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
The Strategic Communications Framework

There are a lot of facts and statistics that document what make Dartmouth great. Here’s what makes Dartmouth different:

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

Scholars Who Love to Teach
Access to faculty who are leaders in their field and devoted teachers and mentors

Profound Sense of Place
A setting of natural beauty that fosters a close knit community, deep academic engagement, and lifelong bonds

Base Camp to the World
An intimate and inclusive community that is the hub of intellectual and personal growth as well as a launchpad for worldwide study

Adventuresome Spirit
Embracing opportunities and challenges with curiosity, courage, and tenacity

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
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 Colors
- Dartmouth Green:
  #00693e

Secondary Colors
- Forest Green:
  #12312b
- Rich Forest Green:
  #0D1e1C
- Snow White:
  #ffffff
- Midnight Black:
  #000000

Tertiary Colors
- Autumn Brown:
  #643c20
- Bonfire Red:
  #9d162e
- Tuck Orange:
  #e32d1c
- Summer Yellow:
  #f5dc69
- River Navy:
  #003c73
- River Blue:
  #267aba
- Web Violet:
  #8a6996
- Bonfire Orange:
  #ffa00f

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.

Sample Text
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.

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.
Word-mark
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.

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

“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
**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.**

*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**
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 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.”

Refined and Scholarly
Using Dartmouth Ruzicka as the main typeface for communication materials highlights the cultured, scholarly side of the College.

Title
Dartmouth Ruzicka
Semibold

Header
Dartmouth Ruzicka
Regular

Body
National 2
Regular

Body Header
National 2
Bold

Typography Styling
Different combinations of the typefaces evoke different facets of Dartmouth’s personality. Dartmouth Ruzicka communicates the legacy and prestige of the College while National 2 has a clean, contemporary presence. No matter which combination of typefaces you choose, always use contrasting weights and sizes to create a hierarchy of information.

Bold and Modern
Using National 2 as the main typeface on communication materials plays up the strong, bold spirit of the Dartmouth brand.

Title
National 2
Bold

Header
National 2
Regular

Body
National 2
Regular

Body Header
National 2
Bold

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 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.”

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 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.”
**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

<table>
<thead>
<tr>
<th>Title</th>
<th>Subtitle</th>
</tr>
</thead>
<tbody>
<tr>
<td>National 2 Extrabold 30pt</td>
<td>National 2 Regular 30pt</td>
</tr>
<tr>
<td>National 2 BOLD 30pt</td>
<td>National 2 Regular 19pt</td>
</tr>
<tr>
<td>National 2 Bold 30pt</td>
<td>National 2 Regular 19pt</td>
</tr>
<tr>
<td>National 2 Light 30pt</td>
<td>National 2 Regular 19pt</td>
</tr>
<tr>
<td>National 2 Extrabold 30pt</td>
<td>National 2 Bold 30pt</td>
</tr>
<tr>
<td>National 2 Regular 19pt</td>
<td>National 2 Regular 19pt</td>
</tr>
<tr>
<td>National 2 Bold 30pt</td>
<td>National 2 Light 19pt</td>
</tr>
<tr>
<td>National 2 Light 30pt</td>
<td>National 2 Regular 19pt</td>
</tr>
<tr>
<td>National 2 Semibold 30pt</td>
<td>National 2 Regular 19pt</td>
</tr>
<tr>
<td>National 2 Light 30pt</td>
<td>National 2 Regular 19pt</td>
</tr>
</tbody>
</table>

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.
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.

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.

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

(3)6 H₂O
Dartmouth Ruzicka Default Text
(3)6 H₂O
Dartmouth Ruzicka Fractions

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

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,” “fl,” or “fi” to improve their appearance.

Official Thayer bonfire flash
Dartmouth Ruzicka Default Text
Official Thayer bonfire flash
Dartmouth Ruzicka Ligatures

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.

AMNZbdhjkl
Dartmouth Ruzicka Default Text
AMNZbdhjkl
Dartmouth Ruzicka Swash Alternates

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

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,” “fl,” or “fi” to improve their appearance.

Topliff bonfire flash
National 2 Ligatures

Extended Latin
National 2 includes the extended Latin alphabet, useful for words that include accents or diacritical marks.

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

Mlle
National 2 Default Text
Mlle
National 2 Ordinals, Superscripts and Subscripts

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

1 7/8
Dartmouth Ruzicka Default Text
3⅓
National 2 Fractions

3⅓ 1⅞
National 2 Default Numerals
1769 1769
National 2 Default Numerals
National 2 Oldstyle Figures

Dartmouth Ruzicka Default Numerals
Dartmouth Ruzicka Ordinals, Superscripts and Subscripts

AMNZbdhjkl
Dartmouth Ruzicka Default Text
AMNZbdhjkl
Dartmouth Ruzicka Swash Alternates

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

17/8
Dartmouth Ruzicka Default Text
1⅞
National 2 Fractions

17/8 3⅓
National 2 Default Numerals
National 2 Ordinals, Superscripts and Subscripts
National 2 Default Numerals
National 2 Oldstyle Figures

Dartmouth Visual Identity Guidelines
Dartmouth Visual Identity Guidelines
Dartmouth Visual Identity Guidelines
**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.

**Arial**

While the Arial family doesn’t have the same unique personality of National 2, it may be employed in situations when a default font is necessary. Use Arial when you would otherwise use National 2 or think a sans-serif font is needed.

**Georgia**

While Georgia doesn’t evoke the same sense of legacy and tradition as Dartmouth Ruzicka, it may be employed in situations when a default font is necessary. Use Georgia when you would otherwise use Dartmouth Ruzicka, or think a serif font is needed.

---

**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!

**Georgia Regular**

---

**Dartmouth Visual Identity Guidelines**

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.

**Liberal Arts at the Core**

A culture of critical thinking, creativity, and collaboration for life and leadership in a complex 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.

Body header
Officim eiciur magnis alituir atur aut omm dipit eium fuga. Nam laboren dissinvel eliction restion res aut volesto quibusto isincto.

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

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

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

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 officim eiciur magnis alituir atur aut omm dipit eium fuga. Nam laboren diss.

Don’t
TOTA SIMENT OFFIC TE non officim eiciur magnis alituir atur aut omm dipit eium fuga. Nam laboren diss.

Avoid Bold Title
Avoid using bold text for emphasis. Instead, use changes in weight and size to show hierarchy.

Do
Tota siment offic te non rehe dit officim eiciur magnis alituir atur aut omm dipit eium fuga lorem.

Don’t
Tota siment offic te non rehe dit officim eiciur magnis alituir atur aut omm dipit eium fuga lorem.
Brand-marks
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.

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 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.

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.

Dartmouth Visual Identity Guidelines

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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.

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.

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.

For Dartmouth brand consistency and to avoid confusion or dilution of our Trademark, we do not allow any modification to the D-Pine logo.
Use of the trademark means proper use of the registered mark as shown in the registration. Use of a mark must be exactly as represented in the trademark registration. If the mark is frequently used incorrectly Dartmouth’s rights in key brand elements could be impacted.
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 0.25” 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 or logos 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).

For Dartmouth brand consistency and to avoid confusion or dilution of our Trademark, we do not allow any modification to the D-Pine logo.

Use of the trademark means proper use of the registered mark as shown in the registration. Use of a mark must be exactly as represented in the trademark registration. If the mark is frequently used incorrectly Dartmouth’s rights in key brand elements could be impacted.
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 English and Creative Writing**

**DARTMOUTH**

**Department of Classics**

**DARTMOUTH**

**Department of Music**

**DARTMOUTH**

**Department of Film and Media Studies**

**DARTMOUTH**

**Department of Geography**

**DARTMOUTH**

**Department of Mathematics**

**DARTMOUTH**

**Department of Psychological and Brain Sciences**

**DARTMOUTH**

**Department of Spanish and Portuguese**

**DARTMOUTH**

**Department of Studio Art**

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**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**

---

**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.

Recommended Color Combinations

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

In black and white or grayscale documents Baker Tower may only be used in black.

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.

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.

Dartmouth Visual Identity Guidelines

Baker Tower is part of the Dartmouth Library (left). The building was modeled after Independence Hall (right) in 1928.

The Dartmouth Library contains José Clemente Orozco’s mural, The Epic of American Civilization (right).
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 icon on top of photos.

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

Don’t use Dartmouth Green when creating patterns. The brand color must always be included in the patterns.

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

Do

Do

Do

Do

Do
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.

Community
Photography that shows off Dartmouth’s sense of community, diversity, and unique activities. Highlight images that show elements of human interaction and feature unexpected locations and events.

Academic
Select images that showcase Dartmouth’s unique educational environment—highlight images that show a diversity of fields, student collaboration, professor-to-student relationships, and hands-on, experiential learning.
**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,

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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