Trinity College
HARTFORD · CONNECTICUT

**2019
Brand Standards**

The Trinity College Brand Standards exist to provide clear, consistent, and lasting guidance on how to use and develop the brand to help us communicate our message efficiently, effectively, and with the greatest impact.

Careful use of the brand elements and devices helps unify and establish a strong brand. These elements include the logo, colors, and typography, along with the brand voice and other components of the system.

This document covers guidelines to follow for those entrusted with the care of the Trinity brand.

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BRAND STANDARDS OVERVIEW

This section gives you an overview of the following:

- Brand Standards Introduction
- Design Principles
- Brand Story

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BRAND STANDARDS INTRODUCTION

Our brand identity is the total of all of our touch points across all channels through which we communicate. Central to all of these touch points are the brand's defining elements. These key elements are the visual staples for an integrated and distinctive brand.

TRINITY COLLEGE CORE ELEMENTS

The core elements above include (from left to right) the primary stacked version of the Trinity College logo, the Trinity College spirit mark, and a representation of the primary, secondary, and accent color palettes. As core elements of the Trinity College brand, they should be used consistently and not be altered.

EXTENDED ELEMENTS AND APPLICATIONS

The extended elements and applications above are flexible in their application/exploration. The examples above include a die-cut cover, a Bantam spirit T-shirt, and one of many background triangle textures available for use across materials.

DESIGN PRINCIPLES

The Trinity College design principles help to focus and clarify the college's brand from a visual perspective.

BE BOLD.

Trinity is confident. The brand, in all of its executions, makes a visual impact.

BE GENUINE.

Trinity is authentic and real. The execution of every element must be inviting and approachable.

BE ENGAGING.

The brand invites its audience to connect.

BE DYNAMIC.

Trinity is vibrant and energetic. Every touch point invites action and enthusiasm.

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Legacy

Legacy connotes a gift handed down from one generation to the next. At Trinity, the word honors our history and embodies a dedicated bond connecting past, present, and future members of the community.

Brand Story:
Legacy. Culture. Future.

This is a foundation for our storytelling and a framework for carrying the Trinity brand across every touch point.

Future

The future of Trinity College will be shaped by our legacy and our culture, its strength dependent upon the carrying on of valued traditions and the consistent evolution of our culture and community.

Culture

Our culture is defined both by the legacy established by our alumni and the vibrant, evolving community on campus today.

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Brand Guidelines

These core brand elements are the building blocks of the brand identity guidelines.

- Logo Usage and Guidelines
- Color
- Typography
- Photography
- Spirit Elements
- Patterns

LOGO USAGE AND GUIDELINES:

The Trinity logo is the primary "signature" of Trinity College. Consistent and proper use of the logo will help to ensure the overall success of our visual identity across all branded communications.

While you may customize your communications with design and photography, always follow these guidlines for use of the Trinity logo. To protect and grow true brand equity, do not create new or altered logos or stand-alone graphic identities outside of the following usage guidelines.

PRIMARY AND SECONDARY LOGOS

The primary Trinity College logo is the word mark (all-type variation). It is to be used on all branded materials, with the exception of Commencement or presidential events, for which you'll see guidelines on page 14.

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PRIMARY LOGO: HORIZONTAL TRINITY LOGOTYPE
The primary logo to be used to ensure brand consistency is the blue (PMS 540) horizontal logotype shown directly to the left.

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SECONDARY LOGO: VERTICAL TRINITY LOGOTYPE
To accommodate a wide range of applications, the secondary logo (the vertical/stacked logotype) can be used.

Whenever possible, the blue (PMS 540) logos should be used. The alternative colors for the logo are yellow (PMS 116), black, or white. These color variations are shown below using the horizontal logo.

LOGO USAGE: AREA OF ISOLATION

To protect the integrity of the brand, a minimum area of isolation should surround the logo. The area of isolation is the space around the logo where no other logos or distracting elements should be placed.

AREA OF ISOLATION

The logotype should always be placed in its own space. Use the height of the Trinity "T" as a means of measuring the clear space required around the logotype. Clear space is an area of isolation that maintains a minimum distance between the logo and any other creative elements of a printed piece or web page.

NOTE: The area of isolation is flexible in environmental design applications, as physical space requires more consideration when designing the most impactful experience.

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LOGO USAGE: MINIMUM REPRODUCTION SIZE

To protect the integrity of the brand, the logo should not be produced smaller than the minimum reproduction sizes stated on this page.

1 inch

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1 inch

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MINIMUM PRINT SIZE
Due to the level of detail in the design, the word "Trinity" should not be sized less than one inch wide in all versions of the logotype, as shown to the left.

MINIMUM SCREEN SIZE
The logo should never be represented smaller than 125 pixels wide. This is roughly one-third the width of a standard smartphone screen (non-retina).

LOGO USAGE: UNACCEPTABLE USES OF THE LOGO

Examples of some unacceptable uses of the logo are shown below.

Do not allow the logo to touch the edges of its container.

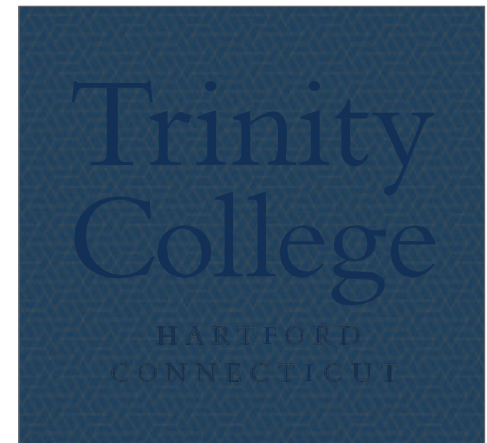Do not alter the relationship between the logo elements.

Do not squeeze the logo.

Do not change the letterforms, alignment, or typeface or alter the letterspacing of the logo.

Do not represent the logo in any colors other than those in the primary palette or black/white.

Do not use the logo over an image or background that does not provide proper contrast.

COMBINING THE LOGOTYPE WITH SECONDARY TITLES

The following style has been established for consistent treatment of the Trinity logotype when it is combined with the title of a Trinity department, center, or institute. These combined marks can be used on signage, event posters, brochures, and other promotional materials.

Trinity College
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CENTER FOR URBAN AND GLOBAL STUDIES

Trinity College
HARTFORD CONNECTICUT

RAETHER LIBRARY AND
INFORMATION TECHNOLOGY CENTER

SPECIFICATION

Secondary titles should be paired with the primary (horizontal) version of the logotype.

The name of the department, center, or institute is centered under the logotype and appears in Unit Light, in all capital letters, with tracking (space between letters) of 150.

The point size of the secondary title should be one-third of the height of the "T" in Trinity. A half-point rule, the same length as the longest line in the name, separates the logo from the name and should not encroach upon the clear space of the logo. The top of the secondary title and the bottom of the "Hartford" type should be equidistant from the half-point rule.

When stacked, leading in the secondary title should be 2 points more than the type size (for example: 12 point type/14 point)

LEGACY LOGOS

Trinity College's traditional logos remind us of our history and legacy. However, some traditional elements limit the evolution of visual identity, specifically with regard to the shield/crest and its reproduction. The legacy logo should be used sparingly and for mostly formal occasions and materials, including diplomas, Commencement programs, and formal invitations. Otherwise, usage guidelines for the legacy logos are the same as for the primary and secondary logos. Acceptable variations of these logos are shown below.

COLOR

The legacy logo color combinations permissable for use are as follows:

- Yellow and blue seal, blue type, horizontal or vertical
- Blue seal, blue type, horizontal or vertical
- Black seal, black type, horizontal or vertical

No other color combinations should be used with the legacy logos.

SINGLE SEAL

The legacy logo seal may be used outside of the former lockup, if and only if the logotype is also being used on the same piece (for example, the seal may be used separate from the logotype on the cover of an invitation if the logotype exists on the back of the invitation).

COLOR

Brands and color are inextricably linked because color offers an instantaneous way for audiences to recognize and feel a brand's message without words—whether they see the colors in print or online. The primary color palette, plus black and white, are the only colors to be used for the logo and are appropriate for use on any Trinity College materials. The secondary palette can be used in any brand touch point to maintain the dynamism of the brand. The accent color palette is provided primarily for web use, as well as in small accent areas on both print and digital deliverables.

PRIMARY COLOR PALETTE

PANTONE 116 C	PANTONE 540 C
CMYK: 0, 14, 100, 0	CMYK: 100, 57, 12, 66
RGB: 255, 205, 0	RGB: 0, 48; 87
HEX: #FFCD00	HEX: #003057

SECONDARY COLOR PALETTE

PANTONE 284 C	PANTONE 158 C	PANTONE 873	PANTONE 427 C
CMYK: 59, 17, 0, 0	CMYK: 0, 62, 95, 0	CMYK: 0, 29, 54, 50	CMYK: 7, 3, 5, 8
RGB: 108, 172, 228	RGB: 232, 119, 34	RGB: 134, 109, 75	RGB: 208, 211, 212
HEX: #6CACE4	HEX: #E87722	HEX: #866D4B	HEX: #D0D3D4

PRINT ACCENT COLOR PALETTE

PANTONE 319 C	PANTONE 285 C	PANTONE 7730 C	PANTONE 485 C
CMYK: 59, 0, 22, 0	CMYK: 90, 48, 0, 0	CMYK: 68, 0, 71, 18	CMYK: 0, 95, 100, 0
RGB: 45, 204, 211	RGB: 0, 114, 206	RGB: 75, 149, 96	RGB: 218, 41, 28
HEX: #2DCCD3	HEX: #0072CE	HEX: #4B9560	HEX: #DA291C

(WEB) ACCENT COLOR PALETTE

RGB / HEX	RGB / HEX	RGB / HEX	RGB / HEX	RGB / HEX	RGB / HEX
42, 198, 202	79, 119, 95	53, 200, 90	21, 115, 221	255, 227, 0	218, 247, 166
#2AC6CA	#4F775F	#35C85A	#1573DD	#FFE300	#DAF7A6

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TYPOGRAPHY: PRIMARY FONT

Typography can strongly affect how people react to a document. Careful selection and consistent use of a chosen typeface can be just as important as the use of graphics, color, and images in creating and solidifying a brand.

The primary font for the Trinity College brand is Unit Pro. It is used across all materials and has weights ranging from thin to ultra. The modern nature of the Unit letterforms creates a counterbalance with the Trinity College logo, allowing proper contrast with the brand identity rather than visually challenging the width and weight of the Trinity College letterforms. Additionally, it complements the dynamic nature of any associated imagery in the various brand applications.

Unit Pro Light

ABCDEFGHIJKLMNOPQRS TUV WXY Z
abcdef ghijk lmnopqrstuv wxy z

The Unit Pro family is available for use across print and web with a license.

Unit Pro Regular

ABCDEFGHIJKLMNOPQRSTUV WXYZ
abcdef ghijklmnopqrstuvwxyz

The primary font should be used for headlines, subheads, and titles.

Unit Pro Medium Italic

ABCDEFGHIJKLMNOPQRSTUV WXYZ
abcdefghijklmnopqrstuvwxyz

See page 19 for suitable replacement fonts.

Unit Pro Bold

ABCDEFGHIJKLMNOPQRS TUV WXY Z
abcdef ghijk lmnopqrstuv wxy z

TYPOGRAPHY : SECONDARY FONT

The supporting font for the Trinity College brand is Meta Serif Pro. It is used across all materials and has weights ranging from book to bold. Meta Pro is a complementary typeface to the Trinity College primary font.

Meta Serif Pro Bold

AB CDEF GHIJKLM NOP QRS TUVW XYZ
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

Meta Serif Pro Bold Italic

AB CDEF GHIJK LMN OP QRST UV WXYZ
abcdefghijklmnopqr stu vwxyz

Meta Serif Pro Book

ABCDEF GHIJKLM NOPQRS TUVWXYZ
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

Meta Serif Pro Book Italic

ABCDEFGHIJK LMNOP QRSTUV W XYZ
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

The Meta Serif Pro family is available for use across print and web with a license.

The secondary font should be used for the following elements:

- Body copy/long copy
- Pull quotes/testimonials
- Spirit/traditional titles and mastheads

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TYPOGRAPHY: SECONDARY FONT

An additional support font for the Trinity College brand is Meta Pro Condensed. It is used across all materials and has weights ranging from normal to bold. Meta Pro is a complementary typeface to the Trinity College logo. The condensed nature of the Meta Pro Condensed letterforms complements Meta Serif Pro with its contrast in width and style. In addition, when there is a large amount of information within reading materials, Meta Pro Condensed offers high legibility, attractive design, and efficient use of space.

Meta Pro Condensed Bold

ABCDEFGHIJKLMNOPQRS TUV WXY Z
abcdef ghijk lmnopqrstuv wxy z

Meta Pro Condensed Bold Italic

ABCDEF GHIJKLMNOP QRST UV WXYZ
abcdef ghijklmnopqrs t uv wx yz

Meta Pro Condensed Normal

ABCDEFGHIJKLMNOPQRSTUV WXYZ
abcdef ghijklmnopqrstuvwxyz

Meta Pro Condensed Normal Italic

ABCDEF GHIJKLM NOPQRS TUVWXYZ
abc defg hijklmnopqrstuv wxy z

The Meta Pro Condensed family is available for use across print and web with a license.

The secondary font should be used for the following elements:

- Body copy/long copy
- Pull quotes/testimonials
- Spirit/traditional titles and mastheads

TYPOGRAPHY: REPLACEMENT FONTS

When the primary and supporting fonts are not available, Arial Narrow and Palatino fonts may be used as replacements for internal communications or HTML text (for example, emails, invoices, etc.).

Arial Narrow Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Arial Narrow Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Palatino

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Palatino Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

PHOTOGRAPHY STYLE:
Legacy. Culture. Future.

Photos can communicate the Trinity College story without words. In today's media-rich environment, people often respond to images more quickly than they do words. Because of this, it is important that the images we choose to represent the brand be carefully selected to communicate with impact.

Brand photography should embody Trinity College's design principles and brand positioning. The style also applies to video.

Various types of Trinity College photography are shown on the following pages, along with tips and optimal compositional guidelines.

PHOTOGRAPHY STYLE:
CULTURE
CAMPUS/STUDENT LIFE

Campus and student life photography should be natural, authentic, and journalistic in style to convey the integrity and character of the Trinity College brand.

PHOTOGRAPHY TIPS:
• When shooting groups, make sure the groups are interacting with one another collaboratively.
• Aim for photos that are candid and authentic.

POST PRODUCTION TIPS:
• Keep colors bold, strong, bright, and saturated.
• Do not overprocess or add multiple filters.

PHOTOGRAPHY STYLE: PORTRAITS

Portrait photography should be natural and authentic, and portrait subjects should appear approachable and friendly.

GENERAL PHOTOGRAPHY TIPS:
- Shoot subjects from a low angle or forward-facing. Avoid shooting single subjects from above (where the camera is looking down at the subject).
- Shoot subjects with natural light when possible.
- When shooting subjects against a busy background, make sure to bring the focus solely on the portrait hero by manipulating the depth of field (blurring the background and sharpening the foreground subject).

POST-PRODUCTION TIPS:
- Keep colors bold, strong, bright, and saturated or high contrast if in black and white.
- Do not overprocess or add multiple filters.

SPIRIT ELEMENTS

The two core elements that best represent Trinity College's spirit are the Bantam and the "T" mark. They can be used together or separately. Guidelines for their usage and a sampling of formats are detailed below.

The Trinity College Bantam mascot is a beloved core element of the Trinity College brand. The refreshed Bantam and its extended usage allows for more flexible and modern applications across multiple vehicles, including wearables, banners (physical and digital), game program covers, and sports signage. The Bantam image is intended primarily for sports and spirit uses.
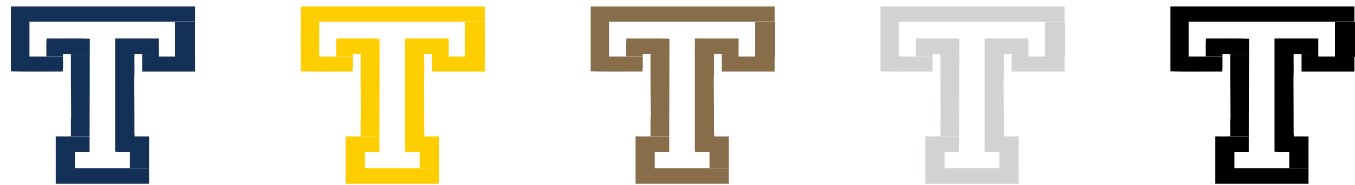
The Trinity College "T" is a flexible spirit mark that can be used to promote multiple types of community- centric activities outside of sports. The refined version of the mark, simpler and more assertive, is the "T" alone in the Trinity blue, yellow, gold, silver, black, and white. See page 29 for sample application usage.

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PATTERNS

Representing the "Legacy, Culture, and Future" story and messaging, a new library of triangle patterns is available for use in the background and foregrounds of compositions.

PATTERN TIPS:
• When using background patterns, it should be easy to see foreground elements.
• When using foreground patterns, it should complement, not distract from, the background elements.

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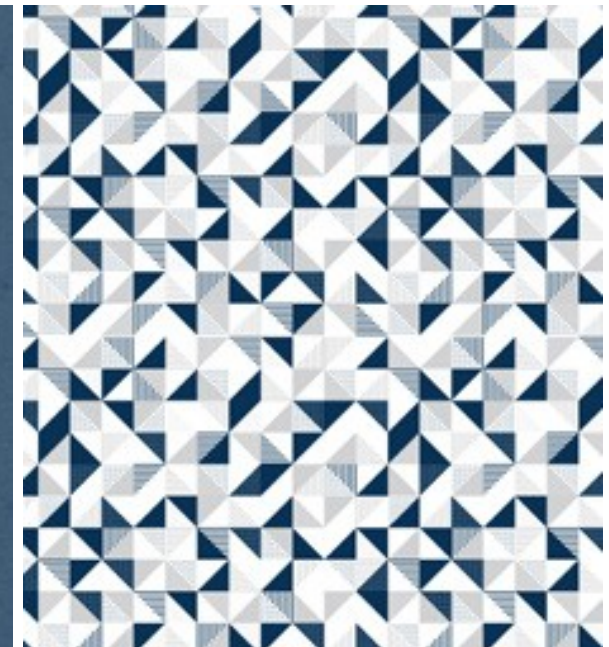
BRAND APPLICATION EXAMPLES

The following brand application examples exhibit proper use of the brand within various environments.

- Institutional Materials
- Spirit Applications
- Alumni Materials
- Hartford Integration Materials
- Social Media
- Digital Media

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INSTITUTIONAL MATERIALS: FORMAL AND CEREMONIAL USES

Traditional and/or ceremonial materials, including formal invitations and Commencement programs, symbolize the carrying on of the Trinity College legacy. Such materials can appropriately make use of the legacy/seal logo variations.

Because of the weight of the legacy logo and the volume of content most often contained in ceremonial programs, the recommended typeface and style for these materials is Meta Pro Condensed, with titles set in all uppercase and interior content/listings set in upper and lowercase.

The print applications shown to the right include an invitation and graduation program cover. These make optimal use of the following elements:

- Trinity composition
- Legacy logo
- Secondary typeface (Meta Pro Condensed) for titles and body copy

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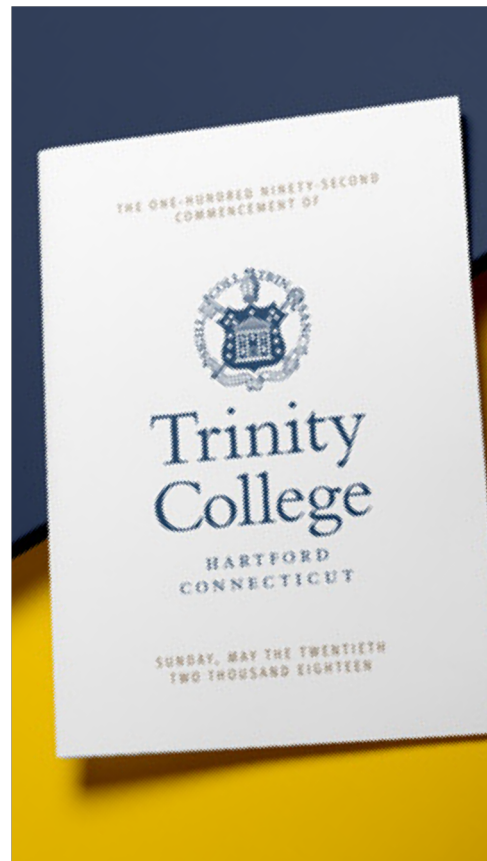
INSTITUTIONAL MATERIALS: ADMISSIONS VIEWBOOK

The Trinity College Communications Office is responsible for developing a wide variety of institutional materials, including the Admissions viewbook.

The viewbook's purpose is to engage prospective students and inspire them to see their futures at Trinity College. The idea of future students "seeing themselves in the Trinity experience" is shown in the cover mock-up (top right) by using a die-cut—a finishing technique used in printing that adds uniqueness and impact.

Elements/design devices used in the applications shown:
- Primary logo
- Primary and secondary colors
- Brand typography
- Trinity grid layout (elements in threes)
- Triangle pattern background
- Viewbook cover "T" die-cut (The cover die can be repurposed every year to provide variety/evolution in cover pattern, paper, design, and interior content, while keeping the "T" constant.)

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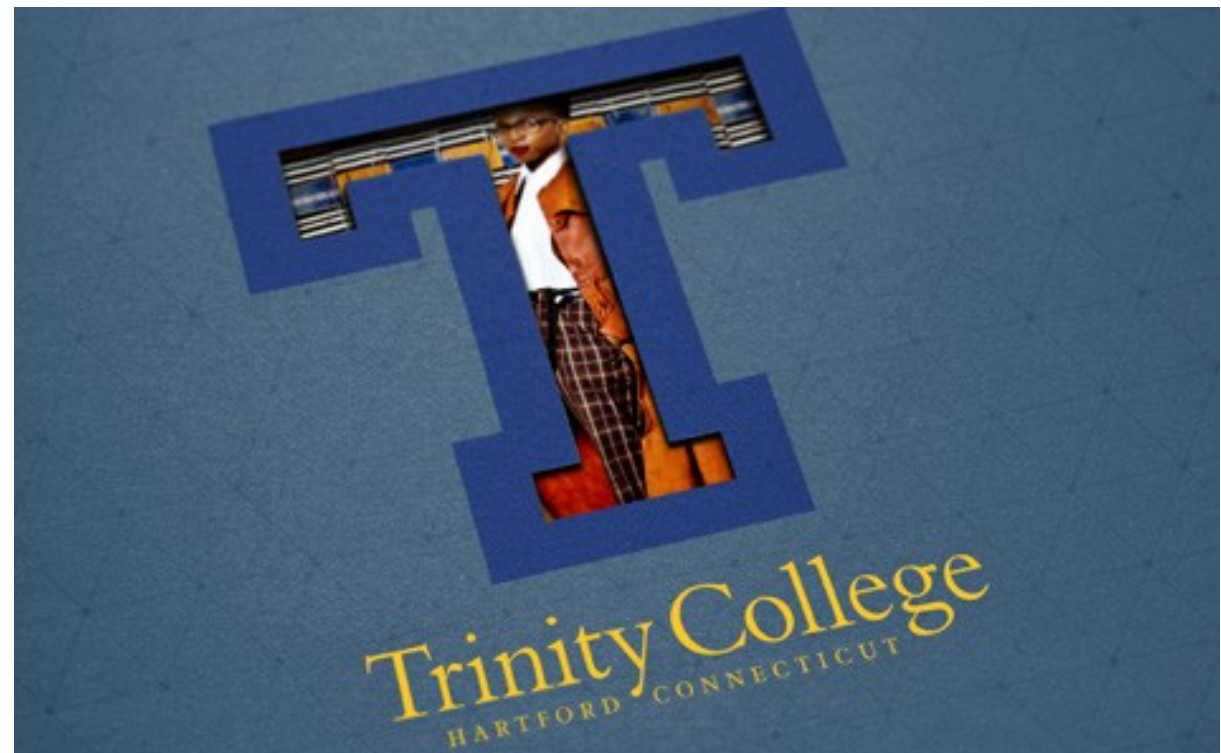
INSTITUTIONAL MATERIALS: PROGRAM BROCHURES

Program brochures, such as the study-away brochure at right, can maintain flexibility in their usage of core elements while making use of brand colors, typography, photography, and pattern styles to achieve consistency of the Trinity College brand.

The print applications shown to the right make good, creative use of the following elements:

- Triangle theme
- Typography specific to multiple audiences

Trinity College
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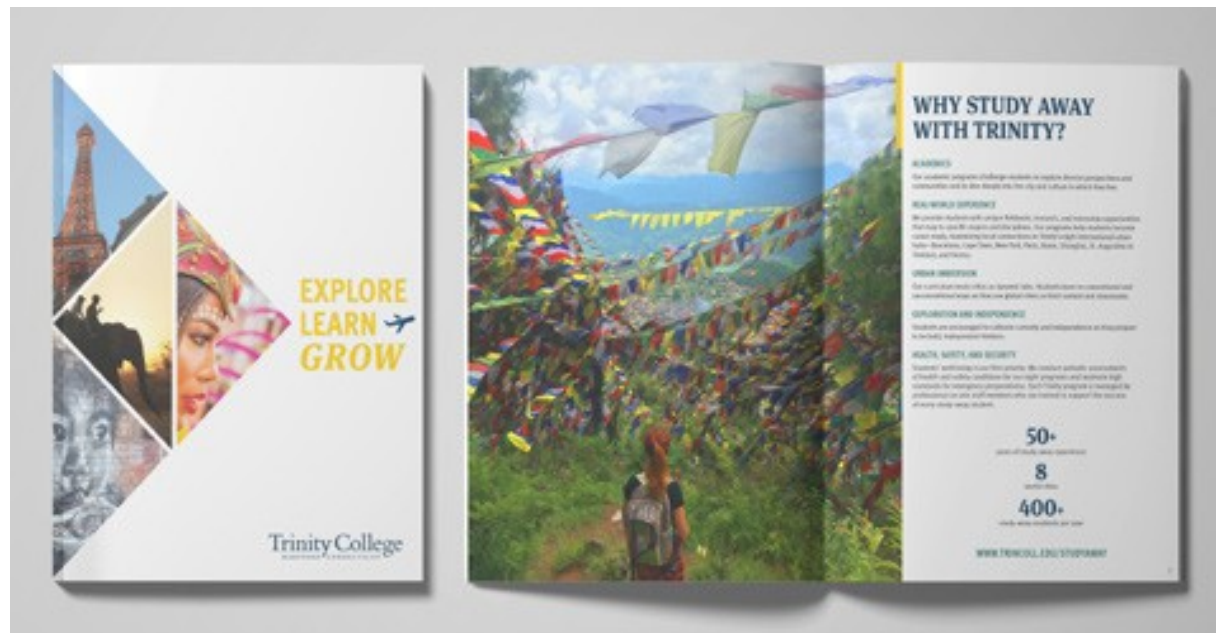
SPIRIT APPLICATIONS

The two core elements that best represent Trinity College's spirit are the Bantam and the "T" mark. They can be used together or separately, and the flexibility of their usage is illustrated at right.

The Trinity College Bantam mascot is a beloved core element of the Trinity College brand. The refreshed Bantam and its extended usage allow for more flexible and modern applications across multiple vehicles, including wearables, banners, decals, and game program covers. The Bantam or the Trinity "T" can be used on any spirit or sports materials.

The applications shown to the right include a game program cover, spirit decals, digital homecoming header, and T-shirt. These make optimal use of the following elements:

- Bantam versions
- Trinity "T"
- Triangle usage
- Both Unit and Meta fonts

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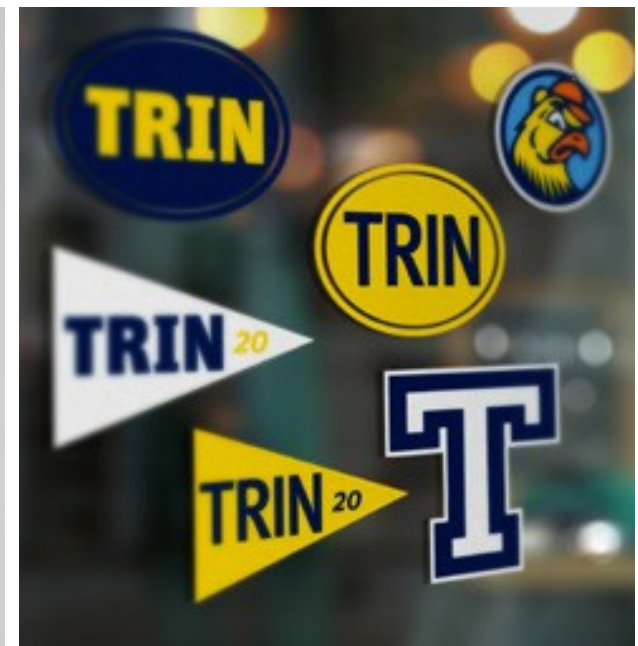
ALUMNI MATERIALS:
GIVING GUIDE

Alumni-targeted materials should engage and inspire alumni to participate.

The guide cover shown to the right makes optimal use of the following elements:

- Triangular background pattern used in the spine
- Typography specific to alumni/legacy audience

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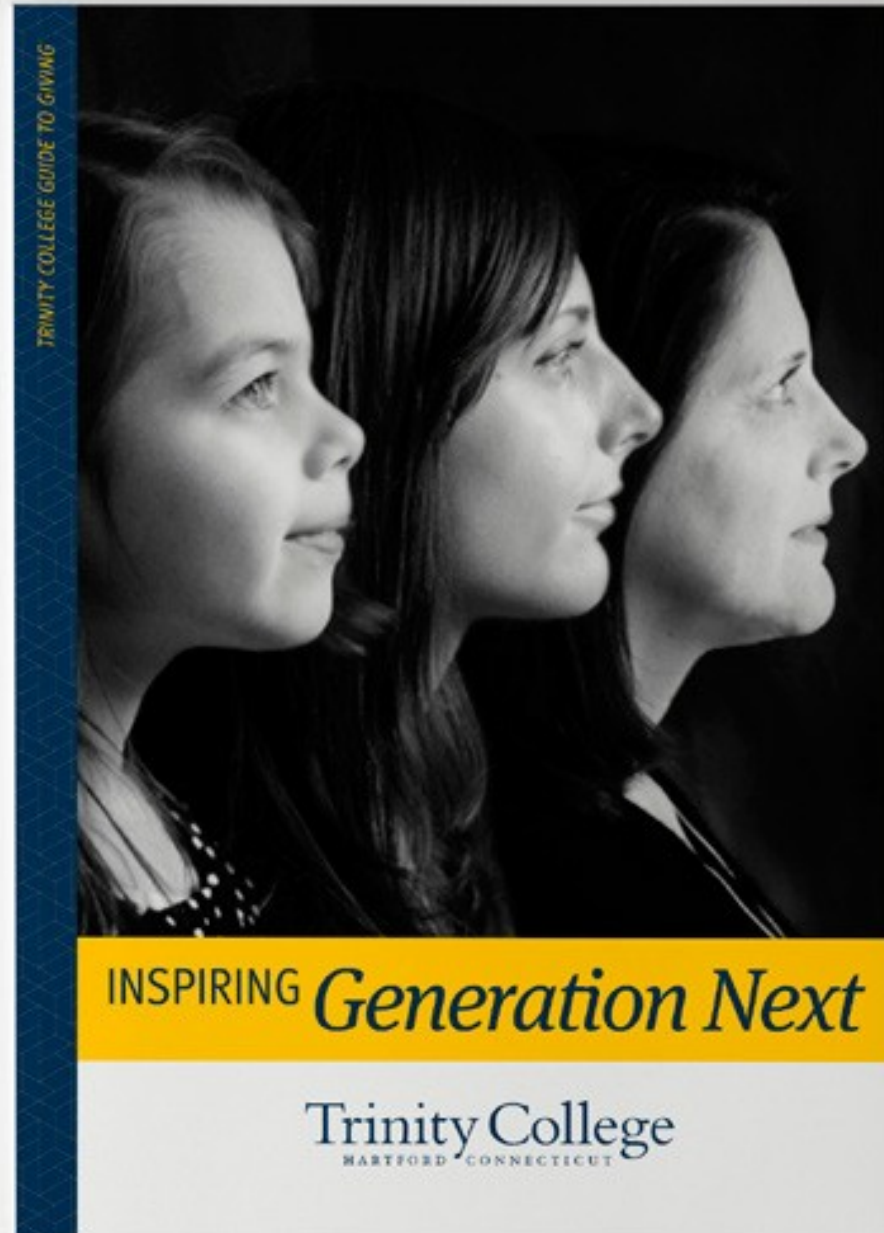
ALUMNI MATERIALS: REUNION INVITATION AND PROGRAM COVER

Alumni-targeted materials should engage and inspire alumni to participate.

The print applications shown to the right include an invitation and program cover. These make optimal use of the following elements:

- Triangle theme
- Typography specific to alumni/legacy audience

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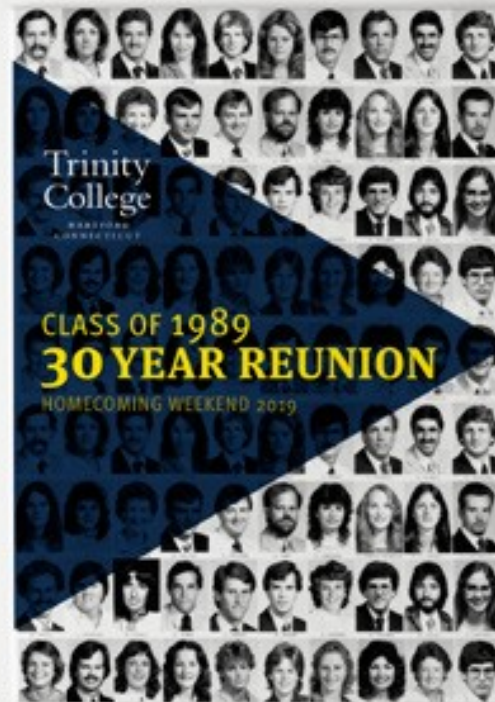
HARTFORD INTEGRATION MATERIALS

Trinity College has many opportunities within the city of Hartford. Campaign materials should take advantage of the richness of the city's culture, architecture, and history when creating campaigns that celebrate the college's integration into the Hartford community.

SOCIAL MEDIA

In a highly digital and mobile world, correct usage of branding is critical.

On Twitter (top right), the "T" spirit logo is used on its own without type, due to the limitations of the circular profile container, which crops most profile-image type or renders it illegible. The logo-only usage is complementary to the platform's placement of the profile name.

On desktop and mobile, the profile image is always directly next to or above the profile name within the platform.

On Facebook (bottom right), the profile image is the "T" logo stacked above "Trinity College," using Unit Bold, all caps, white. The square format of the profile image is optimal for using type.

On both platforms, the cover images should rotate approximately monthly. Sample imagery is shown in the examples to the right.

The digital applications shown to the right make optimal use of the following elements:

• Triangular background pattern
• Trinity color palettes

SOCIAL MEDIA

On LinkedIn, the suggested profile image is the vertical logo, which conveys a more professional appearance. Additionally, the cover image is a simple, sophisticated pattern, that—although understated compared with the Facebook and Twitter profile images—still communicates excitement in the Trinity brand story.

The digital application shown to the right makes optimal use of the following elements:
- Triangular background pattern
- Trinity color palettes

DIGITAL MEDIA

Digital communications are an essential element of Trinity's extended outreach.

The example to the right is *eQuad*—an email newsletter published by Trinity's Office of Communications. Each issue includes campus news, event information, department updates, sports news, and more.

The application shown to the right makes optimal use of the following elements:
- Triangular background pattern
- Trinity color palettes

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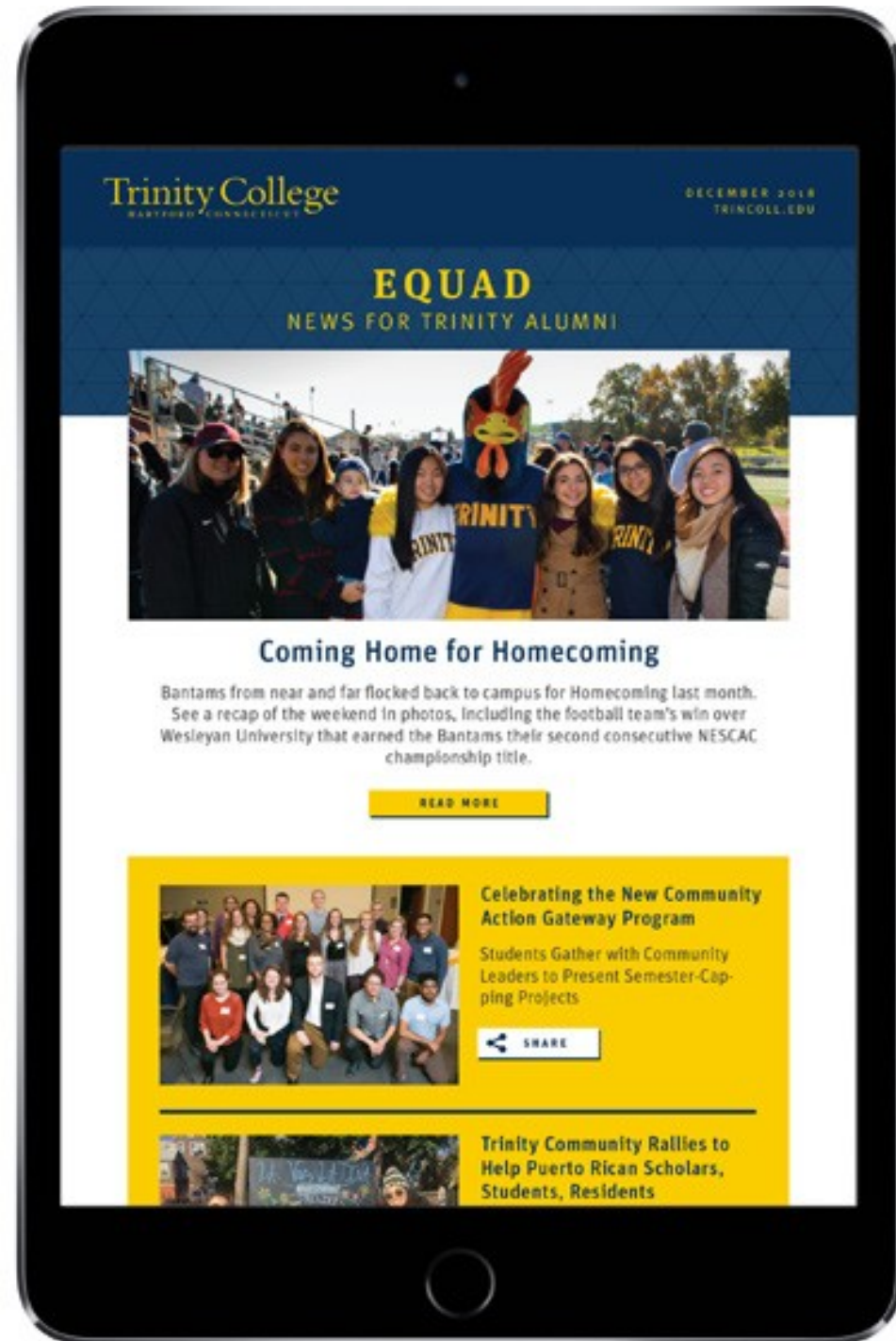
QUESTIONS?

This guide was published by the Trinity College Office of Communications. For more information, please contact communications-office@trincoll.edu.