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OVERVIEW

This guideline outlines all components of the visual identity of Wellesley College and its departments.

Included herein are explanations of how to use the various components: the logo, logotype, monogram, color, typography, typesetting, art direction, and grid system. Although the rules that follow are strict, the overall identity system for Wellesley has been designed to be able to accommodate a wide variety of subjects and contexts, and can be used creatively.

The success of the Wellesley identity requires the cooperation and collaboration of all parties involved in its implementation. In adhering to these guidelines, we will move towards a stronger, more consistent, and more cohesive Wellesley identity.
LOGO

The job of a college or university is to do two things simultaneously: 1) to steward knowledge and honor history by studying ideas from the past, and 2) to move forward into realms that have not yet been discovered.

Wellesley’s logo must also look backwards and honor the past and move forward and be innovative. To accomplish this, a unique, custom-designed W has been developed as the College’s monogram.
LOGO

The Wellesley logo is a single unit comprised of two elements: the W monogram and the logotype.

This logo has been furnished on disc as an EPS. Please use only the provided logo.
Any and all modifications (adjustments to kerning, proportions, etc.) are prohibited.
LOGOTYPES

There are two versions of the Wellesley logotype. The “Wellesley” logotype is used primarily in familiar, informal contexts such as on-campus and in communications with alumnae. The “Wellesley College” logotype is used in more formal, external contexts such as admissions and public affairs. Please refer to the Applications section of this manual for further contexts on logotype usage.

The Wellesley logotypes have been furnished on disc as EPS’s. Please use only the provided logotypes. Any and all modifications (adjustments to kerning, proportions, etc.) are prohibited.
MONOGRAM

The Wellesley W monogram is a custom-designed character. While in most instances the W will appear in conjunction with the logotype (as the logo), it may for certain contexts—for example, on the cover of a media kit or on the back of business cards—exist on its own as a representative decorative element. Please refer to the Applications section of this manual for further contexts on monogram usage.

It has been furnished on disc as an EPS. Please use only the provided monogram. Any and all modifications are prohibited.
LOGO COMPOSITION

With the cap height of the logotype as one unit, the height of the monogram is 4.5 units. The logotype is stacked and centered on the monogram, with a space of 0.5 unit between them.

The Wellesley logo has been furnished on disc as an EPS. Please use only the provided logo. Any and all modifications (adjustments to kerning, proportions, etc.) are prohibited.
CLEAR SPACE & MINIMUM SIZE

A protected clear space, determined by twice the height of the logotype, designates the absolute minimum zone in which no other graphic element (text, line, shapes, image box, etc.) may appear. It also indicates how close the logo can be to the edge of a page. This zone helps to avoid problems of legibility and/or recognition. Consistent with these same considerations, the logo may exist at a size of no smaller than 0.5˝.
GRAPHIC ELEMENTS

In addition to the logo, logotype, and monogram, the graphic elements of color, typography, and typesetting all contribute to providing Wellesley with a distinctive, rich, layered identity.
COLORS – PRIMARY PALETTE

“Wellesley Blue” (Pantone 280) is the foundation color of the identity. Offset by the addition of a cream (Pantone 7506) and black, Wellesley’s traditional color is given the ability to exist in different and differentiating contexts throughout the identity, while retaining its historical significance to the College.

PMS 280
C100 / M78 / Y5 / K18
R0 / G39 / B118
#002776

PMS 7506
C0 / M7 / Y23 / K1
R236 / G222 / B187
#ECDDEB

BLACK
C0 / M0 / Y0 / K100
R0 / G0 / B0
#000000
COLORS – SECONDARY PALETTE

A secondary color palette has been developed to strengthen, support, and complement the Wellesley Blue, giving it greater versatility and dynamism in the long term. Each secondary color, in its own way, emphasizes the richness of the Wellesley Blue and enhances its character. In addition to Wellesley Blue (PMS 280) and black, there are 14 secondary colors, categorized into two groups: color-saturated hues and “sister” tinted shades. We recommend that combinations across the two groups be used, not within them.
CLASS COLORS

Specific Pantone colors have been designated as the four class colors. Note that for legibility, text in the green, red, and purple are a slightly darker shade, while the yellow becomes Wellesley Blue.

- **PMS 369**
  - C59 / M0 / Y100 / K7
  - R88 / G166 / B24
  - #58A618

- **PMS 186**
  - C0 / M100 / Y75 / K4
  - R198 / G12 / B48
  - #C60C30

- **PMS 267**
  - C86 / M96 / Y0 / K0
  - R82 / G35 / B152
  - #522398

- **PMS 122**
  - C0 / M14 / Y80 / K0
  - R252 / G212 / B80
  - #FCD450

- **PMS 364**
  - C73 / M9 / Y94 / K39
  - R66 / G119 / B48
  - #427730

- **PMS 187**
  - C5 / M100 / Y71 / K22
  - R167 / G25 / B48
  - #A71930

- **PMS 268**
  - C86 / M100 / Y0 / K12
  - R79 / G45 / B127
  - #4F2D7F

- **PMS 280**
  - C100 / M78 / Y5 / K18
  - R0 / G39 / B118
  - #002776

*Not to be ministered unto but to minister*
To convey the rich, classic heritage of Wellesley, we use a serif typeface. Garamond Pro is versatile and easy to read in any size or weight.

WELLESLEY

LIBERAL ARTS

Not to be ministered unto but to minister

106 Central Street, Wellesley, Massachusetts 02481

Adobe Garamond Pro
Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789
## SERIF TYPEFACES

<table>
<thead>
<tr>
<th>Typeface</th>
<th>Font Style</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adobe Garamond Pro</td>
<td>Regular</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789</td>
</tr>
<tr>
<td></td>
<td>Italic</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789</td>
</tr>
<tr>
<td></td>
<td>Semibold</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789</td>
</tr>
<tr>
<td></td>
<td>Semibold Italic</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789</td>
</tr>
<tr>
<td></td>
<td>Bold</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789</td>
</tr>
<tr>
<td></td>
<td>Bold Italic</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789</td>
</tr>
</tbody>
</table>
SERIF TYPEFACES – ALTERNATE

For instances where Garamond Pro is not available—web and Microsoft Office programs, for example—use the more universal Times New Roman as an alternate.

<table>
<thead>
<tr>
<th>Font Style</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adobe Garamond Pro Regular</td>
<td>Aa</td>
</tr>
<tr>
<td>Times New Roman Regular</td>
<td>Aa</td>
</tr>
<tr>
<td>Times New Roman Italic</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789</td>
</tr>
<tr>
<td>Times New Roman Bold</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789</td>
</tr>
<tr>
<td>Times New Roman Bold Italic</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789</td>
</tr>
</tbody>
</table>
SANS SERIF TYPEFACES

To add a contemporary edge, and complement the classic feel of serif Garamond Pro, we use sans serif font Swiss 721. Swiss 721 exists in several weights and variations, offering a wide range of expression.
SANS SERIF TYPEFACES

Swiss 721 Light
ABCDEFHGIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

Swiss 721 Light Italic
ABCDEFHGIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

Swiss 721 Roman
ABCDEFHGIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

Swiss 721 Italic
ABCDEFHGIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

Swiss 721 Bold
ABCDEFHGIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

Swiss 721 Bold Italic
ABCDEFHGIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

Swiss 721 Bold Rounded
ABCDEFHGIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

Swiss 721 Black
ABCDEFHGIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

Swiss 721 Black Italic
ABCDEFHGIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789
SANS SERIF TYPEFACES – ALTERNATE

For instances where Swiss 721 is not available—web, Microsoft Office programs, for example—use the more universal Helvetica Regular as an alternate.

<table>
<thead>
<tr>
<th>Swiss 721</th>
<th>Helvetica</th>
</tr>
</thead>
<tbody>
<tr>
<td>Roman</td>
<td>Regular</td>
</tr>
</tbody>
</table>

Aa

<table>
<thead>
<tr>
<th>Helvetica</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Regular</td>
<td></td>
</tr>
</tbody>
</table>

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 0123456789

<table>
<thead>
<tr>
<th>Helvetica</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Oblique</td>
<td></td>
</tr>
</tbody>
</table>

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 0123456789

<table>
<thead>
<tr>
<th>Helvetica</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Bold</td>
<td></td>
</tr>
</tbody>
</table>

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 0123456789

<table>
<thead>
<tr>
<th>Helvetica</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Bold Oblique</td>
<td></td>
</tr>
</tbody>
</table>

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 0123456789
TYPESETTING – SERIF

The examples below illustrate several contexts for typesetting the serif typefaces, and can be used as references when typesetting. Use the serif typeface—either Adobe Garamond Pro or Times New Roman—in timeless, formal contexts such as inauguration and faculty uses. Please refer to the Applications section of this manual for further examples of typesetting.

**Garamond Regular / Size 10pt / Leading 15pt / Tracking 0**

Small body text should have enough leading for easy legibility. Leading should be about two or three points more than the font size when set in upper and lowercase. Small text might be better in the light weight, depending on how much visual weight and contrast is needed in the composition.

**Garamond Regular / Size 18pt / Leading 24pt / Tracking 0**

As text gets bigger, the leading should get tighter, so that the text block appears as a unit (rather than stripes). Light and regular weights may be preferred at larger scales.

**HEADLINE Garamond Bold / Size 10pt / Leading 15pt / Tracking 5**
**BODY Garamond Regular / Size 10pt / Leading 15pt / Tracking 0**

**Headlines Might Be Bold**

The corresponding body text could be the same point size as the headline, but upper and lowercase, light or regular weight. When typesetting, first understand what the hierarchy is, then visualize that hierarchy by assigning the order of weights, caps, sizes, and composition to each distinct level.

**HEADLINE Garamond Regular / Size 18pt / Leading 24pt / Tracking 5**
**BODY Garamond Regular / Size 10pt / Leading 15pt (first line 18pt) / Tracking 0**

**Headlines Might Be All Caps And Bigger**

The corresponding body text could be the same point size as the headline, but upper and lowercase, light or regular weight. When typesetting, first understand what the hierarchy is, then visualize that hierarchy by assigning the order of weights, caps, sizes, and composition to each distinct level.
TYPESETTING – SERIF

HEADLINE Garamond Regular and Italic / Size 30pt / Leading 36pt / Tracking 10
SUBHEAD Garamond Regular and Italic / Size 18pt / Leading 24pt / Tracking 0
BODY Garamond Regular / Size 10pt / Leading 15pt (first line 18pt) / Tracking 0

TRY BIG AND ALL CAPS
FOR DISPLAY TEXT

Different weights and sizes distinguish levels of hierarchy

Combine with lowercase text to add visual texture and interest. The different weights, sizes, and use of caps should be based on the hierarchy of the information (not random). Adjust the tracking so that the different weights are visually equal in terms of letter spacing. The bold is naturally more open than the regular and light weights, so those lighter weights should be tracked out about 10 to 25 points.

HEADLINE Garamond Semibold / Size 64pt / Leading 64pt / Tracking 10
BODY Garamond Regular / Size 32pt / Leading 38pt (first line 40pt) / Tracking 0

STACK BIG TEXT

TRY BIG AND ALL CAPS
FOR DISPLAY TEXT
TYPESETTING – SANS SERIF

The examples below illustrate several contexts for typesetting the sans serif typefaces, and can be used as references when typesetting. Use the sans serif typeface—either Swiss 721 or Helvetica—in less formal contexts such as informational and student uses. Please refer to the Applications section of this manual for further examples of typesetting.

Swiss 721 Regular / Size 9pt / Leading 13pt / Tracking 0

Small body text should have enough leading for easy legibility. Leading should be about two or three points more than the font size when set in upper and lowercase. Small text might be better in the light weight, depending on how much visual weight and contrast is needed in the composition.

Swiss 721 Regular / Size 18pt / Leading 24pt / Tracking 10

As text gets bigger, the leading should get tighter, so that the text block appears as a unit (rather than stripes). Light and regular weights may be preferred at larger scales.

HEADLINE Swiss 721 Bold / Size 10pt / Leading 14pt / Tracking 5
BODY Swiss 721 Regular / Size 9pt / Leading 13pt / Tracking 0

Headlines Might Be Bold
The corresponding body text could be the same point size as the headline, but upper and lowercase, light or regular weight. When typesetting, first understand what the hierarchy is, then visualize that hierarchy by assigning the order of weights, caps, sizes, and composition to each distinct level.

HEADLINE Swiss 721 Regular / Size 18pt / Leading 24pt / Tracking 10
BODY Swiss 721 Regular / Size 9pt / Leading 13pt / Tracking 0

HEADLINES MIGHT BE ALL CAPS AND BIGGER
The corresponding body text could be the same point size as the headline, but upper and lowercase, light or regular weight. When typesetting, first understand what the hierarchy is, then visualize that hierarchy by assigning the order of weights, caps, sizes, and composition to each distinct level.
TYPESETTING – SANS SERIF

TRY BLACK FOR DISPLAY TEXT

Different weights and sizes distinguish levels of hierarchy
Combine with lowercase text to add visual texture and interest. The different weights, sizes, and use of caps should be based on the hierarchy of the information (not random). Adjust the tracking so that the different weights are visually equal in terms of letter spacing. The bold is naturally more open than the regular and light weights, so those lighter weights should be tracked out about 10 to 25 points.

WHY NOT ROUNDED?
TRY BIG AND ALL CAPS FOR DISPLAY TEXT
ART DIRECTION

Photography should capture all aspects of the Wellesley experience, from faculty and students to academic and social life, on campus and beyond. Photography should reflect Wellesley students’ diversity, seriousness of purpose, creativity, and resourcefulness.
ACADEMIC

Photographic imagery should reflect Wellesley as a dynamic institution fostering academic excellence in all arenas. Subject matter should reflect the scope of the Wellesley education, in arts, humanities, and sciences. Students should be placed in context whenever and wherever possible to convey their profound engagement with the world around them.
FACULTY

Wellesley professors should be captured in action, either lecturing or interacting with students, formally or informally.
CAMPUS WITH PEOPLE

Imagery of people within the campus setting should include physical highlights of the school, with Wellesleyans engaged and interacting with one another and their environment.
CAMPUS

Campus imagery should feature the College’s architecture, natural beauty, and unique and symbolic features, in different seasons. Reflecting the impact and scale of Wellesley’s campus reinforces its institutional soundness and speaks to the College’s endurance, stability, and promise.
CAMPUS LIFE

Imagery of campus life should reflect Wellesley’s diversity, give glimpses into the lives of Wellesley women, and capture the advantages of a women’s college. Photography should reveal women interacting, bonding, having fun, being themselves, and learning from each other.
CAMPUS LIFE
BEYOND CAMPUS

In addition to life on campus, photography should present Wellesley as a springboard to the world beyond. Imagery should reflect Wellesley’s proximity to Boston, affiliation with MIT and the 3-College Alliance, strong study-abroad programs, and general connectedness to the world at large.
GRID SYSTEM

With the logo, logotype, monogram, colors, typography, typesetting, and art direction in place, a distinctive grid system provides a recognizable graphic gesture that contributes an additional layer of uniqueness to the Wellesley identity.
GRID SYSTEM

A centered grid is anchored with the logo as a footer or signature. Applied over imagery, this centered, bottom-logo grid system is a simple, recognizable template.
GRID SYSTEM

For certain applications, the centered logo can be split, with the logotype rising to become a header and the monogram remaining as a footer. With this structure the logotype can increase in proportion to the monogram, taking on a stronger presence as the header. The exact proportion can flex according to context, and is left to the discretion of the designer. Department logos can likewise break from the monogram and increase in size to become a header. Body text should comply with the centered grid.
GRID SYSTEM

To avoid conflicting with imagery, the “centered” axis can slide left or right for greater flexibility in design. In these cases, the header and footer should remain aligned and centered with each other. The placement of the axis is open to the discretion of the designer but must maintain the clear space (see page 9) at the edges of the field. The grid axis can slide to the right or left to balance text with imagery and give flexibility and dynamism to the designed materials.
GRID SYSTEM

The centered grid system can be scaled down, while maintaining the same format or proportions, and serve as an identifying insert that can be placed freely over imagery. This miniature grid box corrals information into a compact, distinctive box that can be placed according to the content of the imagery it accompanies. In this way both the image and the written content can be emphasized.
The global identity of Wellesley College accounts for its various departments and sub-entities—including the Alumnae Association, the Davis Museum, and Centers for Women’s Studies—with sub-identities that function independently within the larger identity. In this system, the College identity comprises the umbrella that the others fall under.
LOGO

Based on the main logo, variations have been designed for different departments and sub-entities in order to carry the College’s identity throughout for cohesion and consistency.
DEPARTMENT LOGOS

Each department logo within the Wellesley identity system relates visually to the others and to the whole. When shown together, these departmental logo-lockups (such as “Wellesley Administration” or “Wellesley Academics”) should be the same size and proportion, and the baselines of the logotype and department should align. The serif typeface (Garamond) is used to designate administrative offices; the sans serif typeface (Swiss) is used for academic departments.
DEPARTMENT LOGOS – ADMINISTRATIVE

The serif typeface (Garamond) is used to designate all administrative offices. Building from the College logo, the name of each department can be inserted between the college logotype and monogram. With the cap height of the logotype as one unit, the department name is typed at a height of 0.5 units and centered, with a space of 0.75 units above and below.

The Wellesley department logos have been furnished on disc as EPS’s. Please use only the provided logos. Any and all modifications (adjustments to kerning, proportions, etc.) are prohibited.
DEPARTMENT LOGOS – ACADEMICS

The sans serif typeface (Swiss) is used for all academic departments. Building from the College logo, the name of each academic department can be inserted between the college logotype and monogram. With the cap height of the logotype as one unit, the department name is typed at a height of 0.5 units and centered, with a space of 0.75 units above and below.

The Wellesley department logos have been furnished on disc as EPS’s. Please use only the provided logos. Any and all modifications (adjustments to kerning, proportions, etc.) are prohibited.
DEPARTMENT LOGOS

Department logos exist in two primary versions—with and without the monogram—with two alternate constructions as options if preferred.

Optional—description / the monogram should be at the bottom
OFFICE OF THE PRESIDENT

While the logo for the Office of the President also exists in three variations, it must always include the full name. This lock-up system only applies to three offices: Office of the President, Provost & Dean of the College, Dean of Students. Other departments should follow the rule as explained on page 40.
PROVOST & DEAN OF THE COLLEGE

While the logo for the Provost also exists in three variations, it must always include the full name. This lock-up system only applies to three offices: Office of the President, Provost, Dean of Students. Other departments should follow the rule as explained on page 40.
While the logo for the Dean of Students also exists in three variations, it must always include the full name. This lock-up system only applies to three offices: Office of the President, Provost & Dean of the College, Dean of Students. Other departments should follow the rule as explained on page 40.
As these components come together, the Wellesley identity comes to life. As the identity is designed to be flexible, the applications in this section should serve as instructive references for how to creatively implement the identity.
STATIONERY – BUSINESS CARDS

3.5 x 2 inches
Double-sided
For the information side, use “Wellesley Blue” text on white. The backside can be printed in blue with a knock-out logo.
On request, the logo can be printed in blue on a white card.

Sarah P. Medina
Director of Communication & Publications
OFFICE FOR COMMUNICATIONS & PUBLIC AFFAIRS

Wellesley College
106 Central Street, Wellesley, MA 02481
Tel 234.567.8901 Fax 345.678.9012
smedina@wellesley.edu

Back
Blue

Back (optional)
White
STATIONERY – BUSINESS CARDS

Front

Sarah P. Medina
Director of Communication & Publications
OFFICE FOR COMMUNICATIONS & PUBLIC AFFAIRS

Wellesley College
106 Central Street, Wellesley, MA 02481
Tel 781.283.2237 Fax 781.283.3675
smedina@wellesley.edu

Name
Title
Department
Wellesley College
Address
Office, Fax, (Mobile)
Email address

Back

WELLESLEY
STATIONERY – LETTERHEAD

For letterhead, the logo is split, with the logotype rising to the top and the monogram plus contact info remaining at the bottom as a footer.
VISUAL IDENTITY GUIDELINES

APPLICATIONS

STATIONERY – LETTERHEAD

WELLESLEY COLLEGE

106 Central Street, Wellesley, MA 02481  Tel 781.283.2237  Fax 781.283.3675
STATIONERY – LETTERHEAD

Letterhead can account for specific departments and individuals.

Universal

Department specific

Personalized
(For Senior staff)

Footers
(For personalized version, email address can be added)
STATIONERY – LETTERHEAD

Stationery from the Office of the President can be general or personalized with the President’s name.
STATIONERY – #10 ENVELOPE

Envelopes should include the full college name and address in the top-left corner on the envelope front, with the logo on the back, centered on the sealing flap.

WELLESLEY COLLEGE
106 Central Street, Wellesley, MA 02481
STATIONERY – #10 ENVELOPE

Envelopes, like letterhead, can account for specific departments and individuals.

Universal

WELLESLEY COLLEGE
106 Central Street, Wellesley, MA 02481

Department specific

WELLESLEY COLLEGE
OFFICE OF ADMISSION
106 Central Street, Wellesley, MA 02481

President office

WELLESLEY COLLEGE
OFFICE OF THE PRESIDENT
106 Central Street, Wellesley, MA 02481
STATIONERY – COMPLIMENTS CARDS AND ENVELOPE

Card
6.75 x 5 inches, card stock (100 lb. or heavier)
Wellesley logo embossed

Envelope
7.25 x 5.25 inches
STATIONERY – MONARCH LETTERHEAD AND ENVELOPE

Letterhead 7.25 x 10.5 inches
Envelope 7.5 x 3.875 inches
STATIONERY – NOTEPAD

5.5 x 8.5 inches
50 sheet (suggested)
Perfect bound (glued on short side)

Follow the same logic as for letterhead: it can be specified for a department or a person. (See rules of variation on pages 47–50.)
Email signatures should include the Wellesley employee’s full name, title, and department on separate lines, followed by a line space, college name, address, and individual phone and fax numbers, all on separate lines. Email signatures should begin two line spaces below the employee’s typed name or message sign-off, be left-justified, and appear in Wellesley Blue (R0 G39 B118 or #002776).

Individuals can edit the personal contact info as needed, e.g., drop fax number, add mobile number, etc.

(Example)

Sarah P. Medina
Director of Communication & Publications
Office for Communications & Public Affairs

Wellesley College
106 Central Street, Wellesley, MA 02481
Tel 781.283.2379
Fax 781.283.3650
ADMISSION – VIEW BOOK

While this application has not been officially designed, this rendering presents design possibilities that may be useful as a reference.
FINANCIAL AID

While these applications have not been officially designed, these renderings present design possibilities that may be useful as references.
SERIAL BROCHURES

While these applications have not been officially designed, these renderings present design possibilities that may be useful as references.
SERIAL BROCHURES

While these applications have not been officially designed, these renderings present design possibilities that may be useful as references.
COURSE CATALOG

While this application has not been officially designed, this rendering presents design possibilities that may be useful as a reference.

Photographic Covers

Index Covers
ANNOUNCEMENT BROCHURE

While this application has not been officially designed, this rendering presents design possibilities that may be useful as a reference.
CAKLENDAR OF EVENTS

The Arts at Wellesley
Spring 2010

THE CYPRESS QUARTET
with soprano Andrea Matthews

THE DAVIS MUSEUM AND CULTURAL CENTER

NEW HOUSE CENTER FOR THE HUMANITIES

ABOUT WELLESLEY

VISUAL IDENTITY GUIDELINES
APPLICA TIONS
CARDS

While these applications have not been officially designed, these renderings present design possibilities that may be useful as references.
FAMILY & FRIENDS WEEKEND AND FOWCA HOMECOMING

COME CELEBRATE STUDENT LIFE AT WELLESLEY AND CHEER ON THE WELLESLEY BLUE!

This fun-filled weekend is chock-full of social, athletic, and educational activities for the entire family and friends of Wellesley College. Parents, reconnect with your students and meet other members of the Wellesley community. Alumnae, reconnect with friends and former teammates and test your skills in alumni contests.

For more information on activities and events planned, please visit www.wellesley.edu/athletics/Homecoming or www.wellesley.edu/familyweekend.

OCTOBER 2 – 4, 2009

FAMILY & FRIENDS WEEKEND AND FOWCA HOMECOMING

We invite you to come celebrate with other Wellesley College families, friends, alumnae, students, faculty, and staff. Family & Friends Weekend and FOWCA Homecoming at Wellesley College. Highlights of the Weekend include:

FRIDAY, OCTOBER 2, 2009
2:30 – 3:15PM
HOW WE LEARN
Come see student learning at its best as students share their research, study abroad, and research experiences, and showcase how they learn both in and off campus.

SATURDAY, OCTOBER 3, 2009
9:00 – 10:30AM
PRESIDENT’S ADDRESS
Ann President H. Kim Butler addresses you and addresses the state of the College.

10 – 10:30PM
BLUE PRIDE PARADE
Come join us for our first pep rally process for Homecoming. Follow the band as students, faculty, and staff make their way to the soccer field for a pre-match lunch. Then, cheer on the Wellesley Blue as they play a match against Mount Holyoke.

11:30 – 1:30PM
STUDENT LEADERSHIP PANEL
Hear a panel of student leaders share their experience of being leaders on campus.

1:30 – 3:30PM
OPEN MIC/CABARET
Enjoy the talents of Wellesley students as they come together to perform and showcase all of their talents in one exciting night.

For a complete schedule of events and to register, please visit www.wellesley.edu/familyweekend.
FAMILY & FRIENDS WEEKEND AND FOWCA HOMECOMING

Event Program
HOLIDAY CARD

Card 7.625 x 5.125 inches
Stamp 1.8 x 1.3 inch
NAME STICKERS

Sticker 3.5 x 2.5 inches
Printed on label stock

Sarah P. Medina
OFFICE FOR COMMUNICATIONS & PUBLIC AFFAIRS

Elizabeth Gildersleeve
OFFICE FOR COMMUNICATIONS & PUBLIC AFFAIRS

GAIL W. JONG
MEDIA BACKDROP

10 x 8 feet (size can vary)
POSTCARDS

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GENERAL MERCHANDISE

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Tee-shirts

Buttons
While this application has not been officially designed, this rendering presents design possibilities that may be useful as a reference.

Tote Bag
These guidelines are intended to explain Wellesley College’s visual identity system, but in case there is something that is not clear or that we did not have the foresight to address, please do not hesitate to contact us. We are more than happy to discuss issues as they come up.

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