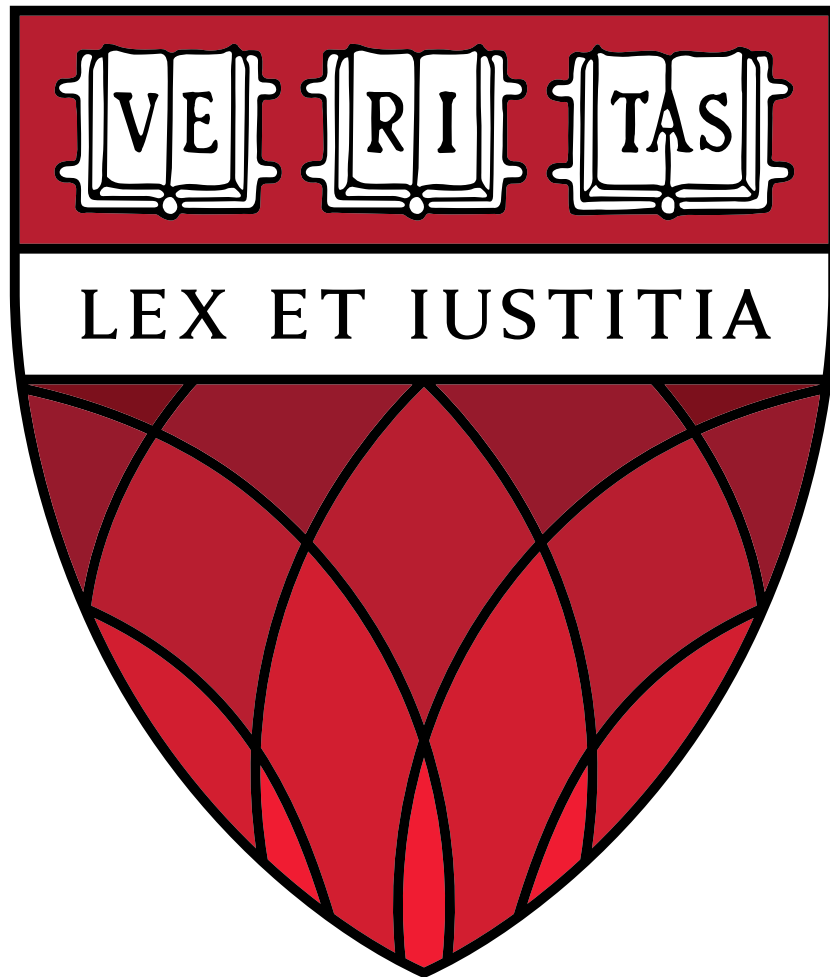


# HARVARD LAW SCHOOL

## STYLE GUIDE



<b>TABLE OF CONTENTS</b>	<b>1</b>
<b>HLS OFFICIAL SHIELD DESIGN</b>	<b>2</b>
Design Process, Themes, And Approach	3-4
<b>SHIELDS</b>	
Harvard Graduate School Shields and Structural Continuity	5
HLS Suite Of Shield Options - Primary	6
HLS Suite Of Shield Options - Secondary	7
HLS Wordmark	8
<b>LOGO GRID</b>	
Vertical Wordmark (Small Type)	9
Horizontal With Wordmark + Subheading	10
Shield and Margins	11
<b>TYPE</b>	
Primary Typography	12
Serif Typography	13
Sans Serif Typography	14
Sans Serif Typography (Alternates)	15
<b>COLOR</b>	
Facet Grouping + Color Designation	16
Primary Color Palette	17
Secondary Color Palette	18
Tertiary Color Palette	19
One-color Option	20
HLS Shield With White Outline	21
Default and Small Shield Design Options	22
<b>VISUAL SYSTEM</b>	
Pattern Options	23
Pattern Usage	24
Gradient and Pattern	25
Gradients and Meshes (Digital)	26
Gradients With Text + Image (Sm)	27
Facet As Frames (With Gradient Overlay)	28
Facet As Frames (Color Photography)	29
Monochromatic Palette Usage	30
Use Of Circle Frames + Linework	31
Use Of Circle Frames + Linework + Secondary/Tertiary Palette	32
Grid As Frame	33
Belly Band and Pattern	34
Filigree Lines (Embossed Or Foil)	35
<b>APPLICATIONS</b>	
Stationery	36
Website	37
Social Media	38
Photography Guidance	39
Swag	40
Don't	41
Contrast	42
<b>CONTACTS</b>	
Office Of Communications	43



The elegant design of the Harvard Law School shield is reflective of the law school's character. The use of the expanding or diverging lines, some with no obvious beginning or end, conveys a sense of broad scope or great distance — the limitlessness of the School's work and mission. You will also see in some applications how these radial lines can allude to the latitudinal and longitudinal lines that define the arc of the earth, conveying the global reach of the Law School's community and impact. These lines can also evoke the numerous paths of fulfillment and contribution that are open to an HLS graduate. And the multifaceted, radiating form — a form inspired by the architectural detail found in both Hauser Hall and Austin Hall — seeks to convey dynamism, complexity,

inclusiveness, connectivity, and strength. The traditional elements of the shield speak to the school's history and grounding, while the more modern forms convey its ongoing evolution and aspirational nature. When combined with color, the multiple radiating lines express an internal energy, light, and strength, conveying a community with many facets and nuances, none of which alone defines it. Finally, the shield makes explicit Harvard Law School's commitment to truth, law, and justice, underscored by the Harvard veritas printed across three open books and the incorporation of lex et iustitia.

“There’s a dynamism at HLS. It’s not a static or singular thing... It is constantly building or constantly searching for the truth about what justice or what the law should be. A demanding journey of continuing to seek justice.”

— HLS ALUMNA

## COMMUNITY ENGAGEMENT

To ascertain the appropriate criteria to guide the design of a new shield, members of the Harvard Law School Shield Working Group solicited input from members of the HLS community. The Working Group held more than a dozen discussions with a diverse set of HLS stakeholders, including faculty, students, staff, and alumni. All J.D., L.L.M., and S.J.D. students, faculty, and staff were invited to participate in focus groups, and everyone who indicated interest was able to do so. Focus groups were also held with the Law School’s Student Government leadership teams for both AY2019-2020 and AY2020-2021, and the Harvard Law School Association leadership, including the HLSA President, the HLSA Executive Committee, and the presidents of the alumni association’s many local clubs and shared interest groups. The Working Group also gathered input from the Law School’s leadership. In addition, members of the HLS community were invited to submit ideas and input via email.

## KEY FINDINGS

Each of the stakeholder meetings generated robust discussions about Harvard Law School and what it means to each individual. While there was no consensus on a single concept that should be depicted on the Harvard Law School shield — and, in fact, the very notion that HLS could be confined to “one idea” was viewed as antithetical to the school’s values — several strong themes emerged again and again across all stakeholder groups. These common conceptual threads are as follows:

### THEME 1 - A Diverse and Pluralistic Community

Harvard Law School is simultaneously grand in scope, truly excellent, and diverse along many, many dimensions. It is one of the biggest law schools in the country, with an unmatched breadth and depth. It’s been compared to a bustling city because of its physical footprint, the extensive opportunities and activities available to its students each day and every year, its student body hailing from most U.S. states and countries in the world, and its large and energetic full-time and adjunct faculty representing a broad array of disciplines and expertise. One will find at HLS an almost endless array of subjects, approaches, methodologies, ideologies, aspirations, backgrounds, and experiences. Many students cite this breadth and scope and diversity as a reason they came to HLS. Within such a large community, they are able to find the opportunities and people that allow them to shape and give flight to their professional aspirations, whatever those might be. Harvard Law School’s breadth and scope is also reflected in its more than 40,000 alumni living across the globe, forming many local and geographically networked communities, both personal and professional. The School’s reach is unparalleled.

These characteristics fuel energy and engagement — the productive inquiry, investigation, disagreement, and debate that define the best of a profession that is built on the idea that hearing all sides will deepen knowledge, further understanding, and bring us closer to truth. Our stakeholder groups reaffirmed that there is no single characteristic or value or way of thinking that is fully representative of Harvard Law School. HLS proudly reflects many schools of thought, perspectives, and viewpoints, and it encourages challenging conversations, dissenting views, and robust discussions about problems that don’t have easy answers. HLS is an institution that trains its students to engage openly with not only the questions but the views that challenge their own. At Harvard Law School, one will find talented, committed, people who see the law and the world differently from one another who disagree about important things. Asking questions is core to the traditional Socratic method used in classrooms, and to the varied innovative approaches to teaching used throughout our classrooms and clinics, where no claim or assumption goes untested.

Students at HLS find this engagement both demanding and transformative. They draw strength and humility from working through the challenge. Some likened the experience to having your entire way of thinking taken apart and put back together again. This idea of evolution and growth was expressed in many conversations. Students may come to the school with certain world views or preconceptions and find themselves understanding things in very different, more nuanced ways, by the time they leave. No less important, the process of engagement they experience here prepares them for a lifetime of openness, inquiry, curiosity, and learning.

Harvard Law School, in other words, reflects a kind of endlessness, with no single path pointing to an immutable truth. It is a place of complexity and nuance, with lines of inquiry crossing, expanding, changing, and blurring in the always unfinished pursuit of knowledge, learning, and truth. And it teaches students to approach their professional lives, whether in law or the many other endeavors its alumni pursue, with that spirit.

### THEME 2 - Leadership that Changes the World for the Better

One of the nation’s oldest law schools, Harvard Law School has produced transformative leaders from generation to generation, in field after field, in every corner of the globe. Again, the Working Group heard that HLS alumni follow no one path or template for the contributions they make. HLS alumni have made important, game-changing contributions in private practice, public interest, government service, entrepreneurship, finance, technology, nonprofits, education, professional sports, the arts, and beyond. Countless HLS alumni have served as U.S. Supreme Court Justices, judges, cabinet officers, senators, representatives, governors, mayors, diplomats, not to mention two U.S. presidents and a First Lady. More broadly, across the globe, they have served as heads of state, cabinet ministers, justices, judges, and legislators. They have founded or helped run major public interest organizations, advancing civil rights and civil liberties; fighting poverty, inequality, and racism; providing counsel to indigent defendants; promoting access to justice; protecting the environment; and countless other forms of service. They have been CEOs and General Counsels of established Fortune 500 firms and game-changing start-ups. They have been generative scholars and inspiring teachers. They have been great artists, musicians, actors, writers, producers, and directors. And they have been innovative practicing lawyers, finding creative new ways to serve their firms’ clients, to improve the legal system and the administration of justice through law reform and bar activity, and to provide vital pro bono service to those in need.

Harvard Law School has also played a transformative role in legal education



and legal scholarship. The case method developed by Harvard Law School Dean Christopher Columbus Langdell in the late 1800s — and much maligned at the time — remains, even as teaching techniques and programs have evolved, the primary method of classroom instruction at almost all law schools. The Harvard Legal Aid Bureau, which was the very first student practice organization providing services to indigent clients, became a model for integrating legal practice and student learning in law school and the foundation of clinical education. Later, the Law School's Legal Services Center again struck new ground, creating a community legal services center staffed by Law School faculty and students. Today, clinics are cited again and again as a critical component of the HLS experience and as a way that students can gain invaluable and significant real-world experience. And through the generative scholarship of both its faculty and its alumni, HLS has played a pioneering role in launching important new fields of inquiry and schools of legal thought, including the ideal of judicial restraint, the field of federal courts, the Legal Process School, and Critical Legal Studies.

Stakeholders proudly see themselves as part of HLS's legacy of excellence, even while also appropriately asking difficult questions and challenging the conventions of the past. Common themes again inform what Harvard Law School connotes to its community. There are many ways to contribute, many ways to lead professional lives of impact. Though members of the HLS community may disagree about how to do so, they have a shared commitment to doing something important, something that will have impact, something larger than themselves — and to improving the lives of others, from their clients to their communities to the world at large. Many of the students and faculty who spoke with the Working Group talked about the desire to create change as the driving force in their decision to come to HLS. In this theme, again, one sees a breadth of perspective, a dynamism in the pursuit of change, and a limitlessness in the sense of what can be accomplished.

### THEME 3 - The Fundamental Pursuit of Law and Justice

Many of those we spoke to mentioned being attracted to how “foundational” or “elemental” the law is. They saw it as an essential part of the fabric of civilization, embodying commitments to the rule of law, equal justice under law, due process, and democratic self-governance, among others. Members of our community also recognized the law's complexity. Lawyers deploy facts and arguments and reason to make broad commitments to justice concrete and actionable. In other words, law provides a process for society to work out what justice entails and the means by which we give life and meaning and content to that fundamental concept. The law school trains our students not only how to invoke the legal process in advocating for justice, but also how to criticize and seek to change the process itself.

Many stakeholders underscored the importance of these rule of law concepts and, more generally, of HLS's commitment to truth and to law and justice. They emphasized the critical importance of learning to think like a lawyer, to marshal evidence and arguments, to analyze legal problems contextually and systemically. With the intensified national focus on longstanding evils of racism, inequality, poverty, abuse of power, intolerance, and threats to democracy, stakeholders emphasized that law is not merely a concept or ideal, but an immense source of power. This power, they said, can be abused, or it can be used to solve deeply rooted problems, address ills and injustices, and improve the lives of others. Understanding and practicing law brings personal empowerment and access to a greater power to effect change.

Because HLS is such a storied institution, the people the Working Group spoke with recognized that studying here signifies not only being a part of history but also having an opportunity to help shape it. Interviewees mentioned feeling a palpable sense of responsibility to do something meaningful with their HLS degrees. They spoke of building on the past, but looking toward the future.

In short, the third theme reflects a deep sense of law's importance and its potential to further the ends of justice — to make palpable differences in people's lives. As with the other two themes, it leavens that aspiration with a sense of humility — the realization that law provides an ongoing, multi-generational process for society's answering complex, interconnected, and evolving questions about what justice entails.

### DESIGN APPROACH

Using these themes as inspiration, the design team created and presented a number of possible shield approaches to the Working Group, which in turn recommended the following design approach as its top choice.

This elegant new design is reflective of Harvard Law School's character and the themes discussed above. The use of these expanding or diverging lines, some with no obvious beginning or end, conveys a sense of broad scope or great distance — the limitlessness of the School's work and mission. One can also see in some applications how these radial lines can allude to the latitudinal and longitudinal lines that define the arc of the earth, conveying the global reach of the Law School's community and impact. These lines can also evoke the numerous paths of fulfillment and contribution that are open to an HLS graduate. And the multifaceted, radiating form — a form inspired by the architectural detail found in both Hauser Hall and Austin Hall — seeks to convey dynamism, complexity, inclusiveness, connectivity, and strength. The traditional elements of the shield speak to the school's history and grounding, while the more modern forms convey its ongoing evolution and aspirational nature. When combined with color, the multiple radiating lines express an internal energy, light, and strength, conveying a community with many facets and nuances, none of which alone defines it.

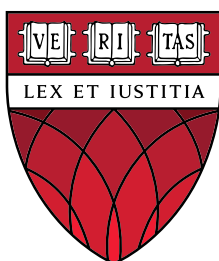
Finally, the shield makes explicit Harvard Law School's commitment to truth, law, and justice, underscored by the Harvard veritas printed across three open books and the incorporation of *lex et iustitia*.

These are some of the many aspects that prompted the HLS Shield Working Group to select this design as its top choice. The Working Group believes that the new shield not only conveys what the school stands for, but it also embodies many of the attributes consistently identified by members of the



The new HLS shield was intentionally designed to stand on its own and live harmoniously with the broader family of Harvard graduate school shields. Below you can see the symbiosis between the new HLS shield (in its default crimson palette) alongside the others. When showcasing the new shield in

full color, the top bar (that houses “Veritas”) should always be Harvard Law School’s version of crimson (PMS 187) — this structure and visual hierarchy will always guarantee continuity with Harvard’s name and overall brand identity.



Harvard Law School



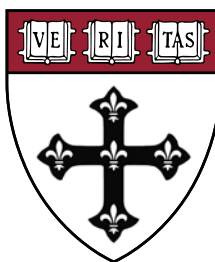
Harvard Business School



Harvard Medical School



Harvard Kennedy School

Harvard Graduate School  
of EducationHarvard Graduate School  
of Dental MedicineHarvard T.H. Chan  
School of Public HealthHarvard Graduate School  
of Arts & Sciences

Harvard University

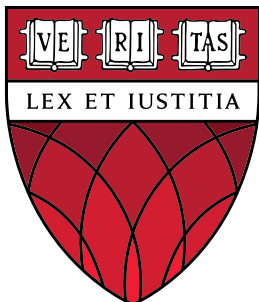


Harvard Divinity School

Harvard Graduate School  
of DesignHarvard J. A. Paulson School of  
Engineering & Applied Sciences

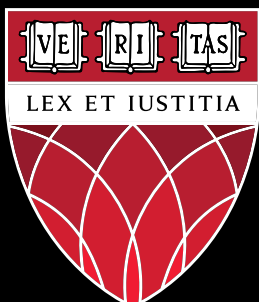
One of the strengths of the shield is having a system built around facets with different color treatments. This system allows HLS to utilize a primary shield for most applications, while having several additional options to draw upon for different contexts or to address various production scenarios.

Option A or “Radiant Red” (crimson with black) is HLS’s primary shield and should be used for most applications. HLS’s full suite of shields, including its secondary options, are outlined below.



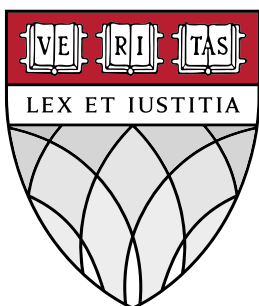
#### Option A - Radiant Red (crimson with black)

This shield uses five red tones that range from light to dark — starting from the bottom and moving up towards “Veritas.” This option utilizes the strengths of the familiar crimson with an additional expanded monochromatic palette. These brighter and darker shades of red connote elements of luminosity or gradient transitions.



#### Option B - Radiant Red (crimson with white)

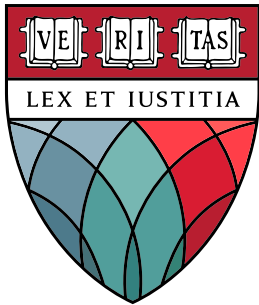
Similar to Option A, this shield exhibits the same thematic strengths but uses white lines. Option B should only be used when the contrast with the background colors or images are too subtle or faint, or when the shield is reduced to a smaller scale, and option B is preferred for visual clarity.



#### Option C - Two Color

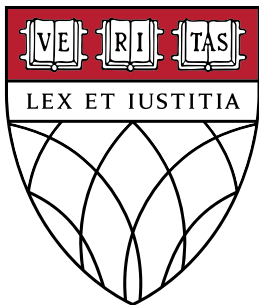
This version should primarily be used when production limitations requires two colors (crimson and black).

These shield options should be used sparingly in consultation with the Office of Communications. The usage of these options will be determined by both production considerations as well as the specific application.



#### Option D - Multi-Hue Mosaic

The Multi-Hue Mosaic rounds out Harvard Law School's suite of shield options and is designed to be used for commemorative purposes and other special occasions. This option can also be used on occasion for promotional items. Please contact the Communications Office for additional guidance.



#### Option E - Two Color (crimson with black)

This option should be used when the primary shield options are not able to be produced (color restrictions) or for situational applications that visually make more sense to use this predominant black and white aesthetic (with crimson 'veritas' band).



#### Option F - One Color

This shield should be used when only one-color production is available. This option can be black on white, or as a knock out with white lines on black — or other color variations can be applied (see tertiary color palette applications later in this guide for reference).

The HLS wordmark is created using the school's primary typeface, Anziano. Ideally, this wordmark would only be used in isolation if the shield is present on the same visual application. For instance, if the shield is on the back of a book, the wordmark could live alone on the front cover. There are exceptions, and if there are any questions you can

Communications for guidance. The wordmark must always have "Harvard" on the top line, with "Law School" typed smaller and set directly below. Other type may be used for lockups in conjunction with the wordmark, but must get the approval from Office of Communications before use.

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# HARVARD LAW SCHOOL

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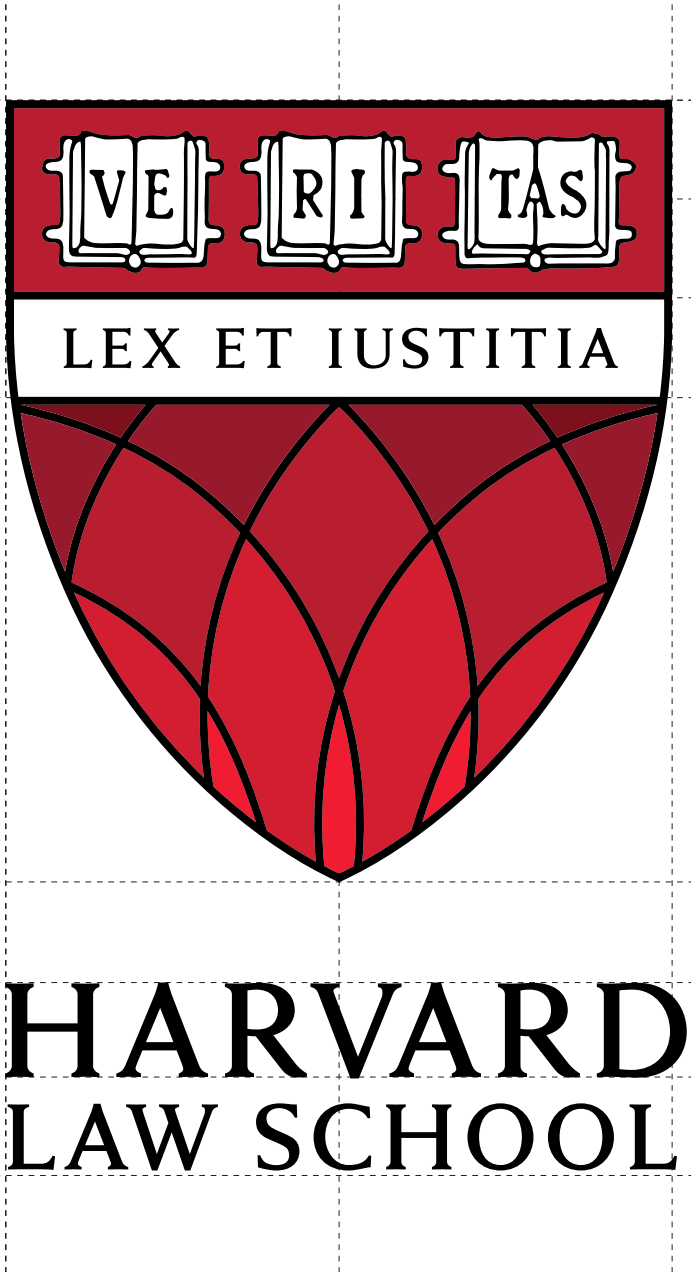
HARVARD  
LAW SCHOOL



HARVARD  
LAW SCHOOL

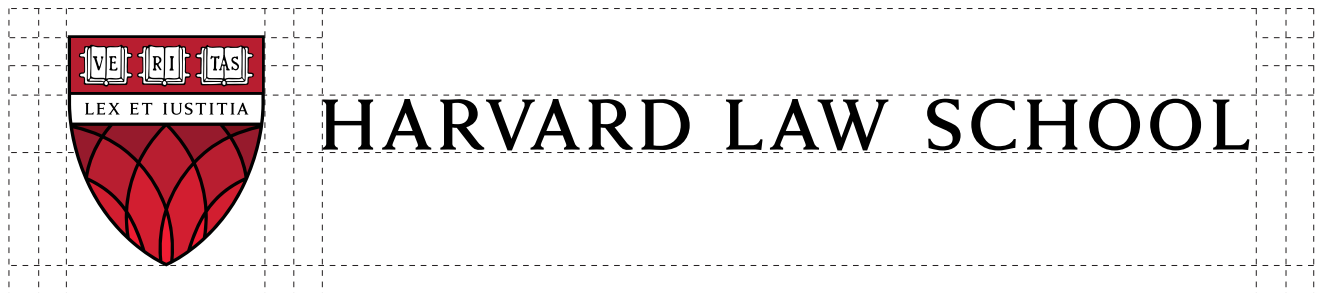
It is important to recognize the carefully crafted grid built to house the various proportions of the shield in relation to different wordmark treatments and logo lock-ups. This stacked version places the wordmark directly below the shield, with the margins set within the width of the shield.

The distance of the wordmark (that sits directly below the shield) is defined by the box height proportion that frames "Lex Et Iustitia." This option is best used on larger visual applications where the wordmark is still legible when small and underneath the shield.



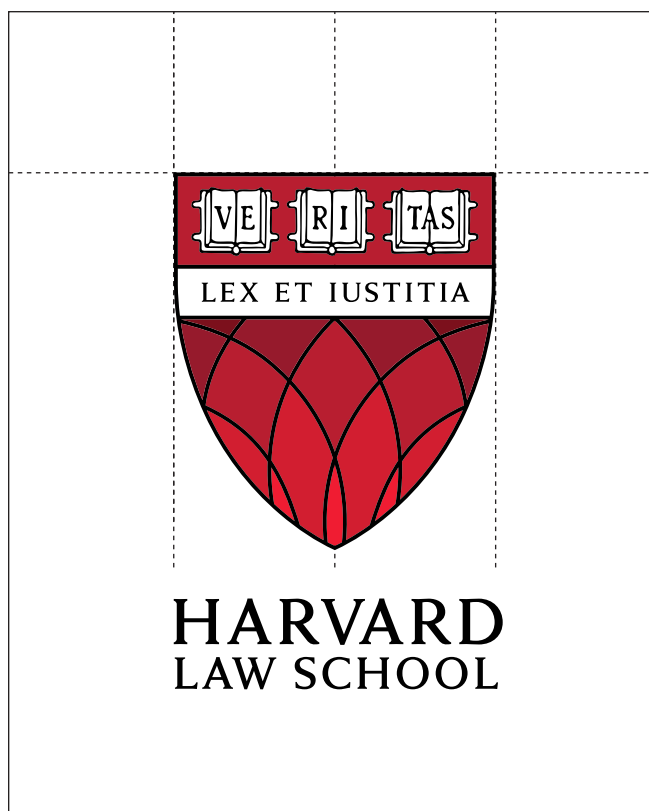
These logo treatments represent a few cases where a horizontal logo lockup might be preferred. The default orientation should have the shield placed to the left of the standard stacked wordmark. The distance of the wordmark from the shield is defined by the squared height of the "Veritas" bar at the top of the shield. There may be instances when you want to use a single-lined

wordmark for applications where there is a greater need for more vertical text box space. There is also a grid to help establish where subheading text can go. Note: the location of the wordmark is slightly raised (in this case) to make sure the text optically feels centered in alignment to the shield design.



When placing the logo on print and digital applications, it is important to make sure that there is enough optical white space, or marginal space to help tastefully frame the lockup. The logo should never be placed on applications with margins that are less than half the width of the shield design.

The examples below show how to place the logo in corners, or be centered on applications with plenty of room for the logo to optically breathe in the context with other corresponding design elements.





Anziano consists of three core styles, Regular, Italic and Bold; each with smallcaps, ornaments, stylistic ligatures, and extended Latin accents. Lining, tabular, oldstyle and smallcap numerals help round out Anziano's typographic range and function.

print/web

## ANZIANO

A B C D E F G H I J K L M N

O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n

o p q r s t u v w x y z

Book

*Italic***Bold**

1 2 3 4 5 6 7 8 9 0 (lining figure)

1 2 3 4 5 6 7 8 9 0 (oldstyle figure)

[( { &lt; + = # &amp; % ! ? \$ @ \* ~ &gt; ) ]]

# HARVARD LAW SCHOOL

**Hoefer Text** is a versatile font that is suitable for body text. It takes cues from a range of classic fonts, such as Garamond and Janson. It was, until OpenType made alternate characters more common, one of only a few system fonts that contained old style, or ranging, figures, which are designed to harmonize with body text.

**Adobe Garamond** is a serif typeface, popular and particularly often used for book printing and body text. Use this when Hoefer Text isn't available.

## Option 1

## Hoefer Text

A B C D E F G H I J K L M N  
O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n  
o p q r s t u v w x y z

1 2 3 4 5 6 7 8 9 0

Book  
*Italic*  
**Bold**

[ ( { < + = # & % ! ? \$ @ \* ~ > } ) ]

## Option 2

## Adobe Garamond

A B C D E F G H I J K L M N  
O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n  
o p q r s t u v w x y z

1 2 3 4 5 6 7 8 9 0

Regular	<i>Regular Italic</i>
Semi Bold	<i>Semi Bold Italic</i>
<b>Bold</b>	<b><i>Bold Italic</i></b>

[ ( { < + = # & % ! ? \$ @ \* ~ > } ) ]

**Domaine** is a sharp, elegant serif that blends traditional French and British genres into a contemporary aesthetic. Its curvaceous Latin detailing centres upon gently bracketed triangular serifs, complemented by distinctive hooked terminals. Horizontal head serifs provide a calm, stable ground for the figurative detailing to shine.

**Granville** is an Adobe Font and available to the HLS community. Use this font when **Domaine** isn't available.

## Option 1

## DOMAINE SANS TEXT

A B C D E F G H I J K L M N  
O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n  
o p q r s t u v w x y z

1 2 3 4 5 6 7 8 9 0

Light	<i>light italic</i>
Regular	<i>Regular italic</i>
Medium	<i>Medium italic</i>
<b>Bold</b>	<b><i>Bold italic</i></b>
<b>Black</b>	<b><i>Black italic</i></b>

[ ( { < + = # & % ! ? \$ @ \* ~ > } ) ]

## Option 2

## GRANVILLE

A B C D E F G H I J K L M N  
O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n  
o p q r s t u v w x y z

1 2 3 4 5 6 7 8 9 0

light	<i>light italic</i>
Regular	<i>italic</i>
<b>Bold</b>	<b><i>bold italic</i></b>

[ ( { < + = # & % ! ? \$ @ \* ~ > } ) ]

Whitney is a family of humanist sans-serif digital typefaces that bridges the divide between editorial mainstays such as News Gothic, and signage application standards such as Frutiger (1975). Editorial typefaces are designed for space efficiency, signage fonts for legibility at a distance. Whitney bridges this divide in a single design: its compact forms, larger lowercase, ample counters, and open shapes making it clear under any circumstances.

Catamaran is a Unicode-compliant Latin and Tamil text type family designed for the digital age. It’s currently comprised of nine text weights, making it a versatile family that strikes a balance between typographic conventions and that bit of sparkle. It should be used when for when Whitney is not available.

Option 1

WHITNEY

A B C D E F G H I J K L M N  
O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n  
o p q r s t u v w x y z  
  
1 2 3 4 5 6 7 8 9 0

light                      *light italic*  
Book                      *book italic*  
**Bold**  
**Black**  
  
[ ( { < + = # & % ! ? \$ @ \* ~ > } ) ]

Option 2

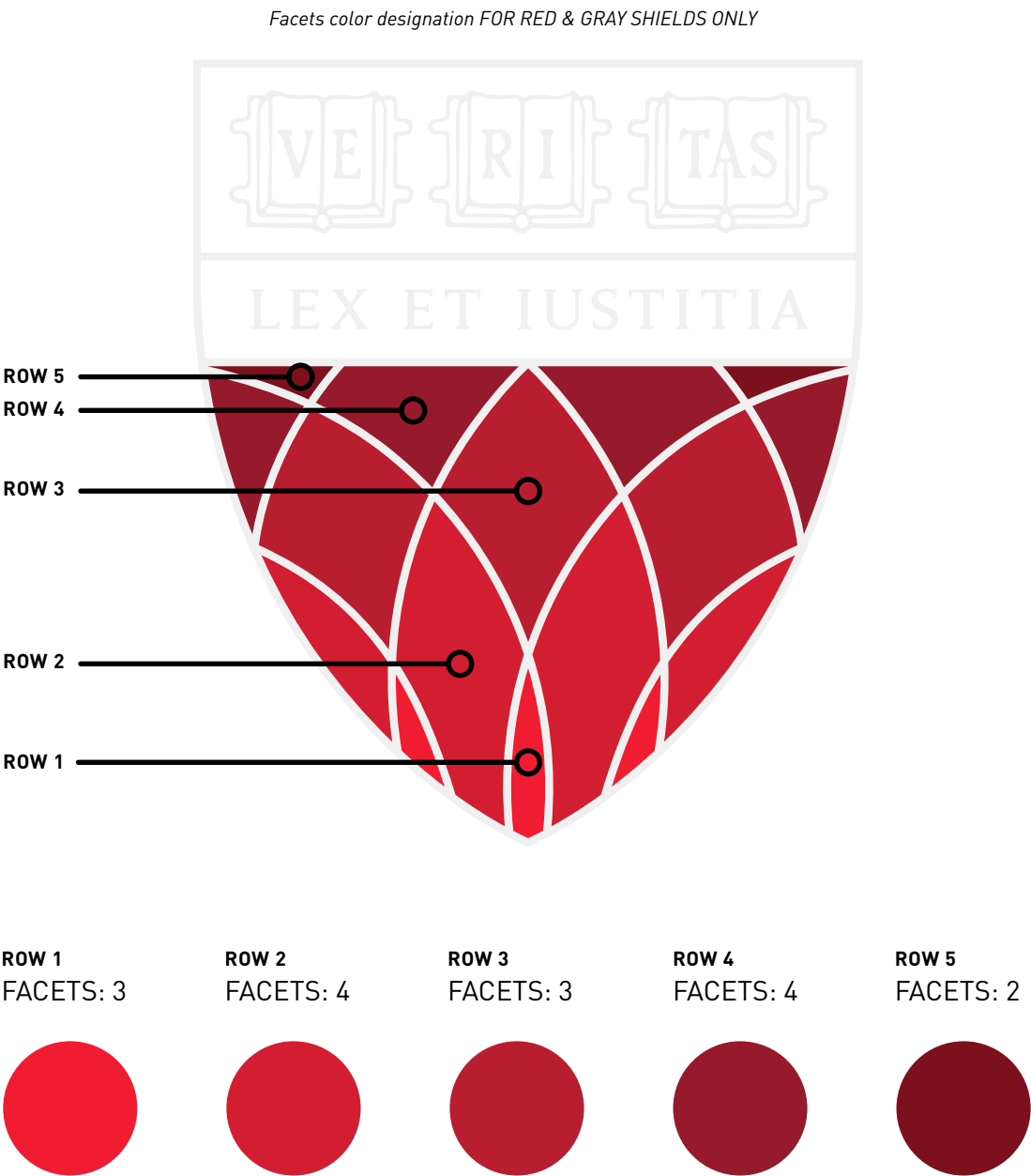
CATAMARAN

A B C D E F G H I J K L M N  
O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n  
o p q r s t u v w x y z  
  
1 2 3 4 5 6 7 8 9 0

Light                      **Semi Bold**  
Regular                      **Bold**  
Medium                      **Black**  
  
[ ( { < + = # & % ! ? \$ @ \* ~ > } ) ]

To understand the new shield’s color designation a bit further, this page illustrates what facets are meant to be shaded the same color. Going from the bottom of the shield upward, you can see there are five distinct rows that have been color-coded for your reference.

When working with Option A (red), Row 3 and the crimson band around “Veritas” should be shaded the same red.



The new shield still utilizes Harvard’s iconic crimson with the addition of four (lighter and darker) shades of red. The merger of the old and new spectrum of color gives the brand great range for various applications. The monochromatic shift also alludes to a sense of luminescent warmth.

This particular range and colorful usage of reds helps to keep the brand fresh and relevant. A range of light grey tones also mirrors the same color designation as the red palette, giving an alternative (void of color) that is still vibrant in its sophistication.

Note: The “H” indicates HLS’s official crimson.

			H		
PMS	185	186	187	7427	188
RGB	240 / 28 / 50	210 / 30 / 48	184 / 30 / 48	150 / 26 / 44	124 / 16 / 28
HEX	F01C32	D21E30	B81E30	961A2C	7C101C
CMYK	0 / 100 / 88 / 0	12 / 100 / 92 / 4	20 / 100 / 86 / 10	28 / 100 / 84 / 24	28 / 100 / 88 / 40

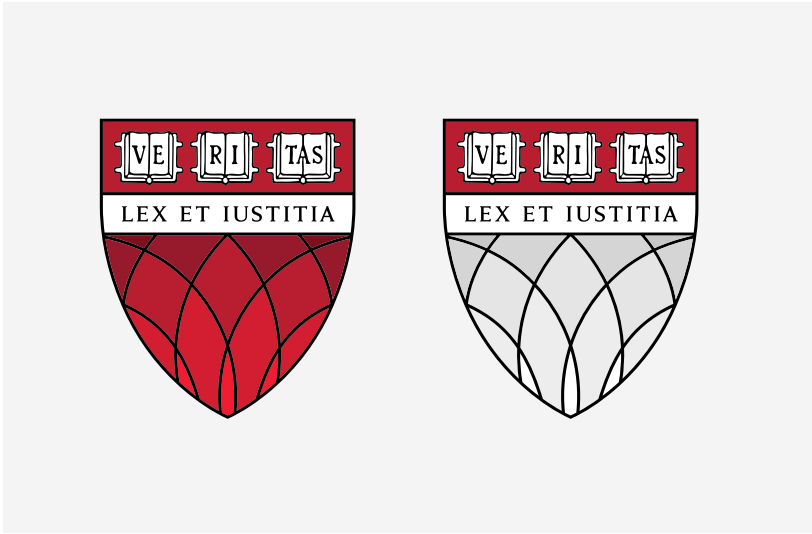


White

255 / 255 / 255  
FFFFFF  
0 / 0 / 0 / 0

Black 6

0 / 0 / 0  
000000  
0 / 0 / 0 / 100



Cool G. 34%

242 / 242 / 242  
F2F2F2  
4 / 2 / 2 / 0

Cool G. 50%

234 / 234 / 234  
EAEAEA  
7 / 5 / 5 / 0

Cool G. 1

218 / 218 / 218  
DADADA  
13 / 10 / 11 / 0

Cool Gray 2

205 / 205 / 205  
CCCCCC  
19 / 15 / 15 / 0

When developing the formal structure of the shield a visual system became clear — giving way to establishing distinct and vibrant color designations for the facet/window forms. Like the monochromatic version connoting luminosity this secondary palette expressing similar attributes with stained-glass windows, tiled mosaics, lotus flower petals, or sand mandalas

by bringing in multiple hues (in tandem with crimson) to express the themes of global intersectionality. Other than these approved shades, The shield should never use other colors unless the Office of Communications gives their permission.

**Note:** The “H” indicates HLS’s official crimson.

**7697**

77 / 122 / 139

4D7A8B

71 / 42 / 36 / 6

**549**

105 / 145 / 106

6991A1

61 / 31 / 29 / 1

**551**

147 / 178 / 193

93B2C1

43 / 19 / 18 / 0

**552**

178 / 200 / 210

B2C8D2

0 / 100 / 88 / 0

**3155**

68 / 112 / 119

447077

76 / 44 / 45 / 14

**7720**

51 / 129 / 127

33817F

80 / 34 / 48 / 9

**7717**

81 / 158 / 155

519E9B

69 / 21 / 41 / 0

**7473**

118 / 183 / 178

76B7B2

54 / 11 / 32 / 0

**568**

52 / 131 / 118

348376

79 / 30 / 57 / 9

**187**

184 / 30 / 48

B81E30

20 / 100 / 86 / 10

**186**

210 / 30 / 48

D21E30

12 / 100 / 92 / 4

**Red 032**

255 / 62 / 72

FF3E48

0 / 93 / 76 / 0

**178**

255 / 90 / 90

FF5A5A

0 / 78 / 57 / 0



Below is a series of complimentary colors and tints that should only be used as graphic elements or background color treatments, or can be used for one-color shield options sparingly.

Unlike the primary and secondary palettes (that are derived from colors used within the facets of the shield) these colors should never be placed within the facets.

**143**

239 / 178 / 67  
EFB243  
5 / 31 / 92 / 0

**135**

253 / 196 / 98  
FDC462  
0 / 24 / 75 / 0

**134**

255 / 255 / 159  
FFE19F  
0 / 10 / 46 / 0

**7682**

106 / 138 / 173  
6A8AAD  
63 / 40 / 17 / 0

**7681**

148 / 168 / 196  
94A8C4  
43 / 28 / 10 / 0

**657**

199 / 218 / 236  
C7DAEC  
20 / 7 / 2 / 0

**7720**

51 / 129 / 127  
33817F  
80 / 34 / 48 / 9

**7473**

118 / 183 / 178  
76B7B2  
54 / 11 / 32 / 0

**573**

202 / 234 / 231  
CAEAE7  
20 / 0 / 10 / 0

**7699**

57 / 98 / 114  
396272  
82 / 52 / 42 / 17

**549**

105 / 145 / 161  
6991A1  
61 / 31 / 29 / 1

**290**

190 / 224 / 234  
BEE0EA  
24 / 2 / 5 / 0

**188**

124 / 16 / 28  
7C101C  
28 / 100 / 88 / 40

**186**

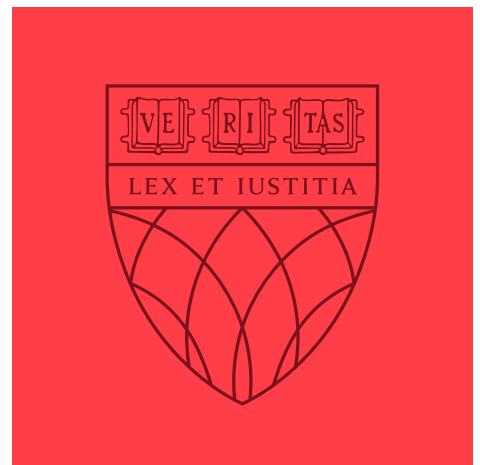
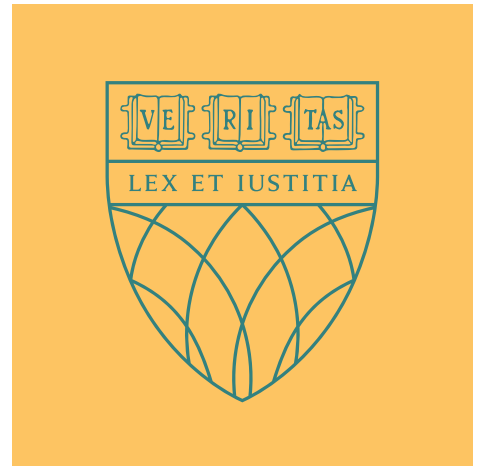
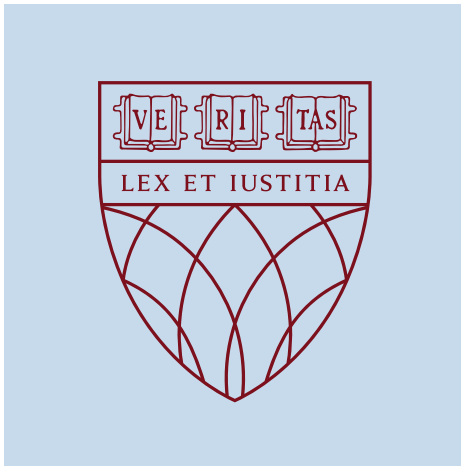
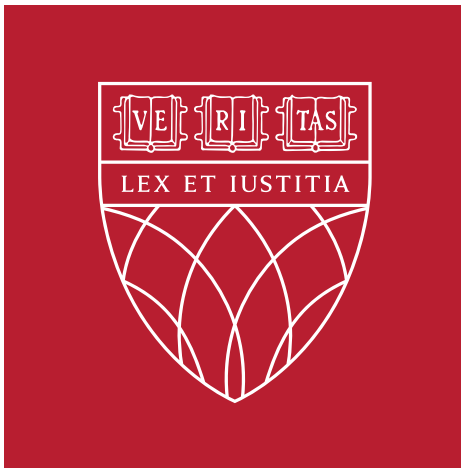
210 / 30 / 48  
D21E30  
12 / 100 / 92 / 4

**Red 032**

255 / 62 / 72  
FF3E48  
0 / 93 / 76 / 0



In addition to the three main shield design options, and the multi-hue mosaic, a single color (or one-color) design can be used when the number of color production is limited. This version would work best for embossed or metallic foil applications. It also can be produced using any of three color palette shades.



The primary default shield is the black outlined version, however there may be cases when you will need to use a white outlined shield to maximize visual contrast and clarity. This approach is also wise to use when the shield is

reduced in scale. Depending on the application, the crimson may start to fade into the black lines. The white helps to give a stronger distinction between the formal components of the shield.



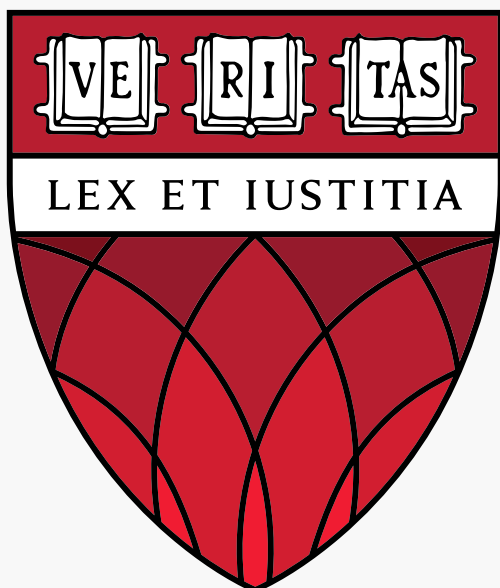
# HARVARD LAW SCHOOL



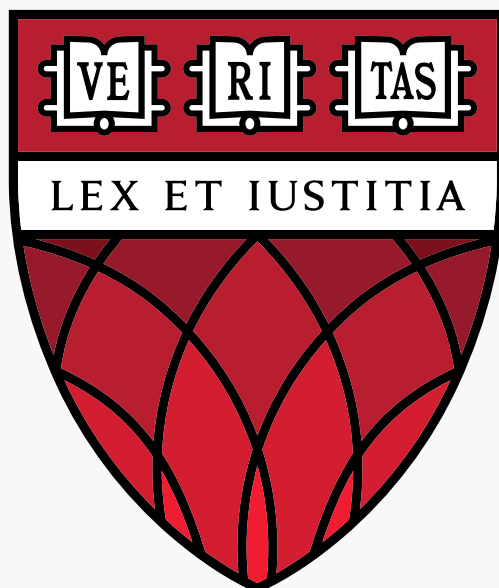
All Harvard graduate school shields are intended to share the same crimson band to house “Veritas” at the top of each shield. When developing the standards around the new HLS shield, elements were improved to maintain an historic yet legible design structure. Certain design decisions were made to make sure the default shield felt traditional, yet contemporary. With that in mind, it was important to create a version of the shield that would work well when reduced in scale.

Below illustrates the subtle changes that were made to create an alternate for small applications (like social media profile images, lapel pins, small imprints, etc). Note: The books for “Veritas” have increased line thickness and were formally simplified. The text increased in size. The overall thickness of the lines have increased as well for stronger contrast.

**Default Design**  
(for large applications)

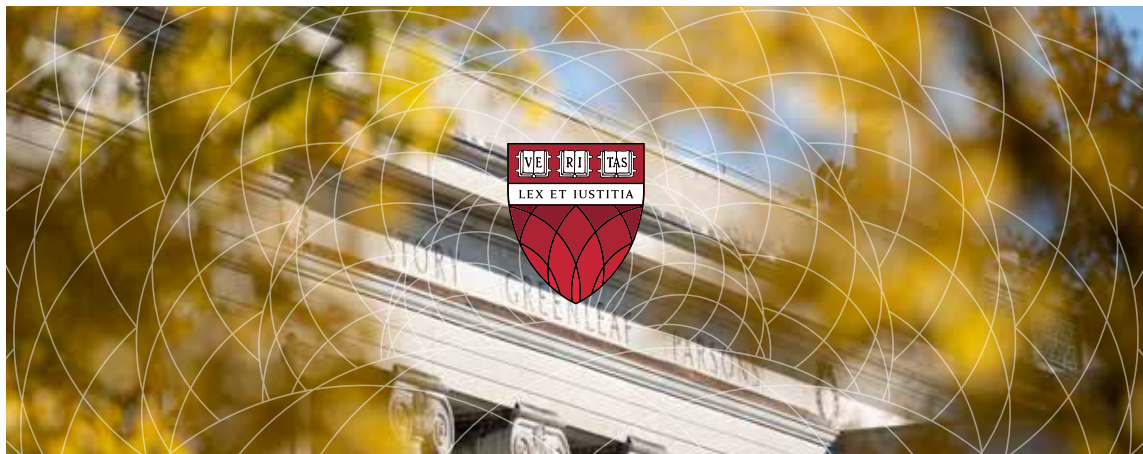


**Small Scale Design**  
(for small applications)



One of the strongest components of the new shield design is the development of patterning. This patterning shapes the interior of the shield design and goes past the frame as well. Part of generating the structure of the shield design, (overlapping concentric circles) created an intrinsic design decision to illustrate themes of global reach and intersectionality by going beyond edges, general borders, and breaking points.

The patterns can be displayed either using line, or solid facet forms – overlapping, and expanding past the frame in various cases. The color palettes also can be brought to life through this design device. The patterns also connote amplification of voices (sound) and growing, overlapping ripples; which feels both multidimensional and expansive.



Below are a few samples on how to use the pattern in successful and visually provocative ways. Whether it is a PowerPoint template slide or physical commencement banners, the patterning artwork can be as subtle or as vibrant depending on any given application need.



Another formal patterning approach is the incorporation of gradient treatments. The distinction here is each facet has a shift in value, expanding upon a more multidimensional aesthetic. Below you can see this feature being displayed in grey and red, but a range of secondary color options could be applied through this method.



In correlation with the two color palettes, gradients and meshes were developed as contemporary design ingredients for a growing digital presence. Gradients can shift from a solid color into white, or shift from monochromatic light to dark shades of the same hue. The meshes are

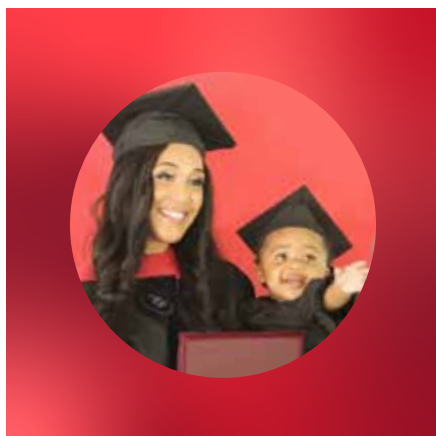
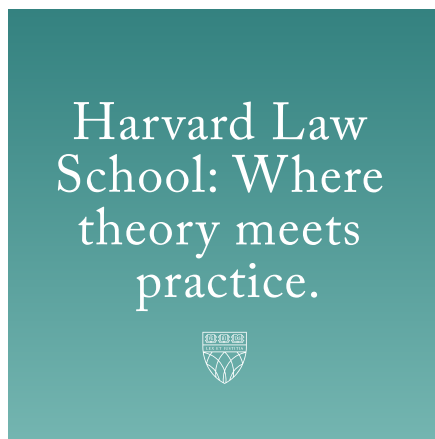
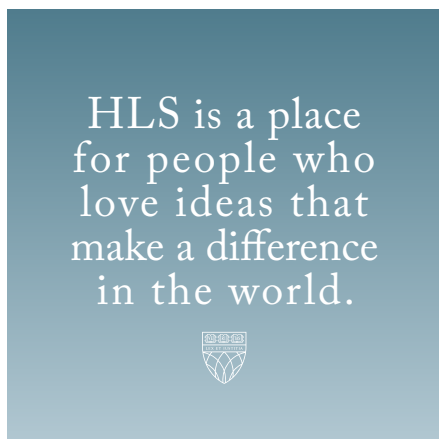
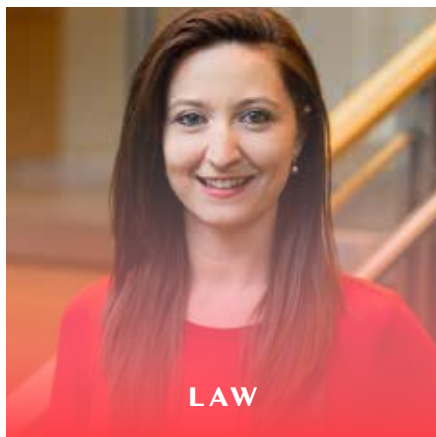
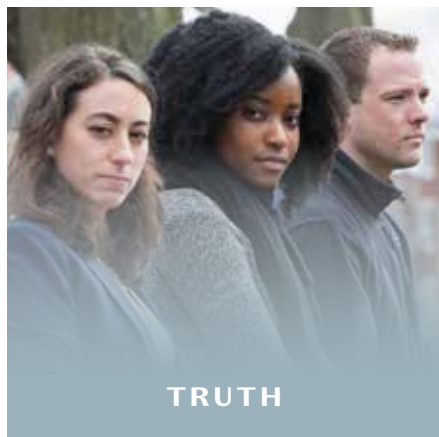
treated similarly, with an additional mesh that exhibits hues found in Shield Option D - Multi-Hue Mosaic (page 7). These elements can be applied to images, or as backgrounds for social media posts or presentation decks.





Below are samples that display elements discussed on pages 22-23 in concert with design, text and photography. Based on these proportions, we also recommend using these elements as a strategic approach for social media

content. Using the range of text options, color, and gradients in addition to simple circles as framing devices, creates a wide-range toolkit to brand content with this bold visual system.





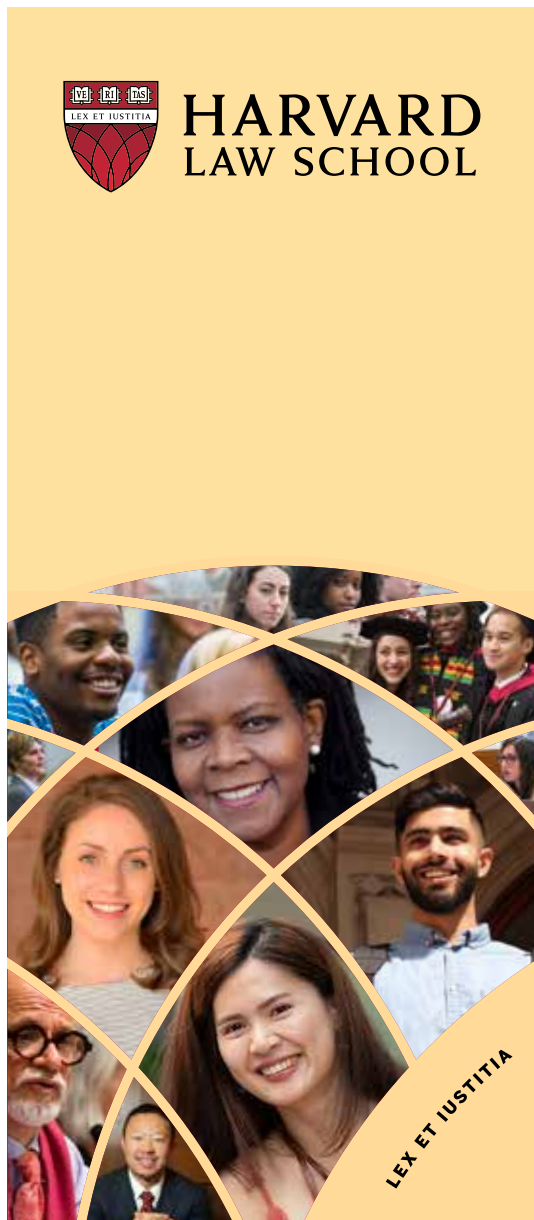
Another powerful component to the visual system is using the faceted forms of the design as windows and frames to house and showcase portraits of the HLS community both locally and globally. When making photo selections, make sure faces fit within each facet/frame clearly. Persons portrait's can be forward facing, or you can include images where the subject is looking either left or right (towards the center of the shield); making the gestalt feel

interconnected — the visual message implies a community actively engaged in dialogue between the subjects within the grid of facets. When incorporating the color palettes, consider using black and white photography to allow the branded palette to take center stage with the formal attributes of the design.



Full-color photography can also be used with the “facet as frame” approach. When selecting these images, apply the same guidelines mentioned on the previous page; subjects should be clearly defined within the diamond shapes. Try to find images of faces where the background color is solid — minimizing

background noise, since the designed grid effect already has bold personality. The lines that separate the images should be the same color as the background. Gradients and meshes should not be applied to full-color photography applications.



When using the monochromatic palettes within your designs, make sure to use the two most contrasting of colors to distinguish content clearly. For example, if you use a dark crimson background, make sure the text is either light red (or white) — or if the background is light teal, the text should be dark teal (or black). 1-2 monochromatic color shields may be used at the discretion of the Office of Communications.



Based on the essential curving shapes and arching lines within the new shield design, the usage of circles can become an elegant visual extension of the brand. Used here to frame content (images, or text) circles can be a soft yet bold way to draw the eye in on any given focal point within your composition.

Depending on how intricate design elements are, an additional white-lined border can be places to give emphasis and hierarchical importance to certain subject matters within the design.



Similar to the previous page, the content created with these styles can utilize the secondary and tertiary color palettes. Make sure that regardless of what colors you use, that contrast and legibility of text and content is being considered.





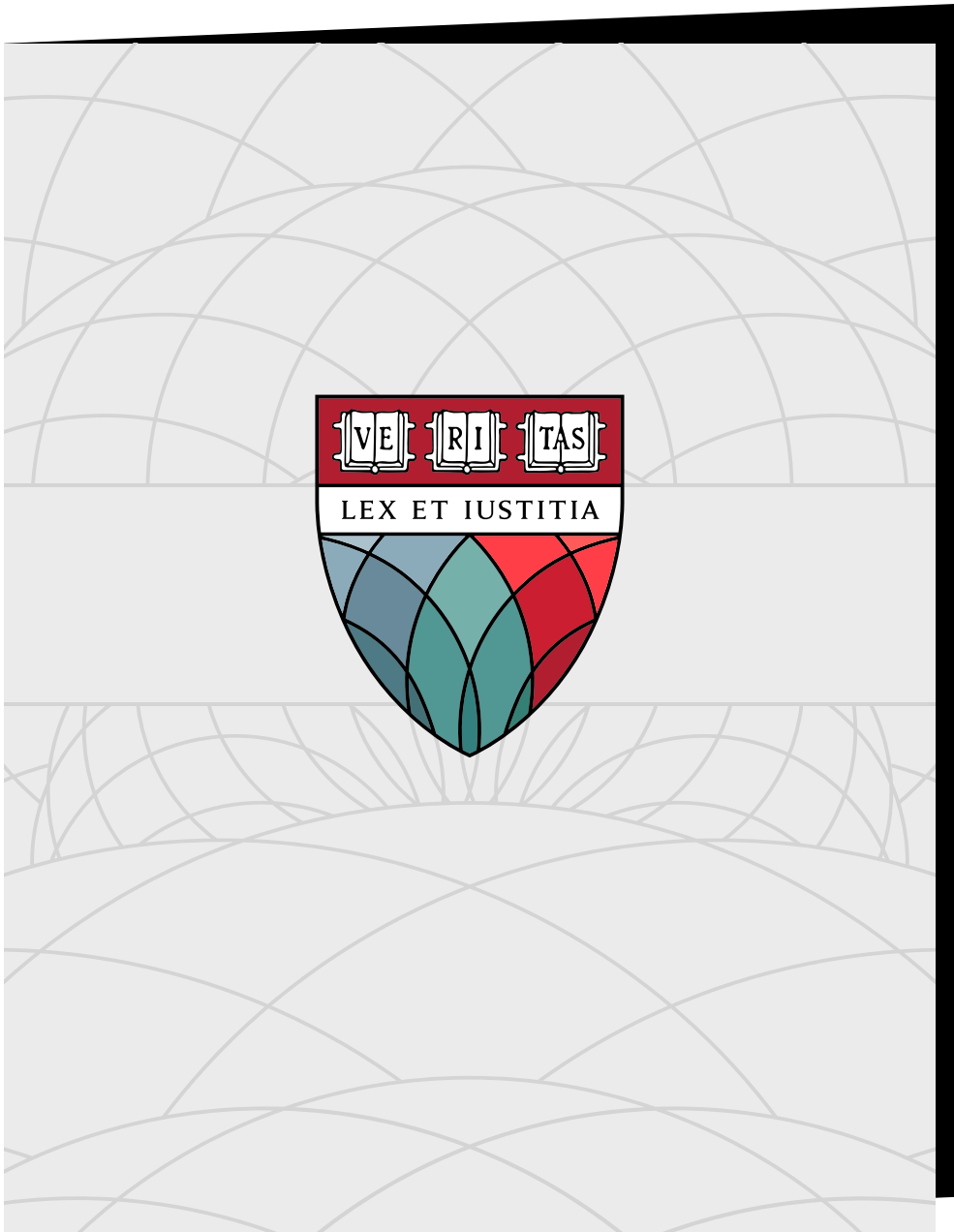
The linework of the shield naturally evokes the parallels and meridians found the globe. Similar to the 'facet as frame' design device, the approach featured below shows how you can highlight a single subject (portrait) or one block of content rather than filling in all the facets with images or content.

This approach allows for the lines to stand out more, and for the eye to naturally gravitate to a single subject. This treatment can be used for posters and/or other serialized designs

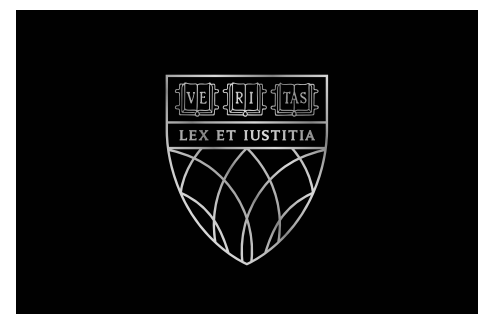


This design features a 'belly band' that simplifies optical space around the detailing within the shield so that when set amongst a filigree pattern, there is nice 'white space' for the eye to focus in on the center of the shield. This type of design can be on admissions folders, banners, or other elements where the patterning interacts with various types of content (the shield, wordmark, text

or image). The strength of this design is utilizing a subtle monochromatic pattern — whether its embossed, foil, or a soft watermark, this treatment expresses beyond the shield while maintaining visual hierarchical importance of the shield that is placed in the center of the design.




The opposite of filling the faceted shapes with images or content, is the use of the gridded lines themselves. In its most simplistic form, the shapes creating the shield design are elegantly simple, yet these powerfully convey the themes of the new branding on their own. One application to showcase this approach is embossing or using foil on printed applications like folders, brochures, and other printed or imprinted materials.





The stationery was designed to incorporate the new shield and branding, while also providing space for lengthy content like letters, and business card information. The business cards have two optional designs, a vertical or horizontal format. When representing departments, the Harvard Law School

wordmark should be placed on a single line. If any adjustments need to be made to your personal business card, please contact the Office of Communications.




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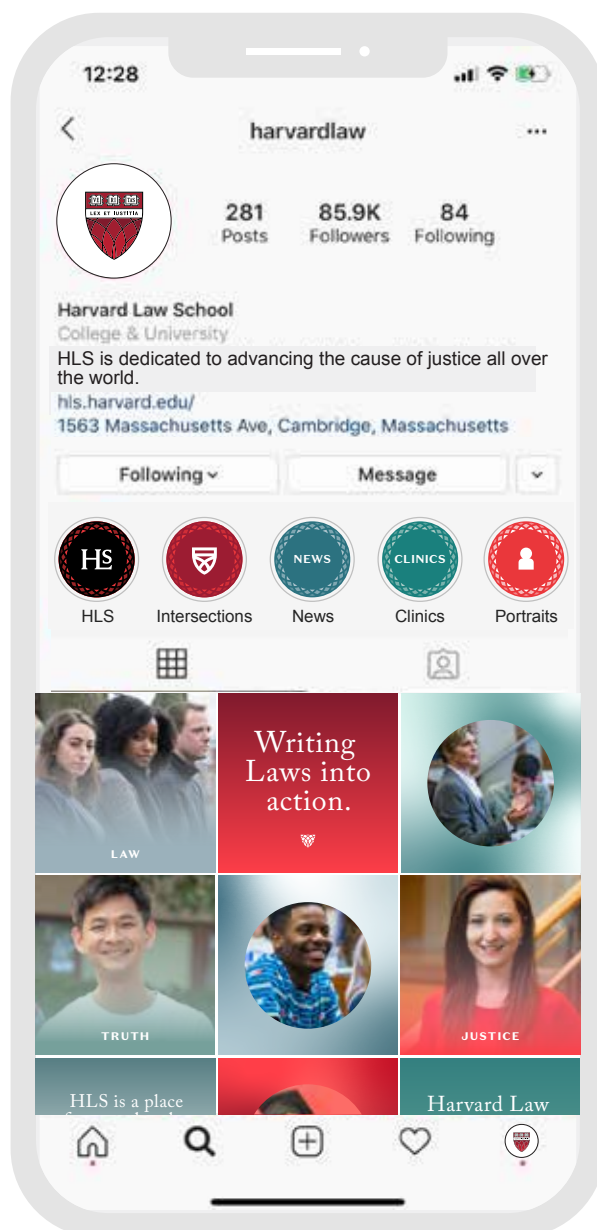
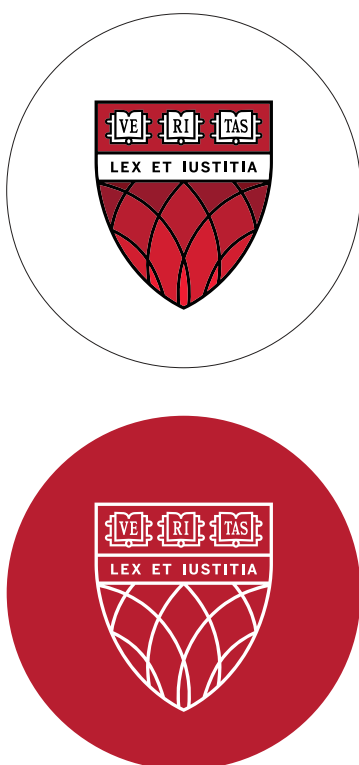
Vestibulum ante ipsum primis in faucibus orci luctus et ultrices posuere cubilia curae; Quisque tortor velit, tincidunt eu diam eget, pretium varius lorem. Integer feugiat tincidunt odio. Nulla ut rutrum dui. Curabitur non placerat felis, eu faucibus nulla. Donec nec velit viverra, sollicitudin nulla quis, pretium nibh. Vivamus mauris velit, scelerisque ac dapibus sed, vehicula et odio. Nam nec fringilla enim, sit amet mattis lectus. Nullam non efficitur ante, sit amet sagittis odio. Curabitur ac mi et enim laoreet vehicula eu ut sapien. Mauris efficitur lobortis tempus. Nam interdum, ligula non iaculis luctus, urna lectus lacinia arcu, nec consectetur leo justo vel eros.

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When creating, or updating, a HLS-related website, please contact the Office of Communications for instructions on which shield to use, proper placement, and custom shield files that are created for the exact website specifications.



All social media profiles should use the small shield (with the revised “Veritas” books) for better legibility on a smaller scale. Please consult with the Office of Communications for guidance on approved social media icons.



When deciding on photography, there are a few things to keep in mind. 1) Consider using imagery that already shares tonal similarities with HLS's color palettes. 2) For portraits or profiles, the majority of imagery should use primary or secondary colored backgrounds.

3) Black and white photography also can be used (specifically with the "facet as frame" design solution). For questions regarding image selection, contact the Office of Communication.



When producing promotional items or swag, consider which version of the shield you should use based on the material, and color range that production will allow. Below are samples of various shield design options to help illustrate how the branding can be distinct, true to the item it lives on, and still clearly be an approved product from Harvard Law School.

Please note: all promotional items must be reviewed and approved by the HLS Communications Office and the Harvard Trademark Office.



Here are examples of what not to do with the shield design. Do not warp, stretch, tilt, or skew the shield in any way. Never use a different color other than the approved colors mentioned earlier in this guide.

Consider the shield's visibility, making sure there is always enough contrast for the lines and wordmark to be fully legible. Never use dark backgrounds for black text, or light backgrounds for white text.



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When using other design elements featured in this guide, always maintain good contrast. For example, the top slide here has visual distinction between the subtle pattern that is placed behind the black text. Whereas in the bottom slide, the background clearly does not have enough contrast with the black

text, or the black lines that shape the shield. For more guidance or questions please contact the Office of Communications. You can also check to see if you have sufficient contrast using an online color contrast tool.

DO:



DON'T:



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Media Requests: [pio@lists.law.harvard.edu](mailto:pio@lists.law.harvard.edu)