

# Brand Book

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# The Artek Brand



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## About Artek

Artek was founded in Helsinki in 1935 by four young idealists: Alvar and Aino Aalto, Maire Gullichsen, and Nils-Gustav Hahl. Their goal was “to sell furniture and to promote a modern culture of living by exhibitions and other educational means”.



Alvar Aalto



Aino Aalto



Nils-Gustav Hahl



Maire Gullichsen

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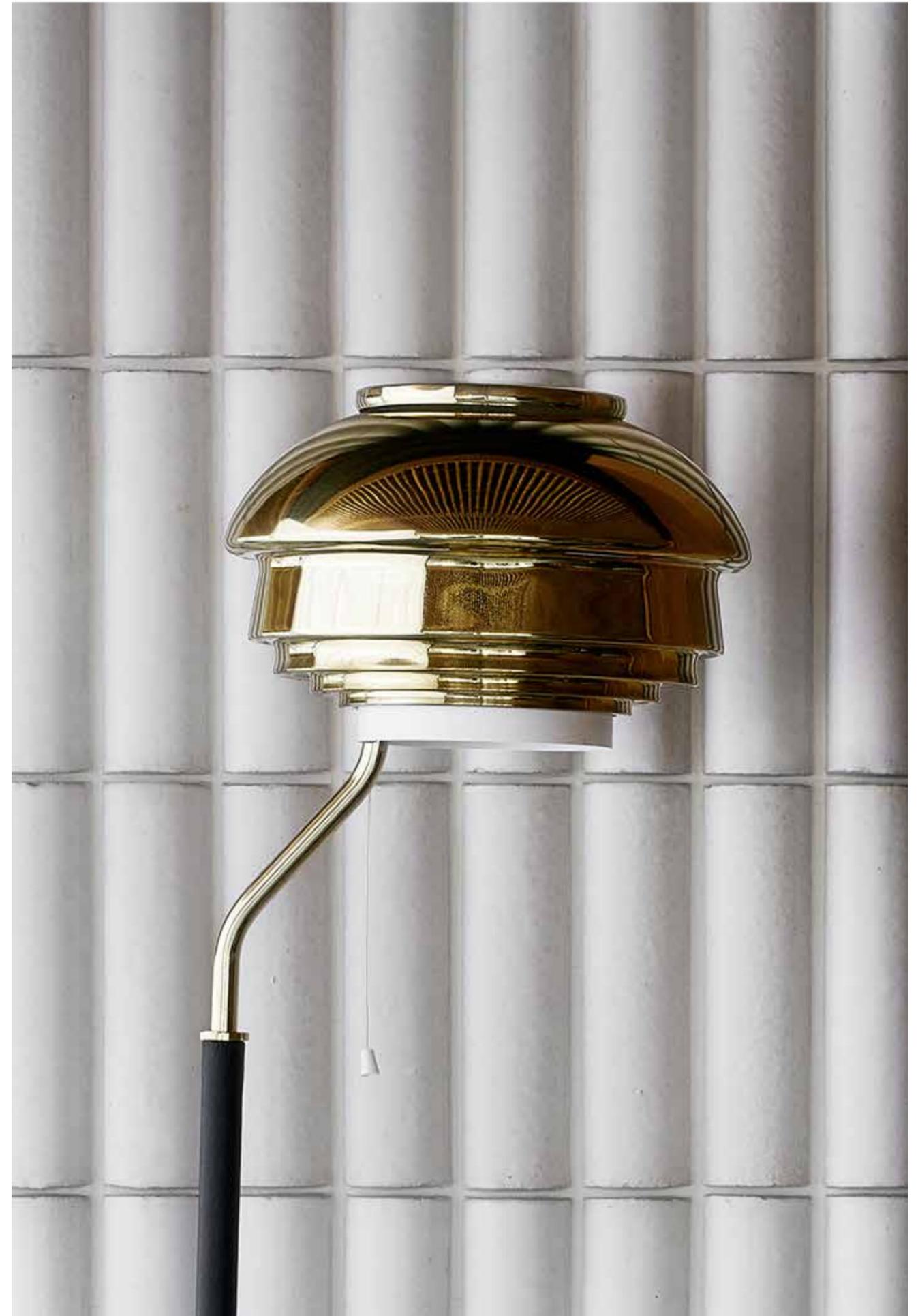


In keeping with the radical spirit of its founders, Artek today is an innovative player in the world of modern design, developing products at the intersection of design, architecture and art.

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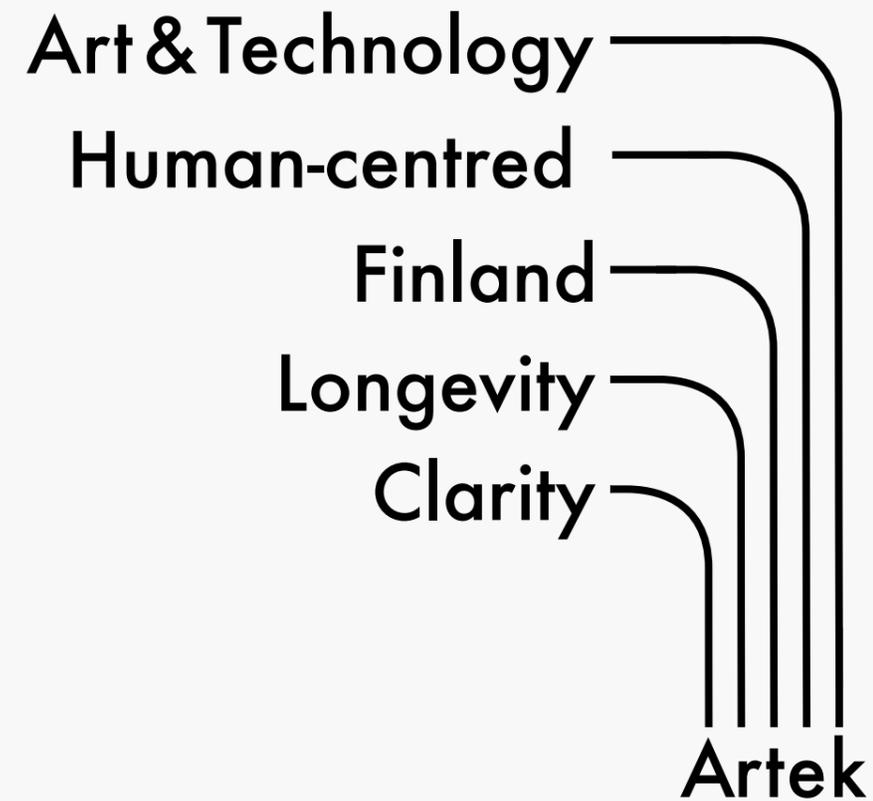
The Artek collection consists of furniture, lighting and accessories designed by the pioneers of Finnish modernism and by leading international designers. It stands for clarity, functionality and poetic simplicity.

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## What Artek stands for

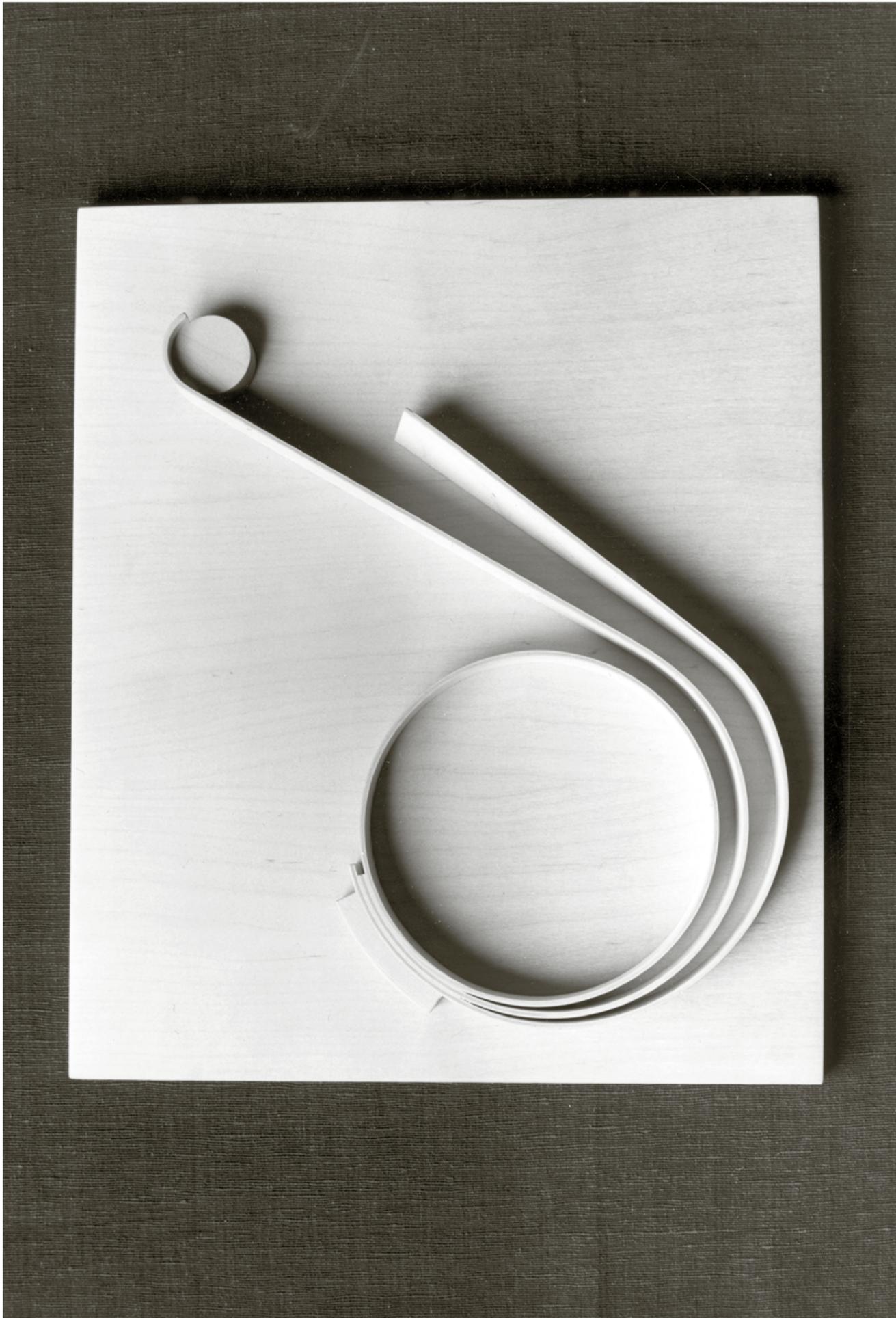
The Artek brand is shaped by five elements that together form the core of the brand's communication and its way of working.

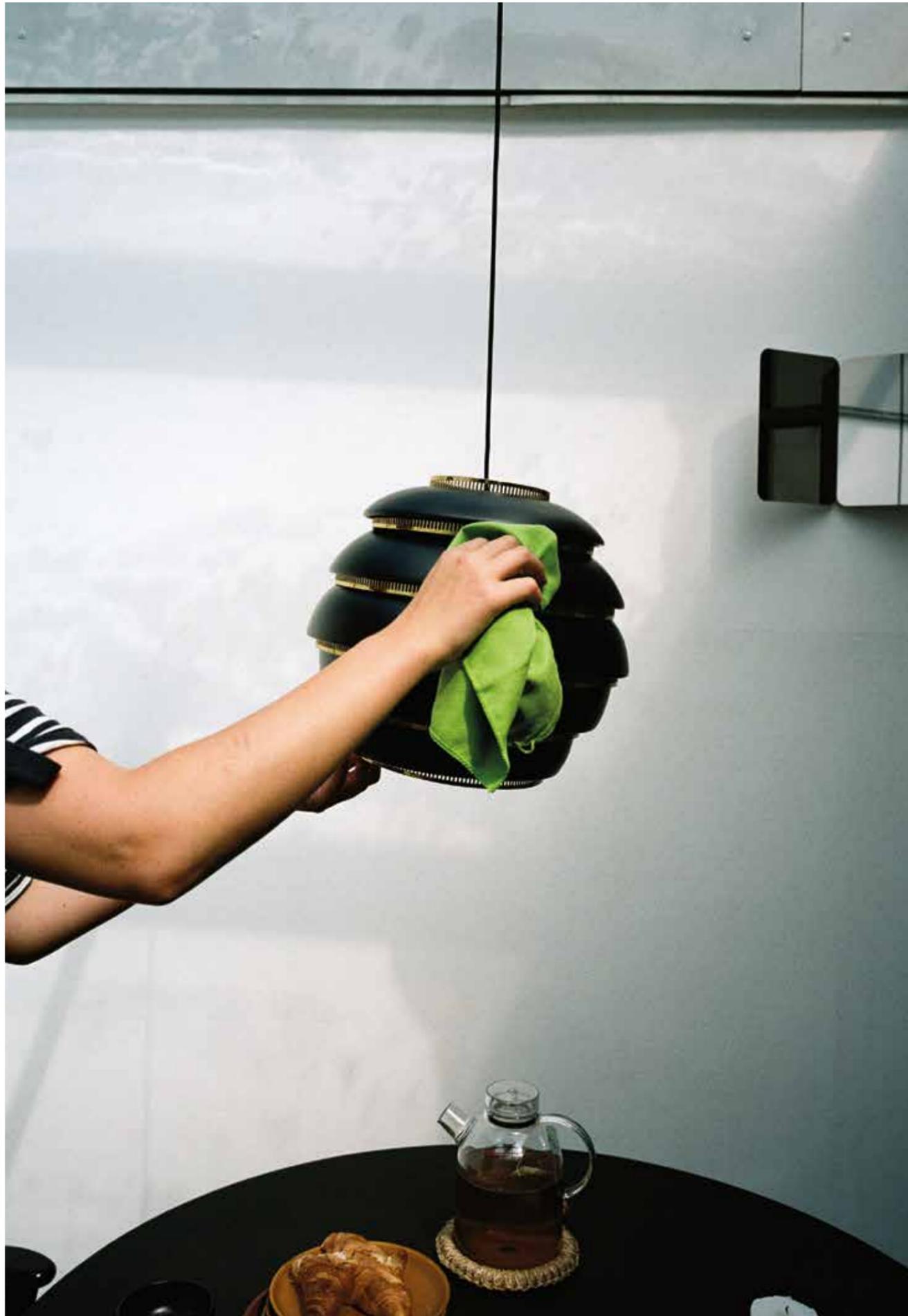


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Art & Technology: The name Artek is a synthesis of "art" and "technology" coined by Artek's founders, and rooted in the modernist idea of a new union of these spheres. Technology was to include both science and industrial production, while art was to encompass architecture and design. Born out of the international modernist movement, Artek lives today in a community of like-minded individuals active in the fields of design, architecture, art and industry.

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Human-centred: Shaped by Aino and Alvar Aalto's human modernism, Artek pursues its founding mission of promoting a modern culture of living by putting human needs at the centre of everything it does. By manufacturing long-lasting products for the everyday, using natural materials that age gracefully over time, Artek meets the needs of its users throughout the different stages of their lives.

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**Finland: Artek is shaped by Finnish identity, culture and nature. Good design is understood as an integral part of life rather than a luxury, so Artek develops functional products that bring beauty to the everyday. Most are made of birch wood responsibly harvested in Finnish forests, and manufactured close to Turku, Finland, through a combination of traditional craftsmanship and industrial excellence.**

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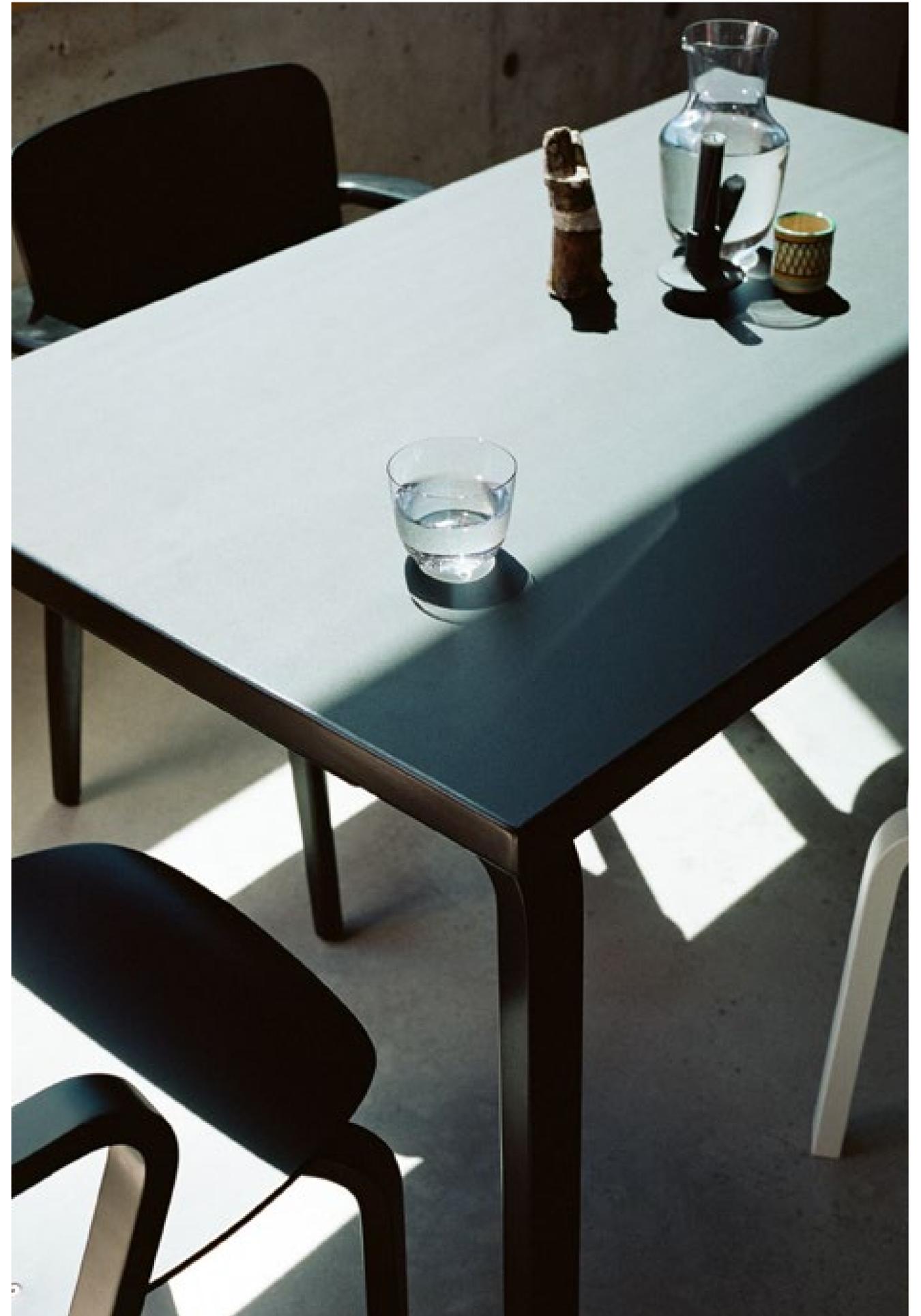


**Longevity:** Artek thinks, designs and manufactures for longevity – both functional and aesthetic. Natural and renewable materials are responsibly sourced and transformed into timeless designs that maintain their appeal over decades. Every Finnish birch tree harvested for Artek is 50 to 80 years old; and since each tree takes a lifetime to grow, Artek ensures that its furniture lasts at least as long. Actively serving conscious consumers, Artek is transparent about where its raw materials come from and how its products are made, and is continuously seeking to improve their ethical and environmental impacts.

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Clarity: As a company and through its products, Artek communicates in a clear and direct way. Curious, easy to do business with, and simple but not simplistic, Artek strives for clarity in essence and form.

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# Verbal Identity



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## How Artek sounds

### Precise

Artek pursues timeless beauty over trends. It favours a pared-back aesthetic that is disciplined, straightforward and uncluttered. Pragmatic at heart, but with a concern for detail, Artek expresses itself in a concise, clear manner in both its design and its communications.

### Simple, but not simplistic

Artek ensures that its communications are easily understood, but also provide substantive content. With its blend of heritage and culture, Artek connects with a diverse audience, delivering a brand experience that is both enriching and accessible.

### Advocacy

Inspired by its founding manifesto, Artek maintains educational and advocacy roles. Driven by this commitment to sharing knowledge, Artek encourages the discovery and understanding of its design heritage and its cultural and environmental missions, supporting the Artek community to make informed decisions.

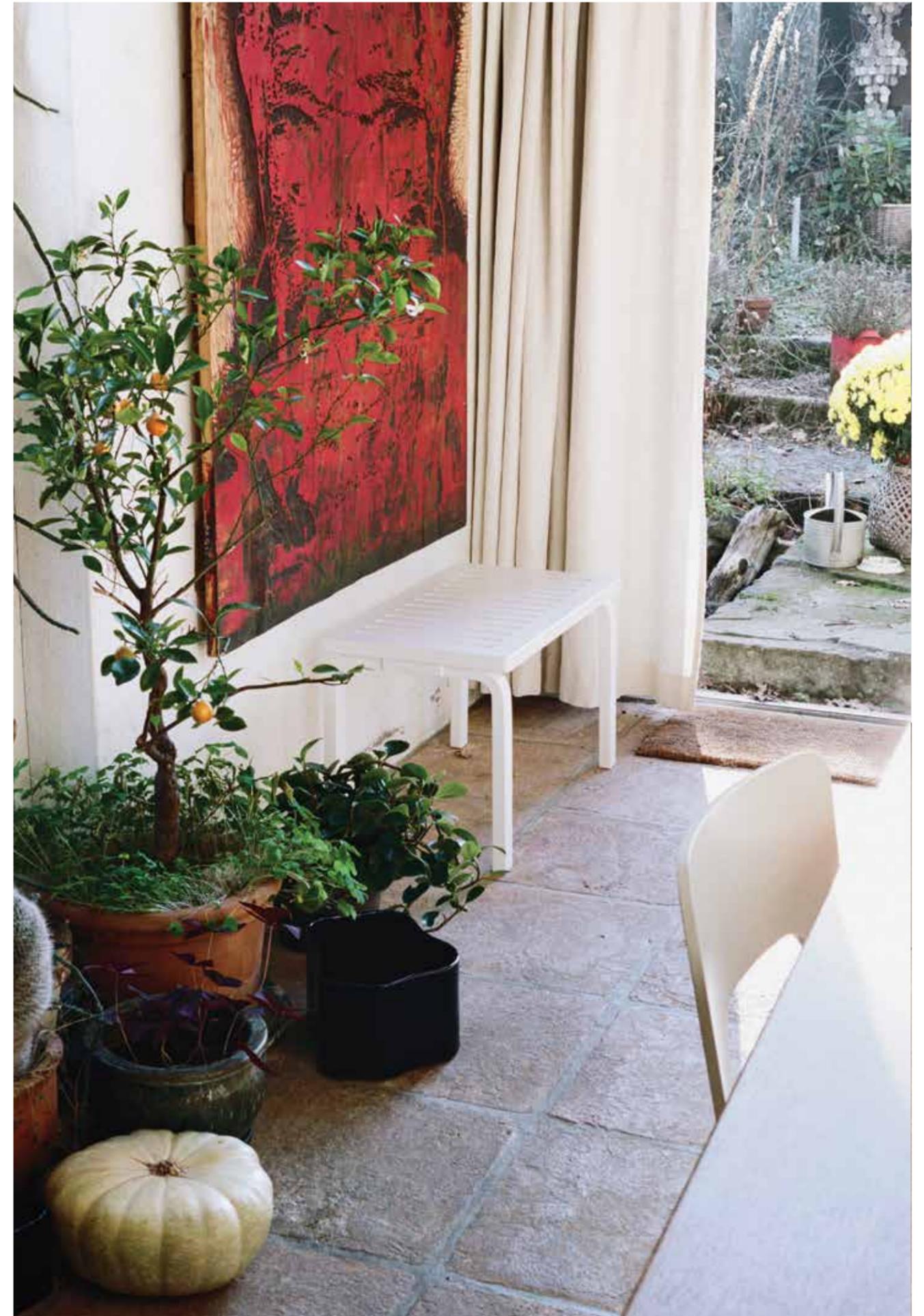
Artek wants its messages to be easily understood. Its tone of voice is straightforward and direct – non-native English speakers should have no trouble understanding Artek. The following is provided as guidance:

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1. Artek speaks in simple, full sentences, keeping long sentences with complex structures to a minimum. If a message can be conveyed with fewer words, that is always preferred.
2. Artek comes straight to the point, without distracting chit-chat or empty phrases.
3. Artek uses everyday words. Start is better than commence, use better than utilise, buy better than purchase, and ask better than request. Plain English is used rather than specialist terms.
4. While passionate about its products and mission, Artek is careful to avoid marketing jargon and buzzwords, exclamation marks, excessive use of adjectives, and overly decorative language. For instance, high standards should be used instead of the highest standards.
5. Artek speaks respectfully from a position of knowledge to an informed audience, without sounding distant or superior.

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## Longevity statements

The longevity of Artek products is communicated by four texts, each covering a different aspect of this essential quality.



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Timeless content inside

In both look and build, Artek products convey clarity, functionality and poetic simplicity. Impervious to fleeting trends, Artek furniture is designed to maintain its appeal over decades, often passed down from one generation to the next.

**TIMELESS  
CONTENT  
INSIDE**

Buy now, keep forever

Adhering to an intentionally straightforward construction logic, Artek classics can be easily maintained, repaired and repurposed by their owners. Components can be replaced or customised, legs cut, surfaces repainted, webbing upholstery replaced, or furniture taken apart and reassembled using standard screws.

**BUY NOW  
KEEP  
FOREVER**

Age with grace

Thanks to a palette of natural materials, Artek products become more beautiful over time. Wood, leather and linoleum age gracefully, with traces of use conferring individuality and character. At Artek 2nd Cycle, the Helsinki-based platform for pre-loved design, a wide range of rediscovered pieces is offered a second life.

**AGE  
WITH  
GRACE**

One chair is enough

Deliberately informal, Artek's universal wooden chairs are not tied to specific functions or settings, but lend themselves as readily to dining and studying as to waiting and meeting. Compact, stackable and transversal, they travel easily between private and public spaces.

**ONE  
CHAIR  
IS ENOUGH**

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## Style guide

### Spelling

Artek uses the spelling of British English, and the directness of American English.

### Dates

British formatting is used for dates: 15 October 1935.

### Artek collection

The Artek collection is primarily referred to as such. Terms like portfolio, range, catalogue or line are used only as alternatives.

### Products

Product is the primary term used for Artek products. The word pieces is used as an alternative, or in the context of collectibles.

### Product names

If the name of a product includes a number, it is given in this form: Typology Name, i.e. Stool 60, Chair 69.

If a product's name does not include a number, it is given in this form: Name Typology, i.e. Atelier Chair.

If a product's name includes both a number and a nickname, it is given in this form: Typology Number "Nickname", i.e. Pendant Light A330S "Golden Bell".

### Plurals

Products that include numbers don't take a plural s. Example: one Stool 60, two Stool 60.



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### Materials and finishes

Materials and finishes are listed in this order, and with this capitalisation and punctuation: Material, Colour technique.

Example: Birch, Petrol lacquered.

### Lighting

Pendant light and floor light are the standard terms for Artek's lighting products. Preferred alternatives are luminaire or lighting fixture; lamp is rarely used.

### Quotation marks

Double quotation marks are the default option. Single quotation marks are used only for quotes within quotes.

### Small home objects

Although the official product category for Artek's small home objects

is complements, the term domestic helpers is used in editorial texts.

### Artek 2nd Cycle

The name of Artek's platform for pre-owned furniture, Artek 2nd Cycle, is always written out in full, and is neither abbreviated to 2nd Cycle, nor formatted with superscript to Artek 2<sup>nd</sup> Cycle.

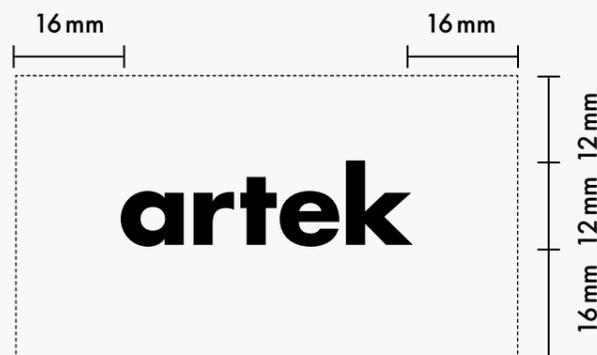
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## The Artek logo

1. The Artek logo should be centred at the bottom or the top of the page. The top or bottom of its margin should align with the edge of the page, or other medium, as appropriate.
2. The Artek logo comes in five sizes. Their use depends on the size of the medium on which the logo is applied. See the standard size chart on p. 27 for more details.
3. The margin around the logo should always be kept clear of text and imagery.



Artek Logo Size 1: For use in print documents ranging from DIN A6 to DIN A3 and digital.

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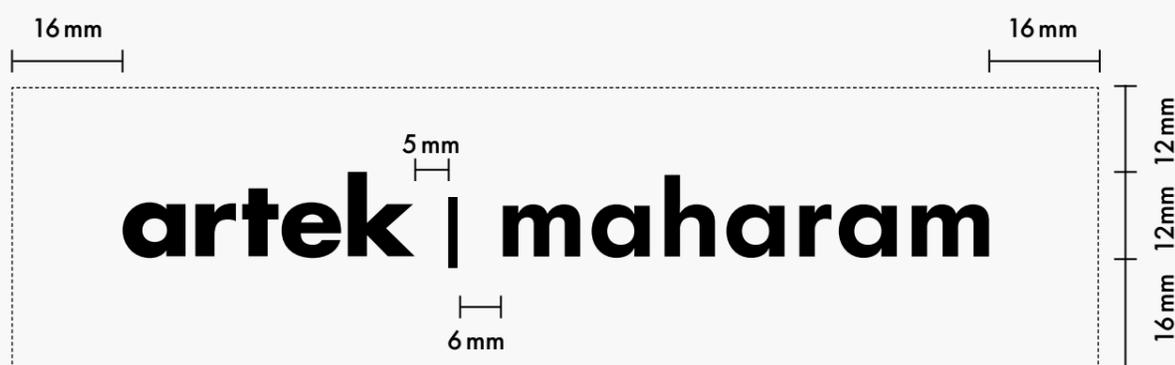
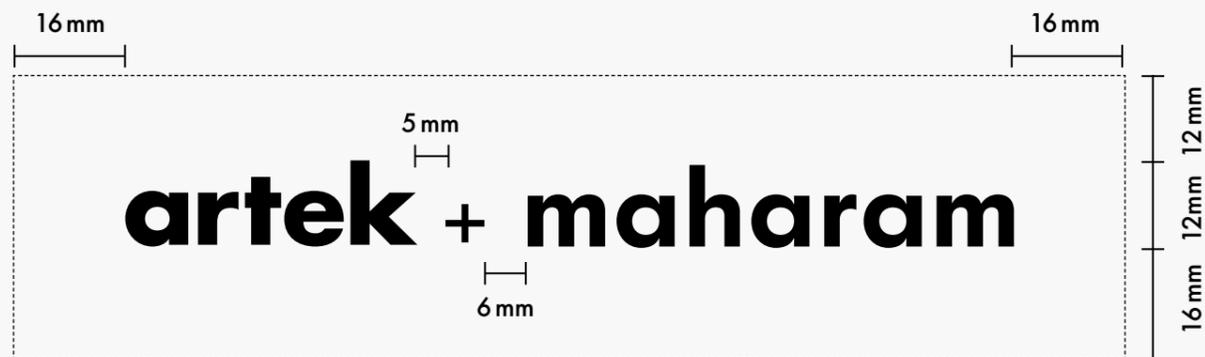
## Collaborations and partnerships

Artek's brand collaborations are creative exchanges with another brand that result in a co-branded product. Artek's partnerships focus on the creation of content or events, and require an alternative arrangement of logos.

1. Collaborations are expressed by placing "+" between Artek's logo and the collaborator's logo at an appropriate size. In most instances, they should be arranged horizontally, with 5 mm between Artek Logo Size 1 and "+", then a further 6 mm to the collaborator's logo. These distances can

increase as the logo sizes increase.

2. If required by the format, logos can be arranged vertically, with "+" placed 6 mm below the "t" of Artek. The collaborator's logo is centred underneath, with its dominant horizontal plane a further 6 mm below "+". In the case of "maharam", for example, this plane is provided not by "h", but by the letters without ascenders.
3. For partnerships, the two logos are grouped horizontally, separated by "|", with 5 mm to the Artek logo on

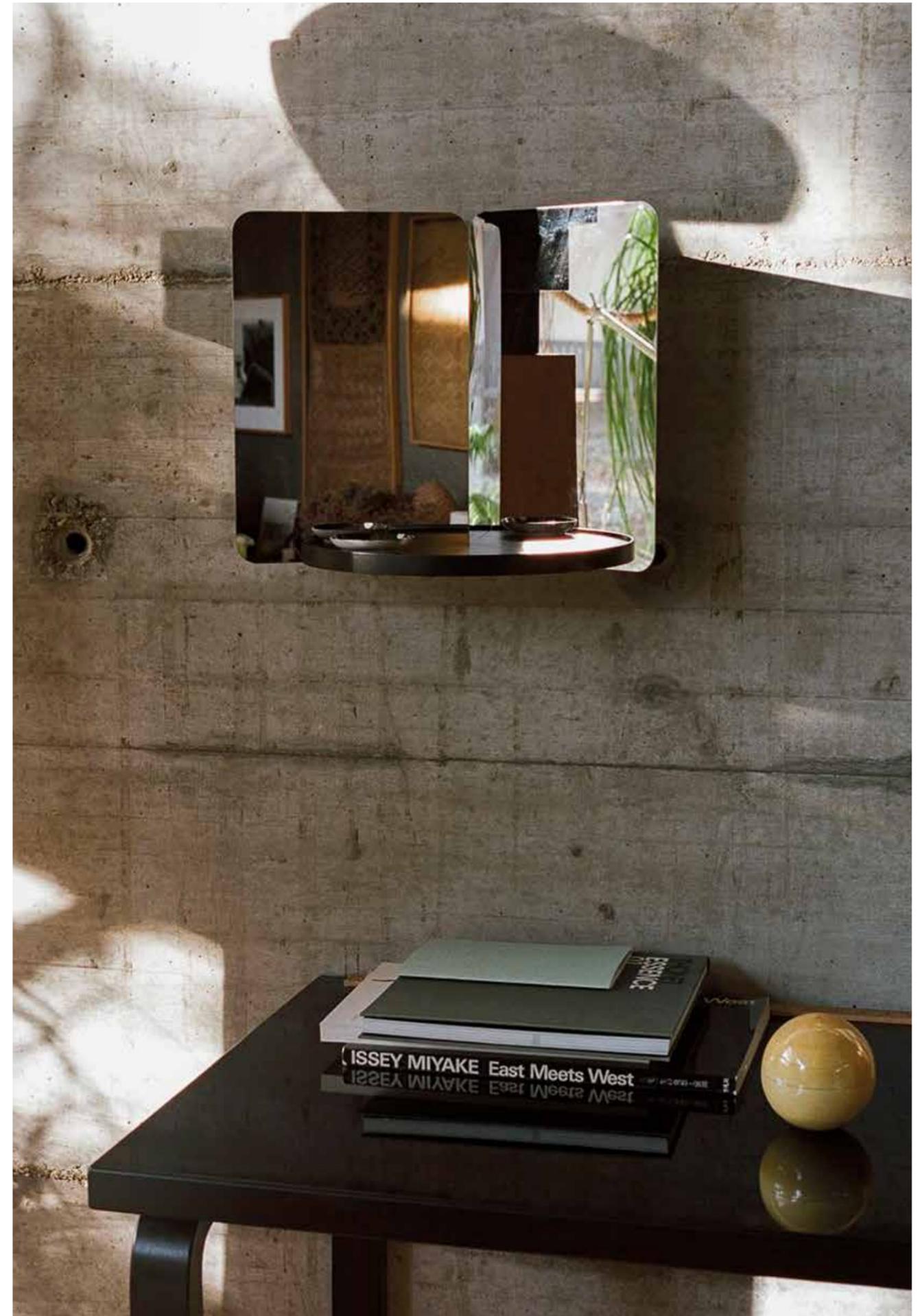


Examples of Artek Logo Size 1 combined with a collaborator's logo and a partner's logo, to be used in print documents ranging from DIN A6 to DIN A3 and in digital presentations. (See standard size chart, p. 27)

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- the left, and a further 6 mm to the partner's logo on the right.
4. The margins for all joint logos are the same as those for the Artek logo.
  5. All collaboration and partnership logos need to be approved by Artek's brand marketing team.
  6. Whenever possible, a black version of the collaborator's logo should be used. If not available, a monochrome version is preferred.

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# Typography



Example of print advertising using Artek Logo Size 1 on DIN A3 to DIN A6, with standard margins and type sizes. (See standard size chart, p. 27)

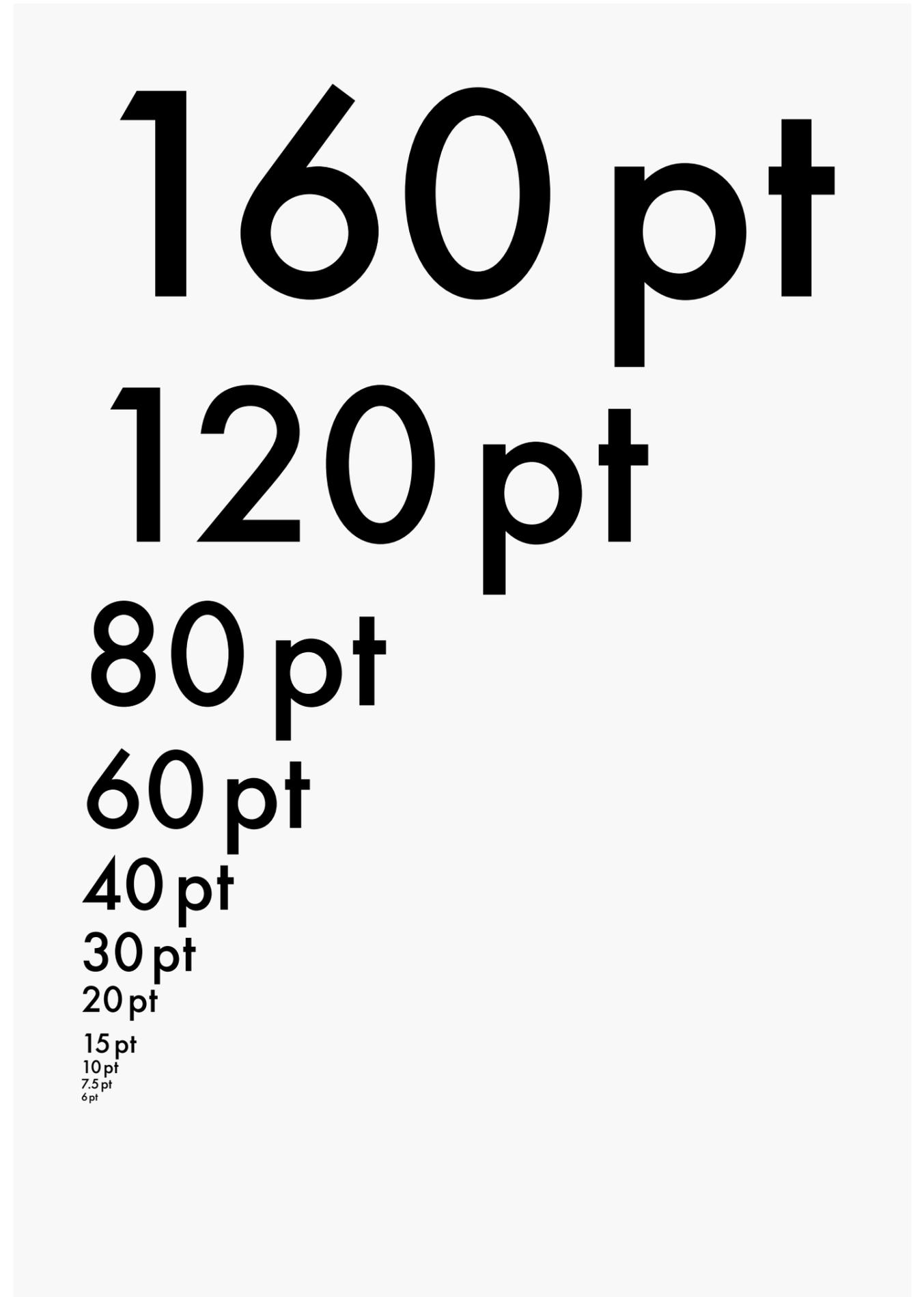
1. All text should be set in Artek Futura ND Medium. advertisements, and three sizes for brochures and internal documents.
2. Text should be centre-aligned or left-aligned.
3. The use of all capital letters in titles, headlines and body text should be avoided.
4. In most instances, titles and headlines should be set in sentence case, with only the first word and any proper nouns (such as Artek, Aalto or Finland) capitalised.
5. The number of font sizes should be kept to a minimum. In most cases, two sizes will be sufficient for
6. Avoid breaking words between lines with hyphens, unless dealing with exceptional circumstances, such as very narrow columns or unusually long words.
7. Refer to the standard size chart for the preferred font sizes for each medium.
8. When a list is required, hyphens or numbers should be used.
9. If any words require emphasis, they should be underlined. Italics or bold should not be

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used. Omit underlining “g”.

10. Text should not be oriented vertically, although an exception can be made for Artek’s web address (see the example on p. 24).
11. Graphic elements such as arrows and lines should be avoided unless they are the main content on the page, or are depicting a specific product.
12. When inserting parenthetical information within sentences, spaced en-dashes should be used.
13. For the preferred distances between images, and for distances to the edges of the medium, refer to the standard size chart.
14. Text or graphic elements should not be placed on top of full-bleed images, although exceptions can be made for social media.
15. Japanese text should be set in Kozuka Gothic Pro Medium. When Western characters appear within Japanese text, they should be set in Artek Futura ND Medium.

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Artek’s standard font sizes. (See also standard size chart, p. 27)

## Standard size chart

The standard size chart streamlines standard layouts across applications. It defines the logo sizes, font sizes and margins to be used for both physical and digital mediums.

The standard size chart should always be used when selecting the size of the Artek logo. Deviations from its other guidelines may naturally occur, in particular the margins between objects and the edges of the medium.



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# Text and logo size

Medium	Large headline	Standard headline	Text	Caption	Logo
DIN A6 or similar DIN A5 or similar DIN A4 or similar DIN A3 or similar	40 pt	20 pt	15 pt	10 pt	Logo 1
DIN A2 or similar DIN A1 or similar	80 pt	40 pt	30 pt	20 pt	Logo 2
DIN A0 or similar	160 pt	80 pt	60 pt	40 pt	Logo 3
Walls Windows	320 pt	160 pt	120 pt	80 pt	Logo 4
E-Mail Digital Slides	40 pt	20 pt	15 pt	10 pt	Logo 1
Films (1920 px)	80 pt	40 pt	30 pt	20 pt	Logo 2
Digital Ads	100 pt	50 pt	37.5 pt	25 pt	Logo 2.5
IG Posts (1080 px x1080 px)  IG Stories (1080 px x1920 px)  IG Reels (1080 px x1920 px)	160 pt	80 pt	60 pt	40 pt	Logo 3

# Margins

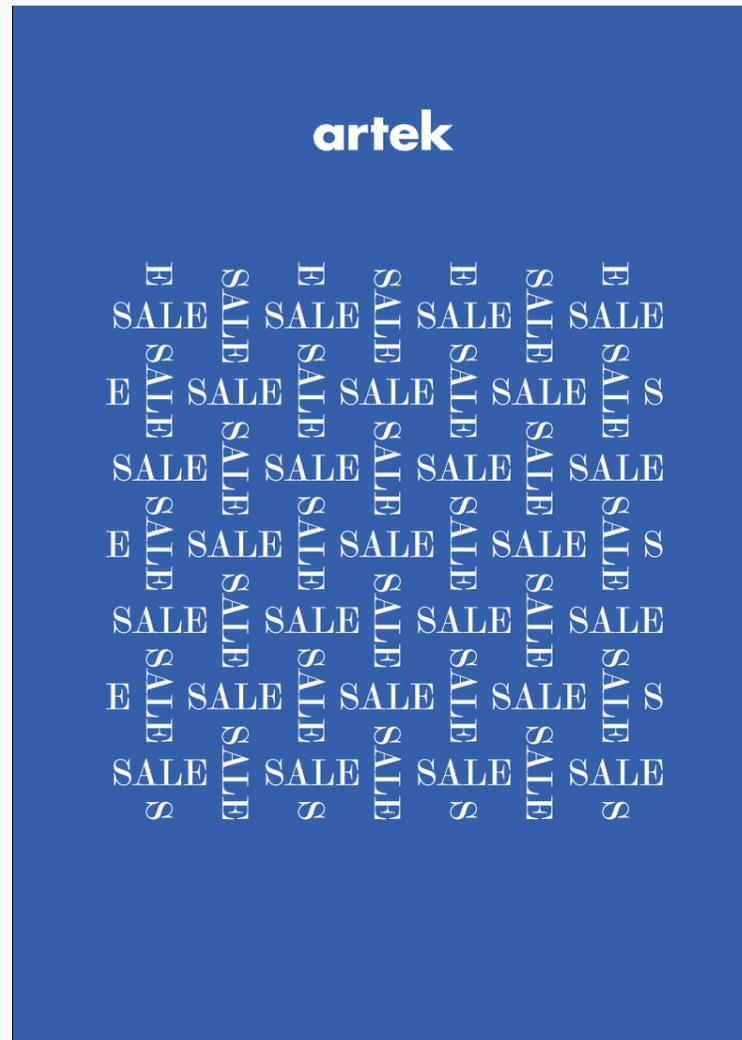
Medium	Distance of image from bottom and top	Distances between objects	Distance to edge, text and logo
DIN A6 or similar DIN A5 or similar DIN A4 or similar DIN A3 or similar	46 (bottom), 44 (top); 12 (bottom), 12 (top); 8 (bottom), 8 (top)	2.6 (Caption/Image); 4 (Smaller Columns); 8 (Standard Columns); 12 (Betw. Paragraphs); 16 (Headline/Text);	12 (top), 16 (bottom)
DIN A2 or similar DIN A1 or similar	92 (bottom), 88 (top)	5.2; 8; 16; 24; 36;	24 (top), 32 (bottom)
DIN A0 or similar	184 (bottom), 176 (top)	10.4; 16; 32; 48; 72;	48 (top), 64 (bottom)
Walls Windows	368 (bottom), 352 (top)	20.8; 32; 64; 96; 144;	96 (top), 128 (bottom)
E-Mail Digital Slides	46 (bottom), 44 (top)	2.6; 4; 8; 12; 16;	12 (top), 16 (bottom)
Films (1920 px)	92 (bottom), 88 (top)	5.2; 8; 16; 24; 36;	24 (top), 32 (bottom)
Digital Ads	138 (bottom), 132 (top)	6.5; 10; 20; 30; 45;	30 (top), 40 (bottom)
IG Posts (1080 px x1080 px)  IG Stories (1080 px x 1920 px)  IG Reels (1080 px x 1920 px)	184 (bottom), 176 (top)	10.4; 16; 32; 48; 72;	48 (top), 64 (bottom)

Find all sizes in the Artek logo folder.

All measurements are given in millimetres.



## Colour



Artek Digital White used as a background for a cut-out image.

1. Artek's core identity is expressed in black and white.
2. Colour can be used on ephemeral materials for product launches, marketing campaigns, events, and so on. There are no strict rules around the choice of colour, but highly saturated colours are generally preferred, often combined with either white or black.
3. A second white – Artek Digital White – can be used to create clear borders, for instance as a background for digital ads, or for printed materials that feature cut-out images.
4. The Artek colour values are as follows:
  - Artek Black  
C0 M0 Y0 K100  
R0 G0 B0  
HTML #1E1E1E
  - Artek White  
C0 M0 Y0 K0  
R255 G255 B255  
HTML #FFFFFF
  - Artek Digital White  
C0 M0 Y0 K3  
R248 G248 B248  
HTML #F7F7F7

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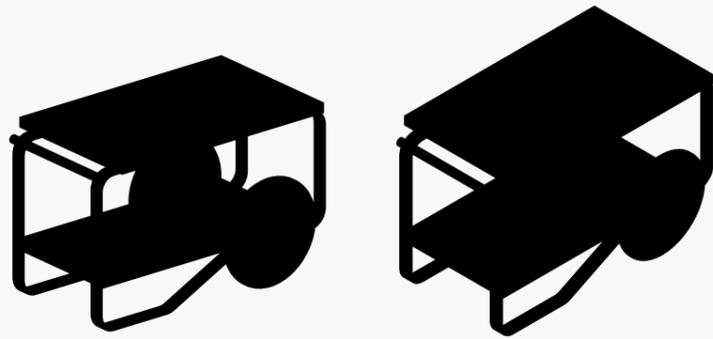


Fig. 1: Isometric and trimetric view

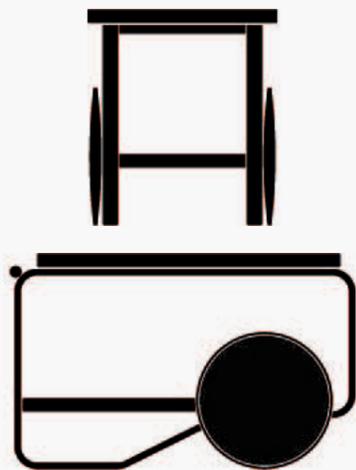
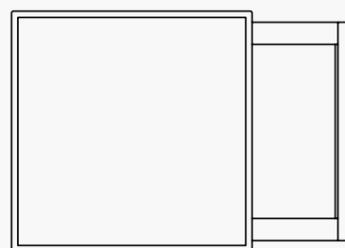
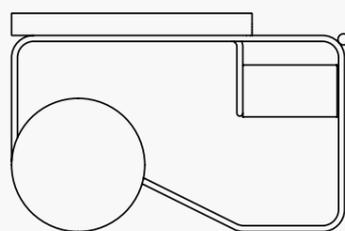


Fig. 2: Side view



• 90|35½" •



• 60|23½" •

• 65|25½" •

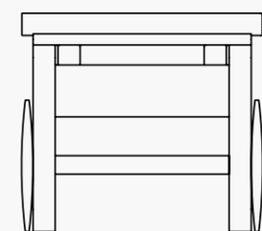


Fig. 3: Vignettes

## Icons

### Isometric or trimetric view

These silhouettes are intended to make products recognisable from a single image. The level of detail is low, and the angle chosen maximises recognisability. They are mainly used on product packaging to enhance readability. (Fig. 1)

### Side view (solid)

These icons display a product in an abstract manner. They are often used as graphic elements for marketing materials. (Fig. 2)

### Vignettes

These infographics are straight-on views that provide a higher level of detail than perspective views, and also include the product's measurements. As many views are used as is necessary to understand the product. They are displayed on price lists, websites and other locations where this information needs to be communicated. (Fig. 3)

# Imagery



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## Image language

Artek's photographic language puts the product front and centre. There are four main image types, each serving a different purpose and created for a different application: studio, styled studio, in situ, and reference projects.



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Studio

Canonical images of products taken in a studio without any props. They are intended to be recognisable and informative, and are used for example in e-commerce.

Styled studio

Basic architectural elements and minimal decoration are used to imply an application. Because of this limited context, the spaces are not linked to a specific style or to a certain type of user.

In situ

Products are placed within a fuller context, often domestic. These interiors inspire customers to imagine Artek products in their own spaces.

Reference projects

Provided by third parties, these photographs show Artek products in real spaces, providing inspiration for their use.



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## Studio

The photograph opposite shows the ideal studio image.

### Background

Furniture should be placed on a matt white floor. Neither floor nor wall should be glossy, or show reflections of the product. An infinity cove without a visible horizon line should be used.

### Light

Products should be evenly lit, without hard shadows on the floor or on the product itself. It is acceptable for the product to cast a very soft shadow. If the product is light-coloured, make sure it does not blur into the background.

### Composition

Always place the product at the centre of the photograph, surrounded by generous white space, so that it can be cropped into both landscape and portrait formats. No props or decoration should be used.

### Angle

If a new variant of an existing product is introduced – for instance a different colourway or material – reference photography of the original product will be supplied by Artek. The previous angle should be replicated, ensuring that all studio photographs of a product sit well together.



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### Special features

When shooting products that have a special feature, for instance stackability, this needs to be clearly expressed.

### Details

When photography of a specific detail or surface is commissioned, this should be positioned in the centre of the image.

Photographs should be delivered with the following specifications:

- File type: .jpg
- Colour profile: ECI-RGB v2 profile
- Size: Shorter side at least 4000 px (actual resolution without interpolation)
- Resolution: 300 dpi

The file's metadata should contain the photographer's name and the date.



## Lighting products

When photographing a lighting fixture in the studio, the product should be shot in front of a grey background. It should be photographed both switched on and switched off to illustrate the distribution of light.

### Instructions for pendant lights

- Camera: 50mm lens for portrait images; 100mm Tele lens for detail images
- Flashes: One top light, two side lights. Side reflectors to "box in" the lighting fixture
- Paint: Pantone Cool Grey 4, NCS S 3000-N, C29 M22 Y22 K0
- Backdrop: MDF panel measuring 240 x 120 x 1.2 cm, horizontal or vertical depending on the product
- Light bulb: Philips Hue White Ambiance 4000-5000 Kelvin / 600-1000 lm
- Approximate distances: 2 metres between the camera and the lighting fixture; 1 cm between the lighting fixture and the backdrop



## Styled studio



### Location

The space should be undefined, and include only minimal architectural elements that imply but do not define application or use.

### Light

Either natural or artificial lighting can be used, but should be evenly distributed to allow the product to be best understood and appreciated.

### Styling

A complete scene should not be created. Functions are showcased using as few props as possible.

### Orientation

For every scene, a balance of portrait and landscape photographs is required to meet the needs of different channels.

### Geography

It should not be possible to read specific countries or cities from the surroundings.

### Human presence

Humans can be present, but should be represented only by individual body parts, or by remainders of their interactions, such as breadcrumbs, displaced furniture or crumpled textiles.

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## In situ

### Location

Spaces should include interesting architectural elements such as textured walls, colourful flooring, space dividers and wooden ceilings, or a connection to nature, such as a view out to a garden.

### Light

The natural materials of Artek products look best when illuminated by natural light.

### Styling

Interiors should feel lived-in and alive, rather than artificially constructed. They should not be cluttered or overly decorated, but nor should they be sterile.

### Geography

In situ photography is an effective method for rooting the Artek brand in Finland, for example by displaying Finnish flora or cuisine, or by including typical Finnish architectural elements.

### Human presence

Humans can be present, but should be represented only by individual body parts, or by remainders of their interactions, such as breadcrumbs, displaced furniture or crumpled textiles.



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