



Moody Brand Style Guide

July 2015 | Version 6.0



CONTENTS

Chapter One

BRAND PLATFORM

BRAND STRATEGY PLATFORM	8
Moody Brand Architecture Model	9
Brand Strategy Platform.....	10
Brand Dimension Model	11
 MOODY BRAND SIGNALS.....	12
Spectrum Overview.....	13
Practical, Compassionate Pioneer.....	14
Wise, Approachable Expertise.....	16
Relevant, Effective Collaboration.....	18
Knowledge, Clarity, Application.....	20
Universal Signals.....	22
Universal Photo Direction	24

Chapter Two

MOODY BRAND IDENTITY SYSTEM

SYSTEM OVERVIEW.....	28
Moody Brand Architecture Expressed	29
Verbal Branding Construct.....	30
Logo Symbolism.....	32
 MOODY LOGO DETAILS	34
Logo Specifications: Preferred Format	35
Logo Specifications: Additional Formats	38
Logo Color Formats: Master Brand	40

Logo Color Formats: Education	41
Logo Color Formats: Radio	42
Logo Color Formats: Publishers.....	43
Additional Moody Logos	44
Logo Use: Placed on a Photo.....	46
Logo Use: Knocked Out.....	47
Logo Use: Embroidery	50
Role Through Color.....	54
Logo Sizing.....	56
Logo Clear Space	60
Logo Alignments.....	61
Master Brand Tagline: Lock-up	62
Master Brand Tagline: Alignment.....	63
Logo Misuse	64

Chapter Three

MOODY GLOBAL MINISTRIES SYSTEM ELEMENTS

DESIGN BASICS.....	68
Moody Global Ministries System Color	69
Moody Global Ministries Color Usage.....	70
Moody Global Ministries System Typography	72
Moody Global Ministries Typography Examples	74
APPLICATION EXAMPLES	76
Corporate Stationery: Letterheads	77
Corporate Stationery: Business Cards	78
Corporate Stationery: Envelopes.....	79

Chapter Four

MOODY EDUCATION BRANDS

DESIGN BASICS.....	82
Moody Education Brands System Color	83
Moody Education Brands Color Usage.....	84
School Accent Color Application	85
Moody Education Brands System Typography	86
Moody Education Brands Typography Examples	88
Using a Grid	90
Moody Education Brands System Photography	91
Color Overlay Bars	93
Color Infused Treatment	94
GRAPHIC DEVICES.....	96
Sermon Notes Texture	97
Feature Window Box.....	98
Feature Window Bar	99
Dark Tone Bars	100
Dark Tone Pin-line	101
Pull Quote Device	102
APPLICATION EXAMPLES	104
Brochure Cover: Multiple Schools.....	105
Brochure Spreads: Multiple Schools	106
Brochure Cover: Single School.....	108
Brochure Spread: Single School	109
Insert Sheet: Primary Use	110
Insert Sheet: Alternative.....	111

CONTENTS (CONT.)

Chapter Five

MOODY RADIO SYSTEM ELEMENTS

MOODY RADIO CONSUMER LOGO 114

Logo System Overview	115
Moody Radio Tab System	116
Standard Logo Options Overview	117
Single Frequency Logo Options Overview	118
Double Frequency Logo Options Overview	119
Logo Specifications	120
Radio Moody: Tab System (Spanish)	130
Radio Moody: Standard Logo Options Overview...	131
Radio Moody: Single Frequency Logo Overview ...	132
Radio Moody: Logo Specifications	133

MOODY RADIO LOGO USAGE 142

Logo Color Formats: Preferred	143
Logo Color Formats: Restricted Use.....	144
Logo Color Formats: Embroidery Only.....	145
Logo Placement	146
Logo Placement: Top Edge.....	147
Logo Placement: Bottom Edge.....	148
Logo Placement: Left Edge.....	149
Logo Anchor Bar	150
Logo Anchor Bar: Horizontal.....	151
Logo Anchor Bar: Horizontal.....	152
Logo Anchor Bar: Vertical	153
Logo Anchor Bar: Stretch Logo	154
Logo Tab Drop Shadow	156
Symbol Only Use.....	157
General Logo Use: Sizing	158

General Logo Use: Sizing — Radio Moody.....	162
General Logo Use: Clear Space	166
General Logo Use: Logo Alignment	167
General Logo Use: Exceptions to the Rules	168
General Logo Use: Logo Misuse	170

MOODY RADIO DESIGN BASICS..... 172

System Color	173
Color Usage	174
System Typography	176
Typography Examples	178
Using a Grid	180
System Photography	181

MOODY RADIO GRAPHIC DEVICES..... 182

Creating a Halftone Pattern	183
Light Tint Halftone	184
Dark Tone Halftone	185
Color Gradient Halftone	186
Image Masked Halftone	187
Play Button URL Device	188
Separator Bar	189
Layering a Campaign Look and Feel.....	190

APPLICATIONS EXAMPLES..... 192

Radio Station Program Guide Cover	193
Interior Spread: Multiple Image Header	194
Interior Spread: Single Image Header	195
Advertisement: Moody Radio Branded	196
Advertisement: Moody Radio Branded	197
Advertisement: Non-Bleed Example	198
Advertisement: Endorsement	200

Billboards.....	201
Website	204
Web Ads.....	205

Chapter Six

MOODY PUBLISHERS SYSTEM ELEMENTS

BOOK BRANDING GUIDELINES..... 210

Book Spine Logo Sizes: Wordmark	211
Book Spine Logo Sizes: Symbol	212
Book Spine Wordmark Color Options	214
Book Spine Symbol Color Options	216
Branding the Back of the Book.....	220
Book Co-branding.....	222
Co-branding Examples: Horizontal Partner Logo ...	224
Co-branding Examples: Vertical Partner Logo.....	226

MOODY PUBLISHERS DESIGN BASICS..... 228

System Color	229
Color Usage	230
System Typography	232
Typography Examples	234
Using A Grid.....	236
System Photography	237

MOODY PUBLISHERS GRAPHIC DEVICES... 238

Book Spread Image: Signature Graphic.....	239
Book Spread Image: Placement / Cropping	240
Book Spread Image: Rotating Tips	241

Color Headline Bar	242
Textural Grounding Bar	244
Endorsement Logo Lock-up.....	245
Publishers URL Device.....	246

APPLICATION EXAMPLES 248

eBlast.....	249
Newsletter System	250
Postcard	256
Event Banner: Core	258
Event Banner: Endorsement	259

Chapter Seven

MISCELLANEOUS SUB-BRAND SYSTEM ELEMENTS

MOODY ATHLETICS..... 262

Logo System Overview	264
Logo Color Formats & Basic Usage	266
Logo Usage Specs.....	270
System Color	276
Logo in Use: Imagery & Apparel.....	277

TODAY IN THE WORD 278

Logo System Overview	279
Logo Color Formats & Basic Usage	280
Logo Usage Specs.....	282
System Color	285
System Typography	286
Look & Feel: Print and Email Devotional	288



1 | BRAND PLATFORM

The Brand Platform chapter provides the background, rationale and tools to understand how the Moody Brand was built and the principles that will guide its application. Here you will find the core components that together form the foundation for the Moody Brand.

The Moody Architecture Model demonstrates how Moody's key sub-brands are unified under a common "master" brand and a shared brand strategy platform.

The Moody Brand Platform provides detailed information on the Brand Promise and Brand Dimensions. The Moody Brand Signals (or Brand Experience Drivers) provide in-depth information on how to express the Brand Dimensions visually, verbally and experientially.

Your brand is one of the most important assets of your organization.

BRAND STRATEGY PLATFORM

Moody Brand Architecture Model

An introduction to the Moody Brand Architecture.

Brand Strategy Platform

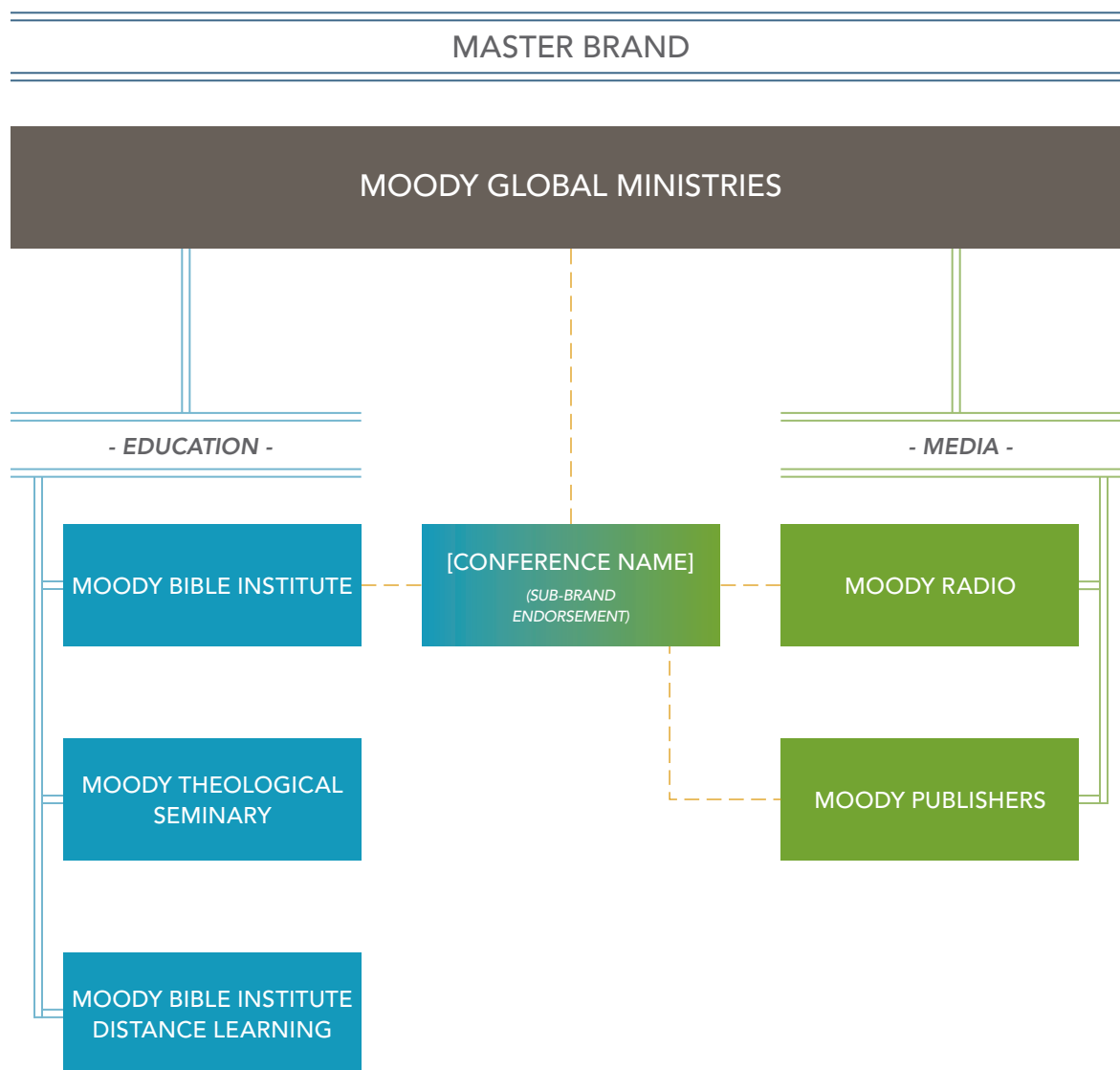
A detailed look at the Moody Brand Platform — including the strategic foundation and the strategic expression.

Brand Dimension Model

The full Brand Dimension Model that contains the perceptions we work together to own as a brand.

The Brand Strategy Platform is the set of guiding principles and filters that provide the foundation for expression of the brand at every level, across every touchpoint.

A successful brand must have a solid strategic foundation that supports the expression components.



Moody Brand Architecture Model

The Moody Brand Architecture Model demonstrates how all of Moody's key sub-brands are unified under a single, purpose-driven brand platform. While different areas of the organization do different things — education, radio, publishing, conferences — we all follow the same strategic direction toward shared goals.

By sharing a common brand platform, and reinforcing it in all we say and do across the ministry, we can become known for more than simply what we do, but for our higher purpose — *why* we do what we do.

The outward expression of our unified brand is the “master” brand name, Moody Global Ministries. Think of Moody Global Ministries as a corporate or “container” brand representing the ministry as a whole, embracing all of our functions and capabilities.

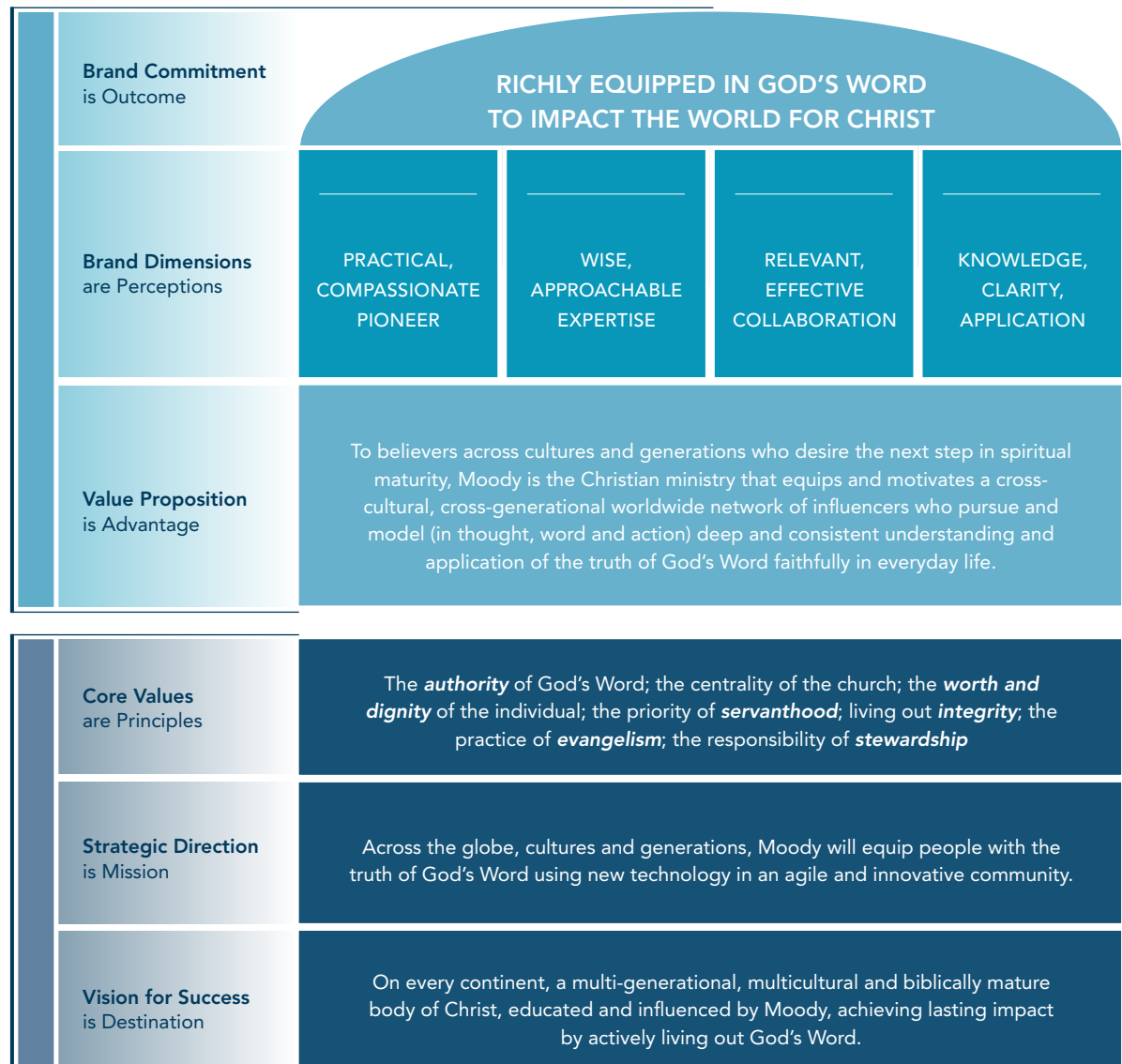
Much like Proctor & Gamble is the corporate brand behind such well-known products as Tide, Swiffer and Old Spice, Moody Global Ministries is a “behind the scenes” brand, too. It is used on a limited basis, for ministry-wide services and communications only. It should never be used in place of our “consumer-facing” brands (like Moody Bible Institute and Moody Radio) for sub-brand-specific offers and communications. For further guidance on the use of the Moody Global Ministries name, please consult with IMC.

Brand Strategy Platform

The Brand Strategy Platform model illustrated here is supported at the bottom by the “strategic foundation,” which determines the “strategic expression” filters at the top.

Brand Dimensions are the perceptions we strive to own in the minds of all who engage with us. If we work as an organization to reinforce these perceptions consistency, people will automatically associate them with Moody — and believe them to be there.

The Brand Commitment is not a tagline or slogan. It is our reinforcement and outward expression of our organizational vision. If we consistently deliver on our Commitment, we will successfully pursue our Strategic Direction and ultimately achieve our Vision for success.



Brand Dimension Model

The Brand Dimensions, shown here, are foundational to the visual, verbal and experiential expression of the Moody Brand.



MOODY BRAND SIGNALS

Spectrum Overview

An introduction to the variety of categories explored in order to provide signals within the Brand Dimensions.

Practical, Compassionate Pioneer

Heritage Dimension signals.

Wise, Approachable Expertise

Character Dimension signals.

Relevant, Effective Collaboration

Behavior Dimension signals.

Knowledge, Clarity, Application

Value Dimension signals.

Universal Signals

Illustrates cues that consistently reinforce or undermine the brand across all dimensions.

Universal Photo Direction

Provides Universal Signals according to photographic categories.

Moody's Brand Signals, also known as Brand Experience Drivers, help us to understand the visual, verbal and behavioral cues that guide us in communicating each Brand Dimension. The Drivers are made up of specific categories of signals that give comprehensive insight into how to express the Dimensions consistently, which in turn, creates the perceptions we want to own. These categories are typically chosen based on what kind of information is needed to understand what the brand looks like. Each category is addressed through the lens of a specific Brand Dimension.

Spectrum Overview

COLOR:

Color influences how the brand is perceived. It can change moods and evoke emotions. Color signals are essential in driving decisions for the development of the system color palette.



SYMBOL:

Shape through symbols allows for discoveries of form and line quality. They can also provide signals for personality, tone, emotion, organization and interaction of multiple shapes.



TONE:

Tone signals derived through objects can come from all types of imagery. Objects can provide signals on lighting, perspective, directionality, spatial relationships, line quality and more.



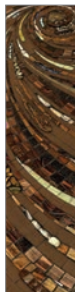
PEOPLE:

People photography provides signals on body language, facial expression, interaction, engagement and emotions and can help convey the overall tone.



TEXTURE:

Texture appeals to the audience's sense of touch and delivers signals on tone, personality, warmth material types, quality, pattern and lighting.



In Brand Experience Driver development, a selection of categories are chosen to be explored for each Brand Dimension. Categories are typically chosen based on what kind of information is needed to understand what the brand looks like.

The categories give direction on how to express the brand visually, without words, specifically related to each Brand Dimension. Each Dimension has a several categories assigned to it depending on what that Dimension has been established to express.

Practical, Compassionate Pioneer

PRACTICAL,
COMPASSIONATE
PIONEER

KNOWLEDGE,
CLARITY,
APPLICATION



WISE,
APPROACHABLE
EXPERTISE

RELEVANT,
EFFECTIVE
COLLABORATION

- UNDERMINING CONCEPT - RIGID TRADITIONALIST

- Serious
- Shown with rigid body language; posing rather than relaxed
- Dressed formally
- Perceived as stern or possibly difficult to talk to



PEOPLE:
PIONEERS

UNDERMINING DEFINITION

The *Heritage* undermining concept *Rigid Traditionalist* is defined as:

- Inflexible
- Cold, lacking emotion
- Way we've always done it
- Complacent; lacks vision and urgency
- Looking backward to good old days

- Stern or serious
- Unwilling to budge
- Shown without context or environment
- Formally dressed
- Aggressive



PEOPLE:
EXPERTS

The following pages contain those visual signals that represent each brand dimension without words. Signals that **reinforce** the brand can be found on the right page (Blue), while signals that **undermine** the brand dimension can be found on the left page (Gray).

PRACTICAL, COMPASSIONATE PIONEER - DIMENSION -

PEOPLE: PIONEERS



- Shown with context
- Warm and inviting; makes you feel like you can talk to them
- Casually dressed
- Relaxed and comfortable
- Using engaging hand gestures
- Passionate and invested

PEOPLE: EXPERTS



- Purpose-driven, but not pushy
- Willing to get dirty
- Innovative; shown through attention to detail in clothing, environment, hairstyle, etc.
- Encouraging and inspiring
- Determined
- Shown with warm, smiling eyes

CATEGORY SPECTRUMS

Undermining

Reinforcing

DIMENSION DEFINITION

The *Heritage* dimension *Practical, Compassionate Pioneer* is defined as:

- Hands-on, willing to get dirty, take appropriate risk
- Paving the way for others
- Realistic, pragmatic, adaptable
- Forward looking, forward moving; purpose-driven
- Empathetic and encouraging

Wise, Approachable Expertise

PRACTICAL,
COMPASSIONATE
PIONEER

KNOWLEDGE,
CLARITY,
APPLICATION



WISE,
APPROACHABLE
EXPERTISE

RELEVANT,
EFFECTIVE
COLLABORATION

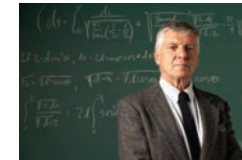
- UNDERMINING CONCEPT - AUTHORITARIAN

UNDERMINING DEFINITION

The **Character** undermining concept **Authoritarian** is defined as:

- Prescriptive, presumptive
- Closed off
- Proudful and / or condescending (looks down)
- Top-down "teller" authority; hierarchical
- Influence by title or role only (hollow credentials)

- Formal
- Strict
- Serious



PEOPLE:
PIONEERS

- Young
- Aggressive
- Formally dressed



PEOPLE:
EXPERTS

- Prescriptive, without any other options
- Rigid and structured
- Overly basic; without diversity
- Filled with sameness



TEXTURE

- Harsh or aggressive
- Overly showy or ostentatious
- Closed off or distant
- Sharp
- Lacking humility
- Complex



TOPE:
FLOWERS

WISE, APPROACHABLE EXPERTISE - DIMENSION -

PEOPLE: PIONEERS



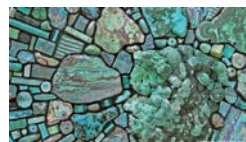
- Warm and approachable
- Casually dressed
- Engaged through eye contact or hand gestures

PEOPLE: EXPERTS



- Seen as wise (through age, experience, dress, confidence or position)
- Informally dressed
- Engaged with their audience

TEXTURE



- Accepting and embracing of imperfections
- Created with time and effort
- Diverse in color, shape and material
- Directional; shapes provide movement
- Approachable
- Harmonious

tone: FLOWERS



- Simple in shape and color story
- Open and vulnerable
- Calm and peaceful
- Not flashy
- Warm and inviting
- Not alone

CATEGORY SPECTRUMS

Undermining

Reinforcing

DIMENSION DEFINITION

The *Character* dimension *Wise, Approachable Expertise* is defined as:

- Kind and inviting (honesty and grace)
- Proven and trusted (time-tested); modeled expertise
- Real-life experienced, with some battle scars; street smart
- Well-trained — “theory” and “practice”
- Transparent — vulnerability and humility

Relevant, Effective Collaboration

PRACTICAL,
COMPASSIONATE
PIONEER



WISE,
APPROACHABLE
EXPERTISE

KNOWLEDGE,
CLARITY,
APPLICATION

RELEVANT,
EFFECTIVE
COLLABORATION

- UNDERMINING CONCEPT - PROCESS-DRIVEN CONFORMITY

- Directing the eye OUT rather than in
- Prescriptive
- Lacking in clear direction
- Flat (color, shape or dimensionality)
- Disconnected shapes; no overlap
- Rigid and cold



SYMBOL:
ABSTRACT

UNDERMINING DEFINITION

The *Behavior* undermining concept *Process-Driven Conformity* is defined as:

- One-size-fits-all
- Hierarchical, top-down
- Bureaucratic
- External
- Lacks individual ownership

- One direction communication
- Where one person talks down to the other
- Serious and formal
- Disconnected from viewer (distance, turned backs, etc.)
- Overtly business (dress or environment)



PEOPLE:
INTERACTION

RELEVANT, EFFECTIVE COLLABORATION - DIMENSION -

SYMBOL: ABSTRACT



- Interlocking or overlapping shapes
- Directing the eye IN rather than out
- Using fresh, life-giving colors (green and blue)
- Visibly distinctive, yet work together cohesively
- Organically energetic and filled with movement
- Dimensional (not flat)

PEOPLE: INTERACTION



- Diverse in age, gender and / or ethnicity
- Open and collaborative
- Working together toward a common goal
- On the same level
- Relaxed (tone and environment)
- Fully engaged
- Passionate and enthusiastic

CATEGORY SPECTRUMS

Undermining

Reinforcing

DIMENSION DEFINITION

The *Behavior* dimension *Relevant, Effective Collaboration* is defined as:

- Shared purpose (and accomplishment)
- Active, transformative, synergistic relationship
- Listens and responds; sensitive to others; adaptable
- Relational; focused on the human connection
- Embraces differences across cultures and generations

Knowledge, Clarity, Application

PRACTICAL,
COMPASSIONATE
PIONEER

KNOWLEDGE,
CLARITY,
APPLICATION

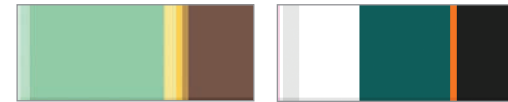


WISE,
APPROACHABLE
EXPERTISE

RELEVANT,
EFFECTIVE
COLLABORATION

- UNDERMINING CONCEPT - KNOWLEDGE FOR KNOWLEDGE'S SAKE

- Sameness of hue (monochromatic)
- Heavy, darker tones that weigh down the palette
- Dark or desaturated hues that lack clarity and freshness
- A feeling of being "safe"



COLOR:
PALETTES

UNDERMINING DEFINITION

The *Value* undermining concept *Knowledge for Knowledge's Sake* is defined as:

- Stuffy
- Cerebral
- Emotionless
- Insulating
- Learned but irrelevant
- Stuck on the finer points (rather than putting knowledge to work)

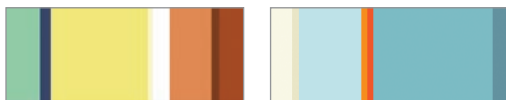
- Basic
- Over-simplified or trying too hard
- Difficult to understand or navigate
- Lacking in clear visual story



SYMBOL:
TREES

KNOWLEDGE, CLARITY, APPLICATION - DIMENSION -

COLOR: PALETTES



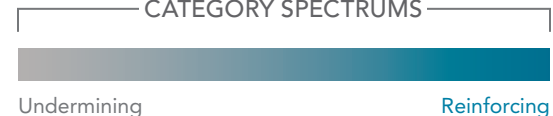
- Easy transitions
- Variety of hue (not too monochromatic)
- Simple color stories (not too complex or overwhelming)
- Clean, clear, vibrant hues (not muddy or desaturated)
- Richness of value shift, but not heavy or super dark in contrast

SYMBOL: TREES



- Emotive through shape and line quality
- Clearly communicative with a twist (not too abstract or confusing)
- Foundationally grounded
- Touched by human hands rather than a machine

CATEGORY SPECTRUMS



DIMENSION DEFINITION

The *Value* dimension *Knowledge, Clarity, Application* is defined as:

- A tangibly transformative value chain: knowledge becomes insight, then understanding of how to apply it
- Illuminating; connects the dots
- Inspiring; positively challenging (moves beyond easy answers)
- Heart first, then actions; a maturity process that never stops (continually deeper)

Universal Signals

Universal Signals are the cues that consistently reinforce or undermine the brand across all dimensions. Refer to these signals when applying and reviewing the brand as a whole.

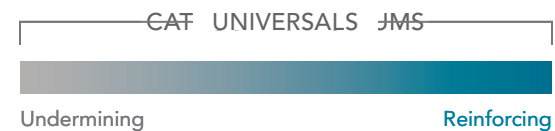
The signals featured in the Universal Signals section provide a quick overview of the brand from a bird's eye view. These signals were found to be consistently reinforcing or undermining of the brand by respondents across all dimensions, and are a great place to start in getting to know the brand.

UNIVERSALLY UNDERMINING SIGNALS



- Rigid and structured
- Directs the eye outward rather than inward
- Harsh, stark
- Lacks naturalness or authenticity
- Dark or desaturated
- One-dimensional or unidirectional
- Little to no movement
- Emotionally detached (rather than invested)
- Cold; no emotion
- Formal dress
- Lacking clear story; little or no context
- Overall sameness; lacks variation or distinction

UNIVERSALLY REINFORCING SIGNALS



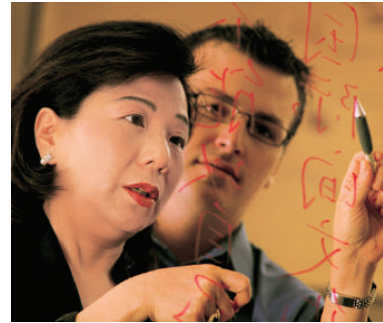
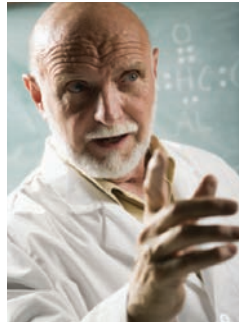
- Balance of unique differentiation (individualism expressed) and harmonious collaboration
- Purpose-driven; obvious intentionality
- Quiet strength; inner confidence
- Simple but engaging visual stories
- Clean, clear, vibrant hues and illumination
- Light, airy, open (never dark, muddy or closed off)
- Warm approachability
- Casual dress; relaxed but not unprofessional
- Visible diversity in gender, age, ethnicity
- Highly relational, other focused
- Dimensional (not flat)
- Visibly distinctive elements combined with intentionality; working together
- Engaging facial expressions and / or hand gestures
- 100% investment in the situation

Universal Photo Direction

The previous pages featured an overview of brand reinforcing and undermining signals and the imagery that demonstrates them.

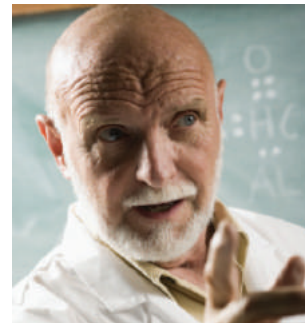
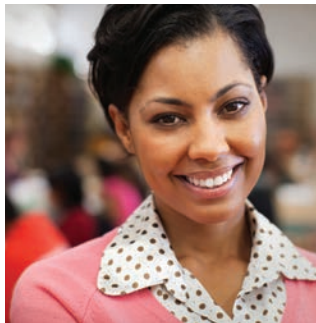
Here, we have reorganized those signals according to photographic categories: body language, facial expression, lighting, composition, tone, styling and dress, environment and model selection.

While the imagery and foundational signals are the same, the direction has been fine-tuned to be easily applicable and understandable for both shooting original photography as well as selecting stock photography.



- BODY LANGUAGE -

- Engaging hand gestures
- Purpose-driven; 100% focus in body and eyes
- Eye contact with person or activity
- On the same level — with camera or each other
- Expresses confidence and wisdom; leaning forward, into the activity or conversation
- DO NOT imply anger or aggressiveness
- DO NOT suggest superiority or elitism



- FACIAL EXPRESSION -

- Tilted head, smiling eyes
- Honest; appropriate for the moment or topic
- Energetic and engaged eye contact
- DO NOT use smiling faces if the subject matter does not call for it, nor fake smiles

- LIGHTING -

- Warm, natural lighting (whether indoors or out)
- Dynamic, not flat; used to direct the eye
- DO NOT use synthetic, flat or cold lighting



- COMPOSITION -

- Dynamic croppings that break boundaries
- Simple visual story
- Use depth of field to focus on subject matter
- DO NOT overcomplicate, leading to lack of focus

- TONE -

- Authentic, honest and vulnerable (when appropriate)
- Purposeful and intentional
- DO NOT imply a lack of humility



- STYLING & DRESS -

- Looks put together, but not overdone
- Approachable in dress; not overly formal
- Relaxed and fully comfortable; not stiff
- Individual touches showcase subject's personality, role or interests (i.e., shell necklace or lab coat)
- DO NOT use dated or "older" clothing
- DO NOT use standard corporate dress
- DO NOT forget to add details that show the individual's uniqueness



- ENVIRONMENT -

- Subjects shown in real context
- Open and inviting environments
- Setting used to amplify story and show personality when appropriate
- Environments composed to draw the viewer in
- DO NOT show people silhouetted (without background)
- DO NOT use images with overly complex or distracting backgrounds



- MODEL SELECTION -

- Diversity represented (age, gender and / or ethnicity)
- Real people; honest
- Embracing of imperfection
- Age appropriate to the position; wisdom sometimes requires an older age
- DO NOT weight too heavily on one ethnicity
- DO NOT feature models that appear too perfect, staged or posed
- DO NOT overcompensate for reality

CATEGORY SPECTRUMS

Undermining

Reinforcing





2 | MOODY BRAND IDENTITY SYSTEM

The Moody Brand Identity System chapter reviews the core expression of the brand. It is in this chapter that you will find detailed information on how to use and protect all of the Moody Brand identities, including Moody Global Ministries, Moody Bible Institute, Moody Theological Seminary, Moody Bible Institute Distance Learning, Moody Radio and Moody Publishers.

*Brand identity is the **cornerstone** of
your visual expression.*

SYSTEM OVERVIEW

Moody Brand Architecture Expressed

Introduces the entire Moody Brand identity system.

Verbal Branding Construct

Provides detailed information about layers of verbal branding.

Logo Symbolism

The rationale behind the logo.

The Master Brand Identity System is the foundational verbal and visual expression of the Moody Global Ministries Brand platform. Both the name and the logo were created to reinforce and reflect key principles of the brand strategy to ensure that the Moody expression will resonate with the target audiences — and reinforce the perceptions we seek to own.

MASTER BRAND



- EDUCATION -



UNDERGRADUATE

- *Moody Bible Institute*
- *Moody Bible Institute — Spokane*



GRADUATE

- *Moody Theological Seminary*
- *Moody Theological Seminary — Michigan*



DISTANCE LEARNING

- Undergraduate
- Graduate
- Continuing Education

- MEDIA -



- Moody Radio Network (owned & operated stations)
- Moody Radio Affiliates
- Moody Radio Online



ADDITIONAL IMPRINTS*

- *Northfield Publishing*
- *River North Fiction*
- *Lift Every Voice Books*
- *Thrive 80*

Moody Brand Architecture Expressed

The Moody Brand Architecture Model provides a top-level system overview of the entire Moody Brand, with a clear delineation between the two main pillars of Moody — education and media — and the clear connection of all brands back to the master brand. This is a monolithic house of brands, with a strong, dominant symbol and color used to distinguish between education and media offerings.




For more information on the Brand Architecture Model and how it works, see page 9.

*Imprints under Moody Publishers have their own distinct branding and logos.

Verbal Branding Construct

There are several layers of verbal messaging built into the identity and brand:

- **Root Name (Moody)** is the principal expression of the master brand and becomes the primary emotional connector.
- **Brand Name (i.e., Moody Global Ministries, Moody Bible Institute, Moody Radio)** is the full expression of the brand within the monolithic house of brands. Each of the brand names amplifies and describes who and what the organization is.
- **Tagline (From the Word to Life)** is the expression of the organization's strategic direction and brand promise.
- **The Association Linkage** is what connects each of the sub-brands back to Moody Global Ministries, the overarching master brand.
- **URL and Email** are the specific urls and emails associated with each of the brands.

BRAND NAME	 MOODY GLOBAL MINISTRIES™	 MOODY Bible Institute™	 MOODY Theological Seminary™
TAGLINE	<i>From the Word to Life</i>	<i>From the Word to Life</i>	<i>From the Word to Life</i>
ASSOCIATION LINKAGE	N/A	A Moody Global Ministries education offering, delivering practical, bible-based undergraduate education.	A Moody Global Ministries education offering, delivering practical, bible-based graduate seminary education.
CORPORATE PARENT	N/A	Moody Global Ministries	Moody Global Ministries
URL & EMAIL	MoodyMinistries.net	Moody.edu	Moody.edu



From the Word to Life

A Moody Global Ministries education offering, delivering practical, bible-based graduate, undergraduate and certificate education to learners across the globe.

Moody Global Ministries

Moody.edu

From the Word to Life

A Moody Global Ministries media offering, delivering engaging voices, guiding wisdom and daily inspiration.

Moody Global Ministries

MoodyRadio.org

From the Word to Life

A Moody Global Ministries media offering, delivering physical and digital resources filled with real-life wisdom and heartfelt inspiration.

Moody Global Ministries

MoodyPublishers.com

Logo Symbolism

There is symbolism, meaning and strategic rationalization behind our monolithic house of brands. Our logos as a whole are comprised of three components:

- Symbol — Moody M
- Logotype — “Moody Global Ministries”
- Trademark Symbol — ™

In addition to the symbol, strategic decisions have been made regarding the treatment of the logotype itself based on style and hierarchy:

- Modified type achieves a balance of tradition and modernism.
- The hierarchy for the Moody Global Ministries logo is master brand dominant — “Moody” is larger in size to reflect how our constituents refer to our organization as a whole.

MOODY MASTER BRAND - MOODY GLOBAL MINISTRIES -

The **“Moody M”** symbol represents the Bible — positioned at the center of all we do, resting on the pillars of education and media.

The **color glow** shows God's constant presence in all we do.



The placement of the “Moody M” within the **oval** conveys our commitment to reach across cultures, generations and the globe with the truth of God’s Word.

The type used in **all caps** represents Moody as the parent brand, as well as the strength and foundation of the biblical principles on which all of Moody’s offerings rest.

SUB-BRANDS - MOODY BIBLE INSTITUTE, MOODY RADIO, MOODY PUBLISHERS -

*"MOODY," again in all caps, stands with the **outer ring** — to endorse each of the sub-brands with the steadfast principles and compassionate heart for which Moody is known. Both elements are always shown in Moody Blue (PMS 302).*



*The color of the **inner oval** and the **sub-brand name** (ex: Bible Institute) is the differentiator, identifying the specific sub-brand and representing it as a unique offering of the Moody Brand.*

The hierarchy within the logotype for all of the sub-brands switches to be role dominant.

- "MOODY" is smaller and always present in all-caps. It is the primary link back to the master brand, and is set in the Moody Blue (PMS 302).
- The sub-brand name (i.e., Bible Institute, Radio, Publishers) is larger in size to distinguish and elevate each of the sub-brands.
- The sub-brand names are set in upper and lowercase letters to communicate approachability in their tone and delivery.



All of the Moody Brand logos are primarily rooted in Wise, Approachable Expertise (Character Dimension) and secondarily in Knowledge, Clarity, Application (Value Dimension).



MOODY LOGO DETAILS

Logo Specifications

Details on all of the Moody logos — including the preferred and additional formats.

Logo Color Formats

Provides the various logo color formats available for use.

Additional Moody Logos

Illustrates a handful of additional sub-brand logos offered within the Moody brand.

Logo Use

Guidance on how to apply the logo across a variety of applications.

Role Through Color

Explains the different roles and ways the Moody Brand should be represented.

Logo Sizing

Provides logo sizes for various applications.

Logo Clear Space

Clarifies the minimum amount of space around the logo that is necessary for maximum legibility.

Logo Alignments

Explains the desired alignments for the logo.

Master Brand Tagline

Provides detailed information on how to use the master brand tagline.

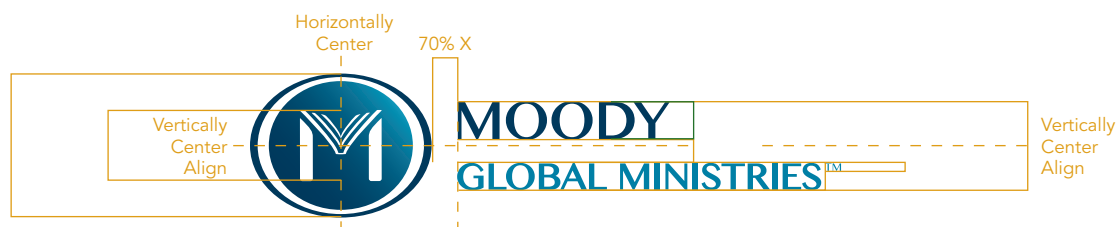
Logo Misuse

Examples of logo uses to avoid.

Our logo is our organization's strongest visual asset and is used to represent our brand across all of our principal communication touchpoints. Therefore, it must be used consistently to build awareness effectively.

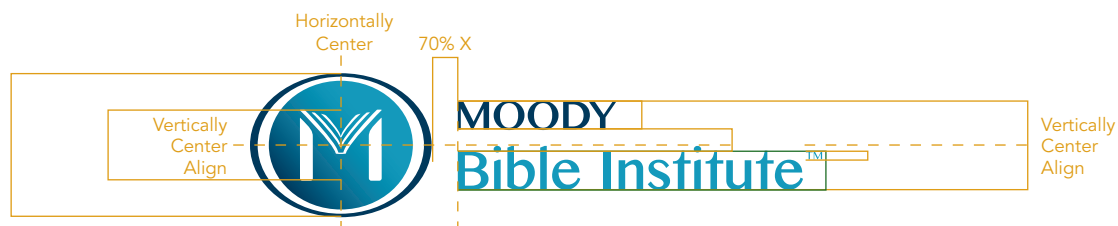
MOODY GLOBAL MINISTRIES

Preferred Format - Horizontal



MOODY BIBLE INSTITUTE

Preferred Format - Horizontal



Logo Specifications: Preferred Format

The preferred Moody logo orientation is the Horizontal logo format, which should be used whenever possible. All of the Moody logos are custom artwork and should not be rearranged or recreated in any way. Always use the approved logo files supplied.

The base structure of all of the Moody sub-brand logos are consistent and are reinforcing of the principles in the Moody Global Ministries master brand identity. Unless otherwise stated, all specifications and guidelines apply to all logo structures.

Our logo should always be used with the trademark symbol. It may only be removed on promotional materials when the logo is used at very small sizes and reproduction hinders the legibility of the TM.

X is always equal to the cap-height of the dominant name in each of the logos (i.e., "M" in "MOODY" for the Moody Global Ministries identity and "B" in "Bible" for the Moody Bible Institute identity).

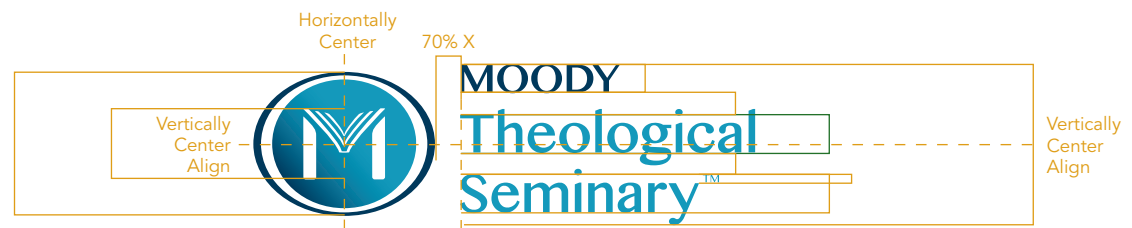
Logo Specifications: Preferred Format (CONT.)

The type lock-up as a whole for **Moody Theological Seminary** moves up to vertically center align with the symbol.

When modifiers such as “**Distance Learning**” are added to a sub-brand, the logotype does not move up. Instead, the modifier is added below the brand name to give lift to the brand name.

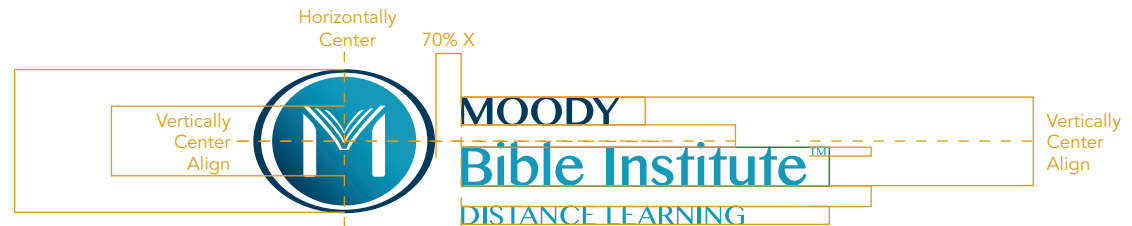
MOODY THEOLOGICAL SEMINARY

Preferred Format - Horizontal



MOODY BIBLE INSTITUTE DISTANCE LEARNING

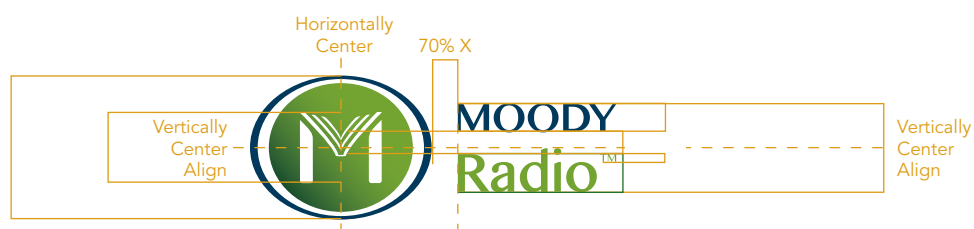
Preferred Format - Horizontal



X is always equal to the cap-height of the dominant name in each of the logos (i.e., “M” in “MOODY” for the Moody Global Ministries identity and “B” in “Bible” for the Moody Bible Institute Distance Learning identity).

MOODY RADIO

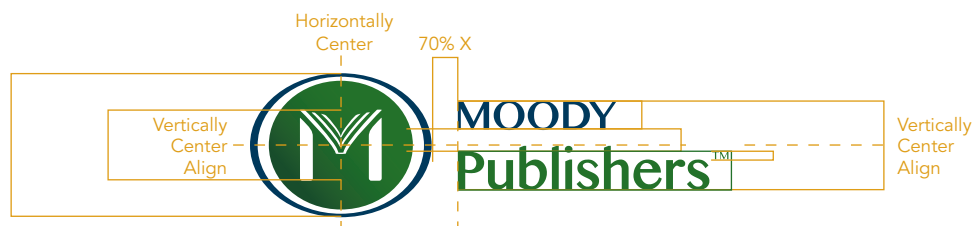
Preferred Format - Horizontal



Moody Radio and Moody Publishers use the same structure as Moody Bible Institute.

MOODY PUBLISHERS

Preferred Format - Horizontal



X is always equal to the cap-height of the dominant name in each of the logos (i.e., "M" in "MOODY" for the Moody Global Ministries identity and "P" in "Publishers" for the Moody Publishers identity).

Logo Specifications: Additional Formats

VERTICAL FORMAT

A Vertical logo lock-up has been created for each of the Moody brands. The use of the Vertical logo format is restricted and should only be used when space is extremely limited and the user has received prior permission from IMC. The Vertical logo format should never be used on primary marketing communications (i.e., the website header).

The specifications shown here are intended to illustrate the intentional thought behind how the logo is arranged. This is not instruction on how to recreate a logo format file; always use the approved logo files supplied.

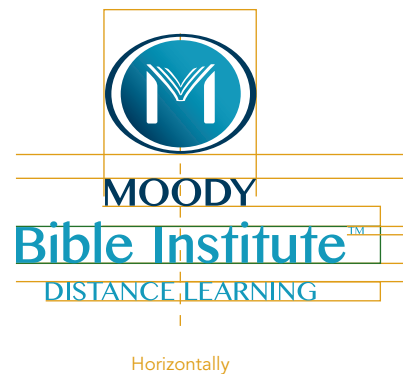
VERTICAL FORMAT: MOODY GLOBAL MINISTRIES

Restricted Format



VERTICAL FORMAT: SUB-BRAND EXAMPLE

Restricted Format (Moody Bible Institute Distance Learning)



Application Example:
Skyscraper Sized Web ad

SYMBOL ONLY



SYMBOL ONLY

The symbol may be used alone (without the logotype) as an endorsement device, such as on a book spine or as a social media icon. However, it should never be used as the main representation of the Moody Brand.

The symbol is available in all of the Moody logo color formats. Refer to the logo color format pages for more details.



Application Example:
Book Spine



Application Example:
Social Media Icons

Logo Color Formats: Master Brand

Using consistent logo color formats is essential to maintaining the strength of our brand. Dark Blue PANTONE 302 (●) is the primary color signal for the master brand.

The chart shown to the right shows the approved logo color formats available for use within each Moody offering. Always use approved logo files to ensure correct color reproduction.

PREFERRED

The **3-Color Positive Gradient** logo is the preferred color format and should be used whenever possible, as it is the most impactful and brand-reinforcing.

Please note: The “Moody M” is always white in positive use.

The **1-Color Reverse White** logo is the preferred reverse format when placing the logo on a brand color field or dark imagery.

Please note: There is one version available with the “master color M” (● PMS 302). The “Moody M” is never knocked out.

OPTIONAL AND LIMITED USE

In addition to the preferred logo formats, a handful of other logo color formats are available to offer flexibility of use, as certain applications have printing restrictions.

PREFERRED LOGO USE

3-COLOR POSITIVE
GRADIENT



1-COLOR REVERSE
WHITE & DARK BLUE PMS 302



OPTIONAL LOGO USE

1-COLOR POSITIVE
MASTER PANTONE



LIMITED LOGO USE

1-COLOR POSITIVE
BLACK SOLID



PREFERRED
LOGO USE2-COLOR POSITIVE
GRADIENT1-COLOR REVERSE
WHITE & PANTONE (M)OPTIONAL
LOGO USE2-COLOR POSITIVE
FLAT1-COLOR REVERSE
FLAT

LIMITED LOGO USE

1-COLOR POSITIVE
BRAND PANTONE2-COLOR REVERSE
BRAND PANTONE1-COLOR POSITIVE
MASTER PANTONE2-COLOR REVERSE
MASTER PANTONE1-COLOR POSITIVE
BLACK TINT1-COLOR POSITIVE
BLACK SOLID

Logo Color Formats: Education

Light Blue PANTONE 7459 (●) is the primary color signal for all of our educational brands (including Bible Institute, Theological Seminary and Distance Learning).

The chart shown to the left demonstrates the approved logo color formats available for use. Always use approved logo files to ensure correct color reproduction.

PREFERRED

The 2-Color Positive Gradient logo is the preferred color format and should be used whenever possible, as it is the most impactful and brand-reinforcing.

Please note: The "Moody M" is always white in positive use.

The 1-Color Reverse White logo is the preferred reverse format when placing the logo on a brand color field or dark imagery.

Please note: There are two versions available, one with the "brand color M" (● PMS 7459) and the other has a "master color M" (● PMS 302). The "Moody M" is never knocked out.

OPTIONAL AND LIMITED USE

In addition to the preferred logo formats, a handful of other logo color formats are available to offer flexibility of use, as certain applications have printing restrictions.

Logo Color Formats: Radio

Light Green PANTONE 377 (●) is the primary color signal for Moody Radio.

The chart shown to the right shows the approved logo color formats available for use. Always use approved logo files to ensure correct color reproduction.

PREFERRED

The **3-Color Positive Gradient** logo is the preferred color format and should be used whenever possible, as it is the most impactful and brand-reinforcing.

Please note: The “Moody M” is always white in positive use.

The **1-Color Reverse White** logo is the preferred reverse format when placing the logo on a brand color field or dark imagery.

Please note: There are two versions available, one with the “brand color M” (● PMS 377) and the other has a “master color M” (● PMS 302). The “Moody M” is never knocked out.

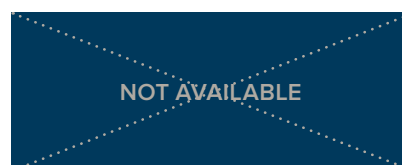
OPTIONAL AND LIMITED USE

In addition to the preferred logo formats, a handful of other logo color formats are available to offer flexibility of use, as certain applications have printing restrictions.

PREFERRED LOGO USE	3-COLOR POSITIVE GRADIENT		1-COLOR REVERSE WHITE & PANTONE (M)	
OPTIONAL LOGO USE	2-COLOR POSITIVE FLAT		1-COLOR REVERSE FLAT	
	1-COLOR POSITIVE BRAND PANTONE		2-COLOR REVERSE BRAND PANTONE	
	1-COLOR POSITIVE MASTER PANTONE		2-COLOR REVERSE MASTER PANTONE	
	1-COLOR POSITIVE BLACK TINT		1-COLOR POSITIVE BLACK SOLID	

PREFERRED
LOGO USE3-COLOR POSITIVE
GRADIENT1-COLOR REVERSE
WHITE & PANTONE (M)OPTIONAL
LOGO USE2-COLOR POSITIVE
FLAT1-COLOR REVERSE
FLAT

LIMITED LOGO USE

1-COLOR POSITIVE
BRAND PANTONE2-COLOR REVERSE
BRAND PANTONE1-COLOR POSITIVE
MASTER PANTONE2-COLOR REVERSE
MASTER PANTONE1-COLOR POSITIVE
BLACK TINT1-COLOR POSITIVE
BLACK SOLIDLogo Color Formats:
Publishers

Dark Green PANTONE 364 (●) is the primary color signal for Moody Publishers.

The chart shown to the left shows the approved logo color formats available for use. Always use approved logo files to ensure correct color reproduction.

PREFERRED

The 3-Color Positive Gradient logo is the preferred color format and should be used whenever possible, as it is the most impactful and brand-reinforcing.

Please note: The "Moody M" is always white in positive use.

The 1-Color Reverse White logo is the preferred reverse format when placing the logo on a brand color field or dark imagery.

Please note: There are two versions available, one with the "brand color M" (● PMS 364) and the other has a "master color M" (● PMS 302). The "Moody M" is never knocked out.

OPTIONAL AND LIMITED USE

In addition to the preferred logo formats, a handful of other logo color formats are available to offer flexibility of use, as certain applications have printing restrictions.

Additional Moody Logos

In addition to our main six sub-brand identities, a handful of additional logos have been created to support the Moody brand system — these logos are shown on this page to provide a quick reference to the preferred horizontal and restricted vertical formats.

Our logo should always be used with the trademark symbol. It may only be removed on promotional materials when the logo is used at very small sizes and reproduction hinders the legibility of the TM.

All corresponding color formats previously mentioned and all logo sizing and logo usage principles in the following pages apply to these additional logo formats as well.

MOODY BIBLE
INSTITUTE CHICAGO
- LOCATION MODIFIER -



MOODY BIBLE
INSTITUTE SPOKANE
- LOCATION MODIFIER -



MOODY AVIATION



MOODY ALUMNI
ASSOCIATION



RADIO MOODY
- SPANISH VERSION -



MOODY BIBLE INSTITUTE LOCATION MODIFIER

Preferred Format - Horizontal



When a location modifier such as “Chicago” is added to a sub-brand, the logotype does not move up. Instead, the modifier is added below the brand name to give lift to the brand name.

The base structure of all of the Moody sub-brand logos is consistent and is reinforcing of the principles in the Moody Global Ministries master brand identity:

- The location modifier logo lock-ups match the structure and proportion of Moody Bible Institute Distance Learning.
- Moody Aviation matches the structure of the other sub-brands such as Moody Bible Institute.
- Moody Alumni Association matches the structure of Moody Global Ministries while using the education symbol
- The Spanish version of Moody Radio is the same, only with the two words in an opposite order (all sizes and type treatments are consistent).

X is always equal to the cap-height of the dominant name in each of the logos (i.e., “M” in “MOODY” for the Moody Global Ministries identity and “B” in “Bible” for the Moody Bible Institute identity).

Logo Use: Placed on a Photo

The Moody logos can be placed over an image. It is important to select the logo that provides the most amount of contrast.

Please note: The “Moody M” in the symbol is always white in the positive logo formats. Likewise, the “Moody M” is always in the appropriate brand-specific PANTONE color in the reverse logo format.

3-COLOR POSITIVE GRADIENT

- WHITE M -



Example: Moody Global Ministries



Example: Moody Publishers

1-COLOR REVERSE

- PANTONE M -



Example: Moody Bible Institute



Example: Moody Radio

PHOTO MISUSE



DO NOT knock out the “Moody M” when used on a photo.



DO NOT use a logo color format that does not provide enough contrast.



DO NOT place the logo over a busy or distracting image.

*The images used here are for illustrative purposes only. **DO NOT** use these images without prior purchase.

CORPORATE REPRESENTATION - PREFERRED -

**Brand Colored Materials:**

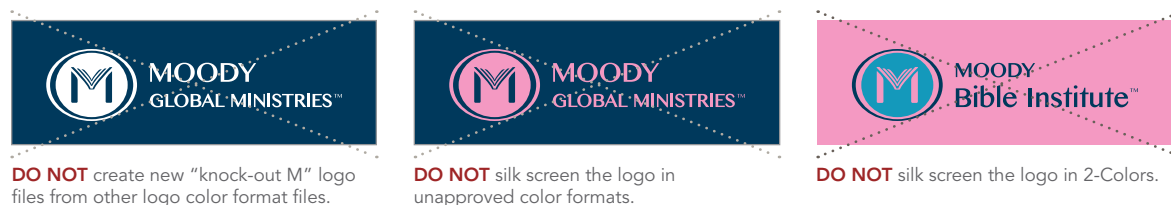
It is preferred to use the 1-Color White Knocked Out logo on brand color materials (i.e., T-shirt or water bottle) to best represent the brand.

SPECIALTY PROMOTIONAL MATERIALS - OPTIONAL -

**Specialty Promotional Colored Materials:**

When using materials in a color other than a brand color to support a special promotion, always use the 1-Color White Knocked Out logo.

SILK SCREEN LOGO MISUSE



Logo Use: Knocked Out

There are certain applications that require the “Moody M” to be “knocked out” and reveal the product material, such as screen printing the logo on a T-shirt. Please use the “Knocked Out” logo files specifically created for these purposes to ensure the best legibility of the “Moody M.” There are two sizes available for use: Small and Large.

The “Small Knocked Out” logo file should be used on smaller applications, such as water bottles or stickers, where the logo needs to be reproduced at a size of **1.25” or smaller**.

The “Large Knocked Out” logo file should be used on larger applications, such as banners, where the logo needs to be reproduced at a size **larger than 1.25”**.

CORPORATE REPRESENTATION

For the best brand representation, please choose materials that closely match the brand colors. However, neutral material colors such as black or a dark gray are acceptable material color choices.

*SPECIALTY PROMOTIONAL

For situations where the promotional objective is more important than corporate representation, and non-brand color materials are selected, please use the **1-Color White logo format only**. **DO NOT** create 2-Color logo formats to use on non-brand colors, such as a pink canvas material for a woman’s school bag.

Logo Use: Knocked Out

(CONT.)


The Knocked Out logo color option matrix shown to the right shows the color options available for each of the Moody brands, as well as acceptable material color choices in which the logo can appear:

- **1-Color White** can be used on specific brand material colors, dark neutrals and specialty promotional colors.
- **1-Color Master Blue** can be used on white or light neutral colored materials.
- **1-Color Brand PANTONE** (i.e., ● PMS 377 for Radio) can be used on white or light neutral colored materials.

KNOCKED OUT LOGO COLOR OPTIONS



1-Color White Logo:

Acceptable material colors:*   



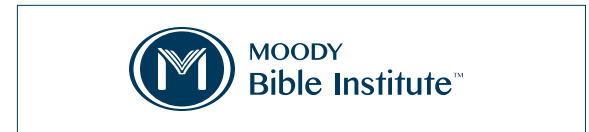
1-Color White Logo:

Acceptable material colors:*    



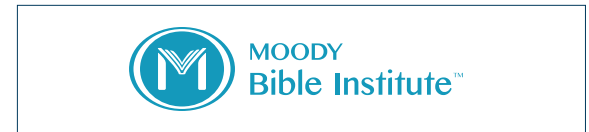
1-Color Master Dark Blue Logo:

Acceptable material color:  



1-Color Master Dark Blue Logo:

Acceptable material color:  



1-Color Light Blue Logo:

Acceptable material color:  



1-Color White Logo:

Acceptable material colors:*    

1-Color White Logo:

Acceptable material colors:*    

1-Color Master Dark Blue Logo:

Acceptable material color:  

1-Color Master Dark Blue Logo:

Acceptable material color:  

1-Color Light Green Logo:

Acceptable material color:  

1-Color Dark Green Logo:

Acceptable material color:  

As mentioned on the previous page, the 1-Color White Knocked Out logo on a brand color best represents the brand. However, neutral material colors are acceptable for use.

When choosing material colors, always select a color that provides enough contrast between the logo and the material to ensure best legibility.

Please note: This chart does not show “specialty promotional” colors, as they should be selected on a case by case basis, since the color should directly relate to the objective one is trying to achieve. It is important to note that only the 1-Color White logo is approved for use on any specialty promotional material colors.

Logo Use: Embroidery

Due to the delicate nature of embroidery, there are specific "embroidery only" logo files created for each of the main brands (MGM, MBI, MBI Spokane, MBI Chicago, MBIDL, MTS, MAA, MA, MR and MP). The logo artwork has been modified to achieve optimal legibility for high quality reproduction. For consistent reproduction, always use the "embroidery" logo files, as they have been modified for legibility to best represent our logo.

The embroidery samples shown to the right should be used as a guide for how all of our logos should look when embroidered.

EMBROIDERY THREAD

Robison-Anton® Super Strength Rayon thread is selected as the embroidery thread brand for all Moody brands. Always use the thread colors specified here as, they have been hand-selected to best represent the brand colors.

EMBROIDERY LOGO EXAMPLES



Reverse Embroidery Example: This Moody Bible Institute logo embroidery example shows how a "reverse" logo should look.



Positive Embroidery Example: This Moody Bible Institute logo embroidery example shows how a "positive" logo should look.

THREAD COLORS



SALEM BLUE #2534
DARK BLUE PMS 302
(MASTER BRAND)



MISTY #2308
LIGHT BLUE PMS 7459
(EDUCATION)



GREEN DUST #2457
LIGHT GREEN PMS 377
(RADIO)



GREEN #2209
DARK GREEN PMS 364
(PUBLISHERS)



SNOW WHITE #2297
WHITE

EMBROIDERY LOGO COLOR FORMAT OPTIONS



Reverse Embroidery Logo on Blue:

Acceptable material colors: *   



Positive Embroidery Logo on White:

Acceptable material colors:  



Reverse Embroidery Logo on Blue:

Acceptable material colors: *    



Positive Embroidery Logo on White:

Acceptable material colors:  



Reverse Embroidery Logo on Blue:

Acceptable material colors: *    



Positive Embroidery Logo on White:

Acceptable material colors:  



Reverse Embroidery Logo on Blue:

Acceptable material colors: *    



Positive Embroidery Logo on White:

Acceptable material colors:  

EMBROIDERY COLOR FORMATS

There are two color format options for each of the Moody brands when embroidering the logo:

- **Reverse (on Blue)** provides a consistent brand representation across specific brand material colors, dark neutrals and specialty promotional colors. The Reverse logo visually appears to be all white; however, the "Moody M" and the middle oval are stitched in a thread color that best matches the base material, creating a tone-on-tone look.
- **Positive (on White)** provides a strong brand color signal when stitched on white or light, neutral-colored materials. In the Positive color format, the inner oval and the sub-brand name are stitched in the appropriate sub-brand color, the outer oval and "Moody" are always stitched in the Dark Blue, and the "Moody M" and the middle oval are always stitched in White.

Please note: It is important to use the specific color format "embroidery only" logos files and not simply change the color of thread when stitching between positive and reverse formats. The symbol is uniquely modified in both the positive and reverse formats.

*Specialty promotional colors are acceptable on a case-by-case basis with the reverse color format only.

Logo Use: Embroidery

(CONT.)

As mentioned on the previous page, each of the logos has been modified for optimal legibility. It is extremely important to work with the "embroidery only" logo files and to **NOT** stitch from the standard (print-ready) logo files. Each letterform, shape and space between elements has been evaluated and refined to provide a solid foundational artwork file to be provided to our embroidery vendors.

SIZING

To protect the legibility of the logo (both symbol and logotype), the minimum size the logo can be stitched at is 1" in height. All of the corporate embroidery logos were created at this size, as it is also the preferred logo size for most applications. However, it may be stitched at larger sizes as needed.

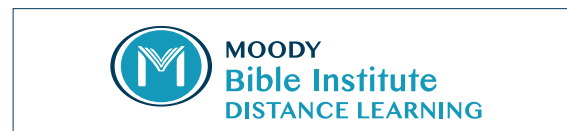
All of the Moody logos are measured by the height of the symbol. While the width changes for each due to the length of the brand names, the height of the symbol is consistent.

EMBROIDERY LOGO COLOR FORMAT OPTIONS



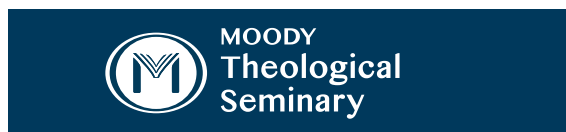
Reverse Embroidery Logo on Blue:

Acceptable material colors: *    



Positive Embroidery Logo on White:

Acceptable material colors:  



Reverse Embroidery Logo on Blue:

Acceptable material colors: *    



Positive Embroidery Logo on White:

Acceptable material colors:  



Reverse Embroidery Logo on Blue:

Acceptable material colors: *    



Positive Embroidery Logo on White:

Acceptable material colors:  



Reverse Embroidery Logo on Blue:

Acceptable material colors: *    



Positive Embroidery Logo on White:

Acceptable material colors:  

EMBROIDERY LOGO COLOR FORMAT OPTIONS



Reverse Embroidery Logo on Blue:

Acceptable material colors:*    



Positive Embroidery Logo on White:

Acceptable material colors:  



Reverse Embroidery Logo on Blue:

Acceptable material colors:*    



Positive Embroidery Logo on White:

Acceptable material colors:  

EMBROIDERY LOGO MISUSE



DO NOT resize or rearrange any of the embroidery logo components.



DO NOT replace any of the fonts, change the thread color or stitch the ™.



DO NOT embroider the logo in unapproved color formats or on material colors that do not provide enough contrast.

SPECIALTY PROMOTIONAL COLORS

There are special considerations for promotional materials. When a specialty color is needed or required, please use the Reverse White logo format only. When choosing material colors, always select a color that provides enough contrast between the logo and the material to ensure best legibility.

Please note: This chart does not show “specialty promotional” colors, as they should be selected on a case-by-case basis, since the color should directly relate to the objective one is trying to achieve. It is important to note that only the Reverse White logo is approved for use on any specialty promotional material colors. Additionally, be sure to select a thread color that best matches the material color for the “Moody M” and the middle circle.

*Specialty promotional colors are acceptable on case by case basis with the reverse color format only.

Role Through Color

There is a lot of flexibility in how the logo can be placed within a composition. These infographics provide guidance in applying the Moody Brand colors and the logo on various backgrounds based on the role of the collateral. Special considerations to the audience, message and the applications objective will determine if the application is classified as “Brand Represented” or “Brand Endorsed.”

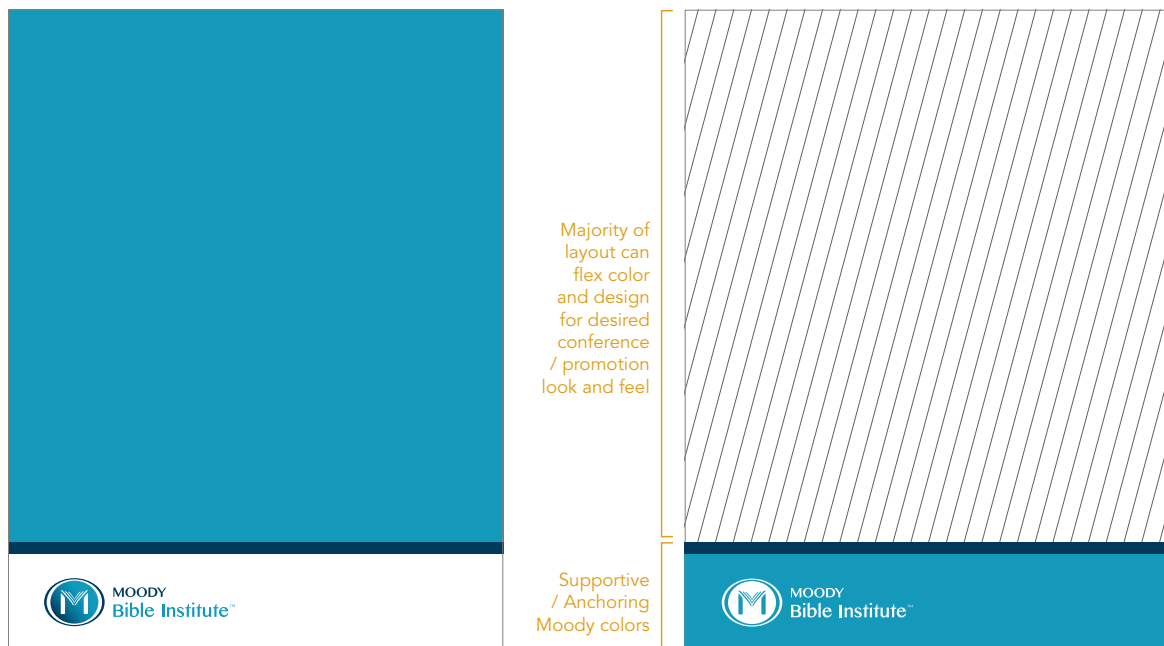
Please note: These examples are meant to represent ratios of brand to distinctive elements. They are not meant to be prescriptive.

BRAND REPRESENTED

Brand Represented materials are dominantly reinforcing of the Moody Master or Sub-brands. There are two options based on the level of brand representation requirements:

- **Primary Represented** situations are when it is necessary for the application to appear strongly linked and representational of the Moody Brand. Primary color application will provide the most visual lift back to the brand. Use the brand colors prominently and the preferred logos as much as possible.
- **Secondary Represented** situations are for a distinctive look and feel that is still visually connected to the brand. Use the brand colors in an anchoring role, providing a brand-reinforcing backdrop to the logo, with room for distinctive graphics and / or colors elsewhere.

BRAND REPRESENTED



Primary Represented: Applications that are core to Moody — established core look and feel.

Secondary Represented: For applications such as conferences and promotions that require a distinctive look and feel, brand colors play a supportive and anchoring role.

COLOR BACKGROUND MISUSE



DO NOT knock out the “Moody M” and place over texture or unapproved colors.



DO NOT use the 2-Color Positive Gradient logo on any color other than white, even if it provides enough contrast.

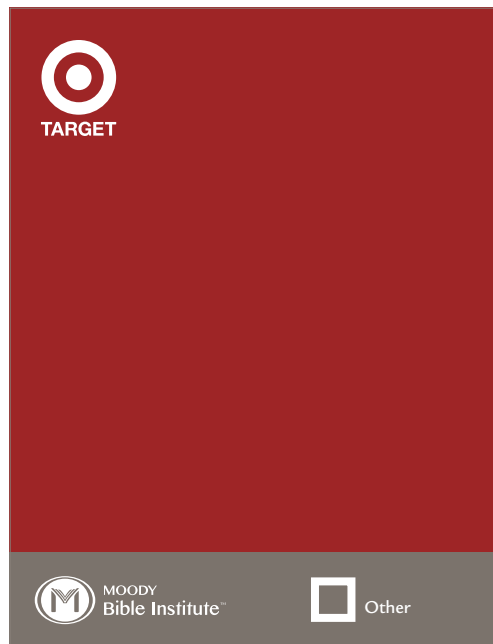


DO NOT place 1-Color White Reverse logo any color other than approved colors; the background color must match the “M”.

BRAND ENDORSED



Primary Endorsed: Applications such as sponsorship materials in which Moody plays a supportive role and brand recognition is desired.



Secondary Endorsed: Applications such as sponsorships materials in which Moody plays a minor role alongside other brands which are equally represented.

BRAND ENDORSED

Brand Endorsed materials are reinforcing of other organizations and events in which Moody plays a supportive but secondary (or even tertiary) role. These materials will be driven dominantly by the distinctive look and feel of the partner. However, there are two ways to address the Moody Brand in these situations:

- **Primary Endorsed** situations occur when a stronger connection to the Moody Brand is desired. The Moody Brand should be placed within an approved containment shape, which allows the Moody Brand color signal to be present, creating a stronger endorsement back to the brand.
- **Secondary Endorsed** situations occur when the Moody Brand plays a tertiary role, alongside additional brands on the same represented level. The Moody logo should only be expressed in the 1-Color White Screen Print logo format on a neutral background. In these situations, there is no representation of the Moody Brand colors.

SPONSORSHIP ROLE MISUSE



DO NOT knock out the "Moody M" when used on a photo.



DO NOT create new containment shapes.



DO NOT place the 1-Color White Reverse logo on any color that does not provide enough contrast, and / or hinders legibility.

*Infographics are for demonstration purposes only and do not dictate exact design layout.

Logo Sizing

Logo sizing is a simple way to build equity in a brand. Consistent use of the logo size provides a cohesive feel across all of our brands and their applications.

The logo sizes shown here are intended to provide guidance for specific applications.

All of the Moody logos are measured by the height of the symbol. While the width changes for each due to the length of the brand names, the height of the symbol is consistent.

LARGE COLLATERAL

**Large Collateral =
0.625"**

8.5" x 11" applications
(letterhead and similar size
communications)



MEDIUM COLLATERAL

**Medium Collateral =
0.5625"**

Advertisements, envelopes,
mail panels, small
brochures, etc.



SMALL COLLATERAL

**Small Collateral =
0.4375"**

Business cards, small note
cards, etc.



MINIMUM SIZE

**Minimum Size
0.25"**

The logo should never be
reproduced smaller than
this size.





*HELPFUL TIP: The overall height of the **Large Size** is 0.6998"*

Please note: While the logo is always measured by the height of the symbol, "Moody Theological Seminary" is taller than the symbol. Look for the "Helpful Tip" below each of the logos for the overall height of each of the specified sizes.



*HELPFUL TIP: The overall height of the **Medium Size** is 0.6299"*



*HELPFUL TIP: The overall height of the **Small Size** is 0.4899"*



*HELPFUL TIP: The overall height of the **Minimum Size** is 0.2799"*

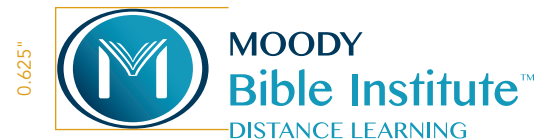
Logo Sizing (CONT.)

Please note: While the logo is always measured by the height of the symbol, "Moody Bible Institute Distance Learning" is taller than the symbol. Look for the "Helpful Tip" below each of the logos for the overall height at each of the specified sizes.

LARGE COLLATERAL

**Large Collateral =
0.625"**

8.5" x 11" applications
(letterhead and similar size
communications)

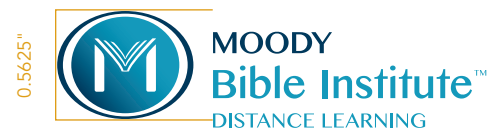


HELPFUL TIP: The overall height of the **Large Size** is 0.6761"

MEDIUM COLLATERAL

**Medium Collateral =
0.5625"**

Advertisements, envelopes,
mail panels, small
brochures, etc.



HELPFUL TIP: The overall height of the **Medium Size** is 0.6085"

SMALL COLLATERAL

**Small Collateral =
0.4375"**

Business cards, small note
cards, etc.



HELPFUL TIP: The overall height of the **Small Size** is 0.4733"

MINIMUM SIZE

**Minimum Size*
0.25"**

The logo should never be
reproduced smaller than
this size.



HELPFUL TIP: The overall height of the **Minimum Size** is 0.338"

*Moody Bible Institute Distance Learning has a larger Minimum Size than all of the brands due to the "Distance Learning Modifier" to maintain legibility. The Minimum Size for Moody Bible Institute Distance learning is 0.3125".



Logo Clear Space

Clear space refers to the minimum amount of “white space” around the logo that should always be free from copy, page edges, graphics or other distracting elements.

While these measurements are simply the minimum amount, using a larger clear space around the logo is always beneficial to the legibility and integrity of the brand.

CLEAR SPACE: GRAPHICS

1 X has been established for the minimum amount of clear space around the logo on all sides to avoid graphic infringement.

CLEAR SPACE: TYPE

A larger amount of clear space has been defined to keep other type/copy away from the logo to prevent lock-up confusion. 2 X has been established for the minimum amount of clear space around the logo on all sides.

Please note: The only exception to this rule is the address lock-up on an envelope, in which the clear space should be 1 X.

X is always equal to the cap-height of the dominant name in each of the logos (i.e. “M” in “MOODY” for the Moody Global Ministries identity and “R” in “Radio” for the Moody Radio identity).

CLEAR SPACE - GRAPHIC INFRINGEMENT -



Application Example:

The Moody Radio logo is placed within a graphic bar, with 1 X space around the logo.

CLEAR SPACE - TYPE INFRINGEMENT -



Application Example:

The Moody Publishers logo is placed near the headline and body copy, with 2 X space between the logo and additional copy.

Logo Alignments

By aligning elements within a grid to the logo, it provides structure and organization to the composition of our materials. Alignments to the logo have been established (both horizontally and vertically) to create visual balance and purpose while maintaining consistency.

The alignments are consistent across all of the logos in the Moody Brand system.



Master Brand Tagline: Lock-up

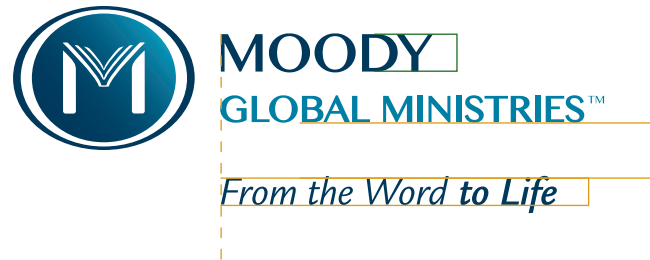
The tagline for Moody Global Ministries is “From the Word to Life” — artwork files have been created for the tagline. The lock-up should never be recreated.

TAGLINE LOCK-UP

When it is desired for the tagline to be locked up to the logo, please use the appropriate logo file (Moody_Tag....), which includes the logo and the tagline in one file based on the specs shown here.

All logo specs, color formats, sizing and clear space rules apply to the tagline lock-up.

MASTER BRAND IDENTITY TAGLINE LOCK-UP



MINIMUM SIZE

Minimum Size
0.375"

The logo should never be reproduced smaller than this size when using the tagline.

0.375"



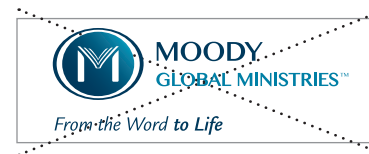
HELPFUL TIP: The overall height of the **Minimum Size** is **0.5396"**

TAGLINE MISUSE

X is always equal to the cap-height of the dominant name in each of the logos (i.e. “M” in “MOODY” for the Moody Global Ministries identity).



DO NOT change the proportions of the tagline to the logo.

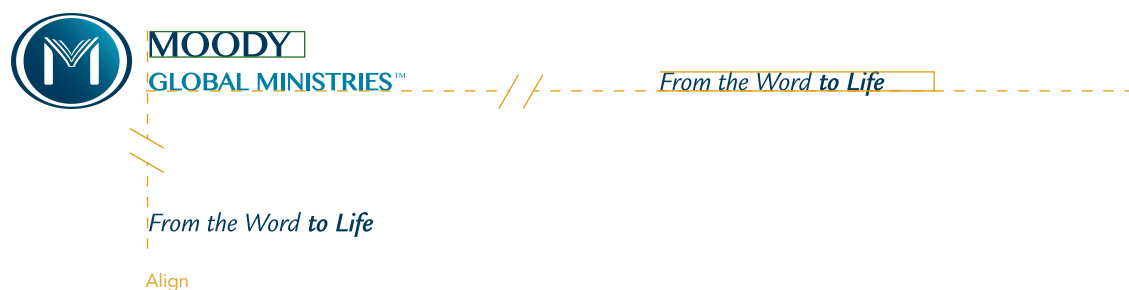


DO NOT create different alignments.



DO NOT change, recreate or re-typeset the tagline artwork.

TAGLINE ALIGNMENTS

Master Brand Tagline:
Alignment

The tagline is not required to be locked up to the logo; it can be placed elsewhere within the composition, preferably aligned to the Moody Global Ministries logo. A vertical and horizontal alignment have been established for the tagline.

When the tagline is aligned to the logo elsewhere in a composition, it is still important to keep the size proportion consistent. The cap height of the tagline is 70% X.

ALIGNMENT EXAMPLES

The examples shown to the left illustrate how to align the logo within a composition layout. The tagline can, in fact, be placed at the bottom of a page as long as it maintains the proper alignment.

Please note that the tagline has a set of artwork files and should not be typeset unless it is used within body copy.

Logo Misuse

The logos shown here are a few examples of how NOT to treat the logo. When the logo is altered in any way it not only creates legibility issues, it also can hinder the brand equity.

Always use the approved logo files.



DO NOT scale or stretch the logo in a manner that distorts the logo's original proportions.

DO NOT alter the colors of the logo.

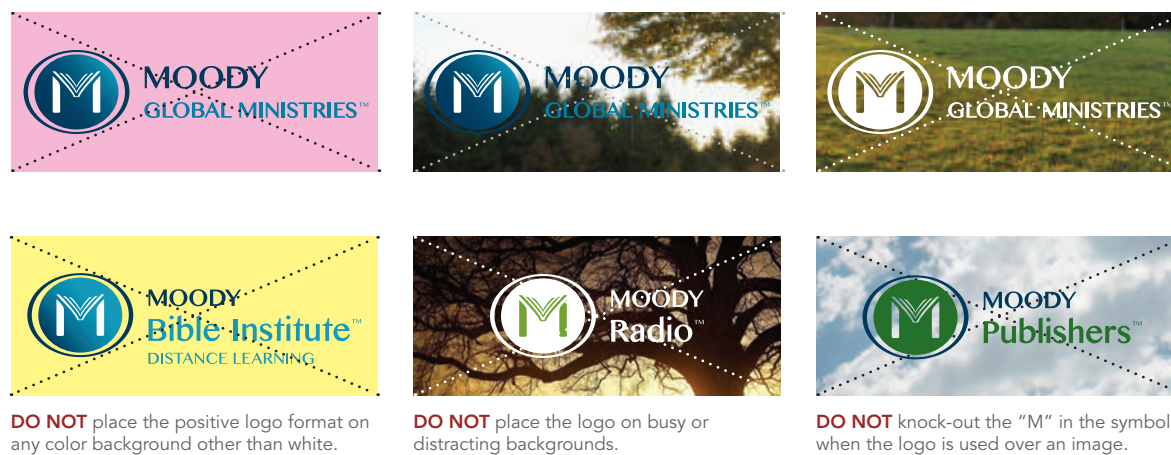
DO NOT redraw or re-typeset any element of the logo.



DO NOT stylize, tilt or add effects to the logo such as drop shadows, bevels, outlines, gradients or glows.

DO NOT rearrange or resize any of the logo components to create additional logo lock-ups.

DO NOT violate the clear space with graphic elements, typography or page edges. Type that is too close to the logo would change the logo's intended reference or meaning.







3 MOODY GLOBAL MINISTRIES SYSTEM ELEMENTS

The Moody Global Ministries System Elements chapter provides detailed information on the core look and feel that expresses the Moody Global Ministries brand and distinguishes it from other organizations. This foundational information gives you the tools needed to build the brand through the use of color and typography.

*System Elements are the **visual vocabulary** of the brand identity that create proprietary ownership of your visual expression.*

DESIGN BASICS

Moody Global Ministries System Color
Color specifications for Moody Global Ministries.

Moody Global Ministries Color Usage
Provides guidance and examples on how to apply color within applications.

Moody Global Ministries System Typography
Details on the Moody Global Ministries typestyles including design and electronic fonts.

Moody Global Ministries System Typography Examples
Illustrates how type is visually expressed.

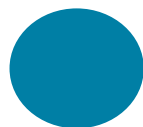
Beyond the logo, a strong and consistent use of Moody design elements promotes high recognition and distinguishes all of our communication applications from similar organizations. Design Basics includes specifications for the core elements, including color and typography.

MASTER BRAND COLORS



DARK BLUE
(MASTER BRAND)

PMS 302*
CMYK: 100.48.12.58
RGB: 0.59.92
HEX: 003B5C



MEDIUM BLUE

PMS 633*
CMYK: 98.6.10.29
RGB: 0.115.150
HEX: 007396

SUB-BRAND COLORS



LIGHT BLUE
(EDUCATION)

PMS 7459*
CMYK: 72.9.9.16
RGB: 66.152.181
HEX: 4298B5



LIGHT GREEN
(RADIO)

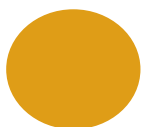
PMS 377
CMYK: 50.1.100.20
RGB: 122.154.1
HEX: 7A9A01



DARK GREEN
(PUBLISHERS)

PMS 364
CMYK: 71.4.100.45
RGB: 74.119.41
HEX: 4A7729

SUPPORT COLORS



GOLD

PMS 7550
CMYK: 0.34.98.12
RGB: 209.144.0
HEX: D19000



DARK GRAY

PMS 404
CMYK: 20.25.30.59
RGB: 119.110.100
HEX: 776E64



LIGHT GRAY

PMS 401
CMYK: 10.11.17.27
RGB: 175.169.160
HEX: AFA9A0

Moody Global Ministries System Color

Color sets the tone for all of our applications and represents the brand in a strong and compelling way. Moody Global Ministries' color palette is comprised of eight colors (Dark Blue, Medium Blue, Light Blue, Light Green, Dark Green, Gold, Dark Gray and Light Gray) that provide a richness and depth through value shift, with easy transitions. These fresh colors breathe life into the brand, express the depth of the organization and create a unified and simple color story. While tints are acceptable for use as accents, they should never be the dominant color signal — always use them with the brand color at 100%.

MASTER BRAND COLORS

The Master Brand colors (Dark Blue ● PMS 302 and Medium Blue ● PMS 633) should be the dominant color signal for Moody Global Ministries.

SUB-BRAND COLORS

The Sub-brand Colors are the individual colors that represent each of the different sub-brands.

SUPPORT COLORS

The Support Colors should be used as accents to give depth to applications.

*Colors used in the Moody Global Ministries logo.

Moody Global Ministries Color Usage

COLOR USAGE SCALE

The color usage scale provides guidance for the color proportion use on the overall system and individual applications. While proportions can shift depending on need, this usage scale should be used as a guide to ensure appropriate color application across an entire application.

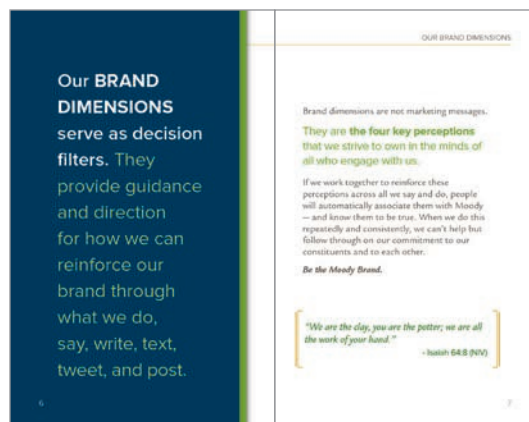
Please note: The usage scale is intended to guide the color across an entire application, not necessarily a single spread at a time.

COLOR APPLICATION

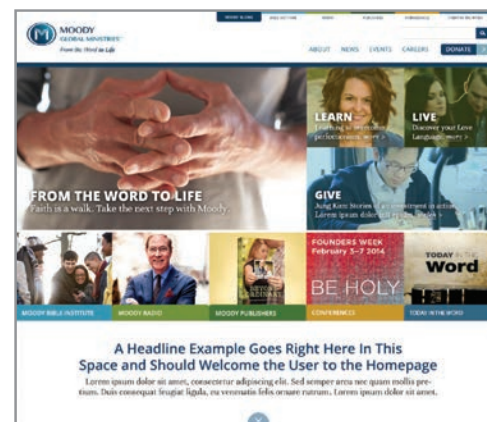
Moody Global Ministries has a flexible color palette that allows users to create emphasis and personality through the combination of colors. The Dark Blue (● PMS 302) should always be present in materials, and should be complemented with one of the sub-brand colors at a time.

The support colors can be used as accents to provide depth within a layout. The composition should never feel busy or circus-like due to the number of colors used. All of the sub-brand colors can be present when representing the entire Moody system within a single application, such as the Moody Global Ministries web home page.

COLOR USAGE SCALE



Application Example:
Moody Brand Book (Interior Spread)



Application Example:
Website (MoodyMinistries.net Homepage)

COLOR SCALE MISUSE



DO NOT use more than one sub-brand color prominently within a composition at a time.

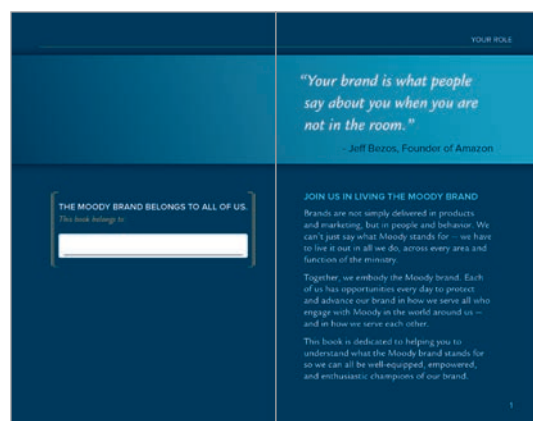


DO NOT use the Gold color as a dominant color signal.

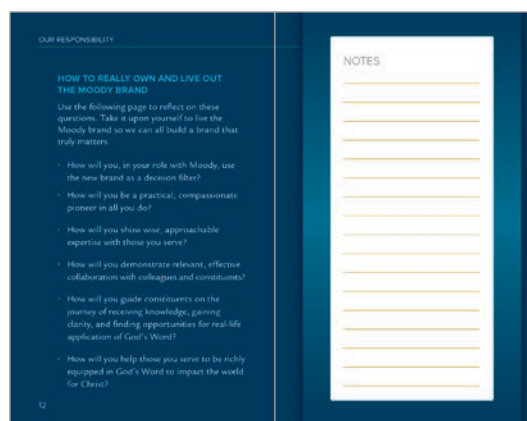


DO NOT forget to include the Master Dark Blue prominently within a composition.

MASTER BRAND GRADIENT



Application Example:
Moody Brand Book (Interior Spread)



Application Example:
Moody Brand Book (Interior Spread)

MASTER BRAND GRADIENT

A linear gradient has been established for Moody Global Ministries that complements the logo. The preferred gradient is darker in tone and is created by using the Dark Blue (● PMS 302) and the Light Blue (● PMS 7459).

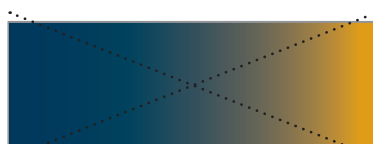
When using the master brand gradient, the composition as a whole should be dominantly Dark Blue, using the Light Blue as an accent to direct the eye.

The gradient should be used in a limited amount to add visual depth to a composition, which should not be seen as complex or busy.

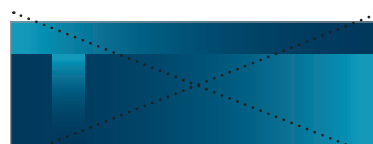
GRADIENT MISUSE



DO NOT emphasize the lighter Blue within the overall composition when a gradient is used.



DO NOT create alternative color gradients using the Master Brand color.



DO NOT use multiple gradients within a single composition.

Moody Global Ministries System Typography

To provide a visual voice to all of our written words, it is important to use consistent typefaces.

DESIGN FONTS

Proxima Nova and ITC Legacy Sans have been selected as the system fonts for the Moody Brand and should be used whenever possible. There are several weights available within each of the font families. These are “design fonts” and should be used for all design/marketing materials such as brochures, newsletters and so on. To utilize these fonts, they will first need to be purchased and added to your computer font library.

DESIGN FONTS

- PROXIMA NOVA -

Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Semibold

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Extrabold

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

- ITC LEGACY SANS STD -

Book

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Book Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Medium Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

ELECTRONIC FONTS

- ARIAL -

Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

- GEORGIA -

Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

DIGITAL FONTS

- OPEN SANS -

Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

- GEORGIA -

Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

ELECTRONIC FONTS

An “electronic font” is a font selected for day-to-day use and should be used in programs such as PowerPoint, Word, and Excel. **Arial** and **Georgia** are the selected electronic fonts and are available for use on all computers. These fonts are to be used in place of the design fonts in order to maintain appearance across multiple computers/users.

DIGITAL FONTS

A “digital font” is a font that was specifically designed for on-screen use for optimum legibility. **Open Sans** and **Georgia** are the selected digital fonts and are available for use in our website and email programs. Open Sans is a “Google Font” and should only be used for these digital applications. Georgia is referred to as a “system-font” as it is available on all computers (including PC and Mac).

Please note: Verdana is an approved default font to use in place of Open Sans when technical constraints apply, such as some versions of the Outlook email program.

DO NOT use any of the “Design” or “Digital” fonts in PowerPoint or Word, as it could create font issues when transferring files to other machines that do not have this font.

Moody Global Ministries Typography Examples

The verbal side of the Moody Brand should also be visually expressive. Using a combination of the two font families (Proxima Nova and ITC Legacy Sans) simultaneously can give life and personality to the headlines, body copy and callouts within an application. The pairing of the two fonts creates a nice harmony and balance of their unique characteristics.

Proxima Nova is often used in call-outs and headlines in a mix of upper / lowercase and all-caps treatments. It is a clean and open typeface that adds a quiet strength and a contemporary personality.

ITC Legacy Sans is generally used for body copy within applications. It is a modernized and approachable font with the characteristics of a traditional serif that is highly legible and sophisticated.

Shifting between the two fonts is a great way to add emphasis within copy. It is important to change the color in addition to the font shift, which will make the type change obviously intentional.

HEADER / BODY COPY

- EXAMPLE -

MOODY IS SO MUCH MORE

than education. Or radio. Or conferences. Or books.

We help those we serve to take the next step in their spiritual walk, wherever they are in their journey — from learning and understanding biblical truth ... to living out that truth every day, in every way ... to giving others that same opportunity.

PULL QUOTE

- EXAMPLE -

*“Your brand is what people say about
you when you are not in the room.”*

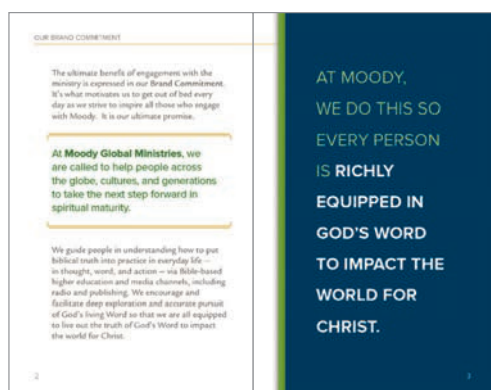
- Jeff Bezos, Founder of Amazon

CALLOUT

- EXAMPLE -

THE MOODY BRAND BELONGS TO ALL OF US.

This book belongs to:



Application Example:

Moody Brand Book (Interior Spread)



Application Example:

Website



Application Example:

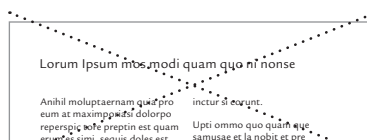
MoodyMinistries.net (Home Page)



Application Example:

MoodyMinistries.net (Home Page - close up)

TYPOGRAPHY MISUSE

**DO NOT** change the font mid-sentence.**DO NOT** use unapproved fonts in Moody Global Ministries corporate materials.**DO NOT** use flat, rigid type styles that lack movement or depth.

Fostering movement by creating a strong visual hierarchy can direct the eye and amplify part of a story, while simultaneously being harmonious and inviting. The type should not appear prescriptive, rigid or emotionally detached.

APPLICATION EXAMPLES

Corporate Stationery: Letterheads

Corporate Stationery: Business Cards

Corporate Stationery: Envelopes

This section provides examples of applications that have been developed using the guidelines provided in this Brand Style Guide. The applications shown on the following pages are intended to be used for reference when developing new materials to ensure that all materials fit within the system and help strengthen the overall look and feel of the brand.



Corporate Stationery: Letterheads

One cohesive stationery system has been designed for all of the Moody brands to create a unified system look and feel.

A thick (brand specific) color bar is used along the top edge and is paired with a Master Dark Blue pin-line. However, the color bar system is flipped for MGM, where the thick bar is in the Master Dark Blue, and the thin pin-line is used in the Medium Blue.

A secondary pin-line bleeds off the left edge and extends to the right margin and is used in the primary brand color on the bottom half of the application, drawing attention to address block. These design elements are used across all of the stationery applications.

In the letterhead, the specific sub-brand logo is used in the top left corner, with the tagline horizontally aligned to the sub-brand name in the top right corner. All of the letterheads feature the five main sub-brand logos (MBI, MTS, MBIDL, MP and MR) along the bottom of the letterhead.

Corporate Stationery: Business Cards

The business card is designed to mimic the letterhead through the vertical format and the use of the core system design elements.

The front of each of the business cards features the specific sub-brand logo with the Moody tagline locked-up to the logo. The back of the Moody Global Ministries business card features the five main sub-brands (MBI, MTS, MBIDL, MP and MR); the back of the Education business cards feature the logos of the three main education brands (MBI, MTS and MBIDL); the back of the Moody Radio business card is customized to feature the region's main radio stations (with the dominant station on top in bold); and the back of the Moody Publishers business card is intentionally left blank.

BUSINESS CARD FRONT

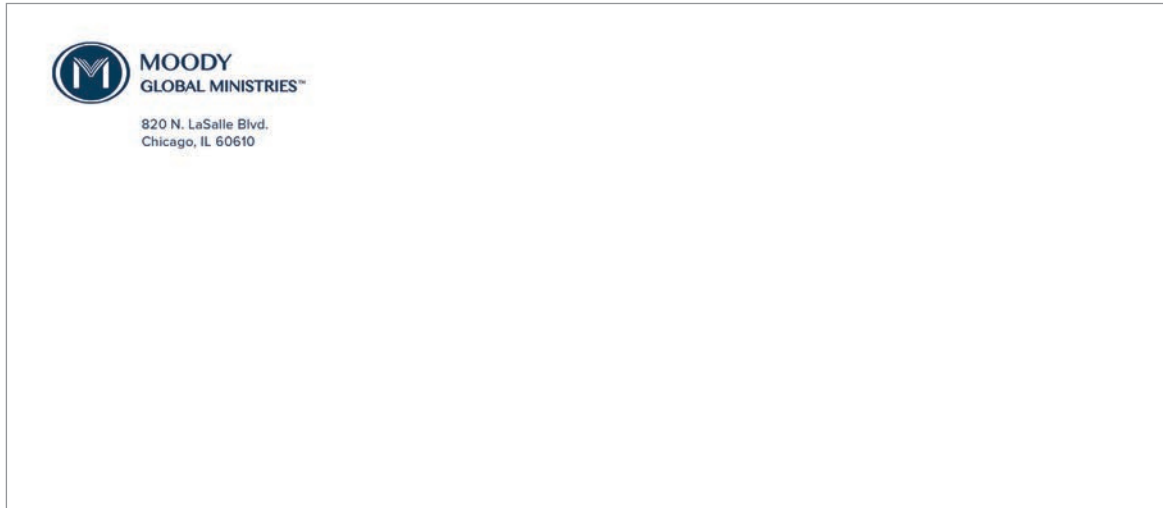


BUSINESS CARD BACK



Corporate Stationery: Envelopes

All of the Moody envelopes use the same simple structure, with the main logo and the address positioned directly underneath, left-aligned to the logotype. The format is clean and sophisticated.







4 MOODY EDUCATION BRANDS SYSTEM ELEMENTS

The Moody Education System Elements chapter provides detailed information on the core look and feel that expresses the Moody Education brands (including Moody Bible Institute, Moody Bible Institute Distance Learning and Moody Theological Seminary) and distinguishes them from other organizations. This foundational information gives you the tools needed to build the brand through the use of color, typography, photography and a variety of graphic devices.

*System Elements are the **visual vocabulary** of the brand identity that create proprietary ownership of your visual expression.*

DESIGN BASICS

Moody Education Brand System Color

Color specifications for all of the Moody Education brands.

Moody Education Brands Color Usage

Provides guidance and examples on how to apply color within applications.

School Accent Color Application

Provides guidance on applying school accent colors within applications.

Moody Education Brands System Typography

Details on the Moody Education brands typestyles including design and electronic fonts.

Moody Education Brands System Typography Examples

Illustrates how type is visually expressed.

Using a Grid

Guidance on how to dynamically use a grid.

Moody Education Brands System Photography

Provides a brief checklist for content and visual cues in photography.

Color Overlay Bars

Direction on layering color on top of imagery.

Color Infused Treatment

Illustrates how to infuse images with color.

Beyond the logo, a strong and consistent use of Moody Education design elements promotes high recognition and distinguishes all of our communication applications from similar organizations. Design Basics includes specifications for the core elements, including color, typography and photography.

DOMINANT COLORS	PRIMARY ACCENT COLORS	LIGHT BLUE (MOODY EDUCATION) PMS 7459* CMYK: 72.9.9.16 RGB: 66.152.181 HEX: 4298B5
		
	DARK TONE ACCENTS	MEDIUM BLUE PMS 633 CMYK: 98.6.10.29 RGB: 0.115.150 HEX: 007396
		
SCHOOL ACCENT COLORS		GOLD (MBI) PMS 7550** CMYK: 0.34.98.12 RGB: 209.144.0 HEX: D19000
		
		RUST (MBIDL) PMS 159 CMYK: 1.72.100.0 RGB: 203.96.21 HEX: CB6015
		
		RED (MTS) PMS 7628 CMYK: 10.92.82.33 RGB: 158.42.43 HEX: 9E2A2B
		
		DARK GOLD PMS 7551 CMYK: 0.40.96.32 RGB: 180.126.0 HEX: B47E00
		
		DARK RUST PMS 160 CMYK: 6.71.100.31 RGB: 161.86.28 HEX: A1561C
		
		DARK RED PMS 1815 CMYK: 16.97.86.58 RGB: 124.37.41 HEX: 7C2529
		
SUPPORT COLORS**		DARK BLUE (MASTER BRAND) PMS 302* CMYK: 100.48.12.58 RGB: 0.59.92 HEX: 003B5C
		
		DARK GRAY PMS 404 CMYK: 20.25.30.59 RGB: 119.110.100 HEX: 776E64
		
		LIGHT GRAY PMS 401 CMYK: 10.11.17.27 RGB: 175.169.160 HEX: AFA9A0
		

* Colors used in the Moody education logos — MBI, MBIDL, MTS and MA.

** Gold is also used as a support color across all Moody brands, and complements the primary school offering, MBI.

Moody Education Brands System Color

Color sets the tone for all of our applications and represents the brand in a strong and compelling way. All of our education brands (MBI, MBIDL, MTS) use the color palette shown here. While tints are acceptable for use as accents, they should never be the dominant color signal. Always use them with the brand color at 100%.

DOMINANT COLORS

Moody Education Light Blue (● PMS 7459) should be the dominant color signal for all Moody Education brands.

SCHOOL ACCENT COLORS

Each of the Moody schools have a designated "primary accent color" that should be used in tandem with the Moody Education blues as an accent color, establishing a visual wayfinding device. Each of the primary accent colors has a complementary dark tone accent color that is used minimally — please refer to page 100 for more details on dark tone color use.

SUPPORT COLORS

Support colors should be used as accents to give depth to applications. The support colors are consistent across all of the Moody brands.

Moody Education Brands Color Usage

The color usage scale provides guidance for the color proportion use on the overall system and individual applications. While proportions can shift depending on need, this usage scale should be used as a guide to ensure appropriate color use across an entire application.

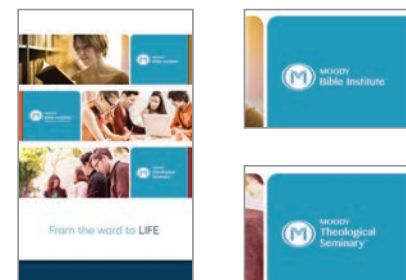
In all Moody education applications, Light Blue (● PMS 7459) should be the dominant color signal to establish equity in the Moody Education sub-brand family as a whole.

The **Moody Education Color Usage Scale** shows the full color palette and proportions for all of the colors, including the individual school colors. This color usage scale will provide direction when all of the brands are being represented on the same application.

The **Specific School Color Usage Scale** shows the proportions of colors when only one school is being represented at a time. The example shown here uses the colors for Moody Bible Institute; however, the proportions are the same no matter which school — simply replace the golds with the appropriate school colors.

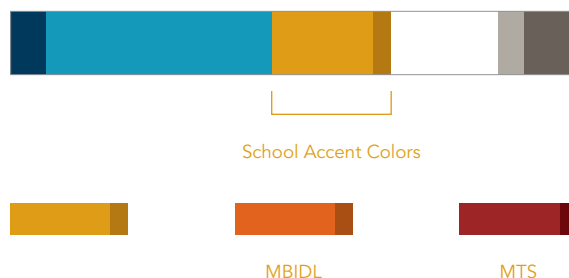
Please note: The usage scale is intended to guide the color across an entire application, not necessarily a single spread at a time.

COLOR USAGE SCALE - MOODY EDUCATION -



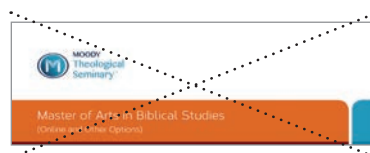
Application Example:
Brochure Cover (All Education Brands Present)

COLOR USAGE SCALE - SPECIFIC SCHOOL -



Application Example:
Brochure Cover (Single School Brand Present)

COLOR SCALE MISUSE



DO NOT use the incorrect color accents on school materials — (i.e., Rust for MTS instead of Red).



DO NOT use any of the school accent colors as a full page flood or on more than 40% of the page.



DO NOT forget to include the Master Dark Blue within a composition.

MBI - EXAMPLE -



EDUCATION DOMINANT



SCHOOL DOMINANT



MBIDL - EXAMPLE -



MTS - EXAMPLE -



School Accent Color Application

While all school materials should predominantly use the Moody Education Light Blue (● PMS 7459), the specific school accent color should be present on all designated school materials. The amount is variable depending on the need.

Both an education dominant and a school dominant color signal should be executed in one application to achieve an overall color balance that follows the color usage bar.

For example, a cover may be predominantly Moody Education Blue, and a feature spread may be composed to use the school color dominantly, but it is when they are used together as part of a larger application that you achieve the correct color balance desired for our brand.

APPLYING COLOR

The school accent color can be represented in several ways:

- Color Photography
- Color Boxes
- Color Typography

Please note: The examples shown here are cropped images and may not give a holistic view of the color signals within each image — they are intended to bring focus to how color is applied.

Moody Education Brands System Typography

To provide a visual voice to all of our written words, it is important to use consistent typefaces.

DESIGN FONTS

Corbert and ITC Legacy Sans have been selected as the system fonts for Moody Education brands and should be used whenever possible.

Corbert is a clean and open typeface that adds a touch of modern youth, while ITC Legacy Sans is a modernized and approachable font with the characteristics of a traditional serif that is highly legible and sophisticated.

There are several weights available within each of these font families. These are “design fonts” and should be used for all design / marketing materials such as brochures or newsletters. To utilize these fonts, they will first need to be purchased and added to your computer font library.

Please note: The use of ITC Legacy Sans is consistent across all Moody brands, and links all sub-brands back to the Moody Master Brand.

DESIGN FONTS

- CORBERT -

Thin
ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Thin Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Regular
ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Bold Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

- ITC LEGACY SANS STD -

Book
ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Book Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Medium
ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Medium Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Bold Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

ELECTRONIC FONTS

- ARIAL -

Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

- GEORGIA -

Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

DIGITAL FONTS

- OPEN SANS -

Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

- GEORGIA -

Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

ELECTRONIC FONTS

An “electronic font” is a font selected for day-to-day use and should be used in programs such as PowerPoint, Word, and Excel. **Arial** and **Georgia** are the selected electronic fonts and are available for use on all computers. These fonts are to be used in place of the design fonts in order to maintain appearance across multiple computers/users.

DIGITAL FONTS

A “digital font” is a font that was specifically designed for on-screen use for optimum legibility. **Open Sans** and **Georgia** are the selected digital fonts and are available for use in our website and email programs. Open Sans is a “Google Font” and should only be used for these digital applications. Georgia is referred to as a “system-font” as it is available on all computers (including PC and Mac).

Please note: Verdana is an approved default font to use in place of Open Sans when technical constraints apply, such as some versions of the Outlook email program.

DO NOT use any of the “Design” or “Digital” fonts in PowerPoint or Word, as it could create font issues when transferring files to other machines that do not have this font.

Moody Education Brands Typography Examples

The verbal side of the Moody Education brands should also be visually expressive. Using a combination of the two font families (Corbert and ITC Legacy Sans) creates a nice harmony and balances their unique characteristics.

Corbert is often used for headlines, sub-heads and call-outs in a mix of upper / lowercase and all-caps treatments.

ITC Legacy Sans is our global font that links all of the sub-brands within Moody together and is generally used for body copy within applications.

Here are a couple of type examples that provide guidance in development of future applications:

- **Main Title / Headlines** are set in Corbert in a larger type size in upper / lowercase. However, they can be treated in either all light weight or a combination of light and bold weights as shown to the right.
- **Sub-Heads** are set in Corbert in all caps and appear dominantly in Education Light Blue (● PMS 7459).
- **Body Copy** is set in ITC Legacy Sans and should primarily be used in Moody Dark Gray (● PMS 404).
- **Pull Quotes** are set in ITC Legacy Sans.
- **Callouts** are set in Corbert and appear in the school accent color and shift (either in or out of the text box) along the grid to capture more attention within the layout.

MAIN TITLE / HEADLINES - EXAMPLE -

Master of Arts in
Biblical Studies

MOODY
Theological
Seminary

SUB-HEAD / BODY COPY - EXAMPLE -

IM AUDAERO EST DOLUPTATEM

Im audaero est doluptatem faceatem dis aut aute nonsequas pelitiatiam doluptas et anisqui demporem enimporio to Im audaero est doluptatem faceatem dis aut aute nonsequas.

PULL QUOTE - EXAMPLE -

“

Itas ut re non porrunt re nam eossi inulpa diant pa everum que volum facepratem ut voluptur eati rehendem aut ma doluptatur, sintio sed ut essinulparum sus mi, quundusa verum in rent dolorporr.

CALLOUT - EXAMPLE -

Audaero est doluptatem et pel faceatem es disaut paaute nonsequas.

Uci aut magnis eat et, arumquates at illo cum quat. Inihit aut

Aborem hitio maximint et laut et qui atur vitem ventur. Busa paramet comnistius, odit, et pel id pligent, es ad que conet vendi nimint.



Application Example:
Moody Education Brochure (Extra Spread)



Application Example:
Moody Education Brochure (Interior Page)

COMPOSITION

Type should be placed on the page in a way that fosters movement, creates a strong visual hierarchy and directs the eye. Portions of a story can be amplified while simultaneously being harmonious and inviting. This is achieved by:

- Breaking traditional column and layout expectations — dynamic page layouts.
- Using multiple columns and flexing how content utilizes the space while maintaining alignments that provide structure.
- Creating purposeful white space on a page that provides visual breaks and directs the eye.
- Using color and type treatments (fonts / sizes) to establish a clear hierarchy and provide visual depth.

The type should not appear prescriptive, rigid or emotionally detached.

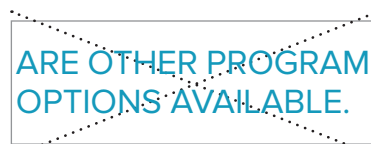
TYPOGRAPHY MISUSE



DO NOT change the font mid-sentence.



DO NOT type any of the Moody School names in all lowercase.



DO NOT use Proxima Nova (from the Moody Global typography system) in Moody Education materials.

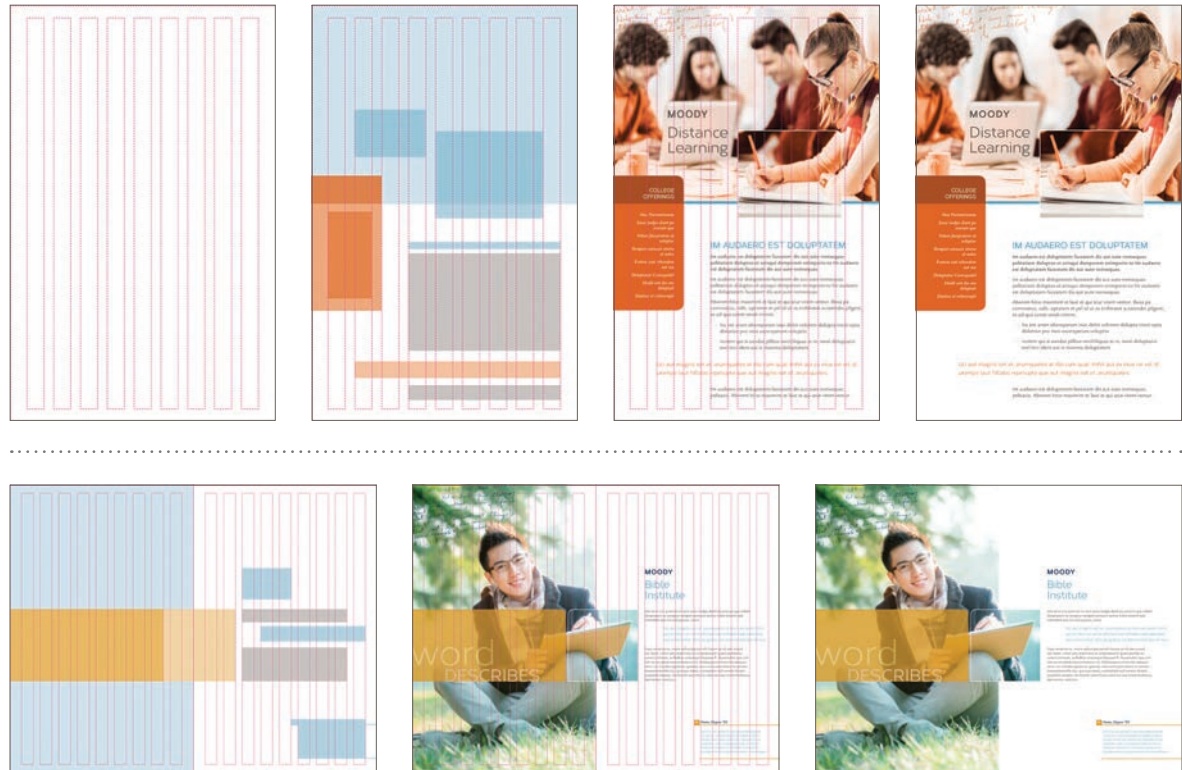
Using a Grid

Moody Education uses a versatile grid, which acts as an invisible guide to align the logo, title, body copy, images, etc., to add structure and flexibility to a variety of applications. This multi-column grid is established to add a framework and stability to an application, while providing a very large range of flexibility — it is not intended to be limiting.

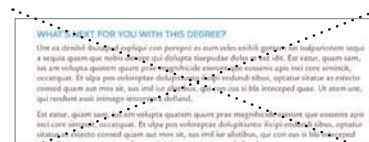
Use the guides to establish where to start and stop a line of copy and align graphic elements; however, it is not restricted to the use of only one column at a time. For example, you may have copy that flows over two grid columns or four. The examples shown to the right show the base structure of a 9-column grid and how headlines, body copy, call-outs, images, etc., align to the grid to design beautiful asymmetrical layouts.

Use the 9-column grid to create movement and interest by overlapping columns. Establishing purposeful white space creates dynamic layouts while maintaining clarity and hierarchy.

The grids used in these examples are set up to use 0.4375" margins, 9-columns and 0.25" gutters.



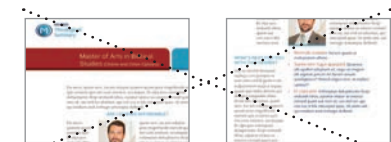
GRID MISUSE



DO NOT use more than 75 characters, or span all columns of the grid, in one line of copy.



DO NOT use a symmetrical grid.



DO NOT randomly place things on the page.

PHOTOGRAPHY CHECKLIST

CONTENT AND COMPOSITION CUES



The following lists the ideal subject matter to strive for in photography:

- ☐ Honest; subjects and situations relevant and purposeful to content
- ☐ Expresses confidence and wisdom
- ☐ Engaging; eye contact with person or activity
- ☐ Engaging; leaning forward, into the activity or conversation
- ☐ Subjects shown in real context; provides environmental cues
- ☐ Diversity represented (age, gender and / or ethnicity)

VISUAL CUES



Visual cues provide guidance beyond the content, specifically:

- ☐ Depth of field; focus on subject matter
- ☐ Warm, natural lighting (whether indoors or out)
- ☐ Light glow; spiritual essence
- ☐ Vibrant, rich colors; grounded by neutrals
- ☐ Tone is purposeful and intentional
- ☐ Contains colors from the School Accent Color palette

PHOTOGRAPHY MISUSE

- ☐ **DO NOT** show subject matter out of context.
- ☐ **DO NOT** use overly white imagery (white backgrounds, white clothes, white props).

Moody Education Brands System Photography

Photography is a compelling way to connect with our audiences on an emotional level that quickly resonates and leaves a lasting impression of our school and our students. This page provides guidance on the type of imagery to use when developing applications for Moody Education materials.

For global reinforcing signals please refer to pages 24–25, *Universal Photo Direction*.

Moody Education Brands System Photography (CONT.)

The imagery style established for Moody Education is unique and distinctive. Because of how important color infused images can be to communicating the tone of the brand, it is necessary to edit them correctly. It is equally essential to know when and when not to use them so that they do not become overused and / or distracting.

This page provides a brief checklist to evaluate when to use full color or color infused imagery.

COLOR APPLICATION CHECKLIST

WHEN TO USE THE COLOR EDITED IMAGE

When selecting an image for use, ask the following questions to determine if a full color or a color infused image should be used:

- | | |
|---|--|
| <ul style="list-style-type: none"> <input type="checkbox"/> Is there a natural use of the school accent color already in existence in the image? <input type="checkbox"/> Is there a strong color signal elsewhere in the application? <input type="checkbox"/> Is the image relatively small either in size or importance? <input type="checkbox"/> Is the image being used to represent education as a whole rather than an individual school? <input type="checkbox"/> Does the color infusion disrupt or overcomplicate a mandatory image? | <ul style="list-style-type: none"> <input type="checkbox"/> Is a strong color signal desired for the application? <input type="checkbox"/> Will a distinctive and unique photo style help distinguish the marketing materials? <input type="checkbox"/> Is the marketing material a flagship piece that requires an ownable look? <input type="checkbox"/> Is the image the feature of the piece? <input type="checkbox"/> Have I used color infusion to represent one or more schools in the same application? |
|---|--|

FULL COLOR IMAGERY



COLOR INFUSED IMAGERY



Color Overlay Bars

When full color imagery is used, it may still be important to bring the school color into the layout in a strong way — using a light and semi-transparent color bar is a great way to introduce color and can even be used to hold a callout or headline.



Before: Original Photo



After: Color Bar Added

COLOR INFUSED TREATMENT MISUSE



DO NOT use a solid bar over the image.



DO NOT use gradients in the color bar.



DO NOT add special effects to the bar such as bevels or drop shadows.

Color Infused Treatment

To infuse color into your images, please edit them in Photoshop. Each image needs to be treated on a case-by-case situation — there is not a "one-size-fits-all" solution for editing the images.

Here are a couple of image examples to show how the color has been altered. You will see the original, color edited image, as well as a screenshot of the Layers palette so you can see how the color has been infused.

The following gives you step-by-step instructions on how to (generally) achieve this look:

1. Start by creating a layer (above your image); fill with the CMYK color for the specific school.
2. Set the layer blending mode to "Color".
3. Next, create a layer mask to control where the color is applied.
4. Use a combination of a gradient blend (anchoring the color to the edge) and hand touching the mask will provide the best and most natural effect — each image will need to be treated differently based on the composition.

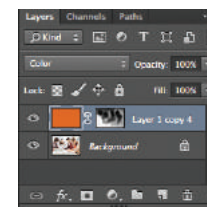
It is important to mask out areas of the image to protect the original color in areas of the image that provide context and realism — especially people's skin. The color balance and blending should feel natural and not overly synthetic with pops of distinctive color.



Before: Original Photo



After: Color-edited Photo



(Layer Toolbar Example)



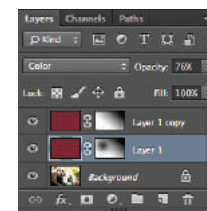
(Layer Mask)



Before: Original Photo



After: Color-edited Photo



(Layer Toolbar Example)

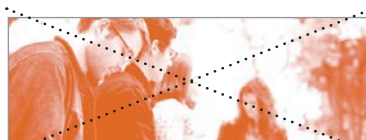


(Layer Mask)

COLOR INFUSED TREATMENT MISUSE



DO NOT put a color box overlay on the image to colorize the image.



DO NOT make flat color monotoes or duotones out of the images.



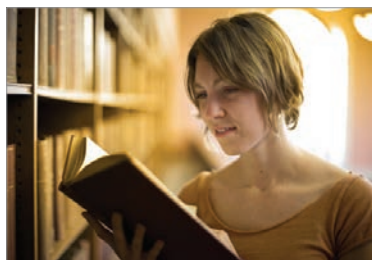
DO NOT use a linear gradient to add color to an image.

COLOR APPLICATION CHECKLIST

EDITING THE IMAGE COLOR

When editing a photo to include the specific color signal, ask yourself the following questions when evaluating the color application:

- ☐ Is there a 60%-40% color ratio between natural image color and school accent color?
- ☐ Does the color in the image feel natural with subtle color highlights?
- ☐ Is the image full of color and free of a duotone treatment?
- ☐ Does the image feel unique?
- ☐ Does the image convey time investment through the color treatment?



Good Example: Gold



Good Example: Rust



Good Example: Red

EVALUATING COLOR INFUSED IMAGES

It is important to take a step back and evaluate the image that has been edited to make sure it feels authentic. The final color infused image should be inspiring and purposeful. Use the checklist and examples to help guide and evaluate the color you infuse into your image to see if it is on the same level as these images.

Tip: Evaluate the image by itself, once again in context of the application and also when used next to other images, as the balance of the color can appear to shift once in use. Edit as needed.

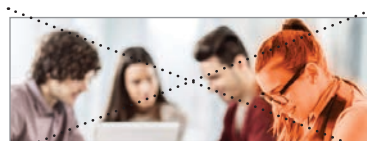
COLOR INFUSED IMAGE MISUSE



DO NOT allow the color to infuse everything in the photo.



DO NOT use color in a manner that feels forced or fake.



DO NOT single out people to colorize or make skin glow.

GRAPHIC DEVICES

Sermon Notes Texture

Illustrates how to use handwritten sermon notes as texture.

Feature Window Box

Information on the rounded corner box treatment used with images.

Feature Window Bar

Provides guidance and examples on how to use the double-sided box pairing.

Dark Tone Bars

Illustrates how to use the dark tone color bars with other graphic devices.

Dark Tone Pin-line

Illustrates how to use the dark blue pin-line graphic within a layout.

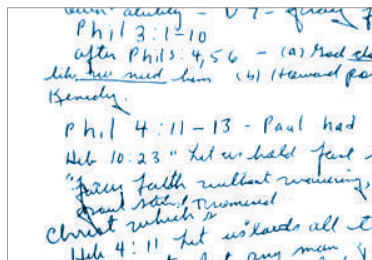
Pull Quote Device

Details on the unique pull quote device, including design and fonts.

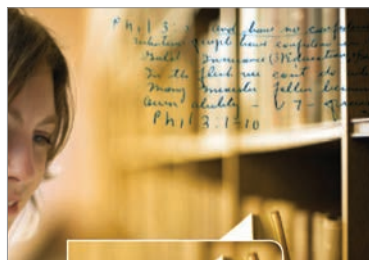
Graphic devices are design elements used to build upon and illustrate the brand. It is the combination of these elements that makes up the look and feel of the brand apart from the logo itself.

This section provides details for the Moody Education brands' unique graphic elements. When used consistently, these devices shape the core visual look and feel of the brand and establish recognition through distinction.

Sermon Notes Texture



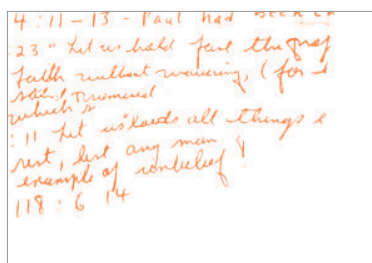
Example: Sermon Notes Texture sample



Application Example: Brochure Close-up
(Blue notes on top a Gold infused image)



Application Example: Brochure Page



Example: Sermon Notes Texture sample



Application Example: Brochure Close-up
(Rust notes on top a Rust infused image)



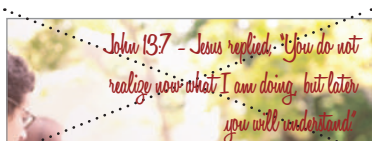
Application Example: Brochure Page

Handwritten sermon notes are used sparingly as a graphic element that is layered on top of imagery within a composition. The sermon notes texture should be treated as just that — texture. It is not intended to be the main feature of a layout — they are used to provide interest and add depth in a warm and inviting manner to a relevant image (i.e., student studying).

The following guidelines provide a framework to ensure the intended personality of the handwritten type is intact:

- Handwritten scripture notes should be handwritten — embracing the imperfections of hand-drawn type, which includes wobbly baselines and varying type rags.
- The letterforms are not intended to be precise or 100% legible, as they are used to provide visual texture; however, they should feel sophisticated and authentic.
- The notes should be real sermon / spiritual notes that reference bible quotes that add to the spiritual nature of the school's foundation and respected wisdom.
- Varying hand-written samples should be used; this instills a sense of community and the individuality of one's walk.
- The handwritten notes should be colored to match either the Moody Education Light Blue (● PMS 7459) or one of the school accent colors.

COLOR INFUSED TREATMENT MISUSE



DO NOT use a script font of any kind or use placeholder or "lorem ipsum" language.



DO NOT use the sermon notes as the primary feature of an application.



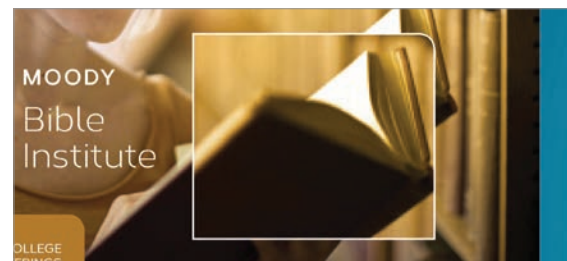
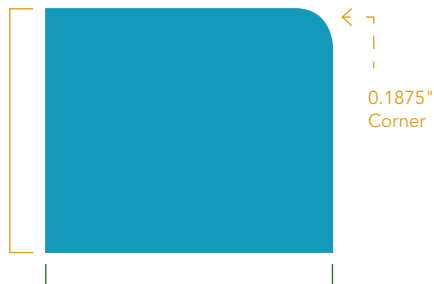
DO NOT place the sermon notes over metaphorical or non-relevant imagery, color blocks or white space.



Feature Window Box

The Feature Window Box is a graphic device that brings clarity and amplifies what is important in the image. The shape is inspired from the "Moody M" symbol through a combination of straight edges and a curved corner. The following guidelines provide a framework to establish consistency while maintaining flexibility:

- Only use one rounded corner at a time, preferably in the upper right or upper left corner, depending on the composition.
- Maintain a consistent corner radius of 0.1875" and use asymmetrical compositions of the box.
- The preferred proportions of the feature window box occur when the height is equal to 85% of the width. This is flexible depending on use (i.e., pocket of a folder).
- The feature window box can be filled with one or a combination of: color, imagery, headlines, etc.
- When layering on top of an image, the image within the box can be slightly magnified to draw attention to the subject matter.
- When placing on top of an image or color field there should be a 1.5pt white border around the box.
- The feature window box can be placed within a composition to purposefully break boundaries, creating movement.



Application Example: Close-up



Application Example: Brochure Close-up

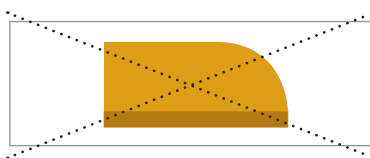
(Magnified Image — Box placement is the area of focus within the image)



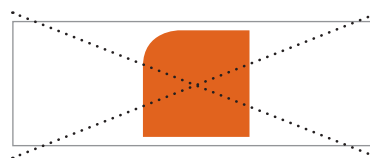
Application Example: Brochure Close-up

(Color Block — Pocket of a folder)

PERSPECTIVE WINDOW MISUSE



DO NOT use alternative corner radii on perspective windows.

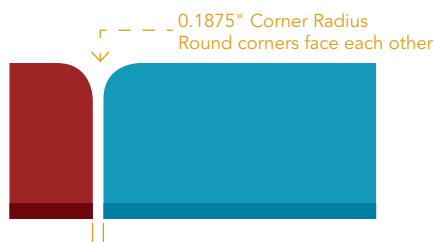


DO NOT show the box as a perfect square.



DO NOT overuse the rounded corners.

Feature Window Bar



Application Example: Cover (Close-up)

The Feature Window Bar is achieved when two feature window boxes are used as a pair to create one graphic element. The following guidelines provide a framework to establish consistency while maintaining flexibility:

- It is important to have the round corners face each other, as it mimics the shape of an open book.
- Maintain a consistent corner radius of 0.1875".
- Only use one rounded corner per box.
- Leave a small amount of white space, equal to 0.625", between the two boxes.
- Use asymmetrical compositions of the box pairing within applications.
- The perspective window box pairings can be filled with color, imagery, headlines, logos, etc.
- Each side of the box pairings should be treated differently from its partner box (i.e., color filled on one side and a contained image in the other, or Red on one side and Light Blue on the other).



Application Example:
(Color Block / Title and Image)

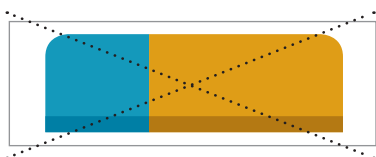


Application Example:
(Color Block / Logo and Image)

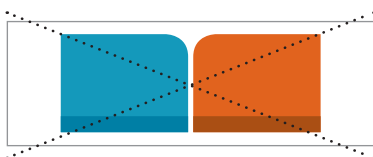


Application Example:
(Color Block / Headline and Image)

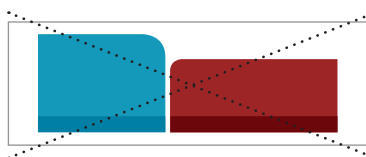
PERSPECTIVE WINDOW MISUSE



DO NOT show the rounded corners on the exterior corners of two boxes used together or close the gap between the boxes.



DO NOT show the boxes as equal lengths or as a perfect square.



DO NOT use boxes of different height together to create a pairing or use different corner radii.

Dark Tone Bars

When color is used as a graphic device such as in the feature window bar, it is important to include a Dark Tone Bar. Dark tone bars are a minimal color bar used in conjunction with the color field — creating a graphic shadow treatment that provides depth to the composition and accentuates the primary color field.

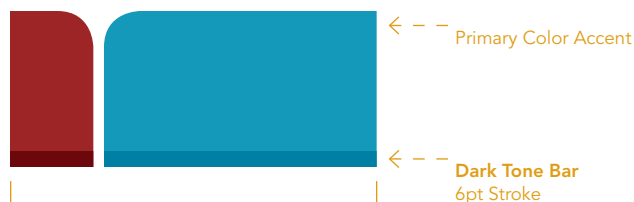
The dark tone bar can be used in a thicker treatment when it holds content and / or overlaps imagery. When a larger dark tone color area is used, you can use a small bar of the Moody Education Light Blue to help with color balance.

Specific color combinations have been established and approved for use for each school accent color:

- **Moody Education** — Light Blue (● PMS 7459) and Medium Blue (● PMS 633).
- **Moody Bible Institute** — Gold (● PMS 7550) and Dark Gold (● PMS 7551).
- **Moody Distance Learning** — Rust (● PMS 159) and Dark Rust (● PMS 160).
- **Moody Theological Seminary** — Red (● PMS 7628) and Dark Red (● PMS 1815).

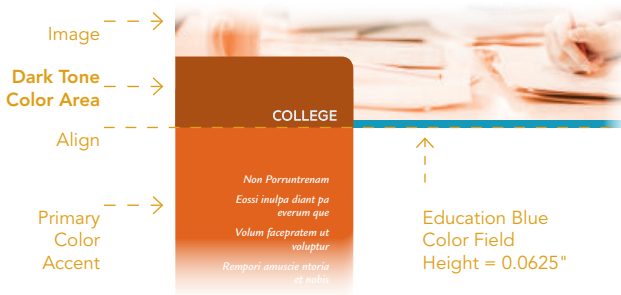
Please note: The dark tone colors can never be used by themselves to represent the school brand — they are only approved for use when fused with the school's primary accent color.

DARK TONE COLOR BARS



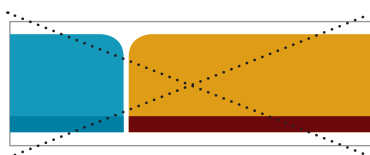
Application Example: Insert Sales Sheet
(Color Foundation Bar / Pin-line)

DARK TONE COLOR AREA

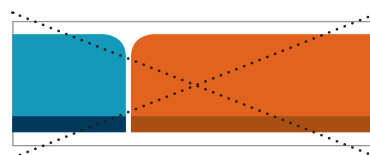


Application Example: Brochure Page
(Color Blocks)

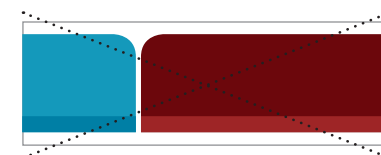
DARK TONE BAR MISUSE



DO NOT mix and match school colors.



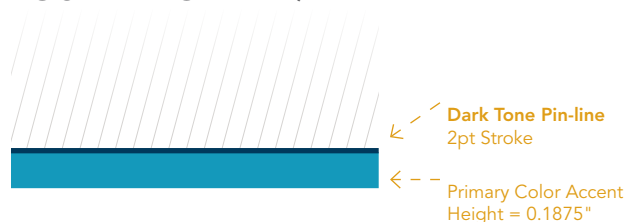
DO NOT use the Dark Master Blue as a dark tone on the Light Blue in a perspective window box pairing.



DO NOT flip the proportions so that the dark tone color is more dominant than the primary color accent.

Dark Tone Pin-line

FOUNDATION BAR/PIN-LINE



Application Example: Insert Sales Sheet

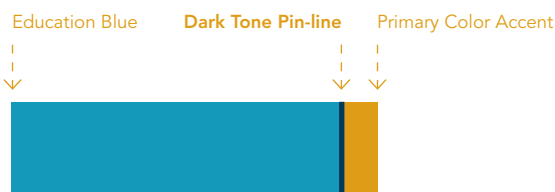
(Color Foundation Bar / Pin-line)

A Dark Tone Pin-line is a thin stroke (2pt) used in the Master Dark Blue (● PMS 302) and is paired with either a foundation bar or a color block (both of which are Education Light Blue ● PMS 7459) as a grounding element.

The thin dark blue pin-line serves as a grounding element and even helps transition between the Education Light Blue and the individual school colors.

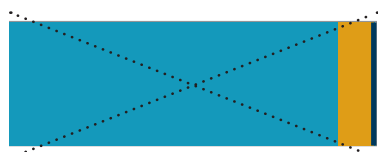
The foundation bar is always anchored the edge of the material and the dark tone pin-line is on the entire edge of the foundation bar.

COLOR SEPARATOR PIN-LINE

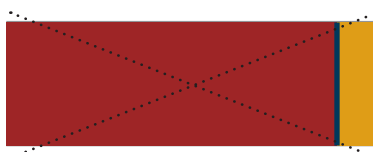


Application Example: Cover Close-up

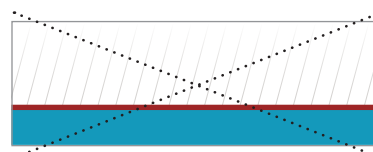
DARK TONE PIN-LINE MISUSE



DO NOT rearrange the placement of the bars or forget to use the dark tone pin-line.



DO NOT mix and match school colors or use the dark tone pin-line to separate two different school colors.



DO NOT use any color other than the Master Dark Blue for the dark tone pin-line.

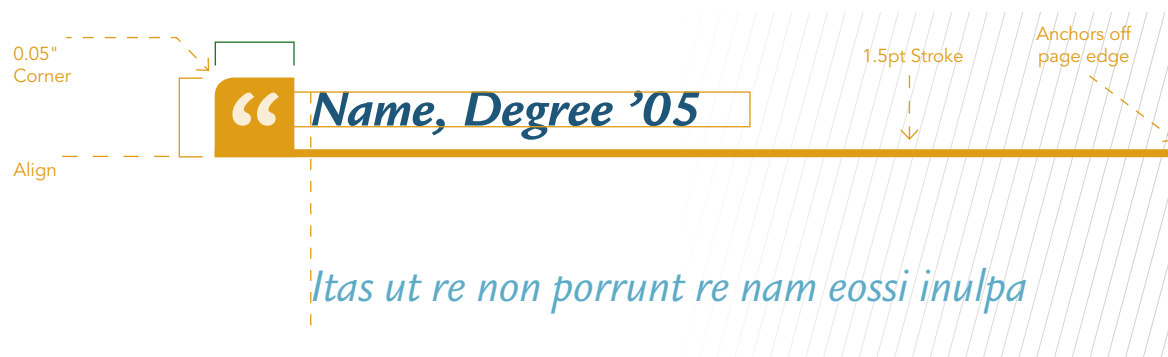
Pull Quote Device

There are two pull quote devices available for use depending on either the length of the "credit author's" name and degree are and / or how much space is available — single line or double line.

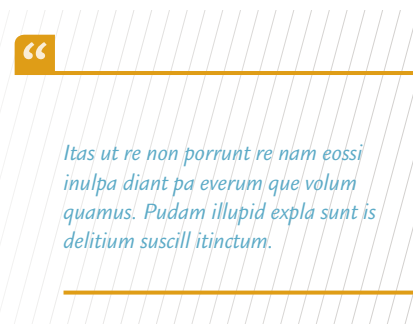
The Pull Quote Device is a unique graphic element that provides personality and character to our quotes and testimonials.

The following provides guidelines in how to use the quote device consistent across all of our materials:

- The quote box is always shown in the specific School Accent Color (i.e., Gold ● PMS 7550 for Moody Bible Institute).
- The pin-lines are always shown in the specific School Accent Color (i.e., Gold ● PMS 7550 for Moody Bible Institute).
- The Credit (Name, Degree '##) always appears in ITC Legacy Sans Bold Italic 10/12pt. in the Moody Master Dark Blue (● PMS 302).
- The quote/statement always appears in ITC Legacy Sans Book Italic 9/11pt. in Education Light Blue (● PMS 7459).
- The quote marks are set in ITC Legacy Sans Bold and are enlarged to be the same height as the person's name. It appears in a 15% tint of the school accent color.

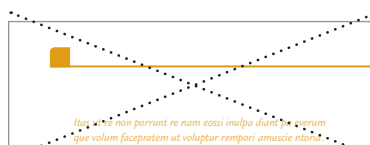


ACTUAL SIZE

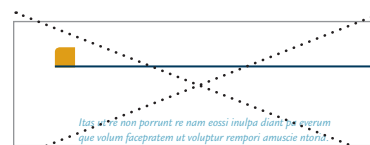


Application Example:
Brochure (Close-up)

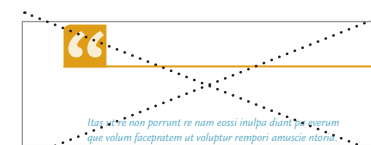
PULL QUOTE DEVICE MISUSE



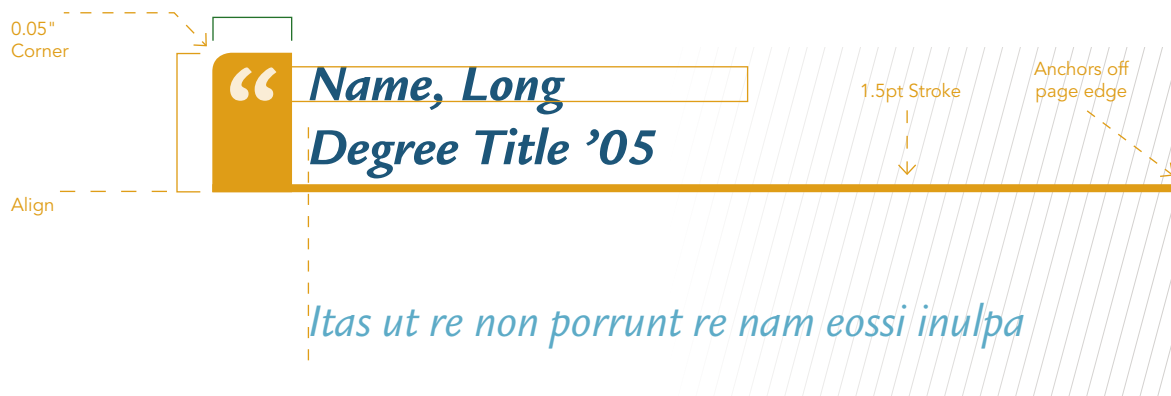
DO NOT show every element in the same color.



DO NOT use different colors for the box and the pin-line.



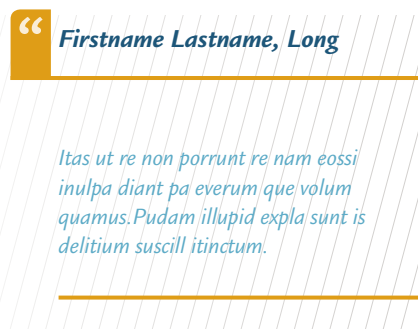
DO NOT change proportions of any of the elements, including the box, pin-line weights, type proportions, etc.



The following provides more specific information about size and placement:

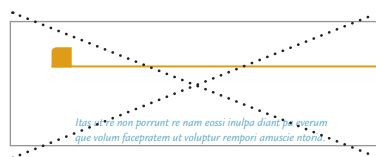
- The preferred box size for the "single line" version is 0.21" x 0.21"
- The preferred box size for the "double line" version is 0.21" x 0.3675"
- Anchor the pull quote off the right edge of the composition when possible.
- The rounded corner of the quote box should always be in the top left corner.

ACTUAL SIZE

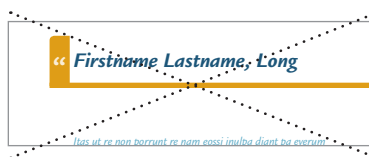


Application Example:
Aviation Flyer (Close-up)

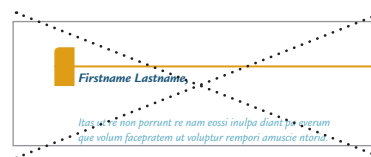
PULL QUOTE DEVICE MISUSE



DO NOT use the single line box for a double line title.



DO NOT change proportions of any of the elements, including the box, pin-line weights, type proportions, etc.



DO NOT separate the name, degree and / or year above / below the line.

APPLICATION EXAMPLES

Brochure Cover: Multiple School

Brochure Spreads: Multiple Schools

Brochure Cover: Single School

Brochure Spread: Single School

Insert Sheet: Primary Use

Insert Sheet: Alternative

This section provides examples of applications that have been developed using the guidelines provided in this Brand Style Guide. The applications shown on the following pages are intended to be used for reference when developing new materials to ensure that all materials fit within the system and help strengthen the overall look and feel of the brand.

Brochure Cover: Multiple Schools

The brochure cover example shown here illustrates how a brochure cover can appear when featuring all of the schools in a single page layout. The combination of infused color images, perspective window bars and a strong use of the Moody Education Light Blue unifies all of the school brands.



Brochure Spreads: Multiple Schools

The brochure spread examples shown here give guidance on how to amplify each of the individual schools — while balancing them with the Moody Education Light Blue — when they are all included within the same brochure through the use of color infused imagery, graphic devices and type.



Brochure Cover: Single School

The brochure cover shown here is an example of how a brochure cover for a single school should appear using the proper color balance.



FPO

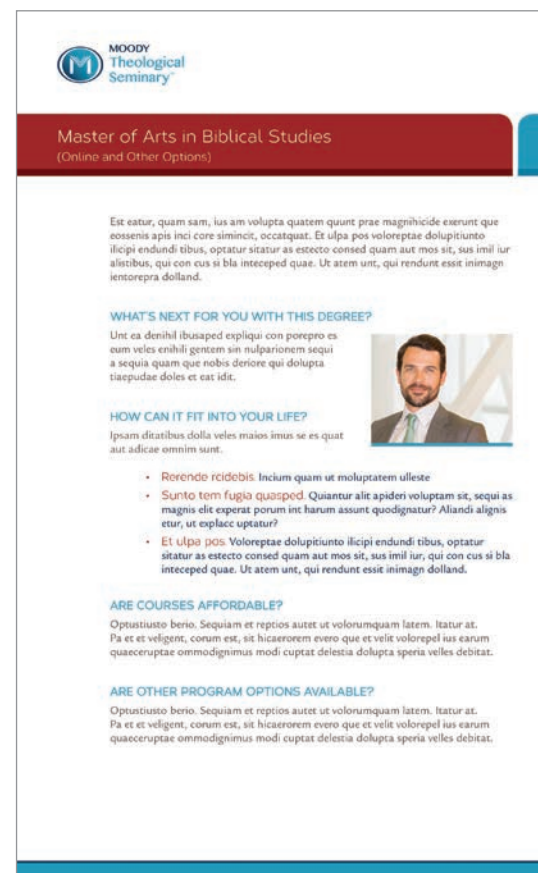
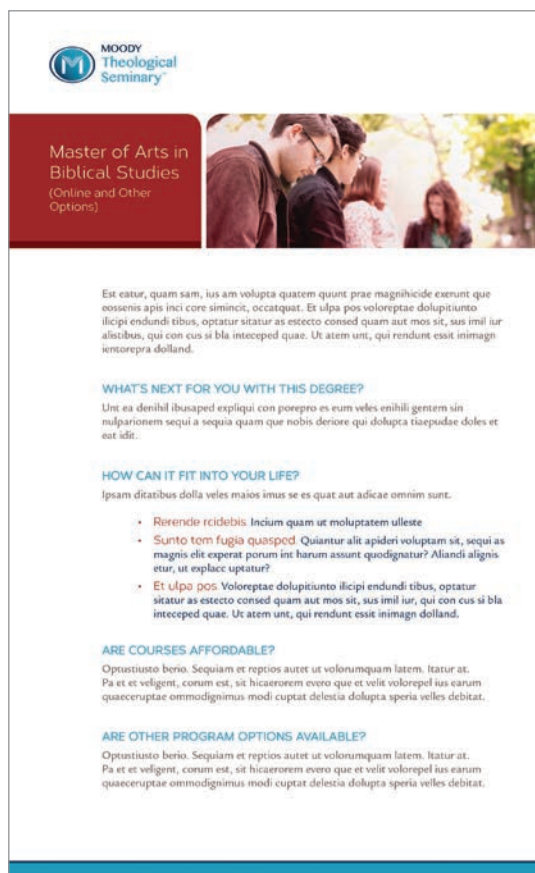
Brochure Spread: Single School

The brochure spread example shown here gives guidance for layout, full color imagery, the use of color and the feature window bar to highlight a specific school.




Insert Sheet: Primary Use

The two Insert Sheets shown here are the primary template layouts available for use. The first layout features a main image in the masthead and the second layout uses a thinner feature window bar for the title and allows for more body copy space. Both of the templates use color coding through the feature window bar and the type — these flexible elements allow for noticeable school distinction while maintaining a systematized approach across all schools.



Insert Sheet: Alternative

The Insert Sheets shown here is an alternative layout option for the Insert Sheet, and has minimal color representation.


MOODY
 Theological
 Seminary


Master of Arts in Biblical Studies

(Online and Other Options)

Est eatur, quam sam, ius am volupta quatem quunt prae magnihicidie exerunt que eosensis apis inci core simincit, occatquat. Et ulpa pos voloreptae dolupiciunto ilicipi endundi tibus, optatur sitatur as estecto cosed quam aut mos sit, sus imil iur alitibus, qui con cus si bla inteceped quae. Ut atem unt, qui rendunt essit inimagi ientorepra dolland.

WHAT'S NEXT FOR YOU WITH THIS DEGREE?

Unt ea denihil ibusaped expliqui con porepro es eum veles enihli gentem sin nulpacionem sequi a sequia quam que nobis deniore qui dolupta tiaeputdae doles et eat idit.



HOW CAN IT FIT INTO YOUR LIFE?

Ipsam dicatibus dolla veles maios imus se es quat aut adicae omnim sunt.

- Rerendo icidobis. Incium quam ut moluptatem ulleste
- Suntto tem fugio quasped. Quantur alit apideri voluptam sit, sequi as magnis elit esperat porum int harum assunt quodgnatur? Aliandi alignis etur, ut explacc uptatur?
- Et ulpa pos. Voloreptae dolupiciunto ilicipi endundi tibus, optatur sitatur as estecto cosed quam aut mos sit, sus imil iur, qui con cus si bla inteceped quae. Ut atem unt, qui rendunt essit inimagi dolland.

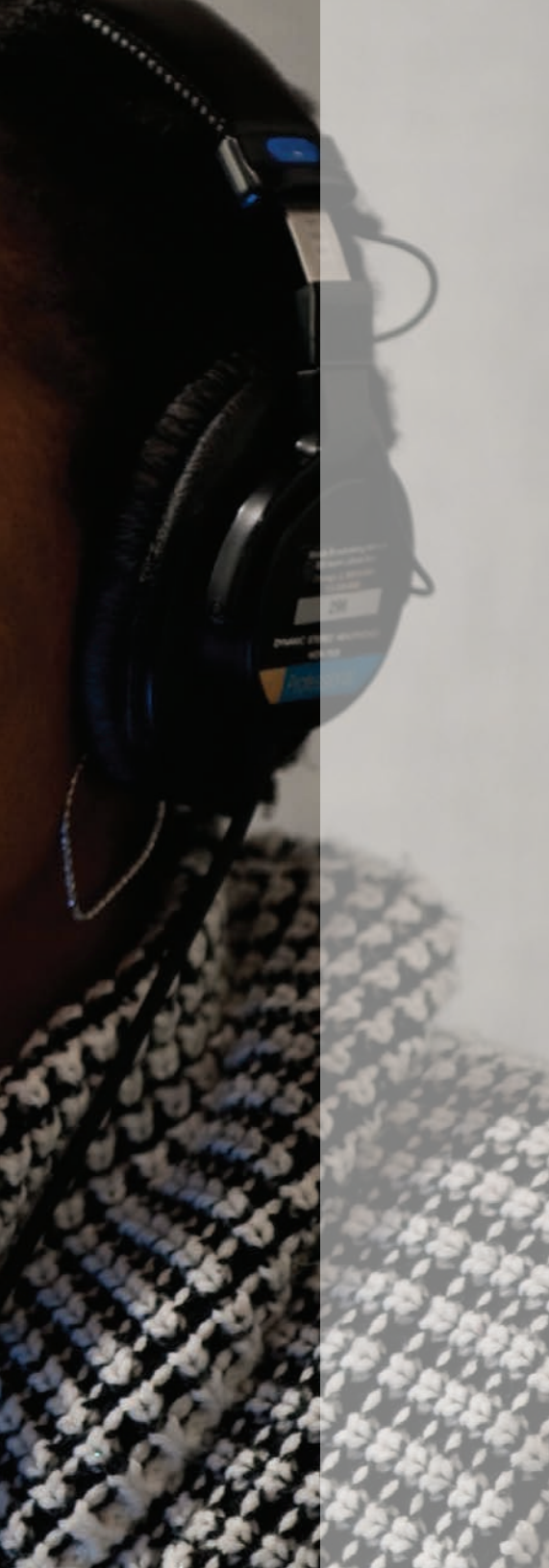
ARE COURSES AFFORDABLE?

Optustiusto berio. Sequiam et reptios autet ut volorumquam latem. Itatur at. Pa et et veligent, corum est, sit hicaerorem evero que et velit volorepel ius earum quaeceruptae ommodignimus modi cuptat delestia dolupta speria velles debitat.

ARE OTHER PROGRAM OPTIONS AVAILABLE?

Optustiusto berio. Sequiam et reptios autet ut volorumquam latem. Itatur at. Pa et et veligent, corum est, sit hicaerorem evero que et velit volorepel ius earum quaeceruptae ommodignimus modi cuptat delestia dolupta speria velles debitat.





5 MOODY RADIO SYSTEM ELEMENTS

The Moody Radio System Elements chapter provides detailed information on the “Consumer” Moody Radio logo system and the core look and feel that expresses the Moody Radio brand and distinguishes it from other organizations. This foundational information gives you the tools needed to build the brand through the use of the identifiable logo, color, typography, photography and a variety of graphic devices.

*System Elements are the **visual vocabulary** of the brand identity that create proprietary ownership of your visual expression.*

MOODY RADIO CONSUMER LOGO

Logo System Overview

Side-by-side comparison of the Moody Radio logo systems — Corporate and Consumer.

Moody Radio Tab System

Introduction to the Moody Radio Consumer logo system, referred to as the Moody Radio Tab System.

Standard Logo Options Overview

Illustrates all of the “standard” Moody Radio logos available for all radio stations.

Single Frequency Logo Options Overview

Illustrates all of the “single frequency” Moody Radio logos available for use.

Double Frequency Logo Options Overview

Illustrates all of the “double frequency” Moody Radio logos available for use.

Logo Specifications

Details and specifications on all of the Moody Radio Tab System logos.

Radio Moody

Provides details on Radio Moody (the Spanish version of Moody Radio) Tab System logos — including overviews and specifications.

Moody Radio has a unique set of needs for its consumer-facing brand expression which requires the flexibility of two different logo format systems: “Corporate” and “Consumer.” The consumer identity system has been designed to amplify the life and vitality of the Moody Radio brand and speak to its specific target audiences, while remaining true to the fundamental principles of the overarching Moody brand.

This section provides an introduction to the “Consumer” logo system, and provides detailed logo specifications for all of the logo formats.

CORPORATE LOGO FORMAT



CONSUMER LOGO FORMAT



Logo System Overview

CORPORATE LOGO

The Corporate Logo Format is consistent with the entire Moody set of brands and should be used on any and all corporate materials (i.e. business system materials) and when all of the Moody brands (MGM, MBI, MBIDL, MTS, MR, MP) are shown together to represent the Moody system as a whole.

CONSUMER LOGO

The Consumer Logo Format (also referred to as the Moody Radio Tab System) has been developed to meet the needs of a consumer-facing brand and provide more flexibility to speak to their target audience. The consumer logo format (designed as a tab-system) should be used for all Moody Radio branded applications and promotions.

While the consumer logo format maintains the integrity of the Moody brand system, edits have been made to the logotype to meet a different set of a usage requirements. "Moody" and "Radio" are now both typeset in all caps at the same size, and the symbol has been reduced in size to increase the name recognition from further distances. Additionally, the tagline has a new bolder treatment that is used exclusively for Moody Radio.

Moody Radio Tab System

The Moody Radio Consumer logos are designed as a modular tab structure that have several different orientations available for use.

TAB STRUCTURE

The Moody Radio Consumer logo tab system is comprised of two parts:

- **Logo Tab**, includes the new Moody Radio consumer logo lock-up. The Logo Tab is consistent across all of the logo structures, with the exception of the Stretch logo format.
- **Blue Tab Base**, is a Blue box that holds the tagline and / or station frequency. The Blue Tab Base shape and contents vary depending on use and placement.

MOODY RADIO CONSUMER LOGO LOCK-UP

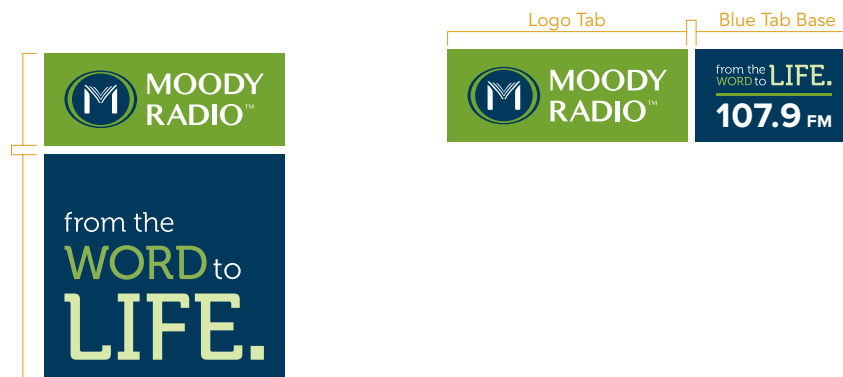
The Moody Radio Consumer logo lock-up structure is made specifically for the tab system to allow for optimum legibility and recognition. The specifications shown here for the Moody Radio logo are consistent across all of the Moody Radio Consumer Logos unless otherwise stated.

Always use the approved logo files supplied.

R is always equal to the cap-height of the "R" in "RADIO".

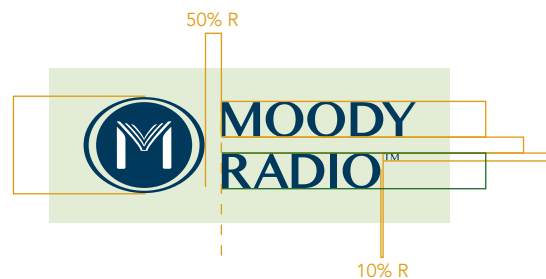
TAB STRUCTURE

Tab Format Specifications



MOODY RADIO CONSUMER LOGO LOCK-UP

Logo Lock-up Format Specifications



MOODY RADIO STANDARD LOGO OPTIONS

Approved Orientations for Use



Standard Logo Options Overview

Standard Logo formats include seven consumer facing logo structures that represent Moody Radio as a whole and may be used by all radio stations (regardless of their frequency) to provide equity to the Moody Radio brand.

This page provides an overview of the logo structures available for all of the "standard" logo options. Specifications for these logo structures are available on the following pages.

Single Frequency Logo Options Overview

There are five consumer-facing logo structures available for use that feature one frequency at a time — these are referred to as “Single Frequency” logo formats. Frequency logo options are available both with and without the tagline included within the Blue Tab Base.

Please note: There is a logo made specifically for Social Media, in which the region name is represented in place of an individual station frequency.

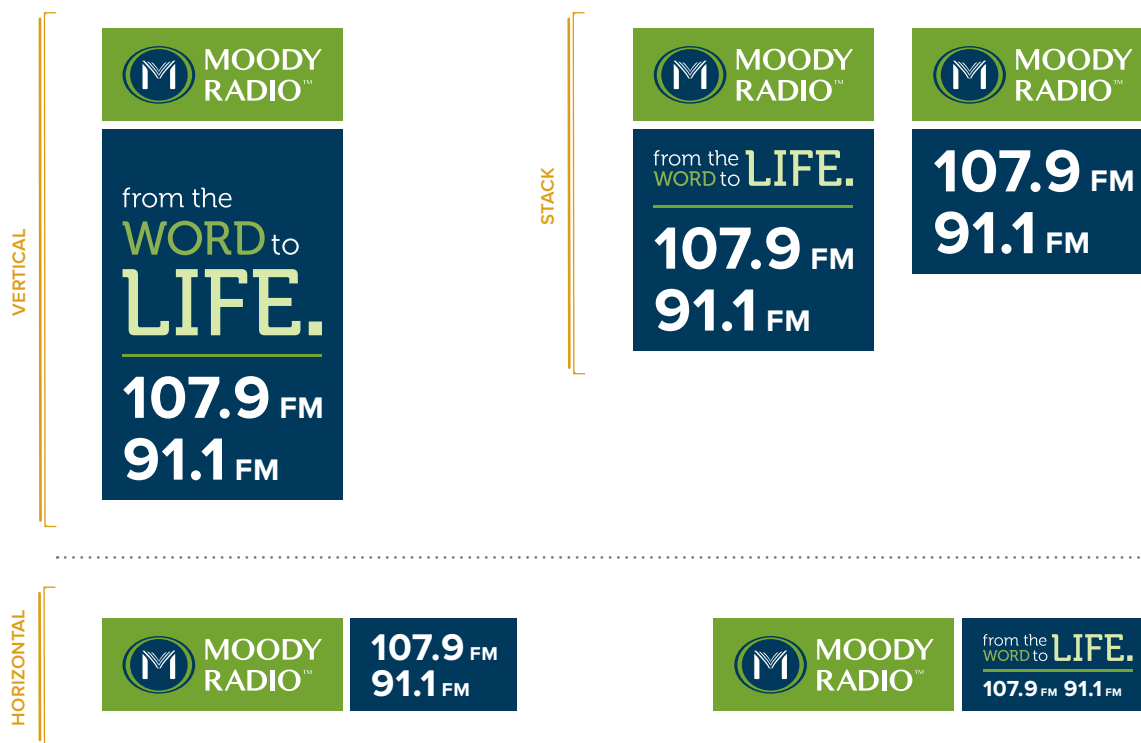
SINGLE FREQUENCY LOGO OPTIONS

Approved Orientations for Use



DOUBLE FREQUENCY LOGO OPTIONS

Approved Orientations for Use



Double Frequency Logo Options Overview

There are five consumer facing logo structures available for use that feature two frequencies at a time — these are referred to as “Double Frequency” logo formats. No more than two frequencies should be represented at a time within a logo format. Frequency logo options are available both with and without the tagline included within the Blue Tab Base.

Logo Specifications

VERTICAL — FREQUENCY AND TAGLINE

All of the vertical logo formats are based on the Standard Vertical logo format. The following pages provide detailed specifications on the logo structure to ensure consistency across all of the logo files.

All of the Vertical logo formats include the tagline within the Blue Tab Base.

The components of the logo should not be rearranged or recreated in any way. Always use the approved logo files supplied.

STANDARD VERTICAL W/ TAGLINE

“M_RadioTab_Green_Vert_Tag_CMYK”



R is always equal to the cap-height of the "R" in "RADIO".

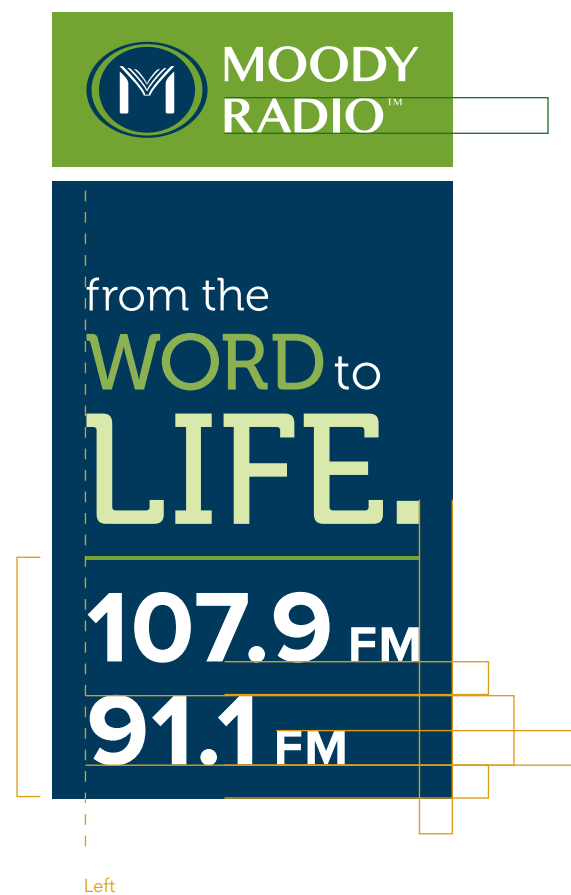
SINGLE FREQUENCY VERTICAL W/ TAGLINE

“M_RadioTab_1079FM_Green_Vert_Tag_CMYK”



DOUBLE FREQUENCY VERTICAL W/ TAGLINE

“M_RadioTab_1079FM_911FM_Green_Vert_Tag_CMYK”



Logo Specifications (CONT.)

STANDARD STACK

The stack logo format shown on this page shows the Moody Radio logo in its basic format, without the tagline or the frequency.

The components of the logo should not be rearranged or recreated in any way. Always use the approved logo files supplied.

STACK — FREQUENCY ONLY

All of the stack logo formats are based on the Standard Stack logo format. The following pages provide detailed specifications on the logo structure to ensure consistency across all of the logo files.

The stack logo formats shown on the next page do not include the tagline, thus allowing the frequency to be in a larger size.

The components of the logo should not be rearranged or recreated in any way. Always use the approved logo files supplied.

STANDARD STACK

“M_RadioTab_Green_Stack_CMYK”



R is always equal to the cap-height of the "R" in "RADIO".

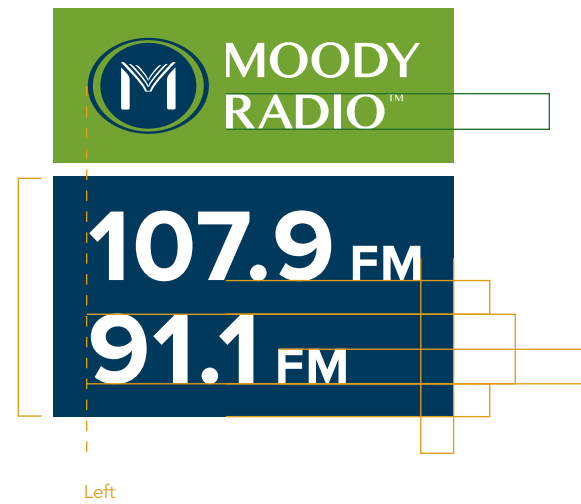
SINGLE FREQUENCY STACK

“M_RadioTab_1079FM_Green_Stack_CMYK”



DOUBLE FREQUENCY STACK

“M_RadioTab_1079FM_911FM_Green_Stack_CMYK”



Logo Specifications (CONT.)

STACK — FREQUENCY AND TAGLINE

All of the stack logo formats are based on the Standard Stack logo format. The following pages provide detailed specifications on the logo structure to ensure consistency across all of the logo files.

Stack logo formats are available both with and without the tagline included with the frequency number within the Blue Tab Base. The components of the logo should not be rearranged or recreated in any way. Always use the approved logo files supplied.

STANDARD STACK W/ TAGLINE

“M_RadioTab_Green_Stack_Tag_CMYK”



R is always equal to the cap-height of the “R” in “RADIO”.

SINGLE FREQUENCY STACK W/ TAGLINE

“M_RadioTab_1079FM_Green_Stack_Tag_CMYK”



DOUBLE FREQUENCY STACK W/ TAGLINE

“M_RadioTab_1079FM_911FM_Green_Stack_Tag_CMYK”



Logo Specifications (CONT.)

STANDARD HORIZONTAL

The stack logo formats shown on this page show the Moody Radio logo in its base format, without the tagline or the frequency.

HORIZONTAL — FREQUENCY AND TAGLINE

All of the horizontal logo formats are based on the Standard Horizontal logo format. The following pages provide detailed specifications on the logo structure to ensure consistency across all of the logo files.

Horizontal logo formats are available both with and without the tagline included with the frequency number within the Blue Tab Base. The horizontal logo formats shown to the right include the tagline.

The components of the logo should not be rearranged or recreated in any way. Always use the approved logo files supplied.

STANDARD HORIZONTAL

“M_RadioTab_Green_Horz_CMYK”



STANDARD HORIZONTAL W/ TAGLINE

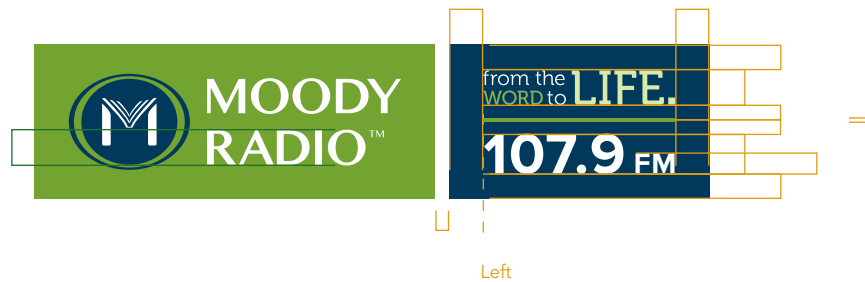
“M_RadioTab_Green_Horz_Tag_CMYK”



R is always equal to the cap-height of the "R" in "RADIO".

SINGLE FREQUENCY HORIZONTAL W/ TAGLINE

“M_RadioTab_1079FM_Green_Horz_Tag_CMYK”



DOUBLE FREQUENCY HORIZONTAL W/ TAGLINE

“M_RadioTab_1079FM_911FM_Green_Horz_Tag_CMYK”



Logo Specifications (CONT.)

HORIZONTAL — FREQUENCY ONLY

All of the horizontal logo formats are based off the Standard Horizontal logo format. These pages provide detailed specifications on the logo structure to ensure consistency across all of the logo files.

The horizontal logo formats shown to the right do not include the tagline, thus allowing the frequency to be featured in a larger size.

STRETCH

The stretch logo formats are a unique arrangement where "Moody Radio" appears all on one line. This logo format is only available in the standard — do not use for a single or double frequency.

Please note: The Blue Tab Base is a thinner bar on the standard logo format. It should not be resized or removed.

The components of the logo should not be rearranged or recreated in any way. Always use the approved logo files supplied.

R is always equal to the cap-height of the "R" in "RADIO".

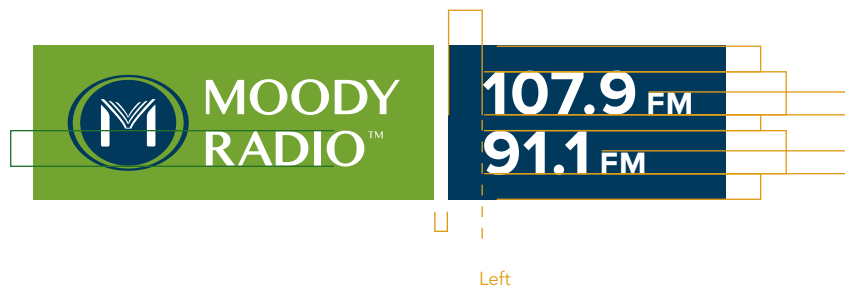
SINGLE FREQUENCY HORIZONTAL

"M_RadioTab_1079FM_Green_Horz_CMYK"



DOUBLE FREQUENCY HORIZONTAL

"M_RadioTab_1079FM_911FM_Green_Horz_CMYK"



STANDARD VERTICAL STRETCH

“M_RadioTab_Green_Vert_Stretch_CMYK”



STANDARD HORIZONTAL STRETCH

“M_RadioTab_Green_Horz_Stretch_CMYK”



MOODY RADIO CONSUMER STRETCH LOGO LOCK-UP

Logo Lock-up Format Specifications



Radio Moody: Tab System (Spanish)

The Radio Moody (the Spanish version of Moody Radio) Consumer logos are designed as a modular tab structure that have several different orientations available for use.

TAB STRUCTURE

The Radio Moody Consumer logo tab system is comprised of two parts:

- **Logo Tab**, includes the new Radio Moody consumer logo lock-up. The Logo Tab is consistent across all of the logo structures, with the exception of the Stretch logo format.
- **Blue Tab Base**, is a Blue box that holds the tagline and / or station frequency. The Blue Tab Base shape and contents vary depending on use and placement.

RADIO MOODY CONSUMER LOGO LOCK-UP

The Radio Moody Consumer logo lock-up structure is made specifically for the tab system to allow for optimum legibility and recognition. The specifications shown here for the Radio Moody logo are consistent across all of the Radio Moody Consumer Logos unless otherwise stated.

Always use the approved logo files supplied.

R is always equal to the cap-height of the "R" in "RADIO".

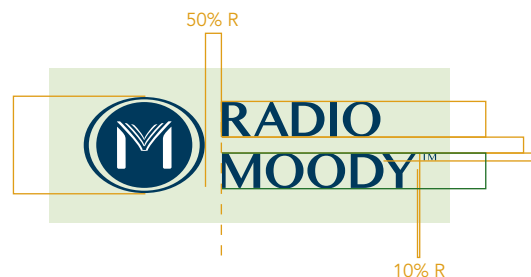
TAB STRUCTURE

Tab Format Specifications



RADIO MOODY CONSUMER LOGO LOCK-UP

Logo Lock-up Format Specifications



RADIO MOODY STANDARD LOGO OPTIONS

Approved Orientations for Use



Radio Moody: Standard Logo Options Overview

Standard Logo formats include seven consumer facing logo structures that represent Radio Moody as a whole and may be used by all radio stations (regardless of their frequency) to provide equity to the Radio Moody brand.

This page provides an overview of the logo structures available for all of the "standard" logo options. Specifications for these logo structures are available on the following pages.

Radio Moody: Single Frequency Logo Overview

There are five consumer facing logo structures available for use that feature one frequency at a time — these are referred to as “Single Frequency” logo formats. Frequency logo options are available both with and without the tagline included within the Blue Tab Base.

RADIO MOODY SINGLE FREQUENCY LOGO OPTIONS

Approved Orientations for Use



STANDARD STACK

“Radio_M_Span_Tab_Green_Stack_CMYK”



Radio Moody: Logo Specifications

STANDARD STACK

The stack logo format shown on this page shows the Radio Moody logo in its base stack format, without the tagline or the frequency.

The components of the logo should not be rearranged or recreated in any way. Always use the approved logo files supplied.

R is always equal to the cap-height of the "R" in "RADIO".

Radio Moody: Logo Specifications (CONT.)

VERTICAL — FREQUENCY AND TAGLINE

All of the vertical logo formats are based on the Standard Vertical logo format. The following pages provide detailed specifications on the logo structure to ensure consistency across all of the logo files.

All of the Vertical logo formats include the tagline within the Blue Tab Base.

The components of the logo should not be rearranged or recreated in any way. Always use the approved logo files supplied.

STANDARD VERTICAL W/ TAGLINE

“Radio_M_Span_Tab_Green_Vert_Tag_CMYK”



R is always equal to the cap-height of the "R" in "RADIO".

SINGLE FREQUENCY VERTICAL W/ TAGLINE

“Radio_M_Span_Tab_1100AM_Green_Vert_Tag_CMYK”

Please note: There are NO double frequency templates for Radio Moody — only standard and single frequency formats are available in Spanish.



Radio Moody: Logo Specifications (CONT.)

STACK — FREQUENCY AND TAGLINE

All of the stack logo formats are based on the Standard Stack logo format. The following pages provide detailed specifications on the logo structure to ensure consistency across all of the logo files.

Stack logo formats are available both with and without the tagline included with the frequency number within the Blue Tab Base. The components of the logo should not be rearranged or recreated in any way. Always use the approved logo files supplied.

STACK — FREQUENCY ONLY

All of the stack logo formats are based on the Standard Stack logo format. The following pages provide detailed specifications on the logo structure to ensure consistency across all of the logo files.

The stack logo formats shown on the next page do not include the tagline, thus allowing the frequency to be in a larger size.

The components of the logo should not be rearranged or recreated in any way. Always use the approved logo files supplied.

R is always equal to the cap-height of the "R" in "RADIO".

STANDARD STACK W/ TAGLINE

"Radio_M_Span_Tab_Green_Stack_Tag_CMYK"



Left

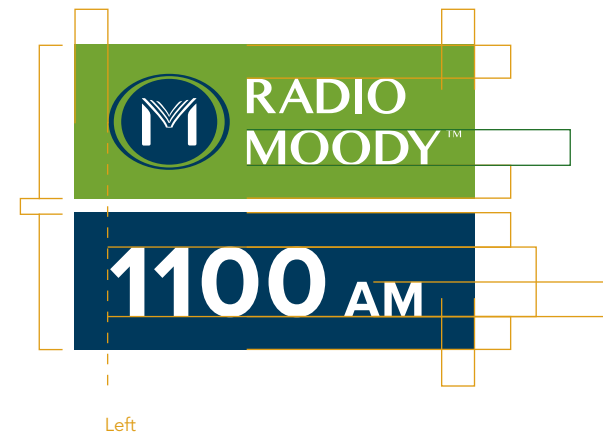
SINGLE FREQUENCY STACK W/ TAGLINE

“Radio_M_Span_Tab_1079FM_Green_Stack_Tag_CMYK”



SINGLE FREQUENCY STACK

“Radio_M_Span_Tab_1100AM_Green_Stack_CMYK”



Radio Moody: Logo Specifications (CONT.)

STANDARD HORIZONTAL

The horizontal logo format shown on this page show the Radio Moody logo in its base format, without the tagline or the frequency.

HORIZONTAL — FREQUENCY AND TAGLINE

All of the horizontal logo formats are based on the Standard Horizontal logo format. The following pages provide detailed specifications on the logo structure to ensure consistency across all of the logo files.

Horizontal logo formats are available both with and without the tagline included with the frequency number within the Blue Tab Base. The horizontal logo formats shown on the next page include the tagline.

The components of the logo should not be rearranged or recreated in any way. Always use the approved logo files supplied.

STANDARD HORIZONTAL

“Radio_M_Span_Tab_Green_Horz_CMYK”



R is always equal to the cap-height of the "R" in "RADIO".

STANDARD HORIZONTAL W/ TAGLINE

“Radio_M_Span_Tab_Green_Horz_Tag_CMYK”



SINGLE FREQUENCY HORIZONTAL W/ TAGLINE

“Radio_M_Span_Tab_1100AM_Green_Horz_Tag_CMYK”



Radio Moody: Logo Specifications (CONT.)

HORIZONTAL — FREQUENCY ONLY

All of the horizontal logo formats are based on the Standard Horizontal logo format. These pages provide detailed specifications on the logo structure to ensure consistency across all of the logo files.

The horizontal logo formats shown to the right do not include the tagline thus allowing the frequency to be featured in a larger size.

STRETCH

The stretch logo formats are a unique arrangement where "Radio Moody" appears all on one line. This logo format is only available in the standard — do not use for a single frequency.

Please note: The Blue Tab Base is a thinner bar. It should not be resized or removed.

The components of the logo should not be rearranged or recreated in any way. Always use the approved logo files supplied.

SINGLE FREQUENCY HORIZONTAL

"Radio_M_Span_Tab_1079FM_Green_Horz_CMYK"



R is always equal to the cap-height of the "R" in "RADIO".

STANDARD VERTICAL STRETCH

“Radio_M_Span_Tab_Green_Vert_Stretch_CMYK”



STANDARD HORIZONTAL STRETCH

“Radio_M_Span_Tab_Green_Horz_Stretch_CMYK”



RADIO MOODY CONSUMER STRETCH LOGO LOCK-UP

Logo Lock-up Format Specifications



MOODY RADIO LOGO USAGE

Logo Color Formats

Provides examples of the two preferred color formats of the logo available for use, as well as the restricted logo formats such as a white knocked out and embroidery only logos.

Logo Placement

Explains where the logo can be placed within a layout composition.

Logo Anchor Bar

Provides guidance on the use (size and placement) of the Logo Anchor Bar that appears with the logo.

Logo Tab Drop Shadow

Illustrates the recommended drop shadow that should be applied to the Moody Radio Tab System logos.

Symbol Only Use

Recommendations on how to effectively use the symbol by itself, particularly as a Social Media icon.

General Logo Use

Provides general logo use guidelines pertaining to logo size, placement, clear space, exceptions to the rules and logo misuse.

The “Consumer” Moody Radio logo system, also referred to as the Moody Radio Tab System logos, is designed to have a bold use and presence within applications. This section provides detailed information on how to appropriately and effectively use the logo as a graphical element. Use it carefully and consistently to build awareness among our consumers.

GREEN TAB



Logo Color Formats: Preferred

There are two color formats approved for the Moody Radio Tab System logos. The key distinguishing factor is the top tab of the logo (also referred to as the Logo Tab) — there are green and white tab options.

The Green Tab format utilizes the 1-Color Reverse Flat Moody Radio logo, and the White Tab format utilizes the 3-Color Positive Gradient Moody Radio logo. The two color tab options provide flexibility of use and adequate contrast when applied to an application or image.

WHITE TAB



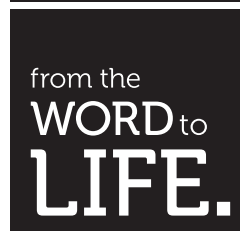
Logo Color Formats: Restricted Use

There is a small number of Moody Radio Tab System logo formats that are reserved for very specific uses and should be restricted.

BLACK/WHITE SOLID

The Black/White Solid should only be used when printing is restricted to a 1-Color Black ink print job. These are available in all of the "Standard" logo formats.

BLACK/WHITE SOLID



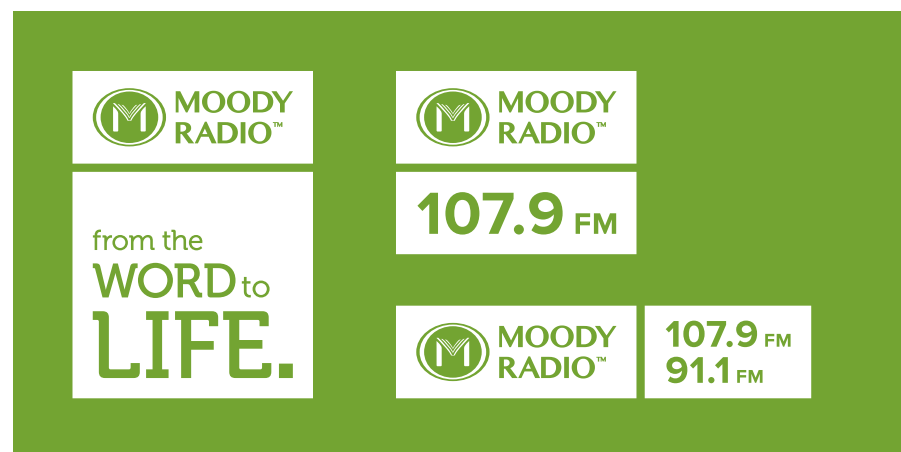
from the
WORD to
LIFE.

WHITE KNOCKED OUT

White Knocked Out logo formats have been created specifically for applications that require the words and elements of the symbol to be "knocked out" to reveal the product material, such as screen printing the logo on water bottles or other promotional items. These logo formats have been customized to ensure optimal legibility of the logo and should not be recreated. The White Knocked Out logo files are available in all of the "Standard" and "Frequency Template" logo formats.

It is recommended to only screen print the logo in white on a brand or promotional color material to maintain a cohesive brand look. The White Knocked Out logo can be used on specific brand material colors, dark neutrals and specialty promotional colors.

WHITE KNOCKED OUT



1-Color White Knocked Out Logo:

Acceptable material colors:*    

EMBROIDERY LOGO COLOR FORMAT OPTIONS



Reverse Embroidery Logo on Green:

Acceptable material colors:*    



Positive Embroidery Logo on White:

Acceptable material colors:  



Reverse Embroidery Logo with Frequency on Green:

Acceptable material colors:*    



Positive Embroidery Logo with Frequency on White:

Acceptable material colors:  

THREAD COLORS



GREEN DUST #2457
LIGHT GREEN PMS 377
(RADIO)



SNOW WHITE #2297
WHITE

For more information on embroidery, please refer to pages 50–53, *Logo Use: Embroidery*.

Logo Color Formats: Embroidery Only

The Moody Radio Tab System logo is available in two structure formats for embroidery. These have been selected to simplify the logo options. The "tab" shape has been removed to reduce cost and maintain the best legibility of the logo.

EMBROIDERY COLOR FORMATS

There are two color format options for the consumer Moody Radio brand when embroidering the logo:

- **Reverse (on Green)** provides consistency across specific brand material colors, dark neutrals and specialty promotional colors. The Reverse logo visually appears to be all white; however, the "Moody M" and the middle oval are stitched in a thread color that best matches the base material, creating a tone-on-tone look.
- **Positive (on White)** provides a strong brand color signal when stitched on white or light, neutral-colored materials. The Positive logo visually appears to be all green; however, the "Moody M" and the middle oval are always stitched in White.

Please note: It is important to use the specific color format "embroidery only" logos files and not simply change the color of thread when stitching between positive and reverse formats. The symbol is uniquely modified in both the positive and reverse formats.

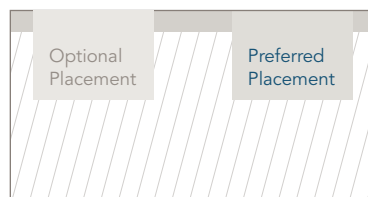
*Specialty promotional colors are acceptable on a case-by-case basis with the reverse color format only.

Logo Placement

The Moody Radio Tab System logos are designed to anchor to the edge of an application, and cross over an anchor bar and an image creating a layered effect. There is a lot of flexibility in logo placement options, depending on the logo format used and size / orientation of the layout.

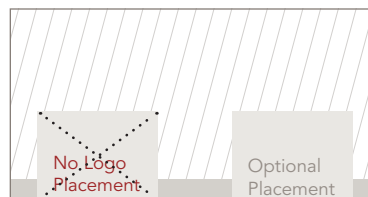
The following pages provide detailed information and instructions on which logo to use with which Logo Anchor Bar.

Please note: The Moody Radio Tab logo may NOT be used WITHOUT the Logo Anchor Bar on Moody Radio branded applications. The only exception to this rule is when the logo is placed on ephemeral items such as a t-shirt or water bottle or in situations outlined on page 168.



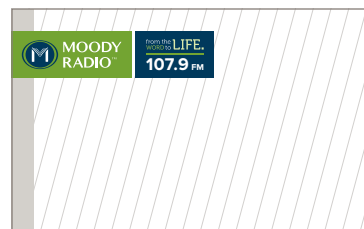
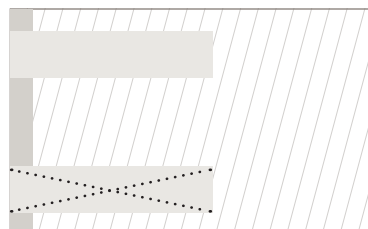
Top Edge Logo Placement Options:

Vertical / Stack (Standard and Frequency) logos are allowed in upper-right and upper-left corners. *The preferred logo placement is the upper-right corner.*



Bottom Edge Logo Placement Options:

Vertical / Stack (Standard only) logos are allowed in lower-right corners.

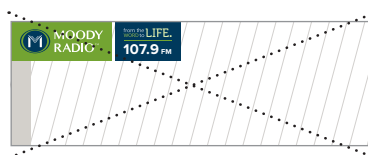


Left Edge Logo Placement Options:

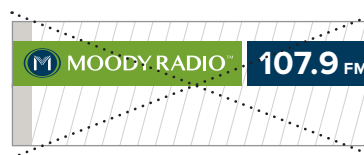
Horizontal (Standard and Frequency) logos are only allowed to be placed in the upper-left corner.

Note: Right-edge anchor bars are not permitted.

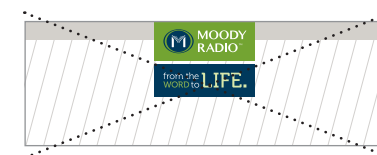
LOGO PLACEMENT MISUSE



DO NOT anchor the logo off two edges at a time or place in a corner.

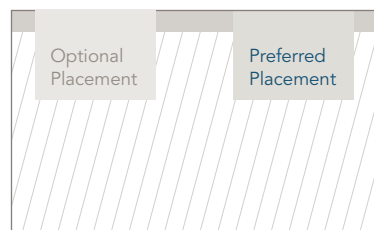


DO NOT size the logo in a way that extends the full height or the full width of an application.



DO NOT center the logo within a composition.

PLACEMENT OPTIONS



Top Edge Logo Placement Options:

The preferred logo placement is the upper-right corner.



Application Example: Billboard

(Vertical logo placed in the upper-right corner)

ACCEPTABLE LOGOS

VERTICAL



- Standard w/ tagline

- Single Freq. w/ tagline
- Double Freq. w/ tagline

STRETCH



- Standard only

STACKED



- Standard

- Standard w/ tagline

- Single Freq. w/ tagline
- Double Freq. w/ tagline

- Single Freq.
- Double Freq.

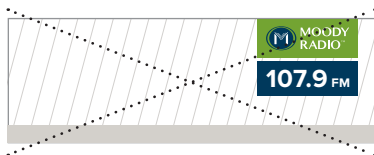
Logo Placement: Top Edge

The top edge of an application provides two areas where the logo may be placed — upper-right and upper-left corners. Vertical, Stacked, and Vertical-Stretch logos may be placed along this edge in conjunction with a horizontal Logo Anchor Bar.

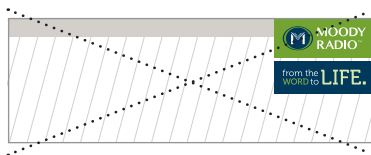
The upper-right corner is the preferred area of an application to place the Moody Radio Tab System logos. It provides the optimal location for the logo to stand out as a graphical element that represents more than just the logo.

The upper-left corner provides a good option for the logo to be placed to allow for flexibility of content and imagery use.

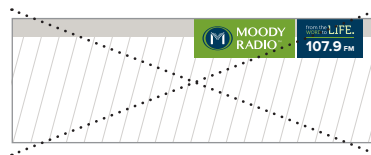
LOGO PLACEMENT MISUSE



DO NOT use a logo without the Logo Anchor Bar.



DO NOT place logos in the corner, or bleed off more than one edge.



DO NOT place horizontal logos along the top edge.

Logo Placement: Bottom Edge

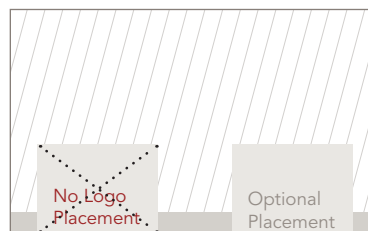
The bottom edge of an application provides one area where the logo may be placed — the lower-right corner. The Vertical, Stacked and Vertical-Stretch "Standard" logos may be placed along this edge in conjunction with a horizontal Logo Anchor Bar.

The lower-right corner along the bottom edge of an application is the only area in which a Moody Radio Tab logo may appear. This area is often seen as the sign-off zone of a composition, and provides a good option for logo placement.

The lower-left corner is traditionally considered a "dead-zone" for logo placement, as this area of an application is often overlooked. Therefore, never place the logo within this area to ensure that we do not lose out on an opportunity to build brand recognition.

Please note: Only "Standard" logos may be placed along the bottom edge.

PLACEMENT OPTIONS



Bottom Edge Logo Placement Options



Optional Logo Placement:

Only Standard Vertical / Stacked logos are allowed to be placed in the lower-right corner.

ACCEPTABLE LOGOS



- Standard w/ tagline only



- Standard



- Standard w/ tagline only

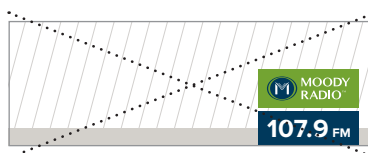


- Standard only

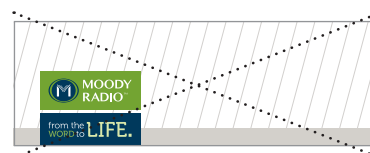


Application Example: Billboard
(Vertical Stretch logo placed in the lower-right corner)

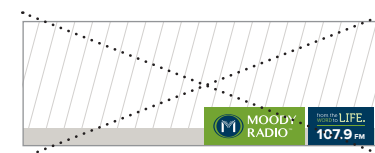
LOGO PLACEMENT MISUSE



DO NOT use logos with frequencies in the lower-left corner.

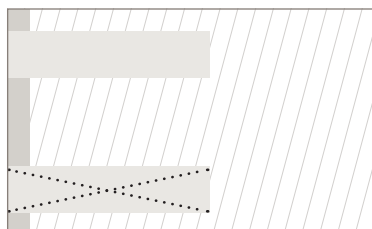


DO NOT place any logos in the lower-left corner.

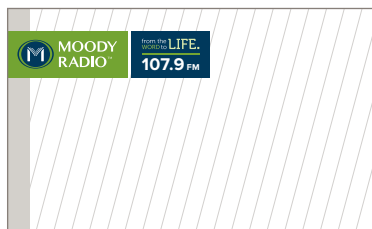


DO NOT place horizontal logos in the lower-right corner.

PLACEMENT OPTIONS



Left Edge Logo Placement Options



Left Edge Logo Placement

ACCEPTABLE LOGOS



- Standard w/ tagline



- Single Freq. w/tagline
- Double Freq. w/ tagline



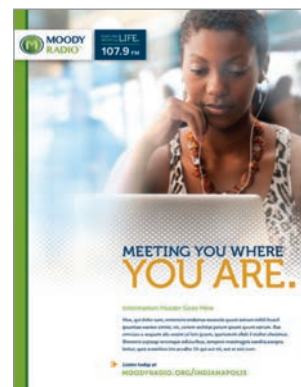
- Single Freq.



- Standard



- Standard

Application Example:
Advertisement

(Horizontal logo placed in the upper-left corner)

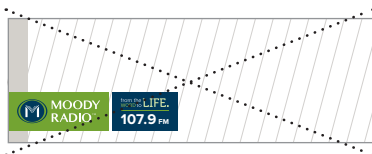
Logo Placement:
Left Edge

The left edge of an application provides one area for where the logo may be placed — the upper-left corner. Horizontal and Horizontal-Stretch logos may be placed along this edge in conjunction with a vertical Logo Anchor Bar.

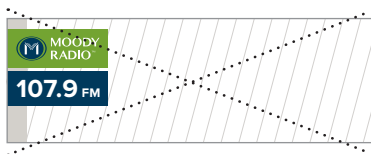
The upper-left corner is the only area along the left edge of an application in which a Moody Radio Tab logo may appear. The upper-left corner provides a good option for the logo to be placed to allow for flexibility of content and imagery use.

The lower-left corner is traditionally considered a “dead-zone” for logo placement, as this area of an application is often overlooked. Therefore, never place the logo within this area to ensure that we do not lose out on an opportunity to build brand recognition.

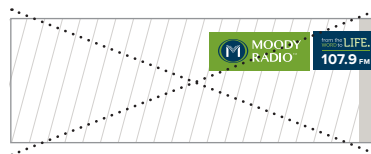
LOGO PLACEMENT MISUSE



DO NOT place any logos in the lower-left corner.



DO NOT any Vertical or Stacked logos along the left edge.



DO NOT place any logos along the right edge of an application.

Logo Anchor Bar

The Radio Tab System logos are designed to anchor to the edge of an application and cross over an anchor bar and an image, creating a layered effect.

LOGO ANCHOR BAR COLORS

The Logo Anchor Bar is comprised of two elements, the color bar and the shadow line. Together, they create the Logo Anchor Bar.

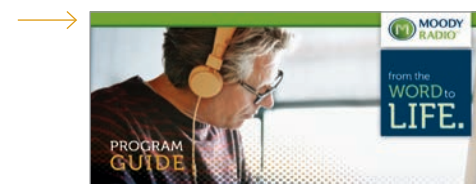
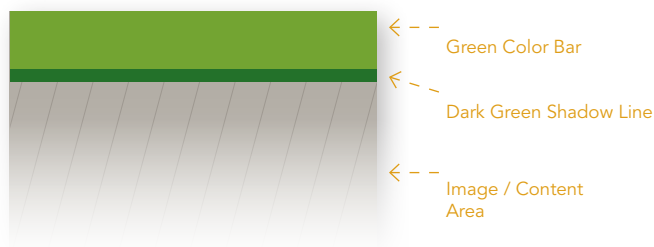
Green Tab logos should cross over a white Logo Anchor Bar, and White Tab logos should cross over a green Logo Anchor Bar.

LOGO ANCHOR BAR ORIENTATIONS AND SIZING

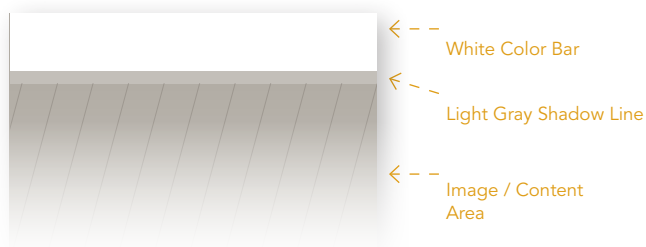
The Logo Anchor Bar is available in two orientations: Horizontal and Vertical. Horizontal Logo Anchor Bars are to be used with Vertical and Stacked logo formats, whereas Vertical Logo Anchor Bars are to be used with Horizontal logo formats.

The height of the Logo Anchor Bar is determined by the size of the logo used on the application. The following pages provide detailed information on the Logo Anchor Bar use.

LOGO ANCHOR BAR COLOR OPTIONS

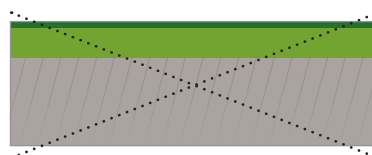


Application Example: Program Guide Cover
(Green Logo Anchor Bar and White Tab Logo)

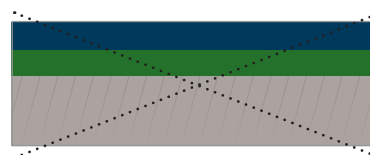


Application Example: Billboard
(White Logo Anchor Bar and Green Tab Logo)

LOGO ANCHOR BAR MISUSE



DO NOT rearrange the placement of the bars or forget to include the shadow line.



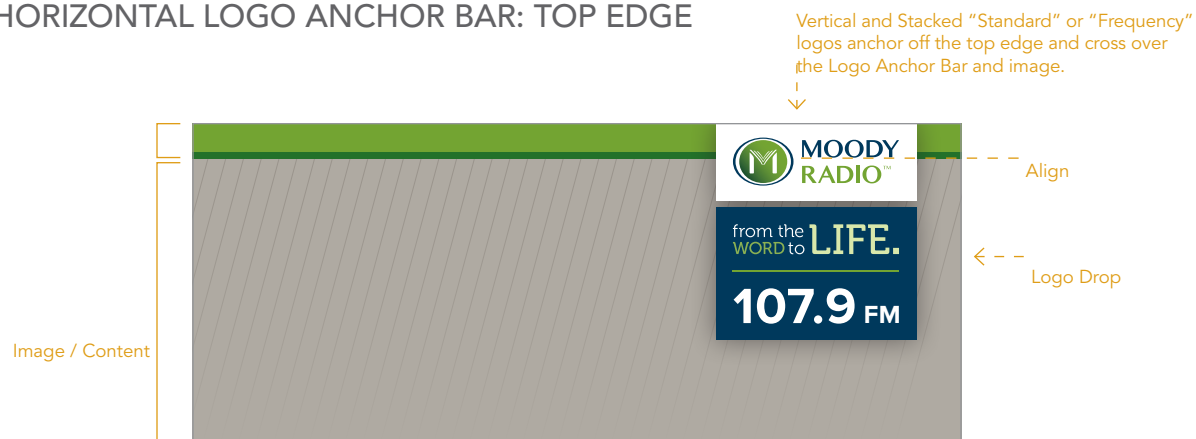
DO NOT change the proportions or the colors in the logo anchor bar — there are only two acceptable combinations.



DO NOT mix bar / logo orientations, such as the Horizontal Logo Anchor Bar and a Horizontal Logo format.

Logo Anchor Bar: Horizontal

HORIZONTAL LOGO ANCHOR BAR: TOP EDGE



The Horizontal Logo Anchor Bar may be placed along the top edge of an application and used in conjunction with a Vertical or a Stack logo format.

While the height of the Logo Anchor Bar is determined by the size of the logo used, it should always extend the full length of an application. Be sure to always use the "Shadow Line" on the inner edge of the bar next to the imagery and content area, as it provides a neutral divide between the image and the colored bar.

CLOSE-UP VIEW



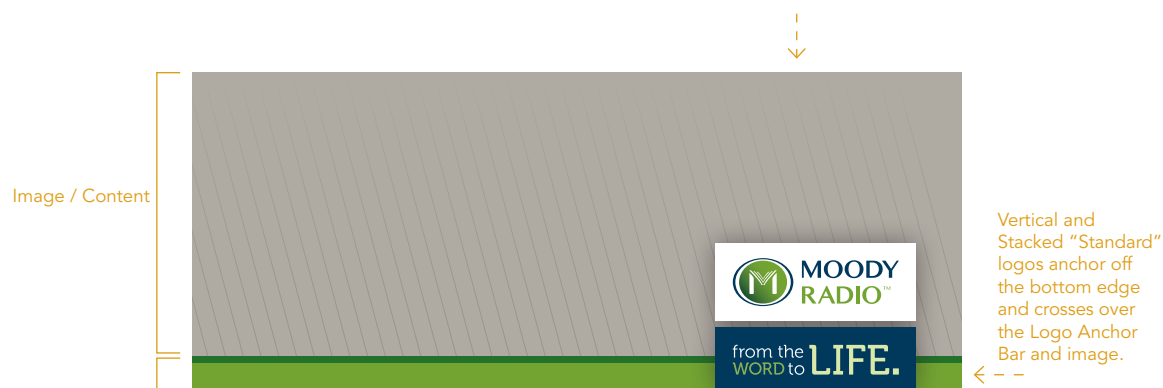
R is always equal to the cap-height of the "R" in "RADIO".

Logo Anchor Bar: Horizontal

The Horizontal Logo Anchor Bar may also be placed along the bottom edge of an application and used in conjunction with a Vertical or a Stack (Standard only) logo format.

While the height of the Logo Anchor Bar is determined by the size of the logo used, it should always extend the full length of an application. Be sure to always use the “Shadow Line” on the inner edge of the bar next to the imagery and content area, as it provides a neutral divide between the image and the colored bar.

HORIZONTAL LOGO ANCHOR BAR: BOTTOM EDGE



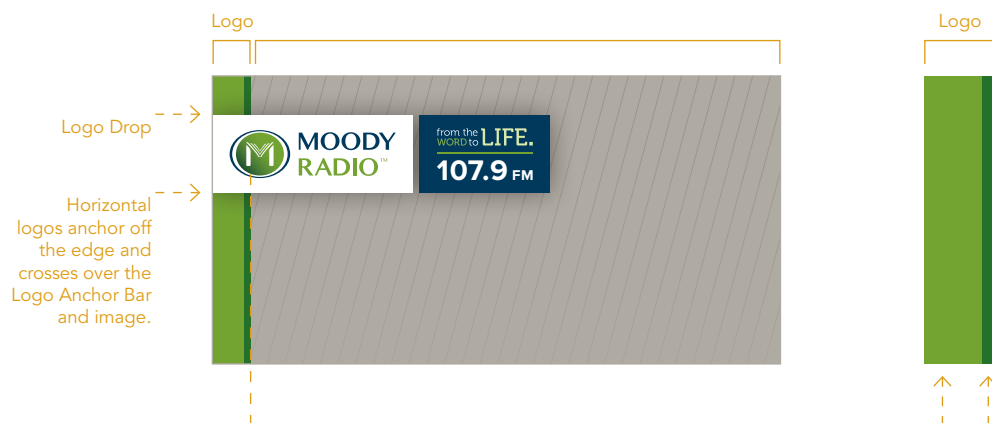
CLOSE-UP VIEW



R is always equal to the cap-height of the “R” in “RADIO”.

Logo Anchor Bar: Vertical

VERTICAL LOGO ANCHOR BAR: LEFT EDGE



The Vertical Logo Anchor Bar may be placed along the left edge of an application and used in conjunction with a horizontal logo format. Vertical Logo Anchor Bars should never be used along the right edge of an application.

While the width of the Logo Anchor Bar is determined by the size of the logo used, it should always extend the full height of an application. Be sure to always use the "Shadow Line" on the inner edge of the bar next to the imagery and content area, as it provides a neutral divide between the image and the colored bar.

Please note: The Shadow Line is a larger width in the Vertical Logo Anchor Bar for visual balance.

CLOSE-UP VIEW



R is always equal to the cap-height of the "R" in "RADIO".

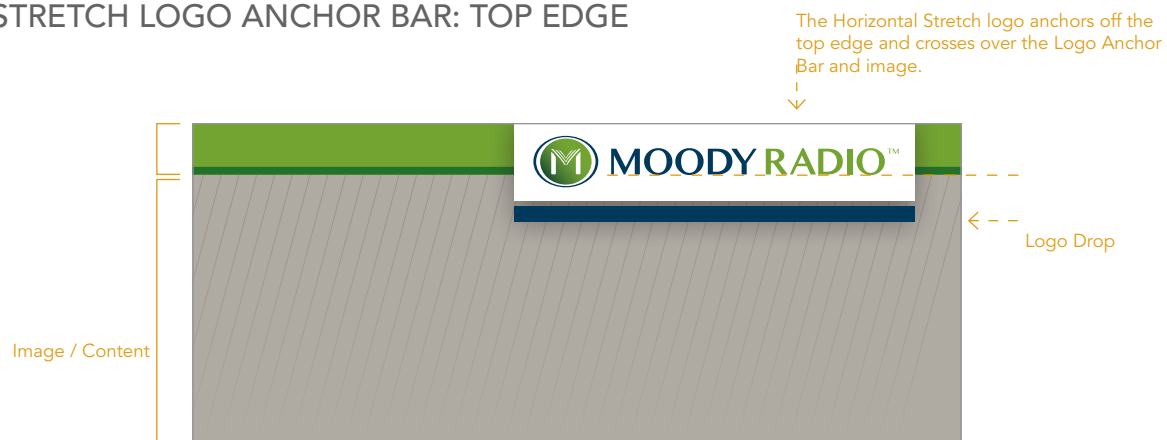
Logo Anchor Bar: Stretch Logo

A wider version of the Horizontal Logo Anchor Bar has been specified to accommodate the Stretch logo along the top and bottom edges of an application, due to its unique logo arrangement.

While the height of the Logo Anchor Bar is determined by the size of the logo used, it should always extend the full length of an application. Be sure to always use the "Shadow Line" on the inner edge of the bar next to the imagery and content area, as it provides a neutral divide between the image and the colored bar.

Please note: The Logo Anchor Bar proportions change depending on if the logo is anchored along the top or bottom edge.

STRETCH LOGO ANCHOR BAR: TOP EDGE



CLOSE-UP VIEW



R is always equal to the cap-height of the "R" in "RADIO".

STRETCH LOGO ANCHOR BAR: BOTTOM EDGE



CLOSE-UP VIEW



Logo Tab Drop Shadow

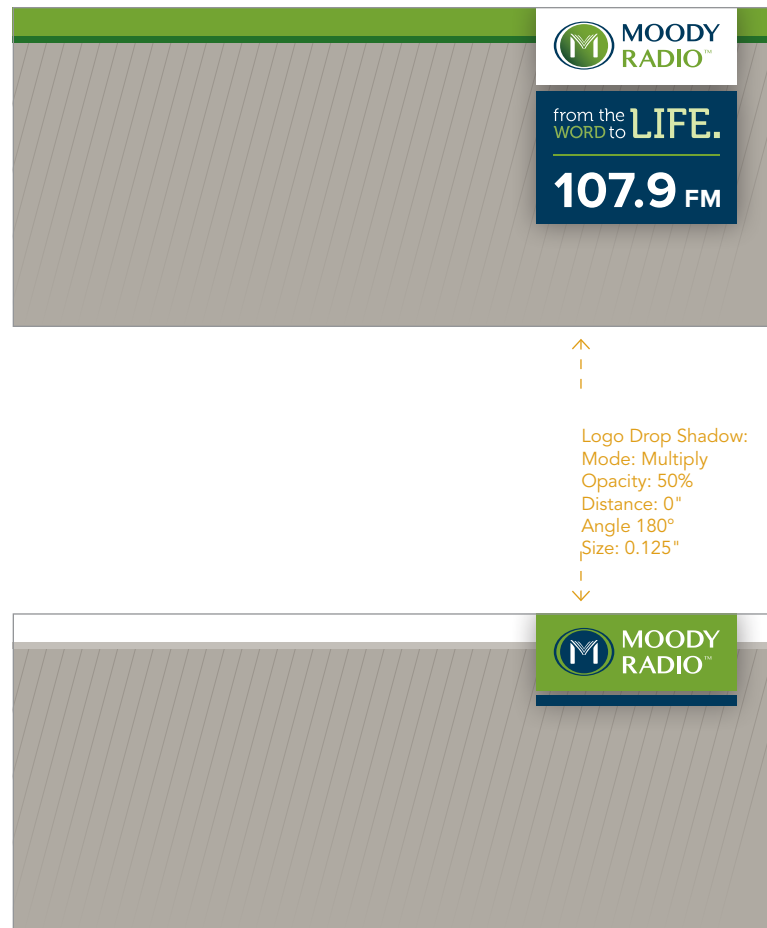
A specific drop shadow has been established to ensure adequate contrast between the logo, anchor bars, and image area and should be used on all logos when used with the Logo Anchor Bar:

- **Mode:** Multiply
- **Color:** Black
- **Opacity:** 50%
- **Distance:** 0"
- **Angle:** 180°
- **Size:** 0.125"

Always remember to apply the drop shadow to the tab logo as a whole. DO NOT add drop shadows or effects to the logo elements within the tabs themselves, or just one of the tabs (i.e. the Blue Tab Base but not the Top Tab).

Please note: The specifications for the drop shadow work for both White logos on Green Logo Anchor Bars, as well as Green logos on White Anchor Bars.

LOGO TAB DROP SHADOW



SOCIAL MEDIA ICON



Application Example:
Social Media — Twitter



Application Example:
Social Media — Facebook

Symbol Only Use

Similar to the other Moody brands, the symbol may be used alone (without the logotype or tab devices) as an endorsement device, such as a social media icon. However, it should never be used as the main representation of the Moody Radio Brand.

When possible, use the preferred 3-Color Gradient symbol on white.

General Logo Use: Sizing

Logo sizing is a simple way to build equity in a brand. Consistent use of the logo size provides a cohesive feel across all of our applications.

While the logo sizes shown here are not inclusive of all possible application uses, they are intended to provide guidance for a general application size and provide a minimum size to protect the legibility of the logo and the tagline.

The size of the logo is very flexible depending on the desired message on a particular application. The logo may be used larger to serve a double role as both the brand / logo representation, as well as a headline. It may also be used smaller to play a secondary role.

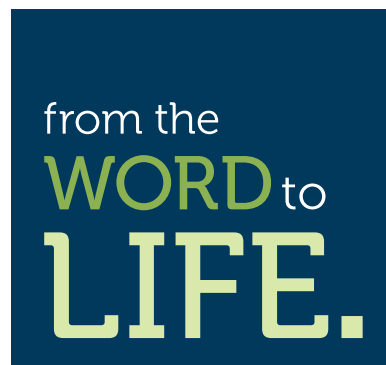
Please note: The minimum size varies between the different logos; please reference each specific mark for the minimum size requirements for a specific logo format.

VERTICAL AND STACK LOGOS

All of the Vertical and Stacked Moody Radio Tab System logos are measured by the width of the Logo Tab. The Logo Tab is a consistent size across all of the various logo formats. The height varies depending on the contents of the Blue Tab Base.

VERTICAL

2"

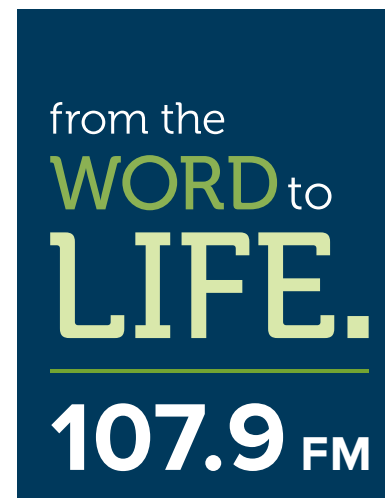


- Standard w/ tagline

General Collateral Size = 2" Wide

8.5" x 11" applications (letterhead and similar size communications), brochure covers, etc.

2"



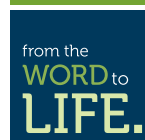
- Single Frequency w/ tagline
- Double Frequency w/ tagline

GENERAL COLLATERAL SIZE

0.75" (3/4")



- Standard



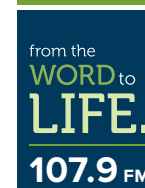
Minimum Size*

The logo should never be reproduced smaller than the sizes shown here.

0.75" (3/4")



- Single Frequency w/ tagline
- Double Frequency w/ tagline



MINIMUM SIZE

STACKED

2"



- Standard

2"



- Single Frequency w/ tagline
- Double Frequency w/ tagline

2" (5/8")



- Single Frequency
- Double Frequency

2"



- Standard w/ tagline

0.75" (3/4")



- Standard

1"



- Standard w/ tagline

1"



- Single Frequency w/ tagline
- Double Frequency w/ tagline

0.75" (3/4")



- Single Frequency
- Double Frequency

General Logo Use: Sizing (CONT.)

HORIZONTAL LOGOS

All of the Horizontal Moody Radio Tab System logos are measured by the height of the Logo Tab. The Logo Tab is a consistent size across all of the various logo formats. The width varies depending on the contents within the Blue Tab Base.

Please note: The minimum size varies between the different logos; please reference each specific mark for the minimum size requirements for a specific logo format.

GENERAL COLLATERAL SIZE

HORIZONTAL

General Collateral Size = 0.625" High

8.5" x 11" applications (letterhead and similar size communications), brochure covers, etc.

0.625" (5/8")



- Standard

0.625" (5/8")



from the
WORD to **LIFE.**

- Standard w/ tagline

0.625" (5/8")



from the
WORD to **LIFE.**
107.9 FM

- Single Frequency w/ tagline

0.625" (5/8")



from the
WORD to **LIFE.**
107.9 FM 91.1 FM

- Double Frequency w/ tagline

0.625" (5/8")



107.9 FM

- Single Frequency

0.625" (5/8")



107.9 FM
91.1 FM

- Double Frequency

HORIZONTAL

Minimum Size*

The logo should never be reproduced smaller than the sizes shown here.



STRETCH

The stretch logo may be used in cases where "Moody Radio" should be the dominant message. The Stretch logo orientation is most visible at large sizes from a distance (i.e., on a billboard) however, it is approved for use at the general size.



General Logo Use: Sizing — Radio Moody

Logo sizing is a simple way to build equity in a brand. Consistent use of the logo size provides a cohesive feel across all of our applications.

While the logo sizes shown here are not inclusive of all possible application uses, they are intended to provide guidance for a general application size and provide a minimum size to protect the legibility of the logo and the tagline.

The size of the logo is very flexible depending on the desired message on a particular application. The logo may be used larger to serve a double role as both the brand / logo representation as well as a headline. It may also be used smaller to play a secondary role.

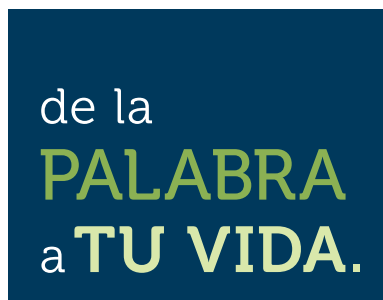
Please note: The minimum size varies between the different logos; please reference each specific mark for the minimum size requirements for a specific logo format.

VERTICAL AND STACK LOGOS

All of the Vertical and Stacked Radio Moody Tab System logos are measured by the width of the Logo Tab. The Logo Tab is a consistent size across all of the various logo formats. The height varies depending on the contents of the Blue Tab Base.

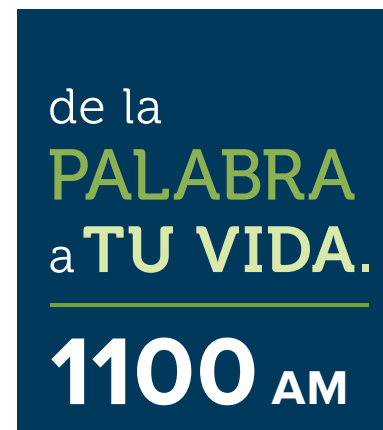
VERTICAL

2"



- Standard w/ tagline

2"



- Single Frequency w/ tagline

General Collateral Size = 2" Wide

8.5" x 11" applications (letterhead and similar size communications), brochure covers, etc.

GENERAL COLLATERAL SIZE

1"

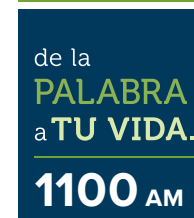


Minimum Size*

The logo should never be reproduced smaller than the sizes shown here.

- Standard w/ tagline

1"



- Single Frequency w/ tagline

MINIMUM SIZE

STACKED



- Standard



- Standard w/ tagline



- Single Frequency w/ tagline



- Single Frequency

0.75" (3/4")



- Standard

1"



- Standard w/ tagline

1"



- Single Frequency w/ tagline

0.75" (3/4")



- Single Frequency

General Logo Use: Sizing — Radio Moody (CONT.)

HORIZONTAL LOGOS

All of the Horizontal Radio Moody Tab System logos are measured by the height of the Logo Tab. The Logo Tab is a consistent size across all of the various logo formats. The width varies depending on the contents within the Blue Tab Base.

Please note: The minimum size varies between the different logos; please reference each specific mark for the minimum size requirements for a specific logo format.

GENERAL COLLATERAL SIZE

HORIZONTAL

General Collateral Size = 0.625" High

8.5" x 11" applications (letterhead and similar size communications), brochure covers, etc.

0.625" (5/8")



- Standard

0.625" (5/8")



- Standard w/ tagline

0.625" (5/8")



- Single Frequency w/ tagline

0.625" (5/8")



- Single Frequency

HORIZONTAL

Minimum Size*

The logo should never be reproduced smaller than the sizes shown here.



STRETCH

The stretch logo may be used in cases where "Radio Moody" should be the dominant message. The Stretch logo orientation is most visible at large sizes from a distance (i.e., on a billboard) however, it is approved for use at the general size.



General Logo Use: Clear Space

Clear space refers to the minimum amount of “white space” around the logo that should always be free from copy, page edges, graphics or other distracting elements.

2 R has been established for the minimum amount of clear space around the logo on all sides, with the exception of the edge anchored to the edge of an application.

While these measurements are simply the minimum amount, using a larger clear space around the logo is always beneficial to the legibility and integrity of the brand.

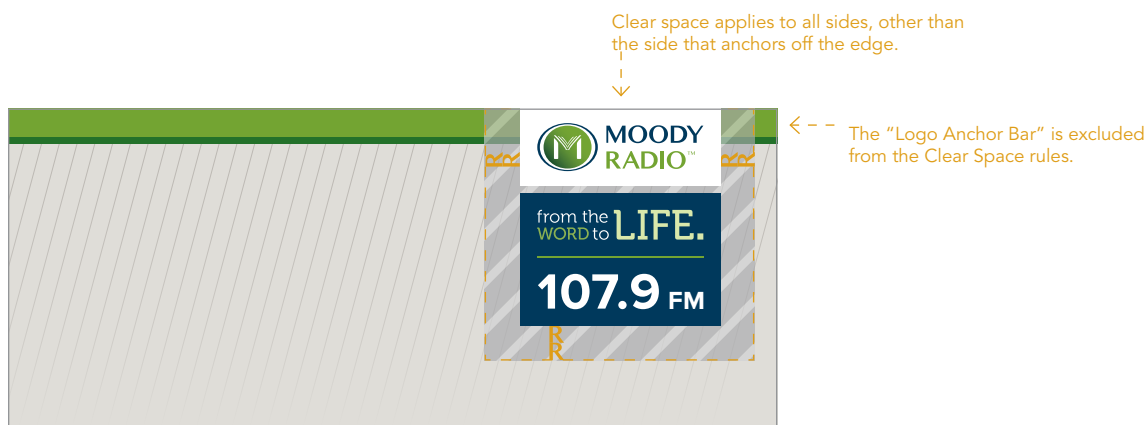
Please note: While the clear space is only shown with a couple of the Moody Radio Tab System logos, the principle remains the same across all of the logos.



SMALL APPLICATIONS

When the logo is placed on small applications, such as web ads, and space is limited, 1 R is the allowed clear space around the logo.

R is always equal to the cap-height of the “R” in “RADIO”.



Application Example

General Logo Use: Logo Alignment

Aligning elements within a grid to the logo provides structure and organization to the composition of our materials. Alignments to the logo have been established (both horizontally and vertically) to create visual balance and purpose while maintaining consistency.

Please note: While the alignments are only shown with a couple of the Moody Radio Tab System logos, the principle remains the same across all of the logos.



General Logo Use: Exceptions to the Rules

The rules for use of the Logo Anchor Bar explained on the previous pages should be followed whenever possible. However, there are limited situations where there are exceptions.

When space is limited because of format or functionality, a few rules are slightly adjusted for the Logo Anchor Bar and / or logo placement.

LIMITED SPACE

In applications such as web ads, where sizes and proportions can be very limiting, the logo can appear “vertically centered” (or “horizontally centered” depending on the web ad orientation) along the edge as needed with a Logo Anchor Bar. A minimum of 1 R clear space is required.

Please note: Asymmetrical balance is important when pairing the Tab System Logo and the Logo Anchor Bar; however, it is far more important to have a legible logo using the minimum clear space in these extreme situations.

LIMITED SPACE EXCEPTION



Application Example: Web Ad
(Green Logo Anchor Bar and White Tab Logo)



Because the height is so restrictive, the logo is vertically centered with the Logo Anchor bar.



← The Small Application Clear Space of 1 R is used to max out the size of the logo used in the web ad.



Application Example: Horizontal Web Ad
(White Logo Anchor Bar and Green Tab Logo)



Application Example: Square Web Ad
(Green Logo Anchor Bar and White Tab Logo)

LIMITED SPACE MISUSE



DO NOT place the logo in the corner.



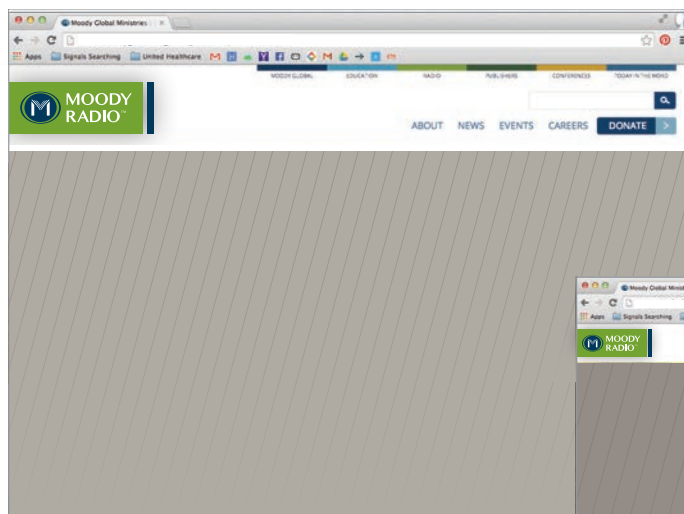
DO NOT remove the Logo Anchor Bar.



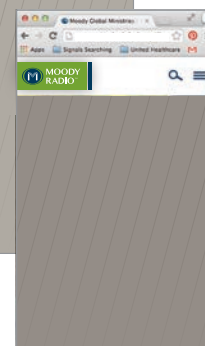
DO NOT size a logo to fill the entire height or width of an application.

FUNCTIONALITY EXCEPTION

The Horizontal Tab Logo is used without the Logo Anchor Bar to allow the website to adjust sizing on different screens. This responsive website design avoids the navigation bars overlapping the logo.



Application Example: Website (Computer View)
(Green Tab Logo with NO Logo Anchor Bar)



Application Example: Website (Mobile View)
(Green Tab Logo with NO Logo Anchor Bar)

FUNCTIONALITY

In applications, such as the website, where functionality of the site can interfere with a typical logo and Logo Anchor Bar use, the Logo Anchor Bar may be removed.

In these rare cases, please be sure to use the Green Tab logo over White. Even when the Logo Anchor Bar is removed, it is important to remember to always anchor the logo to the edge of the layout.

The Small Application Clear Space of 1 R is also used in the Website design to maximize the size of the logo in the header space.

FUNCTIONALITY MISUSE



DO NOT mix and match the Corporate and Consumer logo representations.



DO NOT use a logo that would jeopardize the integrity of the brand for user experience.



DO NOT use the white tab logo on a white background.

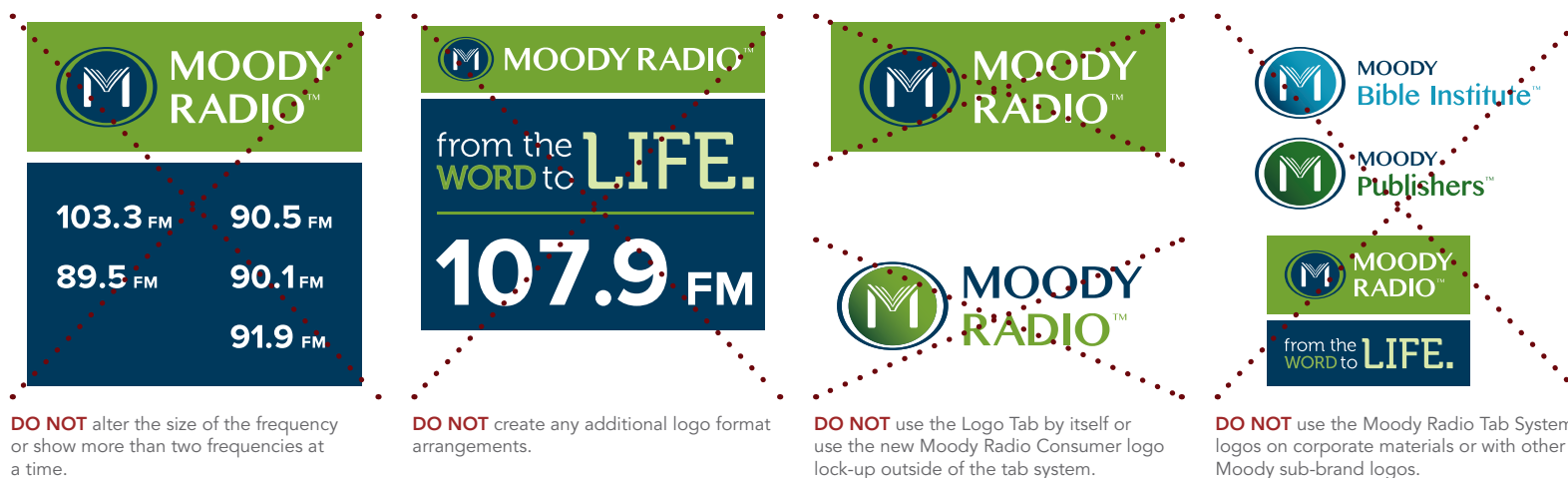
General Logo Use: Logo Misuse

The logos shown here are a few examples of how NOT to treat the logo. When the logo is altered in any way, it not only creates legibility issues, it can erode the integrity of the brand.

While most of the examples shown here use the Stack with Tagline logo format, these guidelines apply to all of the Moody Radio logos, regardless of color format or orientation.

Always use the approved logo files.





MOODY RADIO DESIGN BASICS

System Color

Color specifications for all of Moody Radio.

Color Usage

Provides guidance and examples on how to apply color within applications.

System Typography

Details on the Moody Radio typestyles, including design and electronic fonts.

Typography Examples

Illustrates how type is visually expressed.

Using a Grid

Guidance on how to dynamically use a grid.

System Photography

Provides a brief checklist for content and visual cues in photography.

Beyond the logo, a strong and consistent use of Moody Radio design elements promotes high recognition and distinguishes all of our communication applications from similar organizations. Design Basics includes specifications for the core elements, including color, typography and photography.

DOMINANT COLORS

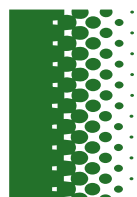
**LIGHT GREEN**
(RADIO)

PMS 377*
CMYK: 50.1.100.20
RGB: 122.154.1
HEX: 7A9A01

**DARK BLUE**
(MASTER BRAND)

PMS 302*
CMYK: 100.48.12.58
RGB: 0.59.92
HEX: 003B5C

ACCENT COLORS

**DARK GREEN**
(PUBLISHERS)

PMS 364
CMYK: 71.4.100.45
RGB: 74.119.41
HEX: 4A7729

**LIME GREEN**
(TAGLINE)

PMS 372*
CMYK: 16.0.41.0
RGB: 212.235.142
HEX: D4EB8E

**SHADOW GREEN**
(SYMBOL ONLY)

PMS 7735*
CMYK: 59.0.69.75
RGB: 27.77.45
HEX: 36573B

SUPPORT COLORS**

**GOLD**

PMS 7550
CMYK: 0.34.98.12
RGB: 209.144.0
HEX: D19000

**DARK GRAY**

PMS 404
CMYK: 20.25.30.59
RGB: 119.110.100
HEX: 776E64

**LIGHT GRAY**

PMS 401
CMYK: 10.11.17.27
RGB: 175.169.160
HEX: AFA9A0

*Colors used in the Moody Radio logos
— consumer and / or corporate logos.

**Gold, Dark Gray and Light Gray are
used as a support color across all
Moody brands.

System Color

Color sets the tone for all of our applications and represents the brand in a strong and compelling way. All Moody Radio branded materials will use the color palette shown here.

DOMINANT COLORS

Moody Radio Light Green (● PMS 377) and Moody Master Brand Dark Blue (● PMS 302) should be the dominant color signals for all Moody Radio applications.

ACCENT COLORS

Moody Radio uses a combination of greens as accent colors to complement the Moody Radio Light Green and to provide depth within applications. They should be used minimally as “highlights” and “shadows” and never as the primary color signal.

SUPPORT COLORS

Support colors should also be used as grounding elements and accent “pops” within applications. The support colors are consistent across all of the Moody brands.

Please note: Shadow Green (● PMS 7735) is only to be used in the preferred gradient logo format, and is not permitted for use in a design layout.

Color Usage

COLOR USAGE SCALE

The color usage scale provides guidance for the relative proportion of each color and its use within both the overall system and individual applications. While proportions can shift depending on need, this usage scale should be used as a guide to ensure appropriate color relationships across an entire application.

In all Moody Radio applications, regardless of which station is featured, Light Green (● PMS 377) and Dark Blue (● PMS 302) should be dominantly featured within an application to establish equity across all of the Moody Radio stations and offerings.

Please note: The usage scale is intended to guide the color across an entire application, not necessarily a single page or spread at a time.

COLOR USAGE SCALE



Application Example:
Moody Radio Program Guide (Interior Spread)

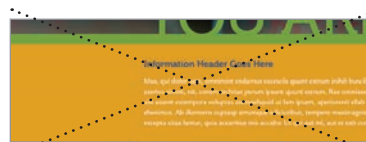


Application Example:
Moody Radio Advertisement

COLOR SCALE MISUSE



DO NOT use the Dark Green (PMS 364) as a dominant color signal.



DO NOT use the Gold (PMS 7550) color as a dominant color signal.



DO NOT forget to include the Master Dark Blue (PMS 302) prominently within a composition.

COLOR IN PHOTOGRAPHY

SELECTING IMAGES W/ COLOR ACCENTS

When selecting a photo to include the specific color signal, ask yourself the following questions when evaluating the color application:

- ☐ Does the accent color signal apply to less than 35% of the overall image?
- ☐ Does the color in the image feel natural with subtle color highlights?



Good Example: Gold in Headphones



Good Example: Green colored Shirt

COLOR INFUSED IMAGE MISUSE



DO NOT allow the color to infuse everything in the photo.



DO NOT use color in a manner that feels forced or fake.



DO NOT infuse flat color.

COLOR USAGE IN PHOTOGRAPHY

When opportunities present themselves, finding subtle ways to use the system color within images is a great way to build an ownable color style — using props or clothing to provide subtle color cues is an easy way to bring in color.

Color within images should always feel authentic and not forced.

System Typography

To provide a visual voice to all of our written words, it is important to use consistent typefaces.

DESIGN FONTS

Museo and ITC Legacy Sans have been selected as the system fonts for Moody Radio and should be used whenever possible.

Museo is a versatile semi-slab serif font that adds a touch of modern youth, while ITC Legacy Sans is a modernized and approachable font with the characteristics of a traditional serif that is highly legible and sophisticated.

There are several weights available within each of these font families. These are “design fonts” and should be used for all design / marketing materials such as brochures or newsletters. To utilize these fonts, they will first need to be purchased and added to your computer font library.

Proxima Nova Bold is the selected typeface to represent the radio station's frequency both in the logo and when it is represented within the layout outside of the logo.

Please note: The use of ITC Legacy Sans is consistent across all Moody brands, and links all sub-brands back to the Moody Global Ministries.

DESIGN FONTS

- MUSEO -

300

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

500

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

700

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

- PROXIMA NOVA -

Bold

0123456789

FM AM

- ITC LEGACY SANS STD -

Book

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Book Italic

*ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345*

Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Medium Italic

*ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345*

Bold

**ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345**

Bold Italic

*ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345*

ELECTRONIC FONTS

- ARIAL -

Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

- GEORGIA -

Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

DIGITAL FONTS

- OPEN SANS -

Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

- GEORGIA -

Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

ELECTRONIC FONTS

An “electronic font” is a font selected for day-to-day use and should be used in programs such as PowerPoint, Word, and Excel. **Arial** and **Georgia** are the selected electronic fonts and are available for use on all computers. These fonts are to be used in place of the design fonts in order to maintain appearance across multiple computers/users.

DIGITAL FONTS

A “digital font” is a font that was specifically designed for on-screen use for optimum legibility. **Open Sans** and **Georgia** are the selected digital fonts and are available for use in our website and email programs. Open Sans is a “Google Font” and should only be used for these digital applications. Georgia is referred to as a “system-font” as it is available on all computers (including PC and Mac).

Please note: Verdana is an approved default font to use in place of Open Sans when technical constraints apply, such as some versions of the Outlook email program.

DO NOT use any of the “Design” or “Digital” fonts in PowerPoint or Word, as it could create font issues when transferring files to other machines that do not have this font.

Typography Examples

Verbal communication for the Moody Radio brand should also be visually expressive. Using a combination of the two font families (Museo and ITC Legacy Sans) creates a nice harmony and balances their unique characteristics.

Museo is often used for headlines, sub-heads and call-outs in a mix of upper / lowercase and all-caps treatments.

ITC Legacy Sans is our global font that links all of the sub-brands within Moody together and is generally used for body copy within applications.

Here are a couple of type examples that provide guidance in development of future applications:

- **Main Title / Section Headlines** are set in Museo in a larger type size in all caps and often appear in two different sizes and two different colors as shown to the right.
- **Sub-Heads** are set in Museo in upper / lowercase and appear in a different color than the body copy.
- **Body Copy** is set in ITC Legacy Sans and should primarily be used in Moody Dark Gray (● PMS 404).
- **URL Callouts** are set in Museo.
- **Frequency Callouts** are set in Proxima Nova Bold for the Frequency number and FM / AM (only) and Museo for any support callout copy.

MAIN TITLE / SECTION HEADLINES

- EXAMPLE -

MEETING YOU WHERE
YOU ARE.

SUB-HEAD / BODY COPY

- EXAMPLE -

Im audaero est doluptatem

Im audaero est doluptatem faceatem dis aut aute nonsequas pelitiam doluptas et anisqui demporem enimporio to Im audaero est doluptatem faceatem dis aut aute nonsequas.

URL CALLOUT / PLAY BUTTON

- EXAMPLE -

▶ Listen today at
MOODYRADIO.ORG/INDIANAPOLIS

FREQUENCY CALLOUT

- EXAMPLE -

107.9 FM

**Weekday Mornings
6–9 a.m.**



Application Example:
Moody Radio Advertisement



Application Example:
Station Guide (Interior Page)

COMPOSITION

Type should be placed on the page in a way that fosters movement, creates a strong visual hierarchy and directs the eye. Portions of a story can be amplified while simultaneously being harmonious and inviting. This is achieved by:

- Using large and playful headlines.
- Using multiple columns and flexing how content utilizes the space while maintaining alignments that provide structure.
- Creating purposeful white space (or Blue space) on a page that provides visual breaks and directs the eye.
- Using color and type treatments (fonts / sizes) to establish a clear hierarchy and provide visual depth.
- Creating dynamic page layouts by utilizing callout boxes and other graphic elements that break boundaries and overlap.

The type should not appear prescriptive, rigid or emotionally detached.

TYPOGRAPHY MISUSE



DO NOT change the font mid-sentence.



DO NOT use ITC Legacy Sans as a headline font or Museo as the main body copy font.



DO NOT use Proxima Nova (from the Moody Global typography system) for any copy other than the frequency number.

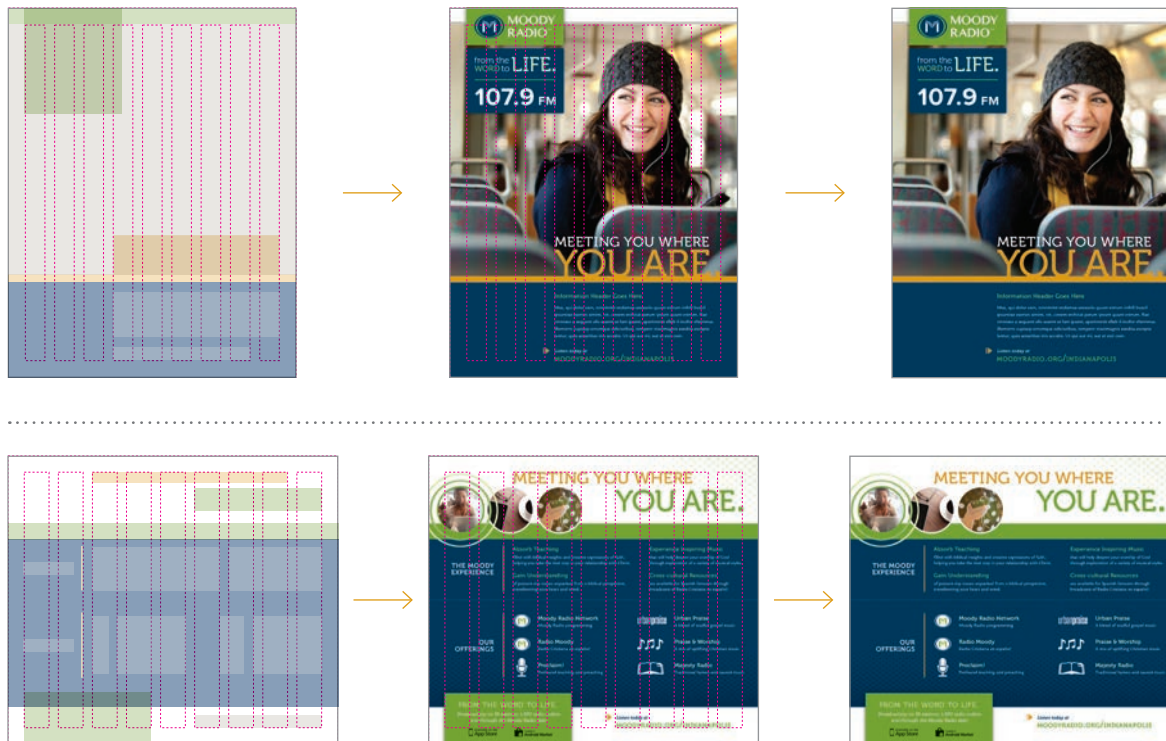
Using a Grid

Moody Radio uses a versatile grid, which acts as an invisible guide to align the logo, title, body copy, images, etc., to add structure and flexibility to a variety of applications. This multi-column grid is established to add a framework and stability to an application, while providing a very large range of flexibility — it is not intended to be limiting.

Use the guides to establish where to start and stop a line of copy and align graphic elements; however, it is not restricted to the use of only one column at a time. For example, you may have copy that flows over two grid columns or four. The examples shown to the right show the base structure of a 9-column grid and how headlines, body copy, call-outs, images, etc., align to the grid to design beautiful asymmetrical layouts.

Use the 9-column grid to create movement and interest by overlapping columns. Establishing purposeful white space creates dynamic layouts while maintaining clarity and hierarchy.

The grids used in these examples are set up to use 0.4375" margins, 9-columns and 0.25" gutters.



GRID MISUSE



DO NOT use more than 75 characters, or span all columns of the grid, in one line of copy.



DO NOT use the grid in a way that feels symmetrically balanced.



DO NOT randomly place things on the page.

System Photography

Photography is a compelling way to connect with our audiences on an emotional level that quickly resonates and leaves a lasting impression.

Moody Global Ministries has many reinforcing photographic principles that stand true regardless of the individual sub-brand. Moody Radio, however, has additional specific imagery needs to reach their targeted audiences. When the two sets (universal and Moody Radio principles) are paired together, they reinforce Moody Radio's individuality and bring its personality to life.

This page provides guidance on the type of imagery to use when developing applications for Moody Radio materials.

For global reinforcing signals please refer to pages 24–25, *Universal Photo Direction*.

PHOTOGRAPHY CHECKLIST

CONTENT AND COMPOSITION CUES



The following lists the ideal subject matter to strive for in photography:

- ☐ Represent subjects true to current and aspirational target audiences
- ☐ Honest; subjects and situations relevant and purposeful to content
- ☐ Various forms of listening devices represented (car radio, computer, mobile, etc.)
- ☐ Engaging; eye contact with person or activity
- ☐ Facial expressions show enjoyment or concentration
- ☐ Simple yet real environments that feel luminous and uplifting
- ☐ Diversity represented (age, gender and / or ethnicity)

VISUAL CUES



Visual cues provide guidance beyond the content, specifically:

- ☐ Depth of field; focus on subject matter
- ☐ Light glow; spiritual essence
- ☐ Tone is purposeful and intentional
- ☐ Warm, natural lighting (whether indoors or out)
- ☐ Vibrant, rich colors; grounded by neutrals
- ☐ Contains colors from the Moody Radio Color palette

PHOTOGRAPHY MISUSE

- ☐ **DO NOT** show subject matter out of context.
- ☐ **DO NOT** use overly white imagery (white backgrounds, white clothes, white props).

MOODY RADIO GRAPHIC DEVICES

Creating a Halftone Pattern

Brief instructions on how to create a halftone pattern.

Light Tint Halftone

Illustrates how to use a Light Tint Halftone pattern over white.

Dark Tone Halftone

Illustrates how to use a Dark Tone Halftone over a large field of Dark Blue.

Color Gradient Halftone

Illustrates how to use a Color Gradient Halftone pattern over imagery to add depth.

Image Masked Halftone

Illustrates how to effectively use a halftone pattern to mask (or contain) an image within a layout.

Play Button URL Device

Details on the unique ways to show the URL.

Separator Bar

Explains how to use a color bar to divide up a composition and connect with other elements.

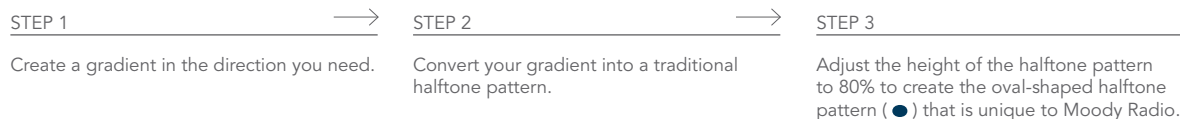
Layering a Campaign Look and Feel

Provides guidance on how to layer a unique campaign look and feel on top of the core Moody Radio brand.

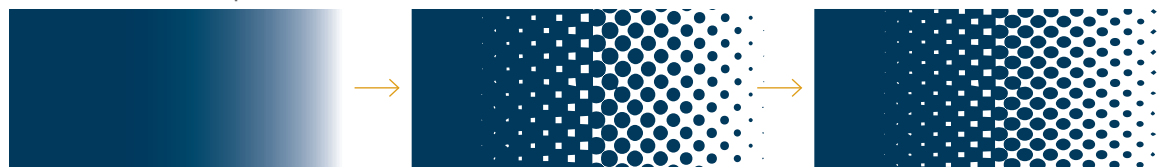
Graphic devices are design elements used to build upon and add distinction to the brand. It is the combination of these elements that makes up the look and feel of the brand apart from the logo itself.

This section provides details for Moody Radio's unique graphic elements. When used consistently, these devices shape the core visual look and feel of the brand and establish recognition through distinction.

Creating a Halftone Pattern



Horizontal Halftone Example

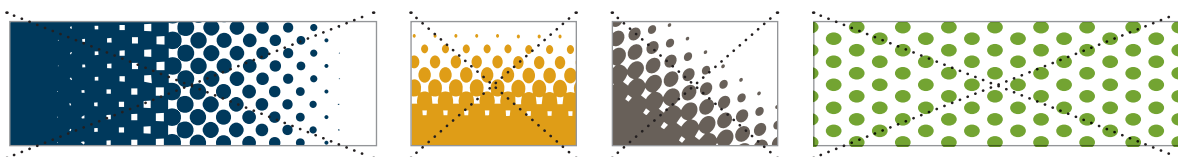


Corner Halftone Example



HELPFUL TIP:
Adjust the height of a circle halftone pattern to 80% to create the oval shape

GENERAL HALFTONE MISUSE



DO NOT use traditional circle-shaped halftone patterns.

DO NOT rotate the Halftone patterns in a way that makes the dots an orientation other than horizontal.

DO NOT use a consistent sized / spaced oval pattern in lieu of the Halftone pattern.

A halftone pattern is a series of dots used in varying sizes and spacing to represent the density of color and continuous tone imagery simulating a graphic gradient treatment — bigger dots are used to represent a darker or more dense color area and smaller dots are used to represent a lighter or less dense color area.

A specific and graphic halftone shape pattern has been created for Moody Radio. Unlike traditional halftone patterns that are made with circles, the Moody Radio Halftone patterns use an oval shape that resembles the outer ring of the Moody symbol, and are a historical nod to the previous Moody Radio logo symbol. Additionally, it is applied in a large and graphic manner that represents a color transition and provides movement and depth within a composition.

The halftone oval sizes may vary based on the need and treatment, however they should never exceed the height of 0.125" (●) when used on print applications such as a brochure or print ad. They are commonly used at 0.0875" (●).

While this page explains the general shape and use of the Halftone pattern, there are four distinct ways to use the Halftone pattern within Moody Radio applications which are explained in great detail on the following four pages:

- Light Tint Halftone
- Dark Tone Halftone
- Color Gradient Halftone
- Image Masked Halftone

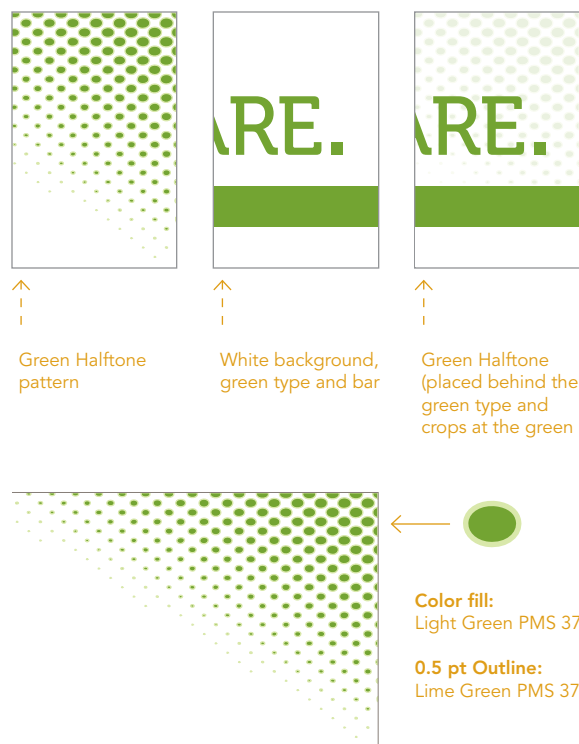
Light Tint Halftone

The Light Tint Halftone pattern is a graphic device intended to provide visual texture and direct the eye on floods of white within a composition.

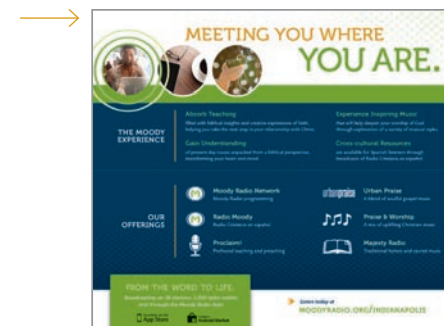
The Light Tint Halftone pattern uses a tint of one of the colors from the Moody Radio color palette in combination with the Separator Bar used at 100% of the same color. In the example shown to the right, the Light Tint Halftone pattern is used in Light Green (● PMS 377) at 15% opacity. The Separator Bar and the type are set in Light Green at 100%.

The Light Tint Halftone pattern should be used sparingly and anchored in a corner to help direct the eye. In order to allow the Halftone pattern to appear as a soft texture, a thin outline of Lime Green (● PMS 372) is used to help achieve a glow affect.

Please note: The Light Tint Halftone pattern should never be used to fade to an area of full color or transition a color field to white.

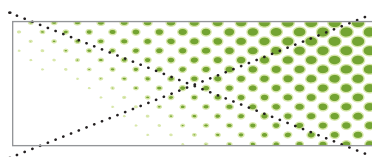


Application Example: Program Guide Interior Spread (Close-up)



Application Example: Program Guide Interior Spread

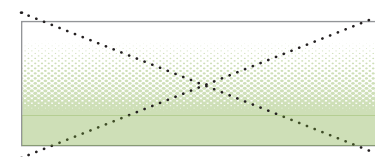
LIGHT TINT HALFTONE MISUSE



DO NOT use the Light Tint Halftone pattern at 100% opacity on white.

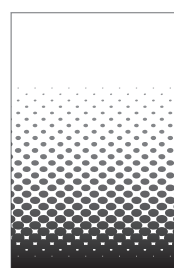


DO NOT mix and match colors across the Light Tint Halftone pattern and the Separator Bar.



DO NOT use the Light Tint Halftone pattern to transition an area from a color to white.

Dark Tone Halftone



Black Gradient
Halftone pattern
(blends from
100% K – 50% K)



Dark Blue
Color Field



Black Gradient
Halftone pattern
multiplied over Blue
at 25% opacity



Application Example: Program Guide
Interior Spread (Close-up)



Application Example: Program Guide
Interior Spread

The Dark Tone Halftone pattern is used to provide depth and visually ground a large color field, more specifically the Dark Blue color floods, that sits next to a white bar. The “solid” end of the Halftone should always be anchored to the bottom of the colored box and fade upwards.

The Dark Tone Halftone pattern is great for use when there is a color tab that extends on top of the color field, such as the green call-out tab in the Application Example shown to the left.

The Halftone pattern should never extend the full height of the colored box; it should be used in small proportions.

DARK TONE HALFTONE MISUSE



DO NOT use light colors in the Dark Tone Halftone pattern when it is combined with a dark color field.



DO NOT fill the entire colored box with the Halftone pattern or use a large Halftone pattern size.



DO NOT start the Halftone pattern in the middle of a color field.

Color Gradient Halftone

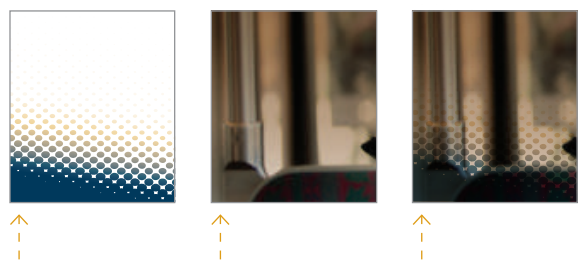
A Color Gradient Halftone pattern can be applied on top of imagery to provide depth and texture to an image.

The Color Gradient Halftone pattern should appear subtle in size and in color. It is not intended to be the main feature of a layout. The Halftone pattern should feel like it is anchored to a corner of an image and radiating out. Therefore, it should not stretch the entire width of a layout.

The colors used in the Color Gradient Halftone should be selected on a case-by-case basis, based on the specific image used to achieve the right balance and blend with the image appropriately.

The example on this page is only one possible color combination that may be used — Dark Blue and Gold. While it is preferred to use the Dark Blue (● PMS 302) as the grounding color, Dark Gray (● PMS 404) may also be used, depending on the image to which the Halftone is applied.

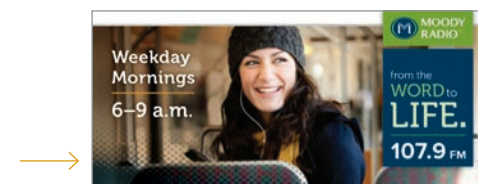
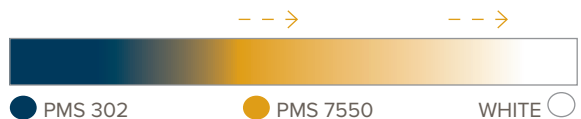
Likewise, Gold (● PMS 7550) is one option for the accent color. The accent color should be selected based on the color hues within the image. The Gold provides warmth and natural hues to the image, whereas the Light Green (● PMS 377) can provide cooler tones.



Blue Gold gradient Halftone pattern

Image

Blue Gold Halftone pattern multiplied over image at 70% opacity, with a gradient feather to



Application Example: Billboard



Application Example: Billboard

COLOR GRADIENT HALFTONE MISUSE



DO NOT use the Color Gradient Halftone as the main feature or overpower the image.



DO NOT blend two bright accent colors together.



DO NOT use the Color Gradient Halftone pattern on a white background.

Image Masked Halftone

Image Masked Halftone is used to transition an image to white for an airy composition. The following provides guidelines in how to achieve this look:

- The Halftone pattern mask is used to transition one side of an image.
- An image with a simple, light-colored background must be used to transition to white.
- The main subject should be asymmetrically positioned within the image.
- The Halftone pattern should feel soft and light in order to have the headline legible when placed on top of the pattern.

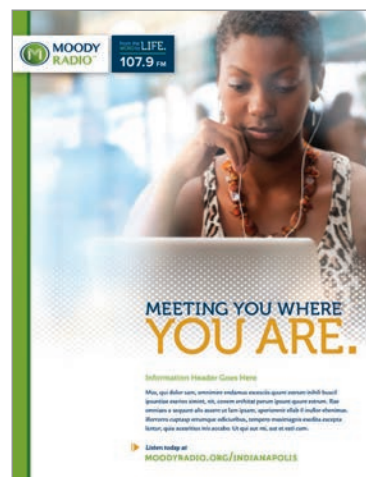
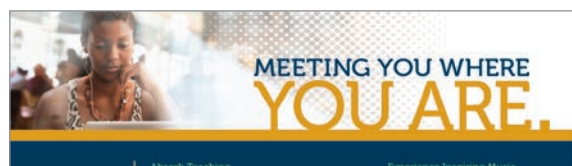
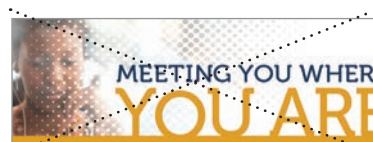


IMAGE MASKED HALFTONE MISUSE



Play Button URL Device

The Play Button URL Device is a unique graphic element that provides personality and character to our call to action and web address.

The following provides guidelines on how to use the Play Button URL device consistently across all of our materials:

- The Play Button is always shown in Gold (● PMS 7550). The bar is in an 80% tint, and the triangle is a 100% tint.
- The call to action “Listen today at” always appears in Museo 8.5/16pt. in the Moody Master Dark Blue (● PMS 302) on white backgrounds and Lime Green (● PMS 372) on Dark Blue backgrounds.
- The web address always appears in Museo 17/16pt. typeset in small-caps, in Radio Green (● PMS 377) on both white and Dark Blue backgrounds.



COLOR OPTIONS

▶ Listen today at
MOODYRADIO.ORG/INDIANAPOLIS

▶ Listen today at
MOODYRADIO.ORG/INDIANAPOLIS



Application Example: Program Guide Interior Spread

S is always equal to the width of the vertical bar in the play button graphic.

T is always equal to the height of the vertical bar in the play button graphic.

PLAY BUTTON URL DEVICE MISUSE



DO NOT alter the colors.

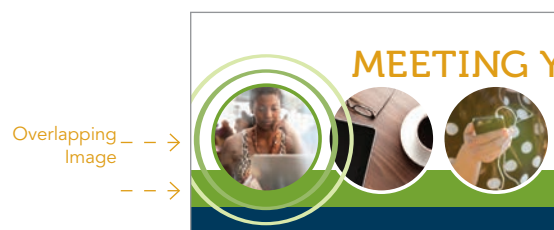


DO NOT change the font used in the URL.



DO NOT change proportions of any of the elements, including the box, pin-line weights, type proportions, etc.

CONNECTING TO AN IMAGE



Application Example: Program Guide Interior Spread

CONNECTING TO A HEADLINE



Application Example: Program Guide Interior Spread

Separator Bar

A Separator Bar is a colored bar that is used to divide a composition and connect to other elements within the layout such as an image or a headline. It also provides color and depth.

The following provides guidelines on how to use the Separator Bar consistently across all of our materials:

- The Separator Bar must extend the full length of the layout.
- The Separator Bar is used to divide two areas of a layout such as a header and the body copy area.
- The Separator Bar must connect to a headline or an image cropped within a circle.
- The overlapping element (such as the outline of an image or the headline) must be the same color as the Separator Bar.

SEPARATOR BAR MISUSE



DO NOT use a Separator Bar without connecting it (overlapping) with another element.



DO NOT use color tints in the Separator Bar.



DO NOT mix and match colors of the Separator Bars and connecting elements.

Layering a Campaign Look and Feel

When developing a unique campaign look and feel, it is important to layer the distinctive visual elements with the established Moody Radio brand elements to maintain long-term brand equity.

Within the Moody Radio brand, there are brand elements that are mandatory to use within any unique campaign direction as well as elements that are optional for use.

BRAND ELEMENTS

MANDATORY

The following lists the mandatory brand elements required for use in campaign materials:

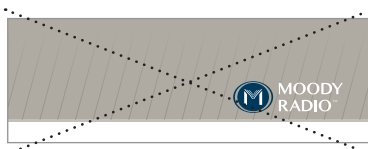
- ☐ Moody Radio Tab System logo (any approved structure and color format is allowed for use)
- ☐ Moody Radio Dominant Color Palette (● PMS 377) (● PMS 302)
- ☐ Logo Anchor Bar
- ☐ At least one of the Moody Radio system typefaces

OPTIONAL

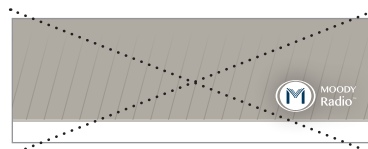
The following lists the optional brand elements that may or may not be used in campaign materials, based on individual need:

- ☐ Moody Radio Accent (● PMS 364) (● PMS 372) and Support Color (● PMS 7550) (● PMS 404) (● PMS 401) Palettes
- ☐ Any of the Moody Radio Halftone patterns
- ☐ Separator Bar
- ☐ Play Button URL Device

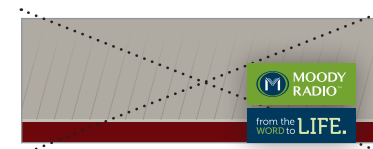
CAMPAIGN MISUSE



DO NOT remove the tab devices from the logo to use the Moody Radio Consumer logo lock-up outside of the tab system.

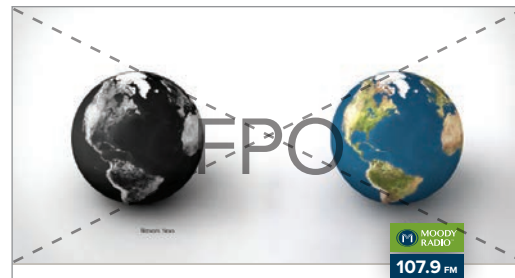
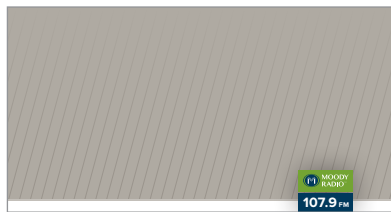


DO NOT use the Moody Radio corporate logo on campaign materials.



DO NOT change the colors of the Logo Anchor Bar.

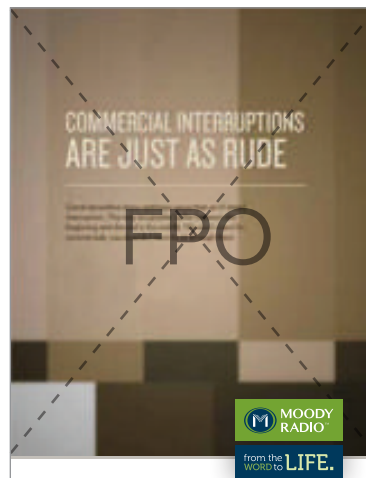
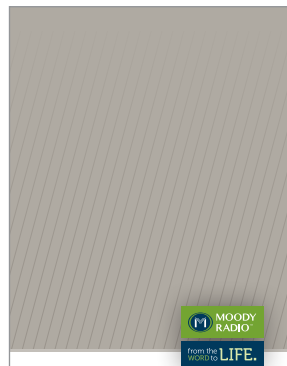
CAMPAIGN EXAMPLES



Example: Sample ad campaign from NPR

This page provides a basic example (using existing ads from other companies) of how a campaign can take on a distinctive look and feel, and still reinforce the Moody Radio brand. These examples utilize the Moody Radio Tab System logos and the Logo Anchor Bar. When designing a unique campaign look and feel, be sure to use the mandatory Moody Radio brand elements.

Please note: The examples shown here are for demonstrative purposes only and do not provide look and feel direction for campaign materials. The advertisements shown for this exercise are advertisements for NPR and PBS (the logos have been removed). DO NOT use these advertisements or images for any reason.



Example: Sample ad campaign from PBS



Example: Sample ad campaign from PBS

APPLICATIONS EXAMPLES

Radio Station Program Guide Cover

Interior Spread: Multiple Image Header

Interior Spread: Single Image Header

Advertisement: Moody Radio Branded

Advertisement: Moody Non-Bleed
Example

Advertisement: Endorsement

Billboards

Website

Web Ads

This section provides examples of applications that have been developed using the guidelines provided in this Brand Style Guide. The applications shown on the following pages are intended to be used for reference when developing new materials to ensure that all materials fit within the system and help strengthen the overall look and feel of the brand.

Radio Station Program Guide Cover

The Program Guide cover example shown here demonstrates a dominant use of the white tab system logo with a subordinate brochure title. This allows the Moody Radio tagline to stand as a headline rather than just a logo. Asymmetry in the photo helps to direct the eye.



Interior Spread: Multiple Image Header

The Program Guide interior spread shown here provides an example of how content can be easily organized within the Moody Radio consumer brand.

This layout features a Separator Bar with overlapping images, which provides a strong header option even when photography options are limited. Multiple, smaller images can be used to tell a multi-faceted story that leads into the secondary content. While Green is the signature color for Moody Radio, the Dark Blue can be used in large floods as a grounding neutral, allowing for the Green and Gold to be used as “pop” colors.

MEETING YOU WHERE YOU ARE.

THE MOODY EXPERIENCE

Absorb Teaching
filled with biblical insights and creative expressions of faith, helping you take the next step in your relationship with Christ.

Gain Understanding
of present-day issues unpacked from a biblical perspective, transforming your heart and mind.

Experience Inspiring Music
that will help deepen your worship of God through exploration of a variety of musical styles.

Cross-cultural Resources
are available for Spanish listeners through broadcasts of Radio Cristiana en español.

OUR OFFERINGS

Moody Radio Network
Moody Radio programming

Radio Moody
Radio Cristiana en español

Proclaim!
Profound teaching and preaching

urbanpraise
Urban Praise
A blend of soulful gospel music

Praise & Worship
A mix of uplifting Christian music

Majesty Radio
Traditional hymns and sacred music

FROM THE WORD TO LIFE.
Broadcasting on 36 stations, 1,500 radio outlets and through the Moody Radio App!

Available on the App Store

Available on the Android Market

Listen today at **MOODYRADIO.ORG/INDIANAPOLIS**

Interior Spread: Single Image Header

This Program Guide interior spread demonstrates an alternate header option utilizing an image masked with a Halftone pattern. This element, paired with a Separator Bar and connecting headline, provides a simple yet dynamic introduction to secondary copy.

MEETING YOU WHERE YOU ARE.

THE MOODY EXPERIENCE

Absorb Teaching
filled with biblical insights and creative expressions of faith, helping you take the next step in your relationship with Christ.

Gain Understanding
of present-day issues unpacked from a biblical perspective, transforming your heart and mind.

Experience Inspiring Music
that will help deepen your worship of God through exploration of a variety of musical styles.

Cross-cultural Resources
are available for Spanish listeners through broadcasts of Radio Cristiana en español.

OUR OFFERINGS

Moody Radio Network
Moody Radio programming

Radio Moody
Radio Cristiana en español

Proclaim!
Profound teaching and preaching

urbanpraise **Urban Praise**
A blend of soulful gospel music

Praise & Worship
A mix of uplifting Christian music

Majesty Radio
Traditional hymns and sacred music

FROM THE WORD TO LIFE.
Broadcasting on 36 stations, 1,500 radio outlets and through the Moody Radio App!

Available on the App Store

Available on Android Market

Listen today at MOODYRADIO.ORG/INDIANAPOLIS

Advertisement: Moody Radio Branded

This advertisement demonstrates how an ad would look that was dominantly Moody Radio branded. It takes on the Moody Radio look and feel including, but not limited to, the Green Tab Logo with a white horizontal Anchor Bar, as well as a Dark Blue grounding flood at the bottom of the page. In this instance, the prominence of the radio frequency was important, so the stacked logo with the frequency and the tagline was used to ensure a large frequency size.

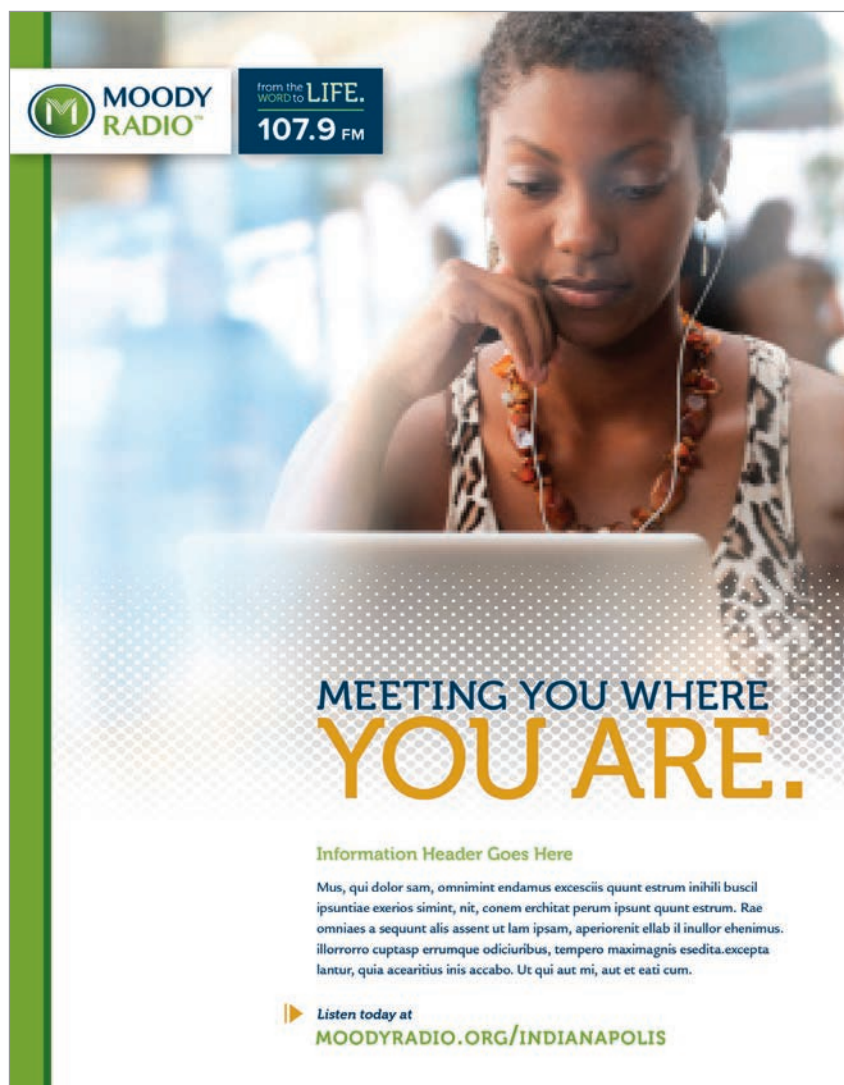
This is also a good example of a composition that does not include a Halftone pattern — all of the other graphic devices are used very prominently, but the layout is still uniquely Moody Radio without being "over-designed".



Advertisement: Moody Radio Branded

This advertisement demonstrates an alternative way to express the Moody Radio brand using the white horizontal Tab logo with a Green Vertical Anchor Bar. This option uses more white space rather than segmenting the bottom with a Separator Bar and a heavy Blue flood, and allows the frequency to be a secondary element rather than the first read. This composition is also a great example for how to effectively use a full page image mask Halftone pattern for a light and uplifting look and feel.

The Moody Radio consumer look and feel provides a lot of options and flexibility. However, consistent use of the graphic devices, asymmetrical compositions and emotive imagery will ensure that even in its variation, a consistent brand impression will emerge.



Advertisement: Non-Bleed Example

These two advertisements demonstrate how non-bleed ads would look. Non-bleed layouts essentially have a white border around all edges of a layout, including the anchor bar, logo, images, content and page grid.

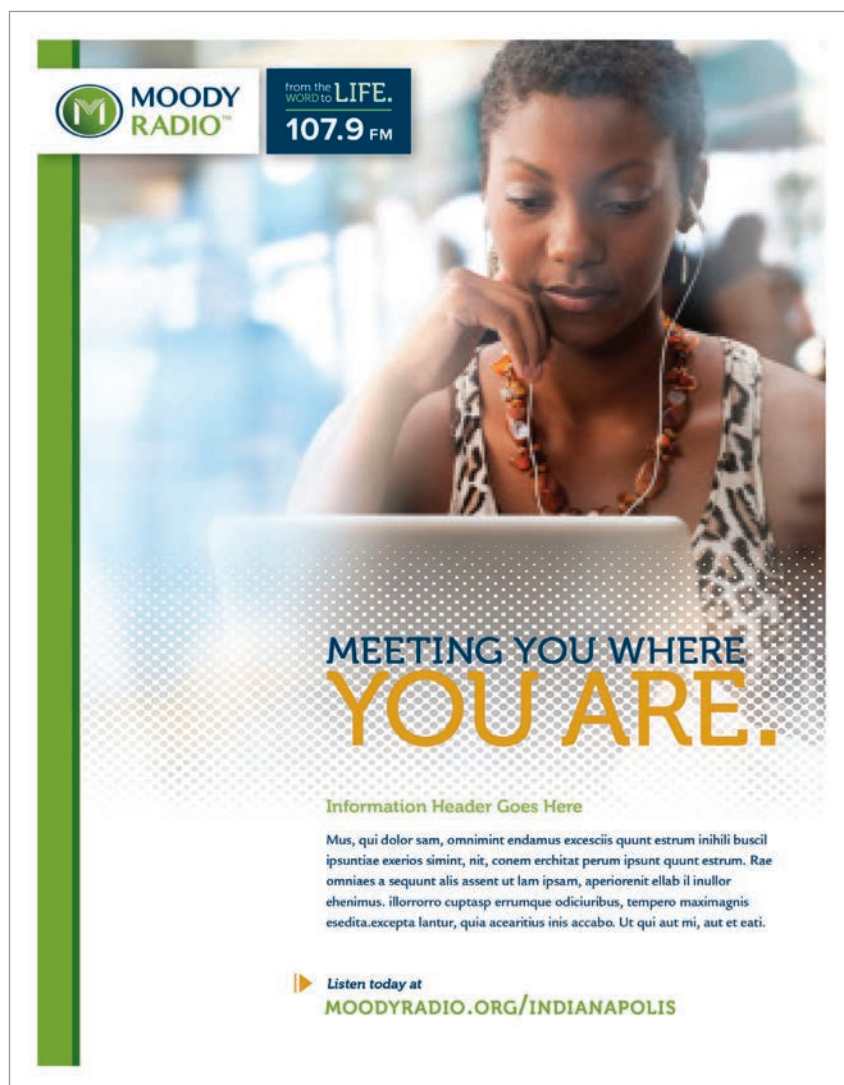
It is recommended to use the Green Logo Anchor Bar with a white tab logo for adequate contrast with the white border. These ads were designed with a 0.25" border on all edges, which accommodates most printers.

NON-BLEED EXAMPLE 1

The advertisement here shows how a "color heavy" ad would look with a white page border. The image and color areas fill the entire "live area" of the page.

Please note: There is no need to add a pin-line edge around the "live area" of the page. Allowing images to fade to white and blend in with the white page border is perfectly acceptable.





NON-BLEED EXAMPLE 2


The advertisement here shows how a “color light” ad would look with a white page border. While the Green Logo Anchor Bar extends the full height, the image lives in the upper area of the composition masked within the Halftone pattern and transitions to white.

Please note: There is no need to add a pin-line edge around the “live area” of the page. Allowing images to fade to white and blend in with the white page border is perfectly acceptable.

Advertisement: Endorsement

This advertisement shows an example of a distinctive ad promoting a program or organization other than Moody Radio, but containing its branded endorsement. In this situation, the design of the ad as a whole would be reflective of the individual brand or offering, with the tab system logo used in its endorsement treatment. In this use, the tab does not bleed off the edge of the page and no longer utilizes the Logo Anchor Bar.

**REVOLUTIONIZE
YOUR PRAYER LIFE**





Intercede Intentionally
Customize your prayers with biblical wisdom & strategy.

**A CONFERENCE PRESENTED
BY CHRISTINE WYRTZEN**

FRIDAY, APRIL 25, 7:00-9:15 P.M.
SATURDAY, APRIL 26, 9:00 A.M.-3:15 P.M.

FIRST BAPTIST CHURCH BOYNTON BEACH
301 N. SEACREST BLVD.
BOYNTON BEACH, FL 33435

FOR TICKETS AND MORE INFORMATION,
VISIT WWW.MOODYRADIOSOUTHFLORIDA.FM



Billboards

To explore the flexibility of the Tab logo system in application, three billboards were created to show multiple ways to reinforce the radio station frequency in relationship to the Moody Radio brand representation (logo, tagline, etc.) based on need and targeted audience. All of these options are approved.

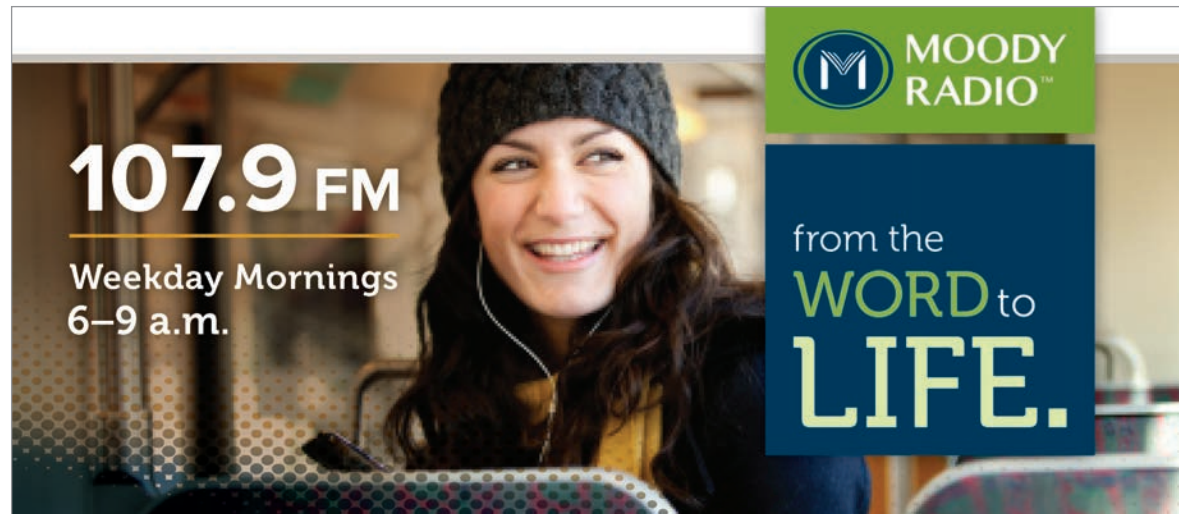
BILLBOARD EXAMPLE 1

The billboard example shown here demonstrates a balanced priority of headline and logo prominence. It uses the Moody Radio Tab logo, with the tagline and frequency in balance with a headline. This allows for easy organization and prominence of the brand and frequency, while simultaneously providing additional information (show times) without becoming overly complex or cluttered.

Billboards (CONT.)

BILLBOARD EXAMPLE 2

This billboard example shows a balance of frequency and headline. Rather than utilizing a tab logo option that contains the frequency, this option features the frequency largely as a headline, but not overpowering the logo. It is paired with the Moody Radio Tab logo with tagline to further reinforce the tone of the brand. This provides immediate recognition to the frequency, while still featuring the brand in a prominent way.



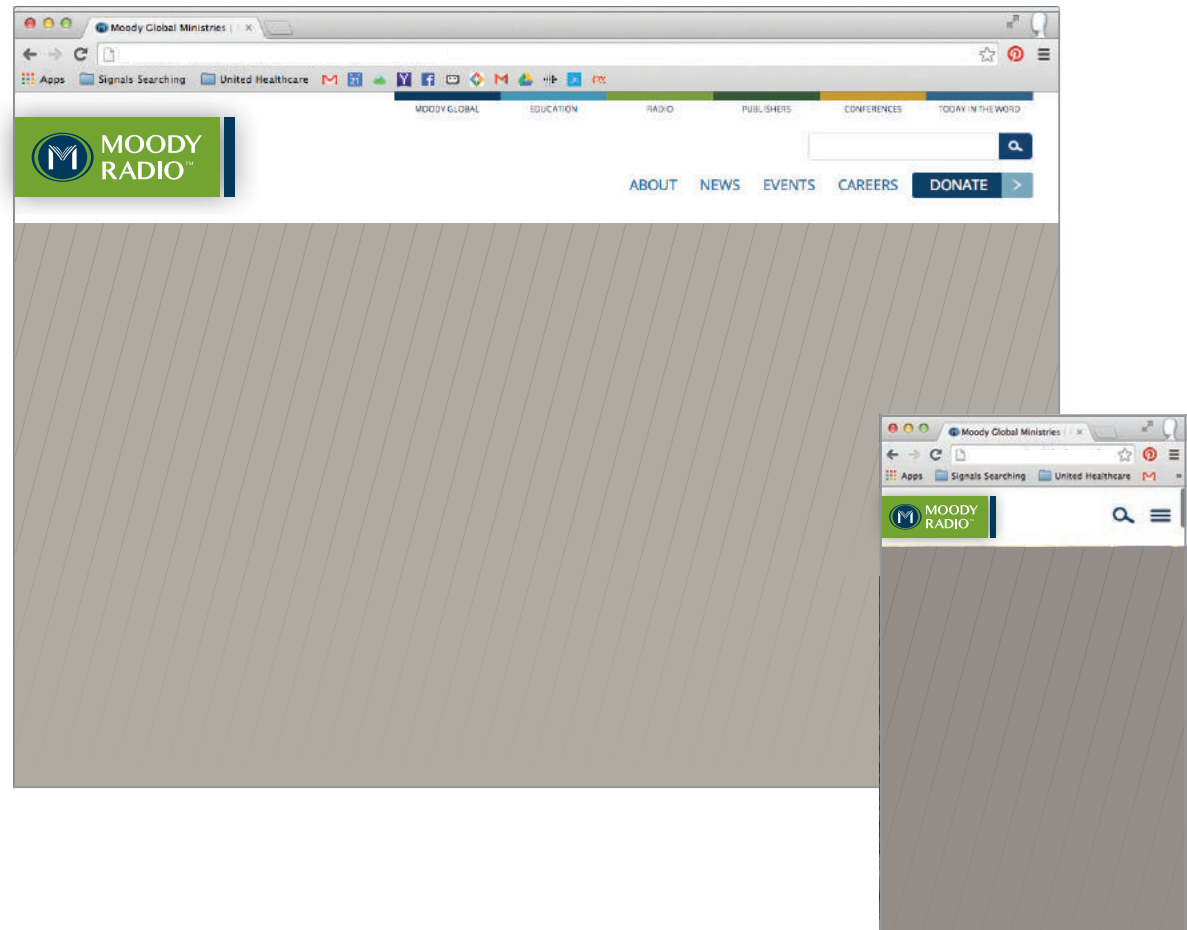


BILLBOARD EXAMPLE 3

This billboard example shows a frequency dominant solution where the frequency is used as an extremely large headline. It is paired with the vertical stretch logo to allow for Moody Radio to have as much prominence as possible without overpowering the frequency. This type of treatment would be used when the identification and retention of the frequency is, above all else, the most important.

Website

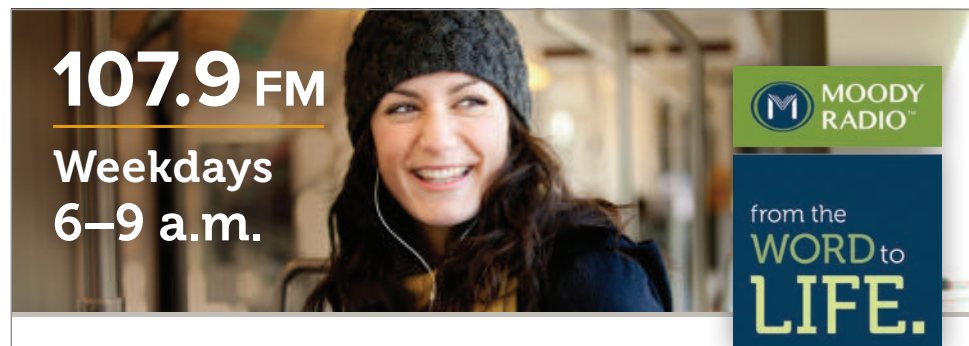
This website (both in the computer and mobile device view) demonstrates how the website would look using the new Moody Radio Tab System Logos with the main navigation header seen in Moody Global Ministries and the other Moody sub-brands. The use of the Moody Radio Tab System Logo delivers consistent brand recognition across all consumer-facing materials. It is also a good example of an approved use where the Logo Anchor Bar has been removed for functionality purposes due to the responsive website design functions.



Web Ads

The web ads shown here demonstrate how the Moody Radio Tab Logo and the Logo Anchor Bar can be used in a wide range of options including various logo structures, logo placement, web ad sizes and scalable message delivery to effectively build brand recognition.

This page shows a handful of horizontal web ad sizes and layout examples.



Web Ads (CONT.)

This page shows a handful of extreme horizontal web ad sizes and layout examples.





This page shows a handful of small web ad sizes and layout examples.







6 MOODY PUBLISHERS SYSTEM ELEMENTS

The Moody Publishers System Elements chapter provides detailed specifications on applying the Moody Publishers logo to books, as well as information on the core look and feel that expresses the Moody Publishers brand and distinguishes it from other organizations. This foundational information gives you the tools needed to build the brand through the use of color, typography, photography and a variety of graphic devices.

*System Elements are the **visual vocabulary** of the brand identity that create proprietary ownership of your visual expression.*

BOOK BRANDING GUIDELINES

Book Spine Logo Sizes

Provides size specifications based on the width of the book spine.

Book Spine Wordmark Color Options

Illustrates color options available for use for the Moody Wordmark on book spines.

Book Spine Symbol Color Options

Illustrates color options available for use for the Moody Symbol on book spines.

Branding the Back of the Book

Demonstrates the placement and size of the full Moody Publishers logo on the back of the book.

Book Co-branding

Recommendations on how to lock up the Moody Publisher logo in co-branded situations.

Moody Publishers has a wide range of materials in which the brand is represented. One of the biggest applications is books, including the spine and back of the book. This section provides detailed information and visual examples of applying the Moody brand to books, specifically through size and color usage.

Book Spine Logo Sizes: Wordmark

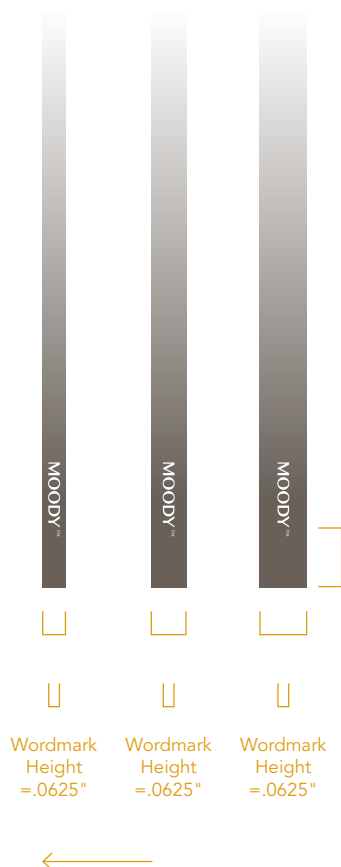
The Moody wordmark is the approved mark to use on book spines where the width is smaller than 0.45". The wordmark provides higher legibility than the symbol alone on these smaller book sizes.

The specifications and illustrations shown to the left provide a few visual examples of how the wordmark would appear on various book spines. Ultimately, there are two sizes of the wordmark approved for use:

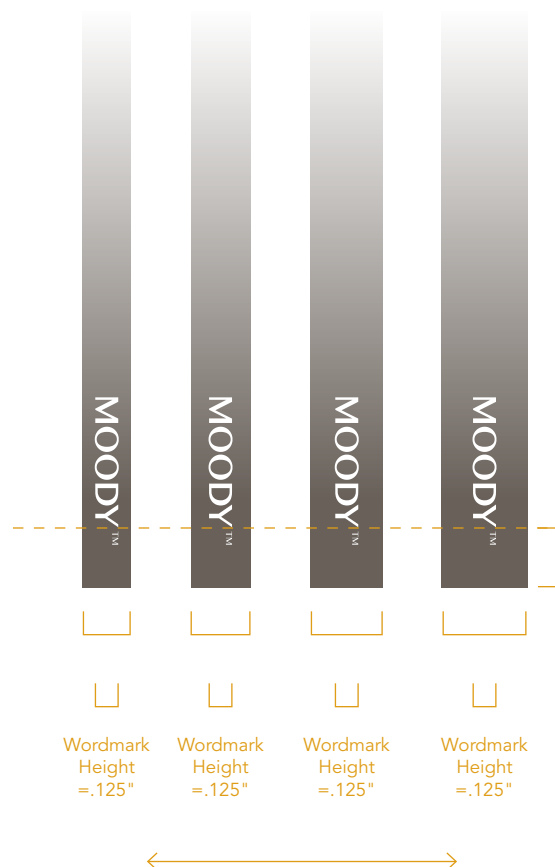
- **0.0625" (1/16")** — for all books spine 0.25" or smaller.
- **0.125" (1/8")** — for all books spine where the width is between 0.251–0.45".

The wordmark is always used with the TM, and is positioned to be 0.3125" up from the bottom of the book edge to the tip of the "Y" in "Moody".

"MOODY" WORDMARK 0.0625" (1/16")



"MOODY" WORDMARK 0.125" (1/8")



Book Spine Logo Sizes: Symbol

The Moody Symbol is the approved mark to use on book spines where the width is larger than 0.451". The symbol provides a high level of brand distinction on medium to large book sizes.

The specifications and illustrations shown to the right provide a few visual examples of how the symbol would appear on various sizes of book spines. Ultimately, there are four sizes of symbols approved for use:

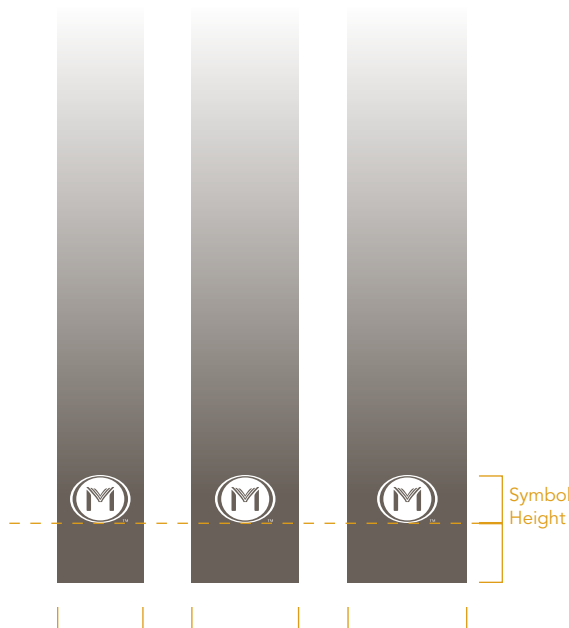
- 0.25" (1/4") — for all books spines where the width is between 0.451 – 0.625".
- 0.375" (3/8") — for all books spines where the width is between 0.626 – 0.8".
- 0.5" (1/2") — for all books spines where the width is between 0.801 – 1".
- 0.5625" (9/16") — for all books spines 1.001" or larger.

The symbol is always used with the ™, and is positioned to be 0.3125" up from the bottom of the book edge.

MOODY SYMBOL
0.25" (1/4")



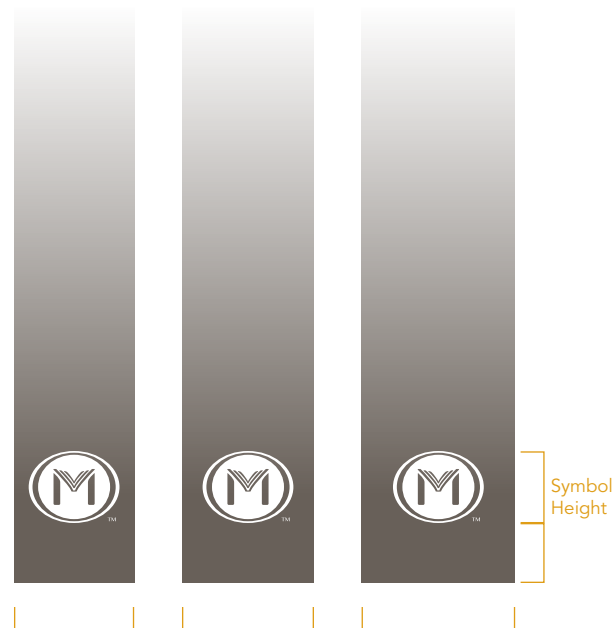
Logo Height



MOODY SYMBOL
0.375" (3/8")



Logo Height



MOODY SYMBOL
0.5" (1/2")



Logo Height



Symbol Height



MOODY SYMBOL
0.5625" (9/16")



Logo Height



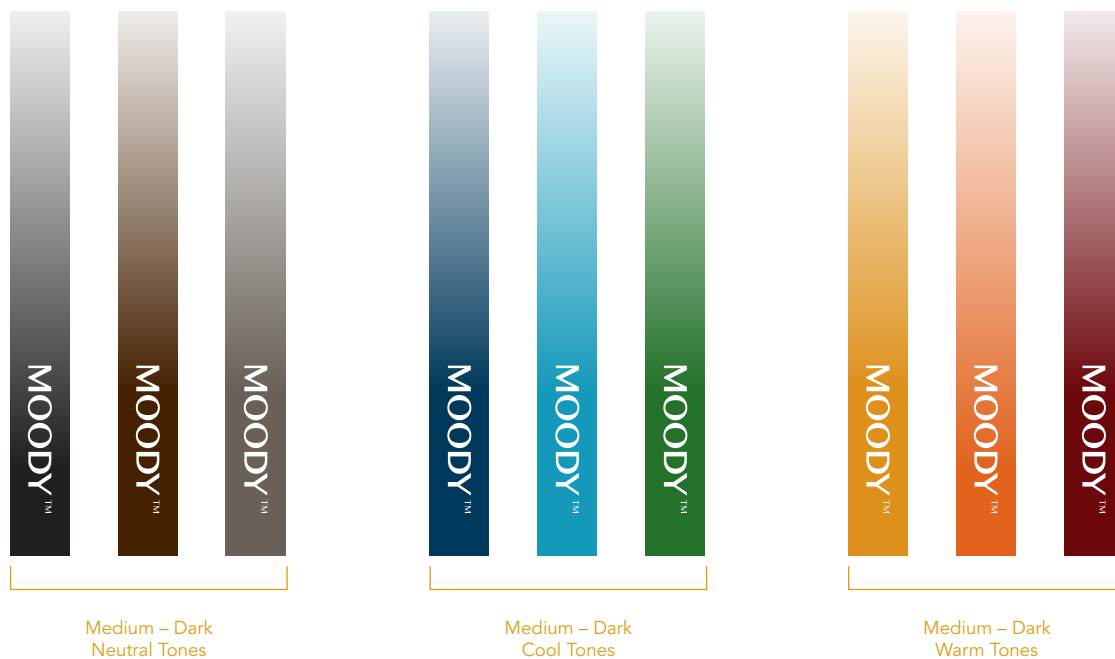
Symbol Height



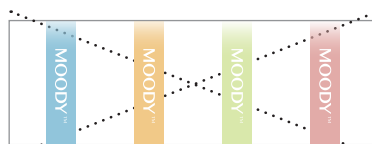
Book Spine Wordmark Color Options

The 1-Color White wordmark is the only approved color format for the Moody wordmark, used on medium and dark color tone book spines. The white logo format provides flexibility in cover design with contrast against a wide variety of colors. It also offers a strong neutral color for brand consistency.

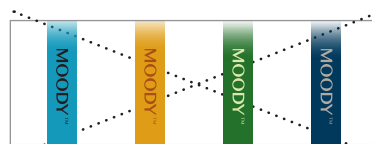
1-COLOR WHITE



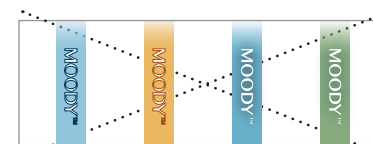
WHITE WORDMARK SPINE MISUSE



DO NOT use the White wordmark on light colored book spines where there is low contrast that hinders legibility.

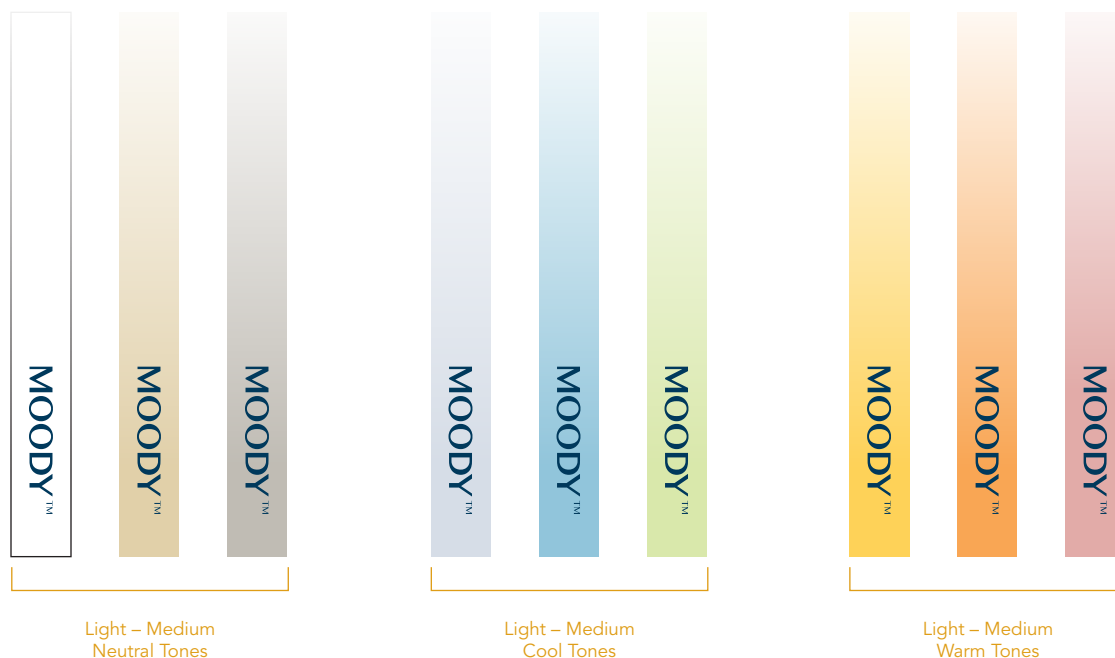


DO NOT use unapproved wordmark color formats on medium / dark colored book spines.



DO NOT outline, add a drop shadow or apply any other special effects to the Moody wordmark.

DARK BLUE (PMS 302 - CMYK BUILD)

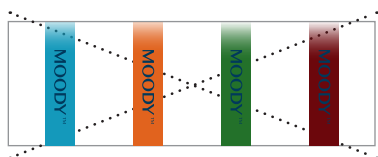


Moody Master Dark Blue (● PMS 302) is the only approved color format for the Moody wordmark on light and medium color tone book spines. The Dark Blue logo format provides flexibility in cover design with contrast against a wide variety of colors. It also offers a strong brand color signal.

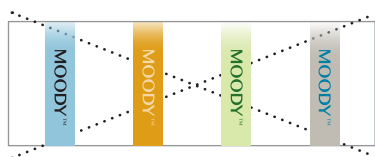
The Dark Blue logo can be used on books in either the 1-Color Pantone or the CMYK version, depending on the book cover design and printing capabilities.

Please note: When book cover designs are limited to a 1-Color Black ink print run, please use the approved restricted Gray wordmark file — the wordmark is an 85% Black Tint.

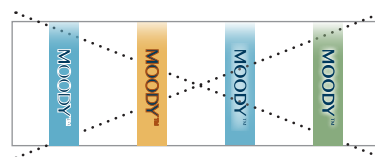
DARK BLUE WORDMARK SPINE MISUSE



DO NOT use the Dark Blue wordmark on dark colored book spines where there is low contrast that hinders legibility.



DO NOT use unapproved wordmark color formats on light / medium colored book spines.



DO NOT outline, add a drop shadow or apply any other special effects to the Moody wordmark.

Book Spine Symbol Color Options

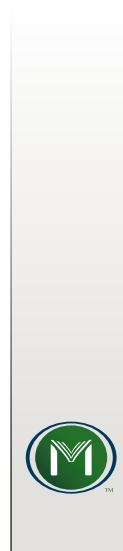
The Publishers 3-Color Positive Gradient symbol is the preferred color format, as it is the most impactful and brand reinforcing. However, it is limited in its use on books. It should only be used on pure White backgrounds, or light neutral tones that appear to be a tone of White, as illustrated here.

Please note: The “Moody M” is always white and is never knocked out.

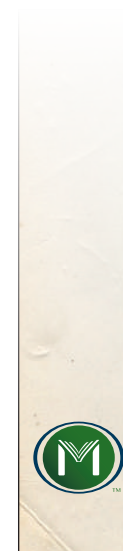
3-COLOR GRADIENT, ON WHITE OR SUPER LIGHT ONLY



White



Super Light
Neutral Tones

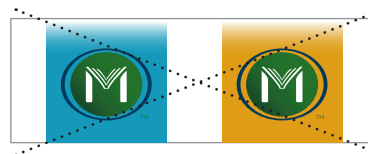


Super Light
Textures

3-COLOR GRADIENT SYMBOL SPINE MISUSE



DO NOT use the Publishers 2-Color Flat or the 1-Color PMS 364 logo on books.

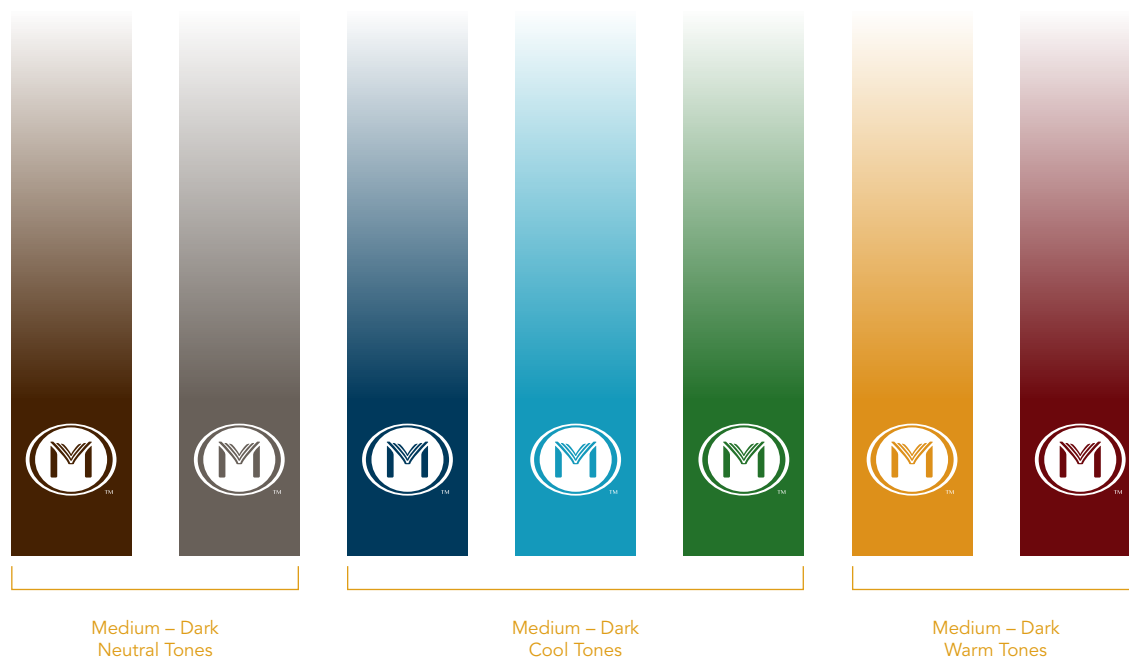


DO NOT use the Publishers 3-Color Gradient logo on colored books.



DO NOT knock out the Moody “M” in the Publishers 3-Color Gradient logo on books.

1-COLOR WHITE, KNOCKED OUT “M”



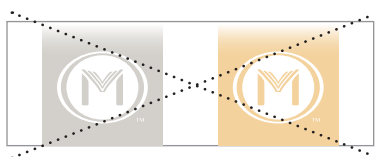
The 1-Color White Knocked Out logo is the only approved color format for the Moody symbol on medium and dark color tone book spines and backs. The white logo format provides flexibility in cover design with contrast against a wide variety of colors. It also offers a strong neutral color for brand consistency.

Please note: Use the “Small 1-Color White Knocked Out” logo file for specialty books, which use a de-bossed logo imprint on the spine (blind de-boss without color and / or a foil de-boss). The “Knocked Out” file was specifically created to ensure the best legibility of the “Moody M”.

1-COLOR WHITE SYMBOL SPINE MISUSE



DO NOT use the 1-Color White with the colored “M” on any book spines.



DO NOT use the White logo on light colored book spines where there is low contrast that hinders legibility.



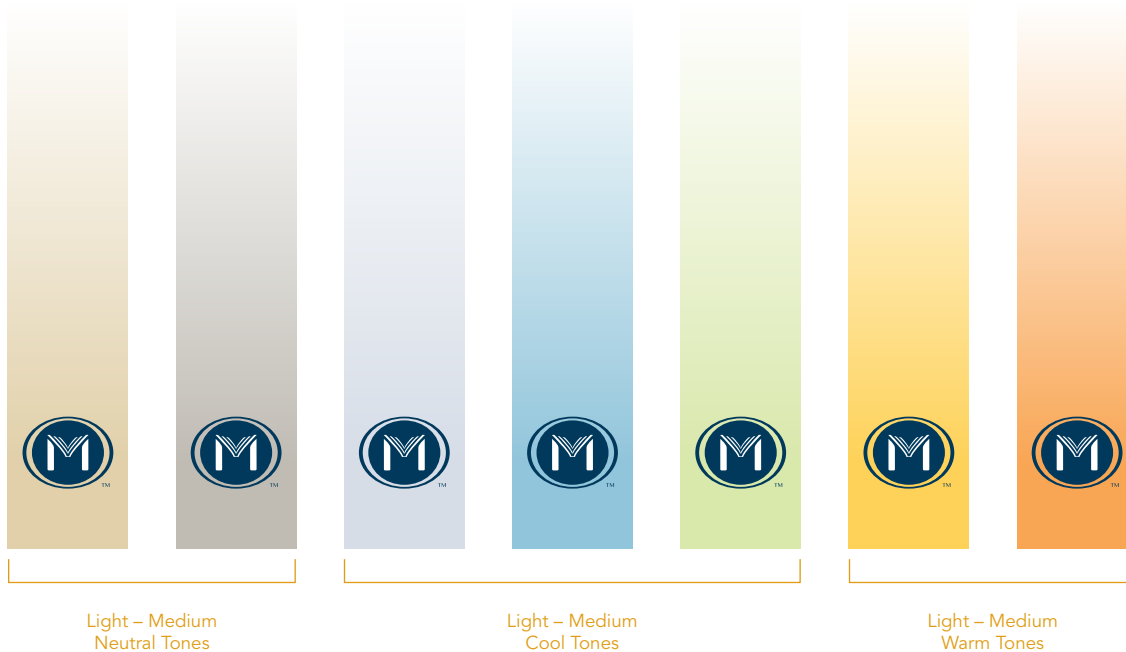
DO NOT outline, add a drop shadow or apply any other special effects to the Moody symbol.

Book Spine Symbol Color Options (CONT.)

The Moody Master Dark Blue (● PMS 302) is the preferred color format for the Moody symbol on light and medium color tone book spines and backs. The Dark Blue logo format provides flexibility in cover design with enough contrast against a wide variety of colors. It also offers a strong brand color signal.

The Dark Blue logo can be used on books in either the 1-Color Pantone or the CMYK version, depending on the book cover design and printing capabilities.

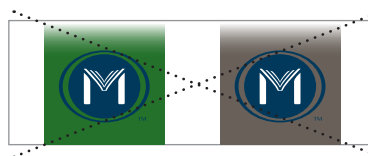
DARK BLUE (PMS 302), WHITE "M"



1-COLOR DARK BLUE SYMBOL SPINE MISUSE



DO NOT knock out the Moody "M" in the Dark Blue logo on a book spine.

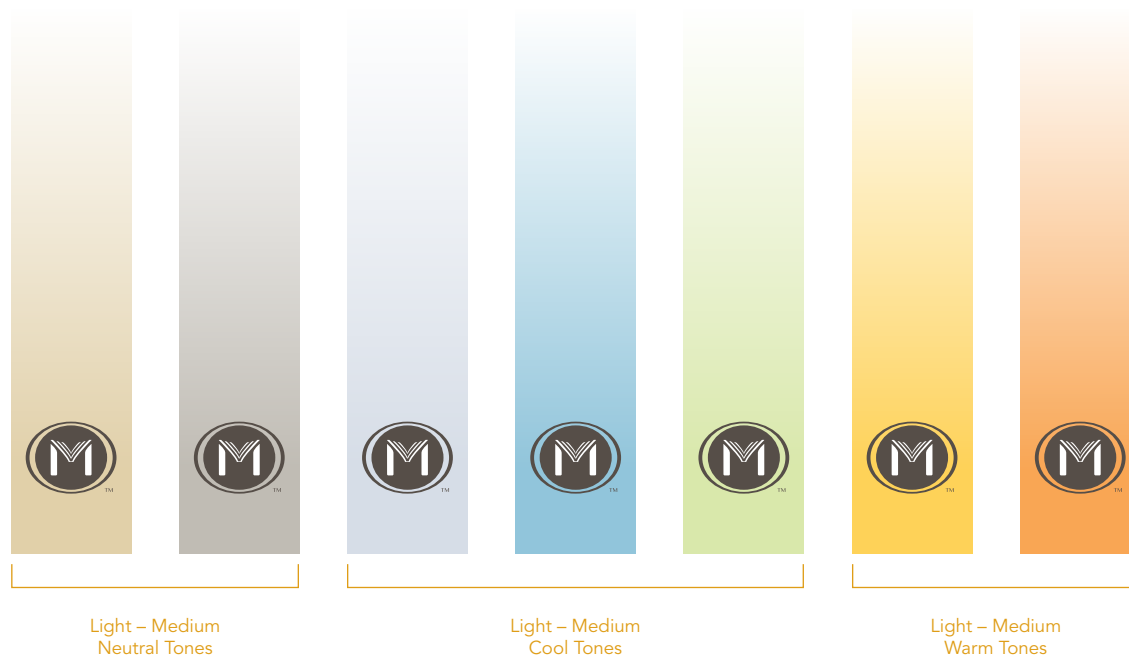


DO NOT use the Dark Blue logo on dark colored book spines where there is low contrast that hinders legibility.



DO NOT use the Moody Global gradient logo on Moody Publisher books.

DARK GRAY (PMS 404), WHITE “M”



The Moody Dark Gray (● PMS 404) is an optional color format for the Moody symbol on light and medium color tone book spines and backs. The Dark Gray logo format provides flexibility in cover design with contrast against a wide variety of colors. Dark Gray also serves as a strong neutral color.

The Dark Gray logo can be used on books in either the 1-Color Pantone or the CMYK version, depending on the book cover design and printing capabilities.

Please note: The Dark Gray CMYK build has been modified for sole use on book spines and backs to provide a stronger level of contrast on a wider range of colors — CMYK: 20.25.30.70

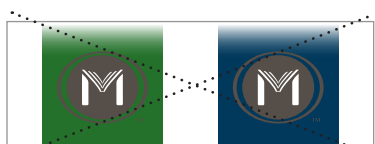
1-COLOR BLACK PRINT JOBS

When book cover designs are limited to a 1-Color Black ink print run, please use the approved restricted Gray Flat logo file — the symbol is an 85% Black Tint.

1-COLOR DARK GRAY SYMBOL SPINE MISUSE



DO NOT knock out the Moody “M” in the Dark Gray logo on a book spine.



DO NOT use the Dark Gray logo on dark colored book spines where there is low contrast that hinders legibility.



DO NOT use the solid Black logo or a Black Tint logo on Moody Publisher books.

Branding the Back of the Book

The full Moody Publishers logo, with the tagline, appears on the back of the book in the bottom left corner. There are four color formats available for use depending on the color of the back of the book; these provide flexibility in book design and ensure contrast.

When possible, use the same color format for the Moody Logo on the back of the book as the symbol on the spine. Not all book designs use the same color on the spine as on the back; therefore, select the logo color format that provides the best balance between contrast, legibility and aesthetic.

WHITE BACK

The Publishers 3-Color Positive Gradient logo is the preferred color format on White backgrounds (or light neutral tones that appear to be a tone of White), as it is the most impactful and brand reinforcing.

Please note: The “Moody M” is always white and is never knocked out.

WHITE BACK: 3-COLOR GRADIENT LOGO



"LIGHT" BACK: 1-COLOR BLUE OR 1-COLOR GRAY LOGO - WHITE "M"

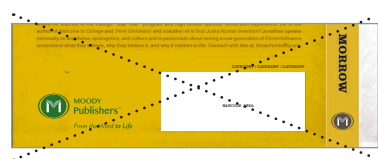


"DARK" BACK: 1-COLOR WHITE LOGO - KNOCKED OUT "M"

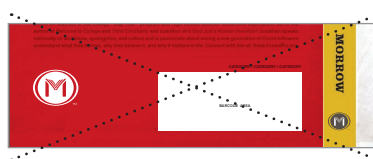


HELPFUL TIP:
Using different logo color formats is acceptable when the back of the book and the spine are different colors. Choose the color formats that provide the best balance

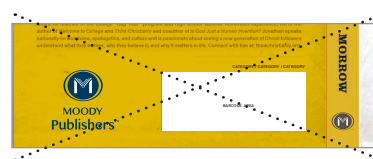
BACK OF BOOK MISUSE



DO NOT use unapproved logo color formats on the back of books.



DO NOT use only the Moody symbol or type stack logo in place of the full Moody Publishers logo.



DO NOT use the vertical Moody Publishers logo on the back of books.

"LIGHT" BACK

There are two color formats approved for use on the light and medium color tone book backs — Moody Master Dark Blue (● PMS 302) and Moody Dark Gray (● PMS 404). The Dark Blue is preferred, as it provides a strong brand color signal; however, the Dark Gray serves as a strong neutral color.

Dark Blue and Dark Gray logos can be used on books in either the 1-Color Pantone or the CMYK version, depending on the book cover design and printing capabilities.

Please note: The Dark Gray CMYK build has been modified for sole use on book spines and backs to provide a stronger level of contrast on a wider range of colors — CMYK: 20.25.30.70. Additionally, when book cover designs are limited to a 1-Color Black ink print run, please use the approved restricted Gray Flat logo file — the logo is an 85% Black Tint.

"DARK" BACK

The 1-Color White Knocked Out logo is the **only** approved color format for the Moody Publishers logo on medium and dark color tone book spines and backs. The White logo format provides flexibility in cover design with enough contrast against a wide variety of colors. It offers a strong neutral color for brand consistency.

Book Co-branding

When the partner organization and Moody Publishers have an equal co-branded relationship, the logos should appear equal in size. The order of the logos (i.e. Moody Publishers logo on top and partner organization logo on bottom) must be determined on a case-by-case basis.

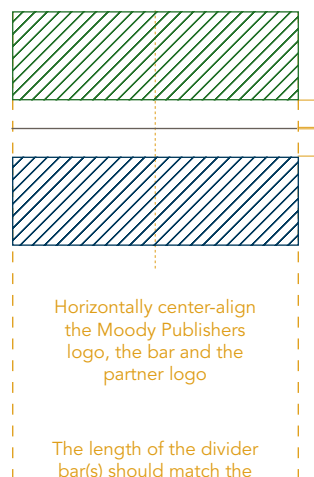
Please note: Sizing that visually appears equal might call for slightly unequal sizes to have an optically balanced feel overall.

VERTICAL ARRANGEMENT

- **Bar:** A thin 0.5pt Dark Gray stroke (● PMS 404) separates the partner and Moody Publishers logos. The Dark Gray stroke acts as a neutral divider and complements most logos. Use a space equal to 150% X above and below the bar, based on the size of the Moody Publishers logo used. The bar should span the entire width of the widest logo.
- **Alignment:** Horizontally center-align the Moody Publishers logo, partner organization and the bar.

X is always equal to the cap-height of the dominant name in each of the Moody logos (i.e., "P" in "Publishers" for the Moody Publishers identity).

VERTICAL ARRANGEMENT



↑
Example of co-branding two logos in vertical arrangement

↑
Example of co-branding three logos in vertical arrangement

VERTICAL ARRANGEMENT MISUSE



DO NOT use unbalanced logo sizes or use the Moody Publishers logo at sizes smaller than the minimum size.

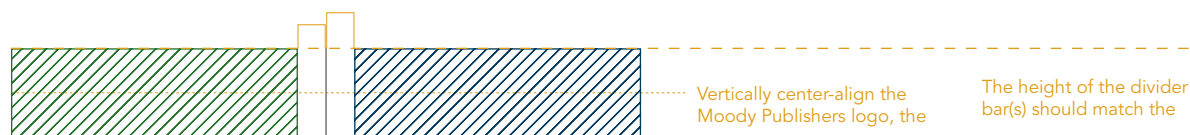


DO NOT use just the brand symbols in co-branding situations.



DO NOT left or right align the logos.

HORIZONTAL ARRANGEMENT



HORIZONTAL ARRANGEMENT MISUSE



DO NOT rotate the divider bar to be at an angle.



DO NOT use divider bars that do not extend to the same height of the tallest logo used.



DO NOT use unbalanced logo sizes or use the Moody Publishers logo at sizes smaller than the minimum size.

HORIZONTAL ARRANGEMENT

- **Bar:** A thin 0.5pt Dark Gray stroke (● PMS 404) separates the partner and Moody Publishers logos. The Dark Gray stroke acts as a neutral divider and complements most logos. Use a space equal to 150% X to the right and left of the bar, based on the size of the Moody Publishers logo used. The bar should span the entire height of the tallest logo.
- **Alignment:** Vertically center-align the Moody Publishers logo, partner organization and the bar.

Please note: Be sure to not use the Moody Publishers logo smaller than the minimum size (which is equal to 0.25").

X is always equal to the cap-height of the dominant name in each of the Moody logos (i.e., "P" in "Publishers" for the Moody Publishers identity).

Co-branding Examples: Horizontal Partner Logo

The matrix chart to the right shows examples of the potential co-branded logo lock-ups based on receiving a horizontal partner logo file. There are examples for both horizontal and vertical arrangements.

While there are four potential lock-up arrangements when a horizontal partner logo is provided, only the two using the preferred horizontal Moody Publishers logo format are approved for use. It is not recommended to pair a horizontal partner logo with a vertical Moody Publishers logo in any situation.


Be sure to size the logos for optical balance and select the best arrangement based on the layout space available.

Please note: When possible, request a horizontal and vertical logo format for the partner logo in order to provide the best co-branding lock-up based on layout and space.

HORIZONTAL PARTNER LOGO

- EXAMPLE 1 -



		CO-BRAND ARRANGEMENT	
		VERTICAL ARRANGEMENT	HORIZONTAL ARRANGEMENT
MOODY PUBLISHERS LOGO FORMAT	HORIZONTAL MOODY LOGO FORMAT	 <p>✓ Preferred — Horizontal partner logo paired with a horizontal Moody Publishers logo; logos sized for balance; good for square-shaped spaces</p>	 <p>✓ Preferred — Horizontal partner logo paired with a horizontal Moody Publishers logo; logos sized for balance; good for extreme horizontal spaces</p>
	VERTICAL MOODY LOGO FORMAT	 <p>✗ Discouraged — Horizontal partner logo paired with a vertical Moody Publishers logo; the pairing feels structurally awkward and unbalanced</p>	 <p>✗ Discouraged — Horizontal partner logo paired with a vertical Moody Publishers logo; the pairing feels arbitrary and unbalanced</p>

HORIZONTAL PARTNER LOGO

- EXAMPLE 2 -



CO-BRAND ARRANGEMENT

	VERTICAL ARRANGEMENT	HORIZONTAL ARRANGEMENT
HORIZONTAL MOODY LOGO FORMAT	 ✓ Preferred — Horizontal partner logo paired with a horizontal Moody Publishers logo; logos sized for balance; good for square-shaped spaces	 ✓ Preferred — Horizontal partner logo paired with a horizontal Moody Publishers logo; logos sized for balance; good for horizontal spaces
VERTICAL MOODY LOGO FORMAT	 ✗ Discouraged — Horizontal partner logo paired with a vertical Moody Publishers logo; the pairing feels awkward and creates a distinctive triangular shape	 ✗ Discouraged — Horizontal partner logo paired with a vertical Moody Publishers logo; the pairing feels arbitrary and unbalanced

HORIZONTAL PARTNER LOGO
EXAMPLE 1

In the example on the opposite page, where the Thomas Nelson horizontal logo format is structurally similar to the Moody Publishers logo, it is preferred to pair it with a horizontal Moody Publishers logo whenever possible. The vertical arrangement creates and fills a nice, compact, square-shaped space. The horizontal arrangement creates and fills a nice horizontal space.

HORIZONTAL PARTNER LOGO
EXAMPLE 2

In this example (shown to the left), where the Focus on the Family horizontal logo format is structurally similar to the Moody Publishers logo, it is preferred to pair it with a horizontal Moody Publishers logo whenever possible. The vertical arrangement creates and fills a nice, compact, square-shaped space. The horizontal arrangement creates and fills a nice horizontal space.

Co-branding Examples: Vertical Partner Logo

The matrix chart to the right shows examples of the potential co-branded logo lock-ups based on receiving a vertical partner logo file. There are examples for both horizontal and vertical arrangements.

While there are four potential lock-up arrangements when a vertical partner logo is provided, the recommended arrangement is evaluated on a case-by-case based on the shape of the vertical logo (tall and skinny verses more square-like).

In both arrangements, a general rule is to use the preferred horizontal Moody Publishers logo format whenever possible. However, the vertical Moody Publishers logo format is an available option for use in situations where space is limited or it is necessary to complement the partner logo.

Be sure to size the logos for optical balance and select the best arrangement based on the layout space available.

Please note: When possible, request a horizontal and vertical logo format for the partner logo in order to provide the best co-branding lock-up based on layout and space.

VERTICAL PARTNER LOGO - EXAMPLE 1 -



CO-BRAND ARRANGEMENT	
MOODY PUBLISHERS LOGO FORMAT	VERTICAL ARRANGEMENT
	HORIZONTAL ARRANGEMENT
HORIZONTAL MOODY LOGO FORMAT	<p>✓ Preferred — A vertical partner logo with a square-like footprint paired with a horizontal Moody Publishers logo; logos appear structurally balanced; good for square-shaped spaces</p>
VERTICAL MOODY LOGO FORMAT	<p>□ Optional — A vertical partner logo with a square-like footprint paired with a vertical Moody Publishers logo; good for tall and narrow spaces</p>
	<p>✓ Preferred — Vertical partner logo paired with a horizontal Moody Publishers logo; logos sized for balance; good for extreme horizontal spaces</p>
	<p>□ Optional — Vertical partner logo paired with a vertical Moody Publishers logo; good for shorter horizontal spaces</p>

VERTICAL PARTNER LOGO -

EXAMPLE 2 -



CO-BRAND ARRANGEMENT

	VERTICAL ARRANGEMENT	HORIZONTAL ARRANGEMENT
HORIZONTAL MOODY LOGO FORMAT	<p>✗ Discouraged — a thinner vertical partner logo paired with a horizontal Moody Publishers logo; the structure feels unbalanced and unstable</p>	<p>✓ Preferred — vertical partner logo paired with a horizontal Moody Publishers logo; good for horizontal spaces</p>
VERTICAL MOODY LOGO FORMAT	<p>☐ Optional — vertical partner logo paired with a vertical Moody Publishers logo; good for tall and thin spaces</p>	<p>☐ Optional — vertical partner logo paired with a vertical Moody Publishers logo; logos sized for balance; good for shorter horizontal spaces</p>

VERTICAL PARTNER LOGO
EXAMPLE 1

In the example on the opposite page, where the Thomas Nelson vertical logo format is more square-like, it is preferred to pair it with a horizontal Moody Publishers logo where the logos appear structurally balanced. The vertical arrangement creates and fills a nice, compact, square-shaped space and the horizontal arrangement creates and fills a nice horizontal space.

The vertical Moody Publishers logo is an available option to pair with a this vertical partner logo when the layout space is limited, as the logos appear structurally balanced. The vertical arrangement creates and fills a narrow vertical space and the horizontal creates and fills a shorter horizontal space.

VERTICAL PARTNER LOGO
EXAMPLE 2

In this example (shown to the left), where the Focus on the Family vertical logo format is a taller rectangular shape, it is preferred to pair it with a horizontal Moody Publishers logo in the horizontal arrangement where the logos appear structurally balanced.

The vertical Moody Publishers logo is an available option to pair with a this vertical partner logo when the layout space is limited. The vertical arrangement, creates and fills a narrow vertical space and the horizontal creates and fills a shorter horizontal space.

MOODY PUBLISHERS DESIGN BASICS

System Color

Color specifications for Moody Publishers.

Color Usage

Provides guidance and examples on how to apply color within applications.

System Typography

Details on the Moody Publishers typestyles, including design and electronic fonts.

Typography Examples

Illustrates how type is visually expressed.

Using a Grid

Guidance on how to dynamically use a grid.

System Photography

Provides a brief checklist for content and visual cues in photography.

Beyond the logo, a strong and consistent use of Moody Publishers design elements promotes high recognition and distinguishes all of our communication applications from similar organizations. Design Basics includes specifications for the core elements, including color, typography and photography.

System Color

Color sets the tone for all of our applications and represents the brand in a strong and compelling way. All Moody Publishers branded materials will use the color palette shown here.

DOMINANT COLORS

Moody Publishers Dark Green (● PMS 364) and Moody Master Brand Dark Blue (● PMS 302) should be the dominant color signals for all Moody Publishers applications. When Dark Green is used for type on a Dark Blue color field, be sure to use a 80% tint.

ACCENT COLORS

Moody Publishers uses a combination of Gold and greens as accent colors to complement the Moody Publishers Dark Green and to provide depth within applications. They should be used minimally as “highlights” and “shadows” and never as the primary color signal.

SUPPORT COLORS

Support colors should also be used as grounding elements and accent “pops” within applications.

Please note: Shadow Green (● PMS 7735) is only to be used in the preferred gradient logo format, and is not permitted for use in a design layout.

DOMINANT COLORS



DARK GREEN
(PUBLISHERS)

PMS 364*
CMYK: 71.4:100.45
RGB: 74.119.41
HEX: 4A7729

← 80% Tint



DARK BLUE
(MASTER BRAND)

PMS 302*
CMYK: 100.48:12.58
RGB: 0.59.92
HEX: 003B5C

ACCENT COLORS



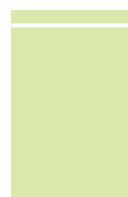
GOLD

PMS 7550
CMYK: 0.34:98.12
RGB: 209.144.0
HEX: D19000



LIGHT GREEN
(RADIO)

PMS 377
CMYK: 50.1:100.20
RGB: 122.154.1
HEX: 7A9A01



LIME GREEN

PMS 372*
CMYK: 16.0:41.0
RGB: 212.235.142
HEX: D4EB8E

SUPPORT COLORS**



DARK GRAY

PMS 404
CMYK: 20.25:30.59
RGB: 119.110.100
HEX: 776E64



LIGHT GRAY

PMS 401
CMYK: 10.11:17.27
RGB: 175.169.160
HEX: AFA9A0



SHADOW GREEN
(SYMBOL ONLY)

PMS 7735*
CMYK: 59.0:69.75
RGB: 27.77.45
HEX: 36573B

*Colors used in the Moody Publishers logos.

**Gold, Dark Gray and Light Gray are used as a support color across all Moody brands.

Color Usage

COLOR USAGE SCALE

The color usage scale provides guidance for the relative proportion of each color and its use within both the overall system and individual applications. While proportions can shift depending on need, this usage scale should be used as a guide to ensure appropriate color relationships across an entire application.

In all Moody Publishers applications, Dark Blue (● PMS 302) and Dark Green (● PMS 364) should be dominantly featured within an application to establish equity across all of the Moody Publishers offerings.

Please note: The usage scale is intended to guide the color across an entire application, not necessarily a single page or spread at a time.

COLOR USAGE SCALE



Application Example:
Moody Publishers Post Card (Green Dominant Example)



Application Example:
Moody Publishers Event Banner (Blue Dominant Example)

COLOR SCALE MISUSE



DO NOT use the Light Green (PMS 377) as a dominant color signal.



DO NOT use the Gold (PMS 7550) color as a dominant color signal without the use of the Dark Green (PMS 364) and Dark Blue (PMS 302).



DO NOT forget to include the Master Dark Blue (PMS 302) prominently within a composition.

COLOR IN PHOTOGRAPHY

SELECTING IMAGES W/ COLOR ACCENTS

When selecting a photo to include the specific color signal, ask yourself the following questions when evaluating the color application:

- ☐ Does the accent color signal apply to less than 35% of the overall image?
- ☐ Does the color in the image feel natural with subtle color highlights?



Good Example: Green colored shirt



Good Example: Gold color in juice and in book

COLOR USAGE IN PHOTOGRAPHY

When opportunities present themselves, finding subtle ways to use the system color within images is a great way to build an ownable color style — using props or clothing to provide subtle color cues is an easy way to bring in color.

Color can be added to the image on a case-by-case basis to bring more depth into an application. For example, if the graphic elements are heavy in Gold, then infuse more Green into the image to provide visual color balance. Likewise, if graphic elements are heavy in Green, then infuse more Gold into the image.

Color within images should always feel authentic and not forced.

COLOR INFUSED IMAGE MISUSE



DO NOT allow the color to infuse everything in the photo.



DO NOT use color in a manner that feels forced or fake.



DO NOT infuse flat color.

System Typography

To provide a visual voice to all of our written words, it is important to use consistent typefaces.

DESIGN FONTS

Proxima Nova and ITC Legacy Sans have been selected as the system fonts for Moody Publishers and should be used whenever possible.

Proxima Nova is a versatile sans-serif font that adds a touch of playful sophistication, while ITC Legacy Sans is a modernized and approachable font with the characteristics of a traditional serif that is highly legible and sophisticated.

There are several weights available within each of these font families. These are “design fonts” and should be used for all design / marketing materials such as brochures or newsletters. To utilize these fonts, they will first need to be purchased and added to your computer font library.

Please note: The use of ITC Legacy Sans is consistent across all Moody brands, and links all sub-brands back to the Moody Global Ministries.

Proxima Nova is also the primary sans-serif font for Moody Global.

DESIGN FONTS

- PROXIMA NOVA -

Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Semibold

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Extrabold

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

- ITC LEGACY SANS STD -

Book

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Book Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Medium Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

ELECTRONIC FONTS

- ARIAL -

Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

- GEORGIA -

Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

DIGITAL FONTS

- OPEN SANS -

Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

- GEORGIA -

Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

ELECTRONIC FONTS

An “electronic font” is a font selected for day-to-day use and should be used in programs such as PowerPoint, Word, and Excel. **Arial** and **Georgia** are the selected electronic fonts and are available for use on all computers. These fonts are to be used in place of the design fonts in order to maintain appearance across multiple computers/users.

DIGITAL FONTS

A “digital font” is a font that was specifically designed for on-screen use for optimum legibility. **Open Sans** and **Georgia** are the selected digital fonts and are available for use in our website and email programs. Open Sans is a “Google Font” and should only be used for these digital applications. Georgia is referred to as a “system-font” as it is available on all computers (including PC and Mac).

Please note: Verdana is an approved default font to use in place of Open Sans when technical constraints apply, such as some versions of the Outlook email program.

DO NOT use any of the “Design” or “Digital” fonts in PowerPoint or Word, as it could create font issues when transferring files to other machines that do not have this font.

Typography Examples

Verbal communication for the Moody Publishers brand should also be visually expressive. Using a combination of the two font families (Proxima Nova and ITC Legacy Sans) creates a nice harmony and balances their unique characteristics.

Proxima Nova is often used for headlines, sub-heads and call-outs in a mix of upper / lowercase and all-caps treatments, and a variety of font weights.

ITC Legacy Sans is our global font that links all of the sub-brands within Moody together and is generally used for body copy within applications.

Here are a couple of type examples that provide guidance in development of future applications:

- **Main Title / Section Headlines** are set in Proxima Nova in a larger type size in all caps and often appear in two different sizes and two different text weights (as shown to the right). Color can vary based on the layout.
- **Body Copy** is set in ITC Legacy Sans and should primarily be used in Moody Dark Gray (● PMS 404) but may also appear in the Moody Dark Blue (● PMS 302).
- **URL Callouts** are set in Proxima Nova.
- The **Endorsement Language** is set in Proxima Nova, Regular Italic in an 80% tint of Dark Green (● PMS 364) to connect with the green "Moody M" in the symbol.

MAIN TITLE / SECTION HEADLINES

- EXAMPLE -

INSPIRING

& interesting headline goes here

BODY COPY

- EXAMPLE -

Taqui ommodipsa ium ellessimi, offic temporit
abore ptatio. Deruptate estem dic tores expe?

URL CALLOUT

- EXAMPLE -



ENDORSEMENT LANGUAGE

- EXAMPLE -

Brought to you by



MOODY
Publishers™



Application Example:
Moody Publishers Post Card (Front)



Application Example:
Moody Publishers Banner

COMPOSITION

Type should be placed on the page in a simple and sophisticated way that creates a strong visual hierarchy and directs the eye. Portions of a story can be amplified while simultaneously being harmonious and inviting. This is achieved by:

- Using large and playful headlines.
- Using multiple columns and flexing how content utilizes the space while maintaining alignments that provide structure.
- Creating purposeful white space (or Blue space) on a page that provides visual breaks and directs the eye.
- Using color and type treatments (fonts / sizes) to establish a clear hierarchy and provide visual depth.

The type should not appear prescriptive, rigid or emotionally detached.

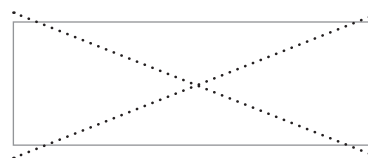
TYPOGRAPHY MISUSE



DO NOT use unapproved fonts to represent Moody Publishers directly.



DO NOT use ITC Legacy Sans in a headline.



DO NOT use ITC Legacy Sans in the URL.

Using A Grid

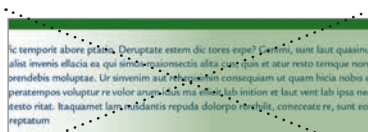
Moody Publishers uses a versatile grid, which acts as an invisible guide to align the logo, title, body copy, images, etc., to add structure and flexibility to a variety of applications. This multi-column grid is established to add a framework and stability to an application, while providing a very large range of flexibility — it is not intended to be limiting.

Use the guides to establish where to start and stop a line of copy and align graphic elements; however, it is not restricted to the use of only one column at a time. For example, you may have copy that flows over two grid columns or four. The examples shown to the right show the base structure of a 9-column grid and how headlines, body copy, call-outs, images, etc., align to the grid to design beautiful layouts. Establishing purposeful white space creates dynamic layouts while maintaining clarity and hierarchy.

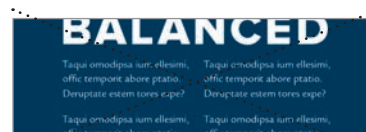
The grids used in these examples are set up to use 0.4375" margins, 9-columns and 0.25" gutters.



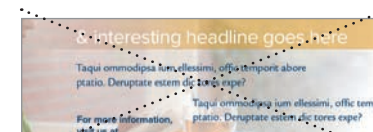
GRID MISUSE



DO NOT use more than 75 characters, or span all columns of the grid, in one line of copy.



DO NOT use the grid in a way that feels symmetrically balanced.



DO NOT randomly place things on the page.

System Photography

Photography is a compelling way to connect with our audiences on an emotional level that quickly resonates and leaves a lasting impression.

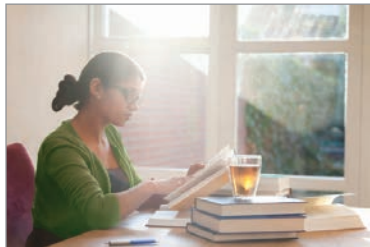
Moody Global Ministries has many reinforcing photographic principles that stand true regardless of the individual sub-brand. Moody Publishers, however, has additional specific imagery needs to reach their targeted audiences. When the two sets (universal and Moody Publishers principles) are paired together, they reinforce Moody Publishers' individuality and bring its personality to life.

This page provides guidance on the type of imagery to use when developing applications for Moody Publishers.

For global reinforcing signals, please refer to pages 24–25, *Universal Photo Direction*.

PHOTOGRAPHY CHECKLIST

CONTENT AND COMPOSITION CUES



The following lists the ideal subject matter to strive for in photography:

- ☐ Represent subjects true to current and aspirational target audiences
- ☐ Honest; subjects and situations relevant and purposeful to content
- ☐ Various forms of reading represented (books, tablets, etc.)
- ☐ Engaging; eye contact with person or activity
- ☐ Facial expressions show enjoyment or concentration
- ☐ Simple yet real environments that feel luminous and uplifting
- ☐ Diversity represented (age, gender and / or ethnicity)

VISUAL CUES



Visual cues provide guidance beyond the content, specifically:

- ☐ Depth of field; focus on subject matter
- ☐ Light glow; spiritual essence
- ☐ Tone is purposeful and intentional
- ☐ Warm, natural lighting (whether indoors or out)
- ☐ Vibrant, rich colors; grounded by neutrals
- ☐ Contains colors from the Moody Publishers Color palette

PHOTOGRAPHY MISUSE

- ☐ **DO NOT** show subject matter out of context.
- ☐ **DO NOT** use overly white imagery (white backgrounds, white clothes, white props).

MOODY PUBLISHERS GRAPHIC DEVICES

Book Spread Image

Illustrates how to use the Moody Publishers signature graphic.

Color Headline Bar

Explains how to use a combination of two color bars to create visual interest within a layout.

Textural Grounding Bar

Provides details on how to create a grounding bar using a tight crop of the Book Spread Image.

Endorsement Logo Lock-up

Provides guidance on how to lock up the endorsement language with the Moody Publishers logo.

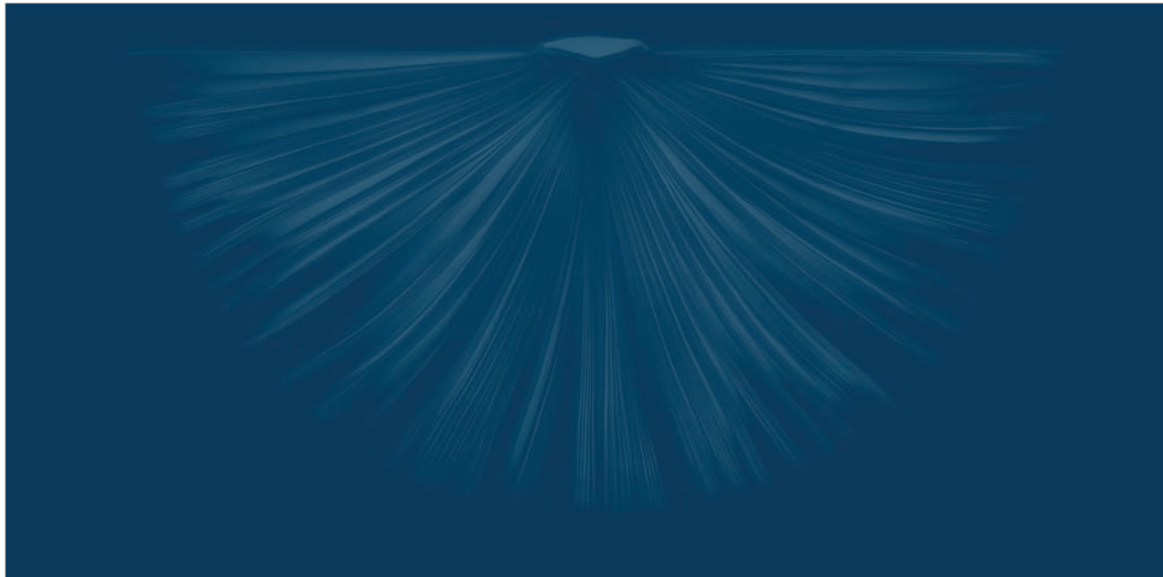
Publishers URL Device

Details on the unique way to show the URL for Moody Publishers.

Graphic devices are design elements used to build upon and add distinction to the brand. It is the combination of these elements that make up the look and feel of the brand apart from the logo itself.

This section provides details for Moody Publishers' unique graphic elements. When used consistently, these devices shape the core visual look and feel of the brand and establish recognition through distinction.

BOOK SPREAD IMAGE - FULL VIEW -



Book Spread Image: Signature Graphic

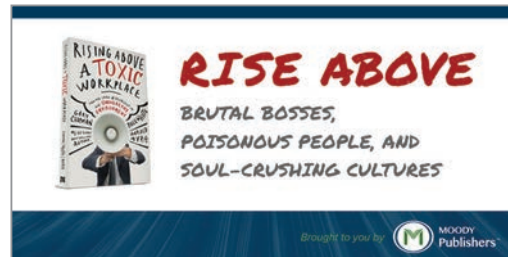
A custom image / graphic has been created specifically for Moody Publishers to serve as the main signature graphic.

The Book Spread Image is an image of the edge of a book that allows the page edges to "glow" as they radiate down from the top of the image, creating a double read of book pages as well as a spiritual light glow from above.

In order to protect the signal cues the image provides, it is important to only use the graphic on the Moody Master Dark Blue (● PMS 302) background. The following pages provide detailed information on how to appropriately use the Book Spread image.



Application Example: Core Event Banner



Application Example: Endorsement Event Banner

Book Spread Image: Placement / Cropping

When the Book Spread Image is used correctly, it offers flexibility and a strong, dynamic graphic element that is unique to Moody Publishers. There are two distinct ways to use the Book Spread Image — as a light glow and as a textural element. The examples shown to the right provide instructions on how to crop into the Book Spread Image to achieve the desired look.

When used as a light glow, the Book Spread Image is placed at the center of the top of the layout or Dark Blue box, and cropped to show a fair amount of the page lines and page edges (not the book cover or book spine). This is typically used in combination with a large headline or title to direct the eye to the title.

When used as a textural element, the Book Spread Image is significantly enlarged and tightly cropped into a thin horizontal bar — the image serves as a background textural element. The ends of the pages should not be seen in this use. Even when the image is used for textural purposes, it should always feel horizontally centered.

The Book Spread Image should be used only once per spread or composition to avoid over-complicating the layout or adding confusion.

STEP 1

Place the "Book Spread" image into your application.

Full Frame Cropping: Larger Area



STEP 2

While maintaining a center alignment / position from the top edge, resize and crop into the image as desired for the composition and layout.



STEP 3

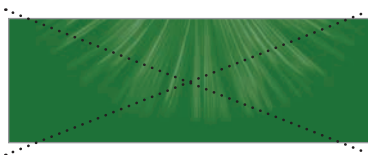
Flip and / or rotate the Book Spread image (along the top middle reference point) to create variation as desired. (See the next page for more details.)



Textural Cropping: Thin Horizontal Bars



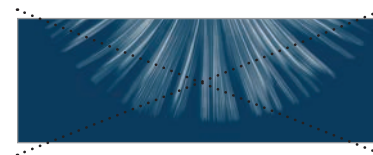
BOOK SPREAD PLACEMENT MISUSE



DO NOT use the Book Spread Image on any color other than the Dark Blue (PMS 302).



DO NOT place the Book Spread image on the side or bottom of an application.

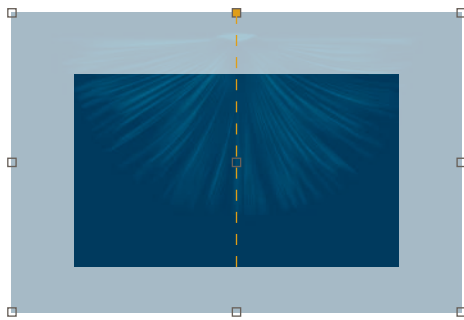


DO NOT use the Book Spread Image as a high contrast graphic.

STEP 1

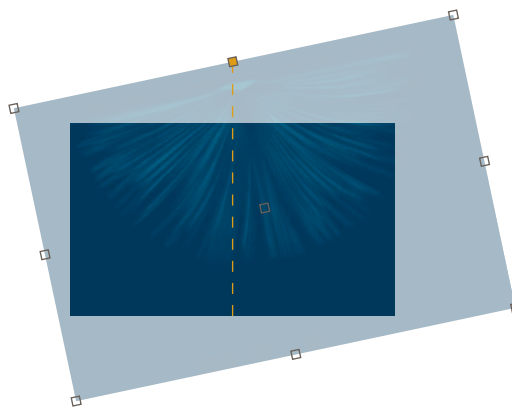
Select the image (NOT the bounding box).

Rotating the Book Spread Image



STEP 2

Flip and / or rotate the Book Spread image along the top-middle reference point.

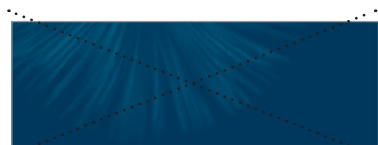


HELPFUL TIP:

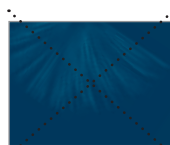
Select the Top-middle Reference Point prior to selecting your rotate tool in InDesign and Illustrator



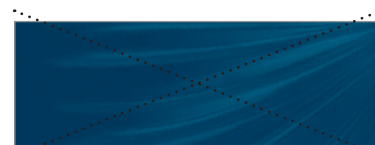
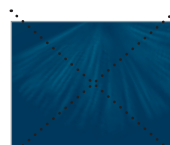
BOOK SPREAD ROTATING MISUSE



DO NOT randomly rotate the Book Spread Image where the pages seem to be off-centered.



DO NOT allow the Book Spread Image to be rotated so much that you see the edge of the book.



DO NOT rotate and position the Book Spread Image to where the page edges feel as if they run horizontal instead of flowing from a central spot.

Book Spread Image: Rotating Tips

The Book Spread Image is a large image that offers a wide spread of pages that each have unique character, as some of the pages have a subtle and graceful bend to them as seen in the Moody M symbol.

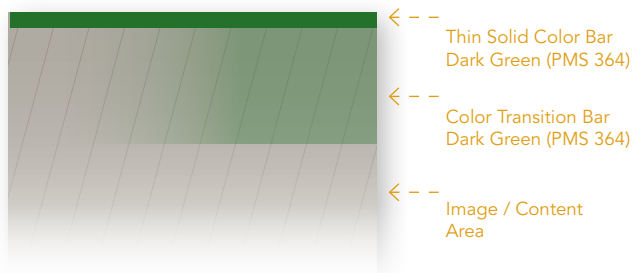
The Book Spread Image can be rotated to provide variation in the page edges and add visual interest across similar applications. The key to rotating the Book Spread Image is to maintain a centered and balanced feel.

Color Headline Bar

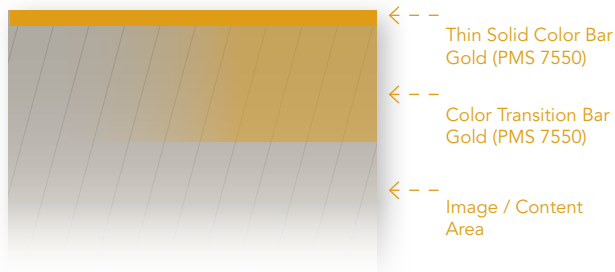
A Color Headline Bar is a horizontal bar that is overlaid on top of an image that holds a headline or other call-out information. The Color Headline Bar is comprised of two elements — a Color Transition Bar and a Thin Solid Color Bar.

The following provides guidelines in how to use the Color Headline Bar consistently across all of our materials:

- The Color Headline Bar is used to sit behind and call attention to the headline.
- While the length of the Color Headline Bar should extend the full width of the application, the point where the color starts to fade should be addressed on a case-by-case basis depending on the image underneath, as well as the headline placed on top.
- The color of the Color Transition Bar and the Thin Solid Color Bar must be the same.
- Any layout that uses a Color Headline Bar should also use a Grounding Bar.
- Adjust the opacity level of the Color Transition Bar based on the image underneath to provide the right balance of color.



Application Example: Post Card with a Dark Green Color Transition Bar



Application Example: Post Card with a Gold Color Transition Bar

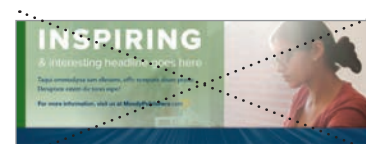
COLOR HEADLINE BAR MISUSE



DO NOT alter the proportions of the Thin Solid Color Bar and the Color Transition Bar.



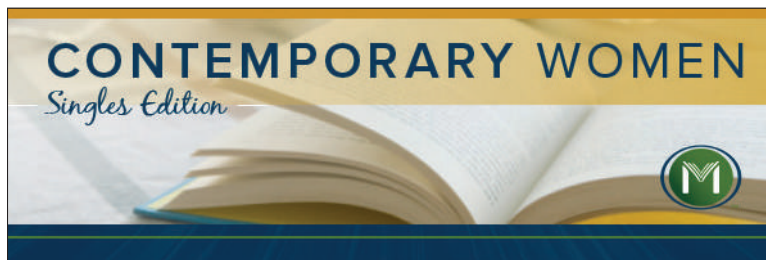
DO NOT mix and match colors with the Thin Solid Color Bar and the Color Transition Bar or use the Color Transition Bar to fade into another color.



DO NOT use the Color Headline Bar vertically.



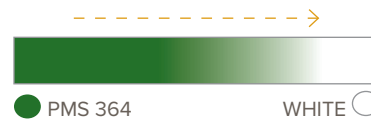
Application Example: Newsletter Header; Dark Green Color Transition Bar over an image



Application Example: Newsletter Header; Gold Color Transition Bar over an image



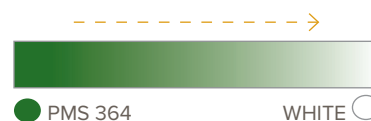
Application Example: Newsletter Header; Dark Green Color Transition Bar; no image



- Adjust the location of the “color stops” by dragging them along the color slider
- Adjust the opacity of the transition bar



- Any color from the Moody Publishers color palette can be used in the transition bar
- The base color can be used on the left or right edge of an application



- The transition bar may be used without an image behind the color bar — change the position of the “color stops” to provide a stronger color signal

ADJUSTING THE COLOR TRANSITION BAR

The Color Transition Bar should be adjusted on a case-by-case basis to strike the right balance of color, image details and type legibility in every composition.

The Color Transition Bar is overlaid on top of an image and transitions from a color (set to 100% opacity) to white (set to 0% opacity). The position of the color stops should be adjusted to control where the color starts to transition by dragging them along the color slider. Additionally, the opacity of the overall bar should be adjusted to reveal details of the image below.

Three additional ways to adjust the Color Transition Bar to achieve variety across applications include:

- The color can transition from left-to-right or vice versa.
- Any color from the Moody Publishers Color Palette may be used for the bar. (Remember to use the same color in the Color Transition Bar and the Thin Solid Color Bar.
- While it is preferred to use the bar over an image, it may be used without one.

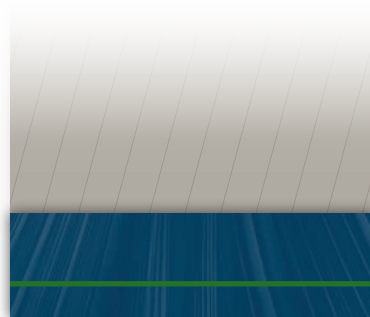
Textural Grounding Bar

The Textural Grounding Bar is a Dark Blue bar that sits along the bottom edge of Moody Publishers applications. The Textural Grounding Bar is comprised of three elements: a horizontal Moody Master Dark Blue (● PMS 302) bar, the Book Spread Image and a layered with a pin-line.

Dark Green (● PMS 364) is the preferred color for the pin-line on top of the Books Spread Image. Gold (● PMS 7550) is an approved color option for the pin-line when the Dark Green is used prominently elsewhere on the application.

If the graphic elements are heavy in Gold, then use the Dark Green pin-line to provide visual color balance. Likewise, if graphic elements are heavy in Dark Green, then use the Gold pin-line.

Please note: The pin-line may be removed when the Moody Publishers Endorsement Logo Lock-up is placed on top of the Textural Grounding Bar to protect the legibility of the logo as seen in the Endorsement Event Banner example.



- ← -- Image / Content Area
- ← -- Dark Blue (PMS 302) Box filled with the Book Spread Image
- ← -- Dark Green (PMS 364)



Application Example: Post Card with a Dark Green pin-line



- ← -- Image / Content Area
- ← -- Dark Blue (PMS 302) Box filled with the Book Spread Image
- ← -- Gold (PMS 7550) Optional color



Application Example: Post Card with a Gold pin-line

TEXTURAL GROUNDING BAR MISUSE



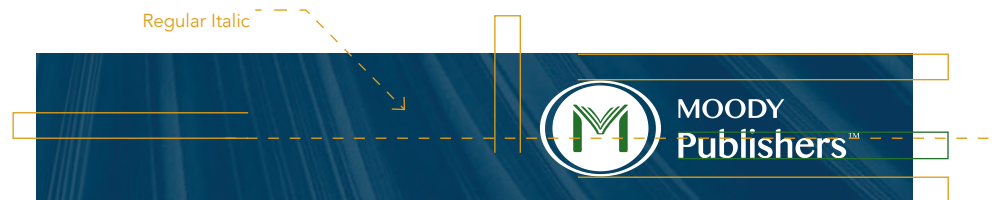
DO NOT use the Book Spread Image at small sizes where you can see the tips of the page edges.



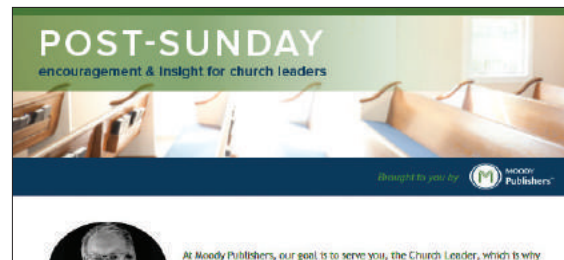
DO NOT allow the spine of the Book Spread Image to show.



DO NOT create tall Grounding bars that feel like the dominant feature of the composition.



Application Example: Endorsement Event Banner



Application Example: Newsletter Header (Close-up)

ENDORSEMENT LOGO MISUSE



DO NOT use the 1-Color White Reverse logo with a Dark Blue "Moody M" in an Endorsement Lock-up on Dark Blue backgrounds.



DO NOT change the font of the endorsement language.



DO NOT change the color of the endorsement language.

Endorsement Logo Lock-up

The Endorsement Logo Lock-up combines the Moody Publishers logo with the endorsement language "Brought to you by" to create a strong endorsement on applications where Moody Publishers is featuring a product or author.

The following provides guidelines on how to use the Moody Publishers Endorsement Logo Lock-up consistently across all of our materials:

- When the Moody Publishers logo is used on Dark Blue backgrounds, use the 1-Color White Reverse Logo with the Green "Moody M" (as shown here), with a secondary green color accent (such as the endorsement language or a green pin-line) to create the best color signal combination for Moody Publishers.
- "Brought to you by" always appears in Proxima Nova Regular Italic, typeset in upper / lower case.
- The endorsement language appears in a 80% tint of Dark Green (● PMS 364) to connect with the green "Moody M" in the symbol.
- The Endorsement Logo Lock-up can be placed on a Textural Grounding Bar or a solid Dark Blue (● PMS 302) color bar.

Please note: The 3-Color Positive Gradient logo is the preferred logo color format on white or light color fields.

X is always equal to the cap-height of the dominant name in each of the logos (i.e., "P" in "Publishers" for the Moody Publishers identity).

Publishers URL Device

The Publishers URL Device is a unique graphic element that provides personality and character to our web address. It is comprised of two elements — the URL type treatment and a Gold (● PMS 7550) book graphic. This device (as a whole) should be used on printed marketing materials whenever possible to create distinction with the web address (such as the post card shown to the right).

The book graphic, however, should be removed from the URL type treatment on applications such as the Core Event Banner, where the main feature of the application is the Moody Publishers logo, as to not distract from the symbol in the logo.



Application Example: Post Card
(URL with book graphic)

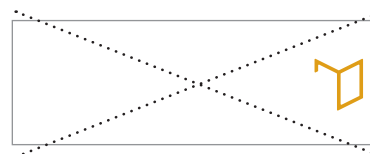


Application Example: Core Event Banner
(URL without book graphic)

PLAY BUTTON URL DEVICE MISUSE



DO NOT alter the colors.



DO NOT change the font used in the URL.



DO NOT change proportions of any of the elements, including the type proportions and the book graphic.

U is always equal to the cap-height of the URL (MoodyPublishers.com).

COLOR OPTIONS

PREFERRED COLOR USE	DARK BLUE / GOLD ON WHITE	MoodyPublishers.com 	<ul style="list-style-type: none"> • URL = Dark Blue (PMS 302) • Symbol = Gold (PMS 7550)
	DARK GREEN / GOLD ON DARK BLUE	MoodyPublishers.com 	<ul style="list-style-type: none"> • URL = 80% Dark Green (PMS 364) • Symbol = Gold (PMS 7550)
RESTRICTED COLOR USE	BLACK / BLACK TINT ON WHITE	MoodyPublishers.com 	<ul style="list-style-type: none"> • URL = 100% K • Symbol = 50% K
	BLACK TINT / WHITE ON BLACK	MoodyPublishers.com 	<ul style="list-style-type: none"> • URL = 40% K • Symbol = White

The following provides guidelines on how to use the Publishers URL device consistently across all of our materials:

- The web address always appears in Proxima Nova, typeset in upper / lower case — “MoodyPublishers” is always set in bold and “.com” is always set in regular.
- The URL appears in Dark Blue (● PMS 302) on White and light backgrounds and in an 80% tint of Dark Green (● PMS 364) when placed on Dark Blue.
- The Book Icon is always shown in Gold (● PMS 7550).
- The black and white color versions should only be used on applications where the printing has been restricted to black and white.

APPLICATION EXAMPLES

eBlast

Newsletter System

Postcard

Event Banner: Core

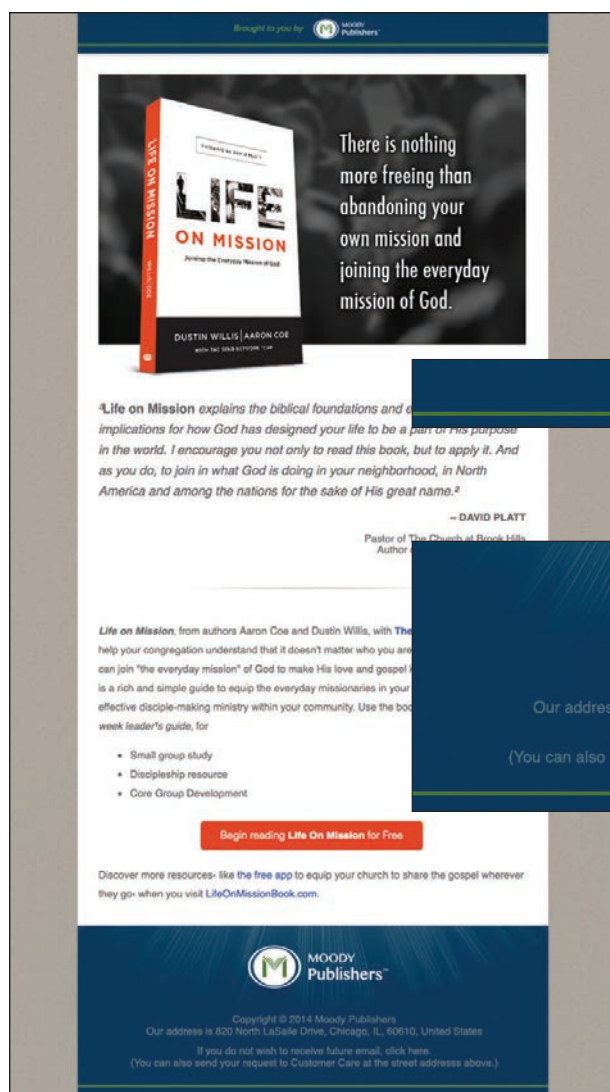
Event Banner: Endorsement

This section provides examples of applications that have been developed using the guidelines provided in this Brand Style Guide. The applications shown on the following pages are intended to be used for reference when developing new materials to ensure that all materials fit within the system and help strengthen the overall look and feel of the brand.

eBlast

The eBlast example shown here demonstrates how to use blue bars to vertically "book-end" the top and the bottom of an application that features products.

A smaller Dark Blue bar with a Dark Green pin-line is set at the top edge to set the tone, while a larger Dark Blue box with a prominent Book Spread Image is featured in the footer with the contact information. The blue bars provide a subtle, strong way to represent the brand without distracting from the featured product.



Header Close-up

Footer Close-up

Newsletter System

To explore the flexibility of an eNewsletter System, three sets of eNewsletters were created to demonstrate various levels of Moody Publishers logo representation:

- Moody Publishers Symbol
- Moody Publishers Endorsement Logo Lock-Up
- Moody Publishers Endorsement Logo Lock-Up without an image

The newsletter system also illustrates how design elements can fluctuate within one system to signal different newsletters for different target audiences, such as color. The three header options are represented across two segmented newsletters — Post-Sunday (targeting church leaders) and the Contemporary Women (targeting women).

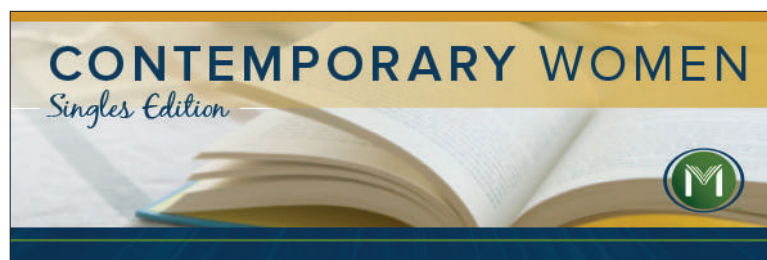
Please note: The footer is exactly the same across all of the newsletter options — using the Book Spread Image at the top of the footer behind the Moody Publishers logo and all of the live type (i.e., copyright info) is placed on solid Moody Dark Blue (● PMS 302).



Header Close-up



Footer Close-up



Header Close-up



Footer Close-up

MOODY PUBLISHERS SYMBOL

The newsletters shown here are examples of how the Moody Publishers symbol can be placed over the image within the header, allowing for a strong Textural Grounding Bar to be used at the bottom of the header. There should always be sufficient contrast between the image and the symbol for optimum legibility of the symbol.

It is recommended to always use a set color in the header for a specific newsletter (i.e., Dark Green for Post-Sunday and Gold for Contemporary Women). The image may either stay consistent behind the Color Headline Bar or change every issue.

Newsletter System (CONT.)

MOODY PUBLISHERS ENDORSEMENT LOGO LOCK-UP

The newsletters shown here are examples of how the Moody Publishers Endorsement Logo Lock-up can be placed within a Dark Blue Grounding Bar that sits below the header.

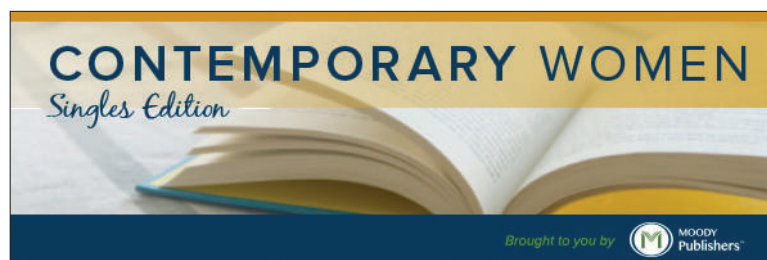
The height of the Dark Blue bar has been enlarged to provide enough clear space around the logo to maintain optimum legibility. Additionally, the pin-line and the Book Spread Image have been removed from the Grounding Bar in order to allow the Dark Blue bar and the logo to resize when the newsletter is viewed on mobile devices.



Header Close-up



Footer Close-up



Header Close-up



Footer Close-up

Please note: It is recommended to maintain the Book Spread Image within the Textural Grounding Bar whenever possible. Remove it only when technical reasons restrict the use.

Newsletter System (CONT.)

MOODY PUBLISHERS ENDORSEMENT LOGO LOCK-UP (WITHOUT AN IMAGE)

While it is recommended to use an image behind the Color Headline Bar, using a header without an image is an available option.

The newsletters shown here are examples of how the header may appear without an image in the header area. The overall height of the header is reduced, and the height of the Color Transition Bar is increased to provide a stronger color signal.



Header Close-up



Footer Close-up



Header Close-up



Footer Close-up

Please note: It is recommended to use the Moody Publishers Endorsement Logo Lock-up within the Dark Blue Grounding Bar on headers that do not use an image.

Postcard

The postcard is a good example that demonstrates the core look and feel of the Moody Publishers brand when an application is featuring or promoting Moody Publishers as a whole and not a specific product. A large image is used in combination with key graphic devices, including the Color Headline Bar and the Textural Grounding Bar.

This postcard illustrates how content can be easily organized within the layout and feature large headlines.

When applications such as this allow for more color depth, a combination of the Dark Blue, Dark Green and Gold is ideal to provide balance and visual interest.





While the structure of this postcard is exactly the same as the previous, this example demonstrates the color flexibility within the system. Gold can be used in bold ways as long as the Dark Green is represented within the layout — note the Dark Green pin-line on the Textural Grounding Bar as well as the colorized green sweater.

Both of these postcards are a good example of how asymmetry in the photo helps to direct the eye. Additionally, the fading of the image to white allows a clean space for the Moody Publishers logo to stand out.

Event Banner: Core

The two event banner examples shown here demonstrate how an application can feature the Moody Publishers logo in a bold way — along the lines of how signage would be treated. The top banner uses the full logo with the tagline; the bottom banner uses the preferred horizontal logo format in combination with the Moody Publishers URL type treatment.

The thin Dark Green pin-line (and URL on the bottom banner) provides a nice color connection to the logo and allows the Dark Green “Moody M” to stand out against the Dark Blue background.

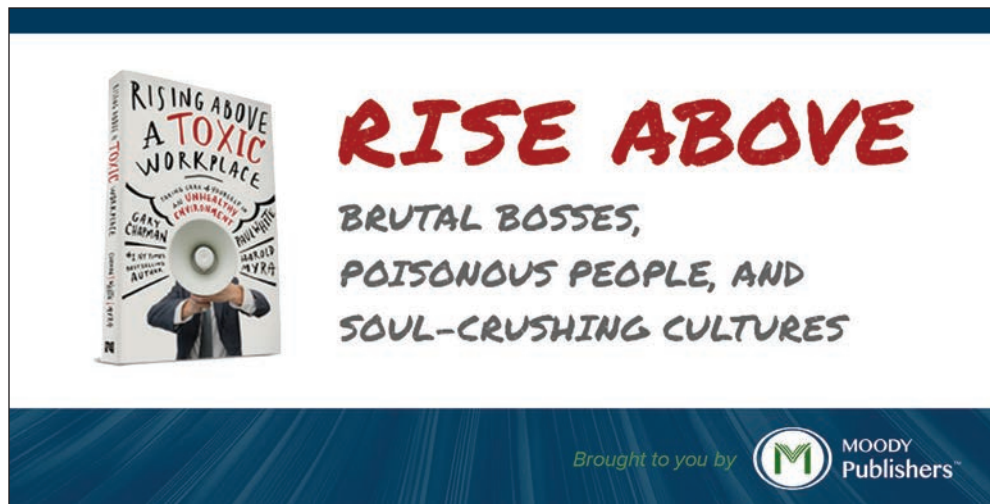
Comparing these two banners next to each other offers a good example of how rotating the Book Spread Image provides a nice variation between similar applications.

In applications such as this, where a limited color palette is desired for simplicity, a combination of the Dark Blue and Dark Green is preferred to provide a strong brand color signal.



Event Banner: Endorsement

The event banner shown here demonstrates how to use the Moody Publishers brand elements in a way that supports the featured product. The Textural Grounding Bar is used along the bottom edge, holding the Moody Publishers logo and endorsement line "Brought to you by". It is complemented by a thinner solid Dark Blue bar along the top edge of the banner to vertically "book end" the feature area. This approach allows the feature / product area to reflect the individual product and be more expressive.







7 MISCELLANEOUS SUB-BRAND SYSTEM ELEMENTS

The Miscellaneous Sub-Brand System Elements chapter provides short form specifications on the miscellaneous sub-branded offerings that don't fit into the Master Brand, Education, Radio, and Publishers chapters. Within each section, you will find the basic tools necessary to apply each sub-brand in relationship to the Moody Global Ministries brand.

*System Elements are the **visual vocabulary** of the brand identity that create proprietary ownership of your visual expression.*

MOODY ATHLETICS

The "Moody Archers" Story

Logo System Overview

Logo Color Formats & Basic Usage

Logo Usage Specs: Clear Space

Logo Usage Specs: Minimum Sizing

Logo Usage Specs: Alignments

Logo Usage Specs: Logo Misuse

System Color

Logo In Use

This section provides the brand tools necessary to use the Moody Athletics identity system.

The Moody Athletics Identity System is the visual expression of the Moody Archers across all sports teams. Our logos are our teams' strongest visual asset and must be used consistently to build effective brand awareness.

The "Moody Archers" Story

The story behind the Moody Archers is a cornerstone of Moody Bible Institute and deeply rooted in our history. For an athletics team like ours, the story behind the name and our mascot can be just as important — if not more important — than the logo itself.

It is important to build equity in the Moody Archers story by continuing to create opportunities to bring awareness to what it really means to be an "Archer" and to communicate it thoughtfully and consistently.



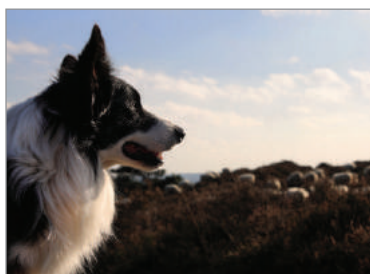
WE ARE THE ARCHERS.

Moody students have long been known as "archers" in reference to the iconic archway that stands as the gate into Moody Bible Institute. The arch is not only a gateway into the school, but also a gate OUT of the school into the city of Chicago and the world beyond.

When students leave the halls of Moody to enter the city, they leave a place of safety and academics to pursue real-world outreach.

The arch is the symbol of the bravery of our students and alumni. They are unafraid to go "beyond the arch" to reach those who need to be reached and do the hard work that God has called them to do.

This is precisely what it means to be an Archer: to seek out the lost.



OUR SEEKER OF THE LOST

Moody athletics has gained a mascot that represents a spirit of obedience and selfless outreach while also being serious, competitive, and worthy of respect.

That mascot is the sheepdog — cousin to the wolf but with a protector's heart.



THIS IS ARCHIE.

He is the embodiment of our calling. He is fast, strong, smart, vigilant, unwavering, courageous, a finder of the lost, and he always puts others ahead of himself. **We are Archers, and Archie is our mascot.**

Logo System Overview

LOCKUPS - FULL & TEAM

The **Moody Athletics Lockup - Full Logo Format** includes both the "Moody Archers" type treatment with the "Archie" mascot. The Lockup - Full is the primary logo visual representation for Moody Athletics and should be used when full school and team representation is desired.

A **Lockup - Team** format has been provided for situations where the Moody name is not needed.

Both have been designed to have the most richness and detail of all the Moody Athletics marks. For this reason, they are designed to be used at larger sizes to retain that detail and legibility.

TYPE ONLY - FULL

The **Type Only - Full Logo Format** has been developed for circumstances where the school and team name are to be used separately from the mascot. The Type Only - Full Logo Format is the primary type treatment for Moody Athletics and should be used whenever possible.

OVAL

The **Oval Logo Format** is a modified version of the mascot incorporating the Moody Master Brand Symbol containment oval. It is designed to be a primary mascot representation of the logo when not locked up with the "Moody Archers" type treatment.

LOCKUP - FULL

Preferred Format



LOCKUP - TEAM

Preferred Format



TYPE ONLY - FULL

Preferred Format



OVAL

Preferred Format



MASCOT

Limited-Use Format



TYPE ONLY - BASICS (FULL, SCHOOL, AND TEAM)

Limited-Use Format

MOODY
ARCHERS™

MOODY™

ARCHERS™

LOCKUP - SHIELD

Restricted-Use Format - Soccer Only



MASCOT

The **Mascot** shows our mascot's full body in a stride. Designed for limited use, it should never appear without Moody Archers type representation (**Type Only - Full OR Type Only - Basics**) somewhere on the collateral or apparel. Exceptions can be made for special circumstances.

TYPE ONLY - BASICS (FULL, SCHOOL, AND TEAM)

Simplified type treatments have been provided for both the full "Moody Archers" name, as well as school-only and team-only.

These versions simplify down to the type and outline only without the shadow element used on the **Type Only - Full** format. Use these formats in cases of printing, size, or complexity limitations.

LOCKUP - SHIELD

The **Lockup - Shield** format features our mascot in a shield containment shape along with "Moody" across the top. This mark is to be used in conjunction with or representation of the soccer team. **DO NOT** use it with any other Moody sports team.

Logo Color Formats & Basic Usage

Using consistent logo color formats is essential to maintaining the strength of our brand whether in collateral, signage, or apparel.

The chart shown to the right and on the following pages contains the approved logo color formats available for use within each Moody Athletics logo, along with basic usage information.

While all Moody Archers logos can be used on a variety of photographic and textural backgrounds as long as there is appropriate contrast, they should only be featured on approved brand-reinforcing background / material colors when used on a solid colored flood or graphic element. Refer to the acceptable background / material color swatches for approved logo and background pairings. All logos have either a Gold or White outline with a consistent White background fill to ensure the most flexible usage regardless of the background color.

When selecting lighter backgrounds, be sure to avoid backgrounds that make the White outline only marginally visible. Feel free to use the 1-color logos on White backgrounds, allowing the White outline to disappear completely.

Always use approved logo files to ensure correct color reproduction.

Please Note: Color format options apply to all logos found in the logo system overview on the previous pages, with the exception of the Type Only - Basics formats.

PREFERRED LOGO USE

4-COLOR
● PMS 302, ● PMS 7550,
● PMS 7458 & ● PMS 424



4-Color:

This format has the most depth and richness of color. For this reason, it is designed to be used at slightly larger sizes to retain its detail. If printing limits the number of inks available, consider using one of the formats below.

Acceptable background / material colors*:



2-COLOR
● PMS 302 & ● PMS 7550



2-Color:

This format is designed for cost-efficient printing, while still maintaining both of the Moody Athletics primary color signals.

Acceptable background / material colors*:



1-COLOR
● PMS 302



1-Color - Dark Blue:

This format is designed for situations where printing is extremely limited, but the Moody Dark Blue is still desired for brand equity and ownership. Use the Moody Dark Blue version instead of Black whenever possible.

NOTE: Shown on a tint of Archers Gray to display White outline and background.

Acceptable background / material colors*:



ALTERNATE - ON DARK BLUE (● PMS 302)

4-COLOR - DARK
● PMS 303, ● PMS 7550,
● PMS 7458, & ● PMS 424

**4-Color - Dark:**

This format is designed to be used when more contrast is desired when printing on a material or background color of the Dark Blue color (● PMS 302).

DO NOT use these color formats on any other background colors.

Acceptable background / material colors:



2-COLOR - DARK
● PMS 303 & ● PMS 7550

**2-Color - Dark:**

This format is designed to be used when more contrast is desired when printing on a material or background color of the Dark Blue color (● PMS 302).

DO NOT use these color formats on any other background colors.

Acceptable background / material colors:



1-COLOR - DARK
● PMS 303

**1-Color - Dark - Archers Dark Blue:**

This format is designed to be used when more contrast is desired when printing on a material or background color of the Dark Blue color (● PMS 302).

DO NOT use these color formats on any other background colors.

Acceptable background / material colors:

**PREFERRED**

To ensure the most flexibility within the Moody Athletics brand, rather than having one preferred logo, the Moody Athletics brand has three preferred color formats — **4-Color Positive**, **2-Color Positive**, and **1-Color Positive** in Moody Dark Blue — these should be used whenever possible, as they will provide the most impactful and brand-reinforcing color signal.

ALTERNATE - ON DARK BLUE

While the preferred logos can certainly be used on the Moody Dark Blue background, there might be circumstances where a little more contrast is desired between the Dark Blue used in the logo and the material or color it is being printed on. Use these versions of the logo **ONLY** in these circumstances.

DO NOT use these color formats on any other background colors than Moody Dark Blue (● PMS 302).

Logo Color Formats & Basic Usage (cont.)

LIMITED USE

In addition to the preferred logo formats, an Archers Gray and Black color format have been created for situations with printing restrictions.

Each of the one-color logos has a White outline and background to ensure the most flexible usage regardless of the background color. Always ensure that there is enough contrast between the background color or image and the logo.

KNOCKOUT LOGOS

There are certain applications that require the logo type and background portions of the logo to be "knocked out" and reveal the product material, such as screen printing the logo on a T-shirt. Please use the "Knocked Out" logo files specifically created for these purposes to ensure the best legibility. There are two versions available to use: Light Background and Dark Background.

The "Light Background" logo file should be used on applications that require a darker material to ensure proper contrast.

The "Dark Background" logo file should be used on applications that require a lighter material to ensure proper contrast.

NOTE: The Knockout logo formats have been provided to ensure consistent clarity and legibility with the Preferred and Limited-Use logos. Please do not create new "knocked out" logos from other logo color formats.

LIMITED LOGO USE

1-COLOR
● PMS 424



NOTE: Not recommended or provided for Mascot or Shield.

1-Color - Archers Gray:

This format has been provided for limited use only. Use the Archers Gray format in situations where color flexibility is required, but subtle linkage to Moody is still necessary.

Acceptable background / material colors*:



1-COLOR
● BLACK



1-Color - Black:

This format has been provided for limited use only. Use the Black format in limited printing situations.

Acceptable background / material colors*:



KNOCKOUT LOGOS*

1-COLOR KNOCKOUT -
DARK BACKGROUND
○ WHITE



1-Color - KNOCKOUT - Dark Background:

This format has been provided for 1-color knockout needs that require a specialty background color outside of the Moody Athletics color palette. Use it on darker backgrounds that provide enough contrast.

Acceptable background / material colors*:

Any color with enough contrast can be used.

1-COLOR KNOCKOUT -
LIGHT BACKGROUND
● BLACK



1-Color - KNOCKOUT - Light Background:

This format has been provided for 1-color knockout needs that require a specialty background color outside of the Moody Athletics color palette. Use it on lighter backgrounds that provide enough contrast.

Acceptable background / material colors*:

Any color with enough contrast can be used.

2-COLOR
● PMS 302 &
● PMS 7458

MOODY
ARCHERS™

2-Color D. Blue / Archers Lt. Blue: This format is designed as the preferred Moody-reinforcing Type Only - Basics option.

Acceptable background / material colors:



1-COLOR
● PMS 302 &
○ WHITE

MOODY
ARCHERS™

1-Color D. Blue / White: This format is designed for when the Dark Blue is still desired for brand equity and ownership.

Acceptable background / material colors:



1-COLOR
○ WHITE &
● PMS 302

MOODY
ARCHERS™

1-Color White / D. Blue: This format is designed for when a more subtle tie to the Moody Blue is desired.

Acceptable background / material colors:



1-COLOR
○ WHITE &
● PMS 7550

MOODY
ARCHERS™

1-Color White / Gold: This format is designed for limited use only with a subtle tie to the Moody Archers brand.

Acceptable background / material colors:



1-COLOR
○ WHITE &
● PMS 424

MOODY
ARCHERS™

1-Color White / Archers Gray: This format is designed for limited use only with a subtle tie to the Moody Archers brand.

Acceptable background / material colors*:



1-COLOR
● BLACK &
○ WHITE

MOODY
ARCHERS™

1-Color Black / White: This format has been provided for limited use only. Use the Black format in limited printing situations.

Acceptable background / material colors*:



1-COLOR
● BLACK &
● 45% BLACK

MOODY
ARCHERS™

1-Color Black / 40% Black: This format has been provided for limited use only. Use the Black format in limited printing situations.

Acceptable background / material colors*:



TYPE ONLY - BASICS

There are certain applications that require a simpler type treatment — whether because of printing or size limitations OR because of aesthetic preferences. "Basic" type treatments have been provided in a variety of colors for ultimate flexibility. Use them on the acceptable background / material colors to ensure brand consistency and appropriate contrast.

NOTE: A 1-Color Type Only - Basic color format has been provided for uniform usage only. **DO NOT** use the 1-Color Type Only - Basic format in any other applications.

*SPECIALTY PROMOTIONAL

For situations where the promotional objective is more important than corporate representation, and non-brand color materials are selected, please use the 1-Color Archers Gray or Black versions OR the 1-Color Knockout - Dark Background.

DO NOT create 2-Color logo formats to use on non-brand colors, such as a pink canvas material for a woman's school bag.

Logo Usage Specs: Clear Space

Clear space refers to the minimum amount of "white space" around the logo that should always be free from copy, page edges, graphics, or other distracting elements.

While these measurements are simply the minimum amount, using a larger clear space around the logo is always beneficial.

CLEAR SPACE: PREFERRED FORMATS

Clear space is determined by the value of "X." In the Preferred Formats, clear space is defined as either the "M" in "MOODY" or the "S" in "ARCHERS."

Refer to the desired logo for the value of "X," shown in Gold.

CLEAR SPACE - PREFERRED FORMATS



Lockup - Full: X = Height of "M" in "MOODY"



Lockup - Team: X = Height of "S" in "ARCHERS"



Type Only - Full: X = Height of "M" in "MOODY"



Type Only - Basics, Full: X = Height of "M" in "MOODY"



Type Only - Basics, School:
X = Height of "M" in "MOODY"



Type Only - Basics, Team: X = Height of "S" in "ARCHERS"

CLEAR SPACE - LIMITED & RESTRICTED USE FORMATS.



Mascot: X = Height of Mascot logo



Oval: X = Height of Oval logo



Shield: X = Height of "M" in "MOODY"

CLEAR SPACE: LIMITED & RESTRICTED USE FORMATS

Similar to the Preferred Formats, clear space is determined by the value of "X." However, in Limited & Restricted Use Formats, the value of "X" can be defined by the height of the logo or "M" in "MOODY."

Refer to the desired logo for the value of "X," shown in Gold.












Logo Usage Specs: Minimum Sizing

Minimum logo sizing is a simple way to ensure that the Moody Athletics logos always retain their visual integrity and ensure legibility, therefore building and maintaining equity in the brand.

The logo sizes shown here are only showing the minimum size at which the logos can be used. Larger sizes are more than acceptable in both print, signage, and apparel situations.

All of the Moody logos are measured by the height of the symbol. While the width changes for each due to the length of the brand name, the height of the symbol is consistent.

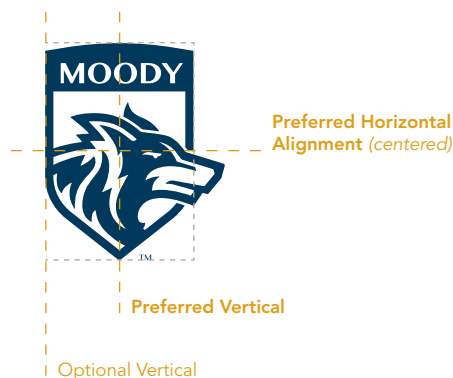
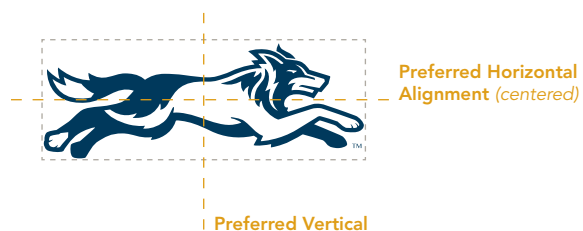
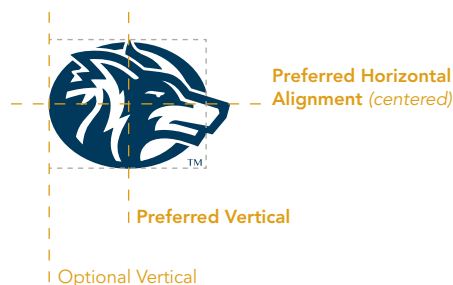
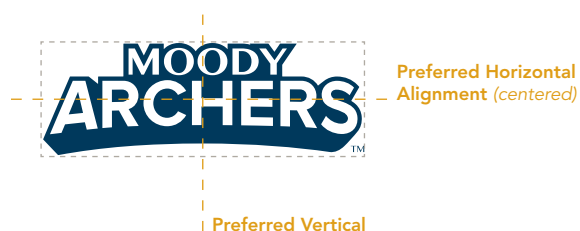
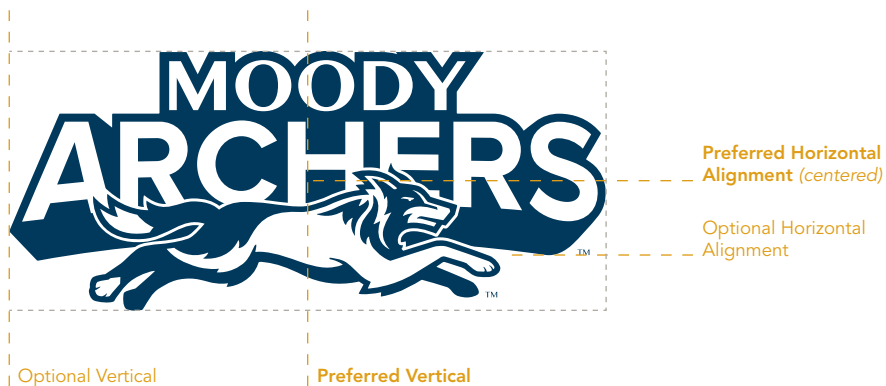
While some logo formats are not pictured, use these sizes to inform the minimum sizes on those not shown. For example, the minimum size for the Type Only - Full can be applied to the Type Only - Basic Full.

LOCKUP - FULL	Minimum Size — 4-Color: 0.8"	Minimum Size — 1-Color: 0.8"
		
TYPE ONLY - FULL	Minimum Size — 4-Color: 0.25"	Minimum Size — 1-Color: 0.25"
		
OVAL	Minimum Size — 4-Color: 0.4"	Minimum Size — 1-Color: 0.4"
		
MASCOT	Minimum Size — 4-Color: 0.5"	Minimum Size — 1-Color: 0.5"
		
SHIELD	Minimum Size — 4-Color: .65"	Minimum Size — 1-Color: .65"
		
TYPE ONLY - BASICS	Minimum Size — 2-Color: .125"	
		

Logo Usage Specs: Alignments

By aligning elements within a grid to the logo, it provides structure and organization to the composition of our materials. Alignments to the logo have been established (both horizontally and vertically) to create visual balance and purpose while maintaining consistency.

The alignments have been specified according to each of the various logo formats in the Moody Athletics logo system.



Logo Usage Specs: Logo Misuse

The logos shown here are a few examples of how NOT to treat the Moody Athletics logos and what background color pairings NOT to use. When the logo is used in one of these ways, it not only creates legibility issues, it can also hinder the brand equity.

Always use the approved logo files.



DO NOT scale or stretch the logo in a manner that distorts the logo's original proportions.

DO NOT alter the colors of the logo.

DO NOT re-typeset or redraw any element of the logo.



DO NOT reverse the colors on any logo format, turning the type and mascot shadows white. Use the knockout logo files for this need.

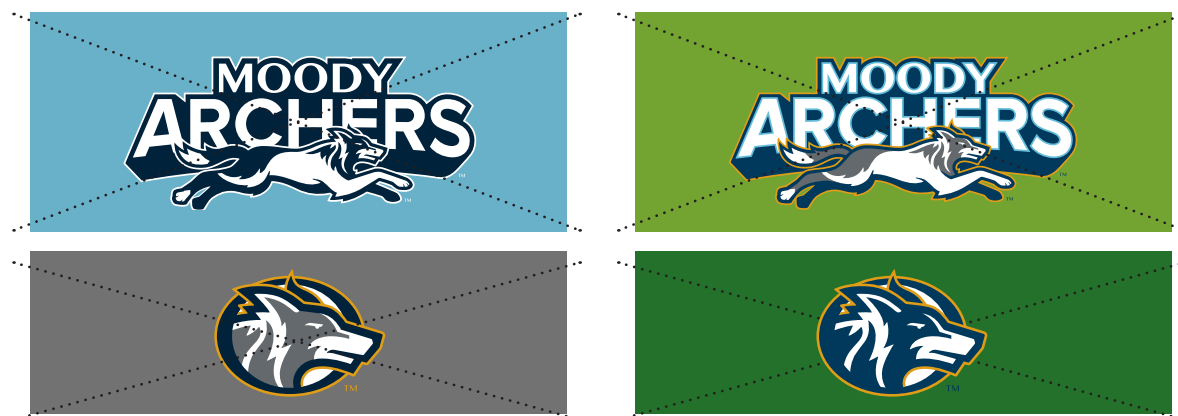
DO NOT use the logo format on a background color that does not provide adequate contrast to the outline color unless it is exactly the same color and value.



DO NOT stylize, tilt, or add effects to the contents of the logo such as drop shadows, bevels, additional outlines, gradients, or glows.

DO NOT rearrange or resize any of the logo components.

DO NOT create any new lockup combinations using the Moody Athletics system of logos.



DO NOT use "Dark" logo color formats on a color other than Dark Blue (● PMS 302).

DO NOT place the preferred color formats on a background color flood or graphic element other than those approved.

System Color

Color sets the tone for all of our applications and represents the brand in a strong and compelling way. The Moody Athletics color palette is comprised of five colors (Dark Blue, Archers Dark Blue, Archers Light Blue, Archers Gray, and Gold).

The Moody Athletics color palette carries strong ties to the Moody Education Brands color palette with a few minor exceptions. These color adjustments and additions have been made specifically for the Athletics brand and should not be applied in any other Moody Global Ministries sub-brand. While tints are acceptable for use as accents, they should never be the dominant color signal — always use them with the brand color at 100%.

PRIMARY COLOR SIGNAL

The Master Brand color (Dark Blue ● PMS 302) and the support color (Gold ● PMS 7550) should be the dominant color signals for Moody Athletics.

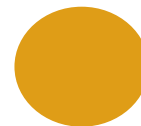
MASTER BRAND COLORS



DARK BLUE
(MASTER BRAND)

PMS 302*
CMYK: 100.48.12.58
RGB: 0.59.92
HEX: 003B5C

SUPPORT COLORS**



GOLD

PMS 7550
CMYK: 0.34.98.12
RGB: 209.144.0
HEX: D19000

ATHLETICS COLORS



**ARCHERS
DARK BLUE**

PMS 303
CMYK: 100.47.23.77
RGB: 0.49.69
HEX: 003145



**ARCHERS
LIGHT BLUE**

PMS 7458
CMYK: 52.3.6.7
RGB: 114.181.204
HEX: 72B5CC



**ARCHERS
GRAY**

PMS 424
CMYK: 30.22.19.53
RGB: 108.111.112
HEX: 6C6F70

*Colors used in the Moody Global Ministries logo.

**Support colors from the Moody Global Ministries system, Dark Gray, and Light Gray should not be used in Moody Athletics materials. If a lighter gray is necessary, a tint of Archers Gray can be used.

IN USE - ON PHOTOGRAPHY*



IN USE - UNIFORM & FAN APPAREL**



Logo in Use: Imagery & Apparel

The Moody Athletics logos were designed to have ultimate flexibility. When applying the logos to either photography or apparel, make sure to do the following:

- Use a logo color format and background pairing that provides enough contrast and balance to ensure legibility. Use the specifications on pg. 266 – 267 for guidance.
- When using the logos on an image, be sure to avoid areas with a great deal of visual complexity.
- Use Moody Dark Blue as your primary color signal with Gold and White as accents to ensure a unified and distinct presence both on campus, at games, and as you're raising awareness for the athletics program.
- When designing and producing apparel, work with your vendors to ensure appropriate sizing for embroidery and screen printing. Limitations will vary by materials and vendor.
- Find creative ways to incorporate the Moody Athletics identity system (and accompanying standards) while adhering to your sport and jersey regulations.

*The images used here are for illustrative purposes only.
DO NOT use these images without prior purchase.

**The uniform and fan apparel shown are examples only.

Logo System Overview

Logo Color Formats & Basic Usage

Moody Endorsement & Modifier
Lock-up

Logo Usage Specs

System Color

System Typography

Look & Feel

TODAY IN THE WORD

This section provides the brand tools necessary to use the Today in the Word identity.

The Today in the Word look and feel is applied to both the Today in the Word print and email devotionals. Our logos and branded materials are our strongest visual assets and must be used consistently to build effective brand awareness.

HORIZONTAL

Preferred Format - Print and Email Devotional Masthead

TODAY IN THE **WORD™**

VERTICAL

Optional Format - Devotional

TODAY
IN THE
WORD™

Logo System Overview

HORIZONTAL LOCKUP

The Today in the Word Horizontal Lockup is the preferred logo lockup for usage in the print and email devotional in a "masthead" treatment.

VERTICAL LOCKUP

While the horizontal lockup is the primary logo for the print and email devotional, the vertical lockup can be used in devotional collateral and promotional materials if the proportions are more suitable.

Logo Color Formats & Basic Usage

Using consistent logo color formats is essential to maintaining the strength of our brand. Dark Blue PANTONE 302 (●) and Medium Blue PANTONE 633 (●) are the primary color signals for the Today in the Word brand.

The chart to the right shows the approved logo color formats available for use. Always use approved logo files to ensure correct color reproduction.

PREFERRED

The 2-Color logos are the preferred color formats and should be used whenever possible, as they are the most impactful and brand-reinforcing. Select the color format that will ensure appropriate contrast within the specific usage.

OPTIONAL AND LIMITED USE

In addition to the preferred logo formats, a handful of other logo color formats are available to offer flexibility of use, as certain applications have printing restrictions.

*SPECIALTY PROMOTIONAL

For situations where non-brand color materials are selected, please use the 1-Color Tint Dark Blue PANTONE 302 (●) or Black versions or the 1-Color White version.

PREFERRED LOGO USE	2-COLOR ● PMS 633 ● PMS 401		Acceptable background / material colors*:
	2-COLOR ● PMS 302 ● PMS 401		Acceptable background / material colors*:
	2-COLOR ○ WHITE ● PMS 401		Acceptable background / material colors*:
OPTIONAL LOGO USE	1-COLOR TINT ● PMS 633 ● 50% TINT		Acceptable background / material colors*:
	1-COLOR TINT ● PMS 302 ● 55% TINT		Acceptable background / material colors*:
LIMITED LOGO USE	1-COLOR ● BLACK		Acceptable background / material colors*:
	1-COLOR ○ WHITE		Acceptable background / material colors*:

Regular Italic



Application Example: Print Devotional Cover



Application Example: Email Devotional Footer

Moody Endorsement & Modifier Lock-up

The Moody Endorsement and Modifier Lockup combines the Moody Global Ministries logo with the modifier language “A devotional from” to bring clarity to the offering and provide strong Moody endorsement overall. It should be used whenever possible and appropriate, but not in close proximity to the logo itself.

The following provides guidelines on how to use the lock-up consistently across all materials:

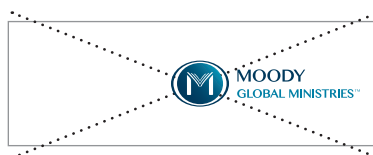
- When the Moody Global Ministries logo is used on Dark Blue backgrounds, use the 1-Color White Reverse Logo with the Dark Blue “Moody M” (as shown here).
- “A devotional from” must always appear in Proxima Nova Regular Italic, typeset in upper / lower case.
- The endorsement language appears in white unless it appears on a white background.
- The lock-up can be placed on a solid Dark Blue (● PMS 302) color bar or color flood.

Please note: The 3-Color Positive Gradient logo is the preferred logo color format on white or light color fields.

ENDORSEMENT LOGO MISUSE



DO NOT use the Moody Endorsement and Modifier Lock-up on any color other than Moody Dark Blue or White (brand-reinforcing or otherwise).



DO NOT change the font of the endorsement language.



DO NOT change the color of the endorsement language.

X is always equal to the cap-height of the dominant name in each of the logos (e.g., “M” in “MOODY” for the Moody Global Ministries identity).

Logo Usage Specs

CLEAR SPACE

Clear space refers to the minimum amount of "white space" around the logo that should always be free from copy, page edges, graphics, or other distracting elements.

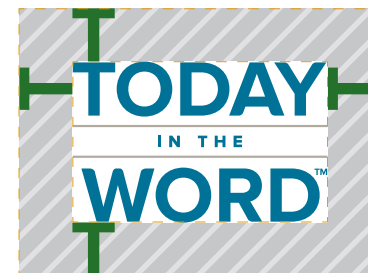
While these measurements are simply the minimum amount, using a larger clear space around the logo is always beneficial.

Clear space is determined by the value of "X." It is defined by the height of the "T" in "TODAY."

CLEAR SPACE



Horizontal: X = Height of "T" in "TODAY"



Vertical: X = Height of "T" in "TODAY"

MINIMUM SIZING

Minimum logo sizing is a simple way to ensure that the Today in the Word logos always retain their visual integrity and ensure legibility, therefore building and maintaining equity in the brand.

The logo sizes shown here are only showing the minimum size at which the logos can be used. Larger sizes are recommended.

All of the Moody logos are measured by the height of the logo.

MINIMUM SIZING

HORIZONTAL

Height = 0.15"

The logo should never be reproduced smaller than this size.

0.15"

TODAY IN THE WORD™

VERTICAL

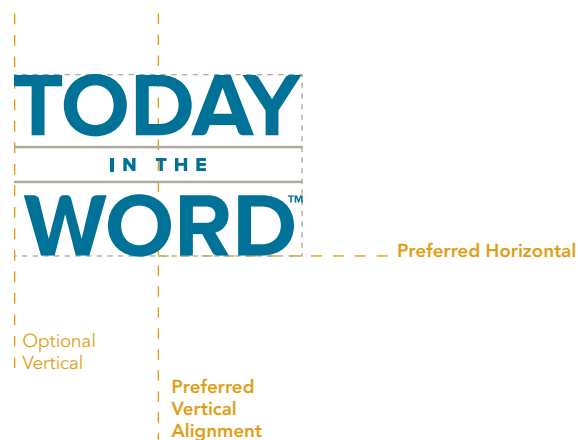
Height = 0.5"

The logo should never be reproduced smaller than this size.

0.5"

TODAY
IN THE
WORD™

ALIGNMENTS



ALIGNMENTS

By aligning elements within a grid to the logo, it provides structure and organization to the composition of our materials. Alignments to the logo have been established to create visual balance and purpose while maintaining consistency.

Logo Usage Specs (cont.)

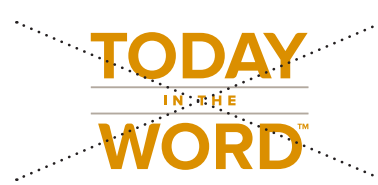
LOGO MISUSE

The logos shown here are examples of how NOT to treat the Today in the Word logo. When the logo is altered in any way it not only creates legibility issues, it also can hinder the brand equity.

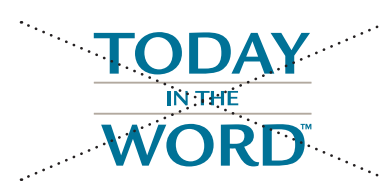
Always use the approved logo files.



DO NOT create new "modifier" logos by changing the word, typeface, or lockup.



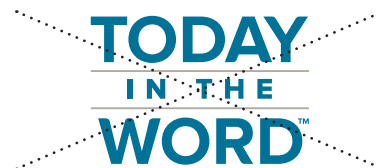
DO NOT alter the colors of the logo.



DO NOT change the font of the Today in the Word logo.



DO NOT scale or stretch the logo in a manner that distorts the logo's original proportions.



DO NOT rearrange or resize any of the logo components to create additional logo lock-ups.



DO NOT lock the "Moody M" symbol up with the Today in the Word type treatment.

System Color

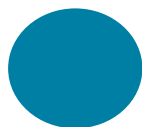
Color sets the tone for our applications and represents the brand in a strong and compelling way. Today in the Word has a color palette that incorporates select colors from the Moody Global Ministries — Dark Blue and Medium Blue from the Master Brand Colors and Dark Gray and Light Gray from the Support Colors. This color linkage to the master brand provides room for more distinction in the logo, while maintaining an obvious overall brand connection and cohesiveness.

MASTER BRAND COLORS



DARK BLUE
(MASTER BRAND)

PMS 302
CMYK: 100.48.12.58
RGB: 0.59.92
HEX: 003B5C



MEDIUM BLUE

PMS 633
CMYK: 98.6.10.29
RGB: 0.115.150
HEX: 007396

SUPPORT COLORS



DARK GRAY

PMS 404
CMYK: 20.25.30.59
RGB: 119.110.100
HEX: 776E64



LIGHT GRAY

PMS 401
CMYK: 10.11.17.27
RGB: 175.169.160
HEX: AFA9A0

THEME COLORS



PMS 7522

PMS 7416

PMS 1645

PMS 7413

PMS 7550



PMS 5845

PMS 618

PMS 7495

PMS 7465

PMS 624



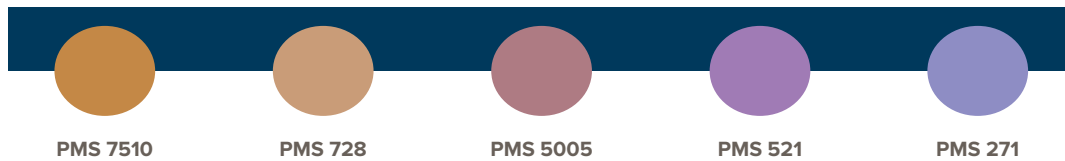
PMS 5483

PMS 320

PMS 311

PMS 292

PMS 278



PMS 7510

PMS 728

PMS 5005




PMS 521

PMS 271

THEME COLORS

Each monthly devotional has a "theme color" that will be used as the accent color throughout the print and email devotionals. Select only one theme color per monthly devotional that coordinates with the "theme image" that is in use. A series of 20 theme colors have been identified across all hues that provide ample contrast both against the Moody Dark Blue, as well as against white for instances when the theme color is used in type.

If additional theme colors are necessary to create a better pairing with the theme image, make sure that they have enough contrast and are not synthetic or artificial in nature.

DO NOT use colors like  PMS 625 (not enough contrast on Moody Dark Blue),  PMS 366 (not enough contrast on White), or  PMS 219 (artificial in nature).

Today in the Word System Typography

To provide a visual voice to all of our written words, it is important to use consistent typefaces.

DESIGN FONTS

Proxima Nova and ITC Legacy Sans have been selected as the system fonts for the Today in the Word Brand to create consistency with the Moody Global Ministries system and should be used whenever possible. There are several weights available within each of the font families. These are “design fonts” and should be used for all design/marketing materials such as brochures, newsletters and so on. To utilize these fonts, they will first need to be purchased and added to your computer font library.

Note: ITC Legacy Sans should be used ONLY for Bible verses and appear ONLY in italics.

DESIGN FONTS

- PROXIMA NOVA -

Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Semibold

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Extrabold

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

- ITC LEGACY SANS STD -

Book Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Medium Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

ELECTRONIC FONTS

- ARIAL -

Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

- GEORGIA -

Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

DIGITAL FONTS

- OPEN SANS -

Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

- GEORGIA -

Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

ELECTRONIC FONTS

An “electronic font” is a font selected for day-to-day use and should be used in programs such as PowerPoint, Word, and Excel. **Arial** and **Georgia** are the selected electronic fonts and are available for use on all computers. These fonts are to be used in place of the design fonts in order to maintain appearance across multiple computers/users.

DIGITAL FONTS

A “digital font” is a font that was specifically designed for on-screen use for optimum legibility. **Open Sans** and **Georgia** are the selected digital fonts and are available for use in our website and email programs. Open Sans is a “Google Font” and should only be used for these digital applications. Georgia is referred to as a “system-font” as it is available on all computers (including PC and Mac).

Please note: Verdana is an approved default font to use in place of Open Sans when technical constraints apply, such as some versions of the Outlook email program.

DO NOT use any of the “Design” or “Digital” fonts in PowerPoint or Word, as it could create font issues when transferring files to other machines that do not have this font.

Look & Feel: Print Devotional

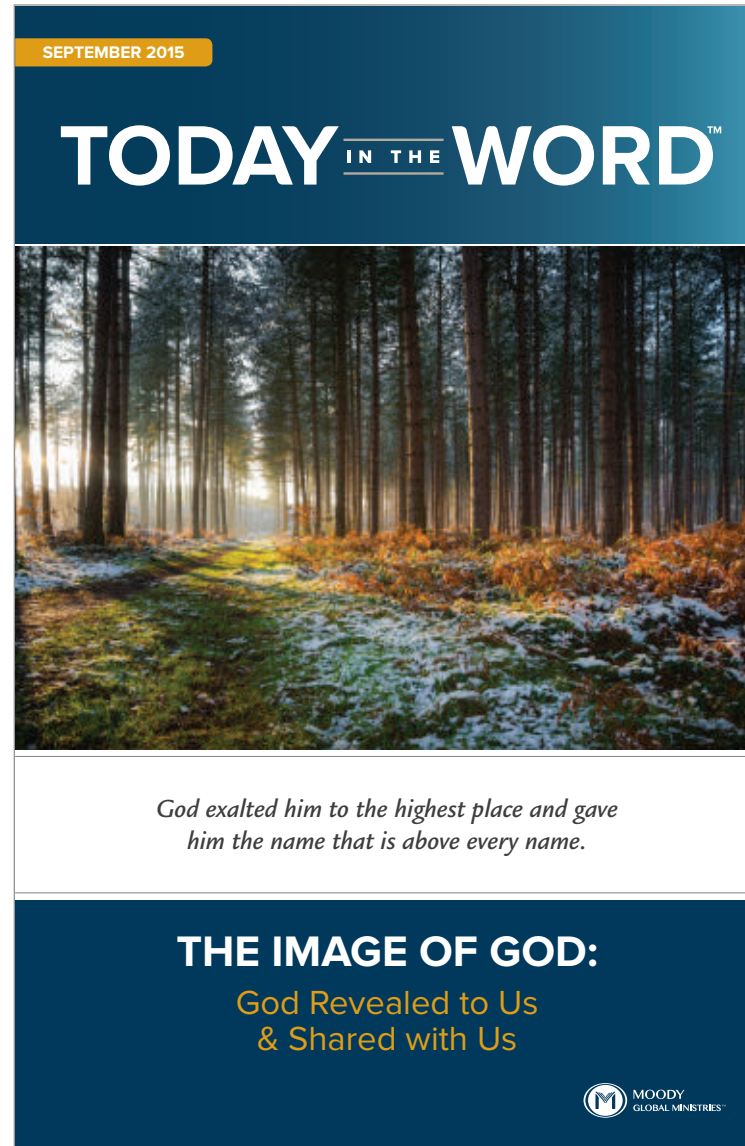
The Today in the Word print devotional was designed to have close visual ties to the Moody Master Brand by utilizing similar colors, graphic elements, and photographic signals. The following pages will provide direction on these through the lens of the Today in the Word Print and Email Devotional. Use these application examples to provide guidance in development of future Today in the Word communications.

COLOR

The print devotional cover was designed to communicate immediate linkage to the Moody Master Brand. For this reason, it uses a dominant Moody Dark Blue (● PMS 302) with a gradient highlight in the Medium Blue (● PMS 633). The theme color, in this case, Gold (● PMS 7550), sits back as an accent to the blue with usage only in the date tab, the title, and impressions of the color embedded in the image.

PHOTOGRAPHY

The theme image should be selected to be relevant and purposeful to the content of that month's devotional. Its tone should be inspiring and uplifting with a sense of illumination and warmth. Select images that have vibrant, rich colors, grounded by neutrals.



Application Example: Print Devotional Cover

TITLE TREATMENT

- EXAMPLE -

The Book of Philippians:
JOY IN THE JOURNEY

VERSE TREATMENT

- EXAMPLE -

*God exalted him to the highest place and gave
him the name that is above every name.*

DATE TAB

- EXAMPLE -

MAY 2015

TODAY IN

SEPTEMBER 2015

TODAY IN

MOODY
ENDORSEMENT &
MODIFIER LOCK-UP

- EXAMPLE -



TYPOGRAPHY

Today in the Word uses a combination of the two font families (Proxima Nova and ITC Legacy Sans) which provide visual ties back to the Moody Master Brand while ensuring easy legibility.

ITC Legacy Sans is used ONLY for Bible verses and appears ONLY in italics.

Here are a couple of type examples extracted from the print devotional cover that can provide guidance in development of future Today in the Word communications:

- **Titles** are set centered in Proxima Nova. The most important portion (and often the shortest portion) of the title is in Bold, all caps, 23pt. with the support set in Regular, upper/lowercase, 18/19pt. Titles should appear either all in the same color or using the theme color on the support text and a neutral on the most important text.
- **Cover Verses** are centered in ITC Legacy Sans italics, 90% black, upper/lowercase, 14/16pt. The book citation is set in Proxima Nova Regular, upper/lowercase, 9.5pt.
- **Date tabs** type is set in Proxima Nova bold, all caps, white, 9pt., and centered on the tab to ensure similar placement regardless of length.
- For **Moody Endorsement & Modifier Lock-up** specifications, see page 281.

Look & Feel: Print Devotional (cont.)

COLOR

The print devotional interior was designed to feel open and airy in order to accommodate the amount of text necessary. It is dominantly white with a few theme color accents and varying shades of black. This not only complies with the standard 2-color printing, but also keeps the layout clean and easy on the eye.

MARGINS

The Today in the Word print devotional relies on a very strict grid in order to accommodate the large amount of copy it requires. It is set in a 2-column grid. Please refer to the Today in the Word Print Devotional Template for specifications and secondary graphics.

Note: The date tab and "Apply the Word" bar graphics intentionally break alignment (date tab — outside, "Apply the Word" — inside) in order to create movement and dynamism within the layout. The body copy and vertical gold bars should align to standard margins.

14

God exalted him to the highest place and gave him the name that is above every name.

Philippians 2:9

Woman at the Well: Encountering the Water of Life

Mary Queen of Scots (1543–1587) was sentenced to death for treason. Before she was executed, she embroidered a tapestry to read, "In my end is my beginning." Although her life was over, her legend would continue. Her famous saying is a well-known paradox. How can an end also be a beginning? Yet both statements were true. When Mary's earthly body was extinguished, her fame had only begun.

Today's passage reveals another paradox, the divine contradiction in the person and nature of Jesus Christ. He was both fully man and fully God. The passage begins by describing Jesus's earthly characteristics. He was "in appearance" fully human (v. 8). There was nothing about his physical appearance to make people think He was divine. He was born into an ordinary family and ...5 words removed.

Isaiah 53:3 says, "He was despised

and rejected by mankind, a man of suffering, and familiar with pain. Like one from whom people hide their faces he was despised, and we held him in low esteem." Jesus also demonstrated His complete humility in the willing way He faced suffering and endured the pain of physical death. He was a portrait of complete obedience to God.

In the middle of today's passage, Paul used the word "therefore" again. It was because of this demonstration of complete humility, therefore, that Christ was greatly exalted. Here is the paradox! In the person of Christ we witness both utter humility and ultimate glory. Because of Jesus' death on the cross—a cruel, humiliating, painful death—God highly exalted Him (v. 9). This man held in low esteem, traveling around a small geographic area with a ragtag band of followers, is the Lord of the universe who will rule "every tongue." Those in heaven and earth will acknowledge Him

APPLY THE WORD

We all are tempted to grumble about the difficulties of life. We complain about little things and big things—what we don't like about the weather, the problems with our health, the conflicts at our job. But we are called to be lights for God in a dark world, "blameless and pure" (v. 15). Today,

PRAY WITH US

Lorem ipsum dolor sit amet, consectetur adipiscing elit. In ultricies lacus vel ipsum euismod pellentesque. Donec mattis, nisi id semper convallis, sapien risus

highest place and gave him the name that is above every name.

Philippians 2:9

15

of
eia:
ans.
ween
aling
d
-
ough
e are
as
tion
d
e
n-
g or
p-
alva-
n-
their
poses

those things that need to be refined in our lives. The result of salvation is evident as God works in and through us. This is not an all-at-once process, but occurs over time.

Paul suggested we do this with "fear and trembling" (v. 12). Reverence is important when allowing God to intervene and alter our behavior. We may not always relish the idea or the experience. But we are to push on "in order to fulfill his good purpose" (v. 13).

We don't pursue God for personal glory but to reflect God in a "crooked generation" (v. 15). Because of this, we are to follow God without a negative attitude. What we say and do reflect on the work God is doing within us. We are reminded of Christ's sacrifice and Paul's own willingness to suffer. We should be encouraged and challenged by their examples of willingness to obey God without complaint.

out the
out little things
about the
alth, the conflicts
lights for God in
" (v. 15). Today,

PRAY WITH US

Lorem ipsum dolor sit amet, consectetur adipiscing elit. In ultricies lacus vel ipsum euismod pellentesque. Donec mattis, nisi id semper convallis, sapien risus

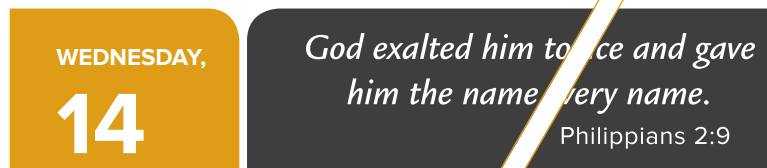
Application Example: Print Devotional Interior

READING CALL OUT

- EXAMPLE -

DATE & VERSE BAR

- EXAMPLE -



Woman at the Well: Encountering the Water of Life

Hario dolorio ssintio. Illaut que la nihilia sedi autem aut quiam, con consequam net am et rest, que natia doluptatur sum alitias aut optur soluptas dolorep erepro qui officat endendam fugitiur sitature exerum doluptat.

Cepersped quis doluptum autatur sunti iustiur alis rat eat millorent as estiand itempor iasint molorio in re, officabor

DEVOTIONAL
SUB-HEADLINE
& BODY COPY

- EXAMPLE -

APPLY THE WORD
& PRAY WITH US

- EXAMPLE -

APPLY THE WORD

Inctem qui velest velectemque ea sequat aut la nullaboratio deseque dipsaec escilles ad quam qui quiam, consectis as vente occum quam velique vel eiunt ea custis etum comnimo luptate catur, ut ullendebiti tem laborem consecae est, cus et odisqua tintibus molutempore aut faciene

PRAY WITH US

Lorem ipsum dolor sit amet, consectetur adipiscing elit. In ultricies lacus vel ipsum euismod pellentesque. Donec mattis, nisi id semper convallis, sapien risus

TYPOGRAPHY (CONT.)

- **Reading call outs** are outer-edge-aligned in Proxima Nova semibold, all caps. "Read" is set in the theme color at 10pt., while the verse is set at 12pt., in 90% black.
- **Date bars** are outer-edge-aligned in Proxima Nova, white. The number is bold and larger (33pt.) for easy navigation. The day and month are both set in all caps with the day set at 9pt. bold and the month set at 8pt. regular.
- **Verse bars** are set in ITC Legacy Sans medium italics, upper/lowercase, white, 14/17pt. The verse itself is centered with the verse call out optically right-aligned. It is set in Proxima Nova regular, 12pt.
- **Devotional sub-headlines** are set in Proxima Nova semibold, upper/lowercase, 14pt. They should always appear in the theme color.
- **Devotional body copy** is set in Proxima Nova regular, upper and lowercase, 9.75/12pt. They should never be force justified, but should always have hyphens turned on.
- **"Apply the Word" and "Pray with Us" headlines** are both set in Proxima Nova bold, all caps, 9.5/11.5pt. "Apply the Word" is in the theme color, where as "Pray with Us" is 100% black.
- **"Apply the Word" and "Pray with Us" body copy** is set in Proxima Nova semibold, upper/lowercase, 100% black, 9/11.5pt.

Look & Feel: Print Devotional (cont.)

The Today in the Word print devotional back cover was designed to provide readers an opportunity to connect with all that both Today in the Word and Moody Global Ministries have to offer.

MOODY AD

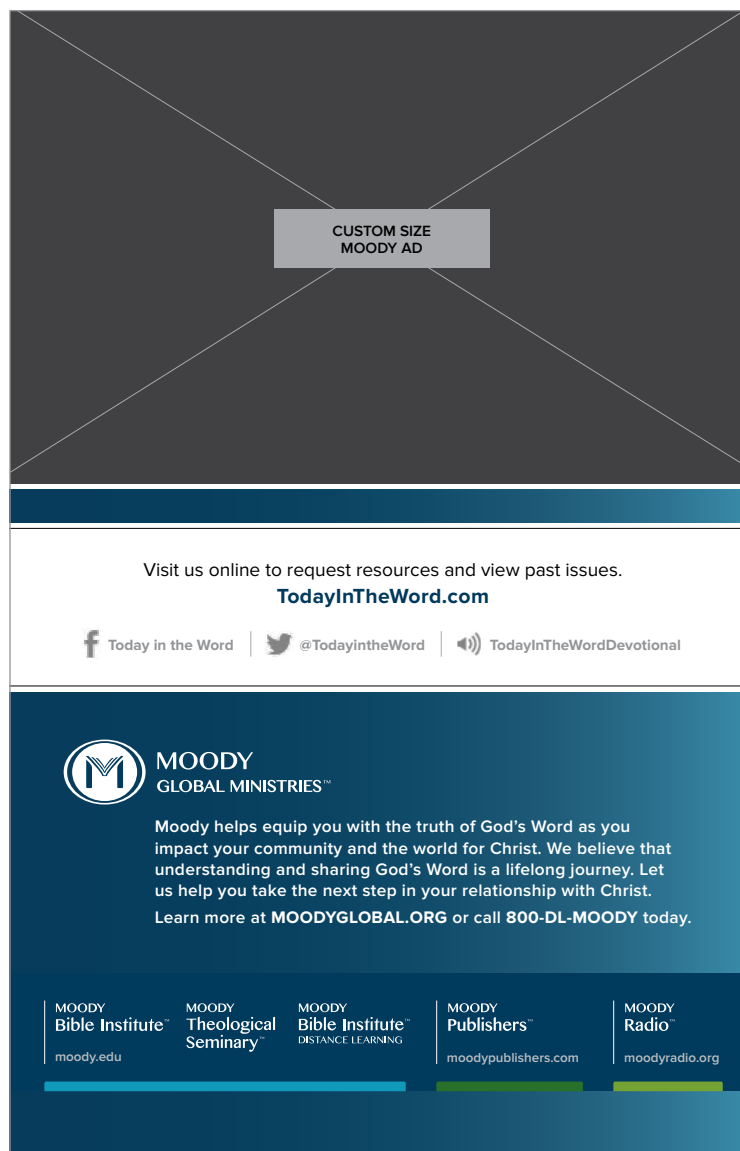
The top portion of the back cover has been set to allow for a Moody promotion. A 2pt. pin line provides separation between the ad and the graphics.

TODAY IN THE WORD SOCIAL MEDIA

A white bar features both the Today in the Word website URL as well as all the social media links in order to guide readers to additional content.

MOODY ENDORSEMENT

A Moody Global Ministries endorsement footer has been added to provide clear cross-promotional connections for the ministry as a whole. It contains all five sub-brand type treatments (MBI, MBIDL, MTS, MP, and MR) along with their respective URLs.



Application Example: Print Devotional Back Cover

Look & Feel: Email Devotional

The email devotional was designed to align closely to the print devotional to ensure consistent brand experience. Type treatments and graphic elements were modeled after those outlined in the previous pages.

STRUCTURE

The Today in the Word email devotional is built on a 1/3 to 2/3 column structure.

The left column is comprised of the date tab, title, and theme image. These will coordinate with each month's print devotional and incorporate the theme color as an accent to the overall Moody Dark Blue color. The left column will also contain various links to both Today in the Word content, social media, and cross-promotional opportunities with flexibility to expand.

The right column contains the monthly content for the devotional — date, reading call out, verse, and devotional sub-headlines and body copy.

MOODY ENDORSEMENT

A Moody Global Ministries endorsement footer has been added to provide clear cross-promotional connections for the ministry as a whole. A dark blue bar has been added below the Moody Endorsement and Modifier Lock up that includes all five sub-brand type treatments (MBI, MBIDL, MTS, MP, and MR) along with URLs.



820 North LaSalle Blvd.
Chicago, IL 60610
312.329.4000

All content is intended for training and general reference only. For Internal use only.
© 2015 Moody Global Ministries