™

Now serving: the new Subway® visual identity.

Our new visual identity system is a bold, vibrant update to the brand. It is firmly sandwiched between our history and long-term future.

Use this guide as inspiration to help you consistently create experiences for all of those who see, smell, hear, taste and touch the Subway® brand.

Menu board of contents

Brand
positioning

Our brand's positioning is accessible quality.

Brand goal

To be #1 in Quick Service Restaurants by delivering top sales, high customer counts and an excellent customer experience.

Our purpose

Inspire members of the Subway® Family to Create Great. We will do this by:

- Embracing opportunities

- Crafting craveable, nutritious and affordable sandwiches

- Delivering a superior customer experience

- Being a trusted community partner

Our promise

Inspiring you to live a vibrant lifestyle by providing nutritious food that is affordable and easy to find. It's a chance to seize the moment because every good choice makes a difference. Eat Fresh. Live Fresh.

Our brand's positioning statement:

Subway® is for people who are seeking a meal choice that they can feel great about.

Subway® is "the" sandwich shop.

We offer the ideal combination of quality and value.

Our consumer's understand that a delicious sandwich with fresh ingredients should be for all.

Everyone can have easy access to the quality of food they deserve.

Design principles

Our design principles help to maintain a connection to the brand positioning and guide our artistry.

Limitless vitality

Every interaction with the Subway® brand is an opportunity for nourishment—both physical and mental. We use a tasty approach to color—delicious imagery that tells a story and a bold, sweet new use of our logotype and brand marks.

Progressive balance

Yellow and/or green, healthy and/or indulgent, this way and/or that—we always find new ways to strike the perfect balance and cater to our guests so that they can do the same.

Purposeful craft

**Subway® Sandwich Artists™
and our guests make carefully
considered choices when creating
the best subs possible.**

**We do the same with our visual
identity—crafting all of our assets
with the utmost care and penning
equally thoughtful messaging.**

Brand marks

Looking back so we can move forward

Carefully crafted, the groovy letterforms of the '60s have been made more modern and confident.

The Subway® arrows pull us from the past and move us into the future.

Our logotype is the clearest designation of the brand and should be found in all key creative work—including our restaurant signage, website, advertising, OOH, packaging and first encounters with the brand.

SUBWAY®

Add a bit of personal space

Clear space is equal to the width of the stem of the "U" in the logotype.

The minimum size is 5 mm. Measure the height from the lower point of the arrow on the "S" and the top point of the arrow on the "Y."

x

x

5 mm (14 pixels) = minimum height

Primary logotype

Our primary logotype should be used in most instances. It works on a wide variety of backgrounds.

Secondary logotype

Our secondary logotype is used in limited instances, such as when the primary version does not work on certain colors or backgrounds, such as white.

Background colors

Never use the logotype over Subway® yellow or Lettuce green.

With either color option, the forward-pointing arrow of the logotype should always have the greatest contrast against any background color.

The entire logotype should always be legible against backgrounds.

Note: Using orange as a background color may not result in optimal legibility.

Background surfaces

With either color option, the forward-pointing arrow of the logotype should always have the greatest contrast against any background surface.

The entire logotype should be legible against surfaces.

The primary yellow-and-white logotype is used on dark steel surfaces.

The primary yellow-and-white logotype is used on wood surfaces.

The primary yellow-and-white logotype is used on brick surfaces.

The secondary yellow-and-green logotype is used on light steel surfaces.

The secondary yellow-and-green logotype is used on light stucco surfaces.

One-Color logotypes

One-color Subway® logotypes are reserved for situations where printing capabilities are limited— such as coupons, smart receipts, sponsorship, partnerships and premium items.

Use the black logotype when color isn't available.

Choose the green logotype when color is an option and there are one-color-printing constraints.

If there is a use case that is not covered here, please contact your brand team for guidance.

The black logotype is used when color isn't available.

The green logotype is used when printing capabilities are limited.

Logotype placement

In most cases, the logotype is placed in one of the four corners of a layout, within the margins. It should not be placed in other locations unless it is supplied as such in approved artwork.

In most cases, the logotype should be placed in one of the four corners of the design.
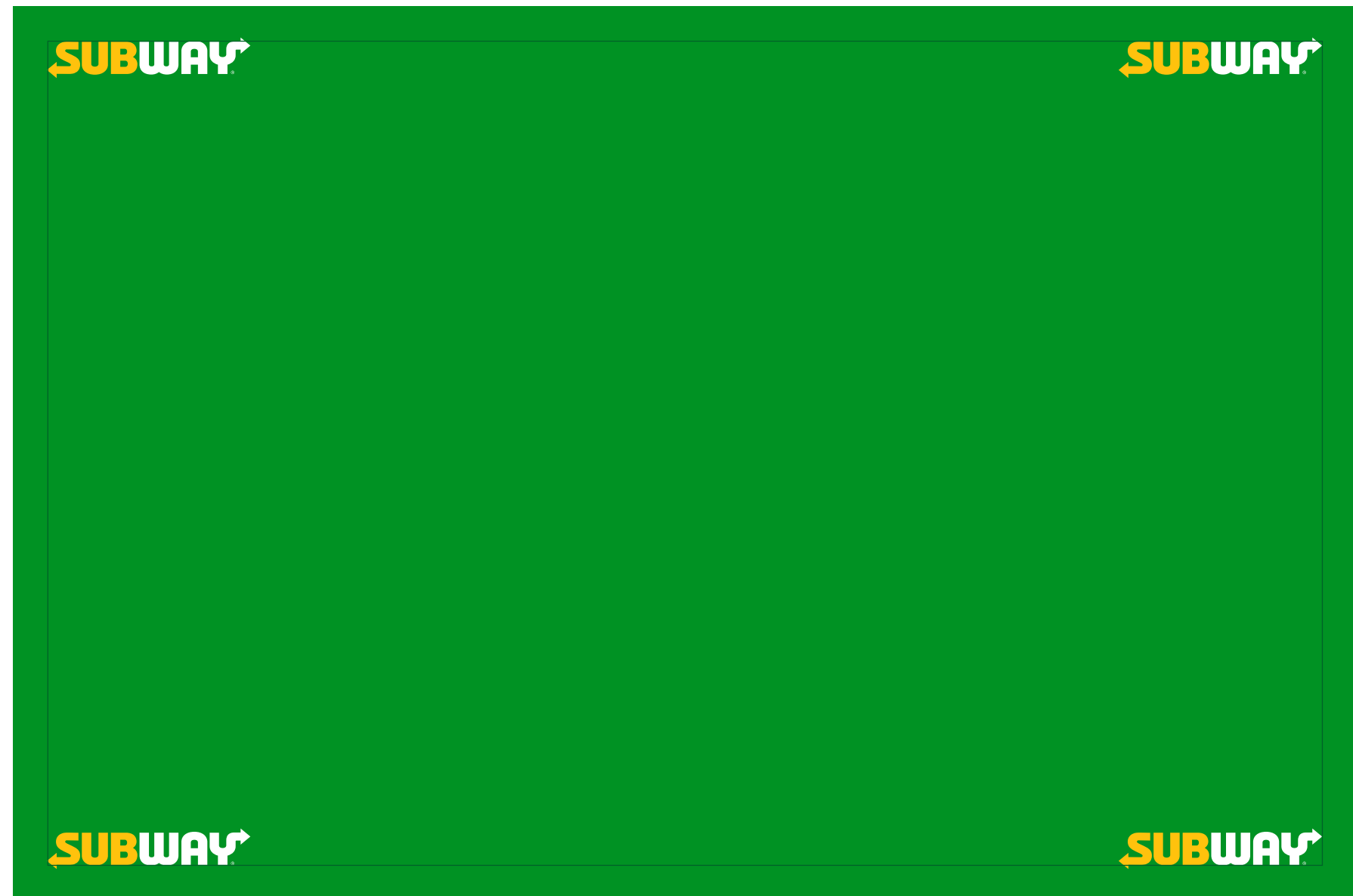
Global logotypes

We are a global brand with global logos. Use the appropriate logotype for your region. If you don't find what you need, reach out to StudioS@subway.com.

Arabic

Russian/Cyrillic

Arabic

Russian/Cyrillic

Logotype lock-ups with horizontal partner logos

When using the Subway® logotype with a horizontal partner logo, the forward-facing arrow should always point toward the partner logo.

The partner logo should align with the cap height and baseline of the Subway® logotype (y).

Use these examples as a guide when creating new horizontal partner lock-ups.

Please reference page 96 for a partner layout example.

Horizontal partner lock-up spacing
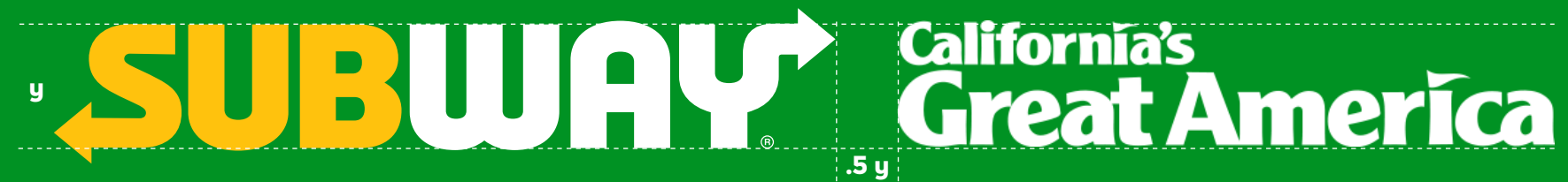
Horizontal partner lock-up clear space

Logotype lock-ups with vertical partner logos

When using the Subway® logotype with a vertical partner logo, the forward-facing arrow should always point toward the partner logo.

The partner logo should not overpower the Subway® logotype.

Use these examples as a guide when creating new vertical partner lock-ups.

Vertical partner lock-up spacing
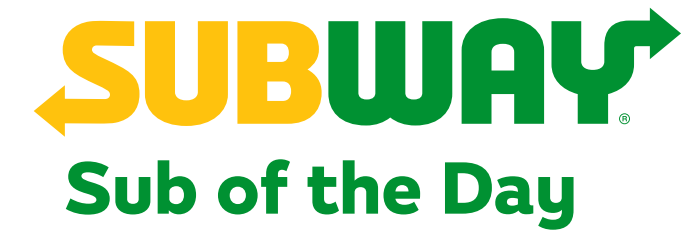

Vertical partner lock-up clear space

Sub-brand lock-ups

Sub-brands are typically provided as artwork. They should not be altered.

SUBWAY®
Breakfast

SUBWAY®
Café

SUBWAY®
Footlong Fest

SUBWAY®
Fresh Buzz

SUBWAY®
KidsPak

SUBWAY®
Sub of the Day

Sub-brand lock-ups

Sub-brands are typically provided as artwork. They should not be altered.

SUBWAY®
Breakfast

SUBWAY®
Café

SUBWAY®
Footlong Fest

SUBWAY®
Fresh Buzz

SUBWAY®
KidsPak

SUBWAY®
Sub of the Day

Creating sub-brand lock-ups

When it is necessary to create a new sub-brand lock-up, use the Subway® logotype as the basis and Subway® Footlong for the typography. The sub-brand lock-up must be approved by the ARB team.

Sub-brand lock-up spacing

Sub-brand lock-up clear space

Do not outline the logotype.

Do not flip the color order in the logotype.

Do not use a single-color logotype—unless print limitations require all black or all white.

Do not change logotype colors.

Do not recreate the logotype or alter it in any way.

Do not use the logotype in a containing shape.

Do not apply drop shadows or special effects to the logotype.

Do not italicize the logotype.

Do not crop the logotype or isolate SUB (or WAY).

Do not break the logotype apart in any way.

Do not hyphenate the logotype.

Do not use the logotype over images that make it illegible.

Do not use the one-color logo in applications where the full-color logo can be used.

Do not change lock-up proportions.

You can't spell "choose" without an "S"

The Choice Mark is the newest visual item on the Subway® brand menu. It is derived from our updated logotype and moves our brand forward toward simplification.

Our new mark represents the customized Subway® experience. It empowers our consumers to make enjoyable choices.

The Choice Mark is used to tell a story, for example, conveying a choice between two options: "healthy" and "indulgent" using typography or imagery.

Use the mark for small digital formats and options for premium merchandise.

™

Some personal space, please

Clear space is equal to the thickness of the arrow arm of the Choice Mark.

Measure the height as the distance from the top point of the upper arrow to the bottom point of the lower arrow to ensure that the Choice Mark is at least this size.

x

x

™

12 mm (34 pixels) = minimum height

Primary Choice Mark

The primary Choice Mark is used in most instances. It works on a wide variety of backgrounds.

Secondary Choice Mark

Our secondary Choice Mark is used in limited instances, such as when the primary version does not work well on certain colors or backgrounds, such as white.

Background colors

Never use the Choice Mark over Subway® yellow or Lettuce green.

With either color option, the forward-pointing arrow of our Choice Mark should always have the greatest contrast against any background color.

The entire Choice Mark should always be legible against backgrounds.

Note: Using orange as a background color may not result in optimal legibility.

Background surfaces

With either color option, the forward-pointing arrow of the Choice Mark should always have the greatest contrast against any background surface.

The entire Choice Mark should be legible against surfaces.

The primary yellow-and-white Choice Mark is used on dark steel surfaces.

The primary yellow-and-white Choice Mark is used on wood surfaces.
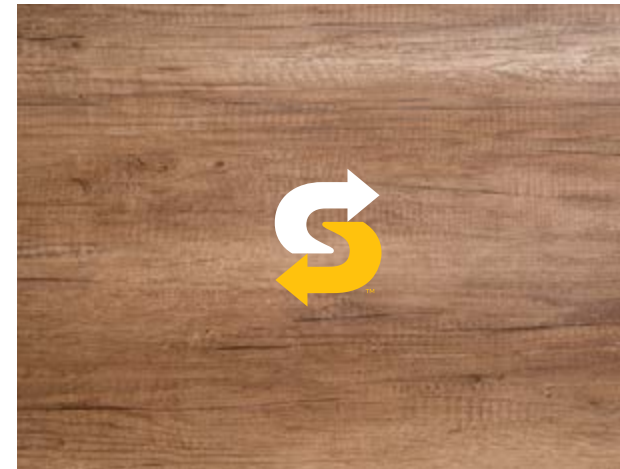
The primary yellow-and-white Choice Mark is used on brick surfaces.
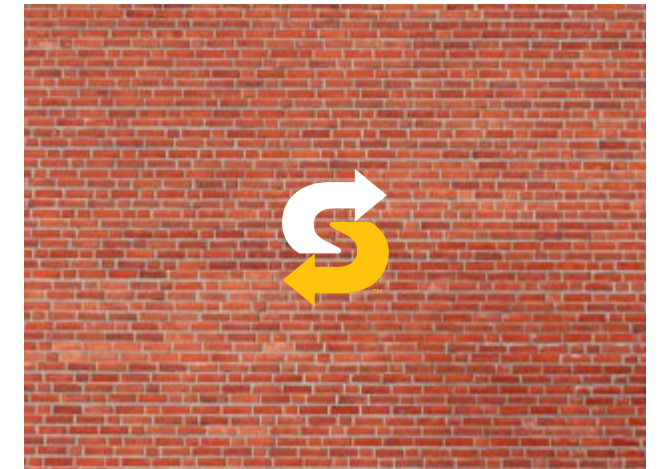
The secondary yellow-and-green Choice Mark is used on light steel surfaces.
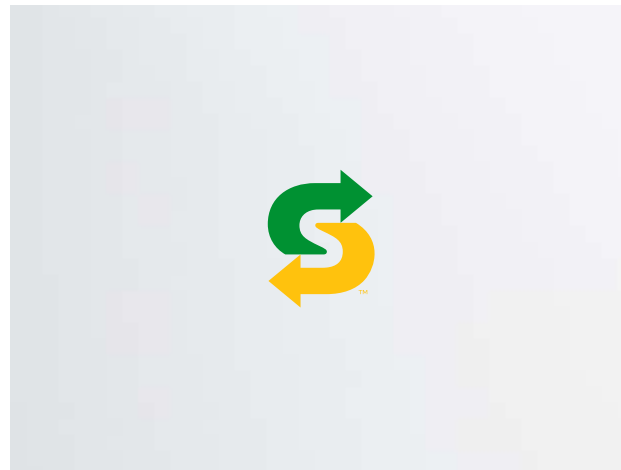
The secondary yellow-and-green Choice Mark is used on light stucco surfaces.
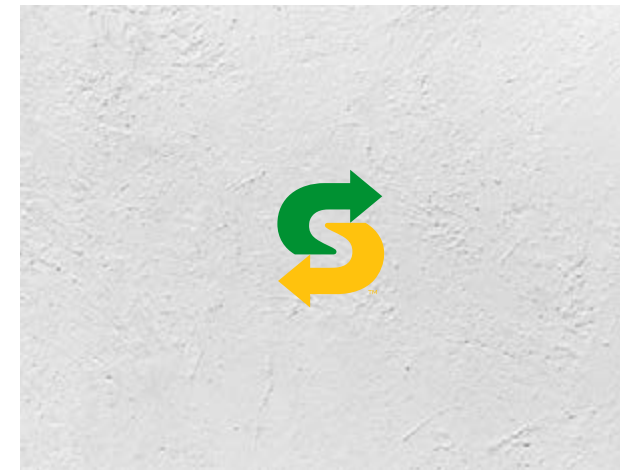
One-Color Choice Marks

One-color Subway® Choice Marks are reserved for situations where printing capabilities are limited— such as coupons, smart receipts, sponsorship, partnerships and premium items.

Use the black Choice Mark when color isn't available.

Choose the green Choice Mark when color is an option and there are one-color-printing constraints.

If there is a use case that is not covered here, please contact your brand team for guidance.

The black Choice Mark is used when color isn't available.

The green Choice Mark is used when printing capabilities are limited.

The Choice Mark and messaging

Follow the diagram to the right when placing opposing copy. Use the Subway® Footlong font for the typography.

The typographic height of the capital letters in the messaging is determined by the central square space between the two arrows, indicated here with a "y."

Each side should offer opposing choices. See more details in the Tone of voice section (page 65).
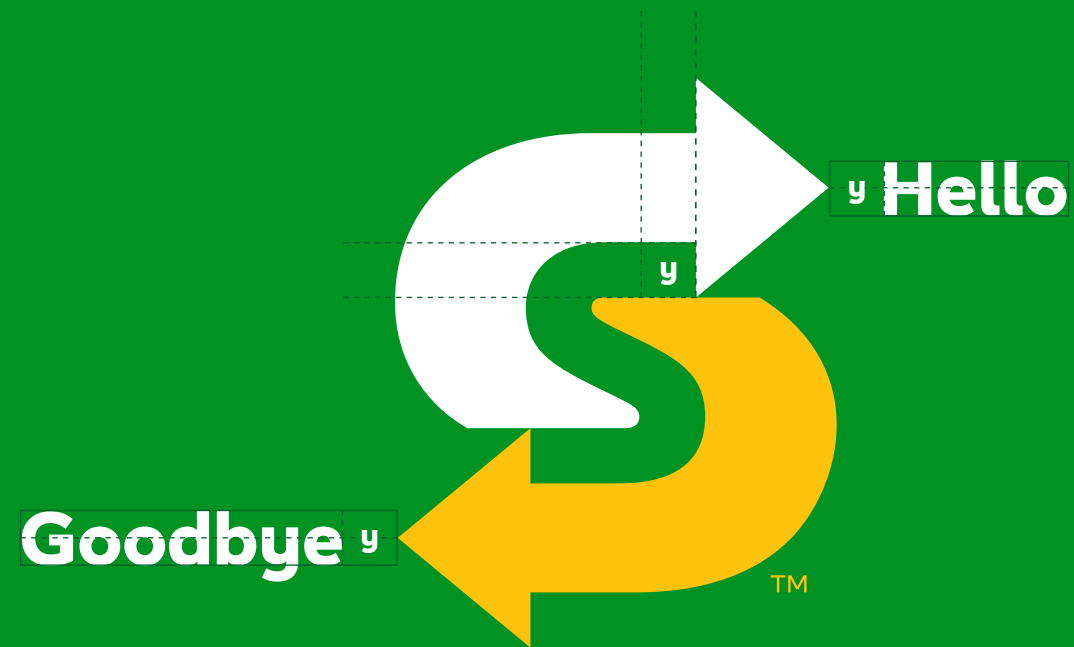
Messaging clear space

It is important to use plenty of clear space to ensure that Choice Mark messaging is loud and clear.

20 mm (56 pixels) = minimum height

Choosing how to use the Choice Mark

The Choice Mark is used to express options within imagery and for opposing choices within typography.

Hello

Goodbye

Do not outline the Choice Mark.
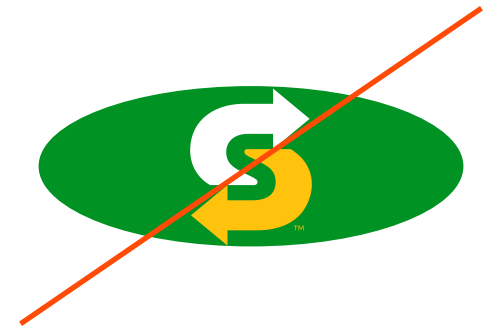
Do not flip the color order in the Choice Mark.

Do not create one-color Choice Marks—use provided art when there are printing constraints.
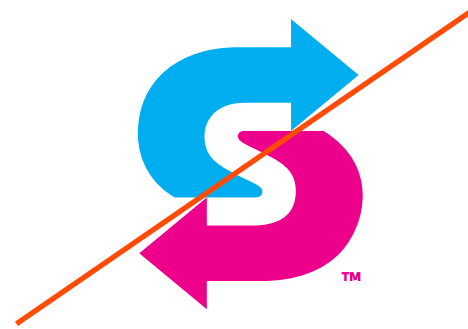
Do not change the Choice Mark colors.

Do not recreate the Choice Mark or alter it in any way.
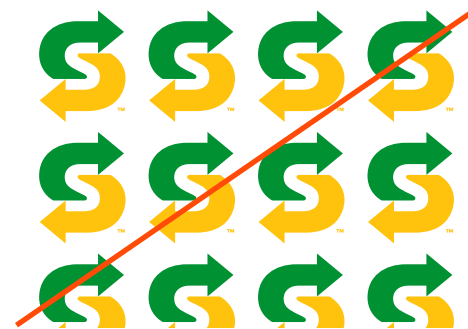
Do not use the Choice Mark in a containing shape.

Do not use drop shadows or special effects on the Choice Mark.

Do not italicize the Choice Mark.

Do not crop the Choice Mark.

Do not create new patterns with the Choice Mark—use only supplied pattern art.

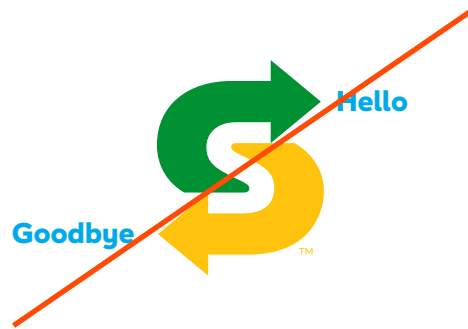Do not use imagery within the Choice Mark.

Do not use the Choice Mark over images that make it illegible.

Do not lock up the Choice Mark with the logotype.

Do not change the size of the type used with the Choice Mark.

Do not change the color of the type used with the Choice Mark.

Logotype, meet the Choice Mark. And vice versa.

The logotype and Choice Mark will be the two identifiable marks of the brand, in the same way that our Footlong and Six-inch sandwiches are Subway® restaurants' two most iconic menu items. These two marks play different roles in the system and when used together need to be placed purposefully.

Never, under any circumstance, should the Choice Mark be locked up with the logotype. That would be like smashing together our two signature sub sizes to create an ugly 18" Frankenstein sandwich.

Choice Mark + logotype usage

The Subway® logotype and the new Choice Mark should be paired to build brand recognition for our new mark. They reinforce and support each other, much like how our oven-baked breads do with all of our other ingredients.

When the logotype and Choice Mark are used within the same creative, give them distinct roles, such as using the logotype as a sign-off and showing choice with the Choice Mark.

Main narrative device

Sign-off

Front

Back

End tag proportions

Static and animated end tags of the logotype and Choice Mark are the sign-offs for all Subway® messaging.

The Subway® logotype is set at 33.3% of the screen width and is centered both vertically and horizontally.

The end frame scale of the Choice Mark matches the height of the logotype and is centered both vertically and horizontally.

**Note:** If you end over film, be sure the mark is legible.

33.3%
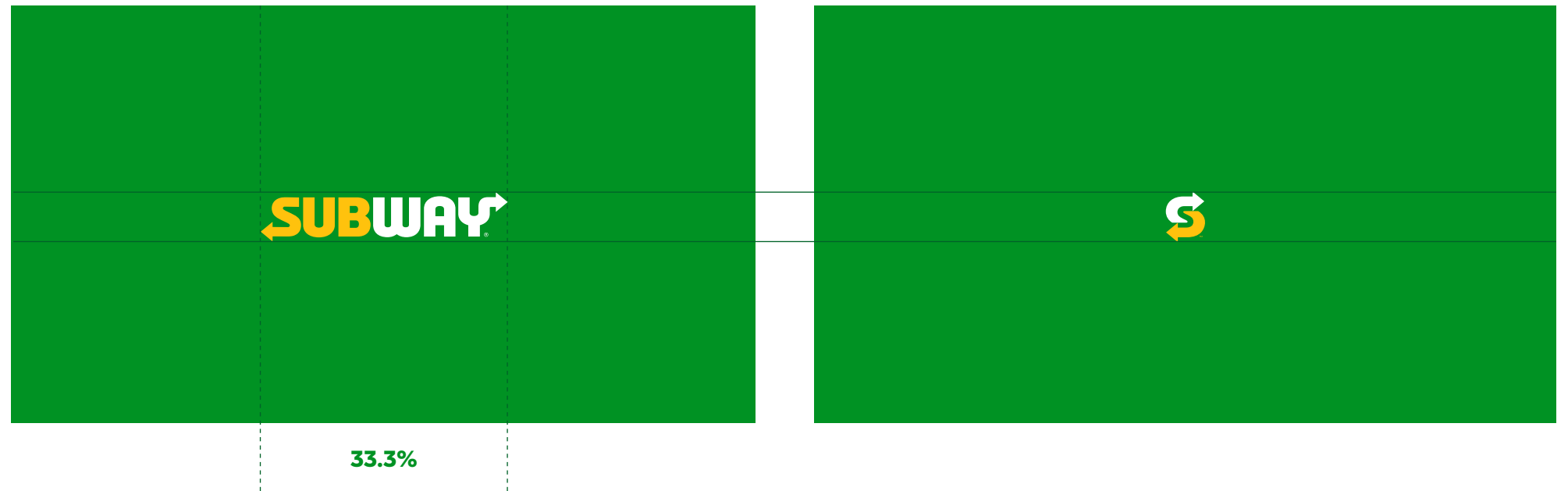
Animated brand marks

Our animated brand marks represent the future of the brand. The Subway® logotype seamlessly transitions to the Choice Mark.

Use only supplied brand mark animations. When editing is required, contact the brand team for approval and guidance.

Note: If you end over film, be sure the mark is legible and has the right amount of clear space.
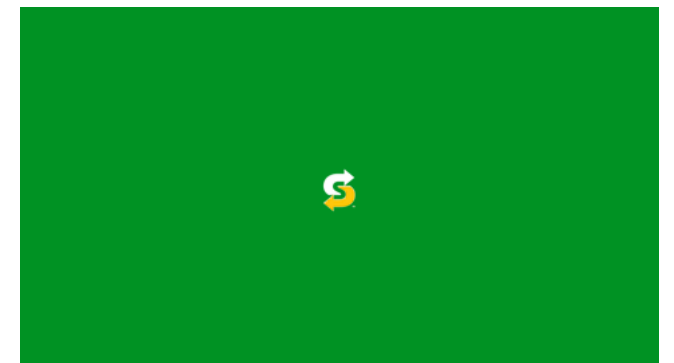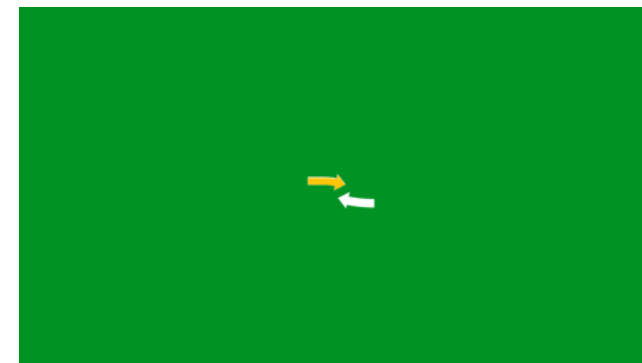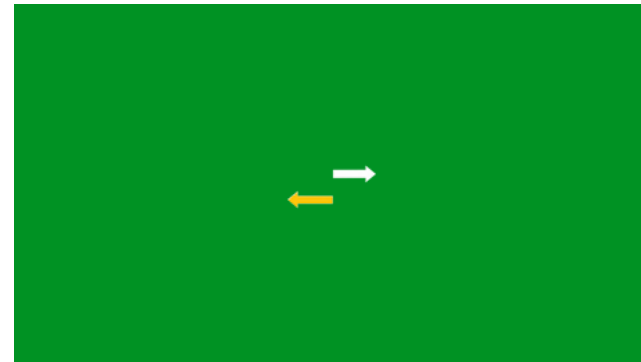
The secondary yellow-and-green logotype is used on light backgrounds.

The primary yellow-and-white logotype is used on mid-toned backgrounds.

The primary yellow-and-white logotype is used on dark backgrounds.

Color

Color

Our primary palette—a bold combo of Subway® green, Subway® yellow and white—is what makes us, us.

Always strive for a healthy mix of all three colors. This is especially important for introductions to the brand and for key interactions.

Our secondary color palette adds vibrancy to our brand. Secondary colors are used to support our primary palette—they should never overpower our primary colors.

Primary

Our primary palette is one of our core brand assets. It includes Subway® green, Subway® yellow and white. Use these colors in most cases.

Secondary

Like our primary palette, our vibrant secondary colors are also inspired by our ingredients. They should not overpower primary Subway® green or Subway® yellow.

Secondary colors are only used to support our primary color palette.

Subway® green (PMS 2426 C)

CMYK
87/13/100/12

RGB
2/137/64

HEX
028940

Subway® yellow (PMS 7548 C)

CMYK
0/29/100/0

RGB
255/194/13

HEX
FFC20D

White

CMYK
0/0/0/0

RGB
255/255/255

HEX
FFFFFF

Water blue (PMS 2202 C)

CMYK
91/8/2/1

RGB
0/167/233

HEX
00A7E9

Lettuce green (PMS 3561 C)

CMYK
53/0/100/0

RGB
139/205/50

HEX
8BCD32

Spinach green (PMS 3425 C)

CMYK
96/30/92/27

RGB
0/98/48

HEX
006230

Onion purple (PMS 2607 C)

CMYK
71/98/1/20

RGB
76/0/106

HEX
4C006A

Carrot orange (PMS 151 C)

CMYK
0/62/98/0

RGB
255/130/0

HEX
FF8200

Tomato red (PMS 172 C)

CMYK
0/79/100/0

RGB
222/56/4

HEX
DE3804

Balance

Use this guide to create the correct color balance throughout the brand. Subway® green should be present in most instances of the brand, with a healthy mix of Subway® yellow-and-white.

Secondary colors are used to support our primary palette. They should be used only as background colors in imagery, a personalized touch (e.g., name badges), limited editions or to communicate options.

Color + typography

A combination of the primary colors white, Subway® green and Subway® yellow is used in typography.

However, there will be opportunities for headlines and subheads to use other colors from our palette.

The examples to the right show the most and least legible combinations.

Legible:

White

Subway® yellow

Not legible:

Water blue

Lettuce green

Spinach green

Onion purple

Carrot orange

Tomato red

Color + typography

A combination of the primary colors white, Subway® green and Subway® yellow is used in typography.

However, there will be opportunities for headlines and subheads to use other colors from our palette.

The examples to the right show the most and least legible combinations.

Legible:

Subway® green

Tomato red

Onion purple

Spinach green

Not legible:

White

Water blue

Lettuce green

Carrot orange

Color + typography

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White

Subway® yellow

Onion purple

Not legible:

Subway® green

Water blue

Lettuce green

Spinach green

Carrot orange

Color + typography

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However, there will be opportunities for headlines and subheads to use other colors from our palette.

The examples to the right show the most and least legible combinations.

Legible:

White

Subway® yellow

Onion purple

Not legible:

Subway® green

Water blue

Lettuce green

Spinach green

Tomato red

Color + typography

A combination of the primary colors white, Subway® green and Subway® yellow is used in typography.

However, there will be opportunities for headlines and subheads to use other colors from our palette.

The examples to the right show the most and least legible combinations.

Legible:

White

Subway® yellow

Tomato red

Carrot orange

Water blue

Not legible:

Subway® green

Lettuce green

Spinach green

Color + typography

A combination of the primary colors white, Subway® green and Subway® yellow is used in typography.

However, there will be opportunities for headlines and subheads to use other colors from our palette.

The examples to the right show the most and least legible combinations.

Legible:

White

Subway® yellow

Carrot orange

Lettuce green

Not legible:

Subway® green

Water blue

Onion purple

Tomato red

Color + typography

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However, there will be opportunities for headlines and subheads to use other colors from our palette.

The examples to the right show the most and least legible combinations.

Legible:

Onion purple

Spinach green

Not legible:

White

Subway® green

Subway® yellow

Water blue

Tomato red

Carrot orange

Color + typography

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However, there will be opportunities for headlines and subheads to use other colors from our palette.

The examples to the right show the most and least legible combinations.

Legible:

Onion purple

Not legible:

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Subway® green

Subway® yellow

Lettuce green

Spinach green

Carrot orange

Tomato red

Color + typography

A combination of the primary colors white, Subway® green and Subway® yellow is used in typography.

However, there will be opportunities for headlines and subheads to use other colors from our palette.

The examples to the right show the most and least legible combinations.

Legible:

Subway® green

Tomato red

Carrot orange

Onion purple

Spinach green

Not legible:

Subway® yellow

Water blue

Lettuce green

Digital treatment starters

Additional typographic color considerations are required for digital screens to meet ADA compliancy.

The Subway® Footlong font is the prefered font for digital settings and The Subway® Six-inch font should be used sparingly.

Stay tuned. More treatments are being developed and tested.

ADA-compliant colors:

Onion purple

Spinach green

Subway® green

Tomato red

ADA-compliant colors contrast:

White

White

White

White

Color + **typography exceptions**

While some of our colors are difficult to read at small scale, they may work well for headline type that is set at more than 42 points.

The examples to the right show these exceptions.

Note: These color combinations are not for use under 42 points.

Subway® yellow

Subway® yellow

Subway® green

Lettuce green

Water blue

Water blue

White

White

White

Do not use the logotype on a Subway® yellow background.

Do not use the logotype on a Lettuce green background.

Do not use the Choice Mark on a Subway® yellow background.
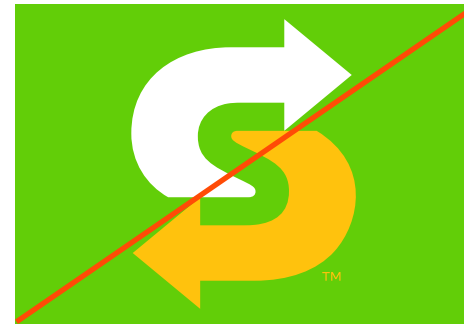
Do not use the Choice Mark on a Lettuce green background.
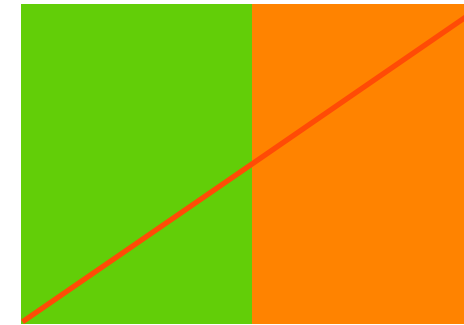
Do not place two colors next to each other that vibrate.
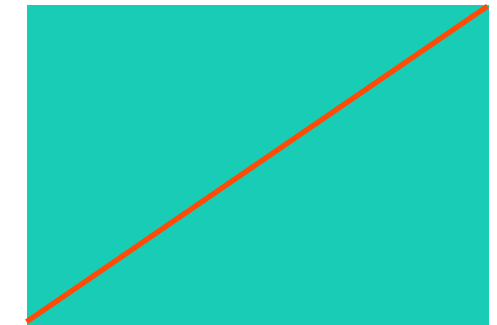
Do not create new colors.
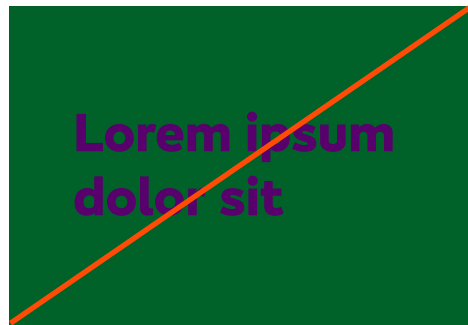
Do not use illegible color pairings with typography.

Typography

Introducing

Subway® Footlong
Subway® Six-inch

Introducing our new custom fonts—Subway® Footlong and Subway® Six-inch. They are inspired by our logotype—bold, clear and easy to read.

Two new fonts just for Subway®

Using our fonts

The Subway® Footlong font should be used for headlines, subheads and emphasis within body copy.

The Subway® Six-inch font should be used for body copy, legal copy and captions.

The two fonts are combined with color and scale to create a distinct hierarchy.

Subway® Footlong
abcdefghijklmnopqrs
tuvwxyz1234567890
ABCDEFGHIJKLMNO
PQRSTUVWXYZ

Subway® Six-inch
abcdefghijklmnopqrs
tuvwxyz1234567890
ABCDEFGHIJKLMNO
PQRSTUVWXYZ

Line spacing

Using proper leading ensures our typography has a consistent look throughout the brand.

Leading values are provided here for typical type sizes. When in doubt, use auto settings.

For very large type sizes use 10 points of leading or the auto setting.

Large type is between 43–96 points

Large type uses 6 points of leading.

Medium type is between 20–42 points

Medium type sizes use 4 points of leading.

Small type size is smaller than 14 points

Small uses 3 points of leading. Dellor aditae pla quam etur, nihita duntio ent idundaessit aborerumenis deleces modiam fugitinimet.

Letterspacing

Our fonts have letterspacing built in, so no special kerning or tracking is required.

To make the most of this feature, make sure your settings are metric rather than optical.

Large type is between 43–96 points

Letterspacing is set to 0 and no kerning is required.

Medium type is between 20–42 points

Letterspacing is set to 0.

Small type size is smaller than 14 points

Letterspacing is set to 0.

Alignment

Use left-aligned type in all layouts. This alignment brings a modernity into the Subway® system and should be used consistently.

Avoid using right and center alignment unless the format absolutely needs it.

Align copy to the left.

Consistent use of left-aligned type is a defining feature in the new Subway® visual identity.

Sentence case

Consistent use of sentence case is another defining feature in the Subway® visual identity.

Do not use title case or all caps unless it is legally required or grammatically accurate.

Always set type in sentence case.

Consistent use of sentence case in type is a defining feature in the new Subway® visual identity.

Subway®
sandwiches
are the best.

Do not use the Subway®
Six-inch font for headlines.

**Nume core, ut am, ipsam,
consequibus Nume core, ut
am, ipsam, conseam, ipsam,
consequibus ut am, ipsam,
consequibus. Em nosande
voluptam, quaerfe rcianduci
dipicia con num fugia tiunt
ra ercipsum vidus et ut.**

Do not use the Subway®
Footlong font for long
body copy.

**MORE THAN
JUST MEALS**

Do not use all caps
for headlines.

**More Than
Just Meals**

Do not use initial caps
for every word in a headline.

**More than
just meals!**

Do not accent type with
secondary colors, only primary.

Call in
the subs!

Do not overly
track out type.

Type

Do not treat type
with gradients.

Type

Do not use white type
on yellow at small scale.

Type

Do not use yellow type
on white at small scale.

**Go ahead
and enjoy your
rewards**

Do not use centered
alignments.

**Find
your closest
location**
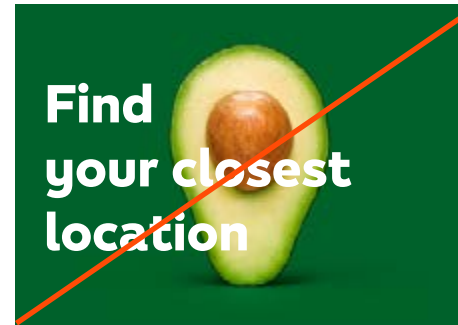
Do not put typography over
any imagery.

Tone of voice

Talk the talk

There is the right way to write in our new brand voice and there are plenty of wrong ways.

Mostly it comes down to being fresh instead of saying that we are. It's about writing in the way that people talk in real life: casually, with a bit of wit and a wink sprinkled in.

It's all about how our food tastes and how our new identity makes our customers feel.

This new approach moves us out of the past and ahead of our competition.

Don't say fresh.
Be fresh.

Tone of voice dos and do nots

There is the right way to write in our new brand voice and there are plenty of wrong ways.

Write like this:	Not like this:
Fun	Fake fun e.g., !!!!)
Smart	Clever
Classy	Cheesy
Conversational	Forced
Fresh	Stale
Positive	Preachy
Playful	Earnest
Original	On the nose
Short/punchy	More than six words
Feeling/experience	Food-/ingredient-focused
Real	Artificial marketing talk
Upbeat	Annoying
Novel	Dated

Things to avoid

There are some universal rules when it comes to copywriting, and the Subway® brand voice should follow them without fail. While parents may remark how clever jokes involving puns, rhymes and clichés are, our tone of voice aspires to be smarter when it comes to amusing our audience. With that in mind, here are samples of crafted copy vs. writing that requires more time in the oven.

Write like this:

WAY to eat right
(messaging)

The reward for eating your veggies
(cookie bag)

WAY hot
(soup/coffee cup)

WAY to go
(to go/sleeve)

Apply some color
(veggie station)

Not like this:

Appease your appetite
(alliteration)

A sweet treat for you
(rhyme)

Fresh soup/fresh coffee
("fresh" is stale)

The To Go WAY
(unoriginal)

Add some color to your palate
(pun)

Using copy with the Choice Mark

In a word or two: one or two words (on either side). Think of it as a fun yin and yang exercise. Sometimes the word pairings are the exact opposites of one another. And sometimes the second one is a curveball relative to the first.

Either way, the Choice Mark is never to be used as a pause between single thoughts, but rather as a clear dividing line between different ideas. Most importantly, word pairings should always make sense given the context of where or on what they appear.

Use like this:

Open
Closed

Our ingredients
Your masterpiece

Ice
No ice

Not like this:

Summer
Enjoy

Limited time
$5 for

Chorizo sub
Introducing new
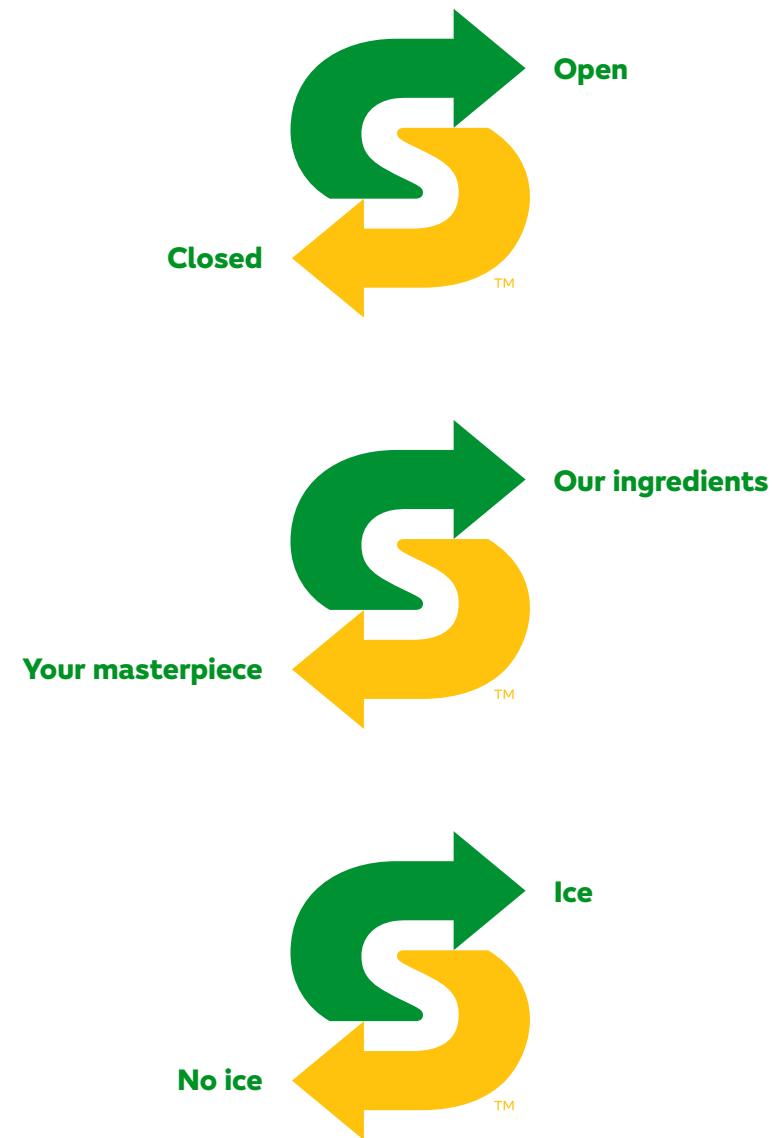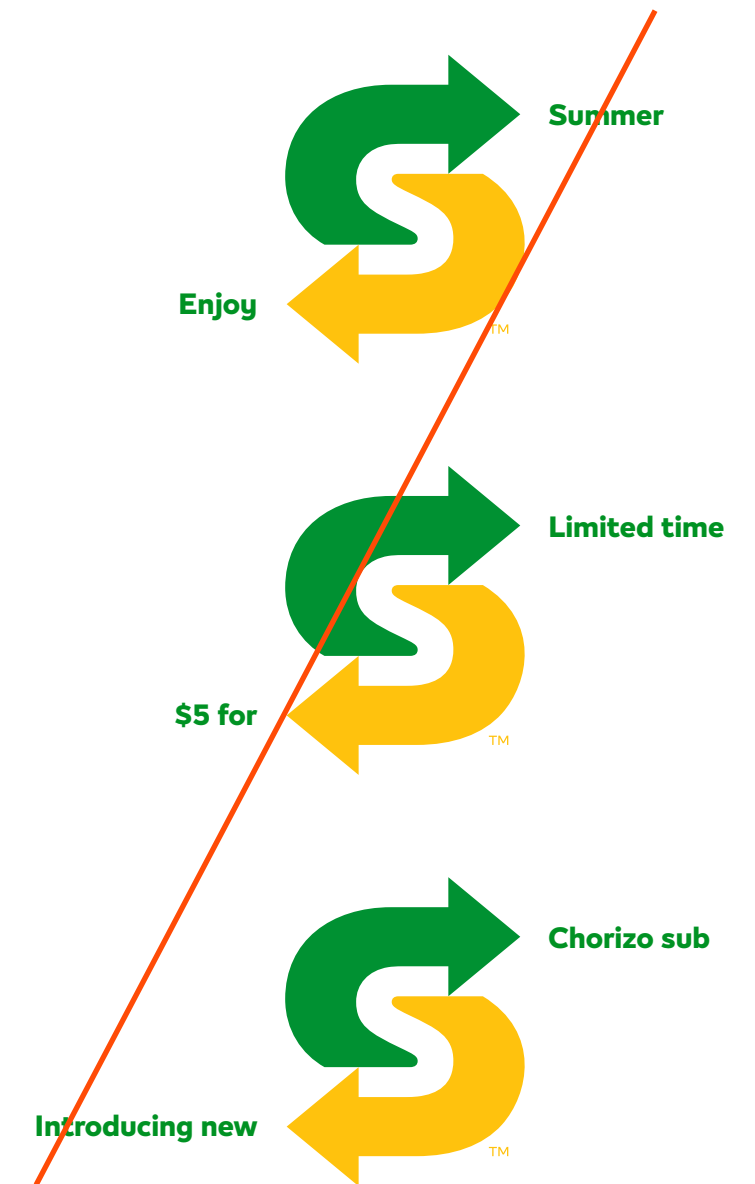
Imagery

Core imagery

Taste appeal and our guests' emotional connection are at the heart of our bold new imagery.

Our ingredients are shown in their most delicious form on backgrounds pulled from our color palette, allowing each to boldly stand out.

Angled

To the right are five examples of our angled sandwich images set on backgrounds which emphasize appetite appeal.

The sandwich angles provide the clearest view of our fresh ingredients.

Core sandwich imagery is provided artwork and should not be altered.

It is ideal to use the shown background colors with these corresponding sandwiches. If backgrounds require editing, refer to page 75 for more detail.

Download assets here:
Partners/FAFimagelibrary/newVIS

Straight

To the right are five examples of our straight sandwich imagery. This angle provides more flexibility for layouts.

Core sandwich imagery is provided artwork and should not be altered.

Download assets here:
Partners/FAFimagelibrary/newVIS
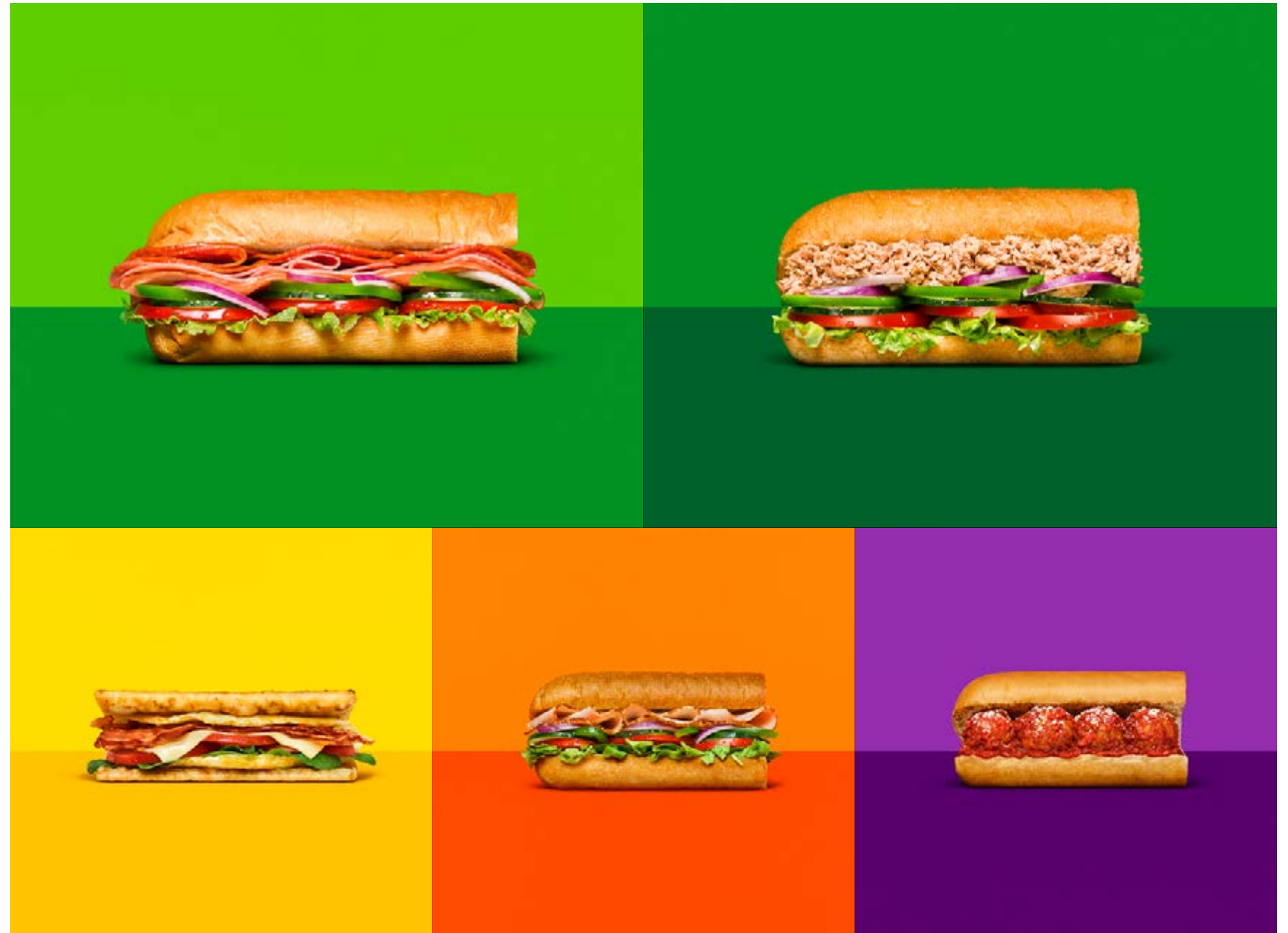
Picking which version to use

The angled core imagery provides the most appetizing view of our sandwiches, but does not work in every format.

Choose images that are optimized for the format. On this page you see that the straight view works better for long, horizontal formats.

Swapping background colors

Images in the Subway® library have been shot on purposefully-chosen background colors.

If necessary, the background combos can be swapped with supplied background options.

However, be mindful that our specific background colors are reflected in our sandwich imagery. A sandwich shot on green would not be ideal on a purple background.

The background color combos shown here are supplied as art. Do not make up new combos or alter colors.

Download assets here:
Partners/FAFimagelibrary/newVIS

Original image

Do not change color combinations or horizon lines.

Dark green core background

Light green core background

Yellow core background

Orange core background

Purple core background
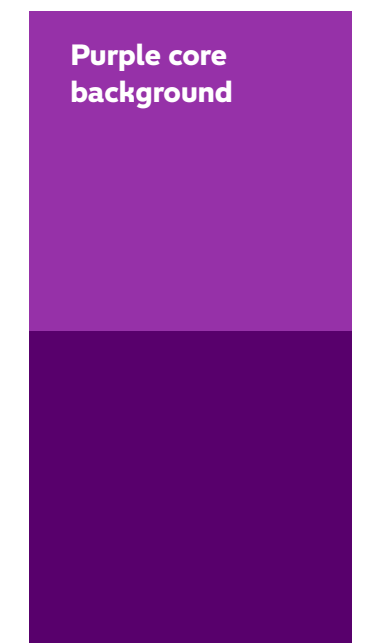
Use the above color combinations for swapping backgrounds. These are provided as assets and should not be altered.

Billboarding

Another technique for the straight sandwich imagery is billboarding. This technique provides an opportunity to showcase the wide variety of choices at Subway® restaurants.

When billboarding core imagery, use contrasting background colors for maximum impact.

Sandwiches should be carefully lined up at the top and bottom. This technique works best when there are at least three types of sandwiches.

Storytelling

Our new imagery shows our whole, natural ingredients in their most tasteful forms.

By using contrasting color backgrounds and arranging ingredients to create delicious new meanings, our imagery can help communicate a healthy variety of brand messages.

Storytelling imagery

This imagery communicates brand stories and builds an emotional connection with the guest by showing Subway® ingredients in unique new ways. Use this imagery when trying to build brand love in the community.

Storytelling imagery is provided artwork and should not be altered.

Download assets here:
Partners/FAFimagelibrary/newVIS

Telling a story

Each image in our storytelling library can be used to communicate different brand messages. For instance, the rabbit ears and pinwheel images can both be used to communicate "kid's meal."

Make sure to use relevant copy with imagery to tell a complete story.

Storytelling imagery is provided artwork, should not be altered and the library is growing.

Download assets here:
Partners/FAFimagelibrary/newVIS

Choice	Heart healthy	Favorites	Choice	Breakfast
Location	Choice	Music	Kid's meal	Location
Under construction	Social sharing	Conversations	Balance	Late night
Kid's meal	Stay cool	Refreshment	Fresh Fit®	Music
Delivery	Holiday	Breakfast	Kid's meal	Navigation

Core LTO imagery

Like our core imagery, our new limited-time offer (LTO) imagery appeals to our guests by showcasing our ingredients in their most delicious forms.

Backgrounds pull from our vivid color palette while also being staged with our packaging.

Look for future guidance on concepting and photographing new offerings.

Core LTO usage

LTO imagery takes our core style and pairs it with packaging to stage a scene that highlights our LTO sandwich.

Components of the imagery are carefully composed to fit with the layouts needed for a specific campaign's messaging.

Added appetite cues are the finishing touches, such as crumbs and condensation.
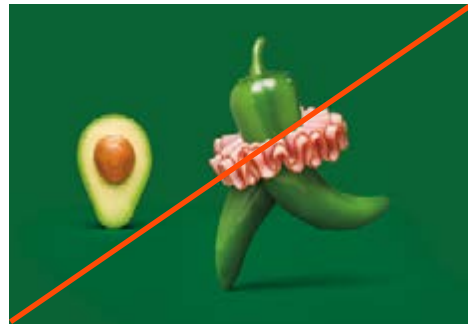
Do not combine photographs.
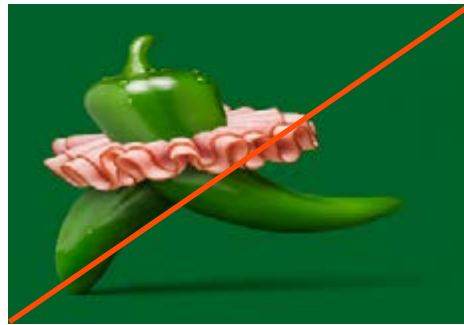
Do not skew imagery.
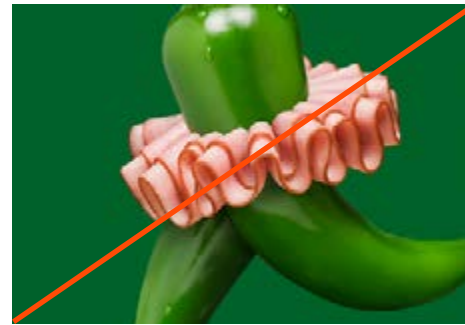
Do not over crop imagery.
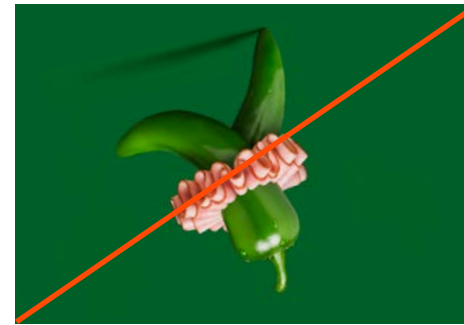
Do not rotate imagery.
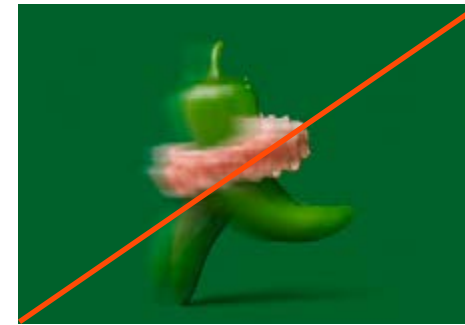
Do not add motion blurs to any piece of imagery.
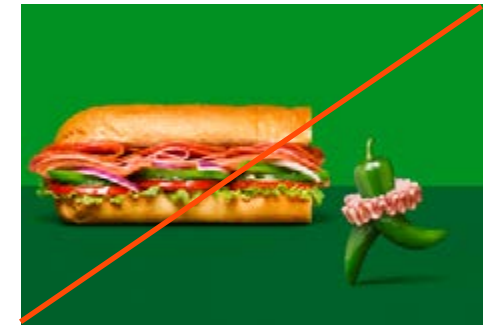
Do not create or compose multiple pieces of imagery.

Do not crowd imagery with promotional copy.
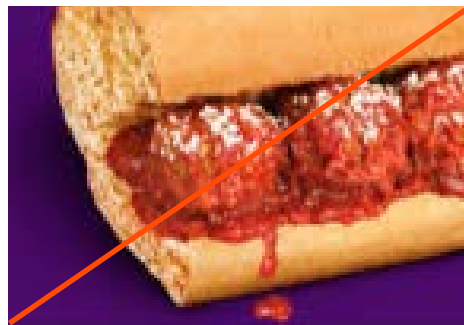
Do not add to or alter any imagery (e.g., adding the dripping sauce).
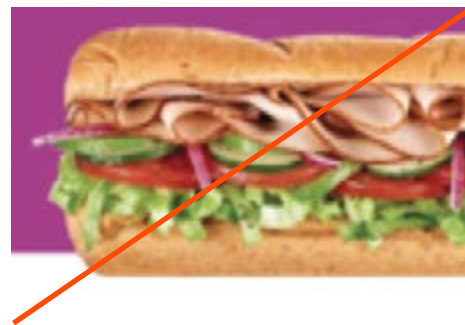
Do not bleed imagery off the background.

Do not alter background colors without a retoucher.
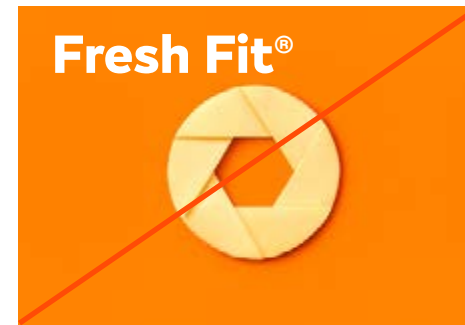
Do not use images for wrong meanings.

Do not use aerial imagery.
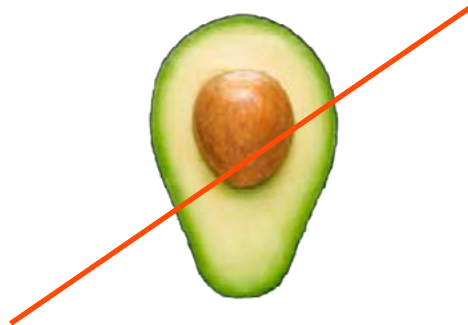
Do not clip out imagery.
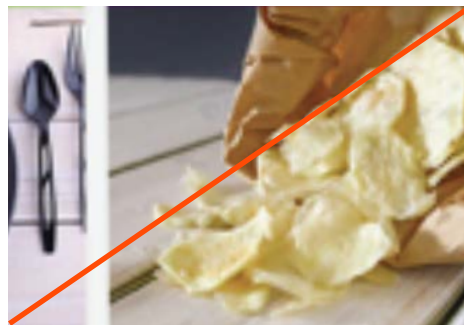
Do not use stock imagery.

Do not create heavy gradients in backgrounds.

Do not use unnatural surfaces in backgrounds.

Do not add any non-packaging elements to LTO or Meal Deal imagery.

Iconography

Iconography

Our new Subway® icons are an ownable equity of our brand. They use our ingredients in a way that creates new meaning—and they are instantly recognizable.

SIX"
FOOTLONG

Six-inch and Footlong

Map location

Hot sandwich

Subway® icons should be used sparingly, meaningfully, and not as decoration or illustration.

Use them as they are provided, without alteration.

SIX"
FOOTLONG

Six-inch and Footlong
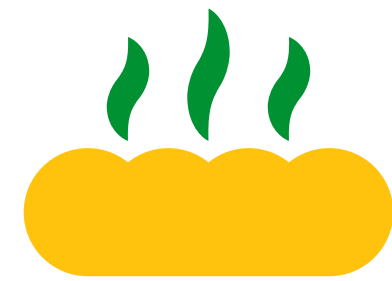
Map location

Hot sandwich

Always designate

An icon should exist only if it actively designates a clear narrative such as "Map location" or "Sustainable story."

Invest and educate

For education required icons, utilize messaging tools like our website to educate consumers on the meaning of the icon. After a period of time, they will build recognition and be quickly understood.
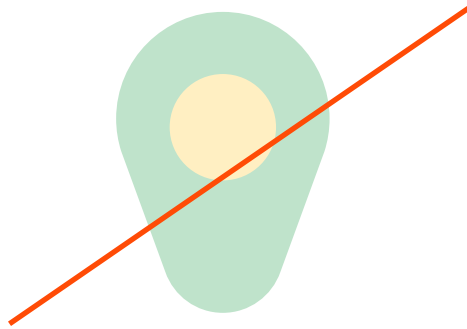
No pairing

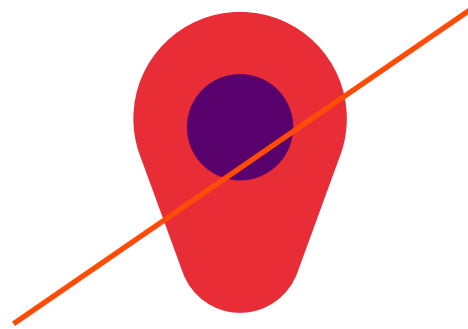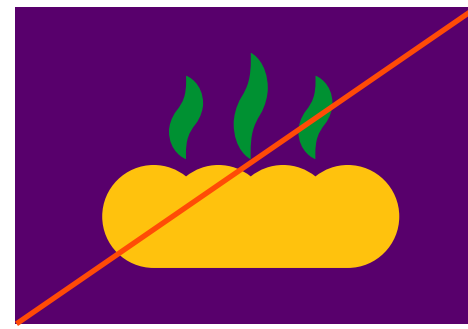Never pair an icon with imagery or descriptor copy.
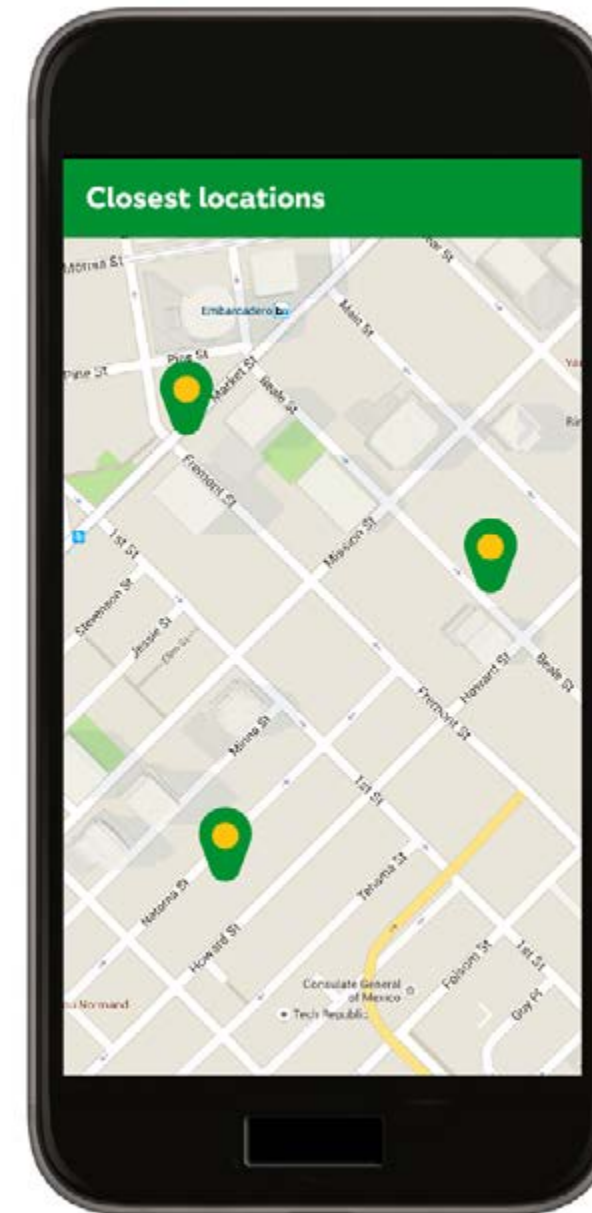
Instant recognition example
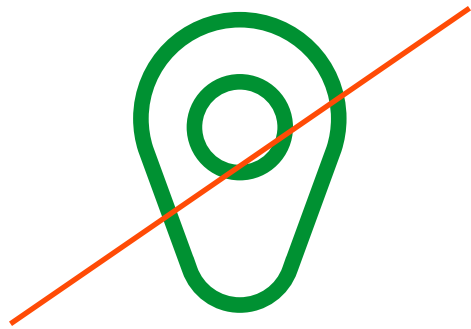
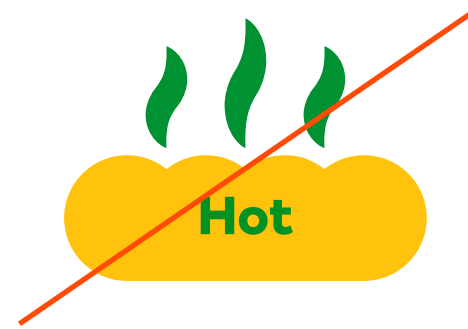Do not create new iconography styles.

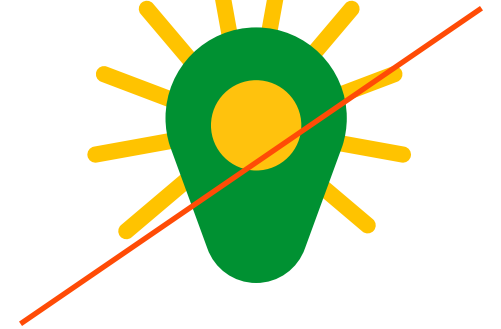
Do not make iconography translucent.

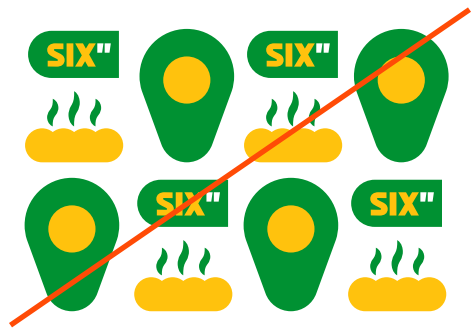Do not change the color of iconography.

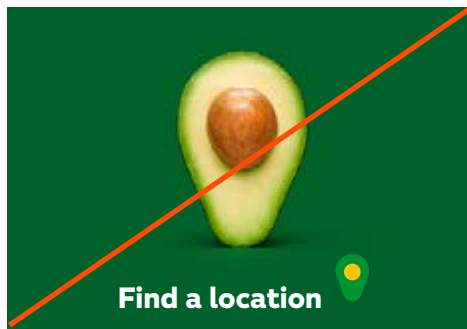Do not put iconography on color backgrounds.

Do not add typography to iconography.

Do not add anything to iconography.

Do not create patterns.

Do not use iconography when imagery will communicate the desired messaging.

Do not use iconographic style to disrupt backgrounds.

Do not lock up iconography in typographic arrangements.

Do not lock up iconography as an illustration.

Layouts

Layouts

Designing consistent layouts ensures that our new visual identity is recognizable across all Subway® layouts. This section explains the fundamentals of creating 2D layouts by using brand assets in ways that are bold and distinct.


Lorem ipsum dolor

SUBWAY

Lorem ips um dolor

Lorem ipsum dolor sit

Lorem ipsum dolor sit amet, consectet adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna ali ut enim ad minim veniam.

SUBWAY

SUBWAY California's Great America

Lorem sit amet sum do

Lorem ipsum dolor sit amet, consect adipiscing elit, sed do eiusmod tempor aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris.

Grid

The foundation of our layouts is a simple, flexible grid system.

**A grid helps to align design elements within a layout and across campaign layouts.**

Our grids use minimal margins to position design elements toward the edges of layouts. This design approach puts the focus on our imagery.
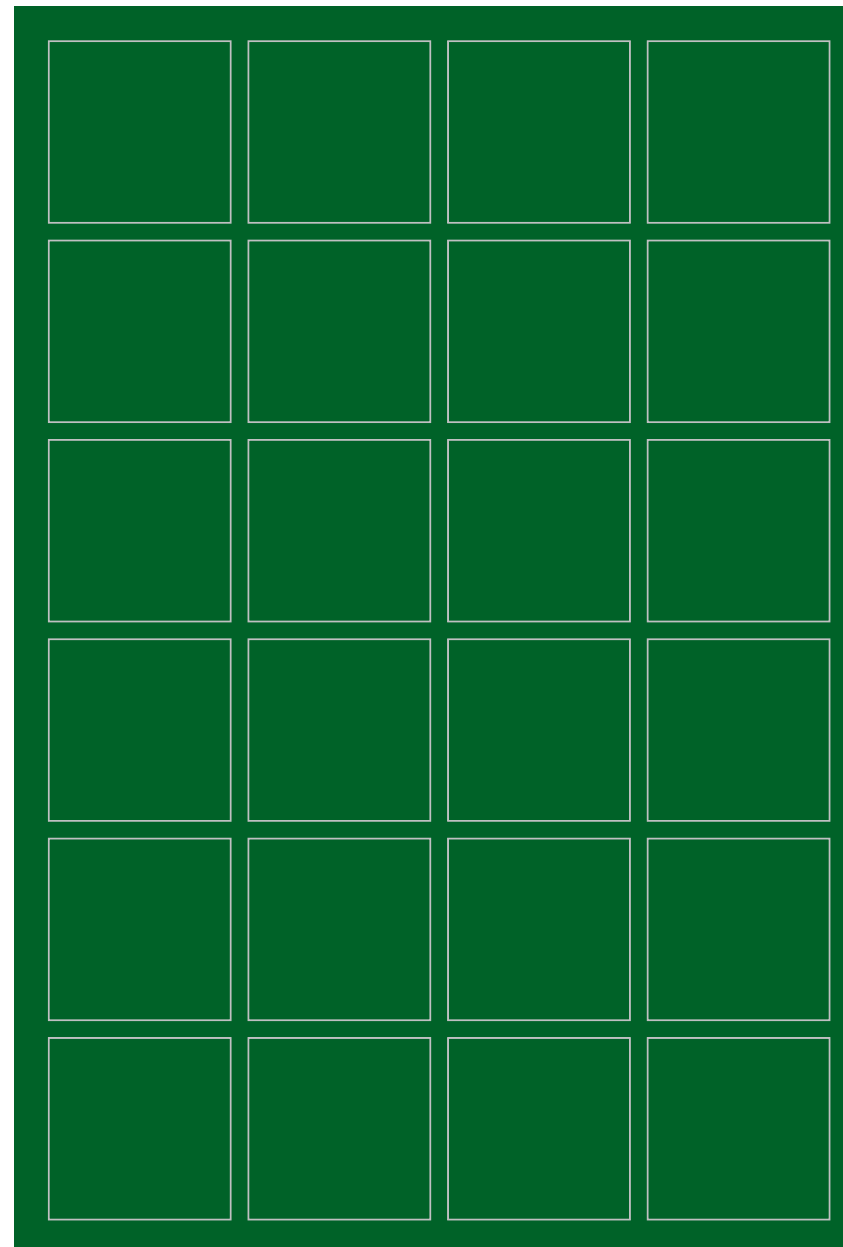
Creating margins in Illustrator

1) Draw a box matching the size of your artboard.

2) Multiply the box width by 2–6% (e.g., 2%=0.02). This measurement is the margin width for your layout. Copy this number.

3) Now, once more, draw a box matching the size of your artboard. Select from the menu Object > Path > Offset Path and enter the width of the margin, but as a negative number. A smaller box will appear inside of your artboard. This smaller box represents your margin.

Note: Refer to page 92 for building margins using InDesign.
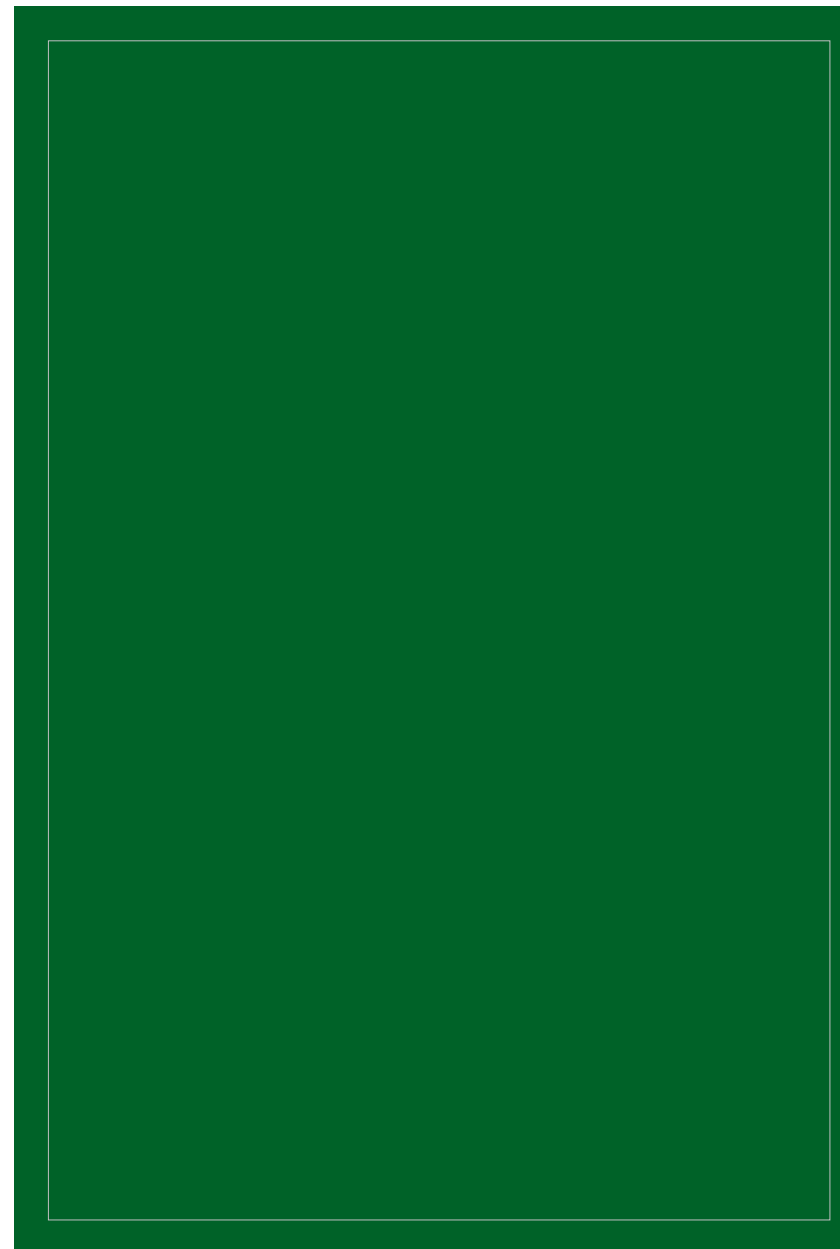
Margin size is between 2–6% of the width of the layout.

- Most layouts use 2–4% margins.

- Large layouts like billboards or signage can use 5–6% margins.

Creating grids in Illustrator

1) Divide the margin width in half. This new measurement is your gutter size. Copy the size of the gutter.

2) Select the new margin and go to Object > Path > Split into Grid. Enter the number of columns based on the layout shape, including your gutter size.

Here's a nice guide for columns:

   – 2 for narrow vertical
   – 4 for vertical or square
   – 8 for wide horizontal

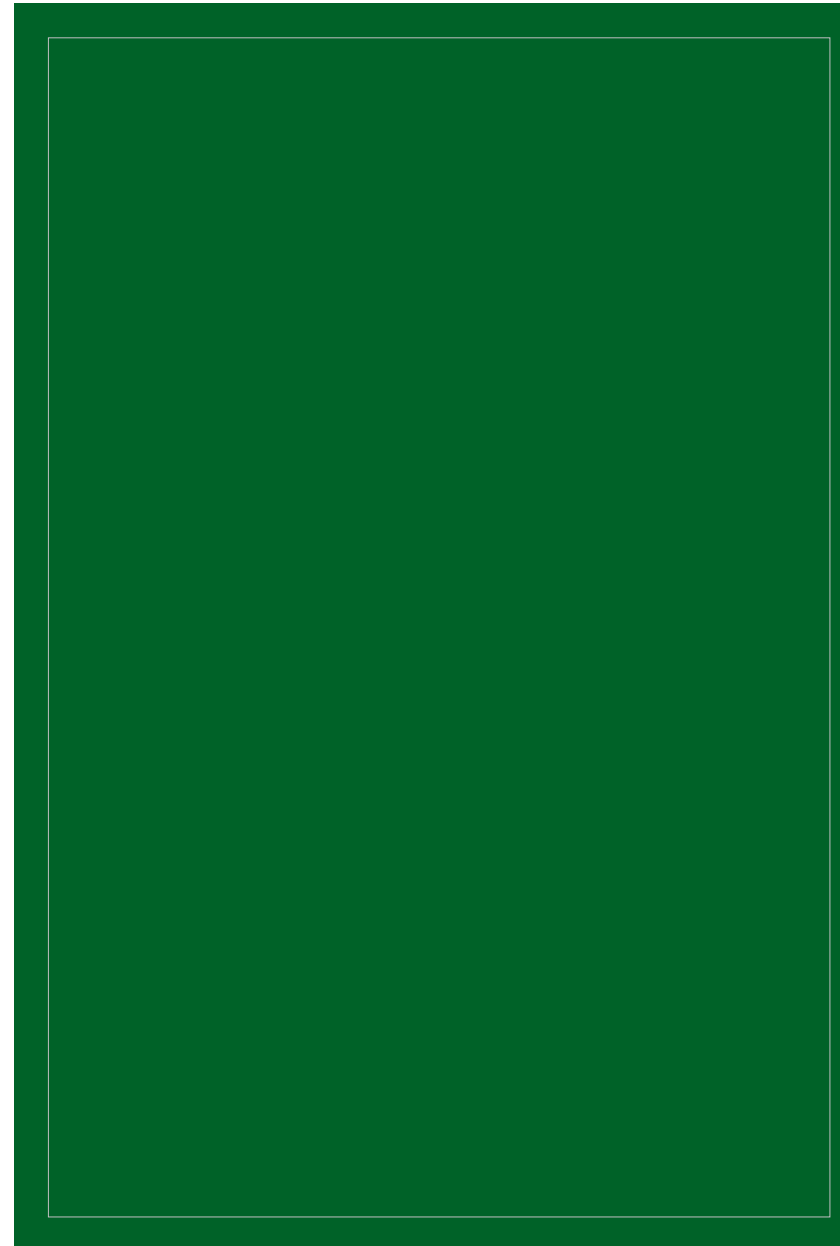   **Enter a number for rows (make sure to add your gutter size) to create square-like modules.**

Note: Refer to the extreme vertical or horizontal layouts on page 102.

Vertical layouts use 4 columns.

This layout uses 6 rows to form square-like modules.
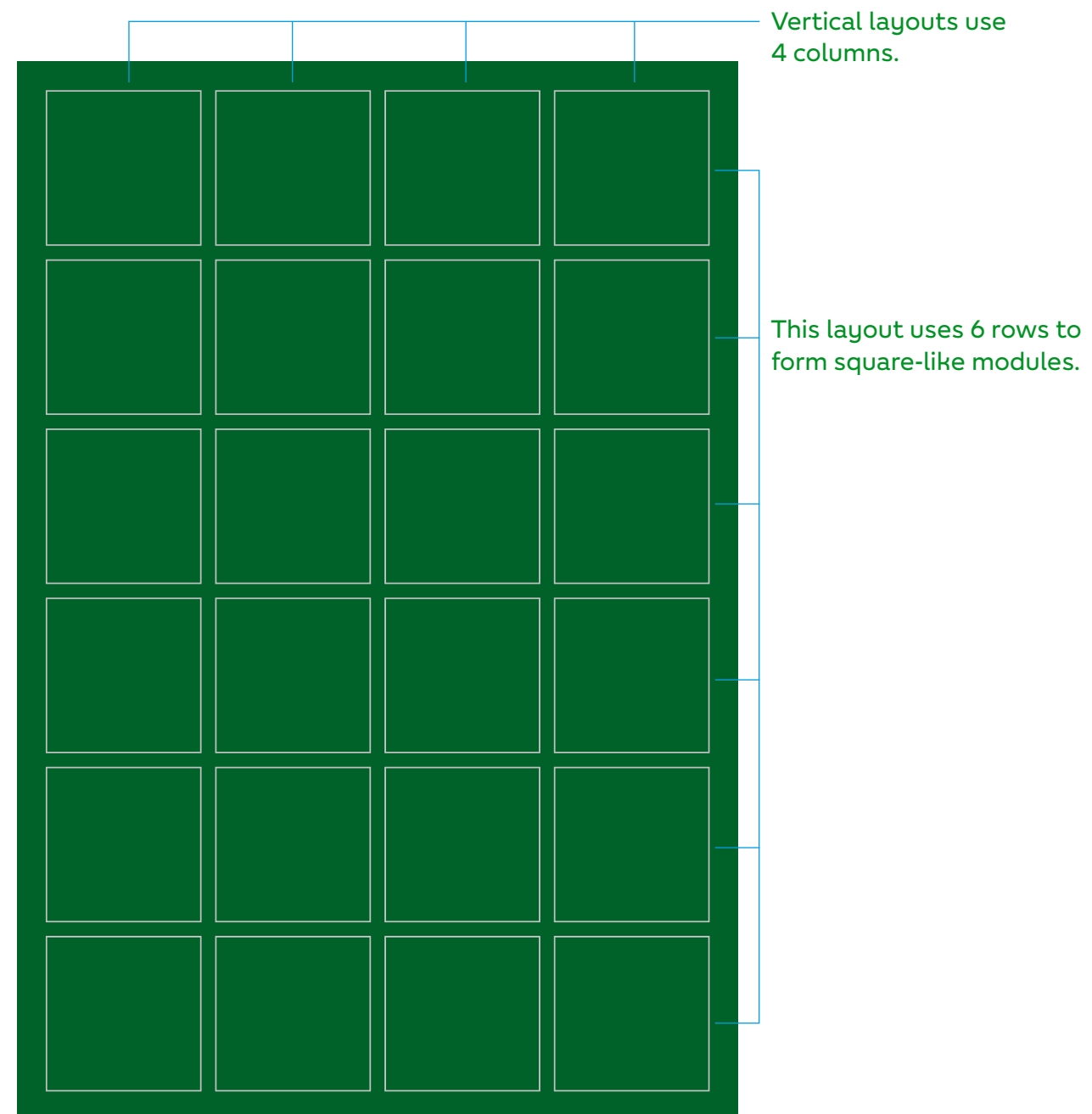
Creating margins in InDesign

1) Create a new document with your intended page size. In the margins section enter the width of the page size and multiply by 2–6% (e.g., 2%=0.02) to create your margins. Copy the size of the margin.

2) Select from the menu Layout > Margins and Columns and paste the margin measurement.

Note: Refer to page 91 for building margins using Illustrator.

Margin size is between 2–6% of the width of the layout.

- Most layouts use 2–4% margins.

- Large layouts like billboards or signage can use 5–6% margins.

Creating grids in InDesign

1) Take the margin measurements and divide it in half. This new measurement is your gutter size. Copy this number.

2) Now go into Layout > Create Guides, click the Preview button and fit your guides to margins. Enter your gutter size.

Here's a nice guide for columns:

– 2 for narrow vertical
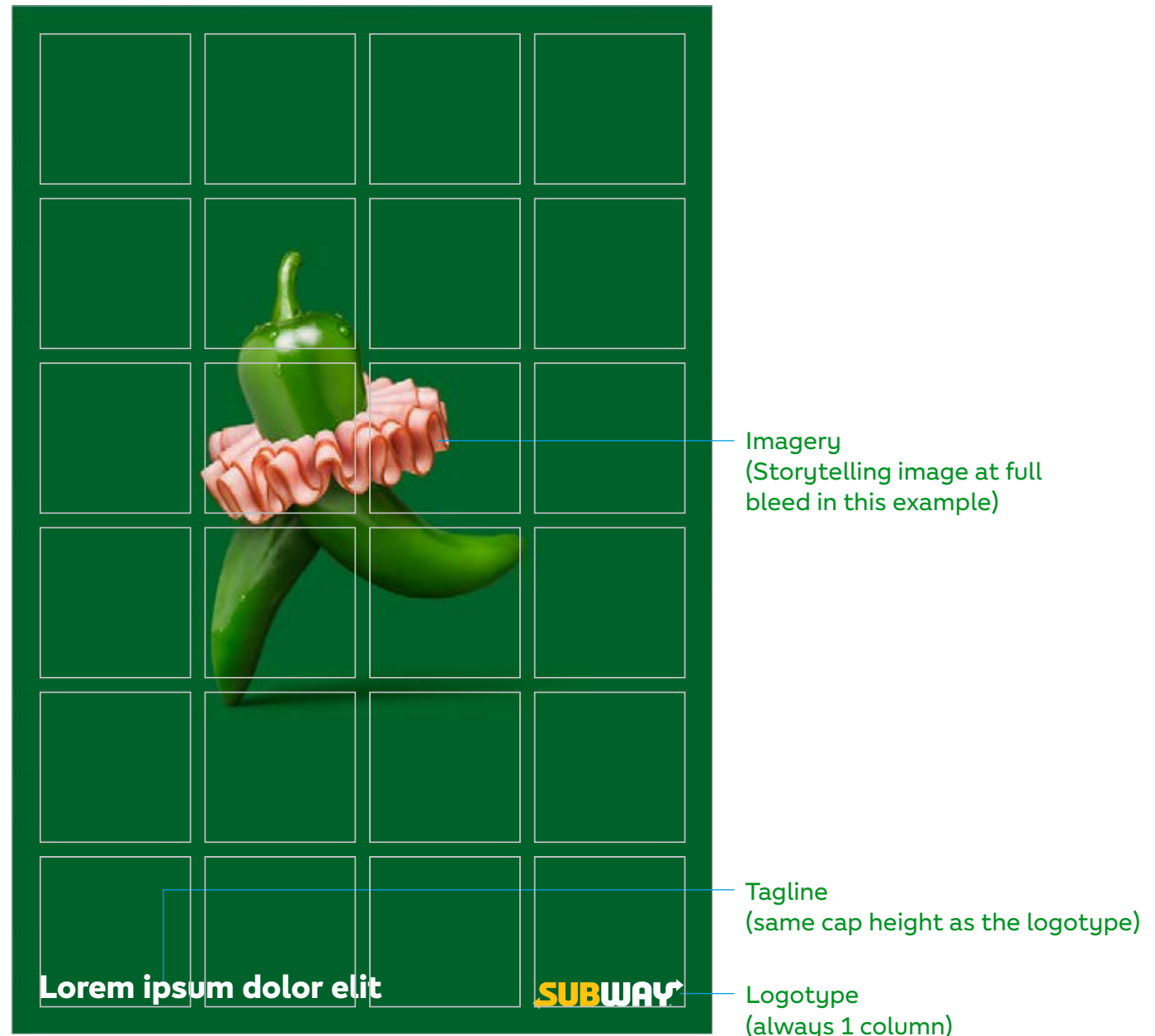**– 4 for vertical or square**
– 8 for wide horizontal

Enter a number for rows (make sure to add your gutter size) to create square-like modules.

Note: Refer to the extreme vertical or horizontal layouts on page 101.

Vertical layouts use 4 columns.

This layout uses 6 rows to form square-like modules.
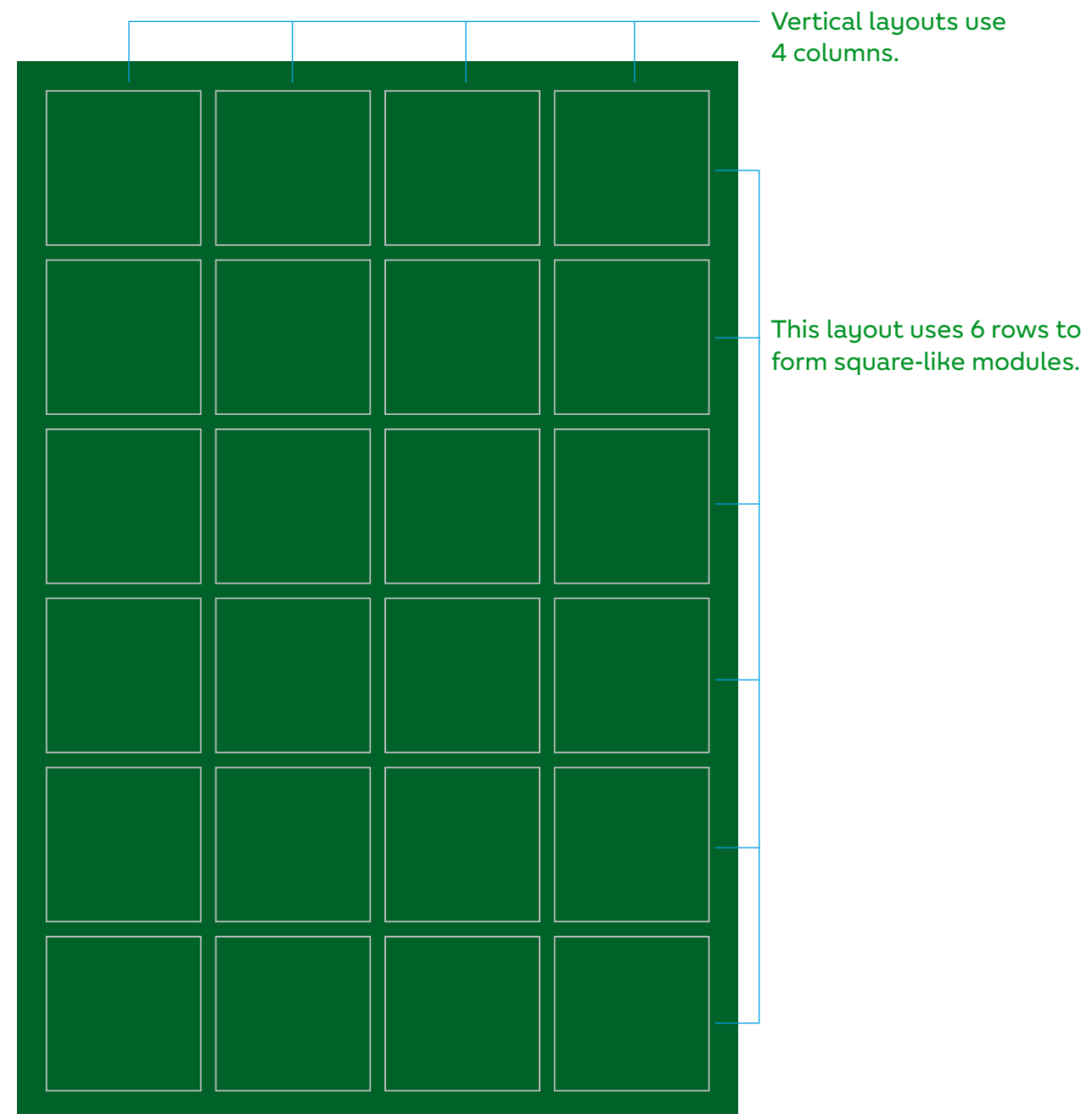
Tagline

Our purest and most brand-focused layout uses a simple tagline and storytelling image.

Imagery
(Storytelling image at full bleed in this example)

Tagline
(same cap height as the logotype)

Lorem ipsum dolor elit

SUBWAY®

Logotype
(always 1 column)

Typography in the grid

This example shows how typography fits within the grid's columns and rows.

**Typographic elements of the layout include headlines, subheads and body copy.
In this example, all elements are left aligned to the margin.**

Headline
(4 columns in the example)

Subhead
(2 columns in this example)

Body copy
(2 columns in this example)

Imagery
(Full-bleed core image)

Logotype
(always 1 column)

Typography in the grid

Content does not always need to be aligned with the outer margins of the grid. A good way to break up the information and allow for new alignments, such as partnership branding, is to align content in various quadrants of the grid.

Partner logo
(same cap height as logotype)

Logotype
(always 1 column)

Headline
(2 columns in this example)
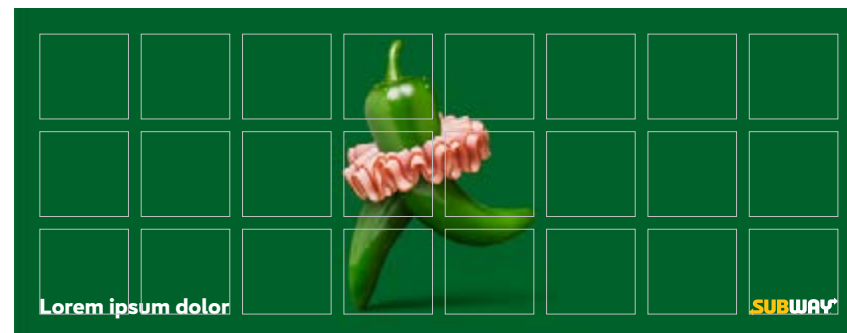
Body copy
(2 columns in this example)

Imagery
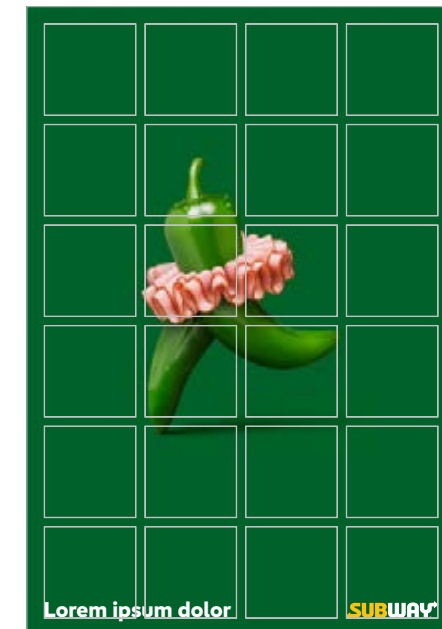(image cropped with generous negative space)

Multiple formats

The grid system creates strong visual unity within campaigns by aligning and scaling design elements across a diverse range of layout shapes and sizes.
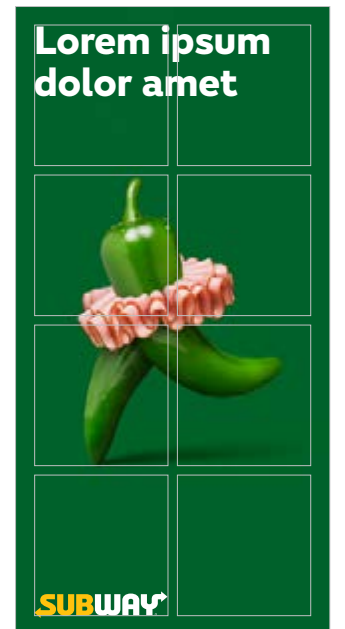

Presentations

OOH Billboard

Single-page ad

Online ad

Cropping core sandwich imagery

Get the most out of every image and layout. Zooming in on sandwich imagery provides more taste appeal.

Leave optimal negative space around imagery in layouts to create room for additional content.

Presentations

OOH Billboard

Single-page ad

Online ad

Cropping storytelling imagery

Use scale, cropping and negative space to showcase our imagery and to enhance our storytelling.

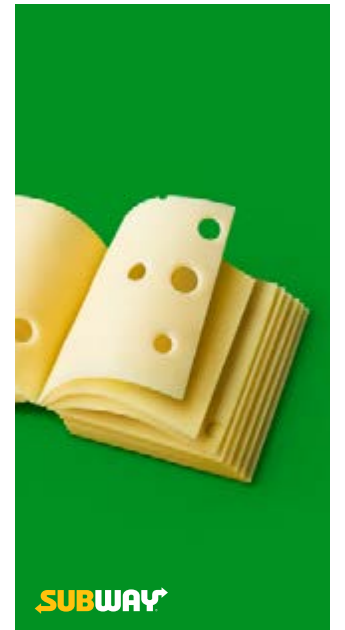**Leave plenty of breathing room around our logos and messaging.**

Presentations

OOH Billboard

Single-page ad

Online ad

Presentation slides

The grid system can hold together multiple pages of content and add brand consistency throughout presentations.
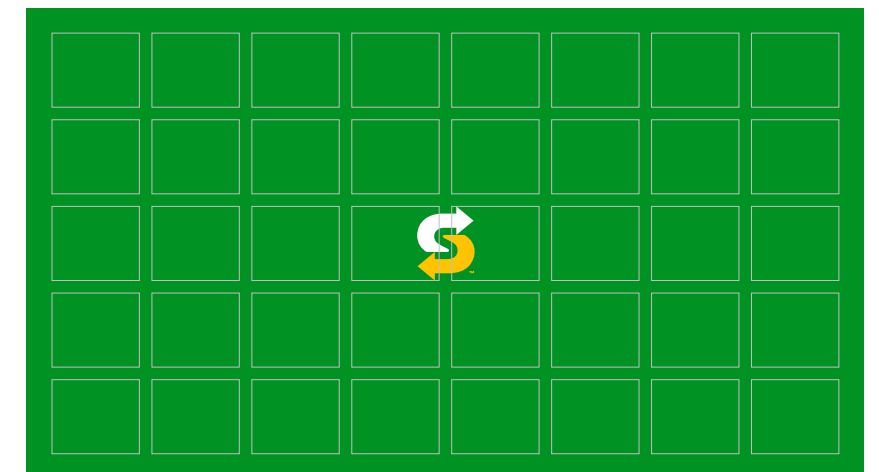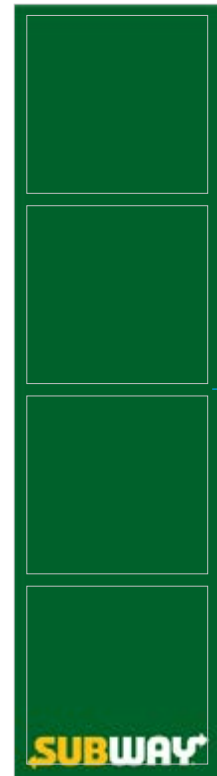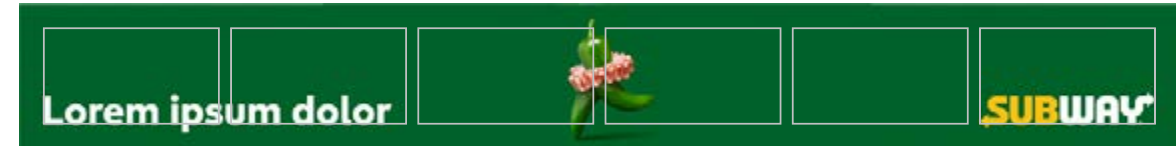
Title page

Body page

Divider

Closing

Extreme vertical and horizontal

In some cases, a format will require that the grid be one column wide or one row tall. Gutter size can be adjusted when the standard gutter formula results in inadequate gutter sizes.

Online ad (extreme horizontal)

Example of adjusted gutter
that equals the margin width

Online ad
(extreme vertical)

Do not place items in such a way that they do not adhere to the grid system.
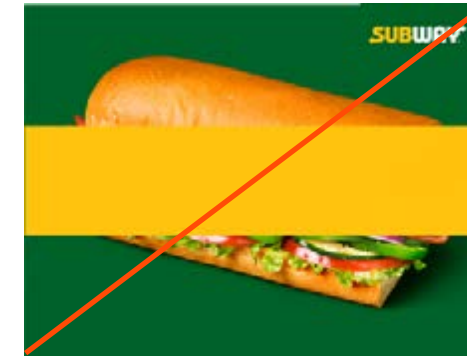

Do not alter underlying grid system.

Do not change margins.

Do not make the logotype larger than one column.

Do not block imagery with any color blocking.

Do not center elements.

Do not use gradients.

Do not use more than four colors in a layout.

Do not have all elements at the same scale—ensure a clear hierarchy of information.

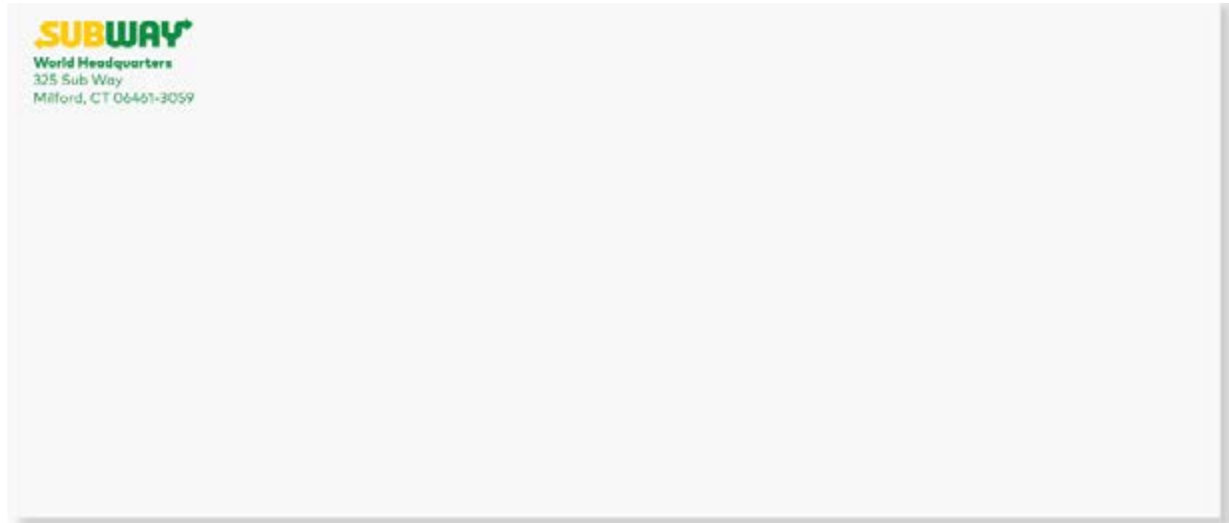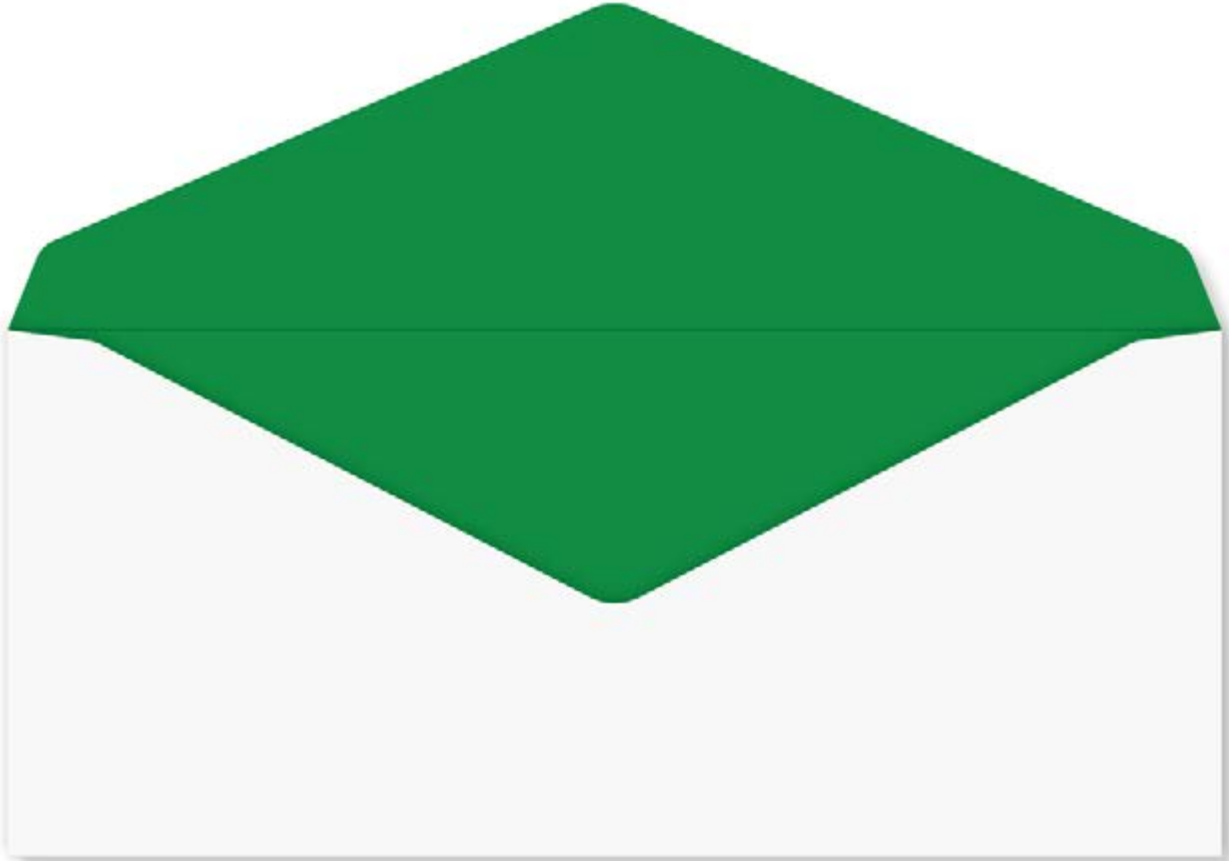Do not have items at too drastic of a contrast.

Gallery

Employee Name
Employee Title Line 1
Employee Title Line 2

Building/Store Name
Address Line 1
Address Line 2
City, St ZipCode
(203) 456-9999 phone
(203) 456-9999 fax
email.name@subway.com

World Headquarters
325 Sub Way
Milford, CT 06461-3059
(203) 456-9999
info@subway.com

Addressee's Name
Business Name
Street Address
City, State Zip Code

Month Day, Year

Dear Addressee,

Lorem ipsum dolor sit amet, consectetuer flore adipiscing elit, sed nonummy magna aliquam erat volutpat nibh euismod tincidunt laoreet dolore magna erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation vewilgulas polemista lorem ipsum offas ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat.

Duis autem vel eum iriure magna aliquam erat volutpat dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero humanis eros et accumsan et iusto odio dignissim blandit praesent luptatum zzril delenit augue duis dolore te feugait nulla facilisi. Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat.

Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit polem in vulputate velit esse molestie consequat, vel illum dolore eu humanitatis goneteros materiola magna aliquam erat volutpat feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent augue dolore te feugait nulla facilisi.

Sincerely,

Sender's Name

SUBWAY®
World Headquarters
325 Sub Way
Milford, CT 06461-3059

Use stationery with green liner
where appropriate.

Contacts

StudioS@subway.com
**Look forward to additional
contact information in the
near future.**