FORWARD-FOCUSED

OLD DOMINION
UNIVERSITY

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QUESTIONS?
Please contact:

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WHAT IS A BRAND?

Our brand sets the stage for how the world engages with our work. It is more than a logo, a slogan or a campaign. It's the total experience we create for our audiences and how they think about that experience.

At Old Dominion University, we're driven by a simple yet powerful belief: our education and research, inspired by Coastal Virginia, can transform lives and communities. This core idea guides how we tell our story, and shapes how people see, trust and connect with us.

01.
Brand Strategy
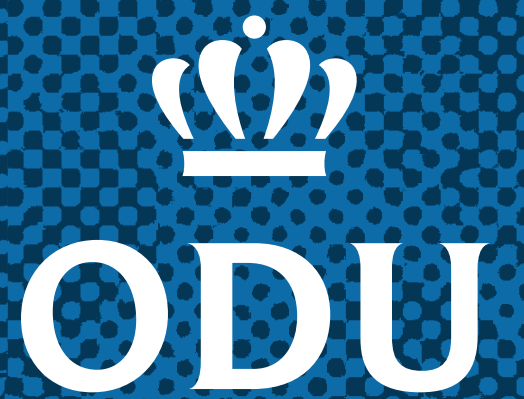
Overview

Our strategy is the promise we make to our audiences, the heart of who we are, the voice we use and the way we show up in the world. It's a guide for our communicators as they create communications, marketing, campaigns and initiatives that advance our story.

Our strategy answers four essential questions:
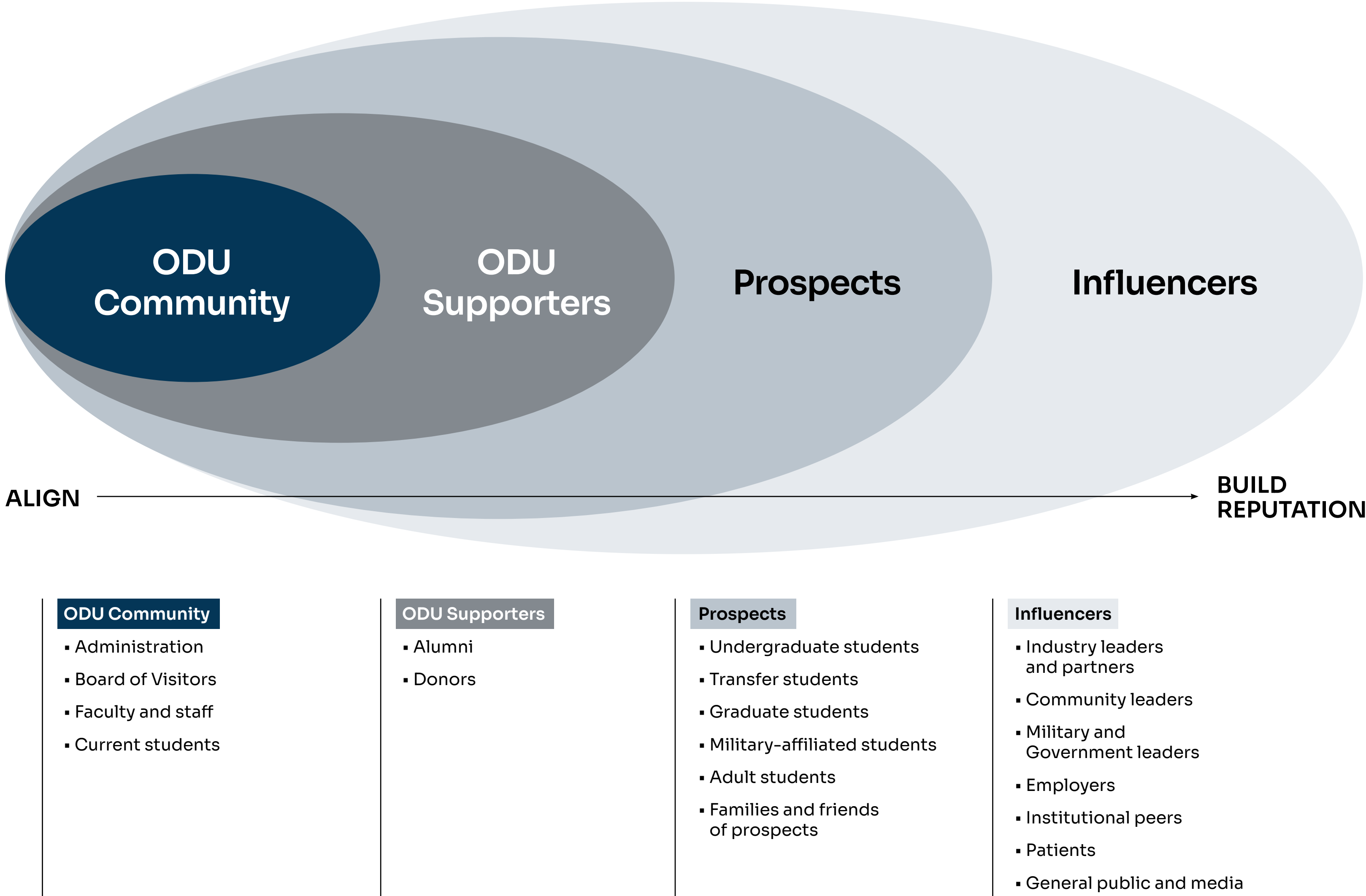
Audiences: Whom do we serve?

Positioning: What do we stand for?

Messaging: What do we say, and why does it matter?

Personality: How do we look, sound and feel?

AUDIENCES

Our brand needs to reach a wide range of audiences, each with unique needs and priorities. That's why we segment our audiences at the highest level, focus on what each group values most and create communications that advance their goals.

ODU Community • **ODU Supporters** • **Prospects** • **Influencers**

ALIGN →→→→ BUILD REPUTATION

ODU Community
- Administration
- Board of Visitors
- Faculty and staff
- Current students

ODU Supporters
- Alumni
- Donors

Prospects
- Undergraduate students
- Transfer students
- Graduate students
- Military-affiliated students
- Adult students
- Families and friends of prospects

Influencers
- Industry leaders and partners
- Community leaders
- Military and Government leaders
- Employers
- Institutional peers
- Patients
- General public and media

Internally, our audience needs to live our brand: defining it and delivering on it. Externally, our audiences can help expand brand awareness and elevate our reputation beyond Virginia.

Audience needs may differ, but our core brand story guides every decision we make.

BRAND FOCUS

INTERNAL AUDIENCES

EXTERNAL AUDIENCES

	ODU COMMUNITY	ODU SUPPORTERS	PROSPECTS	INFLUENCERS
SEGMENT	ODU COMMUNITY	ODU SUPPORTERS	PROSPECTS	INFLUENCERS
BRAND GOAL	**ALIGNMENT**	**ENGAGEMENT**	**AWARENESS**	**REPUTATION**
CORE ACTIONS	▪ Tell others about ODU ▪ Show pride ▪ Attend events and games	▪ Attend events and games ▪ Stay current with ODU updates ▪ Donate and volunteer	▪ Request more information ▪ Visit campus and attend events ▪ Apply and enroll	▪ Advocate for ODU ▪ Hire or engage with ODU graduates ▪ Partner or engage with ODU
WHAT THEY NEED TO KNOW	▪ An education that outperforms cost, with real-world impact ▪ Leading innovations in vital industries from coastal resilience to cybersecurity ▪ A caring community where determined individuals turn obstacles into triumphs	▪ Powering Coastal Virginia forward while creating solutions with national impact ▪ A vibrant campus experience where serious innovation meets genuine fun ▪ Your investment strengthens vital industries	▪ A transformational education that ignites potential ▪ Affordable tuition ▪ Mentors who help turn obstacles into opportunities ▪ An education that outperforms cost, yielding advanced skills and higher pay ▪ An energized campus experience that's welcoming and community-centered	▪ Research leadership in critical national priorities that other institutions can't match ▪ Workforce-prepared graduates who are ready to transform regional challenges into professional success ▪ Community engagement is the foundation for Hampton Roads' future prosperity

POSITIONING

Our positioning statement sets the foundation for a compelling story. It gives us room to evolve, with a focus on the future, while staying true to this guiding idea.

This statement answers a few key questions about ODU:

- **Whom are we for?**
- **What do we do?**
- **How do we do it?**
- **Why does it matter?**

For those committed to shaping tomorrow's solutions, we power people, connections and innovations forward, through transformational education and applied research focused on the industries advancing Coastal Virginia and the nation, because the future depends on the determined thinkers, creators and doers of Old Dominion University.

POSITIONING:
THE ESSENCE

Our brand essence captures our positioning statement in a simple, memorable phrase. This isn't a tagline or something we share publicly; it's an internal touchstone. It serves as the heart of everything we create and reflects how we show up in our communications.

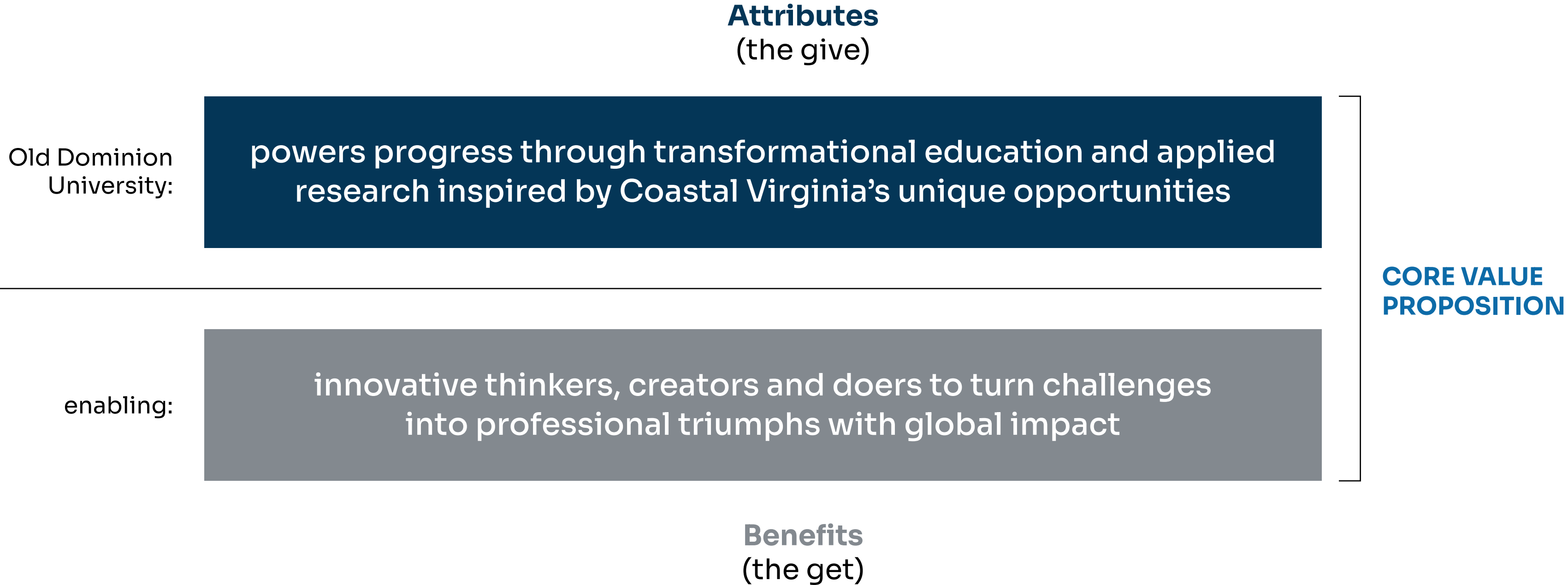Old Dominion University is...

ESSENCE:

A DYNAMIC ENGINE OF PROGRESS.

IN A SHORT PHRASE:

Powering people, relationships, ideas and regions forward.

MESSAGING: CORE VALUE PROPOSITION

The message map starts with our core value proposition: our brand promise. It clearly states, at the highest level, our greatest offer and the greatest benefit to our audiences.

Attributes
(the give)

Old Dominion University:

powers progress through transformational education and applied research inspired by Coastal Virginia's unique opportunities

CORE VALUE PROPOSITION

enabling:

innovative thinkers, creators and doers to turn challenges into professional triumphs with global impact

Benefits
(the get)

MESSAGING

Our secondary messages reinforce our value proposition. They're organized under four key themes: **empowering opportunity**, **collaborative discovery**, **transformative progress** and **expansive momentum**.

Once we've aligned our messaging with a theme, we then strengthen our secondary message by connecting it to supporting points.

Proof Points

Our proof points support our secondary messages. They're the facts, data, stories and achievements that back up our brand promise. As with our value proposition and secondary messages, each proof point should have an attribute and a benefit.

If you've identified multiple benefits, focus on the most important one. Additional benefits can serve as talking points, complemented by the attributes related to your topic.

CORE VALUE PROPOSITION

ODU powers progress through transformational education and applied research inspired by Coastal Virginia's unique opportunities, enabling innovative thinkers, creators and doers to turn challenges into professional triumphs with global impact.

KEY THEMES	EMPOWERING OPPORTUNITY	COLLABORATIVE DISCOVERY	TRANSFORMATIVE PROGRESS	EXPANSIVE MOMENTUM
SECONDARY MESSAGES	ODU CREATES VALUE THROUGH **OPPORTUNITY**, enabling Monarchs to unlock their full potential and transform their personal and professional trajectories, regardless of their starting point.	ODU CREATES VALUE THROUGH **COLLABORATION**, connecting a vast array of perspectives to build understanding and generate discoveries that benefit Virginians and communities beyond.	ODU CREATES VALUE THROUGH **TRANSFORMATION**, converting learning and R1 research into real experiences that build Monarchs' career capabilities and meet the needs of the communities we serve.	ODU CREATES VALUE THROUGH **MOMENTUM**, extending the achievements and innovative solutions of Monarchs into broader applications, creating a rippling impact far beyond Coastal Virginia.

ATTRIBUTES (THE GIVE)

Affordable tuition	A vibrant maritime campus that's rich in thought and experiences	Access to top-tier research, like the Virginia Digital Maritime Center	Convergent learning: e.g., EVMS engineering joint replacement research	A culture of mentorship	An energized campus experience: e.g., ROTC, OIR, D-I athletics, Arts@ODU	High-impact learning: e.g., HOPES Free Clinic, LeADERS, Monarch Humanities Internship	An industry- and research-integrated curriculum	Innovation spaces and labs: e.g., M-Lab, CCNI Lab and others	Direct ties to industry leaders: e.g., NNS, Langley Center, Chrysler Museum	Specialized expertise: e.g., AI, health sciences, cybersecurity, maritime	A strong network of more than 170,000 Monarch alums

BENEFITS (THE GET)

Quality education at an affordable rate	Enriching coastal living and broader connections	Advanced skills and higher pay	Expanded thinking and breakthrough discoveries	Enhanced learning and strong relationships with field experts	Cultural competence and community-centered thinking	Problem-solving power that's career ready	Relevant, adaptable knowledge	Practical experience and innovative, forward thinking	Scalable solutions	Growing economic impact	Expanded networks for career advancement

PERSONALITY

Our personality humanizes the ODU brand with defining characteristics that shape how people think and feel about us. These traits bring our messages to life with greater emotional connection and impact, and guide how we look, sound and feel in our communications.

ACCESSIBLE

Welcoming without barriers...

CARING

...and creating a culture where support is given and embodied.

FOUNDATIONAL

Providing vital strength and foundational leadership in key areas that advance the nation...

DETERMINED

...because progress requires persistent minds that are actively evolving.

COMMUNITY-MINDED

Prioritizing immediate collective needs...

FORWARD-FOCUSED

...and focused on tomorrow's progress.

02.
Voice and Tone

Overview

In the simplest terms, our message is what we say, and our voice is how we say it. Still, it's practically impossible to separate the two. They must always be true to one another. And it's through our tone — informed by our brand personality and based on our creative platform — that the ODU voice takes shape, expressing who we are in a way that's remarkably ours.

THE BIG IDEA

Our creative platform, Forward-Focused, is our vehicle for carrying our brand positioning through all of our communications. While the words "Forward-Focused" do not need to appear in every headline, the essence of Forward-Focused should be conveyed in the asset in some way, such as at the end of body copy, through our photography choices or as a callout graphic. In other words, to maintain brand consistency without wearing out the hook, every asset should reflect the idea of "Forward-Focused" in some way. Please note: "Forward-Focused" is not a tagline and should not be used or referred to as such.

STRATEGY

Brand Positioning:

Old Dominion is a dynamic engine of progress.

Once we filter this positioning through our brand personality traits, it becomes a creative platform that we can proudly, externally express.

CREATIVE PLATFORM

FORWARD-FOCUSED

We lead with a strong vision set on creating a better future for all. Whether it's people, relationships, ideas, industries or regions, our innovative nature creates a unique, collective momentum that's impossible to ignore.

With resilience and grit, our commitment as individuals and as an institution is constant and steady. You will never find us aimlessly moving forward. Instead we lead with a clarity of purpose, a goal-mindset and conscious attention to detail.

BRAND NARRATIVE

The narrative communicates not only what we do, but also our attitude as we do it. In other words, it's what happens when our brand positioning meets our brand voice. It also serves as our internal rallying cry.

Though these paragraphs shouldn't be used word for word outside of these guidelines, the narrative can be a great source for pulling headline copy or gut-checking your writing for brand voice.

Don't let the name fool you. There's nothing "old" about the way we do things.

At Old Dominion University, we've never been content to follow tradition for tradition's sake. While others are bound by legacy, our history is rooted in moving boldly toward what's next.

We anticipate the needs of our region before they emerge. We design transformative technologies and systems that drive progress. We prepare today's students to become the leaders, innovators and creators of tomorrow.

Every technology advancement, every medical breakthrough, every new course begins with a shared belief: A better future isn't just possible. It's within reach. And we have the vision, grit and ingenuity to build it. Even when obstacles appear, we don't flinch. We stay focused, adaptable and ready to solve.

The future belongs to those who know what's on the other side of a breakthrough. And the breakthrough after that. From our humble beginnings to our now global impact, as always — our focus is forever forward.

FORWARD-FOCUSED

♛ OLD DOMINION UNIVERSITY

BRAND NARRATIVE BREAKDOWN

Our brand narrative is much more than poetic lines and powerful statements. Every piece and part serves a purpose, tying back to our strong brand strategy and positioning. Let's break it down.

What Our Narrative Says

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What It Means and Where It Comes From

To assert our identity, we must confidently embrace our rich history of progress, rectify any misunderstandings and boldly articulate our institution's direction. Our aim is to challenge our audience's preconceived notions of what it means to be a Monarch, right out of the gate.

While it's historically connected to the Crown, Old Dominion stands as a distinct entity among universities. We do not aim to replicate, chase trends or compromise our identity. Our enduring culture is rooted in innovative transformation, consistently addressing the needs of our community.

This section articulates our commitment to innovation, illustrating how we're actively shaping the future. These examples demonstrate our forward-focused approach, helping our audience grasp the essence of what it means to lead the way. While the list is far from exhaustive, it showcases our dedication to action and can be used to inspire further examples.

Regardless of our backgrounds, disciplines or connections to this esteemed institution, we're united by a shared mindset. We are a collective of thinkers, creators and doers, never content to remain on the sidelines. We're always eager to roll up our sleeves and get to work, in order to bring that better future closer for all.

BRAND NARRATIVE BREAKDOWN

Our brand narrative is much more than poetic lines and powerful statements. Every piece and part serves a purpose, tying back to our strong brand strategy and positioning. Let's break it down.

What Our Narrative Says

What It Means and Where It Comes From

Even when obstacles appear, we don't flinch. We stay focused, adaptable and ready to solve.

Our leadership is unwavering, rooted in public service, military influence and a blue-collar, coastal work ethic. Discipline and determination are our guiding principles, empowering us to navigate challenges and persevere through adversity, no matter how turbulent the waters.

The future belongs to those who know what's on the other side of a breakthrough. And the breakthrough after that.

More than ever, the world needs our visionary thinking. We don't just set our sights on one breakthrough; we know our work is never done. One success simply sets the stage for even more within reach.

From our humble beginnings to our now global impact, as always — our focus is forever forward.

From educating women during wartime to pioneering remote learning on naval ships, we've always been proud to provide what the people need. Today, our reach has grown to encompass every field, research area and hemisphere. We remain committed to addressing challenges and will never be complacent.

FORWARD-FOCUSED

Our creative hook draws heavily from our institutional strategic plan, transforming its foundational message into an expressive narrative with a human touch.

CREATIVE THEMES

Just as our brand narrative can help recalibrate your writer's mind and shape your approach to the message strategy, you can use these themes to inform your point of view. Here's how:

1. Consider your audience.
Some lenses will focus your message more effectively for an undergrad audience, while others will land differently with supporters. For more guidance, see pages 6-7.

2. Think about feelings.
What emotion matches the message? Should the reader feel motivated to grow? Welcomed and cared for? Inspired to take part? Illuminated and reflective?

3. Reframe the rational.
If you're talking about the highly technical or the strictly procedural or the somewhat abstract, what's the human impact? Choose the story lens that best informs the reader and impels them to care.

4. Choose one lens.
Give the reader the room and time to explore the emotional space you've created. Be deliberate and focused. Don't give people mixed feelings.

STEERING THE FUTURE

This creative theme is about our visionary leadership.

"Forward" encompasses more than just tomorrow or the closest milestone. As a catalyst for progress in Coastal Virginia and beyond, we aim to clarify the abstract concept of "future." How do we envision the future we're shaping? And how, specifically, are we guiding it?

AT THE HELM

This creative theme is about the multitude of settings in which we lead.

With this theme, we can directly acknowledge our coastal influence, positioning Old Dominion as a steadfast leader. We observe, anticipate and respond, maintaining a steady presence. But the "helm" is more than the wheel of a ship. Use this creative theme to transport our audiences to any of the various settings, fields and environments where ODU is leading (like nurses' stations, coastal ecosystems, data protection centers and more).

RELENTLESS IN OUR PURSUIT

This creative theme is about our resilience and work ethic.

At Old Dominion, our people define us best. We embody a determined spirit, always finding and making the way forward, no matter the obstacle. This authentic culture is something we aim to capture and share to inspire others. Our tone is relentlessly positive, but always balanced so as not to intimidate our audience.

CRAFTING HEADLINES PART 1

Headlines are more than just labels; they can be powerful tools to capture attention, convey personality and encourage further reading. While they can't encompass all information, effective headlines significantly contribute to setting up content through the lens of our brand personality. Our most straightforward, on-brand headline construction is: Forward-Focused on _____.

FORWARD-FOCUSED ON _____.

Forward-focused on **solving what's next.**

Forward-focused on **healthier futures.**

Forward-focused on **elevating the arts.**

Forward-focused on **Coastal Virginia.**

Forward-focused on **designing tomorrow's technology.**

Forward-focused on **research that responds.**

Forward-focused on **future-ready careers.**

Forward-focused on **every breakthrough ahead.**

Forward-focused on **making tomorrow more equitable.**

Forward-focused on **reimagining education.**

Forward-focused on **launching leaders.**

Forward-focused on **the next medical marvel.**

Forward-focused on **unlocking creative futures.**

Forward-focused on **coastal resilience and renewal.**

Forward-focused on **tech that touches lives.**

Forward-focused on **discoveries that scale.**

Forward-focused on **fueling regional reinvention.**

CRAFTING HEADLINES PART 2

"Forward-Focused" can become repetitive when it's used in every headline. And while brand consistency is crucial, that doesn't mean that we always use that exact phrase.

To keep copy fresh and engaging, we've developed a few flexible frameworks, shown at right. They aren't exhaustive or restrictive; rather, they're meant to be starting points for your own creative ideas as you write for the brand.

ALL THE WAYS FORWARD.

[FORWARD-LIKE VERB] + [WHAT WE ARE MOVING FORWARD].

Pursuing what's next.

Piloting new methods.

Shaping our region.

Steering the future.

FOCUS IN MOTION.

[STEP ONE]. [STEP TWO].

Focus in. Follow through.

Eyes up. Game on.

Plug in. Push forward.

Dial in. Rise up.

CALL AND RESPONSE.

[THE CHALLENGE PRESENTED]. + ODU ANSWERS.

Coastal Virginia needs solutions. ODU answers.

The nation needs protection. ODU answers.

Healthcare needs a wider reach. ODU answers.

Students need more learning options. ODU answers.

WE WON'T _____.

WE WON'T + [VERB] + [THING WE WON'T SETTLE FOR].

We won't let high water stand in the way of better healthcare.

We won't let distance stand between you and your dreams.

We won't give up on our ecosystems.

We won't turn away from communities who need us.

ELEVATOR SPEECHES

There are times when we don't have a lot of time to state our story. Especially in today's overwhelming world of information, it's critical that we have a way to tell the world who we are, clearly and concisely. On this page is a trio of elevator speeches, designed for moments where we need to be as brief as possible.

IN 30 SECONDS:

At Old Dominion University, we steer the future, focused on solving what's next.

We're a collective of everyday innovators, thinkers, creators and doers who believe that breakthroughs happen with others and for others. We meet every challenge with discipline and drive that moves people, communities and the world forward.

Through active, applied learning and research, shaped by our Coastal Virginia home and industry ties, we prepare students not just for jobs, but for leadership in shifting waters.

IN 15 SECONDS:

At Old Dominion University, we steer the future by solving what's next and meeting every challenge with discipline and drive. Together, we create breakthroughs that move people, communities and the world forward, through applied learning and research shaped by Coastal Virginia.

IN 5 SECONDS:

At Old Dominion University, we focus on solution-driven learning and research that turns tomorrow's challenges into breakthroughs.

BEST PRACTICES FOR WRITING

Our brand platform is the result of extensive thought and consideration. Regardless of your writing skill set, the following best practices serve as valuable reminders for all communicators.

MAKING OUR MESSAGE BREAK THROUGH

Start with a hook.
Give them a reason to care right away. Always lead with a benefit.

Find the hero.
People are at the heart of everything we do. Put them there.

Keep things human.
The impact of our work is vast, but the people who make it possible are everyday individuals. Use that to our advantage.

Breathe life into every word.
Our voice is personal — we write like we talk. Read it out loud to test.

Be real.
The best writing doesn't call much attention to itself. Write from a place of honesty and speak directly to people.

Avoid jargon and hyperbole.
Even if it's what everybody says. Especially if it's what everybody says.

Be straightforward.
There is power in simplicity. Don't be afraid to use it.

Keep it focused.
Don't overwhelm your audience. Let one idea win in each communication, and only use additional information that supports it.

Use inclusive pronouns.
"We" speak to "you" whenever possible. Our voice is a conversational one.

Show the impact of our work.
Every story should reveal why we do the things we do, and whom that work benefits.

Make emotional connections.
No matter how profound our impact, make it register at a human scale.

Be consistently inconsistent.
These aren't rules, and they shouldn't be. Choose the language that best communicates our message, and the voice will follow.

CHECKING OUR VOICE

So you've used the brand guide to craft a beautiful communications piece. Well done. Let the copy sit, then use this checklist to give it one more gut check. Or you can even use these questions as you're writing.

☐ Does this content relate to our platform, "Forward-Focused"?

☐ Does it lead with a benefit and pay it off with an attribute (see page 11)?

☐ Does it sound like something that someone with our personality traits would say?

☐ When you read it aloud, does it sound even better?

☐ Does it contain at least one messaging theme? Does it contain too many?

☐ Does it get to the point quickly, instead of burying the key message?

☐ Do the headlines make you want to read further?

☐ Does it move beyond simply stating the facts to reveal something deeper about our story?

03.
Identity

ODU
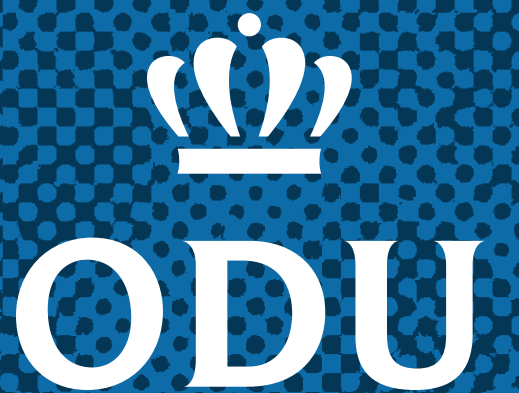
Overview

Old Dominion's strategic plan includes a goal to build a unified and inspirational brand that promotes local, regional and national recognition for all University entities. To that end, we've established a single, universal, overarching logo to be used in all communications moving forward.

Particularly with the launch of Macon & Joan Brock Virginia Health Sciences at Old Dominion University, it's important to cut down the number of outdated and unofficial marks being used across campus to promote the University.

This tiered system will match the brand architecture of the new health center, while also providing flexibility and brand support for existing University divisions, departments, colleges and entities.

In addition, this architecture will address previous inconsistent guidelines for student organizations, alumni chapters and co-branding. This approach of sub-branding and offering specific marks is in line with other universities.

University Communications is the only office approved to make changes to the logos or create logos for Old Dominion.

If you need a logo, first consult this guide to see if there is an existing logo you can use or request.

Contact marketing@odu.edu with any additional questions.

LOGOS

We use a tiered logo system that allows for flexibility, depending on the unit or department, the context of the communication or logo usage, the audience who will see the logo and physical constraints such as available space or color.

The marks shown on this page serve as examples from each of the tiers, but they are not the only logos in each tier. See the following pages for further examples and deeper explanation.

TIER 1 LOGO

OLD DOMINION
UNIVERSITY

TIER 2 LOGO

OLD DOMINION
UNIVERSITY
Darden College *of* Education
and Professional Studies

TIER 3 LOGO

OLD DOMINION
UNIVERSITY

Earth Science
Education
College of Sciences

TIER 1 LOGOS

These logos represent the University's core brand, and are available for all campus entities to use. A Tier 1 logo supports brand recognition at a local, national and international level. When possible, Tier 1 logos should be used before using other tiers.

The Tier 1 logos are vertical in orientation (i.e., the crown sits atop the University name), but a horizontal option, where the crown sits to the left of the University name, is available. There is no option where the crown is to the right of the University name.

Every attempt should be made to use the signature logo. The signature logo is appropriate for all internal and external uses. The secondary logo may be used when it is not possible to use the signature logo. For instance, on small digital ads, exterior signage, etc.

*The spirit logo is approved for specific uses, as long as the signature logo also appears on the front of the publication or other collateral. **The spirit logo should never be used by itself**; rather, it is an informal identifier meant to increase pride and spirit, and it should only be used in conjunction with the signature logo. **Do not combine the spirit logo with other text to create a new logo.**

Signature Logo
Crown plus full University name

Secondary Logo
Crown plus ODU

Spirit Logo*
Crown only

University Seal
Reserved for use by the Office of the President and at formal events with approval

EXAMPLES OF TIER 1 LOGO USAGE:

High-level institutional brand marketing, communications and events.

Outward-facing marketing, communication and merchandising.

All institutional and academic divisions, departments and centers may use Tier 1 logos.

In instances where space is an issue, the marks below may be used. Make every attempt to use the logos above before using these variations.

Signature Logo Variation
Crown to the left of full University name (stacked)

Secondary Logo Variation
Crown to the left of ODU

Signature Logo Variation 2
Crown to the left of full University name

TIER 2 LOGOS

Tier 2 is a brand extension option reserved for **colleges, centers, schools, foundations, associations and divisions**. In Tier 2, the signature logo, secondary logo or spirit logo is accompanied by the name of the college, center or other entity.

As with the Tier 1 logo, horizontal options are available for Tier 2 logos, where the University crown sits to the left of the University name and brand extension identifier.

NOTE: Do not use Tier 1 and Tier 2 logos together. For instance, if several University departments are being recognized in a sponsorship, use the Tier 1 logo instead of several Tier 2 logos.

OLD DOMINION
UNIVERSITY

Darden College *of* Education
and Professional Studies

Signature Logo
(crown + full University name) + brand extension name

ODU | Darden College *of*
Education *and*
Professional Studies

Secondary Logo
(crown plus ODU) + brand extension name

OLD DOMINION UNIVERSITY
Darden College *of* Education
and Professional Studies

Spirit Logo
(crown only) + brand extension name

EXAMPLES OF TIER 2 LOGO USAGE:

External communications requiring name recognition of the division, college, etc.

Internal communications.

Merchandise (polo shirts, giveaways, etc.).

TIER 3 LOGOS

Available by request only, Tier 3 logos support **individual departments, programs and offices.** They include the signature logo, secondary logo or spirit logo, in both vertical and horizontal variations, accompanied by the brand extension name and the department or office name.

Example:
Old Dominion University + College, School, Division, etc. + Department or Office

To request a logo, complete the logo request form at **odu.edu/university-communications**

NOTE: Tier 3 logos are **not** to be used in conjunction with either Tier 1 or Tier 2 logos.

Signature Logo
(crown + full University name) + brand extension name + department or office name

Secondary Logo
(crown + ODU) + brand extension name + department or office name

Spirit Logo
(crown only) + brand extension name + department or office name

EXAMPLES OF TIER 3 LOGO USAGE:

Internal communications.

Merchandise
(polo shirts, giveaways, etc.).

TIER 3 LOGOS

Chapters of the Old Dominion University Alumni Association (ODUAA) have sub-brand logos similar to Tier 3 logos, which include the name of the specific chapter.

Example:
Old Dominion University + chapter name + alumni association name

To request a logo, complete the logo request form at **odu.edu/university-communications**

Signature Logo
(crown + full University name) + chapter name + alumni association name

Secondary Logo
(crown + ODU) + chapter name + alumni association name

Spirit Logo
(crown only) + chapter name + alumni association name

EXAMPLES OF TIER 3 LOGO USAGE:

Internal and external communications.

Social media.

Merchandise and promotional items.

CO-BRANDING

A co-brand logo is a lockup of both the ODU logo and an outside entity's logo, positioned side by side with a vertical line between them. This is exclusively designed to indicate a partnership between the University and the outside entity. In a co-brand, the ODU logo always sits on the left.

ODU logo on the left, with the partner logo on the right, separated by a vertical bar in Monarch Blue.

CO-BRANDED LOGOS ARE PRIMARILY USED FOR:

Internal and external communications.

Merchandise, giveaways, etc.

MERCHANDISING

If the ODU logo is to be included on merchandise (shirts, mugs, banners, other swag), it must include either a trademark symbol (™) or registered trademark symbol (®). Generally, the signature logo uses the ®, while the secondary and spirit logos each use the ™.

The placement of the ™ or ® symbol should be near the word "University," or the letter "U" in "ODU," or the bottom of the spirit logo, as shown in the examples here.

Questions should be forwarded to the Executive Director of University Licensing at licensing@odu.edu

OLD DOMINION
U N I V E R S I T Y ®

Signature Logo
® symbol near the "Y" in "university"

Spirit Logo
™ symbol near bottom of crown

ODU ™

Secondary Logo
™ symbol near the "U"

In special cases, a stacked Tier 3 logo may be used on merchandise only.

OLD DOMINION
U N I V E R S I T Y ®
Management
Strome College of Business

OLD DOMINION
U N I V E R S I T Y ®
Marketing *and* Communications
Strome College of Business

MERCHANDISING LOGOS ARE PRIMARILY USED FOR:

Internal and external communications.

Merchandise, giveaways, etc.

GENERAL USAGE GUIDELINES

These guidelines are in place to ensure that the University's logo is always displayed correctly and to protect the integrity of our brand.

Bottom line: Do not edit the University's logo.

Never use the wordmark (either the full University name or the ODU) without the crown mark. University Communications is the only office approved to make changes to the University's logo. If you need help determining the correct logo to use, email marketing@odu.edu.

Minimum Clear Space

To protect the ODU logo and maintain visual effectiveness, refrain from placing the logo in close proximity to other visual elements. Do not allow photos, typography or other graphic elements to intrude into the logo's space. Maintain a minimum clear space around all sides of the logo. The space should be the approximate width of the crown.
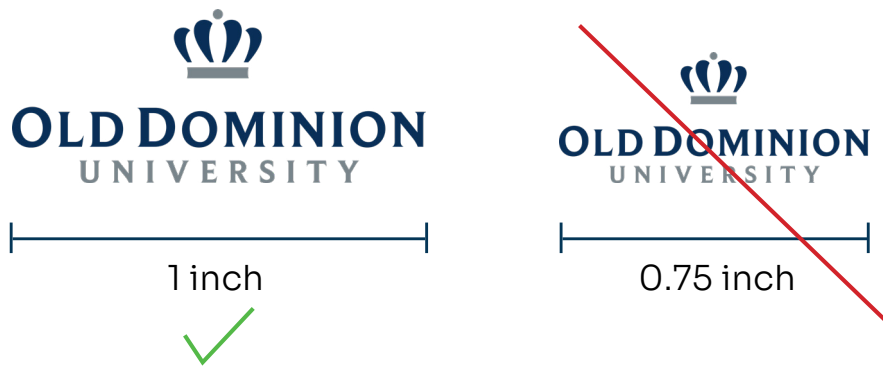
Minimum Size

The logo's minimum size (no less than 1 inch wide) should be used only when layout space is extremely limited. Whenever possible, use the signature logo at a larger size. For smaller sizes, please refer to the secondary logo.

Using the Correct Logo

Please use the current version of the ODU logo. It's also important to provide external vendors with the correct, most up-to-date logo and have them refrain from customizing or distorting it in any way (including added typography).

Incorrect Sizing

When resizing the ODU logo (particularly the signature logo), do not distort it. When working in Microsoft Word and PowerPoint, only drag on the corners of the logo to ensure correct resizing and proportions.

Opacity

ODU logos should never be displayed at anything less than 100% opacity.

Altering of Color

Never change the ODU logo's colors; University Communications will provide the logos in all approved colors and formats.

04.
Visual Language

Overview

Our visual language sets the tone for how people see Old Dominion University, and how they recognize us. It includes typography, photography, graphic elements and color. In fact, it's the culmination of how all these pieces work together to convey and strengthen our overall brand message.

COLOR PALETTE

Our color palette is bold, distinctive, deep and flexible. We lead with our heritage colors, Monarch Blue, Silver Reign and Hudson Blue, along with generous open space. A robust set of secondary colors is available for content with deeper layers of information and design, or to infuse more energy or variety when a piece needs it. Our approach to color allows us to remain connected to our heritage and existing brand equity, while affording us sufficient flexibility for the wide variety of communications we craft.
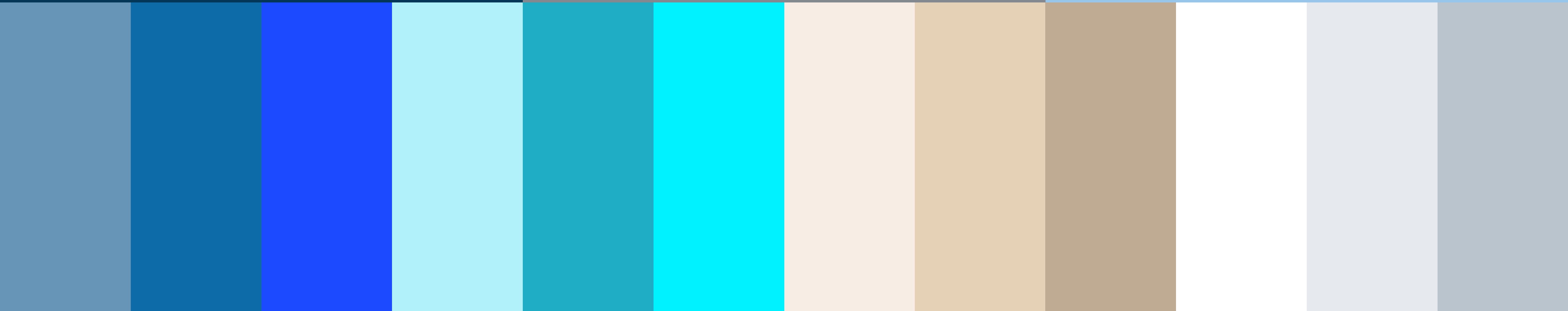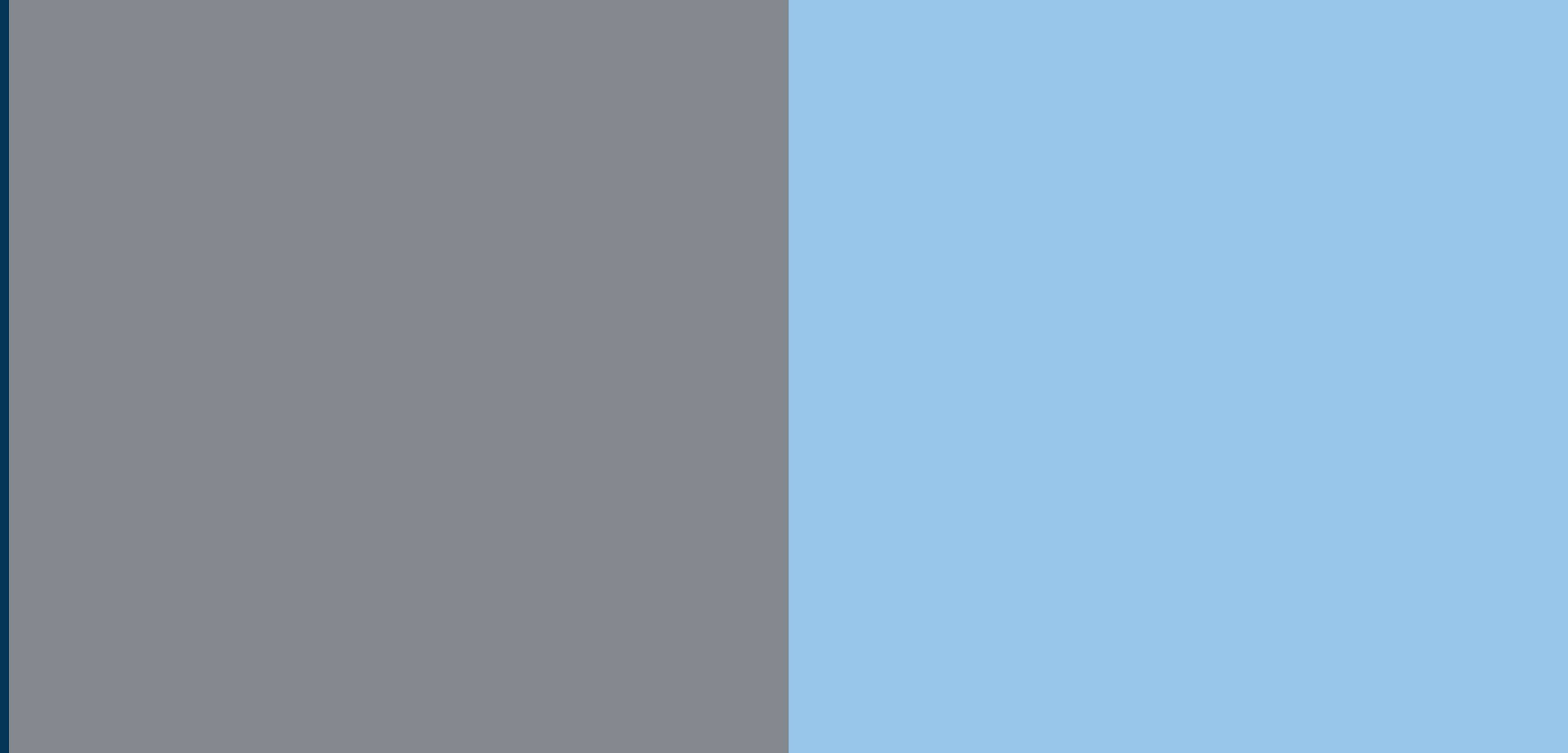
PRIMARY COLORS

Our primary palette consists of Monarch Blue, Silver Reign and Hudson Blue. Our external and official communications should almost always lead with (or include) one or all of these colors. This helps ensure that people recognize them as ours, and that we continue to build brand equity through consistent repetition. If we're using only one of these colors, Monarch Blue is the preferred choice.

Because Monarch Blue and Silver Reign are on the darker side of the spectrum, they can feel visually heavy and carry an air of formality. To balance these traits, try to use ample white space alongside them.

When crafting communications that rely on full-bleed or large photographs, it's not necessary to use one or all of these colors, especially for logos or copy. In such cases, white may be more suitable for visual balance, contrast and legibility.

NOTE: While black is not formally a part of the primary palette, it can be used for text (especially body copy), as well as for contrast, for formal occasions and for other special circumstances where it's simply needed. However, efforts should be made to avoid using black prominently or in large floods.

MONARCH BLUE

CMYK	100 / 77 / 38 / 36
RGB	4 / 54 / 87
HEX	#043657
PMS	540

SILVER REIGN

CMYK	52 / 40 / 37 / 3
RGB	130 / 138 / 143
HEX	#828A8F
PMS	430

HUDSON BLUE

CMYK	38 / 11 / 0 / 0
RGB	152 / 197 / 234
HEX	#98C5EA
PMS	283

SECONDARY COLORS GROUP 1

Our secondary palette includes a mix of vibrant hues and muted colors, with a range of dark, light and middle tones available. They work harmoniously with our primary colors and with each other, and each takes inspiration from our location and personality.

Secondary colors can be used subtly in support of our primary palette. Sometimes we use them more prominently or independently, especially for longer communications, casual internal communications, owned social media, data sets and charts and other scenarios where more variety or energy is desirable.

This group consists of blue and blue-adjacent colors. Using variations of a single hue can help our pieces feel fresh and dynamic, while not straying too far from the familiarity of Monarch Blue.

*Ultramarine Blue and Electric Teal are to be used only for digital applications. Do not print these colors using CMYK process — the proper vibrancy cannot be replicated in this manner.

STORMY BLUE

CMYK 62 / 33 / 15 / 0
RGB 103 / 149 / 184
HEX #6795B8

CHESAPEAKE BLUE

CMYK 90 / 56 / 9 / 1
RGB 13 / 107 / 168
HEX #0D6BA8

DIGITAL ONLY
ULTRAMARINE BLUE*

RGB 28 / 75 / 255
HEX #1C4BFF

COASTAL TEAL

CMYK 26 / 0 / 5 / 0
RGB 176 / 241 / 250
HEX #B0F1FA

AQUATIC TEAL

CMYK 73 / 10 / 20 / 0
RGB 31 / 173 / 197
HEX #1FADC5

DIGITAL ONLY
ELECTRIC TEAL*

RGB 0 / 241 / 255
HEX #00F1FF

SECONDARY COLORS GROUP 2

This page shows the neutral hues in our secondary color palette. This group is no less important than the blues on the previous page, but we tend to use these colors slightly differently.

These neutral tones combine really well with the blues of our full palette; they can also help add some necessary lightness to layouts. The warm tones (top row) are reminiscent of Virginia's coastal beaches and can incorporate warmth to our designs. The cool tones (bottom row) feel more formal, but offer a lighter effect than Silver Reign; they can also be used with Monarch Blue and other options as needed.

OCEAN VIEW SAND

CMYK 26 / 30 / 42 / 0
RGB 191 / 171 / 147
HEX #BFAB93

SARAH CONSTANT SAND

CMYK 9 / 16 / 29 / 0
RGB 229 / 209 / 181
HEX #E5D1B5

COMMUNITY SAND

CMYK 2 / 6 / 8 / 0
RGB 248 / 237 / 228
HEX #F8EDE4

CARRIER GRAY

CMYK 27 / 16 / 14 / 0
RGB 186 / 196 / 205
HEX #BAC4CD

WISCONSIN GRAY

CMYK 5 / 2 / 1 /3
RGB 230 / 234 / 238
HEX #E6EAEE

BRIGHT WHITE

CMYK 0 / 0 / 0 / 0
RGB 255 / 255 / 255
HEX #FFFFFF

COLOR USAGE

We can combine our primary and secondary colors to create a variety of palettes that are appropriate for different audiences, occasions and tactics.

The combinations shown here are just a sampling of the many that are possible. Avoid using all of the secondary colors at once; they have the most impact when they're used minimally and purposefully.

Try to limit each composition to four colors or less. Usually, you'll start with a primary color or white (and often both). This leaves room for one or two secondary colors. On occasion, you'll need to incorporate additional colors for charts and visual data.

The ratios shown here represent approximate color distributions throughout a composition — how color may be applied to text, icons, graphic elements and backgrounds. They're not meant to be interpreted as exact ratios or as the only ways in which colors can (or should) be combined and applied.

Not all colors will work well together for reasons of either accessibility or aesthetics. Depending on how they're applied, some colors may not interact directly with others. Note too that not all color combinations in our palette need to meet accessibility requirements. Accessibility guidelines (WCAG Level AA) apply only to colors for text and related backgrounds. For more guidance on this, see the next two pages.
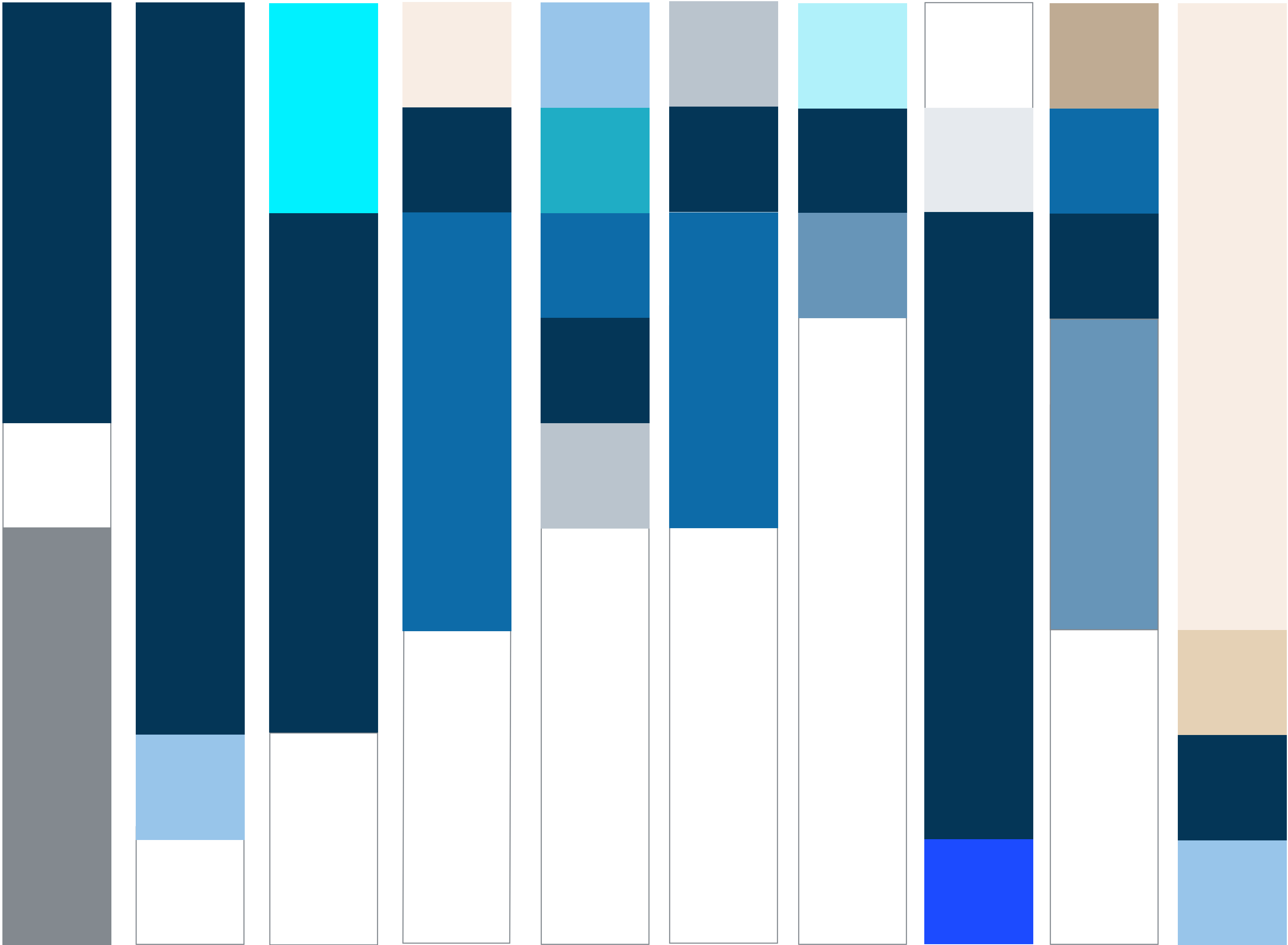
ACCESSIBLE COLOR COMBINATIONS

For our communications to be effective, they must be inclusive — accessibility is important for serving everyone. Whenever possible, we want to remove barriers that prevent interaction with our messages. The open areas in the chart below represent color pairings that jeopardize legibility for typography, especially in digital media.

The color combinations shown here meet WCAG Level AA accessibility requirements for either large or small text in digital media. Large text is defined as boldface text at 14 pt. or larger, or any text at 18 pt. or larger. Some combinations may only be suitable for large text. For type size and color, always make choices that meet or exceed standards of legibility.

LS — **Large and Small**
All text sizes can be used for this combination of colors.

L — **Large Only**
Only use this combination for text that is 18 pt. or larger (or 14 pt. or larger if set in bold).

BACKGROUND COLOR

TEXT COLOR

Text Color	Monarch Blue	Silver Reign	Carrier Gray	Wisconsin Gray	Stormy Blue	Hudson Blue	Aquatic Teal	Electric Teal	Coastal Teal	Chesapeake Blue	Ultramarine Blue	Ocean View Sand	Sarah Constant Sand	Community Sand	Bright White
Monarch Blue		L	LS	LS	LS	LS	LS	LS	LS			LS	LS	LS	LS
Silver Reign	L													L	L
Carrier Gray	LS									L	L				
Wisconsin Gray	LS									LS	LS				
Stormy Blue	L														L
Hudson Blue	LS									L	L				
Aquatic Teal	LS														
Electric Teal	LS									L	L				
Coastal Teal	LS									LS	LS				
Chesapeake Blue			L	LS		L		L	LS				L	LS	LS
Ultramarine Blue			L	LS		L		L	LS				L	LS	LS
Ocean View Sand	LS														
Sarah Constant Sand	LS									L	L				
Community Sand	LS	LS								LS	LS				
Bright White	LS	LS			LS					LS	LS				

ALL COLOR COMBINATIONS

This chart can be used as an aid to avoid choosing color combinations that are visually unpleasant. Open areas represent combinations that are incompatible or undesirable. All other combinations are eligible for use in some, but not necessarily all, capacities.

Some of these color combinations may not meet WCAG Level AA accessibility requirements for text legibility in digital media (see previous page). Always make decisions regarding type sizes and colors that meet or exceed standards of legibility.

However, some non-text-legible combinations may still be used for graphics, patterns, textures or background colors, so long as any text placed over top of them remains accessible.

For example, in some cases, a subtle tone-on-tone effect for a background pattern can add depth and texture, without distraction or compromising text legibility. Conversely, an extremely vibrant combination of hues that seems to clash can sometimes create a sense of energy or movement, and can really attract people's attention.

Column headers: MONARCH BLUE, SILVER REIGN, CARRIER GRAY, WISCONSIN GRAY, STORMY BLUE, HUDSON BLUE, AQUATIC TEAL, ELECTRIC TEAL, COASTAL TEAL, CHESAPEAKE BLUE, ULTRAMARINE BLUE, OCEAN VIEW SAND, SARAH CONSTANT SAND, COMMUNITY SAND, BRIGHT WHITE

Row headers: MONARCH BLUE, SILVER REIGN, CARRIER GRAY, WISCONSIN GRAY, STORMY BLUE, HUDSON BLUE, AQUATIC TEAL, ELECTRIC TEAL, COASTAL TEAL, CHESAPEAKE BLUE, ULTRAMARINE BLUE, OCEAN VIEW SAND, SARAH CONSTANT SAND, COMMUNITY SAND, BRIGHT WHITE

PRIMARY TYPEFACES

Typography is a robust vehicle for our brand voice. It influences how people read and perceive our messages. These typefaces were selected for our brand both for their individual qualities and for how they work together.

Monte Stella is our primary display font, which we use for headlines, subheads and statistics. It works best at larger sizes, where it lends strength, confidence and energy to our voice.

Sora is our preferred all-purpose font, which supports Monte Stella in subheads, body copy, quotes and captions. It's a modern sans serif that feels both technical and approachable.

Used properly, these typefaces can reinforce the tone and personality of our writing, help create clear hierarchy, keep our content legible and make our communications feel more engaging. The following pages contain more details and examples of how best to use these typefaces.

MONTE *STELLA*

Primary display font for headlines, subheads, statistics

Available via Adobe Fonts and on University provided Canva brand templates

Sora

All-purpose font for subheads, body copy, quotes, captions

Available for free via Google Fonts

OTHER TYPEFACES

This page shows additional typefaces that are reserved for special circumstances. Do not use any of these typefaces in any marketing, admissions or other external facing communications unless otherwise noted below.

Noto Serif is a serif typeface, best used in more formal situations, alongside our script font, **Bickham.** <u>Do not</u> use Bickham in any context other than formal occasions, such as invitations or anniversary celebrations. Noto Serif can be used as an alternative font for University magazines.

On the website, we use **Open Sans** for body copy. Open Sans is never to be used for anything other than web body copy.

For magazine publications, **Source Serif** or **Georgia** may be used. Again, Noto Serif is an alternative font for magazines. Source Serif and Georgia may not be used for any other context other than magazine publications. University magazine publications may use additional fonts with approval from University Communications.

FORMAL-ONLY TYPEFACES

Noto Serif

All-purpose font for subheads, body copy, quotes, captions
Available for free via Google Fonts — Reserved for special, formal events

Bickham

Display font for headlines and subheads
Available via Adobe Fonts — Reserved for special, formal events only

WEB-ONLY TYPEFACE

Open Sans

Available for free via Google Fonts

MAGAZINE-ONLY TYPEFACES

Source Serif

Available for free via Google Fonts

Georgia

Standard-issue font

MONTE STELLA

Monte Stella is our primary display font, which we use for headlines, subheads and statistics. It works best at larger sizes, where it lends strength, confidence and energy to our voice, especially when set in all caps.

PREFERRED WEIGHTS
In print, social media or local digital applications we prefer to use the Regular, Medium and Bold weights (along with their respective Turbo versions). Among these options, Medium is the most commonly used. The Light and Light Turbo weights are reserved for specific needs.

TURBO WEIGHTS
The Turbo fonts make up a set of "super italics" that are unique to this typeface. This effect adds even more energy and movement to our type, and really visualizes the idea of "Forward-Focused" in a straightforward and tangible way. Do not purchase or use the italic weights of this typeface.

ALL CAPS VS. SENTENCE CASE VS. TITLE CASE
You'll notice that we use all three types of capitalization in our communications. Which you choose depends on context, tone, audience, dimensions and more. All caps conveys strength and boldness. Sentence case can feel more casual and approachable; it also tends to be more legible for anything beyond a few words. Title case is used for news story headlines.

Note: On the web, we only use Monte Stella Medium, in title case, for H1 and H2 headings.

WEIGHTS

LIGHT *TURBO*

REGULAR *TURBO*

MEDIUM *TURBO*

BOLD *TURBO*

CHARACTERS

Aa Bb Cc Dd Ee Ff Gg Hh Ii
Jj Kk Ll Mm Nn Oo Pp Qq Rr
Ss Tt Uu Vv Ww Xx Yy Zz
0123456789!@#$%&*

SAMPLE USAGE

FORWARD ISN'T A DIRECTION. IT'S A *MINDSET.*

PURSUING *WHAT'S NEXT.*

Coastal Virginia Needs Solutions. ODU Answers.

MONTE STELLA TYPESETTING

These leading and tracking recommendations serve as a foundational guide for maintaining consistent typesetting across various sizes of Monte Stella.

Follow these instructions as closely as possible, using your judgment to adapt them to the context, while aiming to match the provided examples. Be sure to trust your eye too — if it looks off to you after following the rules here, feel free to make further adjustments.

While there are a lot of different ways to treat this typeface, the best rule of thumb is to keep it simple: Don't try to do too much. Pick just one or two treatments, and only if they make sense for the headline. Choosing the right moment to be more expressive will have more impact and will stand out better.

News headlines should always be set in title case (especially on the web), while all caps and sentence case may be used for other headlines, such as with social, print and out-of-home communications.

MONTE STELLA BOLD AT LARGE SIZES.

Weight / Size / Leading — **Bold / 100 pt / 81 pt**
If Monte Stella is above 100 pt, multiply it by 0.8 to 0.9 for leading.

Kerning / Tracking — **Metrics / 0**
Larger sizes tend to require tighter tracking for legibility.

MONTE STELLA BOLD AT MEDIUM SIZES.

Weight / Size / Leading — **Bold / 60 pt / 52 pt**
If Monte Stella is 60 to 100 pt, multiply it by 0.9 to 0.98 for leading.

Kerning / Tracking — **Metrics / 0**
Use optical kerning at bigger sizes and metrics at smaller sizes.

Monte Stella Medium at Small Sizes.

Weight / Size / Leading — **Medium / Title Case / 40 pt / 35 pt**
If Monte Stella is under 60 pt, multiply it by 0.9 to 0.95 for leading.

Kerning / Tracking — **Metrics / +5**
Smaller sizes may require looser tracking for legibility.

FULL SPEED AHEAD.

Weight / Size / Leading — **Bold Turbo / 100 pt / 81 pt**
When using the Turbo weights, you can offset headlines for more energy.

Kerning / Tracking — **Metrics / +10**
Turbo weights (especially Bold) tend to require looser tracking for legibility.

We won't turn away from communities who need us.

Weight / Size / Leading — **Medium / 60 pt / 55 pt**
Sentence case needs more leading for ascenders and descenders.

Kerning / Tracking — **Metrics / 0**
Less fine-tuning is needed for sentence case.

FULL SPEED *AHEAD.*

Weight / Size — **Regular + Medium Turbo / 40 pt**
We can mix and match weights to create hierarchy and emphasis.

Kerning / Tracking — **Metrics / +5**
Looser tracking can be a design choice too, but only with all-caps text.

SORA

Sora is our preferred all-purpose font, which supports Monte Stella in subheads, body copy, quotes and captions. It's a modern sans serif that feels both technical and approachable. Its clean lines and simple forms make it easy to read and good for both print and digital applications.

This font can be used both in sentence case and in all caps. Since Monte Stella is often set in all caps, we tend to prefer having Sora in sentence case to help soften that boldness. In some instances, though, you may want to match or amplify that energy by setting Sora in all caps too. Which you choose depends on context, audience, intended tone and the copy itself.

There are a variety of weights of Sora for flexibility at different sizes and for conveying different tones. The thinner weights feel more sleek and technical, especially in all caps. The heavier weights feel bolder in all caps, but friendlier and more casual in sentence case.

Note: On the website, we use **Open Sans** in place of Sora.

WEIGHTS

Thin	THIN
Extra Light	EXTRA LIGHT
Light	LIGHT
Regular	REGULAR
Medium	MEDIUM
Semibold	**SEMIBOLD**
Bold	**BOLD**
Extrabold	**EXTRABOLD**

CHARACTERS

Aa Bb Cc Dd Ee Ff Gg Hh Ii
Jj Kk Ll Mm Nn Oo Pp Qq Rr
Ss Tt Uu Vv Ww Xx Yy Zz
0123456789!@#$%&*

SAMPLE USAGE

Innovation isn't a buzzword.
IT'S OUR *BLUEPRINT.*

This is where tomorrow is built.

SORA TYPESETTING

These leading and tracking recommendations serve as a foundational guide for maintaining consistent typesetting across various sizes of Sora.

Follow these instructions as closely as possible, using your judgment to adapt them to the context, while aiming to match the provided examples.

Generally, you'll need to tighten up the leading and tracking when using Sora, especially at larger sizes. For body copy, opt for Regular weight in most cases, though Light may also be used if the body copy is bigger, such as in large format pieces.

When used for subheads, Sora should work in partnership with the headline to create hierarchy and distinction, instead of competing with the headline for attention.

Sora Regular at large sizes.

Weight / Size / Leading — Regular / 100 pt / 100 pt
If Sora is above 100 pt, multiply it by 0.9 to 1.0 for leading.

Kerning / Tracking — Optical / –30
Larger sizes tend to require tighter tracking for legibility.

Sora Regular at medium sizes.

Weight / Size / Leading — Regular / 60 pt / 66 pt
If Sora is 60 to 100 pt, multiply it by 1.15 for leading.

Kerning / Tracking — Optical / –20
Optical is best for large headlines, while metrics is best for small copy.

Sora Regular at small sizes.

Weight / Size / Leading — Regular / 40 pt / 46 pt
If Sora is below 60 pt, multiply it by 1.15 for leading.

Kerning / Tracking — Metrics / –30
Optical is best for large headlines, while metrics is best for small copy.

Full speed ahead.

Weight / Size / Leading — Thin / 100 pt / 93 pt
You can use tighter leading if there are no ascender/descender conflicts.

Kerning / Tracking — Optical / –40
Lighter weights need tighter tracking, especially at large sizes.

FULL SPEED AHEAD.

Weight / Size — Semibold / 50 pt
Sora can be set in all caps in some cases.

Kerning / Tracking — Metrics / 0
Use metric kerning with all caps and go with default to looser tracking.

At Old Dominion University, we've never chased prestige. We steer the future by solving what's next and meeting every challenge with discipline and drive. Together, we create breakthroughs that move people, communities and the world forward, through applied learning and research shaped by Coastal Virginia.

Weight / Size / Leading — Light / 14 pt / 18 pt
Body copy should be anywhere from 10 to 14 pt with +3 pt leading.

Kerning / Tracking — Metrics / –30
Use metrics for body copy and tighten up the tracking a bit.

NOTO SERIF

Noto Serif is a simple, modern serif that we use for formal communications. Its clean lines help balance the formal character of our other formal typeface, Bickham. Noto Serif can also be used for headlines, subheads, quotes and other smaller copy.

WEIGHTS

Regular
Medium
Semibold
Bold
Extrabold
Black

CHARACTERS

Aa Bb Cc Dd Ee Ff Gg Hh Ii
Jj Kk Ll Mm Nn Oo Pp Qq Rr
Ss Tt Uu Vv Ww Xx Yy Zz
0123456789!@#$%&*

SAMPLE USAGE

Students need more learning options. *ODU answers.*

SHAPING OUR REGION.

NOTO SERIF TYPESETTING

This page shows some typesetting examples for Noto Serif, along with some leading and tracking recommendations. They serve as a foundational guide for maintaining a consistent aesthetic across various sizes of Noto Serif. Note that this typeface's default tracking feels slightly too open, so it will usually require some tightening.

Follow these instructions as closely as possible, using your judgment to adapt them to the context, while aiming to match the provided examples. For example, in large-scale headlines, tighter leading may be used when ascenders and descenders don't overlap.

Noto Regular at large sizes.

Weight / Size / Leading — **Regular / 100 pt / 109 pt**
Tighter leading can be used if there are no ascender/descender conflicts. The example above could have 100 pt leading instead.

Kerning / Tracking — **Optical / –20**
Larger sizes tend to require tighter tracking for legibility.

Noto Regular at medium sizes.

Weight / Size / Leading — **Regular / 60 pt / 72 pt**

Kerning / Tracking — **Optical / –10**

Noto Regular at small sizes.

Weight / Size / Leading — **Regular / 40 pt / 47 pt**
Kerning / Tracking — **Metrics / –5**

Full speed ahead.

Weight / Size / Leading — **Regular / 100 pt / 109 pt**
Kerning / Tracking — **Optical / –10**
Heavier weights tend to need less tighter tracking than lighter weights.

Full speed *ahead.*

Weight / Size — **Regular + Italic / 60 pt**

Kerning / Tracking — **Optical / –20**

FULL SPEED AHEAD.

Weight / Size — **Italic / 40 pt**
Kerning / Tracking — **Metrics / 150**

BICKHAM

Bickham is a classic script font that we use for very formal communications. It can be used for headlines and subheads, though keep in mind that it can be tough for some people to read, so it works best for short phrases set on a single line. Avoid setting long headlines or any small text in Bickham. Text set in this font can appear on two lines, but it may need some size and spacing adjustments.

This typeface also has alternative character styles and ligatures available through OpenType features. These should be used with discretion, and should not be used all of the time. In some cases, they can help words fit together better. In other cases, they may take up extra space and include additional ornamentation (especially in capital letters), which can feel overwhelming if used in excess.

Note: Never set "ODU" in Bickham all-caps.

WEIGHTS

Regular

Semibold

Bold

CHARACTERS

Aa Bb Cc Dd Ee Ff Gg Hh Ii
Jj Kk Ll Mm Nn Oo Pp Qq Rr
Ss Tt Uu Vv Ww Xx Yy Zz
0123456789 ! @ # $ % & *

SAMPLE USAGE

Dial in. Rise up.

Steering the Future.

BICKHAM TYPESETTING

The recommendations shown here serve as a foundational guide for maintaining consistent typesetting across various sizes of Bickham. This typeface works best with text set on a single line, but text may appear on two lines if needed. Never use the auto or default leading for Bickham, as it leaves too much space between lines.

Generally speaking, the tracking between letters in this typeface should not be adjusted, as the connective flourishes between letters have been carefully crafted to avoid gaps or excessive overlaps, with unique ligatures often used between certain pairs of letters. Only use metrics for kerning.

However, the default spacing between words in this typeface may feel a bit too loose optically, especially at large scales. This spacing can be tightened if desired.

Follow these instructions as closely as possible, using your judgment to adapt them to the context, while aiming to match the provided examples.

Bickham Regular at large sizes.

Weight / Size / Leading — Regular / 195 pt / 115 pt
Try to avoid having ascenders and descenders overlap in ways that are distracting or cause legibility issues.

Kerning / Tracking — Metrics / 0
Always use metrics and default tracking.

Bickham Semibold at medium sizes.

Weight / Size / Leading — Semibold / 80 pt / 48 pt

Bickham Semibold at small sizes.

Weight / Size / Leading — Semibold / 40 pt / 30 pt

GENERAL TYPE USAGE

This page shows a couple of ways in which our typefaces can be used together to create hierarchy while still maintaining some visual interest. These are not the only ways in which our typefaces can be combined, nor are these the only sizes and weights which can be used. What's important to focus on here is the general relationships between size, weight, spacing, case and color.

There should always be clear distinction between your headline, subhead and body copy. Callouts, pull quotes and captions should all be noticeable in some way, yet should not compete for attention or distract from the main content.

In general, Monte Stella should be used for headlines, with Sora for subheads, body copy and captions. Monte Stella can also be used for bigger pull quotes or numerical data, or for anything that really needs to stand out and command attention. Open Sans should be used for body copy on the web, but not anywhere else.

Note: Noto Serif and Bickham should be reserved for more formal uses such as invitations and magazines. They should not appear in admissions communications, in marketing materials or on social media.

AHEAD OF THE CURVE.
STEERING THE FUTURE.

Tiorate nusam aboreicat met volut essimperum fugita voluptatem.

Harum fuga. Laboreptae conse excea cus, cuptati bero dit autet unturesseque milluptum eium imust porerum rehent et quibus mos a cupta duntionsequi tem. Uptis autes rem endamet as alitis ut hiligen imint. Ectis et aut aspiendem quae dereperatia vel imust quae sitisciusci re dolor re aborenis quia sit.

Gitatus. Ta con con rest, aciist, inciet, cones et eossitem int illent, undellabor minvenem quam, quatur aut plit illuptiorrum dus eseque sum quam nostiuntius conse nonseque volupta inullande imil ipsundae vit escipiti dolese litatiscia consequi vereic to qui blaborerumet latem quam vero cupta dolo magnistrum esti sit inusa del inci volore non ratibus.

TO LEARN MORE, VISIT ODU.EDU

We Find a Way, Make a Way,
Are the Way.

TIORATE NUSAM ABOREICAT MET VOLUT ESSIMPERUM.

Harum fuga. Laboreptae conse excea cus, cuptati bero dit autet unturesseque milluptum eium imust porerum rehent et quibus mos a cupta duntionsequi tem. Uptis autes rem endamet as alitis ut hiligen imint. Ectis et aut aspiendem quae dereperatia vel imust quae sitisciusci re dolor re aborenis quia sit.

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NO.1 | Lorem ipsum sequas perro.
TOP RANKING MAGAZINE

PHOTOGRAPHY OVERVIEW

Photography is one of the main driving forces of our brand's visual language. It can do a lot of heavy lifting when it comes to storytelling. And high-quality, compelling images will never go out of style.

We have different photo categories that we use in combination to tell deeper, more meaningful stories. This page summarizes those categories, and the following pages dive deeper into each one.

This section may use some inspirational photography that Old Dominion doesn't own. These images are intended to show what our photography style aspires to be, and to inform how we capture photos moving forward.

Only use official, authentic ODU photography in our communications, internal and external. Stock images should be avoided unless absolutely necessary, and they should still match the styles shown here.

FORWARD-FOCUSED

This category should take the lead in our layouts as much as possible. It should focus on people (either individuals or small groups), doing hands-on activities, with a style that feels in the moment.

PORTRAITS

Portraits should feel authentic to the individual, but should look warm, bright and welcoming. Having the subject look off-camera helps reinforce the idea of "Forward-Focused."

COMMUNITY AND LIFESTYLE

This category portrays our warm, welcoming and supportive community. We need to strike a balance between showing our people hard at work and showing them having fun as well.

LOCATION

This category should showcase the best parts of our campus, our city and our greater region. We need to show people what it looks like here, but more importantly what it feels like to be here.

DETAILS

These photos help us tell deeper stories, focusing on key aspects that might get lost in wider photos. They can zero in on technology, art, location-specific details and more.

EVENTS

Event photos have their place, but should be reserved mostly for news stories. Images in this category should still follow the same principles as our other categories, instead of feeling like "point and click" shots without a focus.

FORWARD-FOCUSED

PHOTOGRAPHY

This is the category that we should lead with whenever possible. These photos should be used when we're talking about academics, research, collaboration, impact, technology, hands-on learning, breakthroughs, persistence and so forth.

Images in this category should focus on the process, the innovations, the breakthrough moments. They should feel candid and in the moment, even if some art direction is required to get the right shot. They should never feel stiff or overly posed, and for these photos, subjects should not be looking at the camera.

Interesting cropping and shooting through foreground objects can make these photos feel more engaging. Avoid off-kilter angles in favor of direct, upward, downward or framed shots.

These photos work best when the subjects are authentically engaged in what they're doing. Allow them to work as naturally as possible. Don't use subjects who don't know what they're doing; this is often noticeable by their expressions or how they're interacting with their environments and setups.

hands-on | in the moment | personal or collaborative | in the lab | in the studio | in the field | technology | craft | details | interesting framing

PORTRAITS
PHOTOGRAPHY

This category focuses on humans. Portraits have the power to help people connect with individuals on a deeper level. Our portraits should generally feel authentic, warm and personable. Not everyone is comfortable smiling, and that's okay. Whatever feels most comfortable and natural for the subject is what's best.

Brand and marketing portraits should be captured in an environment rather than a studio. And it's ideal if that environment holds some connection to the story or the individual. If a neutral background is needed, use a wall, find some open space or use a lens that allows for the background to be blurred a bit. Always use natural lighting when possible, but additional lighting can be used if needed.

Subjects should look directly at the camera for a more confident feel. They can look off to their left (the photographer's right) for a more optimistic feel that literally reflects our "Forward-Focused" theme. When capturing photos, try to get a mix of styles and gazes, so that designers have options and every subject isn't doing the same thing. More candid portraits can also be okay, as these can feel more authentic and intimate.

Note: Directory headshots should be captured in the studio by University Communications' photographers.
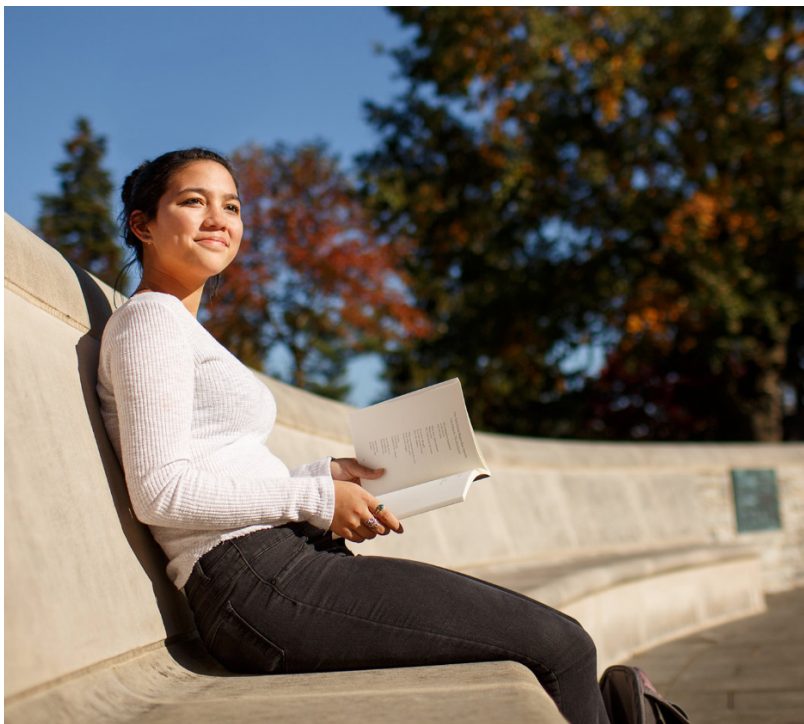
COMMUNITY AND LIFESTYLE

PHOTOGRAPHY

Photos in this category balance out the more serious-feeling "Forward-Focused" category. With our hard work comes a really warm and supportive community, so that's important to show too, especially for prospective students.

These images should skew toward candid or in the moment, but a more directed setup can be used on occasion. Once direction has been provided, however, try to capture those authentic moments of fun, smiles and interaction.

These photos can also work to showcase our campus or geographic locations, our learning environments and student life beyond the classroom.

Generally, subjects should not be looking at the camera, unless it's a small-group portrait, like the first example shown on this page. This type of straight-on group shot should be used sparingly, and only if the subjects feel really candid, not posed. Try to limit this technique to two to three people; with any more than that, they start to feel staged or inauthentic.
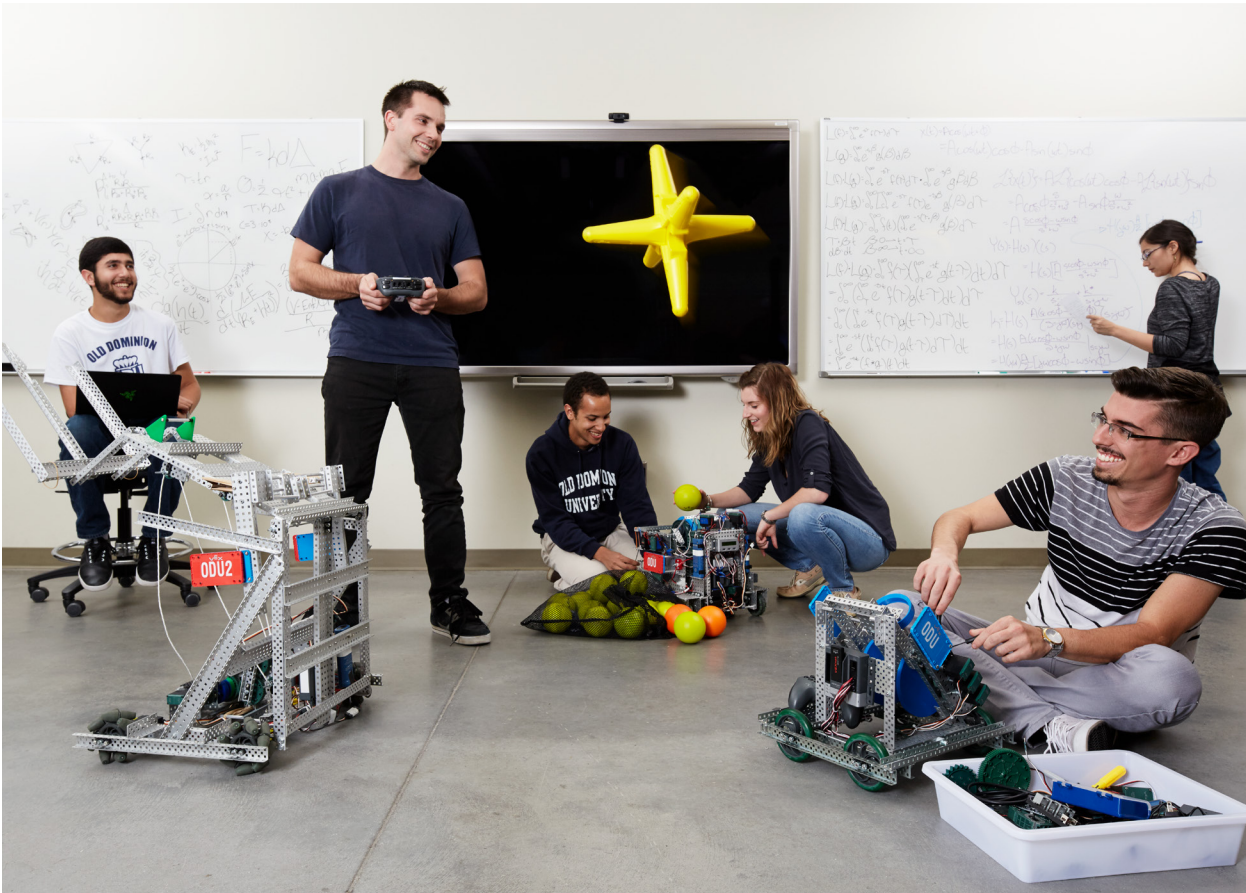
LOCATION

PHOTOGRAPHY

Our unique location is a really great asset for us to showcase. Whether it's on campus, in the city of Norfolk or out in the greater region, it's important to show people all that we have to offer.

Campus shots should feel warm, bright and lively. These photos should use interesting (but not extreme) framing or cropping, and should have a clear focus on a subject or scene. Aim for a mix of wide and medium shots, with people present whenever it's feasible.

Images of Norfolk and the surrounding region should still feel bright and warm, but they don't necessarily need to have people as present throughout, unless they relate to a research- or community-based story. We should strive to showcase the region as exciting, with lots of opportunities for people to get out there and engage in different ways.

Part of showing our location also includes the classrooms, facilities, technology and resources we're most proud of. Whenever possible, these shots should showcase something, not just document it — meaning they still need to be interesting and engaging. Avoid showing places and things that feel dated or dingy.
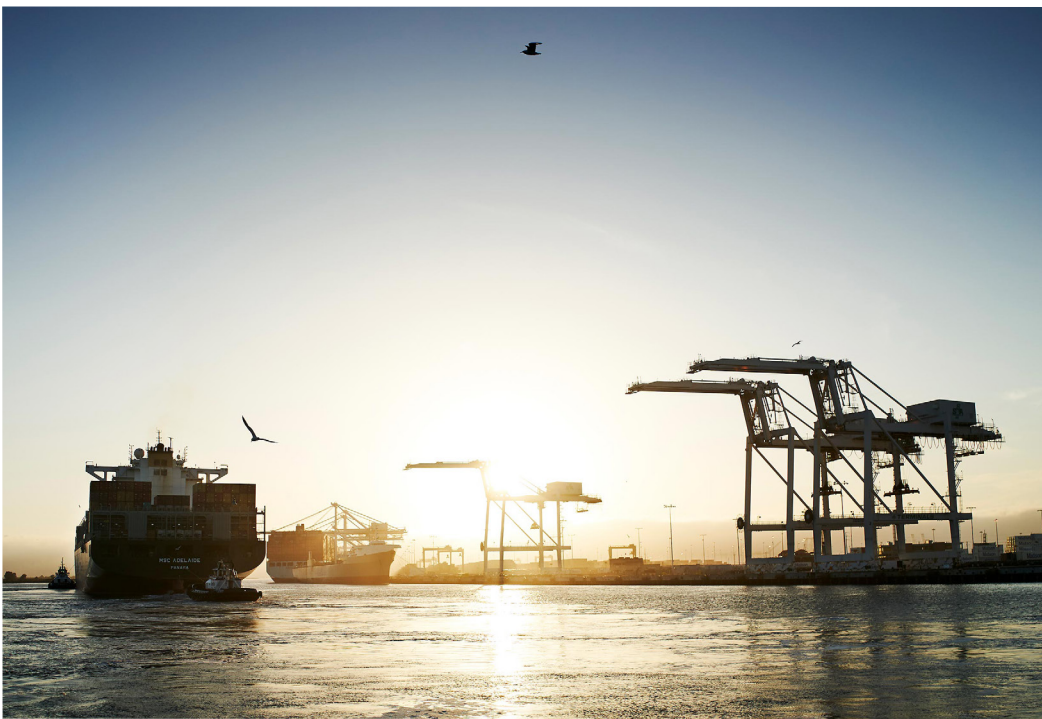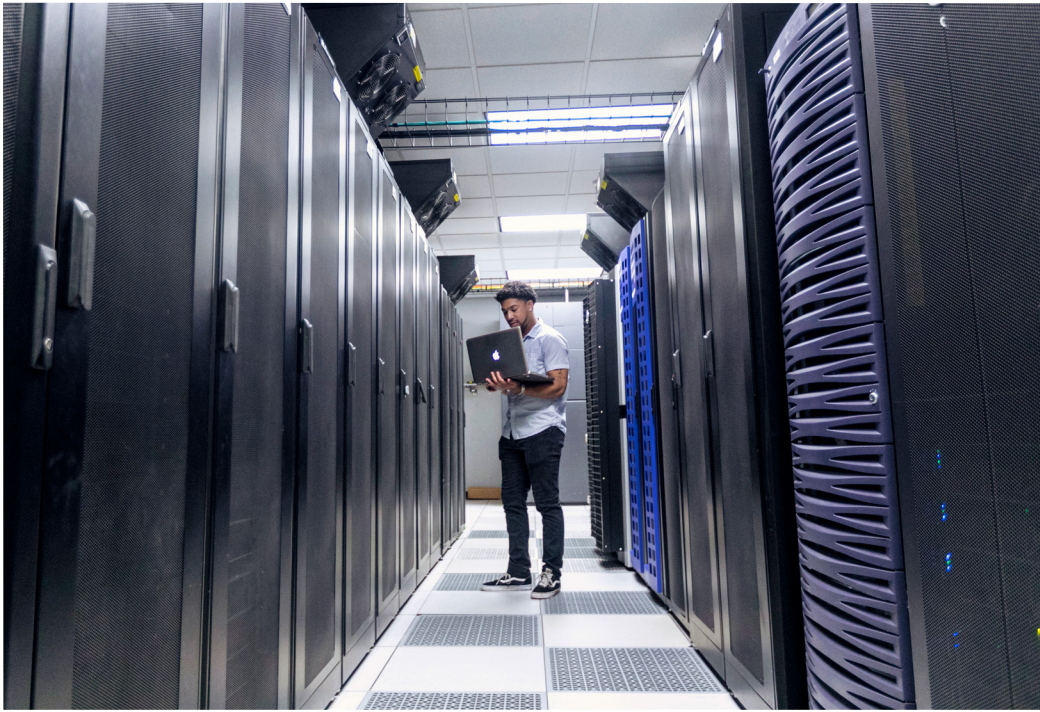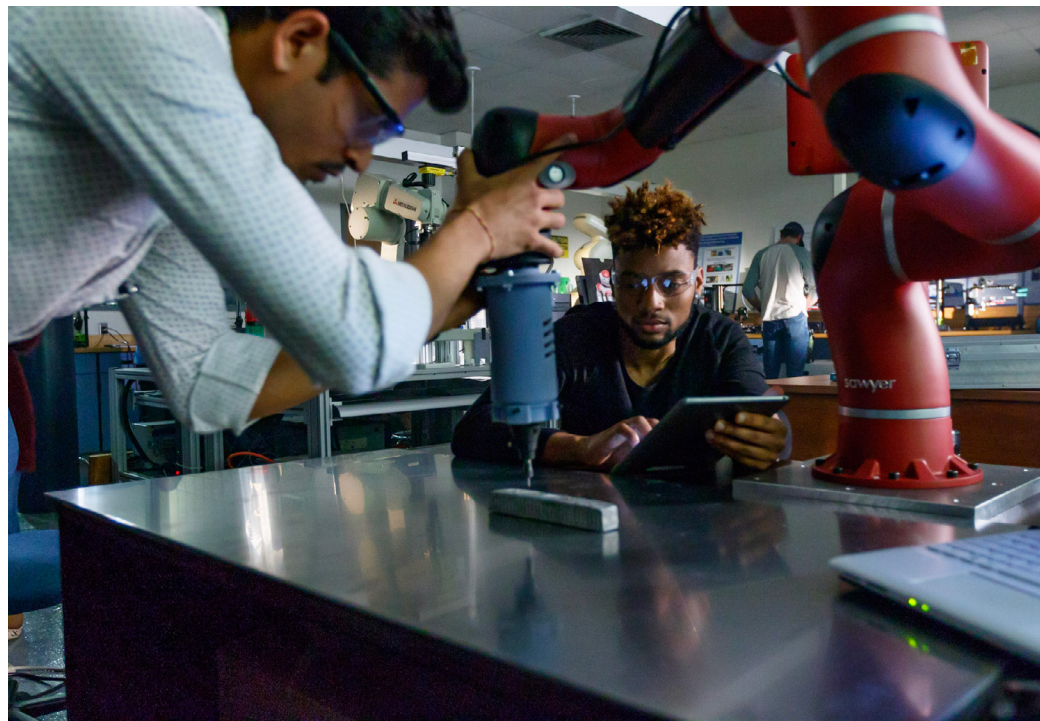
DETAILS
PHOTOGRAPHY

This category helps to round out the details of our work, our stories, our people and our places. They can be used to draw focus to a particular callout, or act as a change-up to our process and people photos. They can be great for setting text on and work well in small or large formats.

These photos feel most engaging when they involve people working with an object or environment. Try to focus on the item, using really tight crop. Shooting through a foreground object can help these images feel more in-the-moment. Or shooting over the subject's shoulder can create a pseudo first-person perspective.

These images can also be used to showcase the details of a space or the technology and resources we have available. Details like these can help readers feel more connected to people or the story on a deeper, more personal level. They can be shot directly head-on, top-down or in other interesting ways. While we want to be authentic, it's okay to clean up or organize some spaces when it makes for a better photo.
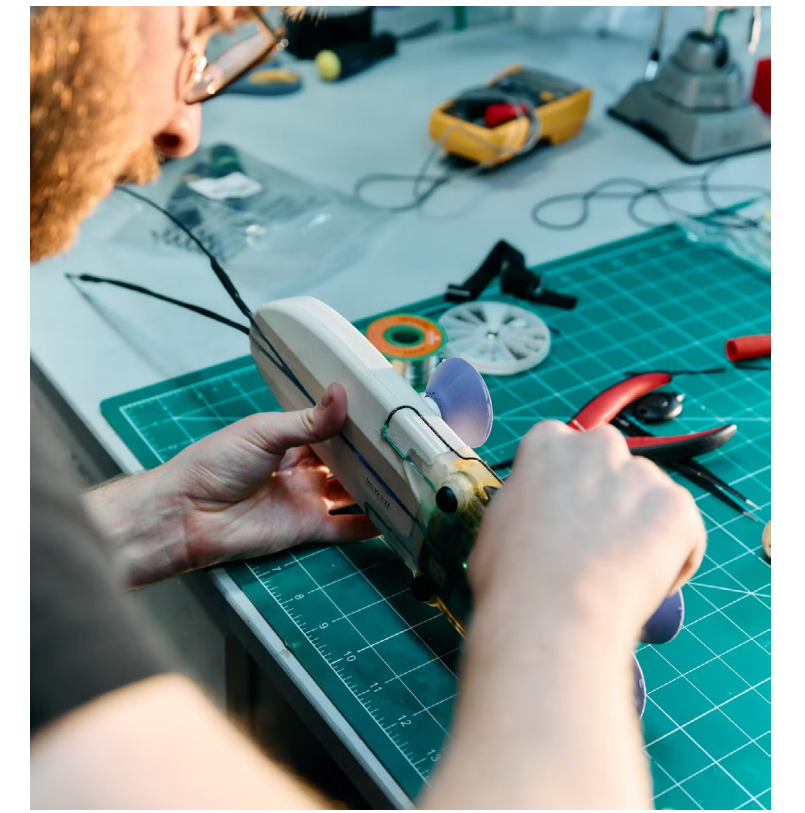
EVENTS
PHOTOGRAPHY

This category of photos should generally be reserved for news stories; they typically don't feature prominently in brand marketing communications (unless we're promoting or talking about the event itself). Some events unfold organically, while others have restrictions that don't offer much flexibility for capturing images without disrupting the event. Therefore, we can't be as rigid in our styles and consistency when it comes to getting these shots.

As much as possible, the photos in this category should reflect the qualities we look for in our other categories. They should feel immersive and in the moment. They should feel intentionally framed and well lit, and have a distinct focus. The focus of a shot can be framed with foreground objects. Awkward or skewed angles should be avoided. Posed portraits are okay in some cases too, especially when featuring a student activity group.

Try to match the tone of the event: Photos of formal events should feel formal, while photos of more casual events can feel more casual. When showing an event with a guest speaker, focus on the speaker. When showing a student event on campus, a more candid approach may feel more appropriate.

TEXTURES

Textures create depth and motion in layouts. Conceptually, our textures are a subtle nod to our environment and our history as an institution. We have a handful of gritty textures that reflect our resilience and resolve, as well as our urban setting. There's also a number of textures that are more inspired by our coastal location and the impact we make in our region and beyond.

Changing the scale of patterns and textures can produce a wide variety of effects. Larger patterns can add clear space, but too much magnification may make the pattern hard to recognize. Large textures can take over the visual focus of a layout. Smaller scales can cause visual noise. Use caution with color and type.

Color variance is another way to produce many different effects. Typically, colors shouldn't contrast too much, and type must be extremely legible when placed over textures. In some cases, it may be desirable to use colors that clash, as this can create a dynamic, energetic effect. Use this technique sparingly.

For examples of how textures are most typically used in practice, see the following two pages, as well as Section 5 of this document.

GRIT 1

GRIT 4

SAND 1

WAVE 1

GRIT 2

GRIT 5

SAND 2

WAVE 2

GRIT 3

CURRENTS

RIPPLE

WAVE 3
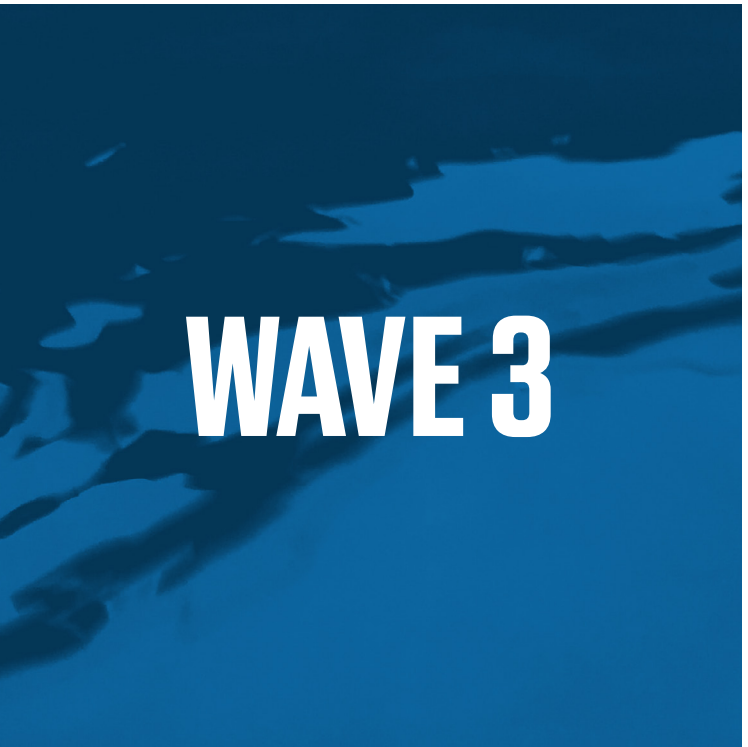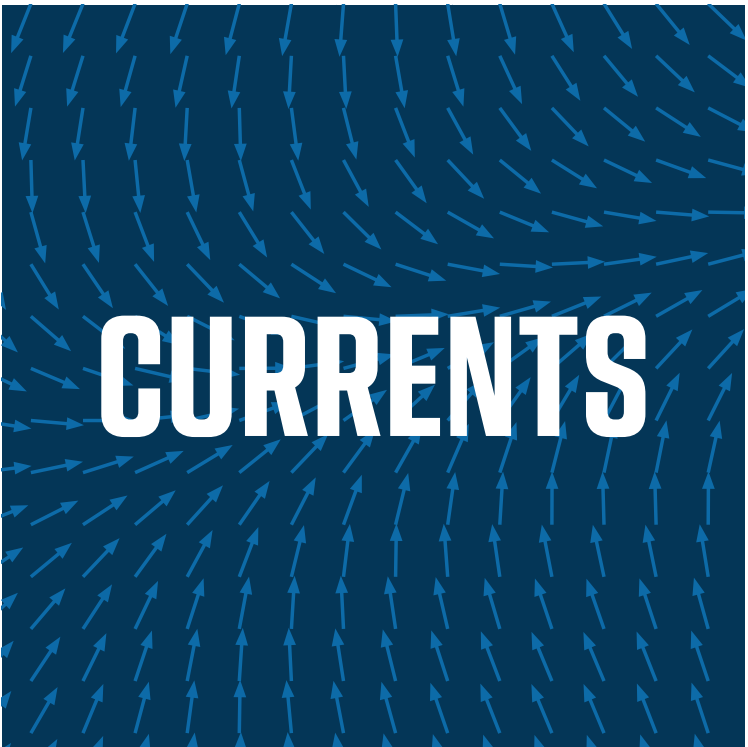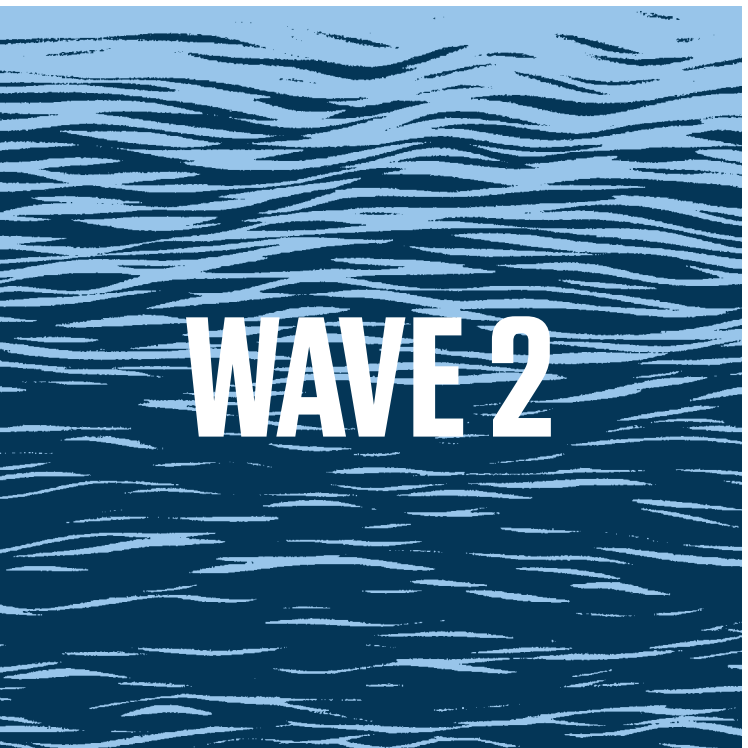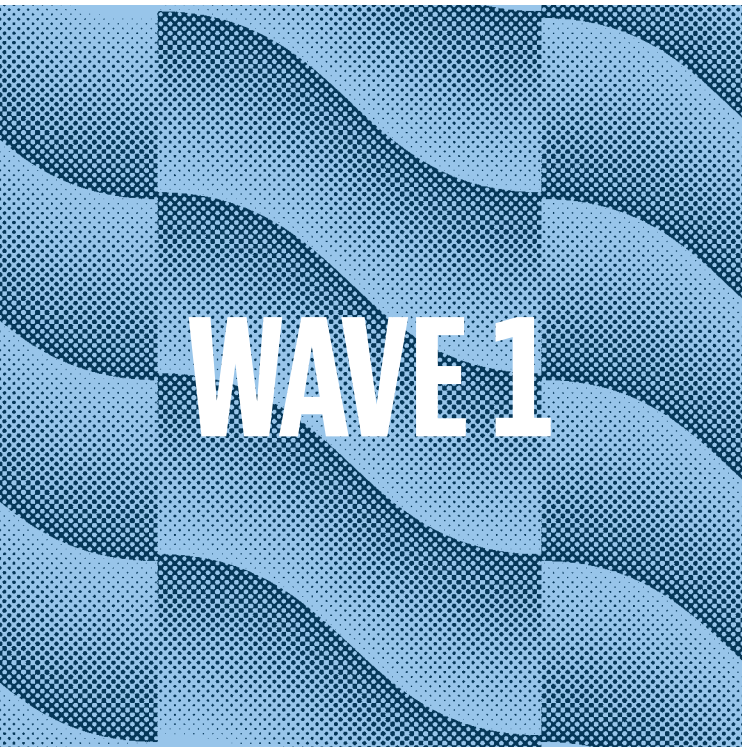
TEXTURES: BEST PRACTICES

Our various textures allow us to create a wide range of effects, depending on how we apply color, scale and cropping. However, not all combinations of these elements are successful together. We must also strike a balance between building visual familiarity through consistency and creating excitement and freshness through variety.

Lead with primary colors in subtle, tone-on-tone combinations for audiences who aren't familiar with us, as well as for those with whom we are building new relationships and for communications meant for alumni or professional audiences.

More adventurous combinations may be used for audiences who have more familiarity with ODU, in long-form print pieces for prospective students who already know us, in short-form social media on owned channels and for internal communications that need to bring energy or grab attention.

Extremely jarring or vibrating color combinations should never be used. In most cases, only one texture should be used per composition.
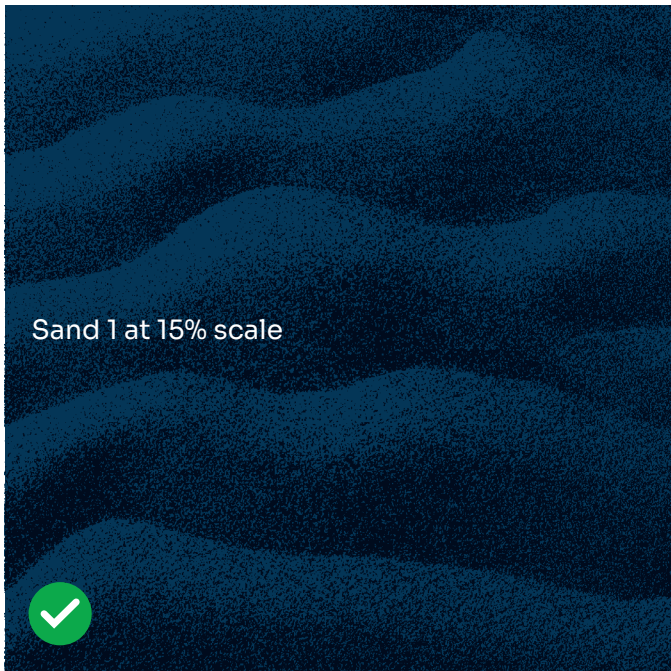
Sand 1 at 15% scale

Monarch Blue multiplied + Monarch Blue

Grit 4

Monarch Blue + Ultramarine Blue

Sand 1 at 20% scale
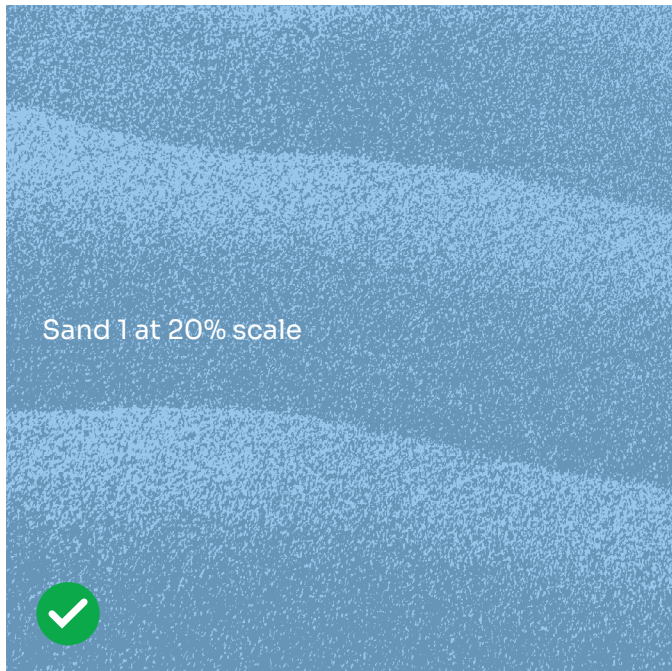
Stormy Blue + Hudson Blue

To create a subtler effect, use similar tones, or use the same tone with multiplied blending. This approach works best when it's used as a background for accessible text.

Vary the scale of the texture from time to time. Increasing the scale and playing with the dropping can bring new freshness to an often-used texture, creating different feelings of energy or levels of contrast.

EYE-CATCHING, BUT MAYBE NOT FULLY ACCESSIBLE WITH TEXT.

Grit 1 in Monarch Blue + Electric Teal

EYE-CATCHING, FULLY ACCESSIBLE, BUT NOT FOR EVERYDAY USE.
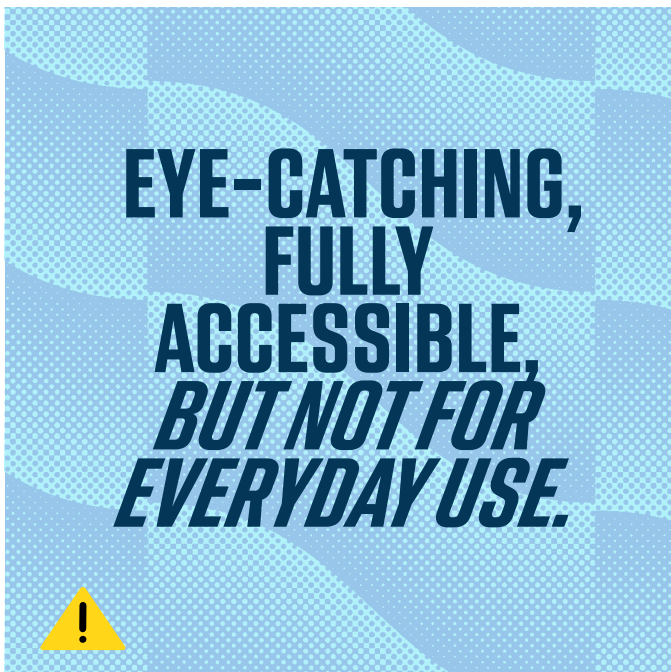
Wave 1 in Coastal Teal + Hudson Blue

FRAMING A SOLID-COLOR BACKGROUND LIKE THIS IS OKAY.

Sand 1 in Chesapeake Blue + Ultramarine Blue

Exercise caution with more extreme color combinations. These fun combinations can be useful for attracting attention, but they're not always best for accessibility, or for audiences who don't know us well. They're better suited for undergrad audiences who know us at least a bit or for quick-hitting, owned social media posts. And they shouldn't be used all the time.

NOPE.

Sand 1 in Ocean View Sand + Electric Teal

NOT LIKE THIS.

Wave 1 over Sand 1, with three colors

THIS IS OKAY.

Grit 2 text fill over Sand 1, with high color contrast

1 Don't use extremely abrasive or unpleasant combinations.

2 Don't use more than one texture prominently in a single composition. However, you may use a subtle grit texture within a large headline on a textured background, as long as the text is clearly legible and the effect is not too distracting (see the third example in this row).

TEXTURES: BEST PRACTICES

The same rules for contrast and legibility that we use for type and textures also apply to using our logo with textures. The logo must be plainly legible and with sufficient color contrast and clear space.

The easiest rule to follow is this: never use the logo in a way that may compromise legibility. When in doubt, use a subtle tone-on-tone color combination for the background or create a solid field of color with ample clear space for the logo to sit comfortably in.

Monarch Blue multiplied + Monarch Blue
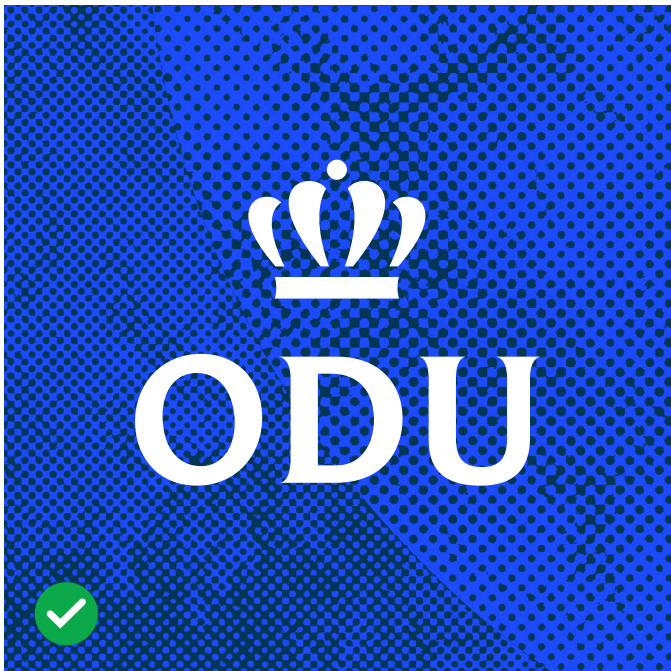
Monarch Blue + Ultramarine Blue

Stormy Blue + Hudson Blue

Use similar tones or use the same tone with multiplied blending for a more subtle background texture, which creates enough contrast for the logo to be legible. Use the white logo for dark backgrounds and the Monarch Blue logo for lighter backgrounds.

Sand 1 in Ocean View Sand + Electric Teal

Wave 1 over Sand 1, with three colors

Grit 2 text fill over Sand 1, with high color contrast

Don't use high-contrast (very light plus very dark) color combinations, as this create too much visual noise for the logo to be legible.

Sand 1 in Ocean View Sand + Electric Teal

Wave 1 over Sand 1, with three colors

Grit 2 text fill over Sand 1, with high color contrast

Use a solid field of color to create enough contrast and clear space for the logo against texture background with high-contrast color combinations.

TEXTURES IN USE

When using textures, make sure that any copy placed over them remains highly legible. This is most easily achieved by using tone-on-tone colors for the texture and background, along with a high-contrast color for the type. When using textures with photography, make sure that the layout is balanced by using the texture in a smaller area.

In using textures for marketing materials, blue should almost always be the most prominent color, especially Monarch Blue. Other hues can be used for internal communications, longer print pieces, owned social media posts, special events and other applications where the audience won't be distracted or confused by the presence of additional colors.

Using texture within a typeface should be reserved for large applications only. The texture should appear subtly, ensuring that the text appears filled and fully legible. It is best to use a tone-on-tone color combination or adjust the opacity of the texture to help reduce the contrast. Do not fill smaller or non-headline copy with texture or use high-contrast color combinations.

MOVING INDUSTRY, EDUCATION AND SOLUTIONS FORWARD.

OLD DOMINION UNIVERSITY

FORWARD-FOCUSED
ODU.EDU

PROGRESS: Full speed ahead. ODU

olddominionu
THE FUTURE IN FOCUS.

olddominionu
DIAL IN. RISE UP. ODU

Ahead of the curve. STEERING THE FUTURE.

ODU   Learn More

WE DON'T WAIT FOR CHANGE.
WE CREATE IT.
ODU
Learn More
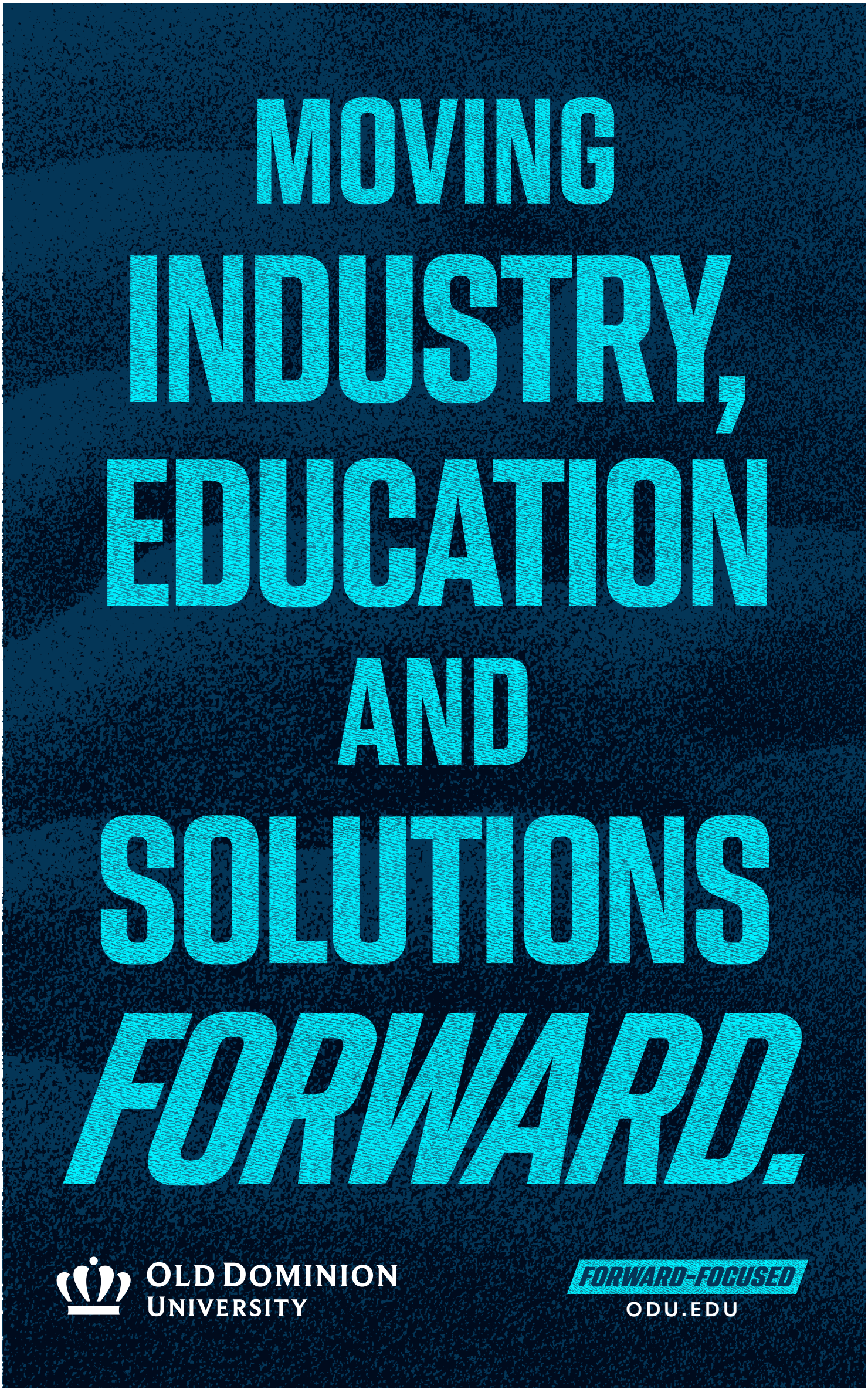
BADGES

Badges are accent graphics that can be used to add further depth, interest and information to our communications. These are for informal uses such as student-facing materials and student use. We have two categories of badges, shown at right: Forward-Focused, and numbers and statistics.

The first category includes a roundel graphic that can be used as an overlay for text, textures and images. There are also a couple of horizontal lockups with the "Forward-Focused" theme, which we can use to anchor compositions and tie headlines back to the creative platform. These elements can all be used with different colors, depending on the composition.

The second category is designed for housing numerical information that's relevant to the content at hand. These badges should always be contained in some sort of rectangular label structure, but they can appear in different scales and arrangements, depending on the amount of information.

FORWARD-FOCUSED

FORWARD-FOCUSED
FORWARD-FOCUSED
SINCE
1930
NORFOLK, VA.

FORWARD-FOCUSED

FORWARD-FOCUSED
SINCE
1930
NORFOLK, VA.

FORWARD-FOCUSED

NUMBERS AND STATISTICS

TOP VALUE
Lorem Ipsum Sequas Perro Dolor Nuit
TOP RANKING MAGAZINE

TOP 5 / Lorem Ipsum Sequas Perro Dolor Nuit
TOP RANKING MAGAZINE

NO.1 | Lorem Ipsum Sequas Perro
TOP RANKING MAGAZINE

BADGES IN USE

This page demonstrates some of the ways that our different styles of badges can be used. Of course, these aren't the only possibilities. Badges shouldn't be used all the time, but they can be added when needed for extra depth or context.
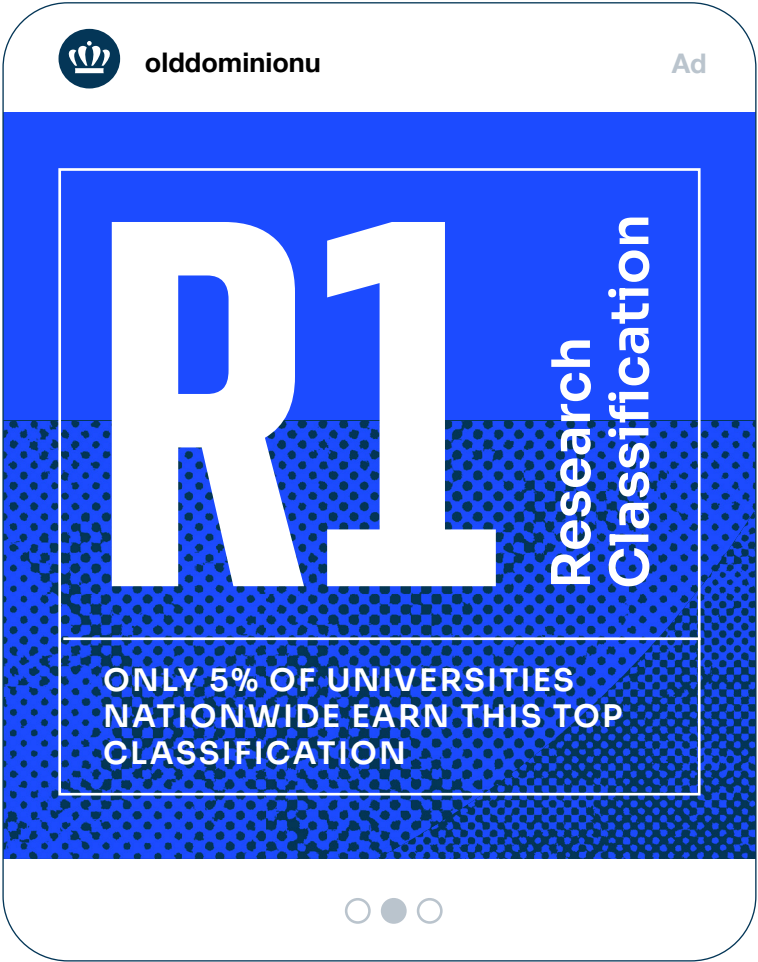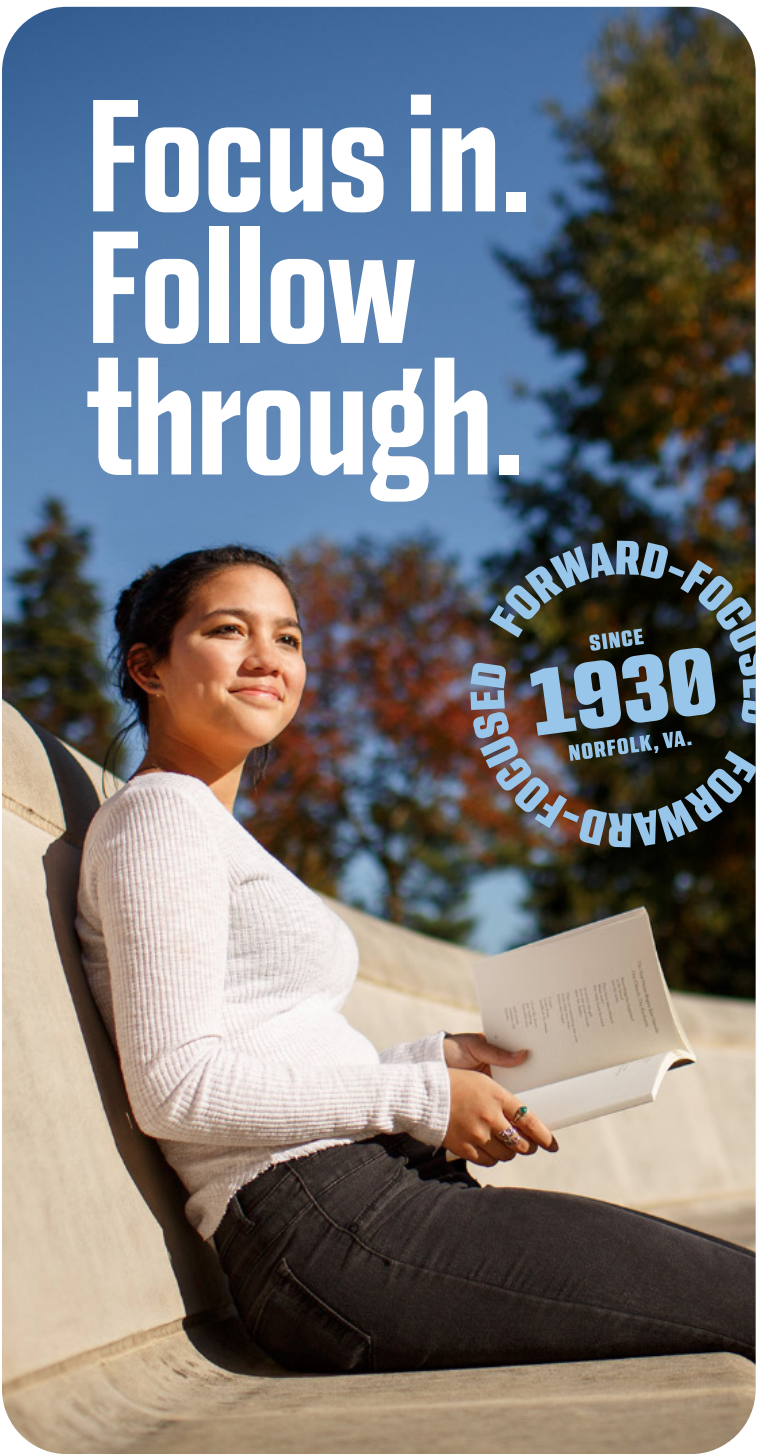
05.
Applying the Brand

Overview

The following pages show various examples of how the brand flexes based on different formats, audiences and calls to action. Note that this section doesn't encompass every type of communication we may produce. Rather, it's meant to be a starting point for inspiration. As the brand continues to be used, the examples in this section will be updated and expanded.

Focus in.
Follow
through.

PROGRESS
CALLS.
ODU
ANSWERS.

FORWARD-FOCUSED
SINCE
1930
NORFOLK, VA.
FORWARD-FOCUSED

olddominionu

STEP *INTO* GREATNESS.

olddominionu

THE
FUTURE
IN
FOCUS.

olddominionu

olddominionu

Training future *leaders.*

olddominionu

STEER
FORWARD.
STAY
FOCUSED.

Solve today.
Reimagine tomorrow.

WE FIND A WAY,
MAKE A WAY,
ARE THE WAY.

PROGRESS: *Full speed ahead.* ODU

FORWARD ISN'T A DIRECTION. IT'S A *MINDSET.* ODU — Learn More

This is where tomorrow is built. — Learn More ODU

Ahead of the curve. *STEERING THE FUTURE.* ODU — Learn More

Innovation isn't a buzzword. IT'S OUR *BLUEPRINT.* ODU — Learn More

WE DON'T WAIT FOR CHANGE. *WE CREATE IT.* ODU — Learn More

SETTING COURSE FOR SOLUTIONS.

FORWARD-FOCUSED SINCE 1930 NORFOLK, VA. FORWARD-FOCUSED

OLD DOMINION UNIVERSITY

FORWARD-FOCUSED

LEARN MORE AT ODU.EDU

FORWARD-
FOCUSED

OLD DOMINION
UNIVERSITY