STAMPS
SCHOOL OF ART & DESIGN
Brand Guidelines
UNIVERSITY OF MICHIGAN
A note about branding

As a community of creative makers we are continually producing materials connected with our activities, programs, exhibitions, classes, and presentations. Stamps benefits from the diversity of graphic communication styles that target its many audiences. But without unifying visual guidelines, the materials we produce can appear disconnected, making us less recognizable as a school and confusing our audiences about who we are and what we do.

We have a common interest in reinforcing Stamps reputation for institutional excellence and increasing our visibility as a School. In order to this, we must be disciplined about our visual identity.

The following materials present not just a visual mark to unify our activities but a means for collectively communicating who we are to all our audiences—internal and external. At the same time, these guidelines allow considerable discretion in expressing the unique qualities of Stamps and its various creative activities.
We have a few simple guidelines for using the Stamps logo. Please be nice and follow them.
Who are we?
A guide for the visual identity of the Stamps School

This document, prepared by the Stamps communications team, provides guidelines for using the key graphic elements of the Stamps visual identity: the Stamps logo and wordmark, the Stamps typeface, and Stamps colors.

It focuses on print publications, with general guidelines for the web, and provides resources and downloads to ensure consistent usage. It also provides guidelines for use of the Stamps School name in text.

Together, these materials provide a foundation for organizational visual identity—along with a strong connection to the University of Michigan—without constraining the range of graphic possibilities.
The Stamps logo is designed to achieve a number of goals: 1) to support a visual identity that marks us as bold, confident, and creative. 2) to work well with the new visual identity that has just been adopted by the majority of UM units 3) to place us in the same visual family as many of the schools with whom we compete.

The Stamps logo features a bold and confident “Stamps” name, set in the Hoefler & Frere-Jones typeface Gotham. The accompanying “University of Michigan” text is set in the Hoefler & Frere-Jones typeface Mercury Display Bold. It is carefully proportioned to work at small and moderate sizes in all publications—web and print. Please follow guidelines for use to ensure that the logo retains its impact as the official mark of the School.
Uses

1) The Stamps logo should be used in all situations that call for the official mark of the School. For example, it should be used as the mark of the School in publications, print materials, websites and at public events that visually represent Stamps as a sponsor.

2) Only with the approval of the Stamps School Director of Communications may the Stamps logo or wordmarks be used in non-Stamps publications or event displays.

Download ready-to-use images of the Stamps logo.
Primary Logo
Best when used on Website Header or footer, Letterhead, Business Cards, Mailing Panel, etc.

Single Color Logo
To be used in limited color output situations. Recommended colors: Pantone 282, Pantone 286 (on dark fields), black, or inverse white on dark field.

Stamps “Stamp”
Best when used in “image heavy” situations such as exhibition posters, book covers, brochures or accompanying the Stamps Wordmark.

Stamps Wordmark
Only to be used at large sizes to strongly brand a publication to the school. The Stamps Wordmark is always to be accompanied by the Stamps “Stamp”.
Stamps Wordmark is always accompanied by Stamps “Stamp”

Stamps Wordmark

Headline set in Gotham
Recommended Sizes

In print, the Stamps logo should be large enough to ensure legibility and a proper hierarchical relationship to other typographic elements. On the web, the Stamps logo should be no smaller than shown at the bottom of this page.

Recommended Size For Print

**STAMPS**

**UNIVERSITY OF MICHIGAN**

2.75 inches

1.25 inches
Minimum Size for Print

Recommended Size For Print

**STAMPS**

**UNIVERSITY OF MICHIGAN**

2.75 inches

1.25 inches
Minimum Size for Print

Scaling

Do not horizontally or vertically scale the Stamps logo.

Do Not Scale Horizontally

Do Not Scale Vertically
Alignment

When appearing above text, the Stamps logo is most comfortably aligned with the left edge of the text.

When appearing below text, the Stamps logo is most comfortably aligned in the right corner of the page and using the “Stamp” logo treatment.

Logo above text

![Logo above text]

Logo below text

![Logo below text]

Penny Stamps graduated from this school in 1966 as Penny Witt. She’s an award-winning designer, a community leader and, along with her husband Roe, a dedicated philanthropist.

Clearance

Always reserve a cushion of open space around the Stamps logo. The height of the “Block M” is approximately the minimum amount of clearance to provide.

![Clearance]

No Building

The Stamps logo should never be used as a foundation from which to construct new logos. Anyone interested in developing new marks should contact the Stamps Communications Office.

![No Building]

Leave a clear zone around the logo

Never “build” around the logo
Primary palette — signature colors

Our signature color palette of Michigan maize and blue creates a powerful differentiator for our brand. Using this palette appropriately and consistently creates an additional layer of distinction.

Our signature colors may be used extensively both for large areas of color and as accent colors.

### Stamps Maize
- PMS: 7406 (coated and uncoated)
- CMYK: C0 / M18 / Y100 / K0
- HEX: ffcb05

### Stamps Blue
- PMS: 282 (coated and uncoated)
- CMYK: C100 / M60 / Y0 / K60
- HEX: 00274c

Additional standard colors

A higher intensity variation on the Stamps blue should be used in situations in which the official Stamps blue would be formally ineffective. For example, when pairing Stamps blue with black in a print publication, a higher intensity, brighter alternative (pms 286) will contrast more distinctly with black.

PMS: 282 (coated and uncoated)
Not enough contrast leads to an ineffective use of Stamps logo.

PMS: 286 (coated and uncoated)
CMYK: C100 / M66 / Y0 / K2
Color & Background

The Stamps logo may only be shown in the provided color options. Specifications for Stamps maize and Stamps blue can be found on the previous page.

The preferred background colors for a white “knock-out” Stamps logo are Stamps Blue or Stamps Maize.
About Our Font

Gotham

Every designer has admired the no-nonsense lettering of the American vernacular, those letters of paint, plaster, neon, glass and steel that figure so prominently in the urban landscape. From these humble beginnings comes Gotham, a hard-working typeface for the ages.

Gotham celebrates the attractive and unassuming lettering of the city. Public spaces are teeming with handmade sans serifs that share the same underlying structure, an engineer’s idea of “basic lettering” that transcends both the characteristics of their materials and the mannerisms of their craftsmen. These are the cast bronze numbers outside office buildings that speak with authority, and the engravings on cornerstones whose neutral and equable style defies the passage of time. They’re the matter-of-fact neon signs that announce liquor stores and pharmacies, and the proprietors’ names painted majestically on the sides of trucks. These letters are straightforward and non-negotiable, yet possessed of great personality, and always expertly made. And although designers have lived with them for half a century, they remarkably went unrevived until 2000, when Hoefler & Frere-Jones introduced Gotham.

Gotham is that rarest of designs, the new typeface that somehow feels familiar. From the lettering that inspired it, Gotham inherited an honest tone that’s assertive but never imposing, friendly but never folksy, confident but never aloof. The inclusion of so many original ingredients — a lowercase, italics, and a comprehensive range of weights — enhances these forms’ plain-spokenness with a welcome sophistication, and brings a broad range of expressive voices to the Gotham family.

www.typography.com/fonts/gotham/overview/
Mercury Display

A succinct family of display faces, Mercury answers the call for a contemporary serif that’s smart, quick, and articulate.

The signature typeface we designed for Esquire magazine began its life as a would-be historical revival, but developed into one of our most avowedly modern type families. During its initial design exploration, Mercury was envisioned as a revival of the work of Johann Michael Fleischman (1701-1768), a German punchcutter denizened in Amsterdam, whose unrevived typefaces had so expressively captured the drama and tension of the Dutch baroque. As Mercury’s design developed, it began to draw upon the work of other contemporary punchcutters: both the sparkling display faces of Jacques-François Rosart (1714-1774), and the progressive italics of Pierre Simon Fournier (1712-1768), were inspirations in Mercury’s evolving design.

The more time we spent with these historical models, the more it became clear that none of them truly possessed the qualities that were so exciting about the genre as a whole. As a collection, these faces were vibrant: tightly wound, yet quiet, using the tension between introverted and extroverted gestures — and between black letterforms and their white counters — to create a sort of “excited calm” on the page. It was these qualities that we hoped to capture in Mercury, so ultimately we chose to ignore the dictates of historical form and follow a more personal and expressive path instead.

Mercury debuted in the pages of Esquire in 1996, and though it had been designed to serve merely as an everyday headline font, it quickly became an indispensable part of the magazine’s painterly editorial openers. The sharp corners and tightly coiled curves that made Mercury lively at headline sizes made it irresistible in outsize typographic collages, and hinted at what we thought could potentially be a vibrant and hard-working text face as well. Rather than compromise the design’s crisp features, we explored these ideas separately, in what would become one of our most substantial type families: the high-performance Mercury Text collection, designed to thrive under all kinds of adverse conditions.

www.typography.com/fonts/mercury-text/overview/
Stamps Print & Web fonts

**Merriweather**

Merriweather will be used online and as the Stamps Administrative font. It is to be used in day-to-day use—*letterhead* text, *memos*, and all *in-house communication*.

Thanks to its designer, Sorkin Type Co, Merriweather is free for all to use. Merriweather is a workhorse text type family made specifically for screens. The Serif font features a very large x height, slightly condensed letterforms, a mild diagonal stress, sturdy serifs and open forms. This face is especially useful for setting text that will be converted to html for simultaneous Web publication. As it happens, it also looks great in print and is very readable.

http://www.google.com/fonts/specimen/Merriweather

Merriweather Light AbBbCcDdEeFf  
**Merriweather Light Italic AbBbCcDdEeFf**  
Merriweather Regular AbBbCcDdEeFf  
**Merriweather Regular Italic AbBbCcDdEeFf**  
Merriweather Bold AbBbCcDdEeFf  
**Merriweather Bold Italic AbBbCcDdEeFf**  
Merriweather Heavy AbBbCcDdEeFf  
**Merriweather Heavy Italic AbBbCcDdEeFf**

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**Proxima Nova**

The Sans Serif font Proxima Nova makes a very nice pairing with the Serif font, Merriweather. It will be used by the Stamps communications team as the online equivalent to Gotham.

Proxima Nova Thin AbBbCcDdEeFf  
**Proxima Nova Thin Italic AbBbCcDdEeFf**  
Proxima Nova Light AbBbCcDdEeFf  
**Proxima Nova Light Italic AbBbCcDdEeFf**  
Proxima Nova Regular AbBbCcDdEeFf  
**Proxima Nova Regular Italic AbBbCcDdEeFf**  
Proxima Nova Bold AbBbCcDdEeFf  
**Proxima Nova Bold Italic AbBbCcDdEeFf**  
Proxima Nova Extrabold AbBbCcDdEeFf  
**Proxima Nova Extrabold Italic AbBbCcDdEeFf**  
Proxima Nova Black AbBbCcDdEeFf  
**Proxima Nova Black Italic AbBbCcDdEeFf**
Download the Stamps logo

For print [.eps] - Standard logo and “Stamp”
Full Color
Stamps Blue
White
Black

For Web [.gif] - Standard logo
Full Color on transparent background

Download the Merriweather typeface
The Merriweather typeface is a free open source font that is available to anyone. Merriweather will be used online and as the Stamps Administrative font. It is to be used in day-to-day use—letterhead copy, memos, and all in-house communication. Stamps employees, students, and authorized contractors for Stamps, are asked to use merriweather in publications, communications, and academic work relating to Stamps.

Stamps Wordmarks
The Stamps wordmarks may be obtained upon request from the Stamps Communications Office.

Working Templates
Templates are provided to streamline the workflow of faculty, staff, and students of the Stamps School, as well as to create consistency in all materials representing the Stamps School.

• Letterhead
  - Standard Stamps Stationary
  - Deans Stationary

• Slide Presentation
  - Powerpoint
  - Keynote

• Memo (Microsoft Word)

• Flyer / Poster

Note: If you would like to suggest a template, please pass on your recommendation to the Stamps Communications Team.
Placement
When used in a Stamps publication, the Stamps logo does not need to be a prominent display element. It can function at small to moderate sizes to “brand” a publication as a Stamps product. The Stamps logo functions best when placed on the front or back cover of a print document, or at the foot of a print, the Stamps “Stamps” works well on posters, or Web page.

Legal
Here’s our friendly legal reminder that these graphics are proprietary and protected under intellectual property laws, so please use them correctly.

Please don’t:
• Display these graphics in a way that implies a relationship, affiliation, or endorsement by Stamps of a non-Stamps product, service, or business.

• Alter these graphics in any way, or combine them with any other graphics, without written consent from Stamps.
Use of the School Name in Text

1. Always use the Ampersand
The name of the school should always include the ampersand, not the word “and.”

**Example:** When Bob was first admitted to the Penny W. Stamps School of Art & Design....

2. First use of Name should be the full name
When using the name of the school in text, the first usage should always be the school’s full name, the Penny W. Stamps School of Art & Design.

Subsequent uses can be shortened: Subsequent uses of the school name in the same text can be “the Stamps School of Art & Design,” “Stamps School,” or “Stamps.”

**Example:** The Penny W. Stamps School of Art & Design is a small tight knit creative community surrounded by the resources of a top 10 University. Stamps students can ......... or At the Stamps School... or At Stamps, students can expect...

3. Use of “art and design”
Please use the phrase “art and design” to refer to the practice of art and design or to art and design students. Use an “and” and not an ampersand.

**Example:** When art and design students come to the Penny W. Stamps School of Art & Design, they are...

4. Use of the Name in Interviews
Please, when you are being interviewed, **ALWAYS** include a reference to Stamps. Ideally, you would say, “I am currently a ________ at Stamps School of Art & Design at the University of Michigan.” But saying the “Stamps School at the University of Michigan” is acceptable. And even “Stamps” is better than not including any mention of the School’s name. Please... try to never only say “I’m at the University of Michigan.”

5. Use of the Name in Publications, Email Signature, and Résumés
Please use the School’s full name:
Penny W. Stamps School of Art & Design
University of Michigan

**Example:**
Kate West
Director of Communications,
Penny W. Stamps School of Art & Design
University of Michigan
Description of affiliation

The Stamps School is a complex institution, operating in a wide spectrum of fields through its numerous programs, galleries and offices. Spelling out each organization’s role and institutional connection helps our audiences to build a clear, practical understanding of the School.

**Usage**

In cases where it would not be obvious to your audiences, publications should include a sentence or two identifying the group within the Stamps School responsible for the publication, and describing that group’s affiliation with Stamps and its mission.

This information can appear within the text of the document or in the front or back matter.

**Example:**

*This is a publication of the Stamps School of Art & Design at the University of Michigan.*

**OR**

*This publication is produced by the Stamps School of Art & Design Communications Office. The Communications Office of the Stamps School determines graphic standards for Stamps publications, both in print and on the Web.*