



DIVISION OF STUDENT AFFAIRS

Graphic Identity

# Guidelines





## Contents

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Introduction	<b>3</b>
Use of Color	<b>4</b>
Typefaces	<b>7</b>
Design Elements	<b>8</b>
Templates	<b>9</b>
The DePaul Logo	<b>10</b>
Photography	<b>12</b>
Printing	<b>13</b>
Contacts	<b>14</b>

# Introduction

This manual serves as the official reference for DePaul University's Division of Student Affairs graphic identity standards. It should be used by members of the division and external vendors when developing communication materials that represent Student Affairs departments, services and programs. The guidelines must be followed in order to maintain the division's identity in communication materials.

A distinct graphic identity distinguishes the division from other administrative and academic units in the university. Through consistent use, the graphic identity will become associated with co-curricular engagement and learning, and quality services and programs. The four areas within Student Affairs (Diversity, Empowerment and Inclusion; University Ministry; Student Development; and Student Advocacy and Community Relations) will be differentiated through color, helping students, faculty and staff quickly determine what kind of programs and services are being offered and promoted. Assessment, Planning and Communications and the Office of the Vice President also have distinct color palettes.

The implementation and consistent use of a graphic identity will expand the reach of the division's messages, and in turn, its programs and services. In an increasingly cluttered communications landscape, the distinctive colors, fonts and use of photos will set Student Affairs' materials apart and increase the likelihood that the materials will impact the intended audience.

In order to effectively implement the standards, it is recommended that all Student Affairs departments initially work with Enrollment Management and Marketing to translate current publications into the graphic identity.

## Use of Color

Color is one of the most important aspects for establishing a graphic identity. It elicits feelings and emotions from the audience, setting the tone of the publication. Color can be used subtly or dramatically but should always be used strategically.

A color system has been established for the division as a whole, as well as for each of the four areas in Student Affairs (see following page for color chart). The complete color system was carefully chosen so each area would have a distinctive feel to its publications while still fitting within the overall graphic identity of the division. Each area color palette is compatible with the other colors in the divisional system, allowing for collaborative publications from multiple departments. No colors outside of the system are to be used on Student Affairs publications.

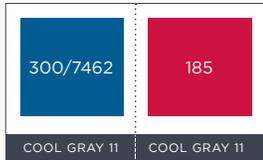
Each area has two color options, each containing three colors: a primary, a secondary and a neutral. These colors are grouped because of their complementary characteristics, maximizing their effect when used in coordination. The three colors can be used in multiple configurations (see examples on page 6) to suit the purpose of each communication. Other combinations of the area colors may be acceptable; however, departments should consult a professional designer or the associate director of University Marketing Communications in Enrollment Management and Marketing before proceeding.

*Divisional Colors/Area Colors/Collaborative/Co-sponsored Publications:* In most instances, the decision of which colors to use is driven by the unit producing the publication. For example, if the Office of Multicultural Student Success is producing a publication, it should use a primary/secondary/neutral configuration from the Diversity, Empowerment and Inclusion palette. This rule is not hard and fast, however. There are some instances in which audience expectations may guide color decisions. For example, if a communication is being coordinated by the Dean of Students Office but really represents the Division of Student Affairs as a whole, it would be more appropriate to use the color palette designed for the Office of the Vice President.

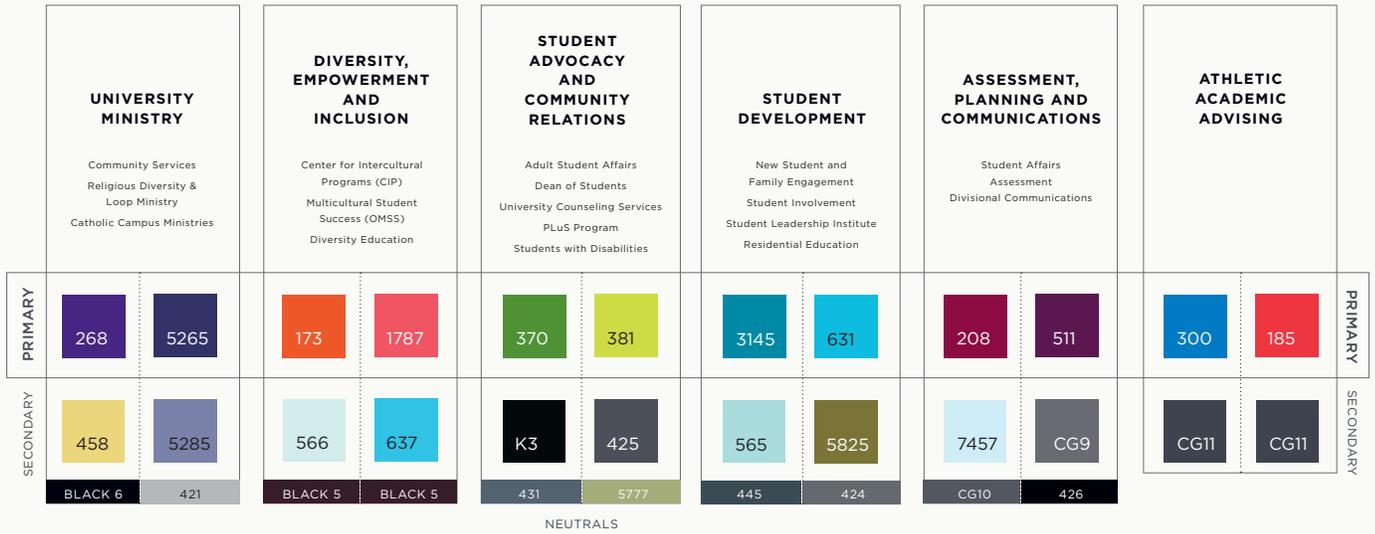
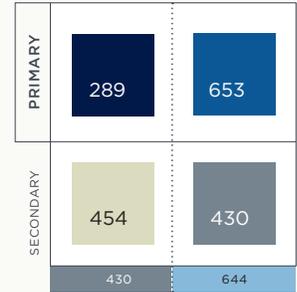
In collaborative communications, the color palette chosen would depend on several variables. If the collaboration is not equal, or the audience really perceives it to come from only one of the collaborators, it would be appropriate to use the colors of the dominant partner. If the partnership is equal, it would be appropriate to use a blend of the colors representing each department. If the partnership contains three or more partners, it might be appropriate to use divisional colors. If there is uncertainty as to which colors to use, please consult the communications coordinator in the Division of Student Affairs or the associate director of University Marketing Communications in Enrollment Management and Marketing.

# Color System

## DEPAUL UNIVERSITY



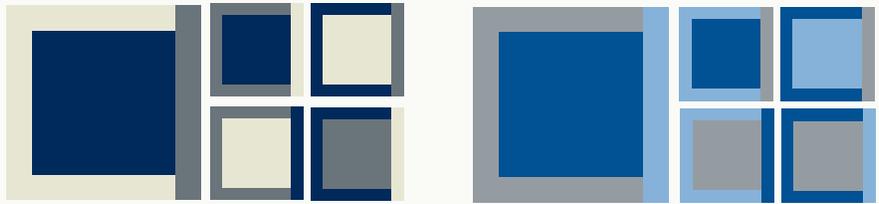
## DIVISION OF STUDENT AFFAIRS



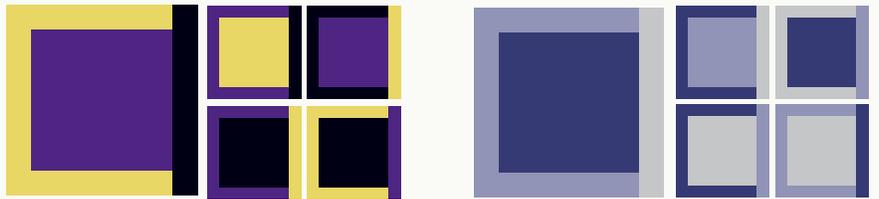
# Color Palettes

Sample color configurations

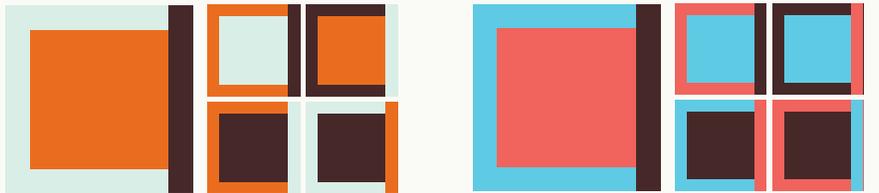
*Division of Student Affairs*



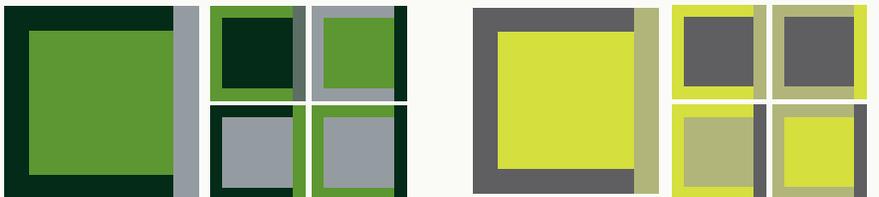
*University Ministry*



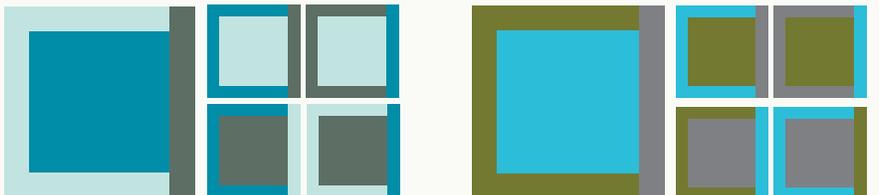
*Diversity, Empowerment and Inclusion*



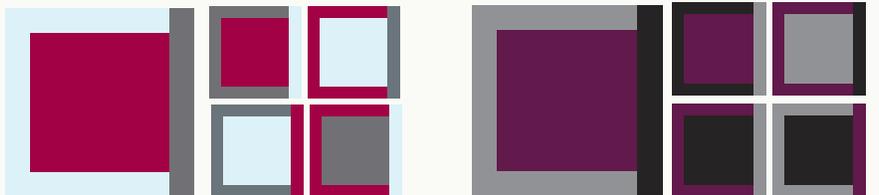
*Student Advocacy and Community Relations*



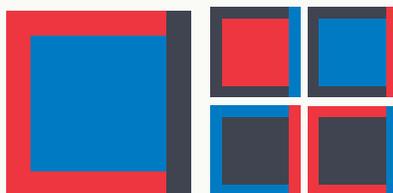
*Student Development*



*Assessment, Planning and Communications*



*Athletic Academic Advising*



## Typefaces

Font selection is critical in creating a unified look and feel across publications. Consistent use of fonts is something that audiences, whether they realize it or not, become accustomed to as part of the graphic identity. The fonts should work in concert with the overall design, the visual elements and photography.

The fonts selected for Student Affairs each have unique attributes that support the divisional identity. They bring classical characteristics yet connote energy and enthusiasm. They are versatile and work well alone or in concert with each other. No additional fonts or substitutes are to be used in Student Affairs publications.

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### Neutraface Slab

Neutraface Slab is read easily in copy but has enough body to stand up as headline text. It is the most versatile of the three selected fonts. Its geometric details allow it to pair easily with Verlag and Sabon.

Neutraface Slab Light

*Neutraface Slab Light Italic*

Neutraface Slab Book

*Neutraface Slab Book Italic*

**Neutraface Slab Demi**

*Neutraface Slab Demi Italic*

**Neutraface Slab Bold**

***Neutraface Slab Bold Italic***

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### Verlag

Verlag can be used for call-outs, sub-heads and body copy (in moderation). It is an eloquent, yet practical, sans serif.

VERLAG Light

*VERLAG Light Italic*

VERLAG Book

*VERLAG Book Italic*

**VERLAG Bold**

***VERLAG Bold Italic***

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### Sabon

Sabon is a highly readable font that should be used for copy only. It's elegant and sophisticated, and pairs very well with the more "down-to-earth" Verlag.

Sabon Roman

*Sabon Italic*

**Sabon Bold**

***Sabon Bold Italic***

# Design Elements

The design concept ties together the colors, fonts, photography and visual elements to give Student Affairs a distinct graphic identity. The concept brings energy and interest, but is rooted in fundamental design techniques. It is versatile enough to carry through from annual reports to flyers. The concept aims to maximize the impact of Student Affairs communications on intended audiences by integrating messaging into stylized, consistent designs. There are three fundamental elements that should be utilized in Student Affairs designs.

## 1. *Unique photo treatment*

Cover images and interior images in publications with limited body content and/or pages should be cropped asymmetrically. Images with people should be cropped off-center, showing just more than half of the subject's face (if it is a single subject; if there is more than one person in the shot, a similar treatment should be employed to the subject in focus). Cover images of architecture or landscapes should focus on specific details and elements within the selected images. Do not try to fit entire buildings, skylines, etc. into the allotted image space.

This unique treatment creates interest by removing much of the contextual information provided by the image, generating more intrigue around the subject. The picture will not tell the entire story, which will encourage the reader to learn more from the rest of the communication.

Interior images in publications with a substantial amount of body content and/or pages present different challenges than cover images. While there is slightly more flexibility when selecting these images, the design should continue to employ the unique photo cropping but can include more traditional image treatments where appropriate.

## 2. *Headline style*

The headline style is to create a large primary message with a secondary, smaller message (subhead) when the content allows. This is a common treatment in design, but it will be applied consistently across all publications, helping to create a sense of familiarity among Student Affairs communications. There is another element in the headline, however, that is more unique.

One letter from each primary headline will be filled in with a solid color. This is to create a sense of fun and energy. The letter to be filled should be a closed or single open counter, depending on the balance of the words in the title.

## 3. *Logo treatments*

On multi-page/two-sided communications, only the logo (the shield) should be used on the front. The full logo and signature (the shield along with the words "DePaul University") should be used on the back of all communications (or last page if the communication is single-sided). If the publication is a single-paged, single-sided document, the full logo and signature should be used on the front.

When the full logo and signature is used, any text that is aligned with it should be aligned with the left edge of the signature (the D in DePaul) and not the left edge of the shield.

## Design Elements Examples



- 1 Unique photo treatment
- 2 Headline style
- 3 Logo treatment



## Templates

The Student Affairs concept is simple enough that a seasoned designer should be able to bring the necessary elements into place to create an effective communication piece. It's sophisticated enough, however, that less veteran designers may struggle to pull the intricacies of the concept together. To alleviate this issue and allow for some departmental production, Enrollment Management and Marketing has created design templates for flyers, posters and postcards.

The templates are to be used for in-house production to maximize the effectiveness of departmental communications. They help place headlines, body copy, visual elements and photography while assisting with font and color selection. They do not completely negate all decision-making for the designer/project manager; instead, they free up the designer/project manager to focus on bigger picture items like photography selection, color coordination and key messages.

All templates are created in Adobe InDesign and are compatible with Creative Suite 4 (CS4) and higher. Contact the associate director of University Marketing Communications in Enrollment Management and Marketing for access to the templates.

# The DePaul Logo

DePaul University has a distinctive logo and signature that is key to the institution's graphic identity. Proper and consistent use of the logo is paramount to maintaining the university's graphic identity.

The university logo system has multiple levels to accommodate divisions and departments. The Division of Student Affairs has a second-level mark (see example on page 11). Departments within the Division of Student Affairs have a third-level mark (see example on page 11). These official logos are the only acceptable DePaul logos; no other logos are to be created for communications. You can get digital .jpg and .eps files of the divisional and departmental logos from the communications coordinator for the Division of Student Affairs or the director of Creative Services in Enrollment Management and Marketing.

## *Institutional logo policies*

The university's logo must be used appropriately and in accordance with all institutional policies. A full set of regulations regarding the DePaul logo, as well as examples of incorrect usage, may be found in the graphic identity standards brochure at [brandresources.depaul.edu/downloads/Graphic\\_Standards\\_PDF.pdf](http://brandresources.depaul.edu/downloads/Graphic_Standards_PDF.pdf). Listed below are some of the most common logo issues encountered in university communications.

1. The logo cannot be squeezed or stretched, although it can be made bigger or smaller (but it must be kept proportional).
2. The color of the logo can be changed. However, the logo, signature and any second or third-level references should all be the same color. The logo cannot be one color and the signature another.
3. The logo and signature may be any color at 100 percent opacity.
4. The logo can be placed over a photo, but only where there are no distracting patterns or elements.
5. The logo cannot be angled or rotated.
6. There must be an adequate area of isolation around the logo. That is, no other element may approach the logo/signature within a space equal to or less than ½ the height of the shield.

## *Other useful logo-related items*

In addition to formal university policy, there are other rules and suggestions that are helpful when creating Student Affairs publications.

1. Use the second-level or third-level mark without the registered trademark designation (®) on all publications, including informal flyers and posters developed in-house.
2. The ® logos should be used on all merchandise—t-shirts, mugs, pens, key chains, etc.
3. Large programs within a department (e.g., Veterans Affairs, Community Service, LGBTQA) should use the second-level divisional logo or third-level departmental logos on publications and merchandise.
  - a. The name of the program, in simple text, can be added to the document or merchandise separately, anywhere on the document or merchandise.
  - b. Do not use a previously designed logo on publications or merchandise unless it has been approved by the associate vice president of University Marketing Communications in Enrollment Management and Marketing.
  - c. The program or department name can be larger or more prominent than the logo on a publication or merchandise.
4. If a logo is supplied to a printer or external designer, it should be supplied as an .eps file. It is a file type they are familiar with and is most appropriate for their uses.



Logo



Signature

Second-level mark example



Second-level registered mark example



Third-level mark examples



Third-level registered mark examples



# Photography

Photos lend character to publications, support key messages and draw in the audience. Low quality photography, however, can have the opposite effect. Be careful in photo selections, being sure to look at such variables as lighting, focus, resolution, framing and appropriateness (i.e., no one wearing profane t-shirts, a focal person's eyes are closed, etc.).

Most printers can reproduce high-quality photography well in a printed product. Printers, however, cannot improve poor photography. Flaws in an image will appear in print. This is especially exacerbated when printing digitally.

At a minimum, all photography being used in a printed communication must be 300 dpi.

### *Sample photo cropping*



*Originals*



*Cropped*



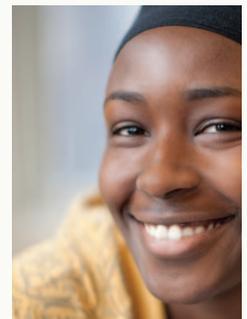
*Original*



*Cropped*



*Original*



*Cropped*

## Printing

How a document is printed is critical in completing a publication and giving it a professional, finished look. Although it is often taken for granted, it is a complex process and requires a great deal of expertise.

There are two primary options for printing: digital and offset. Each has advantages and disadvantages, but both can produce outstanding results if executed professionally.

*Digital printing* is typically much more cost-effective for small runs than offset. It also allows for accommodating variable data. It is quick and very functional for less graphic intensive projects. It does have some limitations, however. Any imperfections in photography are more visible when printed digitally. In addition, if the design calls for a large area of color coverage, digital printing may produce streaking.

*Offset printing* is typically higher quality, especially for photography and large color coverage. Offset printing, however, can be prohibitively expensive, especially for small runs.

Most audience members will not consciously register the difference between digital and offset printing. Weigh all considerations (budget, size of run, quantity/quality of imagery, etc.) before printing. Please contact the associate director of University Marketing Communications in Enrollment Management and Marketing for recommendations when unsure how to proceed.

For departments that already have existing relationships with printers and feel comfortable facilitating the printing process, it is fine to continue those partnerships. For those who do not normally or have never worked with a printer, Enrollment Management and Marketing has longstanding relationships with high-quality printers and a long history of facilitating print projects. Please contact them for assistance.

## Contacts

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