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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”.

[Diagram showing clear space and minimum size]
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 CYAN
C100 / M0 / Y0 / K
R0 / G174 / B239
#00aeef

BLACK
C0 / M0 / Y0 / K100
R0 / G0 / B0
#000000
## 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.

<table>
<thead>
<tr>
<th>CLASS COLOR</th>
<th>PMS Number</th>
<th>CMYK Values</th>
<th>RGB Values</th>
<th>Hex Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Green</td>
<td>PMS 369</td>
<td>C59 / M0 / Y100 / K7</td>
<td>R88 / G166 / B24</td>
<td>#58A618</td>
</tr>
<tr>
<td>Red</td>
<td>PMS 186</td>
<td>C0 / M100 / Y75 / K4</td>
<td>R198 / G12 / B48</td>
<td>#C60C30</td>
</tr>
<tr>
<td>Blue</td>
<td>PMS 267</td>
<td>C86 / M96 / Y0 / K0</td>
<td>R82 / G35 / B152</td>
<td>#522398</td>
</tr>
<tr>
<td>Yellow</td>
<td>PMS 122</td>
<td>C0 / M14 / Y80 / K0</td>
<td>R252 / G212 / B80</td>
<td>#FCD450</td>
</tr>
<tr>
<td>Green</td>
<td>PMS 364</td>
<td>C73 / M9 / Y94 / K39</td>
<td>R66 / G119 / B48</td>
<td>#427730</td>
</tr>
<tr>
<td>Red</td>
<td>PMS 187</td>
<td>C5 / M100 / Y71 / K22</td>
<td>R167 / G25 / B48</td>
<td>#A71930</td>
</tr>
<tr>
<td>Blue</td>
<td>PMS 268</td>
<td>C86 / M100 / Y0 / K12</td>
<td>R79 / G45 / B127</td>
<td>#4F2D7F</td>
</tr>
<tr>
<td>Yellow</td>
<td>PMS 280</td>
<td>C100 / M78 / Y5 / K18</td>
<td>R0 / G39 / B118</td>
<td>#002776</td>
</tr>
</tbody>
</table>
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>Font</th>
<th>Sample</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adobe Garamond Pro</td>
<td></td>
</tr>
<tr>
<td>Regular</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789</td>
</tr>
<tr>
<td>Italic</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789</td>
</tr>
<tr>
<td>Semibold</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789</td>
</tr>
<tr>
<td>Semibold Italic</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789</td>
</tr>
<tr>
<td>Bold</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789</td>
</tr>
<tr>
<td>Bold Italic</td>
<td></td>
</tr>
<tr>
<td></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.

Adobe Garamond Pro
Regular

Times New Roman
Regular

Times New Roman
Italic

Times New Roman
Bold

Times New Roman
Bold Italic

ABCDEFGHJKLMNOPQRSTUVWXYZ
abcdefgijklmnopqrstuvwxyz 0123456789

ABCDEFGHJKLMNOPQRSTUVWXYZ
abcdefgijklmnopqrstuvwxyz 0123456789

ABCDEFGHJKLMNOPQRSTUVWXYZ
abcdefgijklmnopqrstuvwxyz 0123456789

ABCDEFGHJKLMNOPQRSTUVWXYZ
abcdefgijklmnopqrstuvwxyz 0123456789
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

<table>
<thead>
<tr>
<th>Font Style</th>
<th>Sample</th>
</tr>
</thead>
<tbody>
<tr>
<td>Swiss 721 Light</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789</td>
</tr>
<tr>
<td>Swiss 721 Light Italic</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789</td>
</tr>
<tr>
<td>Swiss 721 Roman</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789</td>
</tr>
<tr>
<td>Swiss 721 Italic</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789</td>
</tr>
<tr>
<td>Swiss 721 Bold</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789</td>
</tr>
<tr>
<td>Swiss 721 Bold Italic</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789</td>
</tr>
<tr>
<td>Swiss 721 Bold Rounded</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789</td>
</tr>
<tr>
<td>Swiss 721 Black</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789</td>
</tr>
<tr>
<td>Swiss 721 Black Italic</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789</td>
</tr>
</tbody>
</table>

**Overleaf**
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.

| Swiss 721              | Helvetica | Helvetica
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Roman</td>
<td>Regular</td>
<td>Regular</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ</td>
</tr>
<tr>
<td></td>
<td>abcdefghijklmnopqrstuvwxyz 0123456789</td>
<td>abcdefghijklmnopqrstuvwxyz 0123456789</td>
</tr>
<tr>
<td></td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ</td>
</tr>
<tr>
<td></td>
<td>abcdefghijklmnopqrstuvwxyz 0123456789</td>
<td>abcdefghijklmnopqrstuvwxyz 0123456789</td>
</tr>
<tr>
<td></td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ</td>
</tr>
<tr>
<td></td>
<td>abcdefghijklmnopqrstuvwxyz 0123456789</td>
<td>abcdefghijklmnopqrstuvwxyz 0123456789</td>
</tr>
</tbody>
</table>
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

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.

STACK BIG TEXT

TRY BIG AND ALL CAPS FOR DISPLAY TEXT
VISUAL IDENTITY GUIDELINES

OVERVIEW

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.
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.

Soe Lin Post
Director of Design
COMMUNICATIONS & PUBLIC AFFAIRS

Wellesley College
106 Central Street, Wellesley, MA 02481
Tel 234.567.3343 Fax 345.678.9012
spost@wellesley.edu
STATIONERY – BUSINESS CARDS

Front

Soe Lin Post
Director of Design
COMMUNICATIONS & PUBLIC AFFAIRS

Wellesley College
106 Central Street, Wellesley, MA 02481
Tel 781.283.3343 Fax 781.283.3675
spost@wellesley.edu

3.5 inches

0.25 inch

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.
WELLESLEY COLLEGE

Salutation,
Sender Title

106 Central Street, Wellesley, MA 02481 Tel 781.283.2237 Fax 781.283.3675

Complimentary Close,
Name of Sender
Title
STATIONERY – LETTERHEAD

Letterhead can account for specific departments and individuals.

Universal

WELLESLEY COLLEGE

Department specific

WELLESLEY COLLEGE
OFFICE OF ADMISSION

Joy P. St. John
Dean of Admission & Financial Aid

Personalized
(For Senior staff)

WELLESLEY COLLEGE
OFFICE OF ADMISSION

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

106 Central Street, Wellesley, MA 02481  Tel 781.234.2253  Fax 781.345.6789
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.
STATIONERY – #10 ENVELOPE

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

Universal

WELLESLEY COLLEGE
104 Central Street, Wellesley, MA 02481

Department specific

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

President office

WELLESLEY COLLEGE
OFFICE OF THE PRESIDENT
104 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)

Soe Lin Post
Director of Design
COMMUNICATIONS & PUBLIC AFFAIRS
Tel 781.283.3343  Fax 781.283.3650

First name Last name
Title
Department

Wellesley College
106 Central Street, Wellesley, MA 02481
Tel 781.345.6789
Fax 781.456.7890

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Regards,
Soe Lin Post
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

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VISUAL IDENTITY GUIDELINES
APPLICATIONS

SERIAL BROCHURES

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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

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AN EVENING WITH ANNE CARSON AND DANCERS

Bracko and Cassandra Float Can: Reading and Performance

JEWETT AUDITORIUM
APRIL 24 / 8:00 PM

THE NEWHOUSE CENTER FOR THE HUMANITIES PRESENTS

THE ARTS AT WELLESLEY

It is not an accident that the arts outlive the civilizations that produce them—art lives and informs forever. Because art is both intellectual and emotional, we believe that there is no more powerful way to teach critical thinking, inspire students, and make knowledge personal, patterned, and permanent.

The Wellesley arts curriculum—and highly acclaimed Davis Museum and Cultural Center—are integral and irreplaceable components of our fine liberal arts education. The many outstanding exhibits, performances, and lectures featured in this brochure are free of charge and open to the public unless otherwise noted.

THE CONCERT SERIES PRESENTS

THE CYPRESS QUARTET
with soprano Andrea Matthews

THEATRE

The Department of Theatre Studies at Wellesley College provides students the opportunity to explore the history and literature of the theatre, and then bring their knowledge from the classroom to a hands-on application of the craft. To facilitate this essential experiential learning, Department of Theatre Studies hosts three active performing programs on campus: Wellesley Summer Theatre, Wellesley College Theatre, and The Upstage Series. Pay what you can for entrance to all theatre performances. Please visit the Department of Theatre Studies web site for exact performance times.

Wellesley Summer Theatre
Wellesley College Theatre
Wellesley Summer Theatre Company is the professional Equity theatre company in residence

Under the direction of the Wellesley College Theatre Department, performances feature cast members of Wellesley College, Wellesley Summer Theatre, and The Upstage Series. To reserve your seats for performances, contact the box office at (781) 283-2262 or theatre.wellesley.edu

About Wellesley sphere of influence and liberal arts education. The many outstanding exhibits, performances, and lectures featured in this brochure are free of charge and open to the public unless otherwise noted.

Wellesley Summer Theatre and Wellesley College Theatre:
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. Athletes, 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.

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

Family & Friends Weekend and FOWCA Homecoming
OCTOBER 2–4, 2009

Wellesley College
106 Central Street
Wellesley, Massachusetts 02481

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

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

SATURDAY, OCTOBER 3, 2009
9:30 – 10:30 AM
PRESIDENT’S ADDRESS
Join President H. Kimonis as she welcomes you and addresses the state of the College.

10 – 12:30 PM
BLUE PRIDE PARADE
Come join us for our first ever parade for Homecoming. Follow the baton as students, faculty, and staff make their way in the processional for a pre-match lunch. Then, cheer on the Wellesley Blue as they play a match against Mount Holyoke.

12:30 – 1:30 PM
STUDENT LEADERSHIP PANEL
Meet a panel of student leaders share their experience of being leaders on campus.

1:30 – 2:30 PM
OPEN MIC/GABARET
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.
WELCOME TO WELLESLEY!

Dear Wellesley Families and Friends,

I am pleased that you have been able to travel to the College and join us for this weekend. The schedule for this weekend is set to share with you the amazing talents and accomplishments of Wellesley students and to provide you with a glimpse of the rich diversity of the campus by attending panels and services throughout the weekend. We know that the weekend will be a busy one for you and your student, and we extend our best wishes for an informative, enriching, and fun weekend.

At the President’s Address on Saturday, you will hear first-hand reports of recent developments at the College and look ahead to plans for the coming year. You will also have the opportunity to meet faculty members at open houses that will be held on Friday afternoon by various academic departments, and to attend the Sophomore Class Tree Planting ceremony in Alumni Garden. The weekend concludes with a student cabaret, with music and dance performances by faculty and students, and a visit to the Performing Arts Center.

Please note that the schedule will be a busy one for you and your student, and we extend our best wishes for an informative, enriching, and fun weekend.

Best wishes,

Debra K. DeMeis
President

Schedule of Friday Classes

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<thead>
<tr>
<th>Time</th>
<th>Class</th>
<th>Location</th>
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<tbody>
<tr>
<td>1:00–1:50pm</td>
<td>Introductory and Organizational Biology</td>
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APPLICATIONS

Schedule of at a Glance

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FAMILY & FRIENDS WEEKEND AND FOWCA HOMECOMING

FRIDAY 10/2
SATURDAY 10/3
SUNDAY 10/4

WELLESLEY COLLEGE

Family & Friends Weekend and FOWCA Homecoming
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

Soe Lin Post
OFFICE FOR COMMUNICATIONS & PUBLIC AFFAIRS

Elizabeth Gildersleeve
OFFICE FOR COMMUNICATIONS & PUBLIC AFFAIRS

KEIRA BUNN

KEIRA BUNN
MEDIA BACKDROP

10 x 8 feet (size can vary)
POSTCARDS

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

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

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
INTERNAL SIGNAGE SYSTEM, TYPOGRAPHY

Internal signage system uses a serif typeface, Garamond Pro in ALL-CAPS for non-numerical information. For numerical information, such as room numbers, sans serif typeface, Swiss 721 Bold is used in compliance with the Americans with Disabilities Act (ADA) guidelines.

How the typeface is rendered (its typographic size, justification, placement, and materials used) will be decided by the architect working with the donor representative team, to ensure the plaque’s compatibility and harmony with the building/space.

221
CLASSROOM

Adobe Garamond Pro
Regular

Swiss 721
Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789
INTERNAL SIGNAGE SYSTEM, CLASSROOMS

These renderings present examples of internal signage system for classrooms.

How the typeface is rendered (its typographic size, justification, placement, and materials used) will be decided by the architect for compatibility and harmony with the building/space.

Prior to production, all design work must be submitted to Wellesley College’s director of design, Soe Lin Post, spost@wellesley.edu.
INTERNAL SIGNAGE SYSTEM, OFFICES

These renderings present examples of internal signage system for offices.

How the typeface is rendered (its typographic size, justification, placement, and materials used) will be decided by the architect for compatibility and harmony with the building/space.

Prior to production, all design work must be submitted to Wellesley College’s director of design, Soe Lin Post, spost@wellesley.edu.
INTERNAL SIGNAGE SYSTEM, OFFICES (DECAL ON GLASS)

This renderings presents an examples of internal signage system for offices—decals on glass doors.

How the typeface is rendered (its typographic size, justification, placement, and materials used) will be decided by the architect for compatibility and harmony with the building/space.

Prior to production, all design work must be submitted to Wellesley College’s director of design, Soe Lin Post, spost@wellesley.edu.
INTERNAL SIGNAGE SYSTEM, [INTERNAL] WAYFINDING

These renderings present examples of typesetting for internal wayfinding.

How the typeface is rendered (its typographic size, justification, placement, and materials used) will be decided by the architect for compatibility and harmony with the building/space.

Prior to production, all design work must be submitted to Wellesley College’s director of design, Soe Lin Post, spost@wellesley.edu.
DONOR PLAQUES, TYPOGRAPHY

Donor plaques use serif typeface, Garamond Pro, and sans serif typeface, Swiss 721.

How the typeface is rendered (its typographic size, justification, placement, and materials used) will be decided by the architect working with the donor representative team, to ensure the plaque’s compatibility and harmony with the building/space. Examples are intentionally not provided to demonstrate the flexibility of the system.

Prior to production, all design work must be submitted to Wellesley College’s director of design, Soe Lin Post, spost@wellesley.edu.

Adobe Garamond Pro
Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Swiss 721
(Can use various weights as deemed appropriate by architect.)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789
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.

Elizabeth Gildersleeve  
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Office for Communications & Public Affairs  
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egilders@wellesley.edu

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