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Introduction

Contained in these pages is the first identity system at Middlebury that attempts to create linkages across our many schools and programs. It is the result of more than a yearlong process that sought input from many faculty, staff, and students, both here and in Monterey.

Although Middlebury is known most widely as a New England liberal arts college, in fact it possesses a range of programs that make it unique among its cohort. The Language Schools, Bread Loaf School of English and Writers’ Conferences, Schools Abroad, the School of the Environment, and most recently, the graduate institute at Monterey, all add innumerably to our institution. It is not simply that Middlebury maintains an unusual range of programs—it is that most of these are leaders in their area. Middlebury pioneered immersion language study and remains known as the leader in this field to this day. Likewise, it developed the first, and still most prestigious, summer writers’ workshop.

The identity system attempts to maintain a fine balance: it is not necessarily the case that each of our programs needs a relationship to the others to thrive. Many of the programs possess their own prestige and audiences. In the years to come, our goal for each program is that it realize its particular vision, growing and prospering in ways appropriate to its goals and its audiences.

Yet, we believe that Middlebury will be a stronger place, and the programs will prosper best, if there is awareness both here and in the outside world that all are part of Middlebury. We want our faculty to know about their colleagues working in various corners of the institution. We want our students to know that they have options to advance their educations beyond the program in which they are currently enrolled. We want Middlebury to be reflected in the success of these wonderful programs, and likewise, we want these wonderful programs to shine the light of their success on Middlebury.

This is what the system described in the following pages attempts to accomplish. If you have questions about anything you read herein, please contact our Office of Communications and Marketing. I know that they will be eager to help.

In closing, let me thank you in advance for your cooperation with this effort and your adherence to these guidelines. The benefits of a system such as this accrue over time through continual application. In this way each of you can help maintain and enhance the institution that we all so dearly love.
Middlebury’s Brand Architecture and Narrative

THE MIDDLEBURY BRAND ARCHITECTURE
The term “brand architecture” refers to the relationship of individual services or products to each other within the universe of a company or organization. There are many options. Some companies, like Proctor and Gamble, have decentralized brand architectures. Each individual brand, such as Charmin or Cover Girl, has its own identity and there is little tie back to the corporate entity that oversees them. Other companies pursue the masterbrand model, where individual product lines or services are strongly tied back to the core entity. Apple computers and Starbucks are good examples of masterbrand architectures.

One of the challenges of this project was to figure out the correct brand architecture for the several, relatively autonomous, programs under the Middlebury umbrella. A considerable amount of both qualitative and quantitative research was conducted to understand attitudes, priorities, and perceptions of students, staff, faculty, alumni, prospects, and broader publics that affiliate with Middlebury’s several programs.

The result is neither a decentralized brand architecture nor a masterbrand architecture. It is a hybrid.

What the research indicated is that for the vast majority of students, faculty, and staff affiliated with individual Middlebury programs, their attachment is to the program, not to the larger entity known as Middlebury. Therefore when admissions officers, fundraising officers, or faculty recruiters are promoting their individual program or school, they should speak mainly about their program. It is distracting, and not necessarily beneficial, to talk about the umbrella Middlebury entity. There are relatively few audiences who look at Middlebury primarily through the lens of the broader institution: among these are the Board of Trustees and certain select donors and opinion leaders.

Therefore, the identity system that was developed in light of the brand architecture does not dictate a homogenous “look” across Middlebury’s various programs. It establishes a limited number of anchors that enable all the programs to be identified as part of Middlebury:

- the use of the name “Middlebury” consistently before the program name
- the use of Middlebury’s official color
- the use of a consistent system of logos and typography for setting school names

Having established those anchors, this system anticipates—and indeed encourages—each separate program to use the tool kit of typefaces and colors contained in this manual to develop its own distinctive “look.” Having seen to the anchors, we now want and encourage each of the programs to fly. Those who are responsible for communications and marketing of the programs are in the best position to understand the preferences, priorities, and mind-set of the audiences with whom they communicate. It is hoped that this tool kit is flexible enough to provide a range of expressions.

THE MIDDLEBURY BRAND NARRATIVE
Just as the system anticipates diverse “looks” within the family of Middlebury programs, we also anticipate that each program will use its own narrative to describe itself to its various audiences. This is how it should be: those who affiliate with any one of our programs, whether the College or the Bread Loaf Writers’ Conferences, are mainly concerned with that particular entity. It would be counterproductive to subordinate the individual programs under a master narrative.

However, discussions among leadership of the institution did arrive at two themes
that we believe are shared by the various programs at Middlebury and thus do define the Middlebury brand:

1. **All of Middlebury’s programs are focused on developing the particular expertise and perspective that are required for successful engagement with an increasingly globally interconnected world.**

   In many instances, this literacy involves foreign language proficiency. But more central and fundamental to Middlebury than foreign language proficiency itself is an acknowledgment of the importance of effective communication across differences of culture, nationality, race, and socioeconomic status.

2. **Although Middlebury programs are situated across the country, around the world, and increasingly in cyberspace, they are distinguished by pedagogical approaches that emphasize intimacy and high levels of contact that are the legacy of the institution’s historic Vermont roots.**

   Those developing materials to communicate with various audiences such as prospective students, donors, current students, faculty, and staff are requested to attempt to weave these two themes into their presentations. This does not mean they would use these passages verbatim. They would employ the themes in ways that are suited to their audience and situation.

For further guidance on employing the brand architecture and messaging guidelines, please contact Middlebury’s Office of Communications and Marketing.
Middlebury’s Visual Identity System

Middlebury’s visual identity system is the critical tool for creating linkages among the schools’ various programs. Over time, we hope to build greater awareness, and thereby synergies, among the various programs at Middlebury.

The goal for this system is that the accomplishments of the programs and centers at Middlebury will redound to the reputation of the institution and conversely that the reputation of the broader institution will benefit the individual programs.

These are the elements of the Middlebury identity system:

- Middlebury’s logo and its authorized variations
- Middlebury’s colors
- Middlebury’s typefaces

The use of each of these elements is governed by the simple and clear guidelines provided in this manual.

If you have questions, please contact the Office of Communications and Marketing for assistance.
Middlebury Logo Components

The Middlebury logo is self-confident, attractive, and outgoing. It conveys school pride through the elements within the shield and through the use of the official color.

All elements are important: the shield and the treatment of “Middlebury” make an important statement about the institution’s place in the ranks of American educational institutions.

**Shield**

There are many dimensions to this shield. It is a distinctive image on its own. Even without knowledge of the various references, it is well-suited to the institution as a recognizable and emotionally warm image.

The shield and its elements were chosen to honor Middlebury’s excellence in its various programs.

**Old Chapel:** The signature building on the Middlebury campus

**Bread Loaf Mountain:** The home of two of Middlebury’s signature programs and an element in the romantic range of mountains

**Globe:** signifies the global focus of Middlebury’s programs

**Book:** Referencing the central image in the College seal, and alluding to the academic values at the core of the institution

**Date:** Founding year of the College

**Type Treatment**
The typeface was chosen to reflect the tradition and excellence of Middlebury.

The letterforms have been specifically sculpted and spaced. Users should never attempt to redraw this logo or rebuild it from scratch.
The master logo combines the shield with simply the word “Middlebury.”

**VERSIONS OF THE LOGO**

There are three versions of the Middlebury logo, each created for different design circumstances.

*Electronic versions of logo art can be obtained from the Office of Communications and Marketing.*

*If you have questions about which version best fits your scenario, please contact the Office of Communications and Marketing for guidance.*

**CENTERED LOGO**

The centered logo is best used in contexts where other elements of the design are centered.

**LEFT-ALIGNED LOGO**

The left-aligned logo is useful when producing a modern-feeling design where all elements align left and where a centered logo would be discordant, or in situations where efficient use of space is a priority.

**SHIELD ONLY (NO TYPE)**

For use only by the Office of Communications and Marketing.
School Name Logos

The Middlebury school name logos have been produced in concert with the master logo. The text has been carefully crafted and the letterforms specifically sculpted and spaced. No one should ever attempt to redraw these logos or rebuild them from scratch.

The Middlebury school name logos can be found on the following pages.

No department or program should embark on the creation of their own school name logo without prior authorization from the Office of Communications and Marketing.

High-resolution versions of logo art can be obtained from the Office of Communications and Marketing.
## School Name Logos

<table>
<thead>
<tr>
<th>Middlebury College</th>
<th>Middlebury College</th>
</tr>
</thead>
<tbody>
<tr>
<td>Middlebury Language Schools</td>
<td>Middlebury Language Schools</td>
</tr>
<tr>
<td>Middlebury Bread Loaf School of English</td>
<td>Middlebury Bread Loaf School of English</td>
</tr>
</tbody>
</table>
School Name Logos

Middlebury Bread Loaf Writers’ Conferences

Middlebury School of the Environment

Middlebury C.V. Starr Schools Abroad
The Middlebury Institute of International Studies at Monterey employs its own version of the Middlebury shield that is stylistically similar but replaces the image of Old Chapel with the Segal Building, eliminates the outline of Bread Loaf Mountain, and replaces the founding date of the College with the Institute’s founding date.

The Institute’s Shield

The Institute shield can be used on its own with permission from the Office of Communications and Marketing.
Middlebury College, Middlebury Language Schools, and Middlebury Institute for International Studies at Monterey employ lockups for certain centers, programs, or other sub-units of the school name.

Lockups are created by the Office of Communications and Marketing. The letterforms have been specifically sculpted and spaced. Designers should never attempt to remake the logo lockup or rebuild it from scratch.

A request for a lockup should be made to the Office of Communications and Marketing.

Lockups are not to be centered; they are only used in the left-aligned logo format.

Middlebury College
Center for Careers and Internships

Middlebury Language Schools
The Kathryn Wasserman Davis School of Russian

Middlebury Institute of International Studies at Monterey
James Martin Center for Nonproliferation Studies
Clear Area and Minimum Size

**CLEAR AREA**
A “clear area” around the logo equal to the diameter of the globe should be incorporated into any design using the logo.

**MINIMUM SIZE**
The minimum acceptable size for the Middlebury logo is defined by the height of the shield. The shield should never be less than .625” (or 5/8”) high in print. It is shown here at its actual minimum size.
Separating Components of the Logo

The examples to the right show correct usage of the Middlebury logo. The type treatment should always appear underneath or to the right of the shield.

It is acceptable to use the shield without the type treatment in moderation.

The Middlebury type treatment should never be used on its own or separated from the shield.

The examples to the right show incorrect usage of the Middlebury logo.
## Incorrect Uses of the Logo

<table>
<thead>
<tr>
<th>Correct</th>
<th>Incorrect Uses</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Correct</strong>&lt;br&gt;Always use the appropriate artwork file.</td>
<td><strong>Incorrect</strong>&lt;br&gt;Do not skew or distort the logo.</td>
</tr>
<tr>
<td>Middlebury</td>
<td>Middlebury</td>
</tr>
<tr>
<td><strong>Incorrect</strong>&lt;br&gt;Do not reposition or resize components.</td>
<td>Middlebury</td>
</tr>
<tr>
<td><strong>Incorrect</strong>&lt;br&gt;Do not add effects, punctuation, or any other elements to the logo.</td>
<td>Middlebury</td>
</tr>
<tr>
<td><strong>Incorrect</strong>&lt;br&gt;Do not add to the logo or replace components with words, images, or other marks to create a composite logo treatment.</td>
<td>Middlebury</td>
</tr>
<tr>
<td><strong>Incorrect</strong>&lt;br&gt;Do not skew or distort the logo.</td>
<td>Middlebury</td>
</tr>
<tr>
<td><strong>Incorrect</strong>&lt;br&gt;Do not reposition or resize components.</td>
<td>Middlebury</td>
</tr>
<tr>
<td><strong>Incorrect</strong>&lt;br&gt;Do not add effects, punctuation, or any other elements to the logo.</td>
<td>Middlebury</td>
</tr>
<tr>
<td><strong>Incorrect</strong>&lt;br&gt;Do not add to the logo or replace components with words, images, or other marks to create a composite logo treatment.</td>
<td>Middlebury</td>
</tr>
</tbody>
</table>
The Logo Colors

THE LOGO IN TWO COLORS
In most cases, the logo will appear in two colors, blue and black. It is not permissible to replace any of the colors nor to add additional color(s). This is the preferred logo color treatment.

Middlebury

THE LOGO IN ONE COLOR
The only colors that can be used in the one-color logo treatments are blue, black, or white (see next page). It is not permissible for the logo to appear in any other colors, nor may it appear in two or more colors.

Middlebury  Middlebury  Middlebury  Middlebury  Middlebury  Middlebury
## The Logo Colors

### The Shield in One Color

The only colors that can be used in the shield are blue, black, or white (see below). It is not permissible for the shield to appear in any other colors, nor may it appear in two or more colors.

<table>
<thead>
<tr>
<th>Correct</th>
<th>Incorrect</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="Correct Shield" /></td>
<td><img src="image2" alt="Incorrect Shield 1" /></td>
</tr>
<tr>
<td><img src="image3" alt="Correct Shield" /></td>
<td><img src="image4" alt="Incorrect Shield 2" /></td>
</tr>
</tbody>
</table>
The Transparent Logo vs. The Logo with a Background

<table>
<thead>
<tr>
<th>THE TRANSPARENT LOGO</th>
<th>THE LOGO IN TWO COLORS</th>
<th>THE LOGO IN ONE COLOR</th>
<th>THE LOGO IN WHITE</th>
</tr>
</thead>
<tbody>
<tr>
<td>With images that offer a simple, solid background with consistent color and contrast, the logo can be used with a “transparent” background.</td>
<td><img src="image1" alt="Middlebury Logo in Two Colors" /></td>
<td><img src="image2" alt="Middlebury Logo in One Color" /></td>
<td><img src="image3" alt="Middlebury Logo in White" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>THE LOGO WITH A BACKGROUND</th>
<th>THE LOGO IN TWO COLORS</th>
<th>THE LOGO IN ONE COLOR</th>
<th>THE LOGO IN WHITE</th>
</tr>
</thead>
<tbody>
<tr>
<td>With images that have a busier and more varied background, the logo will look best when used with a background. Shown to the right are the approved versions of the background color.</td>
<td><img src="image1" alt="Middlebury Logo in Two Colors" /></td>
<td><img src="image2" alt="Middlebury Logo in One Color" /></td>
<td><img src="image3" alt="Middlebury Logo in White" /></td>
</tr>
</tbody>
</table>
The Transparent Logo on a Color Background

When the Middlebury logo is placed on a background other than white (such as another color or a photo), enough contrast should be present to allow the logo to stand out.

INCORRECT USES OF THE TRANSPARENT LOGO ON A COLOR BACKGROUND
Shown to the right are examples of the Middlebury logo used improperly on a background other than white. The logo fails to contrast with the background.
The Logo with a Background on a Color Background

It is often easier to place the logo with a background behind the shield over a photo, since it inherently provides better contrast. However, care must still be given to ensure that the wordmark portion of the logo (in this case, “Middlebury”) is still legible.

INCORRECT USES OF THE LOGO WITH A BACKGROUND ON A COLOR BACKGROUND

Shown to the right are examples of the Middlebury logo with a background behind the shield being used improperly on a background other than white. The logo fails to contrast with the background.
Middlebury’s Seal

The official Middlebury seal is used on formal documents, i.e., diplomas or other official administrative communications emanating from the Office of the President or the Board of Trustees. The seal is also used for official ceremonial functions such as Commencement and appears on approved plaques, flags, or furniture.

The seal is not the school logo. It should not be used on stationery or brochures as a logo. Generally, it should be reserved for official and ceremonial functions.

Offices wishing to use the seal as a design element in a brochure should contact the Office of Communications and Marketing.
The Middlebury logo should appear on all print and electronic communications that are intended for external audiences. Examples of external audiences are prospective students and faculty, alumni, donors, press, community groups, academic societies, community organizations, foundations, and corporations.

Before going to print, it is important that all material is approved by the Office of Communications and Marketing, particularly if the material was not originally designed by a member of the communications staff.

The logo is not required on strictly internal communications, such as flyers posted on campus, club announcements, and internal departmental communications. Student groups are not required to use the logo, although it will be made readily available to them, and they are encouraged to add it to their promotional materials.
Applying the Logo to Signage and Banners

Signage is produced by the Office of Facilities Services in collaboration with the Office of Communications and Marketing to assist in visual recognition and wayfinding. Banners, such as those at right, can be used for special events, ceremonies, and celebrations.
Applying the Logo to Products

Product placements, such as hats, mugs, and T-shirts, should show the logo prominently. Sometimes it might look best with only the shield, especially if the printable space is small.
The official Middlebury color is blue. It should be used frequently in all communications.

The official color is an important tool for building school pride and awareness. Do not use a tint of the official color. It should always appear at 100 percent.

**COLOR ACCURACY**
It is important that when the colors are used they are rendered accurately. This can pose a significant challenge since vendors working in various media use different means for reproducing colors, for example on an athletic uniform, delivery vehicle, or banner. The ultimate reference point for the Middlebury colors is the Pantone color Matching System (PMS) developed for offset printing.

If you are working with a vendor printing on a medium other than paper, request that he or she use the PMS colors as a reference.

*A designer should never change the official colors by designating an alternate PMS color in a different shade of blue.*
The colors on this page have been selected to complement Middlebury’s official color.

The accompanying colors avoid any shades of blue that could be confused with Middlebury’s official color. It is important that no shades are employed that would lead to confusion about the official color.

**Official Color**

PMS 294

**Accent Colors**

PMS 292  PMS 426  PMS 401
Inspired by a sense of place, we developed the following palettes to help the schools to distinguish themselves within the Middlebury family. We recommend primary use of these colors to reinforce the visual identity established.

**Bread Loaf**
- PMS 294
- PMS 7406
- PMS 159
- PMS 640

**Monterey Institute**
- PMS 294
- PMS 544
- PMS 426
- PMS 326

**School of the Environment**
- PMS 294
- PMS 128
- PMS 377
Complete Color Palette

The official Middlebury blue should be used in most Middlebury communications as an anchor color. It is the color of the logo and is also used for athletics uniforms and institutional banners.

We recognize that a more extensive palette is required to help develop more complex communications vehicles. This full palette is being made available to designers who should not use every color in equal measure, but develop systems to support navigation and communication goals.

A subset of this palette has been made available to the general public. We recommend the limited palette for most institutional informational materials such as standard invitations, forms, basic newsletters, or methods of communication that do not require complex color systems but do require an immediate connection to the Middlebury brand.

**Official Color**

PMS 294

**Accent Colors**

- PMS 426
- PMS 292
- PMS 544
- PMS 640
- PMS 290
- PMS 326
- PMS 397
- PMS 377

- PMS 1545
- PMS 401
- PMS 7527
- PMS 187
- PMS 159
- PMS 110
- PMS 7406
- PMS 128
## Color Conversion Tables

**Official Color**

<table>
<thead>
<tr>
<th>PMS</th>
<th>CMYK (uncoated)</th>
<th>HEX</th>
</tr>
</thead>
<tbody>
<tr>
<td>294</td>
<td>100C 53M 2Y 21K</td>
<td>0D395F</td>
</tr>
</tbody>
</table>

**Accent Colors**

<table>
<thead>
<tr>
<th>PMS</th>
<th>CMYK (uncoated)</th>
<th>HEX</th>
</tr>
</thead>
<tbody>
<tr>
<td>426</td>
<td>65C 48M 37Y 60K</td>
<td>4C4B4C</td>
</tr>
<tr>
<td>292</td>
<td>65C 14M 0Y 0K</td>
<td>75A3CD</td>
</tr>
<tr>
<td>544</td>
<td>36C 0M 0Y 17K</td>
<td>97BD5</td>
</tr>
<tr>
<td>640</td>
<td>78C 0M 0Y 19K</td>
<td>017CF9</td>
</tr>
<tr>
<td>290</td>
<td>34C 0M 5Y 9K</td>
<td>ACD6EB</td>
</tr>
<tr>
<td>326</td>
<td>100C 0M 41Y 0K</td>
<td>1F9FB8</td>
</tr>
<tr>
<td>397</td>
<td>23C 0M 100Y 15K</td>
<td>8F9A17</td>
</tr>
<tr>
<td>377</td>
<td>48C 0M 100Y 14K</td>
<td>5E7E2C</td>
</tr>
<tr>
<td>1545</td>
<td>18C 53M 89Y 33K</td>
<td>604937</td>
</tr>
<tr>
<td>401</td>
<td>28C 22M 30Y 0K</td>
<td>A859F</td>
</tr>
<tr>
<td>7527</td>
<td>10C 5M 15Y 3K</td>
<td>DCD8BC</td>
</tr>
<tr>
<td>187</td>
<td>0C 84M 69Y 26K</td>
<td>962C28</td>
</tr>
<tr>
<td>159</td>
<td>0C 49M 85Y 12K</td>
<td>C26533</td>
</tr>
<tr>
<td>110</td>
<td>0C 8M 100Y 8K</td>
<td>B1850B</td>
</tr>
<tr>
<td>7406</td>
<td>0C 18M 100Y 6K</td>
<td>F48824</td>
</tr>
<tr>
<td>128</td>
<td>0C 8M 100Y 0K</td>
<td>FDD16D</td>
</tr>
</tbody>
</table>

**PANTONE (PMS)**, a.k.a. spot color, is to be used in printed applications. It should be used for the official color whenever possible to reinforce the brand identity, and can be used for complementary colors when possible.

**CMYK** is used for printed applications as an alternative to PANTONE (with the exception of any Microsoft Office documents, which use RGB).

**HEX** values can be used for websites and other e-communications. The value is an exact match to RGB.
The Middlebury identity system includes specific fonts that are to be used on all publications. Under no circumstances should a designer employ fonts other than those specified here. Questions should be directed to the Office of Communications and Marketing.

These typefaces have been selected to provide sufficient flexibility for a range of communications while maintaining a coherent and consistent Middlebury look. They complement the Middlebury logo system, and each font family offers a wide range of weights and style choices, including italics, bold, etc., to allow for numerous design options.
Serif Typeface

The serif typeface that has been selected for Middlebury communications is **Epic**.

Epic is a versatile and contemporary typeface. Designed in 2008 with a full complement of six weights and true italics, the Epic family offers itself as a true workhorse. Numerous standard and discretionary ligatures, majuscule ligatures, stylistic alternates, and swash characters ensure visual interest as an effective headline face.

Designers using this font should obtain their own license.

---

**cross the Universe**

*A guide to amateur astronomy*

Per ipsustis num irilit iascips ustrud dip elit nostrud delu enit digniam dionseq upissed min ullam vel ea commy nullan henit wis autpat praesto erassecte magna feum dolor autat, vel iuscin hendip exeros autatie consull feuguer susto commolo rperos aci blam dolorperil utet la faccum zzrilis autpat. Er augait utpatio nulputatuer ipit nos eum zziureect at. Ut wis nis quis auguerat. Duipol eummy nim alit lut prae esosqu blandio nsemn zzril ex eu feugait incip eratum augiat. Raipros alisism olendiat. Ommy num incil utem in hendigna feu num voloperat um ipit inbh ex endip lenis wisim nos ea facil ut numsan henim do dignis.
Serif Typeface

Epic Thin
ABCDEFHIGJKLMNQPQRSTUVWXZ
abcdefhijklmnopqrstuvwxyz 1234567890

Epic Thin Italic
ABCDEFHIGJKLMNQPQRSTUVWXZ
abcdefhijklmnopqrstuvwxyz 1234567890

Epic Book
ABCDEFHIGJKLMNQPQRSTUVWXZ
abcdefhijklmnopqrstuvwxyz 1234567890

Epic Book Italic
ABCDEFHIGJKLMNQPQRSTUVWXZ
abcdefhijklmnopqrstuvwxyz 1234567890

Epic Normal
ABCDEFHIGJKLMNQPQRSTUVWXZ
abcdefhijklmnopqrstuvwxyz 1234567890

Epic Normal Italic
ABCDEFHIGJKLMNQPQRSTUVWXZ
abcdefhijklmnopqrstuvwxyz 1234567890

Epic Medium
ABCDEFHIGJKLMNQPQRSTUVWXZ
abcdefhijklmnopqrstuvwxyz 1234567890

Epic Medium Italic
ABCDEFHIGJKLMNQPQRSTUVWXZ
abcdefhijklmnopqrstuvwxyz 1234567890

Epic Bold
ABCDEFHIGJKLMNQPQRSTUVWXZ
abcdefhijklmnopqrstuvwxyz 1234567890

Epic Bold Italic
ABCDEFHIGJKLMNQPQRSTUVWXZ
abcdefhijklmnopqrstuvwxyz 1234567890

Epic Ultra
ABCDEFHIGJKLMNQPQRSTUVWXZ
abcdefhijklmnopqrstuvwxyz 1234567890

Epic Ultra Italic
ABCDEFHIGJKLMNQPQRSTUVWXZ
abcdefhijklmnopqrstuvwxyz 1234567890
The slab serif typeface that has been selected for Middlebury communications is Sentinel.
Sentinel was produced by the esteemed Hoefler & Co. (www.typography.com) to address the many shortcomings of the classical slab serif. Sentinel is a fresh take on this style, designed to function in small sizes as well as large. It includes a complete range of styles, six weights from Light to Black that are consistent in both style and quality. It also includes thoughtfully designed italics across its entire range of weights.

Designers using this font should obtain their own license.
**Slab Serif Typeface**

---

**Sentinel Light**

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

**Sentinel Light Italic**

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

**Sentinel Book**

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

**Sentinel Book Italic**

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

**Sentinel Medium**

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

**Sentinel Medium Italic**

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

**Sentinel Semibold**

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

**Sentinel Semibold Italic**

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

**Sentinel Bold**

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

**Sentinel Bold Italic**

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

**Sentinel Black**

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 12345678

**Sentinel Black Italic**

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 12345678

**Sentinel Italic**

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890
The sans serif typeface that has been selected for Middlebury communications is **Whitney**.

Whitney was developed by Tobias Frere-Jones (available for purchase at www.typography.com) for New York’s Whitney Museum. Because of this, Whitney is exceptionally functional in both editorial settings and signage or other large-use applications. It includes a complete range of styles, six weights from Light to Black that are consistent in both style and quality. It also includes thoughtfully designed small caps and numerics in its OpenType system, as well as separate typefaces for index characters.

Designers using this font should obtain their own license.
Sans Serif Typeface

Whitney Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Whitney Light Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Whitney Book

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Whitney Book Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Whitney Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Whitney Medium Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Whitney Semibold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Whitney Semibold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Whitney Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Whitney Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Whitney Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Whitney Black Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890
Using the Typefaces Together

Epic, Sentinel, and Whitney are the official typefaces for Middlebury. They have been selected to work well together or on their own. All three typefaces are appropriate for headlines as well as text.

An Illustrated Tour of the Possibilities of Flash

By Joe McNally

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UREPRE NIS CUS MI, NECTATE LAMET MAXIMI, CONCEPTUNT, NONSERIBUS ENTO DOLESSIT ET PARIBUSAE EST, SIT, NUM QUIBUS IM ADIA VOLORRO ODIGENIT DISCIDIS MA QUI DIT, NECATTANT QUI OCCUMQUAT EXEL ET ES NUS EST, OPTAT MAGNAM FACESTIO. NEM QUASPE VOLOREIUM EXEREM INTION ET FUGIAS PERIT EUM VOLUM QUI OMNIMI INAM VOLUMPTAT. MA PRATEM QUI BERNUM DEXT, ET QUE QUI OMNIFICIAM EXPLICIT FACETAES RE, CUPID QUIDI ASPED MI, UNT MOS ESQUIRE PADAEPU DAEPORE MOLORE, SIMPOS EXPERIONET ETURE NUS ET AUT ANDI CON CORENISTRUM VOLENTISCIAS MIN NOBIT VENDICT, ODICIDA CIENECTEM VOLUPID MOD ETUEREPA DOLORE EXPERI TEMPERCIT ES ALIQUE CIIBERO RIBUS, TE AUT EST, ILLORE, SERIBUS, TO ET QUIS DOULTAPQAE ERA QUAMUSC ILLIANDEM DOLOR QUOS MINTORE HENEC.
Master Stationery

Middlebury stationery follows the format at right.

The stationery is printed in two-color using blue (PMS 294) and black.

MASTER STATIONERY
For those offices and individuals who are not part of a specific school, the master stationery will be used.

Date 1, 2015

Addressee’s Name

Title

Company or Office Name

Number and Street

City, State, Zip

Salutation:

This letter demonstrates the recommended typing format for all correspondence using this letterhead. This typing format is an integral part of the letterhead design.

Letterhead
8.5” x 11”

#10 envelope
9.5 x 4.125”

Business Card
3.5” x 2”

Sincerely,

Name of Sender

Title of Sender

Initials

c:

Bill Burger
Vice President for Communications and Marketing

152 College Street • Middlebury, VT 05753
p. 802-443-5834 • f. 203-993-1000
billburger@middlebury.edu

Middlebury College • Middlebury, VT 05753 • p. 802-443-5000 • f. 765-658-4800 • middlebury.edu
Middlebury stationery follows the format at right. The stationery is printed in two-color using blue (PMS 294) and black.

**SCHOOL STATIONERY**

There is specific stationery for each school. Shown right are two examples.
Some offices and individuals will be given customized letterhead. Customized letterhead is available in both Master and School stationery options. Shown right are three examples.
The Typing Format for Letterhead

The typing format for the letterhead is an integral part of the design and should be followed.

Shown right is the Master letterhead, but these rules are also to be applied to School and Customized letterhead.

The letter should be set in Times New Roman at 11 point. The left, right and lower margins are set at 1”. The signature aligns left. The body copy aligns left, not justified.

The date line of the letter begins 2.5” from the top of the letterhead. Allow two line spaces above the addressee’s name, title, company name, etc. and one line above the salutation. Add one line space between paragraphs in the body of the letter, there are no indentations. The maximum line width should not exceed 6.5”. Allow three line spaces for the signature above the name of the sender. The body of the letter should end 1” from bottom of the page or higher.

**PAPER STOCK**

Neenah Environment PC100 White Smooth
#10 Envelopes

Shown right is the Master envelope, but these rules are also to be applied to School envelopes.

The mailing address on an envelope should be typed as shown, 4.5" from left and 2" from top. The text should be set in Times New Roman at 12 point.

**PAPER STOCK**
Neenah Environment PC100 White Smooth

14 Old Chapel Road • Middlebury, VT 05753

#10 envelope
9.5 x 4.125"
Business Cards

Shown right is the Master business card, but these rules are also to be applied to School business cards.

There are always five or six lines of text on the business card. There should never be fewer and there can never be more.

There is space between the name/title and address/email/phone numbers.

PAPER STOCK
Neenah Environment PC100 White Smooth
Formatting Emails and Email Signatures

It is important that all faculty and staff using a Middlebury email account format their emails the same way.

**EMAIL FORMATTING**
Email backgrounds should remain white.
Acceptable fonts are Calibri, Georgia, Times New Roman, or Verdana. The email’s body text should always be black.

**SIGNATURE FORMATTING**
Acceptable fonts are Calibri, Georgia, Times New Roman, or Verdana. It is acceptable to bold the person’s name and/or “Middlebury” (or school name). It is also acceptable to italicize “phone,” “fax,” or “mobile.”

The color of email signature text may be black or blue (R9 G53 B122).

There should be a full line space between the name/title/school and the rest of the information.

**SIGNATURE INFORMATION**
The information included in your signature is the same as your business card.

*Always include*
- Name
- Title
- Middlebury (or school name)
- Mailing address
- Phone number (use dashes to separate components: 802-443-0000)
- Email address
- Middlebury URL (www.middlebury.edu)

*MAY INCLUDE*
- Additional contact numbers, such as fax, mobile, 800 number, etc.

*Do not include*
- Any link or logo for a website or organization either related or unrelated to Middlebury, including any version or variation of the Middlebury logo or its supplements
- Personal websites, blogs, twitter feeds, quotes, etc.
- Background images or decorative elements, such as clipart, emoticons, etc.