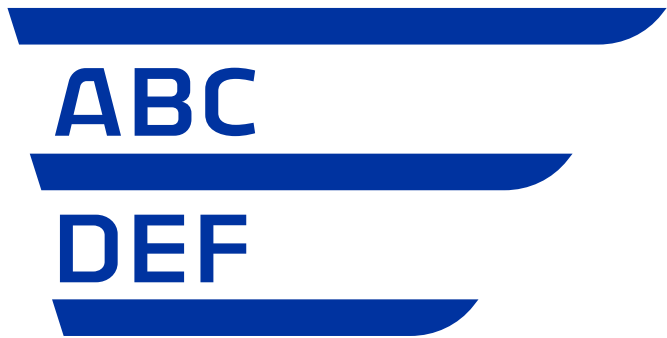
Split



Angle



Stretch



Insert type between the lines



Glued to typography



# Applications

## Speed-Lines



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Aquam doluptatest, nonsequisUditiatat. Et et iure ipit eseqe et rent autatiis sequis inis ped mo velitatem nem se ventem hictemo luptatus

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### Aquam doluptatest, nonsequis antis solorit pore, sero.

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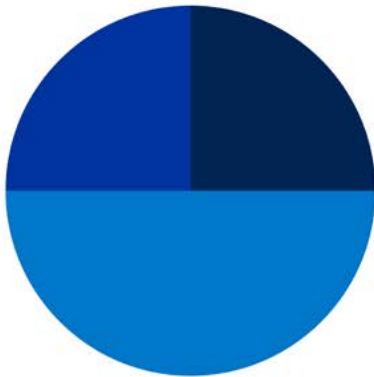
Ehenim et hit quam soluplat. Bus nimpervidem as debis exsiet omnis dolorio velicus am illoque nupatur alius dendiue. Perum et, none la volupitatur alio. Lignam autit as aturepudent et porrovi ditis solorae sera volupitatur? Quidesequos non commin asped quas et et odicime pore pena core laccus, volo mo et im quid quantitat pro dolupta commola platuar, quin quos des archil uptatque maximus aut dolor buscia corem lumpyquius ex est re quem qui assit essit la qui volora dus voluplate modiae rerfersped que con nimpie nia quam, siminhiatur aute expet quidentis modi berestotate extem si conseqe idebet apumquidem estrum id unlar sedis inctum siminvenit peit, que veliqua stilius rioritam eos alur? Eae sundesties



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### Fatumi quam dejql doluptates.



Perit  
Stook  
Lithur



### Fatumi qua dolupt atest in nonsequis.



# Colors

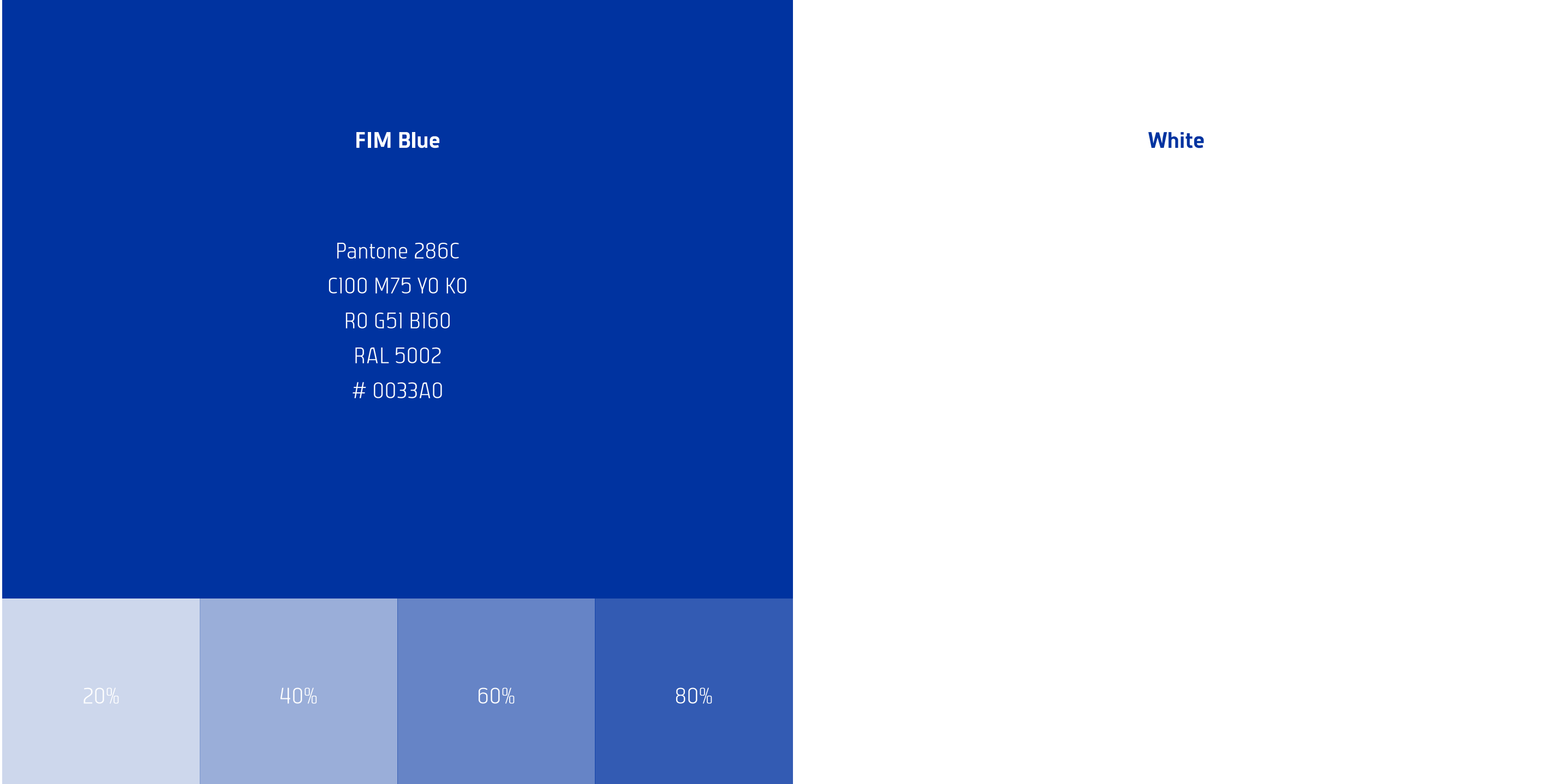


# Colors

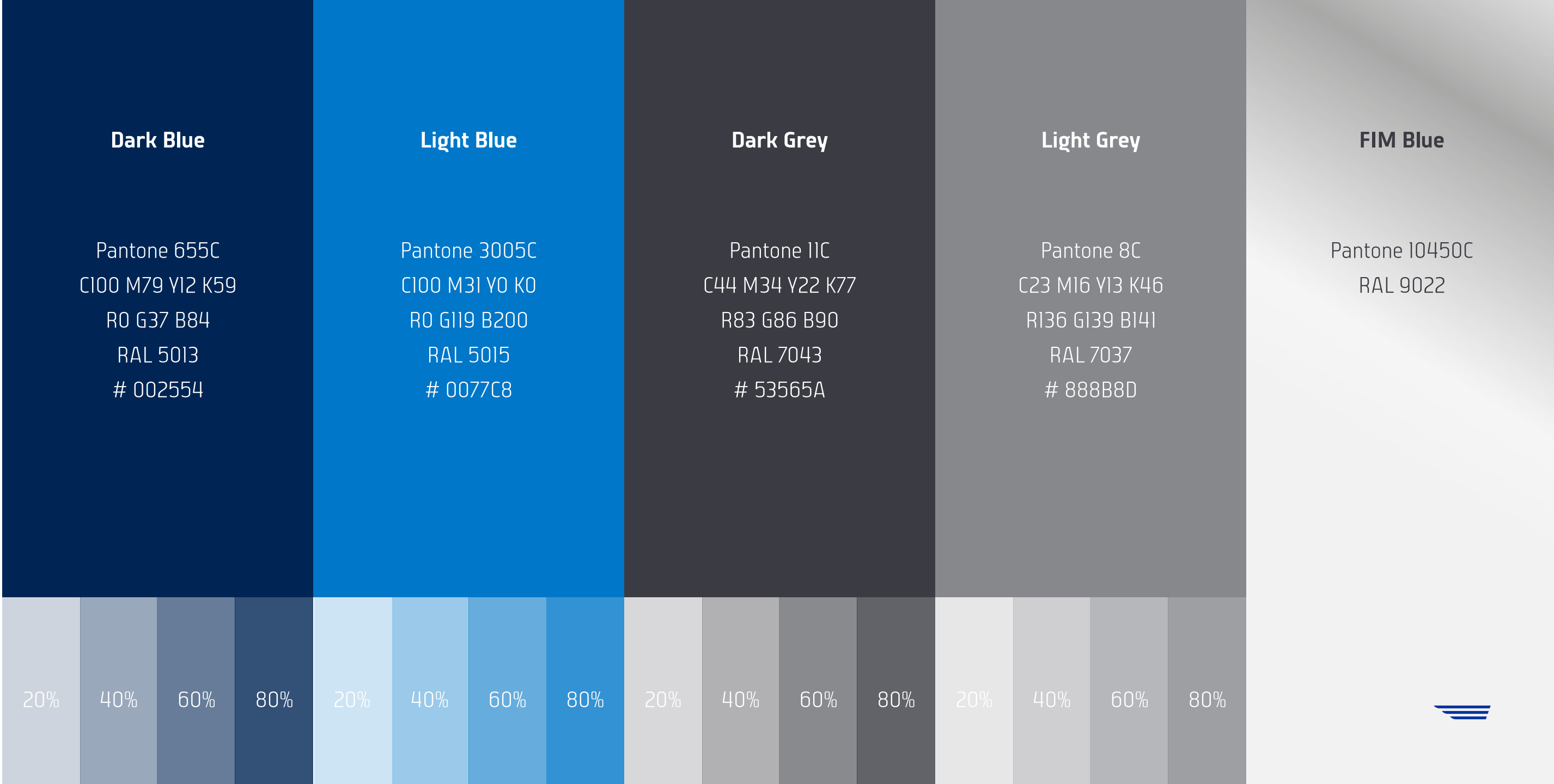
The FIM color palette is made of **two primary colors (FIM blue and white)** and of **4 secondary colors** allowing for visual consistency, design flexibility and memorability.

**A silver tone**, only to be printed as a metallic pantone, is there to bring elegance and sophistication for high-end pieces of communication and special occasions.

Primary



Secondary





# Typography

# Corporate font

The corporate font of FIM is called **Vogie**.

Vogie is a contemporary font with a strong personality, it is sporty, open and elegant at the same time. Its traits are easily identifiable and make it a valuable and performing asset for the Brand.

It has a great range of cuts and variations, allowing for extensive design and messaging flexibility.

A a A a Aa  
B b B b Bb

Neque porro quisquam  
est qui **dolorem ipsum** quia  
dolor sit amet.

## Default font

For internal and special documents (PPT documents, contracts/rules...), where no “Vogie” licence is available, please use **Helvetica**.

Aa Aa Aa  
Bb Bb Bb

Neque porro quisquam  
est qui **dolorem ipsum** quia  
dolor sit amet.

Add contour – make font bolder

Neque porro  
qui etu.  
Neque porro  
qui etu.

Combine Vogie with other fonts

*Faturni quam*  
Neque porro quisquam  
est qui **dolorem ipsum**  
**quia** dolor sit amet.

Stretch font

Neque porro  
qui etu.  
Neque porro  
qui etu.

# Photography



# Photography

FIM photography captures the essence of action and the core of on-ground presence. It continuously evolves within the realm of motorcycling, featuring riders, motorcycles, technicians, partners, staff, spectators, tracks, locations and emotions, all of which encapsulate the passion for the sport.

In alignment with our values, FIM photography should convey responsibility and refrain from depicting danger, drama, injury or chaos. We are committed to upholding the highest standards and respecting both rules and environmental considerations. Therefore, we encourage the use of photography exclusively sourced from the FIM Database.





# 03

## Graphic System

ENJOYING  
THOSE CURVES  
AND BEYOND



How to apply  
assets in order to  
create consistent  
and modular  
designs?

# Why a graphic system?

## Brand assets



## Graphic elements



The graphic system serves as a crucial tool for designing and structuring each piece of communication consistently and cohesively. It plays a pivotal role in defining the purpose of each brand asset.

This system accomplishes several key objectives:

- Clearly outlines how to utilize brand assets effectively.
- Provides flexibility and modularity in design.
- Offers valuable guidance for consistent visual representation.
- Strengthens brand memorability.

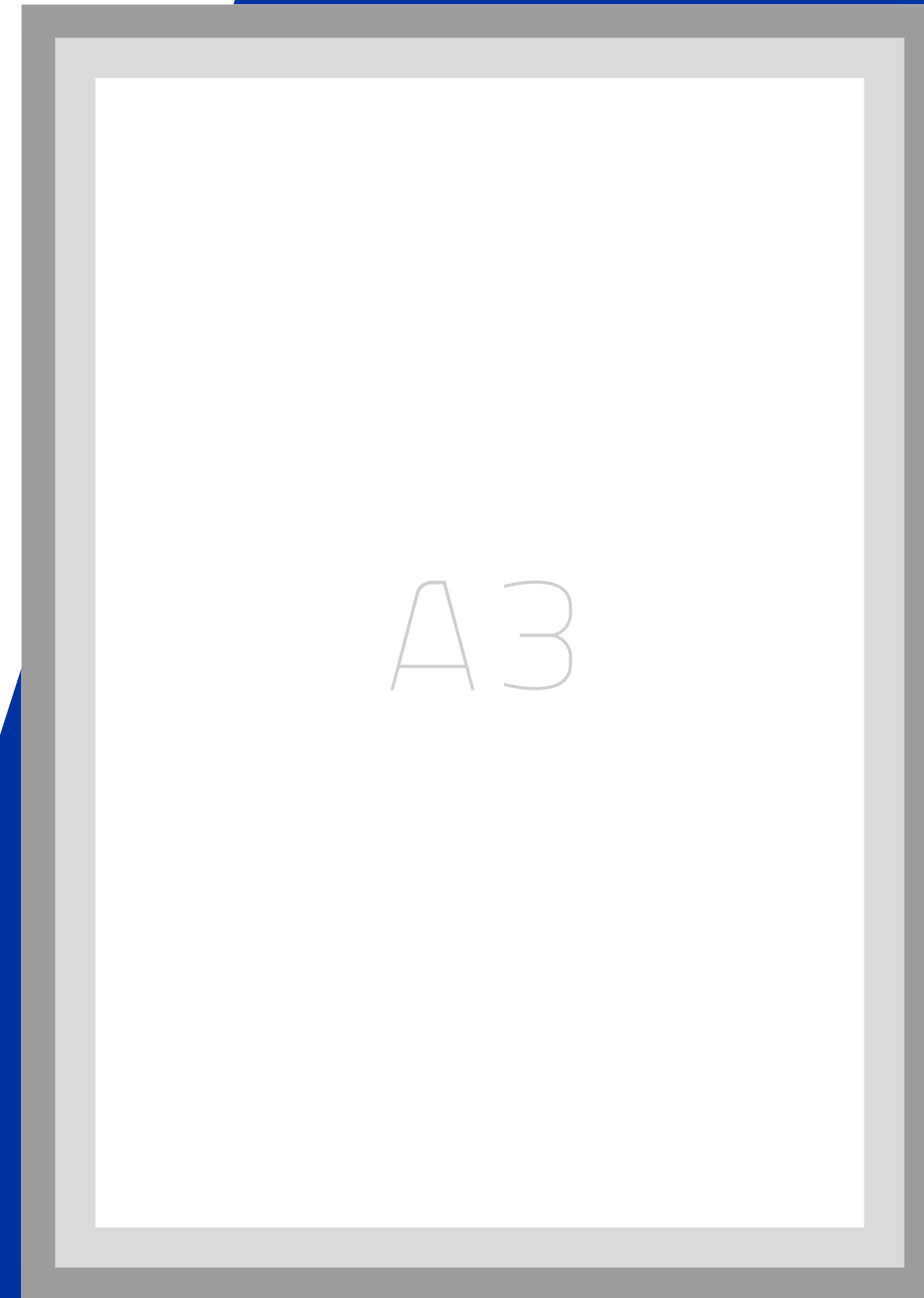
In addition to the graphic system, the inclusion of grids, margins, distinctive shapes and patterns serves as the extra ingredients that will elevate and distinguish our visual identity.

# Margins & grids

# Margins

Margins & grids allow for a consistent use of typography, images and graphic elements across different touchpoints.

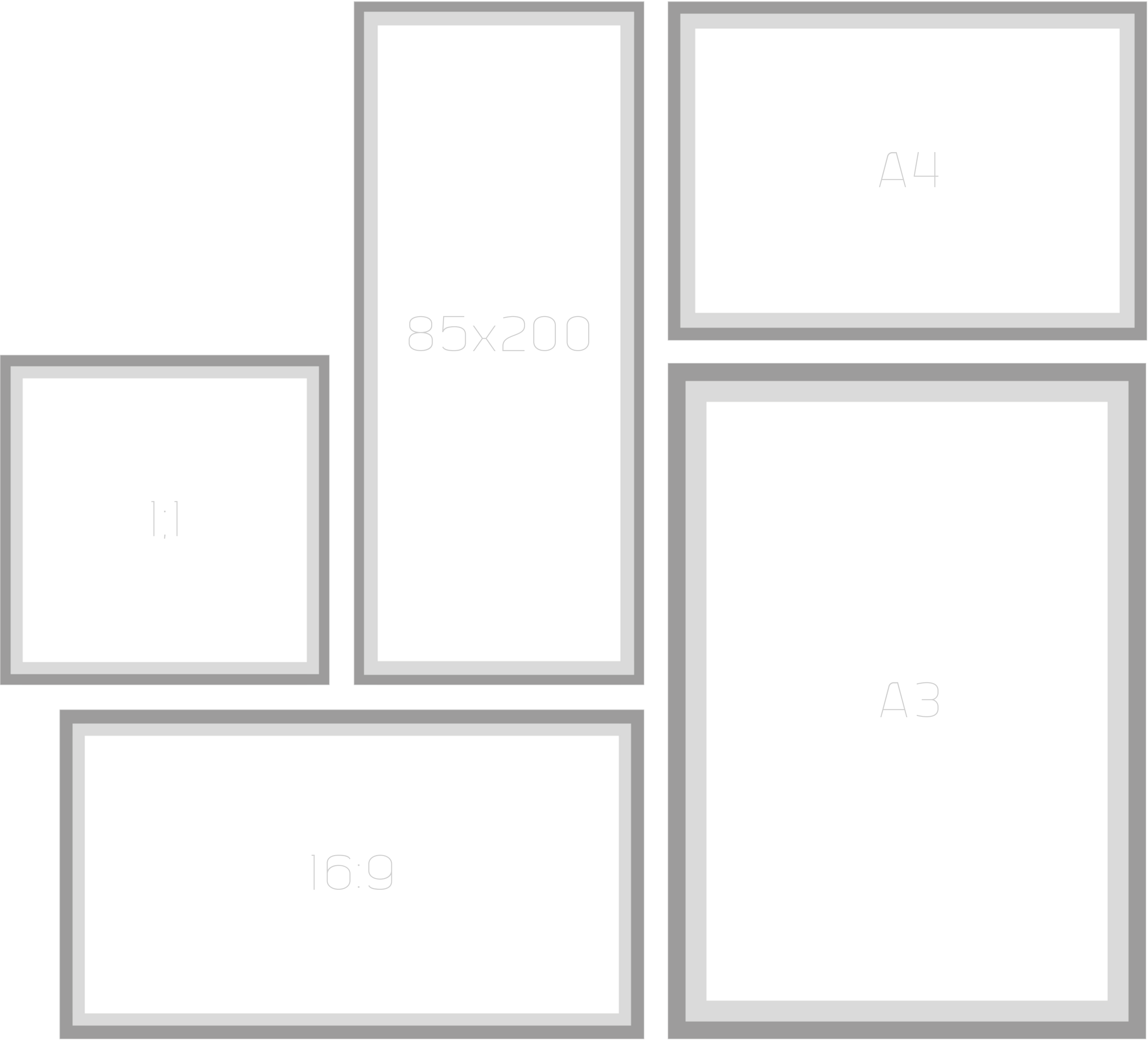
- Safety zone for placement and for printing.



# Margins

Defining margins for the main communication formats helps to create visual consistency.

If you are using another format, use the closest of the present formats as a reference for proportions.

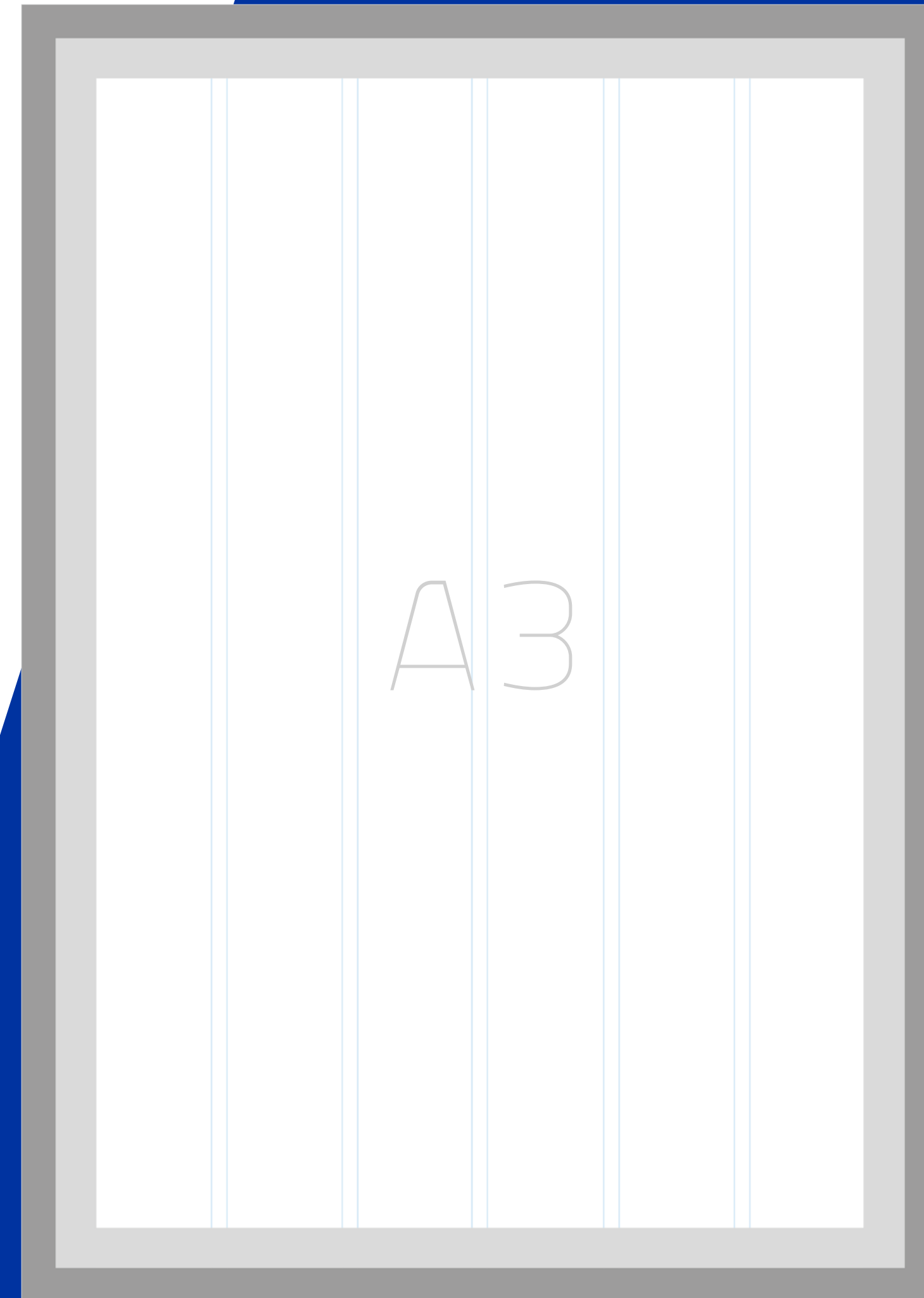




# Columns

Columns will define typography and visual content placement for editorial and digital purposes.

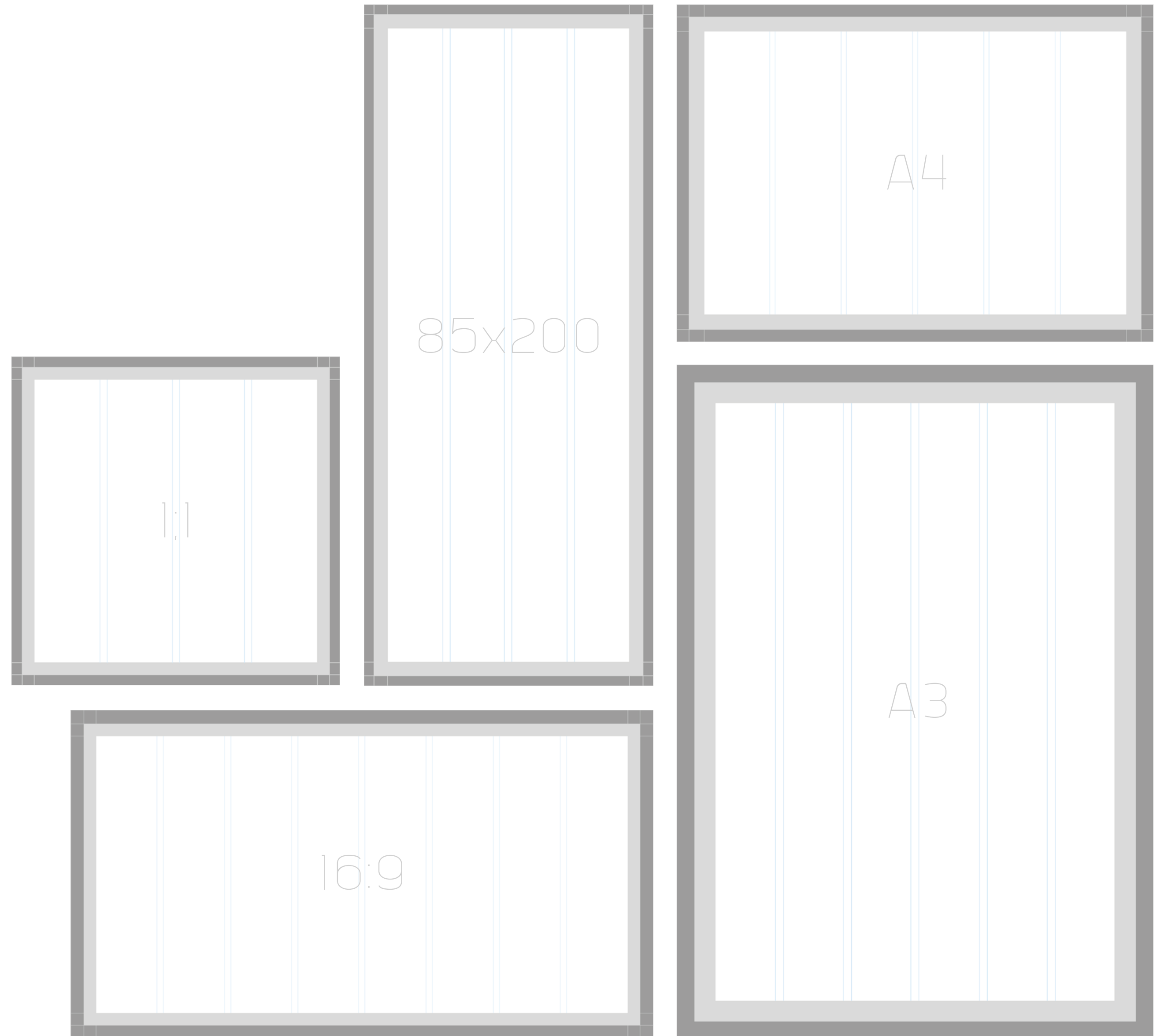
- Structure
- Ease of use
- Content clarity



# Columns

Defining columns for the main communication formats helps to create visual consistency.

If you are using another format, use the closest of the present formats as a reference for proportions.

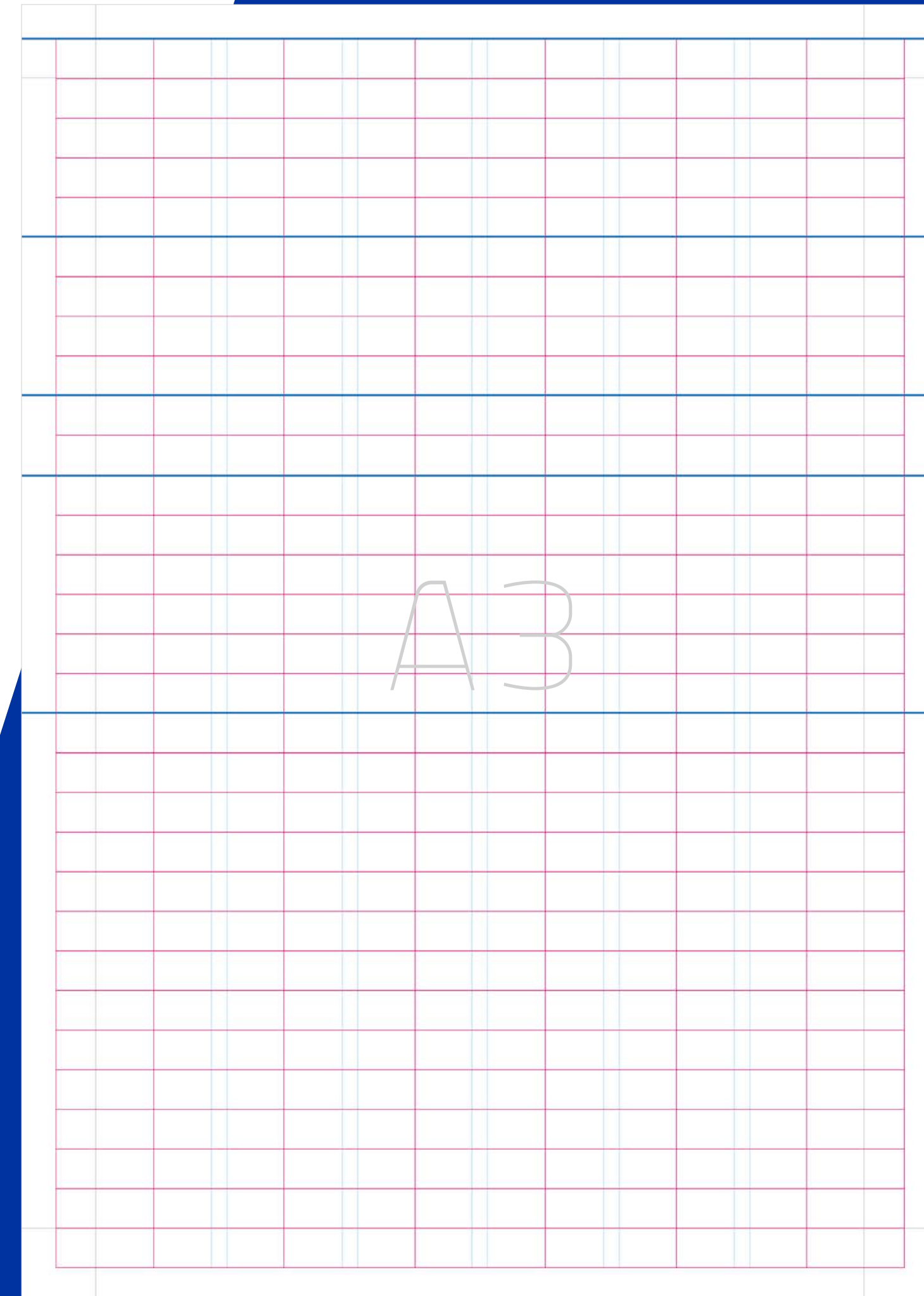


# Heights

Defining heights on which typography and graphic elements can anchor themselves, creates visual balance, helping the eye to flow through the content.

It is particularly important on documents that contain several pages, in order to maintain a visual structure and unity.

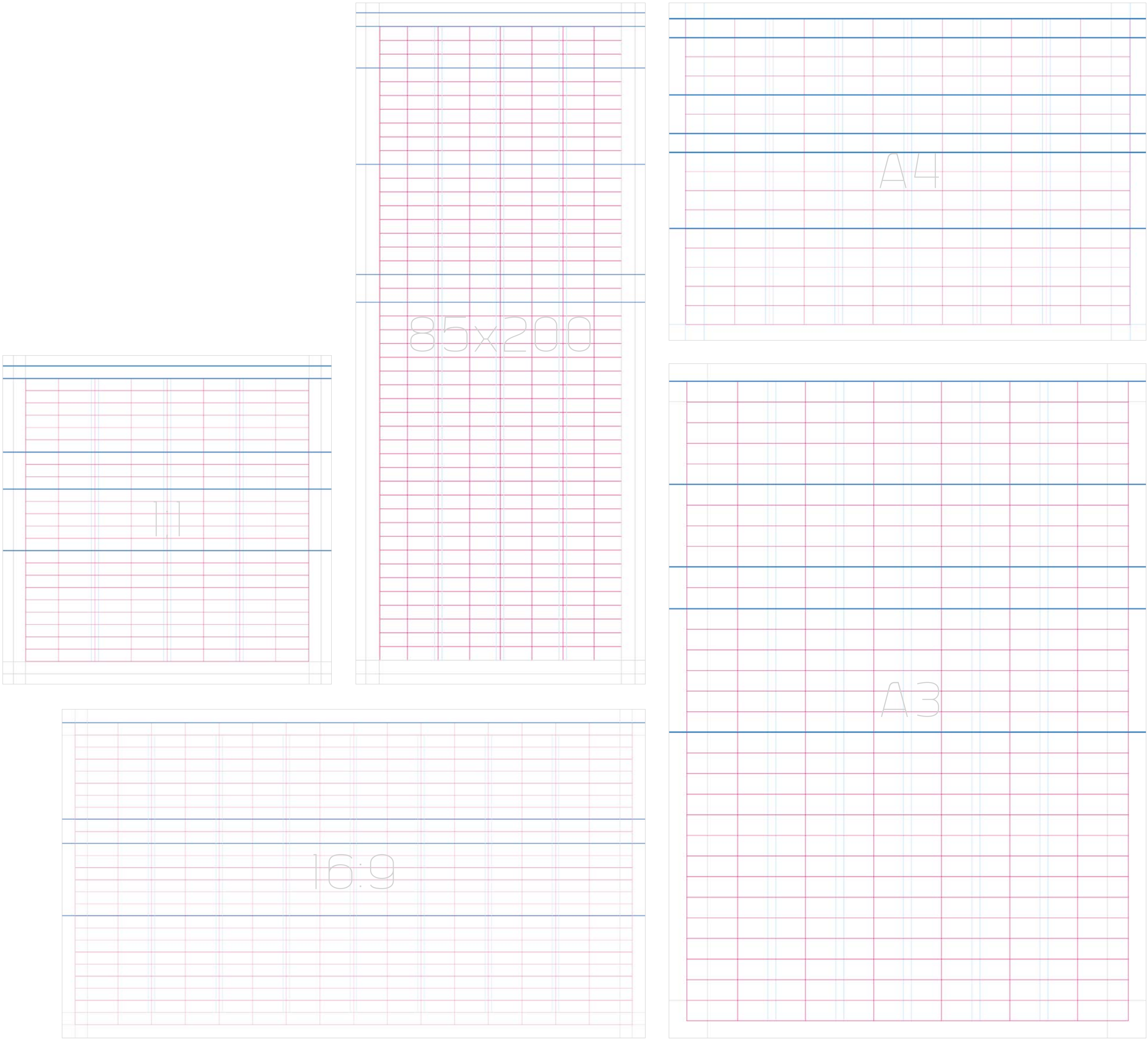
- Structure
- Content clarity



# Heights

Defining margins for the main communication formats helps to create visual consistency.

If you are using another format, use the closest of the present formats as a reference for proportions.





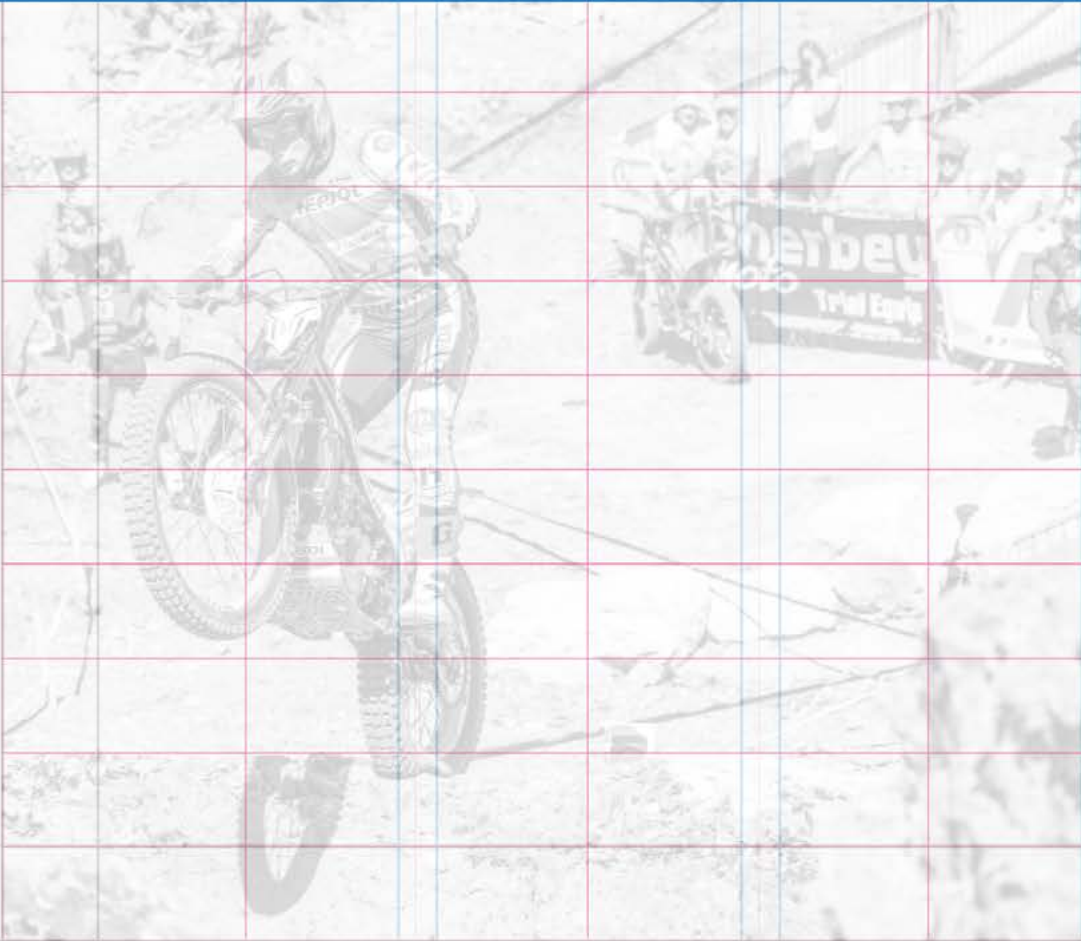
# Columns & heights

Following the grid brings guidance and ease of use to create clearly structured pieces of communication.

- Design flexibility

2024

Aquam doluptatest  
nonsequis.



03.

Nequi ut que perit earitatur recepe pre mo eum volorum exerum fugitem restiandis adit autemoluptat quisimuscima di omnis qui consequae. Dolupitis ium ilis aut lam et, aut ut pedigni.

03.

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# Typography & cuts

Big title = Vogie Standars (Thin, Light, Reg, Med, Semi-bold, Bold)

a b 2 0  
c d 2 4

Second title = Vogie Standard Bold

Fatumi quam  
doluptap test non.

Headline = Vogie Narrow Bold kerning 10

Aquam doluptatest, nonsequis antis solorit pore,  
insequet in aneti sero.

Sub-headline = Vogie Narrow Regular kerning 10

Sub-headline highlight = Vogie narrow Semi-bold kerning 10

Aquam doluptatest, **nonsequisUditiatat**. Et et iure ipit esequ et rent autatiis sequis inis ped mo  
velitatem nem se ventem hictemo luptatus ex est, **inverero totaquia**.

Body copy = Vogie Narrow Light kerning 10

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Captions = Vogie Narrow Light italic kerning 10

Captions = Vogie Narrow Thin italic kerning 10

*Aquam doluptatest, nonsequisUditiatat.*

*Aquam doluptatest, nonsequisUditiatat.*

# Typography cuts

Defining cuts within the Vogie font family simplifies its use and makes sure each touchpoint has the right communication intention.

- Structure content
- Hierarchise messaging
- Clarity / Reader friendly
- Confident & elegant visual impact

**Straight cuts** prevail to balance out the diagonal impact of the graphic elements.

- Italics are kept for captions

Big title  
= Vogie standard

ab 20  
cd 24

Fatumi quam  
doluptap test non.

Second title  
= Vogie standard Bold

Aquam doluptatest, nonsequis antis solorit pore,  
insequet in aneti sero.

Headline  
= Vogie narrow + semi-bold

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Body copy  
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Captions  
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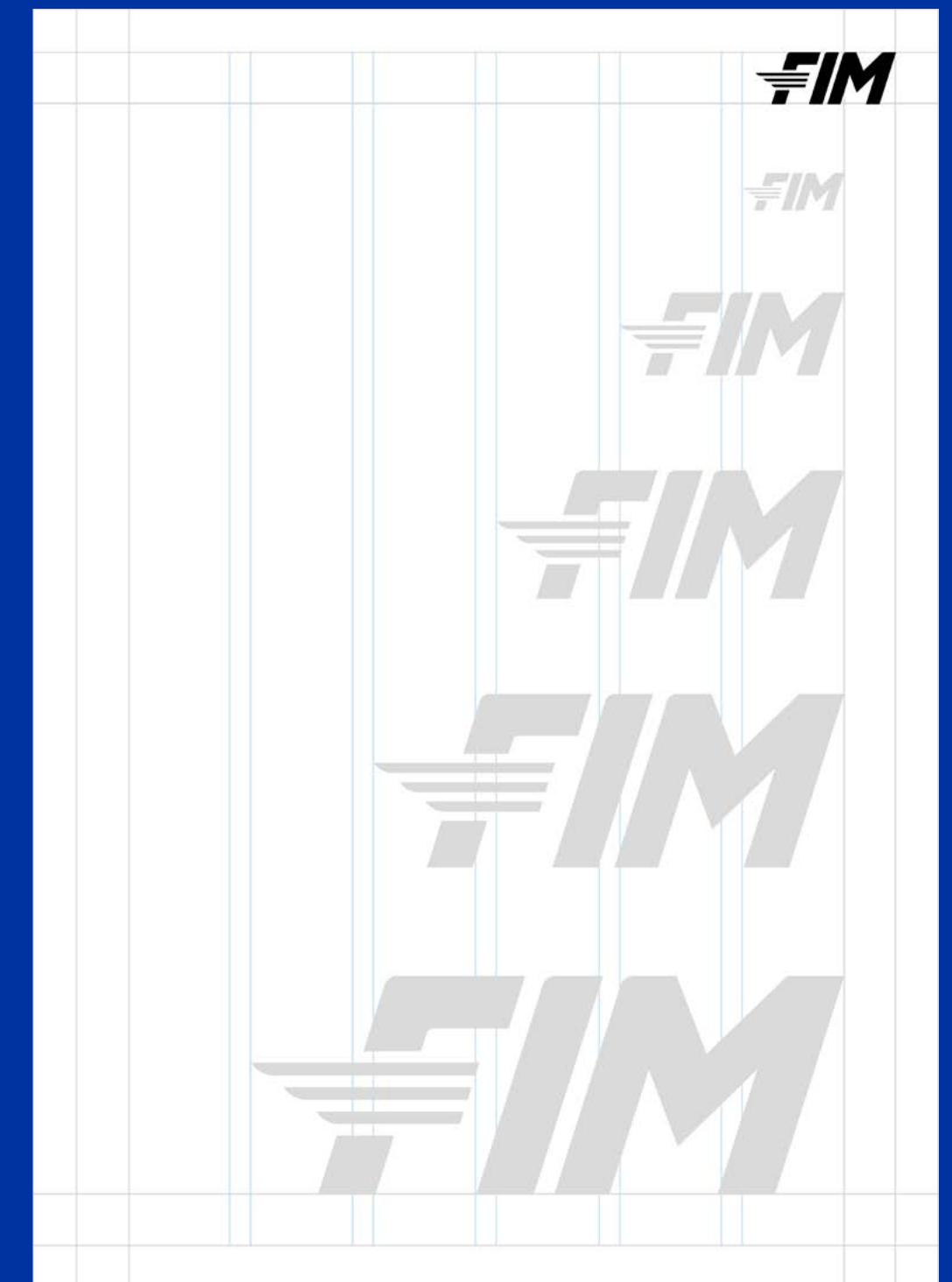
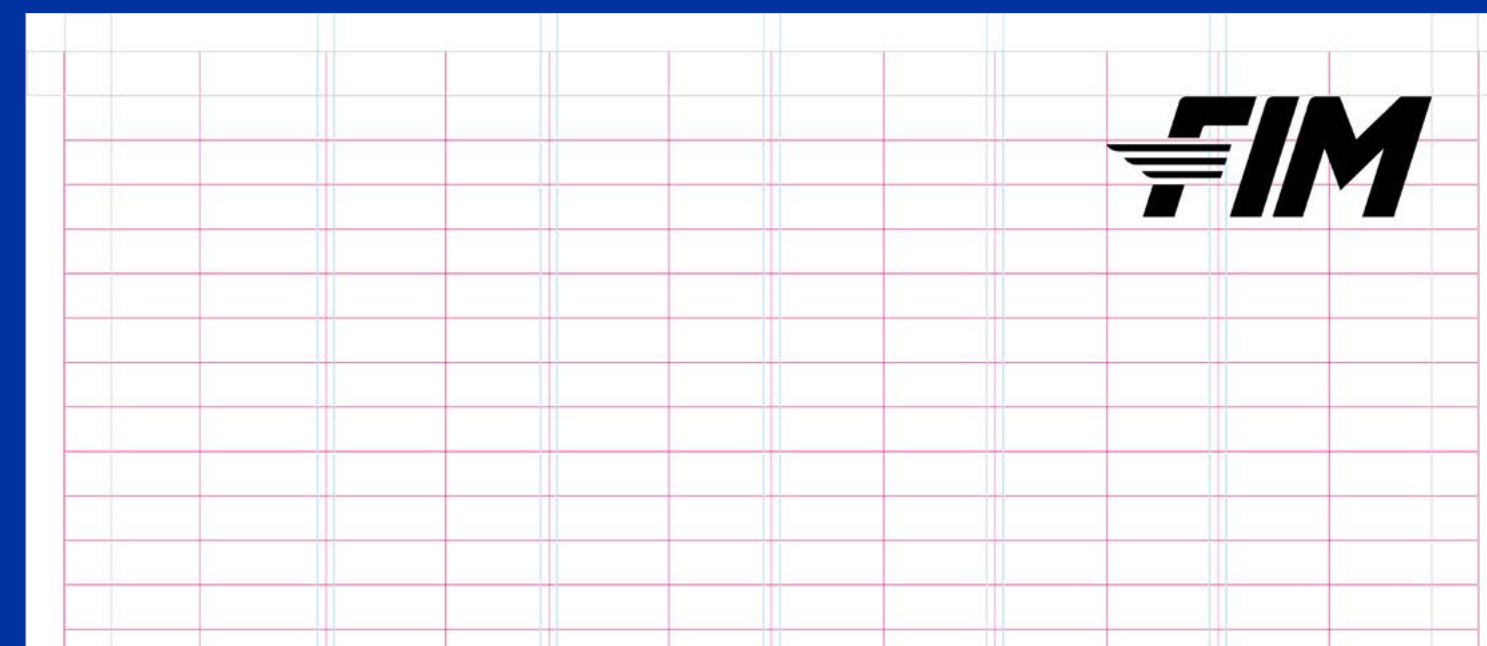
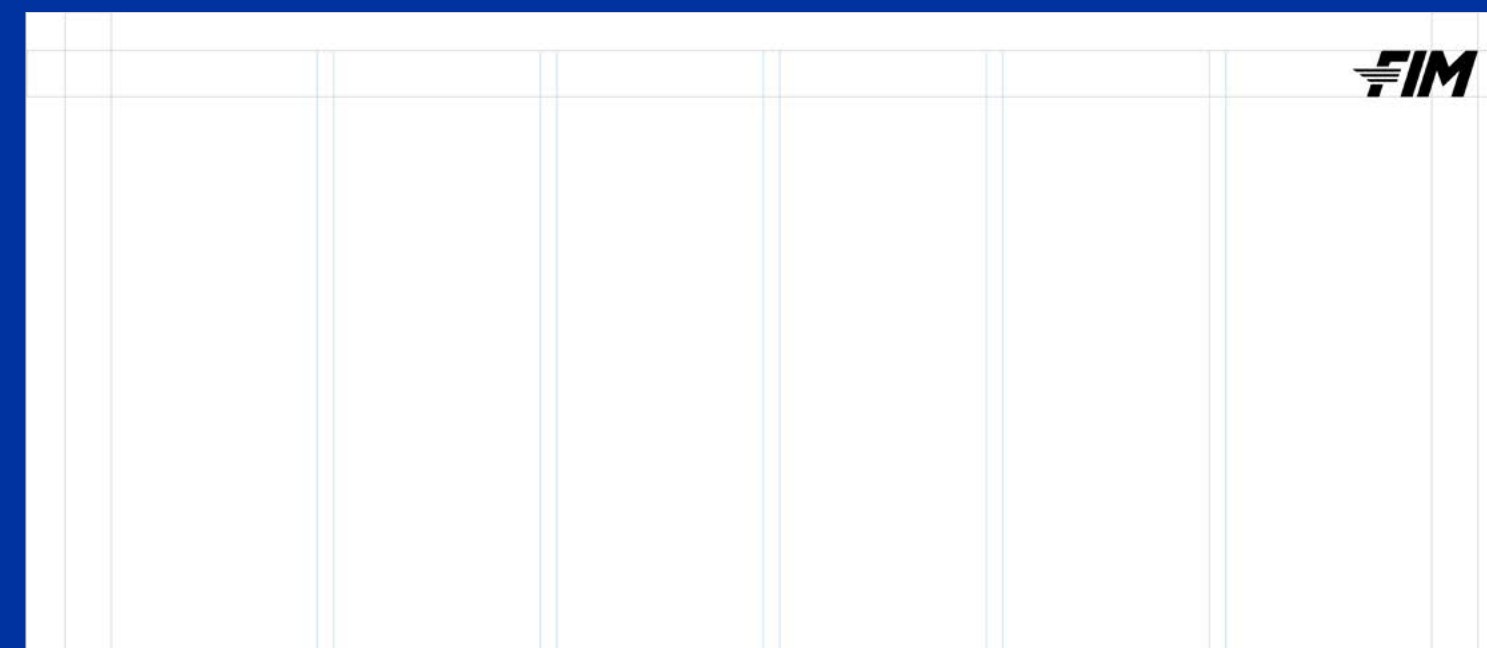
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# Logotype



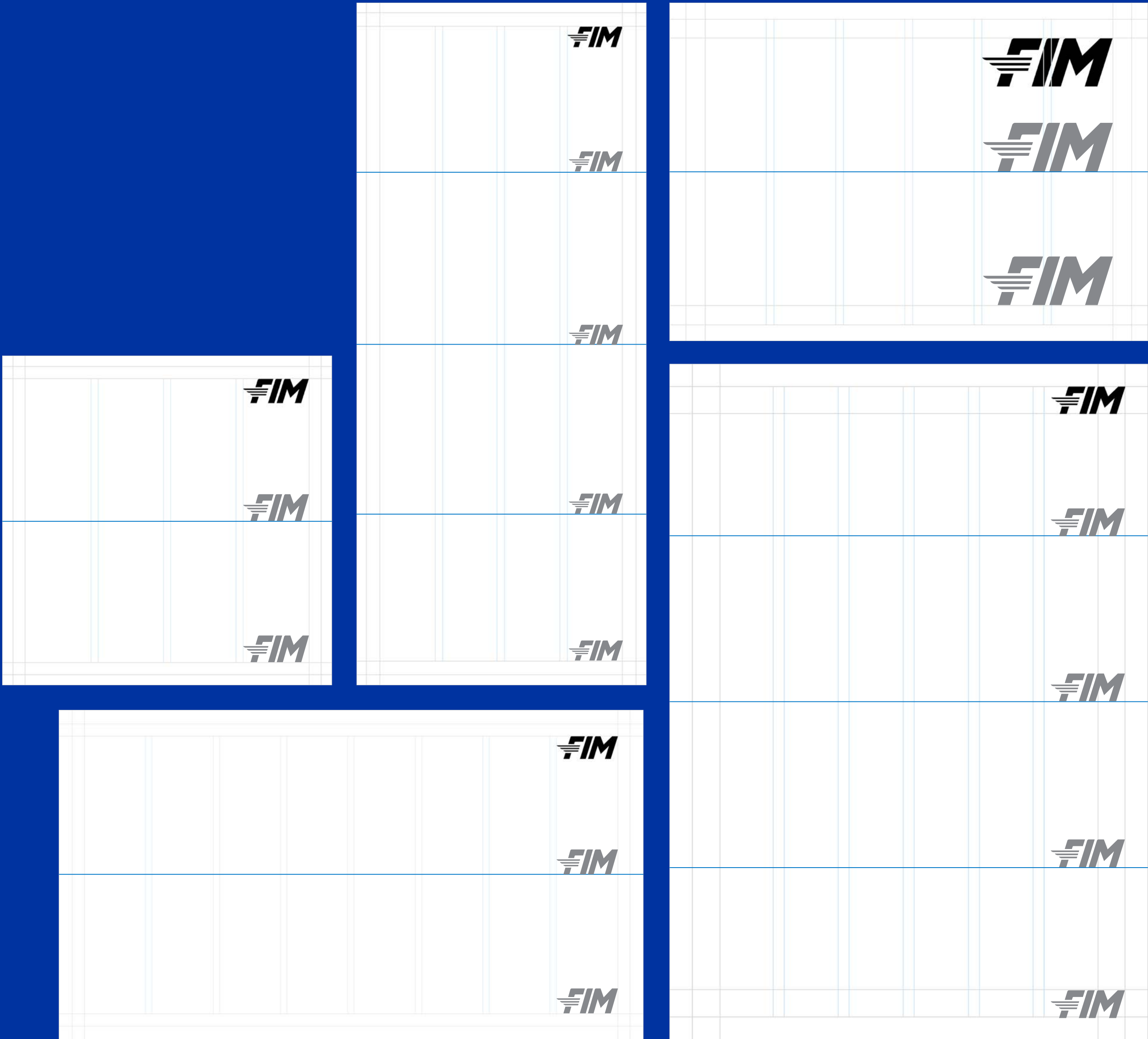
# Logo size

- The dynamic nature of the FIM logo naturally positions it in the top right-hand corner, within the defined grid margins.
- The logo's size in a piece of communication can be determined either by a margin width or by a column width.
- The size of the logo can also be determined by the background grid and placed on a half-column to get an intermediate size.



# Logo placement

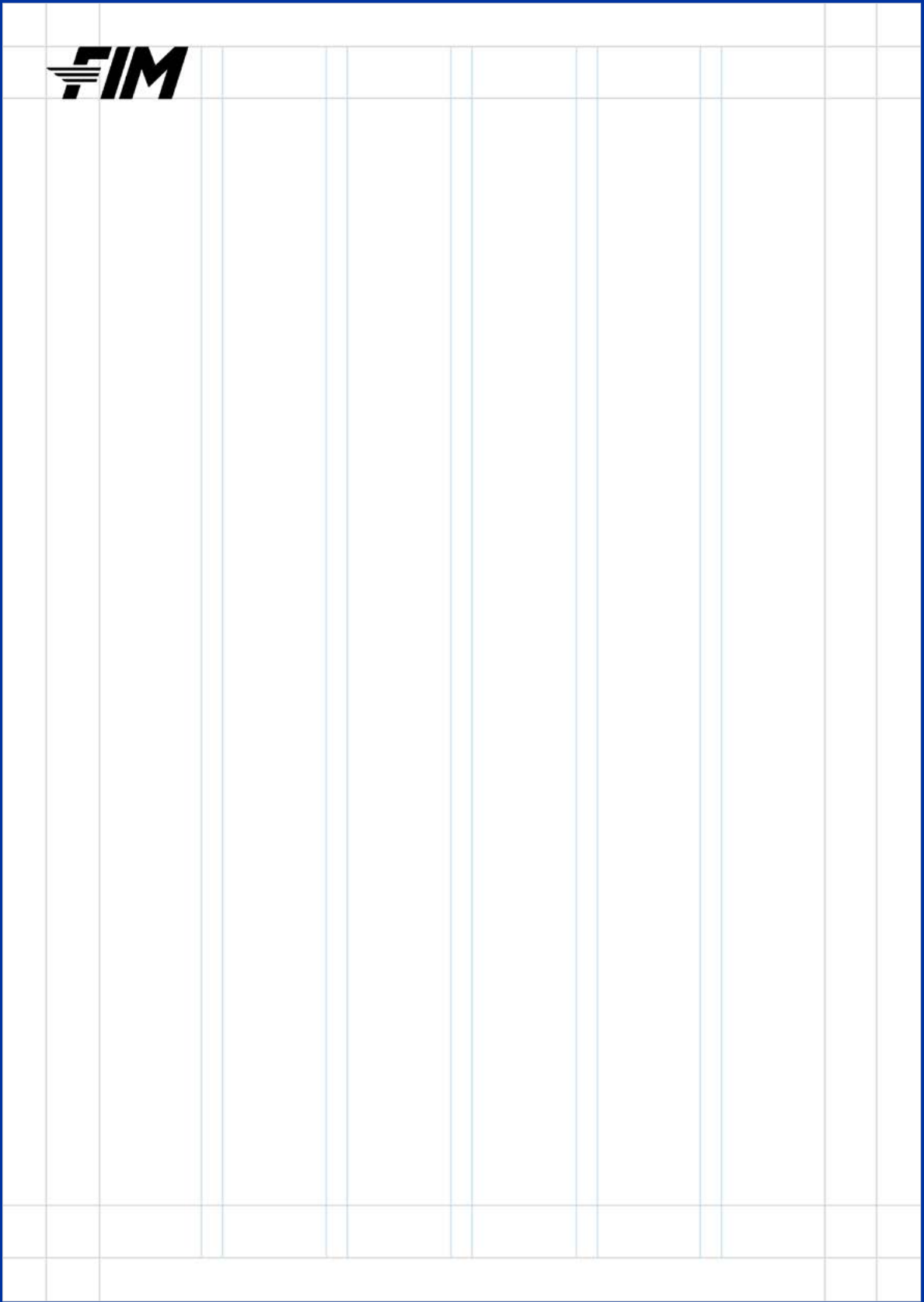
On most formats the logo is placed on the top right hand-side, within the grid margins. When needed, the logo can be placed at different predefined grid heights, always on the right hand-side.



# Logo exceptional placement

In certain cases, the logo cannot be placed in the top right corner (letterhead, Moleskin cover for example).

In order to keep enhancing the dynamic nature of the logo, the preferred alternative position is on the left hand side.

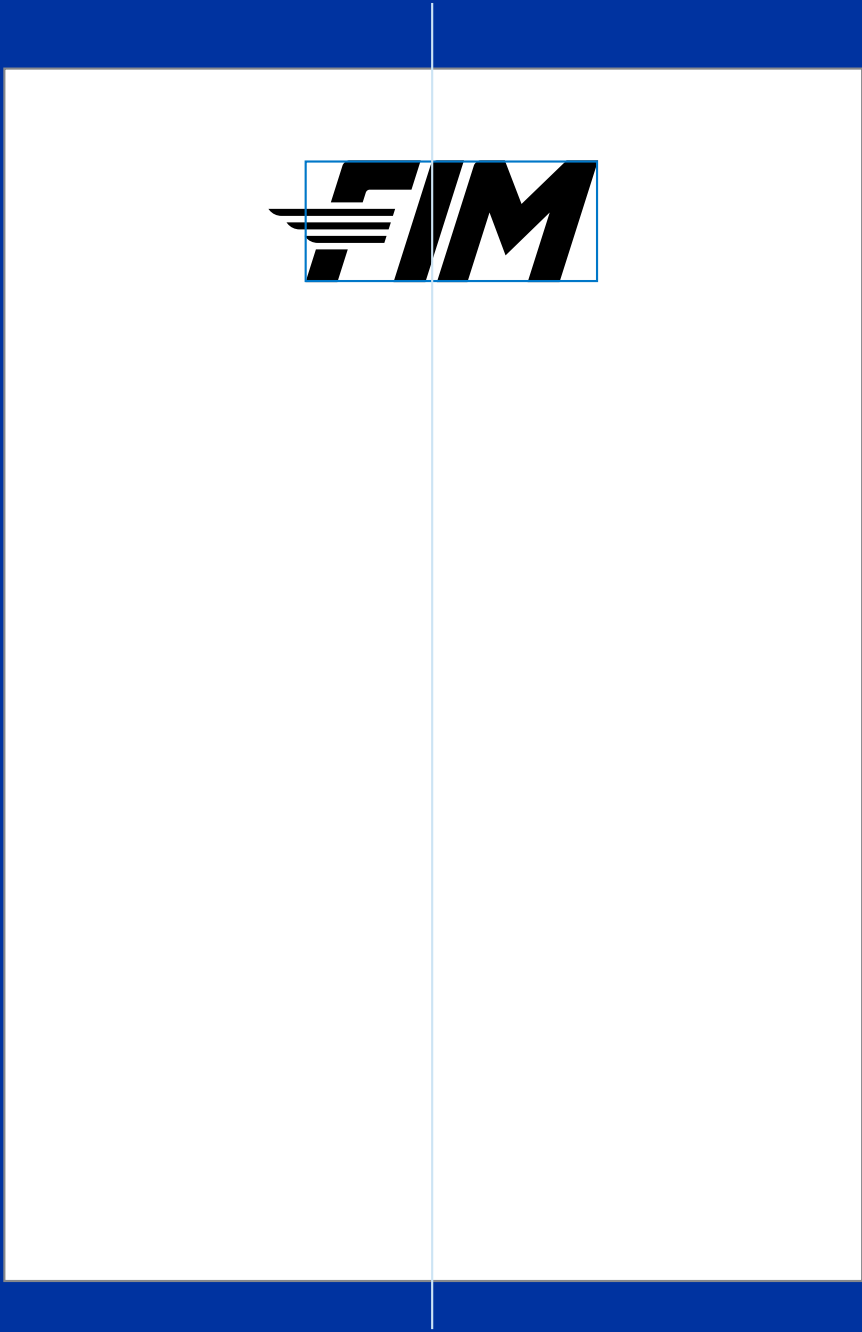


# Centred logo

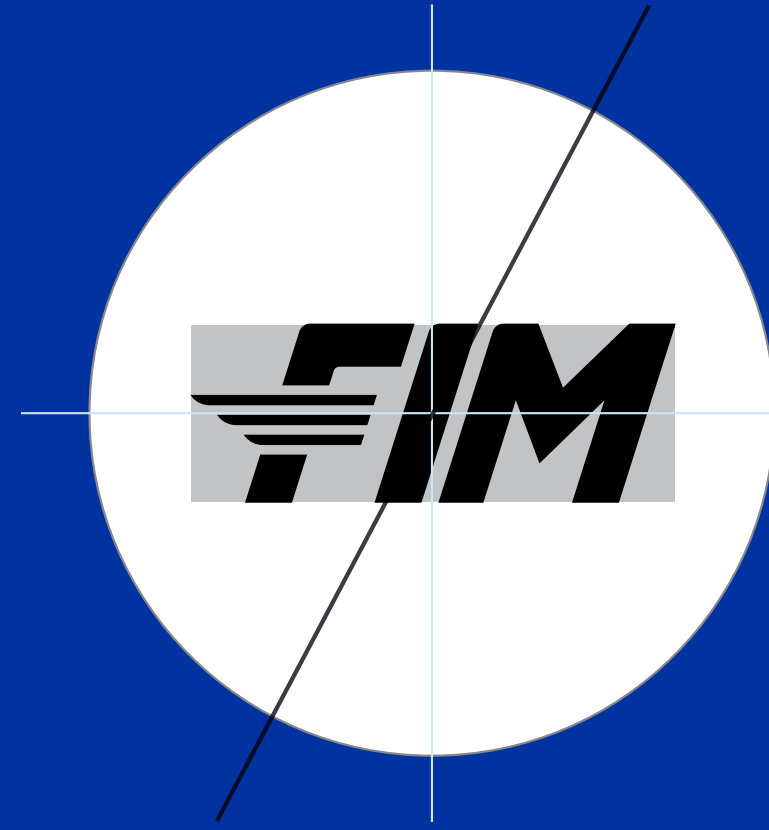
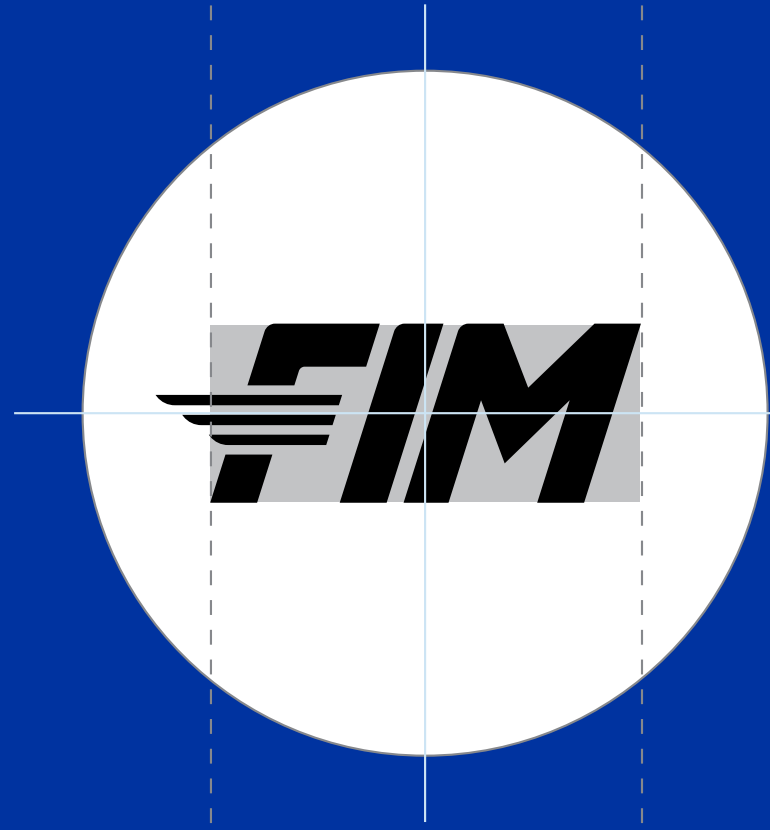
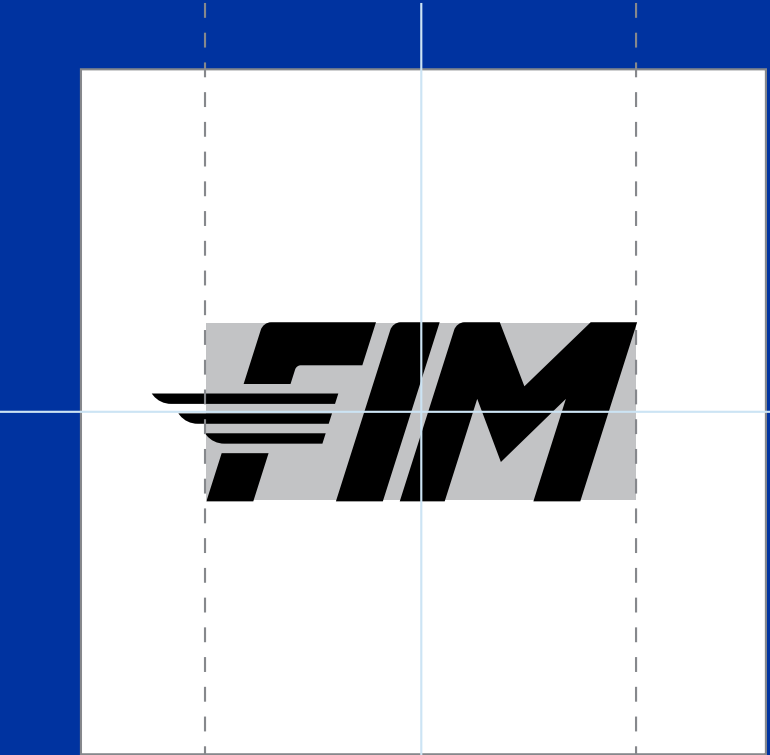
In certain instances, placing the logo in the top right corner or the left-hand side may not be feasible. In such cases, centering the logo within the format width is an option, but it requires meticulous consideration and alignment. By using the width given by the FIM letters to centre the logo it will seem accurate optically.

See examples on the right for guidance.

DO



DON'T

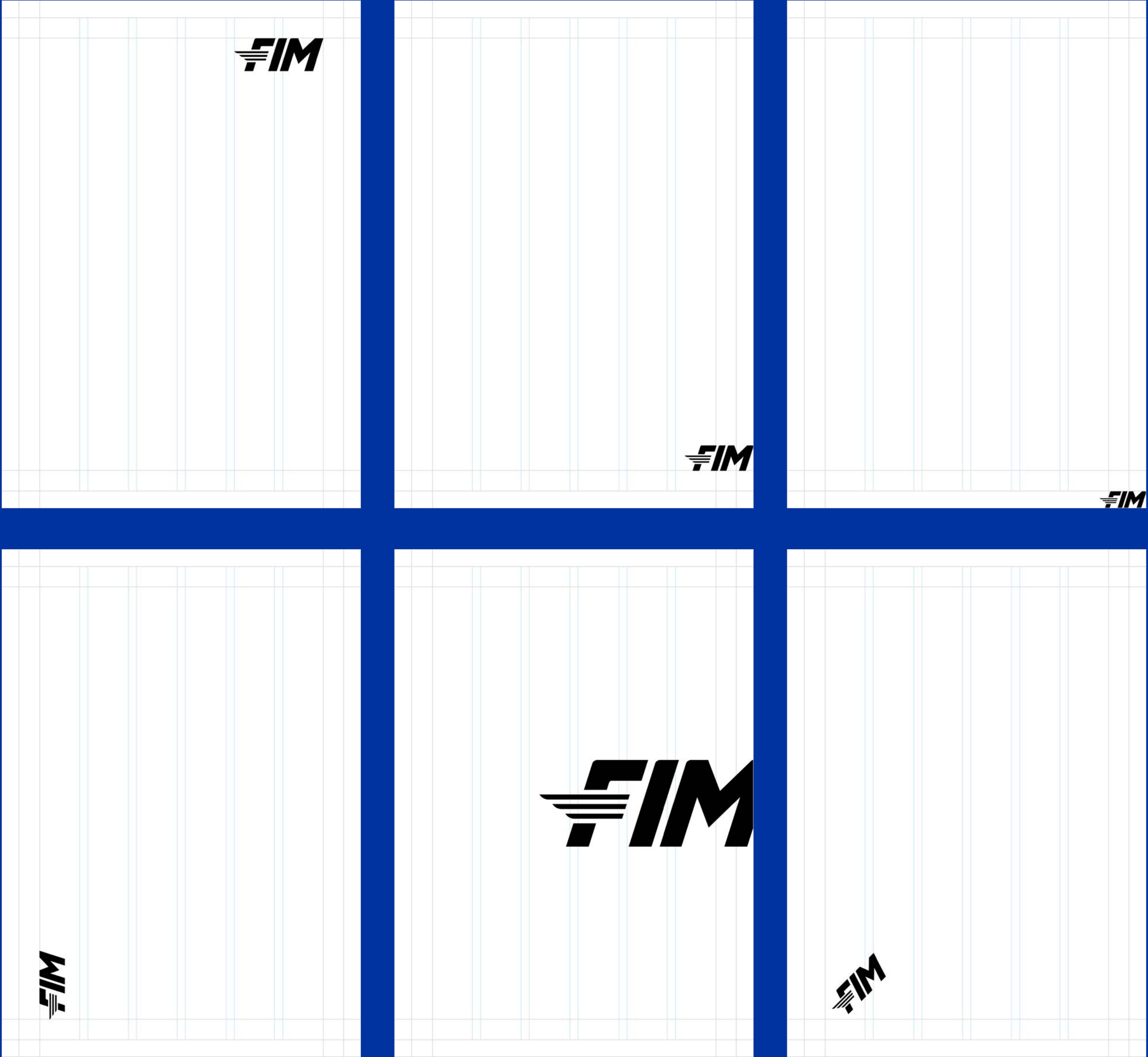


Centered on FIM letters (without Speed-Lines).

Centered on FIM logo (with Speed-Lines).



DON'T – Logo placement



# Speed-Lines

# Speed-Lines 2 roles

Speed-Lines, used independently, bring dynamism, elegance, an extra touch of DNA to a piece of communication.

They can be used in **two different ways**:

## 1. Punctuation

To help hierarise content or mark certain copy areas.  
They bring focus to certain content points.

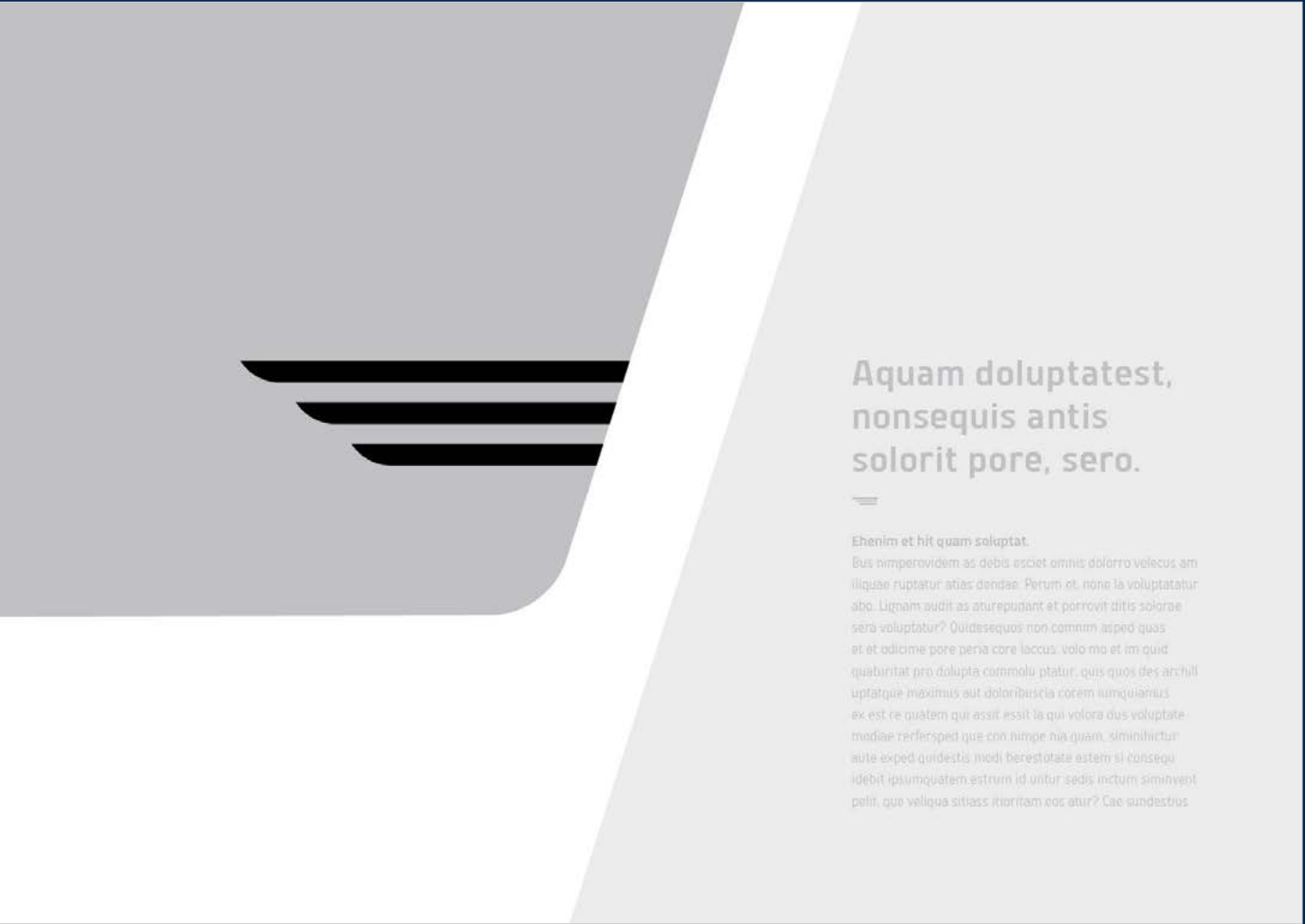
## 2. Graphic element

To enhance content, add dynamism over a page, a photograph or colored surface.

Punctuation



Graphic element



# 1. Punctuation on grid

## Use:

It is linked with typography / content.

- Header / Introduction
- Inter-space
- Conclusion symbol / “to be continued” indication
- Limit the amount of Speed-Lines per page, in order not to diminish their impact.

## Size:

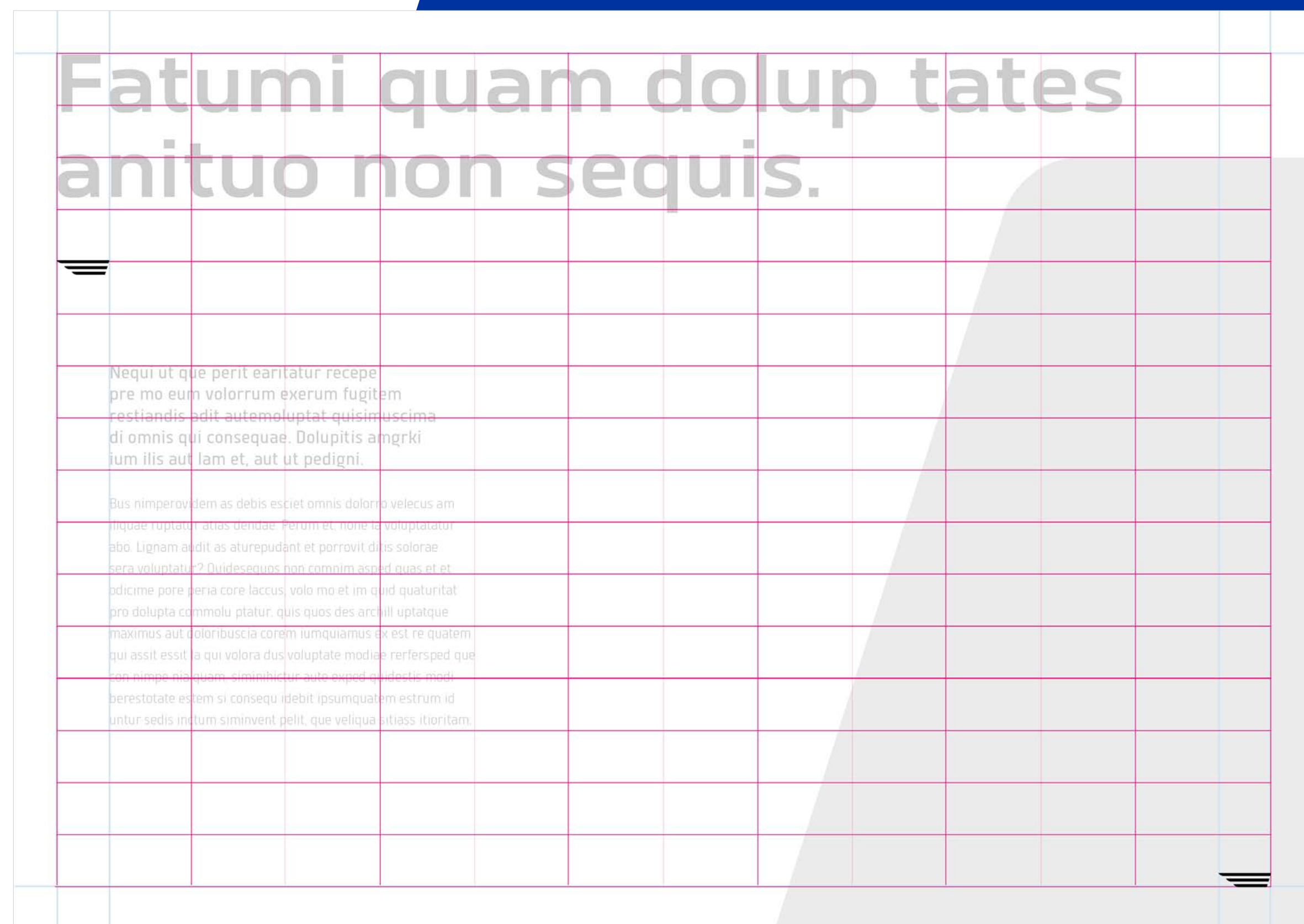
The size of the punctuation Speed-Lines is defined by the inner-margin width per format.

- Minimum: ½ margin
- Maximum: 1 interior margin

## Placement:

The Speed-Lines are always placed on the grid.

- On the top of the grid lines
- Aligned on the top of a copy block
- In the bottom right corner a signature element or as a “to be continued” sign.





# 1. Punctuation applications

Fatumi quam  
dolup tates anituo  
non sequis.



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doluptatest,  
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## 2. Graphic element applications

### Size:

The dimensions of the graphic element Speed-Lines are determined by the width of one column per format.

- Minimum: 1 column width
- Maximum: 3 to 4 columns wide, depending on the format.

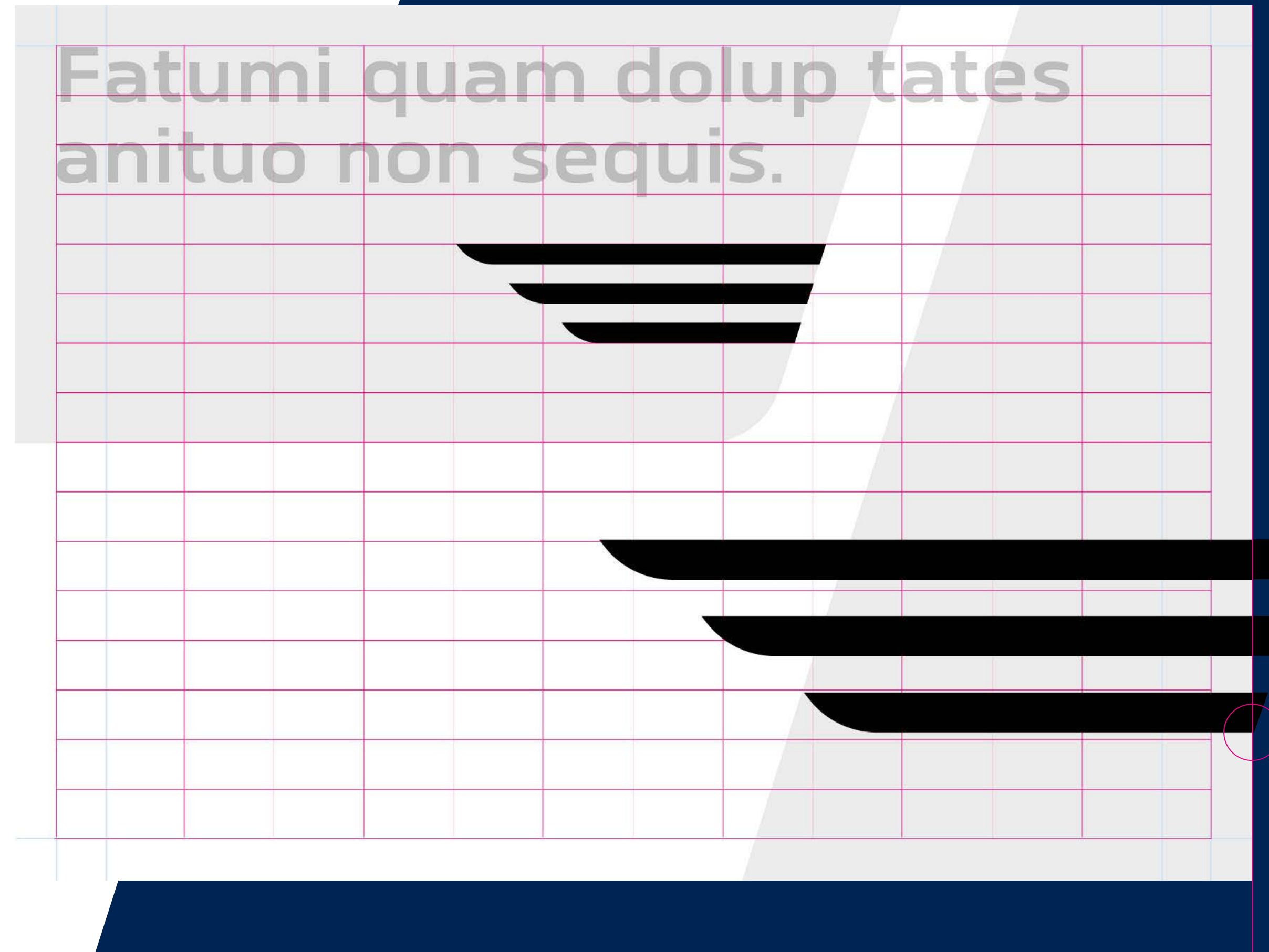


## 2. Graphic element on grid

### Placement:

The graphic element Speed-Lines are consistently positioned at a grid height. They can be oriented in various ways within a layout:

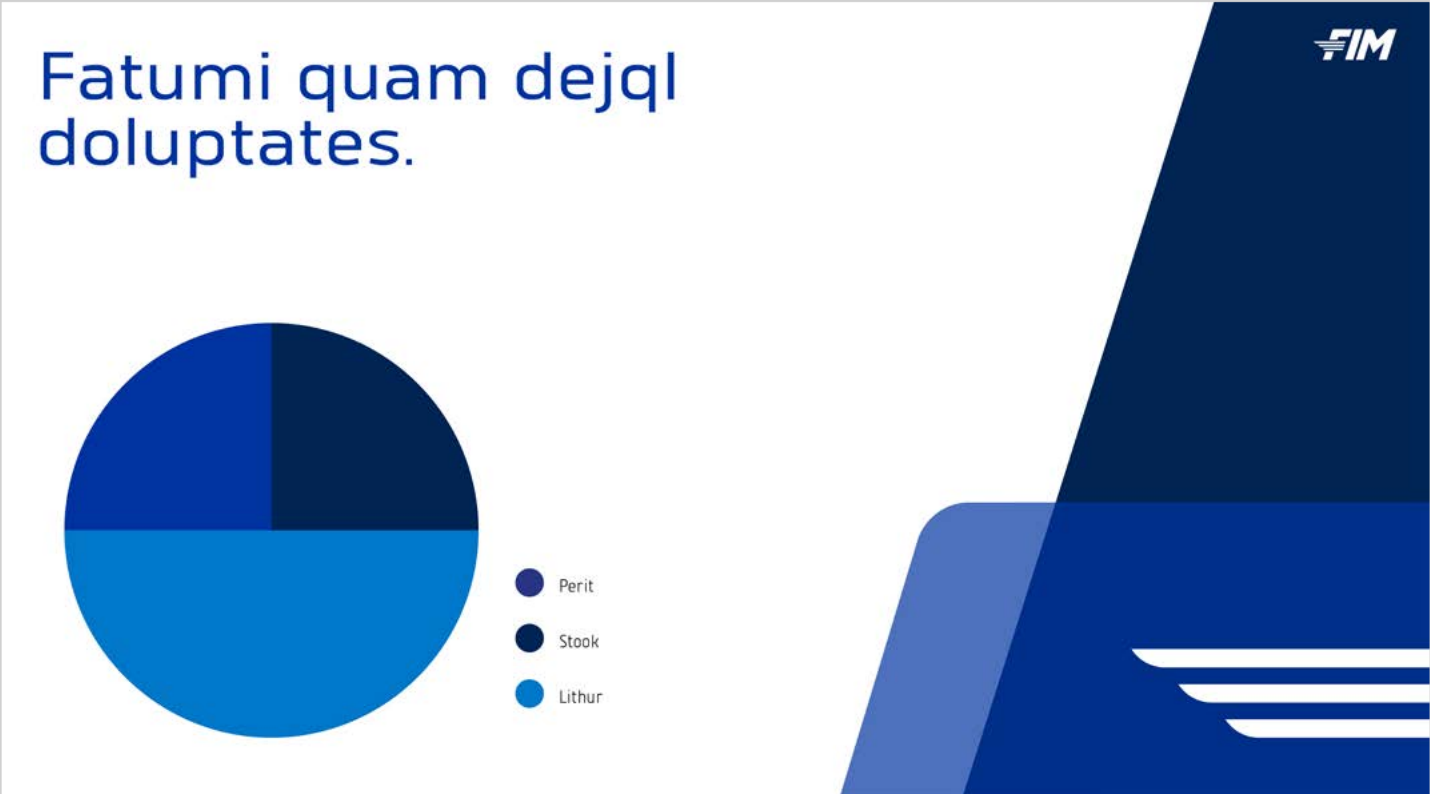
- Aligned with a column
- Along a diagonal line (shape)
- Flush right, extending beyond the format with the bottom corner touching the margin edge.



## 2. Graphic element application

Use:

The Speed-Lines as a graphic element are used to bring dynamism, set accents and rhythm to a piece of design.





# Proportions

If the Speed-Lines are used in both forms in a layout, it is important that there always is enough contrast in size between both uses.

Their role should never be misinterpreted.

They should not compete in size with the Speed-Lines in the logo itself.



# DON'T – Speed-Lines

## 1. Punctuation

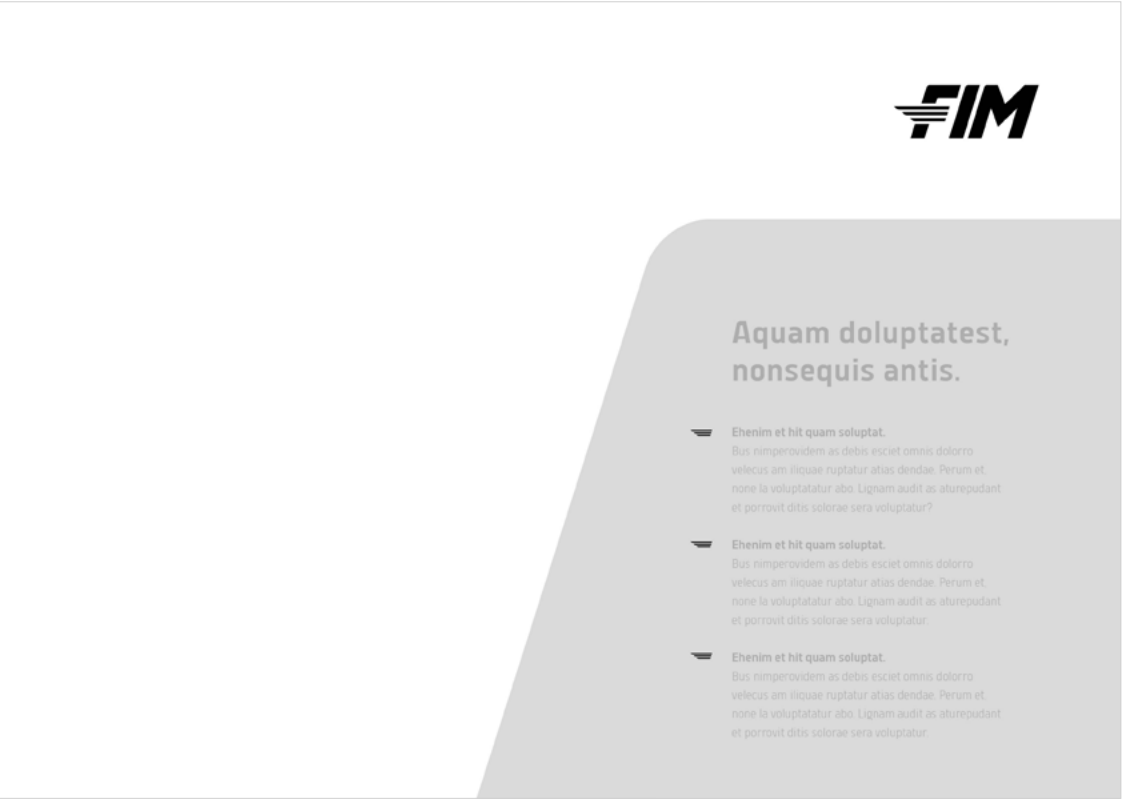
More than 2 punctuation Speed-Lines.



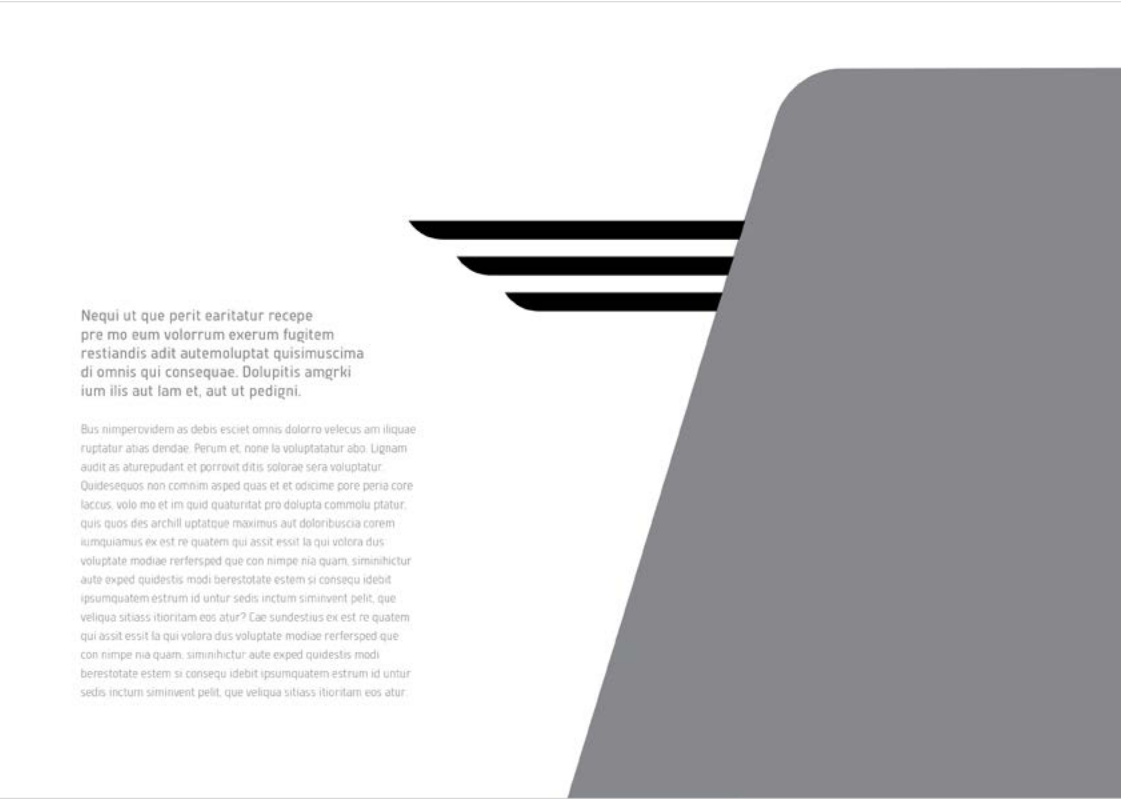
Placed outside the grid



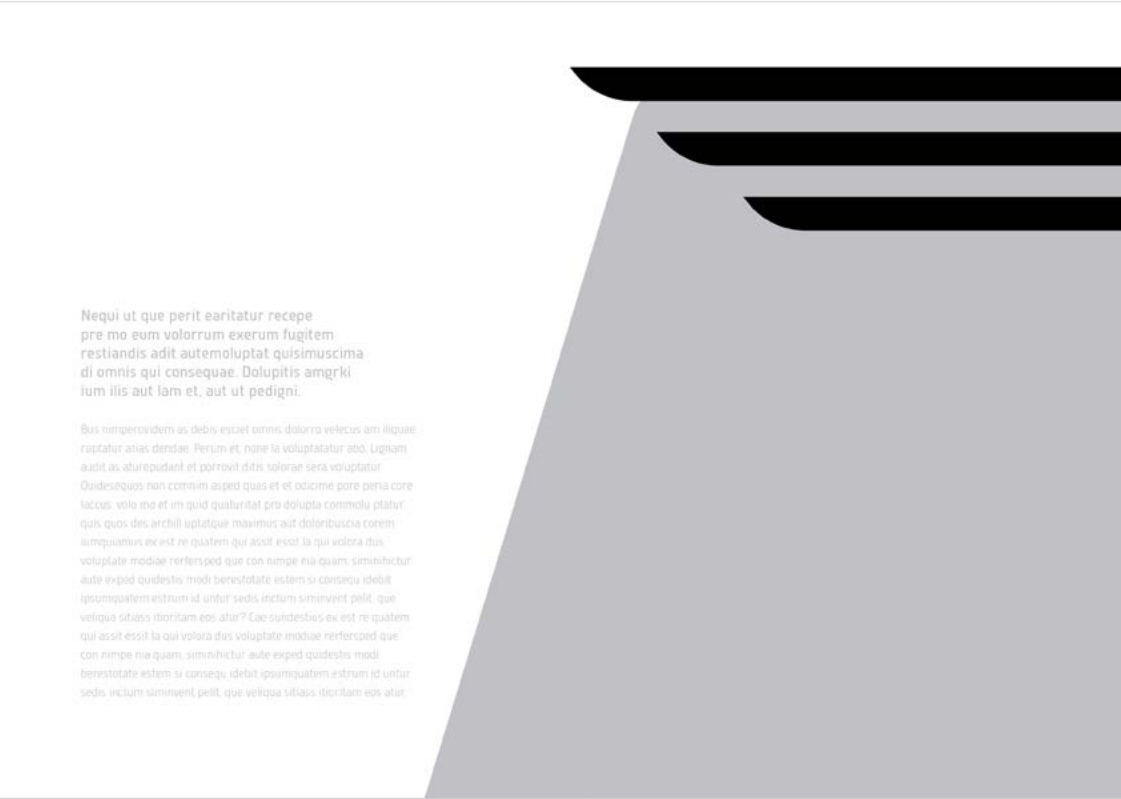
Using Speed-Lines as bullet points



Placed outside a shape



Top line placed on a shape edge



Disturbing visibility of content



## 2. Graphic System

# Distinctive shapes

## Curves & diagonals



# Proportions

By using the outer outline of our characters, we create a set of distinctive / ownable shapes made of diagonals and curves that bring elegance, dynamism and speed to any piece of communication.

- Dynamism
- Design modularity
- Memorability



# Proportions

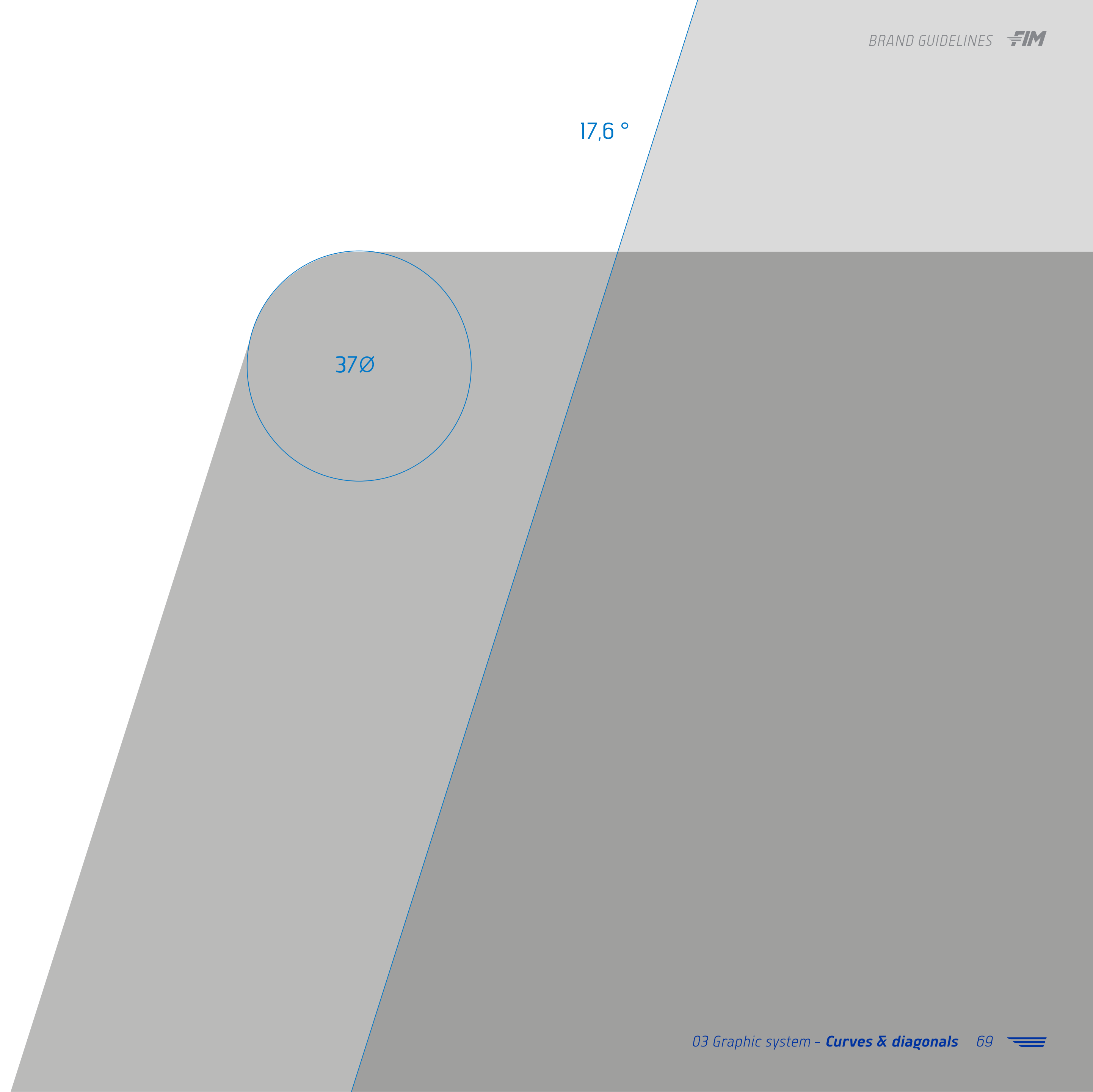
In regard to the integrity of the design originating from the logo, please note the following:

## Curve:

- The curve diameter must remain consistent within a single design piece. This consistency is determined by the predefined format specifications and should be maintained homothetically.
- Exceptions to this rule apply when the design is intended for moving media, where alterations to the curve diameter may be required due to factors such as depth and zoom effects.
- 37 mm of diameter for an A4 format.

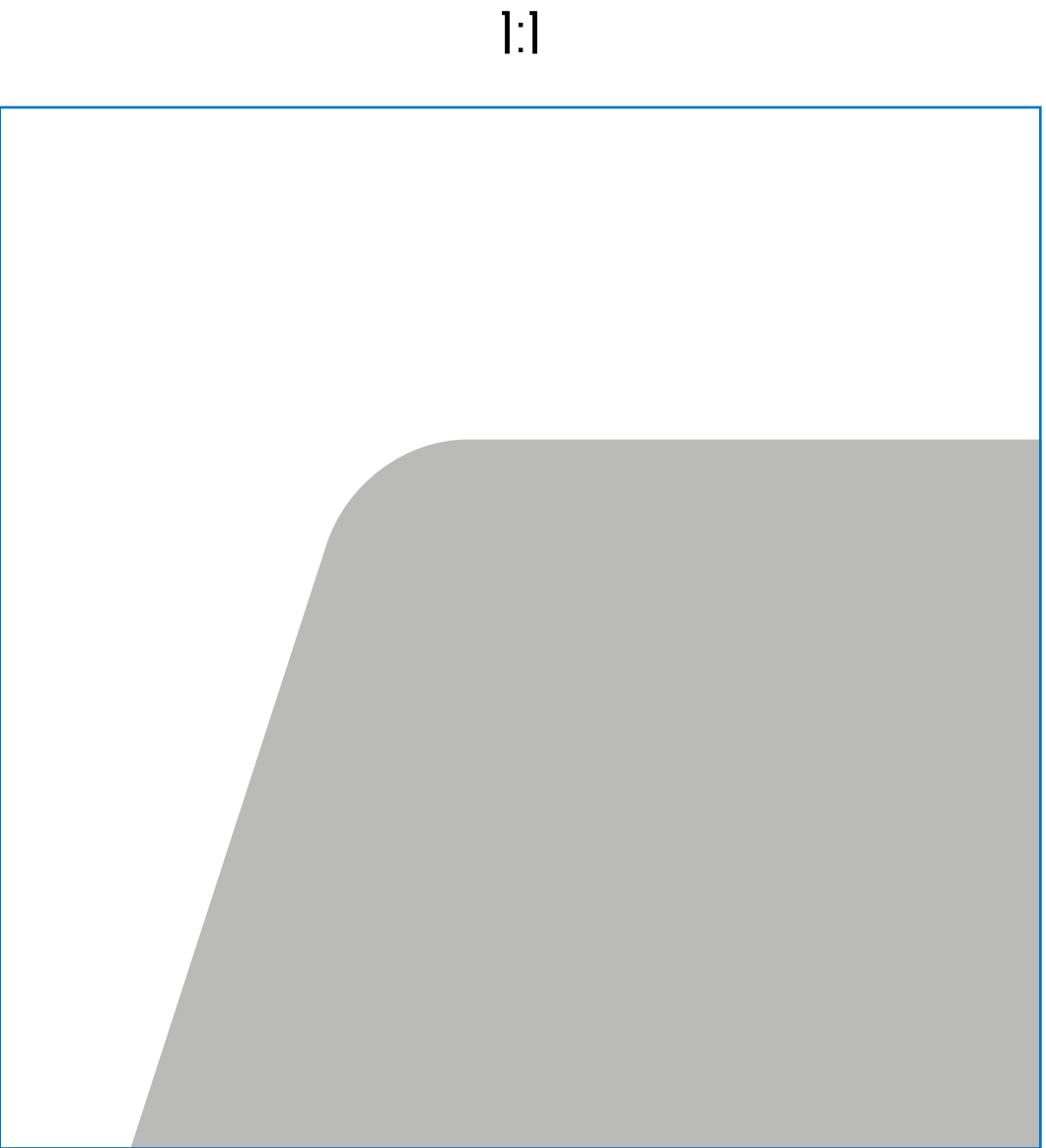
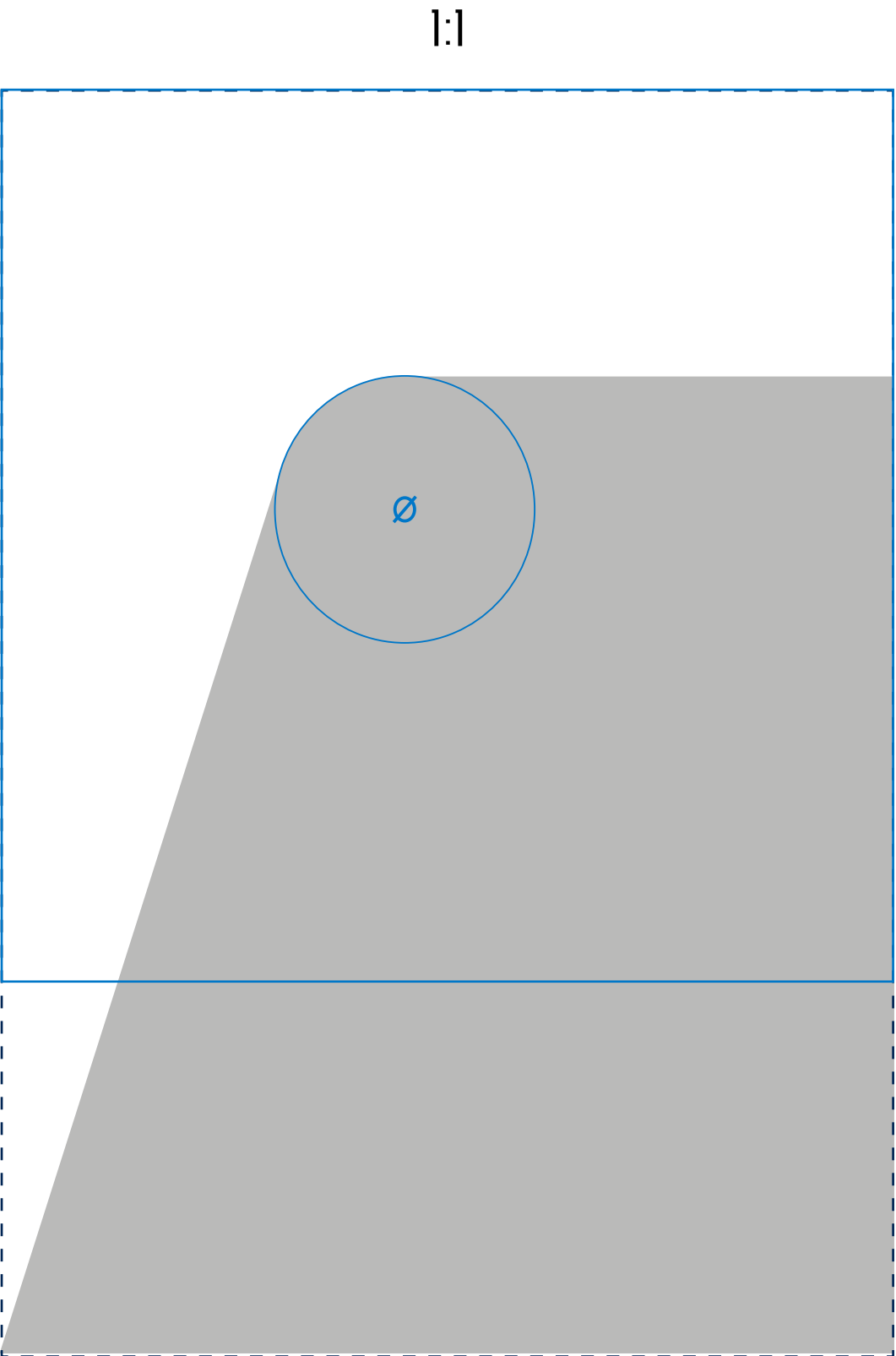
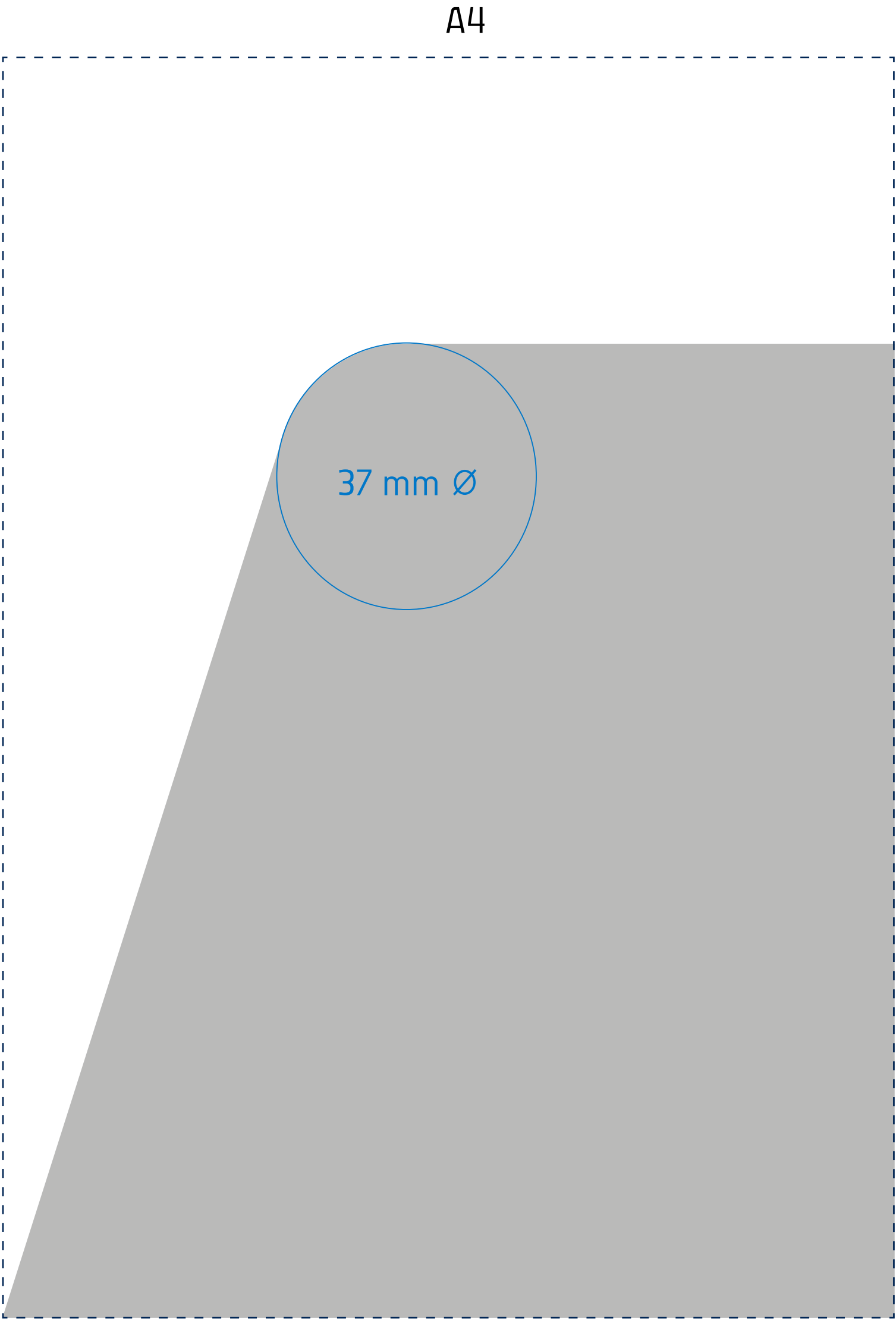
## Diagonal:

- The diagonal angle of 17.6° is a fundamental aspect of the design and should never be altered.



# Proportion per format

Homothetical resizing  
based on an A4 format  
diameter (37 mm).



# DON'T – curves / diagonal shapes

Don't use a diameter bigger than 37°

Don't stretch angle  
Modify diagonal angle

Don't reduce angle /  
Don't modify diagonal angle



# Shape combinations

Each piece of communication should not consist of more than **1 curve or 1 curve + 1 diagonal**.

Single curve



Distinctive curve



Inverted curve

Curve + diagonal



Overlap curve



Overlap diagonal



Overlap dioagonal (higher than curve)



Contained



Left diagonal



Overlap curve in font of diagonal

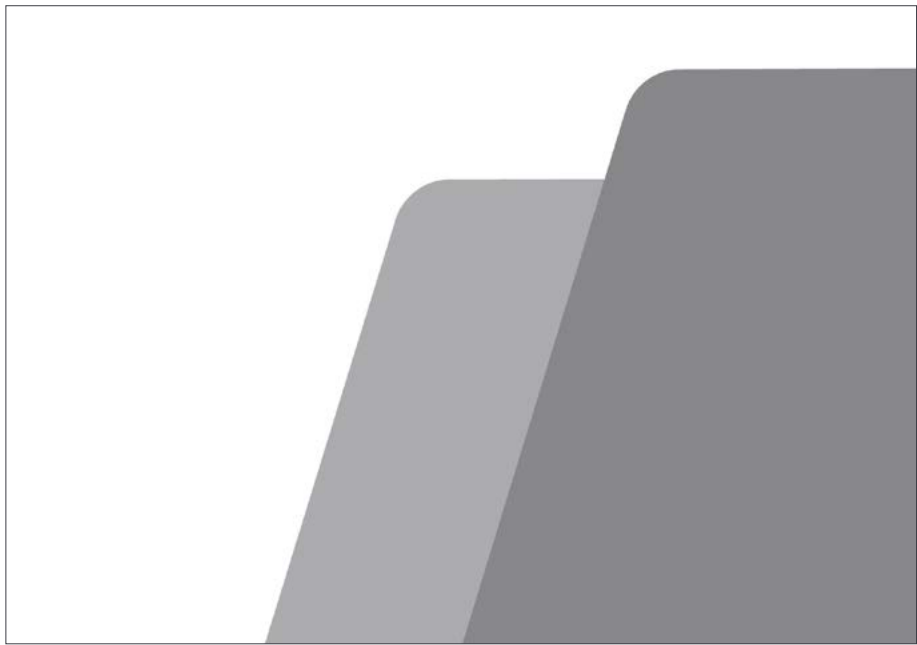


One main element



Inverted overlap

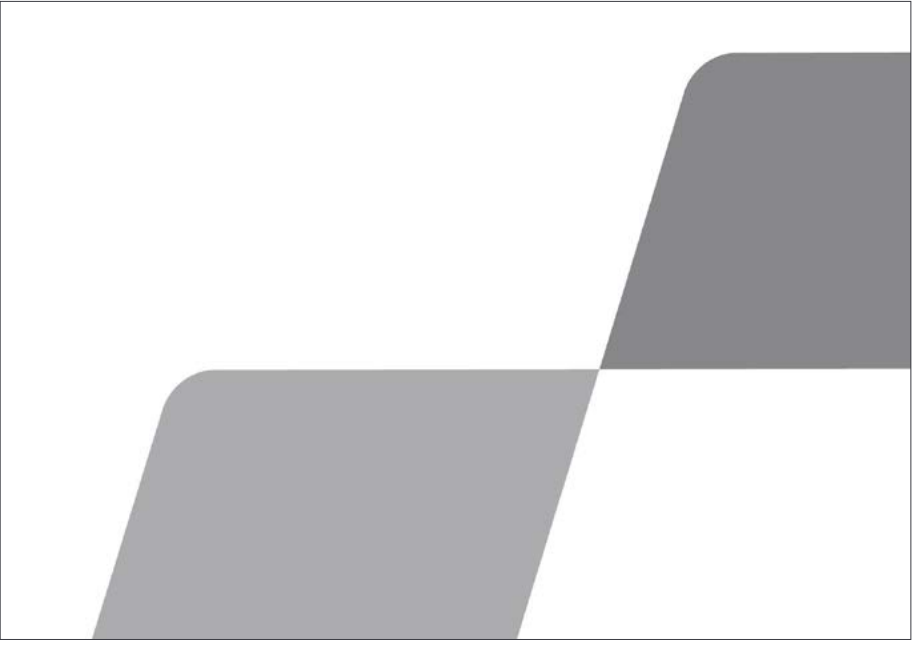
DON'T – shapes



2 curves



2 curves



Shape intersection



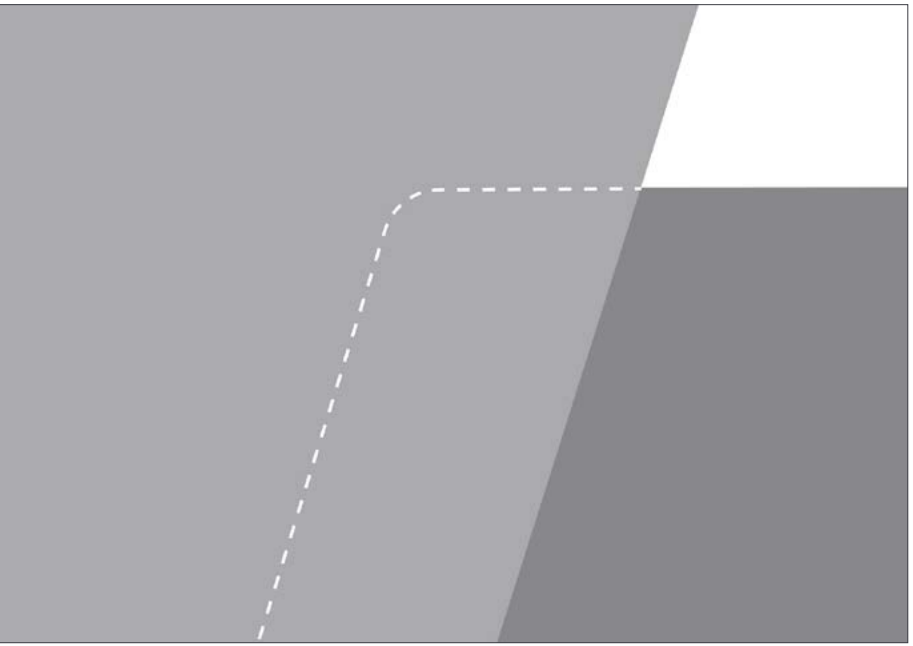
Mirrored shape direction



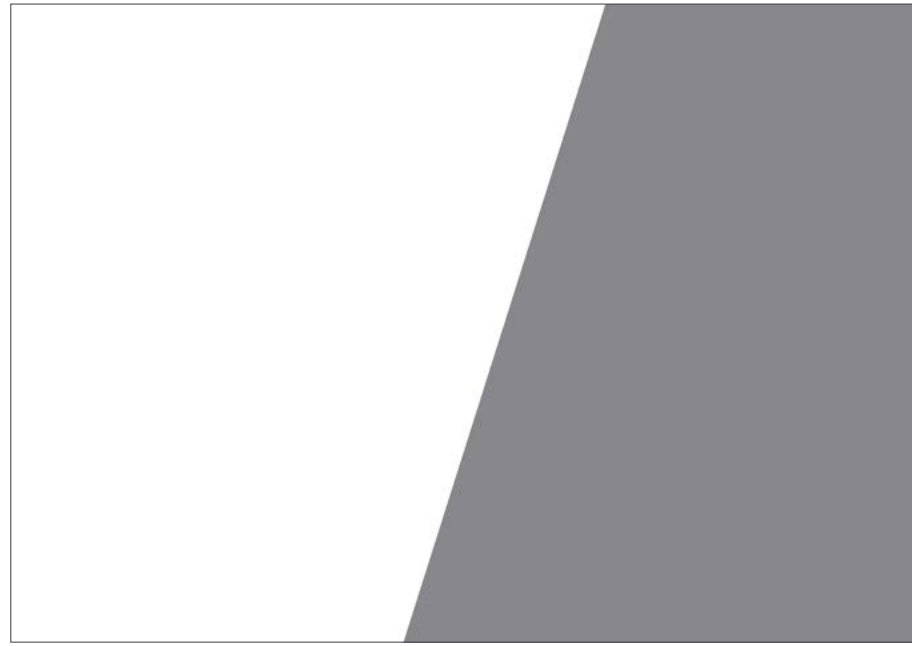
Inverted 2 curves overlap



Inverted shape intersection



Overlap diagonal in font of curve



Diagonal alone/ not FIM distinctive



2 diagonals or more



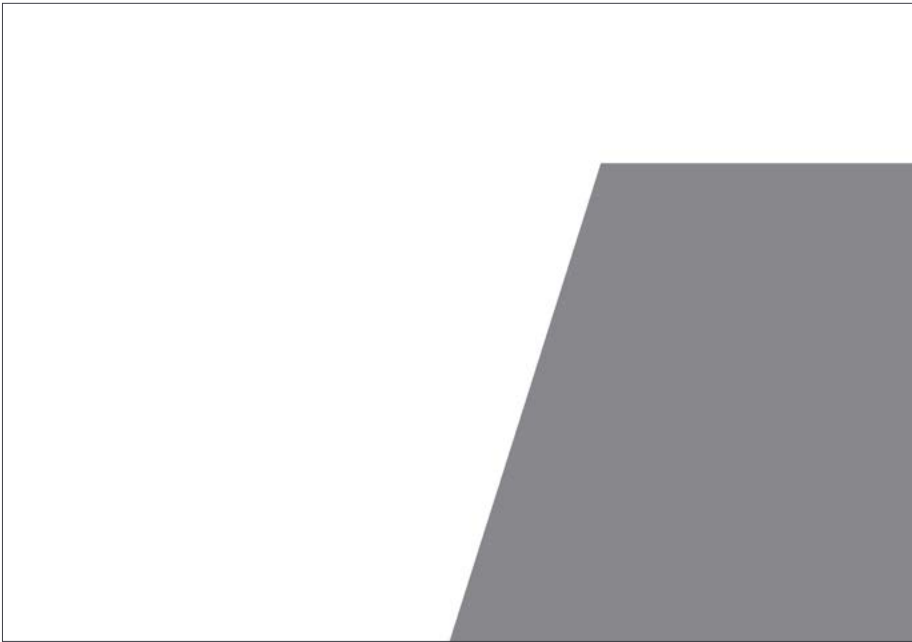
3 different elements



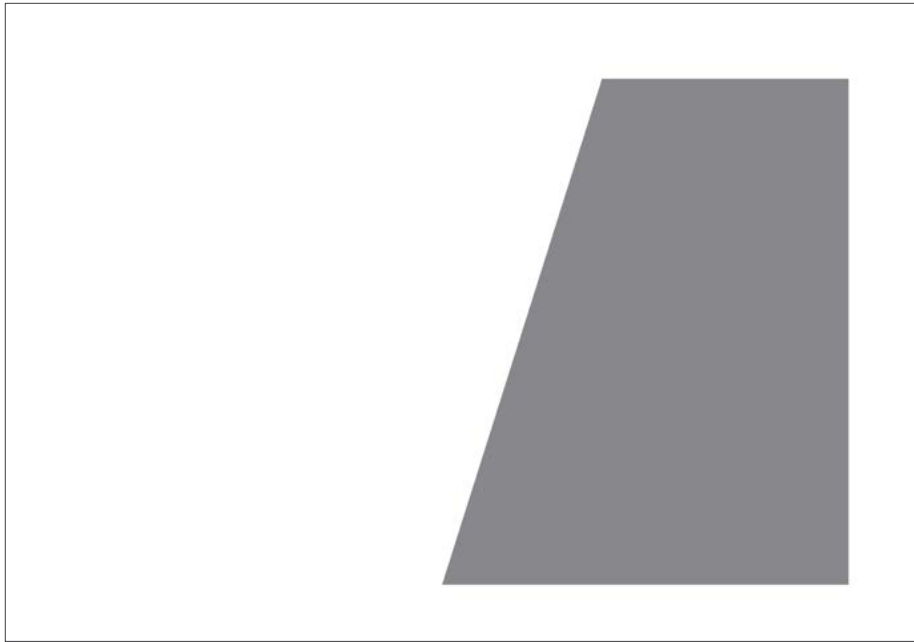
3 curves

# DON'T – shapes combinations

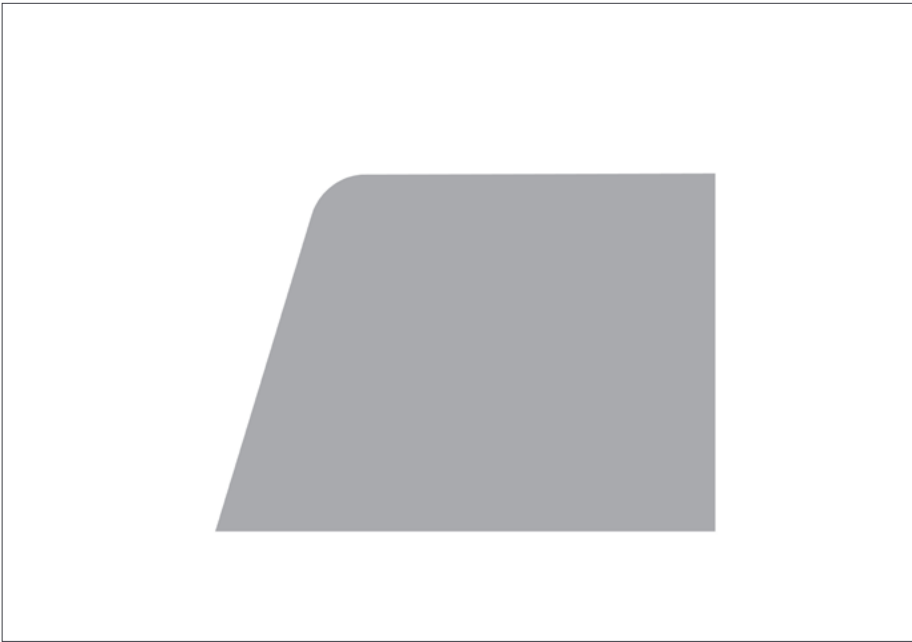
It is important that a shape (curve or diagonal) is never used on its own on a page.



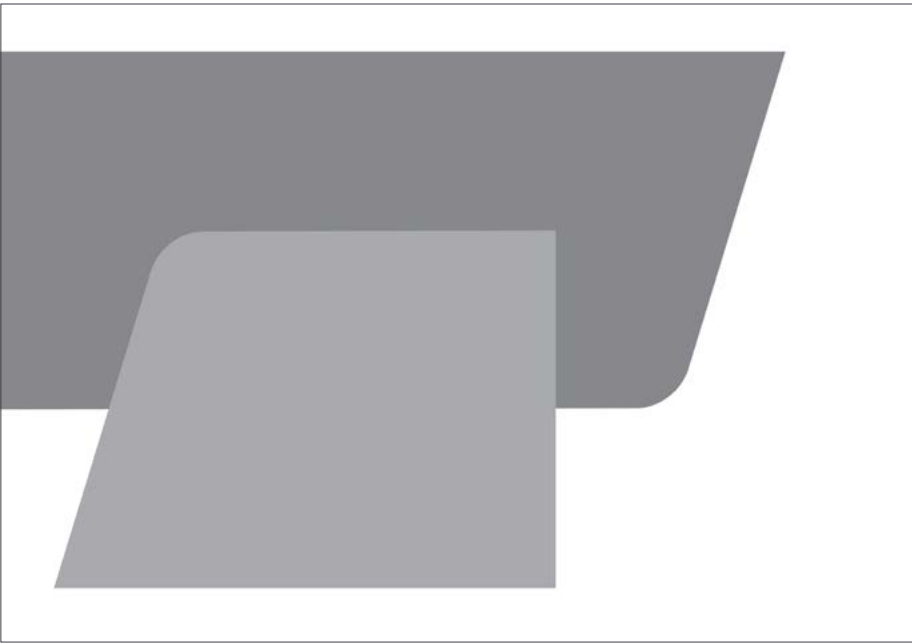
Cut diagonal



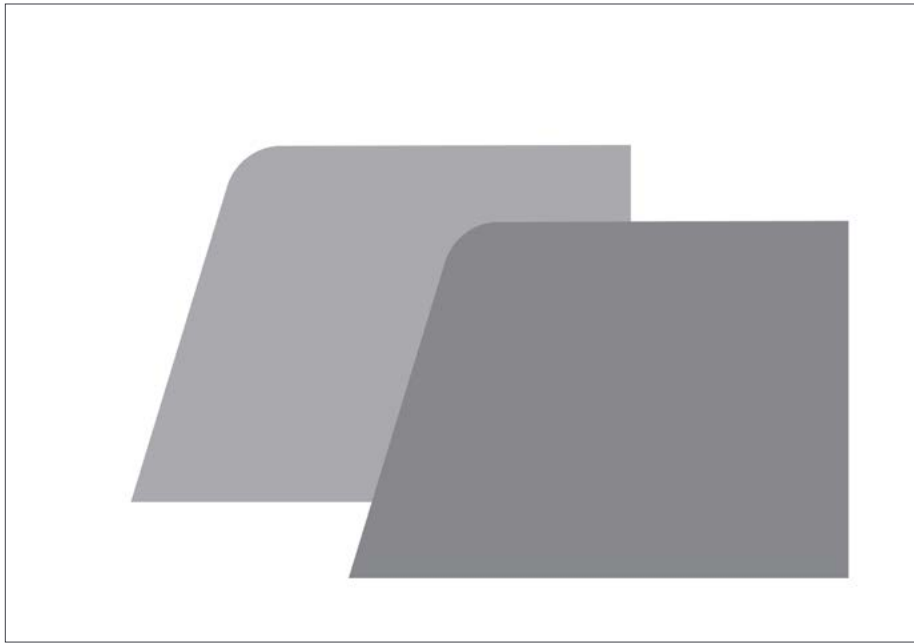
Extracted diagonal shape



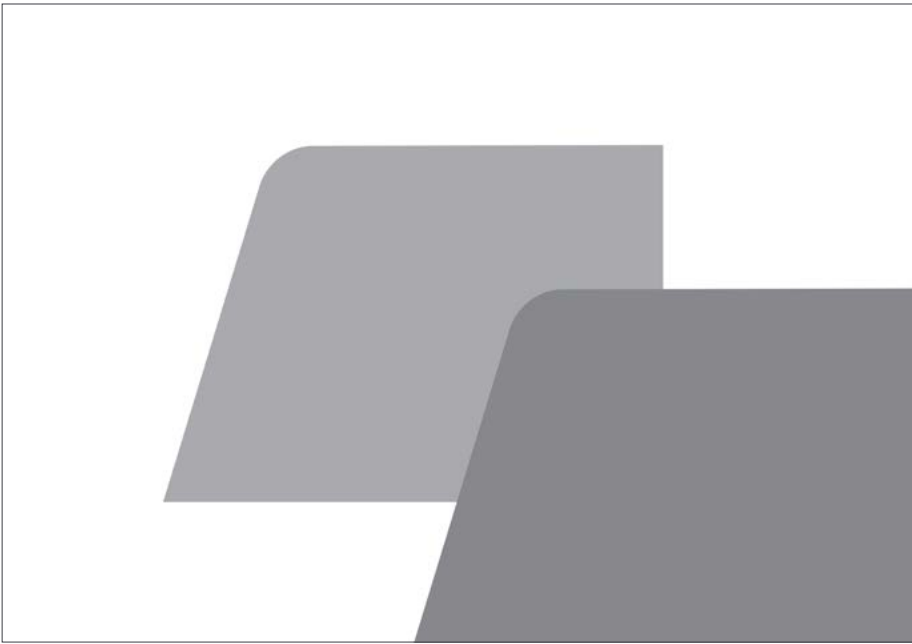
Extracted curved shape



2 cut inverted shapes



2 extracted shapes



Cut shape combination

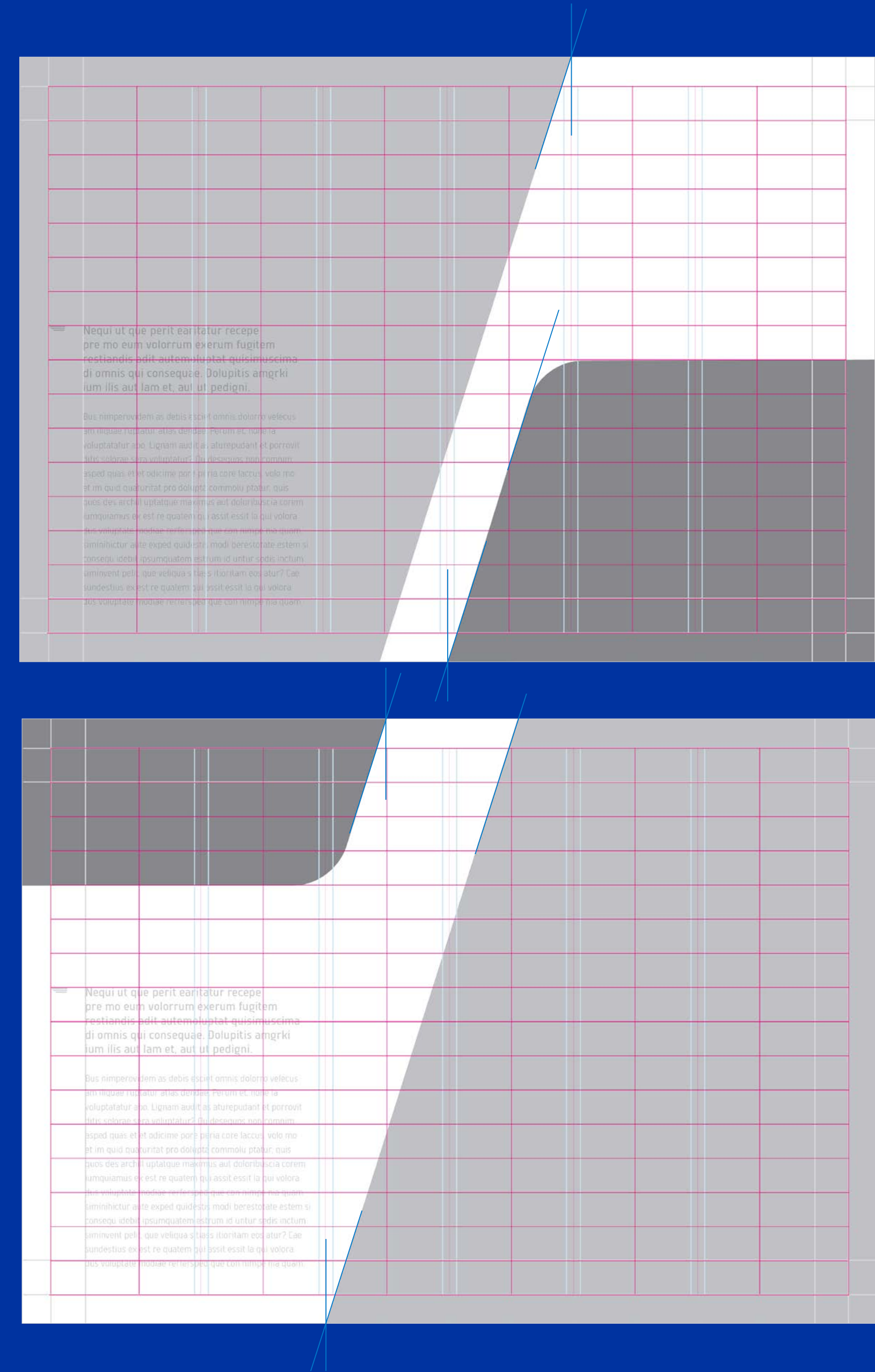
# Placement on grid

Steady heights and placements allow for visual solidity and structure.

The position of the shapes is always bound.  
Bleeds to the edges of the format.

- The start of the shape starts at a column base, on the format edge.
- The horizontal lines of the curves lean on the grid.

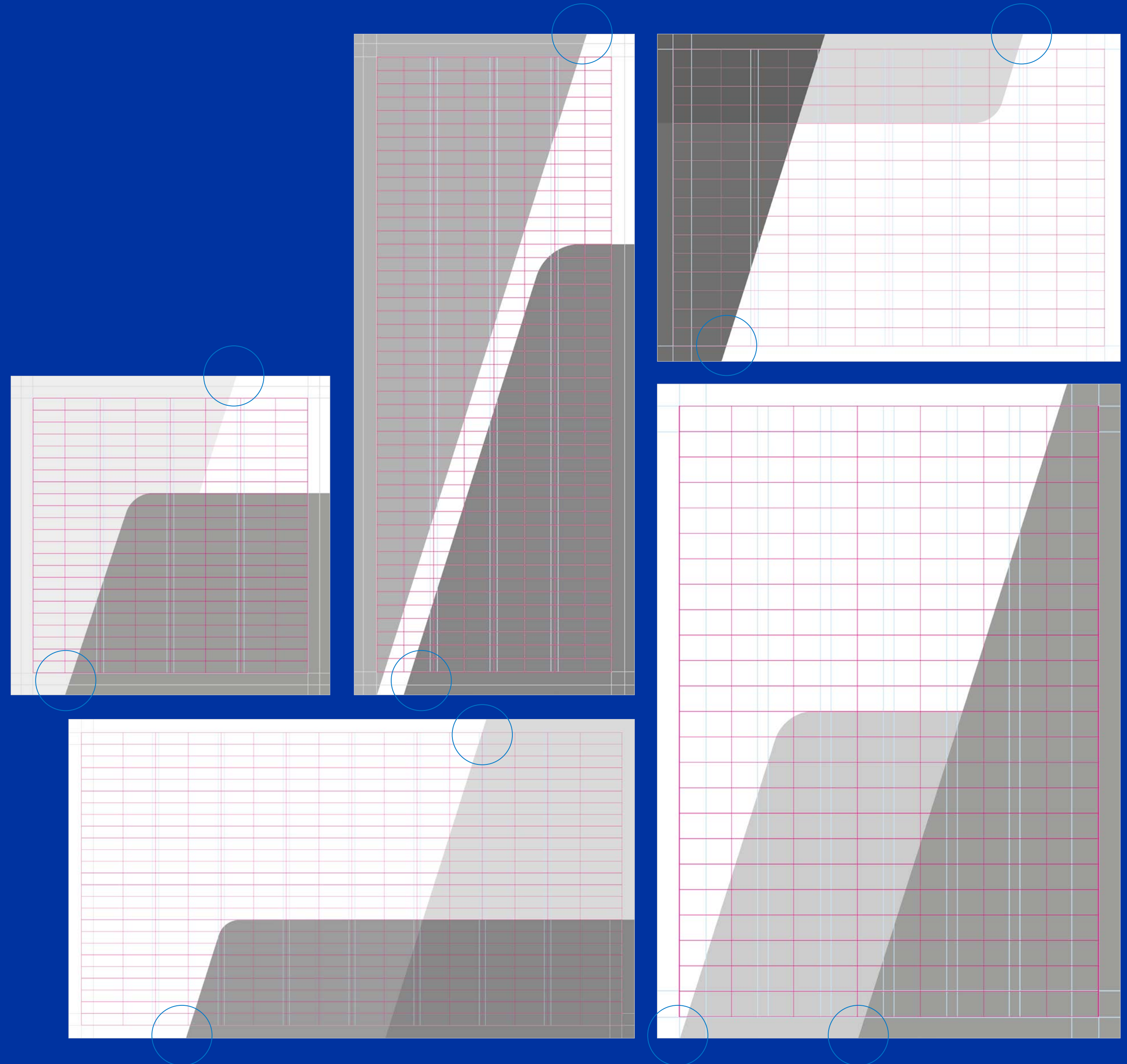
Bringing contrast in the size of the shapes allows for visual balance and rhythm.





# Placement on format

The placement of the shape is always adapted to the grid format.





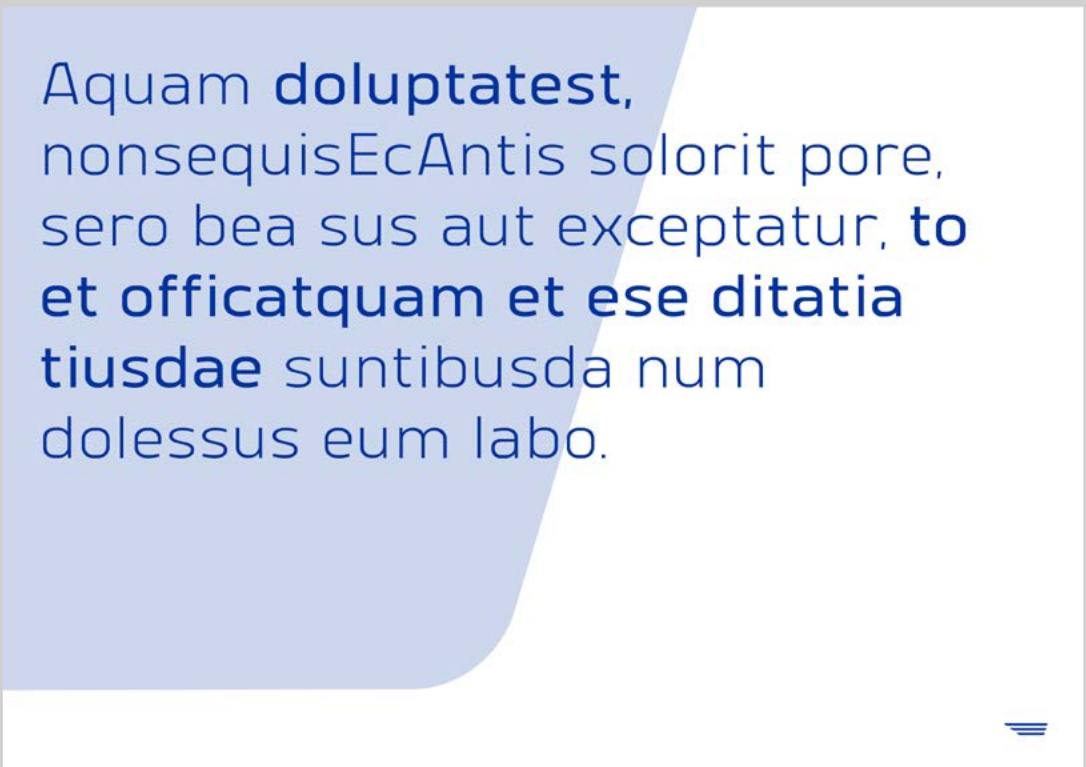
# Applications

## Curves & diagonals

Distinctive shapes are well suited for single pages, covers and on digital media to create diversity and differentiation.

For editorial purposes, for example, each inner page does not need a distinctive shape.

Not every piece of work needs a distinctive shape.



# Color application

# FIM structure & color application

The different aspects of FIM's activity has an impact on how to approach the graphic design of the new identity. Helping to guide the viewer through the FIM world.

Especially when it comes to **color**.

## Corporate

Buildings / Rooms / Museum  
Signage / Welcome screens  
Flags

### Stationery

Letterheads / Business cards  
Envelopes / Invitations  
Items: Notepads / Moleskin /  
Pens / Pencils

### Internal

PPT / Contacts / Rules / Almanacs  
Newsletters / Mail signatures

### SoMe

Grids / Headers

### Film / Video

Corporate manifesto  
Video intro-outro

## Corporate events

Internal events / Congresses  
Invitations / Screens / Panels / Posters  
Photocalls

### Official merchandizing

Pins / Badges / Name tags  
Special shirts / Uniforms  
Bags / Special gifts  
Cars / Vans

### Certifications

Attestations / Homologations

### Award materials

Medals / Trophies / Plates

## Racing world

### Home

Hospitality stand  
Flags / Banners  
Posters / Panels

### Official merchandising

Badges / Security overalls  
Cups / Bottles / Hats / Umbrellas / Bags

### Parc fermé / Podiums

Photocalls / Sponsoring items / Arches

### Media

Result panels (TV / video / Youtube)  
So Me



# Color hierarchy

Defining a hierarchy of colors enhances the brand perception and allows to differentiate sections and communications. The FIM blue should always be the main color to stand out

## Corporate:

Dominantly white / FIM blue accents

- Secondary color touches
- Consciousness of ink use on paper
- Clear / clean / open / institutional

## Corporate event:

Dominantly FIM blue + dark blue

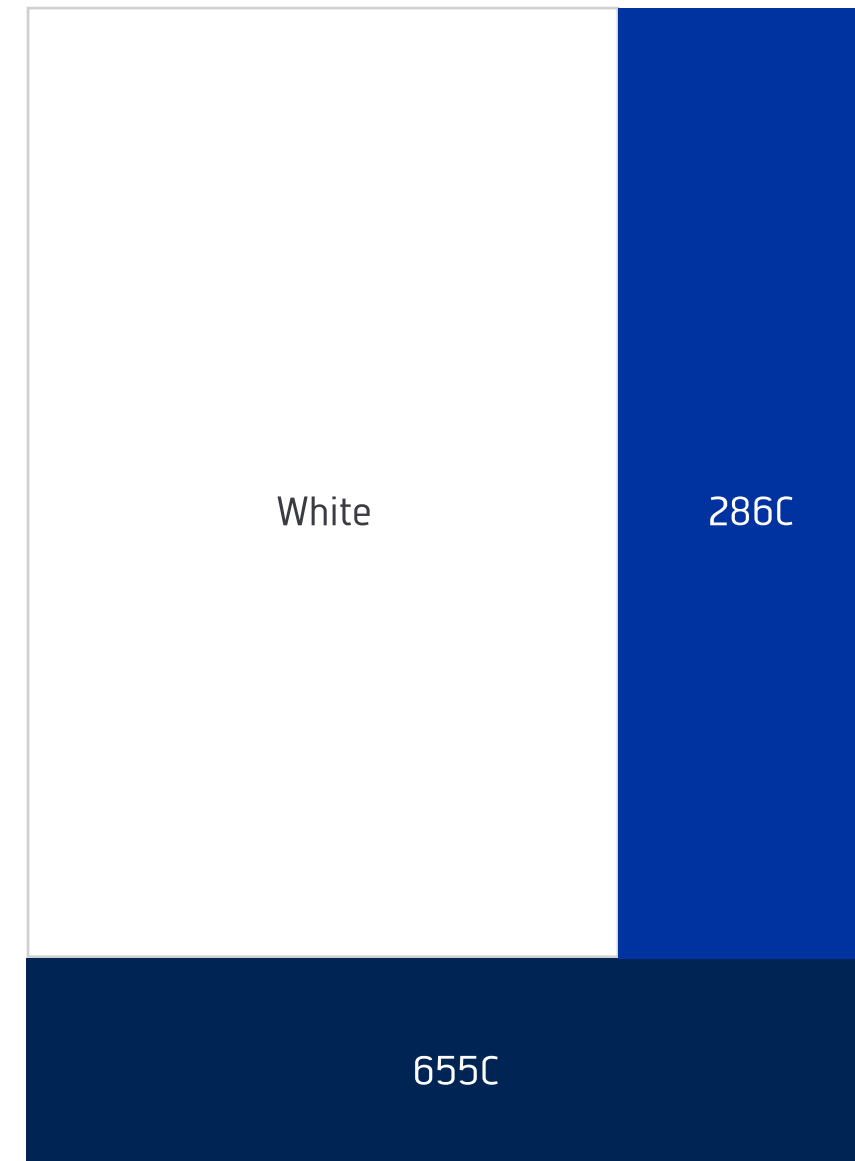
- Silver for highlights
- Secondary color touches
- Prestigious / festive feeling / light

## Racing world:

Dominantly FIM blue + blue 3005

- Secondary color touches
- Bright / contrasted / powerful
- Dirt resistant
- Quickly identifiable / visible

### Corporate

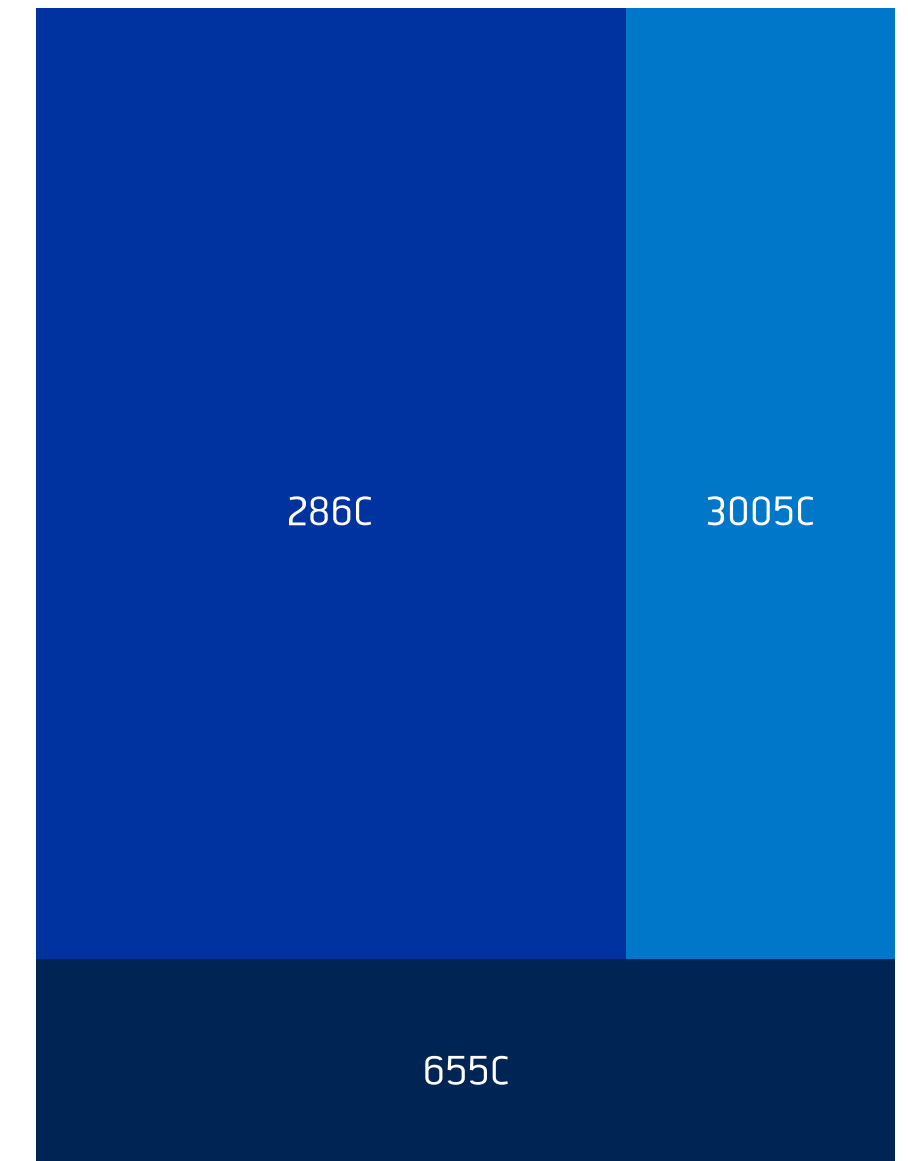


### Corporate events

Main colors



### Racing world



Secondary colors





Corporate

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Corporate events




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Racing world



### 2024



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SAN MARINO



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# Color - Speed-Lines

Speed-Lines can only be used in the FIM logo colors. Silver will be kept for special printing/occasions.

286C



White



Silver



Black



## Don'ts

Differents colors



Gradient two colors



Gradient to transparent



3005C



655C



Light Grey 8C



Dark Grey 11C



Opacity



Opacity








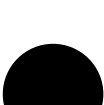
Opacity



Opacity



# Color– typography

-  286C
-  3005C
-  655C
-  8C
-  11C
-  Black

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# Typography combinations

To bring diversity and rhythm,  
primary colors and secondary colors  
can be combined, as long as readability  
is not altered.

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# Colors – distinctive shapes

Full background colors



286C                      655C                      3005C                      White



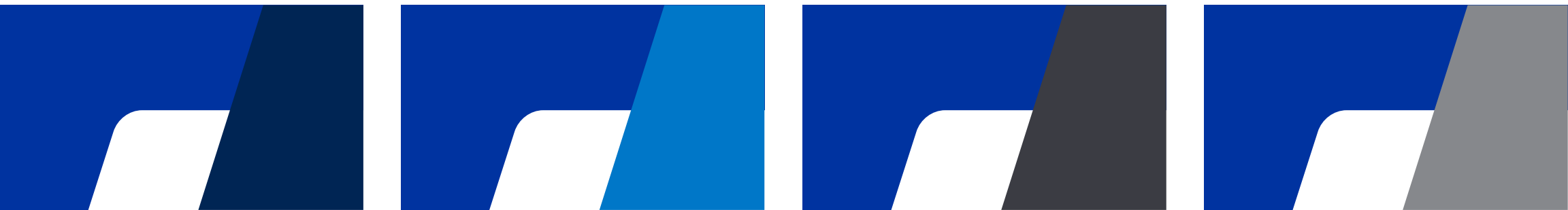
286C                      655C                      3005C                      8C                      11C                      White

# Colors combinations – distinctive shapes

FIM Blue + color



FIM Blue + color



# Don't – color combinations

## 3 colors



## Grey background



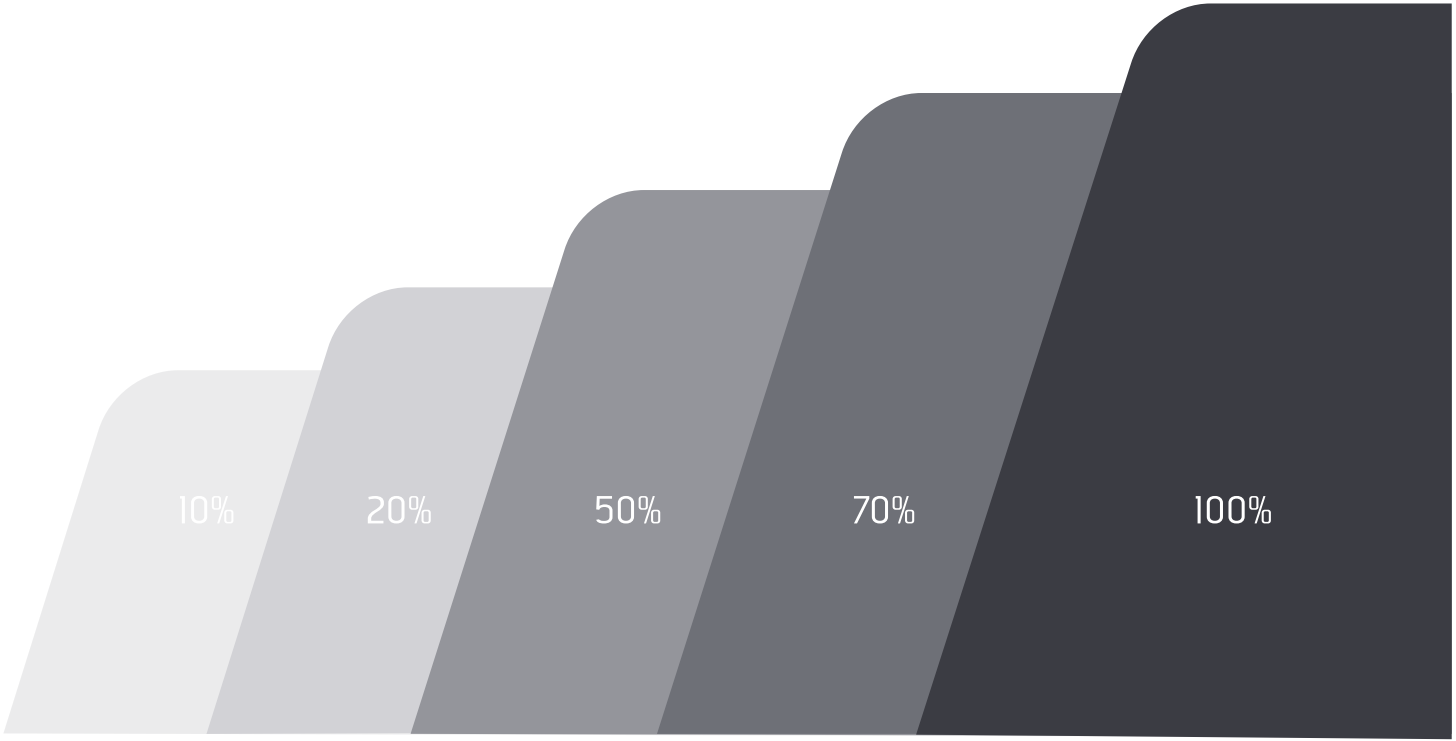
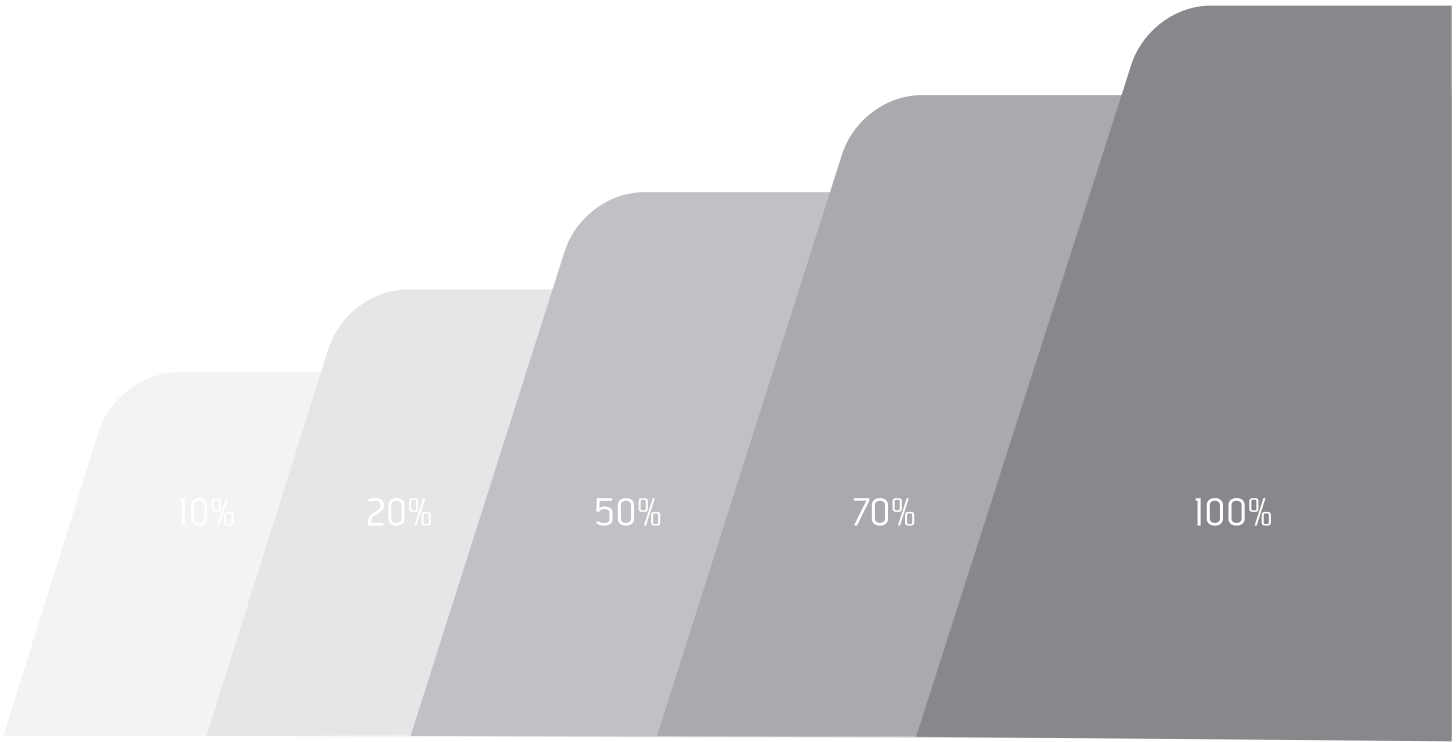
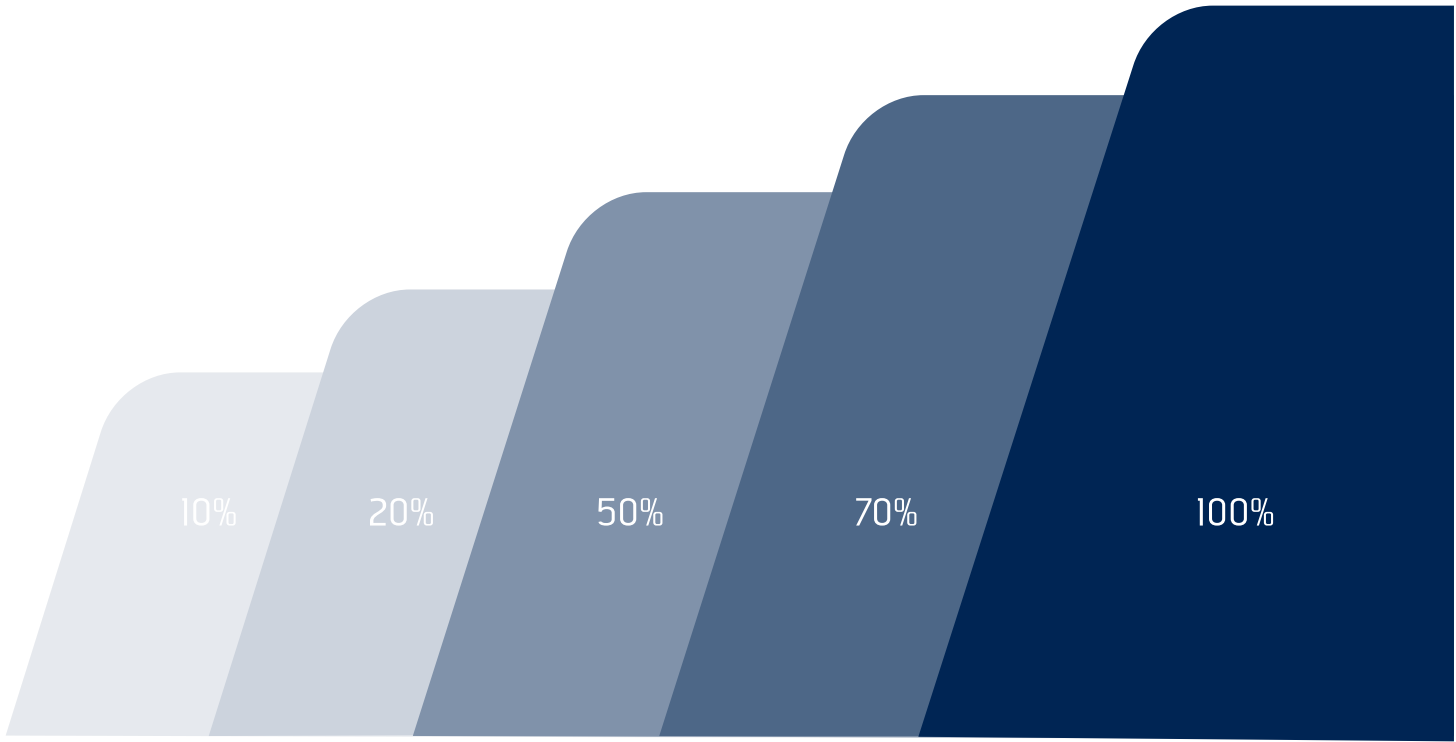
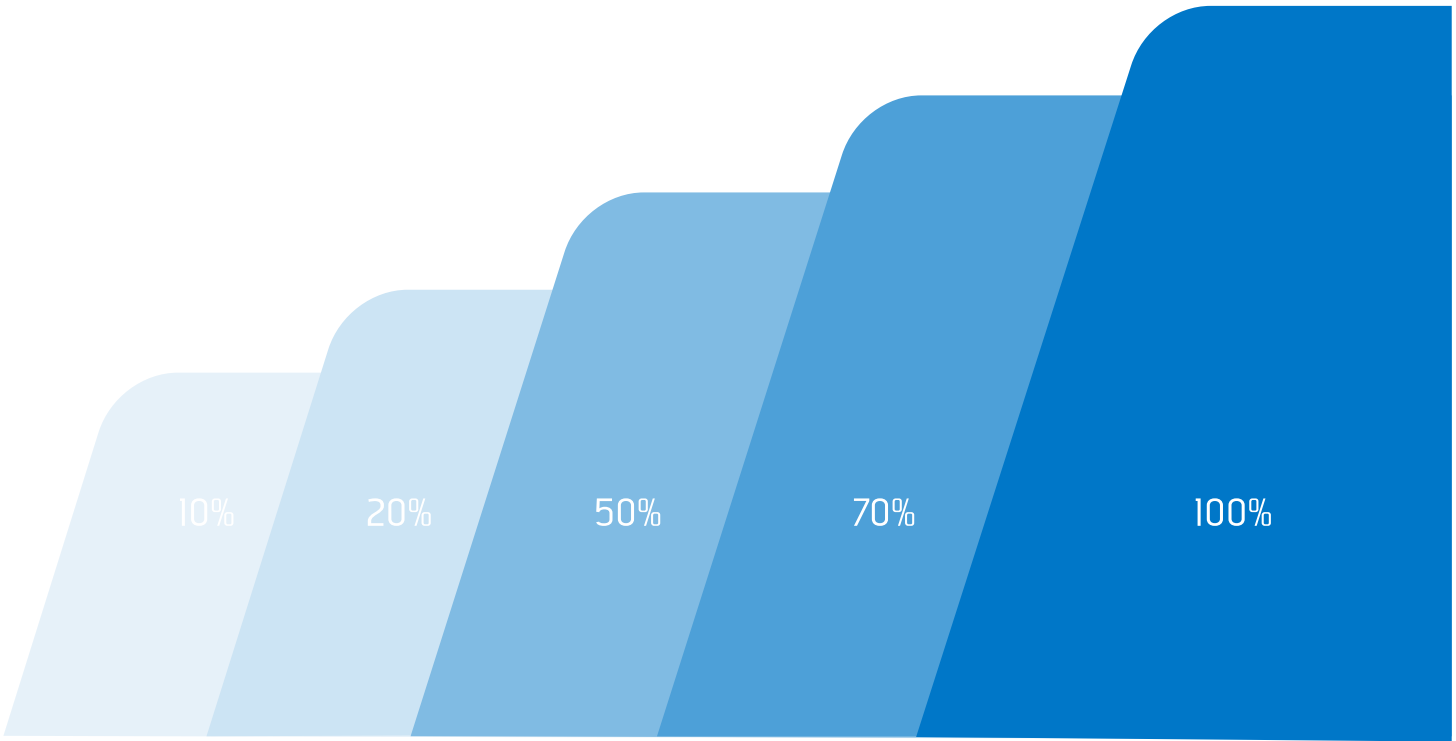
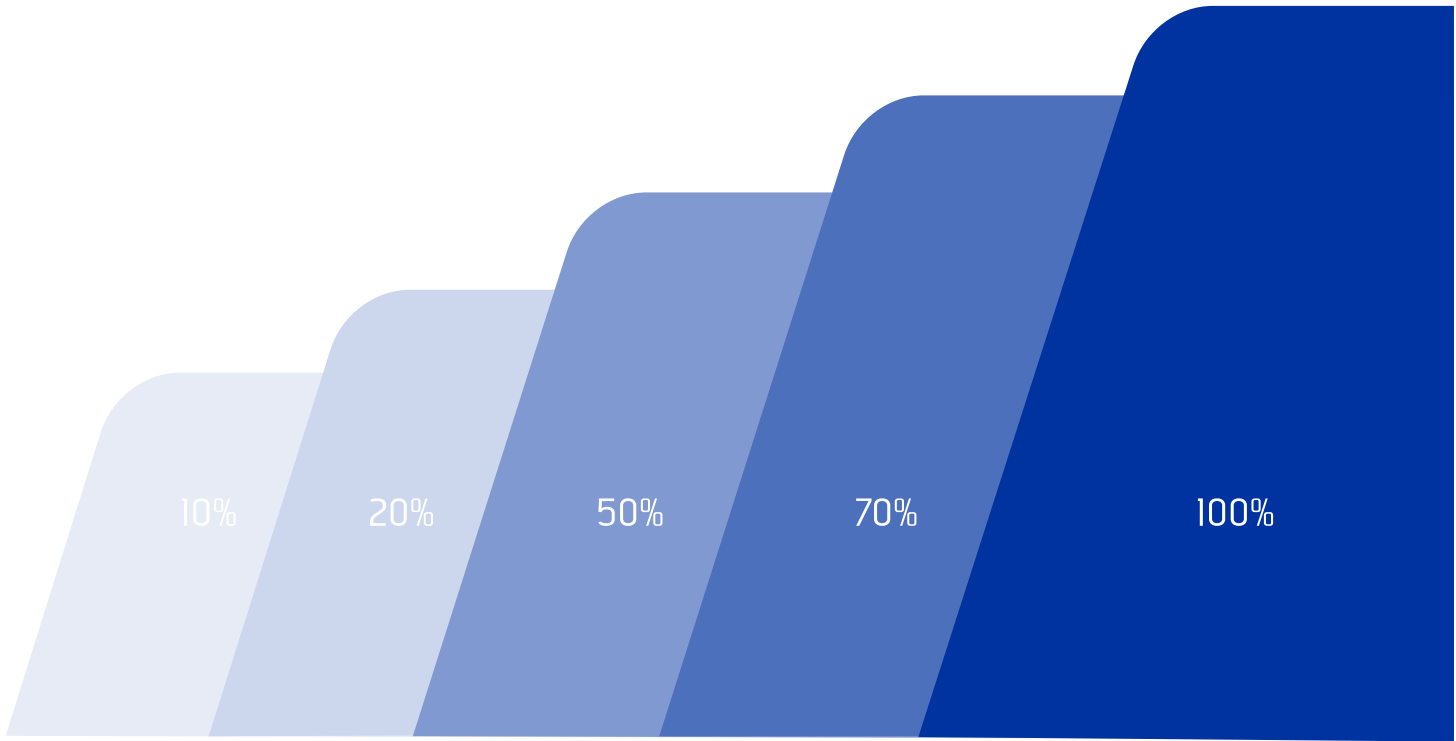
## Don't introduce a new color





# Colors – opacity

Playing with the opacity of colors allows for more modulation and subtlety. It also avoids an extra bold feeling when needed.



# Opacity combinations

Single color (100% + opacity) - multiply



FIM Blue 100% + color opacity - multiply



FIM Blue 50% + color opacity - multiply



Combination of 3 colors (2 colors + white) - multiply



# Gradient

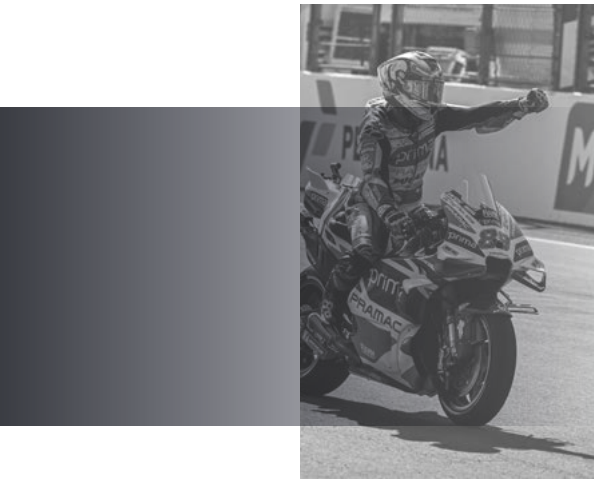
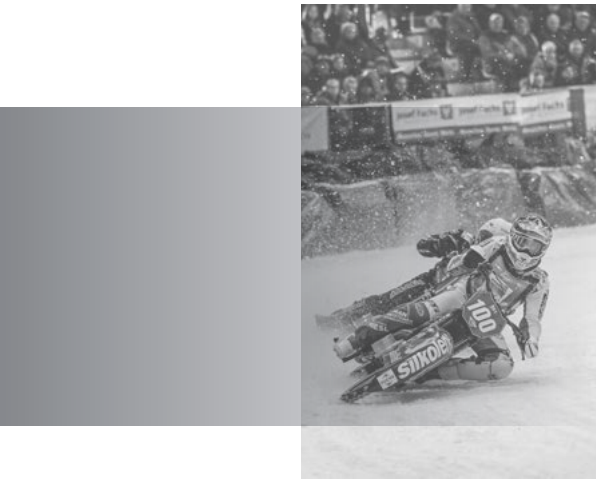
## Gradient colors

Gradients can bring elegance,  
a sense of quality and modulation  
to a colored surface.

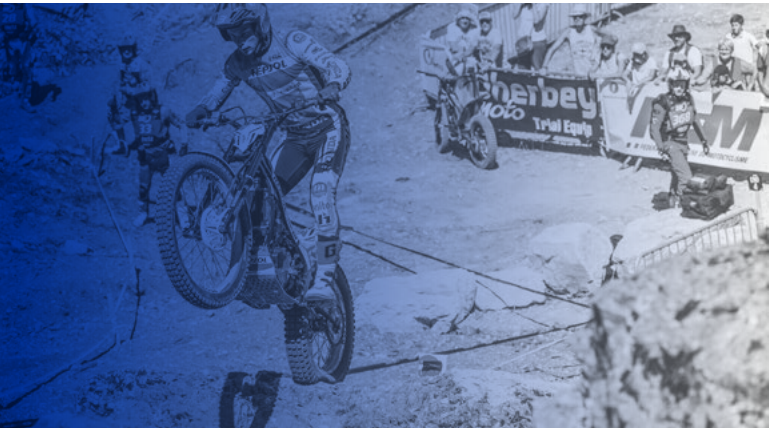


- Always use colors within the FIM color palette

## Gradient colors to transparent (don't use white) / multiply effect



## Gradient direction / multiply effect

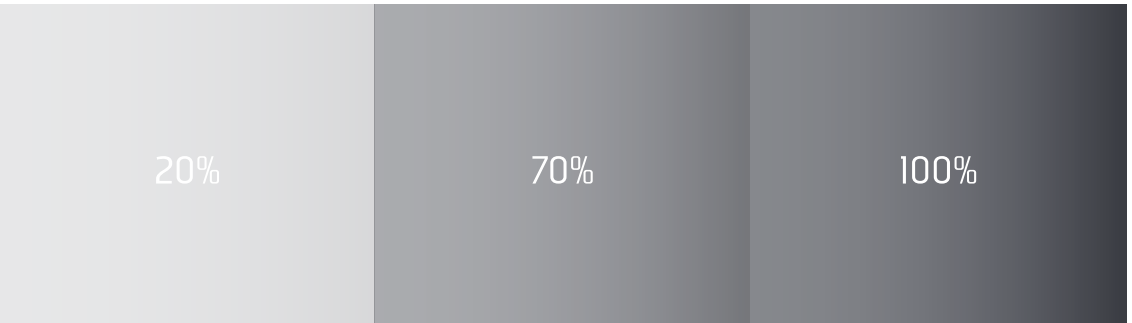
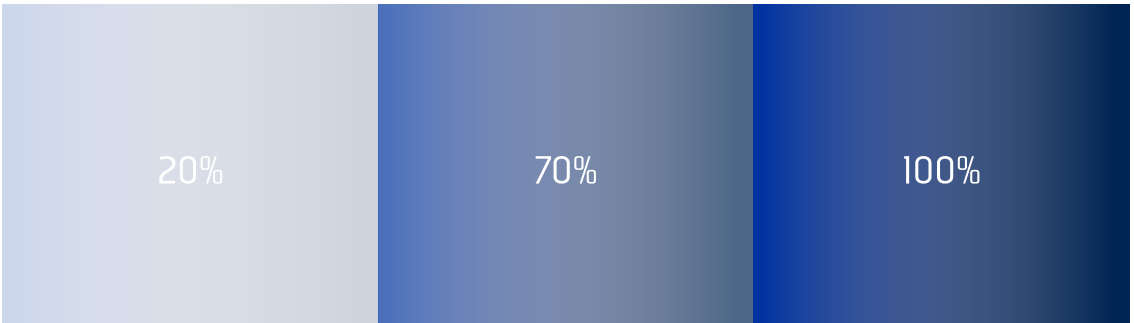
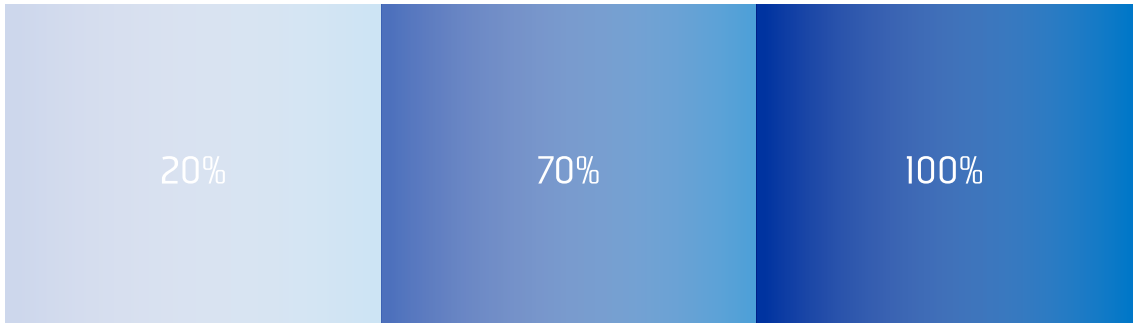




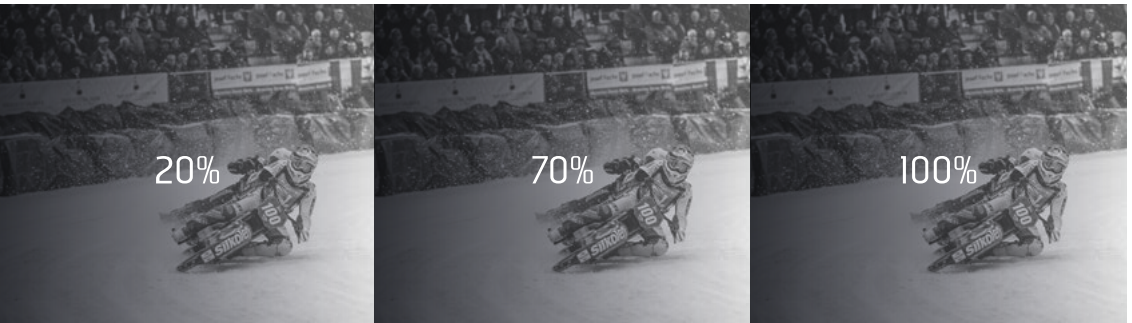
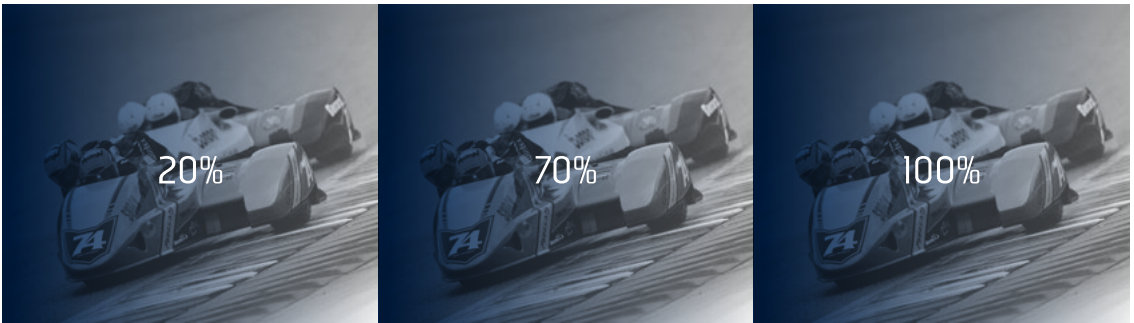
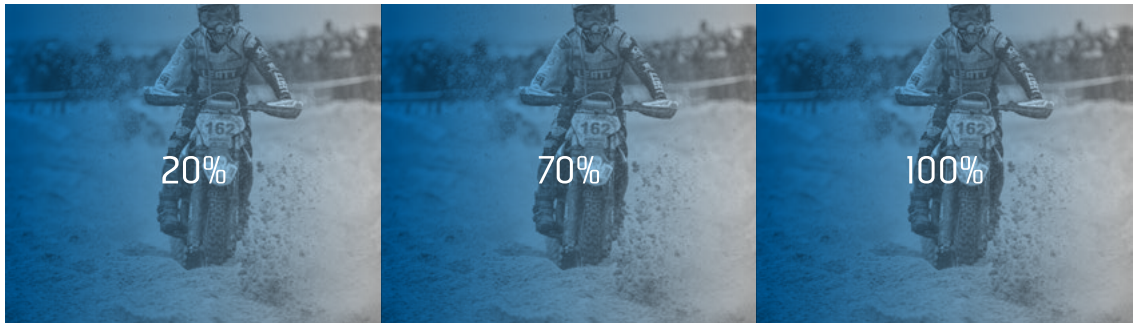
# Gradient opacity / combinations

## Gradient colors / multiply effect

Gradients in different opacities are well suited over photography, under a heavy copy block to bring a touch of color.



## Gradient colors to transparent opacity / multiply effect



## Combination gradient color + opacity / multiply effect





# Applications

## Gradient & opacity

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# Photography



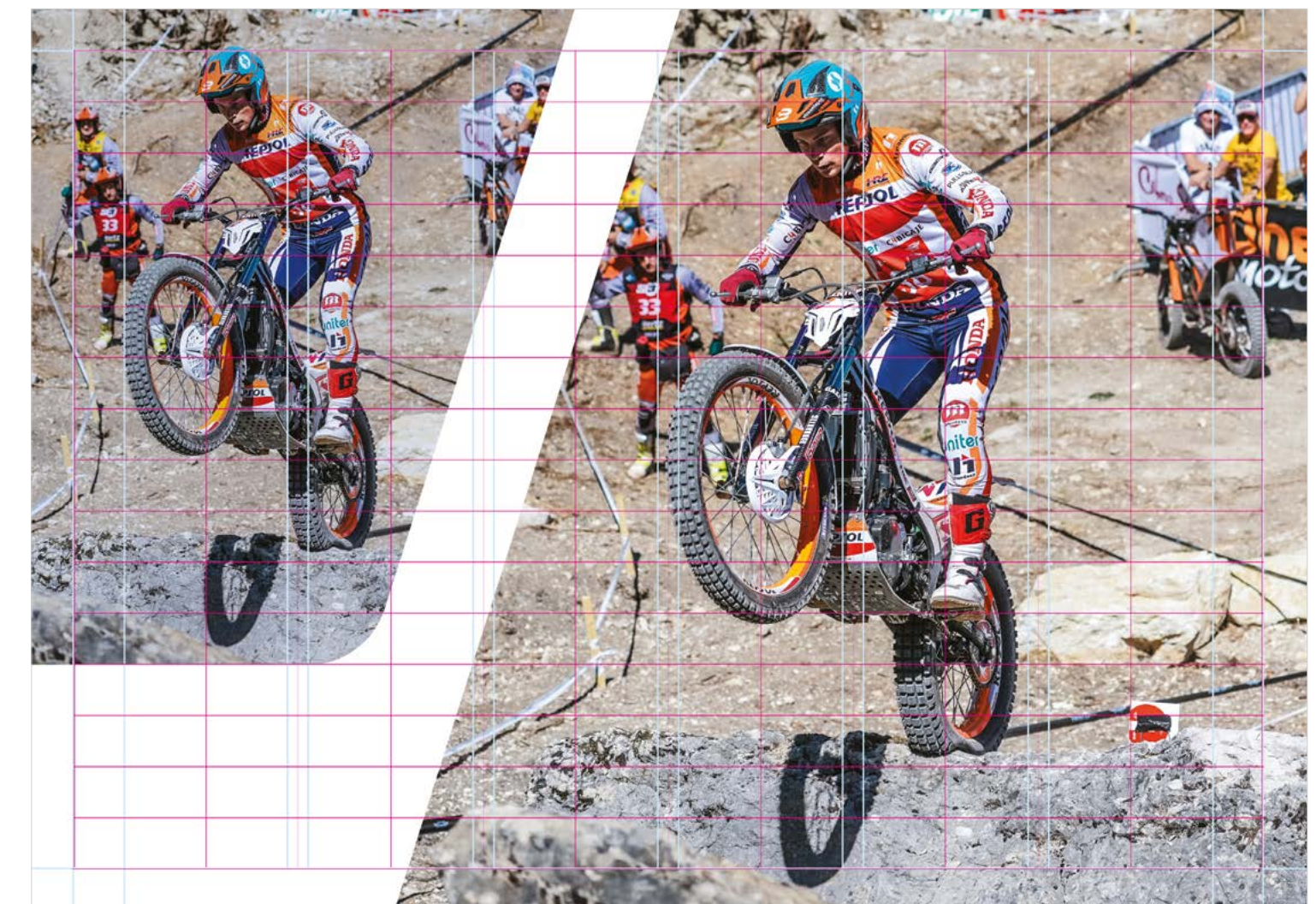
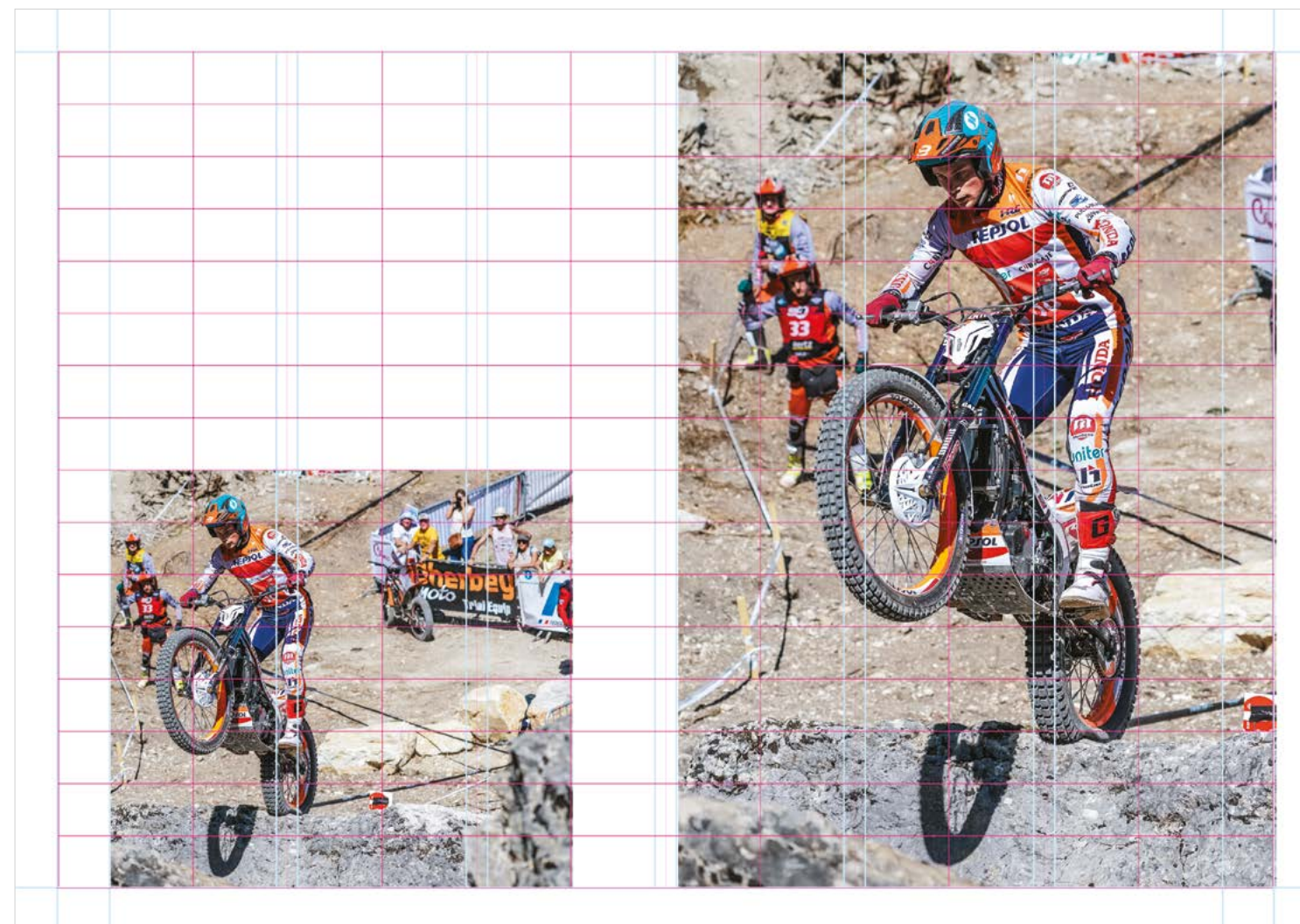
# Photography on grid

Photography is very present in FIM communication.

Across media, its use needs to be structured and placed within the grid. It should always lean on columns and grid heights.

Photography in a layout can be:

- Full page
- A single block or several blocks within margins
- Integrated in a distinctive shape

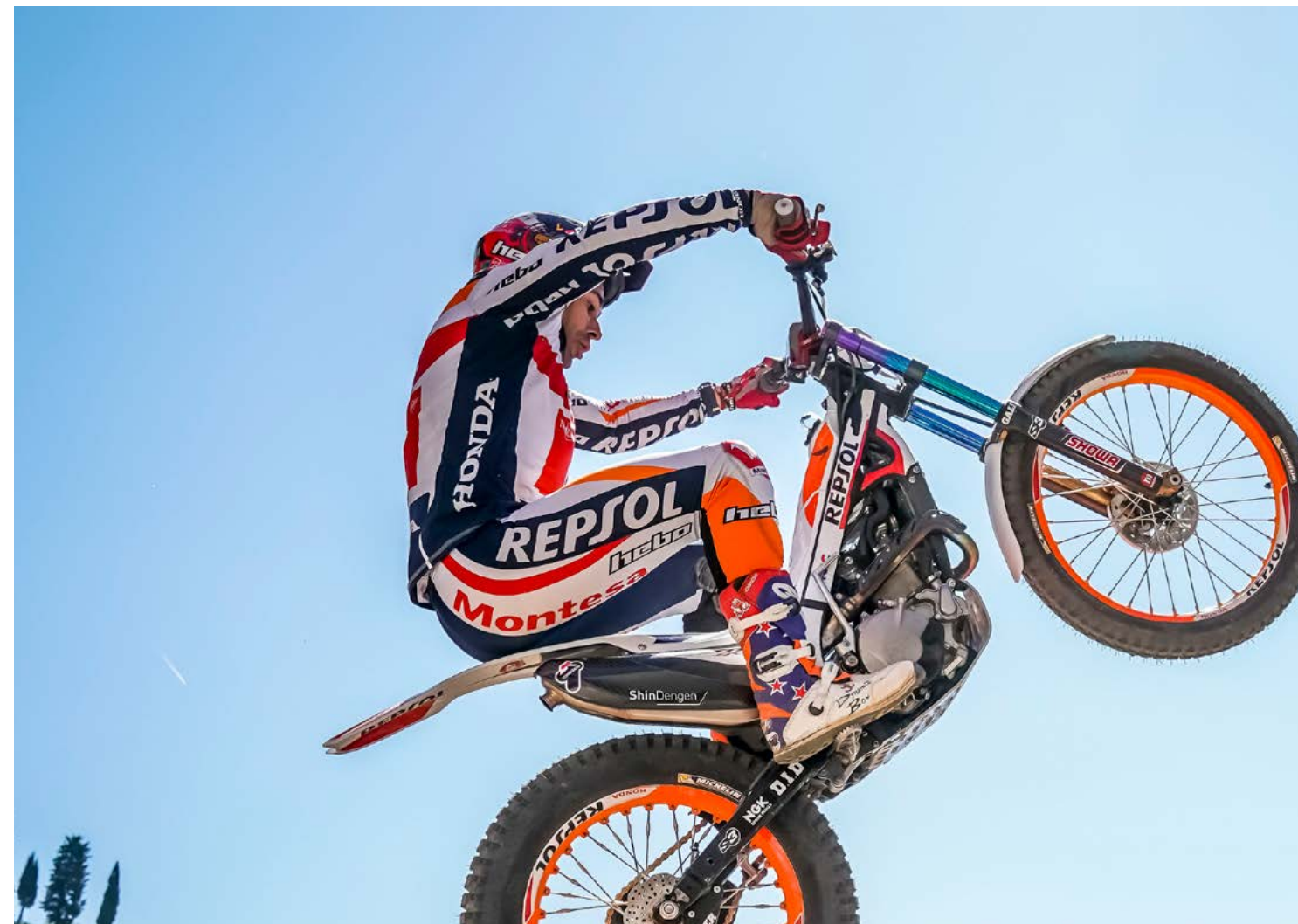




# Photography framing

When framing an image, watch-out not to crop the subject in order to avoid:

- Cutting heads
- Cutting wheels/engines
- Making the bike fly





# Creating a layout

How to create  
a layout using  
assets & the  
graphic system?

# Design steps

FIM has a great set of assets and graphic elements to create playful and differentiating designs for a dynamic brand.

Steps for a FIM layout:

## 01- What format / application?

Defining which grid

## 02- What section is it?

(corporate/event/racing)

- Defining what color to use.
- What dosage

## 03- What is the message?

- Typography choice
- Cuts / Colors

## 04- What image/content?

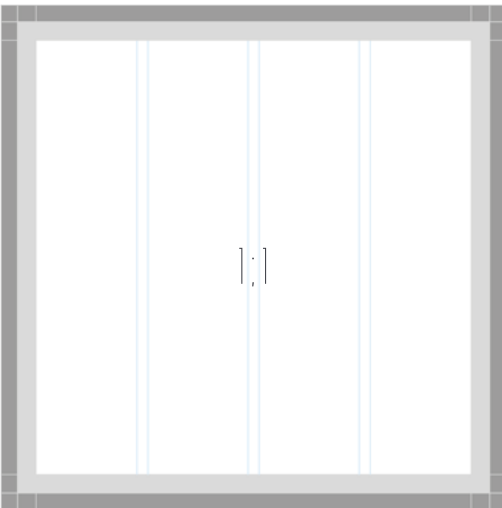
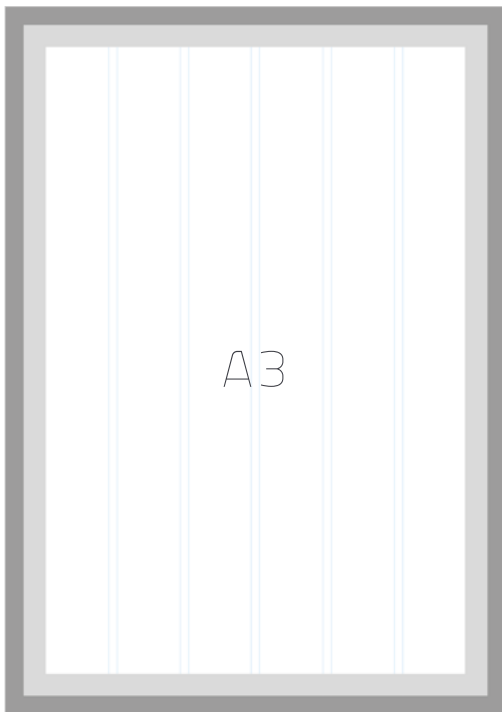
- Defines the amount of photography/images

## 05- How many pages?

- Defines the use of distinctive shapes (quantity)

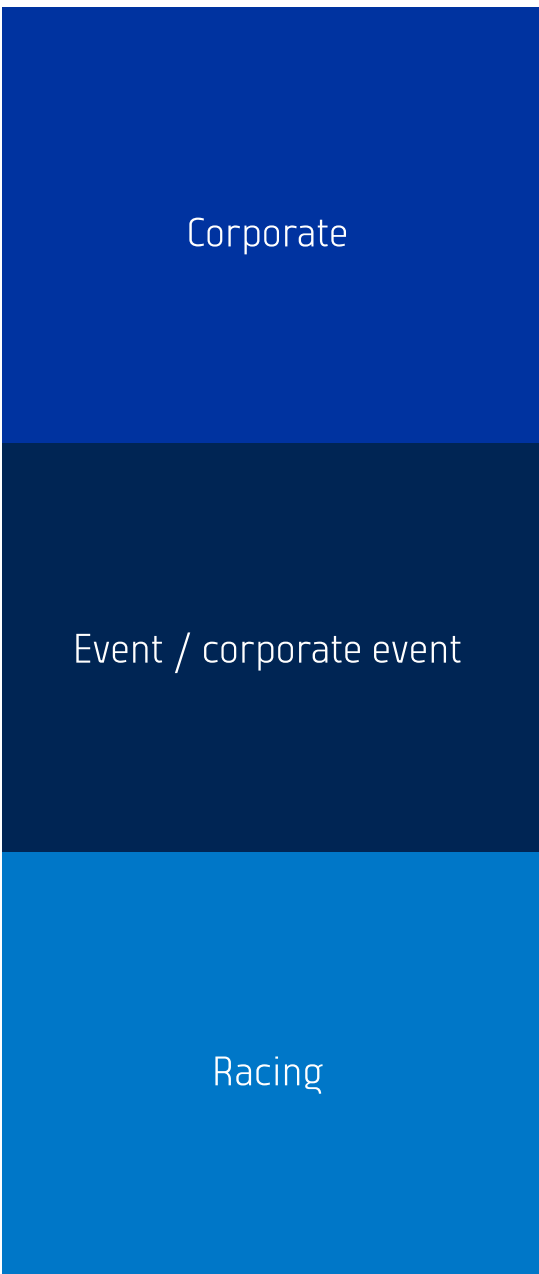
01

Format



02

Section / colors



03

Messaging / typo

Abc  
246

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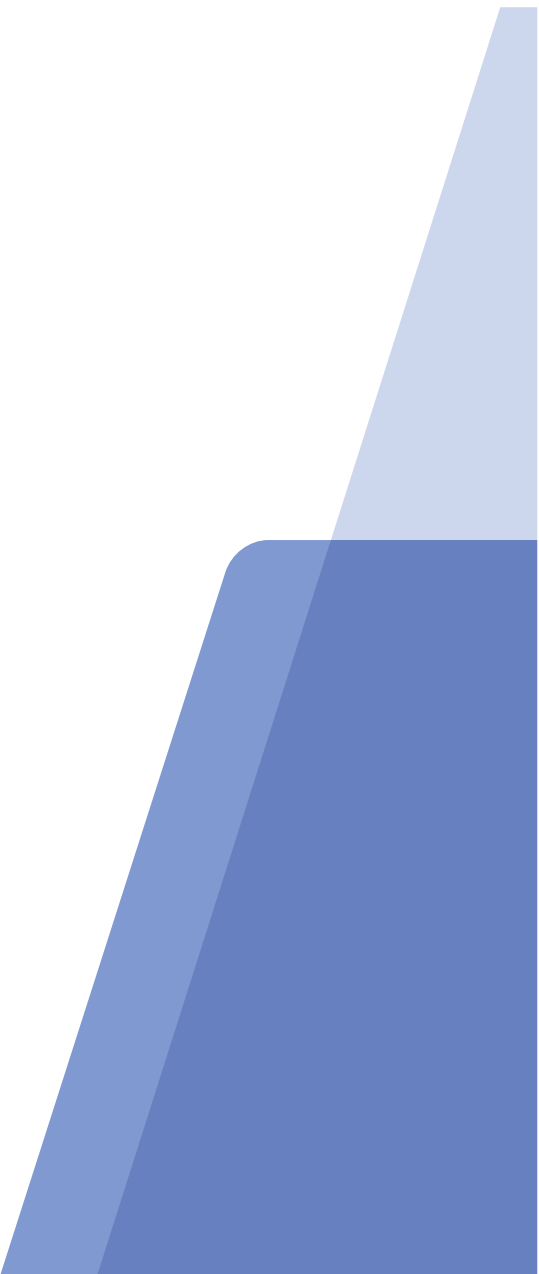
04

Image / content



05

Shapes



Coming to life



Corporate

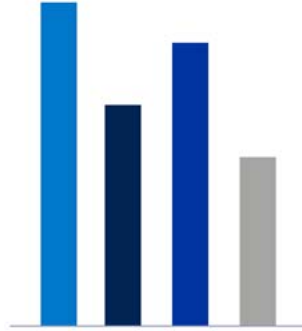


# Corporate

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2024

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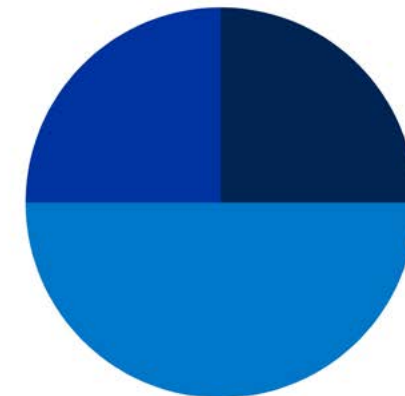
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03 Graphic system - **Overview** 104 



Corporate





01.

2024

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Corporate events







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12.07.24  
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**FIM**

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**FIM**



**FIM**

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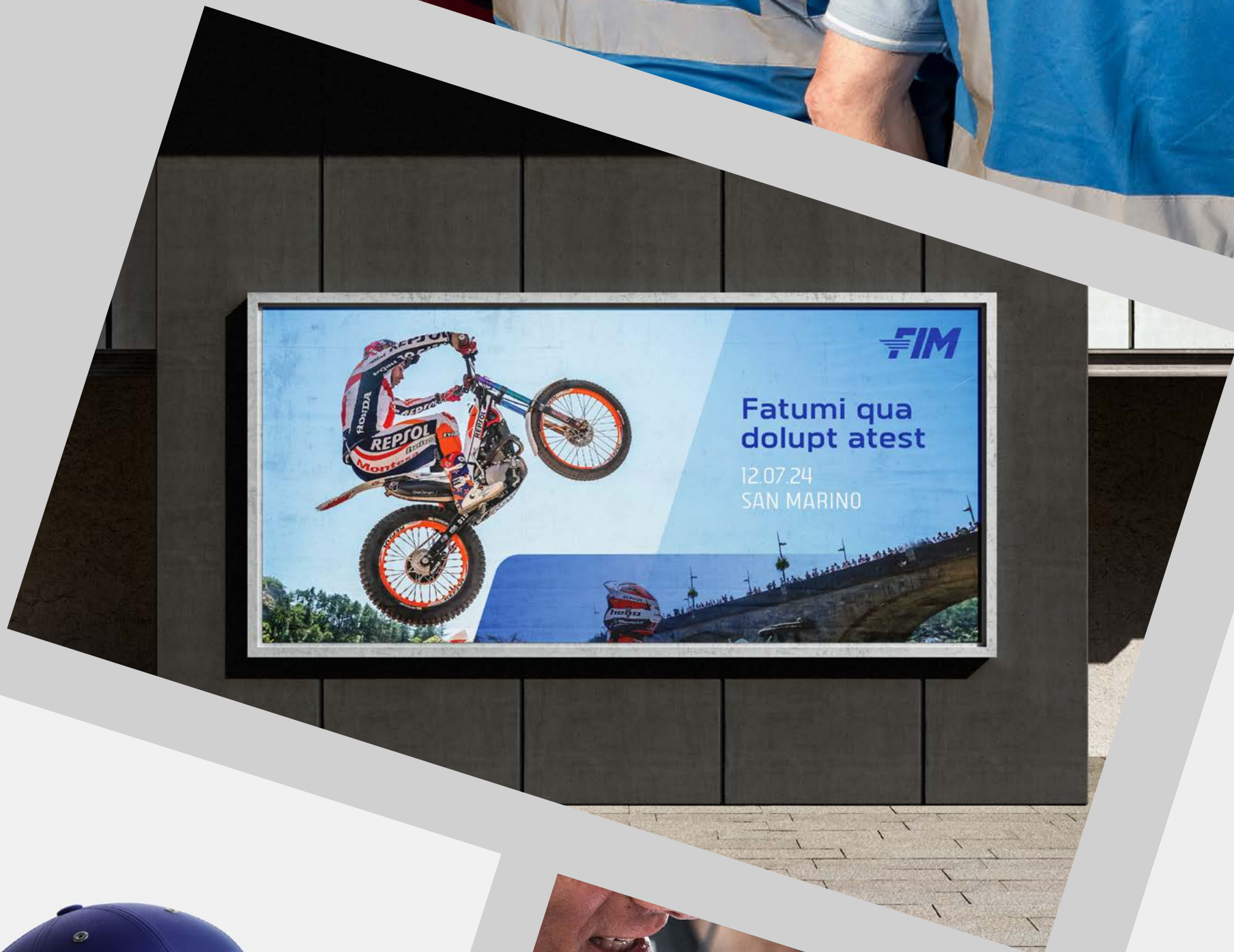
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**FIM**



# Racing world





# 04

## Continental Unions (CONUs)



# SEEK NEW CONTINENTAL HORIZONS

# Continental unions

The six continental unions are geographical subdivisions of the FIM.

They each have name descriptors relating to the relevant continent:

**FIM Africa / FIM Asia / FIM Europe / FIM Latin America / FIM North America / FIM Oceania.**

Each union will continue to promote the FIM's values, share the passion of motorcycling and, as a consequence, embrace the changes of the new visual identity in 2024.

The FIM wordmark does not change its key design characteristics and color when applied to a continental union.

The name descriptor is added below the wordmark, creating a strong unified logo lock-up.

The new visual identity will have an impact on the perception of the FIM as one strong brand worldwide.





# CONUs

## Brand assets

# Asset overview

Using the FIM's **distinctive assets** is key to creating a strong and memorable brand.

The CONUs' **logo lock-ups** and **colors** are the only modification to assets and design principles described in the previous chapters of this document (relating to the parent brand).

All rules, guidelines and inspiration from the parent brand should be considered and applied in similar way.



Logotype



Speed-Lines



Colors



Typography



Photography



# Brand assets that do not change

**Speed-Lines, typography and photography** are used in an identical way to the parent brand.

Please refer to **Chapters 2 and 3** in the brand guidelines.



Speed-Lines

Design characteristics



Typography

- Vogie font
- Choices of cuts & weights
- Default fonts Helvetica



Photography

- Main principles
- Photography will be implemented locally, reflecting local events

# CONUs

## Logo lock-up



# Logo lock-up composition

## Logo lock-up 100%

The descriptor (CONU name) is always placed under the FIM wordmark, creating **a logo lock-up**.

The distance between the wordmark and the descriptor is defined by  $\frac{1}{2} X$ .

- The distance between the logo and the descriptor should not be changed.

In order to create consistency and equality between the different CONUs, the general size of the descriptor is defined by the largest CONU name: North America.

- The descriptor (CONU name) should be kept in its logo form and not re-written.



# Logo lock-up size

## Logo lock-up 100%

The logo-lock-up version can be used in all sizes above 17 mm.

Under 17 mm, the characters’ readability is negatively affected, which is why we do not use the logo lock-up.

- 17 mm is based on optimal printing situation (coated paper).
- On uncoated paper, we recommend using the logo at 20 mm.

In very small sizes, the descriptor is removed to ensure readability.



## Minimum size : 17 mm





Don't – logo lock-up



Vertical logo over description



Align descriptor left



Separate both elements



Reduce descriptor size



Modify word sizes



Center descriptor



Stretch descriptor



# Logo applications





# CONUs Colors

# Color palette

To reinforce the FIM as the parent brand, original brand colors are retained as the main color palette for design.

The CONUs' colors have also been retained in order to underline the heritage of each union.

FIM main colors

FIM Blue	Dark Blue	Light Blue	Dark Grey	Light Grey	Silver
Pantone 286C CI00 M75 Y0 K0 R0 G51 B160 RAL 5002 # 0033A0	Pantone 655C CI00 M79 Y12 K59 R0 G37 B84 RAL 5013 # 002554	Pantone 3005C CI00 M31 Y0 K0 R0 G119 B200 RAL 5015 # 0077C8	Pantone 11C C44 M34 Y22 K77 R83 G86 B90 RAL 7043 # 53565A	Pantone 8C C23 M16 Y13 K46 R136 G139 B141 RAL 7037 # 888B8D	Pantone 10450C RAL 9022
20%40%60%80%	20%40%60%80%	20%40%60%80%	20%40%60%80%	20%40%60%80%	

CONUs' colors

Africa	Asia	Europe	Latin America	North America	Oceania
Pantone 432C C65 M43 Y26 K78 R51 G63 B72 # 333F48	Pantone 151C C0 M60 Y100 K0 R255 G130 B0 # FF8200	Pantone Process Blue CI00 M0 Y0 K0 R0 G159 B223 # 009FDF	Pantone 259C C67 M100 Y4 K5 R109 G32 B119 # 6D2077	Pantone 200C C3 M100 Y70 K12 R186 G12 B47 # BA0C2F	Pantone 349C C90 M12 Y95 K40 R4 G106 B56 #046A38



# Colors – wordmarks

Each wordmark should be applied consistently and should be immediately recognizable as part of the parent brand.

**Positive logo-lockup:**

Where possible, the full color version (FIM blue + CONU color) should be used.

**Negative logo-lockup:**

Used on a darker surface, the CONU names are displayed in white, to ensure optimal visibility.



## Colors – silver

For special occasions or limited editions (such as invitations), logo-lockups for CONUs can be presented in silver.

This version should only be used when reproduced in Pantone colors or materials with inherent shine, such as metal or silver thread.

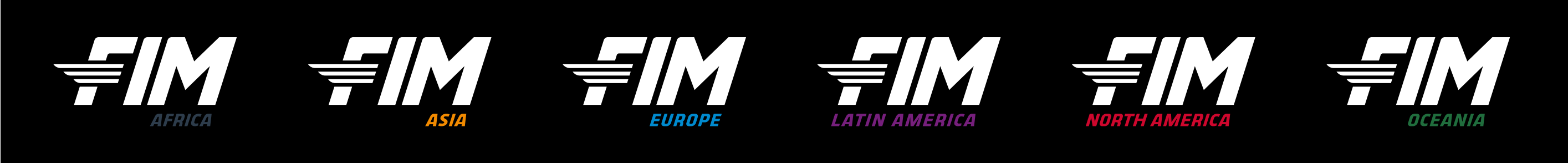




# Don't – CONU's colors

To ensure consistency, as well as for parent brand and CONU recognition, the colors should not be applied in a flexible fashion.

There should also be due attention with backgrounds to ensure the correct logo lock-up is used and to avoid using the colors of CONUs as backgrounds with the logo lock-up.



## An extra touch of color

To elevate the CONU presence and add a little more personality and design playfulness, a touch of additional color can be added to merchandise, beyond the color in the logo lock-up.





# CONUs

## Graphic system

How to apply  
assets in order to  
create consistent  
and modular  
designs?



# Why a graphic system?

## Brand assets



The graphic system ensures each piece of communication is developed in a consistent and structured way. It assists in the structural conception (layouts) and development of design and helps to define the role of each brand asset.

Only the logo placements and color touches (such as typography) are impacted by the guidelines for CONUs.

The main design approach and graphic element principles stay untouched.

Please refer to **Chapter 3** for more detailed design principles.

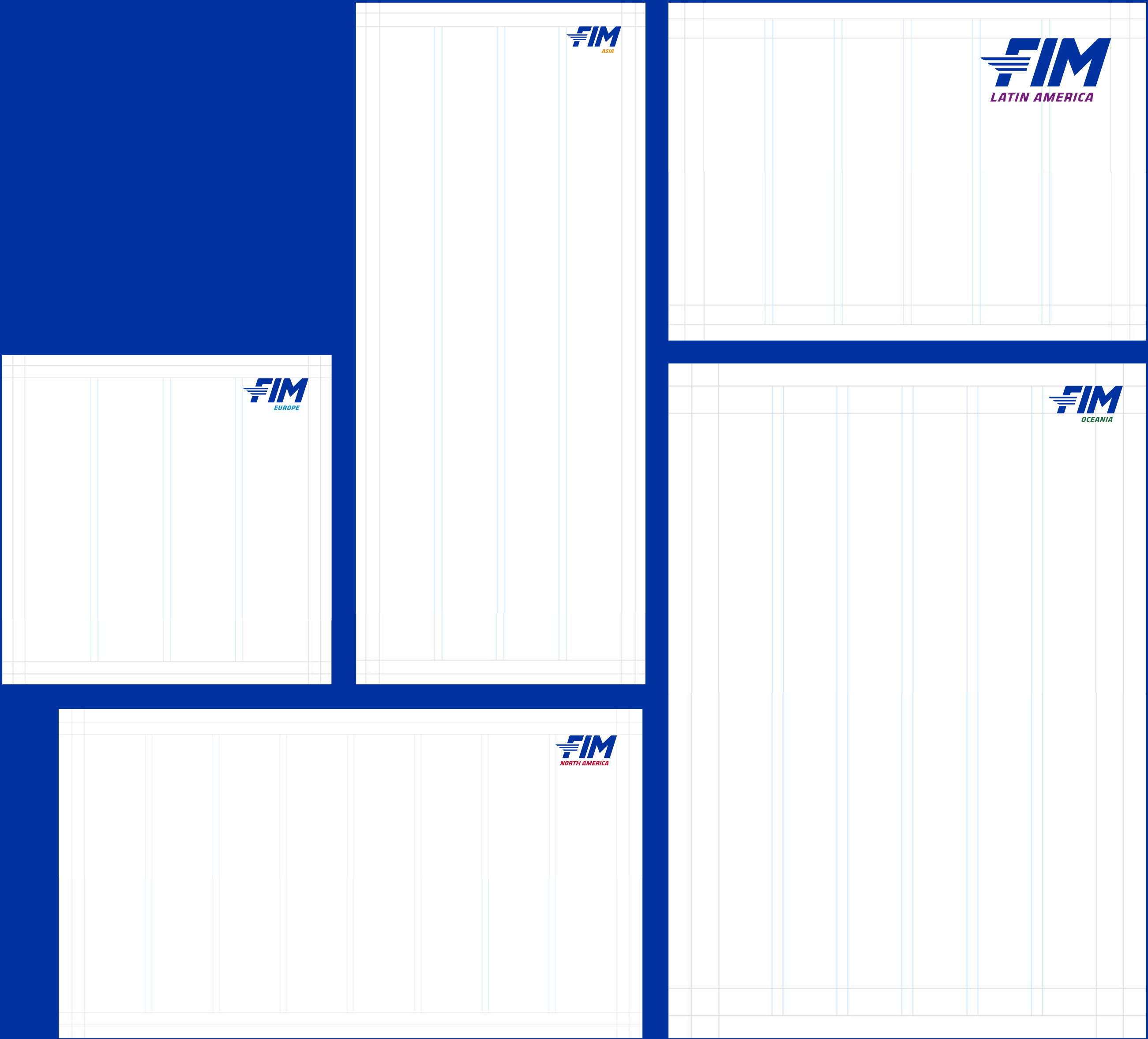
## Graphic elements



# Logo lock-up placement

The dynamic design of the logo lock-ups for CONUs favors the placement of the logo in the top right-hand side, within the grid margins.

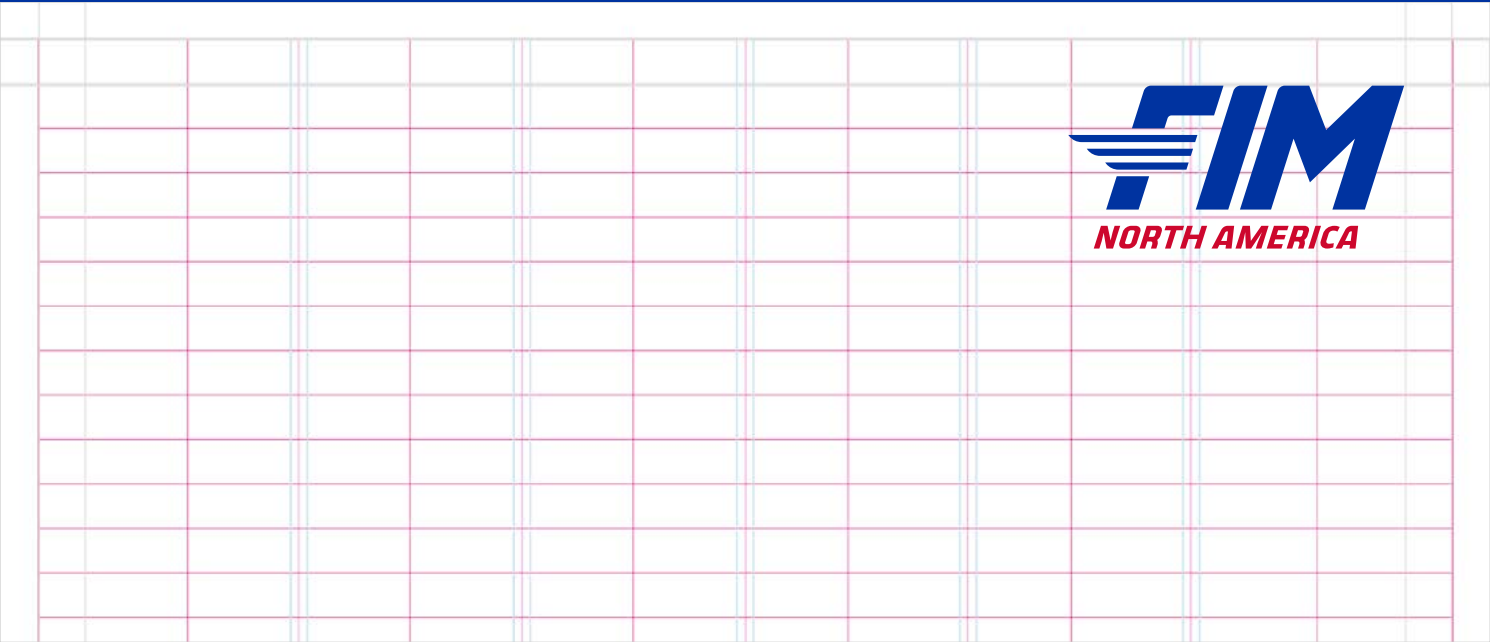
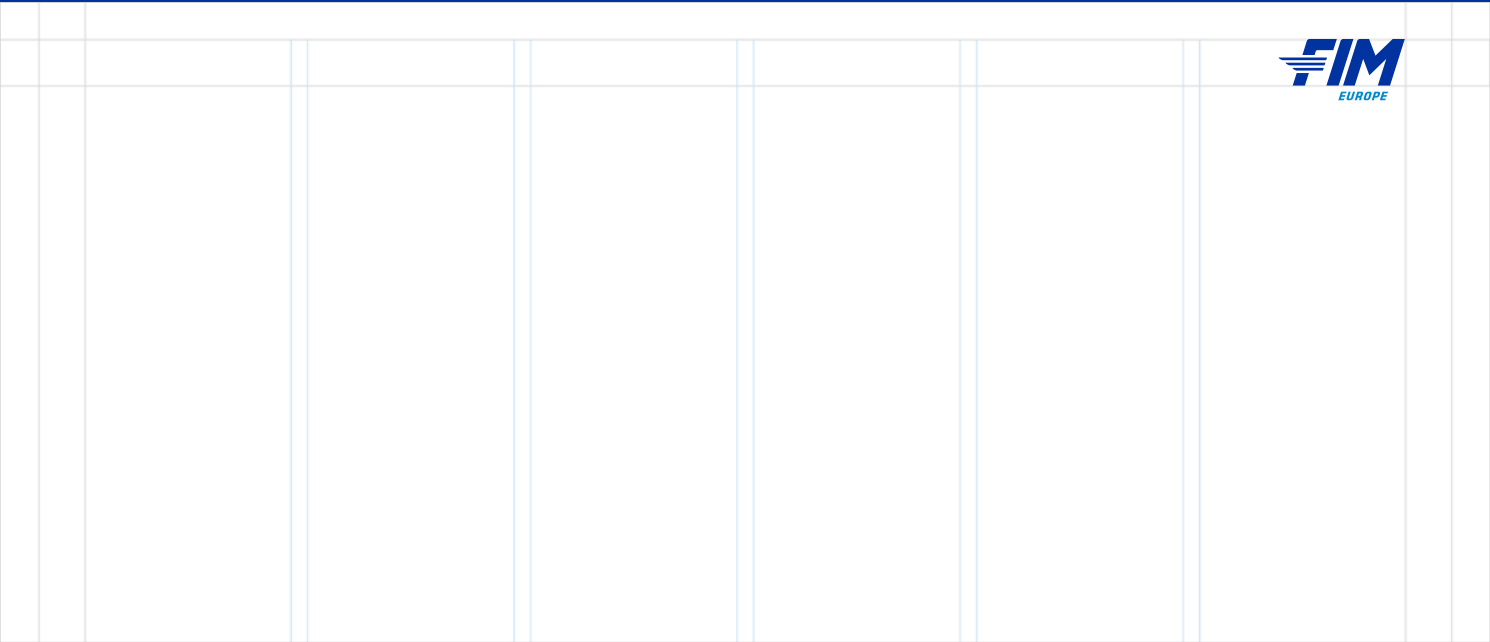
While the above recommendation applies for most formats, please refer to **Chapter 3 (Margins & Grids)** for more details about the set-up of margins and grids for different formats.





# Logo lock-up size

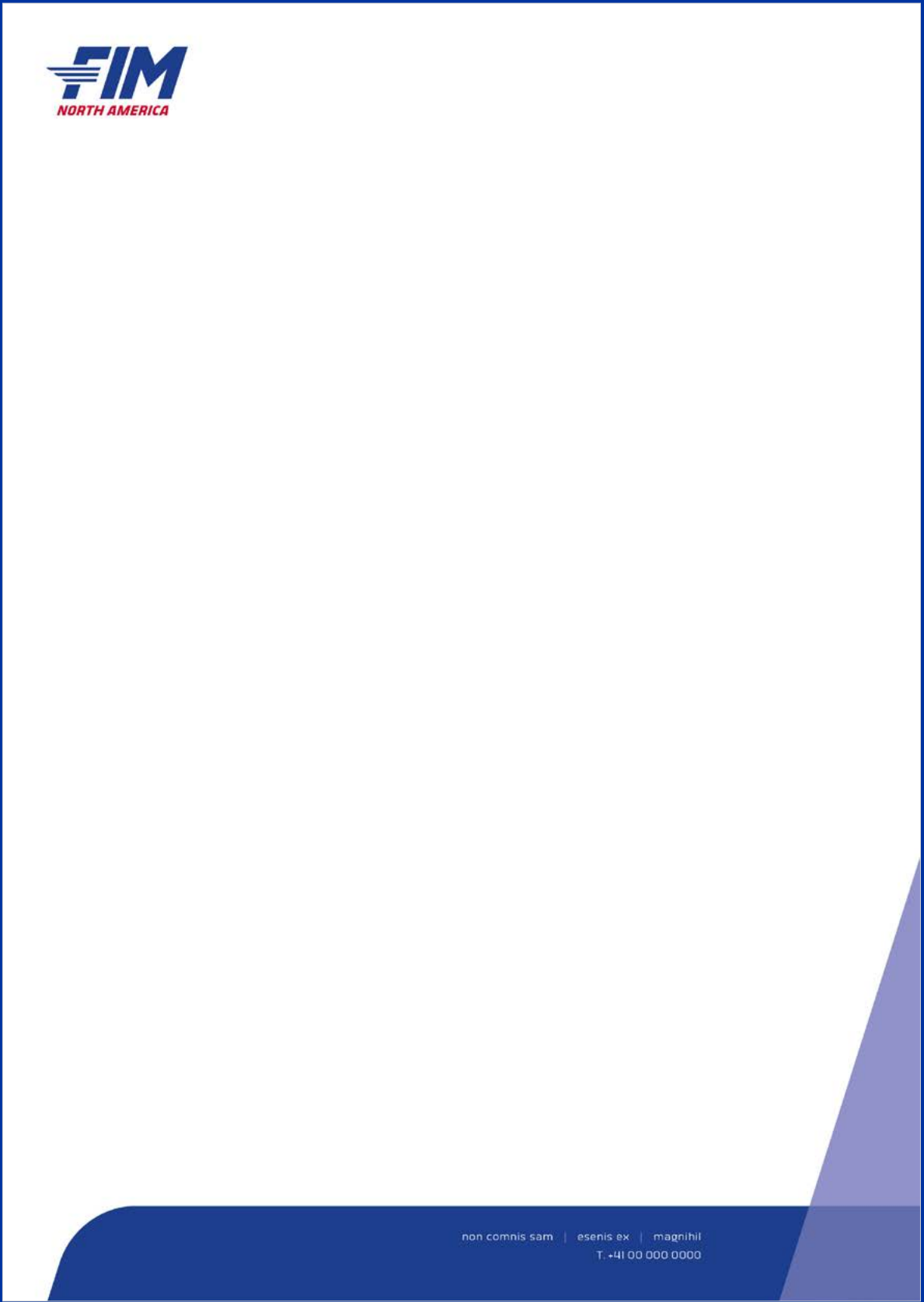
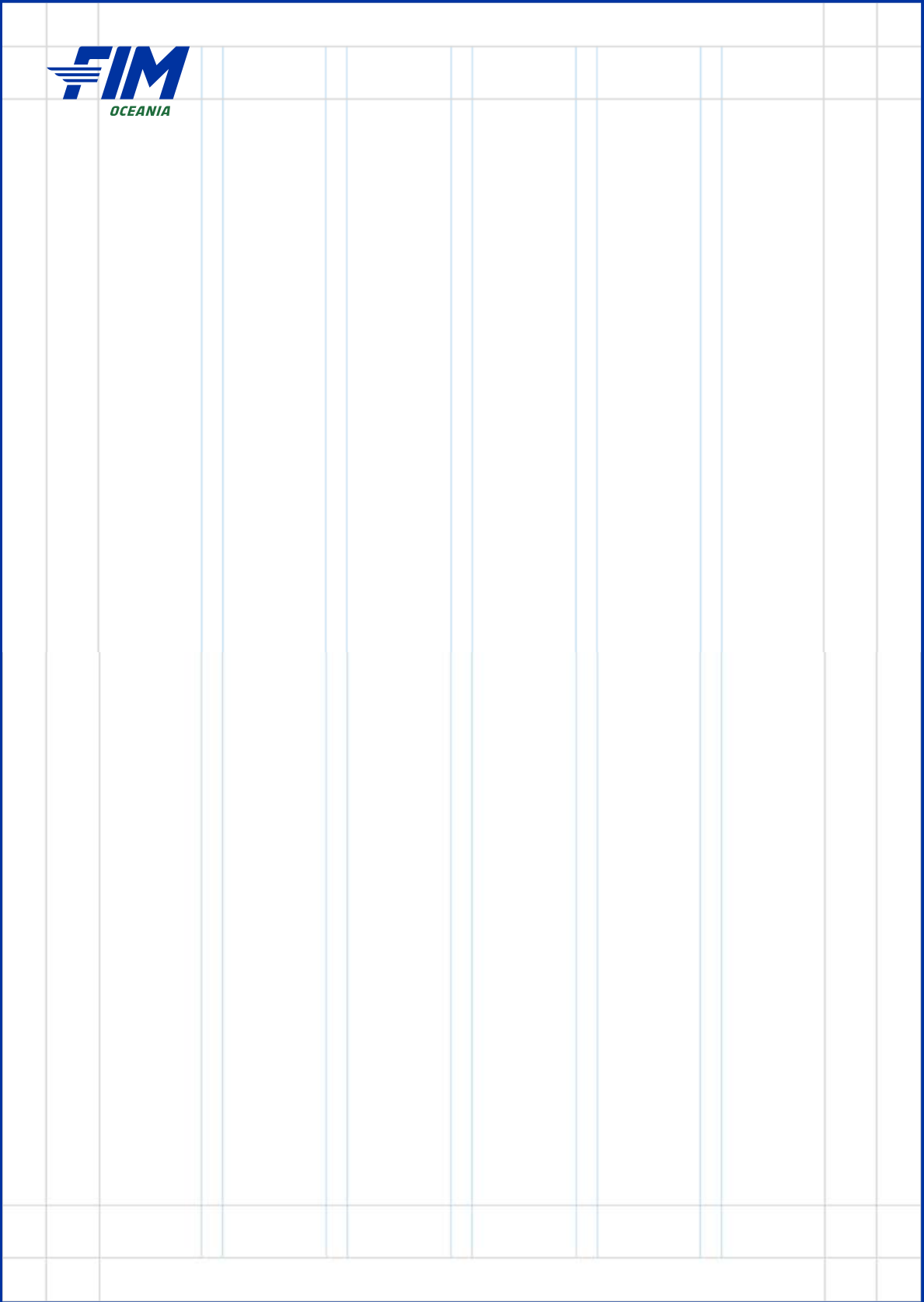
- The logo lock-up size for CONUs can be defined by a margin width or by a column width.
- The size of the logo can also be determined by the background grid and placed in a half-column area to get an intermediate size.



# Logo default placement

In certain cases, the logo cannot be placed in the top right-hand corner (such as for Moleskine covers).

In order to keep enhancing the dynamic nature of the logo, the preferred alternative position is on the left-hand side.





# Logo lock-up centred

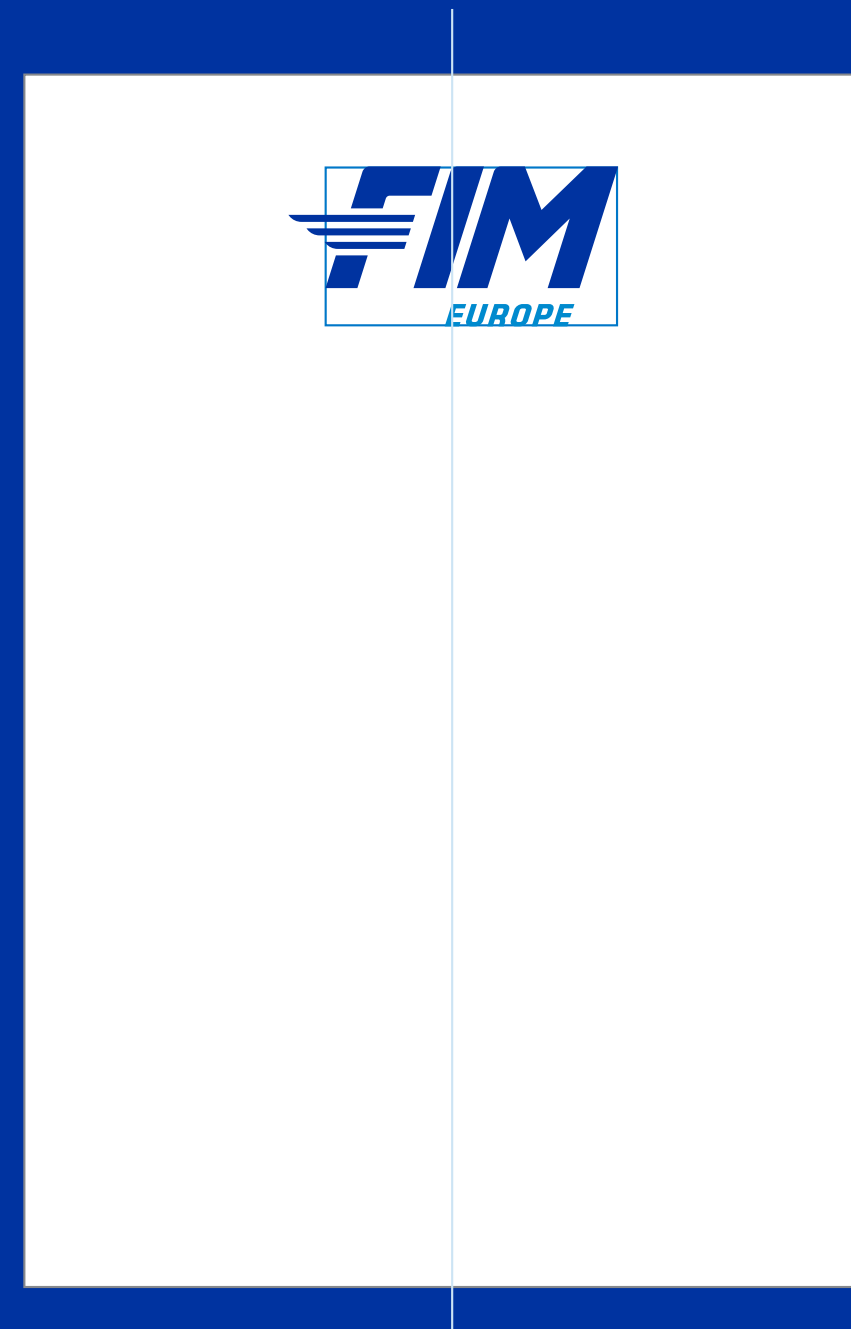
In certain cases, the logo can neither be placed in the top-right hand corner nor in the top left-hand corner.

In such cases, it can be centered on the format width.

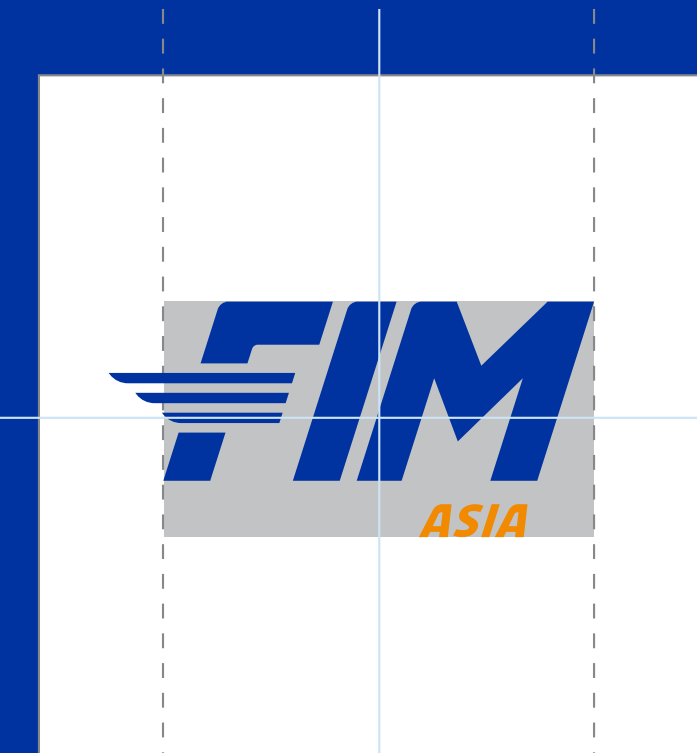
However, the nature of the logo design (Speed-Lines to the left) can make it look uncentered when applied mathematically. As a result, the width given by the FIM letters should be used to center the logo, allowing it to appear optically accurate.

See examples on the right.

DO



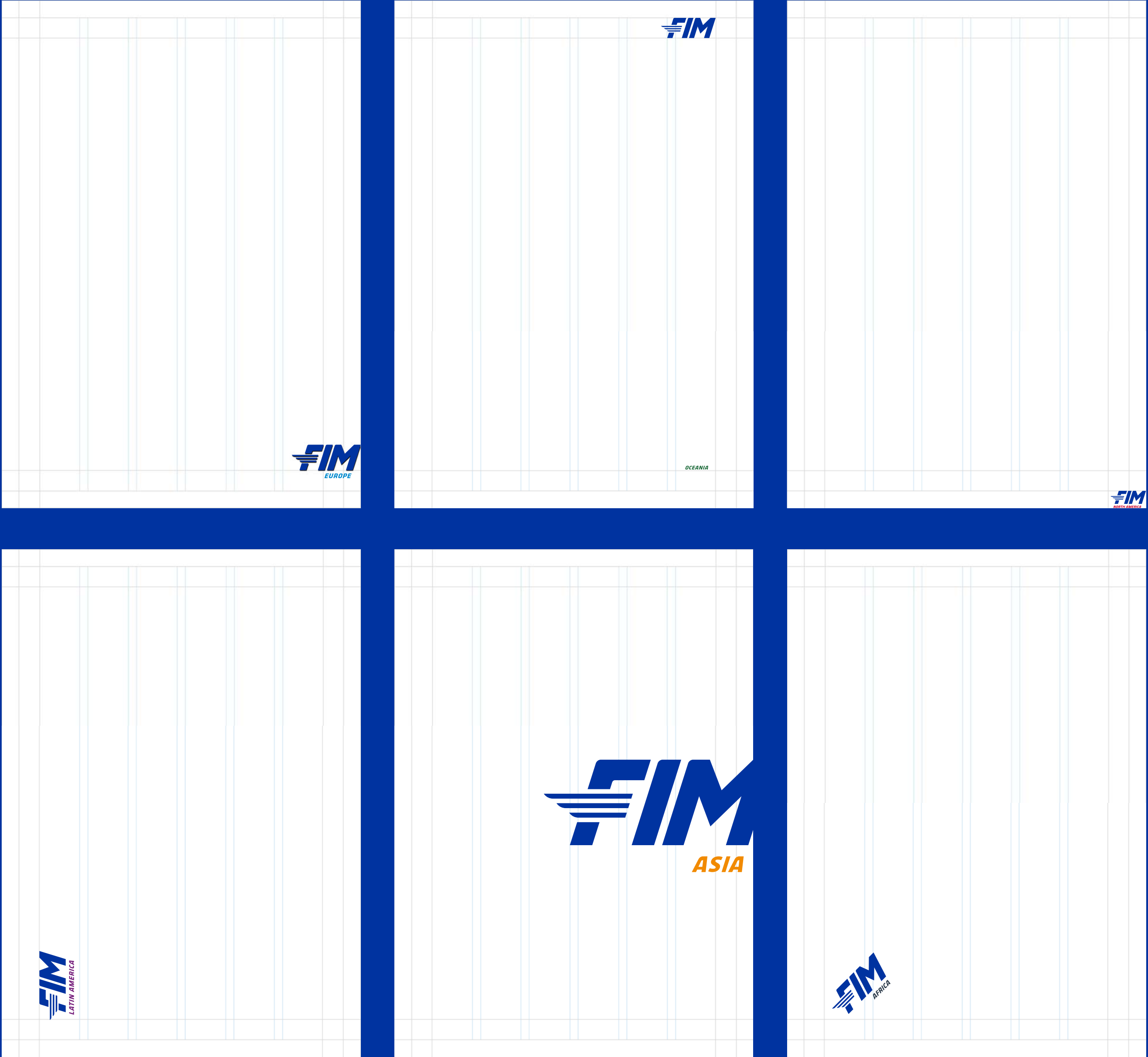
DON'T



Centered on FIM letters + CONU's name (without Speed-Lines).

Centered on FIM logo without CONU's name (with Speed-Lines).

Don't - logo lock-up placement





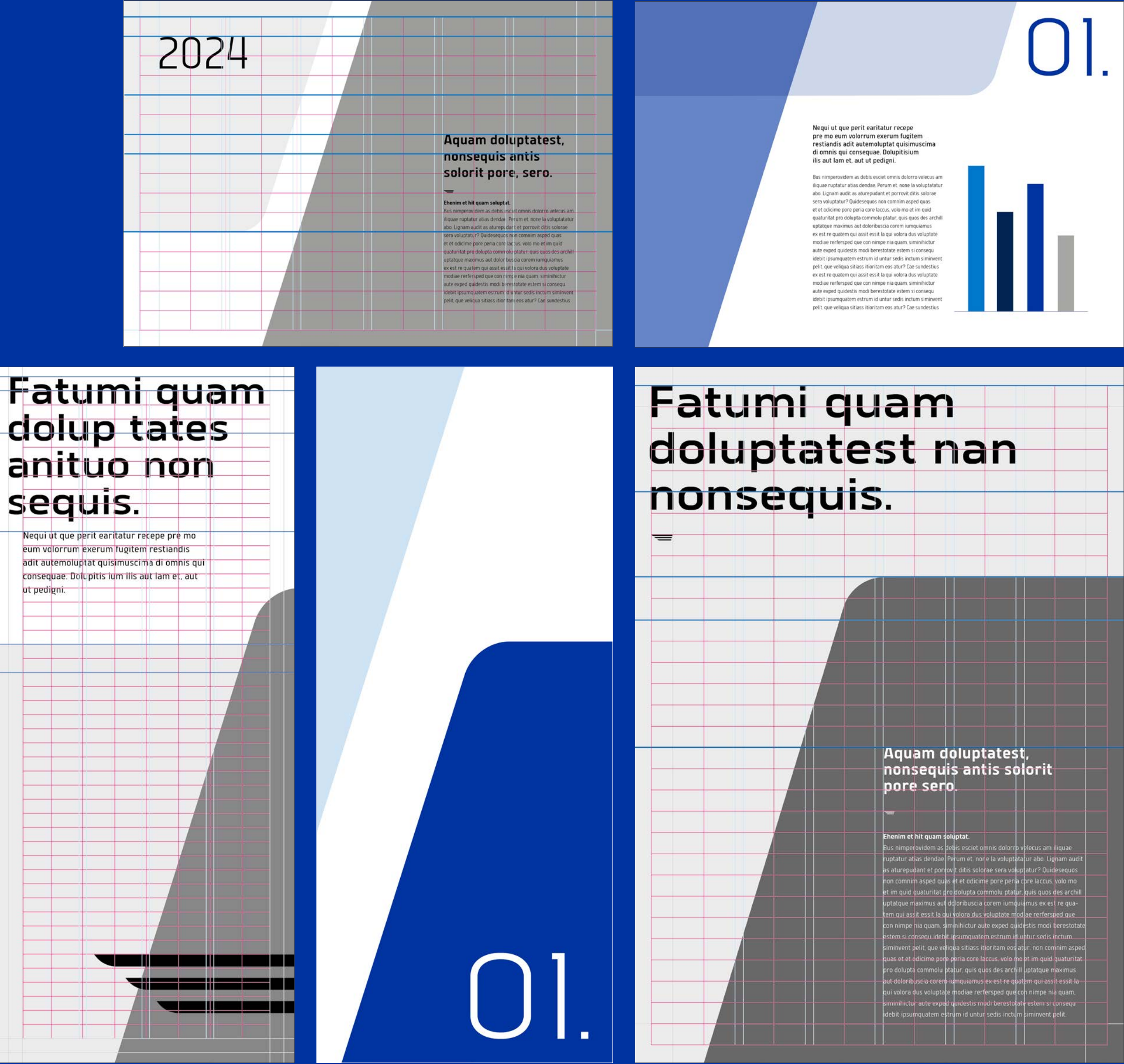
# Layout principles

The layout principles for communication with CONUs follow the same design principles as the parent brand.

The CONU logo lock-up color is the only differentiating element within a layout.

Margins and grids / distinctive shapes / placements / colors / photography / patterns all remain strictly identical.

Please refer to **Chapter 3** for more detailed design indications.





# Don't – color combination

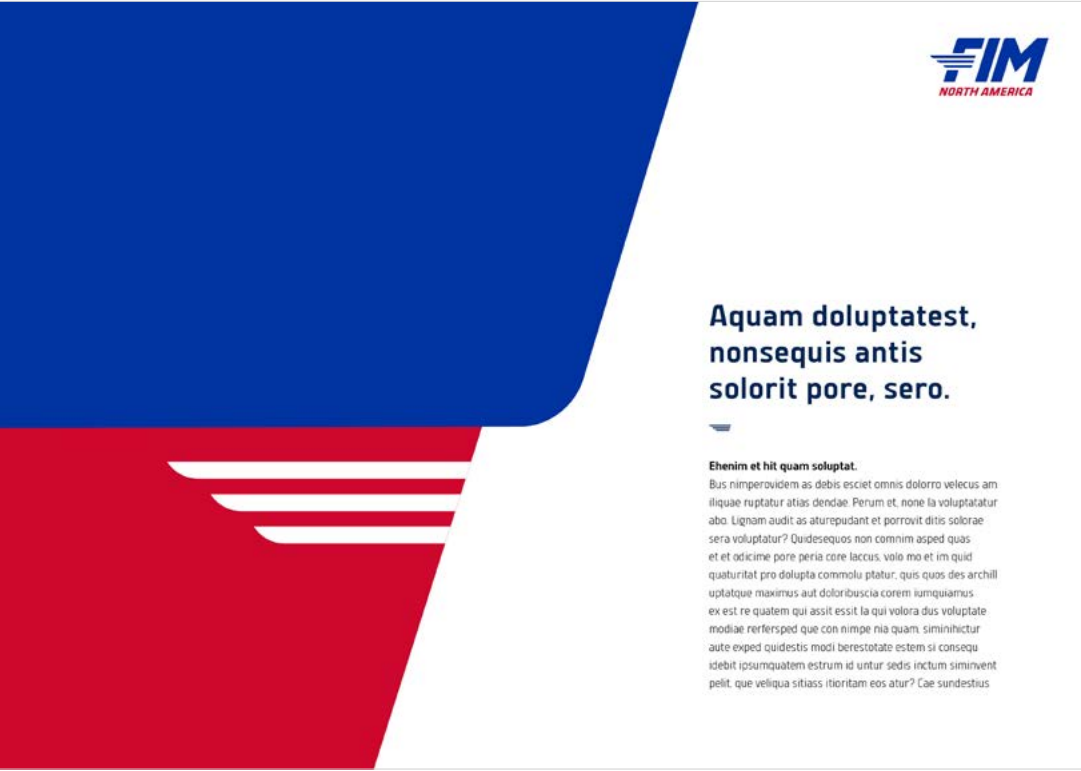
## 1 colored shape



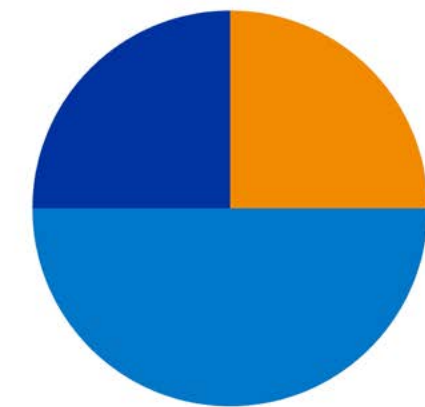
## 2 colored shapes



## Don't introduce a new color



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- Stook
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Layout applications






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12.07.24  
SAN MARINO





# CONUs

## Coming to life

Corporate





Corporate events





Racing world





If you have any questions or need specific files,  
please contact: **[marketing@fim.ch](mailto:marketing@fim.ch)**



Ride with us!