

A woman wearing a black long-sleeved shirt, black pants, a white helmet, and a purple headscarf is rappelling down a rock face. She is smiling and has her right arm raised. She is wearing a climbing harness and a rope. The background shows a vast mountain landscape with green hills and a blue sky.

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Visual brand guideline for Photography and Video.

This document is work in progress.
Further distribution is not allowed.
This copy should provide preliminary
guidance to support the creative
contractors/partners to fulfill
the brief's design criteria.

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A male athlete with a prosthetic leg is captured in a dynamic running pose on a blue track. He is wearing a red t-shirt and black shorts with white stripes. His prosthetic leg is silver and black, with the 'ottobock' logo visible on the lower part. The background shows a blurred outdoor setting with palm trees and a clear sky.

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The core of our human storytelling.

Ottobock is the brand of human empowerment, and our new imagery reflects this shift from product focused visuals to human centered storytelling. We honor our protagonists by portraying their unique life stories on how they overcame challenges and regained their empowering spirit.

Our new visual storytelling is vibrant, diverse, and authentic. Light is very important to convey as this core element drives impactful storytelling and is unique to the Ottobock brand. Our content is rich in colorful settings, and the narrative from shade into bright lighting celebrates how wonderful life is.

We want you to use your passion to empower our visual storytelling for building a consistent and meaningful Ottobock brand experiences.

Visualizing human empowerment.



Intro

Guideline goals.
Glossary.

For producers
and creators

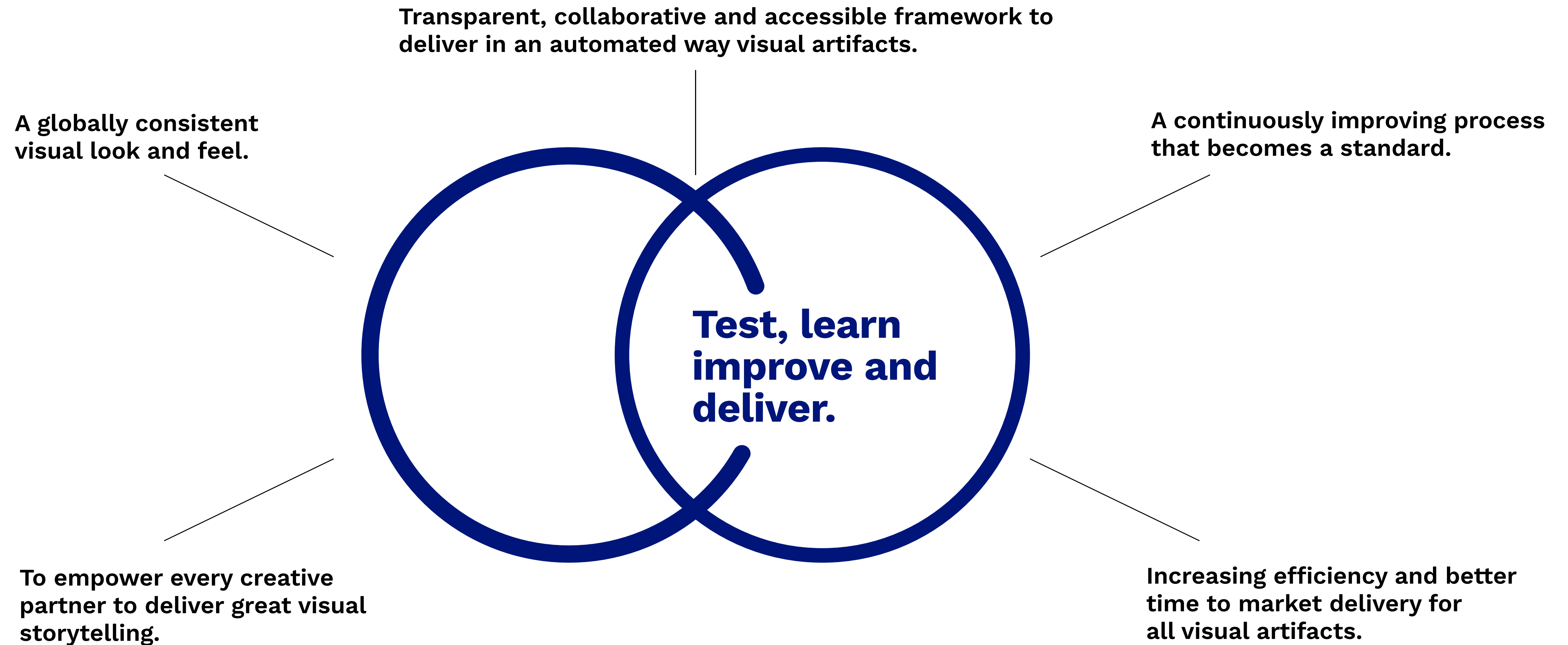
- How to do it right.
Process overview.
1. Visual archetypes.
How to build visual experiences.
2. Execute. Shoot it right.
General requirements.
3. Post production & Refinement.
3.1 Photo
3.2 Video
- Don'ts.

For delivery
and distributors

4. Approval & Delivery.
Appendix.

Guideline goals.

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Glossary.

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For everyone who might get lost in translation: this basic glossary should empower you when it comes working for cross disciplinary teams that have marketing and creative backgrounds. This should ensure that cropping is not the same as cutting and grading is the way to go instead of retouching. Let's start.

Animated video:

An animated video is a visual medium that features no real people, sets, or props. It works mostly with CGI (computer animated imagery), also co-operating animated visuals like graphs, typography and illustrations. Animated videos are being used for explaining complex topics or/and tell inspiring stories. With animations, the possibilities are infinite and allow to explain things that are difficult to be shown in real life (e.g. film).

Related topics

- Motion design
- Motion graphics
- Explainer

Cinematographer:

Those are the film and art directors who decide on set how the final picture/film will look like and they decide how to make it reality (by doing the technical and and artistic direction).

Related topics

- Motion design
- Motion graphics
- Explainer
- Video editing
- Video

Retouching:

The term “retouch” describes the process of improving the visual appearance of an image. Coming originally from photography, retouching means to remove defects of the image. Especially Lifestyle photography is using this production method to improve the look of the model's skin and products the best way possible.

Color grading

- Photoshop
- Visuals

Color Grading:

Color grading is the process of stylizing the color scheme of the visuals. It is actually “painting” on top of what has been established through color correction. The visuals will be graded in the next process to build the desired visual look. For branding and motion picture it is vital to establish a desired visual identity/signature by emphasizing specific color tones. The result is a unique atmosphere as photography or video. It helps to convey an epic and cinematic style, look and feel. To ensure production consistency, Look up Tables (LUT) can be exported to standardize color settings for all software.

Related topics

Emotional look

Cinematic look

Color Correction

Photoshop

Premiere

After Effects

DaVinci Resolve

Rendering:

Renderings are photorealistic/non-photorealistic visual endproducts. They are created, composed and generated by specific 3D programs (e.g. 3D Studio Max, Blender, Cinema 4D etc.). Those visuals are based on geometric polygons which undergo a complex process of manipulating, texturing, lighting and shading. After the composition and modeling process, they are passed to a rendering program that create the final visual, either available as still (picture) or as animated (video) medium.

Related topics

Motion design

Animation

Modeling

Still

CGI (Computer generated images):

Computer generated images are visual endproducts, available as either static pictures or animated videos. The whole production process is very complex and incorporates a lot of skillsets and technical infrastructure to produce commercials, short videos, TV movies, interactive environments (VR, AR, games) and even extensive films. For producing CGI visuals, it requires specific 2D or 3D software that makes complex compositing and modeling processes (e.g. Nuke, Blender, After Effects, Maya, Da Vinci Resolve etc.) possible.

Related topics

Motion design

Animation

Modeling

Still

Polygons

Video editing:

Video editing is the process of creating the final film/video, based on filmed footages or animated sequences. The editor works closely with the dedicated director/cinematographer to build a desired audiovisual narrative, with the help of a given structure/script. The editing process includes a lot of further activities (e.g. color correction, grading, film montage, sound composition etc.) which is being realized using special software (e.g. Final Cut Pro, Adobe Premiere, Avid Media Composer etc.).

Related topics

Motion design

Compositing

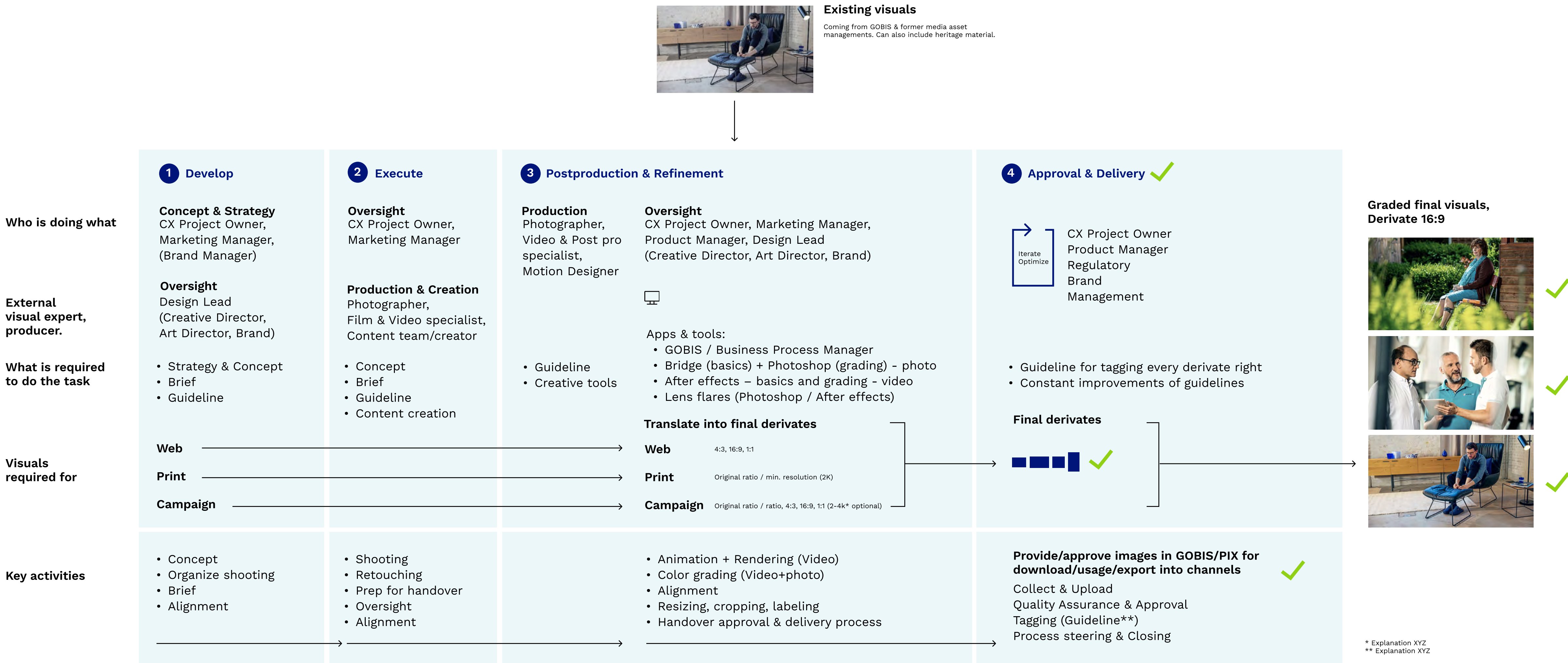
Post production

Footage

How to do it right.

Process overview.

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1

Visual archetypes.

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How to build visual experiences.

Visual archetype



Larger than life.

(Cinematic look & feel for hero campaigns)

- Criteria:
- 1) Emotional, inspiring, mostly portraying the protagonist individually or as a group of protagonists. Visuals should look very grandeur and have a cinematic style.
 - 2) The visuals are inspiring, portraying confidence, warmth and tell stories. Immerse the protagonists in warm light settings, complemented by blue tone accents (signature look).
 - 3) Create appropriate and breathing space (e.g. out of focus) for text areas.

“Larger than life.”



Hero area.
min. 75%

Hero area.
min. 75%

Composition & camera.

- Criteria:
- 1) Showing the protagonists/hero in medium shot.
 - 2) Dynamic camera angles allowed to amplify the cinematic look & feel.
 - 4) Hero area should at least take 75% of the whole visual area.
 - 3) Using depth of field effectively to increase the protagonist’s presence. Avoid having the protagonists wearing flashy too colored clothing / patterns. Avoid branded clothing in general.
 - 4) Use a warm light setting to increase the epic look & feel.

1

Visual archetypes.

How to build visual experiences.

Visual archetype



Life centered.

(Life contextual visuals for content & communication)

- Criteria:
- 1) Emotional, inspiring, mostly portraying individual protagonists or as a group of protagonists. Visuals for more editorial, content, snackables and storytelling context (for diverse touchpoints).
 - 2) The visuals are inspiring, potraying confidence, hope and tell stories. Immersing the protagonists in warm light settings, complemented by blue tone accents (signature look).
 - 3) Create appropriate and breathing space (e.g. out of focus) for text areas.



Hero area.
min. 75%

Hero area.
min. 75%

Composition & camera

- Criteria:
- 1) Showing the protagonists/hero in medium, detail and close shots.
 - 2) Dynamic camera angles allowed to amplify the dramatury, look & feel.
 - 4) Hero area should at least take 75% of the whole visual area.
 - 3) Using depth of field effectively to increase the protagonist’s presence and authenticity. Avoid having the protagonists wearing too flashy colored clothing / patterns. Avoid branded clothing in general.
 - 4) Use a warm light setting to increase the right look & feel.

1 Visual archetypes.

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How to build visual experiences.

Visual archetype



Product centered.

(Product contextual content & communication)

Criteria:

- 1) Products are shown in isolation (e.g. for product feature presentation) or are embedded within an abstract and/or animated CGI environment (e.g. video promo content).
- 2) The product visuals should always look impeccable (high quality look), connecting to key topics of innovation (e.g. futuring), human centered technology and engineering.
- 3) The products should always correspond with warm light, contrasting with accents of shades, complemented by blue tone accents (signature look).
- 3) Create appropriate and breathing space (e.g. out of focus) for additional text areas.



Hero area.
min. 75%

Composition & camera.

Criteria:

- 1) Depending on the use cases (e.g. static, technical or motion content) a balance of dynamic, diverse camera angles is allowed to stage the product. For dramatic cinematic look & feel use diverse camera shots and angles. For technical communication use a more calm and standard set of camera shot.
- 4) Product should at least take 75% of the whole visual area.
- 3) Using depth of field effectively to increase the product's presence.
- 4) Use warm light and dark shades to build a dramatic look & feel (e.g. for motion content).

2 Execute. Shoot it right.

General requirements - Part 1.

What the content creator needs to work on:

- How to shoot it right (Aspect ratio and focal areas)
- How to shoot it best (Perspective, angle, depth of field, lighting)

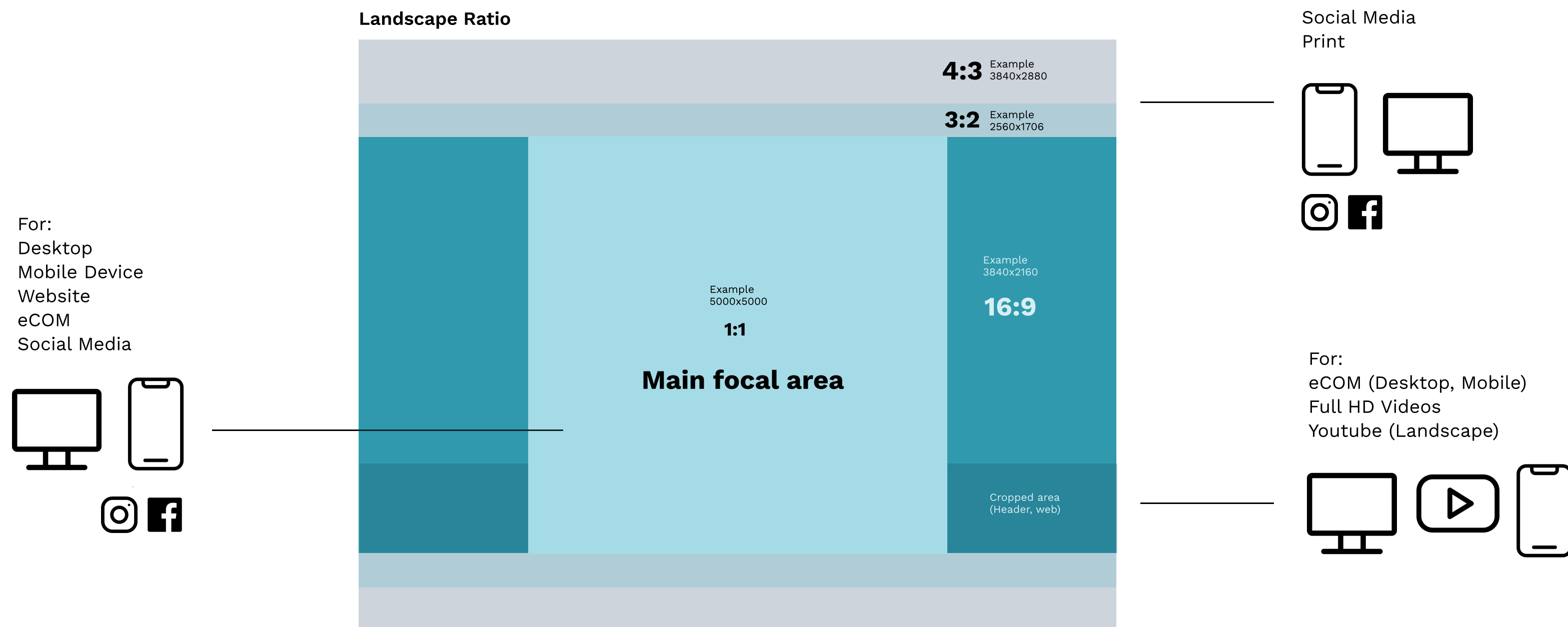
Who is producing & refining the visuals:

Photographers, Film & Video specialists, Content teams

Step
2.1

i Mandatory:
Shoot for most common with 4:3,
3:2 ratio for Print: Minimum 2K

for Video:
Full HD 1920x1080,
optional max. 2-4k

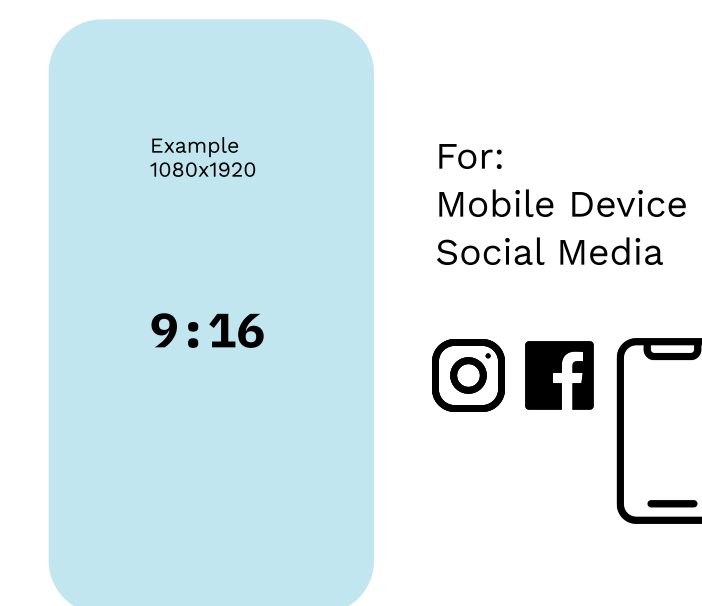


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Portrait

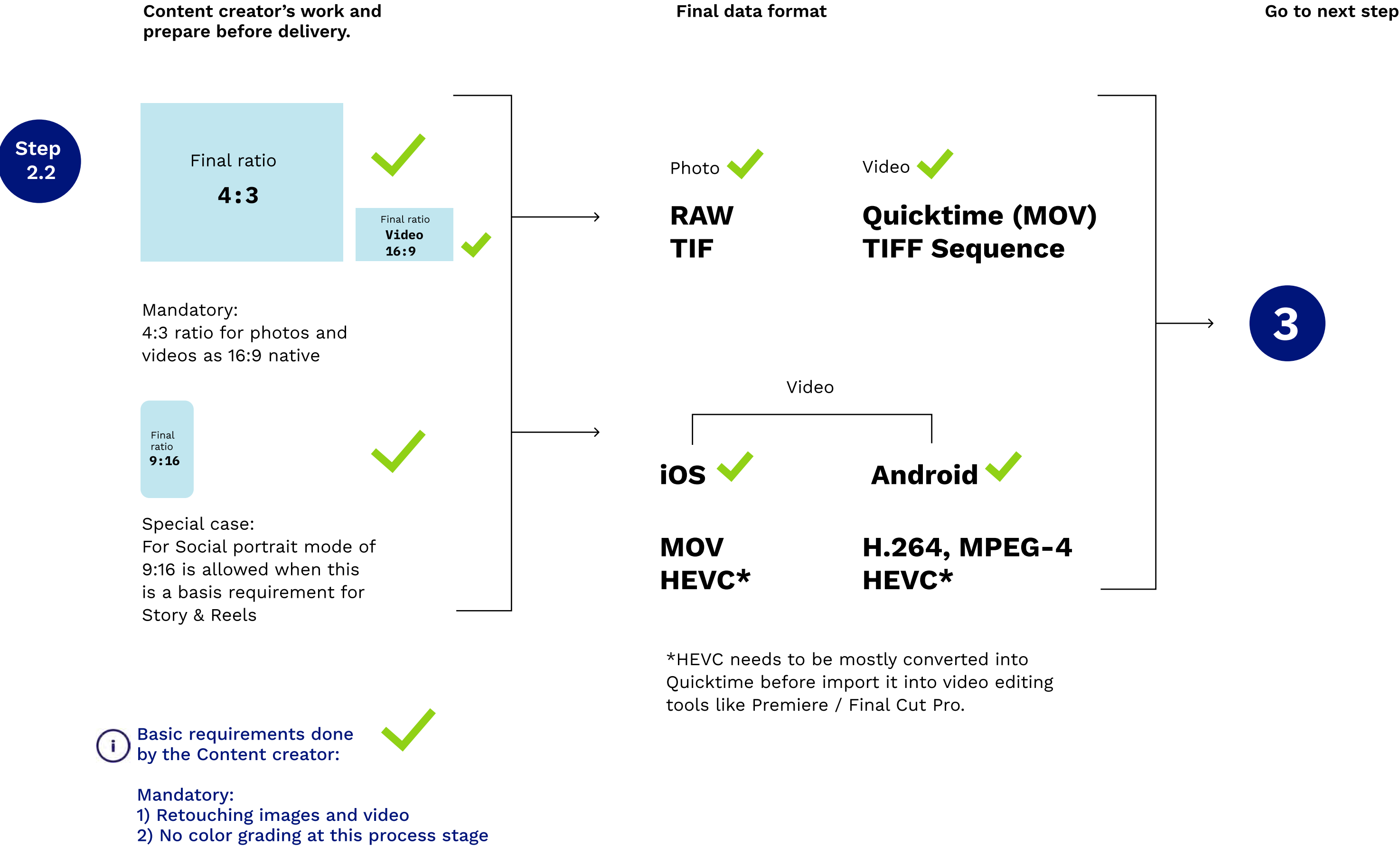
Special requirement:
Shoot in as native
Portrait mode for Social, min 2k

For:
Social platforms as native portrait mode
for IG Story / Reels



2 Execute. Shoot it right.

General requirements - Part 2.



2 Execute. Shoot it right.

Visual requirements - image

Teal & Orange – hollywood-like

The advantage of the usage of Teal & Orange is that it is the most extreme Cold-Warm-Contrast. Thereby warm colours, which means the acting persons, come to front.

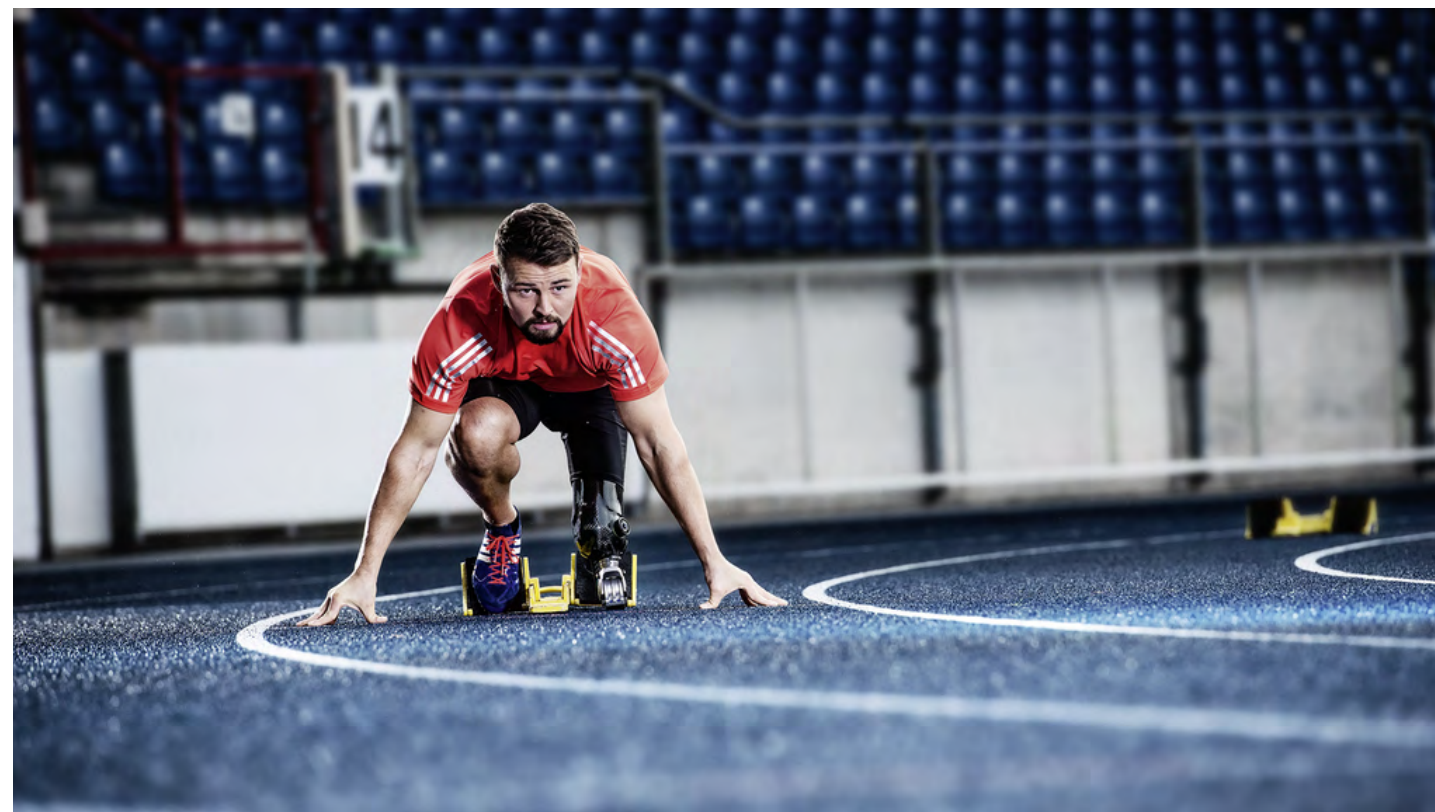
- highlight acting users – warm natural skin-tones
- less focus on background – cold bluish shadows

Dos

- useful colours which make sense for Teal & Orange
- safe space for all ratios
- safe space for text areas
- diffuse lights and long shadows for powerful hero campaigns

Don'ts

- usage of orange/skintone colours for background
- skintone for clothing or props



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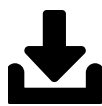
3.1 Post Production & Refinement (photo).

Tutorial - Part 1.

What the content creator needs to work on:

- How to prepare it right

Who is producing and refine the content:
Designer, Video & Post pro specialist, Motion Designer



Please find master jpg-file in ZIP-file



Mandatory:
Migrate original image via Media Asset Order into MAM (if comes offline)
Have approved and keyworded
Create derivates for color graded images
Colour space must be sRGB

Step
3.1.1



Basic editing in Bridge / Camera raw

Original image
Can be provided offline
or exists in MAM

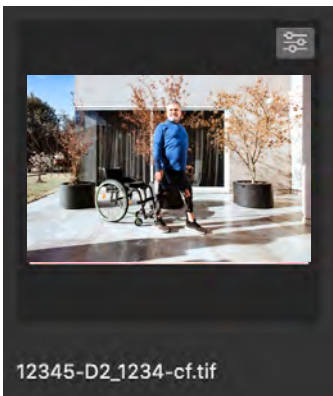


D2_1234.tif

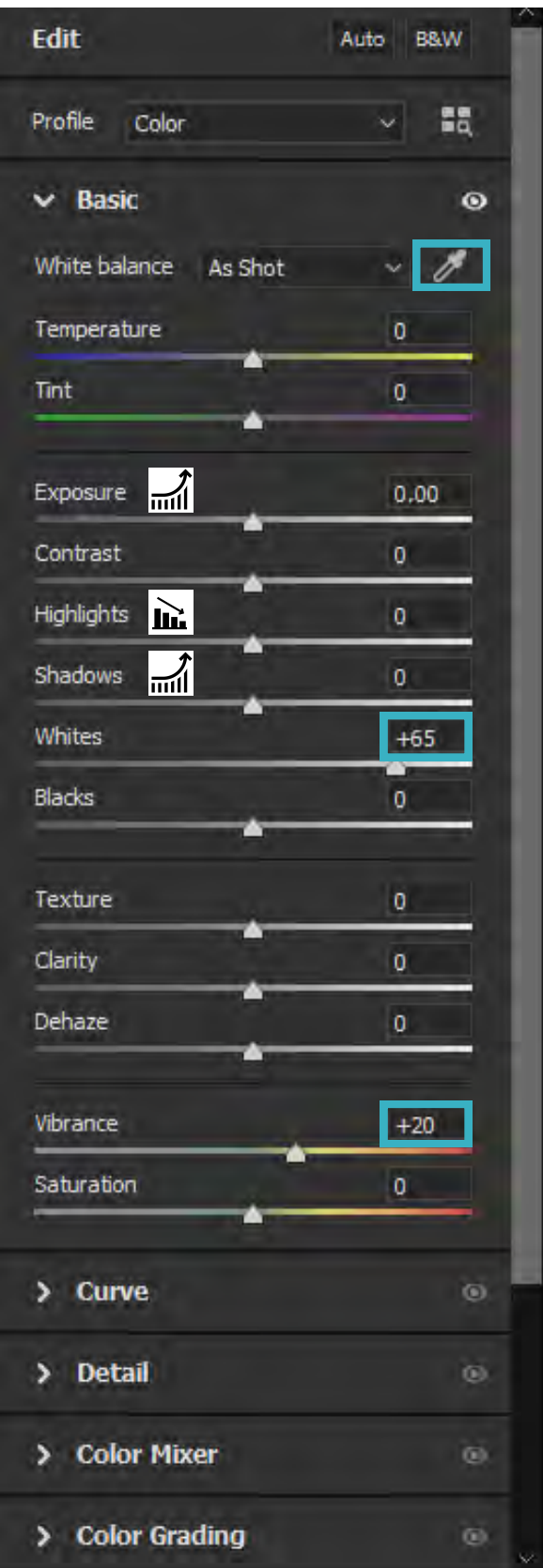
Master file contains
developing settings



1. Create derivate from original image
2. Copy developing settings to derivate
3. Open derivate in Camera Raw



123456-D2_1234-cf.tif



Dos while adapting individually

1. adapt white balance > pay high attention to a natural looking skin tone
2. increase exposure > gonna be set down later (colour grading)
3. decrease highlights (if necessary to compensate increasing white)
4. increase shadows
5. set a high level for liveliness (adjust "White": +65 (decrease if reasonable) in combination with "Vibrance": around +20)



123456-D2_1234-cf.tif

3.1 Post Production & Refinement (photo).

Tutorial - Part 2.

What the content creator needs to work on:

- How to grade it right

Who is producing and refine the content:

Designer, Video & Post pro specialist, Motion Designer



Please find master psd-file as well as “TealOrangePlusContrast.3DL” in ZIP-file



Important: Always pay attention to skin tones - “Teal and Orange” tends to change skin tones to a very yellowish appearance. If that’s the case please adjust yellow tones by reducing saturation and/or selective colour adjustments.

Step 3.1.2



Color grading in Photoshop

Master file contains adjustment layers



1. Open master file and derivate in photoshop
2. Copy adjustment layers to derivate

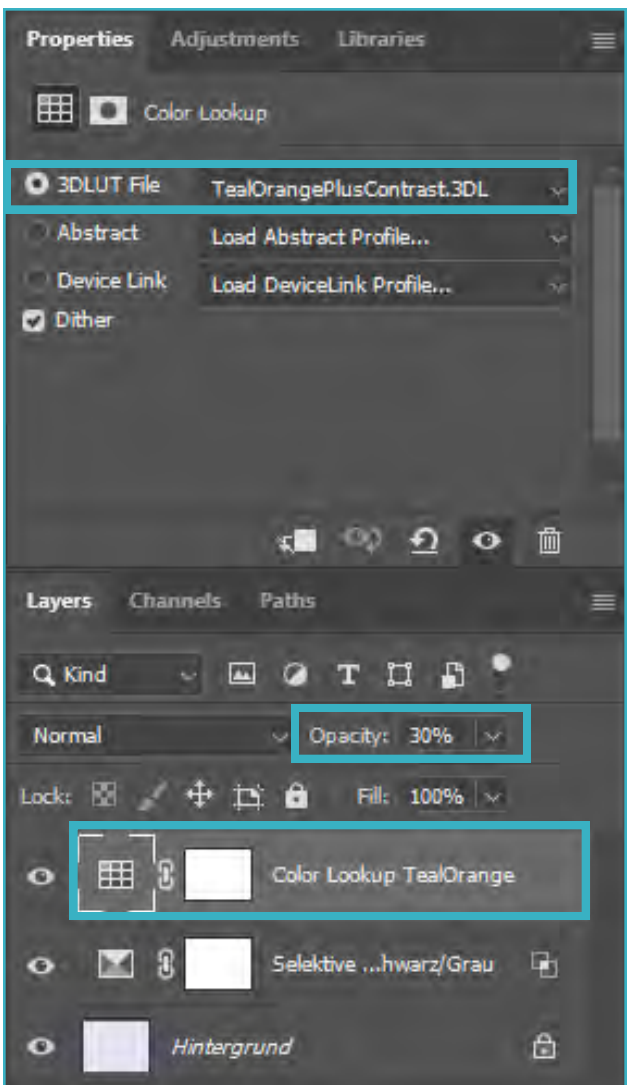


123456-D2_1234-cf.tif

Edit individually

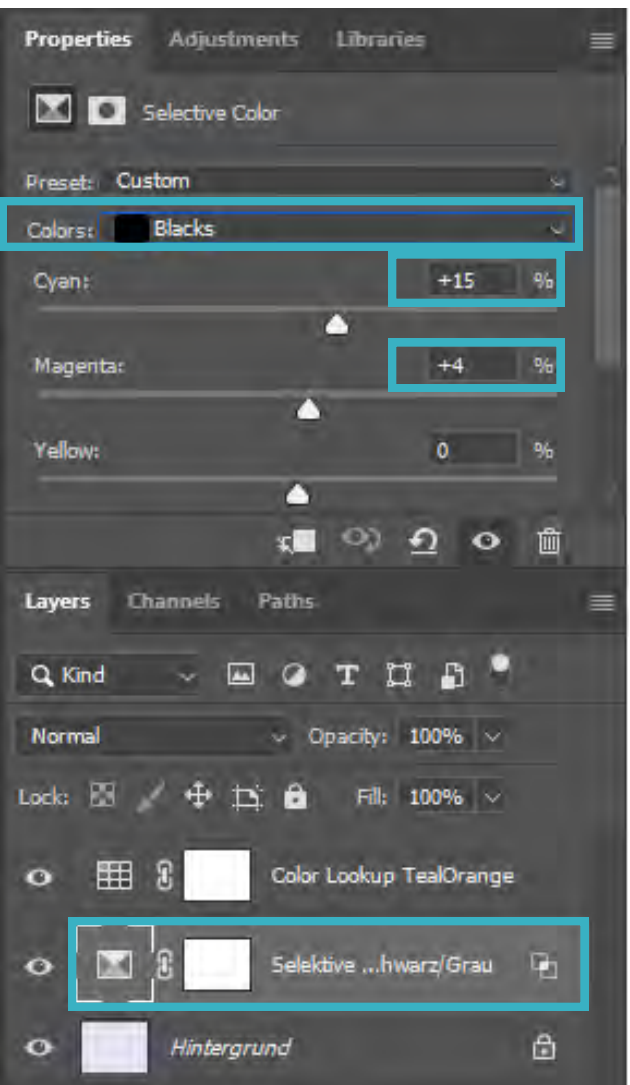
Layer “color lookup”

1. Make sure using 3DLUT-File “TealOrangePlusContrast.3DL” in color lookup layer (integrated in Photoshop)
2. adapt opacity between 20 % – 50 %

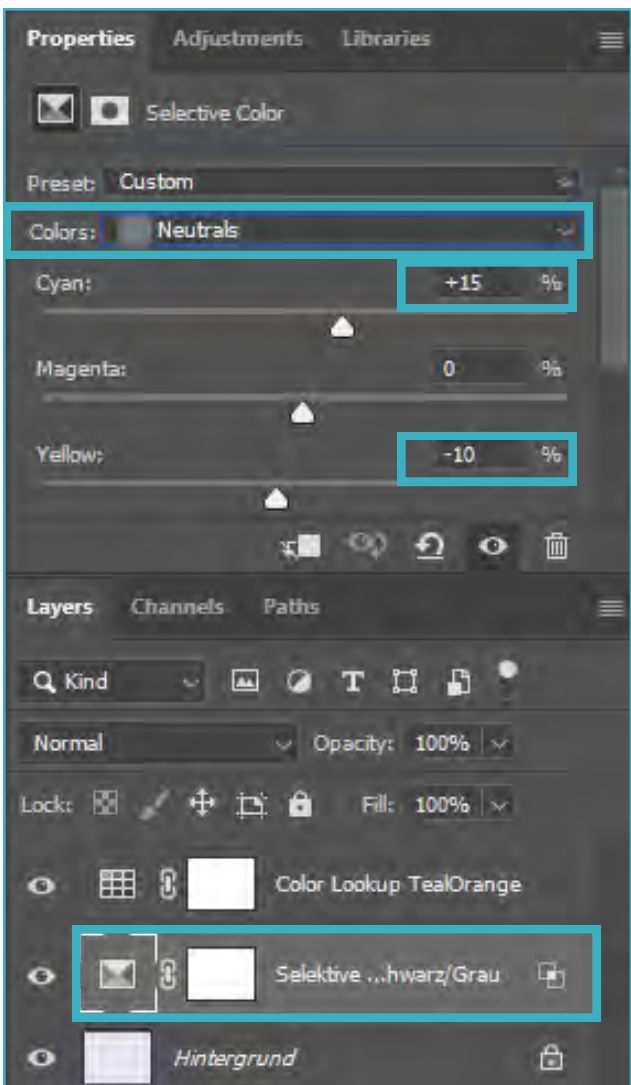


Layer “selective color”

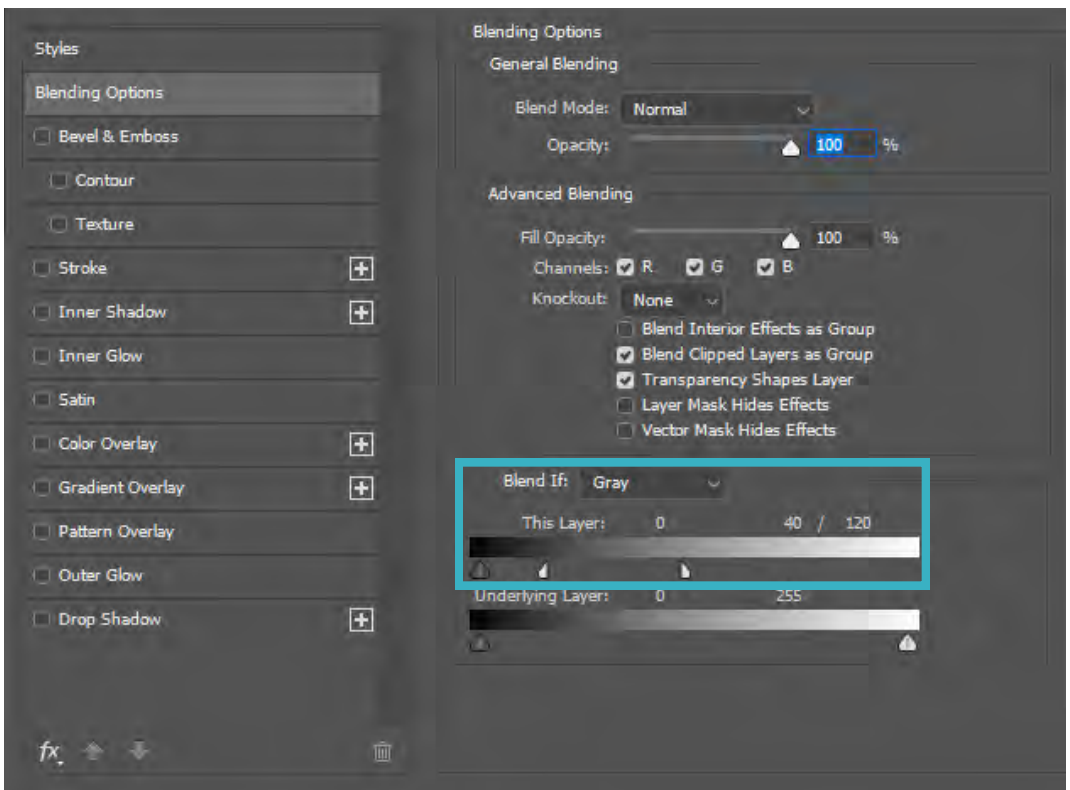
1. if neccessary adapt values of blacks to achieve saturated bluish black and teal lower neutrals/shadows



2. if neccessary adapt values of neutrals to achieve saturated bluish black and teal lower neutrals/shadows



3. if neccessary adapt blending options > layer style



3.1

Post Production & Refinement (photo).

Tutorial - Part 3.

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What the content creator needs to work on:

- How to deliver the final content artifact and what data is best for handover

Who is producing and refine the content:

Designer, Video & Post pro specialist, Motion Designer

Step
3.1.3

Prepare before Delivery

→ [learn more](#)

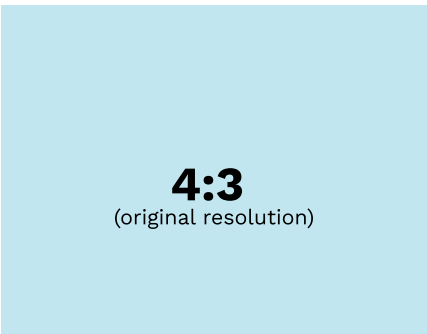


Resizing,
cropping

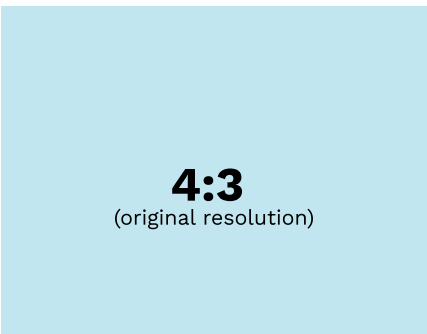
Original ratio, resolution (4K - 8K) / 4:3 (3840x2880), 16:9 (3840x2160), 1:1 (5000x5000)

Labelling	Type of derivate	ID of original	-	Original file name	--	Aspect ratio	-	Coloring	File type
	Original (cam)			D2_1234					jpg/tif/raw
	Original (MAM)	123456		D2_1234				col	tif
	Print	123456		D2_1234				cf	tif/psd
	16:9	123456		D2_1234		169		cf	jpg
	4:3	123456		D2_1234		43		cf	jpg
	1:1	123456		D2_1234		11		cf	jpg

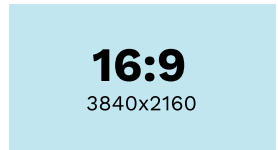
Final ratio and label



123456-D2_1234-cf.psd



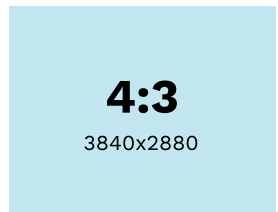
123456-D2_1234-cf.tif



123456-D2_1234--169-cf.jpg



123456-D2_1234--11-cf.jpg



123456-D2_1234--43-cf.jpg

Final data format

PSD
original res
layers

TIFF
print derivates
original res
flatten
LZW compression

JPG
web derivatees

Graded final visuals



3.3 Post production – Light & Lens Flare.

Create special atmosphere or space for Logo

There are two reasons to add a “Lens Flare” effect to certain images:

- 1.) to emphasize the expression of the image and/or to give it a special mood or look (for Campaigns, Ads or “Hero” Images only)
- 2.) to create a (light) space for placing the logo to make it visible (technical requirement, depends on usage of the image)

This is not a general image style and it depends on the purposal of the image and its individual properties.

Pay attention to add the effect in a convincing and plausible way to make it look authentic.

Exampe for “Hero” Image as defined in 1.)



Exampe for image with space for Logo as defined in 2.)



3.3 Post production – Light & Lens Flare.

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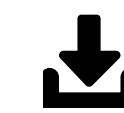
Tutorial 1 – dark images

What is needed?

- Photoshop or any layer based image editor (Photoshop is recommended)
- Photoshop template file with Lens Flare layers (001_ob_flare_collection.psd)

What should it look like?

The lens flare effect should appear realistic/natural, which means that the lighting situation and the mood of the image has to fit the effect to make it look credible. It should not appear in an artificial way.



Please find “001_ob_flare_collection” PSD file in ZIP-file



Creating effect layer in Photoshop (Image with dark background)

1. Open desired image file and the lens flare template file in photoshop
2. Select one of the lens flare layers from the template file and copy it to the image file



template file

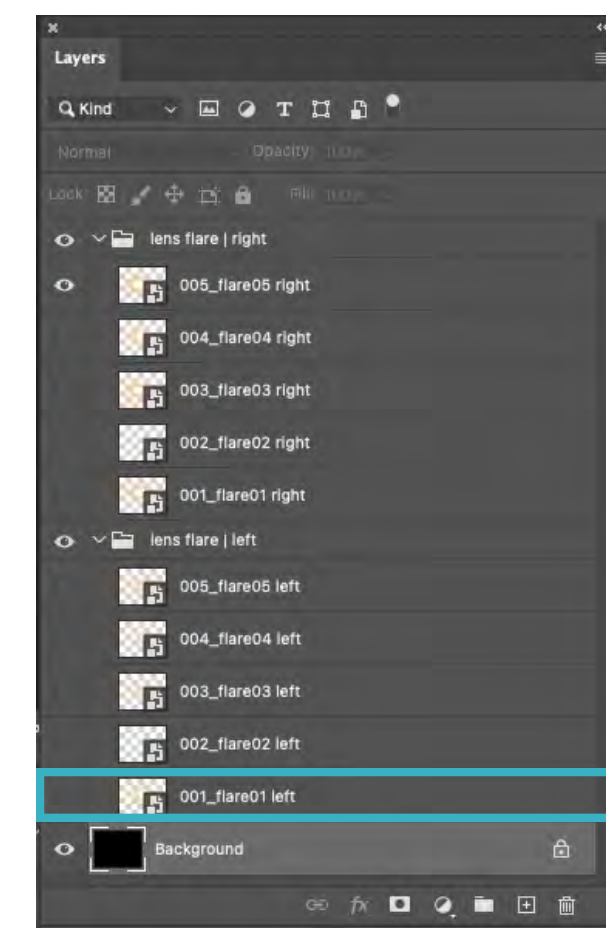
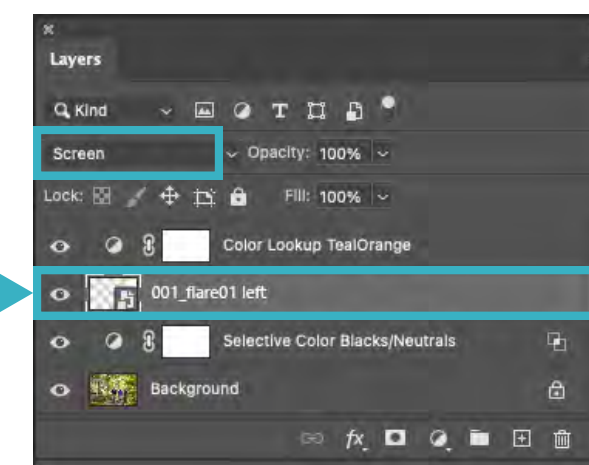


image file



- Put the layer below the Color Lookup Layer (only if you have an image file with color grading layers).
- Place and scale the layer to the desired position and size.
- Be sure to set the layer mode to “Screen”



before



after

3.3 Post production – Light & Lens Flare.

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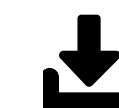
Tutorial 2 – light images

What is needed?

- Photoshop or any layer based image editor (Photoshop is recommended)
- Photoshop template file with Lens Flare layers (001_ob_flare_collection.psd)

What should it look like?

The lens flare effect should appear realistic/natural, which means that the lighting situation and the mood of the image has to fit the effect to make it look credible. It should not appear in an artificial way.



Please find “001_ob_flare_collection” PSD file in ZIP-file



Creating effect layer in Photoshop (Image with light background)

1. Open desired image file and the lens flare template file in photoshop
2. Select one of the lens flare layers from the template file and copy it to the image file



template file

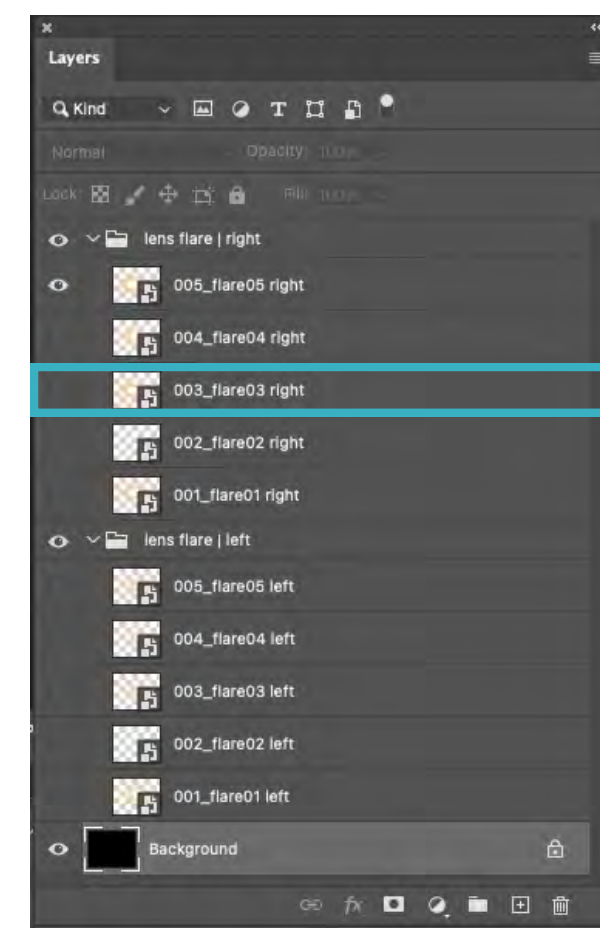
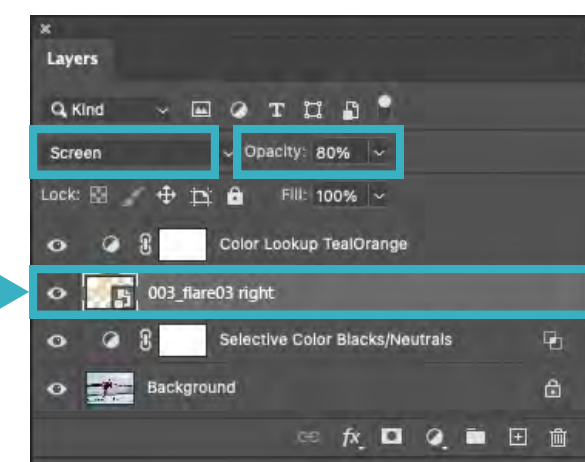
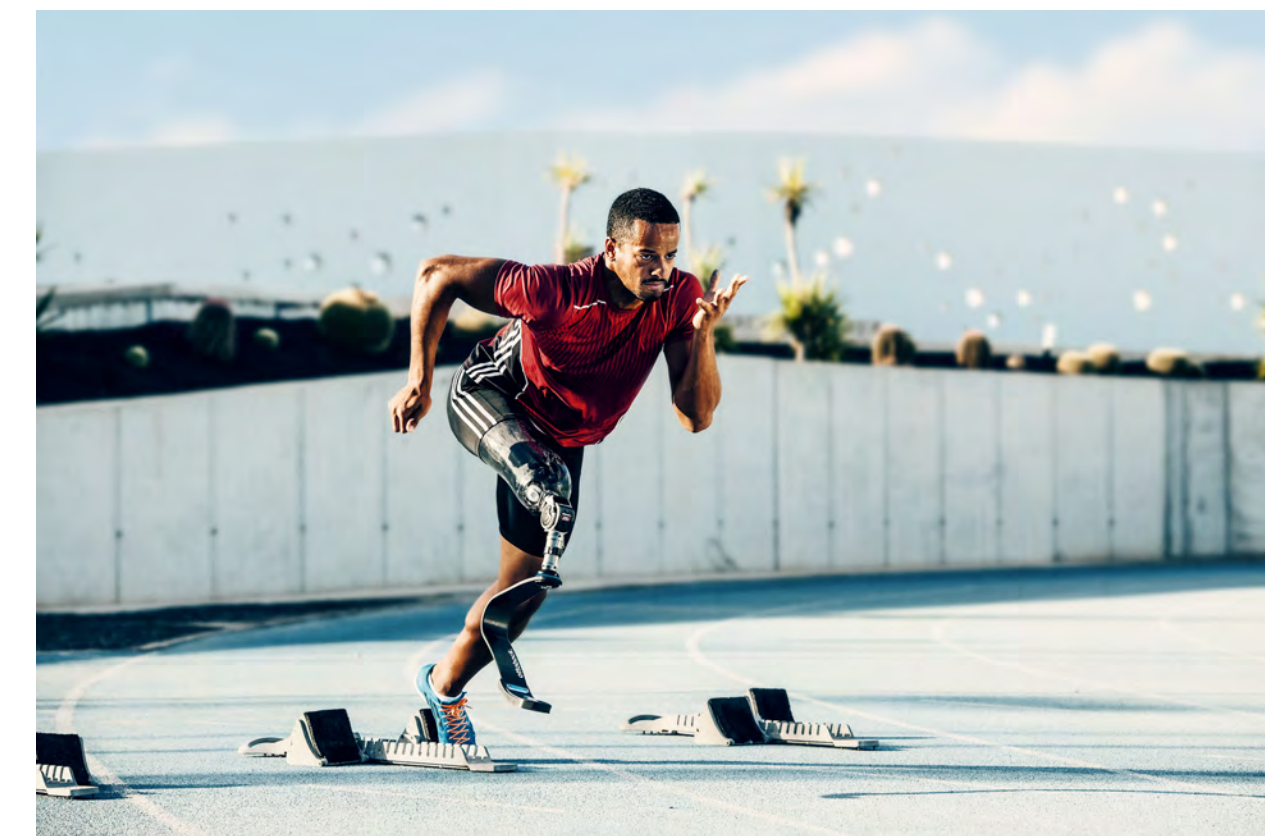


image file



- Put the layer below the Color Lookup Layer (only if you have an image file with color grading layers).
- Place and scale the layer to the desired position and size.
- Be sure to set the layer mode to “Screen” and the opacity to an amount of 70 to 90%.



before



after

4

Approval & Delivery.

Order, deliver, approve and tag.

What the workflow looks like

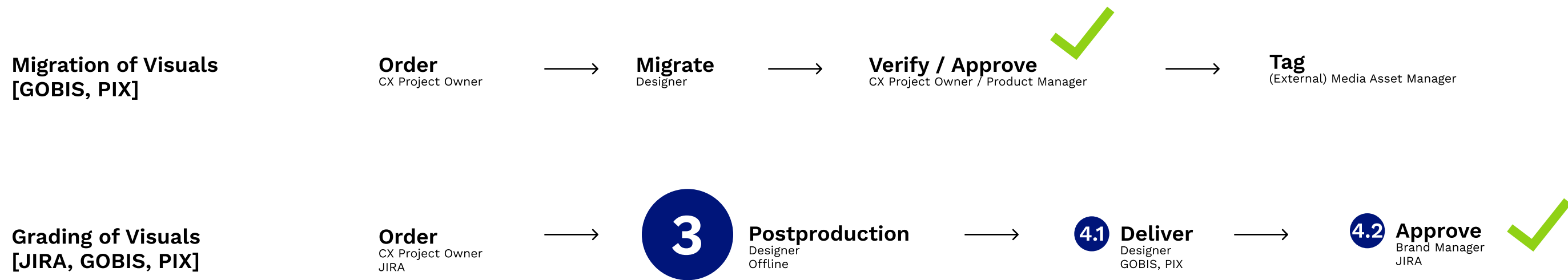
- How to order Migration / Color Grading
- How to deliver the final content artifact
- How to approve the final content artifact

Who is ordering, delivering, approving and tagging the content

CX Project Owner, Product Manager, Designer, Brand Manager

i

Usage of existing workflows
with JIRA / GOBIS / PIX



See details at appendix.

Don'ts.

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Too blue

- blue colour of the carpet to dominant – reduce saturation with adjustment layer and mask



Too much yellow

- skin tone too yellowish – reduce saturation of the yellow tones and/or use selective colour correction (use mask for adjustment layer)



Horse got the blues

- due to two different sources of light (natural and artificial) white balance was difficult to set – front of the Horse became too blue/cyan which was emphasized by “Teal and Orange” – use selective colour adjustment layer with mask to compensate



Skin Tone Background

- warm yellow tone of the background became too yellow which was emphasized by “Teal and Orange” – mask the two persons and use adjustment layer for saturation and selective colour to change colour of the background



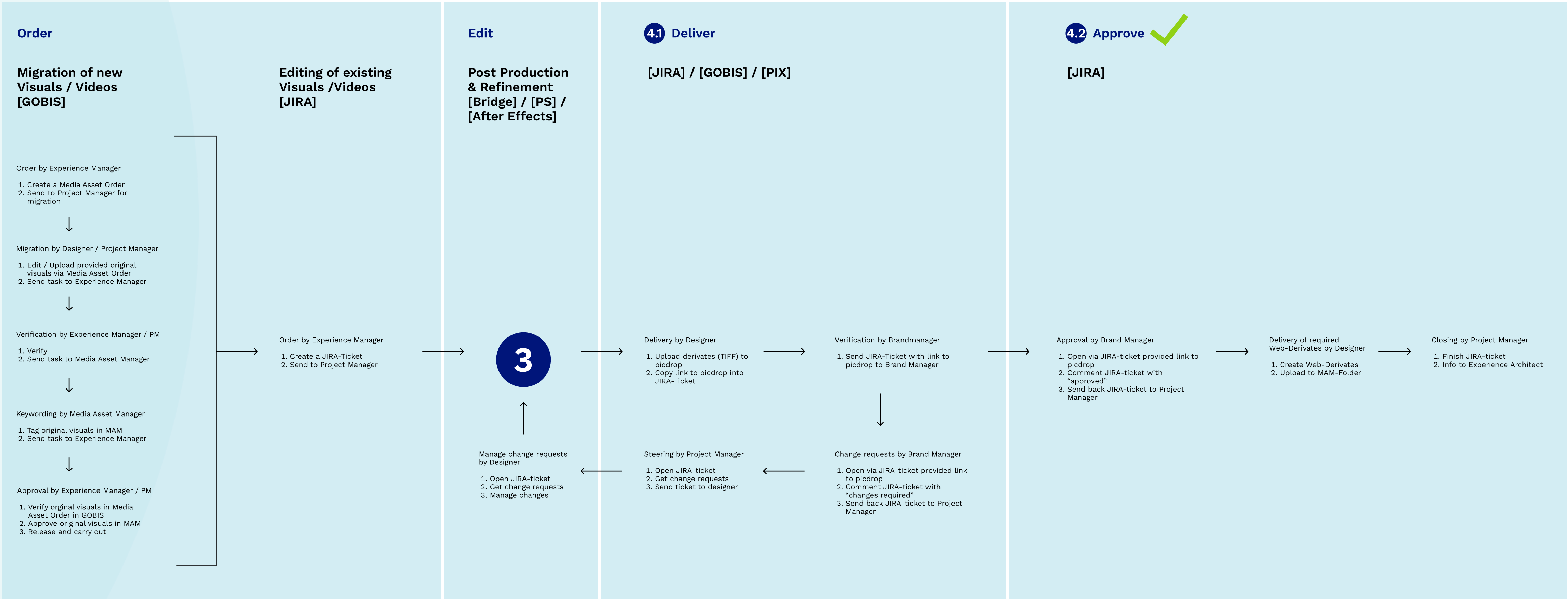
Blue shadows

- shadows and black of the product became due to the colour correction layer of the neutrals and blacks too blue/cyan – reduce the desity of this layer to 10–20 %

Appendix.

Detailed information.

What the workflow looks like



Thank you.

Please contact Global Brand Management via
brand@ottobock.com if you have any questions