

# AVINOR **BRANDING MANUAL**

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Version 8 – December 2018

## Introduction

Avinor has created a visual identity for the whole of the company's activities in order to present a unified and holistic face to partners, customers, and the public.

Our visual identity requires that logos, colours, fonts, images, and graphical elements be used in a clearly defined manner and we would like it to be managed and developed within the framework provided.

The visual identity is built around the concept of connections and relationships. Avinor is responsible for ensuring that airports work optimally for travellers and partners. We create valuable relationships by providing effective connections and we ensure that sequences of

complex events are experienced as reliable, seamless, and comfortable for the user.

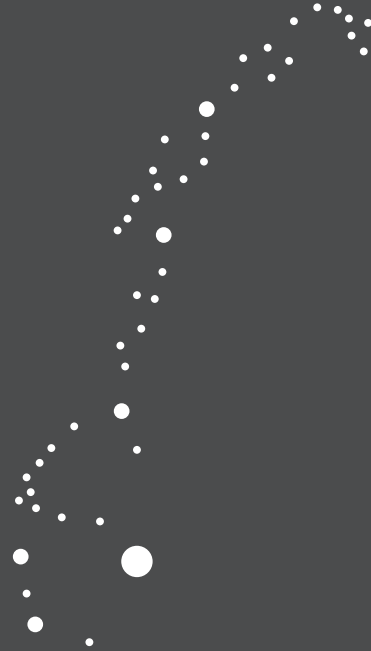
The visual identity of two points joined by a line emphasises our corporate social responsibility of connecting the country in a safe, reliable, and predictable way.

Avinor creates connections from north to south and east to west. Major airports are linked to minor ones, allowing travel from one place to the next. Norwegian airlines are linked with international ones, making it possible to meet up with families, friends, and business associates.

We create valuable relationships by connecting Norway and connecting Norway to the rest of the world.



Egil Thompson  
Executive Vice President Communications and Marketing



“The two points and the connection between them is a simple telling of the story of the airports that link Norway together and Norway with the world.”



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## Brand structure

Avinor's brand structure has been developed on the basis of its strategy for becoming a more unified and customer-focused Avinor.

### 1 Avinor master logo

In general, the Avinor master logo should always be used.



### 2 Airports with place brands

An exception to this rule has been approved for Avinor's four largest airports at Oslo, Bergen, Trondheim, and Stavanger. These have been assigned their own logo to enable them to build their own brand that identifies them as a recognisable actor while still belonging to the main Avinor brand. The last three have also been assigned the local place brands of Flesland, Værnes, and Sola. The local place brands should always be used in conjunction with the full airport name (descriptor): see section 3.

All of the rules that apply to the Avinor master logo under section 2 – such as authorised colour use, clear space, positioning, etc. – will apply to all of the logos. The logo should always be used in its entirety: i.e. never separate the symbol from the word-picture. The logos should never be altered or modified in any way.

With the exception of the local place brands, all of the logos have an alternative version (vertical) and Norwegian and English versions (see the example in the grey field).

 **AVINOR BERGEN LUFTHAVN**

 **AVINOR FLESLAND**

 **AVINOR TRONDHEIM LUFTHAVN**

 **AVINOR VÆRNES**

 **AVINOR STAVANGER LUFTHAVN**

 **AVINOR SOLA**

 **AVINOR OSLO LUFTHAVN**

 **AVINOR**  
OSLO LUFTHAVN

 **AVINOR**  
OSLO AIRPORT

 **AVINOR OSLO AIRPORT**

### 3 Full airport name (descriptor)

Avinor's other airports will, on occasion, have the opportunity to use the full airport name as a descriptor in conjunction with the Avinor master logo. If the local place brand is used (see section 2), the descriptor may also be used.

The full airport name does not function as a logo and should not be preceded by the dot-connect symbol. These may not be presented as if they were place brands.

The name should never appear alone in communications or information: it should function as a descriptor and always be used together with the Avinor logo.

Full airport names should always be printed using the custom-designed Avinor typeface in bold with kerning (letter spacing) of + 80/1000 em and set to optical. Avoid placing full airport names over multiple lines.

The descriptor should always be placed outside of the logo's clear space and in a separate area of the material. It should not compete with the logo.

Here is an example of logo and descriptor positioning on digital/printed material.





AVINOR



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### Clear space (space around logo)

The main Avinor logo should be placed in a prominent position so that it is obvious. There should always be enough space around the logo to ensure a clean and easily understood visual image. The amount of clear space will vary in direct proportion to the logo's size.

The logo should never be interfered with or joined to other elements that will lead to its clarity or readability being diminished.

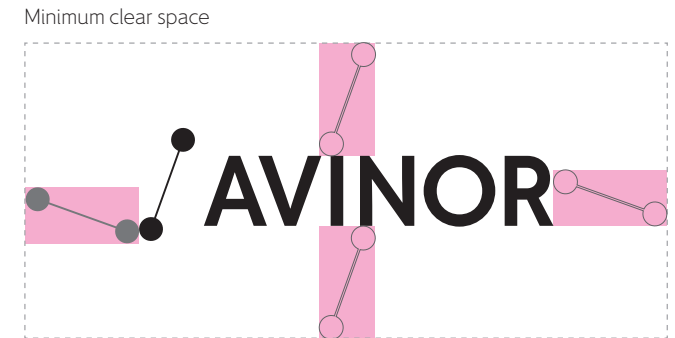
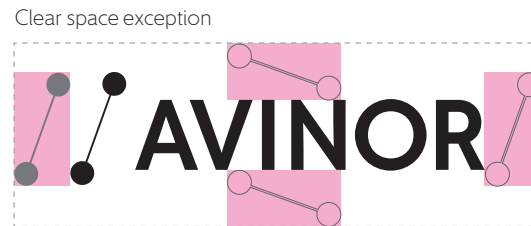
The correct amount of clear space can be calculated using the dot-connect symbol, as shown below.

#### Minimum clear space

This is preferred in all productions.

#### Clear space exception

Where it is not possible to use the minimum clear space, a clear space exception should be used. This applies only to surfaces that have special limitations.



### Minimum logo size

In order for the logo to be rendered as clearly as possible, it has been assigned a minimum size. For printed media, a minimum measurement of 6 mm should be applied to the logo. For digital media, a minimum measurement of 17 px should be applied.



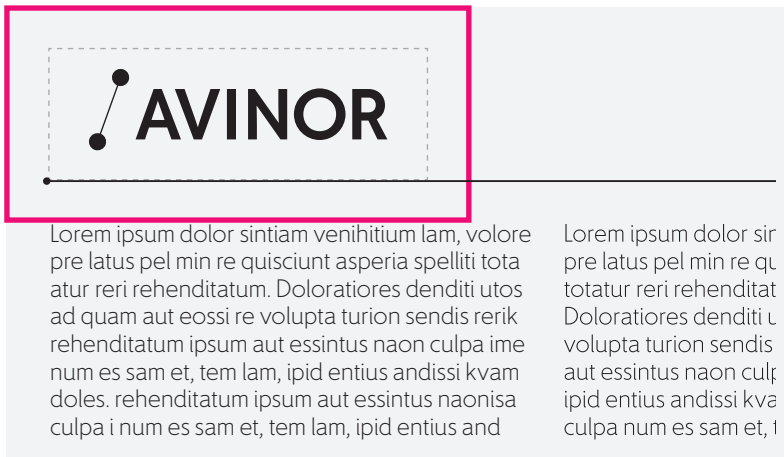
Examples of clear space



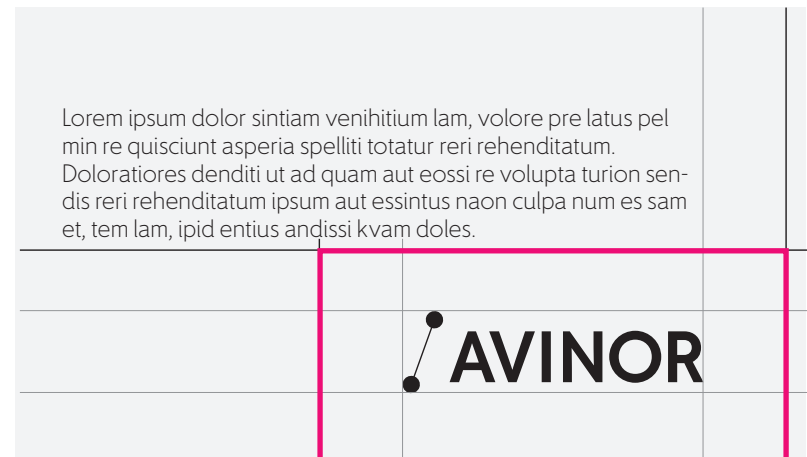
Example: Minimum clear space  
Logo centrally positioned on image



Example: Minimum clear space  
Logo positioned at corner.



Example of clear space exception: In special circumstances, elements may be placed inside the logo's minimum clear space. NB: Clear space at the edge of a layout should never be less than the minimum clear space.



Example: Minimum clear space  
Logo adjacent to text

## Colour usage in logo

The logo exists in three colours only (these are shown on the right). No other colour combinations are allowed. Colour choice should be based on a carefully considered assessment of the contrast between the logo and the background. Always aim to make the logo as clear as possible.

### IMPORTANT:

Avinor's logo appears in a number of different applications. Consequently, efforts should always be made to achieve uniform colour perception.

#### A

The black logo will be used in the majority of cases, especially on those surfaces where there is uncertainty as to whether the printing technique or print will correctly reproduce Avinor Violet.

#### B

The white logo will be used in all cases where the background is dark.

#### C

The violet logo can be used only in cases where the background is completely white.

#### D

The white logo should always be used on a violet background. Violet should be used only in special circumstances and should act as an accent colour.

#### E

The white logo should always be used on dark images. Images used as a background to the logo should be quiet.

#### F

The black logo should always be used on light images. Images used as a background to the logo should be quiet.



A



B



C



D



E



F

## Corner positioning of logo

Wherever the logo is to appear small, it should be placed at the corner of the layout. Where no design or layout templates exist for a surface, these four positions for the main Avinor logo apply. The purpose of this is to develop a visual standard with minimal variation to co-ordinate all of Avinor's brand-building surfaces. The correct use of clear space is extremely important here.

**A**  
The Avinor master logo should be positioned as shown in illustration A.

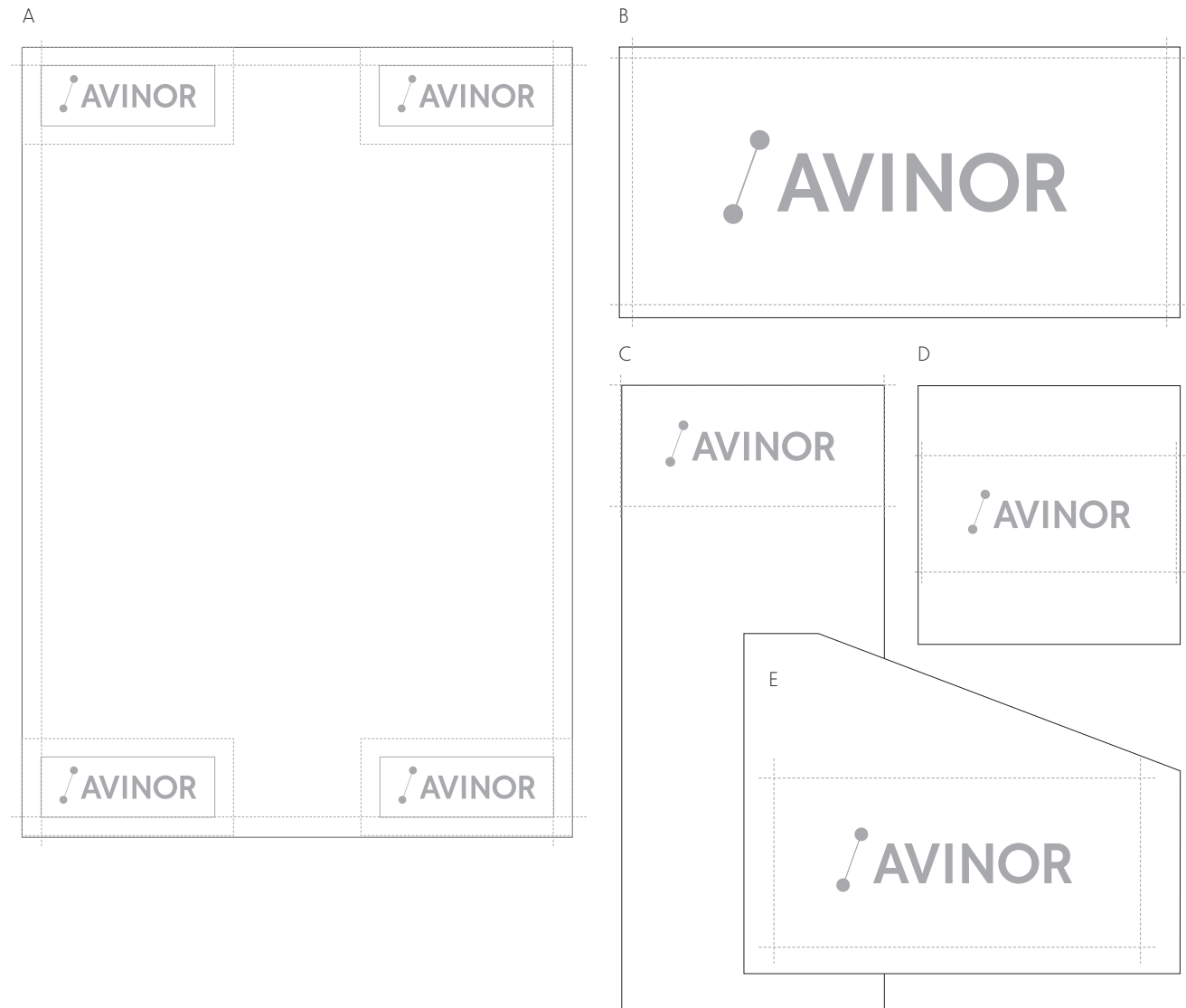
## Centre positioning of logo

Wherever the logo covers a large part of a surface, it should be positioned centrally in the layout.

**B/D**  
Logos on rectangular/square layouts should be centred and positioned observing clear space.

**C**  
Logos on oblong layouts should be centred and positioned at the top or bottom, observing clear space.

**E**  
Logos on asymmetric layouts should be positioned in such a way that all of the clear space lies inside of the layout.



### Logo used in conjunction with other logos

Clear space will be very important wherever the Avinor logo appears together with another brand logo. In such cases, other logos and elements should not be placed inside the logo's clear space boundary. Always aim to give the logo as much space as possible.

**A**  
In co-branding cases where the airport is acting with one or more partners as the collective sender, try to use the Avinor guidelines on corner positioning of logos. The partner logo(s) should be set as closely to Avinor's clear space as the rules allow.

**B**  
In instances where Avinor itself owns and has control over the layout, the logo should be placed apart from those of other actors in a manner that shows Avinor is the sender.

**C**  
In instances where other players control the layout, it is important that the rules on clear space are followed correctly.

The choice of logo colour in such cases is determined by the background









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## Logo symbol as a graphic

The Avinor brand profile was devised as a direct interpretation of the “connections” design concept. The dot-connect symbol/logo symbol which precedes the word mark in the logo visualises two different destinations and/or the unity and connection between them.

The dot-connect symbol can also be used as a supergraphic design element or a graphical element in photographs, or on clean graphical communication surfaces. The Avinor brand can be very subtly communicated through practical application of these elements in design work. The symbol can link elements together or be used as a simple graphical element where text can be attached to the endpoints.

Discretion should be used to come up with a solution that ensures overall consistency with the graphic profile.

## Sizes and line thicknesses

Line thickness is typically 0.5 pt for normal size prints up to A4. The thickness should be scaled up for larger surfaces. The size of the endpoints is set in Adobe InDesign as follows: line thickness  $\times 3 =$  number of millimetres in diameter. Thus, a 0.5 pt line would have endpoints measuring 1.5 mm in diameter. In Adobe Illustrator, the endpoints can be set automatically as filled circles. Scale these to 115%.

Dot-connect separator



Dot-connect in the logo



Dot-connect supergraphic



0,5 pt



0,75 pt



1 pt



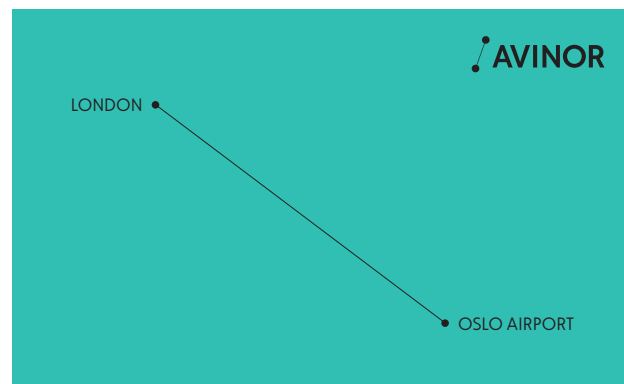
1,5 pt



### Logo symbol in communications

When using the logo symbol in communications, there should be a visible contrast between the line and circles in the logo symbol on the communication surface and the dot-connect in the logo. A proper contrast between these two in both distance and form is a prerequisite for them to work well together.

The logo symbol can be placed on colour surfaces or photographs, or between two different photographs, as in the example on the right. It is important to ensure adequate readability in each individual case.





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## Avinor colours

Colour is an important part of the brand identity. The following colours are the only ones allowed for reproductions using the brand name.

### Brand name colours

The Avinor colours comprise the primary colour of Avinor violet and the secondary colours of Avinor mint-blue, Avinor dark violet, and Avinor yellow ochre. The tertiary colour of Avinor green may also be used in special cases for printed materials.

### Pantone colours

Pantone colours are used in offset printing, primarily for the exclusive purposes of letterhead and business cards.

### CMYK colours (four-colour printing)


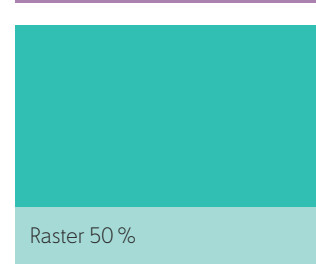


CMYK colours are used for offset and digital printing, mainly in advertisements and printed materials such as brochures, booklets, and posters.

### RGB/HEX colours

These colours are used for digital media. Some of the colours also have a focus colour (in parenthesised grey text). Focus colours have a little more depth for use in coloured typography, for example. They will be perceived as being calmer than their slightly more intense counterparts.

### NCS/RAL colours

These colours are used on painted or lacquered surfaces and are available from all paint shops.

 <p>Raster 50 %</p>	<p><b>Primary colour</b>  <b>Avinor violet</b>            Pantone 512 CP            CMYK: 53 / 99 / 3 / 18            RGB: 132 / 33 / 107 (97 / 20 / 82)            HEX: #84216B (#611452)            NCS: S 4050-R30B            RAL: 4008</p>	<p><b>Secondary colour</b>  <b>Avinor dark violet</b>            CMYK: 85 / 100 / 6 / 30            RGB: 71 / 10 / 89 (55 / 8 / 70)            HEX: #470A59 (#370846)            NCS: S 5040-R50B            RAL: 4007</p>
 <p>Raster 50 %</p>		
<p><b>Secondary colour</b>  <b>Avinor mint-blue</b>            CMYK: 68 / 0 / 36 / 0            RGB: 66 / 184 / 178            HEX: #42B8B2  <b>Avinor mintblå lys (digitale flater)</b>            RGB: 163/231/214 (138/216/197)            HEX: #A3E7D6 (#8AD8C5)            NCS: S 0503-B70G            RAL: 6027</p>	<p><b>Secondary colour</b>  <b>Avinor yellow ochre</b>            CMYK: 0 / 35 / 90 / 0            RGB: 255 / 187 / 0            HEX: #FFBB00            NCS: S 0580-Y20R            RAL: 1003</p>	<p><b>Tertiary colour</b>  <b>Avinor orange</b>            CMYK: 0 / 77 / 100 / 0            RGB: 254 / 59 / 0            HEX: #FE3B00            NCS: S 0585 - Y60R            RAL: 2005</p>

## Backgrounds and neutrals

Neutrals/grey shades play an important role in visual communication by enhancing the logo's expression. These shades are widely used on neutral backgrounds and visually open surfaces.

The trademark's primary neutrals are Avinor charcoal grey and Avinor neutral grey 01, 02, 03, and 04.



**Avinor charcoal grey**  
CMYK: 0 / 0 / 0 / 85

RGB: 41 / 41 / 41  
HEX: #292929

NCS: S 8500-N  
RAL: 7021

**Avinor black (digital surfaces)**  
RGB: 29 / 29 / 29  
HEX: #1D1D1D



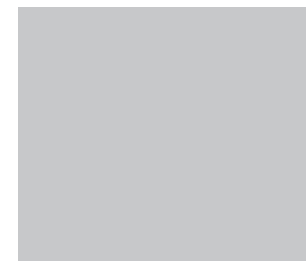
**Avinor neutral grey 04**  
CMYK: 0 / 0 / 0 / 60

RGB colour: 147 / 149 / 151  
HEX: #939597

NCS: S 5000-N  
RAL: 7042



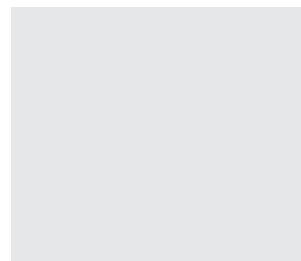
**Avinor neutral grey 03**  
CMYK: 0 / 0 / 0 / 40  
(for printing only)



**Avinor neutral grey 02**  
CMYK: 0 / 0 / 0 / 25

RGB colour: 198 / 200 / 202  
HEX: #C6C8CA

NCS: S 2500-N  
RAL: 7004



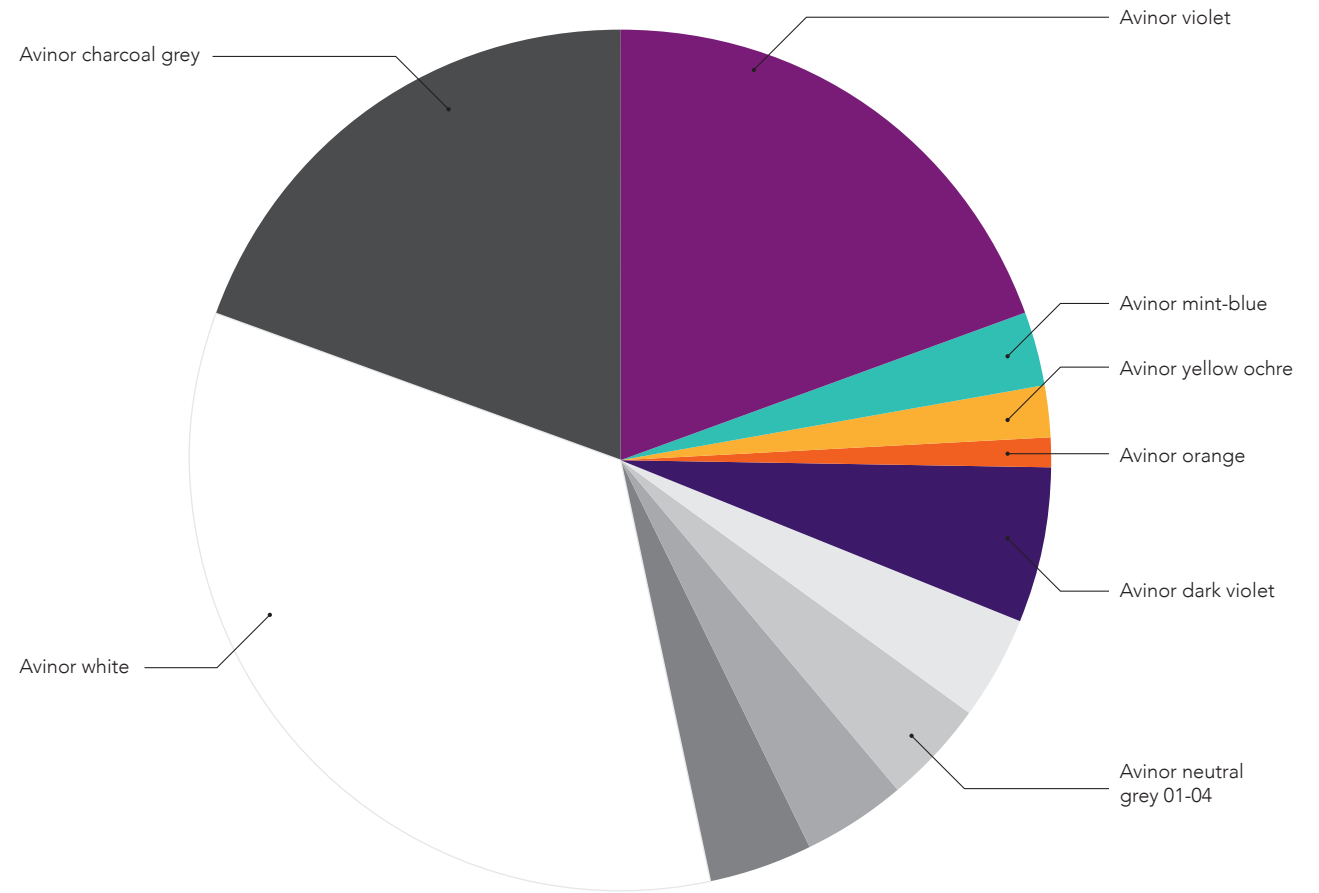
**Avinor neutral grey 01**  
CMYK: 0 / 0 / 0 / 10

RGB colour: 240 / 241 / 243  
HEX: #F0F1F3

NCS: S 0500-N  
RAL: 7047

### Colour weighting

The diagram on the right illustrates colour weighting for all media. Each colour constitutes a fixed portion of the brand's overall profile colour spectrum.









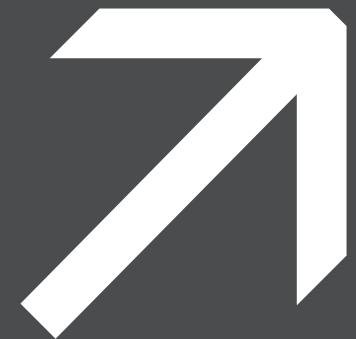
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Primary typeface Avinor Sans

OSLO BERLIN

Now boarding  
Informasjon  
Lounge & cafe

NYC → TOKYO



Duty free  
Customs

123456789&?%

04:56 GO TO GATE.

## Primary typeface – Avinor Sans

A special typeface has been designed in line with the dot-connect concept to function as the primary typeface in all Avinor applications. This is the only sans serif typeface that should be used.

The Avinor Sans typeface is an important element in Avinor's brand identity. It is a classic sans serif with strong typographic qualities. Clarity, readability, and functionality were key elements in the design of this unique typeface.

Its typographic strength lies in the simplicity of the letter shapes, which, in combination with their openness, provides for excellent readability.

The typeface is available in three different weights (light, medium, and bold) in order to meet various usage requirements and to allow for rich typographical possibilities without limitation. Working with Avinor Sans will be inspiring.

### Avinor Sans Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
ÆØÅ1234567890?!€\$↑→↓@%&  
abcdefghijklmnopqrstuvwxyzæøå

### Avinor Sans Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
ÆØÅ1234567890?!€\$↑→↓@%&  
abcdefghijklmnopqrstuvwxyzæøå

### Avinor Sans Bold

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**ÆØÅ1234567890?!€\$↑→↓@%&**  
**abcdefghijklmnopqrstuvwxyzæøå**

## Secondary typeface – Kepler

The Kepler typeface was selected as the secondary typeface to afford better readability in larger bodies of text. Among other things, Kepler is used for the body text of the internal magazine, Avinor Puls.

### About Kepler

Kepler is a modern typeface created by type designer Robert Slimbach and based on classic modern 18th century fonts.

Kepler captures the modern style in a humanistic way. It is elegant and refined, with a hint of old-style proportions and calligraphic detailing that lends it warmth and energy.

### Kepler Std Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 XYZÆØÅ1234567890?!€\$→#@%&  
 abcdefghijklmnopqrstuvwxyzæøå

### Kepler Std Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 XYZÆØÅ1234567890?!€\$→#@%&  
 abcdefghijklmnopqrstuvwxyzæøå

### Primary typeface for digital surfaces – Arial

The website's typography takes its lead from the brand identity and consists of two different fonts.

The primary font (which is rendered digitally by a so-called web font) is Arial. Arial is used on the majority of surfaces – primarily in running text, buttons, and navigation.

Avinor Sans is used in headers, such as airport names and web advertising.

#### About Arial

Arial is a sans serif font that is available on most computers. The font was designed in 1982 by Robin Nicholas and Patricia Saunders for the Monotype type foundry.

### Secondary typeface for digital surfaces – Georgia

Georgia is a modern serif typeface designed to be readable and clear on a screen, even in smaller sizes. It was designed by Matthew Carter in 1993 for Microsoft and has been distributed through Internet Explorer to the extent that it now has an almost 100% coverage.

Georgia has old-style numbers that are good for running text but not suitable for large tables.

#### Arial Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 XYZÆØÅ1234567890?!€\$#@%&  
 abcdefghijklmnopqrstuvwxyzæøå

#### Arial Bold

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**XYZÆØÅ1234567890?!€\$#@%&**  
**abcdefghijklmnopqrstuvwxyzæøå**

#### Georgia

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 XYZÆØÅ1234567890?!€\$#@%&  
 abcdefghijklmnopqrstuvwxyzæøå

## Typographic examples and layouts

This page illustrates how different weights of the primary typeface Avinor Sans can be used to provide a clean and elegant layout.

Main header  
Avinor light  
19 pt.

Body text  
Avinor light  
9 / 11 pt.  
9pt indent

Subheading  
Avinor medium  
9/11pt

**Main header**

Body text Sed posuere leo nisl, in lobortis justo convallis nec. Mauris sed sapien neces ullam corper iaculis id et ipsum. Vivamus blandit ligula at accumsan tincidunt. In hac habitasse platea dictumst. Pellentesque vitae leo eu ante gravida dapibus vel ac ante. Proin utIn ullamcorper erat erat, sit amet malesuada metus gravida eget. Etiam laoreet justo diam, nec malesuada risus pellen vel acset.

**Subheading**  
tesque rhoncus. Suspendisse blandit, eros non iaculis rutrum, mauris nulla bibendum orci, et commodo mauris purus quis lectus. Morbi vitae tellus sed leo ornare aliquet ac ut lacus. Fusce dapibus nulla eu venenatis

lobortis. Fusce sed dictum dolor. Donec luctus quam a lorem rhoncus accumsan. quisque vitae libero metus.

Proin rhoncus dui et vulputate iaculis. Pellentesque lacinia viverra turpis, id eleifend nibh ornare vel. Vivamus vulputate orci lectus, non pulvinar lacus faucibus at. Integer nec venenatis urna. Praesent sodales felis quis scelerisque sollicitudin. Fusce sem torted, porta vitae pulvinar ac, posuere at diam. Morbi vitae tellus sed leo ornare aliquet ac ut lacus commodo marius nulla.

Fusce dapibus nulla eu venenatis lobortis. Fusce sed dictum dolor. Donec luctus quam a lorem rhoncus accumsan. Quisque vitae libero metus. Proin rhoncus dui et vulputate



## Typographic examples and layouts

This page illustrates how different weights of the primary typeface Avinor Sans can be used to provide a clean and elegant layout.

Main header  
Avinor light  
19pt.

Introduction  
Avinor light  
11 / 13 pt.

Subheading  
Kepler Std medium  
9/10.5pt.

Body text  
Kepler Std light  
9 / 10.5 pt.  
9pt indent

# Main header

Introduction Maecenas sed suscipit sapien. Morbi aliquam, sapien vel congue egestas, tortor est semper lorem, vitae tempor tortor augue sed sudid tesque rhocus lorem.

Body text Sed posuere leo nisl, in lobortis justo convallis nec. Mauris sed sapien necesse ullam corper iaculis id et ipsum. Vivamus blandit ligula at accumsan tincidunt. In hac habitasse platea dictumst. Pellentesque vitae leo eu ante gravida dapibus vel ac ante. Proin utIn ullamcorper erat erat, sit amet malesuada metus gravida eget. Etiam laoreet justo diam, nec malesuada risus pellen vel acset.

### Subheading

tesque rhoncus. Suspendisse blandit, eros non iaculis rutrum, mauris nulla bibendum orci, et commodo mauris purus quis lectus. Morbi vitae tellus sed leo ornare aliquet ac ut lacus. Fusce dapibus nulla eu venenatis lobortis. Fusce sed dictum dolor. Donec luctus quam a lorem rhoncus accumsan. quisque vitae libero metus.

Proin rhoncus dui et vulputate iaculis. Pellentesque lacinia viverra turpis, id eleifend nibh ornare vel. Vivamus vulputate orci lectus, non pulvinar lacus faucibus at. Integer nec venenatis urna. Praesent sodales felis quis scelerisque sollicitudin. Fusce sem tortor, porta vitae pulvinar ac, posuere at diam. Morbi vitae tellus sed leo ornare aliquet ac ut lacus commodo marius nulla.

Fusce dapibus nulla eu venenatis lobortis. Fusce sed dictum dolor. Donec luctus quam a lorem rhoncus accumsan. Quisque vitae libero metus. Proin rhoncus dui et vulputate iaculis. Pellentesque lacinia viverra turpis, id eleifend nibh ornare ve



## 6

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## Brand image guidelines

Images play a very important role in Avinor's brand identity and in communications with all target groups.

We use expressive, warm, and modern imagery to convey an impression of presence. Our focus is on the business, places, travellers, and Avinor's partners, and its expression should be accessible and enthusiastic. Images can display the bigger picture or the smaller details.

Image style is divided into four categories:

- Operations
- People
- Places
- Merchandise photography

### 1 - People

Portraits should show Avinor's employees as trustworthy, competent, and friendly. It is not necessary for the subject to be looking straight into the camera: natural situations that tell a story are preferable.

### 2 - Places

North and south, inland and shore, fjord and mountain: pictures show with clarity how Avinor's airports link the country, and Norway to the world. Take visual cues from the Scandinavian landscape and the unique Nordic light.

### 1 - People



### 2 - Places



### 3 - Operations

Images of the tasks that taken together ensure the aircraft can take off and land again. Everyday as well as more specialised tasks that Avinor and its partners take care of.

### 4 - Merchandise photography

Informative and clear photographs of the subject matter. If the subject and its background are in harmony with the brand colours, the overall impression will be more homogeneous and aesthetically appealing.

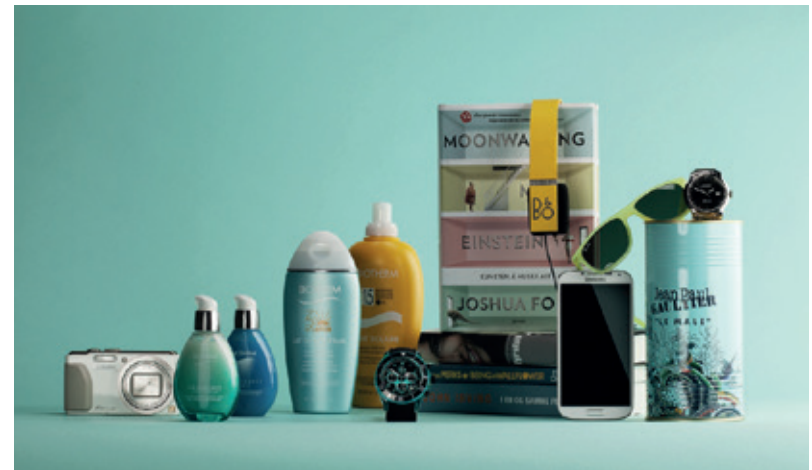
### Colour adjustment

Photographs that deviate too far from Avinor's colour palette must be colour corrected. Excessive colour adjustment must be avoided to preserve the natural tones in the photographic style.

### 3 - Operations



### 4 - Merchandise photography





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## Design elements

Most of the Avinor brand profile elements can be utilised in the category of commercial design. This category is based on brand building and promotional material and consequently there is more freedom in the design of its content. Nevertheless, the rules applying to typography, photography, and colour and logo use should always be followed.

### Colours

Avinor charcoal grey combined with white and violet are the most prominent colours in Avinor's brand profile. Consequently, these should be used as the design's base colours. Additionally, all of the other colours specified in the Avinor colour palette can be used.

See:  
Chapter 4 – Brand identity

### Logo

The logo and its positioning are intended to provide a distinct Avinor signature. It is therefore important that the rules regarding logo use be followed carefully. Always use the correct logo (either the master logo or the individual place brand).

See:  
Chapter 1 – Brand structure  
Chapter 2 – Avinor master logo

### Typography

Since the special Avinor typeface in light, medium, or bold weights should always be applied, it is better to use typography as an illustrative element in the design.

See:  
Chapter 5 – Typography

### Photography

Photos allow us to be more personal. They also arouse curiosity and spark emotions.

See:  
Chapter 6 – Photography

### Using dot-connect

The dot-connect symbol can also be used as a supergraphic – a graphical element that can be used in photographs and other communication media. Always observe the rules for using the logo symbol so that the graphic expression remains holistic.

See:  
Chapter 3 – Logo symbol as a graphic





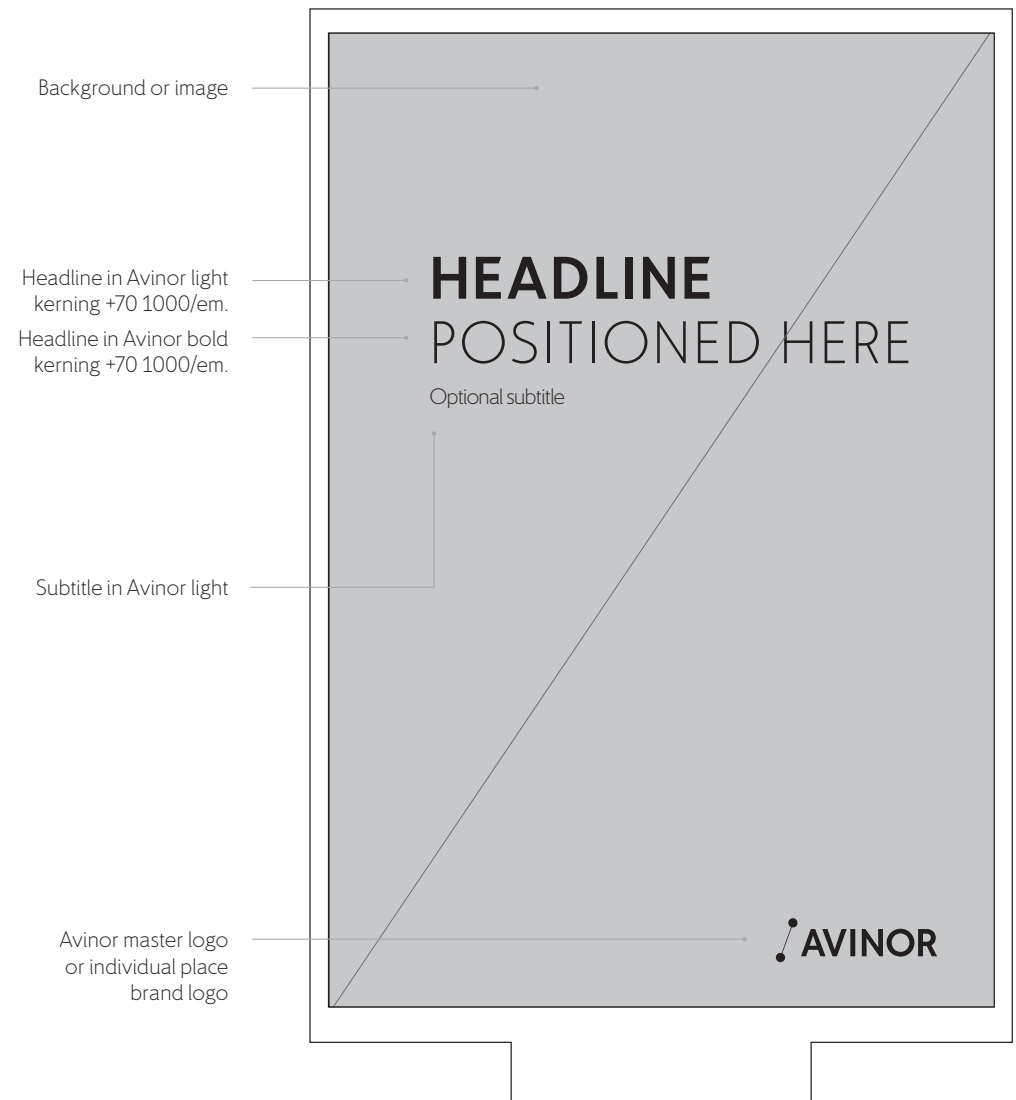
## Typographical guidelines

This page shows a preferred typographic layout on board. Always use the special Avinor typeface and a combination of bold and light weights in the title, subtitle, and body text.

Headline is set in capitals (upper case) with kerning at + 70 1000/em.

Subtitle is set in Avinor light with kerning equal to 0. This should always be set in minuscule letters (lower case).

The Avinor master logo – or the place brand logo – should be positioned in one corner of the layout, observing the rules for clear space.



### Example of merchandise advertising

The basic principles for laying out Avinor merchandise adverts are shown here.

The advert uses the Avinor typeface and colours, with the dot-connect as a supergraphic.

Photos used in the advert should follow Avinor's photographic recommendations. The product images shown are examples only.

Avinor bold / light  
Kerning +70

DUTY FREE

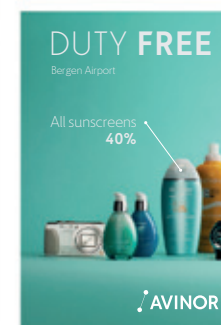
Avinor light/bold

All sunscreens  
40%

Dot-connect as  
supergraphic  
See Chapter 3  
regarding line  
thickness

Avinor master logo or  
individual place  
brand logo

AVINOR FLESLAND





## Information banners

Banners can be either white with black logo or black/charcoal grey with white logo. The colour at the bottom of the banner should be the same as that at the top in order to impart a strong brand association, regardless of the design within the content area.

Typographic elements should be used to carry the message on these surfaces. Since the information on these banners is normally of a less serious nature, the design can be lighter in tone.

It is natural to use photos as a design element on these surfaces.



## Printing and choice of materials

The Avinor brand profile is best achieved when every detail observes the instructions given in this manual.

### Paper

Printed matter leaves an impression on the fingers as well as on the eyes. Consider, therefore, that the quality and finish of all material produced for Avinor should be of a high standard.

Coated paper should be used for offset and digital printing. Profimatt is used for the brand profile. Alternatively, if it is not possible to obtain Profimatt, Galerie Art Matt should be used for digital printing.

### Other surfaces

There will often be more than one choice available when it comes to surface treatments for other, more physical, profile elements. Paying attention to tactile qualities is just as important as completing the task to precision standard.

In addition, try to achieve a semi matte finish and concentrate on keeping the expression clean and simple.





8	<b>Felix &amp; Fiona</b> <b>- Programme for children and their families</b>	
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## Purpose

The visual profile and story of “Felix & Fiona” aims to...



**Identify** and highlight the airport’s overall commitment to families with children.



**Give parents** information about the airport’s family-oriented services and facilities; principally, what is available and how to access it.



**Accompany children of different ages** throughout the experience. The story usually starts before the journey and continues at the airport.



**AVINOR**  
Felix & Fiona

**Felix** is two years old and wears a stripy jumper.

**Fiona** is six years old and sister to Felix. She wears a bow in her hair and a spotty jumper.

**Felix and Fiona** are going on a flight!

The story of Felix and Fiona starts before the journey and continues at the airport.

**Felix and Fiona** accompany the children throughout the experience and address them directly!



## Overview

Elements included in the visual profile.



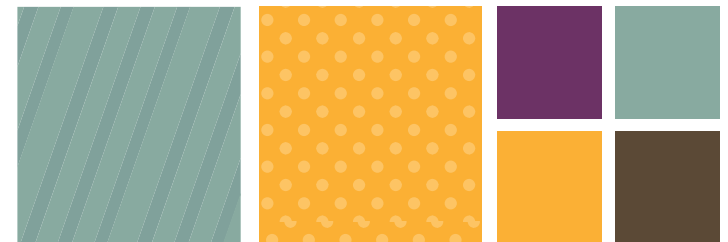
Master illustration



Primary logo



Secondary icon



Patterns

Colours

## Master illustration

Felix and Fiona are flying in a “sky universe” over the mountains.

The illustration is used to identify and highlight the places, services, facilities, information, and activities aimed at children and their parents.

### Application

Can be used for the following\*:

- Image banners on website
- Illustrations on printed information
- Master motif for embossing in children’s areas at airports, such as baby changing rooms, play areas, family security control, etc.

\* The motif will need to be adjusted for different formats and aspect ratios.



### Primary icon

This is the primary icon used to identify and signpost the places, services, facilities, information, and activities aimed at children and their parents.

This icon should be used when it appears as an element in isolation from the master illustration.

**A**  
**Primary icon in colour with text**  
 Coloured icon for use on white or light blue background.

**B**  
**Primary icon in black and white with text**  
 Black and white icon for use on white background.

**C**  
**Primary icon in colour without text**  
 Coloured icon for use on white or light blue background. The icon can be used on surfaces where the “Felix & Fiona” text is not suitable; for example, where the size of the icon is so small that the text would be unclear.

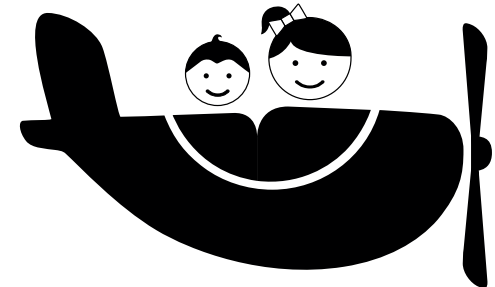
**D**  
**Primary icon in black and white without text**  
 Black and white icon for use on a white background.

A



**AVINOR**  
 Felix & Fiona

B

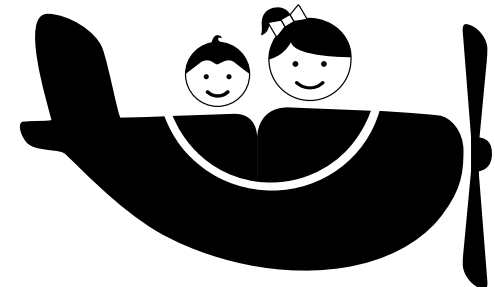


**AVINOR**  
 Felix & Fiona

C



D



## Secondary icon

When there is a need for an icon connected with the master illustration, this one should be used. This is in order to avoid repetition, as Felix & Fiona would already be represented in the form of the primary icon in the illustration.

**A**  
**Coloured secondary icon with text**  
 Icon for use on a white background.

**B**  
**Black and white icon**  
 Icon for use on a white background.

**C**  
**Coloured secondary icon without text**  
 Coloured icon for use on a white background. The icon can be used on surfaces where the “Felix & Fiona” text is not suitable; for example, where the size of the icon is so small that the text would be unclear.

**D**  
**Black and white secondary icon without text**  
 Black and white icon for use on a white background.

A

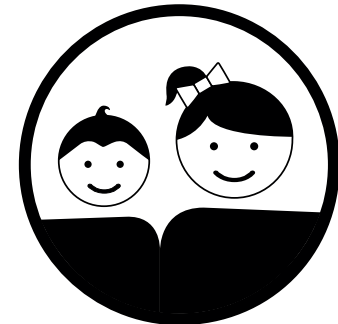


**AVINOR**  
 Felix & Fiona

C

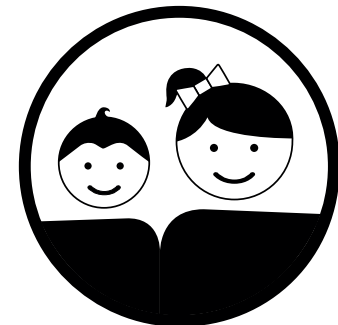


B



**AVINOR**  
 Felix & Fiona

D

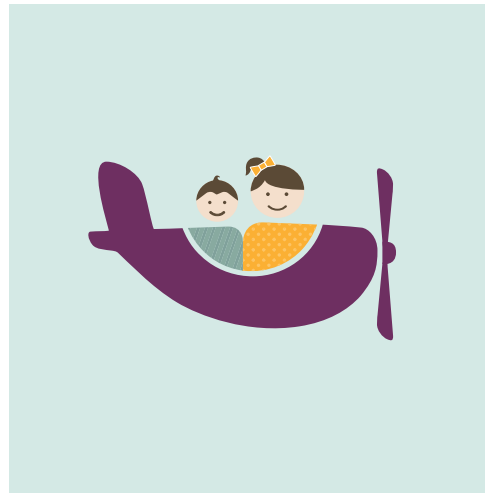


**Primary and secondary icon on background**

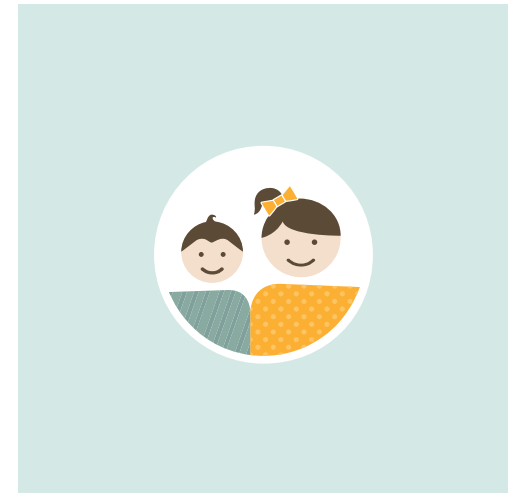
**A**  
**Primary icon on sky background**  
 Should be used on the specified sky-coloured background only.

**B**  
**Secondary icon on sky background**  
 Secondary icon has a white background when used on the specified sky-coloured background.

A



B

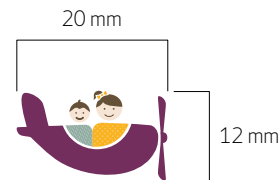


**Icon – smallest use**

**C**  
**Primary icon**  
 For smaller sizes, the icon without the “Felix & Fiona” text should be used. Minimum size of icon is 12 mm high by 20 mm wide, except when used as an app icon.

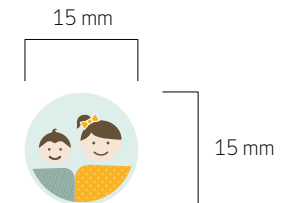
**D**  
**Secondary icon**  
 For smaller sizes, the icon without the “Felix & Fiona” text should be used. Minimum size of icon is 15 mm x 15 mm, except when used as an app icon.

C



100 %

D



100 %

## Patterns

A

### Felix pattern

Pattern is used as a background or supplementary visual element for information, services, and facilities aimed at children aged 0-3 years.

B

### Fiona pattern

Pattern is used as a background or supplementary visual element for information, services, and facilities aimed at children aged 4 years and upwards.

A



B



## Colours

**A**  
Colours inspired by the Avinor brand profile

**B**  
Supplementary colours

A

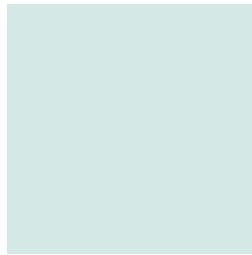


**Uses:**  
- the "Felix & Fiona" plane  
  
Colour code:  
C:58 M:91 Y: 34 K:20  
RGB: 111 / 49 / 97  
#6f3161  
Pantone: 512 C (UC)

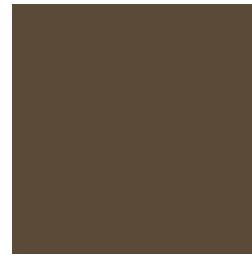
B



**Uses:**  
- Felix main colour  
- Felix text colour  
  
Colour code:  
C:48 M:20 Y: 37 K:2  
RGB: 136 / 169 / 159  
#88a99f  
Pantone: 442 C (UC)



**Uses:**  
- Sky in master illustration  
- Background colour  
  
Colour code:  
C:16 M:1 Y: 10 K:0  
RGB: 211 / 233 / 228  
#d3e9e4  
Pantone: 7457 C (UC)



**Uses:**  
- Mountains in master illustration  
- Hair for Felix and Fiona  
  
Colour code:  
C:52 M:58 Y: 74 K:42  
RGB: 91 / 75 / 56  
#5B4B38  
Pantone: 4625 C (UC)



**Uses:**  
- Fiona main colour  
- Fiona text colour  
  
Colour code:  
C:1 M:35 Y: 91 K:0  
RGB: 250 / 176 / 50  
#fab032  
Pantone: 7549 C (UC)



**Uses:**  
- Felix secondary colour  
- (stripes)  
  
C:50 M:23 Y: 37 K:5  
RGB: 182 / 213 / 210  
#B6D5D2



**Bruksområder:**  
- Clouds in master illustration  
  
C:28 M:5 Y:17 K:0  
RGB: 182 / 213 / 210  
#B6D5D2



**Uses:**  
- Skin tone for Felix and Fiona  
  
C:4 M:12 Y:18 K:0  
RGB: 245/222/204  
#F2DECC



**Uses:**  
- Hot air balloon in master illustration  
  
C:30 M:25 Y: 25 K:0  
RGB: 181 / 178 / 178  
#B5B2B2



**Uses:**  
- Fiona secondary colour  
  
C:0 M:25 Y:70 K:0  
RGB: 253 / 195 / 100  
#FDC364

