ENAIRe

Brand Usage Guide

Safety, order and fluidity
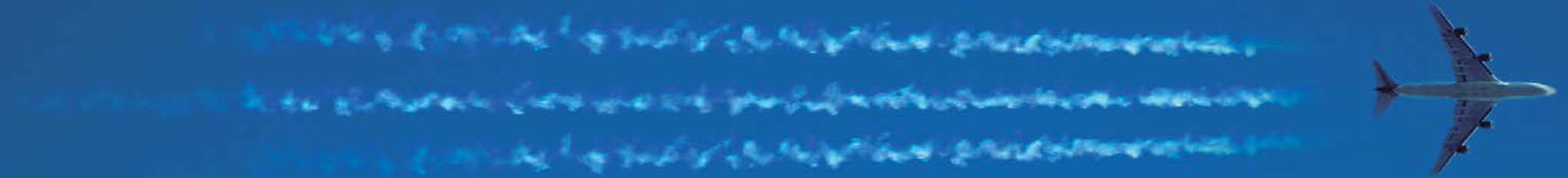
enaire.es

01. Logo

01. Logo
Visualisation

The logo is the visualisation of the name, filling it with content and placing it in its proper graphical setting.

Starting point

ENAIRE

Step 1. Work the N

ENAIRE

Step 2. Work the A

ENAIRE

Step 3. Work the I

ENAIRE

Step 4. Work the R

ENAIRE

Step 5. Work the E

ENAIRe

Final layout

ENAIRe

Colour

ENAIRe

01. Logo
Our symbol

The symbol complements the logo.
Three lines that reinforce the concepts of fluidity and motion. It serves to highlight the colour, like contrails in the sky.

Use of the symbol
It will always be marked by the presence of the logo. It can appear by itself provided that the complete configuration of the brand is used previously in the

same piece. The symbol is an identifying element. It must never be used as a graphic or decorative element: there is a separate custom iconography for this (see page 21)

Common height
The vertical ratio between the logo and the symbol is the same, fixed and invariable.

Symbol

Common height
Fixed space between logo and symbol in every configuration

Uniform common height

Size of use
As a general rule, it is determined by the height of the logo: both have a fixed ratio. In uses where only the symbol is shown, it must be in proportion to the logo. Never use an oversized symbol that is disproportionate with the format in which it appears. Its use is complementary, as a detail.

Note - Questions on use size

Symbol
Consult the Branding Department: sllorente@enaire.es

01. Logo
Ratio between the logo and symbol

Basic configuration
For more common and general uses. Required in applications of maximum institutional exposure (e.g. on the walls of buildings)

Fluid configuration
For more specific and creative uses. In this configuration, the brand is adaptive and adjusts to each format. ENAIRE's identity, instead of being

diluted, is reinforced, fully reflecting the concepts of fluidity and dynamism.
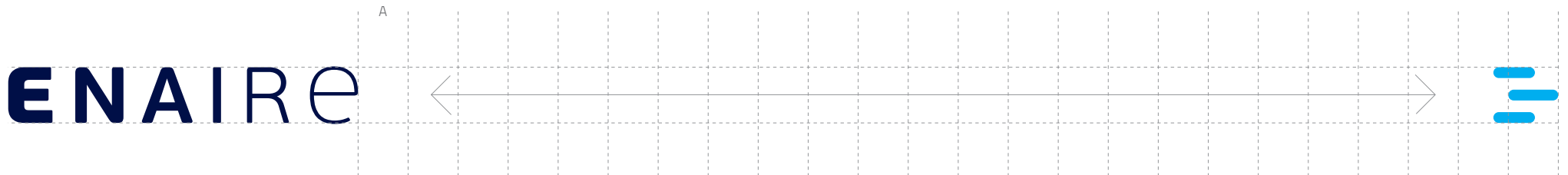
Basic configuration
Fixed space between the logo and symbol

Fluid configuration
Variable space between the logo and symbol

Note - Use of fluid configuration

Brand configurations
It has to be approved by the Branding Department: sllorente@enaire.es

01. Logo

Our brand

Our brand is our primary identifier
of who we are, and it consists of two elements:
the logo and the symbol.

Exclusion zone
The brand must be surrounded by as much free
space as possible. It is important to keep it away
from any other graphic element.

Minimum brand size
The minimum size for our brand is 3 mm high
in all applications

Exclusion zone

Minimum brand size


3 mm

01. Logo

Placement alongside other brands

Examples of use with other brands.
The logos are illustrative. The aim in these configurations is to maintain a visual balance between our brand and the other brands.

This example of visibility must be applied in every configuration we have. A dividing line will be used to emphasise and highlight our brand from the rest.

Horizontal configuration

Colour: Dark Blue
Thickness: 0.25 pt

Vertical configuration

Minimum space

Colour: Dark Blue
Thickness: 0.25 pt
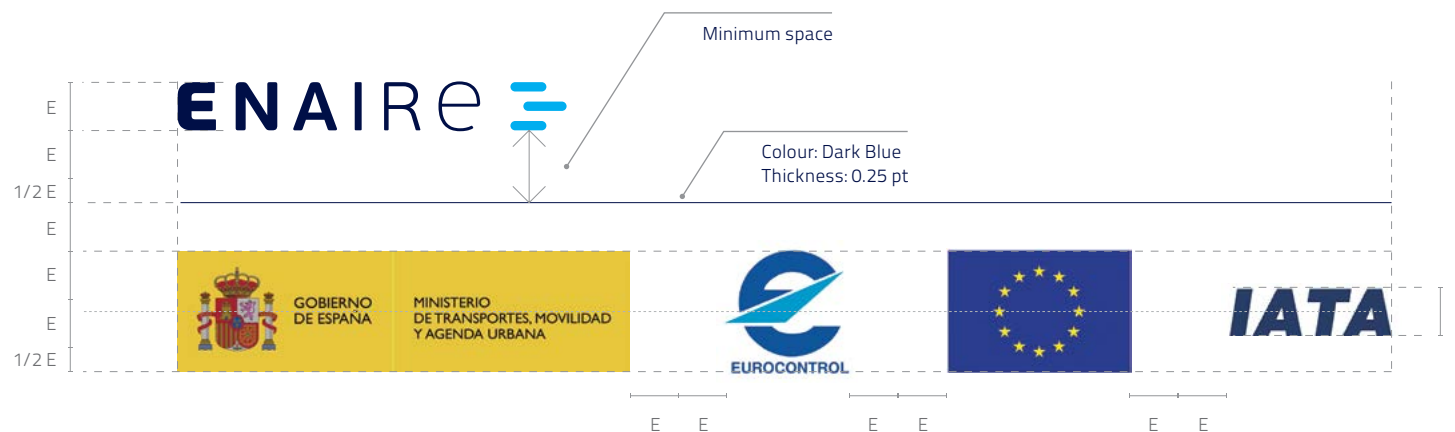
01. Logo

Incorrect uses

Our brand is an important asset and must never be changed or used incorrectly. When used systematically, it has a greater impact and creates brand recognition.

Precisely for this reason, the relative sizes and the component elements must never be altered or redrawn.

Below are a number of examples that provide a better understanding of these incorrect uses. Any other use not specified in this Manual will be equally incorrect.

To ensure the correct use of the brand, the digital files accompanying this Manual or those provided on ENAIRE's intranet must always be used.

DO NOT distort the corporate brand in any way.

DO NOT change the colours of the corporate brand.

DO NOT use the brand repeatedly or make patterns with it to create a design.

DO NOT put the corporate brand on a background colour that is not specified in the Manual.

DO NOT change the order of composition of the logo and symbol.

DO NOT change the ratio of the logo to the symbol in any way.

DO NOT put the corporate brand on a complex image or with a lot of information or detail.

DO NOT place the corporate brand at an angle.

DO NOT distort the brand with 3D treatments.

DO NOT use the brand in applications of low quality or with insufficient resolution.

02.

Colours

02. Colours

Chromatic uses

To make sure the brand is legible on different backgrounds, different versions are required. The coloured brand must be used whenever possible (1st and 2nd preferences).

First preference
When printing in 4 colours or Pantone colours. Our brand will always be used on a white background.

Second preference
Colours of corporate backgrounds. (Our corporate brand must never be used on any other solid or gradient colour). When applying it to a four-colour

image, make sure that the logo is perfectly clear and legible. See the next page for more information.

First preference
White background

Second preference
Background with corporate colours

Third preference
Clear grey/metallic backgrounds

Fourth preference
White negative and black positive

Fifth preference
Monochrome on photographic backgrounds

Sixth preference
Black positive

Clear Blue Positive (rubber stamps)

Third preference
On clear greys or clear metallic applications, use the monochromatic option in Dark Blue.

Fourth preference
When the background colour is not corporate (for example, green or yellow), legibility must be ensured: on dark colours, use the negative brand (White), and on light colours, the positive brand (Dark Blue colour).

Fifth preference
When printing on photographic backgrounds, the brand will be printed in monochrome, choosing between negative or positive, depending on the contrast with the background. When choosing between the two, optimal legibility takes priority.

Sixth preference
When production quality cannot be guaranteed, such as in fax or newspaper applications, always use the black brand. For rubber stamps, the Light Blue version is available.

02. Colours

Chromatic palette

Our colours
ENAIRE Dark Blue, Light Blue and White are the corporate colours that define us. They are bright and lively colours, and they must appear in all our communications so that they can beimmediately recognizable.

Corporate colours

ENAIRE
Dark Blue

Pantone
282

Four-colour printing
C: 100 M: 80 Y:0 K: 70

RGB
R: 0 G: 34 B: 76

HTML
00224c

Vinyl adhesive
3M Scotchcal:
VS-9867
Avery:
900 QM/857 G

Paints
GLOSSY. Gloss 60%
Akzo Nobel/Sikkens:
FLINT 5015
Hempel:
554E2-3198E
Basf/Glasurit:
4022 S-22/18 4042
Roura/Cevasa:
RZAS-5117
ICI:
YNN5

MATTE. Gloss 20%
Akzo Nobel/Sikkens:
FLINT 5014
Hempel:
554E3-3213E
Basf/Glasurit:
4023 S-22/18 4043
Roura/Cevasa:
RZAM-5430
ICI:
YNN6

ENAIRE
Clear Blue

Pantone
Process Cyan

Four-colour printing
C: 100 M: 0 Y:0 K: 0

RGB
R: 0 G: 159 B: 218

HTML
009fda

Vinyl adhesive
3M Scotchcal:
30.813
Avery:
700.748

Paints
GLOSSY. Gloss 60%   **MATTE.** Gloss 20%

For painting applications, the manufacturer will be asked to formulate the paint based on the type of material and finish on which it is to be applied so as to adjust it to the Process Cyan colour.

There is no colour on the pallets of the usual manufacturers that is faithful to ENAIRE's Light Blue.

This way, our colour will be distinctive any unique to our brand, since it will not match those used by other entities.

Note - Design/Production

Paints
When painting, the Clear Blue colour must be formulated specifically for each application type. This formulation takes approximately 3 days.

02. Colours

Chromatic palette

Our corporate colours communicate and establish
an emotional connection with our audiences.
That is why we must use them consistently in
all our communications.

Use of our colours
Our three colours must be used in balance,
in keeping with this use scale.

Corporate colours

Use scale

ENAIRE
White

Four-colour printing
C: 0 M: 0 Y:0 K: 0

Paints
RAL 9010

RGB
R: 255 G: 255 B: 255

GLOSSY 60% gloss
Akzo Nobel/Sikkens:
FLINT 1005
Hempel:
554E2-1230E
Basf/Glasurit:
4025 S-22/18 4045
Roura/Cevasa:
RZBS-5313
ICI:
1KAT

MATE. 20% gloss
Akzo Nobel/Sikkens:
FLINT 4013
Hempel:
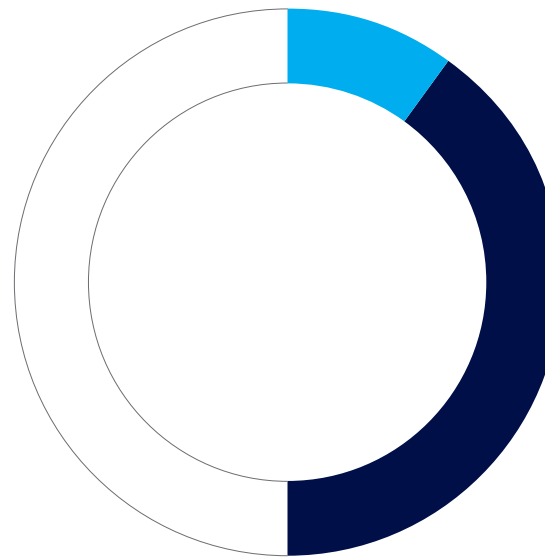554E3-1259E
Basf/Glasurit:
4026 S-22/18 4046
Roura/Cevasa:
RZBM-5449
ICI:
YNP3

HTML
ffffff

Vinyl adhesive
3M Scotchcal:
100-20
Avery:
900 QM/918 A

First predominant colour
In the vast majority of communication materials,
white is the colour of the format, it is the
background. At ENAIRE, the background becomes a
figure; it is the whiteness of clouds, light as the air.

Second predominant colour
Dark Blue is our main colour. It is deep and elegant,
it has power and contrast.

Third colour
Light Blue is modern, intense, bright and is to
be used only for details, to highlight content
or information.

03.

Typography

03. Typography

Our typography

ENAIRE Titillium is our corporate typography. We have chosen it specifically to reflect the properties of the brand and to visually complement our logo. It will be used on all printed materials, and even on

digital materials, provided that they are closed documents where the typography cannot be edited, meaning it cannot be distorted or replaced by another.

In office documents, when it is not possible to use our corporate typography, Arial will be used. Similarly, Arial will also be used in e-mail communications.

All types must be left justified and consist of upper and lower case letters.

Corporate typography

ENAIRE Titillium
Thin
Light
Regular
SemiBold
Bold

How to write our name

ENAIRE

ENAIRE

ENAIRE

ENAIRE

ENAIRE

ENAIRE must always be written in capital letters. We have programmed the ENAIRE Titillium typography so that whenever the name is written, the last E is replaced by a font that is specially designed to resemble the logo, thus creating a brand through our texts as well.

This contextual change works with all professional design programs, as well as with version 2010 and later of Word.

Note - Design/Use

Rights
Tiltillium and all its variations are subject to the SIL Open Font Licence, Version 1,1, which allows this typographical font to be used for free and to be modified.

03. Typography
How to properly use our type

How to use our font

The typography must always be left justified. This gives readers a constant initial reference that allows them to easily move to the next line. We also strengthen the concepts of order and fluidity in our identity.

ENAIRᴇ Titillium Light: 18 pt
Line spacing: 24 pt

How to use our font

The standard rules for upper and lower case must be used in all materials.

ENAIRᴇ Titillium SemiBold: 18 pt
Line spacing: 24 pt

Line spacing

The recommended line spacing can significantly affect readability. It must be taken into account and adjusted properly so that communications are clean and legible.

ENAIRᴇ Titillium Light: 15 pt
Line spacing: 21 pt

DO NOT.
Right justify.

Right-justifying or centering text reduces readability and is not permitted.

DO NOT.
Centre

Right-justifying or centering text reduces readability and is not permitted.

DO NOT.
Justify.

Right-justifying or centering text reduces readability and is not permitted.

DO NOT.
Use all uppercase.

THE CONSTANT USE OF UPPER OR LOWER CASE IS NOT PERMITTED IN ANY BODY OF TEXT.

DO NOT.
Use all lowercase.

the constant use of upper or lower case is not permitted in any body of text.

DO NOT.
Space too closely.

Improper spacing between the lines of a text reduces readability and is not permitted

DO NOT
Space too far apart.

Improper spacing between the lines of a text reduces readability and is not permitted

04. Iconography

04. Iconography

Our iconography

A series of icons have been specifically designed to strengthen our Brand. Their simplicity and graphic appearance comprise the essence of how we want to be seen.

Although we have created a set of basic icons, sometimes it will be necessary to create new icons as required.

Our iconography is a continuation of the lines that draw out our symbol. Lines with rounded finishes that define a simple graphic style, one marked by dynamism and fluidity. This construction allows

it to be used in variable sizes. It can also be made smaller without losing readability. Icons are always applied using a colour from our chromatic palette.
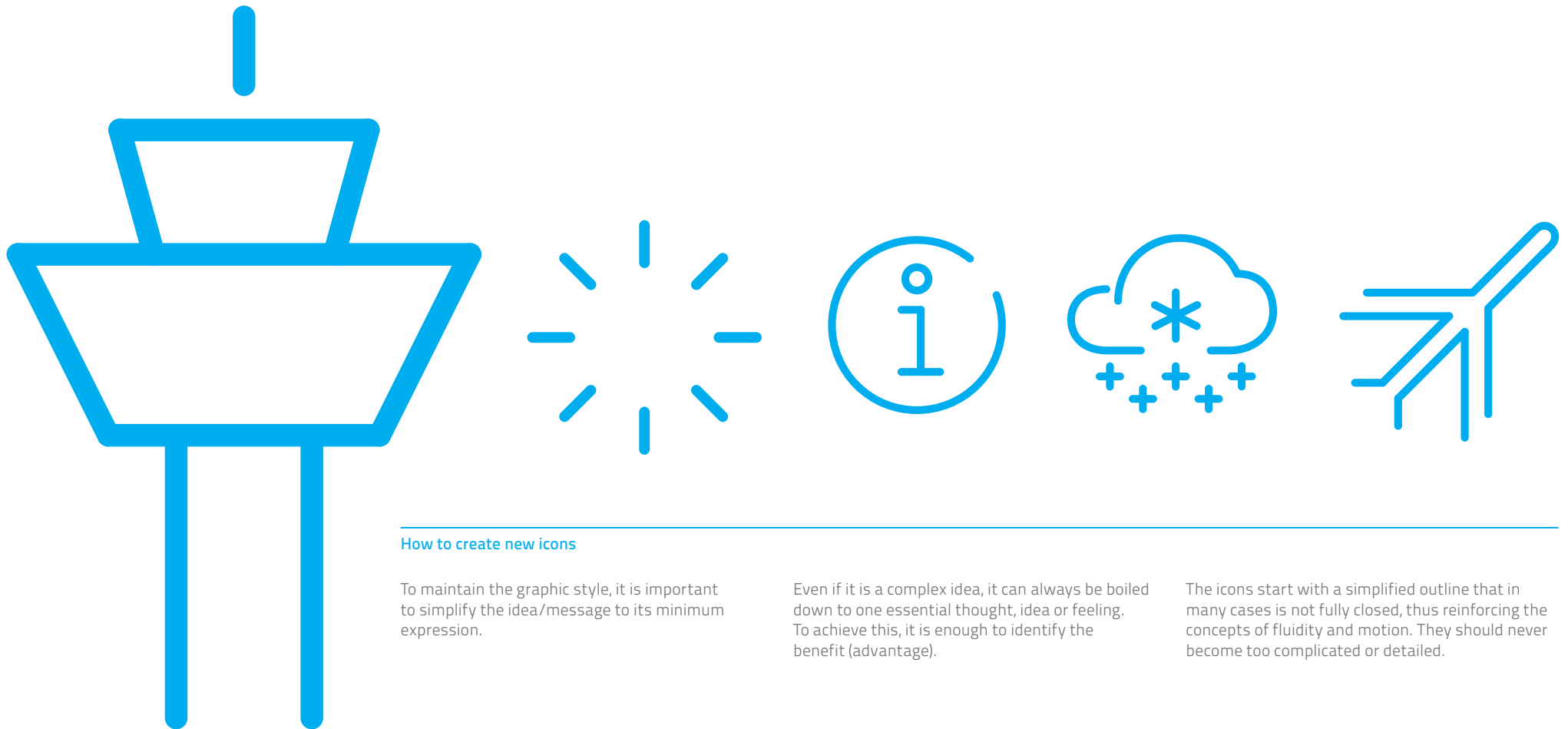
How to create new icons

To maintain the graphic style, it is important to simplify the idea/message to its minimum expression.

Even if it is a complex idea, it can always be boiled down to one essential thought, idea or feeling. To achieve this, it is enough to identify the benefit (advantage).

The icons start with a simplified outline that in many cases is not fully closed, thus reinforcing the concepts of fluidity and motion. They should never become too complicated or detailed.

04. Iconography

The colour in iconography

When using iconography, how colours are used is as important as which colours are used. Because of this, we have defined several basic guidelines that must be followed to ensure that they are used correctly:

- Only use colours in our colour palette.
- Do not mix colours in our palette in one icon.

- When there are several icons, use colour changes moderately to highlight certain information or content.

04. Iconography

Modulating the iconography

We have formulated a common baseline grid for building icons that helps to ensure consistency between the various icons. This grid has 38 modules and the strokes of each icon are made from a module and always end in a circular shape. Around the square that encloses the icon is a reserve area that, in some cases, can be invaded by the stroke of an icon if required by its shape.
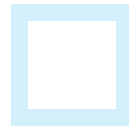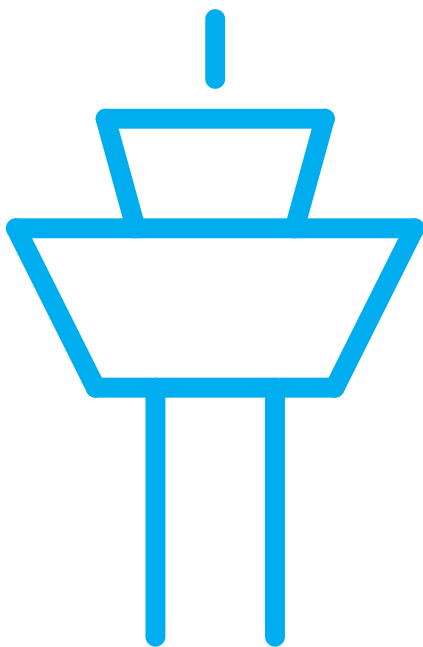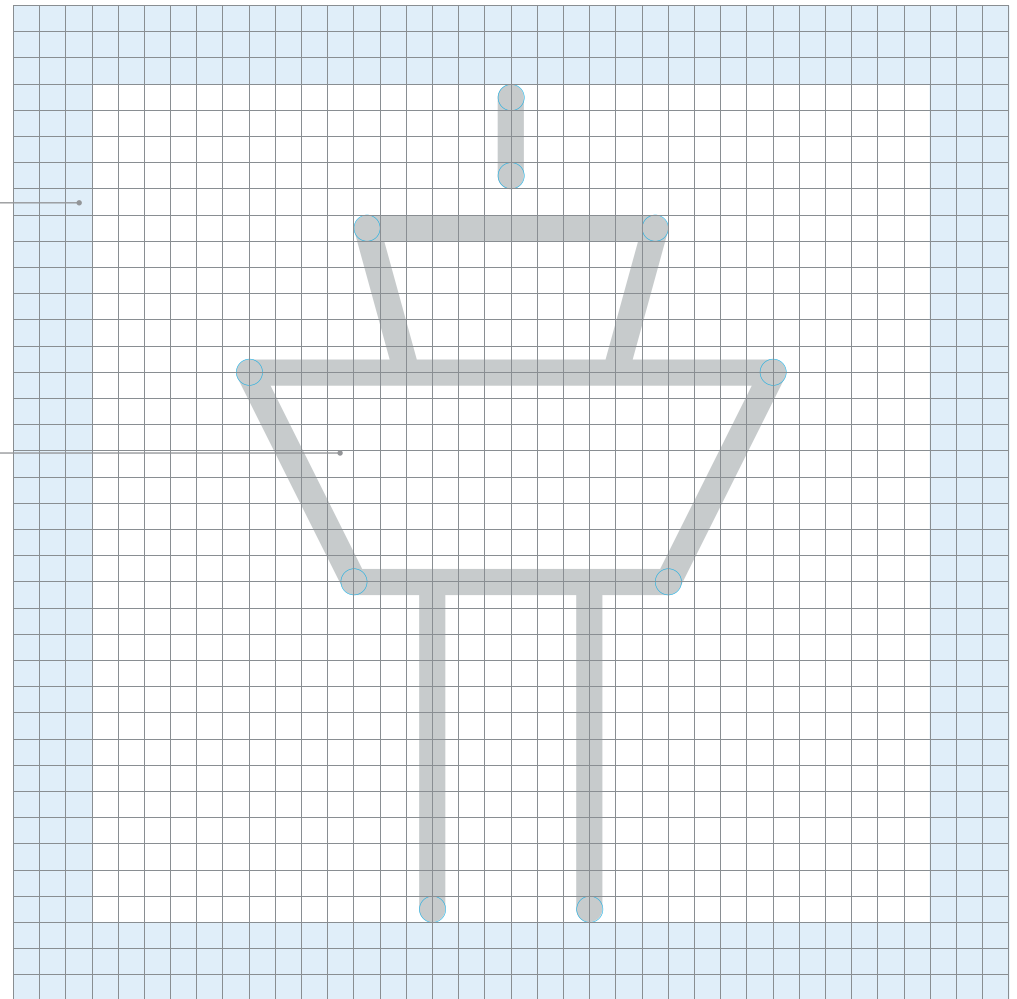
Reserve area:
3 modules

Icon stroke:
1 module

Note - Icon construction

Grid
Consult the Branding Department: sllorente@enaire.es

05.

Images

Our images

05. Images

Our images

For use in different communication materials or as a decoration resource, we have a bank of specific images of the sky that contain the colours of our palette.

Use of the brand on the corporate Sky
The brand is to be applied to the dark blue area of the photograph, with the same specifications as when applying it on the corporate Dark Blue colour.

First level of images

Corporate Sky

Note – Images

Corporate Sky
Consult the Branding Department: sllorente@enaire.es

05. Images

Our images

By creating these two image areas, communication
materials will be more consistent and flexible

Second level of images

Ground

Image tables

Horizontality (motion / fluidity)
Horizontal or square formats should be used for
the frames or shapes of the images in the various
publications or materials in general (example of
proportion used on this page).

Area 2: Ground

Those cases in which it is not possible to include
the sky in the image are called Ground. In these,
the colour palette is important: blues should
predominate, or there should be elements where
the blue stands out, which bring us closer to our

colour palette; some aspects of the image may be
highlighted or re-coloured to achieve this, but never
anything that is not or cannot be naturally blue
(like an apple).

Hierarchies for using the two areas

The use of the Sky as the type of image to be used
in any communication material will always be a
priority. Especially in a full page, where the sky
dominates everything (the previous page is an
example of this use).
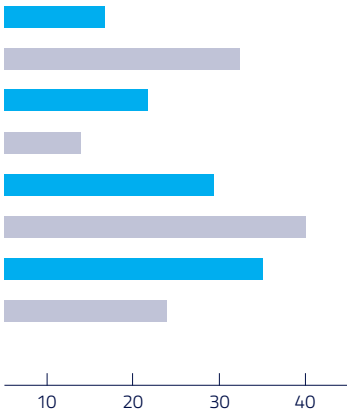
06.

Graphics

06. Graphics

Graphics / office use

Two types of graphics are defined, based on their use:
1. Office use
2. Professional use

1. Office use
For PowerPoint presentations or Word documents made internally. Some basic guidelines are laid out so that our graphics can be built in a way that is consistent. The use of the corporate chromatic palette, extended to different intensities, is to be observed. Do not use shadows, textures, reliefs or volumes. Our charts are simple and legible.

Bar charts

Pie charts
With and without percentages

Legends

35% ◦ Lorem ipsum
55% ◦ Consectetur adipiscing elit
20% ◦ Quisque interdum augue
5% ● Interdum et malesuada
15% ◦ Quisque fringilla diam
10% ◦ Donec scelerisque leo

In the case of bar charts, it is important to alternate the colours used to increase readability. Horizontal application is preferred.
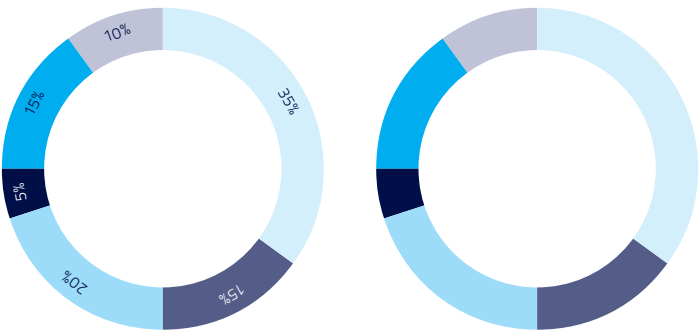
For pie charts, two scenarios are possible, depending on whether percentages have to be included or not.

The use of colours is similar to that of bar graphs, with the Dark Blue alternating with the Clear Blue, though it is possible to work with the different intensities of the corporate palette.

Different intensities of the colour palette for graphics

Clear Blue:

15%	25%	35%	45%	55%	65%	75%	85%	95%	100%

Dark Blue:

15%	25%	35%	45%	55%	65%	75%	85%	95%	100%
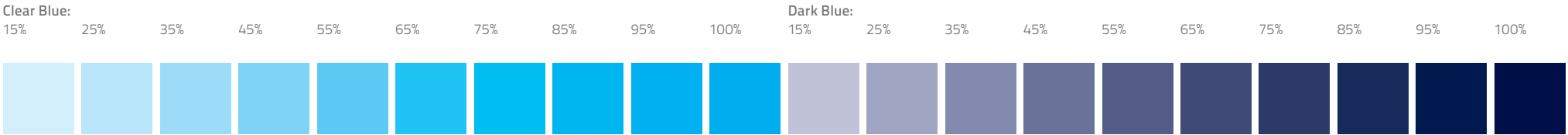
06. Graphics

Graphics / professional use

2. Professional use
For publications or communication materials, where an added graphical touch is desired. In both types, there is a treatment that establishes a
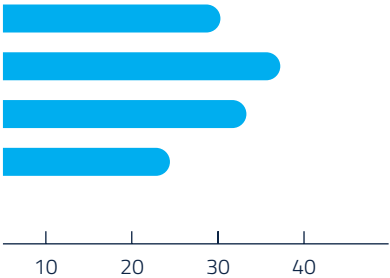
continuity between the symbol and iconography of ENAIRe. Because of their characteristic features, these graphics work as illustrations on the pages of our publications.

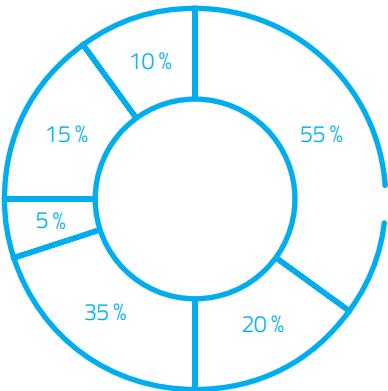The use of colour is conditioned upon our colour palette.

Bar charts

Pie charts
With percentages

Legends

Graphic title
Lorem ipsum dolor sit amet

Graphic title
Lorem ipsum dolor sit amet

10 %

15 %

55 %

5 %

35 %

20 %

35% —	Lorem ipsum
55% —	Consectetur adipiscing elit
20% —	Quisque interdum augue
5% —	Interdum et malesuada
15% —	Quisque fringilla diam
10% —	Donec scelerisque leo

10   20   30   40

Whenever possible, this type of graphics wil be used. The bars and the graphic solution are reminiscent of the motion and fluidity of our symbol.

In the case of pie charts, the execution is simple, very similar to our iconography. The outer circle has two tips that do not meet, which are reminiscent of

the concept of fluidity and motion that is present in all our materials.

ENAIR℮ =-

Contact

Branding, Advertising and Public Relations Department
When pressed for time, it is easy to approve pieces or materials
without making sure they comply with the brand guidelines. It is
important to make time to verify that all the work adheres to the
brand guidelines.

By doing so, you will be an active participant in ensuring that the
brand image presented is consistent.

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