



# VISUAL BRAND GUIDELINES

H A M P S H I R E C O L L E G E



The visual identity provides guidelines for presenting Hampshire College in a cohesive way to our internal and external audiences.

The guidelines exist to assist communicators in the consistent and effective use of the College's brand across both print and electronic media.

### **Assets**

*Fonts, logos, and the graphic elements described throughout this guide have been included in the accompanying folder.*

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## **Communications Office**

We provide professional skills in communications and marketing, public information, media relations, editorial, digital, and graphic design for Hampshire.

In the interest of representing and coordinating Hampshire's public information efforts, communications and publications should always be coordinated through the communications office.

### **Contact**

#### **Communications Office**

[communications@hampshire.edu](mailto:communications@hampshire.edu)

Anne Pinkerton 91F  
Director of Marketing  
Communications

[apinkerton@hampshire.edu](mailto:apinkerton@hampshire.edu)

#### **For media Inquires**

Jennifer Chrisler  
Chief Advancement Officer

[jchrisler@hampshire.edu](mailto:jchrisler@hampshire.edu)

A logo is more than just a mark or symbol. It must also seamlessly adapt with other design elements across colors, dimensions, and uses. Hampshire's logo system is flexible, with elements that can be used individually or as a whole, depending on what the design needs.

SECTION 1



# IDENTITY

## 4 Primary Logo

The Hampshire College logo consists of four rectangles, with open space between them that forms the letter H. This design recalls the four institutions—Amherst College, Mount Holyoke College, Smith College, and the University of Massachusetts Amherst—that created Hampshire as a proving ground for educational innovation and reform.

***The primary logo must appear on every piece of internal and external communications.***

*Only use authorized digital art files when applying the logo to communications or materials.*

***Do not attempt to typeset or recreate them yourself.***

# Hampshire College

Logo Mark

Word Mark

*For applications where space is limited, an alternate version, with the logo's elements stacked vertically, may be employed. This version should be used sparingly.*

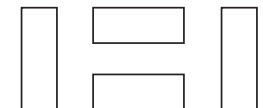
## Hampshire College

*The logo mark may appear on its own, separate from the word mark, when the layout requires a monogram or graphic accent. This usage is only appropriate if the master brand is established elsewhere in the piece; the logo mark should never be the sole identifier of the Hampshire brand within any communication.*

Filled



Outlined





## 5 Primary Logo Color

Our logo is built to be flexible and adaptable for all printing and digital applications. The versions below show the approved color variations; note that the logo mark and word mark are always set in the same color.

Use your discretion in choosing the color option that works best for your application. Use the reversed versions when your background doesn't provide enough contrast for the other versions to be legible.

Black

**I = I Hampshire College**

White / Reversed

**I = I Hampshire College**

**I = I Hampshire College**

Black or Pantone 426

**I = I Hampshire College**

Hampshire Teal / Pantone 7467

## 6 Primary Logo Parameters

It's important that the logo remain prominent and legible, so keep these parameters in mind when applying it to materials.

### Minimum size

*To ensure legibility, the logo should never appear at widths below approximately 1.75 inches. At smaller sizes than this, the text becomes difficult to read.*

### I=I Hampshire College

1.75 inches -or- 126 pixels

### Maximum Size

*There is no maximum size limit, but use discretion when sizing the logo; it should live comfortably and clearly as an identifying mark.*

### Clear space

*The logo should never feel like it's crowded or competing for attention. Ample clear space will keep this from happening.*

*This space is measured using the length of the logo mark, as shown. It extends around the entire perimeter of the logo.*

*An exception is made in our letterhead system where less space is needed below the logo for the college address.*

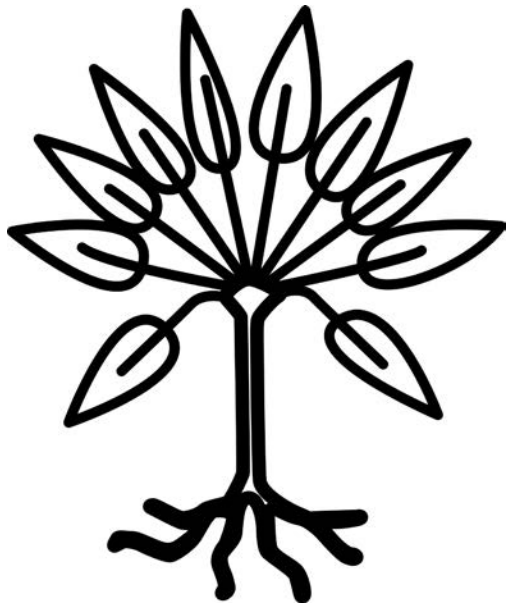


# I=I Hampshire

## 7 The Hampshire Tree Seal

The Hampshire tree has been a symbol of the College since at least 1966. From the evidence of a widely circulated memo, it appears that the tree was drawn by Eric Patterson, the son of Hampshire's first president. The memo, dated 1968, points out similarities between the Hampshire tree and early Mesopotamian depictions of the tree of life.

In 1994, just before the 25th anniversary of the College, the administration elevated the Hampshire tree to appear on the seal of the institution. The seal also includes the College's motto and founding date.



*"Vintage" Hampshire tree*



*Official College seal*

*The "vintage" Hampshire tree is used on our diploma and various promotional items.*

*The college seal is used for communications from the Board of Trustees, President's Office, and various official college documents. It's also used on promotional items in the Hampstore.*

*These symbols are best represented in our primary palette (pg.13). They should not be altered.*

*Any questions about appropriate use should be referred to the communications office at [communications@hampshire.edu](mailto:communications@hampshire.edu)*

When it's used thoughtfully, typography is a powerful brand tool that can reflect or expand on the meaning of what we're communicating. Hampshire's typography is clear, accessible, and flexible for a wide range of situations.

SECTION 2



# TYPOGRAPHY



9 **Primary**  
Typeface

Open Sans is a humanist sans-serif typeface designed by Steve Matteson. It was designed with an upright stress, open forms, and a neutral yet friendly appearance. It has been optimized for print, web, and mobile interfaces, and its letterforms possess excellent legibility.

**Publisher**  
Google Fonts  
<https://fonts.google.com>

**Designers**  
Steve Matteson

**License**  
Apache License,  
Version 2.0.

**Platforms**

**Uses**  
Headlines  
Subheads  
Callouts  
Body Copy  
Captions

Name

# Open Sans

Characters

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 XYZabcdefghijklmnopqrstuvwxyz  
 xyz1234567890? !@# \$%& ;,.

Weights

Light  
 Regular  
 Semibold  
**Bold**  
**ExtraBold**

Sample

Your course of study is an original work of art.

10 **Accent**  
Typeface

Staatliches is a clean-cut, all-caps display face with charmingly unconventional proportions and a Bauhaus pedigree. It features full sets of capitals, numbers, punctuation, symbols, and common Latin accents.

**Publisher**  
Google Fonts  
<https://fonts.google.com>

**Designers**  
Brian LaRossa  
Erica Carras

**License**  
Open Font License

**Platforms**

**Uses**  
Headlines  
Subheads  
Callouts  
Impact Moments

Name

**STAATLICHES**

Characters

**ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890?!@#%&:;,.**

Sample

**NOW, WE'RE SCRAPPING THE TIRED STRUCTURES OF EDUCATION ALTOGETHER.**

11 **Accent**  
Typeface

Impact Label is a display font that recalls the embossed tape labels of yesteryear, created letter by letter on hand-operated devices. As part of our typographic palette, it has a slightly industrial aesthetic that's refreshingly no-nonsense. This typeface should be used intentionally and sparingly, to ensure its legibility and impact.

**Publisher**  
Font Squirrel  
[www.fontsquirrel.com](http://www.fontsquirrel.com)

**Platforms**

**Designers**  
Tension Type

**Uses**  
Callouts  
Impact Moments

**License**  
Open Font License

Name

IMPACT LABEL

IMPACT LABEL REVERSED

Characters

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

Sample

THIS IS YOUR ROOM TO GROW

THIS IS YOUR ROOM TO GROW

Our color palette has two main layers: primary and secondary. Our communications lean heavily on the primary palette; we use accents from the secondary palette to keep layouts from becoming too stale or one-dimensional.

SECTION 3

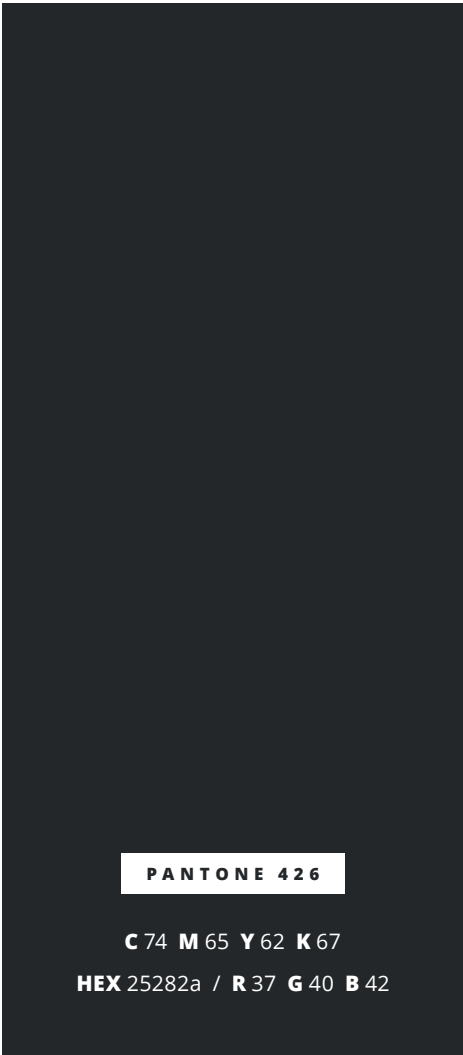


# COLOR



13 **Primary Palette**

Our primary palette consists of teal, charcoal, and white. Our layouts draw heavily on these colors, mixing with the accent palette as needed to build color schemes that are complementary and balanced.



## 14 Secondary Palette

Our secondary palette is broken into two categories: neutrals and accents. These colors add depth and nuance to our designs. In general, they should be used sparingly, but can appear more prominently with thoughtful consideration and in certain applications.



Photography plays an important role in our brand communications because it tells our story visually. Although our words are compelling, images go further to offer powerful proof of what we say.

SECTION 4



# PHOTOGRAPHY

## 16 Portraiture

When we use portraiture, we put a human face to our work. We want to show students, faculty, and staff in the best light, which means capturing them with authenticity. When taking portraits, the focus should be on the individual, and although the subject won't always be the sole person in the photo, the eye should be drawn to that one individual.

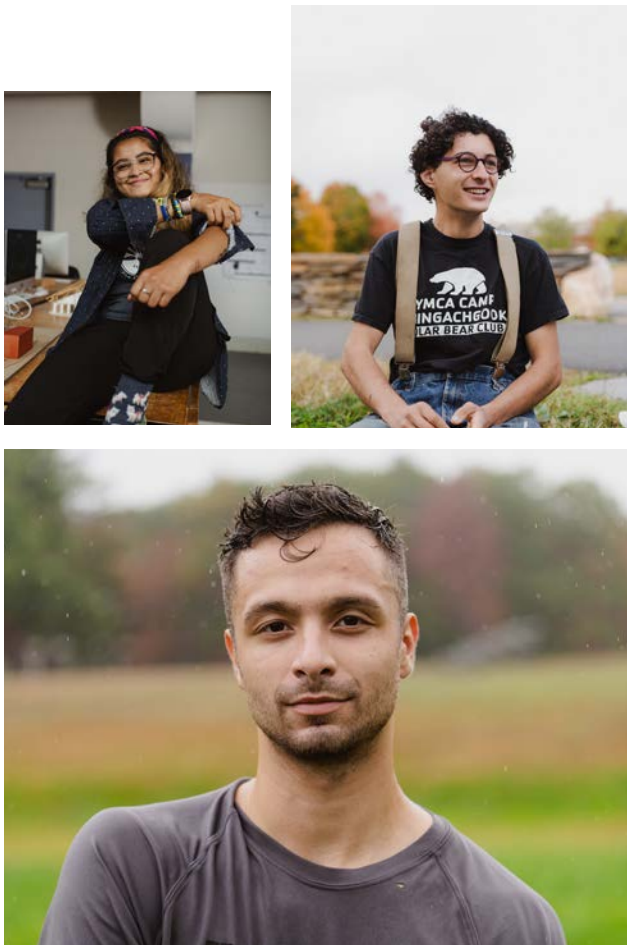
### Hampshire photo resources

[Hampshire College | Flickr](#)

[Resourcespace.hampshire.edu](https://resourcespace.hampshire.edu)

For photo requests or access, please contact the communications office at [communications@hampshire.edu](mailto:communications@hampshire.edu)

#### Full-Color



#### Black-and-White





17 **Action**

This action-oriented style of photography captures the Hampshire work ethic, inside and outside the classroom. These images document both peer-to-peer collaborations and faculty-student interactions. Balance group shots with images of individuals who are engaged in an activity or an area of study.

Show students as they are learning and developing their skills, being mentored by faculty, and becoming leaders. And remember, it's important to show a diverse mix of individuals in an accepting and supportive environment.



18 **Scenic**

The quiet vibrancy of our campus is something to show off, and these images paint the picture of what our community looks like. Pepper sense-of-place shots throughout communications in a way that helps the layouts breathe.



# 19 Archival

Hampshire has been responding to the world's needs since its founding, and many important moments, collaborations, and explorations have been documented throughout. Use these archival images respectfully within compositions, to convey gravitas and levity, and to emphasize our culture, our community, and our lasting impact.



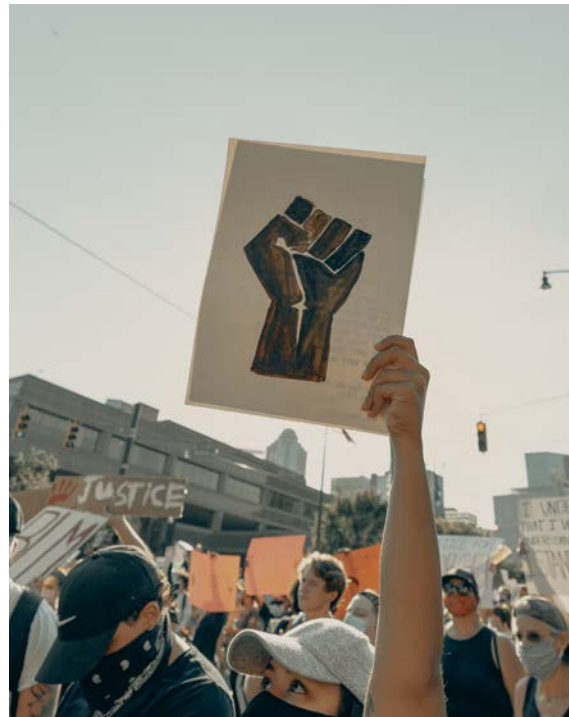
20 Editorial

Photojournalistic images can support our communication needs as we tackle relevant topics. From current events, to the impacts of our research, using sourced imagery that's specific to a topic is suitable for expanding our visual expressions.

Stock photography

[www.unsplash.com](http://www.unsplash.com)

*The images shown here are from a royalty-free resource that can be used in sourcing imagery.*



A recognizable brand needs a system of ownable graphic elements. This section details a distinctive visual toolkit that you can use when crafting communications for the Hampshire College brand.

SECTION 5



# GRAPHIC ELEMENTS

# OUR TOOLKIT OF GRAPHIC ELEMENT IS BUILT WITH AN INTENTIONAL DESIGN PHILOSOPHY: THAT OUR BRAND IS OPEN AND ACCESSIBLE TO ANY AND ALL CONTENT CREATORS.

Whether you are a student or professional designer, the assets and tools that comprise our visual expression are open source and free to all.

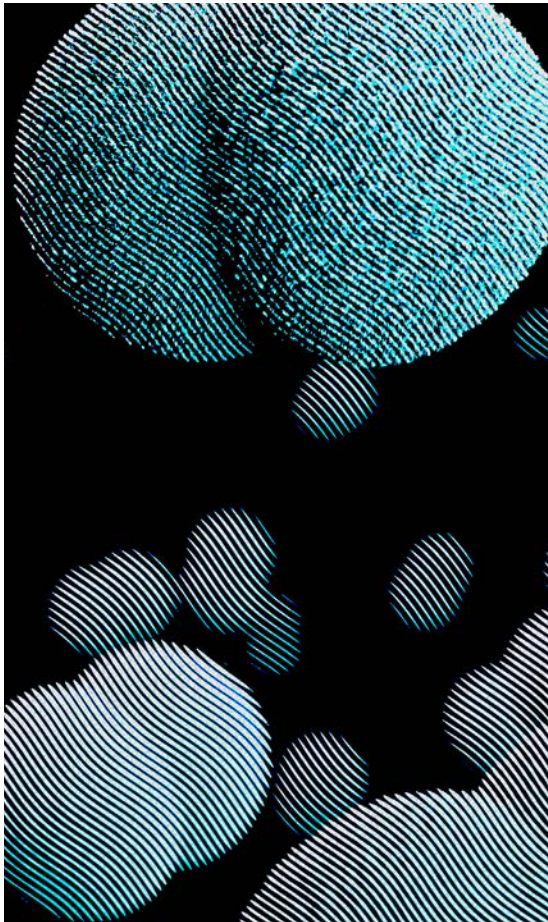
Because at Hampshire, we all make an impact, and have something to communicate. And to honor both consistency and individual expression, we've taken thoughtful consideration to craft these elements so that, no matter what the topic or the need, everyone's communications can be as compelling as the Hampshire experience.

## 23 Halftone Illustration Overview

How can Hampshire express an infinite number of visual ideas, in a consistent style, and in a manner that's accessible to all contributors? That's the purpose behind our halftone illustration application. While we place few limits on photographic content, our communications must still align with our brand and build its equity. To

that end, we commissioned an open-source Photoshop application, drawing on images, textures, and patterns to establish a distinctive and flexible visual signature for the College. The result quickly elevates our images to an aesthetic level that's worthy of their content and intent.

Duotone



Offset



Engraving



## 24 Halftone Illustration Photoshop Application

Below are instructions and tips for using the halftone illustration Photoshop application, which applies the engraving effects to your images easily and quickly.

### Applying the Patterns

#### Step 1:

Convert your image to grayscale or black and white and open the Hampshire PSD file.



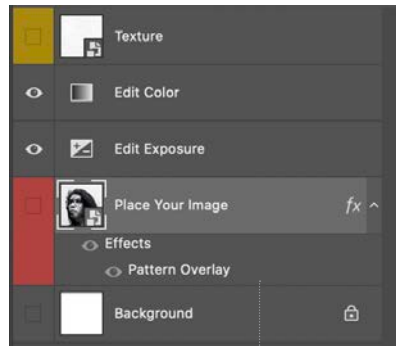
Default: Off  
To add a texture to your background.

Default: On  
To edit or add a color to the illustration.

Default: On  
To adjust the exposure of the illustration.

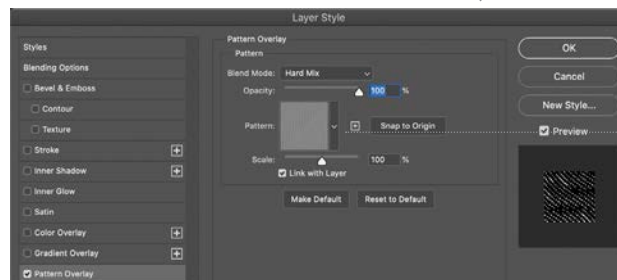
#### Step 2:

To apply the effect to your image, double-click on the "Place Your Image" smart layer, then place your image, and save the smart layer.



#### Step 3:

To adjust the halftone pattern, double-click on "Pattern Overlay" and open the Layer Style sub-menu.



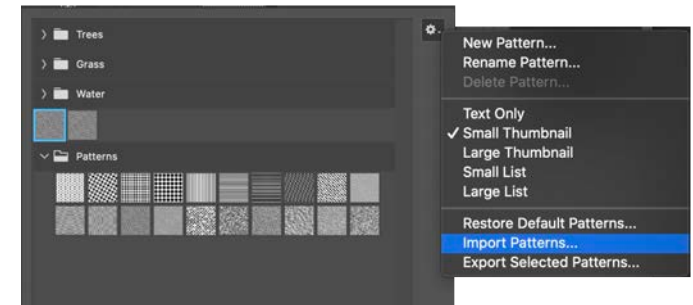
### Installing the Patterns

#### Step 1:

In Photoshop, open the Patterns window (Window > Patterns)

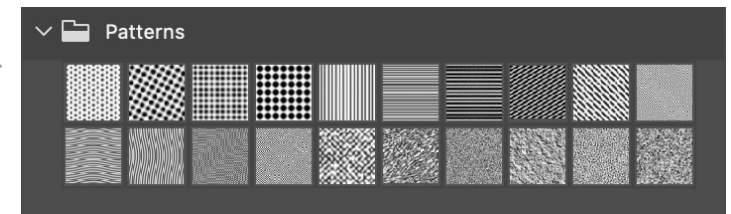
#### Step 2:

Click the Patterns menu in the upper right of the panel.



#### Step 3:

Import patterns from the menu and choose the "Patterns.pat" file.





## 25 Textures

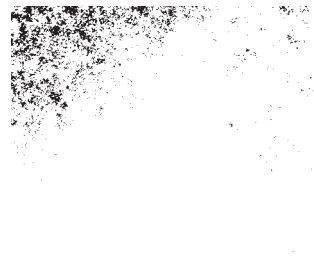
To add an organic, hand-built feel to our compositions, a library of textures are available for use as supporting elements. The textures are inspired by our campus, the act of writing and printing, and the idea of “walking the walk.”

*The library of textures can be layered or mixed with any color from our palette, depending on the composition's need.*

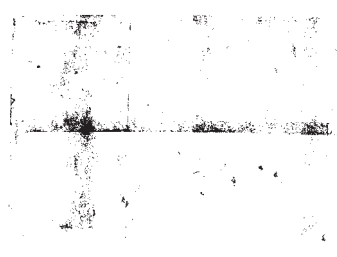
Light ← → Dense



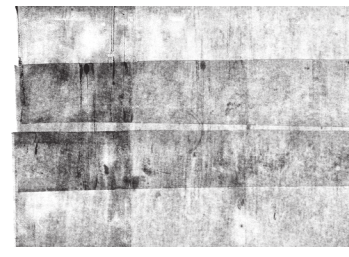
Pollen



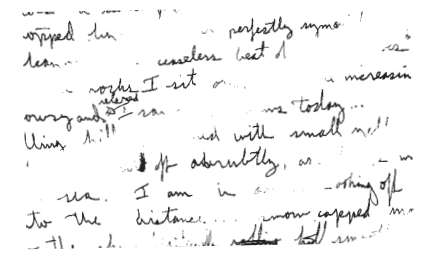
Gravel



Press

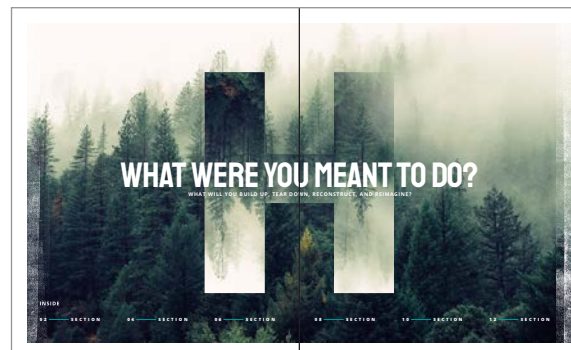


Shiplap



Penmanship

**Tip:** Textures create visual noise that activate a layout, but we never want them to speak over other visual elements. So only apply the textures to negative spaces and pick a color combination that supports the image, text, or other focal point of the layout.



example: Distressing negative space



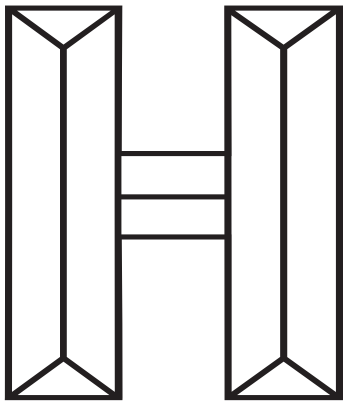
example: Adding depth to a color flood

## 26 "H" Container

Hampshire College is a place for originals: a vessel that can house any idea, any expression, any action, any impact. Inspired by the new curriculum blueprint, we designed this geometric capital "H" to convey the idea that anything can and will be explored within the space that is Hampshire.

The "H" container can be used in two distinct visual ways: (1) as a symbol of open space, ready to be filled with a community member's ideas, and (2) as a vessel, housing an arresting visual that represents the action and initiative of our community.

### Geometric

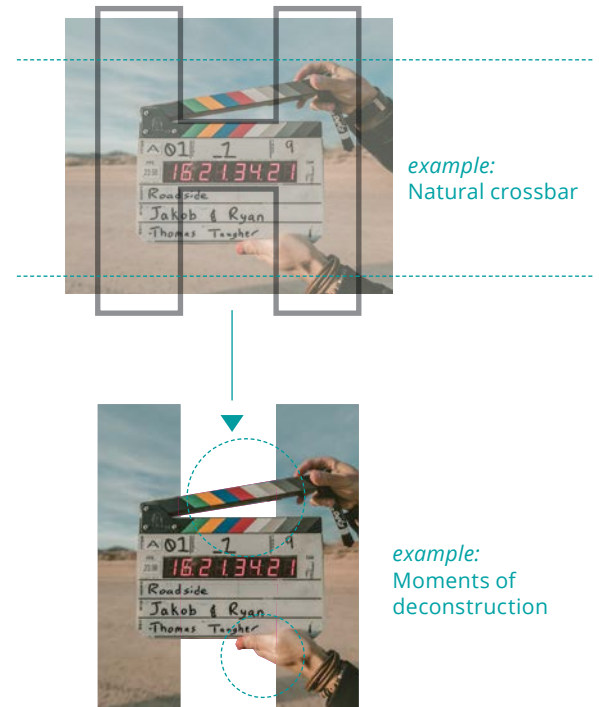


The geometric "H" container can be used as a subtle element or as a supergraphic, to create visual interest or linear connections within a composition. It can appear in any of our brand colors. It should never be the sole identifier of the College in any communication. It does not replace the primary logo; rather, it should complement the other elements of the brand.

### Topic Vessel



The block sans-serif "H" can become a container for topical images, ranging from the abstract to the specific. This technique graphically represents the infinite possibilities and ideas that come to life within the space of Hampshire.



**Tip:** To create visual intrigue and a sense of energy, the border of the "H" can be obstructed or broken in subtle ways. The deconstruction should never overtake the shape of the "H" or render it unrecognizable.

A good rule is to consider how the crossbar might work as that area of deconstruction; as the fill image is placed and cropped, look for natural "crossbars" within the composition of the image.

## 27 Annotations

The practice of text annotation consists of a reader interacting with a text, collaborating with the words and expressing a shared thought through physical markings. Working from this idea, we've incorporated annotations as a graphic element, evoking the active, collaborative conversations that happen at Hampshire every day. Text

annotations add a sense of energy and rhythm to our content. They should never overpower the text, but rather call attention to particular phrases, and depict a healthy back-and-forth between the reader and the writer.



Marker



Ballpoint



Felt-Tip



Scribble



Chalk

**Tip:**

*Annotation marks can be mixed and matched as they're applied to content blocks or graphic moments. But they should never overtake a layout, or shift the meaning or legibility of the printed text.*

*Their application should feel organic, rhythmic, and genuine, never decorative.*

At Hampshire College, we were made for change.

We see the potential for **more, better, different.**

It's why we created a new school, **a new curriculum**—to meet the spin and revolution of our changing world. Not just to change with it, **but to change it altogether.** So we ask: what will you change? How? And why?

*example: Copy markup*



*example: Graphic accent*

## 28 Line Work

Connections and relationships are critical components in the process of thinking through and acting on complicated topics. Our compositions can subtly bring this to light with the simple use of vector lines.

Line work should always reinforce the needs of the composition. They should act not as a dominant visual, but as a navigational aide, helping to make the content digestible and reinforce visual order and hierarchy.

### Connections



#### Safeguarding civil rights

Ihicilla cepratur, et aliquamenti as esti offic to min prestib earciatem. Igent etus dolorem quas vidirectem que voluptatquam incitbust aut minicimus et volor sita imus aut ommodis modiore que eicia enis dolorest as coriatio con ne dit, cone pelenda dolorae ctuempel magnatem dolorpo sapit, solupienis doluptaquo que oditatus, comnihil ipisi debissinus, corepedit quistrum, sandunti omnihil illum quod

### Spacers

0 2 ——— SUBHEAD

A 1 ——— ENVIRONMENTS & CHANGE

### Timelines

#### IN THE QUEUE



SECTION 6



# SAMPLE TACTICS



30 Poster

Hampshire College

At Hampshire College,  
we were made for change.  
We see the potential for  
**more, better, different.**  
It's why we created a new school,  
**a new curriculum**—to meet  
the spin and revolution of our  
changing world. Not just to  
change with it, **but to change it  
altogether.** So we ask: what will  
you change? How? And why?

THE  
WORLD  
CAN'T  
WAIT  
TO SEE.

*id through the ... I see the ...  
the long and ... for the ...  
... After some time, it ...  
... association takes the ...  
... combination. ...*

THE R. W. KERN CENTER IS  
THE 17TH CERTIFIED LIVING  
BUILDING IN THE WORLD.

02 SUB HEAD

*Thiclla cepatur, et aliquamti as  
est officio min prestib earclatem.  
Igent etus dolorem quas viderectem  
que voluptatquam incibus aut  
mancimus et volor sita imus aut  
ommodis modore quibus esse  
dolores as coratio con ne die, cone  
peleuda dolorae ctutempel*

*Thiclla cepatur, et aliquamti as  
est officio min prestib earclatem.  
Igent etus dolorem quas viderectem  
que voluptatquam incibus aut  
mancimus et volor sita imus aut  
ommodis modore quibus esse  
dolores as coratio con ne die, cone  
peleuda dolorae ctutempel*



# 31 Postcard



**Hampshire College**

Admissions Office  
893 West Street  
Amherst, MA 01002

Nonprofit Org  
US Postage  
PAID  
Hampshire College

**ROSE MADISON EMBRACES HAMPSHIRE'S HANDS-ON, INTERDISCIPLINARY LEARNING MODEL TO CREATE A BIG-PICTURE APPROACH TO ENVIRONMENTAL ISSUES AND CREATIVE WRITING.**

Rose's Div III thesis project will demonstrate how creative writing can be used to educate and inspire the public about the outdoors. She's also exploring how disease shapes whitebark pine ecosystems in Glacier National Park, near her hometown of Whitefish, Montana, and how restoration affects Native people. "At Hampshire, I've been able to embrace my passion for the humanities and sciences and have had the freedom to explore connections between them."

EXPLORE A COLLEGE AS INNOVATIVE AS YOU ARE.

LEARN MORE  
[ADMISSIONS.HAMPSHIRE.EDU](https://admissions.hampshire.edu)

[admissions@hampshire.edu](mailto:admissions@hampshire.edu) | 413.559.5471

32 Brochure

# WHAT WERE YOU MADE FOR?

Hampshire College

**DANIEL SCHMIDT**

35 KODAK 400-21MY 35A

66 **THEY'RE MY FRIENDS WHO PROMPT THEM TO QUESTION THE STATUS QUO. MY LEARNERS TRUST ME TO TAKE THEM TO THE NEXT LEVEL. AS MY FRIENDS AND MY FRIENDS' FRIENDS, I KNOW THEM IN POWER MOMENTS. I CAN BE THERE IN THE TRAGIC MOMENTS. I CAN BE THERE IN THE TRAGIC MOMENTS.**

66 **THEY'RE MY FRIENDS WHO PROMPT THEM TO QUESTION THE STATUS QUO. MY LEARNERS TRUST ME TO TAKE THEM TO THE NEXT LEVEL. AS MY FRIENDS AND MY FRIENDS' FRIENDS, I KNOW THEM IN POWER MOMENTS. I CAN BE THERE IN THE TRAGIC MOMENTS. I CAN BE THERE IN THE TRAGIC MOMENTS.**

**DARLEANE TORRES**

66 **WHEN I WAS APPLYING AND TALKING ABOUT MY GOALS AND WHAT I WANTED TO STUDY, HAMPSHIRE WAS THE ONE SCHOOL TO TELL ME YES.**

66 **WHEN I WAS APPLYING AND TALKING ABOUT MY GOALS AND WHAT I WANTED TO STUDY, HAMPSHIRE WAS THE ONE SCHOOL TO TELL ME YES.**

**THIS IS THE OPPOSITE OF YOU.**

## YOU'LL NEVER LEARN ALONE.

**FULBRIGHT**

213 OF GRADUATE LEARNERS WITHIN TEN YEARS OF COMPLETION

TOP 20 ONE OF THE TOP 20 SCHOOLS FOR UNDERGRADUATE

TOP 50 ONE OF THE TOP 50 SCHOOLS FOR POSTGRADUATE

HAMPSHIRE ALUMNI HAVE WON PULITZER AND HILLMAN PRIZES AND ETTY, ACADEMY, PEABODY, AND GRAMMY AWARDS.

**CHYNNA AIMING**

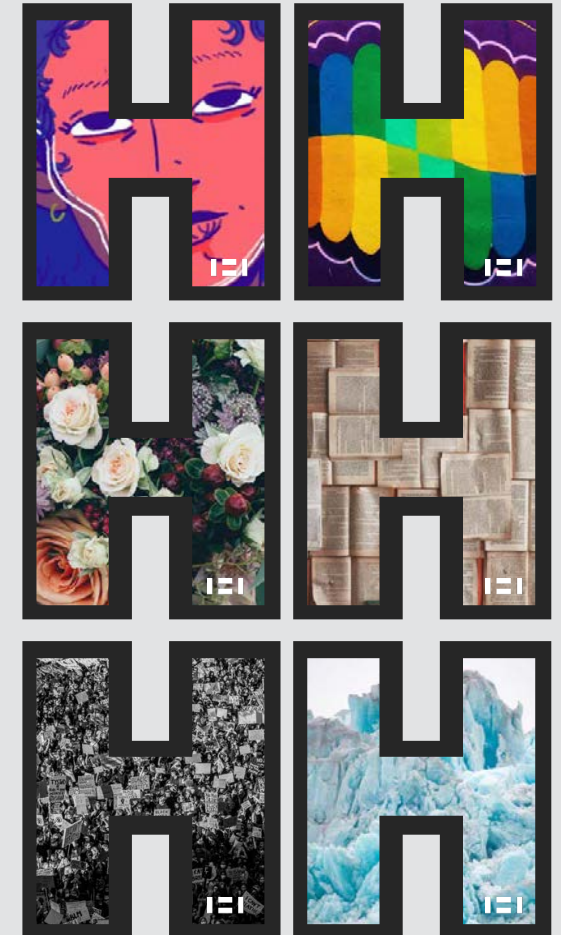
**JAHMIQE ROBINSON**

66 **HAMPSHIRE HAS INSPIRED ME TO BE A SCIENTIST AND INVENTOR. I WANT TO BE A PIONEER OF THE ADVANCEMENTS THAT ARE COMING.**

66 **FOR ME, IT'S A FUTURE WHEN I THINK ABOUT WHAT THE FUTURE HOLDS. I KNOW IT'S LIMITLESS AS FAR AS TECHNOLOGY. I WANT TO BE A PIONEER OF THE ADVANCEMENTS THAT ARE COMING.**



### 33 Laptop Stickers



# 34 Digital

