Dayton International Airport

PARTNERS EDITION

Brand Guidelines

2026

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POSITIONING

Everything we do brings people a little closer to happiness.

There was a time when air travel felt like magic.

When people dressed up for the occasion. When a boarding pass felt like a golden ticket. When the flight itself, not just the destination, was something to look forward to. Somewhere along the way, we lost that.

Today, air travel means massive parking lots that swallow your car whole. Lines that snake for what feels like miles. Security checkpoints where your blood pressure climbs with every step forward. Endless terminals built for efficiency, not for people. Concessions that charge you double for the privilege of a lukewarm coffee.

We forgot that flying was never really about the flight.

It's about what, and who, is waiting on the other side.

It's the first time you hold your grandchild.

It's sand between your toes after a week that never seemed to end.

It's your kids' first plane ride, wide-eyed at 30,000 feet.

It's the meeting that changes the trajectory of your career.

It's walking through the door, and for the first time in months, you're really home.

These moments deserve better than a fight through a broken system. They deserve an airport that gets out of the way. One that remembers what all of this was for in the first place.

That's what Dayton International Airport is bringing back.

Not a smaller airport. A better one. One where the parking lot doesn't feel like punishment. Where the lines move. Where security is fast and friendly. Where the terminal feels like a place, not a maze. Where the food is something you actually want to eat.

From the moment you pull onto the property to the moment you land in the arms of whoever or whatever you came for. We've rebuilt the experience around a simple idea: getting there shouldn't cost you the joy of arriving.

We are not just moving people. We are moving people
closer to the people and moments they love most.

Everything we do brings people a little closer to happiness.

Happy Travels.

PERSONALITY

Warm

We speak like a good neighbor, not a corporation. Real care, plain words, and people invited in. Every interaction meant to feel personal, welcoming, and grounded.

Encouraging

We're in the traveler's corner. Our tone builds confidence and roots for progress, offering clarity and a little momentum instead of authority or judgment.

A little surprising

We skip the predictable. A bit of wit, a fresh angle, or a clever detail where people least expect it. Just enough to stay memorable without ever trying too hard.

LOGO USAGE

Lockups

The DAY logo is the cornerstone of our identity. It should be used consistently and with care, and forms should never be altered or compromised.

The DAY logo comes in two structural formats:

Vertical and Horizontal.

These are both recommended for general use across most applications.

The DAY logomark can stand alone without the words “Dayton International Airport” for use on promotional products. For other applications, please request permission from the DAY marketing team (see Brand Contacts, page 18).

VERTICAL LOGO



HORIZONTAL LOGO



LOGO USAGE

Master brand logo

Introducing DAY's new hero logo suite.

Daybreak is the brand's hero logo. DAY's goal is to seed this primary logo and gradient in the marketplace and industry, and it should be the first choice for use. All three gradient logos run at a fixed 130° angle. Light enters high and left, always. Gradients are a display treatment. Use them large, on clean backgrounds, and when the mark is the hero in a layout.





Daybreak

#56CBE5 → #2850A8

The primary gradient. This logo should be used on all on-site airport signage and employee apparel. This logo is also great for advertising, social media, presentation covers, email signatures, and promotional products.





Night Sky

#2C5896 → #1F3D70 → #16294D

A secondary gradient. The deeper, cooler counterpart to Daybreak — for premium print, covers, and co-branded layouts where a brighter blue would compete with partner logos.





Sunset

#E8C547 → #FF8A8A

A secondary gradient. The warm counterpart to Night Sky — for campaign work, seasonal moments, and promotional pieces where the blues would feel too cool.

GRADIENT RULES

Minimum mark width 200px digital / 1.75 in. print; below that use a solid. Never re-stop, recolor, or change the angle. Never run a gradient mark over another gradient. One gradient per composition. Use a solid variant where a gradient can't be reproduced, such as embroidery.

Solid variants

LOGO USAGE



NIGHT SKY SOLID



DAYBREAK SOLID

TO BE USED OVER LIGHTER, HIGH CONTRAST IMAGERY WHEN A GRADIENT LOGO WILL NOT POP AS WELL.



WHITE

TO BE USED OVER DARKER OR LOW CONTRAST IMAGE WHEN A GRADIENT LOGO WILL NOT POP AS WELL. ALSO FOR B/W PLACEMENTS.



BLACK

ONLY USE FOR B/W PLACEMENTS.

LOGO USAGE

Clear space & sizing

Clear space

X equals the cap height of the mark. Keep a minimum clear zone of ½X on all sides. No type, imagery, or competing marks inside it.



Minimum Size

Below these widths, the mark loses its geometry.

VERSION	DIGITAL	PRINT
Solid mark	120px	1 in.
Gradient mark	200px	1.75 in.
Full lockup	160px	1.25 in.

LOGO USAGE

Unacceptable treatments

DON’T STRETCH, SQUASH, OR REPROPORTION

DON’T ROTATE OR TILT

DON’T ADD SHADOWS, GLOWS, OR EFFECTS

DON’T OUTLINE OR CONVERT TO STROKE

DON’T PLACE ON LOW-CONTRAST FIELDS



DON’T SET ON BUSY IMAGERY WITHOUT A SCRIM

DON’T RECOLOR OUTSIDE APPROVED COLORWAYS

DON’T RE-TYPESET OR REBUILD THE LOCKUP

TAGLINE USAGE

Happy Travels

Happy Travels is the campaign signature, drawn from the curve of the DAY mark. It carries the brand's voice in campaign and seasonal work. It is not a logo and never replaces the DAY mark.

PRIMARY - WHITE TYPE



The default tagline. Use on dark backgrounds, gradients, and photography where it can be read clearly.

SECONDARY - GOLD TYPE



Only use when the primary graphic is not legible. Use on white, cool, pale backgrounds.

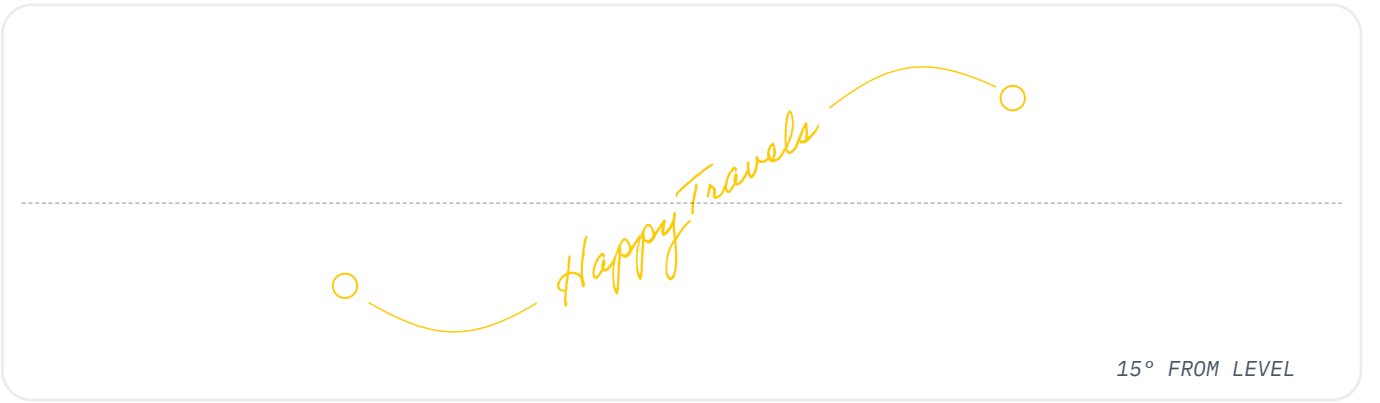
SIGNATURE RULES

Never recolor beyond these two options. Do not overlap the signature and the DAY mark. Never stretch or add effects.

TAGLINE USAGE

Rotation & Scale

ROTATION



May be rotated up to 15° to suit a layout. One angle per composition; never past 15°, and never flip or mirror.

SCALE & ROLE

In brand & identity use the DAY mark leads and the signature supports. In campaign & editorial work the signature can lead: run large, sit under a headline, or carry the headline itself, with the mark smaller as a sign-off.



√ SIGNATURE LEADS, MARK SIGNS OFF



√ BRAND MARK LEADS, SIGNATURE SIGNS OFF

PRIMARY FONT

Plus Jakarta Sans

A geometric, open, and friendly typeface. Every headline and every paragraph across digital and print is set in Plus Jakarta Sans. Headlines track tight -2%; body sits at 1.6 line height; sentence case is the default everywhere.

WEIGHT	ROLE	SAMPLE
ExtraBold · 800	Hero headlines, cover lines, campaign display	**Fly DAY**
Bold · 700	Section headers, page titles	**Fly DAY**
SemiBold · 600	Subheads, buttons, navigation, tagline	**Fly DAY**
Medium · 500	Emphasized body, subheads	Fly DAY
Light · 300	Body copy, long-form reading	Fly DAY

Supporting typefaces

IBM Plex Mono – Data focused

Data and operational focused, used on eyebrows and section labels, flight data, times, gates, fares, and spec callouts. All caps for all uses.

```
DEPARTURES · CONCOURSE B
DAY → MCO        09:42        GATE B4        ON TIME
```

Syne SemiBold — Accent & personality

Syne carries pull quotes, feature stats, and campaign flourishes. Never body copy, never below 24px, never more than one instance per spread.

Park at 9:40. Board at 9:55.

The core system

BRAND BLUES

The three identity blues. These carry the logo and primary brand assets.
Reserved for identity moments.

Clear Day
#56CBE5
86 · 203 · 229
59 / 2 / 13 / 0
2198 C

Daybreak Solid
#2850A8
40 · 80 · 168
94 / 74 / 0 / 1
2388 C

Night Sky Solid
#1F3D70
31 · 61 · 112
98 / 71 / 0 / 48
534 C

GRADIENTS

Three gradient treatments. All run at a fixed 130° angle. Light enters high and left, always.
Gradients are a display treatment: use them large and cleanly.



Daybreak Gradient
#56CBE5 → #2850A8



Night Sky Gradient
#2C5896 → #1F3D70 → #16294D



Sunset Gradient
#E8C547 → #FF8A8A

Backgrounds

SOLID BACKGROUNDS

Dark & light base for layouts, cards, and other assets.

Night Sky
#1F3D70
31 · 61 · 112
98 / 71 / 0 / 48
534 C

White
#FFFFFF
255 · 255 · 255
0 / 0 / 0 / 0
N/A

Cool
#EEF3F8
238 · 243 · 248
7 / 4 / 4 / 0
656 C

GRADIENT BACKGROUNDS

Three approved gradient fields. Use them as-is for covers, hero areas, and full-bleed layouts — one per composition. Never re-stop or recolor.

Daybreak Gradient
#56CBE5 → #2850A8

Night Sky Gradient
#2C5896 → #1F3D70 → #16294D

Sunset Gradient
#E8C547 → #FF8A8A

BORDERS

Two hairline tints, one for light backgrounds and one for dark, both low-opacity so edges read as structure without drawing attention. Used for separation, not decoration.

On-Light
#0F1828 @ 8%
15 · 24 · 40
96 / 67 / 13 / 93

On-Dark
#FFFFFF @ 8%
255 · 255 · 255
0 / 0 / 0 / 0

Text

Five type colors, from primary to muted. The darker three set hierarchy on light grounds; the two light values do the same on dark. Choose by emphasis and background.

ON LIGHT BACKGROUNDS

Primary
#0F1828
15 · 24 · 40
96 / 67 / 13 / 93
532 C

Mid
#4A5568
74 · 85 · 104
72 / 54 / 33 / 40
7545 C

Dim
#5E6C80
94 · 108 · 128
64 / 46 / 29 / 27
431 C

ON DARK BACKGROUNDS

On-Dark
#FFFFFF
255 · 255 · 255
0 / 0 / 0 / 0
N/A

On-Dark-Muted
#BCC6D4
188 · 198 · 212
31 / 18 / 12 / 0
537 C

Accents

Four soft & bright tones held in reserve for emphasis. Taxiway signals go, confirmation, on-time. Happy highlights the small moments of delight. Wingtip flags the exception: delays, alerts, the thing that needs a second look. Twilight warms the brand's human, story-driven moments. They add a spark of color where a layout would otherwise go flat.

Taxiway
#6FCF4A
111 · 207 · 74
60 / 0 / 88 / 0
7488 C

Happy
#E8C547
232 · 197 · 71
13 / 21 / 83 / 0
129 C

Wingtip
#FF8A8A
255 · 138 · 138
0 / 58 / 38 / 0
177 C

Twilight
#C29BF8
194 · 155 · 248
35 / 41 / 0 / 0
2645 C

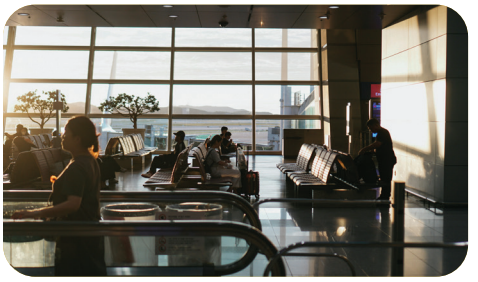
Photography

A mix of destinations and Dayton itself. The city, the river, the parks, the neighborhoods, alongside the places you can fly to. People from the community. Families at the airport. The traveler and the city they're leaving from both get equal billing.

Real moments, not stock moments	Candid beats posed, every time. Reunions at arrivals, the calm before boarding, kids at the glass.
Shot in real light	Natural daylight and golden hour warmth. Embrace the glow, never flatten it with flash or fluorescent gray.
The sky does the talking	Keep horizons low and let the big Midwest sky fill the frame. Scale and openness are the backdrop of every journey out of DAY.
Graded toward daylight	Lift toward our sky blues and warm gold. Never desaturated corporate gray, never crunchy HDR, never use heavy filters.











Iconography

Two-toned icon set that combines a filled base with a lighter secondary tone for depth. The layered treatment mirrors the direction's use of overlapping panels and translucent surfaces. Full set covers navigation, amenities, and wayfinding. Outlined or stroked styles can be used when two-tone is not achievable. Accessible at all standard sizes.



The graphic toolkit

TEXTURE

Vector graphic, saved as a pattern overlay at 30% opacity, baked into the background.

Click here for the asset: flydayton.com/brand-assets

Usage: applied at the designer's discretion on low-content sections. Not on content or data-heavy sections.



File Formatting Key

.EPS / .AI – For high-res print and vector use
.PNG – For digital use with transparent background
.PDF – For printable layouts and multi-page collateral
.SVG – For web-safe vector applications

Avoiding JPEGs

Whenever possible, avoid using .jpg (JPEG) files in brand applications. JPEGs compress image data in a way that permanently reduces quality, often introducing unwanted artifacts, dull colors, and blurry edges, especially around typography, logos, and sharp lines.

Instead, use:
PNG for crisp, transparent graphics
SVG for scalable icons or logos
PDF for print-ready vector files
TIFF for high-resolution photography in print

JPEGs may be used for photography in digital contexts when quality isn't compromised, but they should never be used for logos, type-based graphics, or key brand visuals.

Preserve visual integrity by always working with clean, high-quality formats.

Brand Contacts

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Version Control Log

Tracks updates made to the brand guidelines document.

Version	Date	Editor	Summary of Changes
1.0	2026-09-01	M. OHanlon	Initial release of brand guidelines. Included logo usage, color palette, typography, photography style, graphic & visual style/usage. Established formatting and structure for all sections and appendices.