

In all we do

Trinity College



What is a brand?

A brand is an articulation of what defines the quintessential experience of an institution and its core identity. It draws upon perceptions shaped by a sum of stories and associations in the minds of its community and the public. When expressed well, a brand communicates distinct emotional connections through consistent language and visual design in a way that is both authentic and aspirational.

Why is a brand important?

For Trinity College, that means building on the foundation set in 1823. Today, more than ever, it is critical that we make clear our unique position and tell Trinity's authentic story prominently.

The sum of experiences, interactions, and communications at Trinity shapes how students engage, how alumni remember their school, and how faculty and staff deliver on Trinity's mission. It influences how the world sees the college.

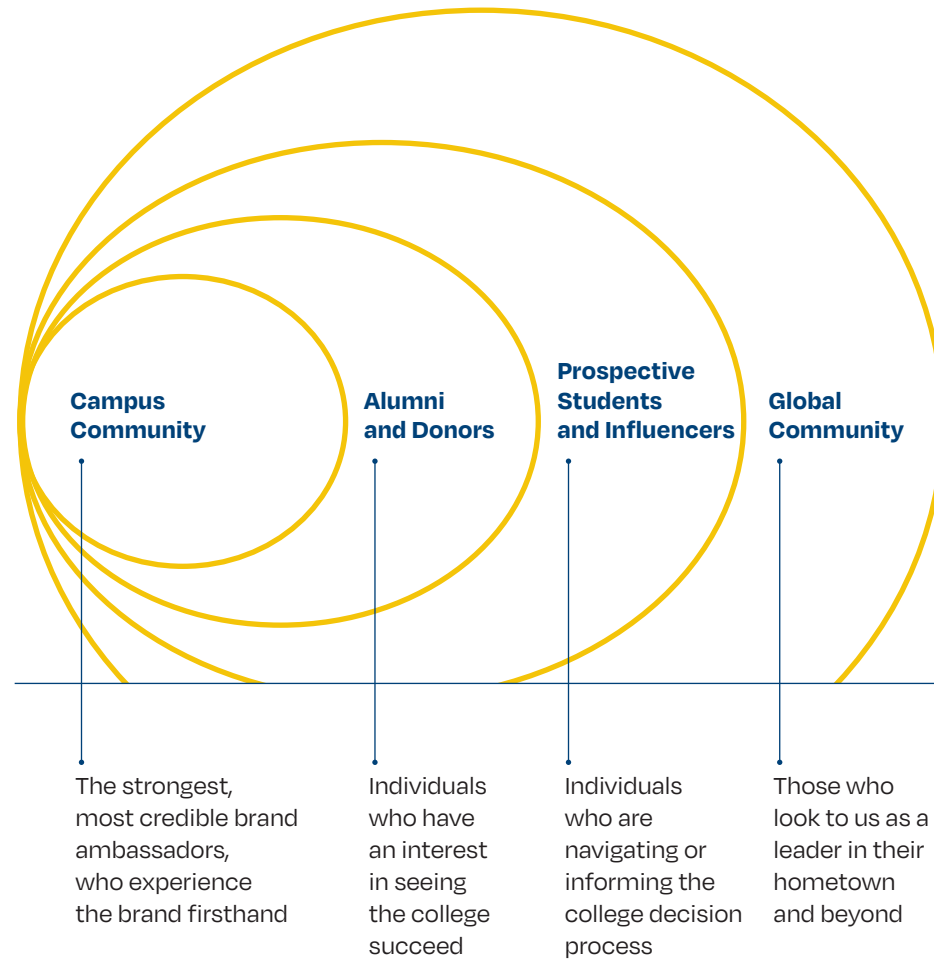
Getting to the heart of our brand means distilling what makes our college unique—differentiators that connect, attract, or remind people of the core experience—and what we value.

The elements in this document work together to ensure that we do so well, providing tools for everyone who plays a part in telling Trinity's story. The principles are deeply informed by research and offer a rationale for making decisions in our work.

Our strategy highlights our strengths, captures our personality, and communicates what the world can expect from us. It's the blueprint for our brand. Additionally, it's a tool that we should consult as we develop marketing plans, campaigns, and initiatives.

Audiences

Prospective students and influencers are primary audiences for Trinity's external marketing plans. Equally as important, we must engage and rally internal audiences to build momentum, pride, and affinity for Trinity. As the campus community and alumni are encouraged to communicate their experiences, they by extension help to propel the brand further outward and influence how the world views the college.



Positioning

Our positioning is a framework that helps ensure that our messages are distinct among our peers and competitors. It's what we want people to remember about Trinity College when they walk away. It's part brand legacy and part aspirational, and it's the idea that drives our core offering to prospective students. It's a statement that can evolve as the market (and the brand) shifts, and one that's for internal use only.

WHAT

Through intellectually energized connections rooted in a dynamic capital city,

HOW

Trinity College activates and prepares determined doers

WHY

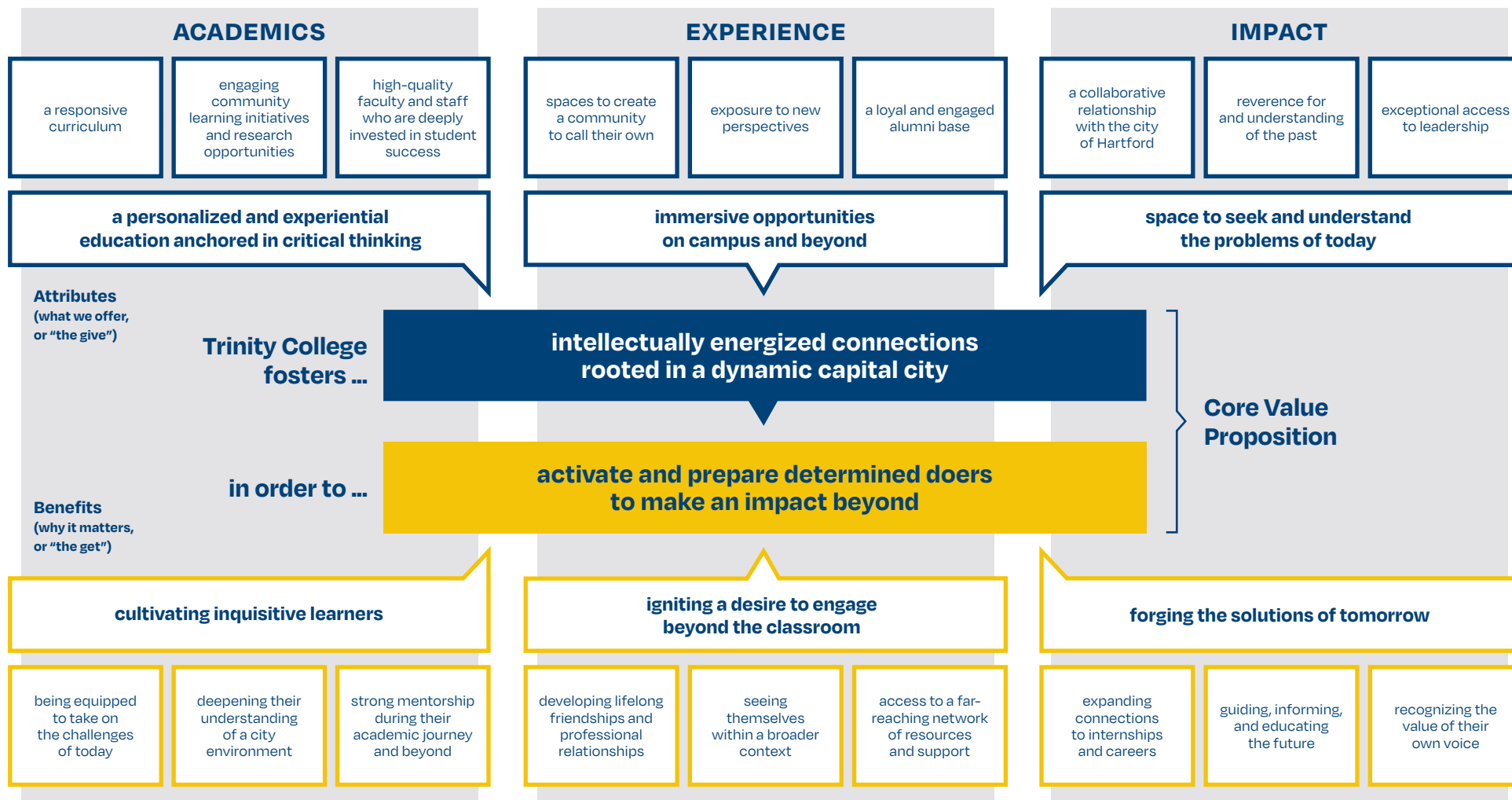
because the curiosity and spirit of innovation we cultivate here propels us to make an impact beyond.

The messages that position Trinity College competitively in the marketplace highlight these three dynamics:



Message Map

Staying on message allows us to communicate our offer to the world in a way that's both compelling and uniquely ours.



Personality Traits

When thinking about Trinity, it is helpful to regard our institution as a well-developed character—with a past, aspirations, and, most of all, clearly defined personality traits. These personality traits humanize Trinity and help inform the myriad stylistic choices that make the stories we tell feel relatable, consistent, and true.

Further, these traits help us bring our messages to life with greater emotional strength and resonance, closing the distance between how we see our institution and how audiences see us.

CURIOUS and CONFIDENT

The tone of our materials should illustrate our inquisitive nature while showing that we are steadfast and proud of who we are.

ENCOURAGING and DISTINGUISHED

Our communications should exemplify our high-quality standards without compromising approachability, care, or support.

ENERGETIC and DETERMINED

Our students are enthusiastic and unwavering in their pursuit of what matters most. The tone of our communications should reflect that.

Brand Narrative

Our brand narrative can be the most important writing our audiences will never directly see. While these paragraphs may not be written in the kind of language you'll see in a media release, and they won't likely roll off the tongue in an elevator speech, they *do* set the tone for how we tell our story.

While the brand narrative may express a high-minded sentiment, every idea within is rooted in our message strategy.

Use our brand narrative as inspiration. Pull relevant phrases when appropriate and adopt its tone whenever possible. You can even mirror elements of its construction when that's helpful.

If nothing else, read through it often, especially before beginning a new project. It can help you prime your creative pump and recenter your messages around what makes our story significant, compelling, and, ultimately, moving.

At Trinity, we're known by what we do and how we do it.

When we see inspiring things happening, there's a good chance there's a Bantam behind them.

We start in Hartford. Our community and our home. An education enhanced by the capital city and the opportunities it affords us. We have reasons to celebrate, to question, to research, to learn, to push boundaries—to explore what's possible through the projects we carry out and the actions we take.

We believe that no matter where you live, you belong to a community. And when you're connected to it, through time-honored friendships and a loyal network, you see more possibilities.

And nothing can be accomplished well without people who are determined and willing. And that, at our hearts, is who we are. People driven by a greater good.

You see it in our students, in their teachers, coaches, mentors; and in every Bantam alum. All of us fiercely loyal to Trinity and to one another.

We do it through academic rigor and critical thinking. Through learning beyond the classroom. Through confronting today's challenges and anticipating tomorrow's.

We do it with heart, and we do it with unwavering willpower.

And we do it best when we are backed by other Bantams, with a common understanding that anything is possible when everyone is all in.

We are Trinity in all we do.

Telling Our Story

A consistent voice is a key and compelling aspect of our brand, and so is a shared vocabulary. With simple, flexible rubrics for creating headlines, our messaging strategy guides what we talk about, while our brand narrative informs how we talk about it. These rubrics also can take a good amount of guesswork out of creating communications.

For each rubric, you'll note:

- **The rubric handle**
- **The formula for creating the headline**
- **The underlying intention (which can serve as inspiration for copy)**
- **Several examples of the rubric in action**

You might wonder if every bit of communication we share needs to follow one of these four rubrics. The answer is no. These rubrics will evolve and will continue to convey the underlying intention with a consistent tone and style.

Headline Rubric 1

... in all we do.

Formula:

**[Defining characteristic]
+ in all we do.**

Intention:

Our ideals aren't merely stated; they're exemplified. Bantams are known for—and by—their accomplishments. So where words fall short, our actions say everything about us.

Examples:

Thoughtful in all we do.

—

Joyful and open in all we do.

—

Determined in all we do.

—

Transformative in all we do.

—

Mindful and centered in all we do.

—

Forward-leaning in all we do.

Headline Rubric 2

... as only Bantams can.

Formula:

**[Example of excellence]
+ as only Bantams can.**

Intention:

For a Bantam, accomplishing the extraordinary is the ordinary. Exceeding expectations is our most basic expectation. And when something needs to be done well, a Bantam will do it better than imagined.

Examples:

Driving innovation, as only Bantams can.

—

**Mentoring tomorrow's mentors,
as only Bantams can.**

—

Righting injustices, as only Bantams can.

—

Fighting for habitats, as only Bantams can.

—

Acting with courage, as only Bantams can.

—

Lifting each other up, as only Bantams can.

Telling Our Story

For each rubric, you'll note:

- The rubric handle
- The formula for creating the headline
- The underlying intention (which can serve as inspiration for copy)
- Several examples of the rubric in action

Headline Rubric 3

... is what we do.

Formula:

**[Engaging, purposeful action]
+ is what we do.**

Intention:

Embracing opportunities and challenges with determination comes naturally to us. And while we're the furthest thing from single-minded, we'll gladly stake our reputation on our singular accomplishments.

Examples:

Making breakthrough discoveries is what we do.

—

Preserving history—and making history—is what we do.

—

Filling big shoes is what we do.

—

Serving justice for a whole state is what we do.

—

Challenging perceptions is what we do.

—

Acting with intention is what we do.

Headline Rubric 4

In everything, there's Trinity.

Formula:

**In every + [alum, faculty, student
or institutional accomplishment]
+ there's Trinity.**

Intention:

Every one of our accomplishments is a testament to Trinity. The advances and breakthroughs. The explorations and expressions. The experiences and lessons. The college's reputation lives in all we do.

Examples:

**In every performance made possible,
there's Trinity.**

—

In every success story written, there's Trinity.

—

**In every policy that makes a difference,
there's Trinity.**

—

In every audience member moved, there's Trinity.

—

In every promise kept, there's Trinity.

—

In every neighbor seen and heard, there's Trinity.

Our Story, Brief to Briefest

Whether or not we ever share an elevator in comfort again, there will always be extraordinary value in relating our institutional story quickly and memorably.

There's even more power when each of us can relate our role in that story. Here's a look at our shared story in various lengths, followed by a rubric for helping each of us make it our own.

In 140 characters:

At Trinity College, we bring curiosity and critical thinking to every challenge. Here in Hartford and beyond, we're Trinity in all we do.

In 280 characters:

At Trinity College, getting things done for the greater good starts with our faculty-student relationships, which bring academic rigor out of the classroom and apply critical thinking to every challenge. Here in Hartford and beyond, we're Trinity in all we do.

A little longer narrative:

At Trinity College, we have a reputation for getting things done for the greater good. You see it in our student-faculty relationships, which take academic rigor out of the classroom and apply curiosity and critical thinking to today's challenges and tomorrow's. We're Bantams. It's what we do. And it's why when something good is happening here in our home of Hartford or beyond, a Bantam probably is behind it. We're Trinity in all we do.

Social Media Tips

Many of our audiences communicate through one or more of the four main social media channels. It's important to keep in mind how various users interact with these different channels and how this behavior translates to engagement with our brand. Here are some high-level practices to consider so that the appropriate content, crafted in the right manner, effectively reaches the right people.



Twitter

How to use it
Tweet live-event updates, engage one on one with the campus community, and seek out and engage with the academic community.



Facebook

Share news, updates, photos, and videos that highlight Trinity's academic community.



Instagram

Post visually striking, "in-the-moment" photos and videos that give a sense of student life across all programs.



Instagram Stories

Post in-the-moment or behind-the-scenes photos and videos that offer a glimpse into student life across all programs.

Users and Successful Content

- Current Students**
Answering questions about facility issues, when spaces are open, upcoming events
- Campus Leaders**
College news
- Peers and Experts**
College news
- Prospective Students**
Retweeted acceptance letters, info about student and academic life
- Supporters**
College news and big achievements

- Current Students**
Share news about the community.
- Prospective Graduate Students**
Student success stories with visual content, student life, and big college events and traditions
- Parents**
Student success stories with visual content (videos are best) and fun traditions

- Prospective Students**
Student and academic life, student takeovers, quizzes about student life, beautiful pictures, fun videos, student success stories
- Current Students**
Student and academic life, student takeovers, quizzes about student life, beautiful pictures, fun videos, student success stories, campus events

- Prospective and Current Students**
Student and academic life, student takeovers, fun videos, college events

COPY APPROACH



IMAGE PRODUCTION VALUE



Checking Our Voice

When crafting any communication, ask yourself the questions listed here. If you can't answer yes to all of them, go back and rework what you've written.

Does this relate to our core message?

Does it sound like something a person with our brand's personality traits would say?

Does it get to the point instead of burying the key message?

Is at least one of our secondary messages included?

Do the headlines convey our voice instead of simply labeling the content?

Is this appropriate for the intended audience, and does it convey the relevant aspects of our personality?

Does it move beyond a simple statement of the facts to reveal something bigger about what we do here at Trinity College?

Does it demonstrate a clear audience benefit?

Does it connect that benefit to an attribute (the work or actions of our institution)?

Because our visual identity represents Trinity College at the very highest level, it's vital to our brand. These marks act as a signature, an identifier, and a stamp of quality. And they should always be the most consistent component in our communications.

Our New Wordmark

The singular expression of Trinity College's mission, brand positioning, and personality, this mark carries more equity and recognition than any other component of the visual identity.

Trinity College

Our new wordmark was inspired by elements of the architecture and other landmarks on our campus. Each letterform was constructed to create an authentic connection to our home and to accurately reflect who we are. We then made sure that the mark would be functional for all the needs of a contemporary logo.



Identity Assets

Our academic brand uses several important wordmarks, lockups, and emblems. Each has a specific role in representing Trinity College.

These identity assets must not be manipulated, altered, or modified for use by other entities.

Primary Wordmark

Our primary identifier is the Trinity College wordmark. It must be present in its original format on all communications. This is the college's simplest wordmark and our most recognizable mark.

Trinity College

Wordmark and Location Modifier

When marketing our name outside of the New England territory, we indicate our location in Hartford, Connecticut, under our primary wordmark.

Trinity College
HARTFORD • CONNECTICUT

Brand Awareness Wordmarks

The brand relies on supporting identity expressions to further the image and offerings of the college. We achieve this through identity lockups: wordmarks that incorporate the names of administrative and academic entities and can be used for internal and external communications.

Trinity College
Office of the President

Trinity College | Interdisciplinary
Computing

Institutional Seal

Our seal is an important part of our college's heritage. To honor its importance, we've refined it so that it can represent the college for another hundred years. With the introduction of the new primary wordmark, the seal will play a more selective role in the expression of the brand.



Spirit Marks and Mascots

We've expanded our identity assets further with a spirit monogram that conveys a somewhat lighter tone. This flexible mark can work in more traditional settings or can act as a casual shorthand for the college.



Tip

The Office of Communications is responsible for approving any and all usage of Trinity College trademarks in promotional instances and must be consulted prior to ordering any materials.

Primary Wordmark

The horizontal version of the wordmark is the primary wordmark for the college. It may be modified, only as shown, by adding the location identifier.

When marketing ourselves outside of New England, we need to indicate our location to clearly differentiate us from similarly named educational entities in the world.

Use the wordmark in Trinity Gold with a white location identifier only when it appears on a Trinity Blue background, as shown.

Wordmark (Horizontal)

Trinity College

Wordmark with Location (Horizontal)

Trinity College

HARTFORD • CONNECTICUT

Trinity Blue Background

Trinity College

HARTFORD • CONNECTICUT

Dark Backgrounds

Trinity College

HARTFORD • CONNECTICUT

Wordmark (Stacked)

Trinity College

Wordmark with Location (Stacked)

Trinity College

HARTFORD
CONNECTICUT

Trinity Blue Background

Trinity College

HARTFORD
CONNECTICUT

Dark Backgrounds

Trinity College

HARTFORD
CONNECTICUT

Recommended and Minimum Sizes

To aid in consistency, we've provided recommended sizes for reproducing the Trinity College wordmarks. While the medium or layout often dictates the proper size for the wordmark, it's best for similar collateral to have a consistent wordmark.

To maintain good legibility, never reproduce the wordmarks smaller than shown here, for print or screen. While the wordmark does not have a maximum size limit, you should use discretion when sizing it. It should never be the most dominant element on the page, but instead should live comfortably and clearly as an identifying mark.

Recommended Sizes

Trinity College

2 inches (150 pixels)

Trinity College
HARTFORD • CONNECTICUT

2 inches (150 pixels)

Trinity College

1 inch (75 pixels)

Trinity College
HARTFORD
CONNECTICUT

1 inch (75 pixels)

Minimum Sizes

Trinity College

1.25 inches (100 pixels)

Trinity College
HARTFORD • CONNECTICUT

1.25 inches (100 pixels)

Trinity College

0.625 inch (50 pixels)

Trinity College
HARTFORD
CONNECTICUT

0.625 inch (50 pixels)

Clear Space

To achieve maximum impact and legibility, clear space must be maintained around the wordmark lockup. The lockup may be placed onto images, but no other graphic elements, typography, rules, or images should appear inside this clear space.

Use the capital "T" from the wordmark as a measuring tool to help maintain the proper clearance.



Wordmark Misuses

Here are a few practices to avoid in using the Trinity wordmark. Adhering to these rules will ensure that our wordmarks are recognizable to all audiences.



Do not change the colors of the wordmark beyond those provided.

Trinity College



Do not skew, stretch, or bend the wordmark.

Trinity College



Do not rearrange or truncate the wordmark's elements.

Trinity
College
HARTFORD



Do not typeset the college location.

Trinity College
Hartford,
Connecticut



Do not add drop shadows or other visual effects to the wordmark.

Trinity College



Do not crop the wordmark or place it where it cannot be seen in full.

Trinity College



Do not lock up the wordmark with any other marks in the identity system.

Trinity College



Do not place the wordmark on complex backgrounds or other elements with insufficient contrast.



Do not use this old logomark

Trinity College
HARTFORD • CONNECTICUT



Do not use this old logomark



Institutional Seal

Our seal is an important part of our college's heritage. It is reserved for use on communications that represent the Office of the President. For example, it's imprinted on ceremonial documents, awards, and diplomas. It may be used occasionally for other purposes, but only with permission from the Office of the President and the Office of Communications.

The institutional seal should never be locked up with the wordmark and should not be modified in any way. The two marks may occupy the same media space, and doing so is encouraged. The versions of the seal shown on this page are the only versions permitted.



Color Options



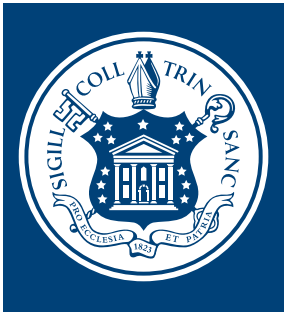
Trinity Blue and Gold



Trinity Blue and White



Black



White

To avoid creating an unpleasant "photo-negative" effect for objects within the seal, an enclosed version is available.



Trinity Blue and Metallic Gold
(May not be accurate depiction of metallic ink)

For high-value and high-profile applications of the institutional seal, Trinity Gold may be substituted with Pantone 873, Metallic Gold (a spot color). See page 27 for more information on this color and our brand's secondary color palette.

Minimum Size



1 inch

To maintain full legibility, never reproduce the seal smaller than 1 inch for print. The seal does not have a maximum size limit. The use of the seal for web is discouraged due to the amount of detail. Use your best judgment for other screen applications.

Clear Space



Ensure that clear space is maintained around the seal for legibility and prominence. Photos, text, and graphic elements must follow these guidelines. Use the miter cap as a measuring tool.

Extending the Identity System

An effective brand architecture is a clear, prioritized system that allows for growth and consistency and that builds equity in the master brand.

For all units and entities across Trinity, including schools, centers, departments, offices, and divisions, identity lockups always will be connected to the Trinity College wordmark.

In some cases, the Trinity College wordmark will appear at a smaller size, such as when it's positioned with the name of a campus entity or with another graphic mark. In these circumstances, the viewer likely will have adequate exposure to the Trinity brand.

1. Master Brand

Trinity College

Trinity College
HARTFORD • CONNECTICUT

Trinity
College
HARTFORD
CONNECTICUT



2. Academic Departments and Programs

Trinity College | Engineering

Trinity College | Interdisciplinary
Computing

3. Administrative Departments and Offices

Trinity College
Facilities

Trinity College
Office of the President

Trinity College
Career and Life
Design Center

Lockups for Academic
Departments and Programs

The academics offered by Trinity reinforce the college’s mission and vision, relying on the master brand to enhance their individual reputations.

In these lockups, the Trinity College wordmark and the department or program name are separated by a vertical rule. Together, they form a construction that can be used in official publications and marketing.

Note: Always use provided templates when creating new lockups. Never create a lockup from scratch. The typeface used in the lockup is a font provided with the template file and does not require a licensing agreement.

Single-Line Lockup

Reserved for compact names, this zone of text is always vertically centered, set in Reforma 1969 Gris, and in Trinity Blue.



Double-Line Lockup

For major names that exceed the limits of a single line of text, use the double-line lockup construction.



Trinity College | Music

Trinity College | Human Rights
Studies

Trinity College | Chemistry

Trinity College | World Literature
and Culture Studies

Lockups for Administrative Departments and Offices

These are core entities that directly support and further our mission, vision, and positioning. The entities in this category of lockups are always linked are always linked with the Trinity College wordmark to reinforce and elevate their strengths.

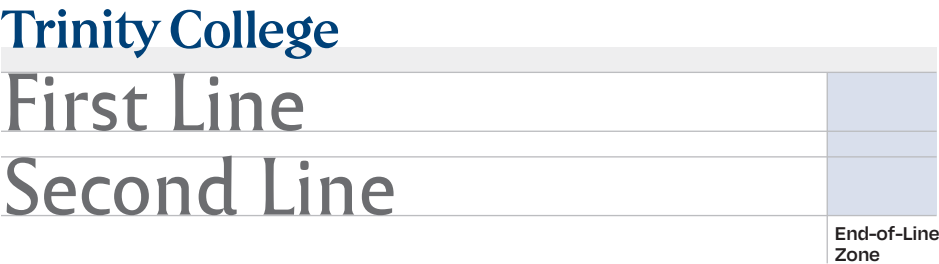
To reduce the size and complexity of the lockup, the Trinity College wordmark is reduced in scale above the entity name. At this level of exposure to the Trinity brand, a more prominent wordmark is not necessary.

Creating new brand architecture lockups is an important task for any entity within the Trinity brand. Keeping to the specifications of the lockups will maintain the college's integrity while allowing entities to clearly communicate their individual identities.

Note: Always use provided templates when creating new lockups. Never create a lockup from scratch. The typeface used in the lockup is a font provided with the template file and does not require a licensing agreement.

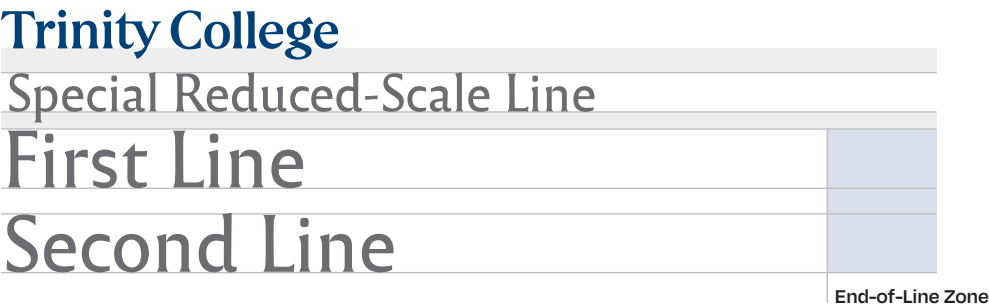
General-Use Lockup

Nearly all administration names will require only one or two lines. The entity name is typeset in Reforma 1969 Gris and in 70% black.



Special-Use Lockup

A few entity lockups will require special attention to accommodate lengthier titles.



Sample Lockups

Trinity College
Facilities

Trinity College
Alumni Office

Trinity College
Aetna Quantitative Center

Trinity College
Library and Information
Technology Services

Trinity College
Leonard E. Greenberg
Center for the Study
of Religion in Public Life

Academic Community Spirit Marks

The new academic spirit marks are monogram graphics representing the academic spirit of Trinity and is derived from the new wordmark. They are used outside of athletic environments and therefore replaces the Spirit T graphic for academic communications.

The monograms are not primary marks and should not be used on its own. Instead, they should be used as a graphic element, in the same way you would use a photograph or a headline. To ensure consistency, use the art as it is supplied, and do not separate or alter the components.



Monogram Misuses

It's important to understand the relationship between the Trinity College wordmark and the TC and T monograms. The marks are not interchangeable. Each serve a distinct function and should be used accordingly.

- Do not recreate the monogram.
- Do not alter, separate, or rearrange the monogram in any way.
- Do not add elements such as shadows, rules, or bevels.
- Do not lock the monogram up with departments, centers, programs, or institutes.

Trinity College Brand Guidelines

Outlined Monogram

This version is the clearest construction of the two letterforms. It can be used subtly or as a large graphic. Its open structure may require some clear space from other graphics to maintain legibility.



Trinity Blue and Gold



Trinity Blue and White



Black and White



Trinity Gold on Trinity Blue Background

Monogram Shield

The monogram also may be enclosed within a shield in a shield design borrowed from the Long Walk. This version can be used in more complicated layout, where the TC letterforms might not stand out. When including the shield, the monogram may appear over photography or other textures.



Trinity Blue and Gold



Trinity Blue and White



Black and White



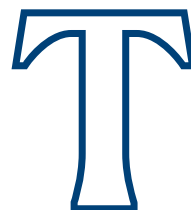
Trinity Gold on Trinity Blue Background

Academic T

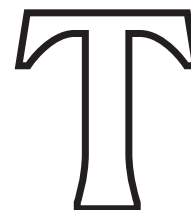
This monogram "T" can be used in place of the spirit T in academic settings



Trinity Blue and Gold



Trinity Blue and White



Black and White



Trinity Gold on Trinity Blue Background

Community Spirit T Mark

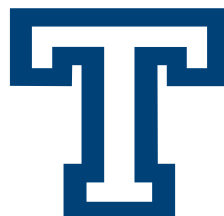
As a legacy mark for athletics, the Spirit T graphic has been used in many ways across the college. With the introduction of the TC monogram, the Spirit T will be used more selectively to represent the pride we share for our community and athletic teams. The Trinity Department of Athletics will continue to display the Spirit T mark as it chooses.

Institutional and academic communications will use the TC monogram instead. As messages shift to athletics and team pride, you may use the Spirit T as a supporting graphic.

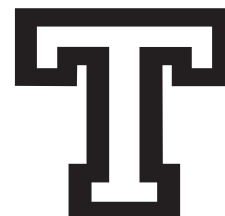
Spirit T



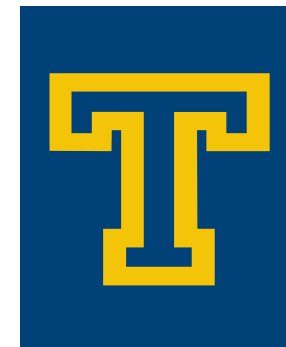
Trinity Blue and Gold



Trinity Blue and White



Black and White



Trinity Gold on Trinity Blue Background

Bantam Community Spirit Mark

As we do with the Spirit T, we share the Bantam mascot with the athletics department. Use the Bantam-head graphic in the same way as the Spirit T, to show pride in the college community and athletic teams. It's our most informal and fun expression of the Trinity brand in the institutional toolkit.

Bantam Head



Full Color



Trinity Blue and White



Black and White



White (with Outline)
on Trinity Blue Background



Full Color (with Outline)
on Dark Background

Approvals for Wordmarks and Marks

To use any of Trinity's brand marks and wordmark lockups, please contact the Office of Communications for review and approval. The office can provide specific guidance on incorporating brand assets or usage recommendations.

Note: The Bantam graphic's colors have been modified to match the brand color palette. Be sure to use the most updated image files in your layouts.

Primary Colors

Our primary palette consists of Trinity Blue and Trinity Gold. Our layouts lean heavily on these colors, mixing in the neutral and secondary color palettes to build color schemes that are complementary and balanced.

Coated Paper

When printing on most coated stocks, on specially treated uncoated paper, or on UV presses, use the specified Pantone spot color or the CMYK formulas.

Uncoated Paper

When printing on most uncoated stocks, we adjust the spot color and CMYK formula of the color palette to achieve the best results. Use the specified formulas at the bottom of the page.

<h3>Trinity Blue</h3> <p>PMS 541 C CMYK 100/61/0/40 RGB 0/65/121 HEX 004179</p>	<h3>Trinity Gold</h3> <p>PMS 7406 C CMYK 0/18/100/5 RGB 243/196/4 HEX F3C404</p>
<p>PMS 541 U CMYK 100/68/0/30</p>	<p>PMS 7406 U CMYK 0/16/100/0</p>

Secondary Colors

Our secondary palette is made up of vibrant hues and muted colors. The muted options work well as background floods of color. Use the vibrant accents to break up headlines, to establish hierarchy, and to create a more youthful vibe.

Metallic Gold

For high-value and high-profile applications for Trinity, Metallic Gold may be applied. Spot inks will increase production costs but have a noticeable impact on the perceived value of a printed piece.

PMS 873 Metallic Gold
Spot Color

Neutral Colors

These neutral hues pair perfectly with the primary palette. Due to the subdued nature of these colors, overpowering the primary set is less of a concern. Use these as supplementary colors rather than driving colors in layout and materials.

*Indicates a step change in the Pantone® uncoated ink color.
27

PMS 2925 C CMYK 85/20/0/0 RGB 0/157/234 HEX 009DEA	PMS 2707 C CMYK 25/7/0/0 RGB 192/215/254 HEX C3D7FE	PMS 7475 C CMYK 75/25/36/25 RGB 72/123/129 HEX 487B81	PMS 346 C CMYK 60/0/52/0 RGB 113/205/161 HEX 71CDA1
PMS 2925 U CMYK 85/20/0/0	PMS 2707 U CMYK 20/5/0/0	PMS 7476 U* CMYK 70/25/35/30	PMS 345 U* CMYK 50/0/50/0
PMS 365 C CMYK 20/0/50/0 RGB 193/226/146 HEX C1E292	PMS 7730 C CMYK 70/10/70/15 RGB 74/149/102 HEX 4A9566	PMS 1215 C CMYK 0/10/55/0 RGB 251/217/126 HEX FBD97E	PMS 728 C CMYK 10/30/50/5 RGB 205/161/127 HEX CDA17F
PMS 365 U CMYK 20/0/50/0	PMS 7730 U CMYK 65/8/60/15	PMS 1215 U CMYK 0/7/55/0	PMS 728 U CMYK 9/30/50/6
PMS 158 C CMYK 0/65/95/0 RGB 232/121/40 HEX E87928	PMS 484 C CMYK 5/90/95/35 RGB 155/52/38 HEX 9B3426	PMS 262 C CMYK 66/90/40/35 RGB 82/41/83 HEX 522953	PMS 7504 C CMYK 20/40/55/20 RGB 149/122/101 HEX 957A65
PMS 158 U CMYK 0/60/100/0	PMS 484 U CMYK 5/85/95/30	PMS 262 U CMYK 55/80/20/35	PMS 7504 U CMYK 27/40/50/23
PMS 447 C CMYK 70/50/60/60 RGB 55/57/56 HEX 373938	PMS 7545 C CMYK 25/5/0/75 RGB 65/85/105 HEX 415569	PMS 5527 C CMYK 25/15/20/0 RGB 188/202/210 HEX BCCAD2	PMS Cool Gray 1 CMYK 8/6/5/3 RGB 217/218/228 HEX D9DAE4
PMS 447 U CMYK 50/40/45/60	PMS 7546 U* CMYK 63/42/27/35	PMS 5527 U CMYK 20/10/15/0	PMS Cool Gray 1 U CMYK 10/8/7/0

Typefaces

Typography is a robust vehicle for our brand voice. It contributes to how our messages are read and communicated. Degular is our sans serif family and a workhorse for our communications. Mestiza, our serif family, performs well at small sizes, in longer-form text, and in more sophisticated applications.

Used together, these two typefaces create a clear hierarchy and keep our content legible and engaging.

United Sans Condensed is our third typeface used for accent typography.

Degular

Light	<i>Light Italic</i>
Regular	<i>Italic</i>
Medium	<i>Medium Italic</i>
Semibold	<i>Semibold Italic</i>
Bold	<i>Bold Italic</i>
Black	<i>Black Italic</i>

Mestiza

Light	<i>Light Italic</i>
Regular	<i>Regular Italic</i>
Medium	<i>Medium Italic</i>
Bold	<i>Bold Italic</i>
Black	<i>Black Italic</i>

UNITED SANS
CONDENSED

LIGHT
MEDIUM
BOLD

Degular

Degular is a sans serif font that works well for expressive headlines, subheads, callouts, and even body copy. The typeface has a modern but friendly appeal with some classic nuances.

Light
Light Italic
Regular
Italic
Medium
Medium Italic
Semibold
Semibold Italic
Bold
Bold Italic
Black
Black Italic

Activation Page:
fonts.adobe.com/Fonts/Degular

The entire Degular typeface family is available for activation when subscribed to the InDesign application from Adobe Creative Cloud. Activate fonts from the above link on the Adobe fonts page. Individuals not using InDesign may use the substitution fonts found on page 33 regardless of platform.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789!@#\$%&*

Sample Usage

Connecting graduates
to alumni in their industry.

It's what
we do.

Here at Trinity College,
we put everything
into all we do. Because
we act with an eye
toward results.

Mestiza

Mestiza is our serif font. This elegantly designed typeface can be used as an accent in headlines and for small elements in layouts. In its lighter weights, whether used in all caps or sentence case, it has a more formal feel. When used in its heavier weights, it reveals a playful tone. Its fluid yet geometric structure and sharp serifs create a distinct textural contrast to Degular.

The typeface Mestiza was chosen due in part to its similarity to the typeface found on classroom doors on Trinity's campus. They have similarities between the sharp serifs and swooping letterforms. Mestiza also has some letterforms that reflect the elegant curves of the wooden arches found in the Long Walk classrooms. See the photos of inspiration in this document. (page 57)

Light
Light Italic
Regular
Regular Italic
Medium

Medium Italic
Bold
Bold Italic
Black
Black Italic

Purchase Page:

myfonts.com/Fonts/Antonio-Lechuga/Mestiza/

Mestiza Regular, Italic, Bold, and Bold Italic

are the suggested weights necessary to effectively express this application of the brand typography. Individual fonts may be purchased from the above link and shared across multiple devices.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789!@#\$%&*

Sample Usage

In all
we do.

IN ALL WE DO,
WE'RE TRINITY.

“ I often give my students numerous extra-academic opportunities at Trinity involving research collaborations with faculty or projects in the Hartford community. ”

Being just minutes away from the seats of both state and local government in Hartford, Trinity makes real-world political science experiences possible. Participate in the nationally respected Legislative Internship Program, or work in a Hartford-based nonprofit organization.

United Sans Condensed

United Sans Condensed is an accent type family that we use for callouts and labels. Its rigid and collegiate character adds a texture to our compositions not found in our other typefaces. Use it sparingly with our other brand fonts to create contrast within a headline, label, or factoid.

LIGHT
MEDIUM
BOLD

Purchase Page:

houseind.com/hi/united_sans

United Sans Condensed Medium

is the minimum suggested weight necessary to effectively express this application of the brand typography. Individual fonts may be purchased from the above link and shared across multiple devices.

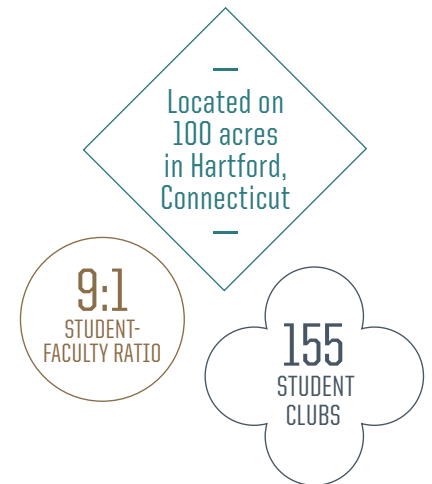
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789!@#\$%^&*

Sample Usage

OUR VOICE IS
BOLD AND THOUGHTFUL



Myles Little '21
Environmental Science and English



Using Type

Using type thoughtfully is crucial to making our designs look professional. Follow these tips to make sure our typography is consistent.

Leading

Line spacing, called leading, is critical to setting professional-looking type that is easy to read. Leading should be set tight, but not too tight.

**Leading that is too loose leaves
too much pause between lines.**

⊗ 20 pt type / 38 pt leading

**Leading that is too tight leaves
too little pause between lines.**

⊗ 20 pt type / 18 pt leading

**When leading is correct,
the reader won't even notice.**

☑ 20 pt type / 22 pt leading

A good rule of thumb is to start with leading that is two to four points higher than the point size of the text. This won't always be right, but leading can most easily be adjusted from there.

Tracking

Correct letterspacing, called tracking, also helps to make the type easy to read. Always use optical kerning, and rely on your best judgment when tracking text or kerning characters, based on this guide.

**Tracking that is too loose
leaves too much space
between letters.**

⊗ Tracking: 100

**Tracking that is too tight
leaves too little space
between letters.**

⊗ Tracking: -70

**When tracking is correct,
the reader won't even notice.**

☑ Tracking: 0

Alternate System Fonts

Our brand typefaces may not always be available to everyone for use in Word documents, PowerPoint presentations, and other digital applications. In these situations, use the alternate fonts, freely available on all computers, listed here.

Arial is the acceptable substitute for Degular.

Brand Fonts	Substitute Fonts	
Light <i>Light Italic</i> Regular <i>Italic</i> Medium <i>Medium Italic</i>	Arial Regular ABCDEFGHIJKLMNOPQRSTUVWXYZ STUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890?!,.,	<i>Arial Italic</i> ABCDEFGHIJKLMNOPQRSTUVWXYZ STUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890?!,.,
Brand Fonts	Substitute Fonts	
Semibold <i>Semibold Italic</i> Bold <i>Bold Italic</i> Black <i>Black Italic</i>	Arial Bold ABCDEFGHIJKLMNOPQRSTUVWXYZ STUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890?!,.,	<i>Arial Bold Italic</i> ABCDEFGHIJKLMNOPQRSTUVWXYZ STUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890?!,.,

Georgia is the acceptable substitute for Mestiza.

Brand Fonts	Substitute Fonts	
Light <i>Light Italic</i> Regular <i>Regular Italic</i>	Georgia Regular ABCDEFGHIJKLMNOPQRSTUVWXYZ STUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890?!,.,	<i>Georgia Italic</i> ABCDEFGHIJKLMNOPQRSTUVWXYZ STUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890?!,.,
Brand Fonts	Substitute Fonts	
Medium <i>Medium Italic</i> Bold <i>Bold Italic</i> Black <i>Black Italic</i>	Georgia Bold Regular ABCDEFGHIJKLMNOPQRSTUVWXYZ STUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890?!,.,	<i>Georgia Bold Italic</i> ABCDEFGHIJKLMNOPQRSTUVWXYZ STUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890?!,.,

Please Note: Our approved brand typefaces don’t include the full range of weights from these font families. Although they are available, our brand does not and should not use any font weights other than those listed in this section.

Our Photography

Photography is a powerful tool for conveying the Trinity College brand. And just as our story is a consequence of our people, place, and process, our photography falls into three categories.

Through thoughtfully curated imagery, we will tell the stories of determined doers, our dynamic location, and what we accomplish through our connected community.

Here's how to show our audiences what it means to be Trinity in all we do.

Place: Dynamic Location



People: Determined Doers



Learning in Action: Connected Community



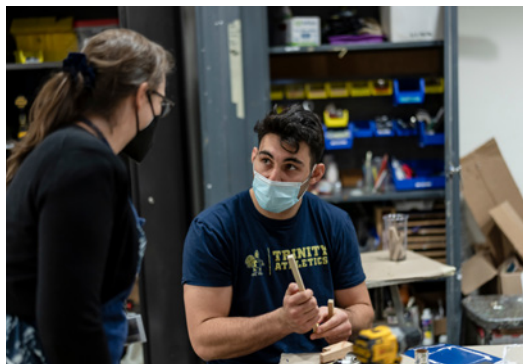
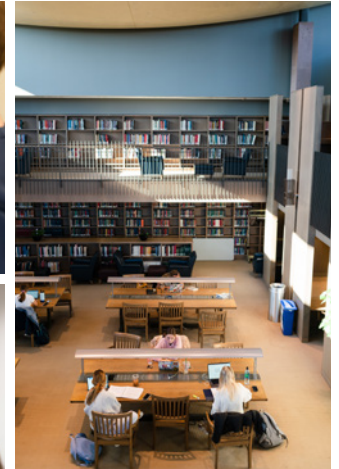
Learning in Action: *Connected Community*

This category is all that we do at Trinity. Photos should capture people in their natural element. People are essential to our connected community dynamic, but more important is what they are accomplishing together. Images should be in the moment, never posed, showcasing the amazing activities in our community. This photographic style should capture moments of real emotion, spirit, and achievement. This can include smiles, laughter, and other positive expressions, as well as introspection and hopeful reflection.

Images in this category reflect the experiences our students have at Trinity—moments with faculty and with one another, in and out of the classroom, and on their own. These photos should feel natural, candid, and engaging, with a purposeful use of depth of field.

When selecting images that convey connected community, ask:

1. Are the subjects truly engaged in their task or with each other?
2. Can we reasonably tell what is being accomplished in the photo?
3. Does the action captured feel authentic to Trinity and our community?



People: *Determined Doers*

All of our people—students, faculty, staff, alumni and members of the Hartford community—are determined doers. They are the driving force for what we do, as well as the audience we wish to reach. Images in this category should feel candid, natural, and in the moment, never posed or generic. Capturing a sense of curiosity, interest, or discovery is a great way to achieve this result.

Photos in this category should express a sense of community that can happen only at Trinity. This is the chance to capture our culture as it unfolds during student and alumni events—on campus around Hartford, and across the globe.

When choosing images of people, ask:

1. Does this image reflect our community at its most vibrant and diverse?
2. Is the primary subject engaged with their surroundings and fellow subjects?
3. Is the photo authentic to our community?



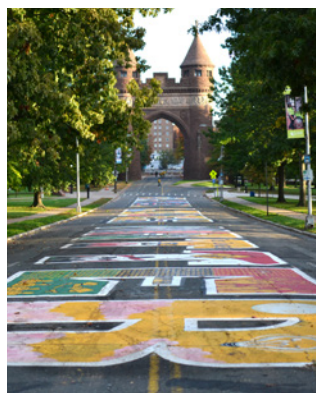
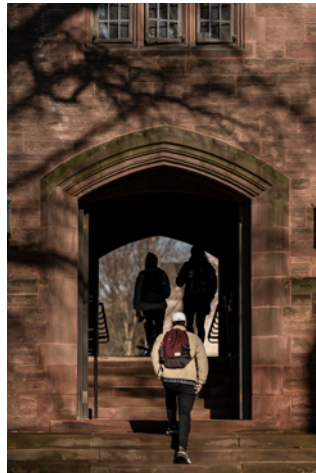
Place: *Dynamic Environment*

Location photography helps establish our setting for audiences who are new to Trinity, and reinforces it for those who are already familiar ignites offers a window into our dynamic location. These photographs represent the campus environment, the city of Hartford, and our surroundings. When scouting for these photos, look for workspaces, common areas, gathering spaces, architectures, and landscapes to help convey the wide range of studies that the Trinity community explores every day.

When taking these photos, look for unique perspectives, symmetry, depth of field, dramatic light, interesting environments, and action.

When choosing photography that compellingly conveys a sense of place, ask:

1. *Could this place only be Trinity College or Hartford, Connecticut?*
2. *Will it ring true with someone familiar with our campus and Hartford?*
3. *Would a first time visitor recognize and be excited about the place shown?*



Architectural Visual Inspiration

From our typefaces to graphic elements, inspiration found throughout the brand are heavily inspired by the historical elements, architectural stonework, and shapes found throughout campus pictured below.



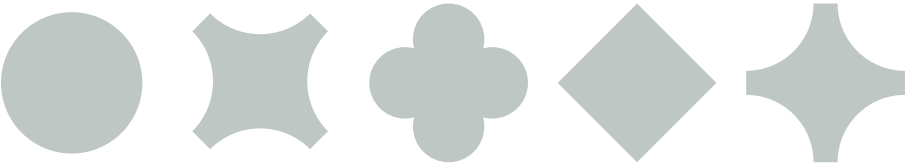
Architectural Glyphs

These graphic elements are versatile elements—use them to add depth, color, texture, and visual interest to any piece. They may also act as containers for photos, statistics, and other callouts. They can be used singularly or in groups, at sizes large and small. Solid glyphs can have a strong visual presence, but the linear shapes can be used for a more subtle effect.

See the sample tactics in this document (pages 62–68) for more examples of how these glyphs can be applied.

Core Glyphs

These five shapes are the basis for our system of graphics. They can expand for more complex and refined expressions of our distinguished campus.

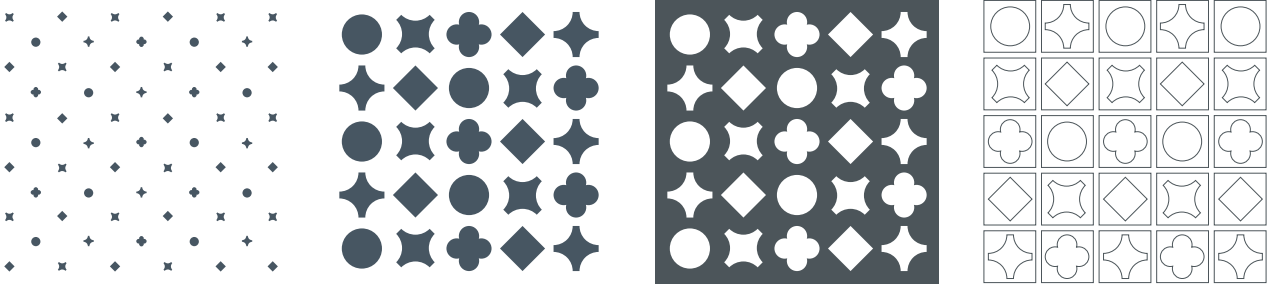


Container Glyphs



Pattern Blocks

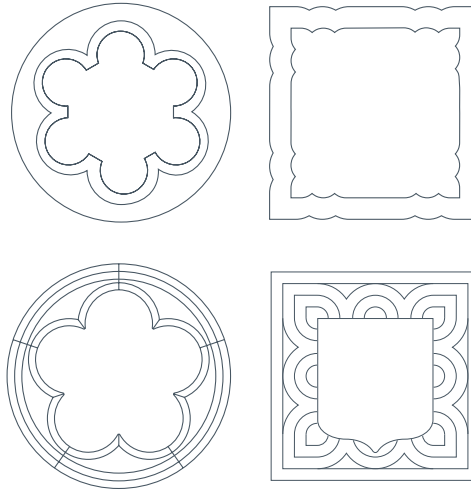
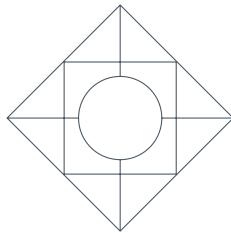
With our core glyphs, we created several patterns to be expanded or reduced. Stack them next to each other, or subtract glyphs one by one to create texture or accent within a layout.



Note: To acquire these graphics or create new graphics, consult the Office of Communications team.

Architectural Wireframes

These linear graphic elements have a more refined, historical feel, they are more appropriate for internal and alumni audiences. Use them to frame photos, to set objects within photos, to place in the background of color blocks, or to contain statistics and callouts.



Wireframes

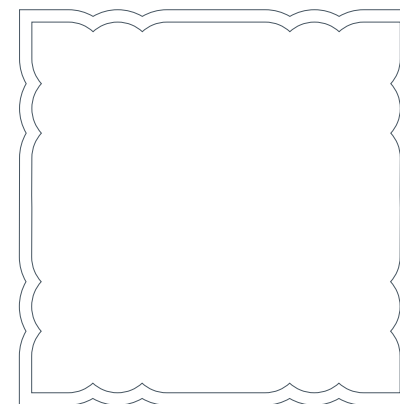
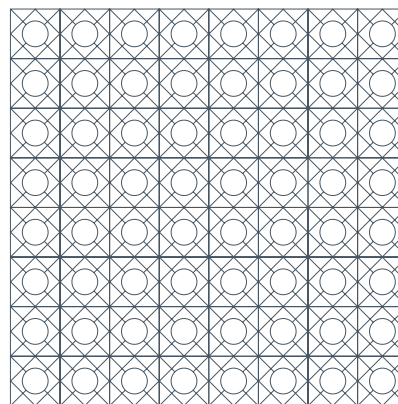
Because the wireframes are more detailed, sensitivity to line weight becomes important. Be sure to set a uniform point size after scaling the artwork. Generally, 0.5 point is a good place to start.



Large Architectural Wireframes

These graphics are meant to be used at a large scale, as background objects. The pattern (on the left) is most effective when it appears in a tone of the background color. This creates a subtle effect over which type or other objects can be cleanly placed.

The frame (on the right) should be used as a border for content to live within. It also works well when used tone on tone, but using a contrasting color can help it stand out.



Note: To acquire these graphics or create new graphics, consult the Office of Communications team.

Trinity College

The Communications Office is responsible for the overarching marketing strategy that supports the reputation and reach of the college. The office collaborates closely with Admissions and Financial Aid, the President's Office, Advancement, Athletics, Student Life, Strategic Initiatives, Dean of the Faculty's Office, and all departments. The office answers the college's graphic design needs in house and, when that's not possible, turns to a network of freelance designers and vendors to ensure adherence to design standards and visual identity guidelines.

Office of Communications

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Hartford, CT 06106

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