



BRAND TOOLKIT

HEIDELBERG UNIVERSITY | January 2025 | Opportunity Makers

To capture the energy and spirit of our community,
build University-wide momentum, and tell our
story in a compelling and distinctive way, we must
show the world that we are—and always will be—

OPPORTUNITY MAKERS.

Our brand toolkit ensures that
all marketing and communications
demonstrate how Heidelberg is

**TENACIOUS,
RESILIENT,
ENTERPRISING,
AND BOLD.**

This toolkit should be a living, breathing, always-evolving document. While it's grounded in rules to establish the brand, it's built to change and grow over time. It's less about what not to do and more about ideas and suggestions to nourish, grow, and live the Heidelberg brand.

Some images in this toolkit were part of conceptual work and are marked FPO*. These images are not owned by Heidelberg and should not be used.

* This version of the Toolkit is an internal document and should not be made publicly available.

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THE BRAND



Why Branding Matters

Great brands create a culture, one in which people recognize themselves and gain a sense of belonging to something bigger.

SPECIFICALLY, A BRAND IS:

A **promise** that creates an expectation we must deliver on.

A **claim of distinction**. What is the characteristic or quality that sets Heidelberg apart?

Unchanging. Over time, programs, services, and offerings will come and go, but the essence of the brand remains consistent.

The focal point that defines how we deliver value and effectively embodies our mission.

The Heidelberg brand is a reflection of who we are. Everything we do and say in marketing, emails, video, or personal interactions creates an impression of our energy, spirit, and character.

As brand ambassadors, we must present a unified front in the form of a cohesive and consistent brand message. This toolkit is designed to help us do exactly that.

Brand Goals

A strong brand leads. It stands for what others can't, don't, or won't.

THE HEIDELBERG BRAND MUST:

- Expand awareness and understanding of Heidelberg
- Positively position Heidelberg among its competitive set
- Increase awareness and enrollment in the Midwest
- Strengthen the undergraduate and graduate student pipeline
- Generate internal pride and energy
- Support major fundraising initiatives
- Elevate the academic reputation
- Demonstrate Heidelberg's value proposition and impact
- Develop an overarching, consistent, and powerful brand narrative

And to do it in a way that is

DIRECT
FRESH
OPTIMISTIC
MEMORABLE

Brand Elements

VALUES
PERSONALITY
DRIVERS
PROMISE
POSITIONING
STATEMENT
EXPRESSION

Our brand elements are the touchstones for our work, not necessarily the public language we use (with the exception of brand expression). Consider brand elements as foundational building blocks of our brand. As we consider our work—whether it’s a story, video, print piece, social media post, press release, or speech—we must keep these elements in mind.

Brand Elements

Brand values act as the “true north,” pointing Heidelberg forward. They’re what we stand for and what matters to us deeply. Brand values are at the very core of our brand, timeless and consistent.

BRAND VALUES

PERSONAL INTEGRITY
HARD WORK
OPPORTUNITY
EMPOWERMENT
WISDOM
PURPOSE

Brand Elements

Think of **brand personality** as brand personification—when human characteristics or traits are assigned to Heidelberg.

BRAND PERSONALITY

INDUSTRIOUS
FEISTY
WISE
EARNEST
DETERMINED
GRITTY
DEVOTED
TRUSTWORTHY
ENTERPRISING
DOWN-TO-EARTH
TENACIOUS

Brand Elements

Brand drivers propel our brand forward and motivate brand action and engagement.

BRAND DRIVERS

WE ARE HERE TO LEARN. About ourselves and others. New ideas and newer possibilities. And who we have the potential to become. An open mind is our greatest, most powerful asset.

WE BUILD STRONG, SMART, GOOD PEOPLE. And that's on purpose. We are more than a university to educate the mind. We educate and expand the whole person to be able-minded, able-bodied, and able-hearted. Our goal: for them to become wholly themselves.

WE'RE WIRED FOR HARD WORK. We are tenacious and resolute. We know: Hard work leads to big triumph in class, on the field or stage, and in the real world. We put in the effort day in and day out. And empower our people to do the same.

WE ARE CLEAR ON PURPOSE. That purpose is to create opportunity. To open doors, remove obstacles, and clear the path before our students. We put our hearts into guiding them forward.

(continued on next page)

Brand Elements

Brand drivers propel our brand forward and motivate brand action and engagement.

BRAND DRIVERS (continued from previous page)

WE FOCUS ON THE RIGHT NOW. Our programs equip students with knowledge and know-how for the now. Each of our moments is carefully crafted to propel students forward—from what happens in class to experiences like Four-Year Graduation Guarantee and PlusOne Advantage to HYPE Career Ready, we work the moment.

WE ELEVATE THE STATE. We drive science forward—in Ohio and beyond. We build deep knowledge through our National Center for Water Quality Research—knowledge we share fully and freely with the world.

WE WORK TOGETHER. And that makes us stronger and smarter. We embrace diversity and the value of different experiences and backgrounds because we believe to know each other is to better understand ourselves.

Brand Elements

Heidelberg’s **brand promise** is our brand experience. The more we deliver on our promise, the stronger our brand becomes.

BRAND PROMISE

**WE ARE
THE CREATORS
OF OUR OWN
OPPORTUNITIES.**

Brand Elements

Brand position is the distinctive position that Heidelberg University holds in the marketplace.

BRAND POSITIONING STATEMENT

WE BELIEVE IN PEOPLE. In who they are, what they can become, and what they bring to the world. To that end, we will be Ohio’s hardest-working university—for you. Dedicated to the people of the Midwest, we push our students to explore new frontiers of knowledge, work hard, connect deeply, and live and act with mighty integrity.

Brand Elements

Brand expression is the creative concept that serves as a platform for all communications.

BRAND EXPRESSION

OPPORTUNITY MAKERS

THE MESSAGE



For those willing to do the hard work to move things forward. For those with purpose, drive, determination, and the tenacity to make their own way, take chances, and work each and every moment,

we are Heidelberg, **THE OPPORTUNITY MAKERS.**

The Power of OPPORTUNITY MAKERS

OPPORTUNITY MAKERS names and claims what Heidelberg does best and with the most passion: the constant creation of opportunities for its students. That’s a promise we must deliver on daily.

Since the very beginning, our university has been dedicated to the creation of opportunities for our students. The big ones. The little ones. The life-changing and moment-making ones. We dig deep, open doors for our people, and say “yes” to new challenges. That’s who we are.

OPPORTUNITY MAKERS is the expression of that university-wide identity. It demonstrates how we rally around our students to elevate their trajectories—to show them what’s possible and how to meet any challenge head-on with gritty determination. OPPORTUNITY MAKERS captures the enterprising, determined, and tenacious spirit of Heidelberg—both the institution and our people.

At the heart of OPPORTUNITY MAKERS is the understanding that opportunities never just appear. Opportunity is the product of hard work. There’s a direct correlation between what you put in and what you get out. Heidelberg is a community (faculty, staff, students, and alumni) who prove time and time again that they are willing, ready, and able to put in, work hard, and push forward—for themselves and especially for each other. That’s why Heidelberg is the home for OPPORTUNITY MAKERS.

Copy Development

It takes **time and consistency** to cultivate a brand that will live in the minds of others.

Each interaction and communication is an opportunity to bring the Heidelberg brand alive for our audiences.

BUILDING OPPORTUNITY MAKERS THROUGH MESSAGING

First, and foremost, lean on our Brand Elements to provide the foundation for our messaging. Pay special attention to both the **Brand Narrative (page 18)** and the **Brand Drivers (pages 12-13)**. These are central to getting the Heidelberg story “right.”

Our Brand Narrative is our message anchor that brings different Heidelberg stories together—from academics to athletics and individual success stories to institutional big wins. Our brand narrative articulates what we stand for, are willing to fight for, and what we deliver.

Our Brand Drivers propel us forward, informing our actions and encouraging engagement. Each of our drivers is key to supporting the claims/promise within our brand narrative. Brand drivers naturally overlap. When we connect them through the stories we tell, we increase our audience’s awareness, understanding, and confidence in the overall brand promise of Heidelberg University.

Copy Development

If we want to capture the audience's attention, we cannot be boring.

WHAT MAKES A POWERFUL STORY?

Start each story with three essential questions:

1. Who is the audience?

Powerful writing begins with knowing whom we're talking to (and what they care about). The audience will influence what we say as well as the tone of our writing. For more information, please check out the Voice and Tone section (pages 22-29).

2. What do we want them to feel, think, and do?

Do we want to inspire, amaze, or inform? Do we want them to think about the ways that affiliating with Heidelberg is a smart move? Do we want them to be inspired and energized by the opportunity Heidelberg affords? Once we're clear on the needs and wants of the audience, we can think about what would make them advance their relationship with Heidelberg.

3. What is the next step we want them to take?

We communicate with our audience to build stronger relationships. What do we want the audience to do as a result of reading what we've written? What is the most important call to action? Contact for more information? Schedule a visit? Pull out their checkbooks? Remember to clearly communicate what it is that we want or need them to do and make it super easy to do so by providing a phone number, email, or URL. Clear the way for the next step.

Copy Development

Voice: A distinct and consistent writing style, personality, or point of view that is unique to Heidelberg.

Tone: The mood or attitude of our writing that changes depending on the situation.

VOICE AND TONE

Brands have personalities that are communicated through voice. The way we talk about Heidelberg shapes the way people feel about it. We're not just passing on information; we're creating a sense of place. We're also introducing our community—and building affiliation with anyone who wants to be part of it. We're telling stories that illustrate the powerful opportunities Heidelberg offers and its deep impact on students, faculty, and the community beyond.

The Heidelberg voice is filled with possibility. It's confident and strong but also warm and supportive. It's also attention-grabbing. We want to make sure that we are always supporting the ideas of impact and reach with details and compelling storytelling. Reminder: Our voice should reflect our personality (page 11).

Choosing the appropriate tone depends on the audience, what they want, and what we need them to do next.

We start by thinking about the audience (what they want and need). Can we be relaxed with them, or does the situation call for a more buttoned-up, professional approach? Is the topic serious? Is it fun? Do we want to challenge or inspire people into action?

While the tone will vary for different audiences, the overarching Heidelberg brand remains the same. The difference is akin to how we'd tell a friend about our weekend versus how we'd speak to the friend's grandmother.

Copy Development

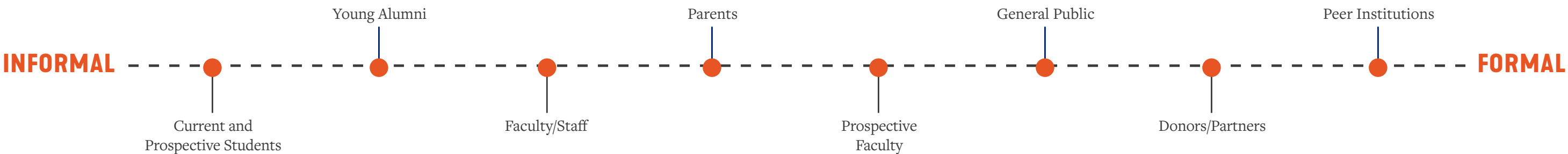
Heidelberg has many audiences: prospective students and parents, faculty, alumni, potential donors, and community partners.

VOICE AND TONE

Shift voice and tone by audience.

The tone our communications take will vary depending on audience and occasion. With prospective students and families the tone can be more informal, whereas with donors and peer institutions a more serious tone may be appropriate.

No matter whom we’re talking to, it’s essential for Heidelberg to present a unified brand. Our voice can shift. However, there should be a common language, spirit, and message that connects all of the communications.



Informal: With current students, prospective students, alumni, and our internal Heidelberg community, a more casual tone is fine and frequently better. A casual tone is more like a relaxed conversation. We can use humor and slang the community will understand. And depending on the topic, we can be more irreverent, challenging, and provocative.

Formal: This is the way to go with audiences that are less familiar or more traditional, like business entities and those who might be offended by a more casual approach. Think community partners and corporate donors. The tone should be respectful and gracious. Straightforward but not stuffy. Avoid using slang or insider terms and be careful with humor.

Copy Development

VOICE AND TONE BY AUDIENCE

Recruitment Voice

When developing messaging for students, OPPORTUNITY MAKERS should feel inviting and inspiring while also challenging. We're asking people to reach for something more.

Tonally, the student voice is less formal. It's friendly and positive, never gimmicky.

Outcomes and results are important for this audience, but keep in mind that what matters to a prospective undergrad is different from what matters to a prospective grad student or adult student. Each group has different criteria for choosing a university and different definitions of success after they graduate.

Institutional Voice

The institutional voice skews more serious, but it's never stiff. Think strong and direct versus overly formal. We want our audience to be sufficiently intrigued to take the next step, whether that's partnering with Heidelberg on a new initiative, giving to a campaign, or simply seeing Heidelberg in a new light.

When communicating in Heidelberg's institutional voice—to peers, alumni, and community members—we lean into the action of making opportunity and the hard work and commitment that it takes to generate life-changing, career-building, ground-breaking experiences.

Copy Development

VOICE AND TONE BY AUDIENCE

For both institutional and recruitment, lean into deep impact. When you are a creator of opportunity, you are an instigator of change. Therefore, we must show this change. It is particularly important to constantly demonstrate concrete outcomes. Think about the following:

Research. In what ways does it demonstrate our own persistence? What opportunities do faculty and students have here that don't exist at other institutions? What answers are we seeking for the greater good?

Initiatives. What opportunities are generated by the programs and initiatives we launch? How do they change things for the better?

Faculty. Which faculty members can we highlight to tell their OPPORTUNITY MAKER stories? Who is creating innovative research experiences? Who is seizing opportunity to learn and grow? Who is using their connections to benefit their students?

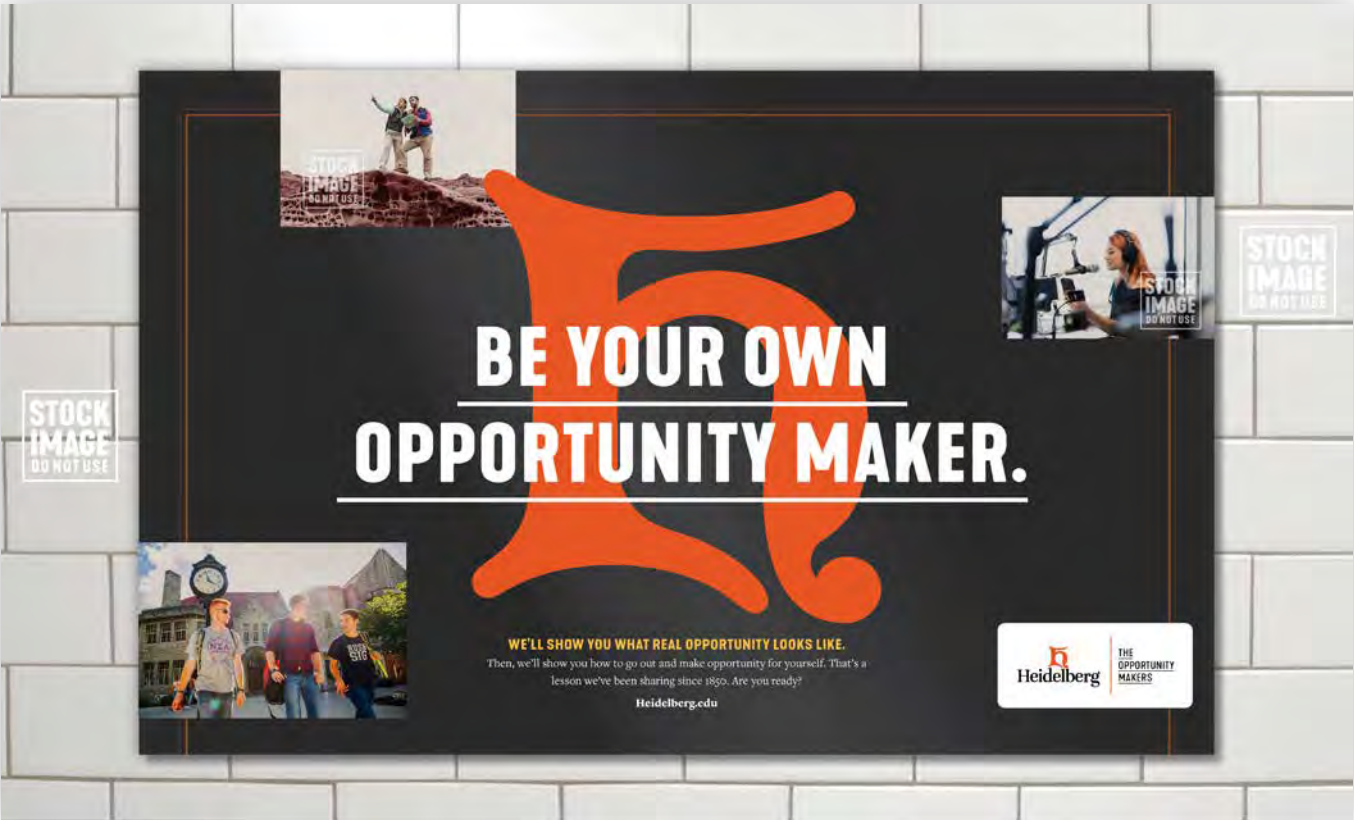
Students. The students are our ultimate proof point. They are here because they want to become their own OPPORTUNITY MAKERS. They are here to benefit from Heidelberg's faculty and staff who are dedicated to creating opportunities for them. When we show them in action, we show Heidelberg in action.

Copy Development

VOICE AND TONE AUDIENCE EXAMPLES

Recruitment

The language here is both aspirational and challenging to match the promise of OPPORTUNITY MAKERS. It’s also welcoming to prospective students and families. The call to action/next step is clear.



Copy Development

VOICE AND TONE AUDIENCE EXAMPLES

Brand Awareness/Institutional

While edgy, the language is not quite as relaxed as the recruitment example. For many, this will be the first introduction for a broader audience to Heidelberg. While the goal for this is brand awareness—to establish a baseline for general knowledge on Heidelberg—it also has to be provocative enough to hook people in and make them want to know more.



Copy Development

People have always told stories. From cave paintings to social posts, telling stories has been a constant of human communication.

When in doubt, refer back to the Brand Elements for guidance. Ask: Does the writing communicate those key concepts?

TELLING THE HEIDELBERG STORY

Branded stories build deep connections with the audience and forge lasting relationships.

OPPORTUNITY MAKERS is a platform for bringing those stories to life.

When thinking about potential stories through the brand lens, we must ask: does this story have heart? Does it showcase Heidelberg's mission and vision? Does it demonstrate impact? Does it show people who care enough to create opportunity for others?

Remember, the story is the thing. Storytelling is an important part of our Heidelberg brand. Storytelling not only differentiates a brand, it also humanizes it. Choosing the right story is key. We're not telling people the impact we make or the value of a Heidelberg educational journey, we're showing them. Our stories must be compelling, surprising, emotional, and dynamic.

Our most effective messaging showcases Heidelberg's unique combination of mission/unique opportunities/deep support + measurable outcomes and proven success.

When creating content, think about all the ways OPPORTUNITY MAKERS can be expressed. It can refer to a person who creates their own opportunity (an independent research project or business launch, for instance). It can refer to a person who is seizing an opportunity through networking, an internship, or through a Heidelberg faculty connection. It can refer to Heidelberg programs tackling cutting-edge, even surprising, research. It can frame everything from a student success story (grad school acceptance, athletic win) to a campus-wise initiative to innovative partnerships and alumni victories.

When done right, OPPORTUNITY MAKERS will be a rallying call for students, staff, faculty, and alumni to become the opportunity makers for themselves and others.

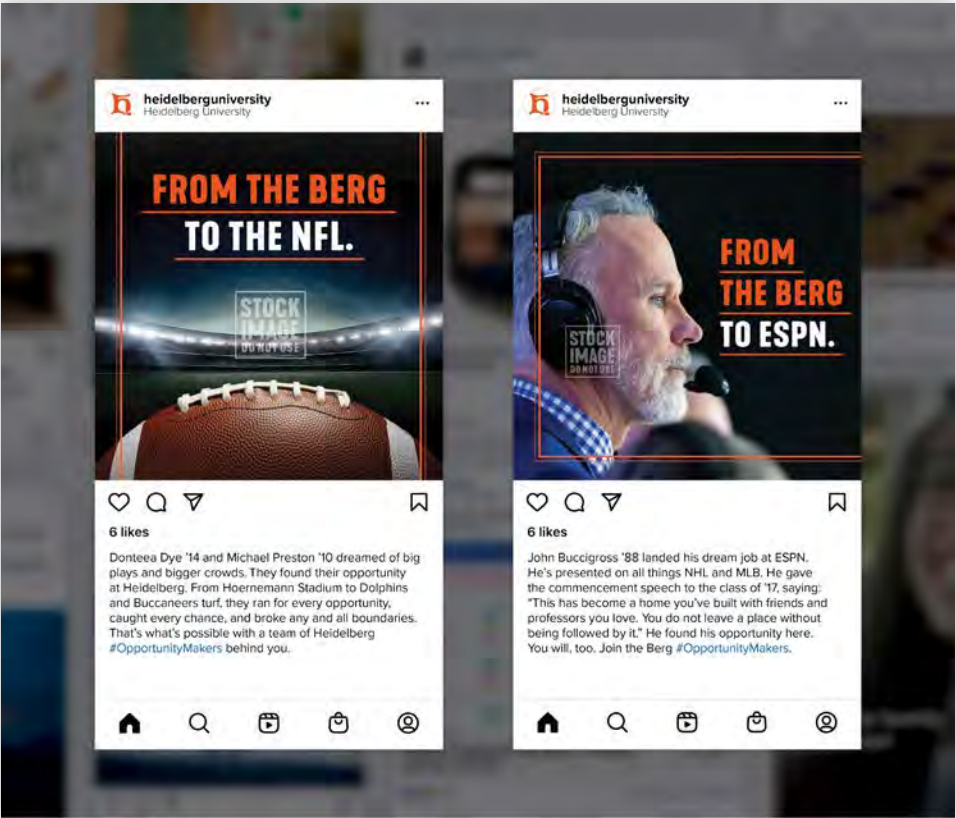
Copy Development

TELLING THE HEIDELBERG STORY

Can OPPORTUNITY MAKERS work for athletics?

Absolutely, it can. OPPORTUNITY MAKERS is all about striving for that next goal. It’s about making your own opportunities. It’s about pressing forward when others relent. When you make your own opportunities, you go for the win.

That said, OPPORTUNITY MAKERS should function as a punctuation to the athletics story. It shouldn’t eclipse the main focus (a championship win, for example). It should work to reinforce that Heidelberg excels on the field and beyond precisely because it shows up and works hard.



In both examples, the emphasis is on the personal success story or triumph: to the NFL or to ESPN. We tell their stories and only end with OPPORTUNITY MAKERS.

Copy Development

Our writing should be bold and optimistic. Use words to welcome, engage, empower, and unify the community while also combining outcomes and momentum—a sense of urgency to be a part of and build on the Heidelberg experience.

THE HEIDELBERG LEXICON

HARDWORKING

ASPIRING

DETERMINATION

DETERMINED

WORK ETHIC

OPPORTUNITY

DREAM

DESTINATION

DIRECTION

PURPOSE

AMBITIOUS

INTENT

ENERGETIC

CHARGED

GENERATE

CREATE

SPIRITED

PROMISE

STEADY

DYNAMIC

INDUSTRIOUS

FEISTY

GRITTY

LOYAL

DOWN TO EARTH

COMMITTED

EMPOWERMENT

PARTNERSHIP

WISDOM

PURPOSE

WISE

EARNEST

DRIVE

UNDERTAKE

IMAGINE

BUILD

GO FOR

STRIVE

IMPACT

EXPERIENCE

INITIATIVE

TENACIOUS

Copy Development

WRITING POINTERS

Don't be boring. We have to earn our audience's attention.

Keep it short and sweet. People only remember up to 3-5 things (if we're lucky). Streamline to our most important facts—or our audience will tune us out.

Surprise the audience. Don't be afraid to be provocative. It's good to have punchy headlines and short sentences. Look for ways to surprise the audience with something they don't know. Grab their attention, and don't let go.

Don't be generic. Avoid language that doesn't tell the audience anything specific about Heidelberg—or that any institution could say.

Keep it real. Authenticity is key. Real people. Real situations. Real challenges. Real successes. Real emotions. Real connections. Real solutions.

Connect with the audience. Good writing is an effortless conversation—a dialogue with the audience. Copy should be confident, energetic, powerful, and welcoming. It should feel conversational, approachable, and friendly. If it's too formal, it will, at best, feel stiff and removed, and at worst, feel like a lecture. Use details to pull the audience in and feel like they're part of the story.

Remember, it's about them. What matters most to our audience? In what ways does our brand intersect with their needs and wants? This is key to capturing attention. We must avoid “internal Heidelberg” language. We have to be the ones to remove audience obstacles whenever possible.

Copy Development

HEADLINE DOS AND DON'TS

Don't make it complicated.

Do deliver punchy headers that are bold and to the point.

Don't use empty words.

Do pair the Heidelberg story with impressive facts and powerful images.

Don't limit yourself to OPPORTUNITY MAKERS as a phrase in headlines.

Do dig into the story of what it means and what Heidelberg can do for students.

Don't get hung up trying to say everything.

Do say enough to capture the attention and heart of the audience. They don't need to know everything all at once.

Don't let the headers get sluggish.

Do write with energy, impact, and determination. Write like a (smart, sharp) jolt of caffeine.

Copy Development

HEADLINE EXAMPLES

Headlines don't need to have OPPORTUNITY MAKERS to make it work. Use headlines to paint a picture and a sense of intrigue and excitement that keeps the audience engaged and ready to read the "fine print." Use OPPORTUNITY MAKERS as the payoff or punctuation. Let it be the last thing people interact with.

NOTHING STANDS IN OUR WAY.

**OPPORTUNITY IS EVERYWHERE.
BE THE ONE TO SEIZE IT.**

**FROM THE BERG TO LAUNCHING
A FORTUNE 500 COMPANY.**

WE ARE OHIO'S FIRST-GEN UNIVERSITY.

OHIO'S HARDEST-WORKING UNIVERSITY.

**THE MORE YOU PUT IN,
THE MORE YOU GET OUT.**

**DO THE HARD WORK
AND MOVE THINGS FORWARD.**

WORK YOUR MOMENTS.

Copy Development

USE OF HASHTAGS

Hashtags are a great way to steer conversations on social media and curate content by topics. When used well, they can expand our reach and bring added authenticity to our brand. Use brand hashtags on marketing materials (print, swag, online, etc.) to push people to engage with us on social media and to take part in telling the Heidelberg story.

#OpportunityMakers

is our brand hashtag. Use this hashtag to tell Heidelberg stories, big and small, and to compel our community to join in and tell their own stories. The goal is to create a curated set of social media content that shows how Heidelberg, and our people, discover, create, and seize opportunities that lead to big impact.

DESIGN



Design Philosophy

Heidelberg University is an institution on the move. Now is the time to stand proud and boldly claim the relevance and power of our commitment to our students, our community, and our region.

Overall, we seek to create a dynamic balance portraying Heidelberg as a vital, modern institution with a strong communal work ethos and a rich academic tradition—justifiably proud of it’s past but not bound by it.

Major headlines should be bold and all-cap with emphatic underscores. Layouts should be provocative with dynamic tension and depth. Elements should play with scale and be allowed to overlap and bleed in a way that suggests that there is more to the story than what can be shown.



The Logo-tagline Lockup

Please use the logo-tagline lockups provided. Do not attempt to reconstruct or modify the lockup constructions.

Use the lockup in Figure One for white backgrounds. Figure Two shows the clearspace required for the white background version. No type or graphic elements should come closer to the lockup than the height of the Heidelberg “H.”

Do not reverse out the logo-tagline lockup. The Heidelberg “H” must always be orange. The lockup is too complex to be legible when knocked out. Figures Three and Four demonstrate how to deal with of a photo or colored background.

The advantage of using a “badge” type of strategy for the lockup instead of a knock-out is that it allows us to activate the edge of a layout by bleeding it off the frame (see Figure Three) as well as overlapping elements for the illusion of depth (see Figure Four).

FIGURE ONE

on white background



FIGURE TWO

clearspace for lockup on white background



FIGURE THREE

on colored background or photo with bleed



FIGURE FOUR

on colored background or photo without bleed



Color Palette

Heidelberg’s orange (PMS 166 C) is a powerful color that requires some subtlety to use with sophistication. Two new blacks have been added to the core palette. Sometimes a straight black will suffice. At other times a warmer touch like PMS 2335 C, or a slightly lighter than true black (92% screen), or a combination of the two will better balance a layout (see page 39).

The hues of the secondary palette were chosen for their ability to work in conjunction with Heidelberg’s orange in supporting roles.

Please note that the uncoated version of Heidelberg Orange (PMS Orange 021 U) deviates quite a bit from PMS 166 C. While there are other uncoated PMS colors that come closer to matching the hue, value, or intensity of PMS 166 C, there is no direct match that incorporates all three of these characteristics. PMS Orange 021 U comes closest in matching the “spirit” of PMS 166 C.

In all creative, it is important to establish the Heidelberg orange in the lead role. It need not dominate every layout, but it should always be present to the extent that there is no mistaking that Heidelberg = orange and orange = Heidelberg.

CORE

PMS 166 C
PMS ORANGE 021 U
COATED CMYK: C0 | M76 | Y100 | K0
UNCOATED CMYK: C0 | M59 | Y100 | K0
RGB: 227, 82, 5
HEX: #E35205

PMS 2335 C
PMS BLACK 4 U
COATED CMYK: C42 | M56 | Y47 | K77
UNCOATED CMYK: C34 | M46 | Y82 | K57
RGB: 56, 48, 25
HEX: #383019

PMS BLACK
RGB: 0, 0, 0
HEX: #000

PMS BLACK (92%)
RGB: 56, 56, 57
HEX: #383839

SECONDARY

PMS 295 C
PMS 295 U
COATED CMYK: C100 | M69 | Y8 | K54
UNCOATED CMYK: C99 | M51 | Y8 | K36
RGB: 0, 30, 62
HEX: #001E3E

PMS 2179C
PMS 2179U
COATED CMYK: C82 | M40 | Y34 | K30
UNCOATED CMYK: C47 | M0 | Y3 | K45
RGB: 86, 115, 122
HEX: #56737A

PMS 628C
PMS 628U
COATED CMYK: C23 | M0 | Y10 | K0
UNCOATED CMYK: C22 | M0 | Y9 | K0
RGB: 183, 221, 225
HEX: #B7DDE1

PMS 1235C
PMS 122U
COATED CMYK: C:0/M:19/Y:79/K:0
UNCOATED CMYK: C:0 | M:16 | Y:100 | K:0
RGB: 225, 181, 0
HEX: #FFB500

PMS 200 C
PMS 1797 U
COATED CMYK: C3 | M100 | Y70 | K12
UNCOATED CMYK: C1 | M87 | Y89 | K4
RGB: 186, 12, 47
HEX: #BA0C2F

PMS 197C
PMS 197U
COATED CMYK: C0 | M49 | Y17 | K0
UNCOATED CMYK: C0 | M50 | Y19 | K0
RGB: 225, 142, 156
HEX: #E18E9C

PMS WARM GRAY 1C
PMS WARM GRAY 1U
COATED CMYK: C3 | M3 | Y6 | K7
UNCOATED CMYK: C2 | M3 | Y7 | K8
RGB: 229, 221, 213
HEX: #E5DDD5

COLOR PALETTE

The Three Blacks

The Heidelberg color palette includes three different blacks.

Use PMS 2335c / Black U to add a sophisticated touch to large, aggressive headlines paired with lighter touches of 100% black for additional sparkle. The main headline in Figure One is rendered in PMS 2335c / Black U on a white background. This provides a softer contrast to the background and makes the headline more inviting to read. The smaller inset headlines are created in 100% black to help them pop in spite of their reduced scale.

The 92% black should be used primarily as a background color (see Figure Two). It provides a softer contrast with orange elements than a straight 100% black background. There will be times when the stronger contrast of the 100% black background is desirable, but the 92% black should be used exclusively for all “H-Construction” headlines (see page 48).

FIGURE ONE

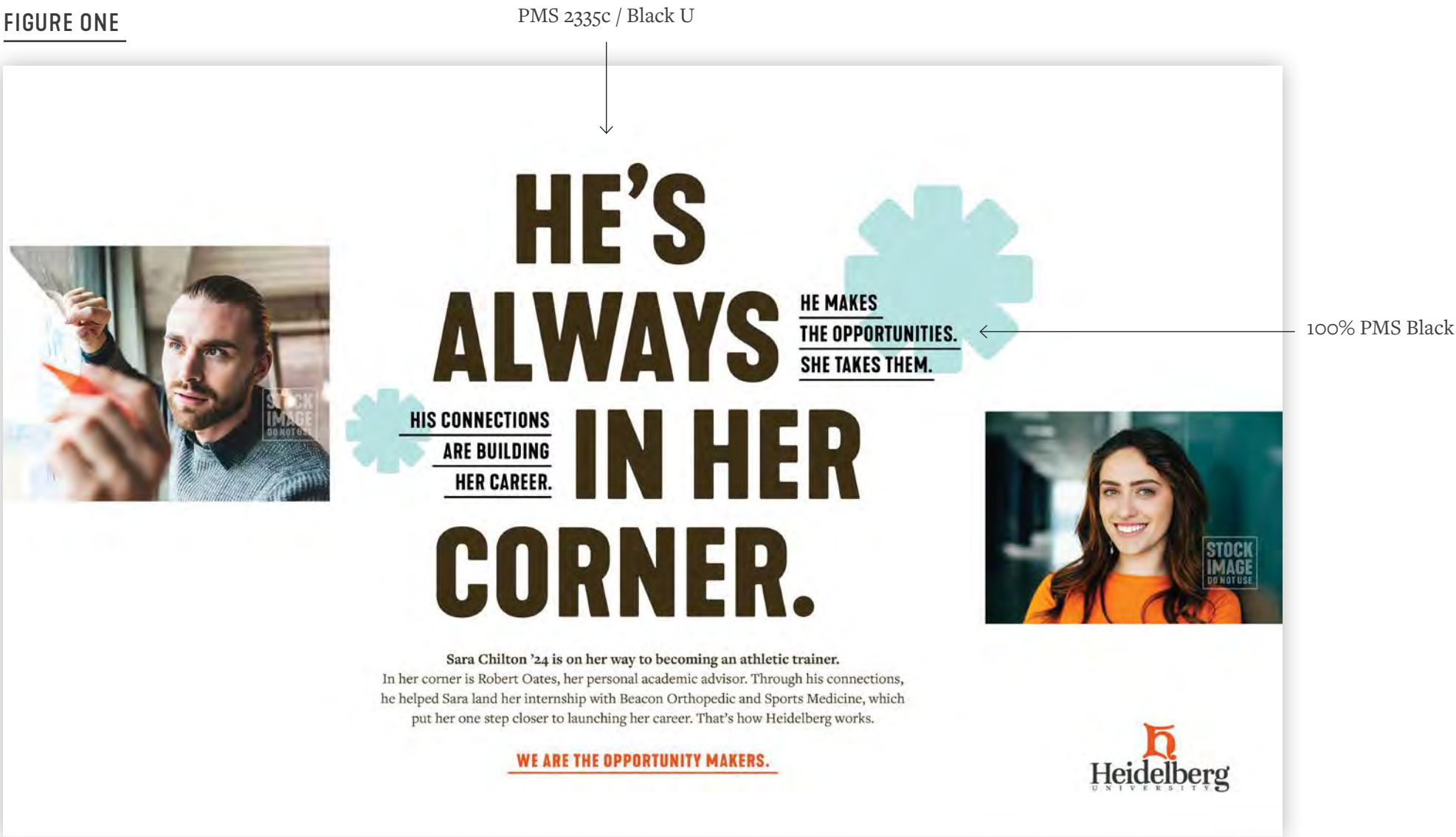
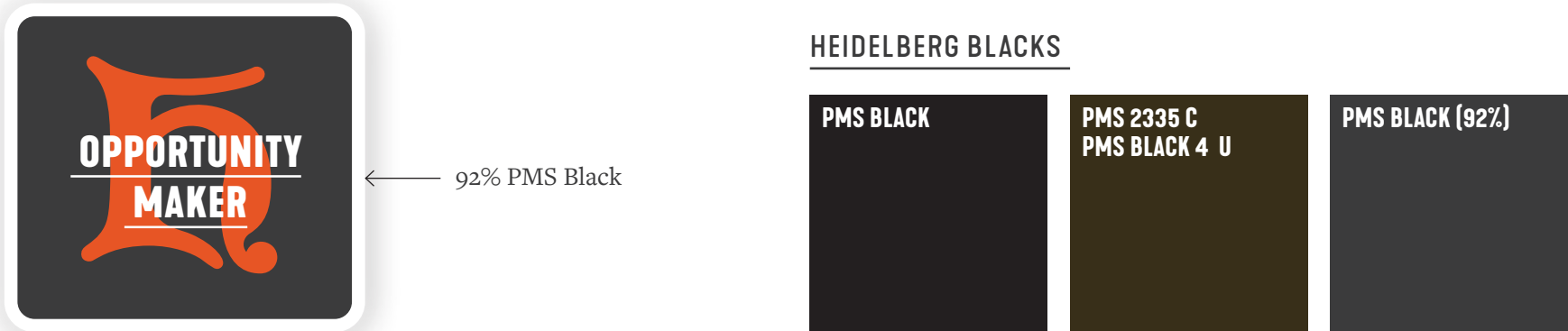


FIGURE TWO



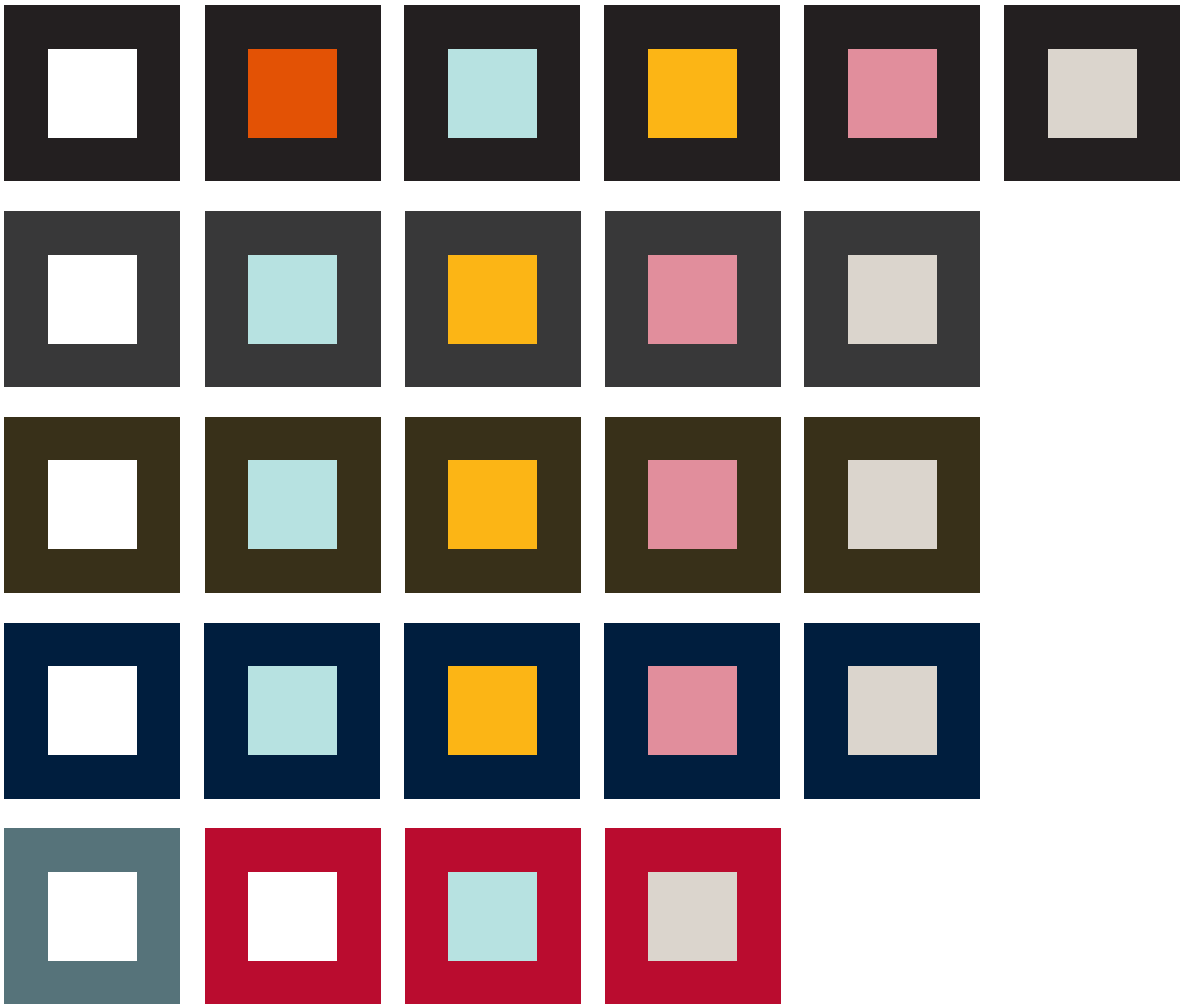
Contrast Compliance

Contrast compliance refers to a set of standards developed to enable low-vision individuals to access information in digital media. Printed media does not need to follow the same guidelines.

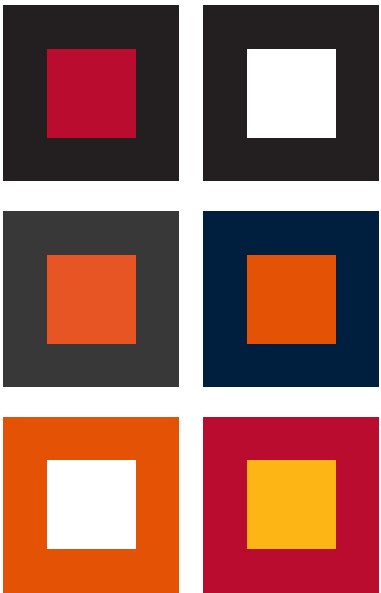
The first set of combinations comprises the background-foreground color palette schemes that meet WCAG AA contrast compliance standards.

The second set of combinations comprises all the background-foreground color schemes that meet WCAG AA contrast compliance standards **ONLY** if the text is bold and above 14pt (18.66px) OR 18pt (24px) or larger. Reserve these combinations for headlines or similar instances.

AA COMPLIANT
(4.5 or higher)



AA COMPLIANT
(3.0 or higher)



Color Distribution

Negative space plays a vital role in keeping the designs we produce clean, legible, and impactful. This does not mean we have to make all layouts predominantly white. Negative space can be open areas within full-bleed photographs, uninterrupted areas of flat color, or expansive white margins. We must avoid the temptation to fill the space and allow areas of interest to have their full power without competition from unnecessary elements.

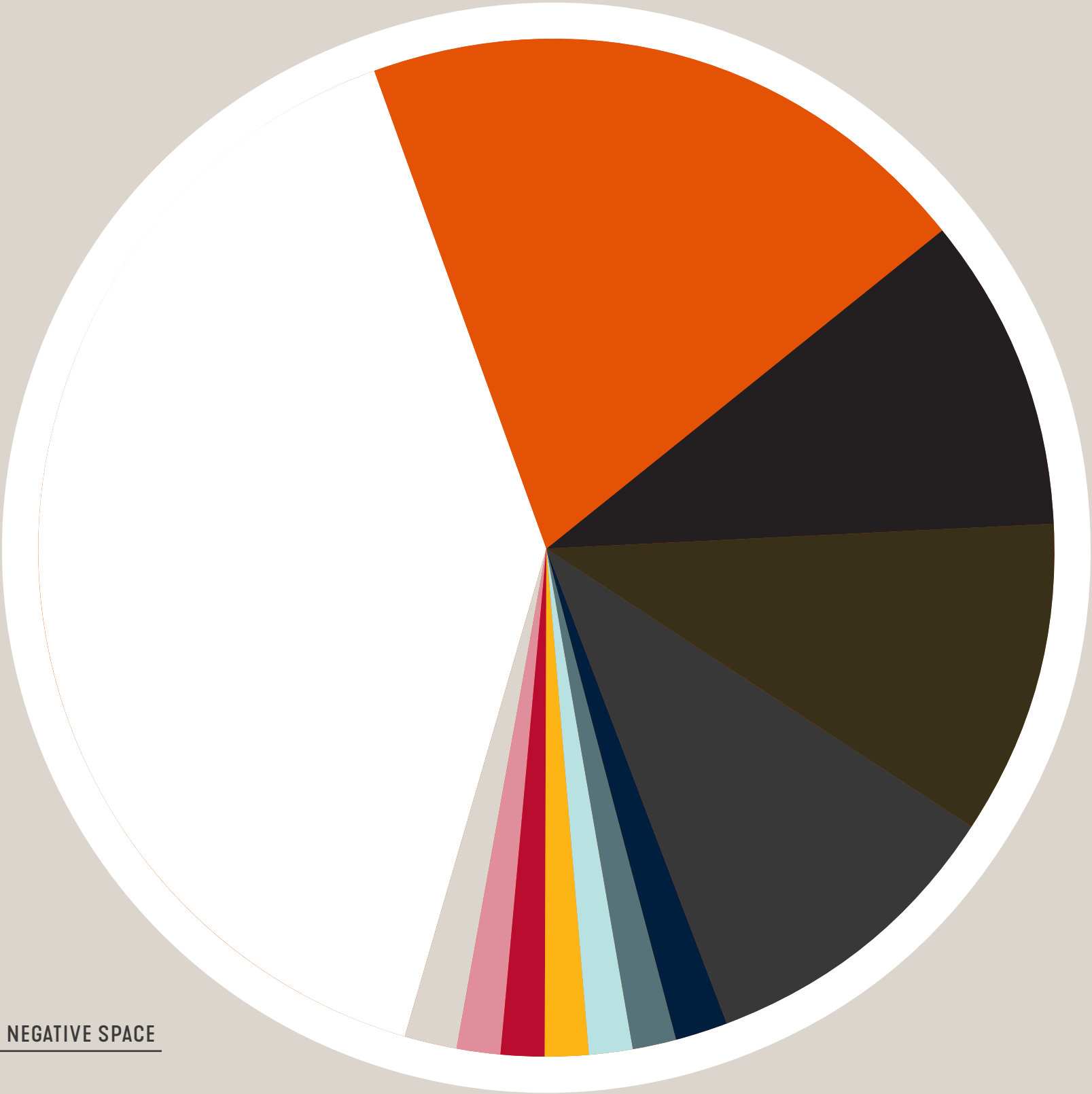
Heidelberg orange is the one color that must appear in all layouts. Pair it with one or two of the blacks to create a dominant impression. Once that is established, the various secondary colors may be used as accents to add interest or pick up colors that are present in photos used in layout.

Try to use images that are compatible with the brand palette—or even share those hues within their composition.

This chart is not intended as an exact rule but as more of a guideline for designs.



INDICATES WHITE OR NEGATIVE SPACE



FONTS

KAPRA NEUE

Kapra Neue was released in 2017 by Typoforge Studio in Poland. It is a grotesque sans serif with rectangular proportions characterized by the parallel lines of normally rounded letter forms like the uppercase “O.”

Kapra Neue’s rounded corners and placement of crossbars in characters like the uppercase “A” harken back to the posters designed by the Works Progress Administration. This was a very patriotic time period in which the heroism of ordinary workers was celebrated. Kapra Neue is a natural choice of headline font for an institution made up of tenacious, hard-working people centered around a common cause.

It can be purchased through [myfonts.com](https://www.myfonts.com).

ExtraLight
 Light
 Regular
 Medium
 SemiBold
 Bold
 Black

ExtraLight Expanded
 Light Expanded
 Regular Expanded
 Medium Expanded
 SemiBold Expanded
 Bold Expanded
 Black Expanded



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

FONTS

Freight Text Pro

Freight Text Pro is a relatively low-contrast typeface family designed to be highly-legible at a variety of weights and sizes. Originally designed in 2005 by Joshua Darden, critics have praised the design for its innovative approach to optical sizing and stylistic choices evident in the redrawing between its variants.

Freight Text Pro is, first and foremost, a “book-ish” font. It is optimized for extended reads making it an excellent body copy choice to convey the scholarly ambitions of an academic institution.

It is available for free with a subscription to Adobe Creative Cloud.

Light	<i>Light Italic</i>
Book	<i>Book Italic</i>
Medium	<i>Medium Italic</i>
SemiBold	<i>SemiBold Italic</i>
Bold	<i>Bold Italic</i>
Bold	<i>Bold Italic</i>

a b c d e f g h i j k l m n o

FONTS

Freight Display Pro

Freight Display Pro is Freight Text Pro’s flashier cousin. It is a high-contrast typeface family well suited to headline usage in settings that require more formality than Kapra Neue.

High-contrast serif typefaces are very much in vogue right now and Freight Display Pro should prove very useful in communications from Advancement, Alumni Relations, magazine work, and the Office of the President.

It is available for free with a subscription to Adobe Creative Cloud.

Light
Book
Medium
SemiBold
Bold
Bold

Light Italic
Book Italic
Medium Italic
SemiBold Italic
Bold Italic
Bold Italic



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

ALTERNATE FONTS

Barlow Condensed

Users who do not have access to the licensed Kapra Neue font family can simulate the look of the Heidelberg brand with headlines set in Barlow Condensed. The Barlow Condensed family is available, free to download at fonts.google.com

THIS IS
KAPRA
NEUE BOLD.

.....

THIS IS
BARLOW
CONDENSED
BOLD.

- Barlow Condensed Thin
- Barlow Condensed ExtraLight
- Barlow Condensed Light
- Barlow Condensed Regular
- Barlow Condensed Medium
- Barlow Condensed SemiBold
- Barlow Condensed Bold
- Barlow Condensed ExtraBold
- Barlow Condensed Black

ALTERNATE FONTS

Merriweather

Users who do not have access to Freight Text Pro through Adobe Creative Cloud can simulate the look of the Heidelberg brand with text set in Merriweather. The Merriweather font family is available, free to download at fonts.google.com

This is
Freight Text
Medium

.....

This is
Merriweather
Regular

Merriweather Light
Merriweather Light Italic

Merriweather Regular
Merriweather Italic

Merriweather Bold
Merriweather Bold Italic

Merriweather Black
Merriweather Black Italic

TYPOGRAPHY

Headline design

The images on the right display a variety of headline strategies based on the same look. Main headlines are executed in all-caps Kapra Neue Bold.

Smaller inset headlines are used in Figures Two through Four to add additional content or heighten the impact of the main headlines. They are set in Kapra Neue Semibold.

Figure One does not employ insets but uses underscores to add emphasis. Figures Two and Three use faux alignment strategies (flush left in Figure Two and centered in Figure Three) to create space for insets.

Main headlines without insets may be underscored. Do not underscore the main headline when combined with insets. Underscore the inset headline(s) only.

FIGURE ONE

Kapra Neue Bold, flush left, underscore, no insets

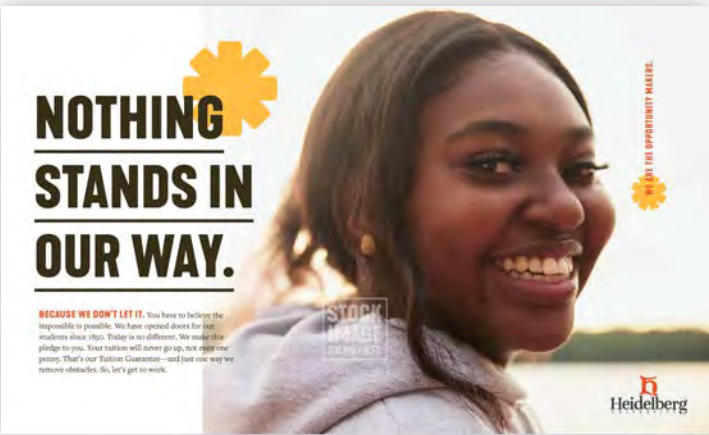


FIGURE TWO

Kapra Neue Bold, aux flush left, no underscore, bracketed underscored inset



Main headline

FIGURE THREE

Kapra Neue Bold, faux centered, no underscore, underscored insets (no brackets)



Main headline

Inset headline

Inset headline

FIGURE FOUR

Kapra Neue Bold, flush left, no underscore, underscored inset (no brackets)



Main headline

Inset headline

TYPOGRAPHY

Underscores

To ensure consistency, use the paragraph rule drop-down menu (shown in Figure One) found under the hamburger menu in the upper-right corner of the InDesign window. This will pop up a palette (Figure Two) that allows us to make and modify underscores.

Do not hand draw them or use the automatic underscore option in the top left of the InDesign window.

There are no hard and fast rules for whether a headline should include and outdent (negative indent) or not. Underscores in stacked headlines should optically bisect the space between the baseline of one line and the cap-height of the following line (see Figure Three).

They must always be rendered in the same color as the headline, and the weight of the underscore should never exceed the height of the period. Be aware that using the optical margin alignment found in the Window > Type & Tables > Story Palette (which hangs punctuation and helps deal with problematic characters in stacked headlines) can significantly alter the values needed to create the desired outdent. Figure Three shows the custom indent modifications needed to make the underscores optically consistent.

FIGURE ONE

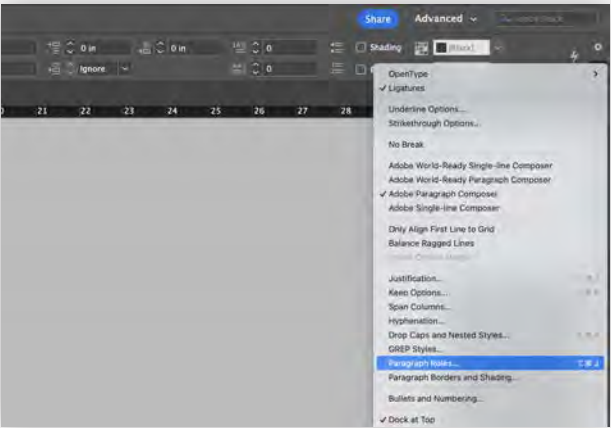


FIGURE TWO

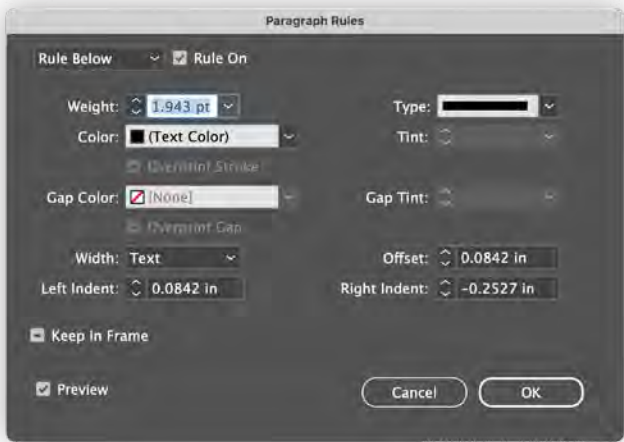


FIGURE THREE

- no optical alignment set
- indents are set to zero

**NOTHING
STANDS IN
OUR WAY.**

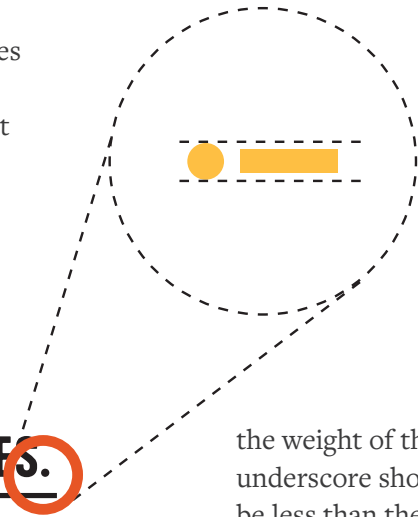
the underscore should be optically equidistant between the baseline of one line and the cap-height of the following line

FIGURE FOUR

- optical alignment
- left indent set to zero
- right indent of first two lines set to -.08
- right indent of third line set to -.12

**HE MAKES
THE OPPORTUNITIES.
SHE TAKES THEM.**

the weight of the underscore should always be less than the height of the period in the headline



TYPOGRAPHY

Body Copy and Lead-Ins

Use Freight Text Book as the main text font for Heidelberg communications. If the first line of the copy functions as a rejoinder to the headline, consider using the bolder lead-in style shown in Figure One. If the first line of the body copy starts a content change (eg: from general conceptual to a specific illustration), consider using the more subtle style lead-in shown in Figure Two. Lead-ins are not always necessary. Use them when a transition from headline to body copy will be stronger with added emphasis.

FIGURE ONE

Kapra Neue Bold main headline
Kapra Neue SemiBold inset headline
Kapra Neue Bold Expanded lead-in
Freight text Book body copy

THIS IS A
MAIN THIS IS A SMALLER
INSET HEADLINE.
HEADLINE.

THIS IS AN ALL-CAP KAPRA NEUE BOLD EXPANDED LEAD-IN. This is body copy set in Freight Text Book. Ossitas volupta ssumquia sedia et harumqu issecto taturis pro magnatur? Quis aut que eos des voloria es asin exces es il is nonseque eumenis as doluptatent. Itae. Ut aut apites aut litaquos et dolorepro etum nate adi intia cuptae voloreiunt alitio debist essi ulpa consequiae nis dit ut anihicit explaut plita voles sectat magnimpe rere di.

←————— Lead-in —————→

FIGURE TWO

Kapra Neue Bold main headline
Kapra Neue SemiBold inset headline
Freight Text Bold lead-in
Freight text Book body copy

THIS IS A
MAIN THIS IS A SMALLER
INSET HEADLINE.
HEADLINE.

This is an all-cap Kapra Neue Bold Expanded lead-in. This is body copy set in Freight Text Book. Ossitas volupta ssumquia sedia et harumqu issecto taturis pro magnatur? Quis aut que eos des voloria es asin exces es il is nonseque eumenis as doluptatent. Itae. Ut aut apites aut litaquos et dolorepro etum nate adi intia cuptae voloreiunt alitio debist essi ulpa consequiae nis dit ut anihicit explaut plita voles sectat magnimpe rere di.

TYPOGRAPHY

H-Construction Headlines

The Heidelberg “H” is a sacred symbol, so great care must be used when designing H-construction headlines. The black background and orange “H” with all-cap white type set in Kapra Neue Bold is the only construction permitted. The “H” is a symbol for the institution at large, so only use it in headlines that conceptually fit.

For example, in Figure One, “Go on, reach for it.” the “H” stands for the Heidelberg experience. In Figure Two, “It stands for your free MBA.” is self-explanatory. In both cases, seeing the “H” reads Heidelberg as a whole. Figure Three shows two graphic executions that are for use in merchandising only. They should never be used as substitutes for the logo-tagline lockup.

When creating H-Construction headlines, be aware of the points at which individual characters cross the outlines of the “H.” Leave enough of the counter of the “H” visible at top and bottom to allow its shape to be read. Keep them short—limited to a single sentence or phrase of one to two lines maximum.

FIGURE ONE

single-line headline



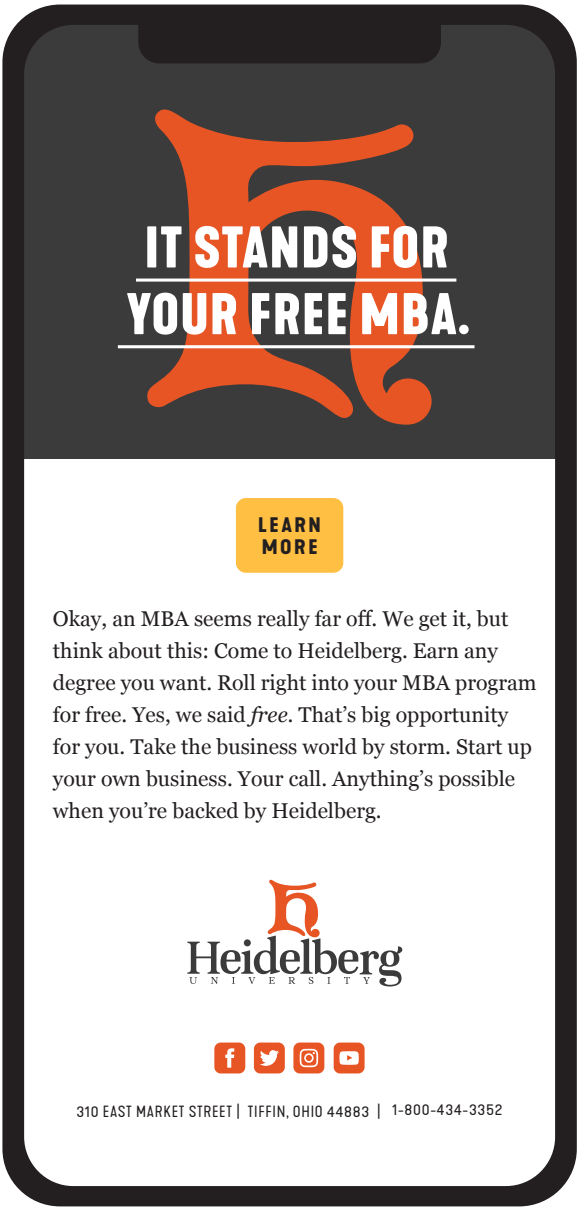
FIGURE THREE

opportunity maker merchandising applications



FIGURE TWO

two-line headline



DESIGN ELEMENTS

The Asterisk

Asterisks are commonly used to link parts of text to addendums providing additional background information. The Heidelberg University brand uses them to connect ideas and imply that there is more to Heidelberg’s story than can be gleaned from a surface reading.

In Figure One, a large asterisk overlaps the word “Your” for emphasis and to link the tag “The Opportunity Makers.” The two statements can be read sequentially and the reader would get the gist of what is detailed in the body copy. Figure Two directly connects “This” to “Tiffin, OH” implying that there is something about Tiffin, Ohio, that deserves the reader’s scrutiny. The asterisks in Figure Three link the two inset headlines making the connection between them explicit. Figure Four links the headline with the call to action button, “Learn More.”

The asterisk should always be set in Kapra Neue Bold. It is used overscale and most commonly to overlap text elements. To preserve the conceptual impact of the asterisk, its use as a patterning device is restricted to merchandising only.

FIGURE ONE



FIGURE TWO

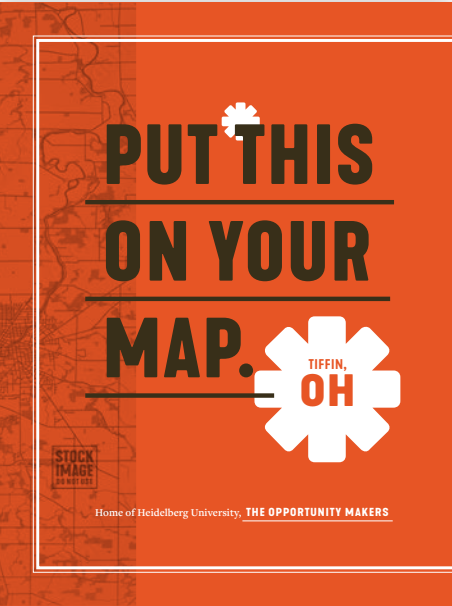


FIGURE THREE

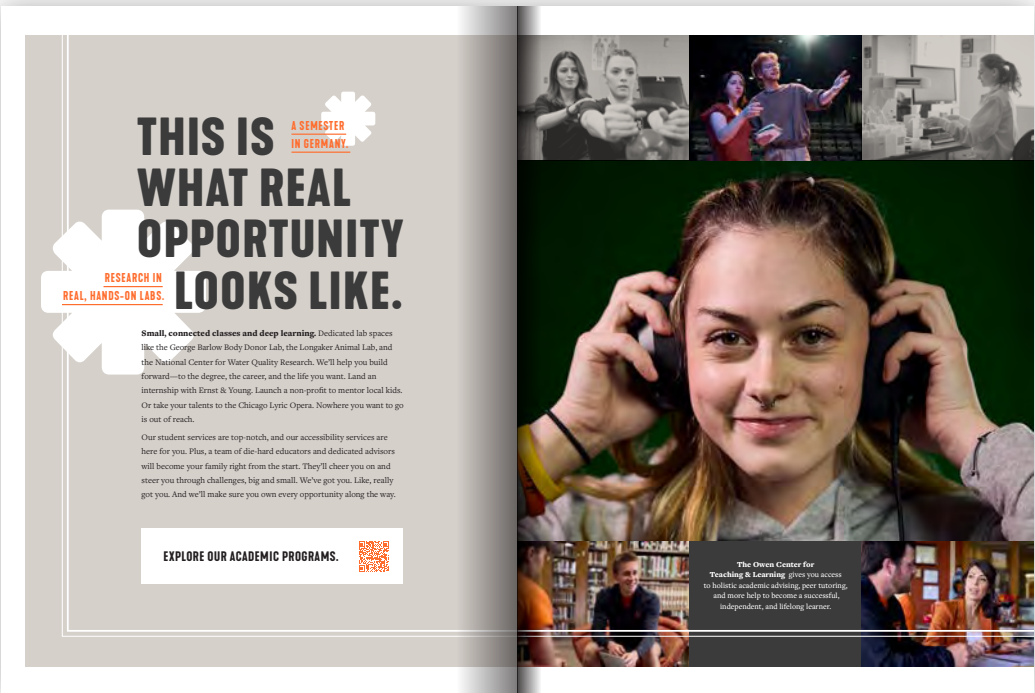


FIGURE FOUR



DESIGN ELEMENTS

Oxford Rules

Oxford rules are thick and thin double lines traditionally used as border elements or separating devices. They are a time-honored graphic device that can make a layout read as bookish. They are used in the Heidelberg brand to lend a scholarly air to a design lexicon that leans into a workman-like aesthetic. For greatest effect, we must look to use them in uncommon ways. Heidelberg has a rich academic tradition, but it is not bound by it. Bleed Oxford rules off the edge. Overlap other elements with them. Use the negative space when you do bleed them to highlight or anchor important elements.

The symetrical use of Oxford rules in Figure One would be a boring execution if not for its visual mimicry of goal posts. The rules in Figure Two provide a nesting place for the headline and offset the action of the photo. In Figure Three, they follow the action of the photo and make the headline a balancing counterpoint. In Figure Four, they provide depth, isolate the action, and emphasize the headline.

FIGURE ONE

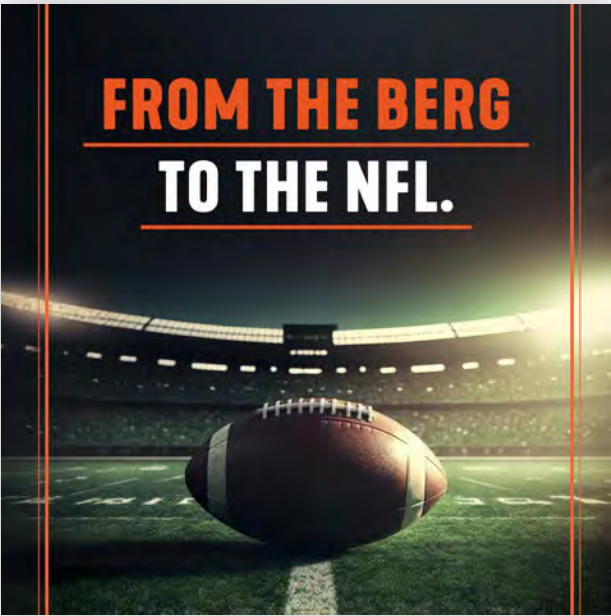


FIGURE THREE



FIGURE TWO



FIGURE FOUR



Photographic Direction

The goal in every scenario is to place the viewer in the action by making the camera “disappear.” Simple, graphic shots using selective focus, negative space, and consciously dynamic or symmetrical compositions are preferred. Focus on how much or little background context is needed to tell the story.

STORY PORTRAITS are not headshots. To be successful, they must include enough context to get the gist of what will be revealed in copy.

SENSE OF PLACE images should always be populated. The viewer needs to get an idea of what it’s like to inhabit the space.

EXPERIENTIAL LEARNING PHOTOS must focus on the essential action of the particular academic pursuit. Avoid shooting the wider scene unless the background informs the nature of the experience. Capturing student/student and faculty/student interactions here is key.

LIFESTYLE CANDIDS should be shot tight to allow the viewer to mentally swap places with the subject. Look to emphasize details that reveal something about the personality of your subject.



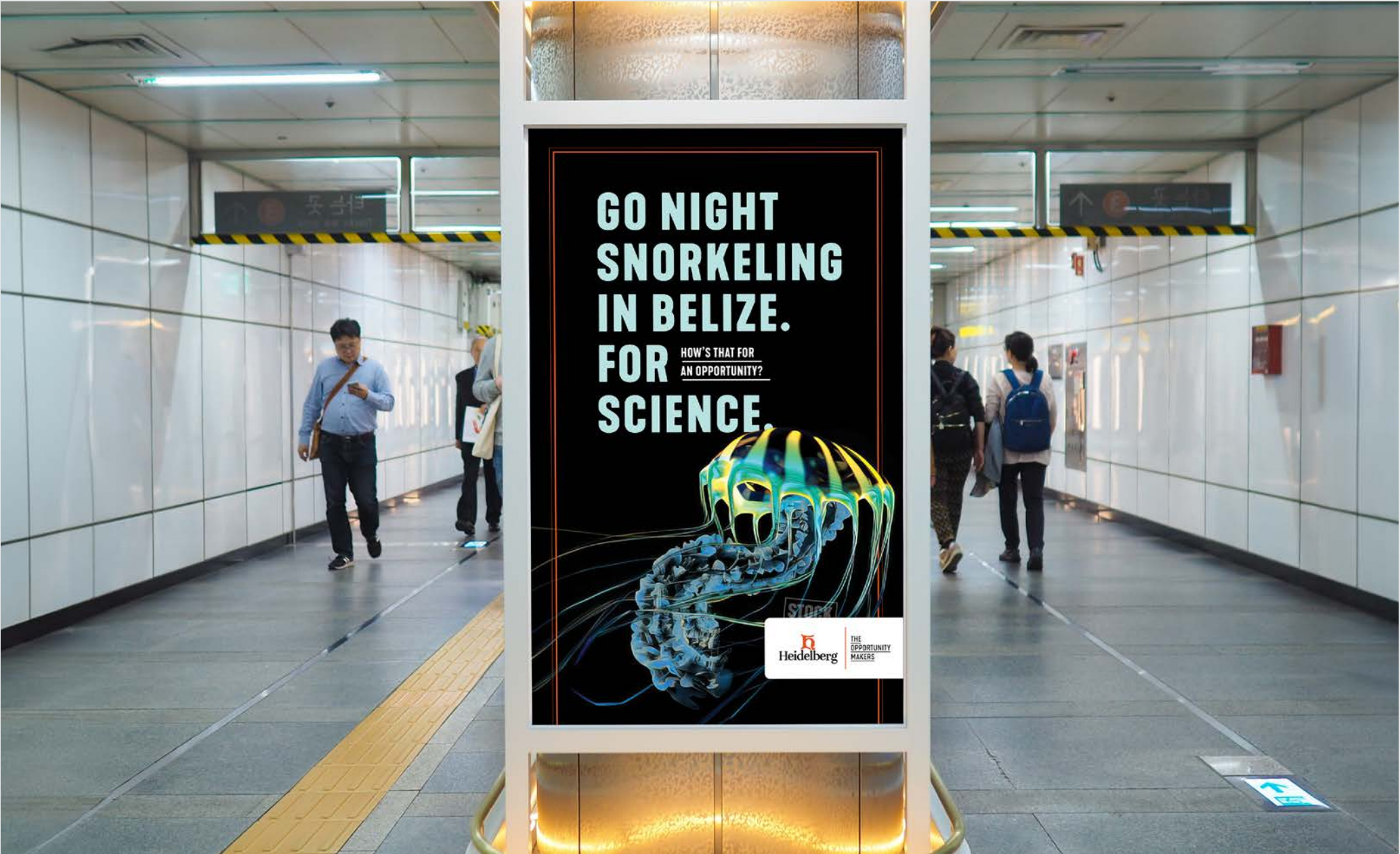
EXECUTION

EXAMPLES

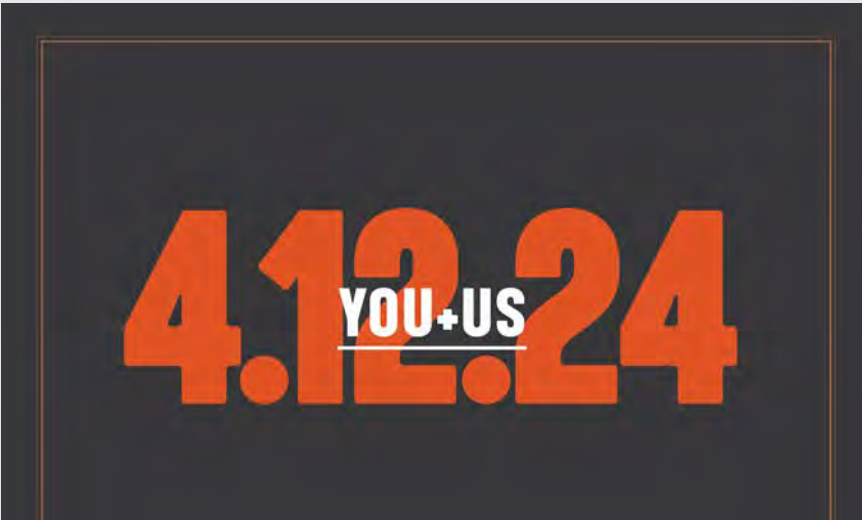
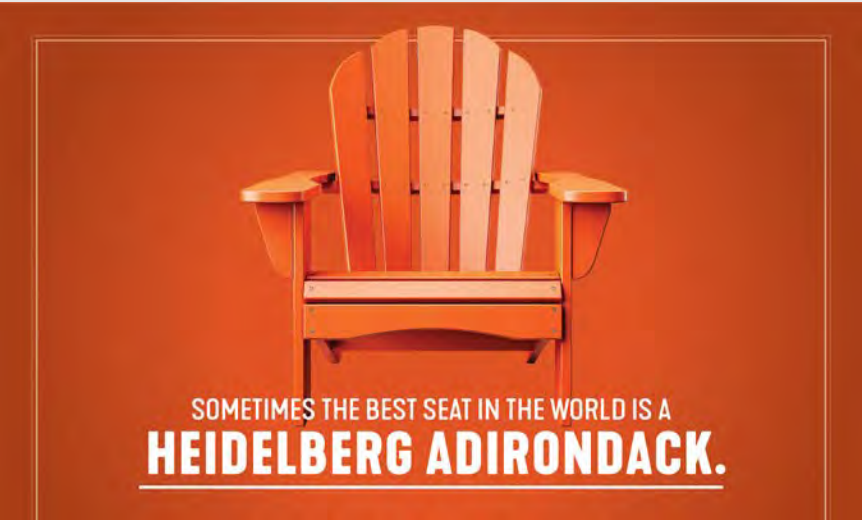
Outdoor Advertising Concepts



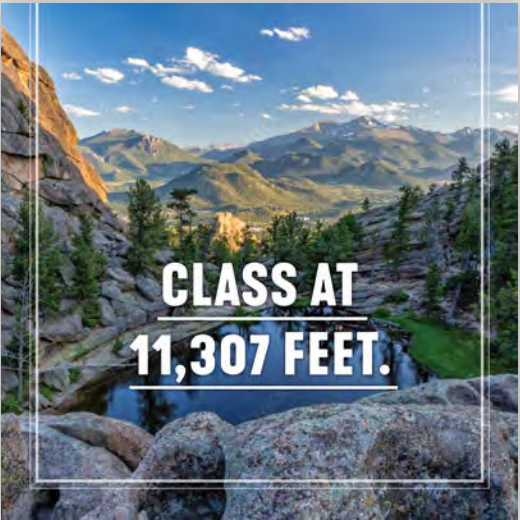
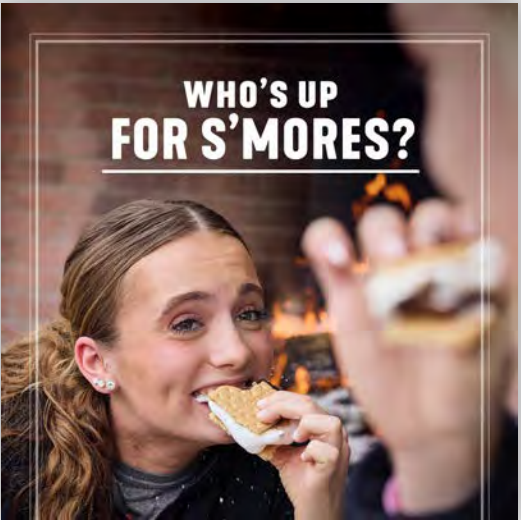
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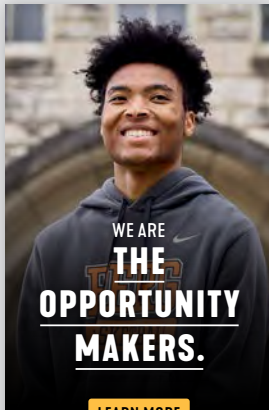




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**THE OPPORTUNITY MAKERS**

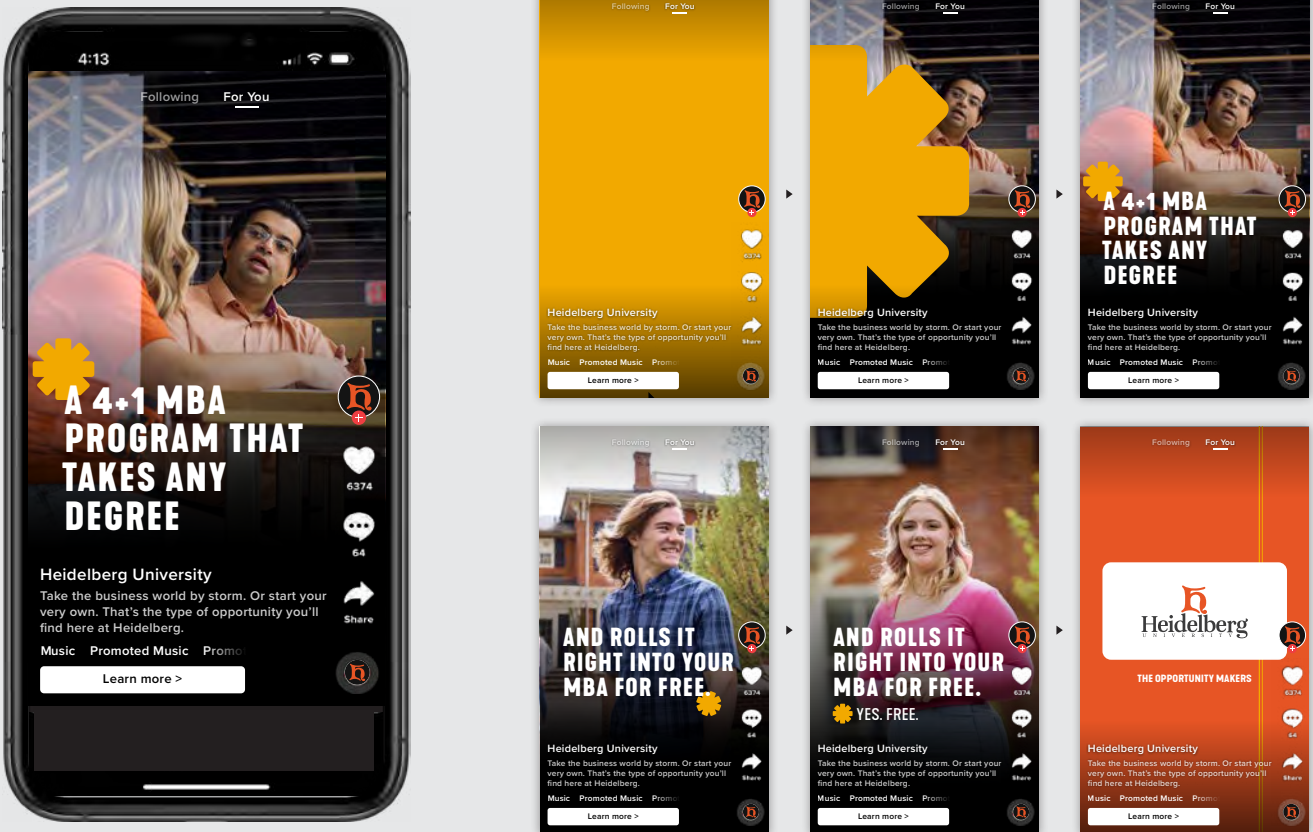


Social Media
Animated
Advertising
Concepts

ANIMATED META FEED AD



TIKTOK ANIMATED AD



100

100

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100

Postcards



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Campus Banners



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