



# **BRAND** GUIDELINES



PROVIDENCE  
COLLEGE



# CONTENTS

STRATEGY

VOICE AND TONE

IDENTITY

VISUAL LANGUAGE

BRINGING IT TO LIFE

# WHAT IS A BRAND?

↑ It's more than a logo, a slogan,  
a mascot, or an ad campaign. It's  
long-lasting, with enduring strength.



## Questions?

If you have any questions about anything  
in these guidelines, please contact:  
Division of Marketing and  
Communication  
401.865.1242  
marcom@providence.edu

Note: The College may not own the rights to some  
photographs used throughout this document. They  
serve as brand examples, and should serve only to  
guide photo style.

## A BRAND IS:

- The promise we make to our audiences
- The essence of our College
- The experience we create
- The personality we convey
- The message we deliver
- The identity we express

## WHAT DOES THIS DOCUMENT DO?

As human beings, we say a wide range of  
different things, based on who we're speaking to,  
what our personality is like, and what we need to  
communicate. The same is true for brands.

This document defines each component of our  
brand, so that we can consistently demonstrate  
who Providence College is and why we matter to  
the world.



## SECTION 1

# STRATEGY

Our strategy honors our mission, elevates our purpose, and clarifies our unique academic offer. It's the blueprint for evolving and building our brand.

---

OUR NARRATIVE

OUR AUDIENCES

OUR POSITIONING

OUR MESSAGING

OUR PERSONALITY



# About the Strategy

The strategy is intended for internal use, only to set the foundation for the Providence College brand.

## WHAT STRATEGY IS

A useful resource for anyone who communicates on the College's behalf.

Frameworks and tools created specifically for marketers and communicators.

A foundation for the ideas, stories, and messages that will resonate with priority audiences.

Motivational and enduring ideas to spark external-facing messages.

## WHAT STRATEGY ISN'T

An outward expression of the brand (taglines or slogans).

A collection of frameworks for external use.



**WHO ARE WE TALKING TO? —————> AUDIENCES**

**WHERE DO WE STAND? —————> POSITIONING**

**WHAT DO WE SAY? —————> ATTRIBUTES**

**WHY DOES IT MATTER? —————> BENEFITS**

**HOW DO WE LOOK AND SOUND? —————> PERSONALITY**



## BRAND PILLAR

# RIGOROUS INQUIRY

*Our scholarly tradition of seeking truth*

invites the examination of ideas and  
the challenging of assumptions

forging intellectual identity

*DWC*

*Preeminent faculty  
mentors*

*Liberal arts  
foundation*

## BRAND PILLAR

# ROBUST PARTICIPATION

*We believe contemplation is always  
to be joined with action*

creates pathways for an immersive,  
active learning experience

honing crucial, well-rounded skills

*Signature work  
initiative*

*Varsity and  
intramural athletics*

*Leadership  
opportunities*

## BRAND PILLAR

### MEANINGFUL CONNECTIONS

*More knowledge can be acquired in  
community than by one person alone*

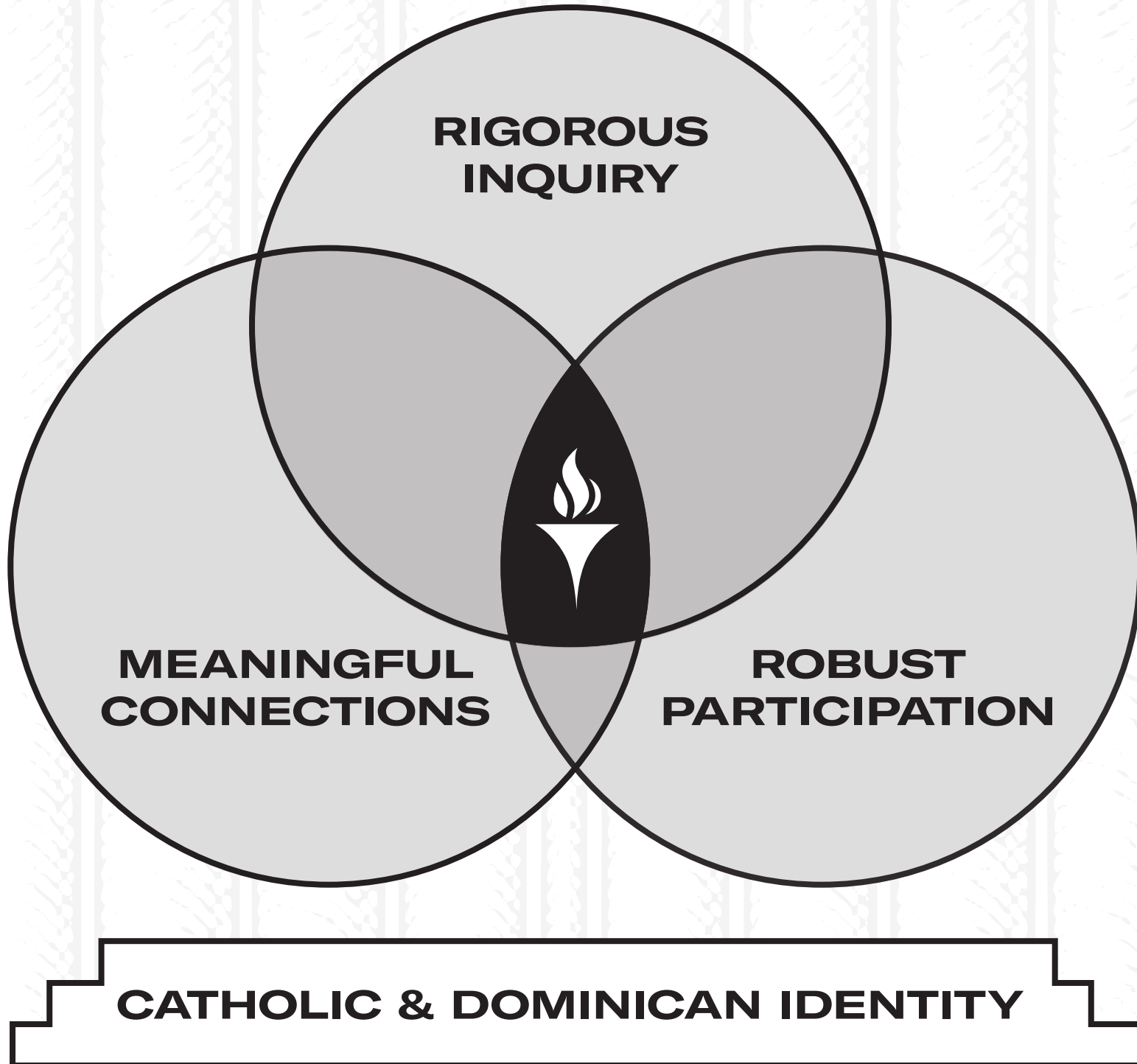
invests in each person's life, future,  
and humanity

clarifying personal purpose

*Dominican presence  
on campus*

*Engaged alumni  
network*

*Finding your lifelong  
community*



# Our Audiences

Identifying and understanding our key audiences are the first steps to implementing our brand. To effectively engage and connect with them, we must align the focus of our messages with the interests of each audience segment.

AUDIENCE

GROUPS LIKE

ULTIMATE GOAL



## PROSPECTS AND INFLUENCERS

- PROSPECTIVE STUDENTS
- HIGH SCHOOL COUNSELORS
- PARENTS

Recruit and enroll a broader pool of students who will thrive at Providence College.



## EXTERNAL STAKEHOLDERS

- ALUMNI
- DONORS
- CORPORATE COMMUNITY
- HIGHER EDUCATION PEERS

Strengthen existing relationships and build new ones.

## INTERNAL STAKEHOLDERS

- CURRENT STUDENTS
- FACULTY AND STAFF

Create alignment with an authentic brand story and inspire participation.

Our Audiences

AUDIENCE

GROUPS LIKE

ULTIMATE GOAL



PROSPECTS AND INFLUENCERS

- PROSPECTIVE STUDENTS
- HIGH SCHOOL COUNSELORS
- PARENTS

Recruit and enroll a broader pool of students who will thrive at Providence College.



PRIORITY MESSAGES AND KEY CONSIDERATIONS

Above all else, our prospect pool is looking for a quality education. They're focused on academics, and they need to hear how a PC education will exceed their educational expectations.

Find ways to share the story about how our key identifiers affect and enhance the day-to-day experience, rather than merely using labels.

Outside of academic quality and outcomes, prospects also want to know

about life on campus. Particularly for out-of-state students, highlight the idyllic nature of our campus and the surrounding area, and excellent facilities.

Messages about values and spiritual development can be dialed up for prospective parents.

Our Audiences

AUDIENCE

GROUPS LIKE

ULTIMATE GOAL



EXTERNAL  
STAKEHOLDERS

- ALUMNI
- DONORS
- CORPORATE COMMUNITY
- HIGHER EDUCATION PEERS

Strengthen existing relationships and build new ones.



PRIORITY MESSAGES AND KEY CONSIDERATIONS

When communicating new initiatives or changes with alumni, illustrate ways they connect to our deep Catholic and Dominican values.

Highlight the value of their role as alumni and donors, connecting what they remember and value about the College with our vision for the future.

“Friar Family” terminology still resonates with alumni and donors. They feel affinity with our family-like

community, and it’s an authentic and accurate representation of their experience.

For reputational audiences, emphasize success stories of students and alumni, specifically tied to our academic prowess. This will go a long way in elevating their perceptions.

Our Audiences

AUDIENCE

GROUPS LIKE

ULTIMATE GOAL



INTERNAL  
STAKEHOLDERS

- CURRENT STUDENTS
- FACULTY AND STAFF

Create alignment with an authentic brand story and inspire participation.



PRIORITY MESSAGES AND KEY CONSIDERATIONS

With current students, the term “Friar Family” may not resonate, depending on their individual experiences. When talking about community, use other ways to describe the experience authentically and accurately.

Our faculty and staff are proud to be involved, and genuinely enjoy teaching our students. Build on that by providing clarity about the College’s vision for the future and inviting them to share their stories as part of the living brand.

Ensure that each faculty and staff member, regardless of their discipline, feels valued as part of the academic story. Highlight their accomplishments, touting the exemplary educational experience at PC.

## Our Positioning

Positioning is how we want to be thought of in the minds of our most important audiences. It's not how we express yourself externally; it's about what we want people to remember when they walk away.

---

### WHAT



# Providence College inspires unquenchable curiosity



### HOW

## through a boldly intellectual and interconnected approach

### WHY

## so that students can flourish professionally and personally.

# Our Messaging

The messaging map organizes our key messages into a hierarchy to ensure that we’re consistently telling our brand story in a way that is unique and compelling. Each point supports the next, and all of them tie directly back to the core.

## PILLARS

The pillars organize our messages by topic. Ultimately, they help guide how we talk about what we offer our audiences and our communities.

## ATTRIBUTES AND BENEFITS

A compelling brand story is based on attributes and benefits.

- Attributes are what we offer to our audiences. They include the programs, services, research opportunities, and unique offers that we bring to the table.
- Benefits are what our audiences get. They represent the value of the attributes that we offer. They’re the answers to the question “so what?” or “why do they care?”

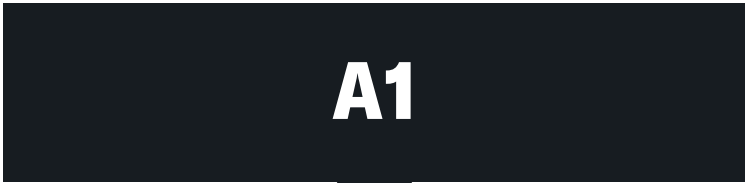
## HIERARCHY

A messaging map allows us to organize:

- The value proposition: Providence College's core message.
- The secondary messages: Providence College's secondary attributes and benefits.
- The supporting points: Specific ways that we deliver on our secondary messages.
- Our calling: How it all connects to our strengths.

## ATTRIBUTES

## BENEFITS



Core Value Proposition

Pillars

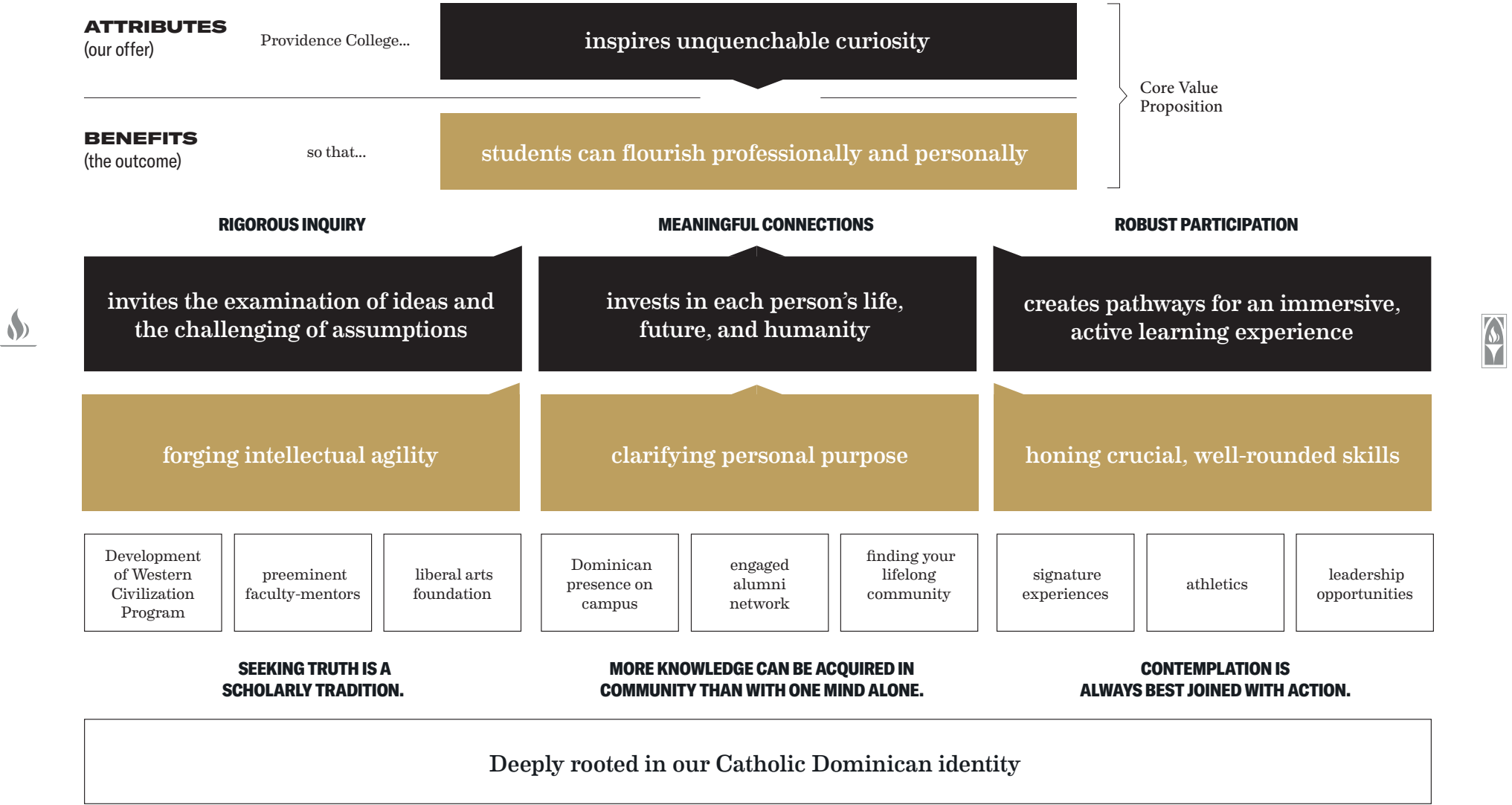
Secondary Messages

Supporting Points

Our Calling



Our Messaging Map



## Our Personality

Personality humanizes the brand and shapes the overall tone of our communications. It helps bring our materials to life with greater resonance and emotional strength.

### THE PROVIDENCE COLLEGE BRAND IS:

---



# INVESTED AND CARING

↑ We are deeply committed to our students. Our materials should convey that spirit.



# THOUGHTFUL AND INSIGHTFUL

↑ Our tone should reveal our intellectual mindset and our culture of critical thinking.

# PASSIONATE AND ENERGETIC

↑ The tone of our communications should capture the fun and excitement of our campus community.

# ROOTED YET DYNAMIC

↑ Our communications should reflect the connection between our historical roots and our vision for the future.



## SECTION 2

# VOICE AND TONE

Voice is a combination of the language we choose, the tone we use, and the way we construct copy to communicate our messages. Fundamentally, it's how we share our story. Voice is one of the primary ways our audiences can connect and identify with our brand.

---

OUR NARRATIVE

USING "SEEK"  
WITH MESSAGING

HOW TO USE THE NARRATIVE

HOW NOT TO USE THE  
NARRATIVE

HEADLINE CONSTRUCTIONS

WRITING TIPS AND  
BEST PRACTICES



Our Narrative

The narrative takes our strategic story and personality traits, and brings them together with an emotional appeal. It communicates not only what we do, but also the attitude with which we do it. It elevates our strengths; it inspires our messaging, voice, and tone; and it identifies what our audiences can expect from us.

Ultimately, the narrative forms the basis of our brand’s unique identity.

NARRATIVE

Providence College is a place for seekers.  
This is a community of thinkers and problem-solvers.  
We aren’t afraid to ask tough questions and seek big answers.  
And we’re united in our search for truth.

We open our hearts and minds to diverse perspectives.  
Gaining a broader understanding of our history and what’s next.  
Honing our skills, pursuing every possibility, and making an impact.  
Here, we believe you’ll find what you’re looking for.

For those who seek. And ask questions. And find answers.  
For those who are curious about the world around them, about the past, about the future:

Keep seeking at Providence College.

KEY MESSAGES

This section explores our “rigorous inquiry” messaging pillar. At Providence College, our scholarly tradition of seeking truth guides us. We approach learning as bold intellectuals, driven by an unquenchable curiosity.

This section explores our “meaningful connections” messaging pillar. We know that more knowledge comes from community than one mind alone. It’s why our hearts and minds are open to all perspectives. And why we’re always ready for what’s next.

This section explores our “robust participation” messaging pillar. We believe that faith is intended to be met with action. That knowledge must be used to make an impact. That in order to flourish personally and professionally, we must experience real work.

This section focuses in on who Providence College exists for. For the unquenchably curious. For the boldly intellectual. For those who seek.

## Using “Seek” with Messaging

While the word “seek” and the idea of seeking are central to our creative platform, the language very intentionally ties back to the messaging map and our positioning statement. No matter what story you’re trying to tell, it should always tie back to one of our three key messaging pillars: rigorous inquiry, meaningful connections, or robust participation.

### “Seek” + Rigorous Inquiry

Inspired by our unquenchable curiosity, we examine ideas and challenge assumptions, forging intellectual agility as we seek truth.

SEEK  
TRUTH.

### “Seek” + Meaningful Connections

Investing in your future as you define your purpose, you’ll find a lifelong community and do real work with a global network of Friars.

SEEK  
COMMUNITY.

### “Seek” + Robust Participation


Where endless pathways and opportunities meet immersive experiences, we turn faith and contemplation into action.

SEEK  
PURPOSE.

# How to Use the Narrative

“Seek” is the essence of our creative platform, and it’s at the center of our narrative. But it’s not a tagline. And while the narrative shouldn’t be used in its entirety, portions of the text can spark original language and ideas.

WE USE THE NARRATIVE IN THESE WAYS:



## TO ENSURE THAT OUR PERSONALITY COMES THROUGH IN THE VOICE.

The tone of what you’re writing should capture the spirit of the narrative and convey the curious, thought-provoking nature of its language. This can help you make appropriate choices so that our voice feels human and inspiring. Make sure that whatever you’re writing sounds like it’s coming from a person who possesses our personality traits.


## TO ENSURE THAT THE WORLD HEARS OUR STORY.

If we keep the narrative close at hand as we write, we can help keep our story clear and compelling, with a potent message. That way, we’re all sharing the same story, with a variety of audiences, across many types of media.

## TO GIVE CONTEXT TO OUR MESSAGING.

We have a multitude of stories to tell, and lots of information to deliver. By couching this information in compelling language, we can help ensure that our message is received and remembered. When all of our content aligns with the narrative, our communications have emotion, meaning, and relevance.

## TO MAINTAIN CONSISTENCY.



With the narrative as a guide, we can ensure that all of the College’s communications work together and sound as if they’re coming from one consistent voice.

# How Not to Use the Narrative

The narrative should serve as a source of inspiration for all of our storytelling, rather than a source for easy tropes. In the same way, “seek” phrases are not the catch-all answer for every headline or even every piece of communication.

BEFORE YOU USE “SEEK” VERBATIM:




## CHECK WITH COMMUNICATIONS AND MARKETING.

Our efforts are carefully coordinated and connect to larger marketing objectives. Phrases that use “seek” may initially be intended for an unveiling to prospective audiences or a rollout of the new brand. With time, this language may be may be appropriate for other institutional communications.

## CREATE YOUR OWN SENSE OF DISCOVERY.

This document is intended to provide guidance, not restrict your creative process. Always go back to the full narrative, and see if there’s another phrase that rings true or inspires new language. Find your own space within the creative platform.



## USE ANYTHING ELSE (WITHIN THESE GUIDELINES).

In this section, we’ve provided a number of options for headline constructions and approved language. Each of these traces its origins back to our narrative.

# Headline Constructions

To give our brand plenty of verbal options, we've developed a set of headline structures for inspiration. While many have been pulled from the creative platform, this is just the beginning. Use your own experiences and ingenuity to form new headlines, flex our voice and tone, and continue telling our story.

EXAMPLES



## SEEK \_\_\_\_\_ .

The idea of seeking is at the core of our creative platform, and allows and allows us to cover many different stories using a single construction. What are we seeking? Why does it matter? Explore everything that students are seeking at Providence College.

- Seek truth.
- Seek knowledge.
- Seek purpose.
- Seek connections.
- Seek discovery.
- Seek innovation.

## [NOUN] TO [VERB] \_\_\_\_\_ .

Students come here to explore, discover, and ultimately flourish. What unique opportunities to students have here? What allows our students to seek truth?

- Space to grow.
- Time to reflect.
- Confidence to act.
- Skills to succeed.
- Answers to discover.

## KEEP [-ING VERB] \_\_\_\_\_ .

Our work is never finished. Our discovery is never done. When we find an answer, we find new questions to ask. We're curious, and our curiosity always endures. Capture that spirit to make our language more active.

- Keep pushing.
- Keep seeking.
- Keep connecting.
- Keep advancing.
- Keep asking.

## (STRAIGHTFORWARD AND TO THE POINT.)

Sometimes our stories or the content on our spreads do the heavy lifting when it comes to keeping the reader engaged. When we want our content to stand out, use headlines that do just enough to get the reader's attention.

- Welcome to Western Civ.
- Music is always in the making.
- We're never done seeking the truth.
- Home of the Friars.



# Writing Tips and Best Practices

Getting our story down clearly and compellingly takes a combination of instinct and discipline. Good writing feels purposeful, intentional, and above all, believable. Here are several principles to keep in mind when crafting communications.



## MAKE IT REAL.

Back up your statements with proof points. Include real, honest stories of students, their lives on and off campus, and their contributions.

## MAKE IT PERSONAL.

When asking something of the reader, be sure to engage on a personal level by using second-person “you” and “your.”

## MAKE IT EASY TO READ AND RELATE TO.

Vary the cadence of your writing. Mix short sentences with longer ones to avoid a repetitive feel. Check for rhythm and flow by reading aloud. We’re not afraid to write like we speak.



## MAKE DATA MATTER.

Statistics, rankings, totals, and rates of success aren’t the story: they exist to help make your case to the reader. The numbers can add to your message, but they’ll never take the place of it.

## MAKE HEADLINES WORK HARDER.

A headline should be more than just a label for the topic we’re talking about. Since it may be the only thing our audience reads as they scan the copy, make sure it’s interesting and informative.

## MAKE IT MOTIVATIONAL.

Give the audience a clear call to action, so they know exactly what you want them to do (or know, or feel) with the information.

## MAKE IT CLEAR AND POWERFUL.

Focus on one thing: the point you’re trying to make. Every communication can’t contain every detail, so highlight what’s most important. Use bold, direct statements to capture attention, and get to the purpose of your communication as quickly as possible.

## MAKE IT APPROPRIATE FOR THE PLATFORM.

Writing for digital means content needs to be quick, easy to digest, and actionable. A long-form print piece can do more storytelling.



## SECTION 3

# IDENTITY

A logo is more than just a mark or symbol. It must also seamlessly adapt with other design elements across colors, dimensions, and uses. Our logo system is flexible, with elements that can be used individually or as a whole, depending on what each communication needs.



---

IDENTITY OVERVIEW

SIZE AND SPACING

THE COLLEGE SEAL

THINGS TO AVOID

# Identity Overview

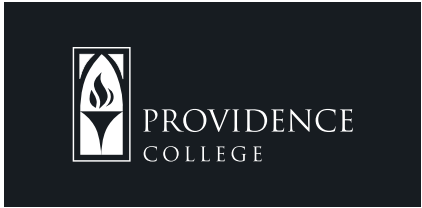
The Providence College logo is the simplest representation of our visual identity, so it's important to ensure its consistent use across media in order to build a strong, cohesive brand. Only use authorized digital art files when applying the logo to communications or materials. Do not attempt to typeset or recreate them yourself.

## COLOR

The logo may appear exclusively in black or white.



PROVIDENCE  
COLLEGE



## VERTICAL LOGO

The vertical and horizontal versions of our logo are both acceptable for wide usage, depending on the layout and the medium involved.



PROVIDENCE  
COLLEGE

## HORIZONTAL LOGO



PROVIDENCE  
COLLEGE




## TORCH MARK

In certain instances, the torch mark can stand alone in our communications. The flame component can also appear on its own with the horizontal element shown here.

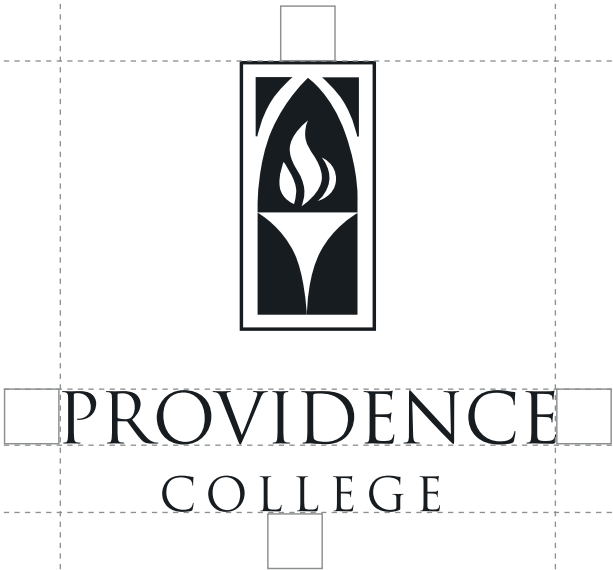


# Size and Spacing

To keep the logo prominent and distinctive, we take care when positioning the logo in proximity to other graphic elements. Clear space surrounding the logo must be maintained, as shown below.

 Clear space on all sides is equivalent to the cap height of the word "Providence," as shown.

## VERTICAL LOGO

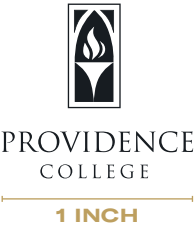


## HORIZONTAL LOGO



## MINIMUM SIZING

To preserve the logo's legibility in print communications, we observe certain minimum sizes. For the vertical version, the minimum width is 1 inch; for the horizontal version, the minimum width is 1.35 inch.



# The College Seal

The College’s official seal is generally reserved for formal documents such as diplomas, certificates, transcripts, awards, and official correspondence. It is often associated with the president’s office.

For questions about the appropriate use of the seal, please contact the Division of Marketing and Communications:

marcom@providence.edu  
401.865.1242



Clear space for the seal is equivalent to the distance from its innermost circle to the outermost circle, as shown here.

## CLEAR SPACE

Use these spacing guidelines to maintain legibility of the Seal of Providence College across mediums.



## COLOR

The College seal may appear only in these three colors. Use your best judgment when placing the seal on photographs and other colored backgrounds.



PROVIDENCE BLACK



COOL GRAY



WHITE

## MINIMUM SIZING

To ensure legibility, the seal should never appear at widths smaller than 1.35 inch.



1.35 INCH

# Things to Avoid

Avoid these pitfalls when using the logo.

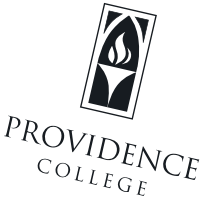
✗ **DON'T** use drop shadows or other visual effects.



✗ **DON'T** use any colors other than those specified in this document.



✗ **DON'T** rotate the logo.



✗ **DON'T** add elements of any kind to the logo.



✗ **DON'T** skew, stretch, or bend the logo in any way.



✗ **DON'T** change the typography in the logo.



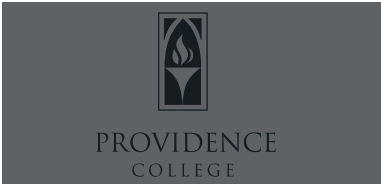
✗ **DON'T** outline the logo.



✗ **DON'T** crop the logo.



✗ Don't apply the logo to a background with inadequate contrast.





## SECTION 4

# VISUAL LANGUAGE

Beyond our basic identity, our brand comes to life through our visual language: a careful combination of typography, color, graphic elements, and photography.

---

TYPOGRAPHY

COLOR

PHOTOGRAPHY

GRAPHIC ELEMENTS





# OUR TYPOGRAPHY



↑ When it's used thoughtfully, typography is a powerful brand tool that can further expand on the meaning of what we're communicating. Our brand's typography is clear, accessible, and flexible for a wide range of situations.

Primary Typeface

Eames is our primary typeface. Its type family has a wide range of weights, making it versatile and useful for a variety of applications.

USE

Headlines  
Subheads  
Body copy

MEDIUMS

Print  
Digital



# Eames Century Modern



CHARACTERS

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
vwxyz1234567890?>@#\$\$%&:;.

WEIGHTS

Regular	<i>Regular Italic</i>
Medium	<i>Medium Italic</i>
Bold	<i>Bold Italic</i>
<b>Extra Bold</b>	<b><i>Extra Bold Italic</i></b>
<b>Black</b>	<b><i>Black Italic</i></b>

## Secondary Typeface

GT America is extremely versatile, with a wide range of weights and extensions for building dynamic, eye-catching headlines. For headlines and subheads, use GT America in all caps; for body copy, use standard sentence case.

USE

Headline  
Subheads  
Body copy

MEDIUMS

Print  
Digital



GT America



CHARACTERS

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
VWXYZabcdefghijklmnopqrstuvwxyz  
xyz1234567890?>@#\$\$%&:;.

WEIGHTS

Regular	Extended Regular
Compressed Regular	<b>Medium Bold</b>
Condensed Regular	<b>Extended Black</b>
<b>Condensed Black</b>	

## Secondary Typeface

This elegant typeface isn't used often in student-facing materials; rather, it's used primarily for formal communications, including invitations and the alumni magazine.

### USES

Headlines (formal applications)  
Body copy (formal applications)

### USES

Print



# Hoefler Text



### CHARACTERS

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
VWXYZabcdefghijklmnopqrstuvwxyz  
xyz1234567890?>@#\$\$%&::.

### WEIGHTS

Regular  
*Italic*  
Bold  
Bold

**Black**  
***Black Italic***

## Secondary Typeface

An accent pairing to Hoefler Text, Hoefler Titling is designed for headline sizes as well as providing styles that allow one to distinguish text without changing its weight. From unique numerical glyphs, ligature

alternates, and special characters there are several options that can be considered to adjust the tone of Hoefler Text.

### USES

Headlines (formal applications)  
Body copy (formal applications)

### USES

Print



# Hoefler Titling



### CHARACTERS

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
VWXYZabcdefghijklmnopqrstuvwxyz  
xyz1234567890?>@#\$\$%&:;.

### WEIGHTS

Roman  
Roman Italic  
Bold  
*Bold Italic*

## Accent Typeface

In headlines and subheads, we use this typeface sparingly, to set supporting text. Otherwise, it's an accent typeface that we lean on for graphic elements, photo captions, and other callouts. In all cases, it's a supporting player; GT America Mono should never compete for attention in the layouts where it appears.

### USES

Headlines  
Subheads  
Captions  
Labels

### MEDIUMS

Print  
Digital



GT America  
Mono



### CHARACTERS

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
xyz1234567890?>@#\$\$%&:;.

### WEIGHTS

Medium

# Typesetting Examples

Our typefaces were selected to be mixed in dynamic, engaging headlines. Use these examples as thought-starters when creating your own.

## HEADLINES WITH GT AMERICA

Choose the bolder and more extended versions of GT America for the most important words in the headline. For the rest of the words, use the font's thinner and more condensed versions, or experiment sparingly with outlined text. Remember: for headlines, GT America always appears in all caps.

## GRAPHIC LOCKUPS

Use a set of stacked boxes, like those shown below, to highlight or highlight specific statistics or characteristics. For testimonials and other quoted material, the arch element can break up the layout and draw the reader's attention.

## MIXING IN MONO

Draw on a mix of GT America and GT America Mono to further establish hierarchy in headlines. Use versions of GT America to highlight the more important words, GT America Mono for the rest.

### HEADLINES WITH GT AMERICA

GT America  
Condensed Black



HOME OF THE  
FRIARS



GT America  
Expanded Black

GT America  
Expanded Black

FOR  
THOSE  
WHO  
SEEK  
TRUTH

GT America  
Extended Regular



SEEK ANSWERS



GT America  
Condensed Black  
Outlined, 0.5pt

### GRAPHIC LOCKUPS

HALEY'S TOP NEARBY TRAILS:

TRAIL ONE

TRAIL TWO

TRAIL THREE

GT America Mono  
All Caps

Eames  
Century Modern  
Regular

"Philosophy  
is everywhere.  
What I learned  
in Western Civ  
and as a finance  
student is helping  
me understand  
blockchain  
technology  
even better."

NICK ESPINAL

GT America Mono  
All Caps

### MIXING IN MONO

GT America Mono  
All Caps



WELCOME TO

WESTERN  
CIV



GT America  
Expanded Black



GT America  
Condensed Black



# OUR COLOR



↑ Our palette has three layers: primary, secondary, and accent colors. Our communications lean heavily on the primary palette; we use colors from the secondary and accent palettes sparingly to add dimension and keep layouts visually interesting.

PRIMARY

PROVIDENCE BLACK

Note: Because rich black builds vary by printer, please ask your printer to supply their specific formula when using a rich black. No PMS.

HEX

#000000

RGB

0,0,0

CMYK

0,0,0,100

WHITE

HEX

#ffffff

RGB

255,255,255

CMYK

0,0,0,0

SECONDARY

COOL GRAY

HEX

#a3a19e

RGB

151,152,154

CMYK

0,0,0,45

PANTONE

PMS 877 Metallic  
or PMS Cool Gray 7 or 11

PROVIDENCE GOLD

Note: The PMS 871 metallic spot should never be converted to process. Please use Providence Gold CMYK build.

HEX

#bd9e5e

RGB

189,158,94

CMYK

20,30,70,10

PANTONE

PMS 871 Metallic

HARKINS YELLOW

HEX

#fcfade

RGB

251,250,224

CMYK

0,0,15,0

PANTONE

N/A

ACCENT

BRICK RED

HEX

#791500

RGB

122,22,0

CMYK

0,91,100,60

PANTONE

N/A

ADMISSION RED

HEX

#ee5a4f

RGB

235,91,79

CMYK

1,80,70,0

PANTONE

PMS 485U

YELLOW

HEX

#ffff00

RGB

255,255,0

CMYK

6,0,97,0

PANTONE

PMS

PCSB RED

HEX

#ca3c27

RGB

202,59,59

CMYK

14,91,100,5

PANTONE

N/A

CHAPEL BLUE

HEX

#004159

RGB

0,65,89

CMYK

80,0,0,80

PANTONE

N/A

SKY BLUE

HEX

#b4e1e8

RGB

180,225,232

CMYK

28,0,8,0

PANTONE

PMS 628U



# OUR PHOTOGRAPHY



↑ Photography plays an important role in our brand communications because it tells our story visually. Although our words are compelling, images go further to offer powerful proof of what we say.

## Seeker Portraits

SEEKER PORTRAITS: Individual portraits add sophistication and emotional impact to our communications. These images are typically shot against white or black backgrounds, to focus on the subject and their personality.

### PORTRAITURE BEST PRACTICES

Capturing candid, in-the-moment portraits of subjects make the photos feel authentic.

Make sure the lighting provides adequate contrast between the background and the subject you are photographing.

To give our designers a full range of options to choose from, try to take a mixture of close-up, mid-range, and full-body shots, as well as candid and posed shots with the subject looking directly into the camera.



# Inquiry

Capturing moments of academic rigor visually demonstrates our core value proposition of students flourishing professionally and personally. Capture moments inside the classroom that show collaboration and learning.

## TIPS AND BEST PRACTICES

A variety of photo types are appropriate for this category: close-ups, full-body shots, candid, and posed shots that feel authentic.



# Connection

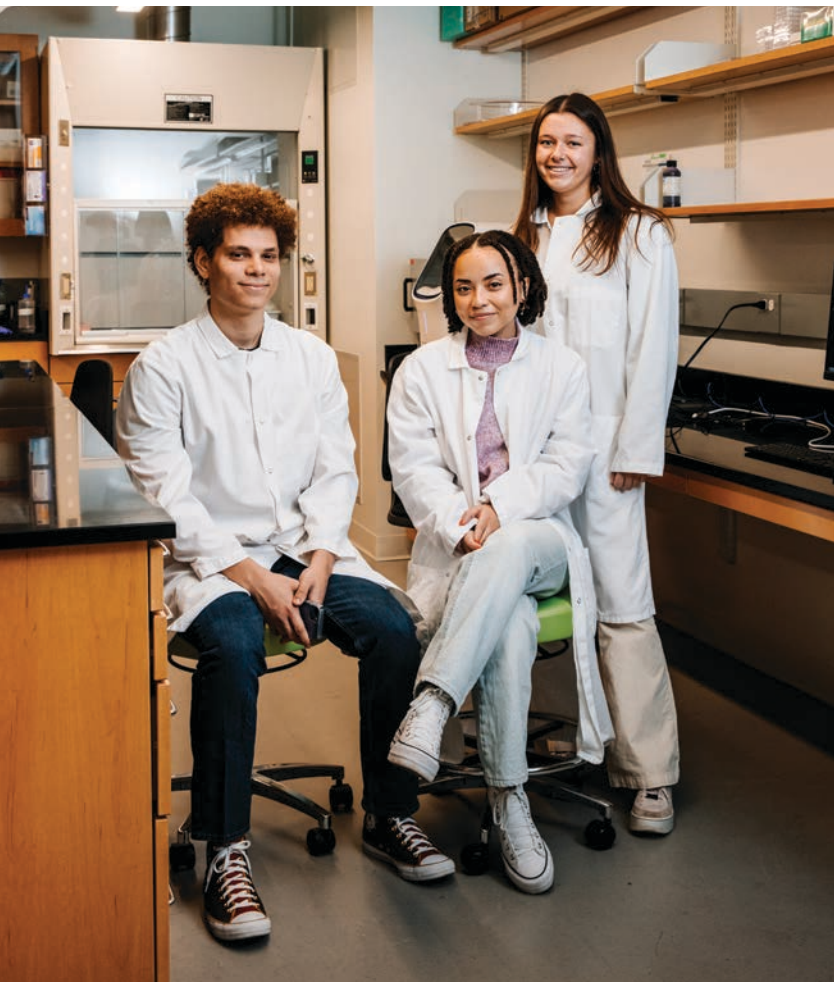
Capturing group shots that exemplify community and connection is essential, because this is one of the main reasons students choose to come to Providence College. You can show our different communities by capturing students in moments with friars, other students, and professors.

## TIPS AND BEST PRACTICES

Capturing candid, in-the-moment portraits of subjects make the photos feel authentic.

Be sure to shoot photos with natural light, in real scenarios. If a subject needs to be posed, ensure that they don't look overly stiff or awkward.

Again, for this category, capture a range of images, including close-ups, full-body shots, candid, and shots from far away.



# Participation

By including images of Friars coming together and participating in student life, athletics, and other events, we can showcase the different communities and activities that students can be involved in.

## TIPS AND BEST PRACTICES

- Capturing candid, in-the-moment portraits of subjects make the photos most authentic.
- Be sure to shoot photos with natural light, in real scenarios. If a subject needs to be posed, ensure that they don't look overly stiff or awkward.
- Close-ups, full-body shots, candids, and far-away shots are all appropriate for this category. Capture as many as you can to give our designers good options to choose from.
- Capturing movement tends to make photographs more exciting and engaging.

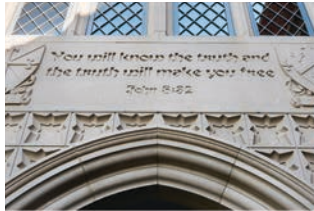
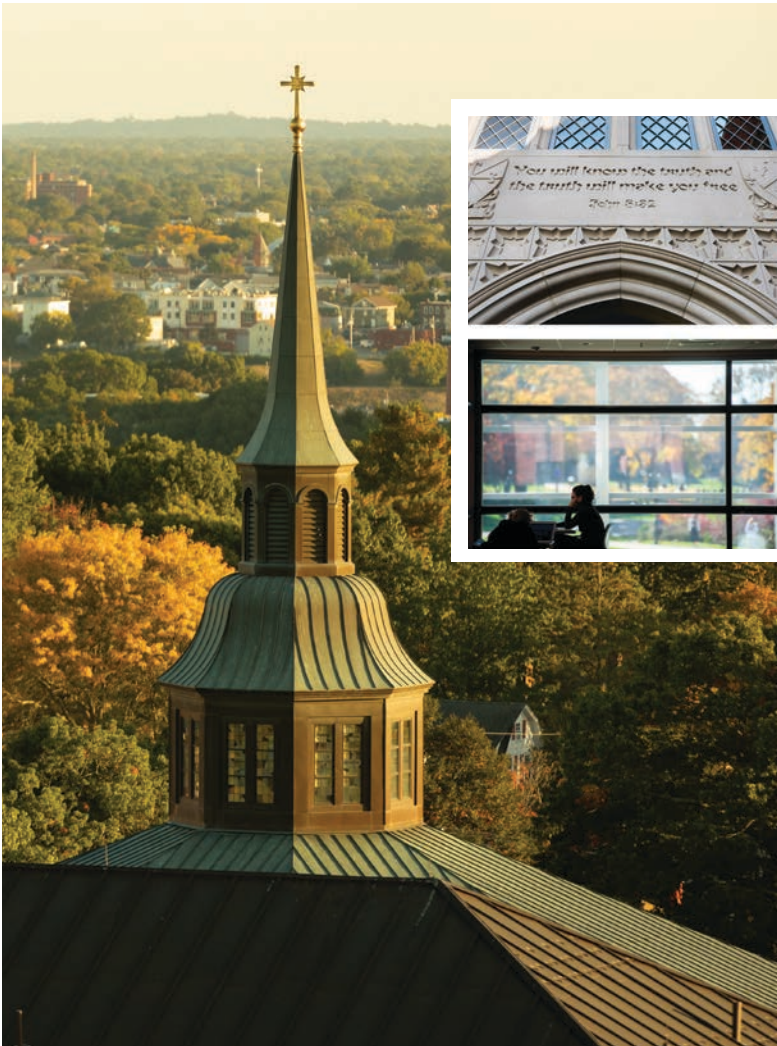


# Environmental

The quiet vibrancy of our campus is something to show off, and these images paint the picture of what our community looks like. Pepper sense-of-place shots throughout communications in ways that help the layouts breathe.

## TIPS AND BEST PRACTICES

Use a combination of close-ups and bird's-eye-view shots to give a sense of what our campus looks like. Make sure to capture what students might see day to day.





# OUR GRAPHIC ELEMENTS

↑ A recognizable brand needs a system of ownable graphic elements. This section details a distinctive visual toolkit that you can use when crafting communications for our brand.

# Arch

Inspired by the architecture of our campus, the arch element alludes to the significant role played by the College's setting in our students' experience.

This element can be used in a couple different ways: as a photo frame, or as a container for quotations.

**PLACEMENTS**

Use this element sparingly, both for photo framing and as a text container, to help break up layouts and other mediums.

**SIZING**

For more examples of the arch element with proper sizing and composition, see the "Bringing It to Life" section, which starts on page 46.

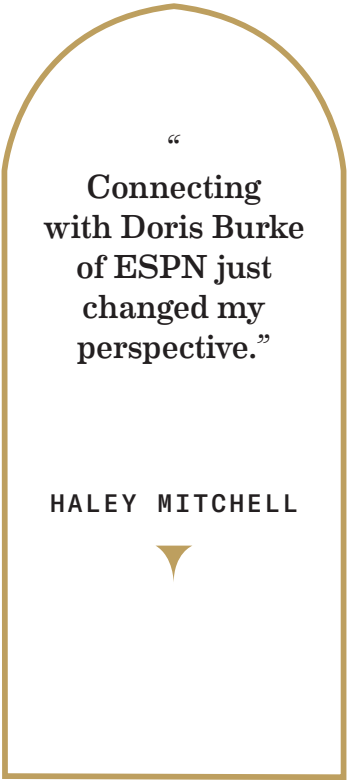
**PHOTO FRAME**

The arch shape can be used for framing photos within layouts. Just make sure that the subject is large enough to be easily seen. Use this technique sparingly, so that it retains a strong effect.



**TEXT CONTAINER**

We use a narrower, outlined version of the shape to house quotes from different stories.



## Map Outline and Captions

These graphic elements can add further dimension and visual interest to our communications. Use them occasionally, so as not to overwhelm or distract readers from the main message.

### PROVIDENCE ROAD MAP

This outlined road map of the College and its surrounding neighborhoods can act as a secondary element on communications.



### CAPTIONS

We customize photo captions by setting them in our accent typeface, GT America Mono, and pairing them with directional arrows.



↑ Jack Downey and his band members are preparing for the Providence Mainstage, where they are performing original songs.

Rhythmic Orientations

In creating materials, we often combine the brand's graphic elements with our primary colors, with an eye toward visual rhythm. Done right, this can result in compelling, eye-catching layouts.



EXAMPLES



BLACK AND WHITE

This dramatic layout has a lot of punch, so it should be used infrequently, to retain its impact.



COMBINING ELEMENTS

We also incorporate text with graphic elements to create rhythmic orientations. Start by placing images thoughtfully within the layout, to lead the viewer's eye through the page. Then add labels and captions to the composition for further

dimension. Don't overdo it: remember to leave plenty of breathing room.



## SECTION 5

# BRINGING IT TO LIFE

The following pages show prototypes of brand communications, including what print brochures, social media posts, websites, and more might look like.

---

VIEWBOOK

ALUMNI MAGAZINE

SOCIAL MEDIA

PROVIDENCE.EDU

ENVIRONMENTAL



# FOR THOSE WHO SEEK



PROVIDENCE  
COLLEGE

WYLES FORBUE  
SCHOOL OF BUSINESS  
MAJORS: Marketing, Theology

The combination of marketing and theology gives me the wisdom I need to do good, and to do it well.

Students at the Providence College School of Business are known for getting jobs before graduating, but Wyles Forbue may be the only marketing major to have secured a job by the end of freshman year.

While continuing his full-time studies at a dual major, the second director of internships and professional engagement at Habitat for Humanity of Greater Providence, where he manages a team of marketing interns, he is also president of PC's Habitat chapter through Campus Ministry, leading teams at regional Habitat events as he is the only St. Dominic Chapel on his way to class each day.

AVERAGE CLASS SIZE:  
20 STUDENTS



PHI BETA KAPPA INDUCTEE  
A CARPELLA SINGER

MCCARTHY HALL RESIDENT ASSISTANT  
FRIAR FOUNDATIONS STUDENT  
PEER TUTOR

"I've always found my love in the arts," says Mariela Flores, a passionate writer with an affinity for self-expression. An avid storyteller and student of Lataha Institute, she writes and edits for the portfolio section of the campus newspaper. Along with her creative pursuits, she finds fulfillment in helping her students as a peer mentor. "Having someone to anchor you in your first year is right important. And being a resource, especially for students of color, has been so rewarding."

"PC STUDENTS HAVE AN AMAZING WAY OF STRETCHING THEMSELVES SUPER FAR."

MARIELA FLORES  
SCHOOL OF ARTS & SCIENCES  
MAJORS: English, Creative Writing  
RESEARCH: Women's and Gender Studies



SANTIAGO "SANTI" NAJARRO CANO  
SCHOOL OF BUSINESS  
MAJOR: Marketing  
RESEARCH: Theatre

"Student" is Santi Najarro Cano's core identity. Spanning his theatre interests, the interplay between his studies in business and the arts, he has emerged as a campus leader and peer mentor. It's now he describes the whole Providence College experience—as a brother, leader, singer, comedian and Phil sports fanatic—fitting together.

SEEK PURPOSE

"PEOPLE HERE WANT TO SEE YOU WIN."



Santi sings with the PC & Capella Club, which includes three groups: Special Guest (all-male), Amacoustic (all-female), and Strictly Speaking (co-ed).



  
**PROVIDENCE COLLEGE**  
IS A PLACE FOR SEEKERS.  


It is a community of thinkers and problem-solvers,  
unafraid to ask tough questions and seek big answers.

Guided by *Veritas*, we are united in a search for truth. We open our  
hearts and minds to diverse perspectives to gain a broader  
understanding of our history and what's next.

For those who are curious about the world around them,  
about the past, about the future:

HERE, WE BELIEVE YOU'LL FIND WHAT  
YOU'RE LOOKING FOR.



# FOR THOSE WHO SEEK



PROVIDENCE  
COLLEGE







# SAND in his SHOES

A VISIT WITH **BILL BURKE '84**, HISTORIAN  
FOR CAPE COD NATIONAL SEASHORE

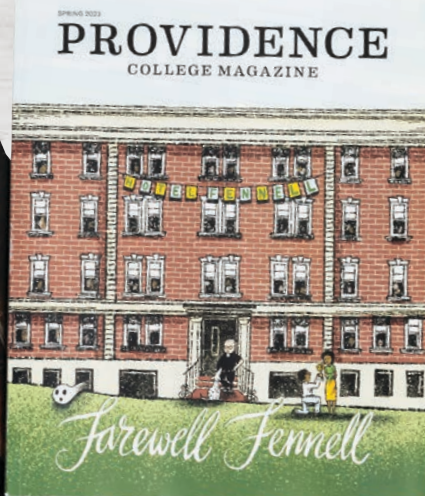
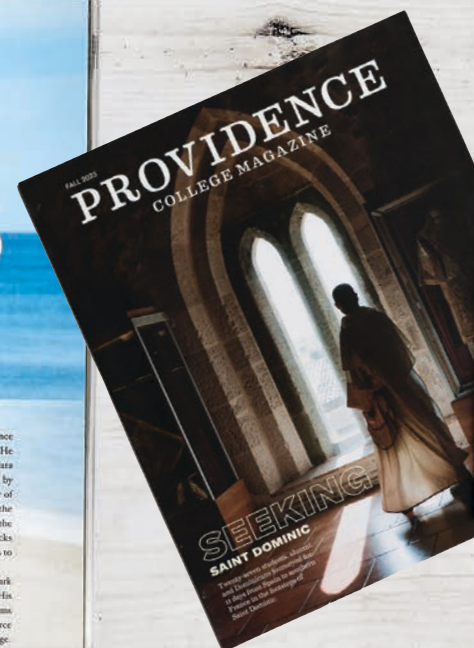
BY MICHAEL HAGAN '15, '19G  
PHOTOGRAPHY BY PETER GOLDBERG

**IT'S A LONG WAY** from the Bourne or Sagamore bridge to Cape Cod National Seashore, where 40 miles of federally protected beaches, woods, and ponds, covering 43,600 acres, run from Chatham in the south to Provincetown in the north. Driving along the two-lane highway to the Outer Cape, visitors can feel they're headed nowhere.

In a sense, they are. Cape Cod is "a grand place to be alone and undisturbed," playwright Eugene O'Neill wrote in 1916. In the 19th century, Henry David Thoreau described it as "a sort of neutral ground, a most advantageous point from which to contemplate this world." This quote greets visitors to the Salt Pond Visitor Center in Eastham, where guests can see artifacts dating back centuries. If they're lucky enough, they will encounter William "Bill" Burke '84, cultural resources program manager for Cape Cod National Seashore — in other words, the park's historian.

Burke has worked for the National Park Service since college and at the national seashore since 1988. He overcomes the process by which historical artifacts and data become historical narrative ready for consumption by visitors eager to learn the natural and human history of Cape Cod. Thanks to his work, loose flotsam tells the stories of shipwrecks, scrimshaw (carved whale bone) the stories of families who waited anxiously for sailors to return from sea over the Cape's long maritime history.

Burke is about average height, but his distinctive park ranger Serenon hat adds several inches to his stature. His neutral-toned uniform conveys authority — not in terms of giving orders (though he will not hesitate to enforce park protocols), but rather in commanding knowledge. His demeanor is inviting, and he smiles naturally when he speaks.



He is a natural storyteller who has been interviewed dozens of times for documentary films and published articles about Cape Cod's history. During the summer, he was interviewed for a History Channel program about the Whydah — the only documented pirate shipwreck in the world, which lies within the national seashore's waters.

In a room under the visitor center, Burke handles artifacts and processes primary data, adding to and interpreting Cape Cod's historical record each day. In a backroom, primary source documents, including lighthouse keeper's logs, whaling journals, and maps, fill boxes on shelves that wrap around the walls floor-to-ceiling. This windowless, subterranean space is nothing like the sunny seaside climate outdoors, but the cool, dark, and dry environment keeps delicate materials safe from the elements.

Preservation is a struggle against the environment. The coastal weather exerts a toll on historic buildings and other sites. And if the tide brings in debris or unearths artifacts buried in the sand, preservationists have only until the tide returns to safely relocate them before they are washed out to sea. Recently, visitors to the beach recovered a British naval pistol from 1799 that the park now preserves.

Burke has worked at Cape Cod National Seashore for more than half its history. The national park was established in 1961, the year before he was born, under President John F. Kennedy, whose family keeps its well-known compound in Hyannis to this day.

A protected seashore on Cape Cod was a controversial idea. Residents and merchants feared losing their property to eminent domain. The park was intended to stymie large-scale development, which worried investors who envisioned

**"History  
was my first  
passion ...**



**... I decided to stick with  
it but was determined  
to find work outside of  
the classroom engaging  
the public with history  
where it happened."**

booming beach towns like Atlantic City, N.J., and Ocean City, Md. The Cape Cod National Seashore began as an experiment — a gamble many visitors were reluctant to take.

Standing atop an ocean bluff overlooking the sea six years later, one can hardly imagine doubting the project. Today, more than 4 million people visit Cape Cod each year, often battling summer traffic that is the stuff of legend, to reach this beautiful nowhere.

Much has changed over Burke's decades here. The scope of his historical project has grown substantially — by about 10,000 years. This is due to increased focus on Native American history. Cape Cod was home to indigenous Americans for millennia before the arrival of European settlers in the early 17th century. The National Park Service has only begun to prioritize native voices and experiences in recent decades. Today, Cape Cod National Seashore partners with two federally recognized native tribes — the Mashpee Wampanoag and Wampanoag Tribe of Gay Head (Aquinnah) — on all ground-disturbing activity, in curation and exhibition, and in research.

Cape Cod National Seashore is changing physically as rising seas threaten a land mass that sits only an average of 20 feet above sea level.

"Climate change is the biggest threat to the integrity of the national seashore. There are parts of the beach here that erode to feet each year or more. We probably lose about five acres of upland each year," Burke said.

Even as its seashore erodes, Cape Cod has never been a more popular destination — despite a noteworthy increase in shark sightings and attacks in recent years. In 1972, 11 years

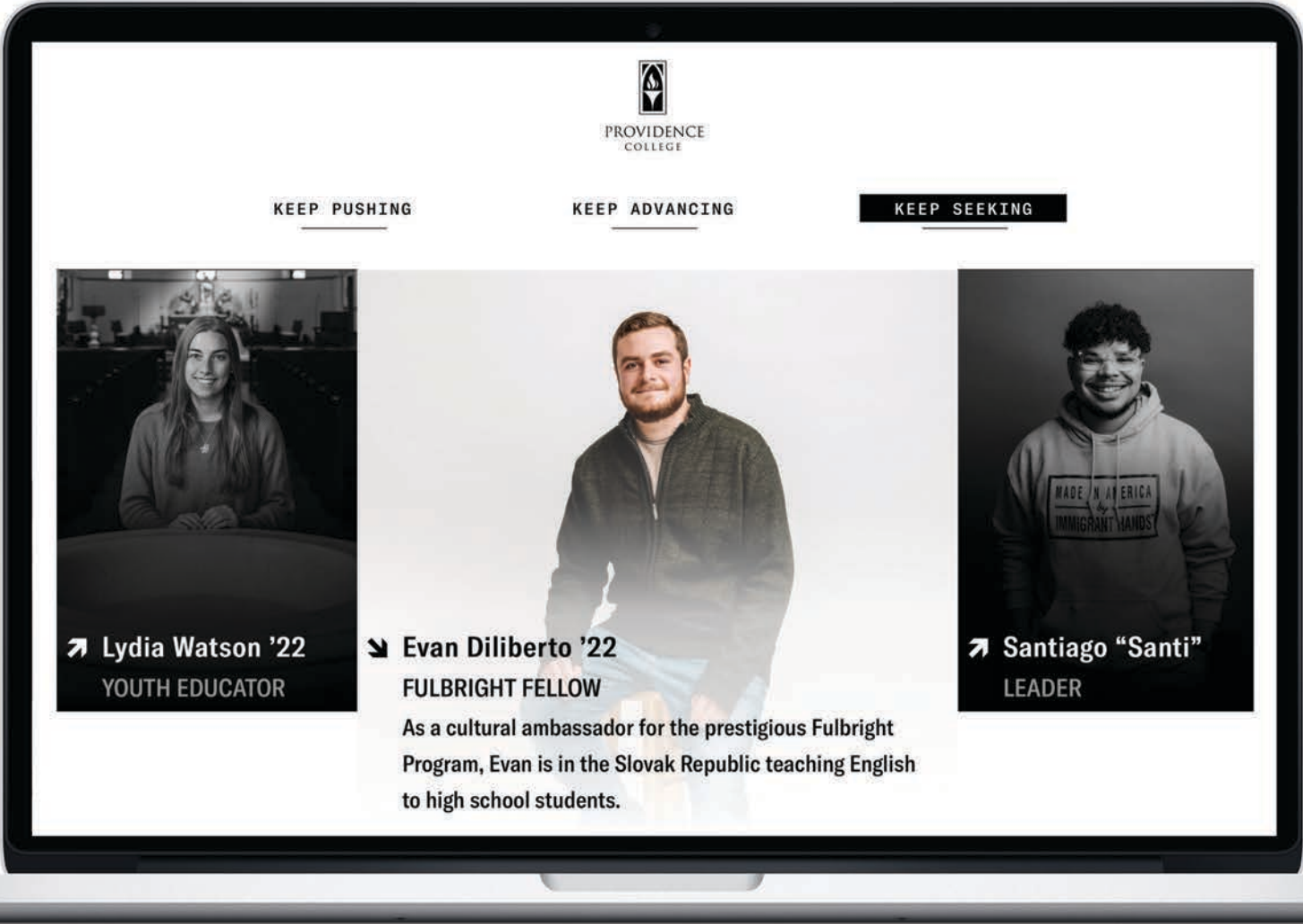


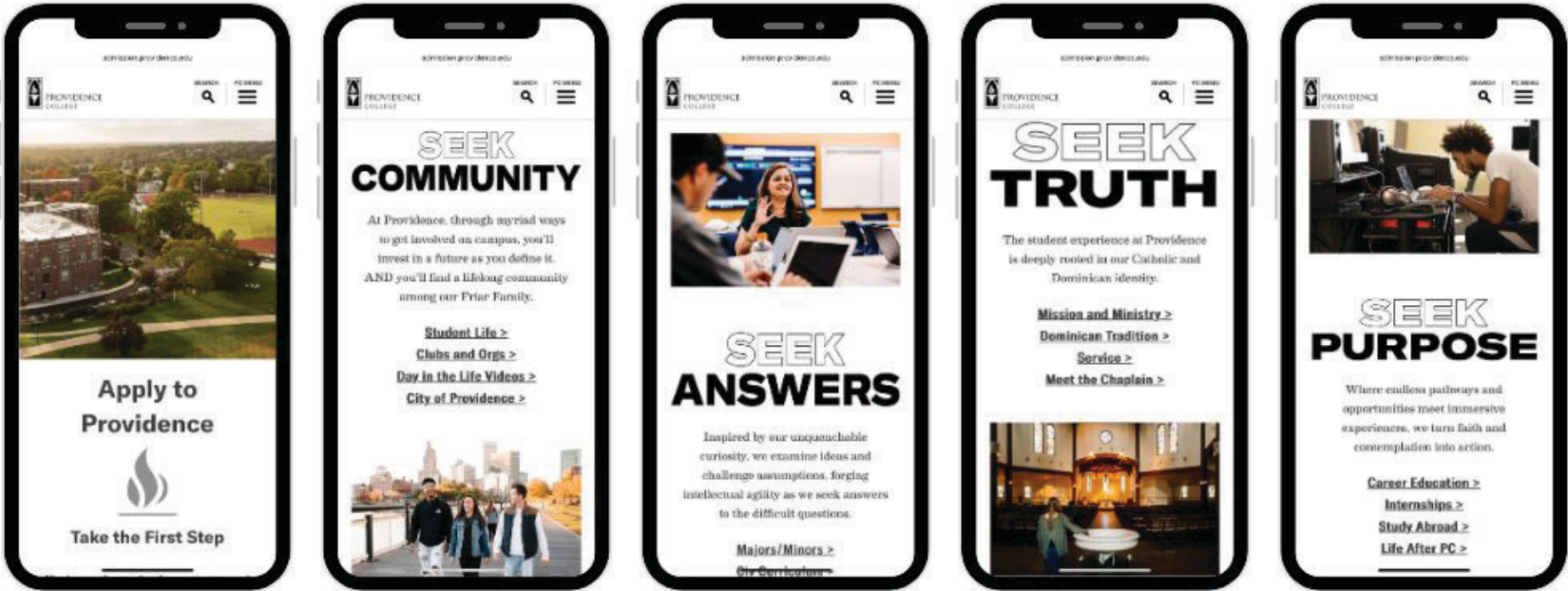
This well-preserved shingle hat sits atop the leg of a traditional shingle hat from the 18th century. Bill Burke '84 says it was likely part of the support system for the 200-foot tower that helped maintain Cape Cod's maritime history from its earliest days of settlement.

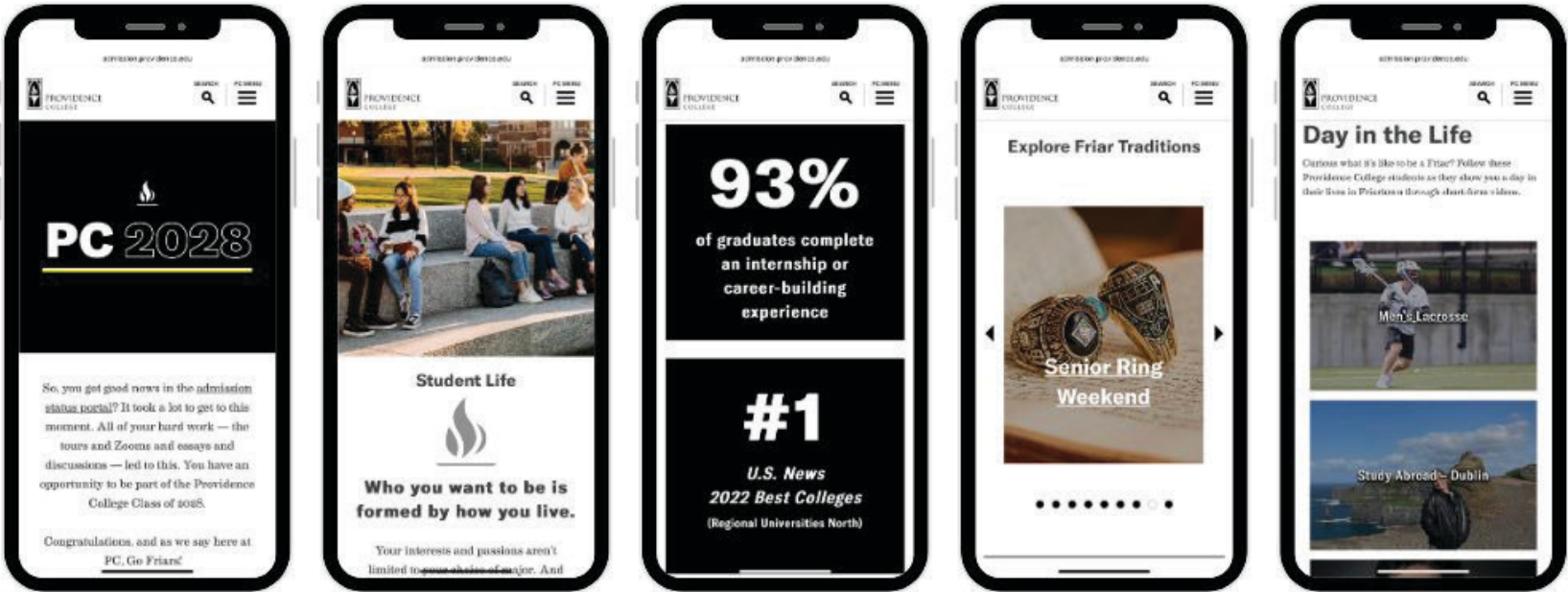


BRAND GUIDELINES

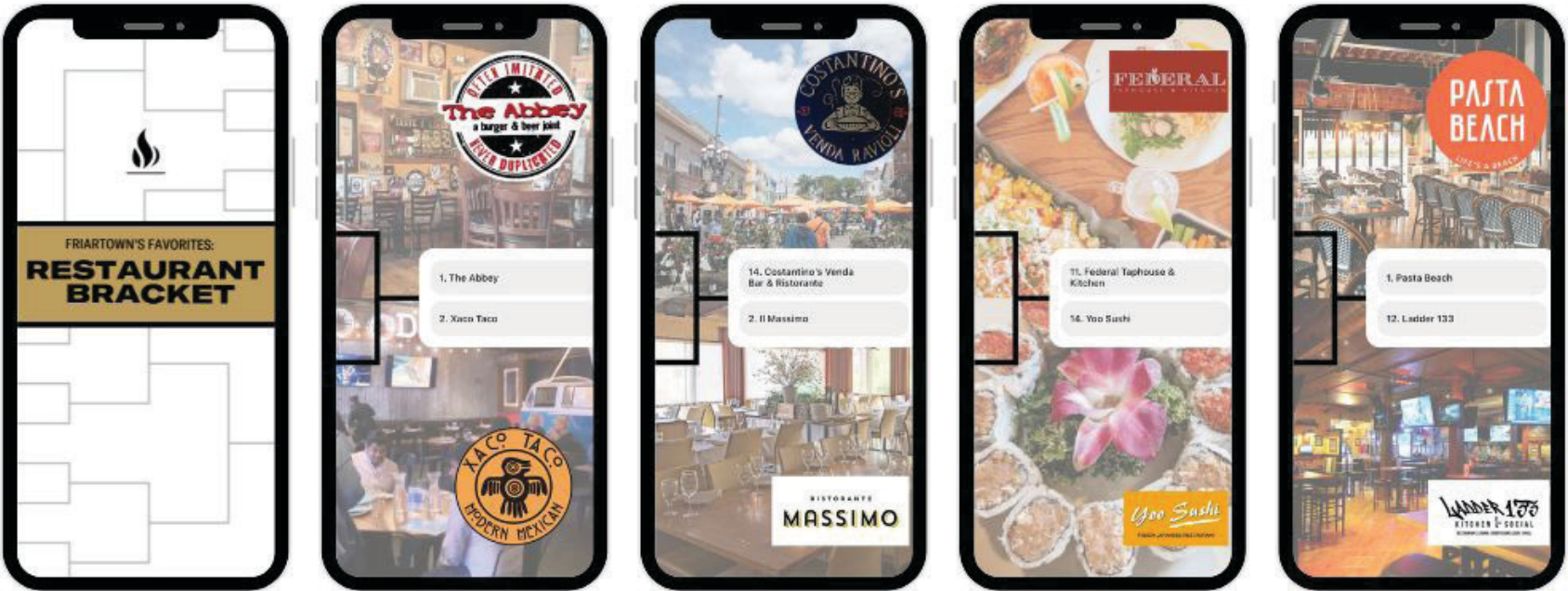
















PROVIDENCE  
COLLEGE