



Brand Guidelines

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Our logo

The Skyscanner logo consists of the cloud icon accompanied by the Skyscanner logotype in a horizontal configuration. The logotype is never to be used without the icon and the icon is only to be used without the logotype under specific conditions (app icons and social icons).

The preferred usage of the logo is in white reversed out of a coloured background.



Optical kerning



Consistent stroke width

Our logo

Colour variations

Loch: Primary Usage

This version of the logos is set entirely in loch blue (refer to the *Palette* section, pg. 28 for details). This is the primary usage of the logo when it's not possible to reverse the logo out of a colour.



Grey 900: Secondary Usage

This version of the logos is set entirely in Grey 900 (refer to the *Palette* section, pg. 29 for details). For usage on lighter coloured backgrounds or where white or Loch coloured logos would be low-contrast.



Black: Single-Colour Printing Only

This version of the logo is for use ONLY in black and white printing. Never use the black version of the logo for web, screen or any other placement.



Our logo

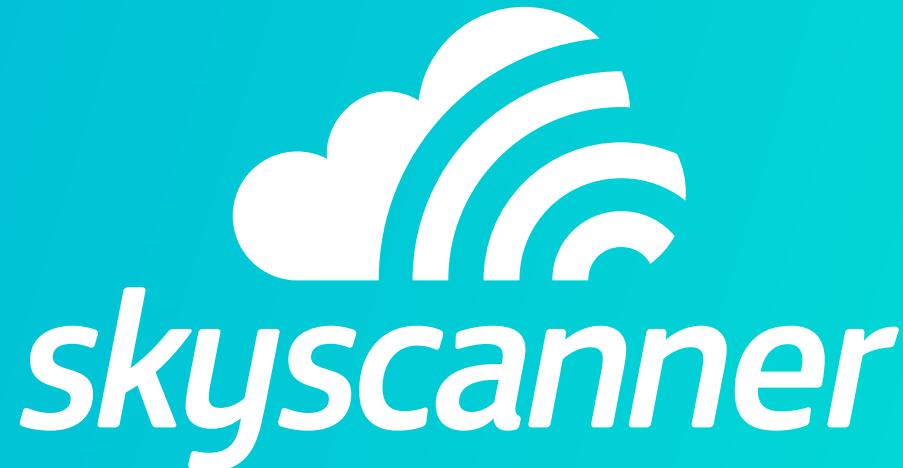
The stacked logo

Stacked Logo

For use in ONLY THREE places:

1. Banner ads narrower than 160px
2. App icons
3. Social profile icons

Never use the stacked logo in any other execution.



Colour Variations

The stacked logo is usable in the same three colour variations as the normal logo.



Loch



Grey 900



Black

Our logo

Clearspace & sizing

Logo Clearspace

When using the logo, always ensure there's sufficient clearspace surrounding it. The clearspace is measured using the height of the letter "k" in the logo. No objects, such as text, other logos, icons or graphics, may sit within the designated clearspace.



Minimum Sizing: Mobile

Normal:

The normal logo may not be used smaller than 100px wide in mobile applications.



Stacked:

The stacked logo may not be used smaller than 60px wide in mobile applications.



Minimum Sizing: All other uses

Normal:

The normal logo may not be used smaller than 150px wide on screen or 30mm wide in print.



Normal:

The stacked logo may not be used smaller than 80px wide on screen (the stacked logo should never be used in print).



Logo usage

The Skyscanner logo is designed to be used across a variety of applications. When choosing the best logo variation to use in a scenario, consider colour, contrast, and legibility. Some examples of correct usage are provided below.



✓ Reversed on Loch



✓ Reversed on bold colour



✓ Positive on light background



✓ Grey 900 on light colour



✓ Reversed on dark areas of photography



✓ Reversed on rich photography



✓ Loch on light areas of photography



✓ Grey 900 on light photography

Logo misuse

When using the logo, ensure you're not altering, distorting, rearranging or otherwise violating the original structure. Also be considerate of which logo you choose to use in any given placement, ensuring legibility and contrast are sufficient.

Refer to the examples of misuse below for examples of what not to do.



 Do not stretch or distort the logo



 Never use the logotype by itself



 Do not alter the relationship of the elements



 Do not use other typefaces



 Do not use unapproved colours



 Do not use in two colours



 Do not use the reverse logo on light colours



 Do not use the logo on graphic devices



 Do not use the loch logo on dark images or colours



 Do not use the reversed logo on light images



 Do not use the logo on busy areas of images



 Do not use the loch logo on similar colours

Our logo

Tagline lock-up



Source Sans Pro Regular, -10 tracking

English

When using the tagline with the logo, refer to the above guidelines for sizing, colour and placement. No other lock-up of the logo and tagline should be used. The tagline should not be locked-up with the stacked logo, either.

Colour variation

It's acceptable to use the tagline lock-up in any of the approved logo colours. The tagline should always be the same colour as the logo.



The world's travel search engine

Grey 900



The world's travel search engine

Black



The world's travel search engine

Reversed

Our logo

Tagline lock-up: Transcreation



グローバルな旅行検索エンジン



Světový cestovní vyhledávač

Transcreation: average and short lengths

When transcreating the tagline lock-up into other markets use the same guidelines to arrange the lock-up. Fonts will need to be scaled up or down slightly to fit within the constraints. If the tagline is too long in the desired language (above a character count of 40, including spaces), refer to the long length guidelines on the following page.

Our logo

Tagline lock-up: Transcreation



Công cụ tìm kiếm cho những chuyến
đi du lịch khắp thế giới



Поисковик самостоятельных
путешествий

Transcreation: long lengths

Starting from the English version for font-size reference, long length transcreations must be broken onto two lines so that no part of the text extends past the edges of the logo.
Ensure that no widows are created and that line breaks make logical sense in the language.

Our logo

Tagline lock-up: Minimum sizing

Minimum Sizing:

Mobile

The tagline lock-up may not be used smaller than 150px wide in mobile applications.

If the logo is used smaller than this, the tagline must be treated as standard copy and separated from the logo.



150px



150px



150px



150px

Minimum Sizing:

All other uses

The tagline lock-up may not be used smaller than 200px wide on screen or 40mm wide in print.

If the logo is used smaller than this, the tagline must be treated as standard copy and separated from the logo.



200px
40mm



200px
40mm



200px
40mm



200px
40mm

Tianxun logo

Chinese markets use an alternate logo and name, Tianxun. The logo consists of the cloud icon, the Tianxun logotype, and the URL “tianxun.com” in Roman characters. The Tianxun logotype and cloud icon should never be used separately and the logo should never be used without the URL beneath it.

**The preferred usage of the logo
is a loch blue cloud icon with
grey 900 text.**



Tianxun logo

Colour variations

Reversed: Primary Usage

This is the primary usage of the logo, when positive usage is not an option. All elements of the logo are set in white. For use on coloured backgrounds or non-busy areas of photographs.



Grey 900: Secondary Usage

This version of the logos is set entirely in grey 900. For usage on lighter coloured backgrounds or where white or loch coloured logos would lose contrast.



Cirrus: Secondary Usage

This version of the logos is set entirely in loch blue. For use in one-colour executions only.



Black: Single-Colour Printing Only

This version of the logo is for use ONLY in black and white printing. Never use the black version of the logo for web, screen or any other placement.



Tianxun logo

Stacked logo

Stacked Logo

For use in ONLY THREE places:

1. Banner ads narrower than 160px
2. App icons
3. Social profile icons

Never use the stacked logo in any other execution.



Colour Variations

The stacked logo is usable in the same four colour variations as the normal logo.



Loch & grey 900



Loch



Grey 900



Black

Tianxun logo

Clearspace & sizing

Logo Clearspace

When using the Tianxun logo, always ensure there's sufficient clearspace surrounding it. The clearspace is measured using the width of "com" in the URL portion of the logo.

No objects, such as text, other logos, icons or graphics, may sit within the designated clearspace.



Minimum Sizing: Mobile

Normal:

The normal Tianxun logo may not be used smaller than 100px wide in mobile applications.



Stacked:

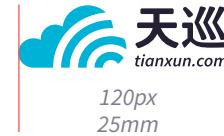
The stacked Tianxun logo may not be used smaller than 50px wide in mobile applications.



Minimum Sizing: All other uses

Normal:

The normal Tianxun logo may not be used smaller than 120px wide on screen or 25mm wide in print.



Normal:

The stacked Tianxun logo may not be used smaller than 60px wide on screen (the stacked logo should never be used in print).



Tianxun logo usage

The Tianxun logo is designed to be used across a variety of applications. When choosing the best logo variation to use in a scenario, consider colour, contrast, and legibility. Some examples of correct usage are provided below.



✓ Reversed on loch blue



✓ Reversed on bold colour



✓ Positive on light background



✓ Grey 900 on light colour



✓ Reversed on dark areas of photography



✓ Reversed on rich photography



✓ Positive on light areas of photography



✓ Grey 900 on light photography

Tianxun logo misuse

When using the logo, ensure you're not altering, distorting, rearranging or otherwise violating the original structure. Also be considerate of which logo you choose to use in any given placement, ensuring legibility and contrast are sufficient.

Refer to the examples of misuse below for examples of what not to do.



 Do not stretch or distort the logo



 Never use the logotype by itself



 Do not alter the relationship of the elements



 Do not use other typefaces



 Do not use unapproved colours



 Do not use without the URL



 Do not use the reverse logo on light colours



 Do not use the logo on graphic devices



 Do not use the logo on dark images or colours



 Do not use the reversed logo on light images



 Do not use the logo on busy areas of images



 Do not use the logo on similar colours

Our logo

Tagline lock-up

Tianxun

When using the tagline with the Tianxun logo, refer to guidelines at right for sizing, colour and placement. No other lock-up of the logo and tagline should be used. The tagline should not be locked-up with the stacked logo, either.



Microsoft Yahei Regular, 100 tracking

Colour variation

It's acceptable to use the tagline lock-up in any of the approved logo colours. The tagline should always be the same colour as the logo.



Grey 900



Black



Loch



Reversed

Our logo

Tagline lock-up: Minimum sizing

Minimum Sizing:

Mobile

The tagline lock-up may not be used smaller than 100px wide in mobile applications.

If the logo is used smaller than this, the tagline must be treated as standard copy and separated from the logo.



100px

Minimum Sizing:

All other uses

The tagline lock-up may not be used smaller than 120px wide on screen or 25mm wide in print.

If the logo is used smaller than this, the tagline must be treated as standard copy and separated from the logo.



120px
25mm

Travel vertical logos

When referring to a specific travel vertical, you can use the Skyscanner travel vertical logos. There are several acceptable colour variations of the vertical logos

The preferred usage of the vertical logos is in white reversed out of a coloured background.



Travel vertical logos

Colour variations

Loch: Primary Usage

This version of the logos is set entirely in loch blue. This is the primary usage of the logo when it's not possible to reverse the logo out of a colour.



Grey 900: Secondary Usage

This version of the logos is set entirely in grey 900. For usage on lighter coloured backgrounds or where white or loch coloured logos would lose contrast.



Black: Single-Colour Printing Only

This version of the logo is for use ONLY in black and white printing. Never use the black version of the logo for web, screen or any other placement.



Travel vertical logos

Structure

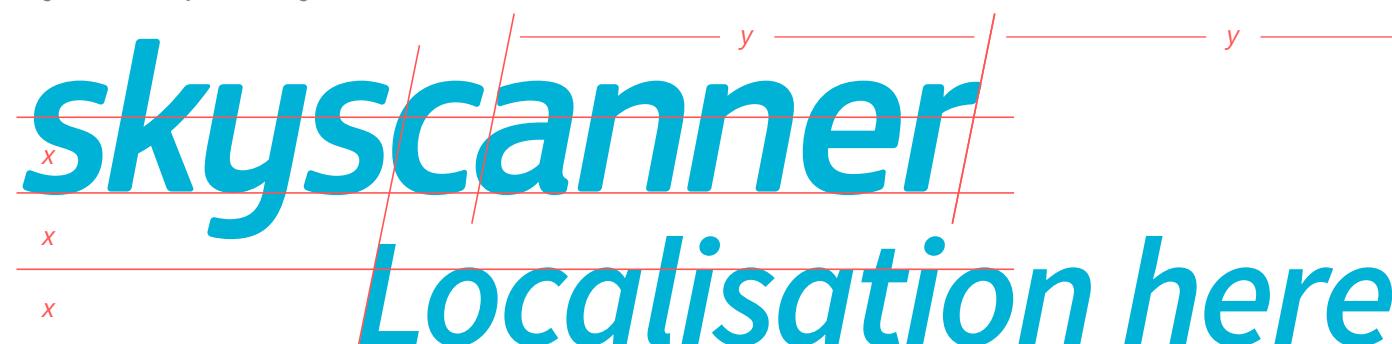
Structure

When creating travel vertical logos in other localisations, refer to the guide below.



Ensure travel vertical font isn't larger than the skyscanner logo

the travel vertical name should never extend further past the equivalent of the length of "anner" in the logo



skyscanner
Localisation here

spaced the x-height of the travel vertical name away from the logo

visually left-aligned with "c" in "skyscanner"

Source Sans Semi-bold Italic, -25 tracking
(or approved regional font)

max length of travel vertical name
scale text down to accommodate, if necessary

Font

Source Sans Pro

Source Sans Pro is a free, open-source font with a clean, legible profile and a large family of weights. Source Sans Pro should be used for all Skyscanner materials wherever possible.

Extra Light

AaBbCc

123456

Extra Light
Italic

AaBbCc

123456

Light

AaBbCc

123456

Light Italic

AaBbCc

123456

Regular

AaBbCc

123456

Italic

AaBbCc

123456

Semibold

AaBbCc

123456

Semibold Italic

AaBbCc

123456

Bold

AaBbCc

123456

Bold Italic

AaBbCc

123456

Black

AaBbCc

123456

Black Italic

AaBbCc

123456

Font Usage

Headlines & subheads

Always use sentence case, never initial caps or all lower-case. For headlines, use Extralight if the font size is above 24pt. For 24pt and below, use Light to ensure the letterforms aren't too thin.

For subheads, use semibold. Ensure that the subhead is at least a 30% smaller font size than the headline.

Headline - Source Sans Pro Extralight 40pt

See all the options, pick the one that's right for you.

The world's travel search engine.

Subhead - Source Sans Pro Semibold 26pt

Body copy

For body copy, use Regular weight Source Sans Pro.

Body Copy - Source Sans Pro Regular 12pt

“Why do you go away? So that you can come back. So that you can see the place you came from with new eyes and extra colours. And the people there see you differently, too. Coming back to where you started is not the same as never leaving.”

– Terry Pratchett

Call-outs & emphasis

For call-outs, 18pt and larger, use Light weight Source Sans Pro.

Bold and Italics may be used for emphasis as per usual.

Call-out - Source Sans Pro Light 20pt

“A man of ordinary talent will always be ordinary, whether he travels or not; but a man of **superior talent** will go to pieces if he remains forever in the same place.”

– Wolfgang Amadeus Mozart

Font

Web and system font

Web font: Arial

Regular AaBbCc

123456

Regular Italic AaBbCc

123456

Light AaBbCc

123456

Light Italic AaBbCc

123456

Black AaBbCc 123456

It's not always feasible to use Source Sans Pro across the web, applications, Powerpoint and other applications. Thus, it's necessary to define a standardised web font that's installed on all computers and can be used for situations where Source Sans Pro is not available.

Font

Non-Latin fonts

These fonts are to be used in markets that use non-Latin alphabets. All fonts are free and widely available with the exception of Proxima Nova, which must be synced using Adobe TypeKit.

Russian: Proxima Nova

Light

Не говори мне, насколько ты образован – просто скажи, сколько ты путешествовал.

Bold

Не говори мне, насколько ты образован – просто скажи, сколько ты путешествовал.

Black

Не говори мне, насколько ты образован – просто скажи, сколько ты путешествовал.

Chinese & Japanese: Microsoft Yahei

Regular

百聞は一見に
しかず

Bold

百聞は一見に
しかず

Korean: Nanum Square

Light

얼마나 많이 배웠는지를
말하기보다, 얼마나 많은 여행을
다녔는가를 이야기하라.

Regular

얼마나 많이 배웠는지를
말하기보다, 얼마나 많은 여행을
다녔는가를 이야기하라.

Bold

얼마나 많이 배웠는지를
말하기보다, 얼마나 많은 여행을
다녔는가를 이야기하라.

Extra Bold

얼마나 많이 배웠는지를
말하기보다, 얼마나 많은 여행을
다녔는가를 이야기하라.

Thai: EDPenSook

Primary usage for all settings.

Regular

ความรู้จากการเรียน
ไม่สำคัญเท่า
การได้เดินทางไปท่องเที่ยวและประสบการณ์ด้วยตัวเอง

BoonTook Ultra

For large headlines only.

Ultra

ความรู้จากการเรียน
ไม่สำคัญเท่า
การได้เดินทางไปท่องเที่ยวและประสบการณ์ด้วยตัวเอง

Palette

Our palette is bold, colourful and impactful. The naming system below will help you quickly identify the colours referenced in this guide and in our prepared palette files. You can also reference the RGB, CMYK and PMS versions of the colours below to ensure we're presenting a consistent palette across all executions.

Primary Blue

The primary colour for Skyscanner's brand is **Loch**, a bold and vibrant blue. All other colours in the palette are considered secondary to **Loch**. The brand is also heavily white and should make strong use of negative space and breathing room.

Loch (Blue 500)

R: **0** C: **75**
G: **178** M: **0**
B: **214** Y: **5**
#00B2D6 K: **0**
PMS 306

White

Palette

Secondary colours

Secondary colours

In marketing, the secondary colours to Loch are Glen and Gorse. These are the colours primarily used for call-to-action buttons.

Glen (Green 500)

R: **0** C: **56**
G: **215** M: **0**
B: **117** Y: **58**
#00D775 K: **0**
PMS 7479

Gorse (Yellow 500)

R: **255** C: **0**
G: **212** M: **11**
B: **69** Y: **97**
#FFD445 K: **2**
PMS 7404

Additional colours

These colours are a part of the palette but would never be outwardly perceived as brand colours.

Peat (Grey 900)

R: **37** C: **53**
G: **32** M: **61**
B: **51** Y: **47**
#252033 K: **83**
PMS 439

Blue 900

R: **0** C: **89**
G: **85** M: **14**
B: **103** Y: **0**
#005567 K: **56**
PMS 7701

Red 500

R: **255** C: **0**
G: **84** M: **83**
B: **82** Y: **80**
#FF5452 K: **0**
PMS Warm Red

Palette

Shades & Tints

A range of shades and tints is available for use in the Skyscanner palette, based on five base hues. The tints and shades are based on an algorithmic value from 50-900 with 50 being the lightest and 900 being the darkest. The number of tints and shades has been restrained to provide better visual coherence to the overall brand.

↑ Tints

→ Base hues

↓ Shades

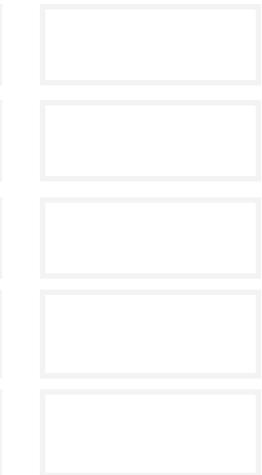
Blues



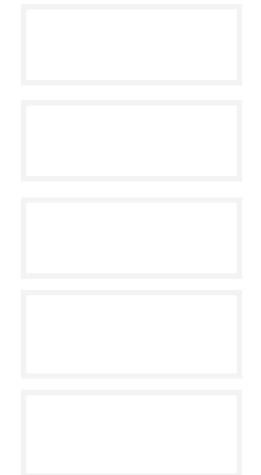
Greens



Goods



Reds



Greys



500 (Loch)	#00B2D6
------------	---------

500 (Glen)	#00D775
------------	---------

500 (Gorse)	#FFD445
-------------	---------

500	#FF5452
-----	---------

500	#817B8F
-----	---------

600	#009DBD
-----	---------

600	#00BD68
-----	---------

600	#F6C62B
-----	---------

600	#EB423F
-----	---------

600	#696179
-----	---------

700	#008CA8
-----	---------

600	#F6C62B
-----	---------

600	#EB423F
-----	---------

700	#524C61
-----	---------

800	#00758C
-----	---------

600	#F6C62B
-----	---------

600	#EB423F
-----	---------

800	#3B344B
-----	---------

900	#005567
-----	---------

600	#F6C62B
-----	---------

600	#EB423F
-----	---------

900 (Peat)	#252033
------------	---------

Palette

Skyscanner gradient

Using the gradient

The gradient is a large part of the Skyscanner brand and can be used both for fields of colour and for an overlay on images.

The normal gradient is impossible to reproduce in CMYK, so an altered version must be used for all printed materials.

R: 0
G: 178
B: 214
#00B2D6

RGB

R: 2
G: 221
B: 214
#02DDD6

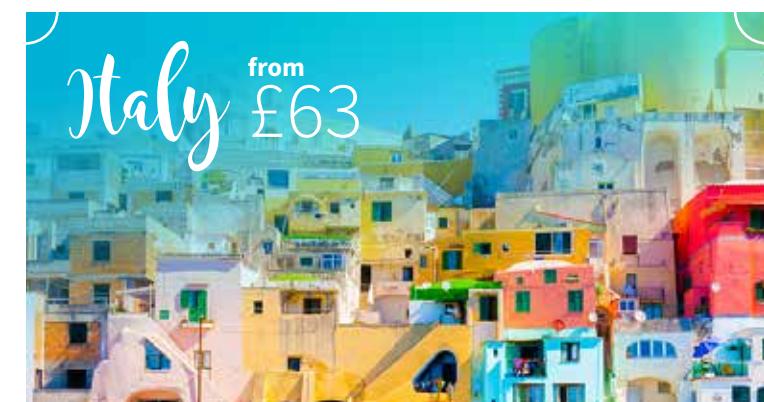
C: 80
M: 25
Y: 0
K: 0

CMYK

C: 65
M: 0
Y: 25
K: 0

Usage on image

The gradient can be used transparent over an image. In these cases, it should run directly left-right instead of diagonally.



Palette

Colour Distribution & Usage

This distribution chart demonstrates how and where colour is recommended for use throughout the brand. Use this as a guide to inform your design choices. Remember that white should play a dominant role in Skyscanner's palette.

Dominant (white)

Primary (Loch)

Texture (Blue 600)

Secondary (Glen)

Texture (Green 600)

Secondary (Gorse)

Texture (Yellow 600)

Skyscanner gradient

Tertiary (Red 500)

Texture (Red 600)

Text
(Blue 900)

Text
(Grey 900)

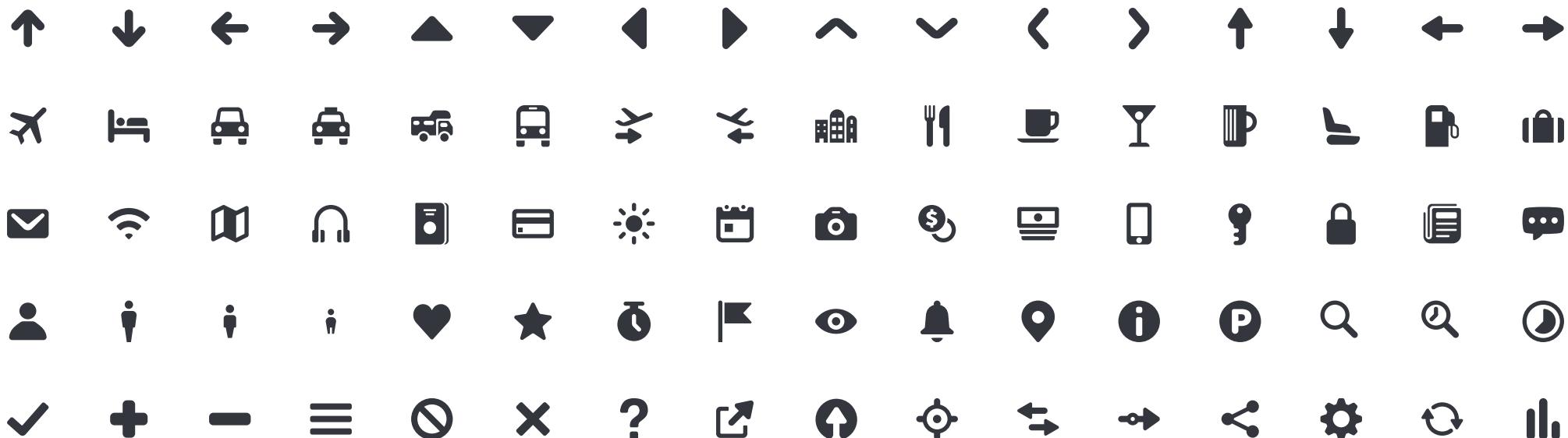
Tint Range

Icons

Our universal icon set is provided in two variations: one for use at 24 pixels and above. And one for use at exactly 16 pixels only. Both sets are carefully pixels snapped for maximum readability at the intended usage sizes, but the 24 pixel variation has also been designed to scale up well for usage off of the product.

**Do not use the 16 pixel variations
at any other size. The forms
appear distorted when scaled up.**

24 Pixel icon set



16 Pixel icon set



Buttons

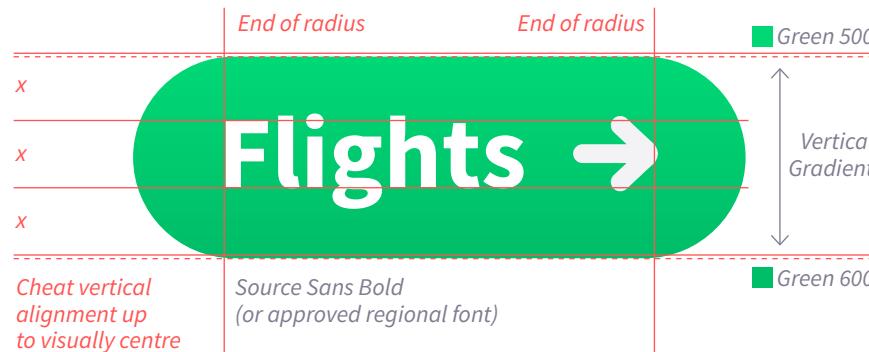
To create consistency across all marketing communications, use the range of buttons detailed in this guide.

All buttons should be pill-shaped with a 100% radius on all corners. Buttons may be expanded horizontally and vertically as needed to accommodate different calls-to-action. All text in buttons should be set in Source Sans Pro Bold.

Normal Usage

For all normal button usage, the guide below can be used to help construct the button. Padding should be dictated by the size of the content and the corner radius. In order to make the text to appear visually aligned, it needs to be cheated up slightly.

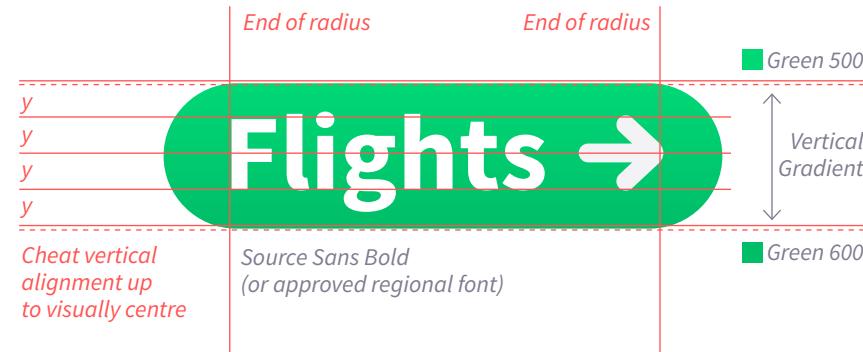
Flights →



Small Usage

In cases where space is limited (for example, 468x60 or 320x50 banners), it's acceptable to use less padding on buttons. The padding is dictated by half the height of the content instead of the full height. Refer to the guide below.

Flights →



Buttons

Line wrapping & icon usage

Line wrapping: Normal Usage

When CTA button text and surrounding space requires that text wrap onto multiple lines, use the guide below for creating the buttons. Buttons with multiple lines of text should never use arrows or icons and the text should always be centred.

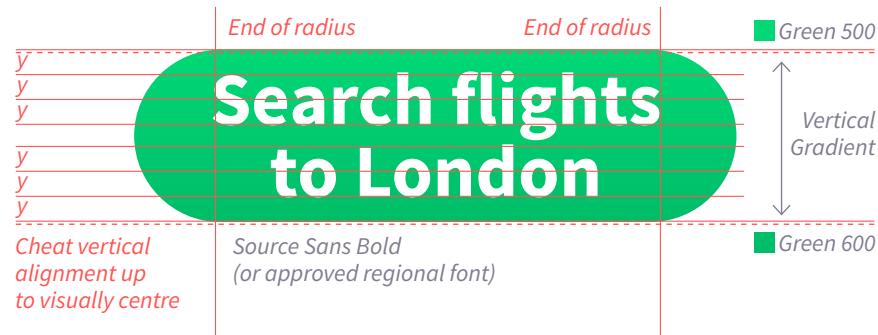
Search flights
to London



Line wrapping: Small Usage

In cases where space is limited (for example, 468x60 or 320x50 banners), it's acceptable to use less padding on buttons. Follow the same rules for normal usage, but use half the text height to determine the padding.

Search flights
to London



Icon and arrow use

It's acceptable to use icons or arrows in CTA buttons to help inject personality into buttons or to visually encourage clickthrough. Arrows should always be from our icon set and should always follow the CTA text. Icons should always be from our icon set and should always precede the CTA text. It's also acceptable to use a circle with only an arrow in situations where space is extremely limited.

Arrows follow CTA text

Search →

Search →

Icons precede CTA text

↗ Search

↗ Search

Arrow only



Buttons

Types & states

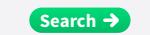
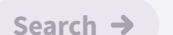
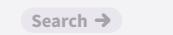
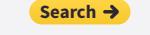
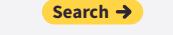
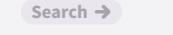
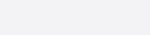
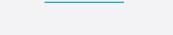
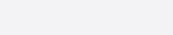
Button types and states

The guide at right outlines the different acceptable colour variations and structure for buttons and when they should be applied.

There are three versions of primary CTA buttons: Glen is the predominant usage, but Gorse is an acceptable alternate for use marketing only. Loch is also acceptable for use in any situation when Glen or Gorse won't stand out or provide adequate contrast.

The secondary and tertiary buttons are for use subordinate to primary buttons.

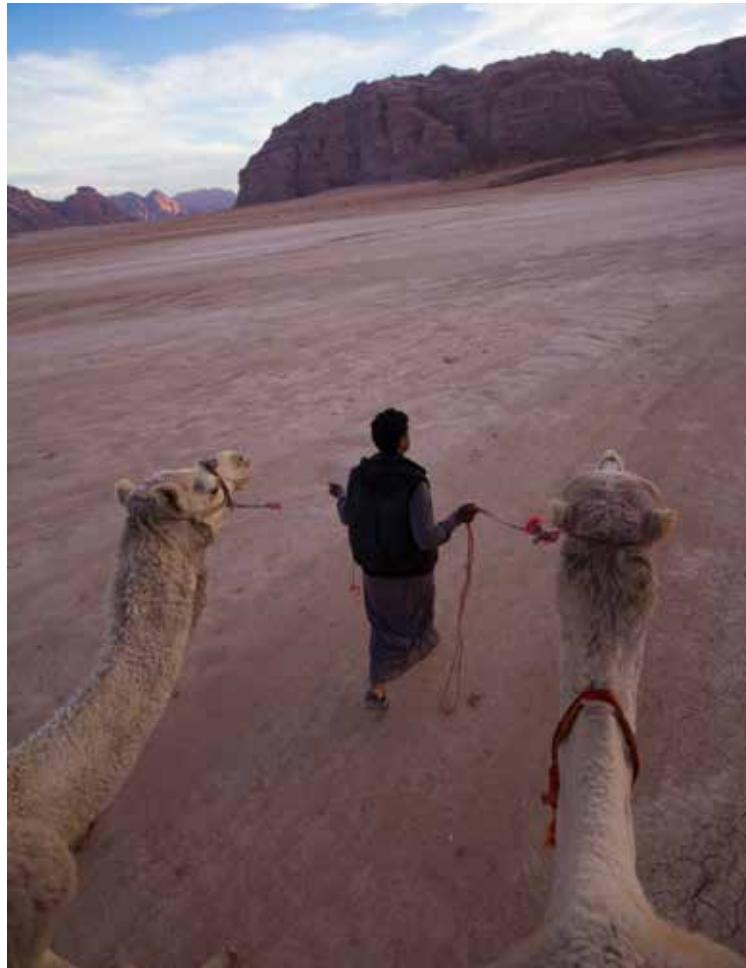
The guide also indicates how hover and disabled states should be treated for each button type.

	Normal	Hover	Active	Disabled
Primary	  Green 500 > 600	  Green 500	  Green 600	  Grey 100/Grey 300
Marketing Alternate Primary	  Yellow 500 > 600	  Yellow 500	  Yellow 600	  Grey 100/Grey 300
Alternate Primary	  Blue 500 > 600	  Blue 500	  Blue 600	  Grey 100/Grey 300
Secondary	  Blue 500/Grey 100	  Blue 500	  Blue 600	  Grey 300
Tertiary	  Blue 500	  Blue 500	  Blue 600	  Grey 300

Photography

Our photography style should reflect a diverse range of scenarios based on world travel. It should be reflected from the travellers' point of view, almost a personal perspective. Images should not appear staged; the images can be set up or taken on-the-go but always from the first-person perspective.

The idea of first-person perspective can be interpreted many ways. It's not always necessary to see a hand or foot in the shot for an image to feel first-person.



Photography

First-person perspective

General guidelines

- First-person perspective wherever possible. Images should feel as though they involve the viewer.
- The images should be light-hearted, fun, dynamic and focus on travel, not a hard hitting or gritty documentary style.
- Not obviously ‘Photoshopped’ to intensify dynamic range, lighting, exposure or HDR. Try to reflect a simpler more natural feel to the lighting.
- Depth of field is your choice dependant on the subject matter.
- Reflect all ages, groups and diversities.
- Consider subject matter such as sights, sounds, feelings and experience as well as local food, accommodation or at a famous landmark or point of interest.



Perspective from inside a tuk tuk, allows the viewer to imagine themselves inside the situation easily



First-person perspective can be achieved without needing to show parts of the viewer in the photograph. Here, the perspective and the railing in the foreground make the viewer feel as though they're in the image.



The “feet out in front” shot is acceptable, but will get tired quickly if over used. Make sure there’s something interesting about the way it’s presented, like this shot that involves the opening of tent as well.



Interactions with food or other foreground elements are nice ways of implying the first-person perspective.

Photography

Non first-person

Non-first person

It's not always possible to find photography that aligns with our first-person style. When choosing other photographs adhere to the general rules already outlined. Aim for natural and inspiring, don't use heavily treated photography.



 Inspiring photography with rich natural colour and minimal treatment.



 Overly processed, unnatural colour, fake lens flares.



 Obviously composited sky, overly processed colours and sharpness.

People in photography

When portraying people in photography, choose photographs that feel natural and unposed. Represent a wide range of cultural, gender and age diversity. Capture people experiencing the magic of travel in interesting ways, engaging in unique activities. Ensure it's clear the subjects are travellers and not natives. The subjects should never be looking at the camera.



 Natural photography, diversity of subjects, realistic activities, unposed and natural.



 Subject is experiencing the setting, doesn't feel forced or unnatural.



 Overly treated colours, subject looking at us, engaged with the camera instead of the setting.

General Design Guidelines

Outer glow

If the logo or text is getting slightly lost in an image, outer glow may be used to separate those elements from the photograph. This should be done in a subtle and seamless manner, it should not be apparent that an outer glow has been applied.

Only use outer glow over top of photographs, never on flat coloured areas. Aim to use colours from the photograph for the outer glow, instead of black, to help it feel more seamless.



✓ Seamless, natural outer glow sampling colours from the background.



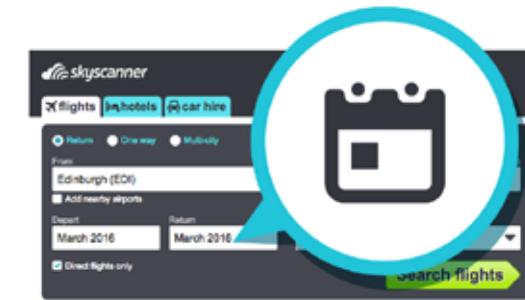
✗ Obvious, dark outer glow.

Drop Shadows

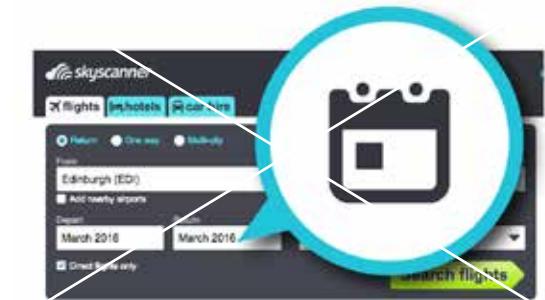
Avoid using drop shadows whenever possible.

However, if a drop shadow is required to help separate elements from the background, ensure you're using hard-edged, crisp drop shadows instead of soft, diffused drop shadows to keep in line with the brand.

Using blues or greys from our colour palette for drop shadows can also help tie them into our brand.



✓ Crisp, hard-edges on drop shadow. Loch (Blue 900) on 60% multiply.



✗ Soft, diffused, black drop shadow.

General design guidelines

Campaign devices: Graphics

Campaign devices: Graphics

At the designer's discretion, it's acceptable to introduce graphic devices on an ad hoc basis by campaign, so long as:

- They partner well with the brand
- They partner well with the illustration style
- They are applied consistently throughout the campaign

Exercise moderation when introducing new devices to campaigns. Ensure you're not changing elements of the brand or introducing so many new elements that the core brand is diluted or lost.



✓ Device adheres to the brand guidelines, feels clean and approachable, partners well with existing elements.



✗ Device does not fit well with our brand guidelines. Too rough and realistic, lacks simplicity and refinement.



✓ Device adheres to the brand guidelines, simple, clean and effective. Partners well with existing elements.



✗ Device does not fit well with our brand guidelines. Overly ornate and decorative.

General design guidelines

Campaign devices: Fonts

Campaign devices: Fonts

At the designer's discretion, it's acceptable to introduce an accent font on an ad hoc basis by campaign, so long as:

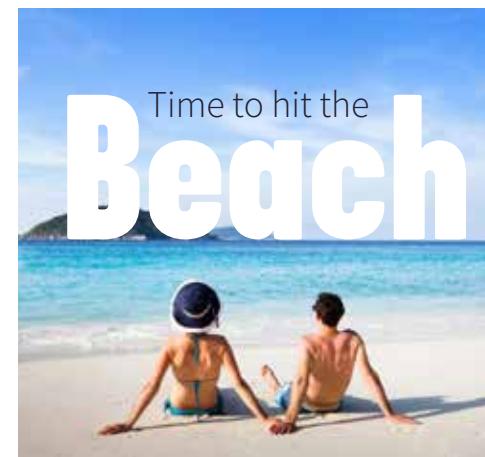
- Source Sans Pro (or relevant market font) is still included somewhere in the design
- The new font partners well with, and is not too similar to, Source Sans Pro (or relevant market font)
- They are only used for emphasis
- They partner well with the brand
- They partner well with the illustration style
- They are applied consistently throughout the campaign

Reserve the use of new fonts for situations where our brand font seems misaligned to the general tone of the campaign. Ensure you're not changing elements of the brand or introducing so many new elements that the core brand is diluted or lost.



New font used as accent alongside Source Sans Pro. Chosen font is approachable, well rendered, and partners well with our brand.

New font is sloppy, unrefined, and doesn't align well with brand. Source Sans Pro is not included anywhere.



New font used as accent alongside Source Sans Pro. Chosen font clean, impactful, and partners well with our brand.



New font is too stiff, corporate, and doesn't align well with brand. Source Sans Pro is not included anywhere.



New font is too similar to Source Sans Pro.

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