

PAUL QUINN

BRAND GUIDELINES

Version 2.0

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VISION

0.0

STATEMENT

PAUL QUINN IS OUR FUTURE.

An innovative historically black college dedicated to creating access and equity for students from all walks of life. Combining industry- relevant academics, corporate work experience, and social justice to produce not just graduates, but change agents that transform businesses and uplift entire communities. By providing a faith-based education that focuses on experiential learning and entrepreneurship, we will eradicate poverty and create a more equitable world, one student at a time.

0.1

HISTORY

PAUL QUINN was founded in 1872 by a group of African Methodist Episcopal Church preachers in Austin, Texas. Over the College's 150 year history, Paul Quinn has proudly served as one of this nation's 100+ Historically Black Colleges and Universities (HBCU). Paul Quinn has moved from its original home in a church basement in Austin, Texas to a former slave plantation in Waco, to its current campus today in southern Dallas, just miles from the downtown business district. For 150 years, the College has survived despite the challenges of Reconstruction, the Great Depression, Jim Crow, a global pandemic, and many other socio-political movements that have threatened to close its doors. Today, Paul Quinn is viewed as one of the most innovative colleges in America, one that continuously expands the boundaries of higher education and community advocacy in its quest to eradicate intergenerational poverty.

0.2

PHILOSOPHY

OUR GUIDING PRINCIPLES.

We call them the Four L's of Quinnite Servant Leadership - the foundation of who we are and how we lead. At Paul Quinn, we believe that all Quinnites should:

Our Ethos is Simple: WE Over Me.

It means that the needs of a community must always supersede the wants of an individual. In the Quinnite Nation, you are not allowed to be selfish. Selfish people destroy the fabric of communities. They are the root of all evil and will never be tolerated in the Quinnite Nation.

01

LEAVE

PLACES BETTER THAN
YOU FOUND THEM.

02

LEAD

FROM WHEREVER
YOU ARE.

03

LIVE

A LIFE THAT
MATTERS.

04

LOVE

SOMETHING GREATER
THAN YOURSELF.

0.3

CORE PILLARS

PAUL QUINN currently has strong philosophies such as WE/Me and the 4L's, and Nation Building.

LEAD WITH NEED.

Put the needs of PAUL QUINN students (current and prospective) at the core of every decision.

EMBRACE INNOVATION.

Focus on pushing the boundaries and rewriting the rules for every aspect of the university experience.

DRIVE EQUITY FOR ALL.

Ensure that the PAUL QUINN experience feels and truly is accessible to all students regardless of backgrounds, and emphasize investment in community.

0.4

TONE OF VOICE

Our tone of voice is an expression of our personality and the values we represent. It is who we are.

PAUL QUINN pushes the boundaries of how a traditional university speaks, creating a more cultural voice with edge and personality. We convey this in a voice that is:

Inspirational.

We drive action in our students to improve their lives and positively impact their communities.

Empowering.

We instill the belief that our students can achieve their dreams, no matter how out of reach they might seem.

Confident.

We have the knowledge and wisdom to guide students successfully through college and prepare them for the real world.

Professional.

We utilize a knowledgeable and credible tone that keeps our students in the mindset of excellence.

Direct.

We are honest and efficient, so our messaging is straight to the point.

STANDARDS

1.0

INTRODUCTION

The following branding guide will help familiarize you with the core brand elements, to assist in producing dynamic, thoughtful and clear communications aligned with PAUL QUINN ethos and visual tone.

Some simple principles to guide your approach to design and media presentations:

Less is more.

Establish a sense of order out of chaos;
cohesion from disconnection.

Unity and simplicity lead to beauty.

More is not better. Better is better.

2.0

LOGO

Tone

The logo is seen as a direct reflection of PAUL QUINN's personality—dynamic, confident, inspirational, engaged, and inclusive. It can be both a clear and a subtle statement depending on the use and intensity.

Anatomy

The logo is the name itself. It will always relate to what is around and remains a fixed parameter within variable contexts and contents, varying from being the focus to remaining completely in the background.

The PAUL QUINN logotype is set in Hiragino Sans, optically kerned, and manually spaced.

To ensure a consistent and appropriately applied brand identity, the PAUL QUINN logo should not be altered under any circumstance. All assets must be constructed using only the approved files provided by PAUL QUINN, using this brand document to define appropriate use. For more information, visit [Page 23](#).

PAUL QUINN

2.1 PAUL QUINN LOGO

Three variations of the PAUL QUINN logo are available for use across a variety of applications. Physical dimensions, proportion, and background should be assessed before deciding which format should be used in each instance. Below is a guide to the various PAUL QUINN logo variations and how they may be used, depending on different visual circumstances.

- The **horizontal logo** is the default and should be used whenever possible.
- The **circular badges** may be used in instances where layout requires a more vertically proportioned brand presence (i.e. social graphics, sponsor lists, etc.)



Black on Gray Screen



Black on Gray Screen



Full Color on Gray Screen



White on Black



Black on white



Full Color on Black

2.2 ADDITIONAL LOGOS

WE Over Me Mark

The PAUL QUINN WE Over Me mark is available for use across a variety of applications. Background should be assessed before deciding which color should be used in each instance. Even if you're using the WE Over Me mark, you are still required to include the primary PAUL QUINN logotype on all branded materials.



PQC Purple on Gray Screen



White on Black

2.2 ADDITIONAL LOGOS (continued)

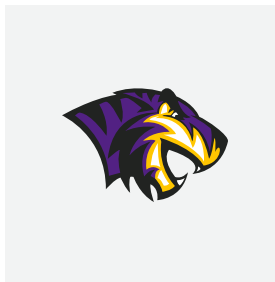
Athletics Logo

Two variations of the PAUL QUINN Athletics logo are available for use across a variety of applications. Physical dimensions, proportion, and background should be assessed before deciding which format should be used in each instance. Even if you're using the athletics icon, you are still required to include the primary PAUL QUINN logotype on all branded materials.

- The **horizontal athletics logo** is the branded logotype beside a graphic mark depicting the PAUL QUINN Tiger mascot.
- The **athletics graphic mark** may be used on its own by athletic teams or other campus users to show spirit.



Full Color on Gray Screen



Full Color on Gray Screen



Full Color on Black



Full Color on Black

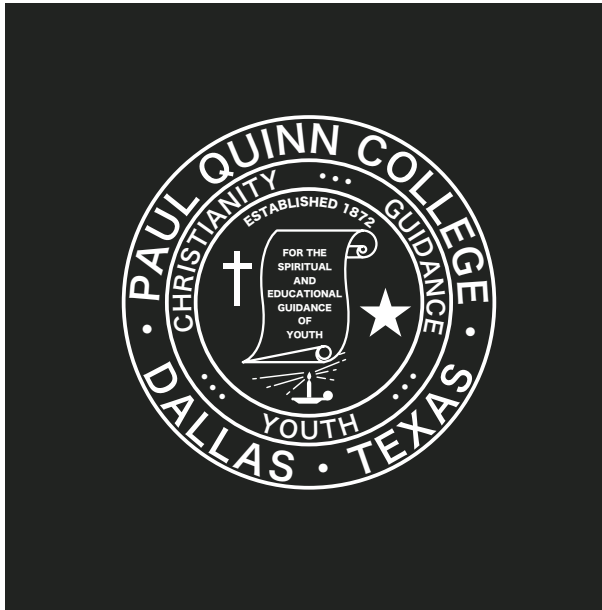
2.2 ADDITIONAL LOGOS (continued)

Historical Seal

The PAUL QUINN historical seal may only be used in instances pertaining to the history of the college. Background should be assessed before deciding which color should be used in each instance. Even if you're using the historical seal, you are still required to include the primary PAUL QUINN logotype on all branded materials.



PQC Purple on Gray Screen



White on Black

2.2 ADDITIONAL LOGOS (continued)

PQCx Logo

PQCx is an affordable certification program that we expect will change the landscape of higher education. The PQCx logo and badge is available for use across a variety of applications. Background should be assessed before deciding which variation should be used in each instance. Even if you're using the PQCx logo and/or badge, you are still required to include the primary PAUL QUINN logotype on all branded materials.



Full Color on Gray Screen



Full Color on Black



Full Color on Gray Screen

2.2 ADDITIONAL LOGOS (continued)

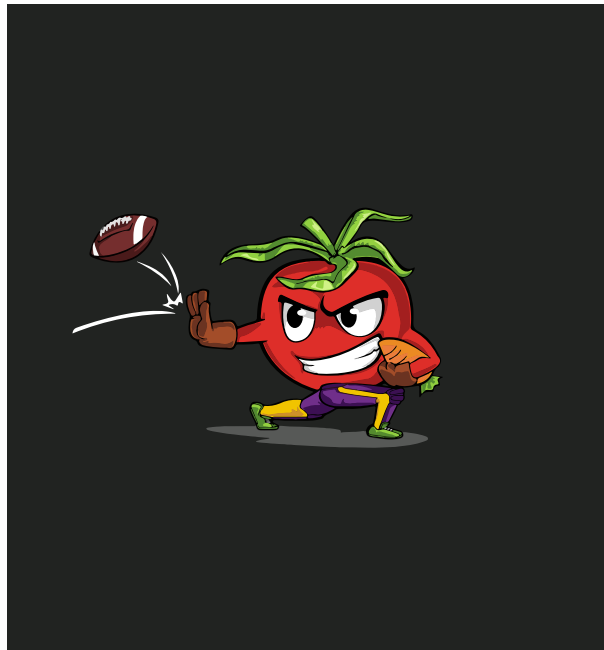
WE/Me Farm Logo

Two variations of the PAUL QUINN WE/Me Farm logo are available for use across a variety of applications. Physical dimensions, proportion, and background should be assessed before deciding which format should be used in each instance. Even if you're using the WE/Me Farm icon, you are still required to include the primary PAUL QUINN logotype on all branded materials.

- The **Spike logo** is a graphic mark depicting the PAUL QUINN Tomato mascot and should only be used for official farm purposes.
- The **WE/Me Farm vertical graphic mark** may be used on its own by WE/Me Farm administrators or other campus users to show brand unity.



Full Color on Gray Screen



Full Color on Black



Black on Gray Screen



PQC Purple on Gray Screen



White on Black



Deep Lilac on Black

2.2 ADDITIONAL LOGOS (continued)

Corporate Work Program Logo

The PAUL QUINN Corporate Work Program logo may be used in instances and materials pertaining to or promoting Paul Quinn's Corporate Work Program, including print, digital, and promotional materials. Background and logo format should be assessed before deciding which color or file type should be used in each instance.

The logo consists of the words "PAUL QUINN" in a large, bold, black sans-serif font. Below it, the words "CORPORATE WORK PROGRAM" are in a smaller, bold, black sans-serif font, separated from the name by a thin horizontal line.

PAUL QUINN
CORPORATE WORK PROGRAM

Black on Gray Screen

The logo consists of the words "PAUL QUINN" in a large, bold, white sans-serif font. Below it, the words "CORPORATE WORK PROGRAM" are in a smaller, bold, white sans-serif font, separated from the name by a thin horizontal line.

PAUL QUINN
CORPORATE WORK PROGRAM

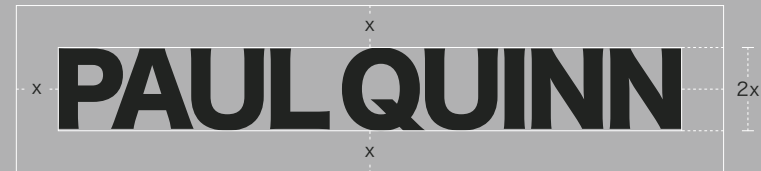
White on Black

2.3 LOGO CLEAR SPACE

All assets must allow generous clear space, void of other design elements including, but not limited to photos, graphics, text, and page borders.

This helps to maintain an aesthetically pleasing brand presence and visual clarity.

- The **horizontal logo** should be separated from outstanding elements by the distance of half the height on every side.
- The **circular badge** should be separated from outstanding elements by the distance of one-fourth the height on every side.



2.4 LOGO SIZE



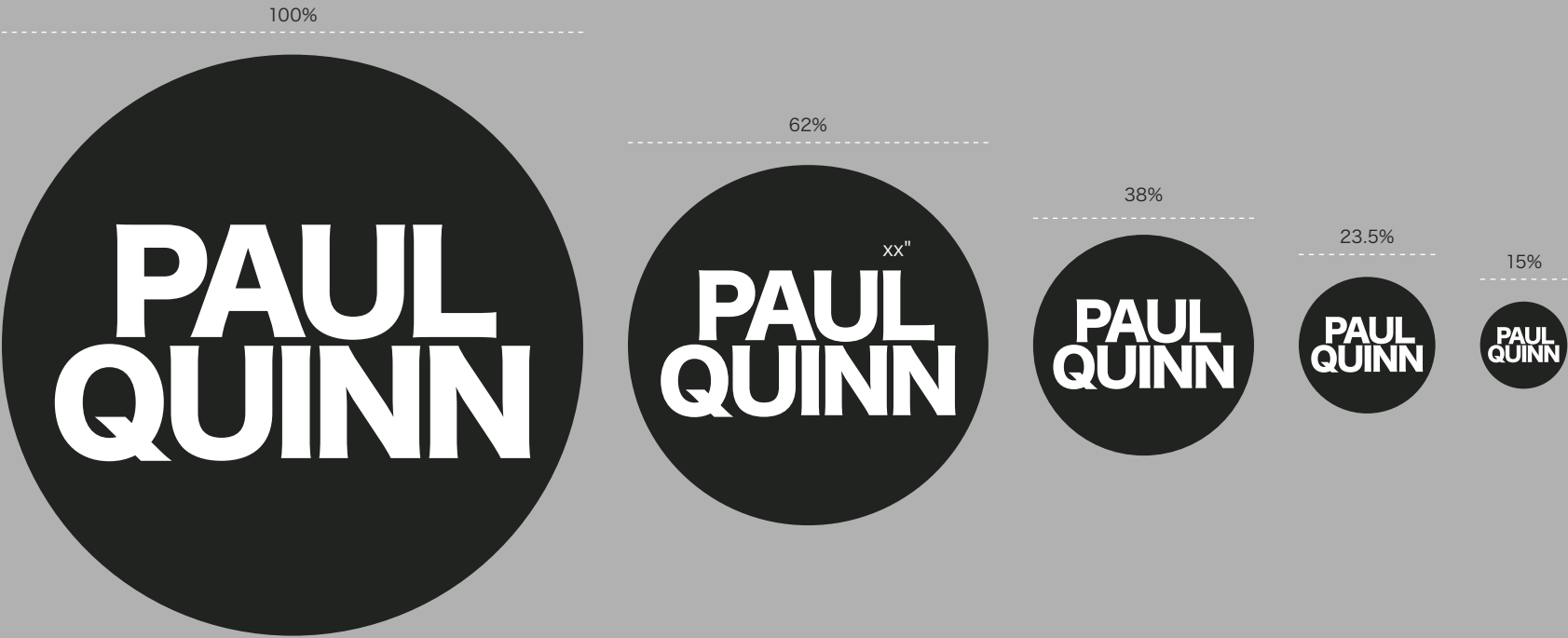
Logotype Sizing

For the purpose of maintaining maximum legibility and visual impact, the PAUL QUINN logotype must be reproduced at a reasonable, legible size. For in-house assets, the ideal width of the logotype may be determined by a Fibbonaci-based sequence. The minimum width is 1.5 inches for print and 160 pixels for digital.

Below is a guide for ideal widths based on commonly used canvas dimensions. If a layout calls for a smaller brand presence, use the logo badge instead of the logotype. See [Page 21](#) for details.

	Print (Rounded to nearest eighth of an inch)												Digital (Rounded to nearest pixel)			
100%	4"	5"	6"	7"	8½"	9"	11"	12"	18"	24"	36"		720px	800px	1080px	1920px
62%	2½"	3⅛"	3¾"	4⅜"	5¼"	5½"	6⅞"	7½"	11⅛"	14⅞"	22⅜"		446px	496px	670px	1190px
38%	1½"	2"	2¼"	2⅝"	3¼"	3⅜"	4⅛"	4½"	6⅞"	9⅛"	13⅝"		274px	304px	410px	730px
23.5%	--	--	--	1⅝"	2"	2⅞"	2⅝"	2⅞"	4¼"	5⅝"	8½"		170px	188px	254px	451px
15%	--	--	--	--	--	--	1⅝"	1¾"	2¾"	3⅝"	5⅜"		--	--	162px	288px

2.4 LOGO SIZE (continued)



Logo Badge Sizing

If a layout calls for a smaller or more energetic brand presence, use the logo badge instead of the logotype. For in-house assets, the ideal diameter of the badge may be determined by a Fibbonaci-based sequence.

The minimum diameter is half an inch for print and 100 pixels for digital.

Below is a guide for ideal diameters based on commonly used canvas dimensions.

	Print (Rounded to nearest eighth of an inch)											Digital (Rounded to nearest pixel)			
100%	4"	5"	6"	7"	8½"	9"	11"	12"	18"	24"	36"	720px	800px	1080px	1920px
62%	2½"	3⅛"	3¾"	4⅜"	5¼"	5½"	6⅞"	7½"	11⅛"	14⅞"	22⅜"	446px	496px	670px	1190px
38%	1½"	2"	2¼"	2⅝"	3¼"	3⅜"	4⅛"	4½"	6⅞"	9⅛"	13⅝"	274px	304px	410px	730px
23.5%	⅞"	1⅛"	1⅜"	1⅝"	2"	2⅛"	2⅝"	2⅞"	4¼"	5⅝"	8½"	170px	188px	254px	451px
15%	½"	¾"	1"	1"	1¼"	1⅜"	1⅝"	1¾"	2¾"	3⅝"	5⅝"	108px	120px	162px	288px

2.5 BACKGROUND CONTROL

For consistent and appropriate brand presence, take precaution when choosing a background for the PAUL QUINN logotype. It should never be placed over a busy photograph, complicated pattern, or explicit imagery. The logotype may appear as either black or white only.

In addition, the background must provide enough contrast for clear visibility. This applies to all variations of the PAUL QUINN logo. In some cases, such as social media content, end cards, and video titles, the logotype or logomark may be overlaid on photography or video, always ensuring it is perfectly legible.



PAUL QUINN**PAUL QUINN**

PAUL QUINN

PAUL QUINN

PAUL QUINN***PAUL QUINN*****PAUL QUINN****PAUL QUINN**
WELCOME TO THE QUINNITE NATION**PAUL QUINN****PAUL
QUINN**

2.6 LOGO MISUSE

Incorrect use of a logo subtracts from the integrity of the brand. The PAUL QUINN logotype, logo badge, and Athletic logomark should not be altered under any circumstance. All assets must be constructed using only the approved files provided by PAUL QUINN, using this brand guide to define appropriate use.

To the left you will find some practices to avoid, including do not:

- ⊗ Modify the logo by squeezing or stretching the dimensions disproportionately.
- ⊗ Skew the logo or change the angle.
- ⊗ Add text or visual elements on top of the logo or within the minimum clear space.
- ⊗ Change any part of the logotype, including, but not limited to color, font, and layout.
- ⊗ Apply dramatic effects to the logo.
- ⊗ Place the logo over a background lacking appropriate contrast
- ⊗ Place the logo over faces or main subjects

3.0

COLOR

**DYNAMIC.
BLUNT.
CONFIDENT.**

Primary Palette

Our primary colorway is pure black and pure white, with a splash of purple, making it accessible and easily attainable for anyone, on any application and type of device.

We chose to not only stand out, but to cut through the noise, confidently amplifying the voice and position of PAUL QUINN as a foundational leader in education innovation.

Our colors are a statement. Black and white draws attention, reinforcing our message in a variety of contexts. Purple wields a tone of the creative innovation and imagination that PAUL QUINN strives for.

Secondary Palette

Our secondary set of colors serve to deepen the visual impact of PAUL QUINN assets and to reinforce the history of the institution. It consists of three levels of cool gray, a bright take on PAUL QUINN purple, and a full yellow.

<div>Primary Neutral</div> <div>BLACK</div> <div>Pantone 419 C</div> <div>#212322</div>			<div>Secondary Neutral</div> <div>MEDIUM GRAY</div> <div>Pantone Cool Gray 5 C</div> <div>#B1B3B3</div>	
			<div>Secondary Neutral</div> <div>LIGHT GRAY</div> <div>Pantone 427 C</div> <div>#D0D3D4</div>	
<div>Primary Neutral</div> <div>PURE WHITE</div> <div>#FFFFFF</div>			<div>Secondary Neutral</div> <div>GRAY SCREEN</div> <div>Pantone 427 C (25%)</div>	
<div>Primary Bright</div> <div>PQC PURPLE</div> <div>Pantone 3583 C</div> <div>#501586</div>			<div>Secondary Bright</div> <div>DEEP LILAC</div> <div>Pantone 2665 C</div> <div>#7D55C7</div>	<div>Secondary Bright</div> <div>FULL YELLOW</div> <div>Pantone 7548 C</div> <div>#FFC600</div>

4.0

TYPOGRAPHY

TYPEFACE IS AN ESSENTIAL COMPONENT IN LEAVING A LASTING IMPRESSION.

Hiragino Kaku Gothic Pro is a bold, functional, direct, and expressive font family featuring a more contemporary and elevated tempo, alongside the more editorial Nimbus Roman font family.

The combination of typefaces creates a hierarchy and structure that merges the visual languages of editorial and modern simplicity.

By doing this, we present PAUL QUINN as a modern heritage brand that is cultural, sophisticated, innovative, and timeless.

[Click here](#) to download
Hiragino Kaku Gothic W3.

[Click here](#) to download
Hiragino Kaku Gothic W6.

[Click here](#) to download
Hiragino Kaku Gothic W8.

[Click here](#) to download
Nimbus Roman.

[Click here](#) to download
Helvetica.

[Click here](#) to download
Times New Roman.

Aa	Bb	Cc	Dd	Ee	Ff	Gg	Hh	Ii	Jj	Kk	Ll	M	Nn	Oo	Pp	Qq	Rr
Ss	Tt	Uu	Vv	Ww	Xx	Yy	Zz	Àà	Ââ	Ää	Ãã	Ăă	Åå	Ææ	Çç	Đđ	Èè
Êê	Éé	Ëë	Íí	Îî	Ìì	Ïï	Łł	Óó	Ôô	Òò	Õõ	Öö	Øø	Œœ	Úú	Ûû	Üü
Ůů	Ýý	Ÿÿ	ł	Šš	Ÿÿ	Žž	Α	Β	Γ	Δ	Ε	Ζ	Η	Θ	Ι	Κ	Λ
Μ	Ν	Ξ	Ο	Π	Ρ	Σ	Τ	Υ	Φ	Χ	Ψ	Ω	1	2	3	4	5
6	7	8	9	0	1⁄8	1⁄4	1⁄3	3⁄8	1⁄2	5⁄8	3⁄4	7⁄8	@	#	\$	¢	£
¥	&	*	()	' "	“ ”	%	- +	= ≠	÷ ≈	≅	×	÷	//	≠	≠	±	∞
<	>	≪	≫	°	∞	∞	∞	∞	∞	∞	∞	∞	∞	∞	∞	∞	∞
°C	°F	∞	∞	∞	∞	∞	∞	∞	∞	∞	∞	∞	∞	∞	∞	∞	∞
{ }	[]	^	_	-	-	TM	©	®	♀	♂	♻	♻	➡	☀	★	◆	♥
✦	✧	✪	✫	✬	✭	✮	✯	✰	✱	✲	✳	✴	✵	✶	✷	✸	✹

4.1 PRIMARY TYPOGRAPHY (continued)

Hiragino Kaku Gothic | W6

Reserved for soft Subheaders, UI Labels, and emphasis within Body Copy.

Hiragino Kaku Gothic font family should never be italicized.

In the event the typeface is not available, use Helvetica Bold.

For more information, visit [Page 32](#).

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll M Nn Oo Pp Qq Rr
 Ss Tt Uu Vv Ww Xx Yy Zz Àà Ââ Ãã Ää Åå Ææ Çç Đđ Èè
 Êê Éé Ěě Íí Îî Ìì Ĺĺ Łł Óó Ôô Òò Õõ Öö Øø Œœ Úú Ûû Ùù
 Üü Ýý Ÿÿ Łł Šš Ÿÿ Žž A B Γ Δ E Z H Θ I K Λ
 M N ≡ O Π P Σ T Υ Φ X Ψ Ω 1 2 3 4 5
 6 7 8 9 0 1/8 1/4 1/3 3/8 1/2 5/8 3/4 7/8 @ # \$ ¢ £
 ¥ & * () ' " “ ” % - + = ≠ ÷ ≈ ≅ × ÷ // ✕ ✖ ✚ ✛ ✞ ✟ ✠ ✡ ✢ ✣ ✤ ✥ ✦ ✧ ✨ ✩ ✪ ✫ ✬ ✭ ✮ ✯ ✰ ✱ ✲ ✳ ✴ ✵ ✶ ✷ ✸ ✹ ✺ ✻ ✼ ✽ ✾ ✿ ✠ ✡ ✢ ✣ ✤ ✥ ✦ ✧ ✨ ✩ ✪ ✫ ✬ ✭ ✮ ✯ ✰ ✱ ✲ ✳ ✴ ✵ ✶ ✷ ✸ ✹ ✺ ✻ ✼ ✽ ✾ ✿
 °C °F Ů Ň Ů ˆ ˇ { } [] ~ | ()
 { } [] ^ _ - - TM © ® ♀ ♂ ♻️ ⚙️ ➡️ ☀️ ★ ◆ ♥ ❖ ✓

For more information, visit [Page 32](#).

Aa	Bb	Cc	Dd	Ee	Ff	Gg	Hh	Ii	Jj	Kk	Ll	M	Nn	Oo	Pp	Qq
Rr	Ss	Tt	Uu	Vv	Ww	Xx	Yy	Zz	Àà	Ââ	Ää	Ãã	Ăă	Åå	Ææ	Çç
Đđ	Èè	Êê	Éé	Ěě	Íí	Îî	Ìì	Ĭĭ	Łł	Óó	Ôô	Òò	Õõ	Öö	Øø	Œœ
Úú	Ûû	Ùù	Üü	Ýý	Ÿÿ	Łł	Šš	Ÿÿ	Žž	Α	Β	Γ	Δ	Ε	Ζ	Η
Θ	Ι	Κ	Λ	Μ	Ν	Ξ	Ο	Π	Ρ	Σ	Τ	Υ	Φ	Χ	Ψ	Ω
1	2	3	4	5	6	7	8	9	0	1/8	¼	1/3	3/8	½	5/8	¾
7/8	@	#	\$	¢	£	¥	&	*	()	'"	“”	%	-	+	=	≠
±	∞	∞	<>	«»	°C	°F	∩	∪	∧	∨	∞	√	∴	∴	°	∴
	()	{}	[]	^	—	—	™	©	®	♀	♂	→	☀	★	◆	♥

4.2 SECONDARY TYPOGRAPHY

Nimbus Roman | Regular

Intended to be used interchangeably within communications to set an editorial tone and should be reserved for Headers, Subheaders, and body copy. In the event the type is not available, use Times New Roman.

For more information, visit [Page 33](#).

Aa	Bb	Cc	Dd	Ee	Ff	Gg	Hh	Ii	Jj	Kk	Ll	M	Nn	Oo	Pp	Qq	Rr
Ss	Tt	Uu	Vv	Ww	Xx	Yy	Zz	ı	þ	ƿ	¾	²	„®	“–	đ	æ	˜
Æ©	—³	ªÁ	ØÄ	ŒÀ	ŁÂ	°Å	İÍ	øÊ	œË	ıÉ	ßÈ	ıÍ	µİ	ŦĈ	ĐÑ	½Ó	™Ì
±Ô	ÞÖ	ıÕ	İÍ	ŦŌ	ıÕ	ŝŝ	£	ƒ	.	.	-	—	.	‘	/	-	á
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4.3 PRIMARY TYPOGRAPHIC HIERARCHY

Hiragino Kaku Gothic
Style: W8
Size: 6x body
Leading: 1x type size

PAGE HEADER

UPPERCASE

Hiragino Kaku Gothic
Style: W8
Size: 3x body
Leading: 1.2x type size

SECTION HEADER

UPPERCASE

Hiragino Kaku Gothic
Style: W8
Size: 2x / 1.3x body
Leading: 1.2x type size

ARTICLE SUBHEADER

UPPERCASE

Hiragino Kaku Gothic
Style: W6
Size: 1x body
Leading: 1.75x type size

Paragraph Subheader / UI Label (Buttons, Form Fields, etc.)

Title Case

Hiragino Kaku Gothic
Style: W3
Size: 1x body
Leading: 1.75x type size

Body Copy

Sentence Case

Hiragino Kaku Gothic
Style: W3
Size: .75x body
Leading: 1.5x type size

Caption

Sentence Case

Hiragino Kaku Gothic
Style: Regular / Italic
Size: 1.5x / 3x / 6x body
Leading: 1.5x type size

SUPERGRAPHICS / PULL QUOTES

UPPERCASE

4.35 SECONDARY TYPOGRAPHIC HIERARCHY

Nimbus Roman Style: Regular Size: 6x body Leading: 1x type size	Page Header	Title Case
---	-------------	------------

Nimbus Roman Style: Regular Size: 3x body Leading: 1x type size	Section Header	Title Case
---	----------------	------------

Nimbus Roman Style: Regular Size: 2x / 1.3x body Leading: 1x type size	Article Subheader	Title Case
--	-------------------	------------

Nimbus Roman Style: Regular / Italic Size: 1x body Leading: 1.75x type size	Paragraph Subheader / UI Label (Buttons, Form Fields, etc.)	Title Case
---	---	------------

Nimbus Roman Style: Regular Size: 1x body Leading: 1.75x type size	Body Copy	Sentence Case
--	-----------	---------------

Nimbus Roman Style: Italic Size: .75x body Leading: 1.5x type size	Caption	Sentence Case
--	---------	---------------

Nimbus Roman Style: Regular / Italic Size: 1.5x / 3x / 6x body Leading: 1.5x type size	Supergraphics / Pull Quotes	Sentence Case
--	-----------------------------	---------------

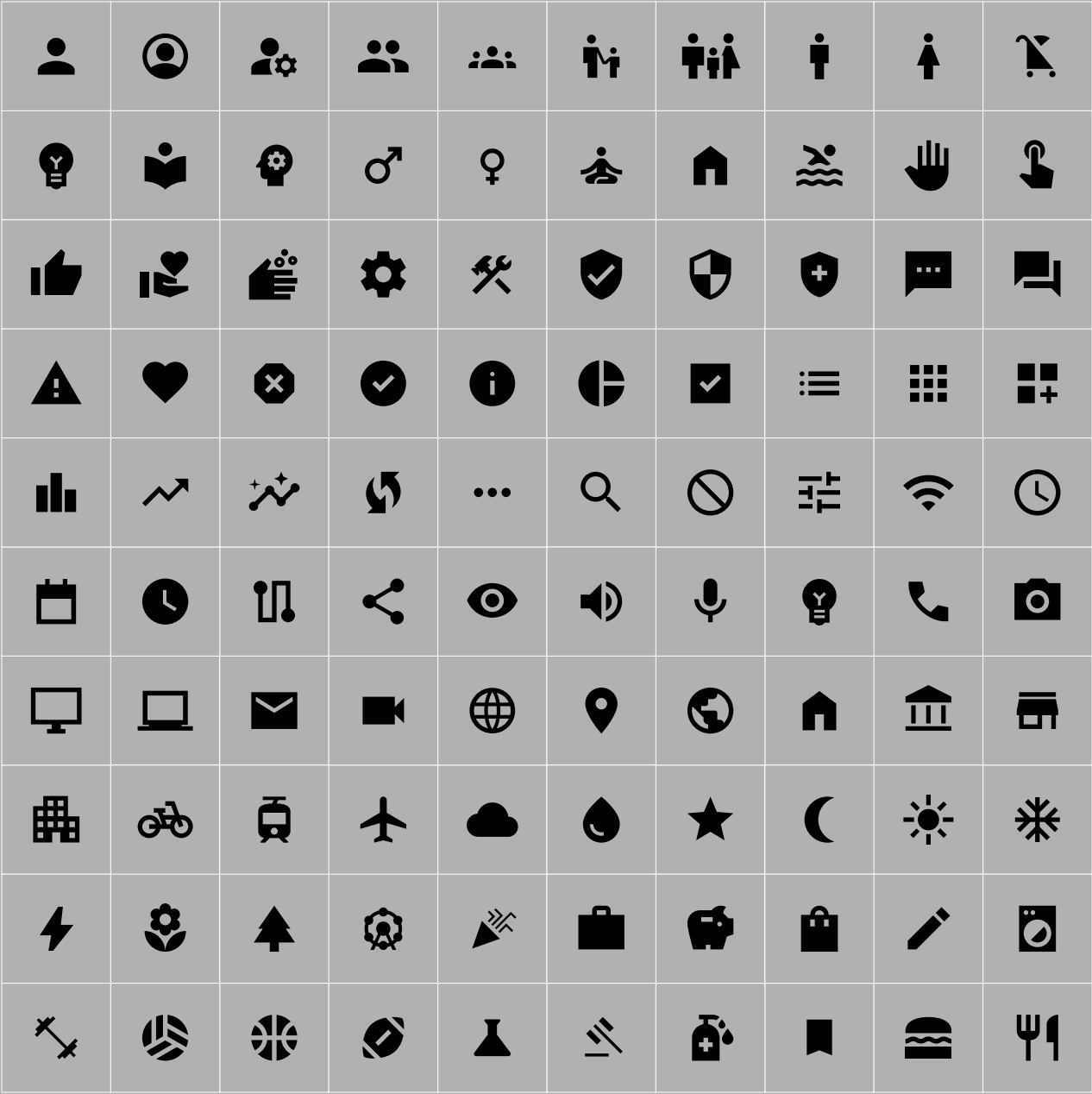
5.0

VISUAL ELEMENTS

A BRAND CANNOT LIVE ON TYPE ALONE.

A large portion of telling our story revolves around visual imagery. At PAUL QUINN, we seek to paint a picture of empowerment and professionalism.

Use the following guide to determine the appropriate iconographic style and photographic imagery to use when creating visual assets.



ICONOGRAPHY

Icons are useful tools for telling stories, conveying information, and/or emphasizing a specific point or statistic. From brochures to websites, they play an integral role in the design process.

To the left is a general set of icons that may be used to help guide the selection process. The modern style consists of solid color with sharp edges.

When possible, [Google Material Icons](#) are preferred. They are available in a range of sizes and are based on the core Material Design principles and metrics for optimal legibility.



5.2 PHOTOGRAPHY

Editorial photography should portray people who are diverse, real, and poised for excellence.

Tone-setting photography should give the viewer a sense of polished authenticity and show spaces that are tidy and dynamically angled.

An excess of emotionless, posed imagery creates a sense of stagnancy, while an excess of overexcited, chaotic imagery fails to convey the sophistication of the PAUL QUINN brand. Selections of editorial photography should reflect a balance between these two extremes. Photos must capture the brilliance and innovation of those affiliated with PAUL QUINN.

Further, color-grading, focus, and silhouettes are all elements that should be taken into account when deciding on an image.

Full-color images should not be overly filtered or manipulated. Instead, they should appear natural, clean, and realistic in tone.

Visually manipulated images should be matched to less than two brand colors and be vivid/opaque enough for brand association, but clear enough for the viewer to understand the context.

To the left and on the following page are some examples of photos that convey the missional theme of PAUL QUINN as an institution.

5.2 PHOTOGRAPHY (continued)



APPLICATION

CORPORATE COLLATERAL

Use the following examples to help guide the design process for corporate collateral. When using the PAUL QUINN logotype, typography and colors, always be sure to maintain visual hierarchy, clarity in message and brand consistency.



LETTERHEAD

Below are two sets of example letterhead designs for general and personal use. Purple and black variations are available upon request.

Default


PAUL QUINN

TITLE/DESCRIPTION

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.

WWW.PAULQUINN.EDU | 3837 SIMPSON STUART ROAD DALLAS, TX 75241

Historic

**PAUL QUINN**

TITLE/DESCRIPTION

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.

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SCHOOL UNIFORM

Uniforms are intended for all occasions and uses. The school uniform recommended comes in three sets: White on Black, Black on White, and Black on Black. Please use the following placement and sizes for reference.



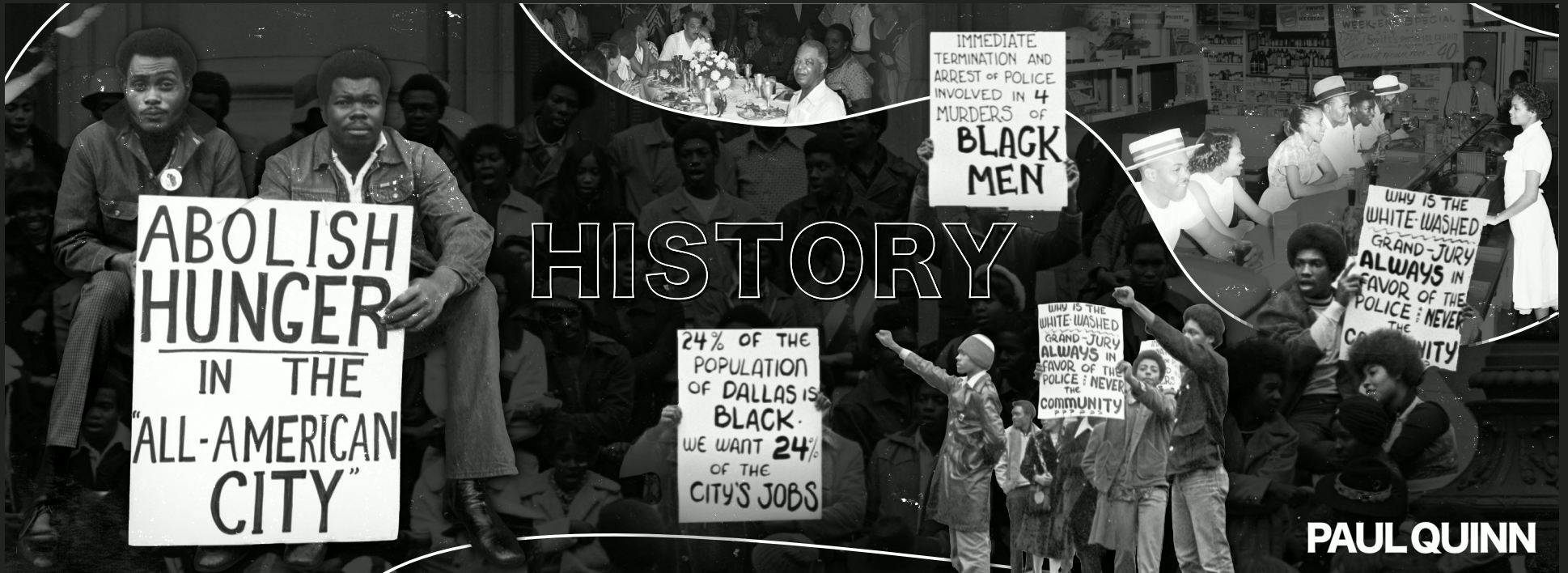
ANNIVERSARY LOCKUP

HISTORY

1872

PAUL QUINN

ANNIVERSARY COLLAGES



ANNIVERSARY COLLAGES

HISTORY



PAUL QUINN