Our Mission

Princeton Theological Seminary prepares women and men to serve Jesus Christ in ministries marked by faith, integrity, scholarship, competence, compassion, and joy, equipping them for leadership worldwide in congregations and in the larger church, in classrooms and the academy, and in the public arena. Princeton Seminary is a professional and graduate school related to the Presbyterian Church (USA) and stands within the Reformed tradition.
The Four Pillars

Our model of theological education—the way we form Christian leaders for faithful service in the church and the world—is characterized by four distinctive commitments:

Reformed & Ecumenical

Princeton Seminary is a Presbyterian school in the Reformed tradition, an identity we embrace proudly and believe to be an essential source of wisdom and strength for our mission. At the same time, Princeton Seminary is an ecumenical, international, and intercultural community that holds Jesus Christ as the center of our life together.

Faith & Scholarship

True to its Reformed heritage, Princeton Seminary promotes academic excellence as a faithful expression of loving God. This community of learning nurtures intellectual curiosity and fosters theological research.

Residential & Global

A vital part of the learning experience at Princeton Seminary is our residential community. But learning isn’t only confined to our Princeton campus. The world itself is our classroom, and students extend their learning in many locations throughout the globe with field education experiences, travel courses, and academic exchange programs.

Tradition & Innovation

The essence of the Reformed tradition is an impulse towards innovation: “the church once reformed always being reformed in accordance with the word of God.” The Seminary is strengthening its core commitment to preparing pastors for parish ministry while providing room in the curriculum for new forms of Christian ministry and service to which our students feel called.
Brand Language

The brand framework sets the tone for internal and external messaging as all Seminary communications must remain true to the Seminary’s mission. The tone and meaning of the words used in Seminary materials strongly affect how the audience feels about us. While writing style also shapes our brand voice, an overall impression will be developed from a combination of the words, the context, and how the language is used in written and visual forms.

The language will maintain a voice that is clear, compassionate, professional, and honest, and will consistently express the integrity, faith, and scholarship of our service to theological education in the Christian tradition. The language defines how the Seminary brand should be perceived by its audience and stakeholders and applies to all forms written, visual, oral, behavioral, and digital.
01

The Logo

Princeton Theological Seminary has one main logo that identifies the institution and all its parts. To be versatile, the Seminary also uses secondary logos and wordmarks when the main logo cannot be applied.

It is important to acknowledge the uses and restrictions of these logos and wordmarks as to maintain the integrity, as well as consistency, of the Seminary in print and electronic materials.
The Logo

Princeton Theological Seminary has one main logo that identifies the institution and all its parts. It is recommended that the logo appear on all print and digital communications and signage. It is important to apply this logo consistently and properly across all collateral to maintain a unified identity.

Logo Size

For brand consistency it is recommended that the Seminary logo always be set at 1” for print pieces, but may be reduced to no less than 3/4” (.75”) if imprint is restricted. There are instances where it may be scaled larger for banners, covers, and graphics, but it is generally used at 1”.

Logo Anatomy

The logo is made up of four graphical elements.
Seminary Logo Colors

The color of Princeton Seminary is blue. Blue is the predominant color and red is an accent color. Logos, as well as wordmarks, may also be used as a single-color logo using only blue, black, white, or shades of grey.

### Primary Color

<table>
<thead>
<tr>
<th>Pantone Coated</th>
<th>CMYK</th>
<th>Pantone Uncoated</th>
<th>RGB</th>
</tr>
</thead>
<tbody>
<tr>
<td>534c</td>
<td>95 / 74 / 7 / 44</td>
<td>295u</td>
<td>27 / 54 / 93</td>
</tr>
</tbody>
</table>

### Accent Color

<table>
<thead>
<tr>
<th>Pantone Coated</th>
<th>CMYK</th>
<th>Pantone Uncoated</th>
<th>RGB</th>
</tr>
</thead>
<tbody>
<tr>
<td>199c</td>
<td>0 / 100 / 72 / 0</td>
<td>032u</td>
<td>213 / 0 / 50</td>
</tr>
</tbody>
</table>

### Single-Color Uses

No other brand colors are permitted.
Secondary Logo

The secondary logo is a combination of the logo and the wordmark. It is used to provide emphasis on the name, Princeton Theological Seminary, when the main logo may not be distinguished enough from afar.

Wordmarks

A wordmark may be used when the main logo simply will not work. There is no minimum size for a wordmark, so long as its legible. There are two orientations for the wordmark and some alternate uses.
Centers and Initiatives Wordmarks

Some centers or initiatives may require more attention to their name, so a wordmark system was created for such uses. The wordmark does not have to accompany the logo on a publication, but the logo must be present elsewhere (for example, the navigation or footer of a website or the back of a flyer).

The anatomy of the subbrand wordmark

The wordmark style was created to be easily edited, resized, and printed. There are two orientations, and it should only be used in black, white, or Seminary blue.

Flush left

CENTER FOR BLACK CHURCH STUDIES
PRINCETON THEOLOGICAL SEMINARY

Centered

CENTER FOR BLACK CHURCH STUDIES
PRINCETON THEOLOGICAL SEMINARY

Title
Miller Roman (all caps)
Color: black

PTS Subtitle
Sentinel Book (all caps)
Color: 50% black

White

Seminary blue

CENTER FOR BLACK CHURCH STUDIES
PRINCETON THEOLOGICAL SEMINARY

CENTER FOR BLACK CHURCH STUDIES
PRINCETON THEOLOGICAL SEMINARY
The Trustee Seal

The trustee seal only appears in black on the diploma of Princeton Seminary.

Special Use Seals

The special use seals are for very specific applications and instances. The same rules for the Seminary’s logo must be applied to these as well.

The Decorative Seal

The application of this seal is limited to decorative purposes, such as special event materials or any distinguished ceremony. It must only be printed in gold metallic ink.

Some uses include (but are not limited to) formal invitations, engraving, specialty printing, or application on furniture, medals, and pins.

Decorative Seal Color

<table>
<thead>
<tr>
<th>Pantone Coated</th>
<th>CMYK</th>
</tr>
</thead>
<tbody>
<tr>
<td>534c</td>
<td>95 / 74 / 7 / 44</td>
</tr>
<tr>
<td>Pantone Uncoated</td>
<td>RGB</td>
</tr>
<tr>
<td>295u</td>
<td>27 / 54 / 93</td>
</tr>
</tbody>
</table>

The Trustee Seal

The trustee seal only appears in black on the diploma of Princeton Seminary.
Logo Free Space

The “free space” is a margin around the logo determined by the height and width of the shield where no other imagery or text is allowed. There must always be free space surrounding the logo.

Main logo free space

Secondary logo free space

Correct space

Incorrect space

Sample Title
Borrorum explis volupti orepudis unt, idestia voloren imporeph ea alia ius, si

Sample Title
Borrorum explis volupti orepudis unt, idestia voloren imporep udanihi sequi
Restriction and Consistency

In order to preserve the logo's functionality and identity, it may not be altered in any manner other than indicated in this brand standards manual.

- No color alterations
- No rotating
- No skewing (always a circle)
- No filters (like drop-shadow)
- No alterations

Common Misuses
Typography is the art or procedure of arranging type or processing data and printing from it.

At the Seminary, a combination of approved typefaces (fonts) are to be used to create a visual consistency for all printed and electronic text and content.
Typefaces for Print

Miller Text

Miller is the main typeface for Princeton Seminary. It's a versatile font and can be used in headlines, titles, body copy, and other miscellaneous uses.

Substitute: Times New Roman

Univers LT Pro

Univers is the secondary typeface in the Seminary identity. While it can be used as a primary font, it is intended for use in call outs, pull quotes, titles (where appropriate), and captions.

Substitute: Calibri or Helvetica

Sentinel

Sentinel is used in the main logo and wordmark, and can be used sparingly for headlines and titles.
Love in Everything:
A Brief Primer to Julian of Norwich

JUST BECAUSE I AM A WOMAN, MUST I THEREFORE BELIEVE
THAT I MUST NOT TELL YOU ABOUT THE GOODNESS OF GOD,
WHEN I SAW AT THE SAME TIME BOTH HIS GOODNESS AND HIS
WISH THAT IT SHOULD BE KNOWN? (ST: 6, 11)

INTRODUCTION

Julian looks the bloody truth in the eye and refuses to flinch. Sometime around
1373, when Julian was about thirty years old, she received a series of visions
as an answer to prayer. Julian asked for “vivid perception of Christ’s Passion,”
meaning, Jesus’ death on a cross. She asked for “bodily sickness.” And she asked
for “three wounds” (ST: 1, 3).[1] This may sound bizarre today, but it was not
odd during the Middle Ages for fervent Christians to ask God to possess their
body. Julian interprets her prolonged battle with death as a gift from God.
Focusing on a simple household crucifix, she sees everyone and everything that
ever was and ever will be held safe by God.

WHO SHOWED YOU THIS? LOVE. WHAT DID HE
SHOW? LOVE. WHY DID HE SHOW IT TO YOU?
FOR LOVE.

Jesus Christ’s profligate gift of blood on the cross is the point in space and in
time through which Julian begins to see everything and everyone. She writes
“And after this I saw God in an instant, that is in my understanding, and in seeing
this I saw that he is in everything” (ST, 8).

Julian sees God’s disposition toward all that was, is, and will be fully disclosed through the
cross as a gift of love.
Typefaces for the Web

Web fonts are to be used on our electronic communications and website, but are not restricted from other materials.

Roboto

Roboto should be used as our body font.

Sample
Roboto Regular
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
01234567890!@#$%^&*

Additional Weights
Roboto Light
Roboto Italic
Roboto Bold

Roboto Slab

Roboto Slab should be used for headers and titles. Roboto Slab can also replace Sentinel for an embroidered wordmark.

Sample
Roboto Regular
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
01234567890!@#$%^&*

Additional Weights
Roboto Slab Light
Roboto Slab Bold
Love in Everything: A Brief Primer to Julian of Norwich

JUST BECAUSE I AM A WOMAN, MUST I THEREFORE BELIEVE THAT I MUST NOT TELL YOU ABOUT THE GOODNESS OF GOD, WHEN I SAW AT THE SAME TIME BOTH HIS GOODNESS AND HIS WISH THAT IT SHOULD BE KNOWN? (ST: 6, 11)

INTRODUCTION

Julian looks the bloody truth in the eye and refuses to flinch. Sometime around 1373, when Julian was about thirty years old, she received a series of visions as an answer to prayer. Julian asked for “vivid perception of Christ’s Passion,” meaning, Jesus’ death on a cross. She asked for “bodily sickness.” And she asked for “three wounds” (ST: 1, 3).

This may sound bizarre today, but it was not odd during the Middle Ages for fervent Christians to ask God to possess their body. Julian interprets her prolonged battle with death as a gift from God. Focusing on a simple household crucifix, she sees everyone and everything that ever was and ever will be held safe by God.

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Jesus Christ’s profligate gift of blood on the cross is the point in space and in time through which Julian begins to see everything and everyone.
Typefaces for Mailchimp

Lora and Roboto Sans are typefaces offered in Mailchimp that Princeton Seminary uses for its campaigns in Mailchimp. You may use one or both fonts for Mailchimp layouts.

Roboto

<table>
<thead>
<tr>
<th>Sample</th>
<th>Additional Weights</th>
</tr>
</thead>
<tbody>
<tr>
<td>Roboto Regular</td>
<td>Roboto Light</td>
</tr>
<tr>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ</td>
<td>Roboto Italic</td>
</tr>
<tr>
<td>abcdefghijklmnopqrstuvwxyz</td>
<td>Roboto Bold</td>
</tr>
<tr>
<td>01234567890!@#$%^&amp;*</td>
<td></td>
</tr>
</tbody>
</table>

Lora

Lora Regular
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
01234567890!@#$%^&*
Love in Everything:
A Brief Primer to Julian of Norwich

JUST BECAUSE I AM A WOMAN, MUST I THEREFORE BELIEVE
THAT I MUST NOT TELL YOU ABOUT THE GOODNESS OF GOD,
WHEN I SAW AT THE SAME TIME BOTH HIS GOODNESS AND HIS
WISH THAT IT SHOULD BE KNOWN? (ST: 6, 11)

INTRODUCTION

Julian looks the bloody truth in the eye and refuses to flinch. Sometime
around 1373, when Julian was about thirty years old, she received a series
of visions as an answer to prayer. Julian asked for “vivid perception of
Christ's Passion,” meaning, Jesus' death on a cross. She asked for “bodily
sickness.” And she asked for “three wounds” (ST: 1, 3).[1] This may sound
bizarre today, but it was not odd during the Middle Ages for fervent Chris-
tians to ask God to possess their body. Julian interprets her prolonged bat-
tle with death as a gift from God. Focusing on a simple household crucifix,
she sees everyone and everything that ever was and ever will be held safe
by God.

WHO SHOWED YOU THIS? LOVE. WHAT DID HE
SHOW? LOVE. WHY DID HE SHOW IT TO YOU?
FOR LOVE.

Jesus Christ's profligate gift of blood on the cross is the point in space and
in time through which Julian begins to see everything and everyone.
Typefaces for Microsoft Word

When an office needs to produce a document from a template, or on their own, they must use Calibri, Times New Roman, or a combination of both. Both typefaces come standard for Microsoft Word.

Calibri

Sample
Calibri Regular
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
01234567890!@#$%^&*

Additional Weights
Calibri Light
Calibri Italic
Calibri Bold

Times New Roman

Sample
Times New Roman Regular
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
01234567890!@#$%^&*

Additional Weights
Times New Roman Italic
Times New Roman Bold
INTRODUCTION

Julian looks the bloody truth in the eye and refuses to flinch. Sometime around 1373, when Julian was about thirty years old, she received a series of visions as an answer to prayer. Julian asked for “vivid perception of Christ’s Passion,” meaning, Jesus’ death on a cross. She asked for “bodily sickness.” And she asked for “three wounds” (ST: 1, 3).

[1]
While the main color of Princeton Seminary is blue, we provide sets of other color palettes to complement the brand colors and to offer versatility when designing, but most importantly to keep our look consistent.
Princeton Seminary Colors

Primary Color Palette

The primary colors of the Seminary are blue and red. Blue is the main color and red is an accent.

<table>
<thead>
<tr>
<th>PMS Coated</th>
<th>PMS Uncoated</th>
<th>CMYK</th>
<th>RGB</th>
<th>Hex</th>
</tr>
</thead>
<tbody>
<tr>
<td>534c</td>
<td>295u</td>
<td>95 / 74 / 7 / 44</td>
<td>27 / 54 / 93</td>
<td>1B365D</td>
</tr>
<tr>
<td>199c</td>
<td>032u</td>
<td>0 / 100 / 72 / 0</td>
<td>213 / 0 / 50</td>
<td>D50032</td>
</tr>
</tbody>
</table>

Supporting Color Palette

The supporting colors work directly with the primary palette and can be used as backgrounds or reverse colors.

<table>
<thead>
<tr>
<th>PMS Coated</th>
<th>PMS Uncoated</th>
<th>CMYK</th>
<th>RGB</th>
<th>Hex</th>
</tr>
</thead>
<tbody>
<tr>
<td>7541c</td>
<td>7541u</td>
<td>11 / 6 / 7 / 0</td>
<td>223 / 228 / 230</td>
<td>DEE3E5</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Substitute: 25% Black</td>
<td></td>
<td></td>
</tr>
<tr>
<td>201c</td>
<td>201u</td>
<td>0 / 100 / 63 / 29</td>
<td>164 / 31 / 53</td>
<td>A41F35</td>
</tr>
<tr>
<td>4524u</td>
<td>4524c</td>
<td>8 / 10 / 44 / 15</td>
<td>204 / 191 / 139</td>
<td>CBBE8A</td>
</tr>
<tr>
<td>8383c</td>
<td>8383u</td>
<td>36 / 40 / 74 / 8</td>
<td>159 / 137 / 88</td>
<td>9F8958</td>
</tr>
</tbody>
</table>
Princeton Seminary Colors

Secondary Color Palette

The secondary palette is a set of bright colors that add more versatility to the identity.

<table>
<thead>
<tr>
<th>PMS Coated</th>
<th>PMS Uncoated</th>
<th>CMYK</th>
<th>RGB</th>
<th>Hex</th>
</tr>
</thead>
<tbody>
<tr>
<td>2011c</td>
<td>2011u</td>
<td>0 / 48 / 99 / 0</td>
<td>248 / 151 / 31</td>
<td>F7971E</td>
</tr>
<tr>
<td>7558c</td>
<td>7551u</td>
<td>22 / 42 / 99 / 3</td>
<td>197 / 146 / 45</td>
<td>C4912C</td>
</tr>
<tr>
<td>460c</td>
<td>460u</td>
<td>10 / 10 / 73 / 0</td>
<td>223 / 214 / 102</td>
<td>E9D665</td>
</tr>
<tr>
<td>2995c</td>
<td>2995u</td>
<td>89 / 0 / 1 / 0</td>
<td>0 / 180 / 237</td>
<td>00B3ED</td>
</tr>
<tr>
<td>3282c</td>
<td>3282u</td>
<td>100 / 0 / 46 / 15</td>
<td>0 / 149 / 143</td>
<td>00948F</td>
</tr>
<tr>
<td>2426c</td>
<td>2426u</td>
<td>64 / 0 / 100 / 0</td>
<td>101 / 188 / 70</td>
<td>65BC45</td>
</tr>
</tbody>
</table>

Neutral Color Palette

These are shades and tints that work directly with the secondary palette as a reverse color or background.

<table>
<thead>
<tr>
<th>PMS Coated</th>
<th>PMS Uncoated</th>
<th>CMYK</th>
<th>RGB</th>
<th>Hex</th>
</tr>
</thead>
<tbody>
<tr>
<td>152c</td>
<td>152u</td>
<td>53 / 58 / 48 / 0</td>
<td>69 / 52 / 21</td>
<td>443314</td>
</tr>
<tr>
<td>7527c</td>
<td>7527u</td>
<td>0 / 2 / 6 / 7</td>
<td>216 / 210 / 196</td>
<td>D8D2C4</td>
</tr>
<tr>
<td>3282c</td>
<td>3282u</td>
<td>20 / 0 / 9 / 3</td>
<td>194 / 225 / 224</td>
<td>C2E0E0</td>
</tr>
<tr>
<td>7542c</td>
<td>7542u</td>
<td>10 / 0 / 3 / 16</td>
<td>166 / 187 / 195</td>
<td>A6BBC3</td>
</tr>
<tr>
<td>3125c</td>
<td>3125u</td>
<td>85 / 58 / 48 / 0</td>
<td>62 / 107 / 124</td>
<td>3D6B7B</td>
</tr>
</tbody>
</table>
The Seminary logo and branding applied to apparel, promotional materials, and other collateral will follow the same consistent guidelines set forth for use in written materials. Adaptations and recommendations for use on different materials are included in this section.
Apparel

The main logo and authorized wordmarks are to be used for Seminary apparel. Apparel should be screen printed in one or two colors, depending on the design. Screen printing results have the best outcome for our logo at all scales. Special design requests must be made through the Office of Communication.

Main apparel colors

- Navy Blue
- White
- Black

Alternate apparel colors

- Cardinal or Heather Red
- Light Grey
- Dark Grey
Apparel for Seminary Events

For Seminary-sponsored events, a shirt may have a different design on the front, but the back collar area must have the main logo. The shirt color for an event should coordinate with any associated event colors, or use one of the approved colors.

Seminary event shirt

Front

Back
Embroidery

EMBROIDERY

Embroidery should only be used when screen printing cannot be used, such as for jackets, hats, socks, and scarves. There are no set specs as imprint areas all vary. All embroidery requests must be made through the Office of Communication.

The Main Logo
Embroidery using the main logo should be at least 3” in diameter and in one color. It works best as a patch embroidery.

The Wordmark
When the imprint area is too small, use the special Princeton Seminary wordmark set in Roboto Slab. Roboto Slab is substituted for Sentinel because it is embroidered much easier.