

**WORTH  
THE  
WORK.**

Hood College Brand Guidelines



# LOGO



# LOGO

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



## Logo

The Hood College logo represents both our history and our vision for the future. It's a graphic identity that evokes our deeply rooted traditions and our longstanding heritage of excellence.

There are two components—the **shield** and the **wordmark**—that are combined either vertically or horizontally, as shown here, to form the logo.

The shield may not be used on its own without permission the Office of Marketing and Communications.

### VERTICAL LOGO

The vertical version of the logo is the primary signature for Hood College. The shield and wordmark are stacked and centered.



### HORIZONTAL LOGO

The horizontal version of the logo, where the shield and wordmark are positioned side by side, is also acceptable for wide usage.



#### NOTE

In the horizontal logo, the shield is larger, relative to the wordmark, than in the vertical logo. This is by design: Because the shield sits closer to the "H" of the wordmark, we need a little more visual separation between the two elements. (Always be sure to use the provided logo files; never recreate them on your own.)

## Color

Our logo is built to be flexible and adaptable for all printing and digital applications. These versions show the full range of approved color variations. The color of the background will determine which version of the logo to use.

### COLOR

Whenever possible, the logo should appear in one color, as shown here. Hood Navy and white are the only acceptable color applications for the logo.



### ONE COLOR (BLACK OR WHITE)

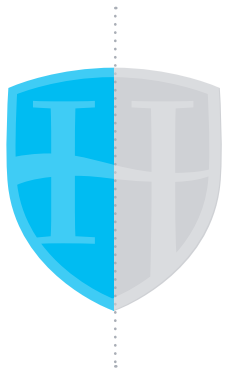
The solid black and solid white versions of the logo should be used sparingly: only when printing restrictions demand it.



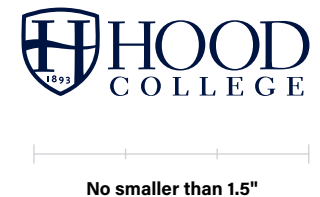
## Clear Space

When the logo is used in marketing materials together with photography, illustration or other typography, a minimum amount of clear space must surround the logo. This space is equivalent to one-half the width of the graphic mark, as illustrated.

To ensure legibility, the logo may not be reproduced smaller than 1.5 inches wide for the horizontal logo, and 1 inch wide for the vertical logo.



To ensure proper clear space, use 1/2 the width of the Hood shield as a measurement.



## Unacceptable Usage

The following examples represent common errors made in using logo artwork. They should be avoided. These rules apply to *all* elements of the identity included in this document. Do not alter or recreate the logo. Do not put the logo in a holding shape of any kind.

All the same usage rules apply for the Hood College shield, including color, clear space and unacceptable usage.

If you have questions about a specific application of the Hood College logo, please contact the Office of Marketing and Communications.



**DO NOT** skew, stretch, bend or alter the proportion of the logo in any way.



**DO NOT** rotate the logo.



**DO NOT** crop the logo or place it where it cannot be seen in full.



**DO NOT** use drop shadows or other visual effects.



**DO NOT** change the colors of the logo beyond those provided.



**DO NOT** add, rearrange or truncate the logo's elements.

## Sub-Brands: Logo Lockups

Logo lockups provide a simple way to have a consistent visual identity for all entities at Hood College.

**A lockup is a formal combination of the shield and wordmark from the Hood College logo, together with the name of your entity (sub-brand), according to a strict set of guidelines. Lockups are created only by the Office of Marketing and Communications, according to the College’s brand standards.**

Divisions, schools, departments, offices and centers have their own official lockups, created by the Office of Marketing and Communications. Some programs, institutes, associations and committees may have a lockup made at their request. All programs, institutes and committees must have a division name included in their lockup.

In your communications, you may use a logo lockup in place of the Hood College logo, but not together with the logo, as that would be redundant.

\*This includes all recognized clubs, organizations, learning communities, associations, etc. at Hood College.

*For public-facing and internal campus use*

Logo lockups are created for you by the Office of Marketing and Communications. Requests for new logos are filled within two weeks of request and at the discretion of the vice president for marketing and communications.

For communications distributed outside of campus, whether in print or digitally, **no other Hood logos, symbols or type treatments** may be developed or used by the College’s divisions, departments, offices, schools, centers, institutes, committees, recognized student organizations\* or groups, as well as any other businesses or private efforts. These types of unauthorized marks distract from the emphasis and identity of the College.

In special circumstances, with permission, a lock up may be created for a program or center at a high level to promote that unit while still remaining in line with the visual identity of a logo lockup. An example of this would be, a program that is revenue generating and public facing that in the interest of the college, merits more emphasis than a traditional center or program.

Includes divisions, schools, departments, offices, centers, programs, institutes, associations and committees

SCHOOLS



HOOD COLLEGE  
GRADUATE SCHOOL



HOOD COLLEGE  
THE RUTH WHITAKER HOLMES  
SCHOOL OF BEHAVIORAL AND  
HEALTH SCIENCES



HOOD COLLEGE  
DELAPLAINE  
SCHOOL OF BUSINESS

DIVISIONS



HOOD COLLEGE  
DIVISION OF ACADEMIC AFFAIRS

DEPARTMENTS, OFFICES, CENTERS



HOOD COLLEGE  
DIVISION OF ACADEMIC AFFAIRS  
Department of Education

PROGRAMS, INSTITUTES,  
ASSOCIATIONS, COMMITTEES

(must be affiliated with a school or division and are created by individual request)



HOOD COLLEGE  
DIVISION OF ACADEMIC AFFAIRS  
Skill Accelerators Program



HOOD COLLEGE  
THE RUTH WHITAKER HOLMES SCHOOL OF  
BEHAVIORAL HEALTH AND SCIENCES  
Public Health Program

PROGRAMS AND CENTERS BY  
PERMISSION ONLY



HOOD COLLEGE  
BIOSCIENCE RESEARCH  
AND EDUCATION CENTER

For divisions and schools, the name occupies the space immediately below the wordmark, as shown. Where applicable, the names of departments, offices, centers, and the like are placed under the division or school name.

Text that appears below the wordmark may not exceed the width of the wordmark.

Lockup may appear in solid Hood Navy, black or white.



## Sub-Brands: Logo Lockups

You may use a logo that is not an official lockup (as described on the previous page) if it meets the following criteria:

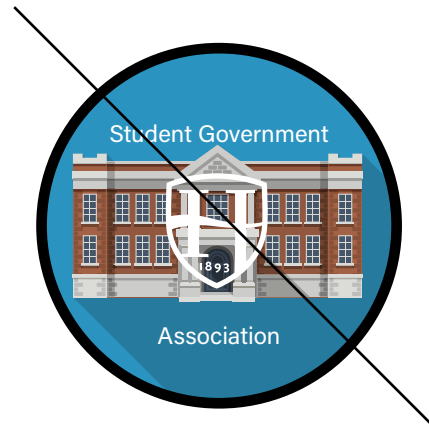
- It is used for internal communications on campus only.
- It does not use any part of the Hood College logo, including the shield and wordmark.
- The words “at Hood College” or “Hood College” may be placed tastefully under the logo.

**For artwork that’s intended to be used externally, request a logo lockup using the project request form.**

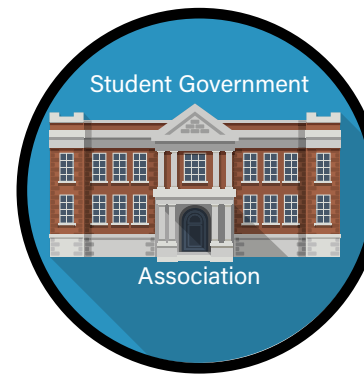
Includes recognized student organizations, clubs, groups, and any other businesses or private efforts in association with Hood College

*For internal campus use only*

### EXAMPLES



**DO NOT** put the Hood College logo or any of its parts, such as the shield or wordmark, in your sub-brand logo.



**AT HOOD COLLEGE**

It is acceptable to place the words “**HOOD COLLEGE**” or “**AT HOOD COLLEGE**” under the logo.

\*This includes all recognized clubs, organizations, learning communities, associations, etc. at Hood College.

## Seal

The College seal represents the history, tradition and mission of the institution. The primary usages for the seal are for official documents, ceremonial purposes and for use by the Offices of the President and Provost, and the Board of Trustees.

**Corde et Mente et Manu** freely translates to “with heart and mind and hand”—the heart to **conceive**, the mind to **direct**, and the hand to **execute**. The College seal was adapted from the cover of a German magazine, and represents a man and woman seated amid products of invention, industry, discovery, literature and art. The seal was updated when the College became coed in 2003. That original version of the seal is no longer in use.

The seal may be displayed for special events on the fronts of podiums, inside and outside College buildings, and on flags. The seal should not be used in advertising, publications or printed materials that publicize a program, activity or service of the College.

The seal should not be used for items of clothing or in general merchandise. The seal is allowed for executive-style gifts purchased through the gear shop or with permission granted by the vice president for marketing and communications.

There are two variations of color, in addition to black, for official documents: a gold foil version for diplomas and a silver foil version for formal occasions such as Commencement.





# TYPOGRAPHY

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SECTION ] 5 [

# TYPOGRAPHY

When it's used thoughtfully, typography becomes a powerful brand tool that can add visual meaning to what we say. Used together, our typefaces communicate clearly and cleanly, with enough flexibility for a wide range of situations.



## Our Typefaces

Typography is a robust vehicle for our brand voice. It contributes to how our messages are read and communicated.

**Acumin Pro** is our sans-serif family and a workhorse for our communications. **Caecilia LT Pro**, our serif family, performs well at small sizes, in longer-form text, and in more sophisticated applications. **Input Mono** is a monospace font used for accents.

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

These typefaces are available for installation through Adobe Typekit:

[fonts.adobe.com](https://fonts.adobe.com)

### NOTE

Additional weights exist for each of these typefaces. The following pages show the fonts approved for use in the Hood College brand.

Acumin Pro Extra Condensed

Acumin Pro

Caecilia LT Pro

Input Mono Narrow

## Alternative Typefaces

Our primary set of typefaces is preferred for all marketing communications. These Google Fonts are acceptable alternatives only when the primary set is unavailable. These fonts are available for installation or download at:

[fonts.google.com](https://fonts.google.com)

# Barlow Condensed

Alternative to **Acumin Pro Extra Condensed**

# Roboto

Alternative to **Acumin Pro**

# Roboto Slab

Alternative to **Caecilia LT Pro**

# Roboto Mono

Alternative to **Input Mono Narrow**

# Acumin Pro Extra Condensed

# Acumin Pro

# Caecilia LT Pro

# Input Mono Narrow

## Acumin Pro

Acumin Pro is a sans-serif font that works well for large, expressive headlines, as well as for subheads, callouts and even body copy. With a modern but friendly appeal, the typeface is the workhorse of our brand, thanks to its many weights and widths.

Light

*Light Italic*

Regular

*Italic*

Medium

*Medium Italic*

Semibold

*Semibold Italic*

Bold

*Bold Italic*

Black

*Black Italic*

## Acumin Pro Extra Condensed

We use Acumin Pro Extra Condensed primarily for all-caps headlines and other instances when we want an effect that's bold and expressive.

Exception Note:  
Acumin Pro Condensed

When using Acumin Pro Extra Condensed in small sizes and all caps, readability may be an issue. Either avoid this combination for text that needs to be easily read or use substitute Acumin Pro condensed. Consult with the design team if you're unsure.

REGULAR  
*ITALIC*  
MEDIUM  
*MEDIUM ITALIC*  
BOLD  
*BOLD ITALIC*

LIGHT

*LIGHT ITALIC*

REGULAR

*ITALIC*

MEDIUM

*MEDIUM ITALIC*

SEMIBOLD

*SEMIBOLD ITALIC*

BOLD

*BOLD ITALIC*

BLACK

*BLACK ITALIC*

## Caecilia LT Pro

Caecilia LT Pro, our serif family, performs well at small sizes, in longer-form text, and in more sophisticated applications. It's a modern slab-serif typeface, but can serve a more formal aesthetic as well.

45 Light  
46 *Light Italic*  
55 Roman  
56 *Italic*  
65 Bold  
66 *Bold Italic*  
85 Heavy  
86 *Heavy Italic*

## Input Mono Narrow

Input Mono is a monospace font with a wide range of styles. In our typographic system, we employ it only as an accent font—it's not meant for headlines, subheads or body copy. When used properly, it can create a sophisticated pairing with the other members of our type family. Consider it for callouts and annotations.

Thin

*Thin Italic*

Extra Light

*Extra Light Italic*

Light

*Light Italic*

Regular

*Italic*

Medium

*Medium Italic*

Bold

*Bold Italic*

Black

*Black Italic*



# Using Typography

This page and the next illustrate a few suggested type combinations that work well together. The ratios of size and weight shown here are not exact, but rather convey a general sense of how headlines, subheads and body copy should relate to each other.

Typically, headlines are big and bold for extra impact, but this does not always have to be the case. It depends on the audience and the medium. What’s appropriate for a postcard is different from what’s appropriate for a poster or a subway ad. To see a wider range of typography in use, consult the sample tactics section of this document.

TIP

Specifications for headlines and subheads may differ from the examples on this page, depending on the format of the piece. The settings shown are encouraged, but they can also be scaled up accordingly.

LOREM IPSUM DOLOR

THIS COULD BE A  
HOOD COLLEGE HEADLINE.

This is how a subhead might look. The type shouldn’t be as big as a headline, but certainly larger than body copy.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Vestibulum commodo quam quis dolor placerat, in ultrices elit consequat. Pellentesque eget accumsan libero. Donec id tellus velit. Sed in viverra orci. Nulla vitae felis sed ipsum sollicitudin consequat. Phasellus quis leo felis. Nunc ac neque at dolor sollicitudin sagittis ut non sem. Aliquam nec lorem ac enim posuere suscipit. Donec vitae volutpat lectus. Vestibulum sit amet sem molestie tortor facilisis porta.

- EYEBROW**  
Acumin Pro Wide Bold, all caps  
Size: 7 pt.  
Tracking: 100
- HEADLINE**  
Acumin Pro Extra Condensed Bold, all caps  
Size: 38–40 pt.  
Tracking: –10 to –20
- SUBHEAD**  
Caecilia LT Pro 55 Roman  
Size: 12–16 pt.  
Tracking: 0 to –10
- BODY COPY**  
Acumin Pro Regular  
Size: 9–12 pt.  
Tracking: –10

## Using Typography

Here's another suggested group of type combinations that work well together.

This could be another Hood College headline.

**HEADLINE**

Caecilia LT Pro 75 Bold  
Size: 38–40 pt.  
Tracking: –10 to –20

This is how a subhead might look. The type shouldn't be as big as a headline, but certainly larger than body copy.

**SUBHEAD**

Acumin Pro Bold  
Size: 12–16 pt.  
Tracking: 0 to –10

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Vestibulum commodo quam quis dolor placerat, in ultrices elit consequat. Pellentesque eget accumsan libero. Donec id tellus velit. Sed in viverra orci. Nulla vitae felis sed ipsum sollicitudin consequat. Phasellus quis leo felis. Nunc ac neque at dolor sollicitudin sagittis ut non sem. Aliquam nec lorem ac enim posuere suscipit. Donec vitae volutpat lectus. Vestibulum sit amet sem molestie tortor facilisis porta.

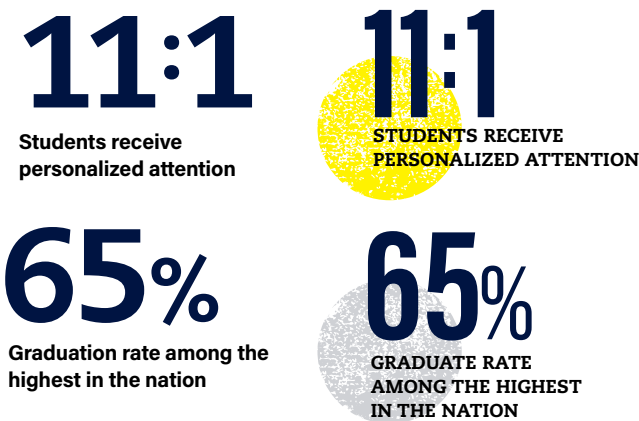
**BODY COPY**

Caecilia LT Pro 55 Roman  
Size: 10–13 pt.  
Tracking: –10

# Using Typography

Here are some additional suggested type combinations that work well together. Again, these are not exhaustive options, but rather recommended pairings that are meant to give you ideas on how to skillfully pair your specific messages with typography.

## STATISTICS



## FACTOIDS AND CALLOUTS

THIS COULD BE A SMALL CAPTION OR CALLOUT

*Inusciis ipis doluptate es min nestiis ressit, cum, sin corruptatur? Qui doluptam, volendist.*

THIS COULD BE A CAPTION OR A SMALL ITALIC TEXT CALLOUT.

This could be a caption or a small callout.

SMALL CALLOUT

I'm ready to **DOMINATE.**

## PULL QUOTE

“I really liked my experience at Hood College. I found my people. I found my major. I found myself. I'm becoming the person I feel like I was always meant to be at Hood.”

RICK KEELER  
ACCOUNTING MAJOR

I really liked my experience at Hood College. I found my people. I found my major. I found myself. I'm becoming the person I feel like I was always meant to be at Hood.

RICK KEELER  
ACCOUNTING MAJOR

## GRAPHIC TYPE

At Hood College, we believe it's **WORTH IT.**

HOOD

130 years of industry excellence doesn't happen by accident.

IDEA ONE

IDEA TWO

# COLOR

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SECTION ] 6 [

# COLOR

Beyond our logo, color is one of the most recognizable aspects of our brand identity. Using color appropriately is one of the easiest ways to make sure our materials reflect a cohesive and distinct Hood College brand.



OVERVIEW

Color Palette

At our core, we are blue and gray. As part of our brand’s visual language, we express that by expanding the flexibility of these two colors.

With that in mind, this palette unifies the colors of the brand, reflecting our institution’s philosophy and mission.



**PRIMARY**  
These colors should make up about 70 percent of the palette for any particular communication piece. Shades and screens of Steel Gray are encouraged. Never use shades or screens of Hood Navy; it is always meant to appear at full opacity and saturation.

70%



**SUPPORTING**  
All together, these colors should make up about 30 percent of the palette for any particular communication piece. Shades and screens of these supporting colors are encouraged.

30%

**TIP**  
When using color builds, always use the color values listed on the following pages. They have been adjusted for the best reproduction on screen and in print, and may not match Pantone Color Bridge breakdowns. In general, the color code sources originated from official Pantone Color Bridge swatchbooks.

# Primary Palette

Our primary palette consists of Hood Navy, Steel and white. Our layouts draw heavily on these colors, mixing with the secondary palette as needed to build color schemes that are complementary and balanced.

*Why blue and gray?* To symbolize the neutral status of Maryland during the Civil War, students at Hood College chose blue and gray as their school colors not long after the College was founded in 1893. We honor the legacy of the institution with these choices, while looking ahead to what the future may bring for us.

## RGB AND HEX VALUES

Ensure that all digital assets use these Pantone Connect 2024 values for RGB and Hex to maintain color consistency across all on-screen applications.

## COATED PAPER

When printing on most coated stocks (matte, dull and silk finishes), on specially treated uncoated paper, or on UV presses, use the Pantone spot color or the CMYK formulas specified here.

## UNCOATED PAPER

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

Pantone 289 C

HOOD NAVY

CMYK 100 66 0 77 (print)

sRGB 19 46 83 (digital)

HEX 132E53 (digital)

Pantone 289 U

HOOD NAVY

CMYK 100 56 19 73 (print)

Pantone Cool Gray 6 C

STEEL

CMYK 33 24 20 2 (print)

sRGB 164 166 164 (digital)

HEX A4A6A4 (digital)

Pantone Cool Gray 6 U

STEEL

CMYK 32 24 20 8 (print)

WHITE

CMYK 0 0 0 0

sRGB 255 255 255

HEX FFFFFFFF

WHITE SPACE

White is an indispensable color. Rather than viewing white space as a blank area, see it as a break. Don't rush to fill it: it can focus attention on what is there, rather than drawing attention to what isn't. Always balance color, typography and graphic elements with white space.

## Secondary Palette

The secondary palette is designed to complement the primary palette. The colors are best used in combination for items that require differentiation: for example, segments within charts and graphs, or updates and callout buttons in digital applications. They're intended to bring a vibrant and distinct energy to the Hood brand.

Without these supporting options, the other colors would be harder to use—making these secondary colors indispensable to the brand.

Pantone 306 C

**SKY**

CMYK 76 0 0 0 (print)  
sRGB 3 183 221 (digital)  
HEX 03B7DD (digital)

Pantone 306 U

**SKY**

CMYK 79 0 0 0 (print)

**Pantone Yellow C**

# GOLD

CMYK 0 1 100 0 (print)  
sRGB 247 226 0 (digital)  
HEX **F7E200** (digital)

**Pantone Yellow U**

# GOLD

CMYK 0 0 100 0 (print)

## Digital Execution

# CYAN

HEX 00FFFF

**DIGITAL ONLY**

Hood Cyan is intended to be used only for digital expressions of the brand (web, social, display, out-of-home), and it remains vibrant and distinct when it is used as such. **There is no printable version of Cyan.** In print applications, Sky should be used as a substitute (generally speaking) for Cyan.

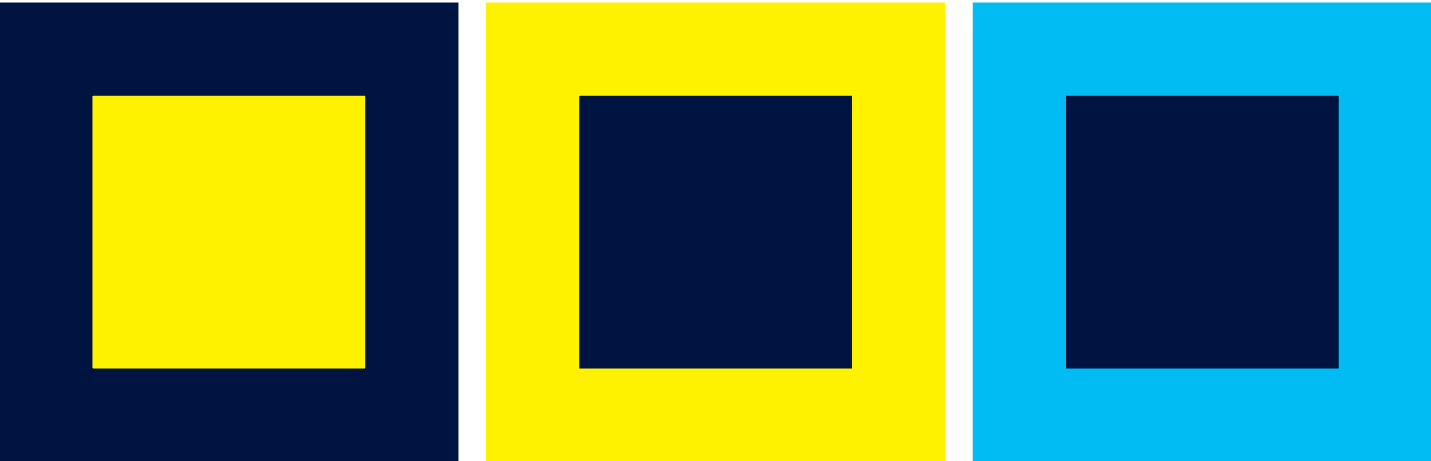


# Color Accessibility

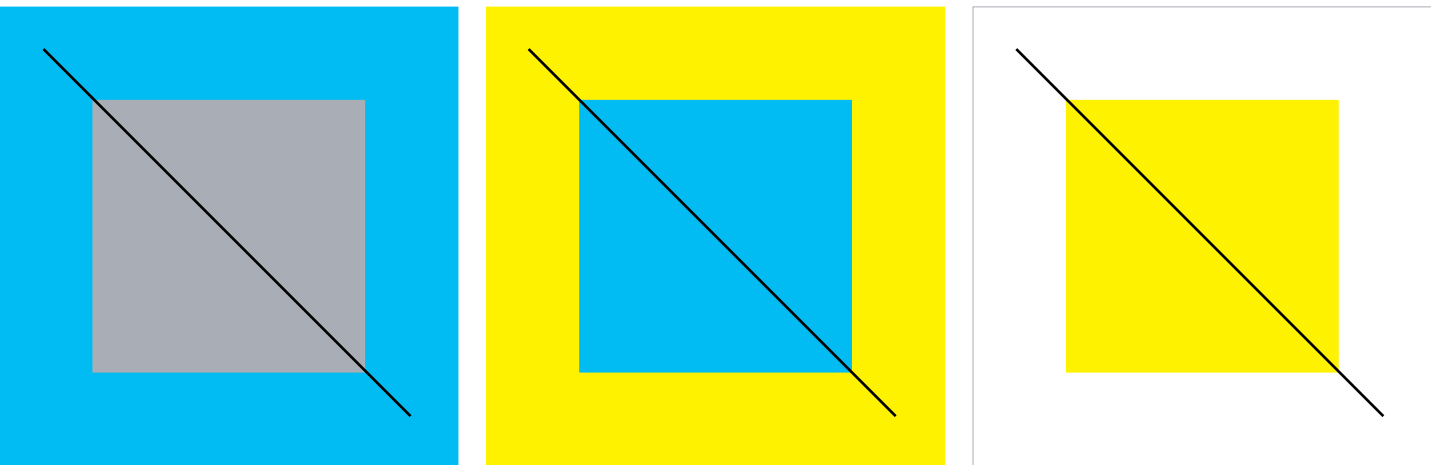
Because we want our communications to be experienced by all audiences, we must take thoughtful consideration when choosing colors for all of our digital and print communications.

CONTRAST TOOL  
[webaim.org/resources/contrastchecker](https://webaim.org/resources/contrastchecker)

## ADEQUATE CONTRAST FOR TEXT



## INSUFFICIENT CONTRAST FOR TEXT

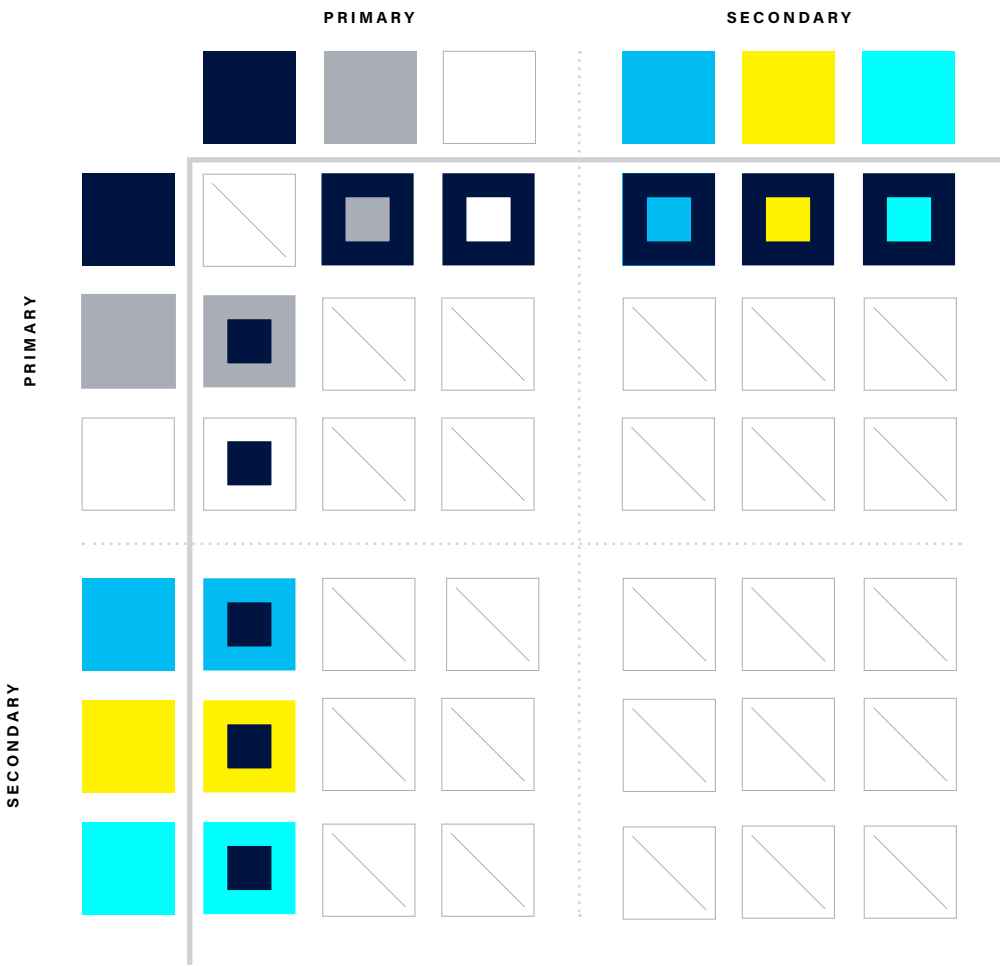


**NOTE**  
The color combinations that have less sufficient contrast can still be used together in graphic applications, just avoid them for pairings of text and background colors.

# Color Accessibility

Use this chart as a guide for choosing color combinations. Open areas represent pairings that are unpleasant or are otherwise incompatible due to accessibility issues.

These color combinations meet WCAG Level AA accessibility requirements for digital media. For type size and color, always make decisions that meet or exceed standards of legibility. Use your best judgment when creating printed materials.



# GRAPHIC ELEMENTS

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SECTION ] **7** [

# GRAPHIC ELEMENTS

We use graphic elements to add visual interest, depth and structure to our layouts. Our brand leans more heavily on typography, color and photography, so use graphic elements sparingly and with intention. We use textures the most frequently, often in subtle ways. The key to success with these elements is to use them purposefully and consistently.



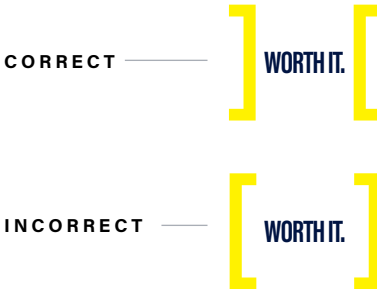
# The H Bracket

The H Bracket is a versatile brand element that can be used in a variety of ways. Its meaning was inspired by a combination of things.

First, it echoes the “H” in Hood College and all we stand for. Second, it’s a reference to the four pillars of Alumnae Hall and the core values they symbolize: Hope, Opportunity, Obligation and Democracy.

Even though this element has abstracted the “H” to a degree where the viewer may not consciously recognize it, the bracket still works as a powerful device to focus attention.

**Orientation**  
Since the H Bracket is meant to echo the letterform of the Hood College “H,” the two brackets should always face outward and away from the subject, as shown.

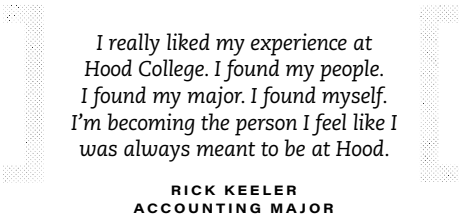


## THE EVOLUTION OF THE H BRACKET



## HOW TO USE

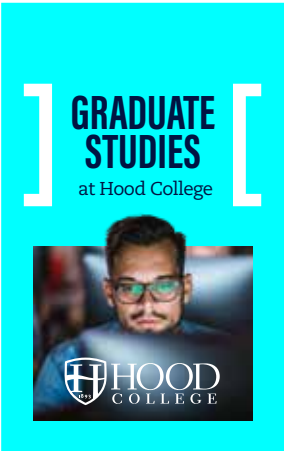
### Pull quote



### Power statement



### Framing device

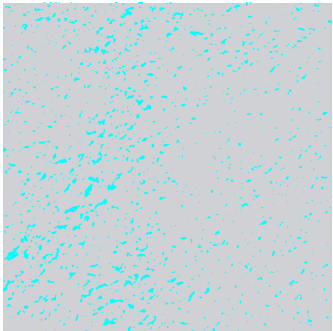
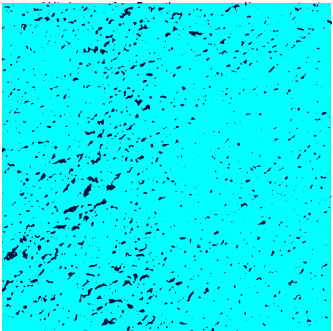
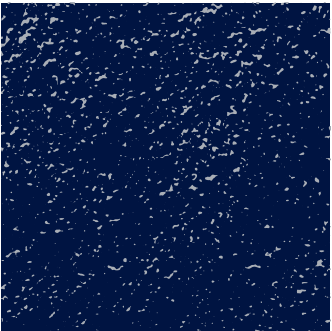
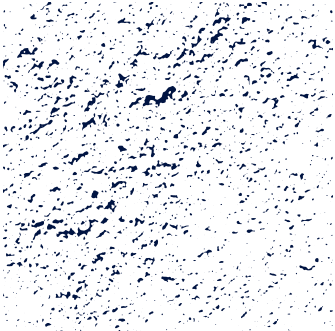


**STUDY ABROAD**  
Within our many study-abroad programs, you'll find opportunities that match a variety of interests and future goals.



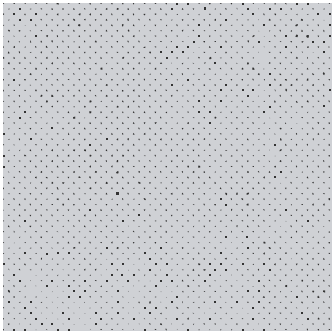
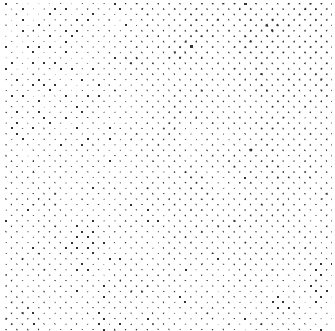
# Textures

Textures are our most commonly used graphic element. They're inspired by some of the many rich textures found throughout our campus. Depending on the colors used, textures can add subtle depth and richness to a composition, or can help it to stand out. Tone-on-tone combinations work the best for subtlety and formality, while contrasting colors create energy and vibrancy. Textures can be placed in the background of a composition, applied to typography, or used to define a holding shape.



**TEXTURE 1: CONCRETE**

The concrete texture should be used subtly as an accent, never as a feature or "hero" graphic. The concrete texture has more visual movement than the halftone texture (below), and can be used in situations that are less formal.



**TEXTURE 2: HALFTONE**

The halftone texture should also be used subtly as an accent, never as a feature or "hero" graphic. It's simpler and more uniform than the concrete texture (above), and can be used in situations that may require more formality.

**TIP**

Avoid using two different textures in the same composition. Be selective and intentional, and think about what is driving or motivating you to include this element.

## The Hood Hello

The “Hood Hello” is our way of greeting everyone on campus. It signals the welcoming community that awaits anyone who visits Hood College. In our visual language, we honor this tradition with the simple graphic signifier shown here. Note that while its design began with one of our core typefaces (Caecilia LT Pro), the letterforms have been carefully customized, and a subtle distressed texture has been added. It’s intended to be used in informal communications geared toward an undergraduate audience.

### COLOR

The Hood Hello may appear in any color from the primary palette, as well as Gold or Sky from the secondary palette.



### OLD HELLO

The previous version of the Hood Hello graphic device (below) should *no longer* be used as part of the current Hood visual language.

*Hello*

# hello!

### DISTRESS

A mild distressed texture is built into the primary graphic; this is an intentional part of the design.

### HOW TO USE

This sample from the College view book shows proper usage of the Hood Hello, positioned to augment a student-centered message. It can be rotated up to 90° counterclockwise, but should never appear upside down.

Cropping or allowing the element to bleed off the page is also permitted, as long as the word “hello!” is still legible. It often appears in Gold, to introduce a dynamic element to the composition.





# Torn Edge

Use a torn edge on holding shapes and photo containers to add visual interest and to subtly reinforce the grit, determination and focus that come with an education that is Worth the Work.

Use the graphic supplied as part of the brand toolkit:



Use this treatment sparingly: never more than once or twice within a single composition.

## HOW TO USE



### 4PLUS PROGRAMS

Use it to mask the edge of a colored shape to create a container for subheads.

Use the torn edge to separate an image from a colored holding shape.



Use it to mask out the edge of a photograph. When using this technique, only apply the treatment to a single edge, never to the entire image.

Use it to create colored negative space that can bleed off the edge of compositions.



## Icons

We have a set of simple line-art icons that can help tell the story of our academic and other offerings. We keep these elements simple and clean, and make sure everything is easy to see and read.

### Using Icons Alone

- **Color:** Use Hood Navy, Steel or white for the icon.
- **Visibility:** Ensure that the icon stands out against the background.
- **Size:** Keep the icon size appropriate for its context.

### Icons in a Circle with a Fill

- **Texture:** Use a subtle texture that doesn't overshadow the icon.
- **Contrast:** Make sure the icon's color is clear against the textured background.
- **Spacing:** Add padding between the icon and the circle's edge.

### Icons with Description Tags

- **Position:** Place the description tag where it doesn't cover the icon (below or beside it).
- **Font:** Use Acumin Pro (usually Extra Condensed and all caps).
- **Color:** Ensure that the text color contrasts well with the background and icon.

### HOW TO USE

