



BRAND MANUAL

INTERIOR DESIGN GUIDELINES

2016

INTRO- DUCTION

*The foundation of our graphic identity system -**our logo**- represents the most concise visual expression of the brand and an essential asset.*

It is meant to communicate the qualities that make our brand unique in all of our applications.

As the logo must be reproduced with consistency and care whenever it appears, the following guidelines have been developed.

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TEMPLATES

Attached to the brand manual you will find templates for Illustrator, Photoshop, and InDesign. MS Word and PowerPoint also available:

www.die-kultmacher.com/kunden/windobona/

PART 1

CORE IDENTITY

01/ LOGO

Contemporary and sophisticated, our logo has been carefully crafted specifically for our brand, to reflect our main keywords: joy of flying.

It is a unique piece of artwork and, as our primary brand identifier must appear in every communication piece.

There are only three allowed configurations of the logo: primary version, inline and the minimal version.



All elements were precisely sized and positioned in relation to each other with a strong emphasis on symmetry and balance. It is comprised of 3 elements: the symbol, the logotype and the tag line.

Our main colours are lime green and charcoal 80% grey. The main background colour is white.

LOGO VERSIONS

To satisfy all possible logo applications, we defined the following 3 logo versions:

PRIMARY VERSION

includes all brand elements (symbol, logotype and tagline), in the most visible and powerful configuration



/_1 Primary/wob_primary_pantoneC_2c_pos.eps

INLINE VERSION

in horizontal format, without tagline, this version provides greater visibility for special applications in narrow areas



/_2 Inline/wob_inline_pantoneC_2c_pos.eps

MINIMAL VERSION

this is the least preferred version of the logo, destined only for those rare situation that require the absolute minimum branding option

WINDOBONA

/_3 Minimal/wob_min_pantoneC_GN.eps

THE PRIMARY VERSION SHOULD ALWAYS BE CONSIDERED FIRST,

except for the following three situations where the inline or minimal configurations may be used:

- for online usage where the primary version cannot be used at it's minimum size
- for small-size print applications where the available printing space is under 7mm in height
- for merchandising applications where the minimal version works better (helmet, suit, etc)

THE 'WING' SYMBOL

The 'wing' symbol was carefully constructed based on specific mathematical proportions to create harmony and balance. For this reason we insist to use it exactly as provided and make sure no alterations are on the artwork.



The WING can be used alone as design element. The WING can be used alone as design element. In general we prefer to preserve the two-colour combination (green & grey) but when using the WING alone, we suggest one colour only. Also, rotating it at an angle of 13 or 21 degrees is better. For a positive connotation, we recommend choosing the ascending angle instead of the descending one.

LOGOTYPE

The logotype construction starts from the name WINDOBONA written in 'Brandon Text', uppercase and bold, at 36pt.

This font, Brandon Text, should NEVER and under any circumstances be used as a regular typography font. This will ensure its importance and distinguish it from the rest of our typography.

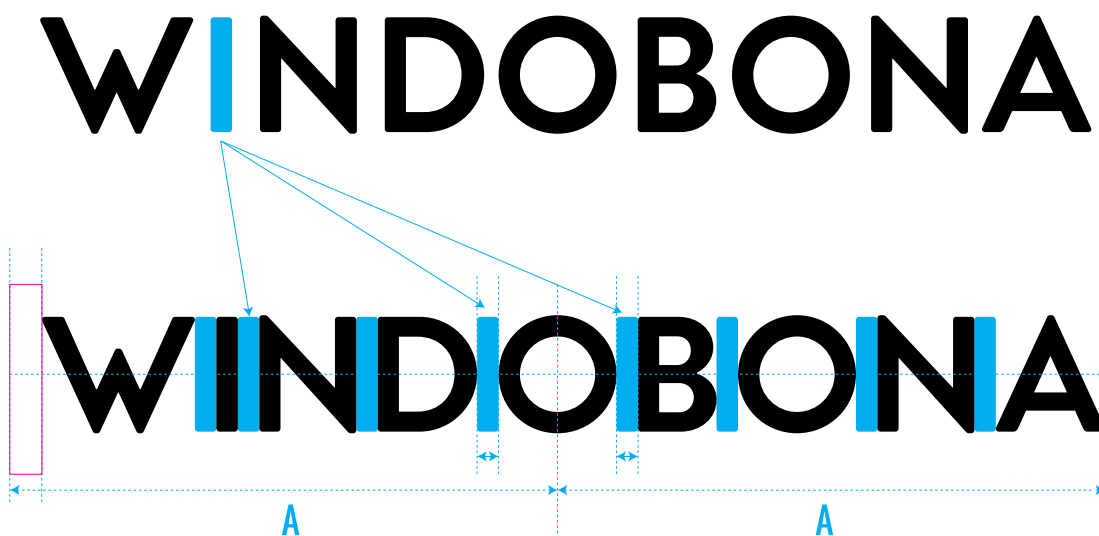
WINDOBONA

The original "W" letter provided by the font was plain and boring. We recreated the 'W' starting from a the 'V' letter:

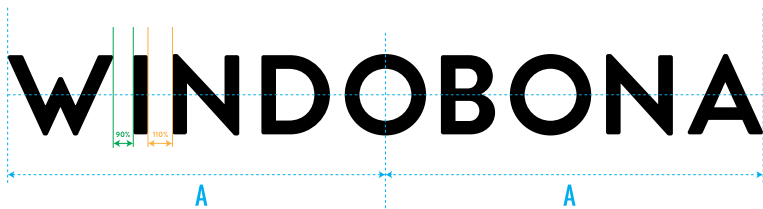
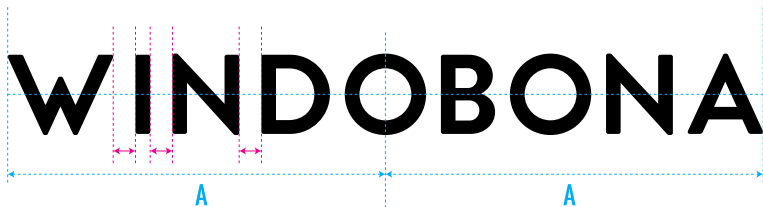


WINDOBONA

Then, we fixed the spacing issue and centered everything around the letter 'O'.



The left side spacing had to be adjusted manually.



USING THE MINIMAL VERSION

THE LOGOTYPE CAN BE USED ALONE FOR BRANDING, HOWEVER WE TRY TO AVOID THIS SITUATION.

Situations that might need the logotype to be used alone (minimal version) include merchandising, for example the frames of sunglasses, or on the side of pens, in a very small size.



the minimal version has the best visibility on narrow surfaces or in small sizes

TAGLINE

The last element of the logo is the tagline. “INDOOR SKYDIVING” is written in the same font as “WINDOBONA”, with a double space between the words. It is centered to the logotype.



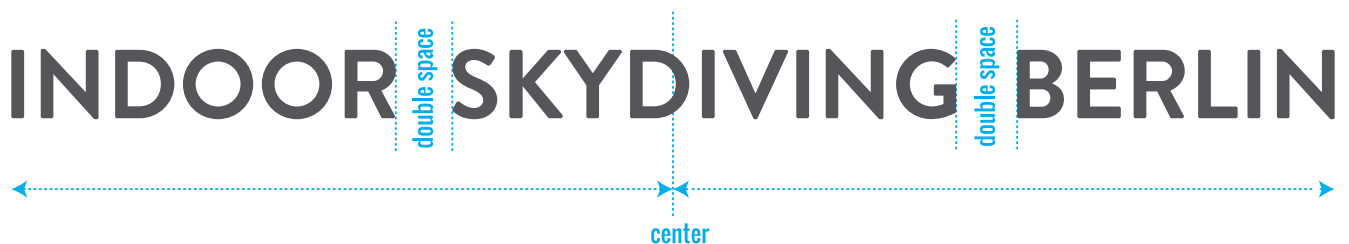
THE TAGLINE IS NOT MEANT TO BE USED ALONE! ONLY IN THE PRIMARY VERSION OF THE LOGO.

INTERNATIONALISATION

For our different offices throughout the world, our logo will incorporate the following tagline formula:
“INDOOR SKYDIVING” *city_name_in_English*. For example: INDOOR SKYDIVING VIENNA

PLEASE MAKE SURE YOU USE THE INTERNATIONAL NAME OF THE CITY: ‘VIENNA’ INSTEAD OF ‘WIEN’.

As design goes, the city name is written in the same font, in uppercase, with a double space before it. The whole construction element is then centered to the logotype.



This international name should appear in the name of our Facebook and social media pages of every location.

For local communication needs, use the tagline with the city. For example, envelopes, diploma, vouchers.

For international purposes, use the logo without a city.

WHITE SPACE

The Logo signature should always be surrounded by a generous zone of white space to ensure its legibility and impact. This isolates and protects it from competing visual elements such as text and supporting graphics.

PRIMARY LOGO VERSION



The minimum white space is 1/5 the height of the logo. This white space is applied on all sides around the logo.

INLINE VERSION



On the inline version, the clear space around the logo is 40% of its height.

MINIMAL VERSION



Same as with the inline version, a minimum of 40% of the height should surround the logo on all sides for better visibility.

MINIMUM SIZE

The logo can be scaled to a variety of sizes. However, when extremely small, the readability becomes compromised. To ensure that the signature is always legible, and depending on the medium used, it should never be reproduced smaller than these sizes.

PRIMARY LOGO VERSION

PRINT



7mm minimum height

FAX



BLACK ONLY!
10mm minimum height

ONLINE



70px minimum height

INLINE VERSION

PRINT



3mm minimum height

FAX



BLACK ONLY!
4mm minimum height

ONLINE



15px minimum height

MINIMAL VERSION

PRINT



2mm minimum height

FAX



BLACK ONLY!
3mm minimum height

ONLINE



8px minimum height

Please remember to apply the white space around the logo, according to the guidelines on the previous page.

LOGO COLOUR VARIATIONS

Colour plays an important role in communicating our brand's personality. The colour lime green has always been associated with WINDOBONA and has been unique for us. Our new identity continues this heritage in a fresh way.

TWO-COLOUR



Two-colour positive



Two-colour negative

We've developed a preferred two-colour version of our signature for use in most applications.



Don't play around with colours in the logo. Only the version at the top is approved



Don't use unapproved colours or shades. If the approved shade is not available, choose the one colour version instead



Don't invert the colours like this. Only the approved version at the top is allowed



ONE-COLOUR

Our one-colour version is intended for applications that are restricted in colour, but can be used to enhance particular design concepts. **THE PREFERRED BACKGROUND IS WHITE.**

The one colour POSITIVE version has the colour CHARCOAL (80% grey) while the NEGATIVE version is 100% white.



One-colour positive



One-colour negative



Don't play around with colours in the logo. Only the version at the top is approved



Don't use unapproved colours or shades. Only 80% grey for a white/bright background OR pure white logo for a black/dark background.

THE PURE BLACK VERSION OF THE LOGO IS ONLY USED FOR FAX DOCUMENTS. YOU SHOULD NOT USE IN ANY OTHER SCENARIOS.



Don't use any colour, only the approved top version

BACKGROUND CONTROL - VALUE RANGE

THE PREFERRED BACKGROUNDS FOR OUR LOGO IS WHITE, but in some cases it's necessary to use the signature over colours or images. In these cases, IT'S EXTREMELY IMPORTANT TO ENSURE THE VISIBILITY OF ALL SIGNATURE ELEMENTS. The chart shows the approved signature colours and which value ranges work best.



BACKGROUND CONTROL - SOLID COLOURS

The preferred backgrounds for our logo is white, but in some cases the signature is used over a colour to enhance a particular design concept or it is necessary to apply the signature over a coloured substrate. In these cases, it's extremely important to ensure the visibility of all signature elements. The exhibits show which signatures to use over various colours to ensure maximum visibility. Note that, although the black signature may be visible on many mid-range backgrounds, it is preferred that white be used in those cases.

Coloured Substrates/Surfaces



OK - 2 colour logo on bright background, good contrast



OK - one colour logo, good contrast



NOT OK, poor contrast

Applied/Printed Colours



OK



Poor contrast



Can work, but the colour combination is not ideal



OK



Poor contrast



The colour combination, green & brown doesn't work well



OK



Poor contrast



Green on green, not enough contrast

BACKGROUND CONTROL - IMAGES

The preferred background for our logo is white, but in some cases it's necessary to use the signature over a photograph or illustration. In these situations, it's extremely important to ensure the visibility of all signature elements. The exhibits show which signatures to use over various types of imagery to ensure maximum visibility.

Because of colour and value variations in photography, abstract images and illustrative images, the logo should only be reproduced in one colour (charcoal or white). The two-colour signature is only allowed when there is sufficient contrast between all the elements.

REMEMBER, VISIBILITY IS THE GOAL. You may find that adjusting the position of a photograph or retouching the area where the logo is placed, helps to achieve that goal.



OK



areas of the logo have low visibility with the background



good contrast and visibility



OK



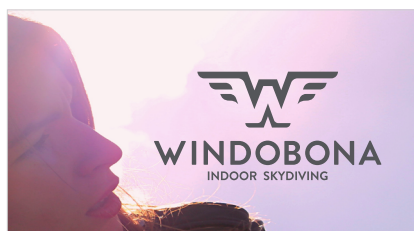
good visibility on the dark part of the image



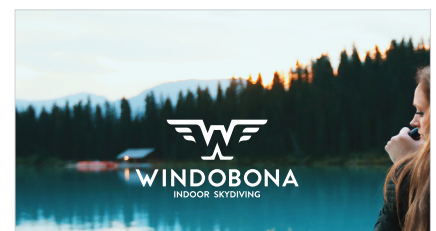
avoid intersections with background objects



the background image cuts the logo



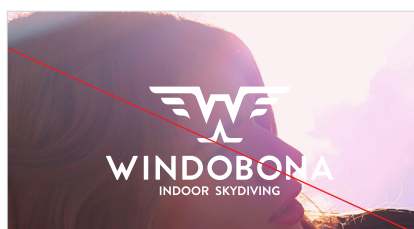
OK, away from distracting elements



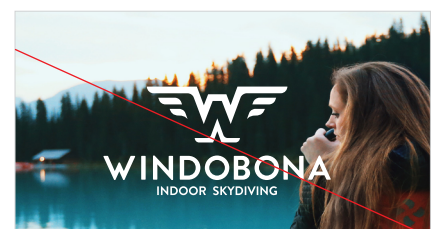
OK, away from distracting elements



OK - logo placed away from distractions



distracting background



avoid intersections with background elements



brightest spot of the image, isolated from other elements



not ok, halfway over the person and poor visibility



better visibility but still overlapping the person



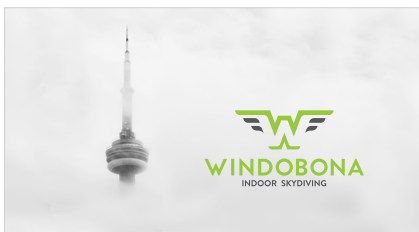
best placement for maximum contrast



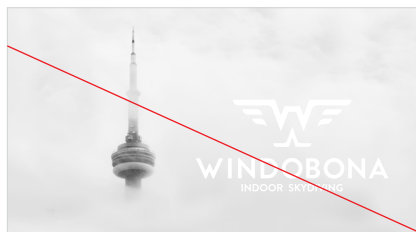
the colour version offers less contrast



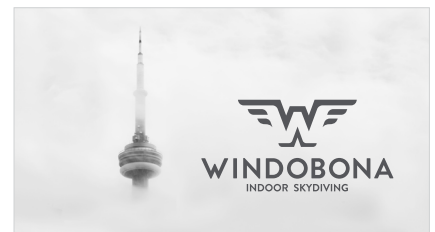
too isolated, "boxed out", no breathing room



good contrast and visibility



low contrast



one colour works too



distracting background, background elements are cutting the logo



much better contrast and isolation from the background elements



white works too



OK



one colour works better



parts of the logo have low contrasts with the background



OK



low contrast



contrast is good but the object in the background is crossing the logo

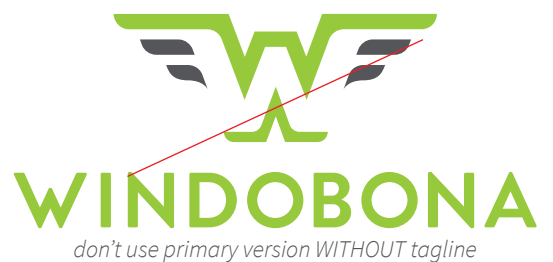
LOGO MISUSES

Any misuse of the signature artwork diminishes its integrity and that of the brand as a whole.

The examples featured here represent some common misuses that must be avoided whenever designing with the logo.

Remember that the logo must never, under any circumstances, be altered or recreated.





02/ COLOUR SYSTEM

A decorative graphic consisting of several colored circles of varying sizes. The largest circle is a vibrant green, positioned in the upper right quadrant. Other circles in shades of blue, orange, purple, and grey are scattered around it, creating a dynamic, abstract composition.

Please pay close attention to the appropriate colour code for the application you are designing for; simply converting from CMYK to RGB or WEB will generate a less than ideal result.

These colour codes were chosen carefully to create a similar unified look throughout our visual communication.

PRIMARY COLOURS

Our branding is enforced by the careful use of black and emerald ON A WHITE BACKGROUND. Ideally, these should be enough for most applications. For alternative colour accents, use our secondary option.



LIME GREEN

Pantone P 375 C
Pantone P 375 U
CMYK: 50, 0, 100, 0
RGB: 150, 215, 50
Web: #96D732



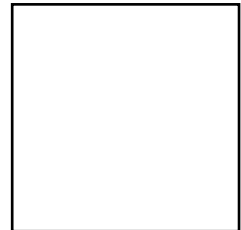
CHARCOAL 80% GREY

Pantone Cool Grey 11 C
Pantone Cool Grey 11 U
CMYK: 0, 0, 0, 80
RGB: 85, 85, 85
Web: #555555



COBALT BLUE

Pantone 293 C
Pantone 293 U
CMYK: 100, 80, 10, 0
RGB: 20, 60, 165
Web: #143CA0

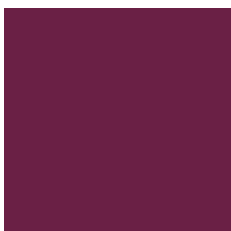


WHITE

Is our main choice for background colour!

SECONDARY/COMPOUND COLOURS

In regular applications, different accent colours can be used. They should be used with moderation, in less than 20% of the palette in any given piece.



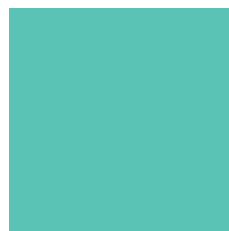
TAWNY PORT

Pantone 229 C
Pantone 229 U
CMYK: 45, 95, 45, 35
RGB: 105, 30, 70
Web: #691E46



CERISE

Pantone 239 C
Pantone 229 U
CMYK: 15, 85, 0, 0
RGB: 225, 65, 175
Web: #E141AF



TURQUOISE

Pantone 333 C
Pantone 333 U
CMYK: 60, 0, 35, 0
RGB: 50, 200, 195
Web: #32C8C3



GOLD

Pantone 110 C
Pantone 110 U
CMYK: 15, 30, 100, 0
RGB: 220, 170, 20
Web: #DCAA14

COLOUR VALUES

Above you have different values for each colour, depending on the colour space and reproduction method. These should be used with care.

For example, if printing business cards with a printing house that you know are using Pantone inks, use the appropriate Pantone files. But in case they print with the process colour process instead of Pantone inks, use the CMYK files.

Designing a banner for web use? Then choose either RGB values or the Web hex codes.

Designing a flyer that you know is going to be used ONLY for digital purposes, you should choose the RGB versions of logo and files. If the flyer is meant for printing, obviously the CMYK versions should be used.

FOR PRINTING

The PANTONE option is ONLY used when the print house will actually use Pantone inks. The “C” option is for COATED paper choices, and the “U” option for UNCOATED papers. **NEVER USE PANTONE VALUES WHEN USING REGULAR PRINTERS.**

If the print house IS NOT using Pantone inks, the appropriate values are expressed in CMYK form, and ONLY THESE values should be used. **THE CMYK VALUES ARE ALSO USED FOR USING REGULAR PRINTERS.**

COMPUTER SCREENS, MONITORS, AND OTHER DEVICES

The RGB values are the approved values for monitors and devices. **NEVER USE THE PANTONE OR CMYK VALUES FOR MONITORS AND DEVICES. THE AUTOMATIC CONVERSION DOES NOT PROVIDE SATISFYINGLY GOOD RESULTS.**

ONLINE AND WEBSITE

A particular scenario is online and website. For those situations you can **USE THE WEB HEX VALUES.**

DON'T USE THE FAX VERSIONS FOR OTHER PURPOSES

The pure black version of the logo is only intended for fax documents where contrast and quality are an issue.

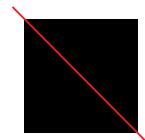
For our brand, pure black is too dark and heavy, so we prefer using the WOB GREY (80% black) instead.

GENERAL ADVICE

WE DON'T USE PURE BLACK

One of the few important rules for our brand. To keep with the spirit of indoor skydiving, open spaces, floating elements and bright light, we decided to avoid pure black. Our WOB GREY which is 80% black is the substitute for black.

For regular printing (invoices, contracts, etc) as well as for online (website, etc), we don't use pure black. Instead, use our WOB GREY.



THE BACKGROUND IS MOSTLY WHITE

Please choose pure white, not light greys for backgrounds. WOB GREEN doesn't get along great with grey shades in the 25%-45% spectrum. Pure white is also great to make the other light colour accents pop.

WHEN WE DO USE COLOURED BACKGROUNDS..

We prefer to choose from the primary colours (green, or blue) and colour in white all the elements on these backgrounds.

OTHER COLOURS

We strongly insist you stay away from colours that are not in our palette. We provided sufficient secondary options that should cover all necessities.



COLOUR SHADES, PAINTS, ETC

Please try to keep as close as possible to the color codes defined here. That is not always possible (when choosing a paint color, textile material, and so forth), but please try to approximate as well as possible.

03/ TYPO- GRAPHY

Typography is another essential piece of our identity system. The consistent use of these selected typeface families throughout all applications adds greatly to a cohesive visual style.

Two fonts make our primary typography system:

Source® Sans Pro, and Bebas Neue.

Source Sans Pro is used for regular text applications and headings 1, 2, and 3.

Bebas Neue is our suggestion for titles, subtitles, headings 4, 5, and 6, and special emphasized text.

These guidelines are just a starting point, but feel free to use all the styles the fonts offer. We specifically chose these two based on their versatility and flexibility.

Download Source Sans Pro:

Source® Sans Pro is a Google Web Font. It can be downloaded for free or used in online applications:

<https://www.google.com/fonts/specimen/Source+Sans+Pro>

Download Bebas Neue

Bebas Neue is a free font and can be downloaded from: <http://www.fontfabric.com/bebas-neue/>

For online applications you can use either of these services:

- <https://www.fontsquirrel.com/fonts/bebas-NEUE>

- <https://www.myfonts.com/fonts/flat-it/bebas-neue/>

SOURCE SANS PRO

NORMAL

Source Sans Pro Extra Light
Source Sans Pro Light
Source Sans Pro Regular
Source Sans Pro Semibold
Source Sans Pro Bold
Source Sans Pro Black

ITALICS

Source Sans Pro Extra Light Italic
Source Sans Pro Light Italic
Source Sans Pro Italic
Source Sans Pro Semibold Italic
Source Sans Pro Bold Italic
Source Sans Pro Black Italic

‘We must burn the house down!’ **Said the rabbit’s voice;** *and Alice called out as loud as she could, ‘if you do. I’ll set Dinah at you!’*

WHERE TO GET IT:

Source® Sans Pro is a Google Web Font. It can be downloaded for free or used in online applications:
<https://www.google.com/fonts/specimen/Source+Sans+Pro>

WINDOBONA is using the Source Sans Pro typeface for regular text at 10pt size and 14pt leading. It is also used for headings 1, 2, and 3, in semibold weight.

Regular body of text Regular body of text Regular body of
text Regular body of text Regular body of text Regular body

Source Sans Pro LIGHT, 10pt, 14pt leading,
WOB GREY colour

Heading one (1)

Source Sans Pro semibold, 30pt, 28pt leading,
WOB BLUE colour

Heading two (2)

Source Sans Pro semibold, 24pt, 28pt leading,
WOB GREEN colour

Heading three (3) Heading

Source Sans Pro semibold, 18pt, 28pt leading,
WOB GREY colour

BEBAS NEUE

5 weights
upper case only
sans-serif
alternate gothic

NORMAL

BEBAS NEUE THIN
BEBAS NEUE LIGHT
BEBAS NEUE BOOK
BEBAS NEUE REGULAR
BEBAS NEUE BOLD

'WE MUST BURN THE HOUSE DOWN!' SAID THE RABBIT'S
VOICE; AND ALICE CALLED OUT AS LOUD AS SHE COULD,
'IF YOU DO. I'LL SET DINAH AT YOU!' THERE WAS A DEAD
SILENCE INSTANTLY, AND ALICE THOUGHT TO HERSELF

WHERE TO GET IT:

Bebas Neue is a free font and can be downloaded from: <http://www.fontfabric.com/bebas-neue/>.
For online applications you can use either of these services <https://www.fontsquirrel.com/fonts/bebas-NEUE> or <https://www.myfonts.com/fonts/flat-it/bebas-neue/>

Bebas Neue is intended for titles, subtitles, headings 4, 5, and 6, special emphasised elements plus menu items.

TITLE TITLE TITLE

Bebas Neue BOOK, 48pt, 52pt leading,
WOB GREEN colour

SUBTITLE SUBTITLE SUBTITLE

Bebas Neue REGULAR, 28pt, 28pt leading,
WOB BLUE colour

HEADING FOUR HEADING (4) HEADING FOUR HEADING (4)
HEADING FOUR (4) HEADING FOUR (4)

Bebas Neue BOLD, 14pt, 14pt leading,
WOB BLUE colour

HEADING FIVE (5) HEADING FIVE (5) HEADING FIVE (5) HEADING FIVE
(5) HEADING FIVE (5) HEADING FIVE (5) HEADING FIVE (5) HEADING

Bebas Neue BOLD, 12pt, 14pt leading,
WOB GREEN colour

HEADING SIX (6) HEADING SIX (6) HEADING SIX (6) HEADING SIX (6)
HEADING SIX (6) HEADING SIX (6) HEADING SIX (6) HEADING SIX (6)

Bebas Neue BOLD, 11pt, 14pt leading,
WOB GREY colour

04/ DESIGN SYMBOLS

We selected these elements to be used graphic options for design.

THE WING

The WING can be used alone as design element. In general we prefer to preserve the two-colour combination (green & grey) but when using the WING alone, we suggest one colour only. Also, rotating it at an angle of 13 or 21 degrees is better. For a positive connotation, we recommend choosing the ascending angle instead of the descending one. Please, if you use the WING, don't also use the WAVE on the same design piece.



example graphical application of the wing symbol on a t-shirt, at 21 degrees ascending angle



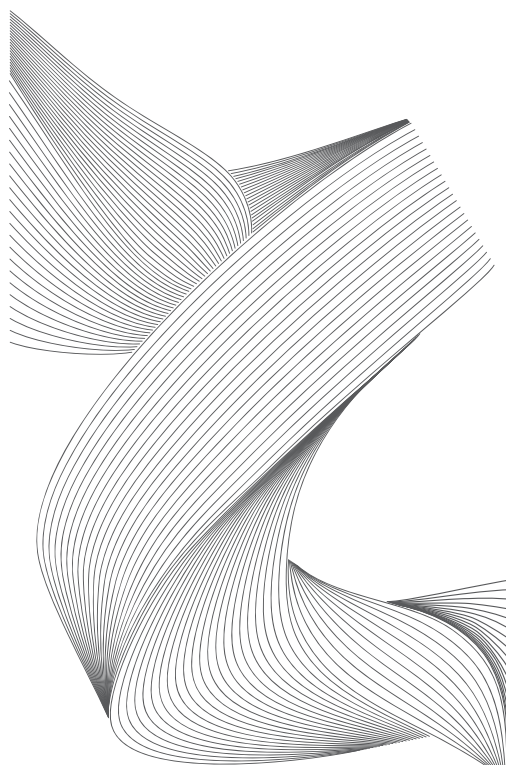
A4 letterhead. The wing symbol is applied at 13 degrees angle, ascending

THE WAVE

Designed for WINDOBONA as a graphical element for interior design and merchandising.

This symbol is a metaphor for wind, not to be confused with water waves. It is composed of different elements, which can also be used separately. Throughout this manual we created some examples of how to use the WAVE. It can be coloured, used on backgrounds or to enhance your design.

Please, if you use the WAVE, don't also use the WING on the same design piece. It diminishes their individual importance.



/_5 Wave Symbol/wob_wave_cmyk_GY.eps

05/ THE GRID SYSTEM

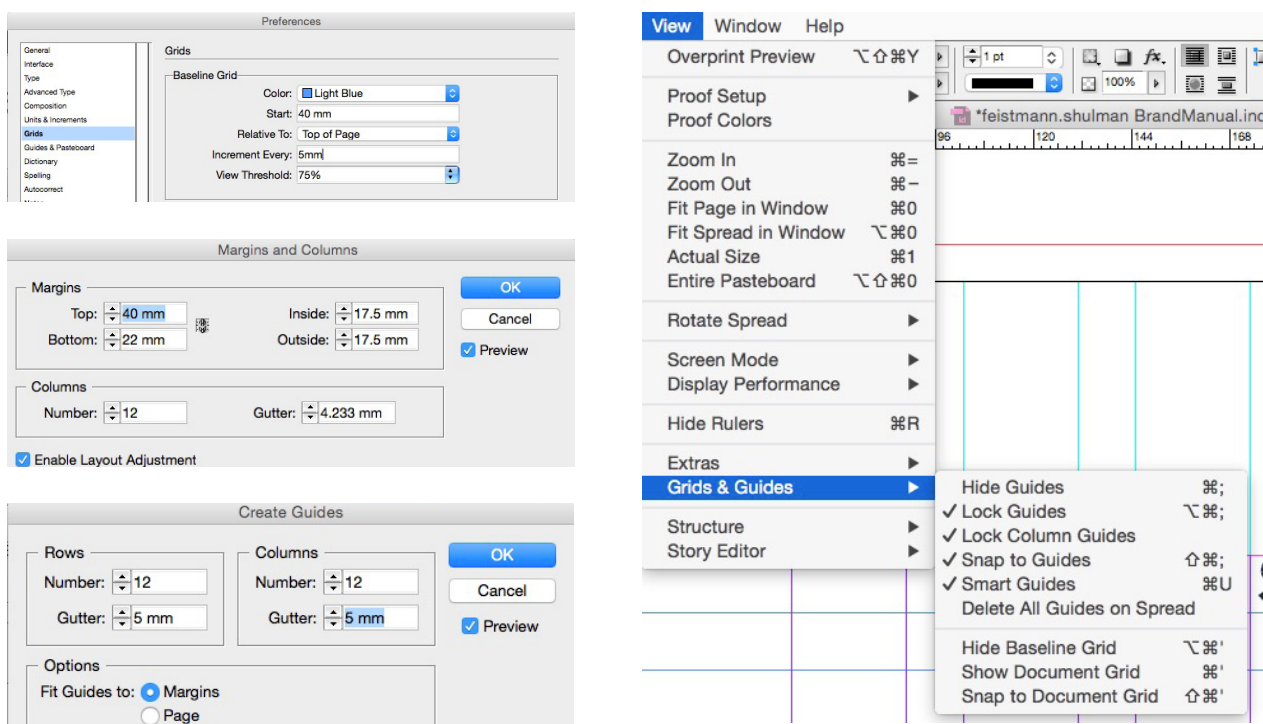
No visual identity is complete without a grid system. It serves as an armature or framework for all graphic elements (images, paragraphs), and also creates a specific rhythm for the layout.

In the construction of our brand, we use a modular 12x12 grid.

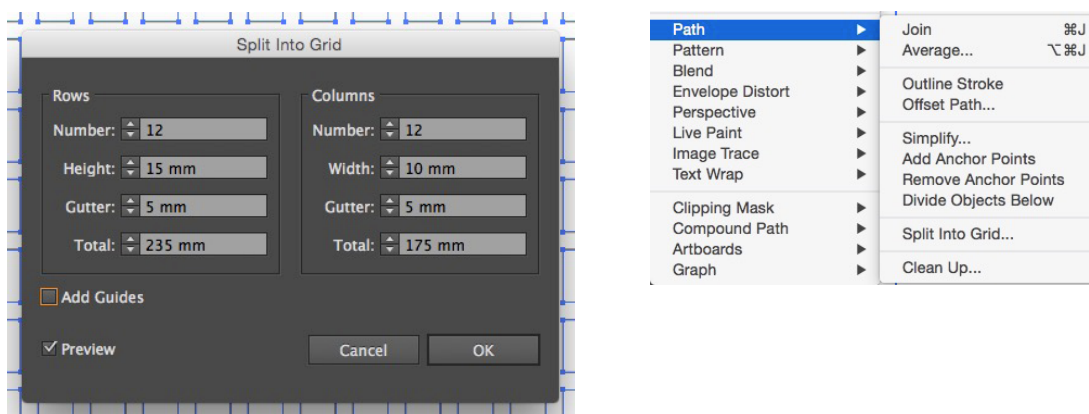
12X12 MODULAR GRID

The 12x12 modular grid provides us with the most flexibility when designing. We based our grid on the font 'Source Sans Pro', at 10pt size and 14pt leading.

For an A4 document, we followed a clean division by 5mm (close approximate of 14pt). The gutter is 5mm. We have 12 rows at 15mm (3 x 5mm) each and 12 columns at 10mm (2 x 10mm) each. The resulting margins are 62mm for top plus bottom, and 35mm left plus right. For design reasons we divided the left and right space equally, while the top margin has more space at 40mm, leaving the bottom margin with 22mm. In InDesign, these are the settings:



In Illustrator you can construct our modular grid by drawing a 175mm x 235mm rectangle, then go to Object > Path > Split Into Grid... and input these numbers:



06/ TONE OF VOICE

We communicate through words as well as images. Words send signals about who we are and what we are like. We want those signals to encourage lasting relationships. Our tone of voice is, therefore, a vital aspect of our brand.

JOY OF FLYING

Our written style has to follow the same principles of the brand. The written word is a vital ingredient of our communications, and we should try to ensure that we express 'joy of flying' through the way that we use language.

But we should try to express our brand values within the context created by the particular target readership for the communication.

Bear in mind that the first principle of writing is always to remember that there is a reader looking over your shoulder. This means asking yourself constantly: have I communicated that message well enough? Think of what the reader wants, and modify the written style to meet readers' needs.

We should beware of language that fails to express 'joy of flying' by being boring and flat.

WRITE AS IF YOU WERE SPEAKING

We should always aim for writing that meets the above criteria and still leaves people wanting to know more.

Is the language direct and uncomplicated, suitable for the needs of the target reader? Does the writing sound as if it comes from an individual instead from an anonymous corporation? Does the writing talk to the reader, as if in a conversation? Do the words engage people with honest yet thoughtful writing? Do the words create a sense of recognition and empathy through the human story?

We should avoid using language that creates barriers to understanding by being too technical. We should not use language that undermines our integrity by being too pushy and hard sell.

GENERAL MARKETING & COMMUNICATION GUIDELINES

We are a brand that believes in the joy of flying. With WINDOBONA, everyone can experience flying, in a safe and convenient way. With this in mind, we're trying to carefully select words, images, videos that it helps us differentiate from the competition as a distinct and unique brand.

KEYWORDS: the joy of flying. PURE FLYING. Fly with us!

Marketing Tools:

Our main marketing tool is online marketing:

- WINDOBONA facebook site,
- WINDOBONA YouTube site,
- #windobona Instagram site
- as well as external online media partners who are speaking to our customers.

Further marketing tools are used by the Marketing Managers e.g. B2B-communication (e.g. via Linked), relevant online blogs, public relations, promotions & event cooperation (stands), newsletter (CRM) etc.

THE MAIN TARGET is to lead potential customers to our homepage to buy tickets/vouchers or to book time (ROI). Moving pictures present emotions on the best way, which is the reason why we like to show professional and well-produced videos as much as possible.

SECONDARY MARKETING TARGETS are:

- to build up a positive image (brand building)
- to publish of relevant information (publicity)
- to cooperate with opinion-leading media partners (media coverage)

Content & Target Groups:

We only publish relevant and sustainable information for our readers and customers. The core message and USP is corresponding with the slogans „Fly with us!“ and „Learn how to Fly“. Our customers are not only “pushed” into the wind tunnel but learn how to fly and to feel well / feel their bodies (#welovetofly, #flywithus #windobona #indoorskydiving).

OUR CUSTOMERS ARE:

- The First-time flyers are seeking to experience the feeling of flying. No matter how young or old, these people are open-minded, active and variety-seeking.
- Companies are using adventurous experiences to activate and motivate employees (team building measures) or to offer sustainable events for their customers in order to transport certain advertising messages.
- The group of sportflyers and skydiver are mostly consisting of active skydivers or skydive students who want to train and improve their flying skills. These people are sportive and ambitious.

English Terms & Writing Guideline

THE NAME WINDOBONA:

The name WINDOBONA is ALWAYS written with capital letters (no dots or hyphen):

For general communication:

- 1) WINDOBONA
- 2) WINDOBONA Indoor Skydiving

For local communication (NAME + Indoor Skydiving + international city name):

WINDOBONA Indoor Skydiving Vienna
WINDOBONA Indoor Skydiving Madrid
WINDOBONA Indoor Skydiving Berlin
WINDOBONA Indoor Skydiving Milan
WINDOBONA Indoor Skydiving Paris
WINDOBONA Indoor Skydiving Hamburg
WINDOBONA Indoor Skydiving Munich
WINDOBONA Indoor Skydiving Nice

SPECIAL TERMS

Should be written small, unless the word is right at the beginning of a sentence or in a title, and without hyphen (-):

- indoor skydiving
- body flying
- first time flyers
- skydivers
- bodyflyers
- ~~pro~~flyers (we use sportflyers)
- sportflyers

NUMBERS AND MEASURES

Further more we write numbers and measures as followed:

- 120 km/h (with a blank/space between number and word)
- 4.000 meters (or 4.000 m)
- 4.3 meters
- 45 min
- 9:00 a.m. to 6:00 p.m.
- The phone number with int. code: +43 (1) 720 02 12

CONTENT AND HOW TO HANDLE OUR COMPETITORS:

NO GO: We do not communicate corporate information about other wind tunnels and particularly we **never ever** communicate a single word, picture or video about Hurricane Factory!!!

Negative example: Publishing a video of a contest shot at Hurricane Factory incl. Hurricane Factory branding. IF something needs to be published (e.g. World Championship incl. Hurricane Factory branding) get a permission directly from General Manager.

OK: We can publish certain information / pictures / videos about e.g. a freefly team who is inventing new moves and tricks. Foregrounded is the sport itself (and none / very few logos / branding of other competitors). The target of such a publishing is to promote indoor skydiving as a growing sport and to keep our readers and customers up to date. Such content is relevant for the skydiving scene.

VERY GOOD: The focus of our communication and content is WINDOBONA and our goals, our events, our camps, our lifestyle and the deep passion about flying at WINDOBONA wind tunnels. We mainly communicate information, pictures and videos to underline our professional performance at the WINDOBONA wind tunnels and to push WINDOBONA as a brand. We like to “post & tag” well-known brands and people in order to benefit from their positive image (image transfer).

Best case example: A client is posting a video / picture from himself and his friends on our Facebook and Instagram wall, tagging his friends and reporting positively about the great experience!

What we achieve through this post:

- positive image (brand building)
- great media coverage (several communication tools + tags + hashtags > publicity)
- positive report > recommendation marketing (generates more potential clients)

Best-case scenario: The client is super satisfied and very happy that he/she will return. This should be the credo for all of us.

07/ PHOTO- GRAPHY

Our images must express the concept “PURE FLYING”. It’s not about the technical part of flying, but the emotional joy of flying, freedom and happiness, one of humanity’s most desired achievement.

Photography mood: joyful, happy. The atmosphere: bright and sunny (like on a summer day).

ART DIRECTION

Keywords: the joy of flying.

We are a brand that believes in the joy of flying. With WINDOBONA, everyone can experience flying, in a safe and convenient way.

With this in mind, we're trying to carefully select photography so that it helps us differentiate from the competition as a distinct and unique brand. We encourage you to experiment and find other visual metaphors that work well with our brand, as long as it has a positive connotation and clean look.

GENERAL RULES:

- The preferred background is white
- Preferred mood is bright and sunny, like at noon on a summer day
- Please AVOID shooting on cloudy/rainy days. Dark, muted or greyish images should be avoided
- Also AVOID the orange light of sunset and sunrise. Bright mid-day light is best
- Dark backgrounds also are not allowed. Distracting background objects or people should be removed or eliminated by shooting with shallow depth of field (DOF)
- When shooting outside, try to capture the BLUE sky in the background
- When shooting indoors, try to shoot TOWARDS the windows, to create a bright background
- When photographing people, their captured emotion is very important and it should be of joy and happiness

We use images for different marketing purposes, as such these subcategories develop:

1. FIRST TIMER

2. B2B/GROUPS

3. SPORTFLYERS

INDOOR SKYDIVING PHOTOGRAPHY

Key for our visual communication is the EMOTION of JOY OF FLYING.

There's a lot of similarities between the photography of the competition and our own. In order to create differentiation, we need to avoid general / standard images and try to find new ways to capture unique shots.

1. First timer

With first timers, the goal is to convince and entice the individual to act and try out indoor skydiving.

He/she either (A) did hear about indoor skydiving but holds some reservations about trying it out because of fear possibly, or (B) never heard of this sport before. Our goal is to eliminate concerns and create curiosity to people in the first group, and explain the sport for the second one.

(A) Eliminate fear, stir curiosity

Concerns about safety or difficulty can be addressed with images of the instructor helping or guiding the flyer.

(B) Explain the sport

For the audience that never heard about this sport, we need special images to show the wind tunnel (wide angle lens) with the flyer and instructor, people outside.



good happy expression, instructor holding her



great expression, and the hand towards the camera gesture works really well to invite the viewer to experience indoor skydiving



it's easy! the person in the background should not be there



instructor present (good), people in the background looking interested (good), white/bright background (good)



instructor guiding (good), background present and out of focus (good)



too amateurish, looks unsafe, the dark background is a strict no-no



too complex for this level, looks dangerous (but can be used for the experienced flyers section)

2. Sportflyer

This group knows the sport already, and loves it. Our goal is to capture the emotion behind the sport: pure joy of flying!

We need to show the happiness one experiences when flying. Focus shifts from WHAT IS indoor skydiving to HOW YOU FEEL when you do it. Using long lenses we can close in on the person's face to capture facial expression.

Please keep in mind, all indoor photography should aim to have a WHITE or BRIGHT background with nice bokeh. Distracting background elements should be removed. Shooting towards the windows can help blow out the background. The best light scenario is sunny summer day light. Avoiding rainy or cloudy days is recommended.



great that we can see her face, expression of pure concentration and passion is good, but the people in the background should not be present



interesting and visually interesting move, good happy expression



the emotion of flying

STAFF PORTRAITS



*great expression, blue sky in the background,
wind blowing through the hair*

THE EMOTION EXPRESSED SHOULD BE THAT OF HAPPINESS and enjoyment (as if thinking about flying). This enables the viewer to establish an intimate, engaging connection with the subject.

The portraits MUST BE SHOT OUTSIDE, IN THE SUN, using reflectors or fill light.

THE CLEAR BLUE SKY MUST BE SEEN IN THE BACKGROUND.

The background should not overpower or compete with the portrait.

The atmosphere should be bright and warm (noon-ish light).

Avoid shooting at sunrise or sunset - orange light is not desired.

FOR PEOPLE WITH LONG HAIR, WIND BLOWING through the hair adds an extra element of interest.

If shooting indoors/studio, USE BLUE OR GREEN ELEMENTS IN THE FRAME (our primary corporate colours) and make sure you're shooting AGAINST THE LIGHT or WINDOWS to add a bright feeling to the image.



great! blue sky behind, hero-pose shot from below, dresses in flying suit big smiling expression

INSTRUCTORS

INSTRUCTORS should wear the WINDOBONA SUIT AND THE LOGO should be clearly visible.

CAMERA ANGLE should be low - place the instructor in the 'HERO' POSE.

Their expression needs to be of happiness. AVOID SERIOUS OR BORED EXPRESSIONS.

If shooting indoors/studio, USE BLUE OR GREEN ELEMENTS IN THE FRAME (our primary corporate colours) and make sure you're shooting AGAINST THE LIGHT or WINDOWS to add a bright feeling to the image.



*Please avoid too serious or formal /
corporate-like expressions.
Studio background should be avoided.*

B2B & CORPORATE EVENTS

The focus becomes the group dynamic. The images need to tell the story of the 'adventure' the team will experience participating at our events. Extreme excitement and great human interaction will become very important for this segment.



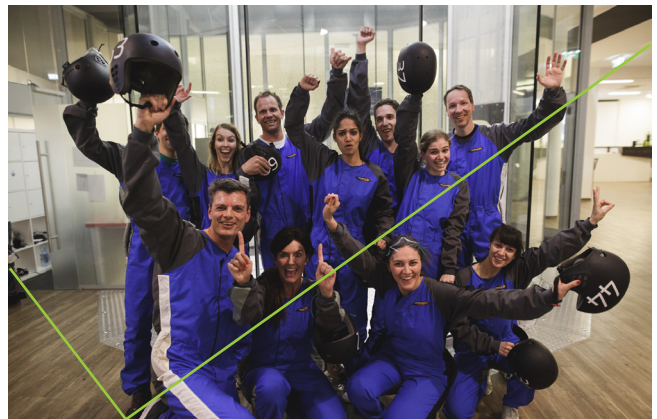
*We appreciate how this image makes clear this is a team building event.
Great bright atmosphere.
It would be even better if the participants would have their helmets nearby to
further clarify the context*



*PLEASE AVOID THE DARKNESS, select the images shoot during the day for a
bright setting.
Also, it's recommended to photograph the group BEFORE going in the tunnel
- the protective eyewear leaves visible marks on the face*



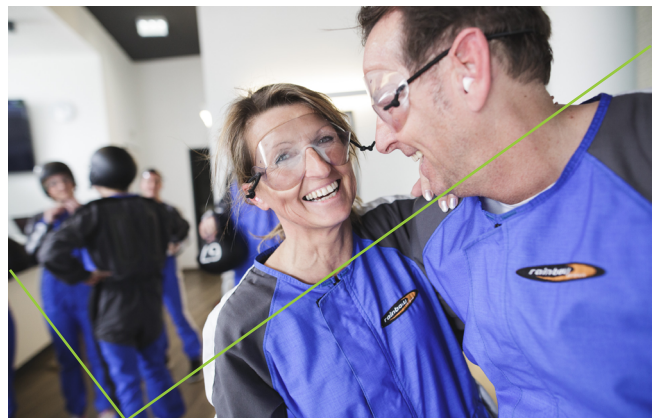
*great group dynamic. PLEASE AVOID THE DARKNESS, select the images shoot
during the day for a bright setting*



good: the group together in front of the tunnel with helmets in hand



extreme emotions are great for the B2B segment



human interaction and the presence of other 'team' mates is great

PART 2

DESIGNED EXAMPLES

08/ STATION- ERY

*These are the basic guidelines for developing the stationery elements.
Keep in mind that ultimately there is enough creative freedom,
but here are the guidelines.*

BUSINESS CARDS

Both vertical and horizontal options are permitted for our business cards with a preference for the vertical one. The vertical version is especially better for situations where the name is very long. On the horizontal version, a long name would have to wrap on two lines of text.

./Business Cards/wob_bc_pantoneC_hori_option1.ai

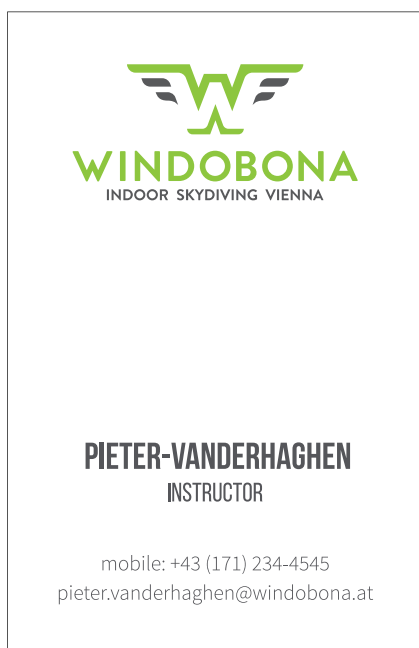


horizontal front side with international logo

option 1

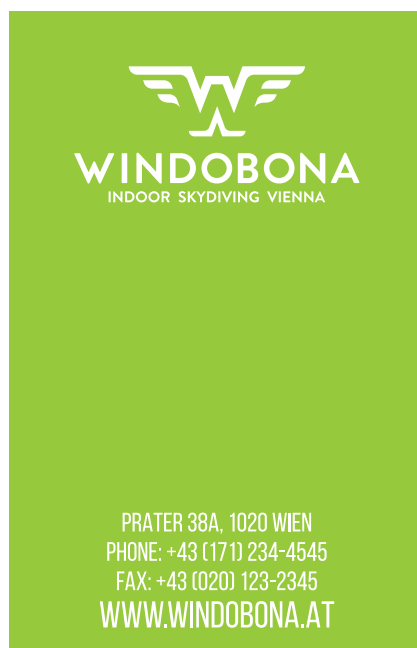


horizontal back side with WAVE symbol



vertical front side with local logo

./Business Cards/wob_vienna_bc_pantoneC_vert_option2.ai



vertical back side with local logo

option 2



PRATER 38A, 1020 WIEN
PHONE: +43 (171) 234-4545
FAX: +43 (020) 123-2345
WWW.WINDOBONA.AT



DG TAXUID

Directorate C Unit C3
Control of the Application of EU legislation
Rue de Spa 3
1049 Bruxelles

DEAR MRS SMITH

But the ear of the whale is full as curious as the eye. If you are an entire heads for hours, and never discover that organ. The ear has no external hardly insert a quill, so wondrously minute is it.

It is lodged a little behind the eye. With respect to their ears, this import whale and the right. While the ear of the former has an external opening over with a membrane, so as to be quite imperceptible from without. Is should see the world through so small an eye, and hear the thunder thr eyes were broad as the lens of Herschel's great telescope; and his ears o make him any longer of sight, or sharper of hearing? Not at all. Why ther

Let us now with whatever levers and steam-engines we have at hand, c bottom up; then, ascending by a ladder to the summit, have a peep do completely separated from it, with a lantern we might descend into the let us hold on here by this tooth, and look about us where we are. What floor to ceiling, lined, or rather papered with a glistening white membra

But come out now, and look at this portentous lower jaw, which seems with the hinge at one end, instead of one side.

But far more terrible is it to behold, when fathoms down in the sea, you with his prodigious jaw, some fifteen feet long, hanging straight down a ship's jib-boom.

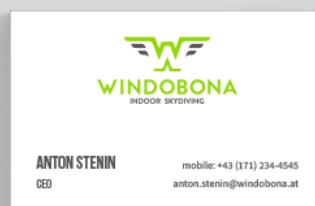
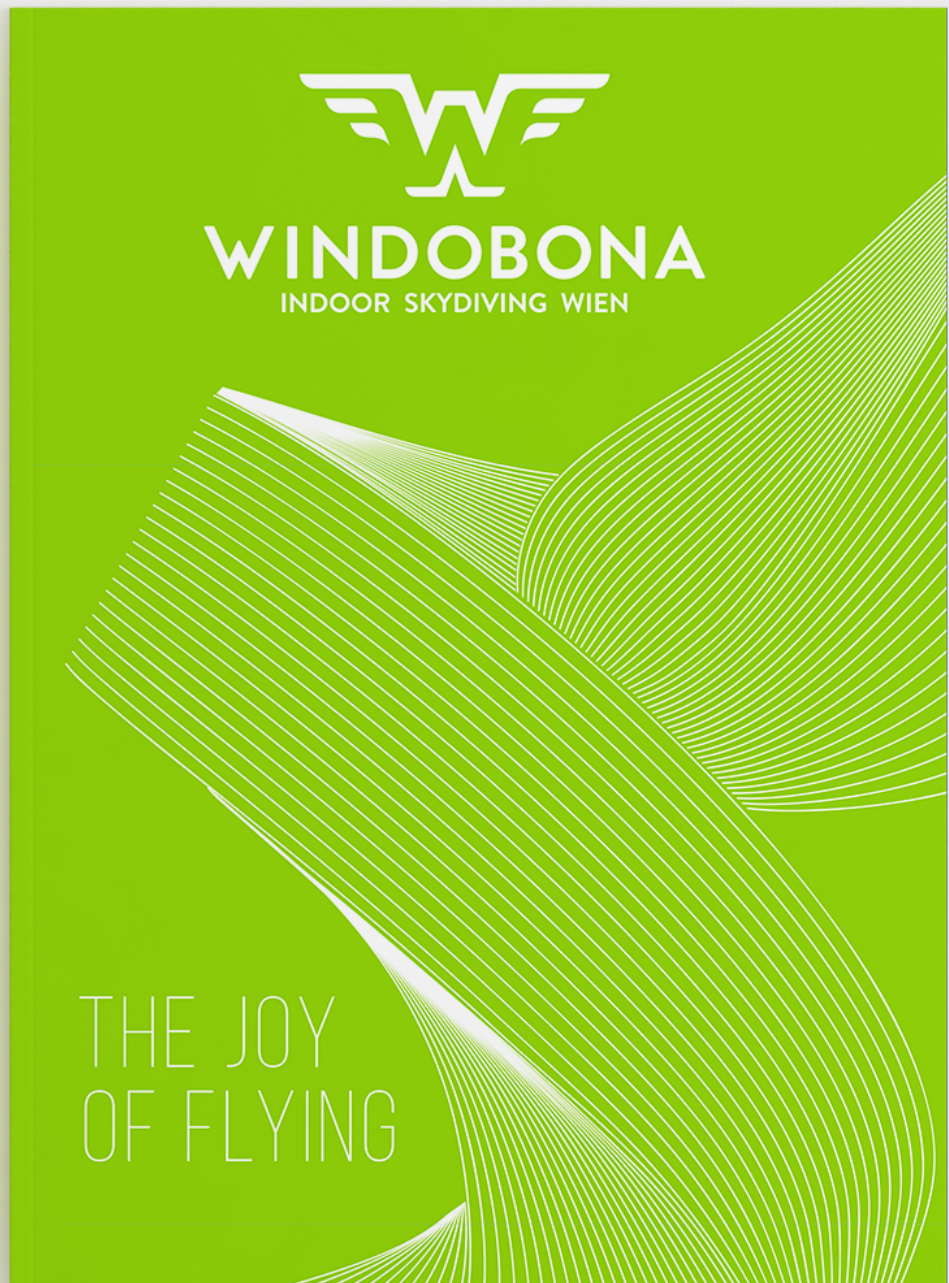
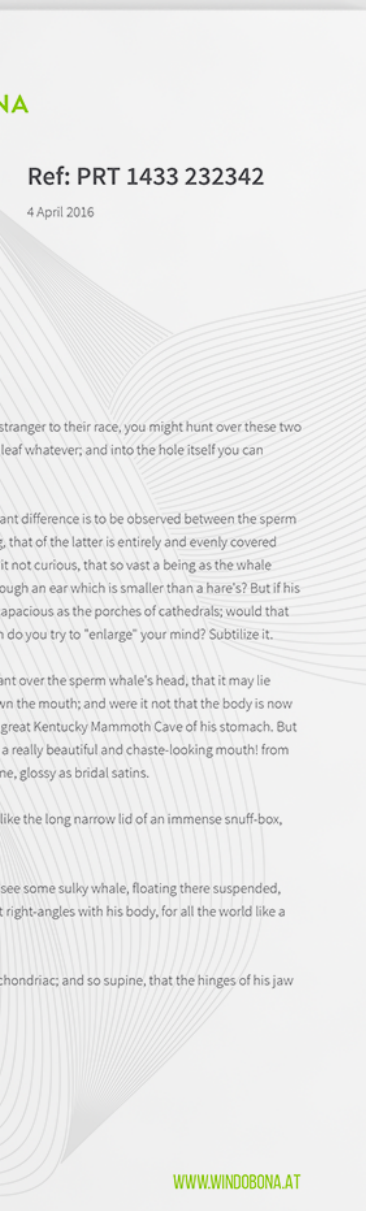
This whale is not dead; he is only dispirited; out of sorts, perhaps; hypocr

Yours sincerely,

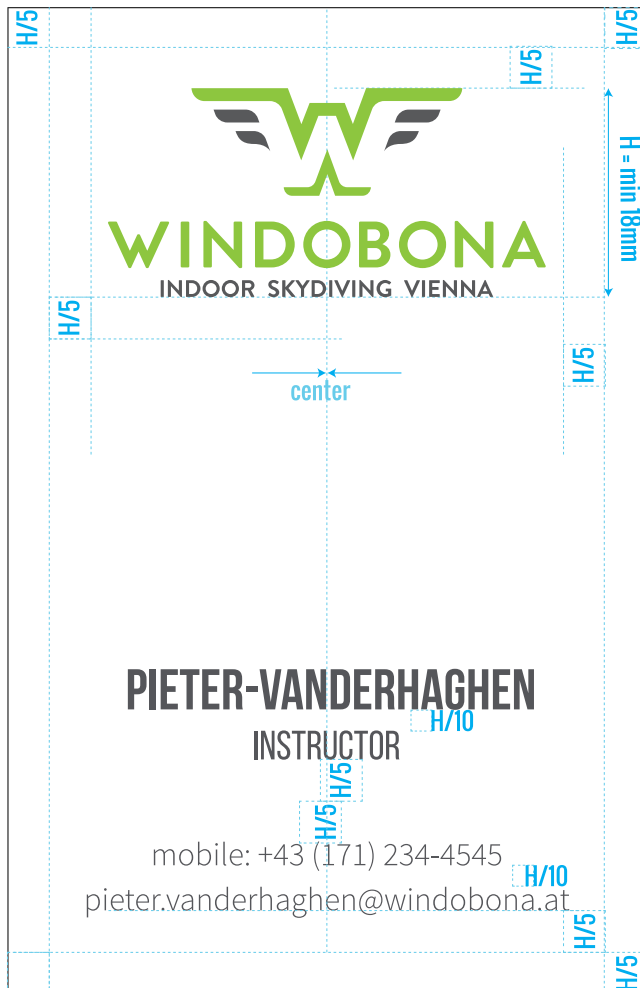
James Black
Director
Economics Department

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VERTICAL CONSTRUCTION - FRONT



For the vertical construction, all text is centered. Font sizes and styles are:

- name: Bebas Neue BOLD 14pt with 14pt leading
- function: Bebas Neue REGULAR, 10pt, with 14pt leading
- phone and email: Source Sans Pro LIGHT, 8pt with 11pt leading

From the bottom up, the text is placed at twice H/5 where "H" is the height of the logo.

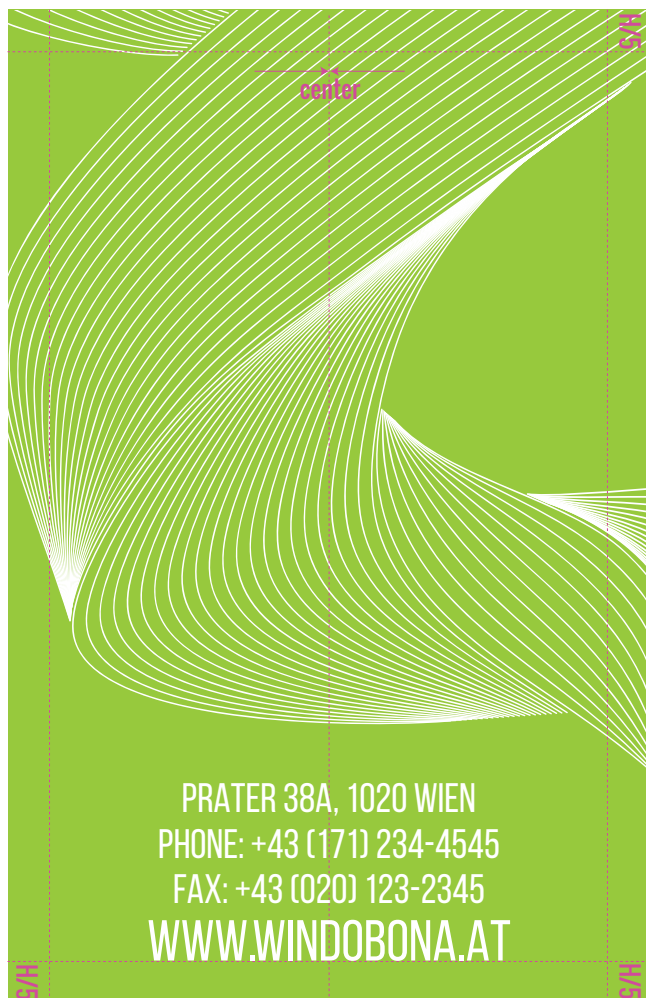
All text is in WOB GREY, and the logo in the two-colour variant.

If the contact information or name are too long, the design area can be pushed to the maximum margin of H/5 from the paper edge. If that is still not enough space, you can reduce text size or wrap the text on two lines.

PLEASE DON'T ADD MORE THAN ONE PHONE NUMBER AND EMAIL ADDRESS ON THE BUSINESS CARD.

FOR MOST STAFF MEMBERS, THE LOGO WILL INCLUDE THE LOCALISATION (NAME OF CITY), BUT FOR THOSE THAT WORK GLOBALLY ON A REGULAR BASIS, THE LOGO WITHOUT ANY CITY IS A BETTER CHOICE.

VERTICAL CONSTRUCTION - BACK



./_Business Cards/wob_vienna_bc_pantoneC_vert_option1.ai

Option 1

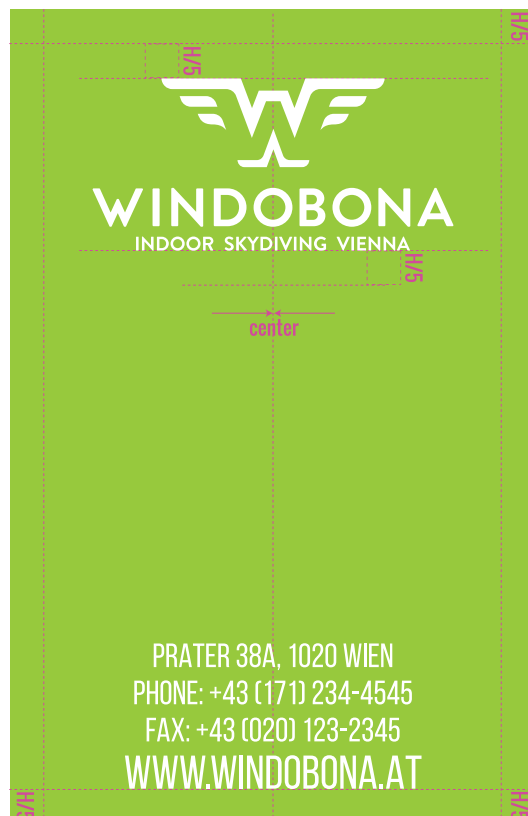
On the back side, all design elements are white while the background colour is WOB GREEN. The wave symbol is in white at 100% opacity and not touching any of the contact information.

The address, office phone, and fax use Bebas Neue REGULAR at 10pt with 11pt leading.

The web address is Bebas Neue REGULAR 14pt with 14pt leading.

The whole contact information block is resting on the bottom margin at H/5 from the edge.

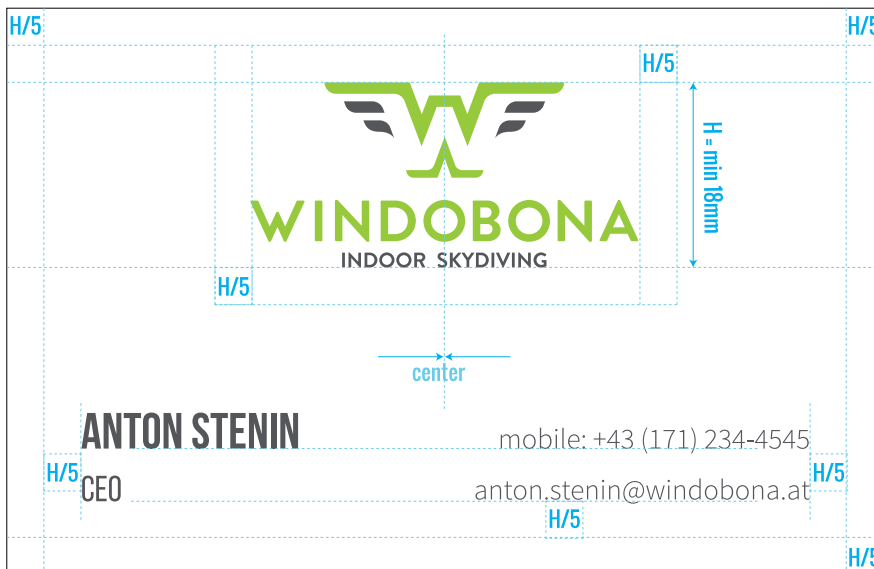
./_Business Cards/wob_vienna_bc_pantoneC_vert_option2.ai



Option 2

This simpler option replaces the WAVE symbol with the logo in white, placed at the top of the card just like on the front of the card.

HORIZONTAL CONSTRUCTION - FRONT

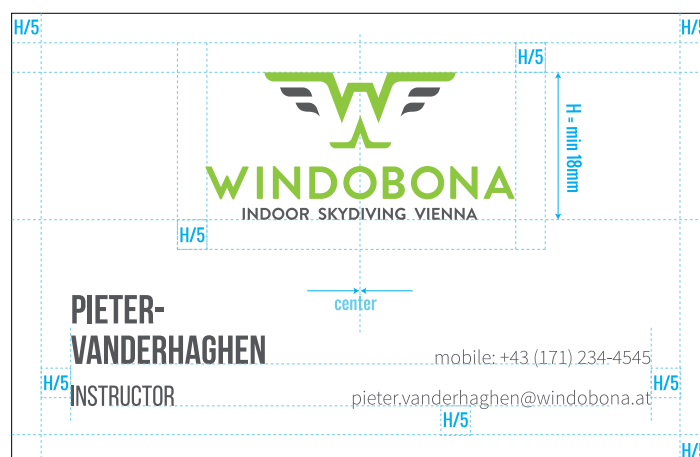


Starting from the logo size of at least 18mm in height, the minimum required white space around the logo is a fifth of this height (H/5). This same space is left clear from the edge of the card, all around.

The logo is centered horizontally.

On the bottom, the text is split in two: on the left name plus function, on the right personal phone number and email.

The NAME is Bebas Neue BOLD, at 14pt, all in one line, left aligned. If the name is longer and needs to be wrapped on two lines, instead, the font size should be reduced so that it fits on one line. In situations where this is still insufficient, the word “mobile” from the right side can be removed to make room for the name. If that is still not satisfactory, the name can be wrapped on two lines and in this case, the bottom line will be aligned with the phone number on the right side and the leading for the name will be 14pt - like in this example:



The FUNCTION is Bebas Neue REGULAR, 10pt. This line is aligned with the email on the right.

The CONTACT INFORMATION on the right is Source Sans Pro LIGHT, at 8pt with a leading of 14pt, right aligned. This leading is the baseline for arranging name, function, phone and email.

PLEASE DON'T ADD MORE THAN ONE PHONE NUMBER AND EMAIL ADDRESS ON THE BUSINESS CARD. FOR MOST STAFF MEMBERS, THE LOGO WILL INCLUDE THE LOCALISATION (NAME OF CITY), BUT FOR THOSE THAT WORK GLOBALLY ON A REGULAR BASIS, THE LOGO WITHOUT ANY CITY IS A BETTER CHOICE.

HORIZONTAL CONSTRUCTION - BACK



./_Business Cards/wob_vienno_bc_pantoneC_hori_option1.ai

On the back side, all design elements are white while the background colour is WOB GREEN. The wave symbol is in white at 100% opacity and not touching any of the contact information.

At the bottom we have the website address and detailed contact information: address, office phone and fax number. This text is in white as well, and the font family is Bebas Neue REGULAR with 11pt leading.

The web address is 14pt, while the other contact information (second line) is 10pt. If this second line of text is longer than the space available, you can reduce the font size accordingly until it fits. Please consider using the vertical construction if the text becomes too small.

Each element (address, phone, fax) is separated by 3 spaces followed by “|” and another 3 spaces.

LETTERHEAD

FRONT SIDE



/ _Letterhead/wob_vienna_letter_pantoneC_front

The letterhead also follows a simple construction. The margins of the document are:

- 40mm top
- 22mm bottom
- 17,5mm left and right

The logo in two-colour version, located in the top margin of the page, is 20mm in height, an placed in the horizontal center of the page, at 10mm from the top edge. Under the logo there is another 10mm of free space.

In the background we placed the wave symbol as a design element, in WOB GREY, at a 10% opacity.

The footer contains the address, phone number and fax to the left, while the website address is aligned to the right. All text is in WOB GREEN.

The first 5mm of the footer is white space to allow for distance from the actual text content. Then we have a thin 0,5pt stripe (WOB GREEN) as a separation element.

Bellow, the contact info and web address are vertically centered in the footer area. The contact info is aligned to the left with the margin of the document, and the web address to the right.

- contact info: Bebas Neue REGULAR 10pt
- web address: Bebas Neue REGULAR 14pt



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LETTERHEAD - BACK SIDE

The back side has a coloured background (WOB GREEN),
with the wave symbol, in white at 100% opacity.

We only reused the web address on the back.



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DL ENVELOPE

The most used envelope, DL format, is 110mm x 220mm and holds an A4 document, folded in 3.

The margin for this document is 15mm all around. The logo and all necessary contact information, including website, are on the left side. The logo is in two-colour variant. At a size of 18mm height for the logo, the address and contact information is properly placed at the minimum H/5 distance (can be more).

The contact info is left-aligned, starting from the horizontal center OF THE LOGO. The address and contact information is written in Bebas Neue REGULAR, at 10pt, with 14pt leading, in WOB GREY.



./_Envelope/wob_vienna_envDL_cmyk_simple.ai

GREEN FLAP VARIANT



If the printing cost allow, the flap of the envelope can be coloured in the primary corporate colour. On top of it, the wing symbol can be applied, at a 13 degrees angle, aligned to the center of the logo (see below), and at a size that allows for the second element of the wing to show completely, without being cut by the edge of the paper.

The angle is ascending (when it folds).

FULL COLOUR, WAVE SYMBOL

If full colour printing is an option, the wave symbol can be used in 100% white on a full green envelope.



./Envelope/wob_vienno_envDL_cmyk_fullgreen.ai



POCKET FOLDER

The front side of the folder is divided in two parts. At the top, the two-colour logo variant dominates the composition. The background is white. We leave plenty of white space around it.

Bellow, we can use different marketing messages. Here is a suggestion.

The back side has a coloured background (WOB GREEN), with the wing symbol in white, at 100% opacity, and 13 degrees ascending angle (same composition rules as on the back of the letterhead). The inside flaps are WOB GREY - we can also use green or white.

On the back, at the bottom, the contact informations are repeated just like on the letterhead. We suggest a 20mm margin all around.





WINDOBONA
INDOOR SKYDIVING VIENNA

THE JOY
OF FLYING

PRATERGASSE 1020 VIENNA AUSTRIA | PHONE +43 (0)7201212 | info@windobona.at

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09/ MAR- KETING

These are the basic guidelines. Using the guidelines in this manual you can develop new and interesting materials so that the brand can adapt with the times.

PRESS WALL

There are many options for the press wall but ideally it should be simple enough so that the logo can be clearly visible. Primary colours are the best choice of course.

COMMON MISTAKES:

#1 - using the logo or repetitive elements like web address in various sizes on the same composition. If you're repeating the logo, please only use the same size. If you're repeating the web address, same rule applies. The reason is when someone takes a photo in front of the wall, they don't capture the entire wall, but just a part with a few repetitive elements in it. These brand elements should all be the same size.

#2 - using too many design elements on the same wall. A good number is 3. More than that it creates too much distraction, and diminishes the importance of any single one of them. Example: (good) primary logo + web address + WAVE symbol; (bad) primary logo + WING symbol + web address + WAVE symbol

/_Wall/wob_wall_cmyk_example1.ai



/_Wall/wob_wall_cmyk_example2.ai



press wall with primary logo - 335cm x 225cm

/_Press Wall /wob_wall_cmyk_example3.eps



/_Wall/wob_wall_cmyk_example3.ai

press wall using WAVE symbol, primary logo and web address on green background

335cm x 225cm

DIPLOMA



W
WINDOBONA
INDOOR SKYDIVING VIENNA

INDOOR SKYDIVE
DIPLOMA

AUSGESTELLT FÜR

☐ HAT EINE FLUGEINWEISUNG ERHALTEN
☐ FLIEGEN MIT INSTRUKTOR
☐ BETRITT UND VERLÄSST DEN WINDKANAL OHNE HILFE
☐ FREIES FLIEGEN IM WINDKANAL OHNE HILFE
☐ KANN SELBSTSTÄNDIG DREHUNGEN FLIEGEN
☐ KANN HOCH UND RUNTER FLIEGEN
☐ KANN VOR- UND RÜCKWÄRTS FLIEGEN
☐ FLIEGT DURCHGEHEND LÄCHELND

HIERMIT ERHÄLT DIE OBEN GENANNT PERSON DEN OFFIZIELLEN TITEL
SPORTFLYER

ORT / DATUM

INSTRUKTOR

Instructions:

Please replace images, logo, and web address to the appropriate ones in your location. Also, keep in mind you can experiment with the design, as long as you keep in account the guidelines detailed in the brand manual.

In this example, the diploma uses the local primary version of the logo, with a few captivating images, on our primary green color as background.

On the back we have the WAVE symbol at 100% white, with the local web address under it. Please leave some space between the two.

[/_Diploma/wob_vienno_diploma_cmyk_example1.idml](#)



FLYER



ERLEBE DEN TRAUM VOM FLIEGEN!

Fliege im weltweit modernsten Windkanal und schwebe bei einer Windgeschwindigkeit von 280 km/h

DaS Höhenflugerlebnis für Flugneulinge und erfahrene Fallschirmspringer

Spass, Adrenalin und Emotionen inmitten des Wiener Praters. Für alle ab 8 Jahren

JETZT GUTSCHEIN SICHERN UNTER

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/Flyer/wob_vienno_flyer_cmyk_example1.idml



WAS IST INDOOR SKYDIVING?

Indoor Skydiving ist ein neuer innovativer Sport, der sich zunehmender Beliebtheit erfreut. hierzu kann man in einer gläsernen Flugkammer mit Windgeschwindigkeiten von bis zu 280 km/h den freien Fall erleben - wie ein Fallschirmsprung aus 4.000 m Höhe. WINDOBONA bietet damit sowohl Flugneulingen als auch erfahrenen Fallschirmspringern dieses unvergleichliche Erlebnis in Österreich.

KANN ICH FLIEGEN?

Beinahe jeder kann fliegen - daher auch Du! Indoor skydiving (auch Bodyflying genannt) kann von Jedermann zwischen 8 und 99 Jahren ohne vorheriges Wissen oder Training erlebt werden. Du brauchst keinerlei Erfahrung, um das einmalige Gefühl des Fliegens und des freien Falls zu erfahren.

WO?



WINDOBONA · PRATER 38A · 1200 WIEN

SCHNELL UND EINFACH ERREICHBAR:

U2 STATION: MESSE PRATER (2 GEHMIN.)

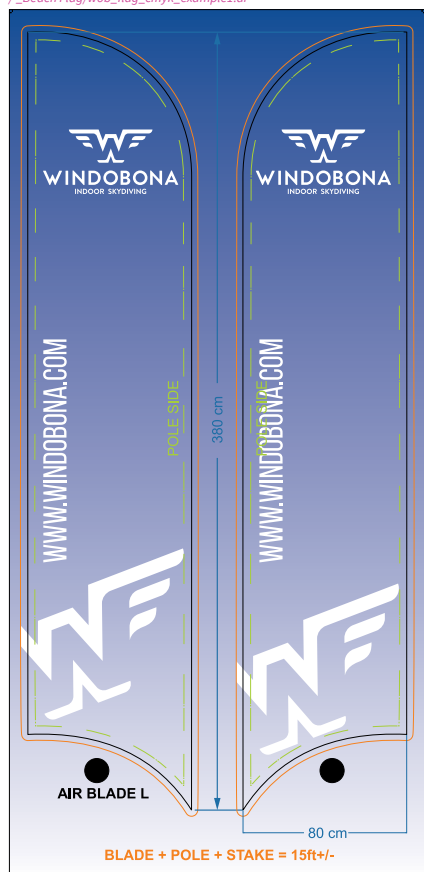
U1/U2/SCHNELLBAHNSTATION: PRATERSTERN (6 GEHMIN.)

Instructions:

Please replace images, logo, and web address to the appropriate ones in your location. Also, keep in mind you can experiment with the design, as long as you keep in account the guidelines detailed in the brand manual.

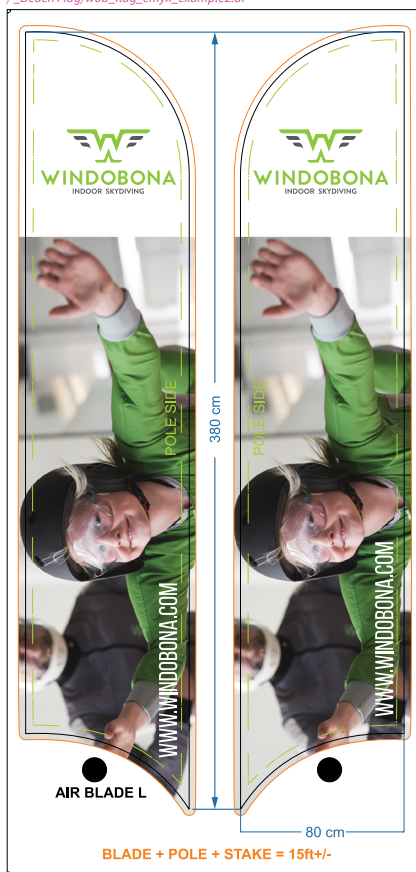
BEACH FLAG

/ _Beach Flag/wob_flag_cmyk_example1.ai



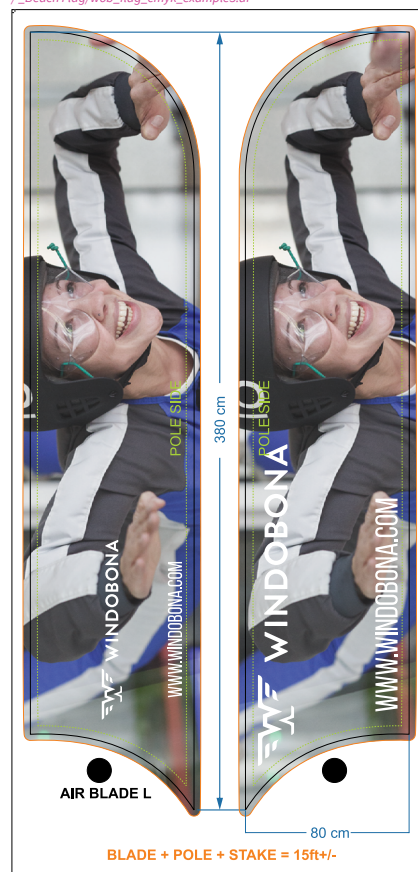
beach flag using the WING symbol,
the vertical blue-white gradient, web
address and primary logo

/ _Beach Flag/wob_flag_cmyk_example2.ai



beach flag using WOB primary logo, photograph
as background and web address

/ _Beach Flag/wob_flag_cmyk_example3.ai



beach flag using WOB inline logo, photograph as
background and web address

Here are some examples using our brand elements of beach flags.

If possible, some of our representative images may be used as background, in which case we recommend paying close attention to logo placement and visibility.

VOUCHER



/_Voucher/wob_vienna_voucher_cmyk_example1.idml

In this example, we used a suggestive image on the front, and the WAVE symbol on the back. The logo is in the primary configuration and the tagline is localised for Vienna.

10/ ONLINE

E-mail communication suffers from lack of flexibility when it comes to font usage, and for this reason we decided to include web-safe font options. However, if possible to use the official typography, that would be much better.

Same concern comes up in regards to online marketing and newsletter campaigns.

FONT SUBSTITUTION

E-mail communication relies on a short list of web-safe fonts. The closest match options are:

Bebas Neue = 'Trebuchet MS' (in UPPER CASE)

Helvetica / Arial = Source Sans Pro

E-MAIL

Email communication follows the same rules as our general typography and colour palette rules. The tone of communication should be as described in the appropriate chapter.

EMAIL SIGNATURE

Trebuchet MS Bold, 14pt, #555555, upper-case

Trebuchet MS Regular, 10pt, #555555, upper-case

--empty line--

Helvetica/Arial Regular, 12pt, #555555

same

same

same, #003CA5, underlined

--empty line--

--empty line--

--empty line--

logo, 70px height

--empty line--

--empty line--

--empty line--

social media and web address at the end

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[WINDOBONA on Facebook](#) | WWW.WINDOBONA.COM

3 spaces + “|” symbol in #96D700 + 3 spaces

Helvetica/Arial Regular, 14pt, #003CA5, underlined

Trebuchet MS Bold, 14pt, #96D700, upper-case

provide profile image

SOCIAL MEDIA

Make sure the name of the page includes the INTERNATIONAL NAME for your location (e.g. "Vienna" instead of "Wien").



The profile foto is NOT the logo, rather the WING SYMBOL on our primary colour.

Slogan: "Pure flying" or "The joy of flying"

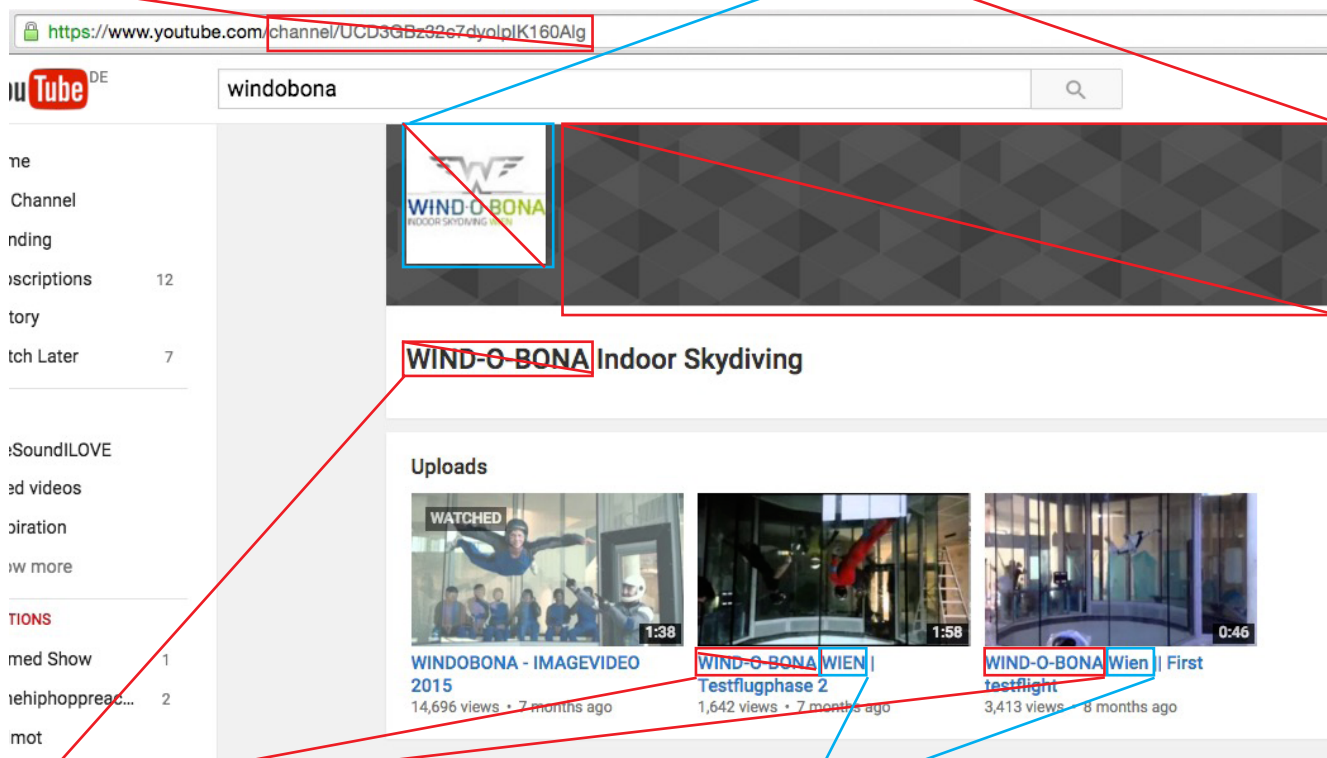
WINDOBONA is always written with CAPITAL letters.

In terms of cover photo photography, we strongly insist you choose images that suggest "the joy of flying". People should express strong emotions of enjoyment in connection to the sport. The image used here on the Facebook wall DOES NOT illustrate this principle.

Please claim the name of the page “WINDOBONA”.

As we suggested for Facebook, use a profile foto that IS NOT the logo. See previous page.

The banner image can be either a photograph or the logo on GREY.



The name “WINDOBONA” should not be spelled with any dashes and always in upper case.

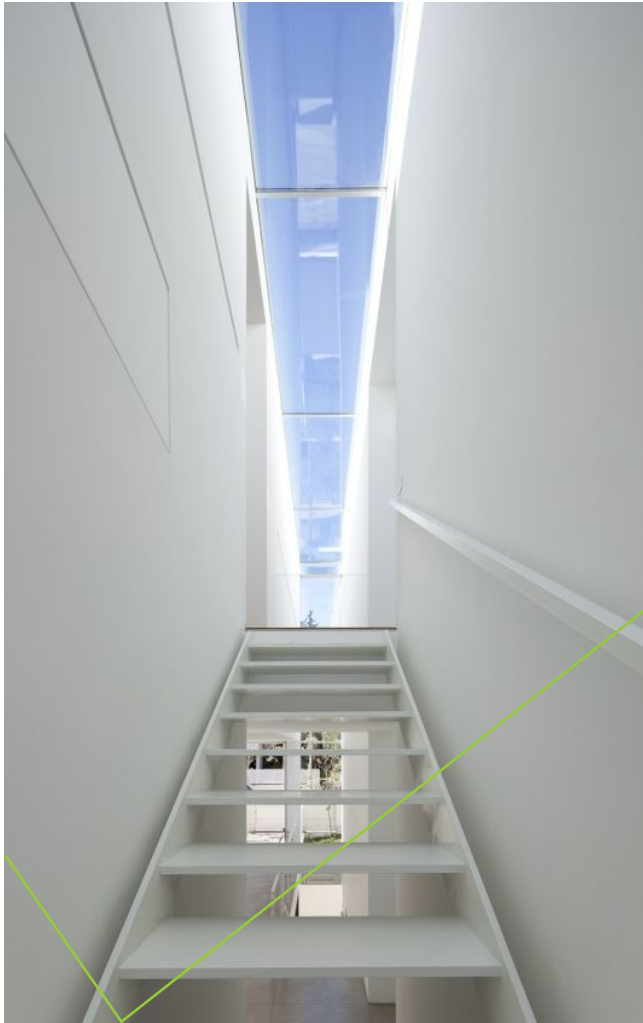
It's not “WIEN” but “Vienna”, and please make sure the capitalisation is always the same.



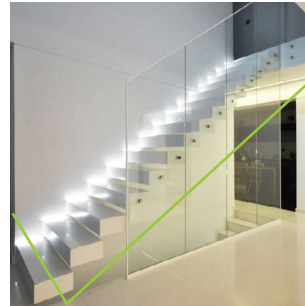
11/ INTERIOR DESIGN

TALL LIGHTWEIGHT JOY OF FLYING OPEN
HOVERING CLEAN CLOUDS STRAIGHT LINES
BRIGHT WIND DYNAMIC WARM SKY MODERN
TRANSLUCENT FRESH COLOUR ACCENTS ON WHITE

CONCEPT



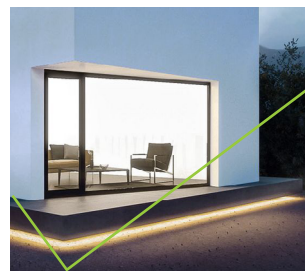
yes to lots of vertical space, opening to the sky, lots of white, clean lines



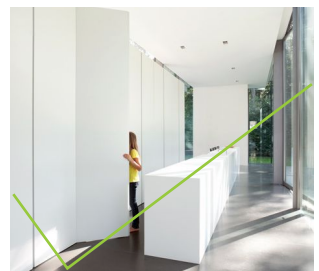
yes to glass elements, white floor, indirect light



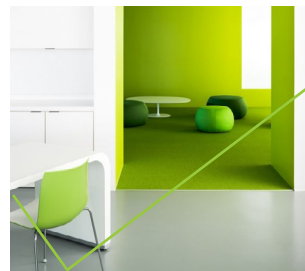
yes to lots of light



yes to floating elements



yes to modern design



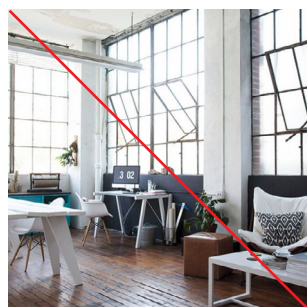
yes to green accents



yes to blue gradients



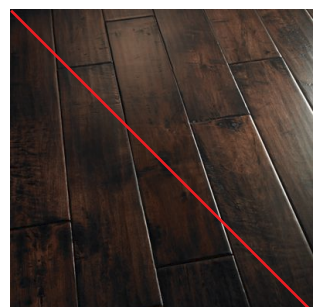
no exposed brick



no industrial style design



no heavy/massive elements

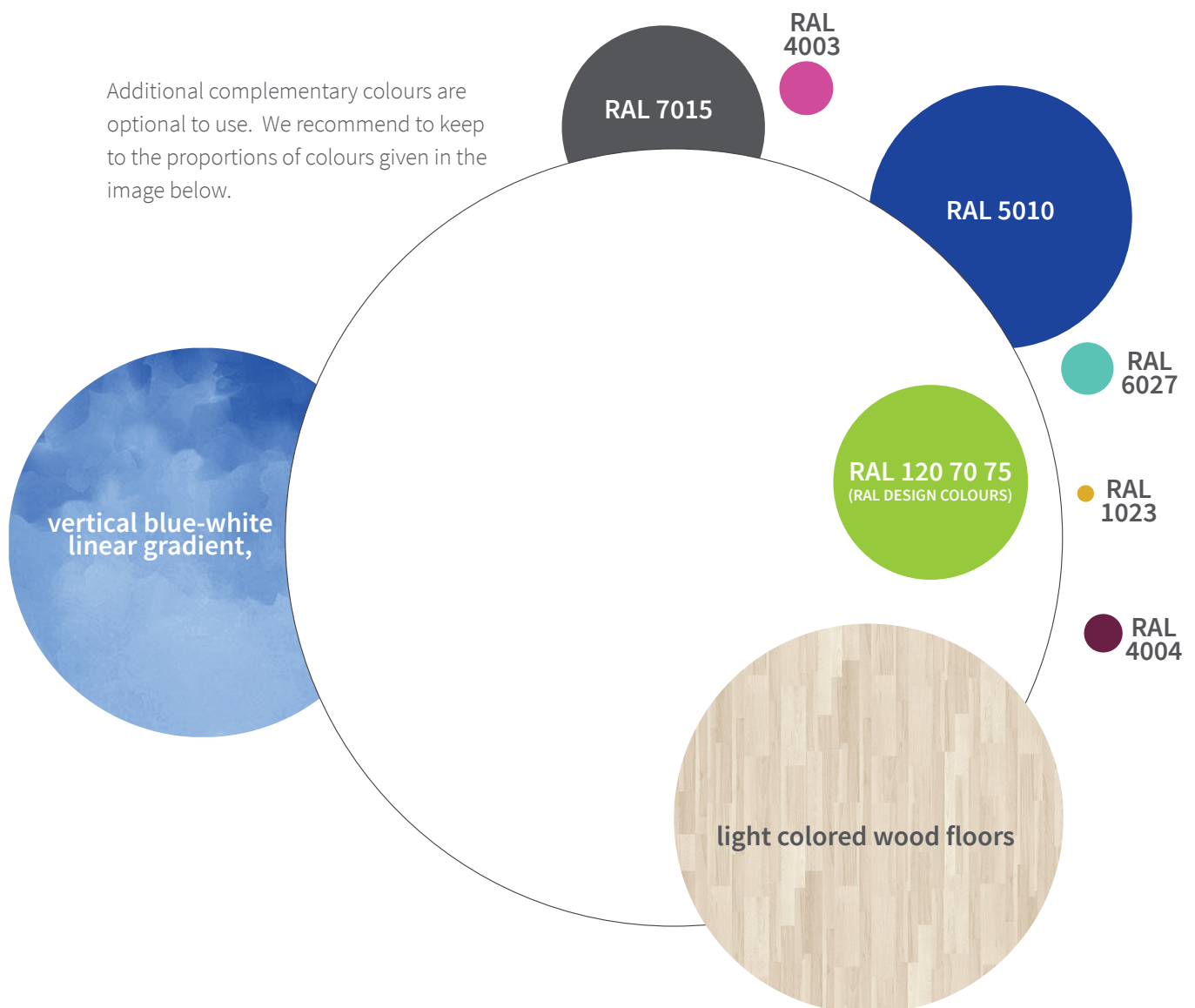


no dark or orange wood

COLOUR COMBINATION

The primary colour is white. It is complemented with elements with blue cloud-inspired gradient and light wood.

Additional complementary colours are optional to use. We recommend to keep to the proportions of colours given in the image below.



COLOURS TO AVOID:



The use of metal as a decorative material should be very limited. Our recommendation is aluminium or stainless steel.

GREEN MATTERS

WOB GREEN is a compulsory accent, that has to be used in elements, such as chairs, puffs, decor and office supplies. However, it is important not to over do it. The goal is to distribute these colours proportionally in the space, so that at any given time, in the field of view of the visitor, or on any picture taken there is at least one green element.



OUTSIDE

1. CREATE FLOATING SENSATION, HOVERING

All construction elements that could be perceived as massive should not be placed directly on the ground, rather suspended to create a sensation of freedom and imponderability.



*the suspended panel, by being at a distance from the wall,
creates the sensation of floating*



*the suspended panel, by being at a distance from the wall,
creates the sensation of floating*

2. USE INDIRECT LIGHT

To greatly enhance this effect, use indirect light under these objects (or behind them). The light can be white or coloured blue or green. If using coloured light, the wall should be white.



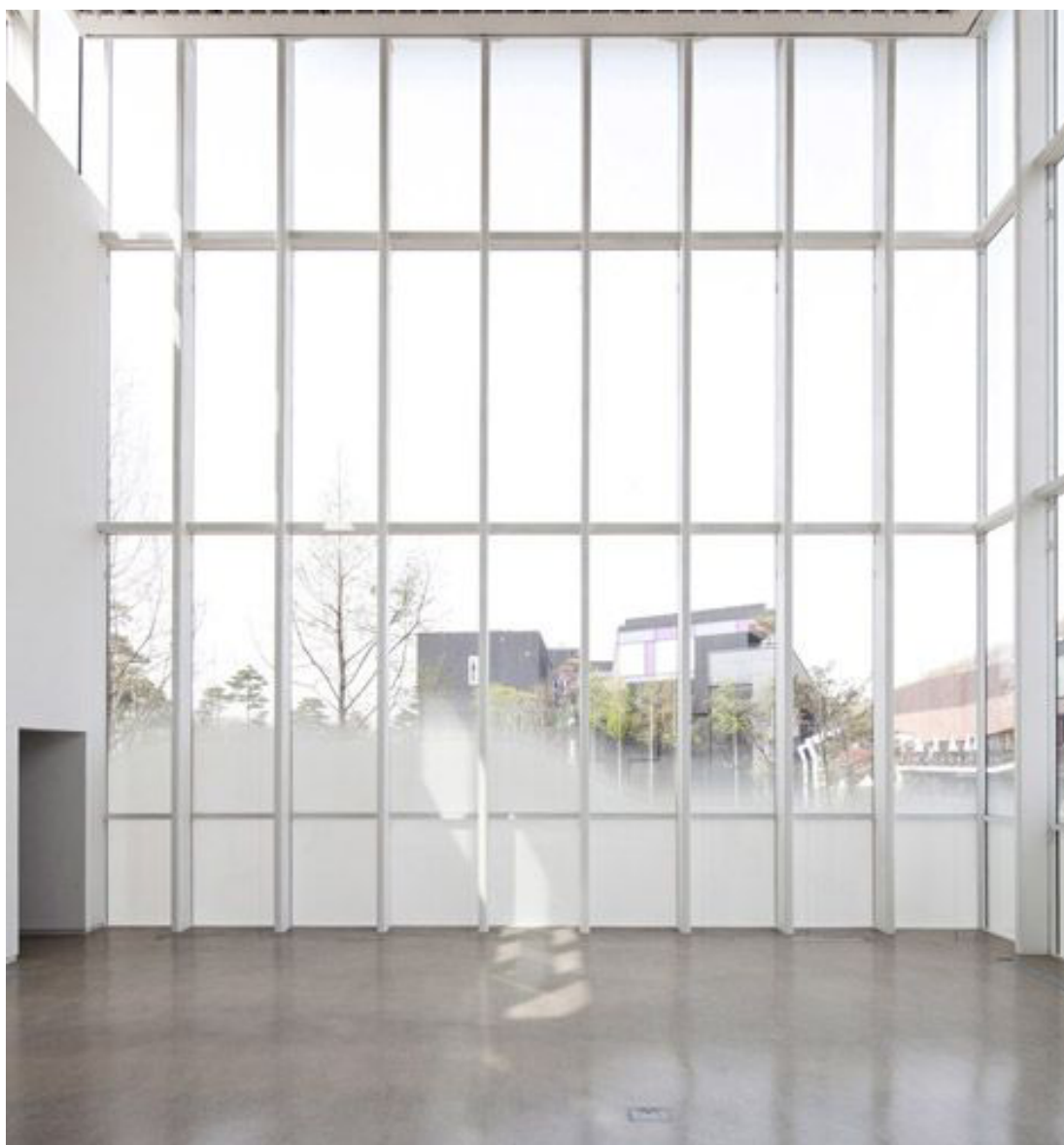
indirect light hidden under suspended structure



coloured hidden lights

3. LARGE WINDOWS

We recommend large windows. The space needs to be bright and properly lit with natural light.



Frames and metal elements can be white, green or grey.



large windows provide a lot of light

INSIDE

Hovering forms, clear lines, minimalistic modern style, no architectural decor when possible, translucent elements and lots of natural light.

1. FLOORS

Floors should not get too much attention as it contradicts the key idea of upward direction, sky and flying. The floor should have clean modern construction and materials.

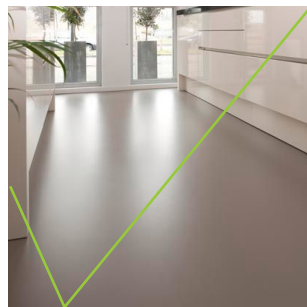
Avoid retro or rustic materials, such as unpolished stone, wood boards, classic parquet, small tiles.

The range of colour is white to medium grey, materials - polished concrete or stone, seamless floors (cement, epoxy, artificial stone, etc), tiles (size more than 45x45 or 30x60, narrow or no joints), carpet.

For the wooden parts of the floor, small-elements parquet is recommended (such as industrial parquet), toned in white or light grey to eliminate the yellow undertone of the wood.



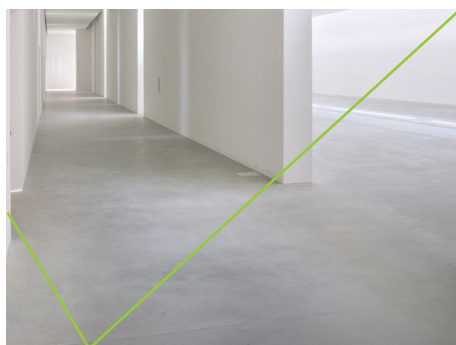
light colour seamless large tiles



neutral colour, seamless floor



not modern, wrong floor colour



neutral colour cement floor



good floor colour but bad shape for the floor boards

2. WALLS

Mostly white, with possible colour accent as pattern (clouds/ wave/gradient), flight related messages, or the wing symbol. Please refrain from using too many elements in one location. These are just to give you options in case they're needed.

Colour can also be used to indicate area separation, as part of a wall or a door, for example using blue for the welcome area and instruction rooms, green for administration, purple and yellow for the changing rooms.



wall with cloud decoration



blue gradient with our white wave symbol overlayed, while the furniture is in our corporate colours



*blue wall with the white wing symbol
white wall with the wave symbol and a text message on green canvas*



using the wave element on the wall

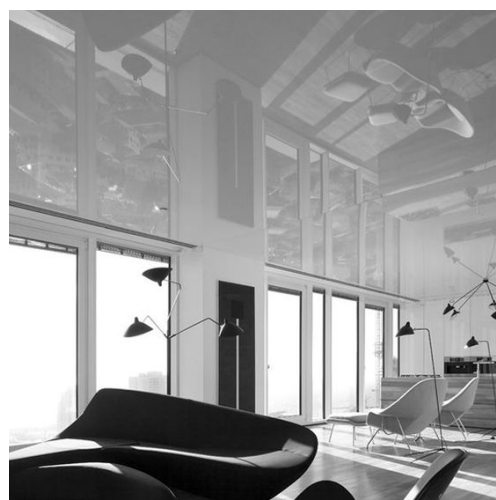
3. CEILING

We suggest stretched or reflecting ceiling. Suspended floating levels with indirect light in between are also a good option. Reflective surface on the ceiling will create the impression of endless space and are best to be used in situations of low ceilings and around the tunnel to visually double its height.

However, there is a constant noise issue that needs to be addressed, so in many situations the reflective ceiling might not be possible. Please try to find new ways for proper noise reduction so that the people watching the flyers can enjoy the experience and not be distracted by the loud sound of the engines.



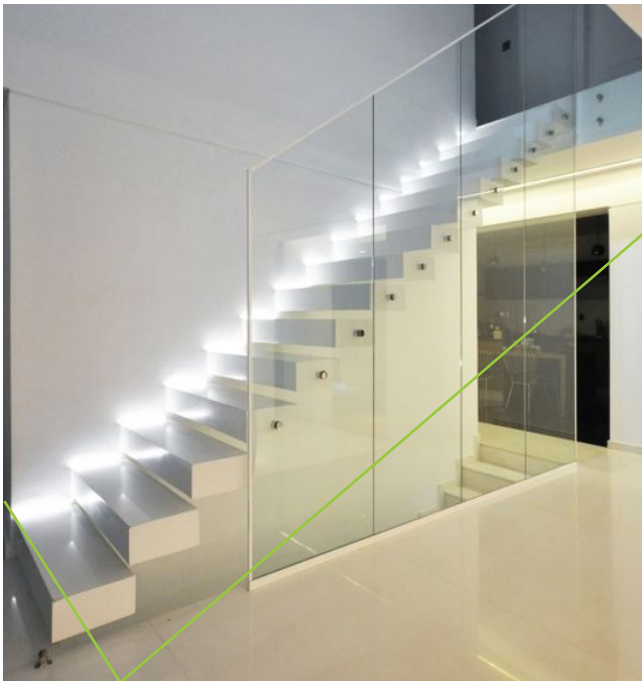
ceiling elements with the purpose of reducing the noise



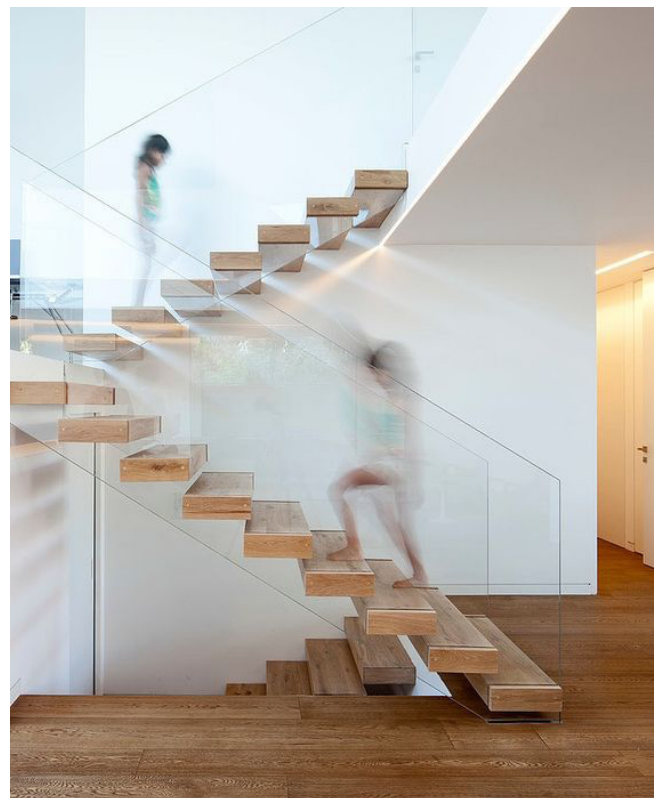
reflective ceiling

4. STAIRCASES

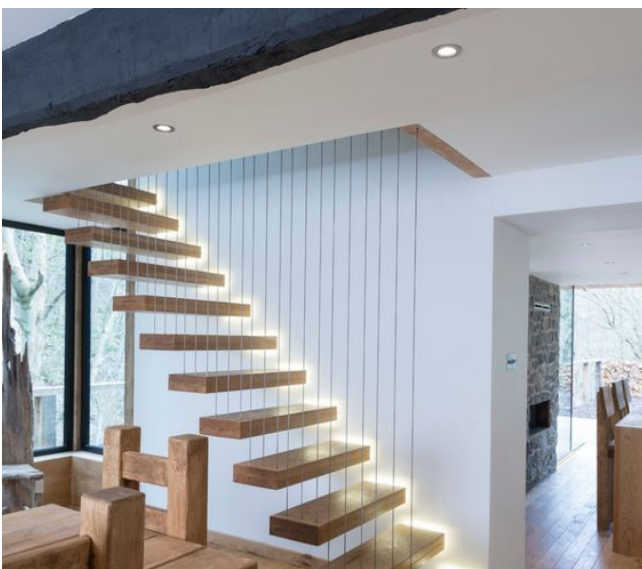
We recommend open-rise staircases with hidden construction, as if it is suspended in the air. Choose glass or frosted glass for railings.



*perfect
example*



The form of the steps and the way the glass is attached are good. However, the colour of the floor is not light enough. Please keep this in mind



The form of the steps and the way they are suspended is great.

However, the colour of the floor is not light enough. Please keep this in mind

5. FROSTED GLASS

Frosted glass is a multipurpose design element that represents air and translucent clouds. Can be used as material for dividers, doors and top floors.

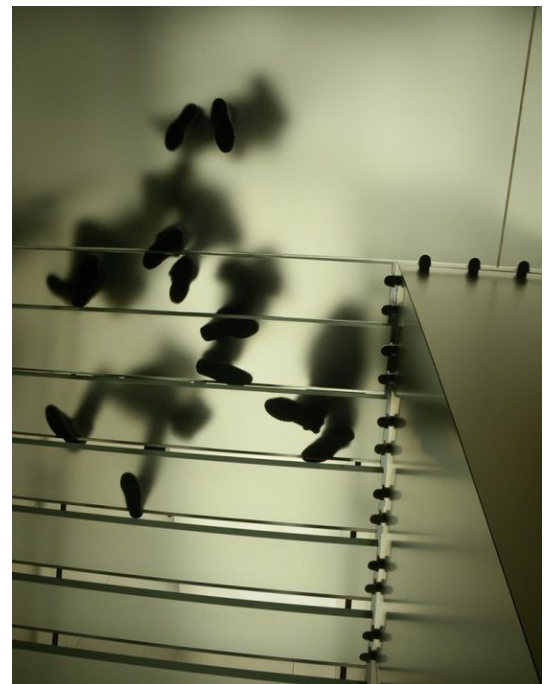


frosted glass room dividers



frosted glass door

Frosted glass opens up the space while providing privacy. It also connects to our “clouds” motif.



As floor material, frosted glass creates a specially interesting effect

6. USE INDIRECT LIGHT

To greatly enhance the floating effect, use indirect light under objects (or behind them). The light can be white or coloured (blue or green).

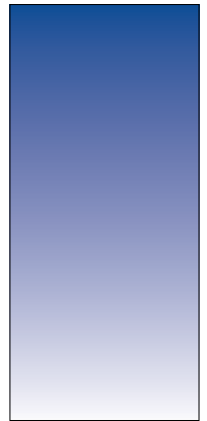


*the indirect light here is great, but
the colour of the stairs is not ideal,
as we mentioned previously*

THE GRADIENT

For the entrance area use a blue-to-white gradient, from top to bottom (optionally place the gradient on the glass in front of the wall). Going from white on the bottom to blue on the top makes the element to be perceived as more lightweight.

like a horizon



THE WAVE SYMBOL

Designed for WINDOBONA as a graphical element for interior design and merchandising, it is a metaphor for wind as well as technical ingenuity.

It's main applications are as decor for walls and large surface areas. It can be applied in white when on top of a colour, or in colour in case of white walls.

It can be used at any angle, and even just parts or elements of it.

/_5 Wave Symbol/wob_wave_cmyk_GYeps

ZONING AND DIVISION

In the main area of the centre a clear division of functions is noticeable: the flying area and the waiting area.

The flying area (in immediate proximity of the tunnel) is hi-tech inspired, bright and clean. We recommend to use reflective materials. The primary colour should be white.

The waiting area is surrounding the flying zone and no elements should block the view on the tunnel. It is warm and cosy, suitable to stay for a longer period of time. We recommend the use wood for flooring, but keep white as a primary tone. The light temperature should be warmer.

The colours of the furniture should be mostly white and green, with additional accents of blue, purple and yellow.

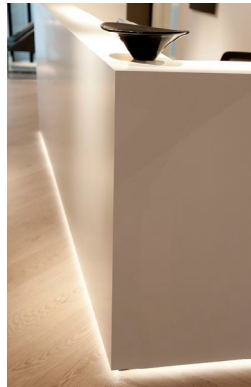
All seating areas should be soft and comfortable.



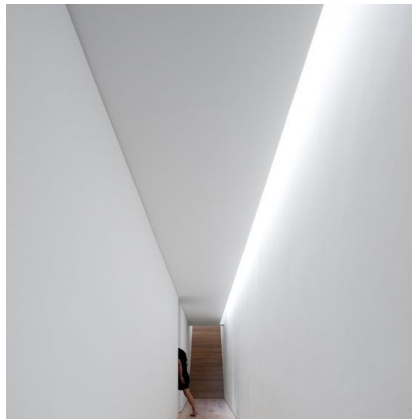
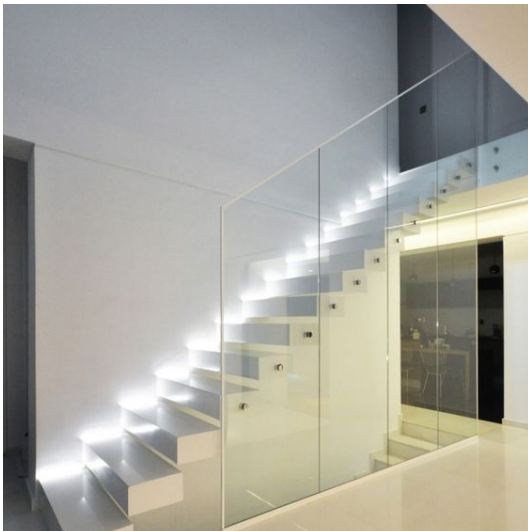


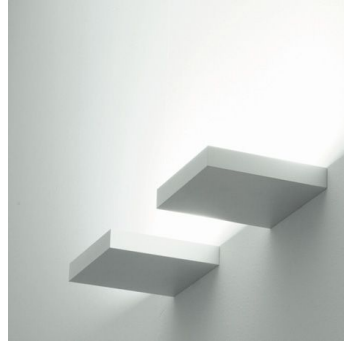
LIGHT

Indirect light must be used under all massive elements that are placed directly on the floor or ground, in order to make them appear as if floating in the air.



Additionally, this form of light is recommended to be applied to ceiling elements, stairs, reception counter, and behind the logo on walls.





Built-in light fixtures should be in white. Pendant light fixtures should appear lightweight, and the cover made of semi-transparent material. Light aluminium is allowed as a colour for the base of the pendants. Round or circular form is preferable.



12/ MERCH- ANDISING

The logo can be used in almost any form when it comes to merchandising. It would be wise to create items with both the primary logo as well as using just the wing symbol or minimal version of the logo.

As a rule of thumb, when using the wing symbol, use it tilted at an angle (13 or 21 degrees) and in an ascending line. Place the web address on the back of the item if possible.

CLOTHING

Suggested design elements: the wing symbol, shapes and tracings of people doing indoor skydiving, the gradient from blue to white, fabrics in WINDOBONA colours, the 13 degrees angle (21 degrees is also OK), our typography (approved fonts), clouds or cloud shapes, wind lines, funny messages (see end of chapter).

Besides these suggestions, we encourage you to experiment and bring WOB new valences.



FLYING GEAR



The inline or minimal versions of the logo work best for flying gear. They allow the best visibility for the brand elements and are simple enough to be recognised from far away.



OFFICE GIFTS



SMALL OBJECTS

In the case of really small or narrow branding areas, we recommend using the minimal version of the logo, because it has the best visibility. The inline version could also work.



SDYDIVING RELATED MESSAGES

Using only the logo can become boring. Funny messages about flying are a great way to extend the brand and show our passion for flying. We recommend to accompany all messages with the web address or a form of the logo). While the possibilities are endless please make sure you check for approval from the general manager in regards to the message.



If using a message on the front, please keep in mind that the back of the t-shirt must contain the branding elements: logo and web address. See the example below.



What if I fail? Oh, my darling, what if you fly?

WITH BRAVE WINGS SHE FLIES!

DON'T FORGET TO FLY!

Keep calm and fly

SKYDIVE! Because golf is for douchebags

A DAY WITHOUT SKYDIVING IS LIKE WALKING AROUND WITHOUT YOUR PANTS ON

I SPENT 90% OF MY MONEY ON SKYDIVING. THE REST, I WASTED

Life begins at the end of your comfort zone

Live for the moments you can't put into words.

13/ FILE NAMING

Use this naming convention guide to select the appropriate logo for reproduction.

The EPS logo comes in vector artwork. EPS files can be imported into or opened through page layout and illustration software such as Illustrator, Photoshop, InDesign, or QuarkXPress. The EPS logos should be used for high-resolution print applications.

WORKING WITH FILES & TEMPLATES

We already designed files and templates for items such as business cards, letterheads, etc.

www.die-kultmacher.com/kunden/windobona/

They are organised based on the colour space and designation:

berlin	city name
hamburg	
madrid	
milan	
munich	
nice	
paris	
vienna	
-absent-	without city

cmyk	cmyk colour space
rgb	rgb colour space
pantoneC	Coated
pantoneU	Uncoated
fax	pure black for fax

pos	positive version
neg	negative version
example1	
option1	

wob_berlin_logo_cmyk_2c_pos.eps

wob	WINDOBONA
-----	-----------

primary	primary logo
inline	inline logo
min	minimal logo
wing	'wing' symbol
wave	'wave' symbol
bc	business card
letter	letterhead
envDL	DL envelope
folder	pocket folder
wall	press wall
diploma	diploma
flyer	flyer
flag	beach flag
voucher	voucher
fb	facebook profile
ig	instagram
yt	youtube

2c	2 colour version
GN	green
GY	grey
B	blue
W	white
K	black
hori	horizontal
vert	vertical

eps	Illustrator CS6 eps file
ai	Illustrator CS6 editable file
idml	InDesign CS4 and later template
jpg	JPEG