



# IATA Brand Guidelines

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2012

Brand IATA Brand IATA Brand IATA Brand IATA Brand IATA Brand IATA

## Foreword

IATA is trusted globally for its professionalism, knowledge and integrity. This is the brand value that cements our relationships with our many stakeholders including members, governments, customers and partners.

The visual representation of the IATA brand is a powerful tool that must be protected. These brand guidelines are meant to ensure that the visual elements of the IATA brand are used consistently and correctly.

Thank you for adhering to the rules in all your communication activities.



Tony Tyler  
Director General & CEO, IATA

## Overview

Every experience a customer or stakeholder has with an IATA service or employee, either builds up or breaks down the brand through the images and associations each 'touch-point' creates.

We must present the IATA brand clearly and consistently in order to form a strong sense of the IATA brand in peoples' hearts and minds - which is where the brand ultimately lives.

The Brand Guidelines will help you integrate the IATA brand consistently and appropriately.

If you need any assistance, send your e-mail to [infobranding@iata.org](mailto:infobranding@iata.org)

## Guiding principles

- Our brand is **one** IATA. Globally.
- The IATA logo does not change. It represents the trust, expertise and knowledge that we have acquired over the years.
- The core elements of any IATA design are the Dynamic Sky, the IATA blues, accent colours and font.
- The Dynamic Sky always sits above a layout, with the IATA logo at its centre and is free of other design elements.
- Illustration and photography must be clean, fresh, bold, simple and modern.
- The secondary design elements help add colour, shape and movement (movement is always up, left to right but never down).
- IATA, its corporate messaging or its product offers are the first focus of any communication. Line of business plays a secondary role, and departments or divisions are invisible.



# The IATA Logo

This is the **ONLY** approved IATA logo. Please use the original files provided and refer to these guidelines for proper usage of the IATA logo.

If you have any questions please contact [infobranding@iata.org](mailto:infobranding@iata.org).

## Logo colours

It is expressly forbidden to use the IATA logo in **ANY** colour other than IATA dark blue, black or white. This applies to **ANY** item bearing the IATA logo.

The only exception is in the case of materials, where a colour application would be unnecessary. For example, an embossed corporate gift.

The IATA dark blue is obtained as follows:

**Pantone:**  
**PMS 541**

**Process:**  
**C100 M62 K38**

**RGB:**  
**R10 G66 B121**



Blue logo  
(preferred)

For use on white or pale colours and photographic backgrounds.



Black logo

For use on white backgrounds and in black and white or grayscale artwork.



White logo

For use on medium, dark-coloured or photographic backgrounds.

## Protection space

To avoid overcrowding and preserve clarity of presentation, the IATA logo is surrounded by a mandatory clear area. It is defined by the height of the letter "A" in the logo, applicable on all four sides of the signature. The protection space around the logo is shown in dotted space - please do not place other text or artwork within this zone.



## Minimum size

In order to maintain the legibility of the IATA signature, the minimum size for print reproduction should be no less than 0.5 inch (12.7mm) wide.

For the Web, the minimum size should be no less than 70 pixels wide.



0.5 inch or 12.7mm  
for printed material



70 pixels for web  
or screen use

# Logo Usage Guidelines

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## For colour or black & white applications

The logo may only be reproduced in IATA blue, black or white. No other colour variations are permitted. Every component of the logo must appear in the same colour: the logo may only appear all in blue, all in white or all in black.

## Alternate presentations in forced white background

When the logo appears on a background that is cluttered or offers insufficient contrast, it may be placed in a white frame to force a white background. In this case, the logo appears in one of the presentations shown left.



## Incorrect logo usage

To the left are a few examples of incorrect uses of the logo, which must be avoided:

- The logo may not appear on a cluttered background or a patterned background that impedes its legibility
- The positions of the various elements or the typography of the logo may never be altered
- The logo may not appear on a background that results in insufficient or variable contrast
- Shadow or any other effect may never be added to the logo
- The logo may not be distorted in any way

## Proportional sizing

When the IATA logo is used with other company logos—for example, in co-sponsorship—the following applies:

- The IATA logo should be equivalent in visual space as the other company logos.
- The logos should appear grouped or in a line and respecting the protection zone around each logo.



## Incorrect substitutions

Old IATA logos will never be used, including: the old green-blue IATA logo; the 1970s IATA logo with the rounded box and the IATA dynamic sky and logo as a badge square (1<sup>st</sup> row). Nor may logos be invented (2<sup>nd</sup> row).

# IATA Dynamic Sky

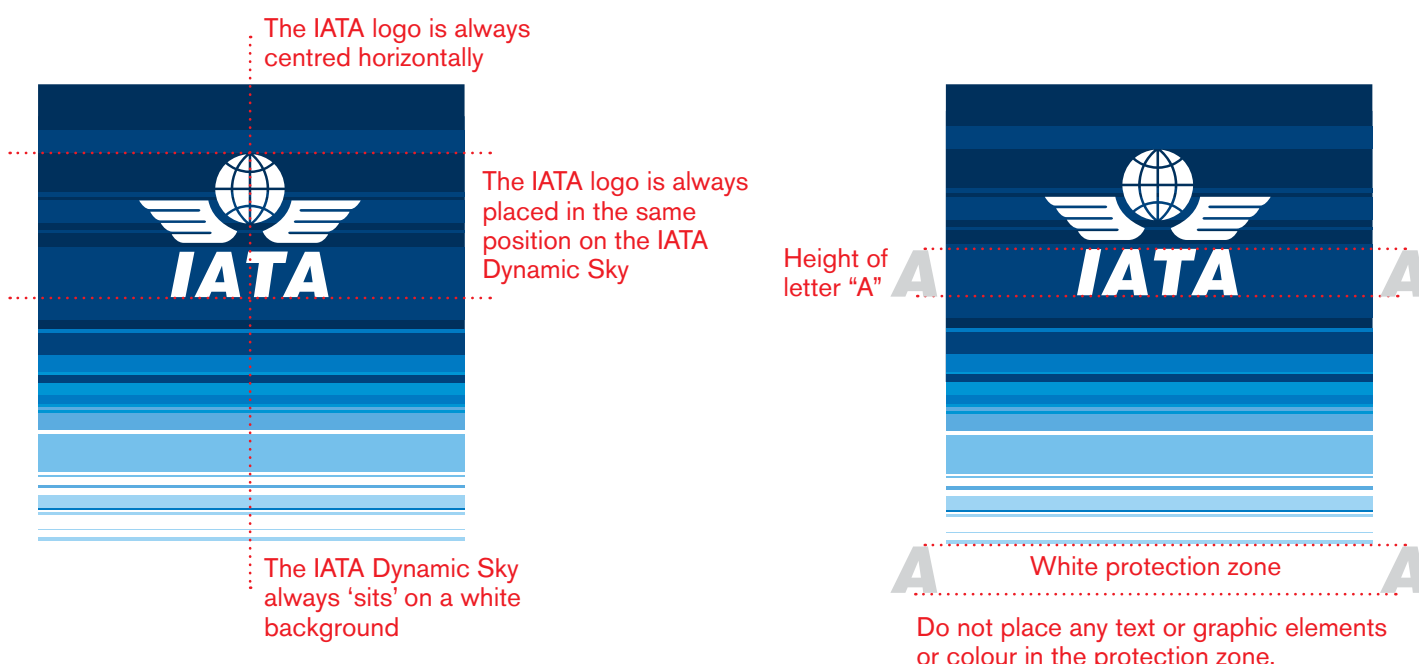
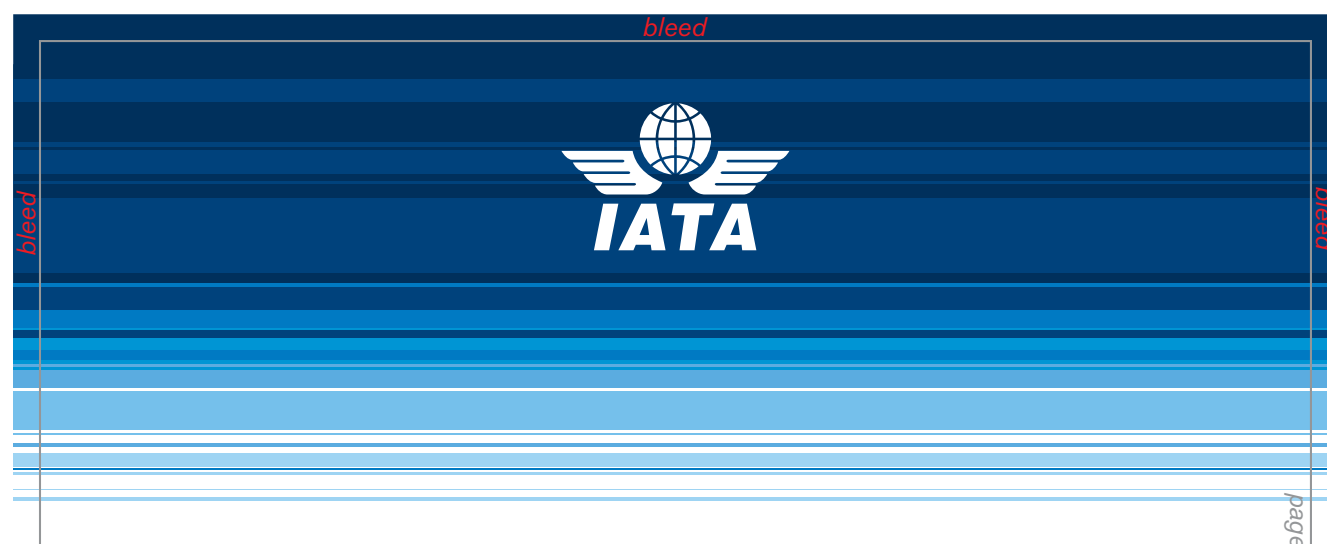
# 4

All IATA communications, promotions and sales materials start with a graphic representation of the sky, known as the “IATA Dynamic Sky”, on which the white IATA logo is positioned. It is the visual expression of our place in the air transport industry. There are ONLY 4 accepted variations (please see subsequent pages).

**For web and print advertising, the Dynamic sky is not used (see pages x and xx)**

The positioning of the IATA Dynamic Sky on the different types of media is governed by a set of precise rules:

- the logo is always centred horizontally
- the Dynamic Sky is always placed at the top of any page or screen layout
- the Dynamic Sky cannot be dissociated from the logo (except in the case of back covers or book spines)
- the logo is **always** placed in the same relative position on the Dynamic Sky
- the Dynamic Sky always ‘sits’ on a white background and must always bleed off the page
- the Dynamic Sky must not have any other artwork, lettering or logo over its surface area (please note there is a protection zone across the page, screen or layout)



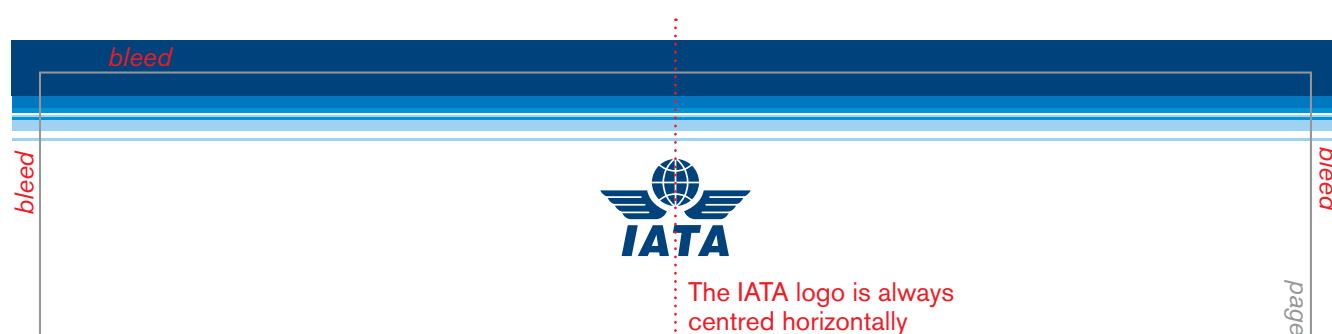
# Light Dynamic Sky

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## Variation 1: Light Dynamic Sky

The Light Dynamic Sky is a compressed version of the IATA Dynamic Sky. It has been created as an alternative format, to be used when the full Dynamic Sky is not appropriate, for example: corporate stationery; certain print applications; and html e-mail campaigns. Using the Light Dynamic Sky always follows these rules:

- the logo is **always** centred in the format, positioned under the light Dynamic Sky
- the Light Dynamic Sky is always placed at the top of the page or screen layout and **can never** be dissociated from the logo
- the Light Dynamic Sky always bleeds off the page and always 'sits' on a white background
- the Light Dynamic Sky must not have any other artwork, lettering or logo over its surface area (please note there is a protection zone)



# Light Dynamic Sky

## Variation 2: Black & white Light Dynamic Sky

This specific black and white version of the Light Dynamic Sky should be used when the technical constraints for printing impose a black & white colour depth (e.g. press announcements, newspaper ads, etc).

The same rules apply for bleed, positioning and the white protection zone.

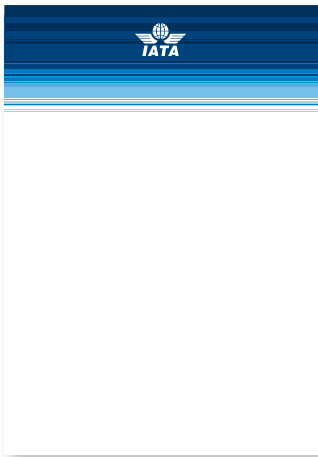


# Proportions

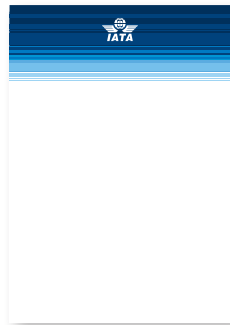
For portrait promotional material the ratio is 1:4 Dynamic Sky to artboard (1:3 for landscape). For informational material the ratio is 1:5 to give more pagespace for text. For the web and html email layouts, where space is a premium, a special formulation of Dynamic Sky is required, based on the minimum size required for logo visibility.

1:4 Promotional layouts: brochure covers, flyers, sales sheets etc

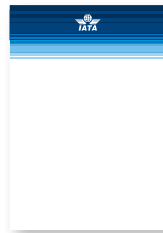
A4 portrait



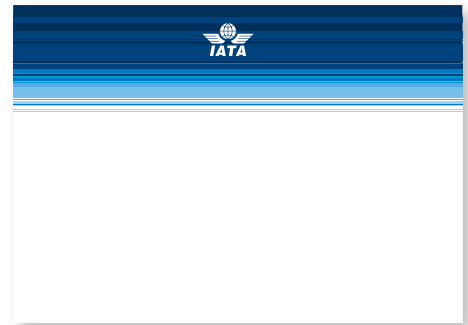
A5 portrait



A6 portrait



1:3 - Landscape



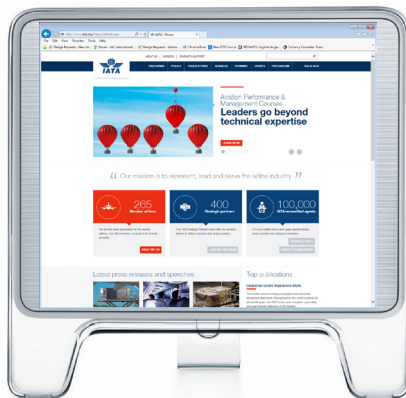
For back covers, the Dynamic Sky can be repeated but without the logo. The blue lines should be continued on the spine.

Informational layouts: newsletters, fact sheets, web etc

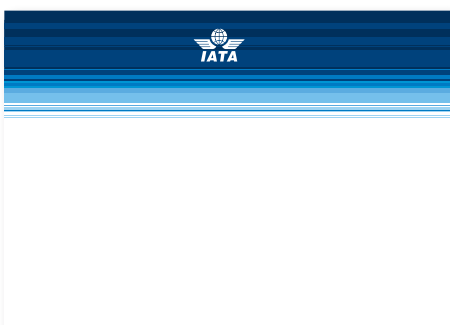
1:5 - A4 portrait



Web page and html email: special formulations



1:3 - PowerPoint Title slide



1:5 - PowerPoint slide





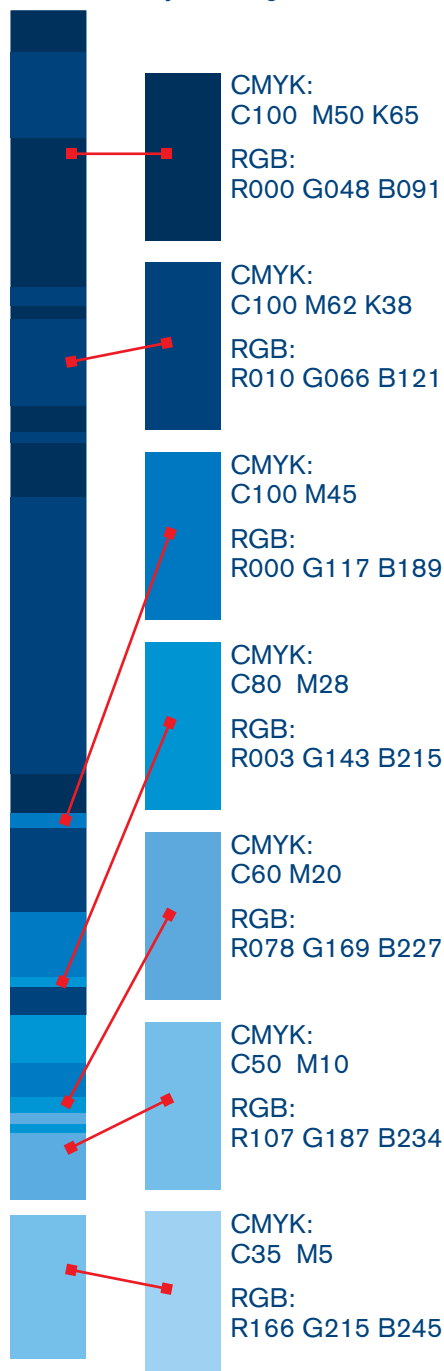
# IATA Blues

## Dynamic Sky colours

In order to maintain coherent, colorimetric equivalence in the different types of printing, three colorimetric versions have been established for the Dynamic Sky. Technical printing constraints will determine which version to use.

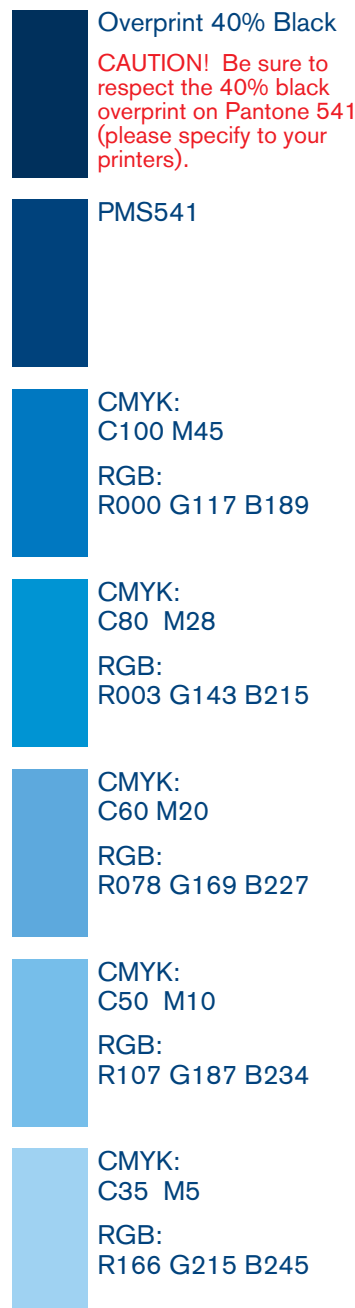
### Version 1 Process colour

Cyan - Magenta - Black



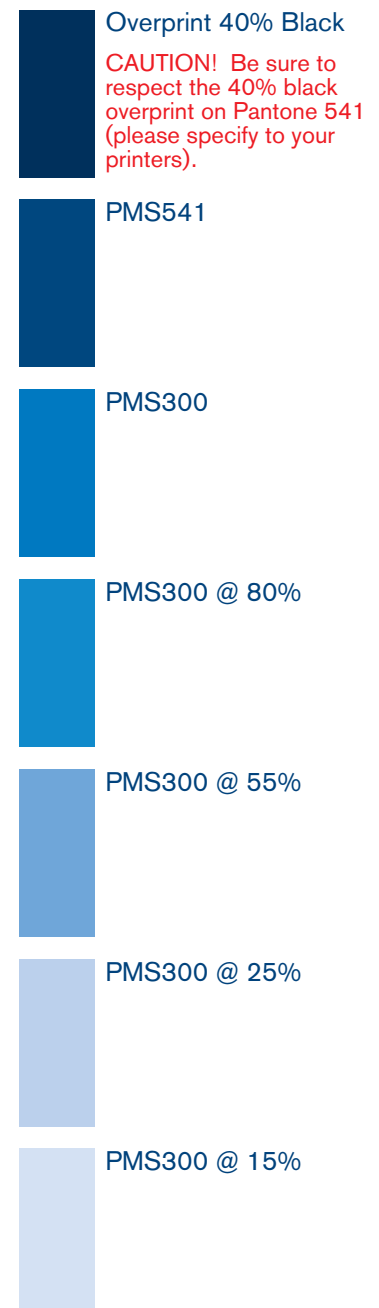
### Version 2 3-colour process + Pantone (3+1)

Cyan - Magenta - Black +  
Pantone 541



### Version 3 2 Pantone + Black (2+1)

Pantone 541 - Pantone 300 +  
Black



# IATA Accent Colours

Although the IATA Blues and the basic background white will dominate a layout palette, the accent colours must also be used. They will offset the blue tonality and bring life to any design. They could also be used for highlighting a layout feature. The basic rule is one accent colour per page, screen or spread.

## Version 1 Pantone

## Version 2 CMYK Process

## Version 3 RGB

## IATA Blues RGB



PMS 109



CMYK:  
C10 Y100



RGB:  
R255 G219 B0



RGB:  
R0 G48 B91



PMS 382



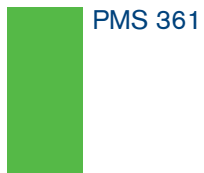
CMYK:  
C35 Y100



RGB:  
R189 G207 B27



RGB:  
R10 G66 B121



PMS 361



CMYK:  
C70 Y100



RGB:  
R98 G179 B26



RGB:  
R0 G117 B189



PMS 151



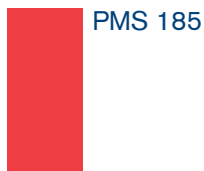
CMYK:  
M50 Y100



RGB:  
R242 G147 B0



RGB:  
R3 G143 B215



PMS 185



CMYK:  
M90 Y80



RGB:  
R235 G48 B20



RGB:  
R78 G169 B227



PMS 213



CMYK:  
M95 Y27



RGB:  
R229 G23 B110



RGB:  
R107 G187 B234



PMS 266



CMYK:  
C80 M90



RGB:  
R95 G50 B135



RGB:  
R166 G215 B245

# Colour Rules

- Bodytext should be a dark blue (PMS 541), or black if appropriate
- Subtitles and highlighted text should be either an accent colour or one of the paler IATA blues
- Only one accent colour is used per visible layout - except on the very rare occasion when the diversity is contextually appropriate
- On the corporate web site, IATA green is the only accent colour used
- A colour may be attributed to a specific IATA product but is never exclusive to that product. However, if a specific accent colour is used to define a product logo, that colour will not change (as that would alter a sub-brand)

# Design Elements

These shapes are designed to add colour, movement and emphasis in a layout. Effectively, they create direction or point to other elements or they help the designer break the grid of a repetitive design layout.

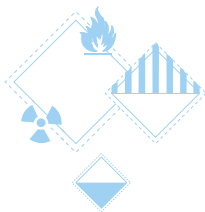
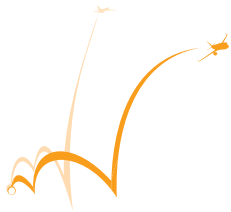
They can be used filled or stroked as an outline.

They should, however, be used sparingly. Using them as bullet symbols is possible but if there are more than 5 bullets in a layout the use of the shape becomes untidy and distracting.



# Iconography

Iconography or pictograms should be simple and light. The ideal is 2-3 graphic elements with a maximum of 2 colours. Their principal use is to add shape and colour (like the 'design elements') and to add context or differentiate from other communications. The 2 book examples below show a contextual use of iconography.



# Illustration

As with iconography, illustration should be simple and light. Effectively, the house style is 'silhouette'. Some detail can remain, but it must be only a suggestion.

Please avoid creating artwork that could be considered for use in a text book or technical manual.\*

The goal is to extend the contextuality of iconography, keeping the design benefits of simple solid colours and shapes, but not complicating the overall layout.

Combining illustration and photography can also help in visualising the messaging, but this should be used sparingly, as it is often heavy in a layout.



Context: aviation and environment

Message: aviation's commitment to reducing emissions

Feel: light, airy, movement



Context: simplifying travel

Message: easy, implementation

Feel: light, airy, ordered, simple, real

Context: governmental policies

Message: lobbying for change, equity and standards

Feel: plurality, order, common-sense, real people, openness



\*Of course, in IATA technical manuals the artwork will necessarily need to be precise and informative and, as such, the lack of detail does not apply.

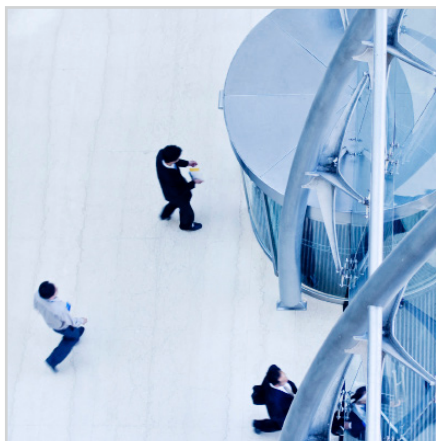
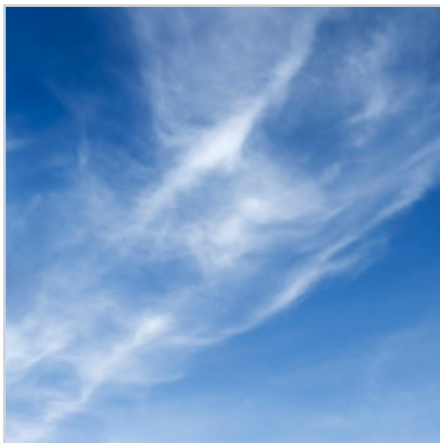
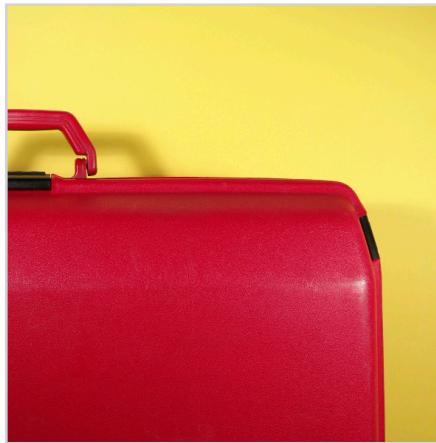
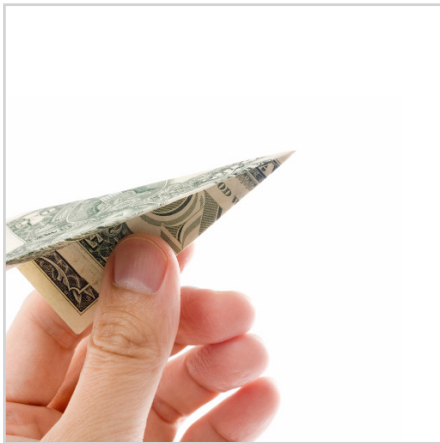


# Photography

As with the other design elements, photography should be clean, bright, fresh and simple. Photographs should carry a message or an idea to add value to text content and add interest, colour, movement to a layout. Photographs should be linked to what is actually said in the text.

Generic photography (i.e. showing a plane because the text about something to do with the aviation industry) is not to be encouraged.

Black and white photography can be very effective, but it will need to be offset by a bright accent colour.



# Layout examples

The following is a sample collection of successful applications of the brand guidelines.

## Annual Report



## Hotel room branding



## Coffee-table book



## Audio-visual screenshots



## Fact sheet



## Advertising



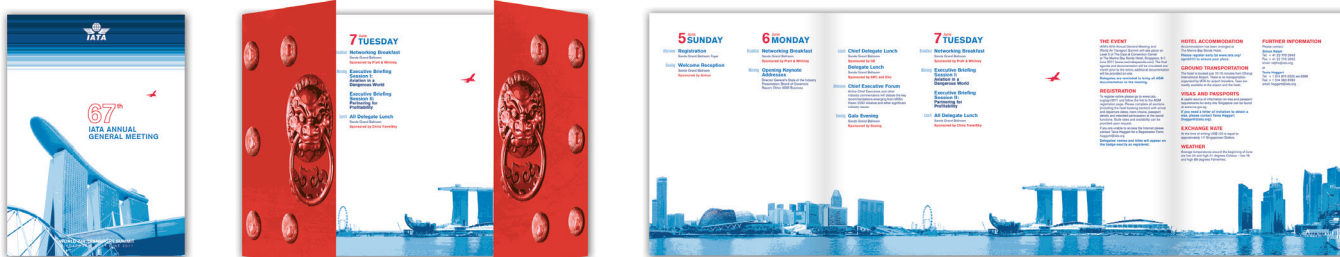
## Greetings card



## Promotional contact cards



## Event brochure



## Set design

# Advertising

Advertising should be bright, bold, clean and simple. The focus should always be the product or service on offer with a formulated sign-off by IATA and its website (or [www.iata.org/productpage](http://www.iata.org/productpage)). This template is based on A4 paper size (210x297mm) - any other advert size should adjust its proportions accordingly.

10mm Basic template grid

**Tagline:**  
**Maximum 10 words**  
**Akzidenz Medium**  
**40pt, 42pt linespacing**  
**Punctuation only for emphasis**

**Photography: bright, clear, colourful and lively. Studio shot backgrounds should be replaced by one of the 7 IATA accent colours.**

Sub-brands: associated product or line-of-business sub-brands should go somewhere in this visual space, but not above the tagline.

10mm 7mm

**1 line sub-title: Akzidenz Medium, 17pt, 19pt linespacing, left justified.**

The bodycopy should explain the product/service/initiative/event. It should be a brief overview, either: to entice readers to the call-to-action below; or to make them aware of an industry initiative.

Copy space: maximum 100 words or 7 lines. Akzidenz Regular, 10pt, 12pt linespacing. Justify with last line aligned left. Paragraph spacing is 1.8mm.

Copy style: Proper sentences should be used (not bullets). Sentences should be short, fast and the language used should be simple and clear (not jargon-filled or acronym industry-speak).

No bodycopy below this line

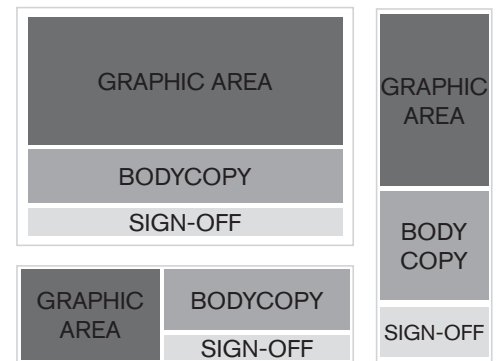
Sign-off space: the only additions or changes to this space allowed are: sponsor logos for events; and a more complete url if it is being used as a call-to-action to a specific [www.iata.org](http://www.iata.org) web page.

10mm 10mm

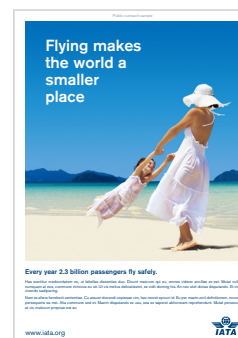
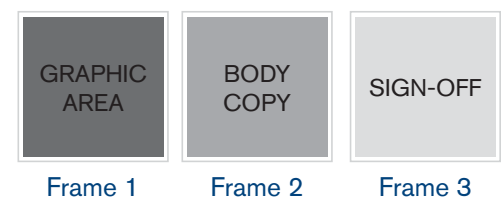
[www.iata.org](http://www.iata.org)

IATA

**IATA Dynamic Sky:**  
 successful advertising promotes a product or service due to advertisements being normally on an inside page or contained within a webpage and due to the need to highlight the product first (before the company), advertising does not need to display the IATA Dynamic Sky at the top of the layout. The 'IATA sign-off' is sufficient.



Above: a rough guide of the proportions for different ad formats. If the ad is on-line and space is restricted, then naturally animated gifs or flash can be used to split the areas into frames:





# Typography

The typography used for all IATA **designed communications** is the Akzidenz Grotesk family. The most commonly used are: Light, Regular, Medium, Super, Light Condensed and Condensed. Super is usually reserved for graphic use and number lists.

The Akzidenz Grotesk font packs are available for MAC and PC. Design agencies outside IATA should buy their own copy of the fonts as it is license-restricted. The fonts can be purchased online at: [www.bertholdtypes.com/font/akzidenz-grotesk-collection/](http://www.bertholdtypes.com/font/akzidenz-grotesk-collection/)

Akzidenz Grotesque Light 1234567890

Akzidenz Grotesque Regular 1234567890

**Akzidenz Grotesque Medium 1234567890**

**Akzidenz Grotesque Bold 1234567890**

**Akzidenz Grotesque Extra Bold 1234567890**

**Akzidenz Grotesque Super 1234567890**

Akzidenz Grotesque Light Condensed 1234567890

Akzidenz Grotesque Condensed 1234567890

Akzidenz Grotesque Medium Condensed 1234567890

**Akzidenz Grotesque Bold Condensed 1234567890**

**Akzidenz Grotesque Extra Bold Condensed 1234567890**

*Akzidenz Grotesque Light Italic 1234567890*

*Akzidenz Grotesque Italic 1234567890*

***Akzidenz Grotesque Medium Italic 1234567890***

***Akzidenz Grotesque Bold Italic 1234567890***

***Akzidenz Grotesque Extra Bold Italic 1234567890***

The only permissible fonts for non-design staff use, MS Office, email and [www.iata.org](http://www.iata.org) must be Arial Regular, Italic and Bold. The Arial Narrow version should never be used to mimic the Akzidenz fonts.

Arial Regular 1234567890

**Arial Bold 1234567890**

*Arial Italic 1234567890*

**Arial Black 1234567890**

~~Arial Narrow 1234567890~~



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