



University of
Dayton

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STYLEGUIDE V.3.1

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INTRODUCTION

INTRODUCTION

The University of Dayton brand is more than a logo and school colors. It's what students, faculty, alumni, corporations, peers and outside onlookers all think, feel and respond to when they encounter anything and everything UD. This document outlines the system that was created based on a strategic communications platform. Adherence to these guidelines is mandatory in order to remain consistent in our communications as an institution and as a brand. Furthermore, all marketing and communications must adhere to the University Marketing and Communications Policy.



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BRAND POSITIONING

BRAND POSITIONING

Building on the University of Dayton's previous branding, we've created an evolved concept to advance UD's brand as the University forges ahead. The brand positioning is expressed in the Unique Selling Proposition (USP). This short phrase is not a tagline, but an internal guideline meant to encapsulate the essence of the institution.

**FAITHFULLY
COURAGEOUS**

• PASSIONATE PURPOSE •
• INSPIRING IMPACT •
• VISION FOR THE COMMON GOOD •

BRAVE • AUTHENTIC
CONFIDENT • WELCOMING • ENGAGED
PASSIONATE • ADAPTIVE

UNIQUE SELLING PROPOSITION

The Unique Selling Proposition (USP) serves as an internal reference guide to marketing communications. It illustrates the qualities that differentiate the University of Dayton from other universities.

BRAND PILLARS

The institution-wide USP is supported by three brand pillars. These pillars encapsulate essential truths about the University of Dayton that make the institution what it is.

TONE WORDS

The USP and pillars are supported by tone words that reflect the personality of the institution. These tone words can be dialed up or down and can inform copy, design and strategies. All communications should use these words as a guide.

BRAND POSITIONING



At the University of Dayton, our light is the unique spirit that compels us to act. Formed by knowledge, rooted in faith and devoted to service for the common good, it fuels our mission at every level. Our research cuts to the root of the deepest human needs. Our ideas adapt as we make new discoveries. Our accomplishments propel our message out into the world, inspiring others who hear our call. And our community gives our purpose shape. Our light is the lens through which we explore our past and the beacon that guides us toward our future. At the University of Dayton, that light does more than illuminate. It sets our souls ablaze.



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COPY TONE

BRAND VOICE

The University of Dayton's brand voice is lionhearted. Grounded in the institution's Catholic, Marianist tradition, it is fueled by a greater sense of purpose and a mission for good. It is built on a dedication to community that can't be found at any other school.

The copy should follow the brand tone: Brave, but authentic. Confident, but not brash. It should be community-focused, welcoming the reader into the Flyer community. It should be relevant and engaged with current events. It should embody the unyielding passion of the Dayton community in their pursuit for the common good. And it should strive beyond the typical language of higher education, incorporating unexpected ideas in novel ways.

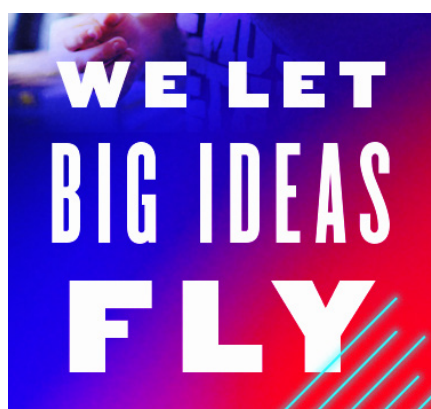
HEADLINES

Headlines jump out as the first message in a piece. They engage the reader with bold and colorful language that compels them to read further. Headlines are economical. They aim to send the most powerful message with the least amount of words.



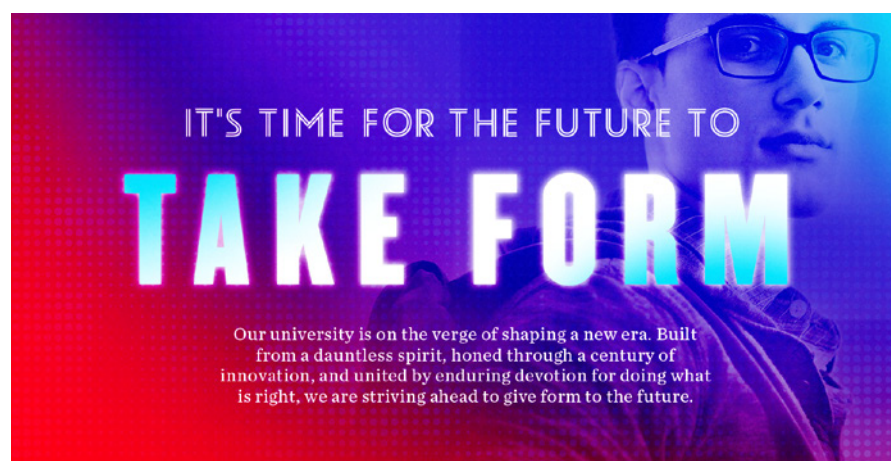
LIGHT IT UP

The concept of light is a dynamic messaging tool that can be used to deliver ideas in clever and unexpected ways. Light-related headlines should be used in moderation so as not to soften the message's impact.



PUSH & PULL

Headlines can incorporate unexpected twists, misdirection and contrasting imagery to create visceral impact that will draw readers in.



LEARN, LEAD, SERVE

The University's mission statement highlights its core values. These values can be alluded to in headline copy to instill a sense of drive and purpose.

BODY COPY

Body copy should serve as a thematic extension of the overarching headline messaging. It should push readers forward by building a dynamic sense of tension and release. Vary sentence lengths to establish an energetic cadence. Body copy can serve as a compelling and informative tool to share longer pieces of content in an inspiring and impactful way that drives the reader to act.

Founded in 1997, the University of Dayton Human Rights Center has given our light a purpose.

By creating the world's first human rights undergraduate program, we're helping Flyers tackle some of this century's most dire social justice issues. And together, we're working to create a world where all are free to flourish. Because we can only sow peace through service to those in need, we work to live our service at every opportunity and we spread our spirit far and wide. Where the world sees the impossible, we find answers. Where there is discord, we build kinship. And where there is darkness, we see hope.

At the University of Dayton,
you'll learn to see the world from
new angles and explore a broad
spectrum of opportunity for
knowledge and self-discovery.
Because the UD community is
built by unique perspectives.
We grow stronger by stepping
outside of our bubble. And we
grow closer by reaching out.

Here, community is our light.

Because this community is built from an intersection of backgrounds and experience, we need your voice.

**We need your perspective.
We need you here.**

*At the University of Dayton, we
do the impossible. And then we
do it again.*

From turning algae into biofuel to designing lasers for surgical treatments, we don't just imagine a world of possibilities, we build one. Whether we're prototyping drones to airlift emergency equipment or powering the Mars 2020 Rover, we work in the space between inspiration and impact, where great solutions strike. Because big ideas can vanish as quickly as they appear, we capture that flash of brilliance, like lightning in a bottle, and we bring it to life.

Because we seek to serve wherever we are needed and learn from those we serve, our vision radiates outward and our impact spans the globe. We follow our faith — wherever it may lead — to engineer solutions to the most vital humanitarian problems abroad and at home.

START STRONG

Grab the reader's attention with a strong hook. Create a sense of intrigue to pull the reader along before delivering a solid payoff that underscores the message of the headline.

PLAYING TO YOUR STRENGTHS

Body copy provides readers with in-depth information about the many facets of the University. Tonally, this is an opportunity to play up the University's strengths in a confident and passionate way without coming across as brash.



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TYPOGRAPHY

CHAMPION

The typeface used for almost all headline treatments is Champion by Hoefler & Co. Approved weights are: Champion Bantamweight, Champion Lightweight and Champion Heavyweight.

CHAMPION HTF LIGHTWEIGHT

A B C D E F G H I J K L M N O P Q R S T U
V W X Y Z 1 2 3 4 5 6 7 8 9 0 ! & # %



**The quick brown fox jumps
over the lazy dog**

Champion HTF Lightweight can be used for body copy. In this instance, **the leading should be 1 point more than the type size (e.g., 12 point size, 13 point leading) and tracking should be 20.**

CHAMPION HTF HEAVYWEIGHT

A B C D E F G H I
J K L M N O P Q
R S T U V W X Y
Z 1 2 3 4 5 6 7 8
9 0 ! & # %

CHAMPION HTF BANTAMWEIGHT

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z 1 2
3 4 5 6 7 8 9 0 ! & # %

CHAMPION

The typeface used for almost all headline treatments is Champion by Hoefler & Co. Approved weights are: Champion Bantamweight, Champion Lightweight and Champion Heavyweight.

CHAMPION IN USE



Champion is best used large and in all caps. It can be tracked out or kept tight, depending on the emphasis.

CHRONICLE

The typeface used for body copy and select headline treatments is Chronicle by Hoefler & Co. It is a regal serif that is used to contrast the bold uppercase letters of a headline.

CHRONICLE DISPLAY BOLD ITALIC

A B C D E F G H I J K L M N O P Q R S
T U V W X Y Z 1 2 3 4 5 6 7 8 9 0 ! & # %

CHRONICLE TEXT BOLD

A B C D E F G H I J
K L M N O P Q R S T
U V W X Y Z 1 2 3 4
5 6 7 8 9 0 ! & # %

CHRONICLE TEXT ROMAN

A B C D E F G H I J K
L M N O P Q R S T U V
W X Y Z 1 2 3 4 5 6 7 8
9 0 ! & # %



The quick brown fox
jumps over the lazy dog

*The quick brown fox
jumps over the lazy dog*

Chronicle Roman and Italic can be used for body copy. In this instance, the leading should be 4 points more than the type size (e.g., 12 point size, 16 point leading) and tracking should be 25.

CHRONICLE

The typeface used for body copy and select headline treatments is Chronicle by Hoefler & Co. It is a regal serif that is used to contrast the bold uppercase letters of a headline.

CHRONICLE IN USE

Luckily, the next generation of entrepreneurs will think like artists.

And the University of Dayton is preparing them to take the world by storm. Together, UD's L. William Crotty Center for Entrepreneurial Leadership and the Applied Creativity for Transformation (ACT) program are molding future entrepreneurs through lateral thinking and a resolve for good. Because good business does more than just make money. It drives innovation. It creates new opportunities. And it harnesses untapped potential to re-write our future.

Hanley Sustainability Institute

SUN, AIR, S AND WATER

Protecting the environment is up to all of us. The University of Dayton Hanley Sustainability Institute is creating an innovative culture of environmental stewardship to preserve our most important resources. From energy and sustainable solutions to water resources, we are committed to a greener future.

WE EXPLORE
IDEAS IN

*Every
Direction*

Chronicle should primarily be used for body copy, but it can be used for select subheads or as an emphasized word in headlines.

It should never dominate over Champion in a headline, unless the headline is primarily made with Chronicle. This treatment should be used sparingly.

ALRIGHT SANS

Alright Sans by Okay Type is an alternate typeface that can be used for body copy. It is an easily-legible geometric sans serif.

ALRIGHT SANS REGULAR

A B C D E F G H I J K L M N O P Q R S
T U V W X Y Z 1 2 3 4 5 6 7 8 9 0 ! & #

ALRIGHT SANS BOLD

A B C D E F G H I J
K L M N O P Q R S T
U V W X Y Z 1 2 3 4
5 6 7 8 9 0 ! & # %

ALRIGHT SANS ITALIC

A B C D E F G H I J
K L M N O P Q R S T
U V W X Y Z 1 2 3 4
5 6 7 8 9 0 ! & # %



The quick brown fox
jumps over the lazy dog

The quick brown fox
jumps over the lazy dog

Alright Regular and Italic can be used for body copy. In this instance, **the leading should be 4 points more than the type size (e.g., 12 point size, 16 point leading) and tracking should be 25.**

OSKAR INLINE ONE REGULAR

Oskar Inline One Regular is a modern, outlined sans serif that complements the graphic elements used in most pieces. It is an accent typeface that should never be used for body copy.

OSKAR INLINE ONE REGULAR

A B C D E F G H I J K L M N O P Q R S
T U V W X Y Z 1 2 3 4 5 6 7 8 9 0 ! . ?

OSKAR INLINE ONE REGULAR IN USE



Rooted in faith, devoted to goodness, and toward a brighter tomorrow, the University of Dayton has an ethos unlike any other. One that encourages being. It's a guiding light that brings us together those who search for truth. It's the spark that ignites knowledge and the fire that drives our institution. At the University of Dayton, we'll show you what



Oskar Inline One Regular is mostly used to accent words in a headline, though its other use can be as a drop cap.

HEADLINE TREATMENT

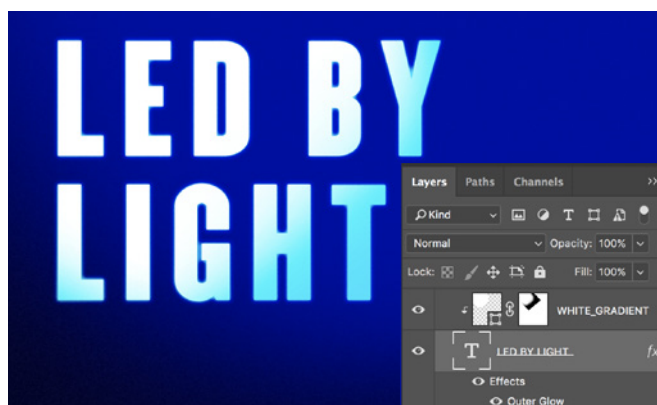
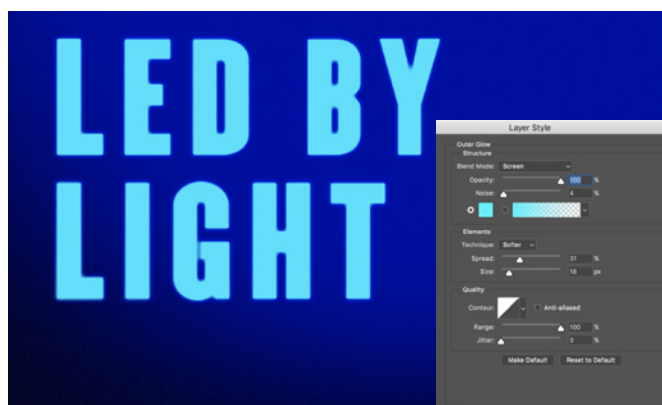
One way that we can bring the idea of light into our words is through a graphic treatment for headlines. We can emphasize specific words or sentences using a glow effect.



GLOW

The glow effect is a combination of adding a very slight noise outer glow in Photoshop, and masking a color layer inside of that. The masked color should never deviate from the color palette.

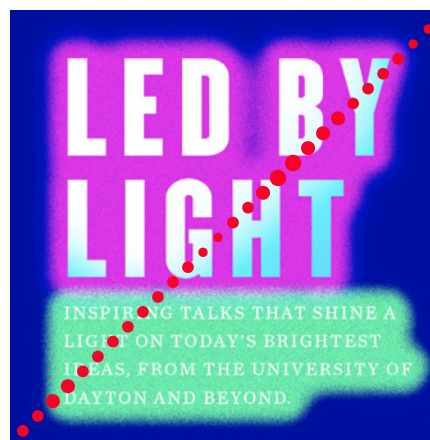
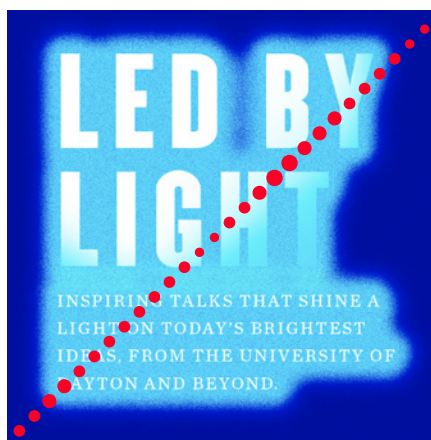
Designers may request a premade file using the glow effect.



MISUSES

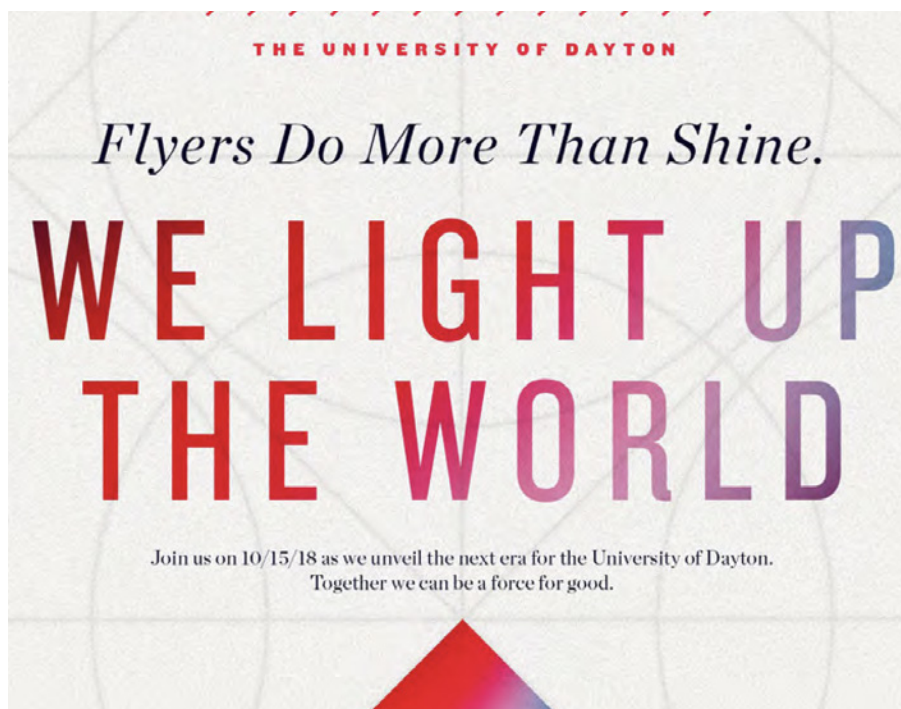
The glow effect should be applied to headlines only. It should never:

- Be applied to body copy, or in any way that will render words illegible.
- Be used with unapproved colors.



TYPOGRAPHIC LEGIBILITY

To ensure our print and digital executions are accessible — and clearly and effectively convey information to our audience — certain considerations should be made in the design process.

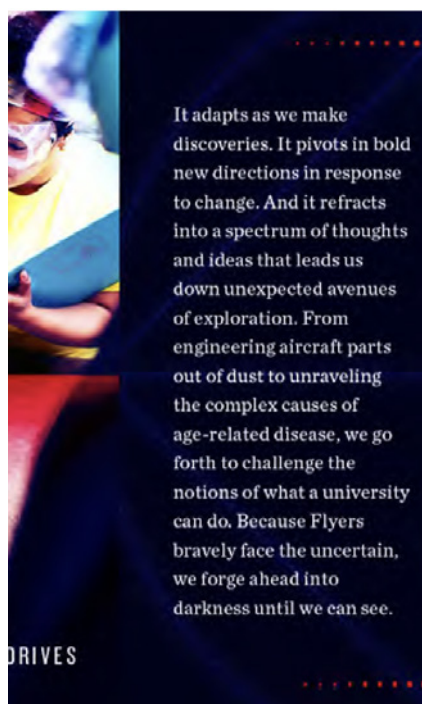


TYPE SIZE

Optimal type size varies depending on medium, audience, amount of copy, etc. In general, larger type is better.

To improve readability:

- Avoid hyphenation of words (e.g., do not wrap text).
- Use sentence case for body copy.
- Pay attention to kerning and leading, using the guidelines in this document.
- Avoid column widths that are too narrow or too wide.
- For long text, left aligned type is easiest to read.



COLOR

For readability, there needs to be substantial contrast between the background and text. Best results are typically black, Glow Navy or Glow Blue on white (or vice versa).

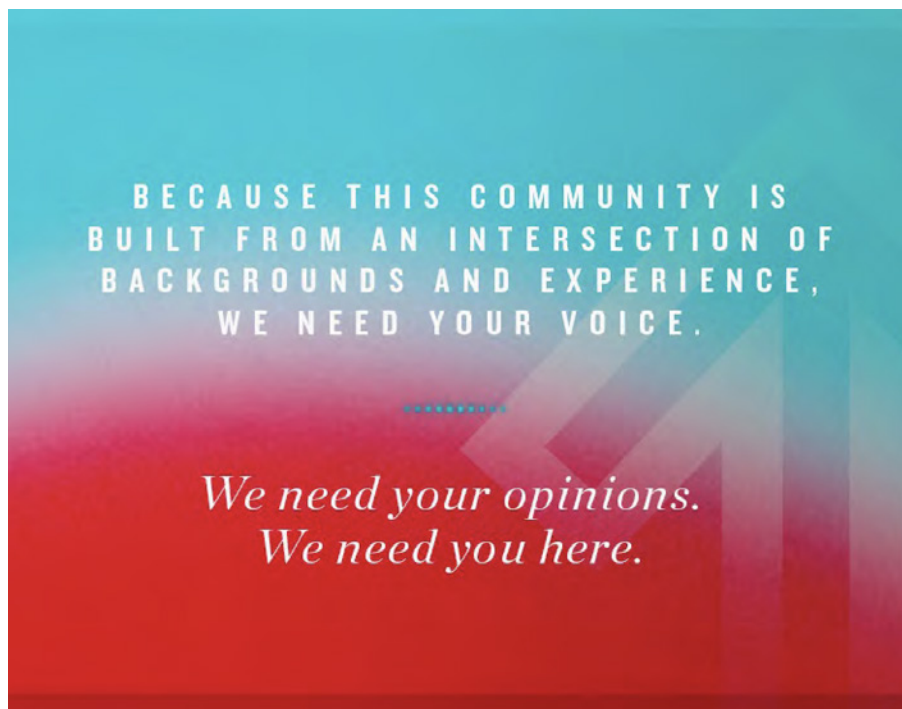
MISUSES

Red text should not be used on a blue background (or vice versa).



TYPOGRAPHIC LEGIBILITY

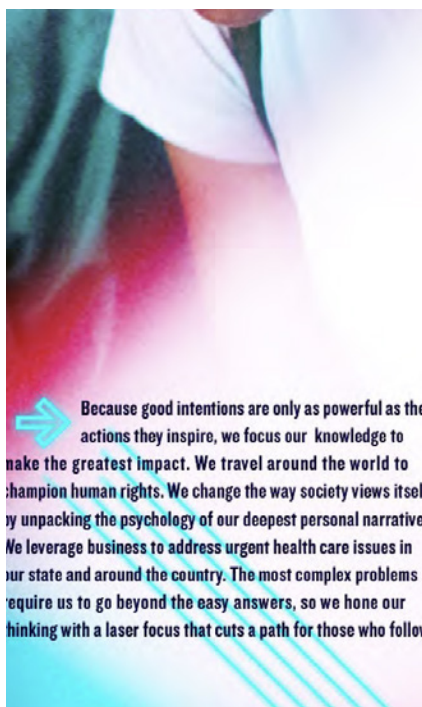
To ensure our print and digital executions are accessible – and clearly and effectively convey information to our audience – certain considerations should be made in the design process.



TYPE ON GRADIENT

When including text on a gradient, it is important to ensure the copy is readable. Consider positioning of the text on the gradient, as well as the color contrast.

Best results are typically white text, using Champion Lightweight or Champion Heavyweight for headlines, and Chronicle Regular or Bold for subheads. Small type should never appear on complex (multicolored) parts of gradients.



UTILIZING WHITE IN GRADIENTS

A white gradient can be used to create a space for type to sit. With this, smaller text should appear in black or Glow Navy only.

MISUSES

Never use Chronicle for body copy at small sizes on a gradient.



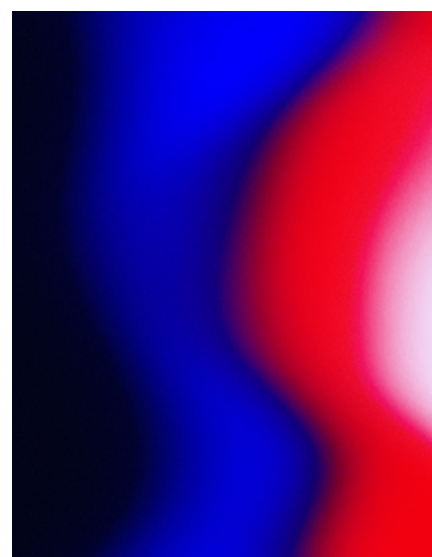


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GRAPHIC ELEMENTS

GRADIENTS

Gradients are one representation of light. They are used as a primary element in most pieces and are a crucial way to communicate the brand look.



GRADIENT USAGE

There are a few ways in which gradients can be used. They can act on their own as a background, be used to mask photography, or act as a framing device in any composition.

When used with photography, they should never obstruct too much of the photo itself. They should only act as a color flare coming from outside the image.

Designers can request premade gradient files.

MISUSES

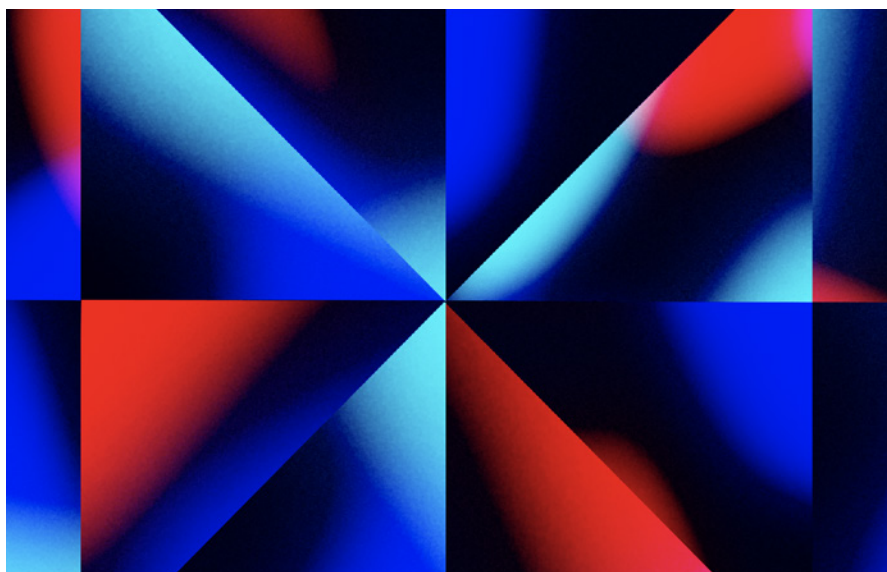
Gradient files are premade. They should never:

- Be changed to create unapproved colors, disrupt imagery/text, nor be made into different shapes and configurations.



GRADIENTS

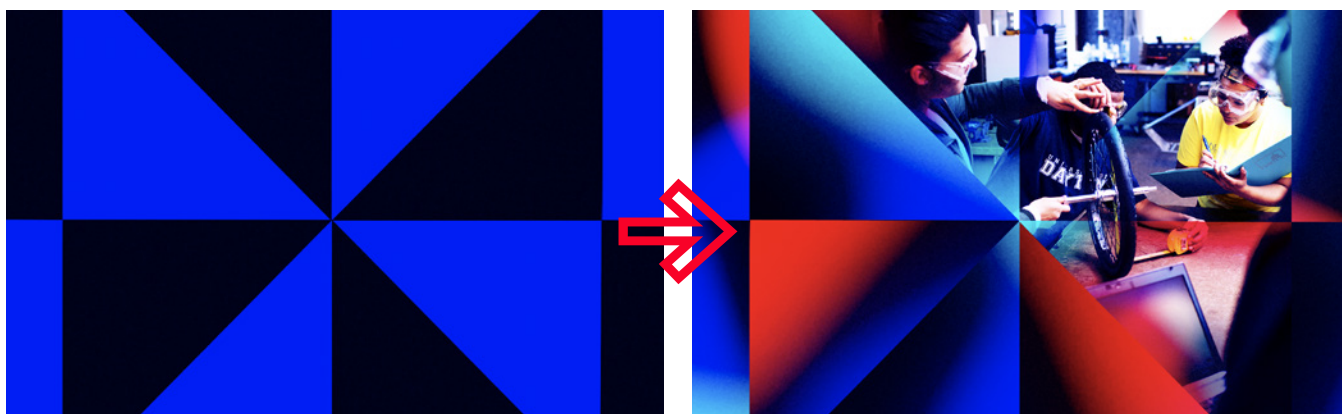
Gradients are one representation of light. They are used as a primary element in most pieces and are a crucial way to communicate the brand look.



GRADIENT FRACTAL

The gradient fractal is a particular use of various color gradients to create a multifaceted look. They can be used to combine various images with the gradients to create an eclectic piece.

Designers can request a premade gradient fractal file.



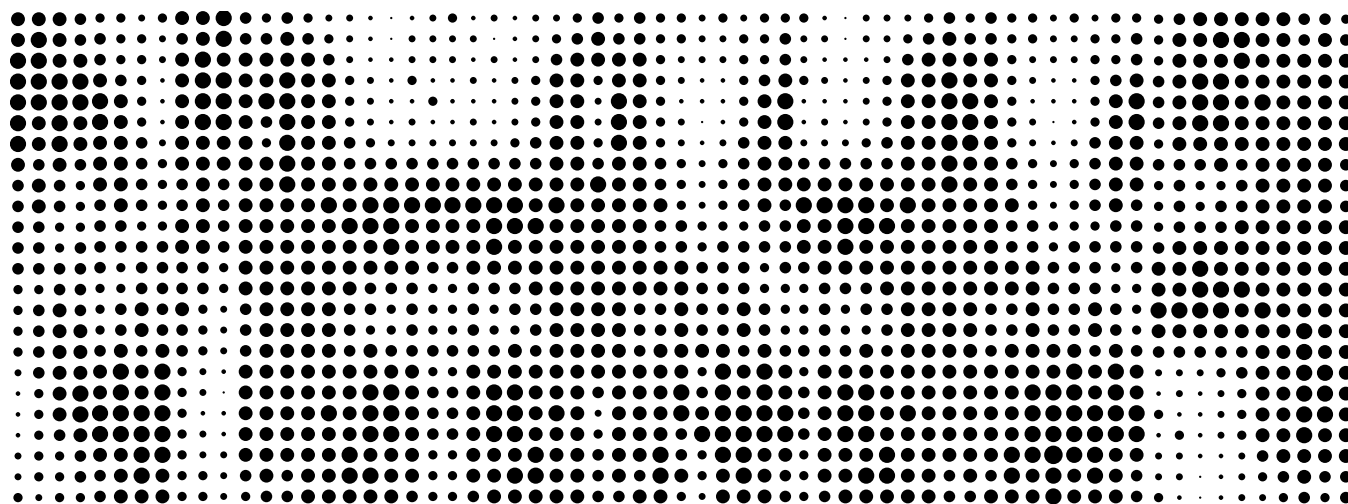
USING IMAGES

You can use the triangles to mask individual images or combine triangles for one large one.

Images overlays can be used with the gradient fractal. [Refer to page 30.](#)

DOT PATTERN

The dot pattern is made up of a field of pulsing lights. They form a lively grid that can be used all together or isolated as a line. When used as a grid, it should be blended into the background, sitting behind layers of gradient.



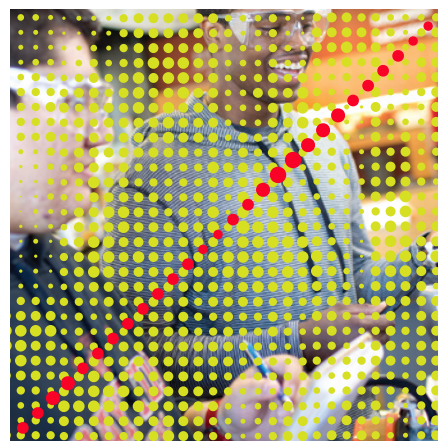
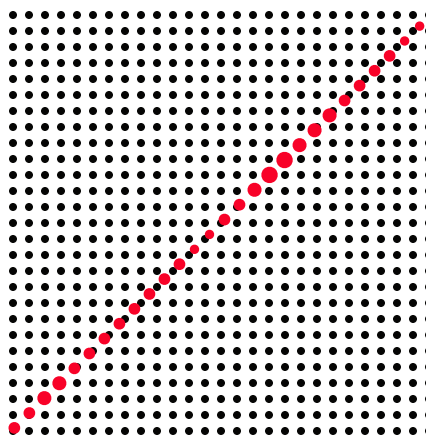
The dot pattern can use the glow effect or be used without.

Designers can request a premade dot pattern file.

MISUSES

The dot pattern is a premade file. It should never:

- Be changed to uniformly sized dots. *They vary on purpose.*
- Sit directly on top of a gradient/image or be used in an unapproved color.



NEON LINES

The neon lines represent light in the form of a laser. They consist of five lines that bend or curve, and move in the same direction.



The neon lines should be used with the glow effect applied to them. They can dynamically sit behind or in front of images and typography.

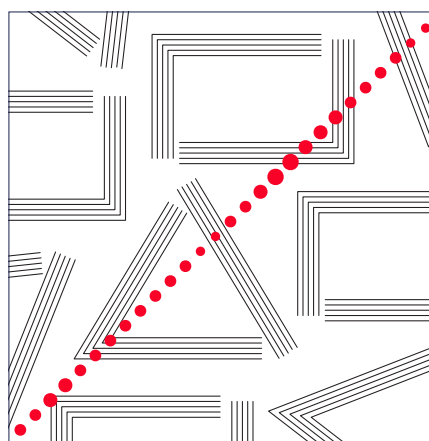
Designers can request a premade file containing the angled and curved neon lines.



MISUSES

The neon lines element is a premade file. It should never:

- Be made of different shapes, nor should the lines end equally.
- Sit directly on top of a gradient/image.
- Be used in an unapproved color.



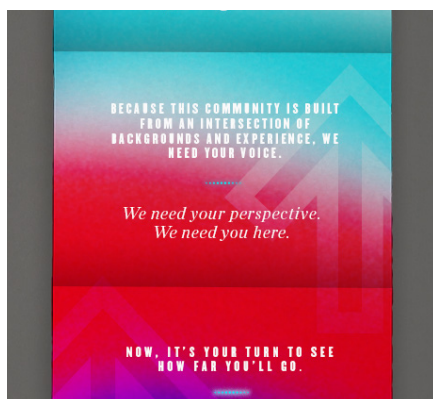
ARROW

The arrow is a directional element that implies progress.



The outlined arrow takes on the new brand look and feel. It can have the glow effect applied to it, or it can be used with a gradient. It can sometimes be used as a textural element in the background. In this case, it should be overlaid and brought down in opacity as to not compete with other imagery/text.

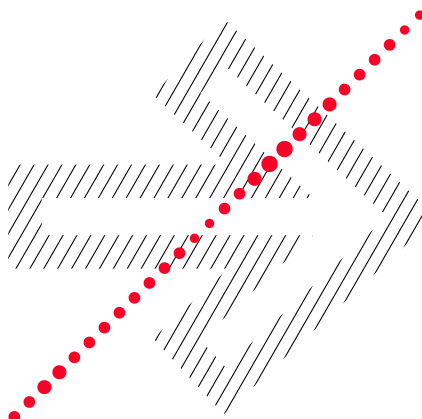
Designers can request a premade arrow file.



MISUSES

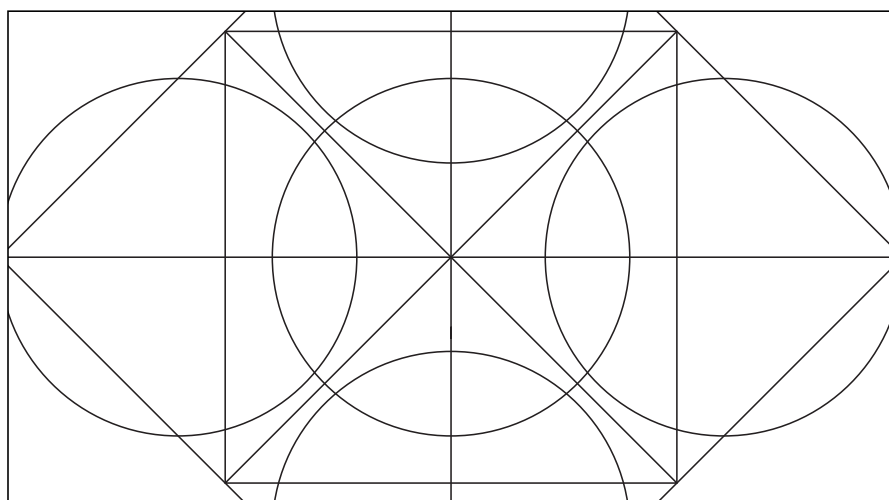
The arrow is a premade file. It should never:

- Be changed or stylized further.
- Be large enough to cover a gradient/image.
- Be used in an unapproved color.



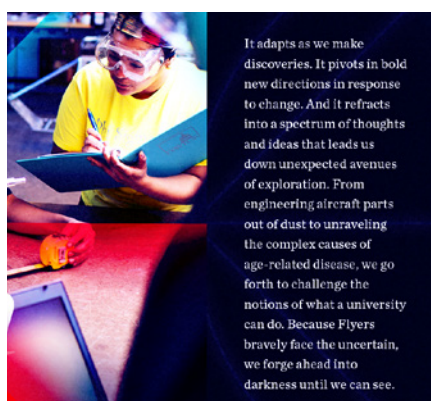
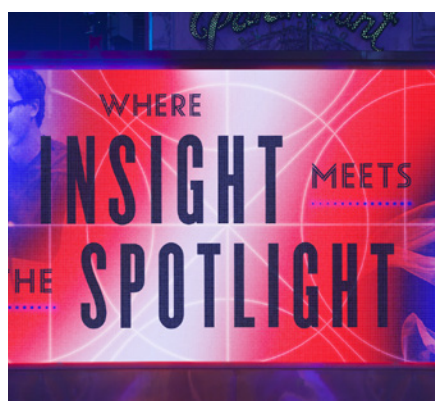
CHAPEL LINework

The chapel linework is an image that draws inspiration from the architecture of the campus chapel. It is a simple arrangement of circles and squares that is meant to be a textural, background element.



The chapel linework should always be blended into imagery with a low opacity. It can use the glow effect, but should never be prominent enough to compete with any imagery or text.

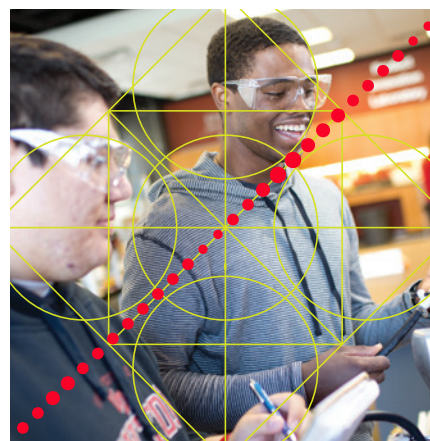
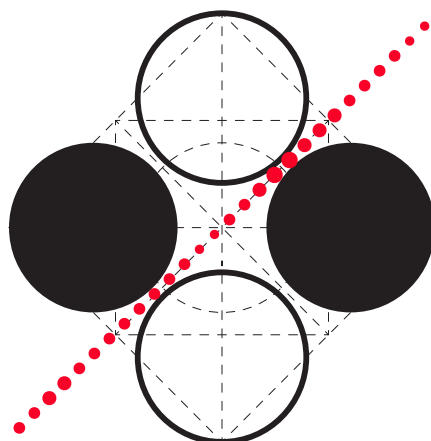
Designers can request a vector file of the linework.



MISUSES

The chapel linework is a premade file. It should never:

- Be changed or stylized further.
- Be large enough to cover a gradient/image.
- Be used in a different color.



PHOTOGRAPHY

Photography is a key component to representing the brand visually. We want to capture all of the ways UD is impacting not just our community, but the world too.



PHOTOGRAPHY DIRECTION

Images of students should show them hard at work or play. We want to capture moments that are special to UD. This applies to shots of campus as well. All shots should be as nicely lit and high resolution as possible, showing the best of the school.



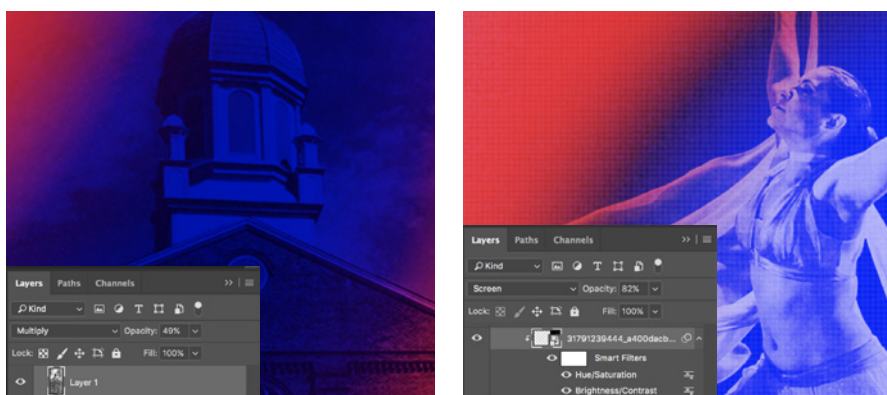
PHOTOGRAPHY

Photography is a key component to representing the brand visually. We want to capture all of the ways UD is impacting not just our community, but the world too.



BLUE GRAIN FILTER

Images can receive a blue grain filter that makes highlights and shadows richer and gives the overall image a slight blue hue. This filter also makes the colors richer. The images to the left show a before and after when applying the filter. [Designers can request a vector file of the linework.](#)



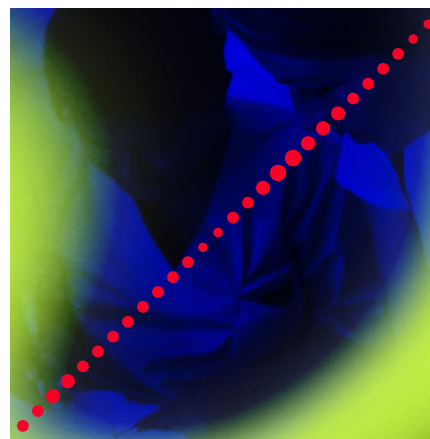
COLOR OVERLAY

There are two appropriate overlay methods that can be used for imagery in the brand. An image can use the multiply blending option (left), or the screen option (right). [They must be used with the primary colors.](#)

MISUSES

The grain blue filter and color overlays adjust photography. They should never:

- Be used with different blending modes.
- Be used with unapproved colors or appear illegible.





6

COLOR PALETTE

COLOR PALETTE

The color palette is a crucial component to brand recognition. New colors have been introduced to the brand to elevate the current color palette and add more liveliness. [Designers can request color files.](#)

GLOW RED

C=0 / M=100 / Y=91 / K=0
R=248 / G=2 / B=40
PANTONE 185C
#F80228

RED SCARE

C=9 / M=100 / Y=82 / K=1
R=215 / G=0 / B=54
PANTONE 206C
#D70036

GLOW BLUE

C=92 / M=85 / Y=0 / K=0
R=2 / G=0 / B=209
PANTONE 2736C
#0200D1

FLYERS BLUE

C=100 / M=91 / Y=17 / K=6
R=0 / G=47 / B=135
PANTONE 287C
#002F87

PRIMARY COLORS

Glow Red and Glow Blue are a take on UD's well-recognized Red Scare and Flyers Blue. They are meant to complement the current colors and act as their bold, eye-catching stand-ins.

These colors do NOT replace Red Scare and Flyers Blue. They are strictly used in instances like gradients and image overlays.

GLOW TURQUOISE

C=53 / M=0 / Y=9 / K=0
R=0 / G=240 / B=255
PANTONE BLUE 0821C
#00F0FF

GLOW NAVY

C=100 / M=92 / Y=40 / K=41
R=23 / G=33 / B=74
PANTONE 2766C
#17214A

ACCENT COLORS

Glow Turquoise and Glow Navy are accent colors. They should never be more dominant in a piece than the primary colors.

PILLAR

C=1 / M=3 / Y=9 / K=0
R=249 / G=240 / B=222
PANTONE 131C (10% TINT)
#FAF2F3

SERENITY PINES

C=96 / M=2 / Y=100 / K=12
R=25 / G=144 / B=81
PANTONE 348C
#199051

SECONDARY COLORS

The secondary colors can be used to complement the primary colors. They can be used sparingly with the accent colors as well.

STONEMILL

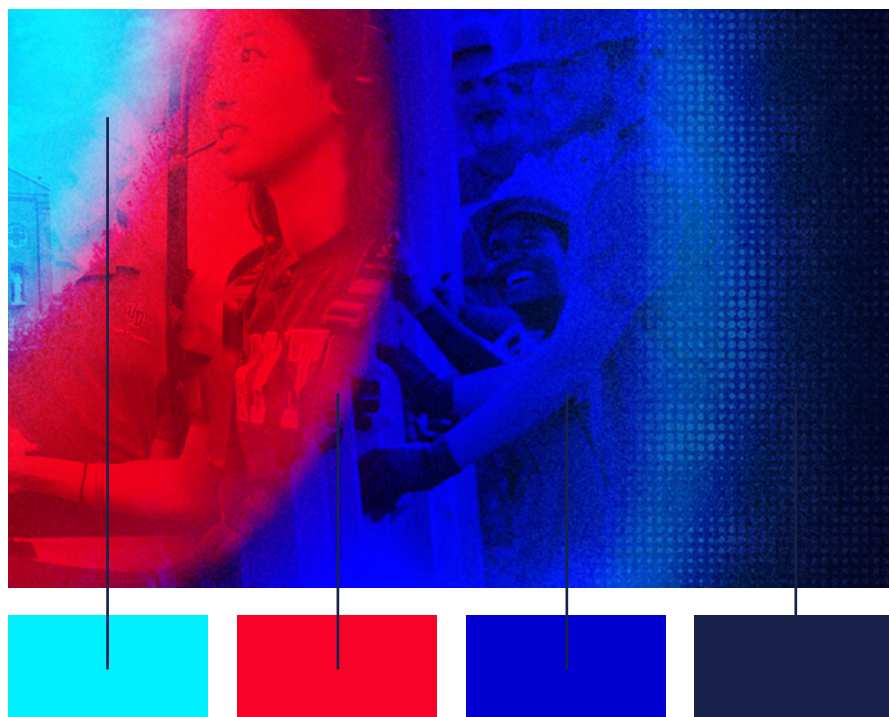
C=18 / M=14 / Y=27 / K=0
R=209 / G=205 / B=184
PANTONE 7534C
#D1CDB8

FRONT PORCH

C=3 / M=8 / Y=100 / K=0
R=255 / G=222 / B=0
PANTONE YELLOWC
#FFDD00

COLOR PALETTE

The color palette is a crucial component to brand recognition. New colors have been introduced to the brand to elevate the current color palette and add more liveliness. [Designers can request color files.](#)



PRIMARY COLOR USAGE

In most pieces (especially outward facing), Glow Red and Glow Blue should be the most dominant colors. Glow Turquoise and Glow Navy can be used to accent typography and other elements.

MISUSES

The primary colors are mostly incorporated into gradients. These colors should never:

- Be more dominant than the other.
- Be paired with unapproved colors.



COLOR PALETTE

The color palette is a crucial component to brand recognition. New colors have been introduced to the brand to elevate the current color palette and add more liveliness. [Designers can request color files.](#)



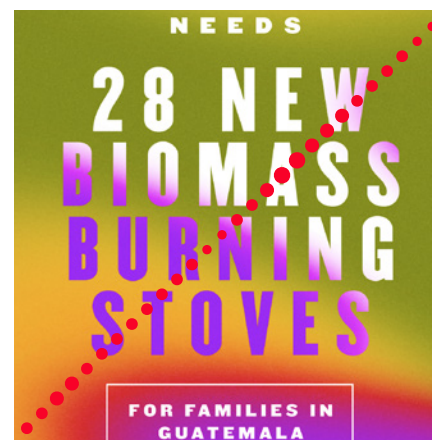
SECONDARY COLOR USAGE

Secondary colors help liven up the primary colors. For campus-facing communications, the secondary colors can become more prominent when paired with brand typography and imagery.

MISUSES

The secondary colors can be used on their own or incorporated into gradients. These colors should never:

- Dominate over two primary colors when both colors are present.
- Be paired with clashing colors.





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LOGO USAGE

INSTITUTIONAL LOGO

The chapel logo is the official institutional logo of the University of Dayton.

The logo features the chapel, the most recognizable symbol of the University of Dayton, to emphasize our Catholic, Marianist identity. The circle containing the chapel alludes to the importance of inclusive community and holistic, integrated learning in the mission and work of the University. The updated format of the logo system allows for more flexibility to in digital spaces.

Consistent use of the logo strengthens our national recognition and helps build a unified brand. Individual departments should not maintain any logos outside this one. The University logo can be personalized to departments following the secondary or tertiary lock-up instructions.

The logo is to be used only for official University business. For all other uses, including commercial and noncommercial use, you must receive written permission. Logo requests should be submitted at: www.udayton.edu/universitymarketing/logo-request



University of Dayton

LOGO

The logo is the combination of the icon and wordmark.

ICON

The icon is based on UD's chapel. It is a simplified mark that appears in Flyers Blue when in full color.

WORDMARK

The wordmark is the university name set in Calluna. It appears in Red Scare when used in full color.

LOGO SYSTEM

There are three main logo formats that exist to fit various dimensions.



**University
of Dayton**

PRIMARY LOGO

The primary logo should be used as often as possible. It works particularly well in horizontal spaces but can appear in square spaces as well.



**University of
Dayton**

VERTICAL LOGO

The vertical logo should be used when the primary logo will not fit or looks awkward in a layout. It works best in square spaces when the dimensions are more vertical.



University of Dayton

HORIZONTAL LOGO

If the layout is too horizontal to use the primary logo, the horizontal logo can be used in its place.

COLOR VARIATIONS

There are four color variations that allow for logo use across all mediums and backgrounds.



**University
of Dayton**

FULL COLOR



**University
of Dayton**

FLYERS BLUE



University of Dayton

**BLACK &
KNOCKOUT**



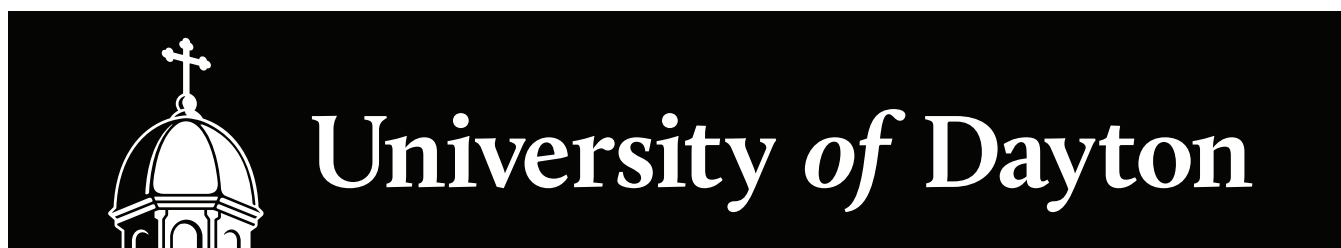
University of Dayton

When using the knockout variations, the specific knockout file must be used. It is not an inverted black logo.

ALTERNATE HORIZONTAL LOGO

An alternate horizontal logo can be used in very specific situations (ex: website navigation bar). When using the alternate horizontal logo, it should always be anchored to the bottom of its container.

KNOCKOUT



MISUSES

The alternate horizontal logo should always be knocked out. It should never:

- Be shown in full color.
- Float in the middle of its container.



USING THE CHAPEL ICON

The chapel icon can be used separately from the wordmark in specific situations, such as business cards or social media icons. When used separately, the icon must be anchored to the bottom of its container. **Any usage of the icon in this manner must first be approved by University Marketing.**



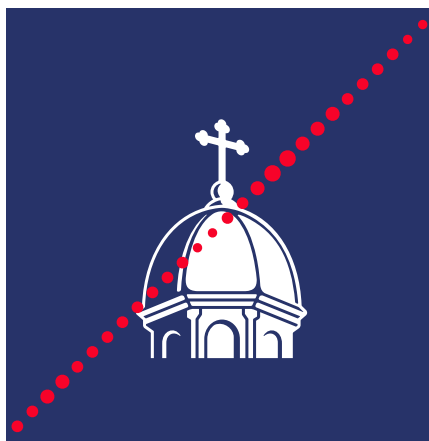
KNOCKOUT

This should be the only use.

MISUSES

The chapel icon should never:

- Float in the middle of its container.
- Be used in a color that isn't knockout.



CLEAR SPACE

The clearspace around the logo is intended to maintain the logo's integrity and to avoid visual confusion. It is important to maintain clearspace between the logo and elements such as text, photography, folds, trims, etc. However, the logo may sit directly on top of a gradient background. With the primary and vertical logo, the clear space should be height of the "U" and "D" in the logo. For the horizontal logo, the clear space should be the height of the "f" in the logo.



PRIMARY LOGO



VERTICAL LOGO



HORIZONTAL LOGO

MINIMUM SIZES

Each logo lockup has a minimum size that it can be reproduced. For best legibility, do not shrink the logo smaller than the minimum size.



**University
of Dayton**

PRIMARY LOGO

1.5" / 110px



VERTICAL LOGO

**University of
Dayton**

.75" / 55px



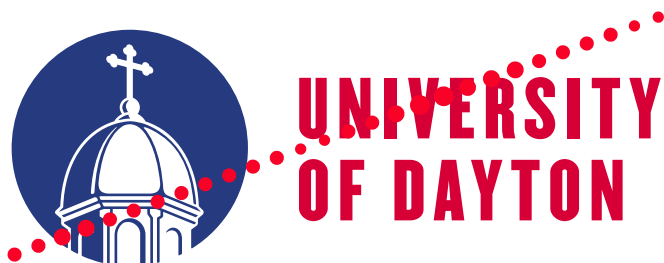
University of Dayton

**HORIZONTAL
LOGO**

2" / 145px

LOGO MISUSE

The approved logo lockups should never be altered. Examples of misuse include, but are not limited to, the following:



Never change the wordmark.



Never change the logo color from the approved color variations.



Never use a pattern in the logo.



Never change the size or layout of the logo.

LOGO MISUSE

The approved logo lockups should never be altered. Examples of misuse include, but are not limited to, the following:



Never stylize the logo.



Never show the wordmark on its own.



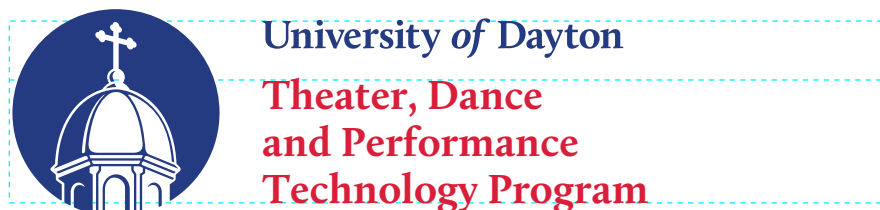
Never stretch or skew the logo.



Never use the full color logo on a background that clashes or is too visually busy.

SECONDARY LOCKUPS

Secondary logo lockups pair the University logo with secondary entities, such as schools, centers, institutes and departments. Unit names are set in Calluna Bold, with specific spacing, size and positioning of the type. To request a secondary lockup, contact brand@udayton.edu.



SECONDARY PRIMARY LOCKUP

Secondary entities should appear under a smaller University wordmark. The entities can appear on one, two or three depending on the length of the name.



SECONDARY VERTICAL LOCKUP

Secondary vertical lockups should always be centered to the logo.

MISUSES

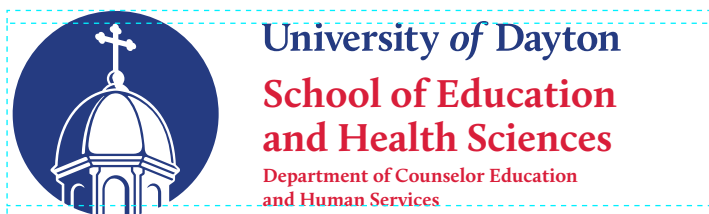
Secondary lockups should never:

- Use a typeface other than Calluna Bold in its fixed size, leading and tracking.
- Lock up with the horizontal version of the UD logo.



TERTIARY LOCKUPS

Tertiary lockups allow the University's name to be grouped with both a unit and subunit name. Subunits may use a secondary or tertiary logo.

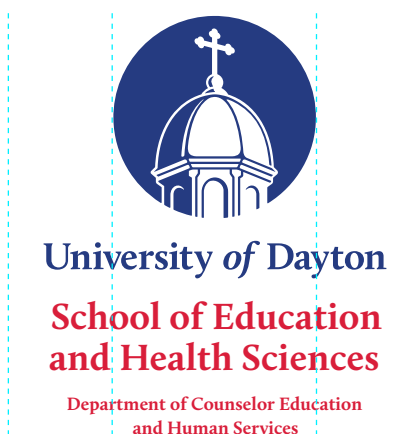


TERTIARY HORIZONTAL LOCKUP

Tertiary horizontal lockups should always be centered to the chapel icon. Entities should always appear in a smaller size underneath the school name.

TERTIARY VERTICAL LOCKUP

Tertiary vertical lockups should always be centered to the logo.



ATHLETICS LOGO USE

The Dayton Flyers logo is the official logo of the University's athletic department. The athletics logo and mascot are only to be used on materials promoting the athletics division and Dayton Flyers teams, unless written permission is granted by University Athletics and University Marketing. The institutional logo should be used in all other cases.



APPROVED ATHLETIC LOCKUPS

There are various approved lockups for the Dayton Flyers.

The athletics guidelines should be referenced for any questions about the Dayton athletics brand.



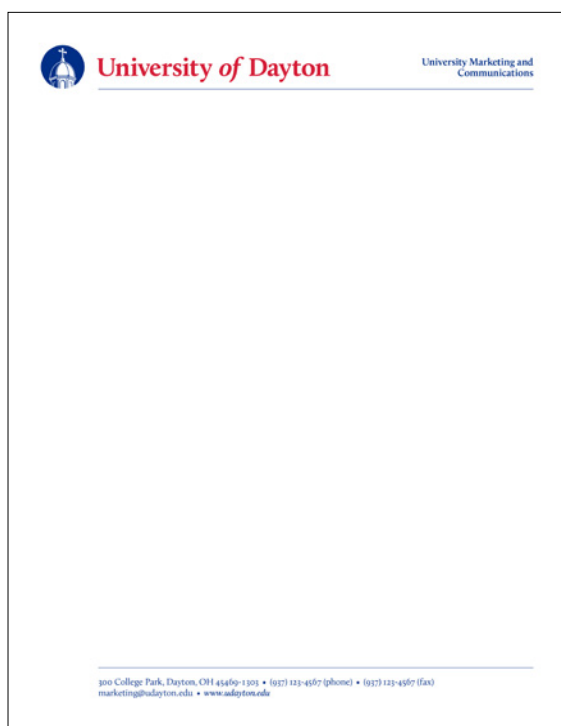
APPLICATION EXAMPLES

Below are some examples that show how the logo lockups can flex depending on their medium.



BILLBOARD

LETTERHEAD



BUSINESS CARD



APPLICATION EXAMPLES

Below are some examples that show how the logo lockups can flex depending on their medium.

PEN



EMBROIDERY



SIGNAGE



CONTACT

For more information, contact:
University Marketing and Communications

brand@udayton.edu
udayton.edu/brand