Brand
Guidelines

DFW

Our logo

The DFW mark

As an integral destination in the journey, we warmly welcome travelers to the DFW experience, always advocating on their behalf as they discover, connect, and grow.

That promise is mirrored in the DFW mark. The channel that runs through the mark represents the clarity and strength of our clear path forward, allowing us to invite the world to what's next with confidence and optimism, always looking to the future.

Logo

The DFW mark

Logo

Logo variations

The DFW logo is available in two configurations. The primary logo contains the "DFW" mark in DFW Orange. The secondary logo adds the formal name "Dallas Fort Worth International Airport" in DFW Dark Gray.

Primary logo

The primary logo should be used in most touchpoints, particularly those that appear inside the airport.

Secondary logo

The secondary logo should only be used when additional context is needed, such as advertising that may appear in another country.

Additionally, both the primary and secondary logos are each available in black and reverse versions. These versions should only be used in cases where it is not possible to use the preferred full-color versions.

Primary

Color

Black

Reverse

Secondary

Color

Black

Reverse

Logo

Clear space

The DFW logo uses a clear space to maintain the clarity and impact of the logo. The clear space surrounds the logo and should be kept free of competing graphics, images, or typography.

The clear space is determined from one half of the cap-height of "DFW."

Minimum size

To maintain legibility, the DFW logo should not be used at sizes below the prescribed minimum size. Avoid scaling the primary logo below .125" high for print or 15 pixels high for on-screen use. The secondary logo should not be scaled below .25" high for print or 25 pixels high for on-screen use.

Clear space and minimum size

Clear space

Minimum size

.125"

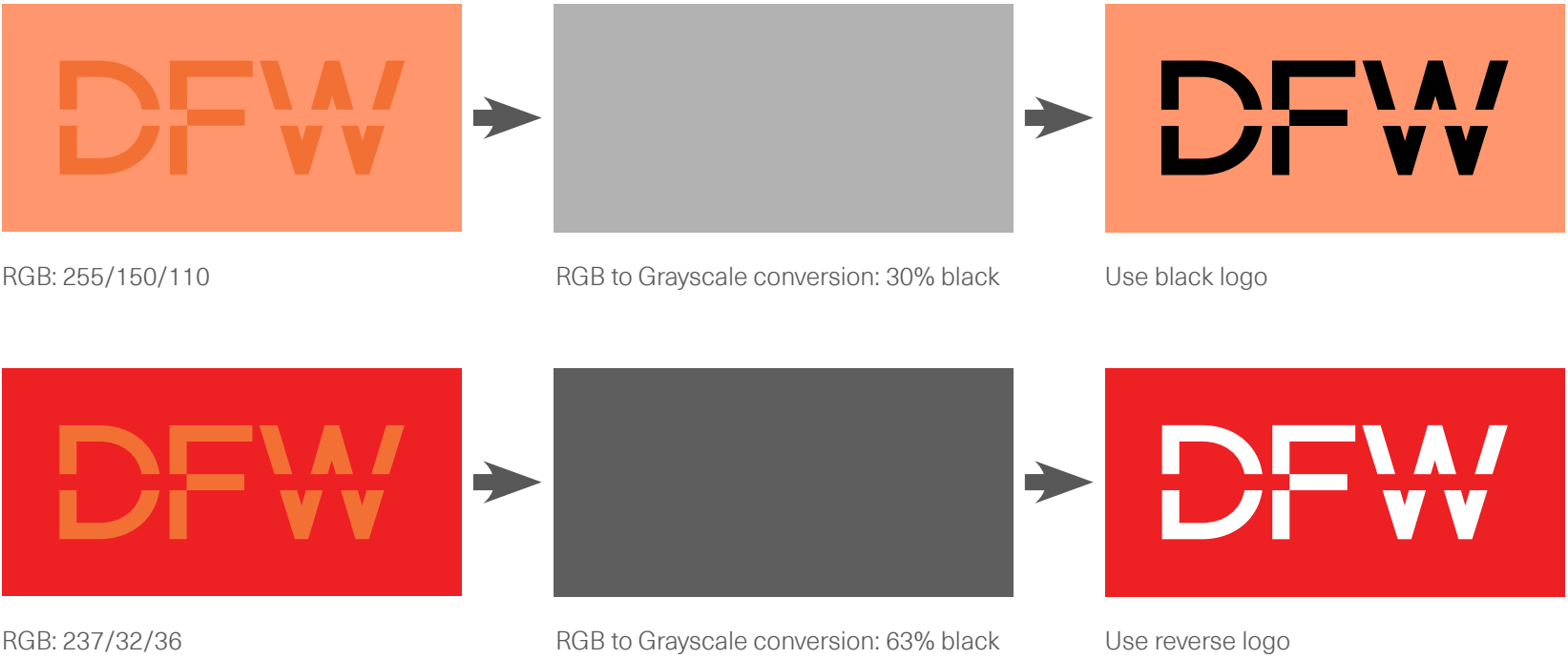.25"

15 pixels

25 pixels
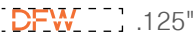
Logo

Occasionally it may be necessary to apply the logo to backgrounds that contrast very little with the logo. In these cases the black or reverse logos should be used.
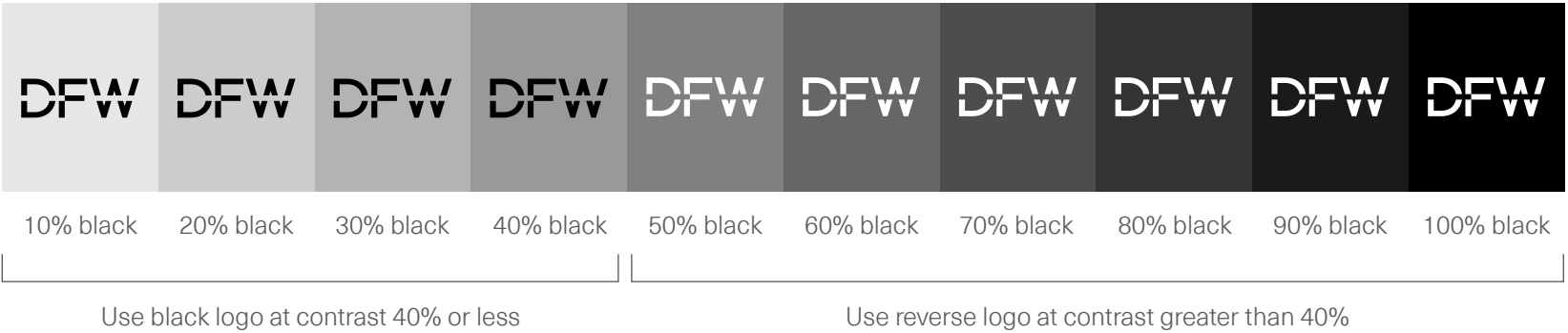
To determine whether to use the black or reverse logos, first convert the background color to grayscale. If the resulting grayscale color is 40% black or less, use the black logo. Otherwise, use the reverse logo.

Using the logo with background colors

Determining logo version

RGB: 255/150/110   RGB to Grayscale conversion: 30% black   Use black logo

RGB: 237/32/36   RGB to Grayscale conversion: 63% black   Use reverse logo

Correct color contrast

| 10% black | 20% black | 30% black | 40% black | 50% black | 60% black | 70% black | 80% black | 90% black | 100% black |

Use black logo at contrast 40% or less   Use reverse logo at contrast greater than 40%

Logo

Co-branding

Partner logos

The primary DFW logo may be arranged with a partner logo to signify a co-branded joint relationship. The resulting lockup should consist of a DFW Dark Gray divider line separating the logos, with the DFW logo on the right.

Never create co-branding lockups with the secondary DFW logo or the DFW Tagline logos.

Clear Space

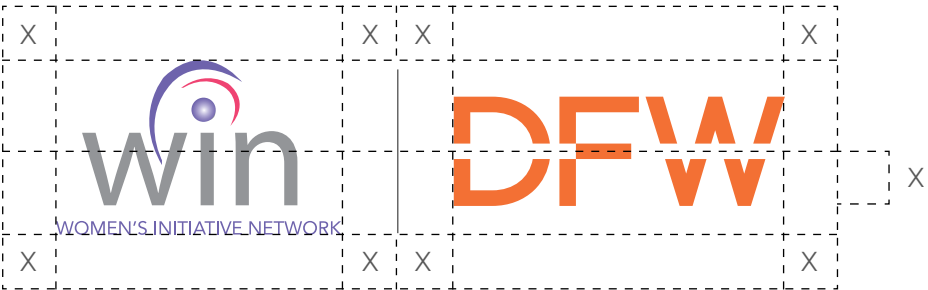The clear space between and around each element is one half the height of "DFW."

Minimum size

Observe the established minimum sizes for both the primary DFW logo as well as the partner logo employed in the lockup.

Co-branding lockup example

Clear space

Logo

Constructing a co-branded logo lockup

The partner logo used on the left side of a lockup should be of similar proportions to the DFW logo on the right side.

A recommended starting place would be to match either the height or the width of the partner logo to that of the DFW logo. You may need to then reduce the size of the partner logo to achieve a visual balance.

The height of the divider line should be 150% of the height of "DFW." The divider line's weight should be .5pt for most applications. When used at extremely large sizes, the weight of the bar may be scaled up proportionately. However, it should never be scaled down below a weight of .5pt.

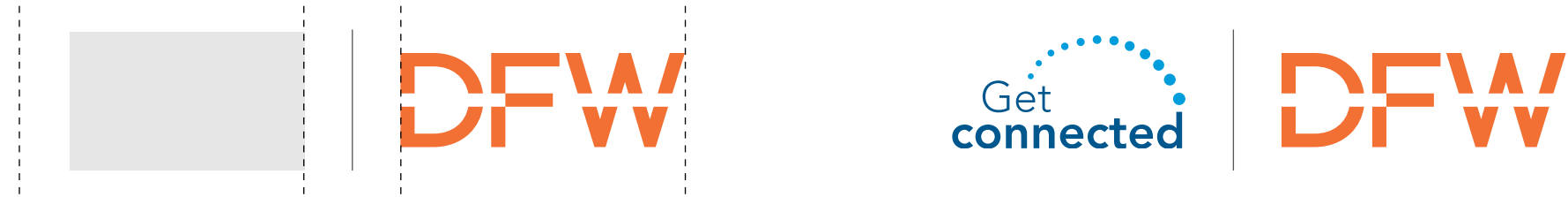All elements of the co-branded logo lockup should be centered vertically in relation to each other.

Co-branded lockup using the height of "DFW"

Co-branded lockup using the width of "DFW"

Co-branded lockup starting with the width of "DFW," then reducing to achieve a visual balance

Logo

Avoiding incorrect construction of co-branded logo lockups helps to add consistency and clarity to our communications.

The examples on this page illustrate some, but not all, potential misuses of the co-branded logo lockup.

Incorrect co-branded logo usage

Do not scale elements in such a way as to make them appear unbalanced.

Do not construct lockups in a vertical arrangement.

Do not place the DFW logo to the left in a co-branded lockup.

Do not modify the divider line.

Do not remove the divider line.

Do not create co-branded lockups with logos other than the primary DFW logo.

Logo

Logo placement

The DFW logo should be placed on the right side of a layout to emphasize the idea of forward movement and a journey.

The logo may be placed in either the top or bottom corner, or centered vertically in the layout.

Logo

Using the logo incorrectly can introduce confusion and inconsistency in the DFW brand.

The examples on this page illustrate some, but not all, potential misuses of the logo.

Incorrect logo usage

Do not alter the size of the elements of the logo in relation to each other.

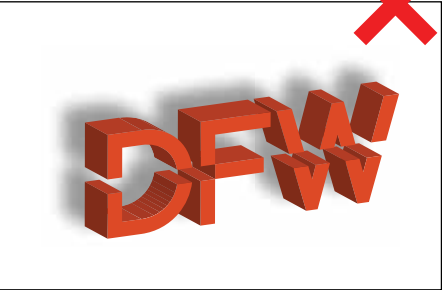Do not alter the position of the elements of the logo.

Do not distort the logo.

Do not alter the typeface of the logo.
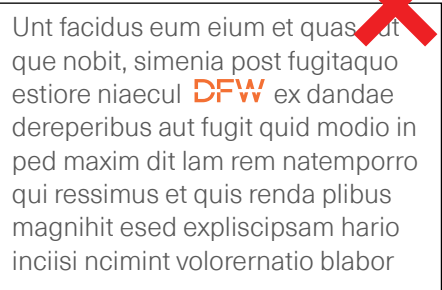

Do not alter the color of the logo.

Do not add effects to the logo.

Do not use the logo on a pattern or image that impedes legibility.

Do not use the logo on a background color that impedes legibility.

Do not use the logo in text.

Our Tagline

What is a Tagline?

Our tagline is the most succinct expression
of our identity.

Taglines can drive clarity about the purpose of
a business or company. They can help eliminate
confusion when they describe what an organization
does, or they can help set the expectation for the
experience that a brand creates.

Our tagline works with our logo to create
a distinct way to recognize us and support what
DFW stands for.

Tagline

Our Tagline

"Travel. Transformed."
defines our industry while
also promising a revolutionary
experience. It has momentum,
creating an active tone. It's a
simple direct invitation to come
see DFW for yourself.

Travel. Transformed.

Tagline

Tagline usage

The tagline can be used to make DFW Airport stand out as different and to signal that its approach is changing. The tagline can also be used as a lead-in to DFW's larger brand story.

Do

Use the tagline when talking about DFW Airport's larger story, as in advertising.

Reserve for bigger ideas and spaces as in entrances, lobbies, or sculptures that welcome visitors.

Use in pieces that communicate DFW Airport's unique benefits.

Incorporate into communications that represent big changes or initiatives that took a lot of effort.

Don't

Use on everyday communications or in common signage like a on a bus, a street sign, or as wallpaper in a terminal.

Use as a signoff or default way to end pieces.

Use in communications that are primarily focused on other brands or partners; the logo and tagline are only to represent DFW Airport.

Logo

There are three logo lockup configurations available that include the tagline together with the logo. There are two further configurations meant to be used at small sizes. Refer to page 19 for more information about using the tagline.

The preferred lockup situates the logo to the right of the tagline. Two alternate lockups are available, but should only be used when using the preferred lockup is not possible.

Minimum size

The standard logo lockups should not be used at sizes below .25" high for print and 25 pixels high for digital.

Small use versions of the primary and secondary configurations are available for use at sizes .25" to .125" high for print, and 25 to 15 pixels high for digital. There is no small use configuration for the tertiary lockup.

Clear space

The logo lockups use the same clear space as the primary and secondary DFW logos. The clear space is determined from one half of the cap-height of "DFW."

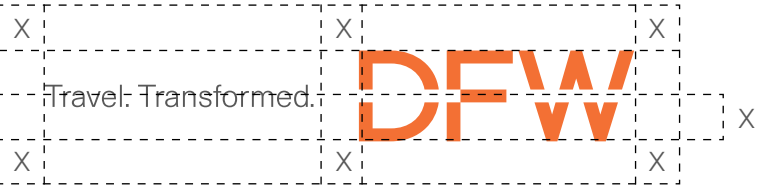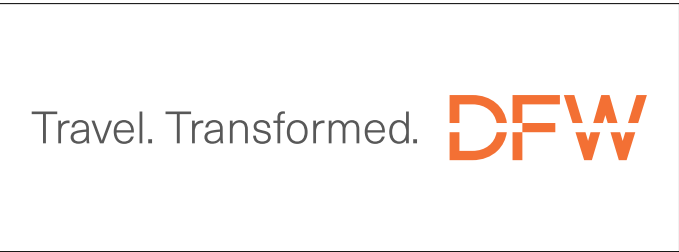# Using the logo with the tagline

Preferred lockup

Travel. Transformed. **DFW**

Primary

Alternate lockups

DFW Travel. Transformed.

Secondary

DFW
Travel. Transformed.

Tertiary

Clear space

Travel. Transformed. **DFW**

Small use

Travel. Transformed. **DFW**

Primary

DFW Travel. Transformed.
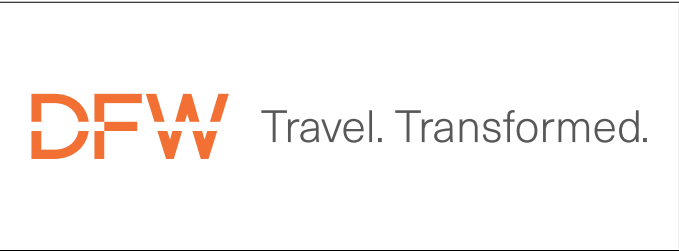
Secondary

Our color palette

Orange

We drew inspiration for the colors of our logo and brand from the sunrise—a marker of new beginnings like those that travel brings. Our brand colors reflect the spirit DFW embodies: warm and welcoming with an entrepreneurial spirit and a drive to get things done.

Orange is also an optimistic color in geographies around the world. It helps us stand out and conveys the energy, stature, and enthusiasm of a world-class global superhub.

Color palette

Primary and secondary colors

The DFW color palette encompasses a selection of primary and secondary colors reflecting the warm and welcoming nature of the brand.

Spot and CMYK values should be used for all printed materials. RGB or Hex should be used in screen-based applications (PowerPoint, mobile, website).

Colors from the primary palette should be used most prominently and appear in every communication.

Secondary colors should supplement colors from the primary palette and should most often occur in secondary graphic elements like icons, infographics, charts and graphs, app alerts.

Primary
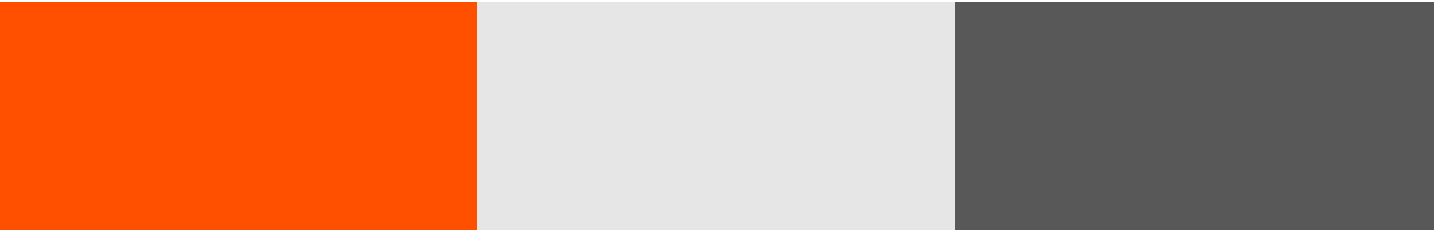
DFW Orange
Pantone 166 C
CMYK: 0/75/100/0
RGB: 255/80/0
HEX: #FF5000

DFW Light Gray
Pantone Cool Gray 1 C
CMYK: 0/0/0/8
RGB: 230/230/230
HEX: #E6E6E6

DFW Dark Gray
Pantone Cool Gray 10 C
CMYK: 0/0/0/80
RGB: 88/88/88
HEX: #585858

Secondary

DFW Purple
Pantone 5265 C
CMYK: 86/83/9/45
RGB: 65/57/95
HEX: #41395F

DFW Yellow
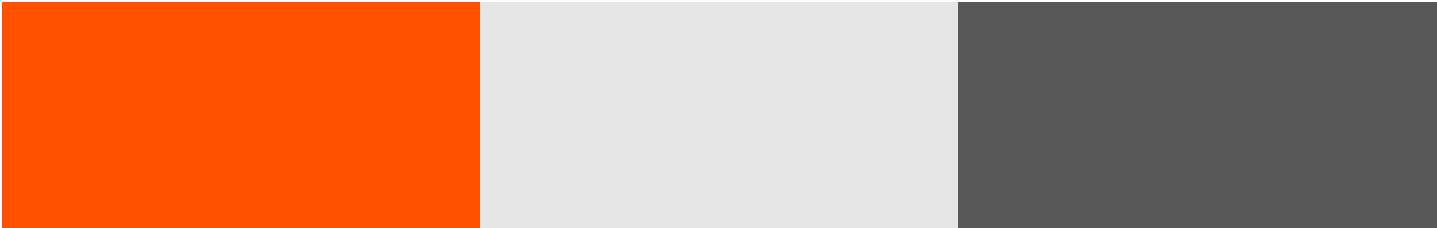Pantone 130 C
CMYK: 0/32/100/0
RGB: 242/169/0
HEX: #F2A900

DFW Blue
Pantone 631 C
CMYK: 74/0/13/0
RGB: 62/177/200
HEX: #3EB1C8

Color palette

In addition to the recommended print and digital values, specific recommendations are available for use with embroidery, plastics, paint, and vinyl.

Additional values

Primary

DFW Orange
Thread: Madeira 1078
        or Robison-Anton 2469
Plastic: Pantone Q510-4-2
Paint: Matthews Paint 12601
Vinyl: Scotchcal 7725-14

DFW Light Gray
Thread: Madeira 1086
        or Robison-Anton 2539
Plastic: Pantone Q758-3-5
Paint: Matthews Paint 07273
Vinyl: Scotchcal 7725-11

DFW Dark Gray
Thread: Madeira 1240
        or Robison-Anton 2565
Plastic: Pantone Q716-3-2
Paint: Matthews Paint 07026
Vinyl: Scotchcal 7725-41

Secondary

DFW Purple
Thread: Madeira 1233
        or Robison-Anton 2386
Plastic: Pantone Q260-1-3
Paint: Matthews Paint 00340
*Vinyl: CMYK: 86/83/9/45

DFW Yellow
Thread: Madeira 1024
        or Robison-Anton 2464
Plastic: Pantone Q030-2-1
Paint: Matthews Paint 02520
Vinyl: Scotchcal 7725-64

DFW Blue
Thread: Madeira 1289
        or Robison-Anton 2306
Plastic: Pantone Q320-4-3
Paint: Matthews Paint 08713
*Vinyl: CMYK: 74/0/13/0

*These colors have no close solid vinyl match. It is recommended to print CMYK on vinyl when using these colors.

Color palette

Using color

Color proportions

In order to achieve a consistent and expressive look in each piece of communication, care should be taken to apply color to layouts in the correct proportion.

• The majority of the layout, and in particular the background, should use white or DFW Light Gray.

• DFW Orange adds an optimistic and energetic quality and should be used with the journey line or to highlight key information.

• Colors from the secondary palette should be used sparingly to supplement the primary colors.

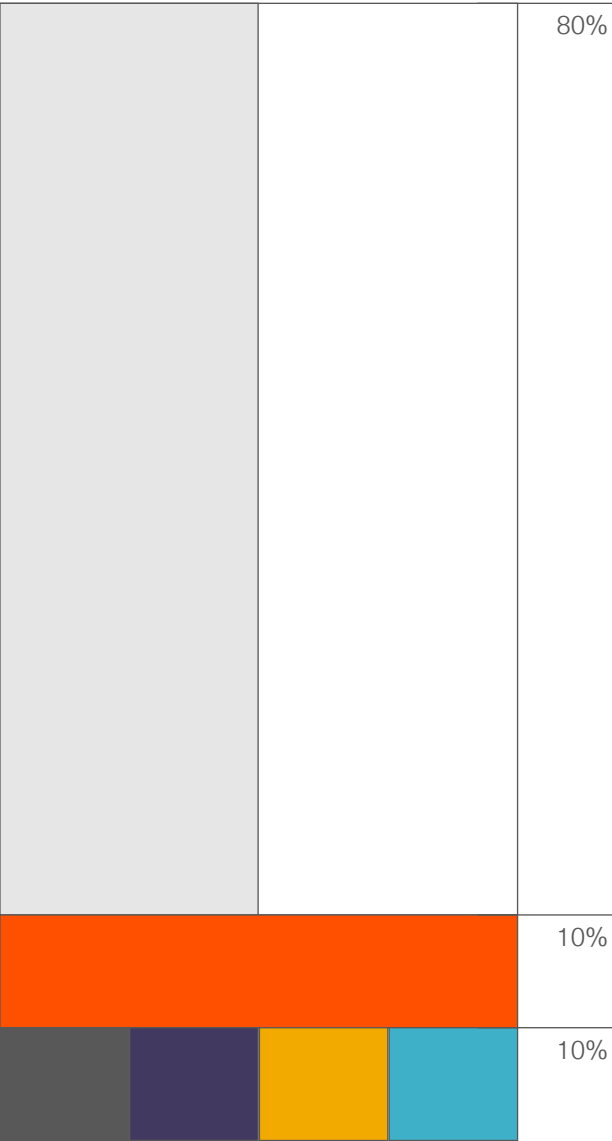• All text should appear in DFW Dark Gray or DFW Orange.

Tints

Colors in the palette may be tinted to add visual interest and variation to communications. It is recommended to tint colors in 20% increments to maintain strong contrast between them.
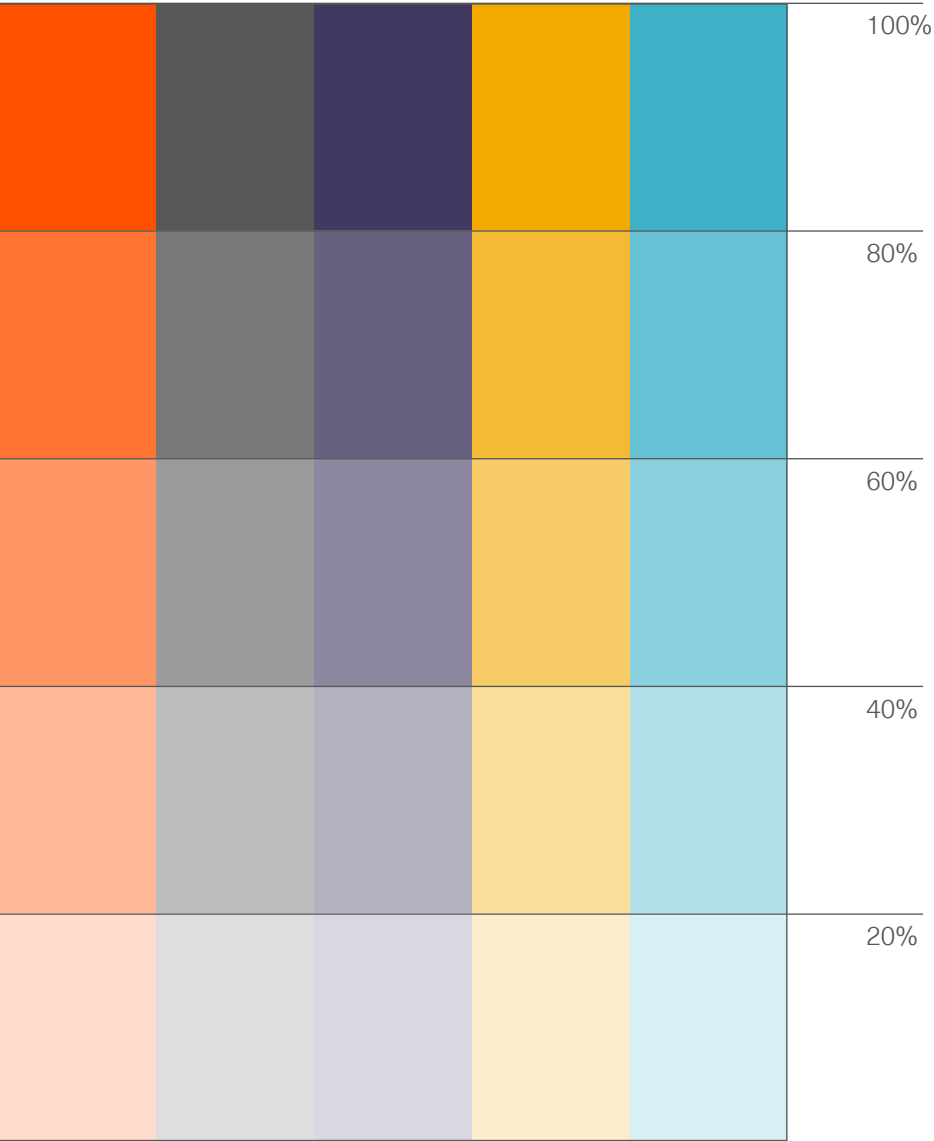
Avoid using tints of DFW Light Gray.

Color proportions

80%

10%

10%

Tints

100%

80%

60%

40%

20%

Our typography

Neue Haas Unica

Typography plays a vital role in tying the brand together both in style and consistency. Neue Haas Unica is a recently released typeface—ensuring a fresh, rare, modern, sophisticated experience that is designed for audiences today.

It's a unique typeface that combines the positive aspects of each of its influences, Helvetica and Univers, into something clean and understated, warm, and elegant. Its generous spacing and naturally proportioned capital letters allow for greater readability and characters that are easily recognizable to global audiences.

Typography

Primary typeface

DFW's core typeface is Neue Haas Unica. This typeface was chosen because of its warm, sophisticated, and clear nature.

Weights available include Light, Regular, Medium, and Bold. Each is also available in Italic.

Neue Haas Unica is available from Linotype: http://www.linotype.com

Neue Haas Unica is available in several language and format options. It is recommended to use the **Paneuropean (W1G)** language option which supports Latin, Greek, and Cyrillic characters, and the **OpenType TTF** format option which provides additional control over how characters are rendered on screen.

However, as with any software, be sure to verify compatibility with your operating system and computer hardware before purchasing.

Warm, sophisticated, and clear

Neue Haas Unica Light	abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQR STUVWXYZ0123456789	Neue Haas Unica Light Italic	*abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQR STUVWXYZ0123456789*
Neue Haas Unica Regular	abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQR STUVWXYZ0123456789	Neue Haas Unica Italic	*abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQR STUVWXYZ0123456789*
Neue Haas Unica Medium	**abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQR STUVWXYZ0123456789**	Neue Haas Unica Medium Italic	***abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQR STUVWXYZ0123456789***
Neue Haas Unica Bold	**abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQR STUVWXYZ0123456789**	Neue Haas Unica Bold Italic	***abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQR STUVWXYZ0123456789***

Typography

Secondary typeface

DFW's secondary typeface is Arial. This typeface has similar characteristics to Neue Haas Unica, but is widely available as a system font on many computers

As such, it should only be used in cases where Neue Haas Unica is unavailable, such as in the Microsoft Office Suite (PowerPoint, Word, and Excel).

Weights available include Regular and Bold, each also available in Italic.

Arial is a default font on most operating systems, however it is also available from Linotype: http://www.linotype.com

Warm, sophisticated, and clear

Arial Regular

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ0123456789

Arial Italic

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ0123456789

Arial Bold

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ0123456789

Arial Bold Italic

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ0123456789

Inviting you to what's next

The journey line

Our journey line is an extension of our logo, representing the traveler's forward-moving journey through DFW. The orange journey line is always used intentionally and with purpose. This principle of horizontal behavior is something we try to maintain throughout the design, reinforcing the idea of inviting you to what's next.

The journey line

Understanding the journey line

As our primary graphic element, the purpose of the journey line is help tell stories that support our brand's unique proposition: inviting our travelers to what's next on their journey of discovery, connection, and growth.

The line represents this, the larger journey we are all taking--and the journey through DFW that our customers take, too.

The journey line supports our positioning and messaging—the ideas behind our communications. As such, the journey line is used in a purposeful way and as a strategic element in our communications.

The journey line is not a graphic to use arbitrarily or in a decorative way. Put simply: if the DFW story isn't being communicated through the rest of the elements (headline, subhead, body copy, photography, layout) and you require the journey line to do that lifting...then your story could be simplified to put the right emphasis on the journey line.

When thinking about using the journey line, ask yourself a few simple questions:

- Does your touchpoint need the journey line element? It's not a rule or divider, nor an accent or copy-container. If in doubt, leave it out.

- Is the line helping tell the story of DFW, not the specific subject of your piece?

- How does the line imply the traveler's journey (discovery, connection, growth)?

- How can it support the ideas of optimism, dedication, and bold advocacy for travelers?

The journey line does not need to be used on every application, nor should it be. It is best used in high-profile touchpoints with emotive, brand-focused messages. Day-to-day functional communications should not use the line.

The journey line may be used in combination with the DFW mark, but only in limited circumstances and when there isn't supporting messaging or other brand element to help tell the DFW story. Applications such as our business card, stationery, vehicles and water tower may use the journey line in this way.

The following pages explain how to and how not to use the journey line.

The journey line

The journey line's versatility allows it to be used in numerous ways, both as a graphic element as well as with photography.

As a graphic element, the journey line can direct a viewer's eye by highlighting interactive or notable text in print or digital applications. It can also be incorporated into patterns or illustrations to add an accent or visual interest. The journey line may also be integrated into physical environments as well.

The journey line may be used in combination with the DFW mark, but only in limited circumstances and when there isn't supporting messaging or other brand element to help tell the DFW story. Applications such as our business card, vehicles and water tower may use the journey line in this way.

When using the journey line with photography, it might weave in and out of subjects or move around them, creating an outline. Additionally, the journey line may react to subjects of photography through movement, such as bending, vibrating, or waving.

Using the journey line

As a graphic element

Welcome to the middle of everywhere
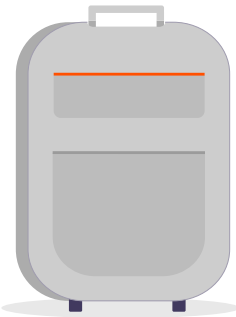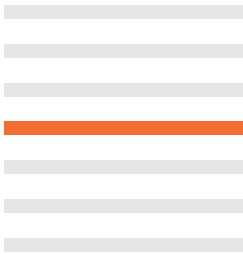
With photography

Moving through elements of photography

Moving around elements of photography

Reacting to elements of photography
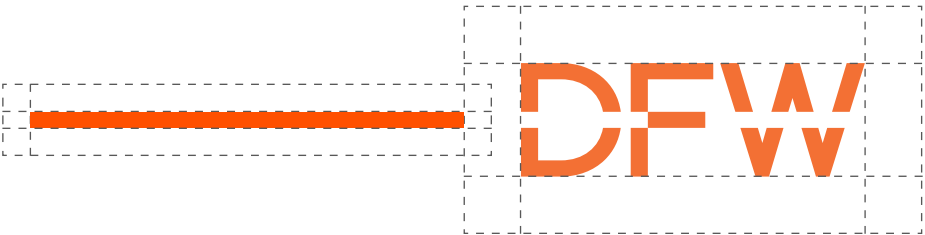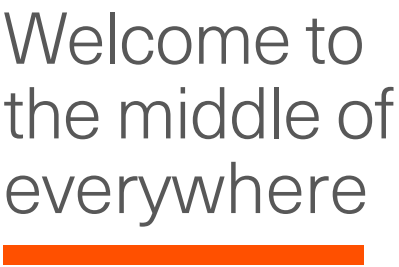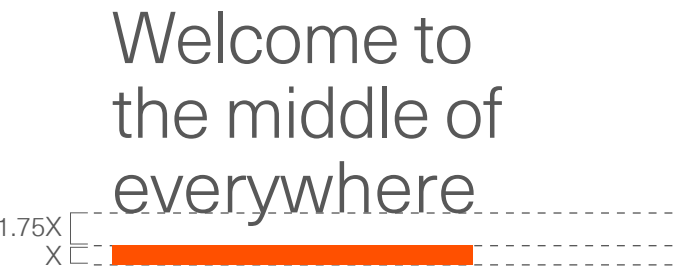
The journey line

A minimum clear space for the journey line should be observed to maintain the clarity of the journey line and the elements with which it interacts.

The minimum clear space for the journey line is determined as 1.75 times its thickness.

The clear space should be increased wherever possible, particularly when used at smaller sizes or when highlighting portions of text.

Be sure to also observe the clear space requirements of any other elements used in conjunction with the journey line, such as the DFW mark.

Clear space

1.75X   1.75X

X

1.75X   1.75X

Welcome to
the middle of
everywhere

1.75X
X

Welcome to
the middle of
everywhere

1.75X

DFW

DFW

The journey line

Sizing the journey line

The thickness of the journey line may change depending on the size and shape of a communication. The intent should always be to present the journey line as a simple and clear horizontal element while maintaining a light and uncluttered layout.

A recommended starting place would be to match the thickness of the journey line to the channel that runs through the primary DFW logo (about ⅟₇ the height of "DFW"). The thickness may then be increased to fit the proportions of the particular layout.

When using the journey line next to the DFW logo, the thickness of the journey line should match the thickness of the channel that runs through the logo.

Avoid sizing the journey line to a thickness below that of the channel that runs through "DFW."

Journey line sized to ⅟₇ of "DFW."

⅟₇

⅟₇

Journey line sized to ⅓ of "DFW."

⅓

⅓

Firstname Lastname
Title
Department

email@dfwairport.com
T (000) 000 0000
F (000) 000 0000
www.dfwairport.com

DFW

Lorem *ipsum* dolor.

Omni culluptur sin porum rero qui officides explit.

Omni culluptur sin porum rero qui officides explit Ugias ad quatur? Quiaectus suntio. Ut ipsaperenias doluptat parum con pa si tendero odita dolor rem. Luptatem. Et perremo mi, vendit voluptur susappli comperferia doleessiatiur aut ducit harchiit exerum a des conse quae nis sum eum rehem optatem olesequi occae es doluptas et labori accuptium ad ut escima dese nobiscia conecol ipsumet magnienda aliquit officipici nos ia etur? Qui consequi non rem inum es aliciatem.

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Travel. Transformed. **DFW**

The journey line

Incorrect journey line usage

Effective and consistent use of the journey line can elevate the brand by adding visual interest to photography or drawing one's attention to key information.

The examples on this page illustrate some, but not all, potential misuses of the journey line.

Do not use more than one journey line at a time.

Do not use the journey line in colors other than DFW Orange. The journey line may also be reversed out of any color in the DFW palette, except DFW Light Gray.

Do not draw words with the journey line.

Do not draw overly complicated shapes with the journey line.

Do not add gradients, shadows or other effects to the journey line.

Do not use the journey line at angles other than horizontal.

Do not exaggerate or fluctuate the thickness of the journey line.

Do not crease or fold the journey line.

Do not wrap the journey line around an object.

The journey line

Effective and consistent use of the journey line can elevate the brand by adding visual interest to photography or drawing one's attention to key information.

The examples on this page illustrate some, but not all, potential misuses of the journey line.

Incorrect journey line usage

Do not form maze-like or meandering paths with the journey line.

Do not break, cut off, or make patterns with the journey line.

Do not attach arrows, embellishments or ornamentation to the end of the journey line.

Do not allow the journey line to interact with text.

Do not allow the journey line to interact with secondary images or elements. The journey line should only interact with a primary image.

Do not construct a frame or bounding box to hold additional elements with the journey line.