



CEPSA LUBRICANTS MANUAL

WHO IS THIS MANUAL FOR?

This manual is for anyone who is part of Cepsa.

It is also for all those who, directly or indirectly, depend on the management and correct application of our brand: partners, suppliers, designers, distributors, etc.

We all share the responsibility for protecting and caring for our brand. If we work together, we will ensure Cepsa has a coherent, unified, strong, recognized and admired brand every day.

WHAT IS THIS MANUAL FOR?

This manual will help you understand the essence of the Cepsa brand. With it you can learn about Cepsa's lubricant brand architecture, understand the product portfolio, and see application examples, among many other things.

It will also help us ensure that the elements of our identity are correctly and consistently used in all our messages and points of contact.

This manual is an essential tool that will help to always maintain a strong identity.

HOW SHOULD IT BE USED?

This document is in PDF format, which will make it easy for you to search for the content you need at any moment.

If you need additional information not found in this manual, please contact brand@cepsa.com

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01. STRATEGY

Introduction
Lubricant Positioning

Our brand is the promise of a fulfilled experience. Its foundation is our DNA as a company and our Adaptable Engineering positioning.

It must be present at all points of contact: products and services, our culture, communications, and environments.

The brand is an asset, but it should also serve us to optimize the company's resources. We must work together to maximize its value by turning it into our best and most important management tool.

AND OF COURSE, OUR RANGE OF LUBRICANTS IS ONE MORE POINT OF CONTACT WHERE **THE BRAND'S VALUE** BECOMES TANGIBLE AND POWERFUL.

CEPSA LUBRICANTS. AN ALLY FOR EXCELLENCE.

I love what I do, but if I want to keep blazing my own trail and improve I must keep up to date and make a constant effort.

That's why it's important to know that I can count on allies I can trust and who trust me.

The wide range of Cepsa lubricants, always updated and approved by the best brands for each of their vehicles, allows me, at all times and in the best conditions, to offer the solutions that my customers need.

Therefore, having Cepsa as an ally is having the best ally possible.

Because everything Cepsa does, it does for you.

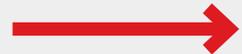
BREAKING THE RULES OF THE CATEGORY IS:

Selling **product**

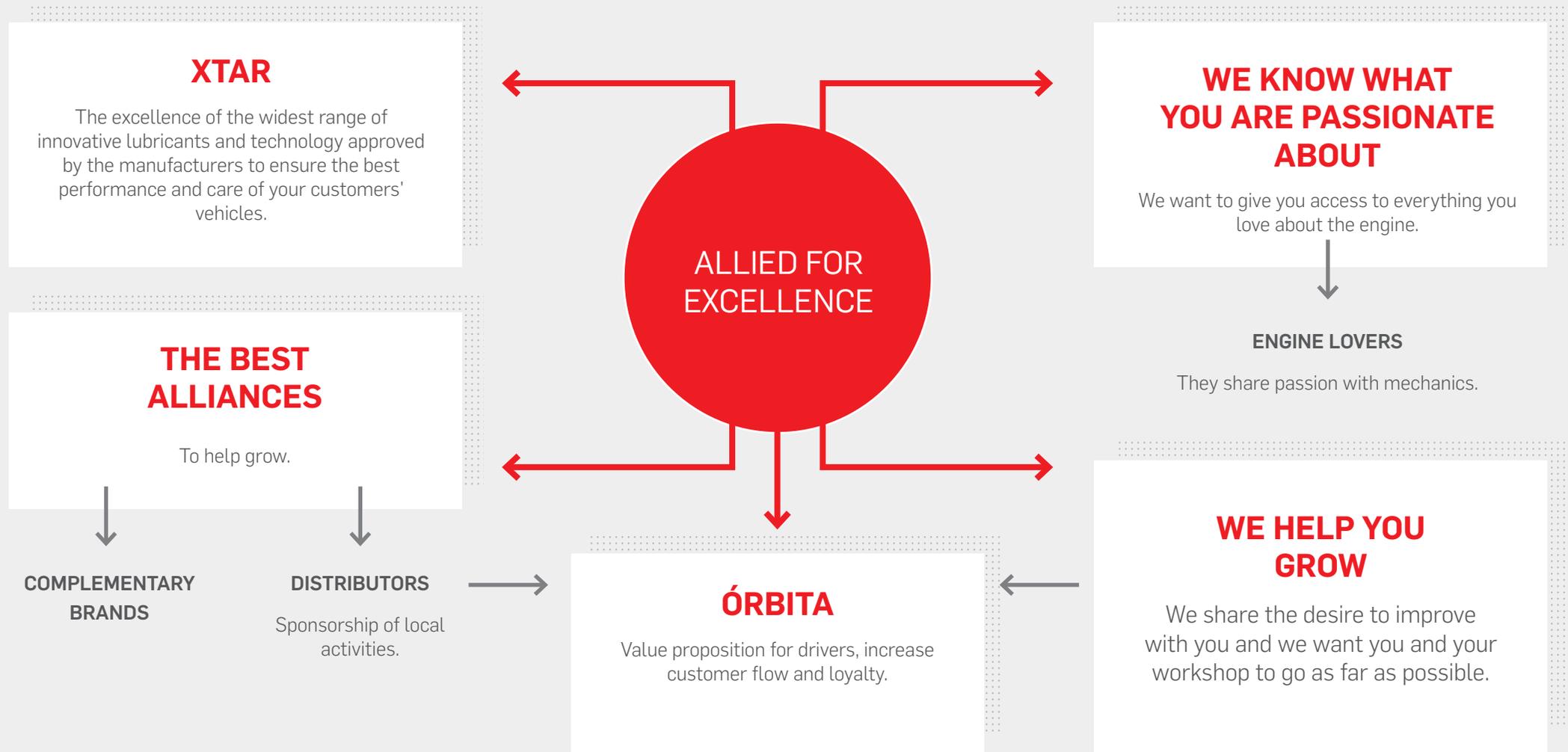


Being **a service** that helps you to be a better professional in your business.

Trust based on
**recommendation and
marketing**



A **strategy of building alliances**



02. BASIC ELEMENTS

Introduction
Cepsa Logo
Typeface
Photographic style
Color
Graphic Devices
Illustrations
Pictograms and Stamps

1. Logo



2. Typeface



The basic elements help us build the Cepsa image.

If we use these elements correctly, we will be able to convey and project a coherent brand image.

3. Photographic style



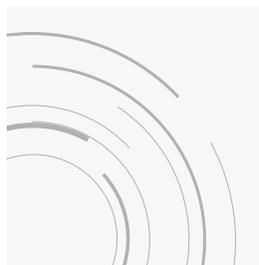
4. Colors



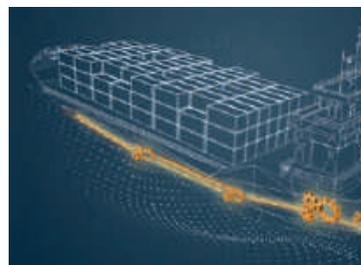
Summary of the elements:

- 1. Logo
- 2. Typeface
- 3. Photographic style
- 4. Colors
- 5. Graphic devices
- 6. Illustrations
- 7. Pictograms and Stamps

5. Graphic devices



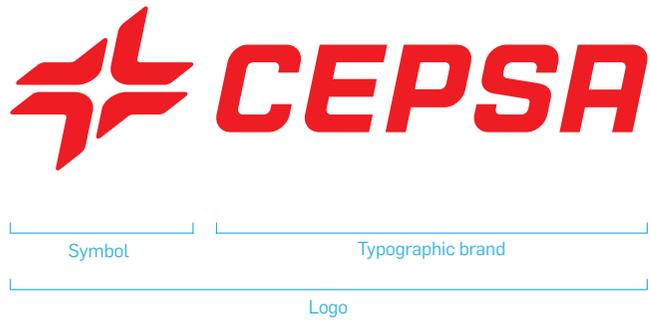
6. Illustrations



7. Pictograms and Stamps



1. Main version



Protected area



The logo is one of the basic components of the Cepsa identity.

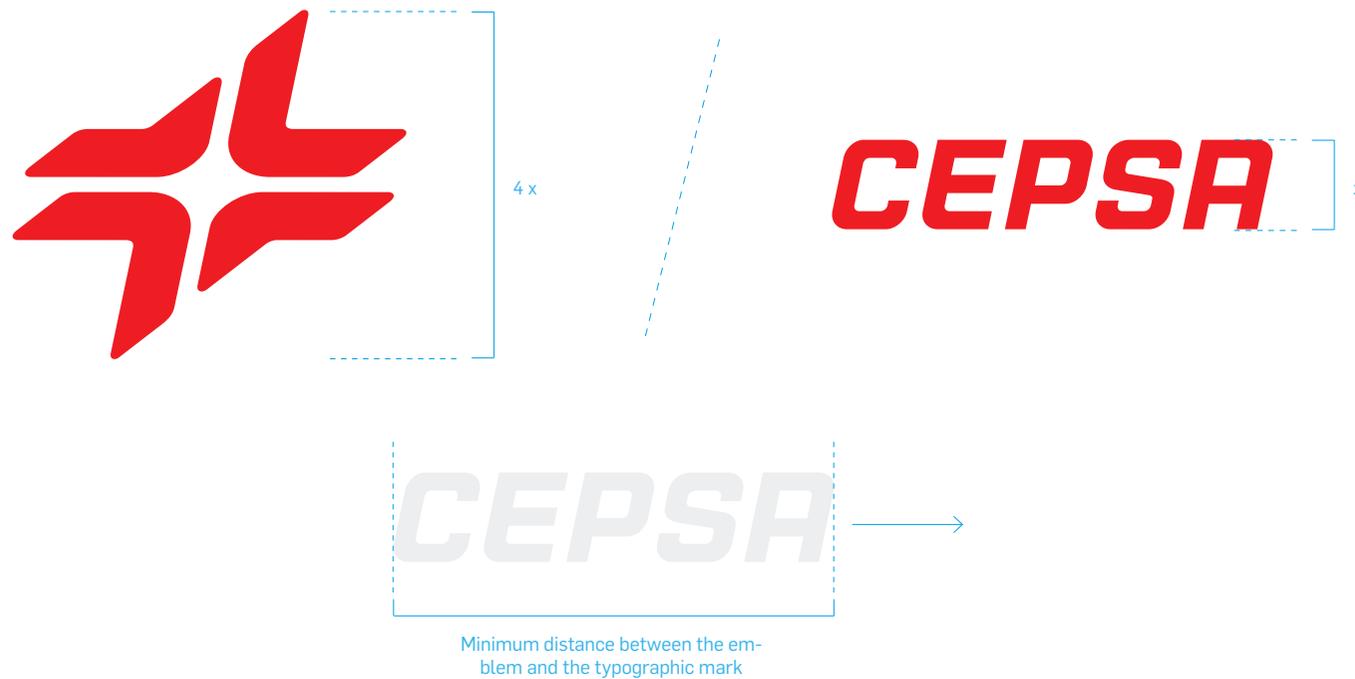
This page shows the primary and secondary versions, which can appear in various colors. The primary color version is the one shown on the left—red on a white background.

2. Vertical secondary version



Protected area





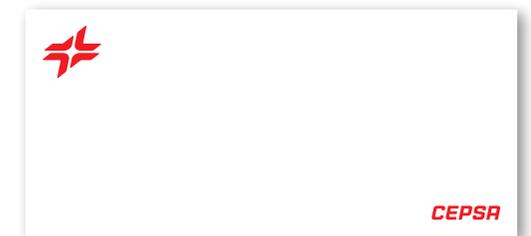
Logo

Primary detached version

The detached version of the primary logotype allows more flexibility when using it as a sign-off because it is less rigid. For vertical pieces, it is acceptable to use the logotype in a bigger format without needing to resort to the secondary version.

The disconnection also allows you to give more prominence to the emblem and create greater identification with the Cepsa brand.

The proportions specified on this page must always be used for the detached version of the logotype. The emblem and the name must always be visible together on the same surface and should never be separated.



Example of a horizontal format

Logo

Examples of application

Attached logo



Stationery



Merchandising



Digital media



Fair stand

On this page you can see examples of how to use the attached and detached versions of the logo.

Detached logo



Advertising



Advertising



Poster



Scientific publication

N.B.: The images in the examples are for reference only in order to demonstrate Cepsa's photographic style. If you want to use these photographs, you will have to acquire their licenses, either from the individual photographer or from the image bank.

Cepsa has its own image bank containing a wide range of images of its various business areas.

<http://bancodeimagenes.cepsacorp.com>

And if you need new images, contact:
brand@cepsa.com



1. Version in red on a white background



2. Version in red on a gray or silver background



3. Negative version on a red background



4. Version in silver on a black background



5. Version in red on light image



6. Version in red on a light image with graphic device



7. Version in red on dark image



8. Version in red on a dark image with graphic device

Logo

Color versions

The logotype only exists in two color versions: red and black. It also has a negative version (white), which is used on a red background.

The main color version, which is the one that should be used in most is red on a white background.

When using the logotype on photographic backgrounds, please ensure the logotype is reproduced to a good quality and is readable.

The use of images with a strong contrast must be avoided, as they may weaken the power of the brand and reduce its visibility, such as images with a strong presence of blue, green or orange.

For more information on proper logo use, check the Cepsa identity manual.

Logo

Minimum sizes

Attached primary logo



Detached primary logo



Vertical secondary logo



Although no maximum size is set for our logo, it is important to define how much it can be reduced.

The minimum size for the attached version is 30 mm.

For the detached version, the minimum size is set by the height of the letter "A", which is 4 mm, as in the attached version. This is also the case for the vertical secondary version.

The word "Cepsa" should never be less than 4 mm in height.

The same guidelines apply to the versions in Chinese and Arabic.



Logo

Incorrect use

Incorrect use of the logo damages the impact of our communication, because it sends an inconsistent message to our audiences.

Only what is explicitly described in this manual is correct. Any variation of color, orientation, proportion or combination is incorrect and is therefore prohibited.

This page shows examples of how the logotype is used incorrectly:

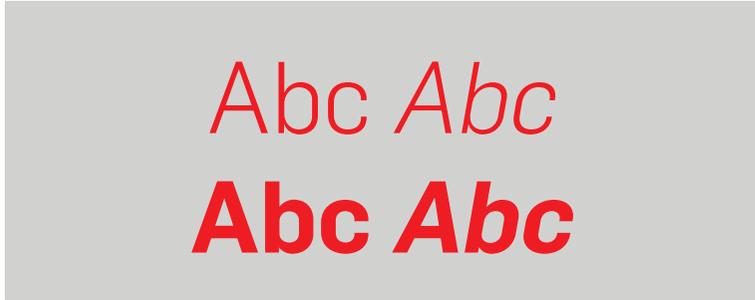
1. Do not distort the logo.
2. Do not rotate the logo in any way.
3. Do not change its color.
4. Do not add color gradients.
5. Do not recreate the logo using another typeface.
6. Do not use the logo in a line.
7. Do not add any kind of effect whatsoever.
8. Do not use the logo in low resolution.
9. Do not use the logo with shadow.
10. The logo should not appear crossed out.
11. Do not apply the logo in white on any other colored background other than those specified in this manual.
12. Do not apply the logo in red on any other colored background other than those specified in this manual.
13. Never put the logo in a box.
14. Do not use the logo in negative in black and white.

ADAPTING
ENERGY TO
SIMPLIFY
REALITY.

Typography is one of the key elements in communicating our brand personality, as it helps us visualize its messages.

Typeface Introduction

Flama typeface



La Flama is Cepsa's corporate typeface. Its use is very wide and cross-cutting. It is the option defined for **texts (headlines, bodycopy...)** and **for the creation of event logos, brand initiatives, tools (app, web platform), actions or programs.**

Cepsa Hero Typeface



The Cepsa Hero typeface is used for the creation of logos for all **products (e.g. lubricants), services and sub-brands** that do not directly deal with fuels and combustibles.

With reference to Cepsa's Brand Architecture, only brands belonging to orbit 1 may use this typeface as a starting point.

The identity of Cepsa lubricants includes two different typefaces, **Cepsa Hero** for product logos, and **Flama** for other information. (The Tahoma replacement font is also used.)

These sources meet different needs to help create a clear visual hierarchy of content.

The Cepsa Hero typeface has been created ad hoc to reflect the personality of the Cepsa brand in products and to coexist in harmony with the other elements of its identity.

If you have questions about the use of the different fonts please contact: **brand@cepsa.com**

Flama examples



Cepsa Hero samples



FLAMA

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890@#\$\$%&*

Flama light

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890@#\$\$%&*

Flama light Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
*1234567890@#\$\$%&**

Flama Semibold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890@#\$\$%&*

Flama Semibold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890@#\$\$%&*

Typeface Flama corporate typeface

Cepsa's corporate typeface is Flama in the versions presented here.

Use it consistently, respecting the typographical rules. In this way, you will help strengthen the company's visual identity and contribute to its awareness among the public. The colors that we use are mainly white and gray, and red is always used as an accent and never a principal color. Red or gray can also be used, but only in office environments.

If you have design responsibilities and therefore need the Flama typeface, please contact:
brand@cepsa.com

In the event that an application needs to be seen by and shared with third parties who do not have our corporate typeface installed on their computers, it will be necessary to use the replacement Tahoma typeface.

Abc

CEPSA HERO

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890@#\$%&*

Cepsa Hero Thin

Cepsa Hero Thin Slanted

Cepsa Hero Light

Cepsa Hero Light Slanted

Cepsa Hero Regular

Cepsa Hero Slanted

Cepsa Hero Sembibold

Cepsa Hero Sembibold Slanted

Cepsa Hero Bold

Cepsa Hero Bold Slanted

A b c

A new exclusive typeface line to identify Cepsa products and services.

If you have design responsibilities and therefore need the Flama typeface, please contact:
brand@cepsa.com

Adaptable Energeering

Example of graphic intervention above typeface

Genuine → *Genuine*

Example of a hypothetical upgrade of an existing sub-brand

TRACTION → **TRV/CTION**

The Cepsa Hero has a highly recognizable design that captures the DNA of the Cepsa logo.

This allows a direct association between the parent brand and the product and service sub-brands.

Its clean design allows graphical intervention to be applied, so it is possible for each sub-brand to have its own identity, but starting from the same origin.

Color Color reference

Pantone®

It is the main reference for all printed applications. Whenever possible, use the Pantone® spot color.

RGB

Red, Green, Blue - colors used in monitors and scanners.

CMYK

Cyan, Magenta, Yellow, Key (black) – subtractive color model used in the four-color printing process and in color printers.

HTML

It is used to define colors for web pages. Normally corresponds to RGB color specifications.

RAL

These references are used for industrial paints, industrial design and architecture.

NCS

These are used when the Pantone® references cannot be interpreted. This may be the case of paint for industrial use (lacquered, plastic paint, etc.).

Textile

For the application of color in fabrics we will use the references TPX and TCX.

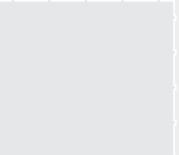
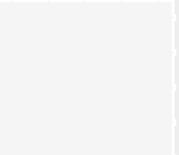
3M

Reference in adhesive vinyls.

These are the main colors of Cepsa's corporate palette.

Other tones not covered on this page will be used in certain references in the lubricants portfolio. The use of these tones will be exceptional and cannot be used as part of Cepsa's corporate palette (e.g. Xtar gold tones or specific colors used in communication).

Primary palette

							
PANTONE® 485 C	PANTONE® BLACK C	PANTONE® 424 C	PANTONE® SILVER	PANTONE® COOL GRAY 2 C	WHITE	PANTONE® 7546 C	PANTONE® 202 C

Secondary palette

C0 M100 Y100 K0	C0 M0 Y0 K100	C60 M48 Y48 K15	—	C06 M04 Y06 K13	C0 M0 Y0 K0	C63 M37 Y21 K57	C10 M90 Y55 K45
R213 G43 B30	R0 G0 B0	R108 G111 B112	—	R210 G208 B205	R255 G255 B255	R41 G59 B76	R114 G19 B41
HTML #D52B1E	HTML #000000	HTML #6C6F70	—	HTML #D2D0CD	HTML #FFFFFF	HTML #263746	HTML #8B2332
RAL K7-3020	RAL K7-9005	RAL K7-7037	RAL K7-9006	RAL K7-7047	RAL 9016	RAL K7-5008	RAL K7-3003
NCS 1080-Y80R	NCS 8502-R	NCS 5500-N	NCS Metallic	NCS 1502-Y	NCS S1002-G50Y	NCS 7502-B	NCS 4050-R
Textile 18-1763 TPX	Textile 19-1111 TPX	Textile 18-4006 TPX	Textile 16-0000 TPX	Textile 14-4002 TPX	Textile 11-0601 TCX	Textile 19-4021 TPX	Textile 19-1555 TPX
3M 100-368	3M 100-12	3M 100-1833	3M 100-2438	3M 100-11	3M 100-10	3M 100-27	3M 100-2400
3M 3630-43	—	3M 3630-61	—	3M 3630-51	—	3M 3630-77	—

CORPORATE GRAPHIC DEVICES

SPECIFIC PRODUCT GRAPHIC DEVICES

Graphic devices

The graphic devices applied to Cepsa lubricants can be classified into two large groups:

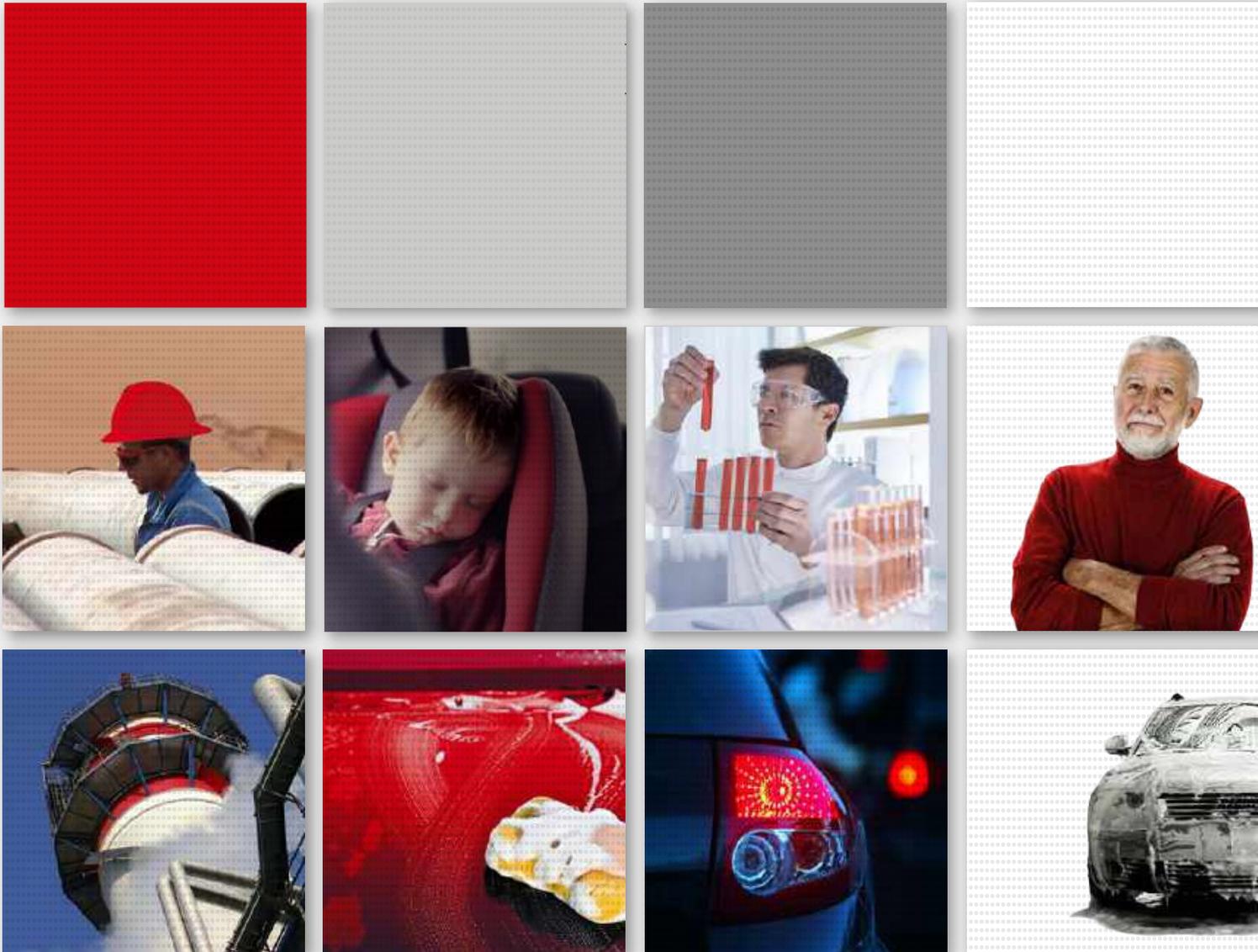
Corporate Graphic Devices are typical of Cepsa's identity and apply interchangeably to multiple points of contact (products, signage, web, social networks, service stations, etc.).

Product-Specific Graphic Devices are applied exclusively linked to products in the Cepsa lubricant family (Genuine, Xtar, Traction PRO, etc. devices). Product-specific graphic devices.

In the next few pages we will look at different application examples to better understand how these two large groups work.

Graphic Devices

Corporate Graphic Devices



Different types of graphic devices have been designed to help us generate dynamism and pace in our communication. In addition, graphic devices help us own an element that distinguishes us and makes us more recognizable.

The graphic devices shown on this page is the primary one and must be used in communication mainly for backgrounds and images.

The graphic devices are used on three different color backgrounds: white, gray and red, and photographic image. As an exception, they can also be applied on a silver background.

On the following pages you can see the Cepsa secondary graphic devices.

N.B.: The images in the examples are for reference only in order to demonstrate Cepsa's photographic style. If you want to use these photographs, you will have to acquire their licenses, either from the individual photographer or from the image bank.

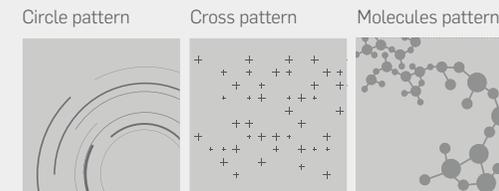
If you need new images, please contact:
brand@cepsa.com

Graphic Devices
Corporate Graphic Devices



The secondary graphic devices are applied as follows:

- 1 - In monochrome as background.
- 2 - In different colors as the main element of the part.
- 3 - In monochrome or in different colors on photograph.



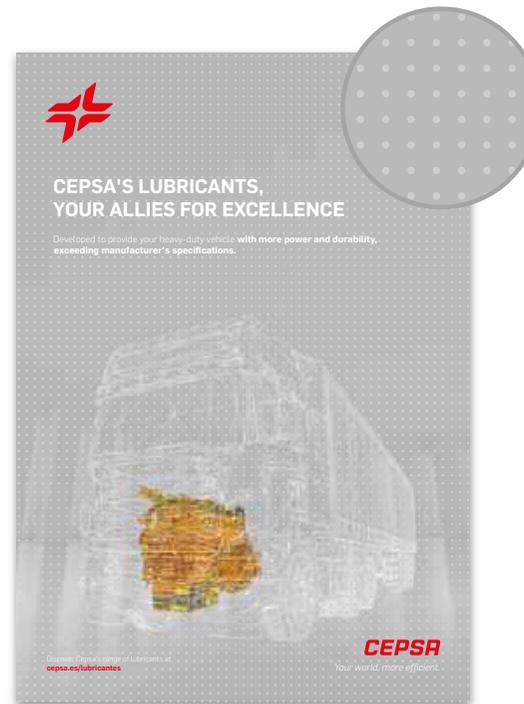
N.B.: The images in the examples are for reference only in order to demonstrate Cepsa's photographic style. If you want to use these photographs, you will have to acquire their licenses, either from the individual photographer or from the image bank.

If you need new images, please contact:
brand@cepsa.com

Cross pattern on tablet background
Cepsa Genuine



Dot pattern on poster background



Graphic Devices

Corporate Graphic Devices Examples of Use

These examples show how different types of corporate graphic devices are applied. This visually enriches the composition and strengthens the connection between the product and our brand.

In the next sections of the manual we will see how these graphic devices can also be applied as backgrounds in certain communication pieces.

Graphic Devices

Product-Specific Graphic Devices

Genuine 5L



A specific hexagonal pattern from the Cepsa Genuine range. Applied with metallic effect finish.

Xtar 5L



A pattern of squares + gold-colored Xtar bands gives a feeling of three dimensionality.

Traction Pro 5L



The combination of geometric shapes (**depth**) + color bands **along with** the base gold tone make the Traction PRO label unique and differential.

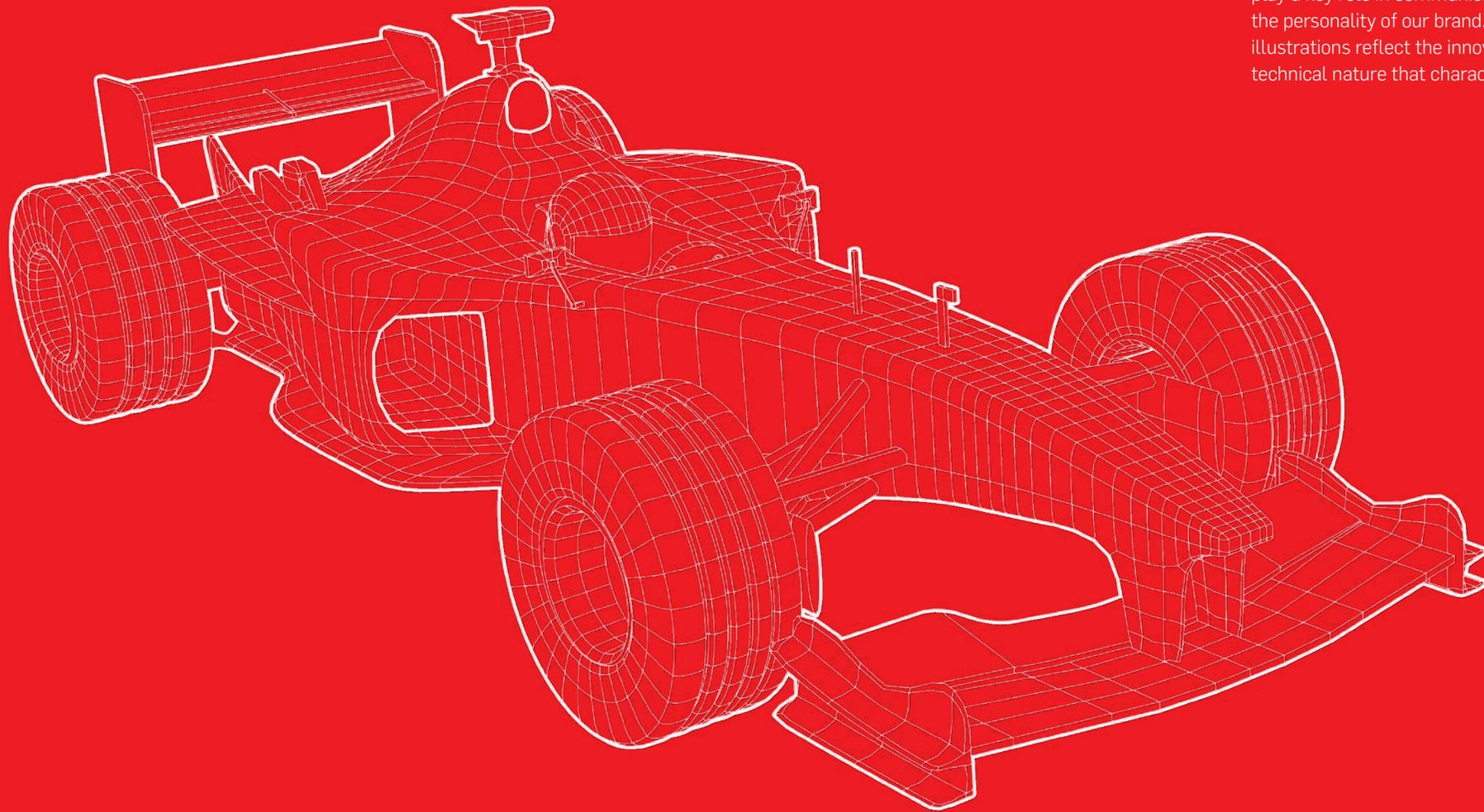
Product-specific graphic devices are not within the basic toolkit of the Cepsa identity. These graphic devices are used exclusively linked to specific products.

The Genuine hexagonal pattern, for example, will never be applied in the labeling or communication of other products. The same applies to Xtar or Traction Pro.

The color linked to each product is also a very important point to be taken into account in the identity of Cepsa lubricants.

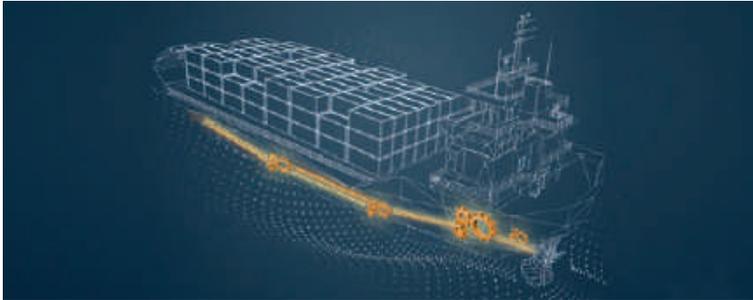
Different shades of gray provide metallic finishes that emphasize Cepsa's technical excellence (labeling of the Genuine range, the Industry range, etc.)

The golden tone of Cepsa's most sophisticated lubricant products is differentiating and synonymous with *premiumness* and quality. The integration of labels with the packaging is complete and value is added to the product.



Illustrations for lubricant identity play a key role in communicating the personality of our brand. Specific illustrations reflect the innovation and technical nature that characterizes us.

Illustrations for Communication



The illustrations for communication are developed as a visual key for different campaigns. The objective is to be able to adapt the style and compositions according to the subject matter to be communicated and the points of contact on which they will be applied. The communication illustrations usually have more elements and focus attention on **the points on which** Cepsa lubricants act (engines, gears, etc.).

Examples of general illustrations:



Cepsa lubricants communication signs.

Product illustrations



Product illustrations are made ad hoc for a number of specific products and for specific contact points. An **example** of this type of artwork is those developed for the Xtar range. These have been developed from the outset according to specific contact points (drums, print communication and merchandising).

Examples of product illustrations:



Xtar Lubricant Can and Agro Plus Illustration

The illustrations of Cepsa lubricants are divided into two groups: **illustrations for communication**, and **illustrations for products**.

The use of each of them is clearly and easily laid out in this manual.

The two groups share the same illustrative wireframe style. The main difference between them lies in **flexibility**.

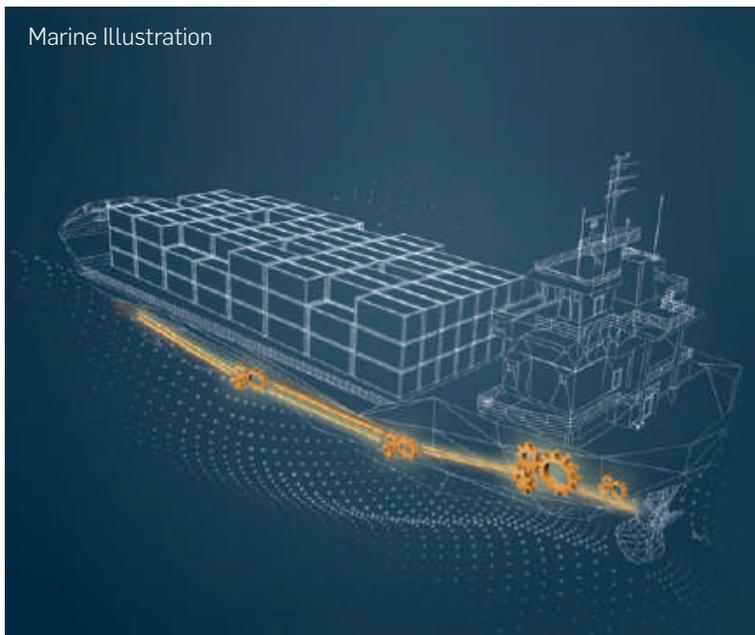
Communication illustrations are used more generally when Cepsa talks about the lubricant portfolio. On the other hand the product illustrations are linked to a specific product and cannot be used for others even if they are within the same product range (an illustration of Xtar Moto cannot be used for Xtar Light Vehicle).

If you have questions about using the different illustrations, please contact: brand@cepsa.com

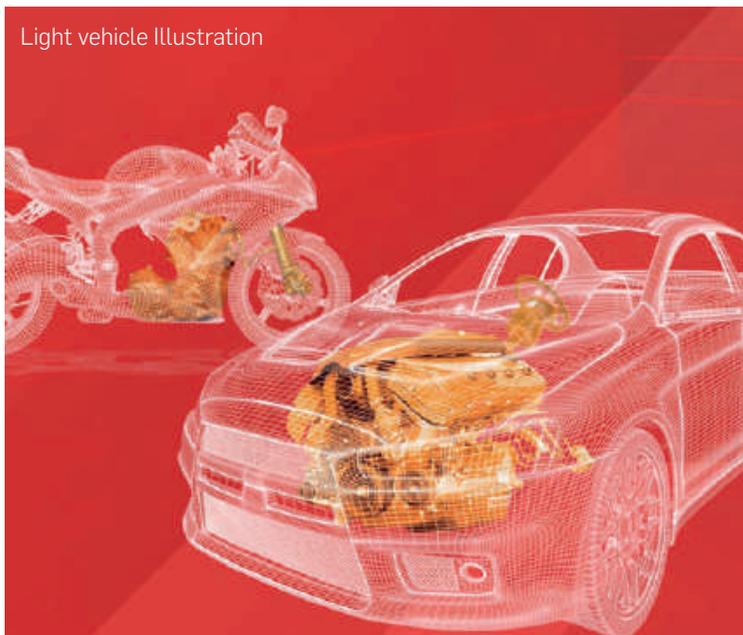
Illustrations

Illustrations for Communication

Marine Illustration



Light vehicle Illustration

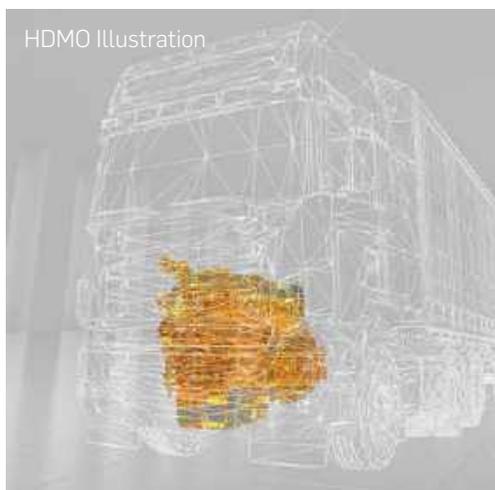


On this page we see different examples of illustration for communication. All of them share a series of **common features**:

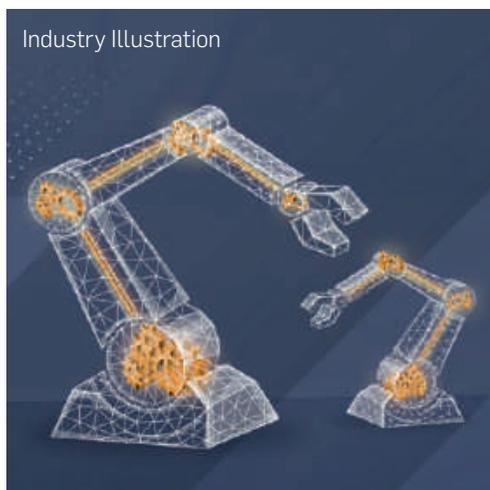
- Wireframe type line composition.
- Line density that allows us to identify the type of object they illustrate.
- Emphasis on points where different lubricants act.

The illustrations can be modified to suit different communication needs.

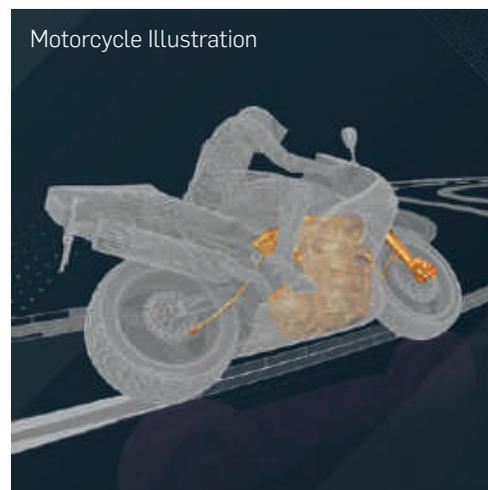
HDMO Illustration



Industry Illustration



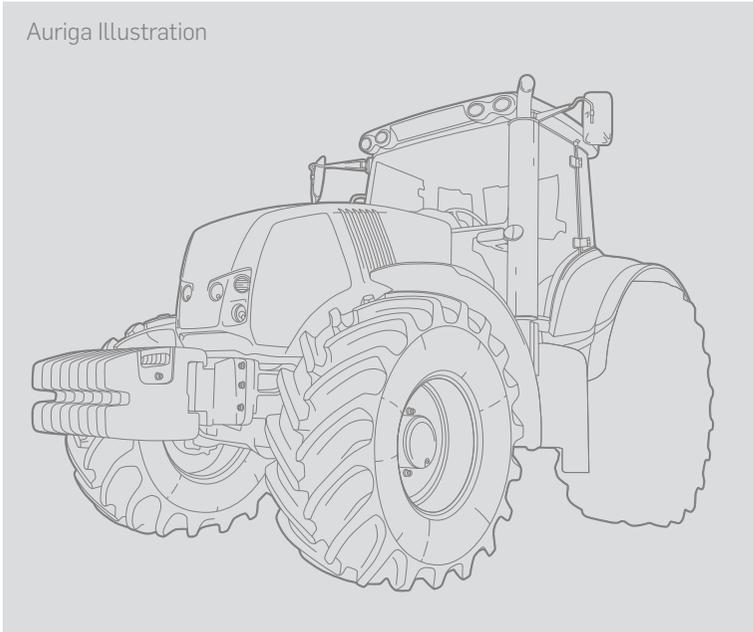
Motorcycle Illustration



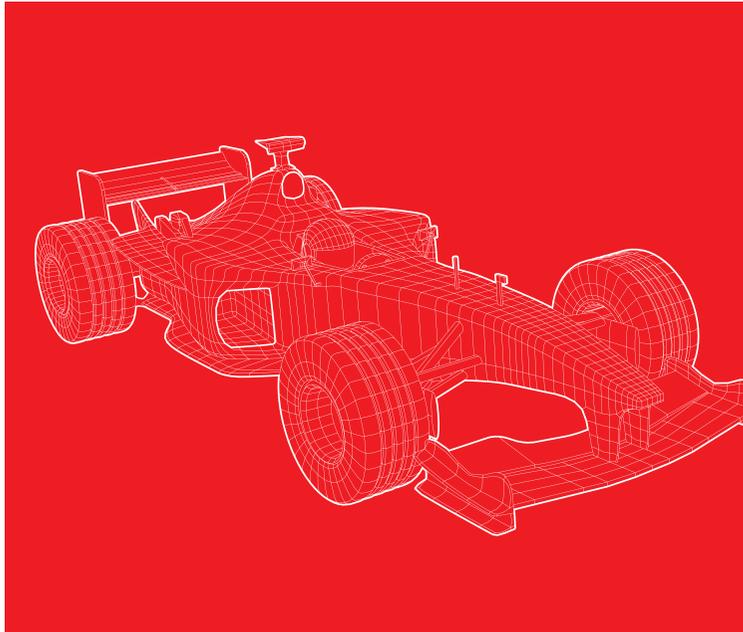
The above premises will be taken into account when making new illustrations, however if you have any questions about this section please contact: brand@cepsa.com

Illustrations for Labels

Auriga Illustration



Additional Illustrations

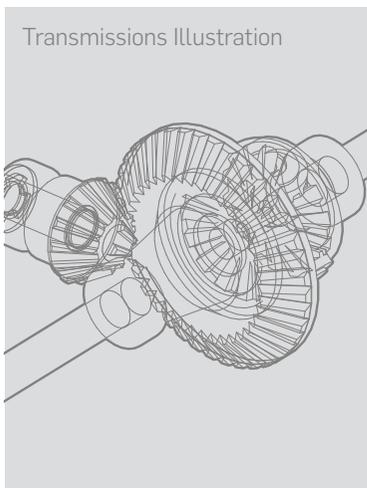


Within this category we can find two types of illustrations:

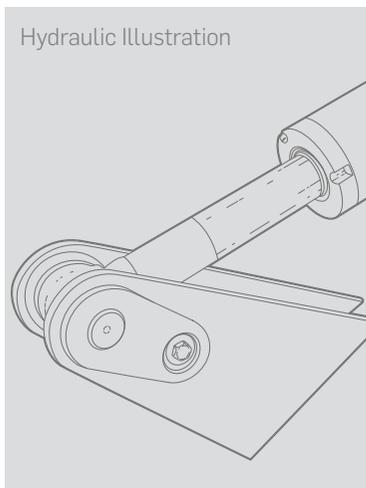
- Label illustrations:
Their main point of contact is product labeling. As we see in the examples, they are done in lines with two different thicknesses (one internal and one external which helps us to delimit the contour).

- **Complementary illustrations:**
They have been done with the objective of complementing the graphic of a particular sub-brand (in the case of the example on this page, the Xtar sub-brand). The illustrations are made in lines. This group of illustrations is carried out in two levels of detail. In this way we guarantee perfect reproduction for different sizes and contact points (drums, merchandising, brochures, etc.)

Transmissions Illustration



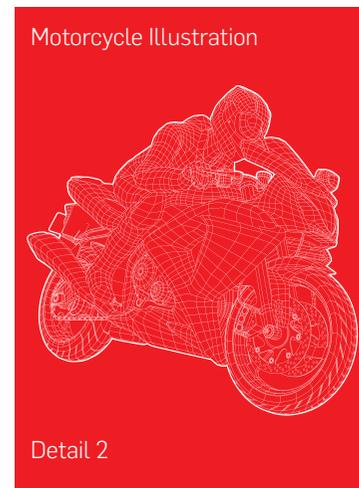
Hydraulic Illustration



Motorcycle Illustration



Motorcycle Illustration



The above premises will be taken into account when making new illustrations, however if you have any questions about this section please contact: brand@cepsa.com

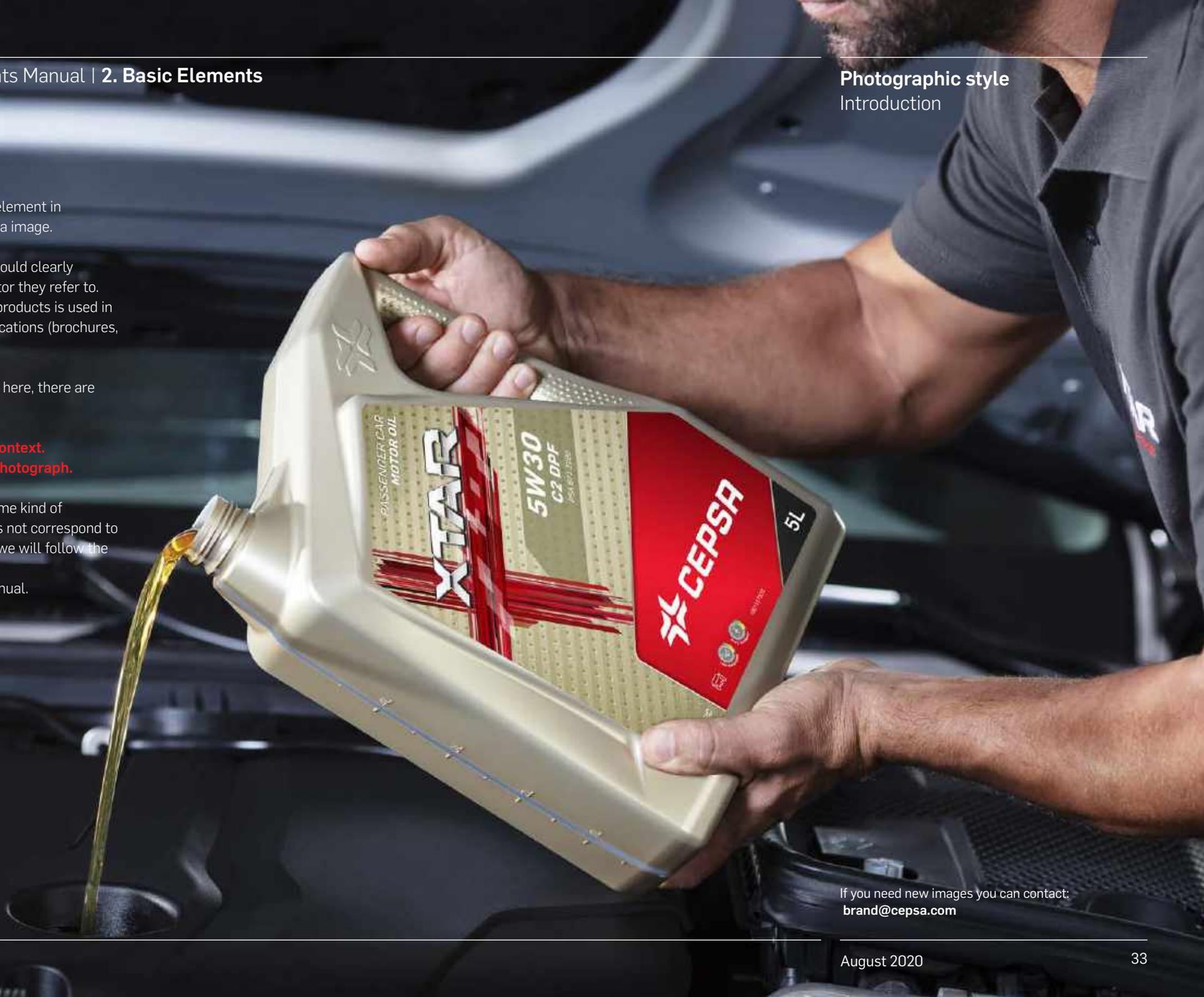
Photography is a key element in representing the Cepsa image.

Images of products should clearly communicate the sector they refer to. The use of images of products is used in commercial communications (brochures, catalogs, etc.).

Going into more detail here, there are two main groups:

1. Product photo in context.
2. Isolated product photograph.

If we need to apply some kind of photography that does not correspond to the groups proposed, we will follow the guidelines set out in the Cepsa Identity Manual.



If you need new images you can contact:
brand@cepsa.com

Product in context



Isolated product



Photographic style Groups

In-context photography captures the product in a real-world environment. The following points must be taken into account when taking these pictures:

- Product as main element.
- It should not appear in the background.
- Optimal approach.
- Avoid "busy" environments.
- Cleanliness and finish of containers.
- Avoid non-natural lighting.

Isolated product photography captures it without any add-on, flat background and putting the product itself into value. These photos are useful when you include product photographs in communication campaigns. The following points must be taken into account when taking these pictures:

- Product/s as the main element.
- Neutral lighting.
- Avoid strong contrasts.
- Cleaning and finishing of containers.
- Avoid shadows that are too prominent.

If you need new images you can contact:
brand@cepsa.com

Vehicle identification pictograms

Clear background



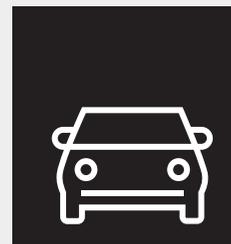
Red background



Gray background



Black background



On this page we see how both pictograms and certification stamps are applied in their different color versions.

The main point of contact is product labeling, although they can also be applied in product sales brochures and catalogs.

Product certifying seals

Clear background



Red background



Gray background



Black background





When applying vehicle identification pictograms or product certification stamps, we use the Cepsa pictogram style.

The illustration style of pictograms is inspired by our emblem.

Cepsa has an image bank containing all the pictograms. If you need new pictograms, please contact: brand@cepsa.com



Symbol detail

03. COMMUNICATION ELEMENTS

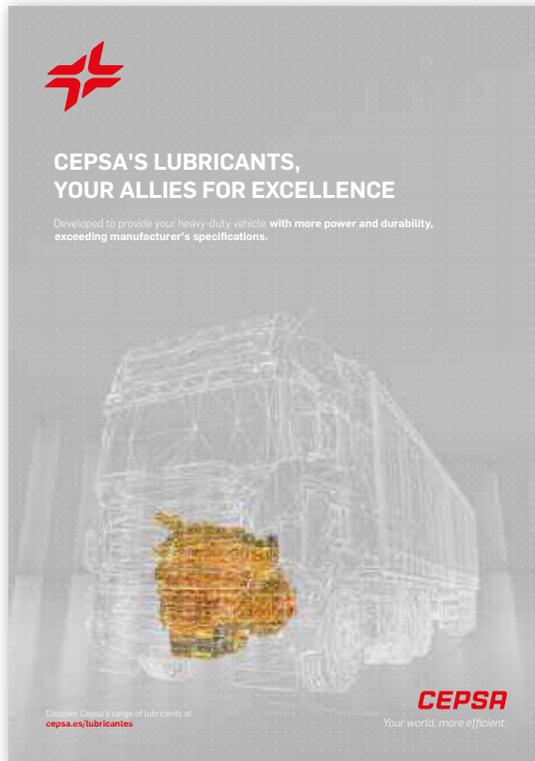
Introduction
Portfolio Communication
Product Communication
Cobranding
Product Labeling
Boxes

In this section we will look at a series of guidelines that will help us develop different pieces of communication and understand the relationship between Cepsa and the different sub-brands that form the lubricant portfolio.

We will also see which sub-brands form the Cepsa lubricant portfolio and how they are applied to the different product labels.

If you have questions about any of the sections, you can contact: brand@cepsa.com

Portfolio Communication



The leader and issuer of the communication is always Cepsa.

Cepsa talks about the portfolio or range in general.

Product communication



Cepsa's product is the leader in communication, the issuer is always Cepsa.

Cepsa talks about one of its products.

Within Cepsa's lubricant communications, we find two types of communication:

- **Portfolio Communication:**
CEPSA talks about the lubricants portfolio or a specific range in general, but does not go into any specific product.

The leader and issuer of the communication is always Cepsa, who talks about its lubricants.

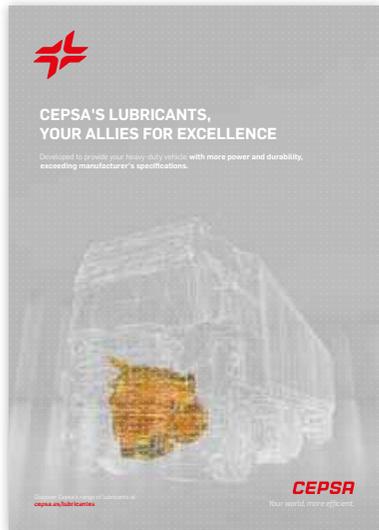
Only the Cepsa logo applies.

- **Product Communication:**
CEPSA talks about one of its products in a concrete way (in the case of example, Xtar Light Vehicle).

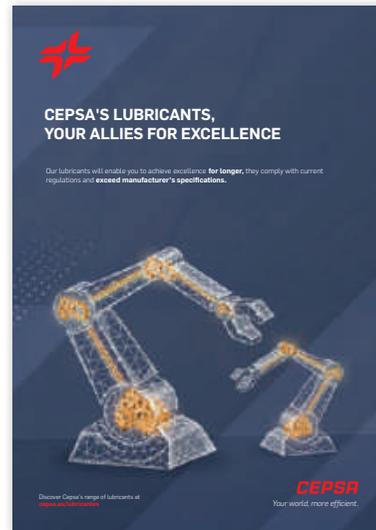
The leader of the communication is the Xtar sub-brand (75% of the size of the Cepsa logo) and the issuer is always Cepsa, who talks about one of its specific products.

For the development of this type of communication it is necessary to understand the different scenarios of co-existence of brands that we will see later.

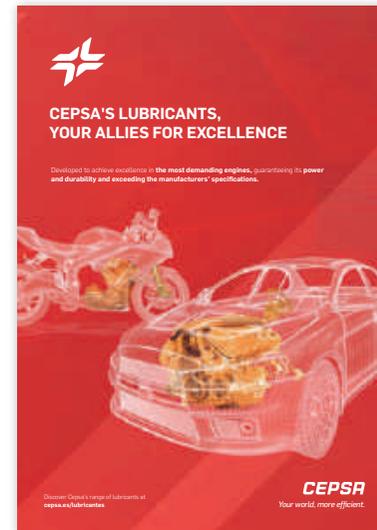
Traction family communication



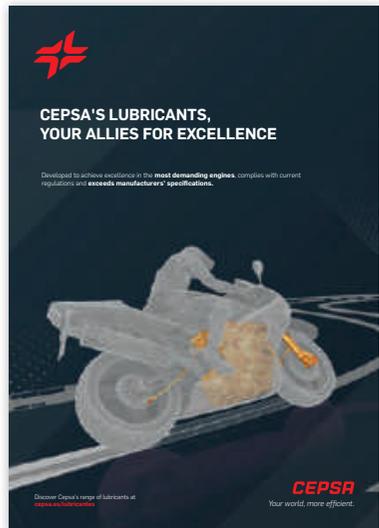
Industry Family Communication



Xtar Family Communication



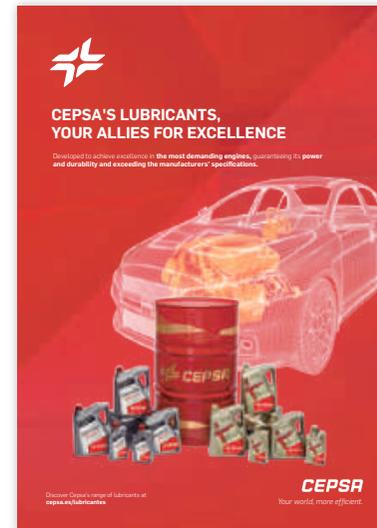
Motorcycle Family Communication



Marine Family Communication



Automotive Family Communication

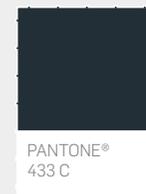
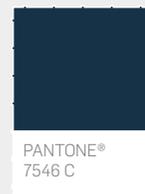


As we see in the examples on this page, **Cepsa communicates** the different families that form the lubricant portfolio in a general way. No special mention is made of any particular product.

All these communications are led by the message: "Cepsa Lubricants, your allies for excellence."

Cepsa is **the issuer and leader** of the communication.

If you have design responsibilities and therefore need the AF for any of these elements, please contact: brand@cepsa.com



Traction Family

Xtar Family and Automotive Family

Industry Family

Marine Family

Motorcycle Family

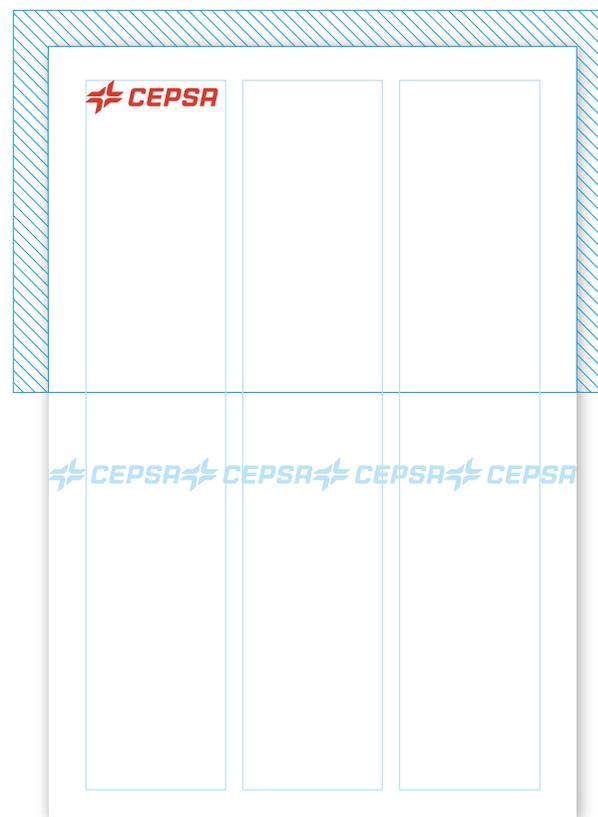
For the communication of the different families of Cepsa lubricants, we use the colors seen at the top. Each color identifies a different family.

If you have any questions about using the different colors on this page, please contact: brand@cepsa.com

Printed / Digital format (**full visibility**)



Digital format (**partial visibility**)



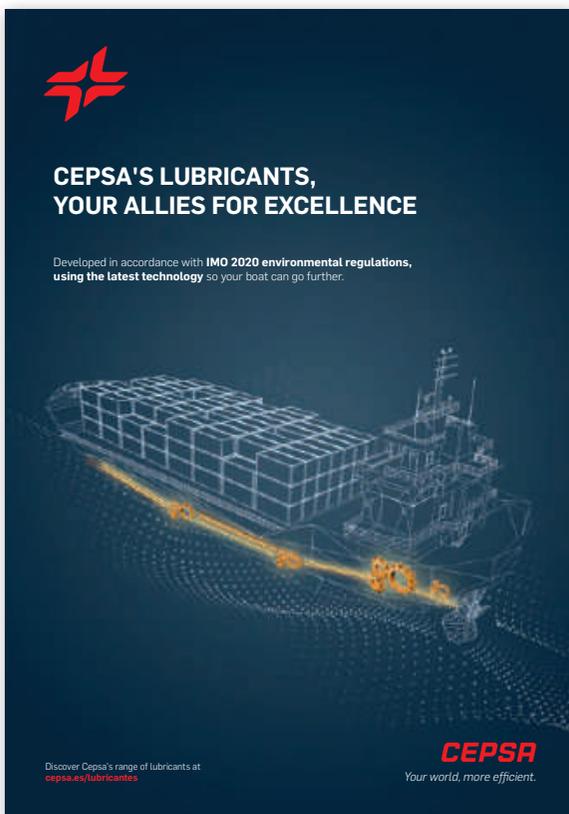
When applying the Cepsa logo to portfolio communications we can do so in two different ways.

In formats where **visibility is total** we will apply the Cepsa logo in detached version whenever possible (in special formats like horizontal or vertical banners we will apply the attached version).

In formats where **visibility is partial** we will apply the Cepsa logo in attached version to the size that appears on this page.

In digital formats, the logo size will never be less than 140px wide. In printed formats the logo size shall not be less than 30mm wide (based on the attached version).

Example printed format (full visibility)



DIN A4 (297x210mm)

Example printed format (full visibility)



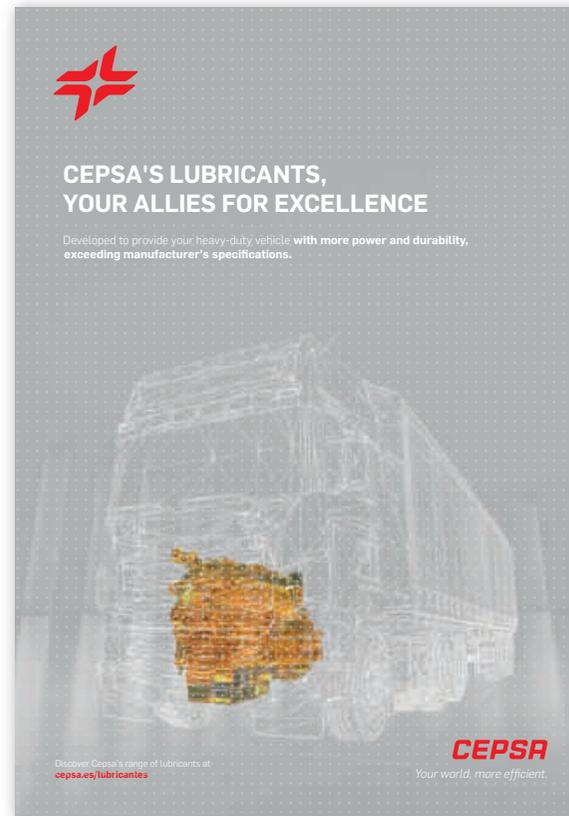
DIN A4 (210x297mm)

On this page we see the same example of printed format applied vertically and horizontally.

Example digital mailing format (**partial visibility**)



Example digital format tower display (**full visibility**)

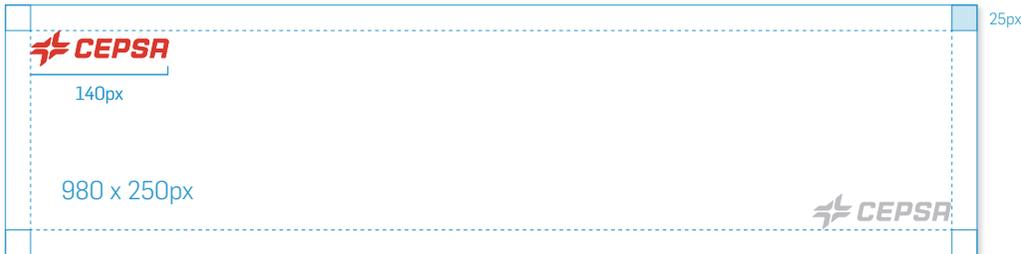


On this page we see two examples of digital formats, mailing and tower display.

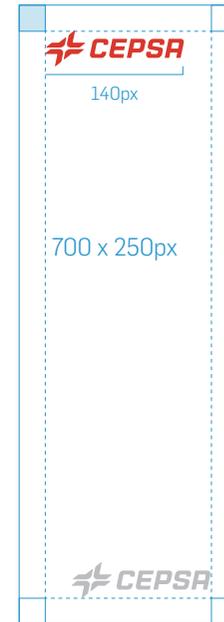
In the case of mailing we will always use the attached version of the Cepsa logo.

Portfolio Communication Adaptation to Other Formats

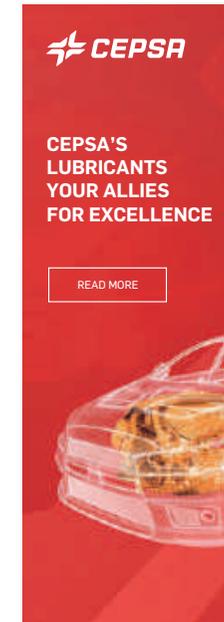
Horizontal banner (full visibility)



Vertical banner



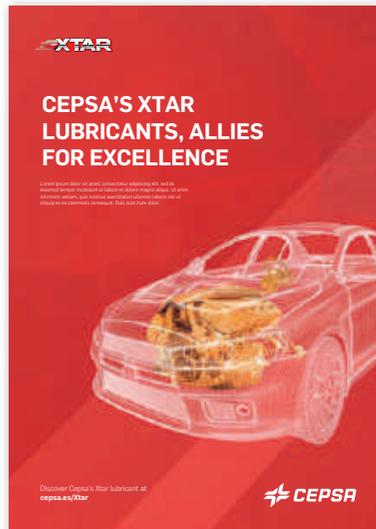
(full visibility)



On this page we see how to apply the logos in banner, both horizontal and vertical. In both formats the logo size is 140px wide and can be placed in both the upper left and lower right corners.

If you need more information about these formats, please refer to the Cepsa Digital Formats Manual, or contact: brand@cepsa.com

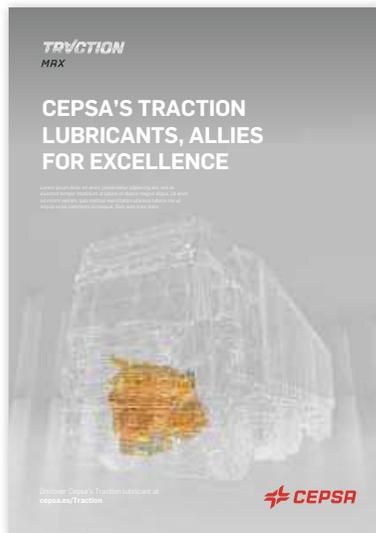
Product Communication Level 1



Product Communication Level 2



Product Communication Level 3



- Product image

+ Product image

When communicating a product, we can do this in several ways:

The **communication leader** is the sub-brand that promotes the content of the message (75% of the size of the Cepsa logo or large product) and the issuer is always Cepsa.

To understand how product communication takes place, **3 levels are established:**

- Level 1:

We apply the graphic corresponding to the campaign + the Cepsa logo + the logo of the sub-brand that leads the communication.

- Level 2:

We apply the graphic corresponding to the campaign + the Cepsa logo + the logo of the sub-brand that leads the communication + image of real product (Product Photo).

- Level 3:

We apply the graph corresponding to the campaign + the Cepsa logo + Real Product Warehouse (Product Photo). It is not necessary to apply the sub-brand logo as the product is applied in large size.

To understand how a product logo and the Cepsa logo are applied within the same communication, it is necessary to establish a series of coexistence guidelines that we will see in the next pages.

If you have any questions about any of the sections at this point, you can contact: brand@cepsa.com

WHAT IS IT AND WHAT IS IT FOR?

- INCREASE THE VISIBILITY OF OUR BRANDS.
- GENERATE VALUE.
- BUILD A MORE ATTRACTIVE OFFERING.
- STRENGTHEN OUR STRATEGIC VALUES.
- PROFIT FROM THE RELATIONSHIP.

Cobranding is when two or more brands establish a relationship to generate synergies between them and obtain a profit.

It can be a coexistence with own brands (Cepsa sub-brands) or with third party brands (timely charging and strategic charging).



Cobranding Types

Depending on the types identified in Cepsa's lubricants area, we can establish the following coexistence scenarios.

Legend

SM

Cepsa sub-brand
(Product, Service, Initiative)

C.E.

Strategic Cobranding (Long term)

C.P.

Occasional Cobranding (Short term)



Cobranding

Cepsa Lubricant Sub-brands

Before going into detail on the different guidelines we will use to build Cepsa lubricant communications, it is important to understand **the sub-brands** that make up the portfolio.

Cepsa's lubricant portfolio consists of different sub-brands; some with and others without a logo.

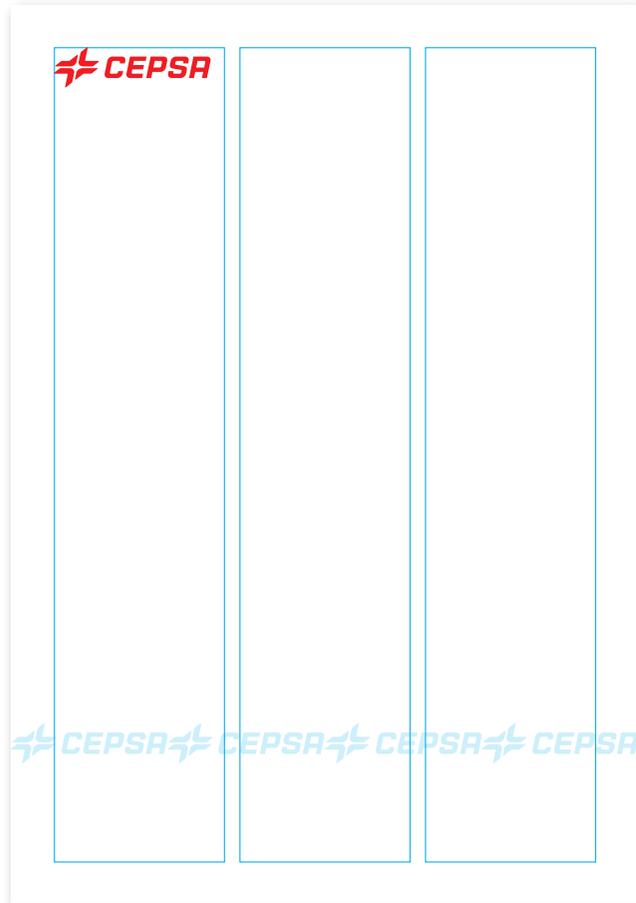
On this page we see the most important sub-brands and those we will work with in the next few pages.

If you have design responsibilities and therefore need AF from any of these brands, please contact:
brand@cepsa.com

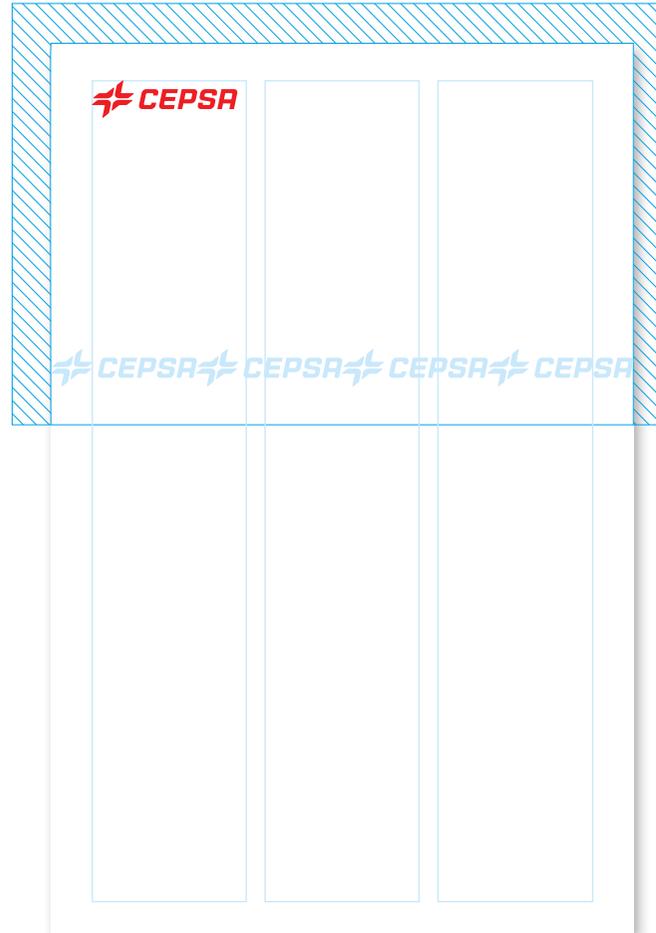
The XTAR logo features the word "XTAR" in a bold, metallic, sans-serif font. To the left of the text are three horizontal, overlapping bars in shades of gold, red, and white, suggesting motion or speed.The Genuine logo consists of the word "Genuine" in a stylized, italicized, sans-serif font. The letter "G" is large and features a red swoosh that curves over the top of the word.The TRVCTION PRO logo features the word "TRVCTION" in a bold, italicized, sans-serif font with a metallic texture. Below it, the word "PRO" is written in a larger, bold, italicized, sans-serif font with a red-to-white gradient and a drop shadow.The TRVCTION ADVANCED logo features the word "TRVCTION" in a bold, italicized, sans-serif font with a metallic texture. Below it, the word "ADVANCED" is written in a bold, italicized, sans-serif font with a red-to-white gradient and a drop shadow.The TRVCTION logo features the word "TRVCTION" in a bold, italicized, sans-serif font with a metallic texture.The TRVCTION MAX logo features the word "TRVCTION" in a bold, italicized, sans-serif font with a metallic texture. Below it, the word "MAX" is written in a bold, italicized, sans-serif font with a black-to-white gradient and a drop shadow.

Cobranding

Size of logotype



Printed / Digital format (Full visibility)



Digital format (partial visibility)

In all cases of cobranding or brand coexistence, we must always use the **attached version** of our logo.

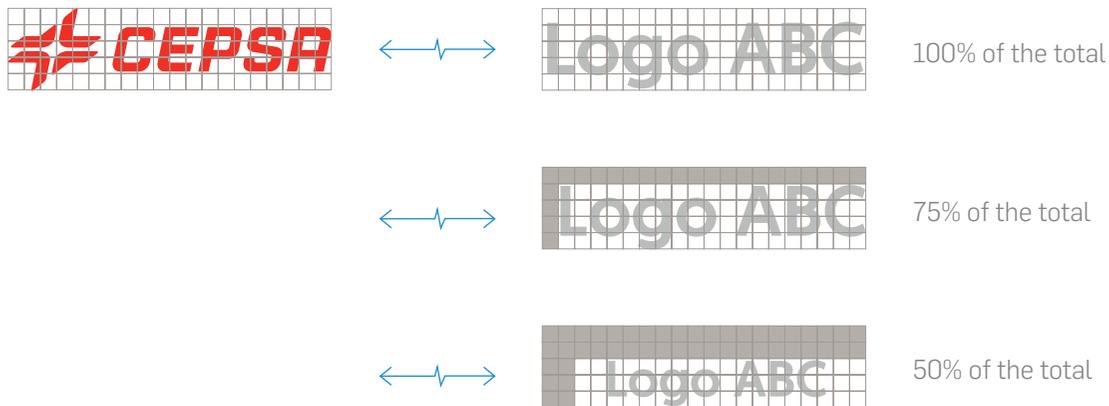
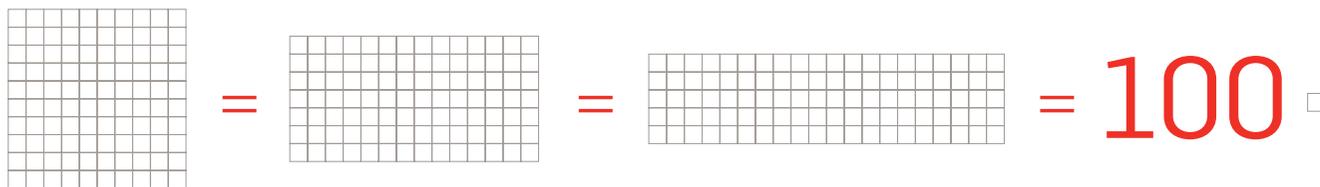
We recommend changing the size of our attached version to $\frac{1}{4}$ of the width of the format.

On the one hand, we have **a format** in which we see 100% of it without the need to scroll (print formats, social media post, digital communication, advertising banners, etc.).

On the other hand we have **a format** in which we do not see 100% of the content and we need to scroll for the complete visualization of it (e-mails, landing pages, etc.)

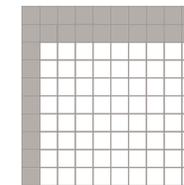
It is important to understand the difference between formats, as coexistence of brands will not be carried out in the same way. The distinction between these two formats is due to the need for the logos of the brands involved to be viewed at a glance.

Cobranding
Area System

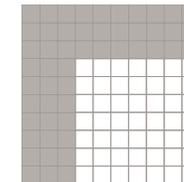


Depending on the type of coexistence logos may occupy 100%, 75% or 50% of the space, calculated using the same system of areas.

When the sub-brand leads the communication it occupies 75% of the total area:



When the sub-brand is applied in the body of the communication it occupies 50% of the total area:



Cobranding

Product Logo vs. Product Image

Application of product logos

PORQUE **tu** VUELVES

AHORA EN NUESTRAS ESTACIONES TIENES UN REGALO ASEGURADO

Ahora por compras superiores a 85€ te llevas 5L de nuestro lubricante estrella.

Genuine

Sólo hasta el 4 de julio

902 545 545
www.cepsa.com

CEPSA

The size of the sub-brand must be 50% of the size of the Cepsa logo.

Product image application

PORQUE **tu** VUELVES

AHORA EN NUESTRAS ESTACIONES TIENES UN REGALO ASEGURADO



Sólo hasta el 4 de julio

Ahora por compras superiores a 85€ te llevas 5L de nuestro lubricante estrella.

902 545 545
www.cepsa.com

CEPSA

Actual product image included within the communication.

Before going deeper into the different scenarios of coexistence, it is important to understand that when applying a Cepsa sub-brand we can do so in two different ways:

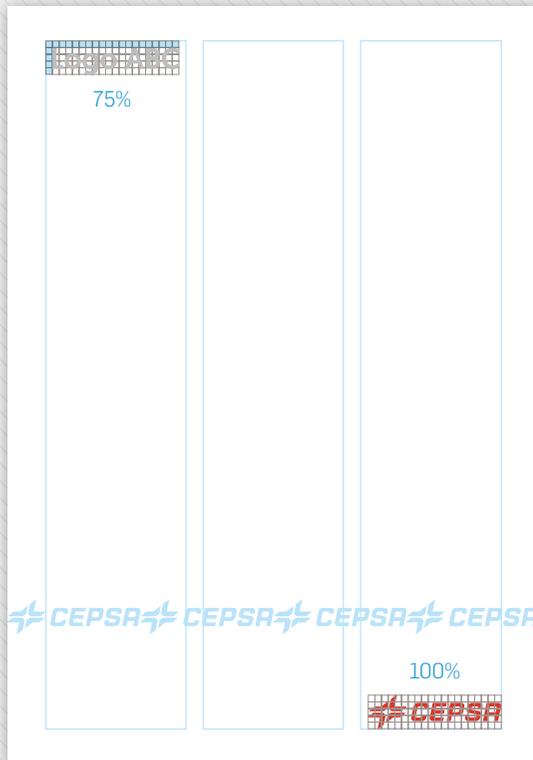
Product Logos

The sub-brand/product (Genuine) appears with logo within the message content at 50% the size of the Cepsa logo.

Product Image

We can include an actual image of the product instead of the sub-brand logo. This makes the product more prominent and helps the consumer identify the product more easily.

Construction. Printed/digital format
(100% visibility)



Example



Scenario: Cepsa + 1 sub-brand



Communication leader

The communication is led by the brand or sub-brand that promotes the object of the message. The size of the sub-brand must be 75% of the size of the Cepsa logo.

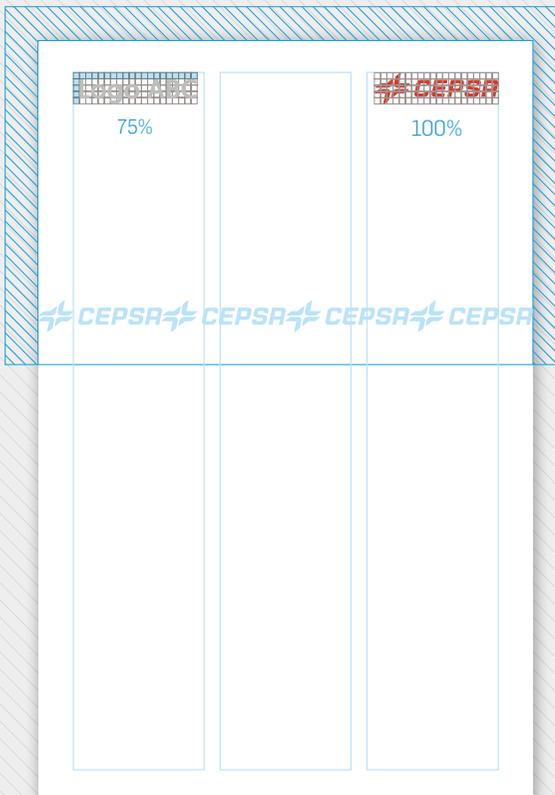
Communication issuer

The communication issuer is always Cepsa. We sign using the connected version of our logo to ¼ width of the format.

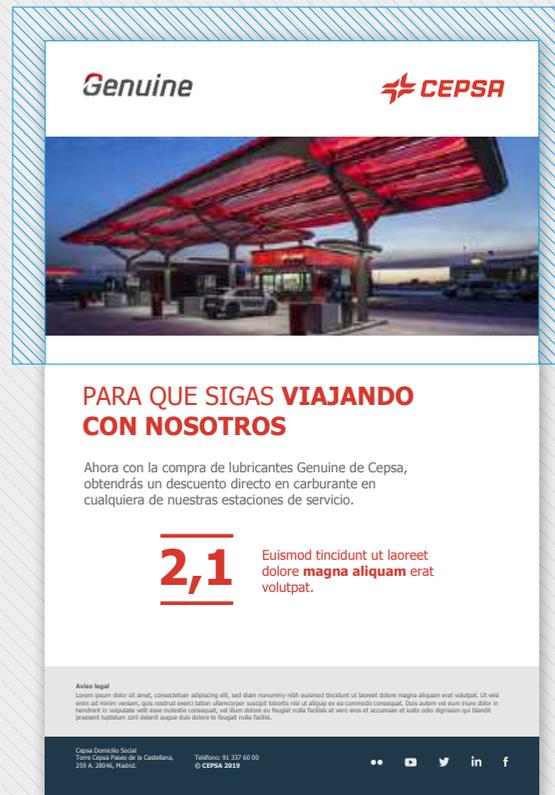
Minimum space between logotypes



Construction Digital format with scroll
(partial visibility)



Example



Scenario: Cepsa + 1 sub-brand



Communication leader

The communication is led by the brand or sub-brand that promotes the object of the message. The size of the sub-brand must be 75% of the size of the Cepsa logo.

Communication issuer

The communication issuer is always Cepsa. We sign using the connected version of our logo to 1/4 width of the format.

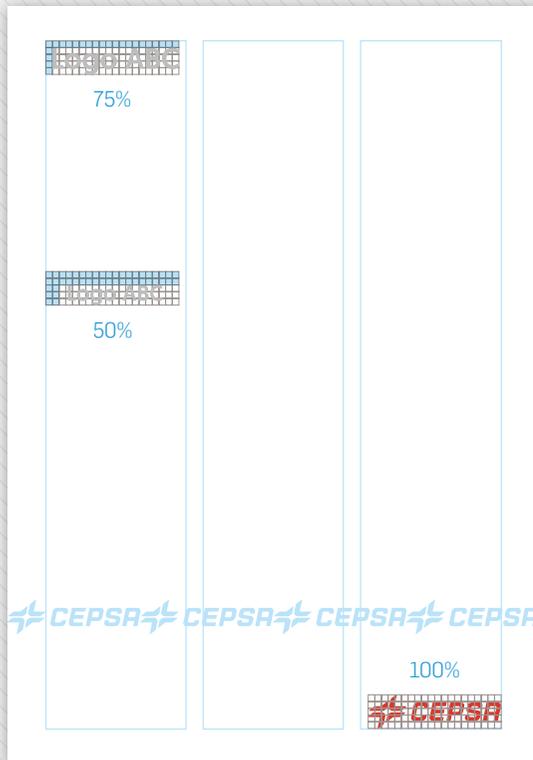
Digital format with scroll

In this format, 100% of the content will not be displayed and you will need to scroll to see the rest, so the logos at the bottom will move to the top of the layout.

Visible area
on screen

Cobranding Scenarios

Construction Printed/digital format
(100% visibility)



Example



Scenario: Cepsa + 2 or more sub-brands



Communication leader

The communication is led by the brand or sub-brand that promotes the object of the message. The size of the sub-brand must be 75% of the size of the Cepsa logo.

Other sub-brands

The other sub-brands will appear in the message communication area preferably in the body text or as a product/service.

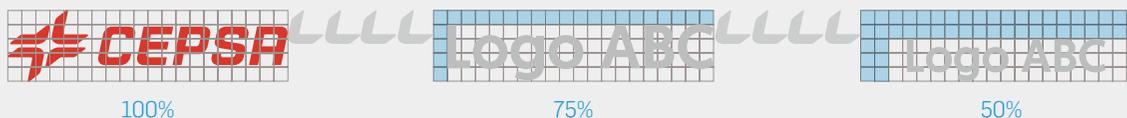
Where we have to show the sub-brand in logo format, its size will be 50% of the size of Cepsa's logo.

More than one sub-brand must never appear more in logo format.

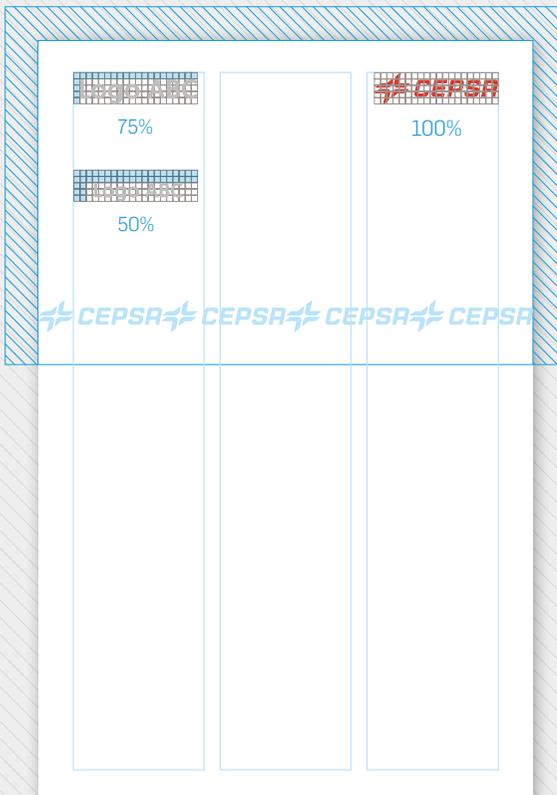
Communication issuer

The communication issuer is always Cepsa. We sign using the connected version of our logo to ¼ width of the format.

Minimum space between logotypes



Construction Digital format with scroll
(partial visibility)



Example



Scenario: Cepsa + 2 or more sub-brands



Communication leader

The communication is led by the brand or sub-brand that promotes the object of the message. The size of the sub-brand must be 75% of the size of the Cepsa logo.

Other sub-brands

The other sub-brands will appear in the message communication area preferably in the body text or as a product/service. Where we have to show the sub-brand in logo format, its size will be 50% of the size of Cepsa's logo. More than one sub-brand must never appear more in logo format.

Communication issuer

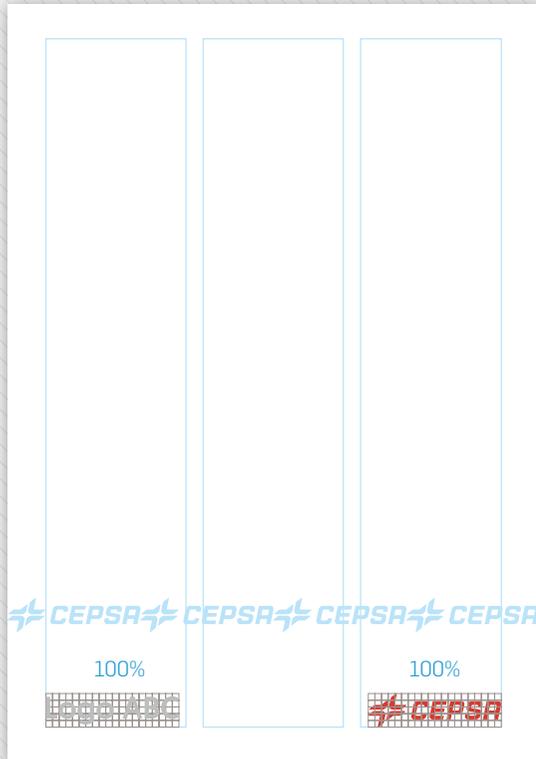
The communication issuer is always Cepsa. We sign using the connected version of our logo to 1/4 width of the format.

Digital format with scroll

In this format, 100% of the content will not be displayed and you will need to scroll to see the rest, so the logos at the bottom will move to the top of the composition.

Visible area on screen

Construction Printed/digital format
(100% visibility)



Example



Scenario: Strategic cobranding



We will use the area guidelines system to calculate the size of the various logos. Both must have the same visual weight.

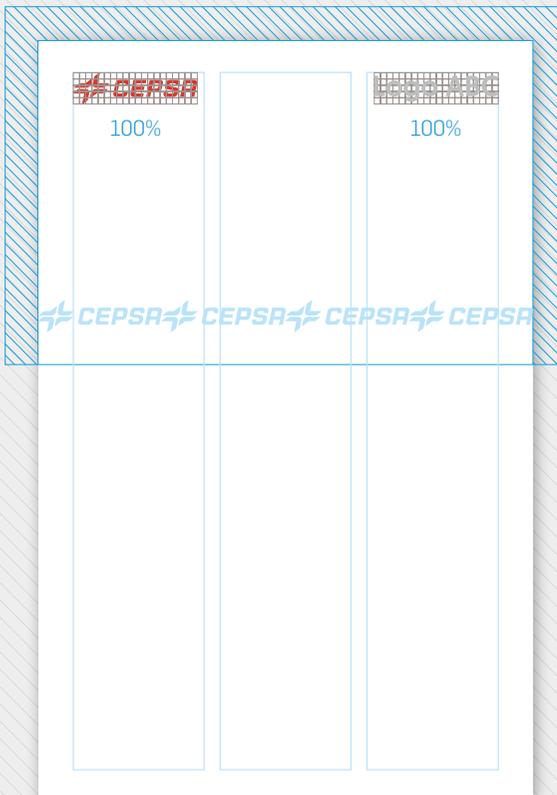
Communication issuer

The emitter of communication will always be Cepsa or Cepsa and then the cobrand. The brands must be located at the same level in opposite corners of the format.

Minimum space between logotypes



Construction Digital format with scroll
(partial visibility)



Example



Scenario: Strategic cobranding



We will use the area guidelines system to calculate the size of the various logos. Both must have the same visual weight.

Communication issuer

The issuer of communication will always be Cepsa or Carrefour and then the cobrand. The brands must be located at the same level in opposite corners of the format.

Digital format with scroll

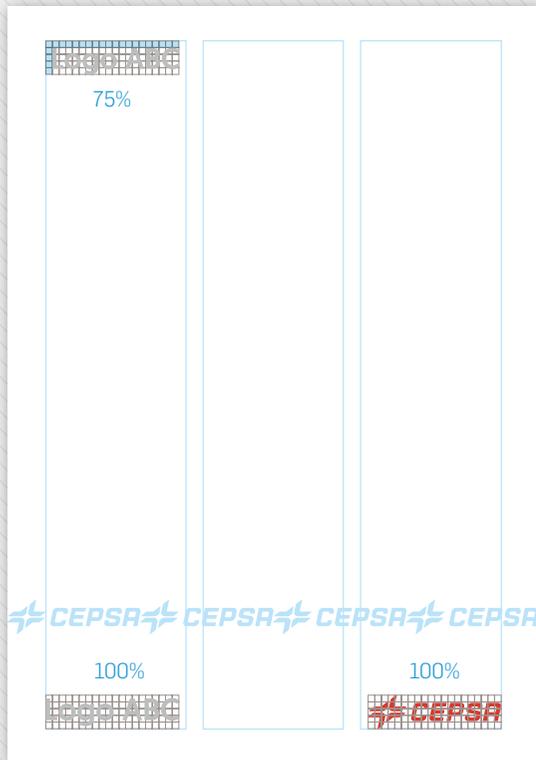
In this format, 100% of the content will not be displayed and you will need to scroll to see the rest, so the logos at the bottom will move to the top of the composition.

The order of the cobranding logos will also be altered, in this format Cepsa will always move to the left side to ensure its visibility.

Visible area on screen

Cobranding
Scenarios

Construction Printed/digital format
(100% visibility)



Example



Scenario: Strategic cobranding
+ 1 sub-brand



Communication leader

The communication is led by the brand or sub-brand that promotes the object of the message.
The size of the sub-brand must be 75% of the size of the Cepsa logo. In strategic branding, the sub-brand will be the same size as Cepsa's brand.

Communication issuer

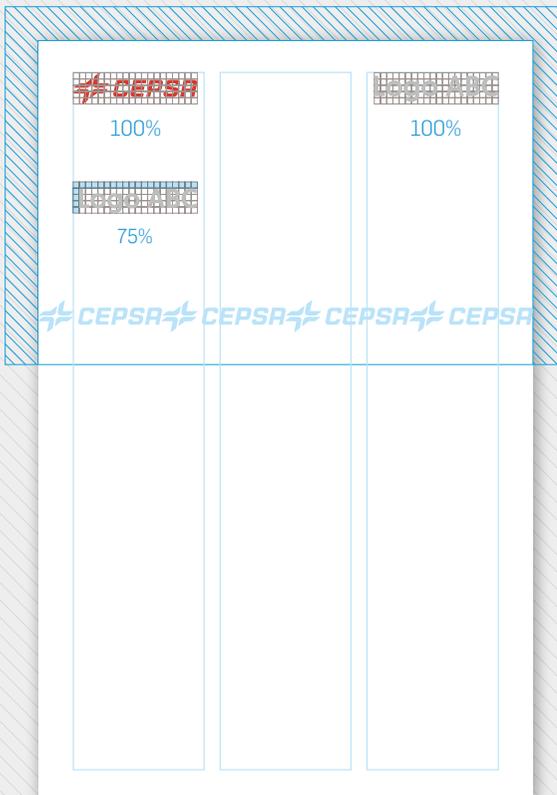
The issuer of communication will always be Cepsa or Cepsa and then the cobrand. The brands must be located at the same level in opposite corners of the format.

Minimum space between logotypes



Cobranding Scenarios

Construction Digital format with scroll (partial visibility)



Example



Scenario: Strategic cobranding + 1 Sub-brand



Communication leader

The communication is led by the brand or sub-brand that promotes the object of the message.

The size of the sub-brand must be 75% of the size of the Cepsa logo. In strategic branding, the sub-brand will be the same size as Cepsa's brand.

Communication issuer

The issuer of communication will always be Cepsa or Cepsa and then the cobrand. The brands must be located at the same level in opposite corners of the format.

Digital format with scroll

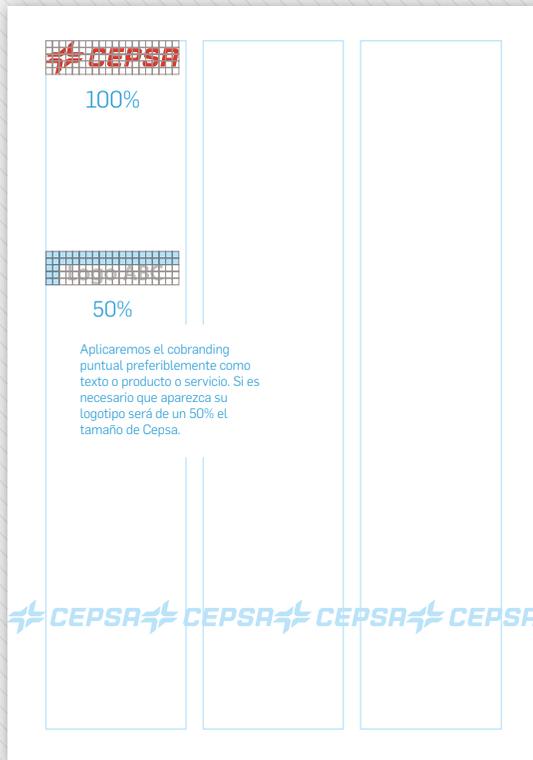
In this format, 100% of the content will not be displayed and you will need to scroll to see the rest, so the logos at the bottom will move to the top of the composition. In the case of sub-brands, they will be moved to the body of the message.

The order of the cobranding logos will also be altered, in this format Cepsa will always go to the left side to ensure its visibility.

Visible area on screen

Cobranding
Escenarios

Construction Printed/digital format
(100% visibility)



Example



Scenario: Cepsa and occasional cobranding



Occasional cobranding will be located in the message communication area, preferably in the body text, or as a product/service.

Where we have to show the sub-brand in logo format, its size will be 50% of the size of Cepsa's logo.

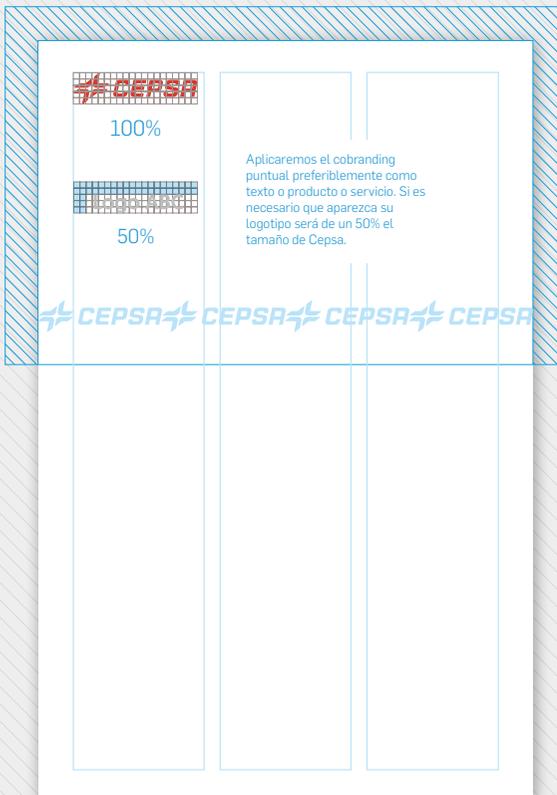
Communication issuer

The communication issuer must always be Cepsa. The Cepsa logo can be placed at the bottom or at the top of the publication.

Minimum space between logotypes



Construction Digital format with scroll
(partial visibility)



Example



Visible area
on screen

Scenario: Cepsa and occasional cobranding



Occasional cobranding will be located in the message communication area, preferably in the body text, or as a product/service.

Where we have to show the sub-brand in logo format, its size will be 50% of the size of Cepsa's logo.

Communication issuer

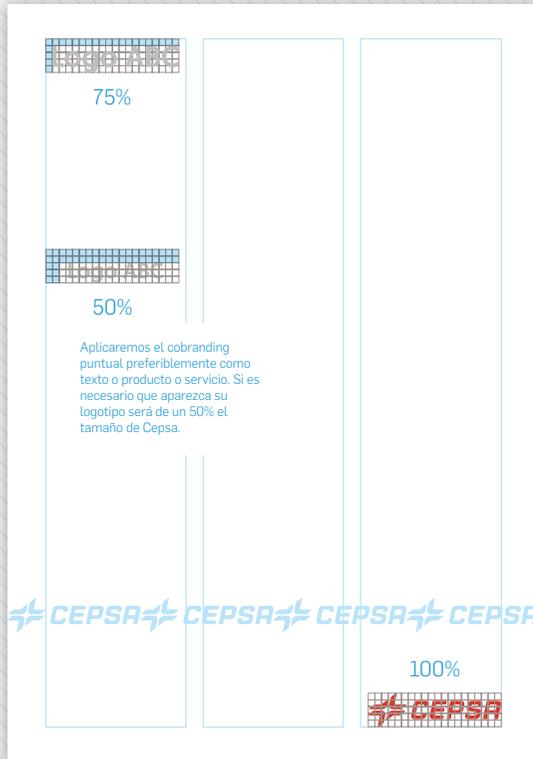
The communication issuer must always be Cepsa. The Cepsa logo can be placed at the bottom or at the top of the publication.

Digital format with scroll

In this format, 100% of the content will not be displayed and you will need to scroll to see the rest, so the logos at the bottom will move to the top of the composition.

Cobranding Scenarios

Construction Printed/digital format (100% visibility)



Example



Scenario: Cepsa and occasional cobranding + 1 sub-brand



The communication is led by the brand or sub-brand that promotes the object of the message. The size of the sub-brand must be 75% of the size of the Cepsa logo.

Occasional cobranding

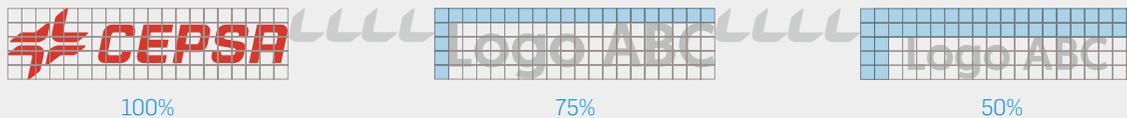
Occasional cobranding will be located in the message communication area, preferably in the body text, or as a product/service.

When we have to show the sub-brand in logo format, its size will be 50% the size of Cepsa's logo.

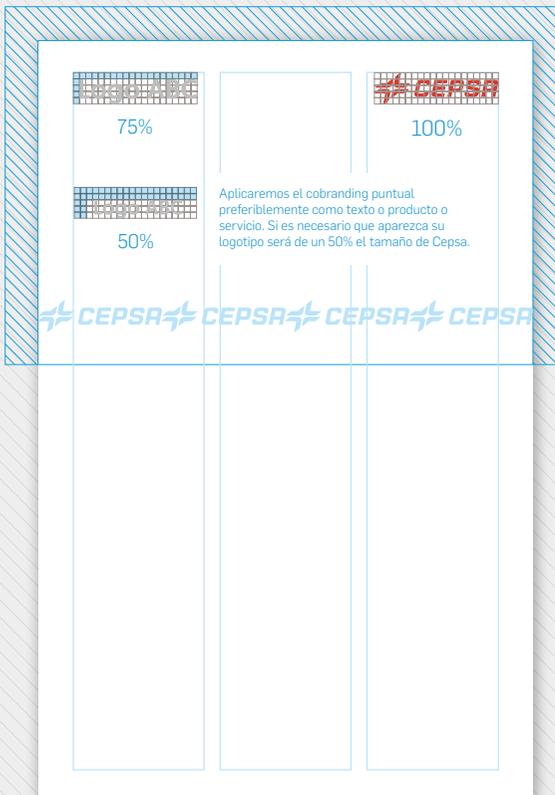
Communication emitter

The communication emitter must always be Cepsa.

Minimum space between logotypes



Construction Digital format with scroll
(partial visibility)



Example



Scenario: Cepsa and occasional cobranding + 1 sub-brand



The communication is led by the brand or sub-brand that promotes the object of the message.

The size of the sub-brand must be 75% of the size of the Cepsa logo.

Occasional cobranding

Occasional cobranding will be located in the message communication area, preferably in the body text, or as a product/service.

When we have to show the sub-brand in logo format, its size will be 50% of the size of Cepsa's logo.

Communication issuer

The communication issuer must always be Cepsa.

Digital format with scroll

In this format, 100% of the content will not be displayed and you will need to scroll to see the rest, so the logos at the bottom will move to the top of the composition.

Visible area on screen



Cepsa's lubricant portfolio has a large number of references. In the next few pages we will look at the main families in their different formats (1,4,5, 20L).

Product Labeling
Examples



Depending on the product type, we can find different label formats (1, 4, 5, 20L). If you need the editable file for any of these references please contact: brand@cepsa.com

Boxes Examples

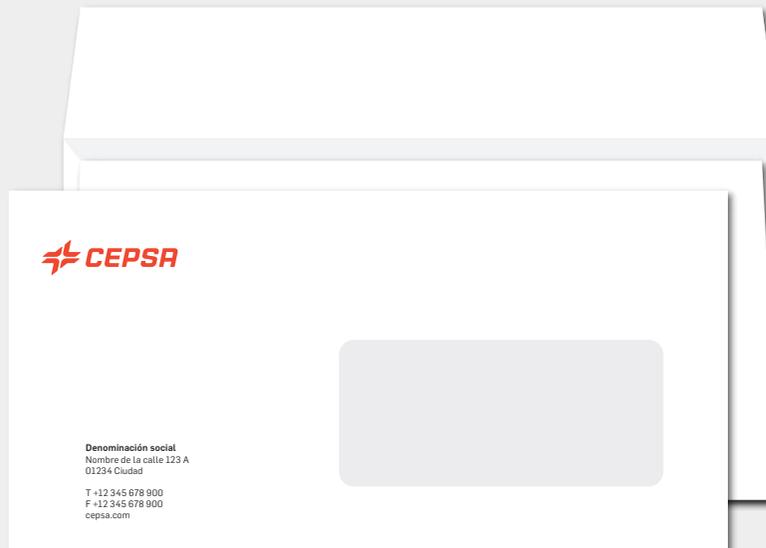


There are different types of boxes depending on the products they contain and their respective formats. If you need the editable file for any of these references please contact: brand@cepsa.com

04. OTHER APPLICATIONS

Stationery
Merchandising
Vehicle Signage

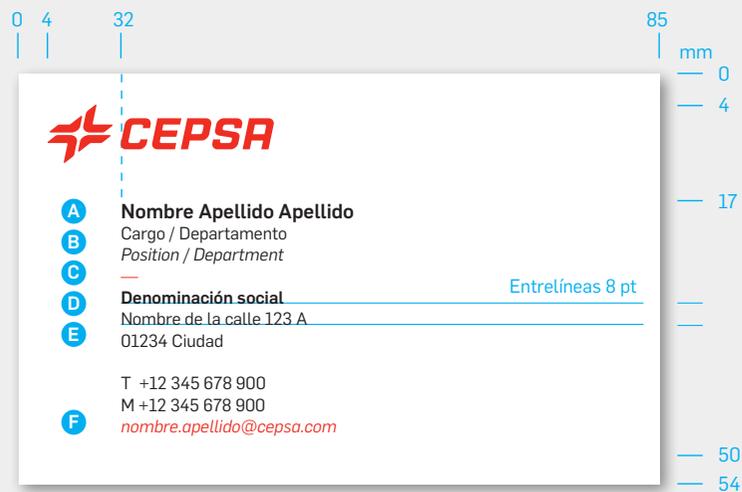
Stationery Overview



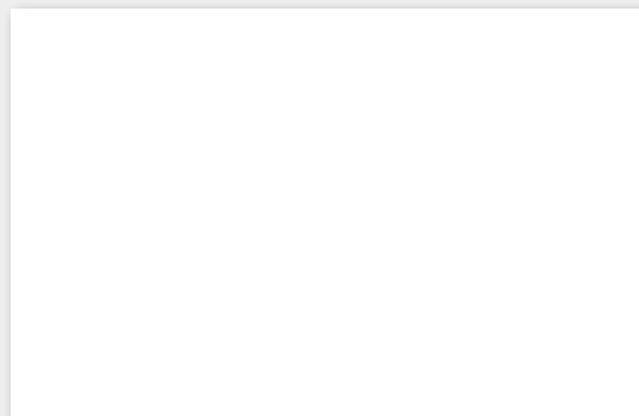
Stationery is an important element of our identity since we use it daily for our relationships with both our external audiences and our workforce.

In the following pages we explain in detail how to coherently use all the stationery elements.

1. Business card
2. Letter sheet
3. DL Envelope



Front / Scale 100%



White back



Stationery Business Card

Format: 85 x 54 mm
Logotype: 30 mm
Color: Pantone 485 C
Paper: white / matt coated 250 gr

A. Name

Typeface: Flama Medium 7.5 pt

B. Position / Department

Typeface: Spanish / Flama Book 6.5 pt
Typeface: English / Flama Book Italic 6.5 pt

C. Line (long dash)

Color: Cepsa red (R213 G43 B30)
Typeface: Flama Book 6.5 pt

D. Company name

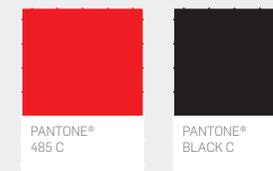
Typeface: Flama Medium 6.5 pt

E. Address

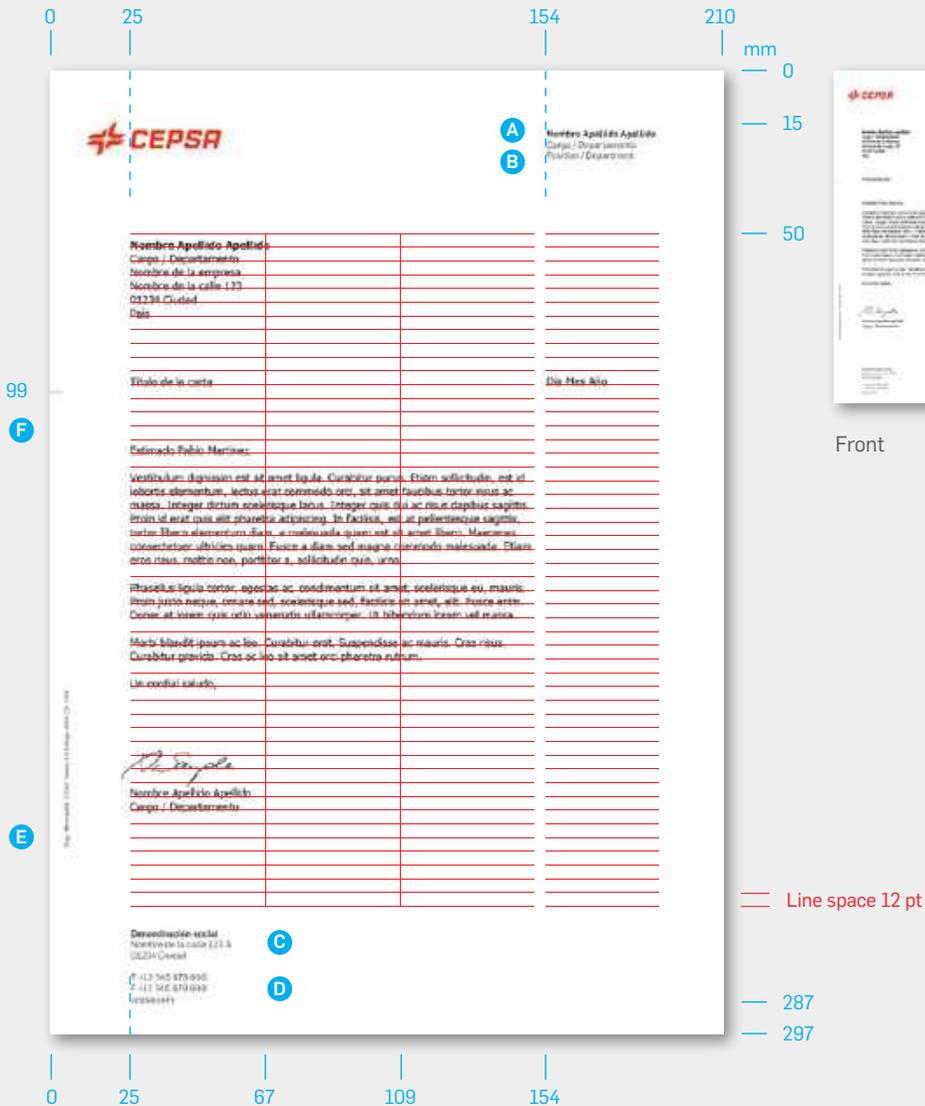
Typeface: Flama Book 6.5 pt

F. Email

Typeface: Flama Book Italic 6.5 pt
Color: Pantone 485 C



Color palette



Front

Stationery Letter Sheet

Format: 210 x 297 mm
 Logotype: 40 mm
 Color: Pantone 485 C
 Paper: white / matt coated 100 gr

A. Name

(senior management only)
 Typeface: Flama Medium 8 pt

B. Position / Department

(senior management only)
 Typeface: Spanish / Flama Book 8 pt
 Typeface: English / Flama Book Italic 8 pt

C. Company name

Typeface: Flama Medium 8 pt

D. Address

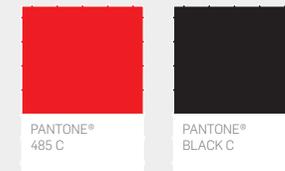
Typeface: Flama Book 8 pt

E. Additional information

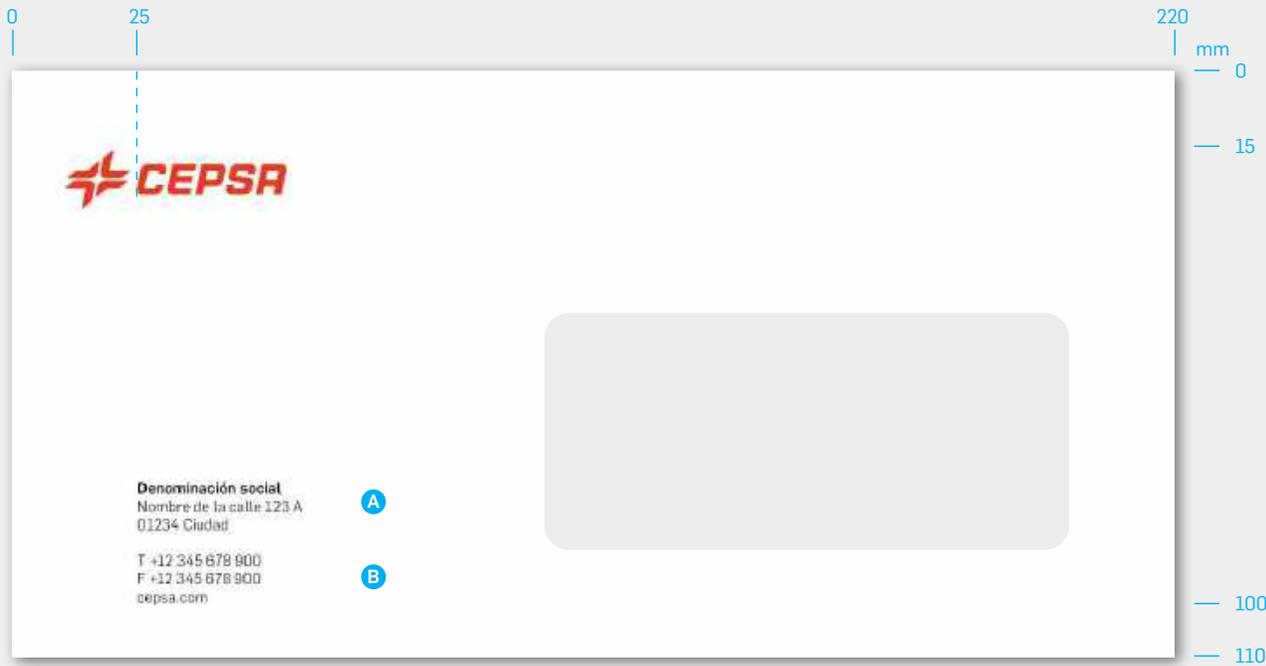
Typeface: Flama Book 6 pt

F. Line (dash)

Color: Cepsa red (R213 G43 B30)
 Line: 0.5 pt



Color palette



Stationery DL Envelope

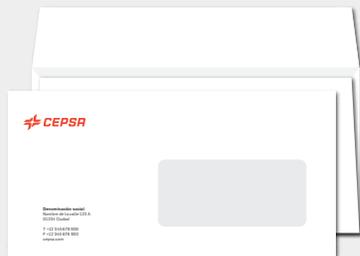
Format: 220 x 110 mm
Logotype: 40 mm
Color: Pantone 485 C
Paper: white / matt coated 100 gr

A. Company name

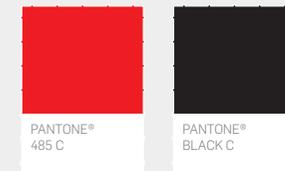
Typeface: Flama Medium 8 pt

B. Address

Typeface: Flama Book 8 pt



Envelope with address



Color palette



Example of brand application in T-shirts.

Merchandising
Sweatshirt



Example of branding on hoodie.

Merchandising Add-ins



Example of branding
on the following items:

Workbook.

- Hat
- USB
- Backpack
- Pens





A. Logo

The logotype is applied in Cepsa red RAL KL-3020 in size x/2 of the door width and centered in height.

The logotype must always be present on both sides and the rear of the vehicle. Never apply more than one logotype on the same side of the vehicle.

B. Paint

The cars are white or metallic gray.

C. Vinyls:

All communication related items will be applied using printed vinyl for easy application.

Depending on the campaign to communicate the content of the messages may change, as well as the product photos.

We will use the guidelines seen in previous sections to communicate the Cepsa lubricant portfolio or a particular product.

05. ADDITIONAL INFORMATION

Types of Files
Contact

Files for artwork and professional reproduction.

There are separate files for **Macintosh®** and **PC/Windows®**.

All of them can be opened in different operating systems.
You will find all the files saved as **EPS** (Encapsulated Post Script®).

We have also included Adobe® Illustrator® files saved in RGB color for screen display.
You will also find additional vectorized Adobe® Illustrator® files for PC / Windows in case the **EPS** files give you problems.

If you need the logo for professional use, whether it is for your use or for delivery to a third party, be sure to always use **EPS** or **AI** files, as otherwise, the resolution, size, or color may not be correct for the specific use required.

Files for office and administration use

We also provide files for their use in text processors, spreadsheets and presentations.

JPG (Joint Photographic Group)
This is another format for storage and transmission of photographic images on the World Wide Web.

PNG (Portable Networks Graphic)
This format can be used for display on screen and for printed documentation.

The files have a see-through background, for their application on the suitable backgrounds.

You'll need one format or another according to what you are using logotype for.

This text will help you to easily select the most suitable format for each application of the Cepsa logotype.

If you are unsure about the contents of this manual or want to ask any questions, please write to:

brand@cepsa.com



August 2020

