In introducing this new visual identity system, we seek to enhance the many ways in which we present Dartmouth’s expertise in teaching and research and its increasing global footprint and impact in the world.

Dartmouth’s rich visual legacy and a strategic communications framework, on page 10, are the foundation on which the visual identity system is built. The messaging captures what is authentic and distinctive about Dartmouth and it informs the new designs—as it informs all the work we do.

With this system, which is created for a digital age, we will present Dartmouth boldly and consistently, honoring our past as we embrace the future.

Please join me in this exciting work.

Justin Anderson
Vice President for Communication
Dartmouth is ...
Open-Minded

Intellectual
Pioneering

Nurturing
Rooted
A fusion of a renowned liberal arts college and a robust research university where students and faculty partner to take on the world’s great challenges.
Color Palette
Primary and Secondary Colors

Dartmouth Green is iconic. It is the primary color of the Dartmouth brand and reflects our surroundings. Forest Green, Snow White, and Midnight Black are our secondary colors and their use is always paired with Dartmouth Green.

Dartmouth Green
PMS 349
CMYK 95/0/100/50
RGB 0/105/62

Forest Green
PMS 627
CMYK 93/33/75/75
RGB 18/49/43

Midnight Black
CMYK 50/50/50/100
RGB 0/0/0

Snow White
CMYK 0/0/0/0
RGB 255/255/255
Tertiary Colors
Welcome to the woods! Beautiful winters, spectacular springs, bright summers, and colorful autumns are the norm in Hanover, New Hampshire. Much of who we are and what we cultivate at Dartmouth comes from our surroundings, therefore our color palette is inspired by where we study, work, and play.

When color beyond the primary and secondary palettes is needed for distinction, the tertiary colors can be used, but cannot overpower the use of Dartmouth Green.
**Web Palette**

Adhering to the Web Content Accessibility Guidelines (WCAG) provided by the Web Accessibility Initiative ensures that everyone, regardless of ability, will be able to use Dartmouth websites effectively. We have developed a web palette that both meets national WCAG standards and maintains consistency with the Dartmouth brand. When creating content for the Dartmouth website, please adhere to the web palette as well as the recommended text and background color combination examples.

**Primary Color**
- **Dartmouth Green** #00693e

**Secondary Colors**
- **Forest Green** #12312b
- **Snow White** #ffffff
- **Midnight Black** #000000
- **Web Gray 1** #f7f7f7
- **Web Gray 2** #e2e2e2
- **Granite Gray** #424141

**Tertiary Colors**
- **Autumn Brown** #643c20
- **Bonfire Red** #9d162e
- **Tuck Orange** #e32d1c
- **Summer Yellow** #f5dc69
- **Spring Green** #c4dd88
- **River Navy** #003c73
- **River Blue** #267aba
- **Web Violet** #8a6996
- **Bonfire Orange** #ff69b4

**Recommended Usage**

**Primary Page Elements**
We recommend these text and background color combinations for the main pages and primary elements of the site.

**Secondary Page Elements**
We recommend these text and background color combinations for secondary web page elements.

**Buttons/Links**
We recommend these text and background color combinations for buttons, links, and call outs on web pages.
Dos and Don’ts
The Dartmouth palette should not be altered in any case. See below for specific examples of dos and don’ts.

Don’t use secondary or tertiary colors without the presence of Dartmouth Green.

Don’t alter the brand colors or use unapproved colors.

Web Usage
Don’t use Summer Yellow, Spring Green, or Bonfire Orange on the website with Snow White. These combinations do not meet WCAG standards and are not legible for everyone.

Do

Do

Don’t

Don’t
Wordmark
The Wordmark
The wordmark is deeply rooted in Dartmouth heritage and culture with much consideration to how it will live in a digital world. It is created from a modernized version of a typeface designed by Rudolph Ruzicka, first shown in Studies in Type Design, published by the Dartmouth Library in 1968.

Rudolph Ruzicka was a Czech-born illustrator, etcher, and book and typeface designer. His work can be seen on the Dartmouth Medal, Bicentennial Seal, and plaque. A talented and dedicated designer, Ruzicka created the Dartmouth medal when he was 90 years old!

Ruzicka had a close relationship with Dartmouth over his 20 years in Hanover. He also put his design and typography skills to use to create distinguishing bookplates for the College's libraries.
**Wordmark Styling**

The Dartmouth wordmark should be displayed prominently and clearly to maximize its impact. It is important to both display the wordmark with a clear space area around all four sides and adhere to the recommended color combinations in order to maintain brand consistency and integrity.

**Spacing**

The minimum amount of clear space required around the wordmark is defined by the height of the “D.”

**Minimum Size**

When printed, the wordmark must be at least .75” wide in order to be completely legible. When displayed digitally, the wordmark must be at least 100 pixels wide in order to be legible.

**Recommended Color Combinations**

We recommend using the wordmark in primary colors, secondary colors, and Spring Green from the tertiary palette. Unless placed on a photo, the wordmark should always be accompanied by the presence of Dartmouth Green.

In grayscale or black and white documents, the wordmark should appear knocked out or in black.
Wordmark Application

Use the examples below as a guide to effectively using the wordmark. They show a range of application from expressive to official. Horizontal formats are a great opportunity to use the wordmark at a large, bold size, while patterns can be used in a more informal setting.

“IT transformed my life. I know it can transform the lives of others. That’s why it’s such an important institution.”

–Phil Hanlon ’77

Save the Date:

Inauguration of Philip J. Hanlon ’77
Eighteenth President of Dartmouth College

& The Convocation of Dartmouth’s 244th Year

September 20, 2013
12:00 P.M. Community Cookout
3:00 P.M. Ceremony
Dos and Don’ts
The Dartmouth wordmark should not be altered in any case. See below for specific examples of dos and don’ts.

Don’t use the wordmark within body text.

Don’t create unapproved lockups.

Don’t outline the wordmark.

Don’t put a drop shadow on the wordmark.

Don’t alter the letter spacing of the wordmark.

Don’t place an image within the wordmark.

Don’t stretch, condense or otherwise distort the wordmark.

Don’t use any colors outside the approved palette.

Do

DARTMOUTH

Don’t

DARTMOUTH expects academic excellence and encourages independence of thought within a culture of collaboration.

Don’t obscure the legibility of the wordmark when placing it on photos.

Don’t use the multicolored wordmark without the surrounding pattern.

Don’t obscuring the legibility of the wordmark when placing it on photos.

Don’t use any colors outside the approved palette.
Typography

Dos and Don’ts

Default Typefaces

Typeface Alternates

Typography Styling

Typefaces

Typography
Typography
The typefaces at the core of the Dartmouth brand are Dartmouth Ruzicka and National 2. Whether used separately or paired together, they are essential in creating a brand voice that is distinctively Dartmouth.

Give a rouse
For the College on the hill ...
**Typefaces**

Both Dartmouth Ruzicka and National 2 come in a variety of weights, making them useful for a range of application.
Scholars who Love to Teach

Access to faculty who are leaders in their field and devoted teachers and mentors.

It is no accident that Dartmouth unfailingly leads for teaching in most university rankings. The intimacy of Dartmouth’s academic community and the proximity of its resources have a way of bringing individual students together with the scholar or researcher who can ignite an unquenchable curiosity. Dartmouth students don’t just hear from great scholars, they become partners in the work, as scholars, investigators, and creators. They are, in effect, apprentices in fields as diverse as politics, nano-technology, and Shakespeare:

Producers of Knowledge

Students in Brendan Nyhan’s “Experiments in Politics” seminar are testing ways to counter fake news in social media. Says Nyhan: “My students go from being consumers of research to producers. Students from the 2014 seminar and I published an article based on our research, and the students from last year and I are about to submit our article based on that research as well.”

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Typography Styling

Use the styling recommendations below to as a guide to setting bodies of text that are attractive, comfortably read, and consistent.

Align Left
For most occasions we advise aligning left so the straight edge of the text is to the left.

Line Length
Text is read most comfortably when set in a line length of 40 to 65 characters.

Rules
When using rules with text, use a line thickness of .25 or .5pt. Lines that are too heavy become a distraction to the text.

Leading
Leading is the space between lines of text. When setting leading for body text, ensure the leading size is larger than the type size, and the text reads comfortably.

Hanging Punctuation
When using quote marks, set them in the margin so the flow of text is not interrupted.

There was never a sound beside the wood but one, And that was my long scythe whispering to the ground. What was it it whispered? I knew not well myself; Perhaps it was something about the heat of the sun, Something, perhaps, about the lack of sound— And that was why it whispered and did not speak.

It was no dream of the gift of idle hours, Or easy gold at the hand of fay or elf: Anything more than the truth would have seemed too weak To the earnest love that laid the swale in rows,

Not without feeble-pointed spikes of flowers (Pale orchises), and scared a bright green snake. The fact is the sweetest dream that labor knows. My long scythe whispered and left the hay to make.

—Robert Frost, Mowing

In three words I can sum up everything I’ve learned about life: it goes on.”

—Robert Frost

Before becoming one of America’s most celebrated poets, Robert Frost attended Dartmouth in the fall of 1892. While he only stayed for one term, Dartmouth is where Frost found inspiration and started to imagine himself as a writer. His first poem was published shortly after leaving and he was a regular lecturer at Dartmouth in the 1940s.

Hierarchy
Using just two typefaces we’re able to create a variety of ways to express hierarchy through weight and size changes. You’re not limited to just these examples—use these as a guide to creating good relationships and contrast between text elements.

Title
Subtitle
Dartmouth Ruzicka Extra Bold 30pt
Dartmouth Ruzicka Regular 30pt

Title
Subtitle
National 2 Extrabold 30pt
National 2 Regular 30pt
**Typeface Alternates**

Both National 2 and Dartmouth Ruzicka include alternate glyphs. These extra glyphs, or characters, allow for greater customization and precision when setting text. Take advantage of these extra features to create a typographic landscape that is rich, varied, and legible.

- **Ligatures**
  - Ligatures are designed letter combinations that solve the problem of certain characters that collide or pair unattractively. Use ligatures when your text contains “ff,” “ffi,” “Th,” “fl,” or “fi” to improve their appearance.

- **Small Caps**
  - Small Caps are short capital letters designed to blend in with lowercase type. Use them in acronyms and time abbreviations in running text.

- **Fractions**
  - These designed fractions are much more legible than creating them from standard numerals.

- **Superscripts and Subscripts**
  - Dartmouth Ruzicka includes these specially designed glyphs that are used in chemical compounds and mathematical exponents.

- **Ordinals, Superscripts and Subscripts**
  - National 2 includes these specially designed glyphs that are used in abbreviations, numbered series, chemical compounds, and mathematical exponents.

- **Tabular Figures**
  - Tabular Figures are to be used when numbers will be read in columns rather than running text. They are designed with uniform spacing for easy legibility.

- **Extended Latin**
  - Dartmouth Ruzicka includes the extended Latin alphabet, useful for words that include accents or diacritical marks.

- **Dartmouth Ruzicka Glyphs**
  - 123.4
  - 678.9

- **Dartmouth Ruzicka Default Text**
  - Meet me at the DALI lab at 4:30 P.M.

- **Dartmouth Ruzicka Small Caps**
  - Meet me at the DALI lab at 4:30 P.M.

- **Dartmouth Ruzicka Fractions**
  - 3⅓
  - 1⅞

- **Dartmouth Ruzicka Ligatures**
  - Official Thayer bonfire flash
  - Ligatures are designed letter combinations that solve the problem of certain characters that collide or pair unattractively. Use ligatures when your text contains “ff,” “ffi,” “fl,” or “fi” to improve their appearance.

- **Dartmouth Ruzicka Swash Alternates**
  - Italic Swash Alternates
  - Dartmouth Ruzicka includes special, ornamental, swash alternates to certain italic capital and lowercase letters.

- **Dartmouth Ruzicka Default Text**
  - AMNZbdhjkll

- **Dartmouth Ruzicka Tabular Figures**
  - 123.4
  - 678.9

- **Dartmouth Ruzicka Default Numerals**
  - (3)⁶
  - H₂₀

- **Dartmouth Ruzicka Default Text**
  - National 2 Default Numerals
  - (3)⁶
  - H₂₀

- **Dartmouth Ruzicka Ordinals, Superscripts and Subscripts**
  - National 2 Ordinals, Superscripts and Subscripts
  - 1769
  - 2nd

- **Dartmouth Ruzicka Default Text**
  - National 2 Default Text
  - 1769
  - 2nd

- **Dartmouth Ruzicka Tabular Figures**
  - National 2 Tabular Figures
  - 123.4
  - 678.9

- **Dartmouth Ruzicka Default Text**
  - National 2 Default Text
  - 123.4
  - 678.9

- **Dartmouth Ruzicka Small Caps**
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- **Dartmouth Ruzicka Swash Alternates**
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- **Dartmouth Ruzicka Default Text**
  - AMNZbdhjkll

- **Dartmouth Ruzicka Default Text**
  - National 2 Default Text
  - AMNZbdhjkll

- **Dartmouth Ruzicka Ordinals, Superscripts and Subscripts**
  - National 2 Ordinals, Superscripts and Subscripts
  - 1769
  - 2nd
Default Typefaces
We strongly recommend using the brand typefaces, Dartmouth Ruzicka and National 2, in all circumstances. However, when this is not possible, Georgia may be used in place of Dartmouth Ruzicka, and Arial may be used in place of National 2.

Dear old Dartmouth, give a rouse
For the College on the hill,
For the Lone Pine above her,
And the loyal ones who love her.
Give a rouse, give a rouse, with a will!

Liberal Arts at the Core
A culture of critical thinking, creativity, and collaboration for life and leadership in a complex world.

1. The liberal arts imperative informs every field of study here, including those at our graduate and professional schools.
2. Dartmouth students learn to ask bigger questions and apply more perspectives to the answers.
3. Students gain a deeper understanding of humanity and a broader view of what’s at stake for societies throughout the world.
Dos and Don’ts
Below are typographic dos and don’ts. These “don’ts” impede legibility, use confusing hierarchy or simply look clunky and unattractive on the page.

Avoid Uppercase
Avoid using capitals for emphasis. Instead, create hierarchy through weight and size changes.

Do
Tota siment offic te non officim eiciur magnis alitiur atur aut omm odipit eium fuga. Nam laboren diss.

Avoid Bold Body
Avoid setting body text in bold. It sits too heavily on the page and is difficult to read.

Do
Tota siment offic te non rehe dit officim eiciur magnis alitiur atur aut ommodipit eium fuga lorem.

Avoid Improper Leading
Too little leading results in text that feels cramped, with ascenders and descendents colliding. Too much leading becomes distracting and difficult to read.

Do
Tota siment offic te non rehte dit officim eiciur magnis alitiur atur aut ommodipit eium fuga lorem.

Avoid Bold and Bold
Avoid setting both title and subtitle in bold text. It sits too heavily on the page and can be difficult to read.

Do
Tota siment offic te non rehe dit officim eiciur magnis alitiur atur aut ommodipit eium fuga lorem.

Avoid Uppercase Titling
Do not set both the title and subtitle in capitals. Instead, use changes in weight and scale to express hierarchy.

Do
Tota siment offic te non rehe dit officim eiciur magnis alitiur atur aut ommodipit eium fuga lorem.

Avoid Similar Sizes
Avoid using text sizes that are too similar. If setting the text in different sizes, make sure they display a healthy amount of contrast.

Avoid Improper Leading
Too little leading results in text that feels cramped, with ascenders and descendents colliding. Too much leading becomes distracting and difficult to read.

Do
Tota siment offic te non rehe dit officim eiciur magnis alitiur atur aut ommodipit eium fuga lorem.

Don’t
Tota siment offic te non rehe dit officim eiciur magnis alitiur atur aut ommodipit eium fuga lorem.

Avoid Bold and Bold
Avoid setting both title and subtitle in bold text. It sits too heavily on the page and can be difficult to read.

Do
Tota siment offic te non rehe dit officim eiciur magnis alitiur atur aut ommodipit eium fuga lorem.

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Avoid Improper Leading
Too little leading results in text that feels cramped, with ascenders and descendents colliding. Too much leading becomes distracting and difficult to read.

Do
Tota siment offic te non rehe dit officim eiciur magnis alitiur atur aut ommodipit eium fuga lorem.

Don’t
Tota siment offic te non rehe dit officim eiciur magnis alitiur atur aut ommodipit eium fuga lorem.
The Lone Pine
Originally known as the Old Pine, the Lone Pine is one of the most enduring symbols of Dartmouth’s history, lore, and traditions. The tree was known as a gathering spot for seniors in the early 1800s before being cut down in 1895 due to damage from lightning strikes and storms.

The Dartmouth Pine
Combining the Lone Pine and the “D” from the wordmark creates the Dartmouth Pine, (more colloquially known as the D-Pine) an instantly recognizable Dartmouth symbol.

John Scotford (far right) designed the original icon for Dartmouth’s bicentennial materials. The contemporary version has been refined to have greater consistency and legibility at small sizes.

The diagram to the right shows the process of creating the D-Pine. By combining the iconic Lone Pine and wordmark, we have created a new brandmark that is distinctively Dartmouth.
Our Evolution

The Dartmouth insignias have a history as rich and intricate as the College itself. They have evolved over the years to maintain relevance, identity, and utility. The D-Pine is the newest addition to the brand family—created with the intention of honoring Dartmouth’s legacy while looking forward to what the future brings.

The Dartmouth Pine

The newest addition to the Dartmouth brand family, the D-Pine has evolved out of the history and legacy of past and current Dartmouth symbols.

The Dartmouth Seal

Dartmouth adopted the seal in 1773 for use on official documents and diplomas. It features a pine grove and the Latin phrase “vox clamantis in deserto.” This translates to “A voice crying out in the wilderness,” which became Dartmouth’s motto.

The Dartmouth Shield

The Dartmouth shield was adopted in 1944, designed by Thoreau MacDonald. It was an update from an earlier shield design which drew inspiration from the seal above.

Commencement Exercises

Sunday, June Tenth
Two Thousand Seventeen
Hanover, New Hampshire
Dartmouth Pine Styling

The D-Pine is equal in formality and stature to the wordmark. It may be used on any official college communication. It is important to display the D-Pine with clear space area around all four sides and stick to the recommended color combinations in order to maintain brand consistency and integrity.

Spacing
The minimum amount of clear space required around the D-Pine is defined by one-quarter of its height.

Minimum Size
When printed, the D-Pine must be at least .25" wide in order to be legible. When displayed digitally, the D-Pine must be at least 30 pixels wide in order to be legible.

Recommended Color Combinations
We recommend using the D-Pine in primary colors, secondary colors, and Spring Green from the tertiary palette. Unless placed on a photo, the D-Pine should always be accompanied by the presence of Dartmouth Green. In grayscale or black and white documents, the D-Pine should appear knocked out or in black.
Dartmouth Pine Application

Application of the D-Pine should reflect its status as the most formal brandmark. It should only be used on official Dartmouth materials, and never altered from its original form. The D-Pine works best when displayed boldly and confidently.
**Dartmouth Pine with Wordmark**

When using the D-Pine with the wordmark on the same document or object, it is strongly recommended that they appear separately as to retain their individual meaning and impact.

**Secondary Use**

The D-Pine can be used on Dartmouth posters, flyers, etc. in a secondary manner to indicate an official status. When using the D-Pine on an image, take care to place the image so that it does not obscure the pine within the brandmark.
The Lockup

A lockup is the intentional arrangement of a logo and its accompanying elements. In this case, the lockup refers to the pairing of the Dartmouth wordmark and D-Pine shown below. It is always preferred that the D-Pine and wordmark appear on materials separately. If you choose to use them together, the lockup should be used. The relationship between size and space of each element has been highly considered and should not be altered.

Spacing

The minimum amount of clear space required around the lockup is defined by one-quarter of the D-Pine height.

Minimum Size

When printed, the lockup must be at least .5" wide in order to be legible. When displayed digitally, the lockup must be at least 100 pixels wide in order to be legible.

Recommended Color Combinations

We recommend using the lockup in primary colors, secondary colors, and Spring Green from the tertiary palette. Unless placed on a photo, the lockup should always be accompanied by the presence of Dartmouth Green.

In grayscale or black and white documents, the lockup should appear knocked out or in black.
Lockup Application

We recommend using the lockup on materials when the wordmark and D-Pine should both appear, but space is limited. In these examples the lockup application is appropriate because of the small amount of available space on the materials.
Lone Pine Styling
The Lone Pine is an informal icon that may be used on merchandise, day to day communications, and any other school-affiliated materials. It has less stringent rules than the other brand elements and can be used in a more expressive manner.

Spacing
The minimum amount of clear space required around the Lone Pine is defined by one-quarter of its height. The exception to this rule is when a cropped version of the Lone Pine is being used.

Minimum Size
When printed, the Lone Pine must be at least .25" wide in order to be legible. When displayed digitally, the Lone Pine must be at least 30 pixels wide in order to be legible.

Cropping
When using the crops shown or creating your own, it is important to show enough space around the icon so it is still recognizable as the Lone Pine. Moving the pine away from the center of the layout or using it in an asymmetrical way can create a more dynamic composition.

Vertical Cropping

Asymmetrical Vertical Cropping

Horizontal Cropping

Asymmetrical Horizontal Cropping
Lone Pine Application

As the Lone Pine is the most informal of Dartmouth’s brandmarks it may be used creatively to help enhance or illustrate the theme of posters, flyers, or other communications.

See below for examples on how to use the Lone Pine both expressively and with the wordmark.

Expressive Use
Color and crop of the Lone Pine may be changed, and additional elements can also be added (as in the Christmas tree lighting flyer). Less is usually more, so use a critical eye and your best judgment.

Pairing with Wordmark
When pairing the Lone Pine with the Dartmouth wordmark, the two should complement one another without creating a lockup.
Dos and Don’ts
See below for dos and don’ts for the Dartmouth brandmarks. Care should always be taken to ensure that they are recognizable and easily identified.

Don’t alter, redesign, warp or otherwise distort the brandmarks in any way.

Don’t create unapproved lockups with the wordmark.

Don’t place images within the brandmarks.

Don’t use the D-Pine in tertiary colors (with the exception of Spring Green).

Don’t place the D-Pine on photos in a way that obscures the pine or impedes legibility of the brandmark.

Don’t crop the Lone Pine so closely that it becomes a pattern or is not recognizable as a pine. Avoid rotating and cropping the Lone Pine at the same time.

Do crop the Lone Pine so closely that it becomes a pattern or is not recognizable as a pine. Avoid rotating and cropping the Lone Pine at the same time.

Do crop the Lone Pine so closely that it becomes a pattern or is not recognizable as a pine. Avoid rotating and cropping the Lone Pine at the same time.

Dartmouth Visual Identity Guidelines
Dartmouth Visual Identity Guidelines
Departments
Around Dartmouth
Below are guides to creating lockups for different Dartmouth departments, programs, offices, centers, institutes, entities, etc.

Departments, Programs, and Administrative Offices
This style of lockup should be used as the official title of all Dartmouth departments, programs and administrative offices.

DARTMOUTH
Department of Art History

DARTMOUTH
Department of Spanish and Portuguese

Environmental Studies Program

Office of Human Resources

Department of Studio Art

Women's, Gender, and Sexuality Studies Program

Office of Academic Outreach

Research Centers and Institutes
When creating lockups for these Dartmouth entities, either the D-Pine or the entity's logo may be used. Their height is determined by the height of the accompanying text. We recommend that the logo be Dartmouth Green.

The Arthur L. Irving Institute for Energy and Society at Dartmouth

The Leslie Center for the Humanities at Dartmouth

The Leslie Center at Dartmouth

Lockup with Shortened Name
When using a lockup with a shortened name the logo or D-Pine alongside must remain the same height as the text.

The height of the logo must be flush with the text
The space between the logo and text must be one third the height of the logo
Dartmouth Ruzicka Regular
National 2 Medium

Dartmouth Visual Identity Guidelines
**Dos and Don’ts**

See below for dos and don’ts regarding Dartmouth lockups.

---

Don’t create alternate lockups or alter the relationships of the existing lockups. This includes changing the placement and typeface.

Do

**DARTMOUTH**

Department of Art History

---

Don’t

**DARTMOUTH**

Department of Art History

---

The Arthur L. Irving Institute for Energy and Society at Dartmouth

---

The Arthur L. Irving Institute for Energy and Society at Dartmouth
Iconography
Baker Tower
Baker Tower has been a Dartmouth symbol since 1928, looking over the College from the heart of the campus. The Baker Tower icon is an informal mark that may be used on merchandise and any other school affiliated materials.

Sizing
When pairing with other elements, Baker Tower should always be at least 200 percent the size of the other elements, or 50 percent. Avoid having it equal or close to equal size.

Recommended Color Combinations
When using the Baker Tower icon, it must always appear a darker color than its background.

Minimum Size
When printed, Baker Tower must be at least .25” wide in order to be legible. When displayed digitally, the Baker Tower icon must be at least 40 pixels wide in order to be legible.

In black and white or grayscale documents Baker Tower may only be used in black.
Patterns
Patterns that celebrate the profound sense of place at Dartmouth may be used in applications that require further expression of the brand. These four patterns (the Lone Pine, Connecticut River, Baker Tower, and the Dartmouth Green) are expressions that together capture the sprawling campus we call home.
Dos and Don’ts
Dartmouth iconography should not be altered in any case. See below for dos and don’ts regarding Dartmouth iconography.

Don’t stretch, condense, recreate, warp, or otherwise change the original design of the Baker Tower icon.

Don’t use the Baker Tower icon in a lighter color than its background.

Don’t use the Baker Tower pattern in a lighter color than its background.

Don’t recreate the patterns or alter the size relationships of the elements within.

Do

Do

Do

Don’t

Don’t

Don’t

Don’t

Don’t

Brand color must always be included in the patterns.
Imagery

Imagery
Overview
Dartmouth is rich in tradition, legacy, and scenic beauty. Use photography and illustrative storytelling to showcase what makes Dartmouth such a distinctive college experience.
**Imagery**
Most important to representing Dartmouth through imagery is to show an insider’s perspective. All photography and illustration is developed considering our intimate and inclusive community, academic collaboration, profound sense of place, and adventuresome spirit. Whenever possible, the color green should be prominently captured in photography and applied to illustrations. Use of green will ensure that imagery has the look and feel of Dartmouth.
Sense of Place
Images that display the beauty of Dartmouth’s traditions, landmarks, and the New Hampshire landscape. Show a variety of perspectives—both sprawling and close-up images create dynamic shots. Select images that show off the change of seasons.

Illustrative Storytelling
Tell Dartmouth’s stories in an alternate way. Contemporary illustration can be used for a modern yet warm approach. Utilize student, alumni, and local talent whenever possible.
Dos and Don’ts
See below for dos and don’ts regarding Dartmouth imagery.

Avoid Cliché
Avoid shots of students, events, campus culture, and interaction that look posed, inauthentic, cliché, or like a bad college brochure.

Do

Don’t

Avoid Boring Shots
Avoid static shots of lectures. Avoid classroom images that lack dynamism, professor-to-student engagement, or interaction.

Do

Don’t
Applications
August 13, 2018
Mr. John Doe
203 Avenue A
New York, NY 10009

Dear John,

I understand your concern about the cilantropo atque cum aequo et quidem aliud quod est. Ipsum accus dolospiciap nos eius etur maius coquit laud fugaep eset, si rectatem ei ratus aliciatur, id et voluptatem que sitatur? Odidi dit, officiago imaginarii sius ea et que cua eos apicium sum exremquum quibiri catotur? Odidi dit, officiago imaginarii sius ea et que cua eos apicium sum exremquum quibiri catotur. Aliquam, il in rem sequam simia no nihil etit, coepus aepipeis mai dero commod max imus. Me con moneam, aut aas molendis dolospiciap nos eius etur maius coquit laud fugaep eset, si rectatem ei ratus aliciatur, id et voluptatem que sitatur?

Yea nam fugia. Ita del ea quantites in is qui sit des quae exerferro undae aest et aequo et que cua eos apicium sum. Usuberi cipit autaq amenti sitas sicciapide ea quas maio mo volla nons eq sitatur? Odidi dit, officiago imaginarii sius ea et que cua eos apicium sum exremquum quibiri catotur. Aut at voluceicam, siumquem rem qui cui ruit, optatectur in arum venfo iligand ento inveliciur a ipsum iem esseuom tare se vollapit ionecea cus, atis que nature. Quae voloratios eosimporne num.

Exsento necabors ped que sum quam autem eu dolo dolenducid que ato lam, adt rat mod excepere at quas ex exequod harchillatum iperet, nito incit et fugias dis veloreset, fiia aut porum facie est, vel que omni ra quis etur maius coquit laud fugaep eset, si rectatem ei ratus aliciatur, id et voluptatem que sitatur? Odidi dit, officiago imaginarii sius ea et que cua eos apicium sum exremquum quibiri catotur autat aut voluceicam, siumquem rem qui cui ruit, optatectur in arum venfo iligand ento inveliciur a ipsum iem esseuom tare se vollapit ionecea cus, atis que nature. Quae voloratios eosimporne num, si omimos dolo bheuam aut qua ari ato nis qui acumqualius cu ature moluptabib ea volure maio vola nemequi aut velicesicam, siumquem rem qui cui ruit, optatectur in arum venfo iligand ento inveliciur a ipsum iem esseuom tare se vollapit ionecea cus, atis que nature. Quae voloratios eosimporne num, si omimos dolo bheuam aut qua ari ato nis qui acumqualius cu ature moluptabib ea volure maio vola nemequi aut velicesicam, siumquem rem qui cui ruit, optatectur in arum venfo iligand ento inveliciur a ipsum iem esseuom tare se vollapit ionecea cus, atis que nature. Quae voloratios eosimporne num, si omimos dolo bheuam aut qua ari ato nis qui acumquali us cu ature moluptabib ea volure maio vola nemequi aut velicesicam, siumquem rem qui cui ruit, optatectur in arum venfo iligand ento inveliciur a ipsum iem esseuom tare se vollapit ionecea cus, atis que nature. Quae voloratios eosimporne num, si omimos dolo bheuam aut qua ari ato nis qui acumqualius cu ature moluptabib ea volure maio vola nemequi aut velicesicam, siumquem rem qui cui ruit, optatectur in arum venfo iligand ento inveliciur a ipsum iem esseuom tare se vollapit ionecea cus, atis que nature. Quae voloratios eosimporne num, si omimos dolo bheuam aut qua ari ato nis qui acumqualius cu ature moluptabib ea volure maio vola nemequi aut velicesicam, siumquem rem qui cui ruit, optatectur in arum venfo iligand ento inveliciur a ipsum iem esseuom tare se vollapit ionecea cus, atis que nature. Quae voloratios eosimporne num, si omimos dolo bheuam aut qua ari ato nis qui acumqualius cu ature moluptabib ea volure maio vola nemequi aut velicesicam, siumquem rem qui cui ruit, optatectur in arum venfo iligand ento inveliciur a ipsum iem esseuom tare se vollapit ionecea cus, atis que nature. Quae voloratios eosimporne num, si omimos dolo bheuam aut qua ari ato nis qui acumqualius cu ature moluptabib ea volure maio vola nemequi aut velicesicam, siumquem rem qui cui ruit, optatectur in arum venfo iligand ento inveliciur

Sincerely,
Justin Anderson
Vice President for Communications
Social Media

In order to maintain brand consistency we recommend creating social media avatars that are in line with the strategy below. Consistency is achieved through the use of Dartmouth Green and the brand typefaces.

Main Account
Official Dartmouth accounts are encouraged to use the name of their department or organization paired with the D-Pine.

Student Groups and Organizations
Student groups are encouraged to use the name of their group paired with the D-Pine. Or, if they have their own logo, a knocked out version may be used.

Dartmouth Associated Accounts
Dartmouth associated accounts are encouraged to use the name of the organization in Dartmouth Ruzicka. Or, if they have their own logo, a knocked out version may be used.

Official Account Avatars
Square avatars must also be centered within circle. Most social media platforms use a mix of square and circle avatars.

Logo Avatars
Square avatars must also be centered within circle. Most social media platforms use a mix of square and circle avatars.

Text Avatars
Square avatars must also be centered within circle. Most social media platforms use a mix of square and circle avatars.
The liberal arts ethos is built on a curiosity about the world at large and a belief in the importance and necessity of inspiring and fostering that broad-based curiosity. The kinds of flexible minds and critical thinking engendered by such an education have perhaps never been more in need than they are today. — Dan Rockmore, professor of mathematics and computer science

1. The liberal arts imperative informs every field of study here, including those at our graduate and professional schools.

2. Dartmouth students learn to ask bigger questions and apply more perspectives to the answers.

3. Students gain a deeper understanding of humanity and a broader view of what’s at stake for societies throughout the world.
Questions?
Please contact the Office of Communications:

603-646-3661

office.of.communications@dartmouth.edu