



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.*

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 90 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.

DESIGN BASICS

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



DARK GOLD

PMS 7551
CMYK: 0.40.96.32
RGB: 180.126.0
HEX: B47E00



RUST
(MBIDL)

PMS 159
CMYK: 1.72.100.0
RGB: 203.96.21
HEX: CB6015



DARK RUST

PMS 160
CMYK: 6.71.100.31
RGB: 161.86.28
HEX: A1561C



RED
(MTS)

PMS 7628
CMYK: 10.92.82.33
RGB: 158.42.43
HEX: 9E2A2B



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 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 typstyles 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.

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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.

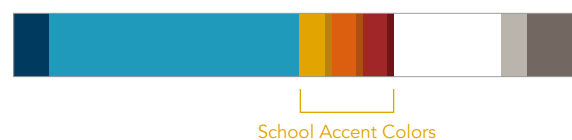
In all Moody education applications, Light Blue (● PMS 7459) should be the dominant color signal to establish equity in the Moody Education sub-brand family as a whole.

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.

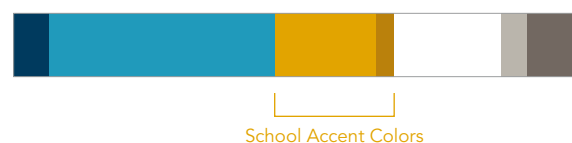
Please note: The usage scale is intended to guide the color across an entire application, not necessarily a single spread at a time.

COLOR USAGE SCALE - *MOODY EDUCATION* -



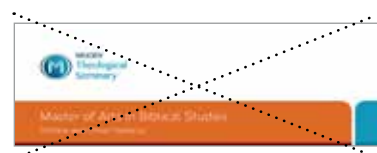
Application Example:
Brochure Cover (All Education Brands Present)

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.

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.

MBI - EXAMPLE -



EDUCATION DOMINANT



SCHOOL DOMINANT



MBIDL - EXAMPLE -



MTS - EXAMPLE -



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

- BOOKMAN OLD STYLE -

Regular
ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

WEB FONTS

- OPEN SANS -

Regular
ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

- UNNA -

Regular
ABCDEFGHIJKLMNOPQRSTUVWXYZ012345
abcdefghijklmnopqrstuvwxyz012345

ELECTRONIC FONTS

Arial and Bookman Old Style are the selected “electronic fonts” and should only be used when design fonts are not available for use in applications such as Word, PowerPoint presentations, emails, etc. They are available for use on all computers.

WEB FONTS

Open Sans and Unna have been selected for use on our website. These fonts capture the personality of our design fonts, and are designed specifically for web use for optimum legibility. Both of these fonts are “Google Fonts” and should only be used for the website.

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

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

“Name, Degree ’05

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.

PULL QUOTE - EXAMPLE -

CALLOUT - EXAMPLE -

Audaero est doluptatem et pel faceatem es disaut paaute nonsequas.

Uci aut magnis eat et, arumquates at illo cum quat. Inihit aut ex etus ne vel id utempe laut hillabo reperupta que ipsunt

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.

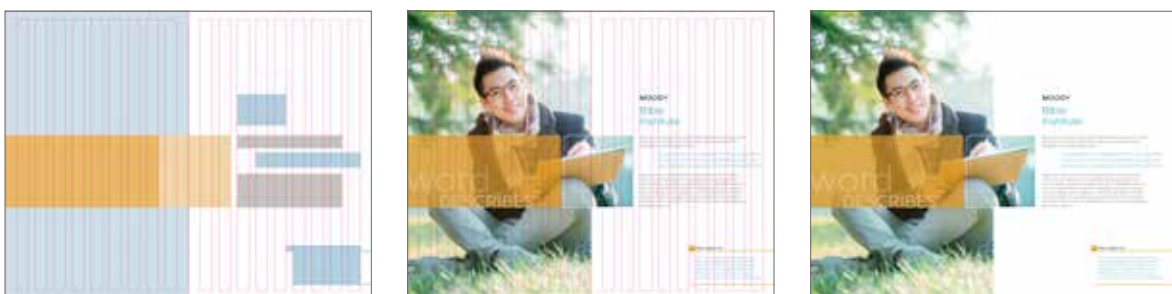
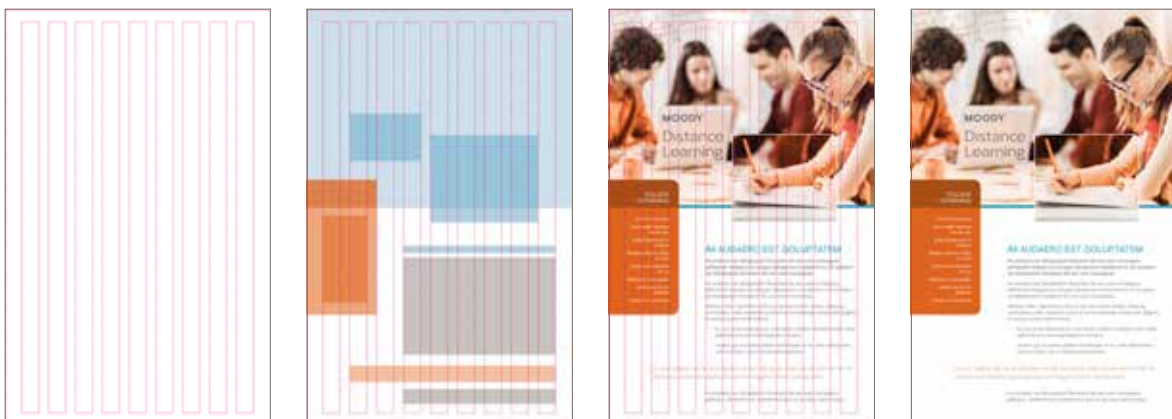
Using a Grid

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.



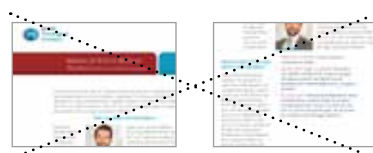
GRID MISUSE



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.

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*.

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
- ☐ Engaging; eye contact with person or activity
- ☐ Subjects shown in real context; provides environmental cues
- ☐ Expresses confidence and wisdom
- ☐ Engaging; leaning forward, into the activity or conversation
- ☐ 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 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 (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:

- ☐ Is there a natural use of the school accent color already in existence in the image?
- ☐ Is there a strong color signal elsewhere in the application?
- ☐ Is the image relatively small either in size or importance?
- ☐ Is the image being used to represent education as a whole rather than an individual school?
- ☐ Does the color infusion disrupt or overcomplicate a mandatory image?
- ☐ Is a strong color signal desired for the application?
- ☐ Will a distinctive and unique photo style help distinguish the marketing materials?
- ☐ Is the marketing material a flagship piece that requires an ownable look?
- ☐ Is the image the feature of the piece?
- ☐ 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)

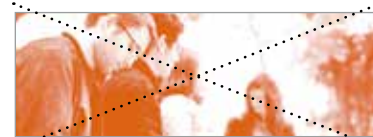


(Layer Mask)

COLOR INFUSED TREATMENT MISUSE



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



DO NOT make flat color monotonies 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

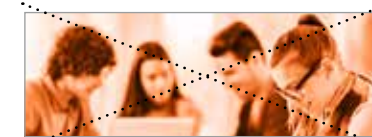


Good Example: Rust

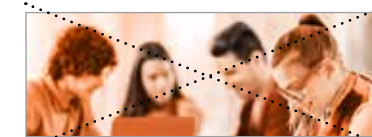


Good Example: Red

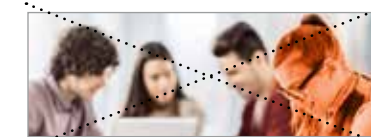
COLOR INFUSED IMAGE MISUSE



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.

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.

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.

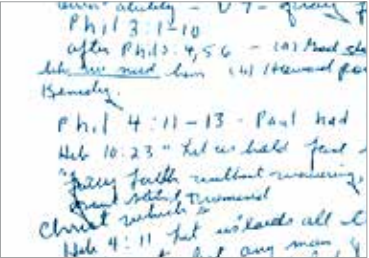
This section provides details for the Moody Education brands’ unique graphic elements. When used consistently, these devices shape the core visual look and feel of the brand and establish recognition through distinction.

Sermon Notes Texture

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 colorized to match either the Moody Education Light Blue (● PMS 7459) or one of the school accent colors.



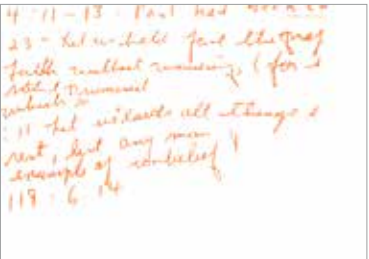
Example: Sermon Notes Texture sample



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



Application Example: Brochure Page



Example: Sermon Notes Texture sample

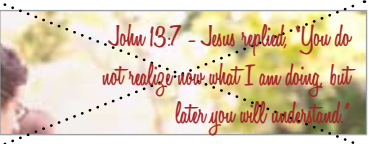


Application Example: Brochure Close-up (Rust notes on top a Rust infused image)

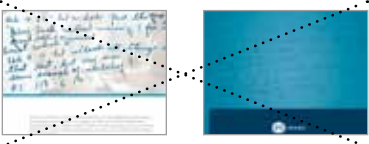


Application Example: Brochure Page

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.

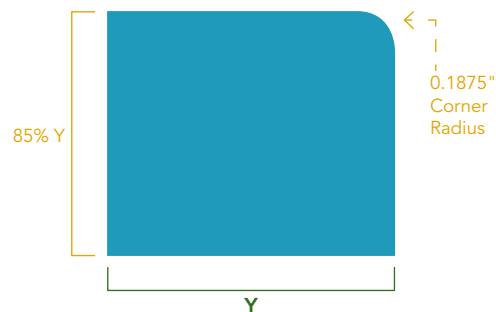


DO NOT place the sermon notes over metaphorical or non-relevant imagery, color blocks or white space.

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, logos, 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

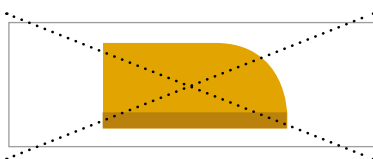
(Magnified Image — Box placement is the area of focus within the image)



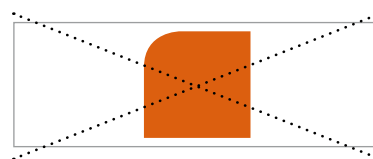
Application Example: Brochure Close-up

(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.

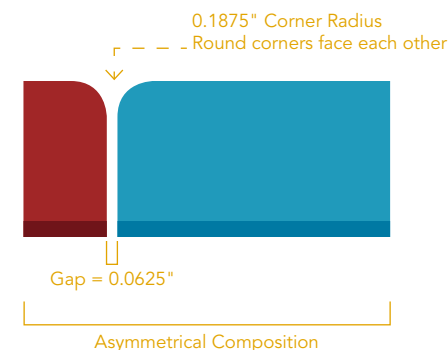


DO NOT overuse the rounded corners.

Feature Window Bar

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: Cover (Close-up)



Application Example:

(Color Block / Title and Image)



Application Example:

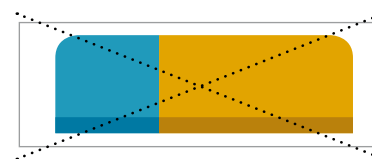
(Color Block / Logo and Image)



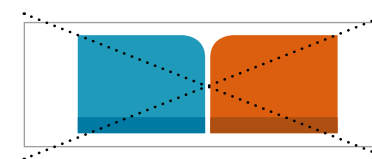
Application Example:

(Color Block / Headline and Image)

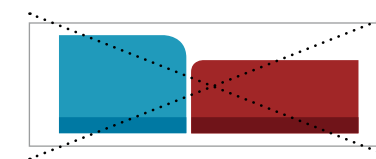
PERSPECTIVE WINDOW MISUSE



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.

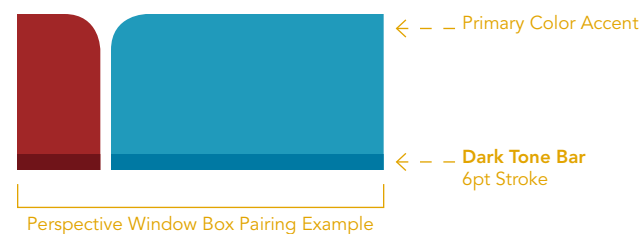
The dark tone bar can be used in a thicker treatment when it holds content and / or overlaps imagery. When a larger dark tone color area is used, you can use a small bar of the Moody Education Light Blue to help with color balance.

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

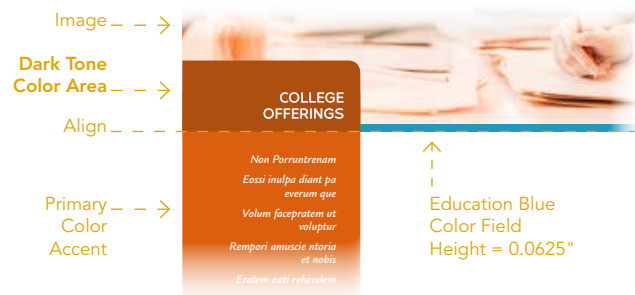
- **Moody Education** — Light Blue (● PMS 7459) and Medium Blue (● PMS 633).
- **Moody Bible Institute** — Gold (● PMS 7550) and Dark Gold (● PMS 7551).
- **Moody Distance Learning** — Rust (● PMS 159) and Dark Rust (● PMS 160).
- **Moody Theological Seminary** — Red (● PMS 7628) and Dark Red (● PMS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

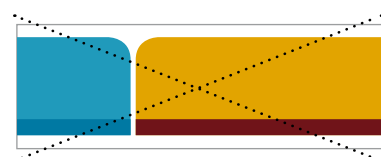
DARK TONE COLOR BARS



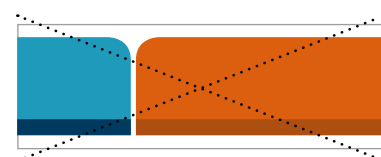
DARK TONE COLOR AREA



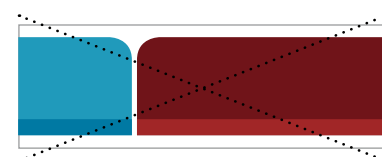
DARK TONE BAR MISUSE



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.

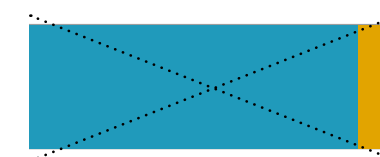
FOUNDATION BAR/PIN-LINE



COLOR SEPARATOR PIN-LINE



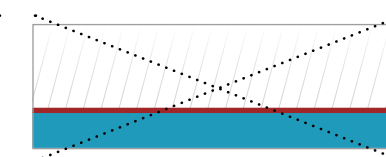
DARK TONE PIN-LINE MISUSE



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.

Dark Tone 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.

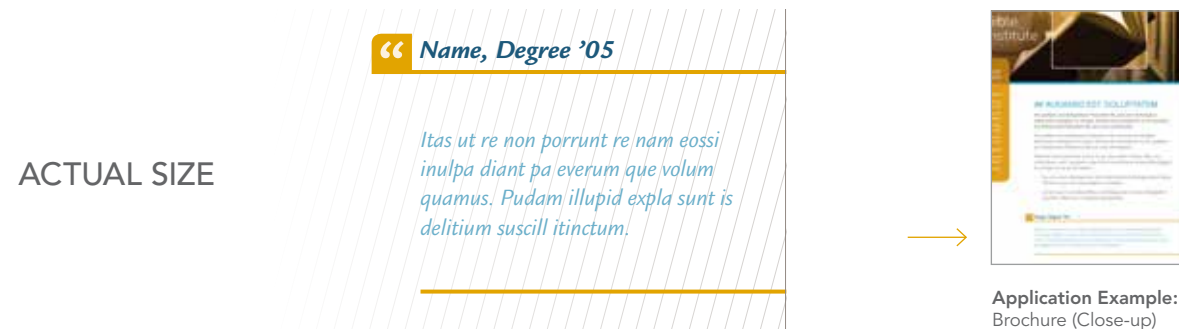
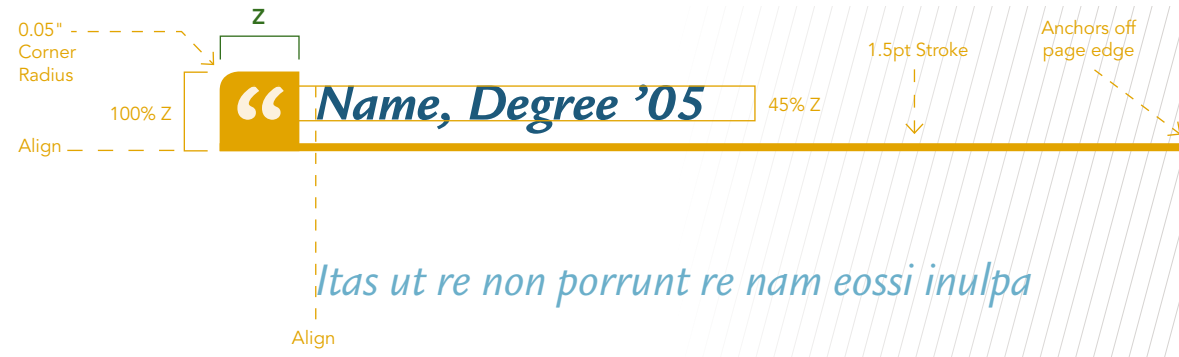
Pull Quote Device

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.

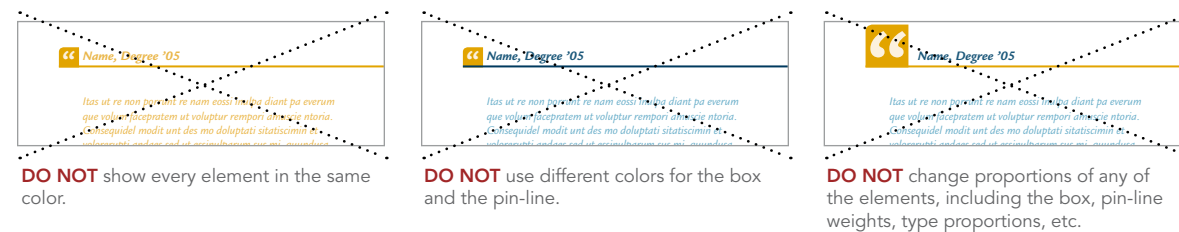
The Pull Quote Device is a unique graphic element that provides personality and character to our quotes and testimonials.

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.

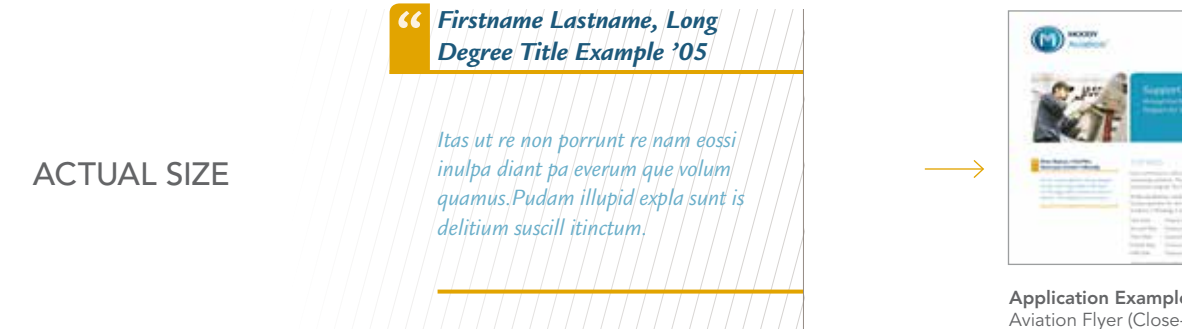


PULL QUOTE DEVICE MISUSE

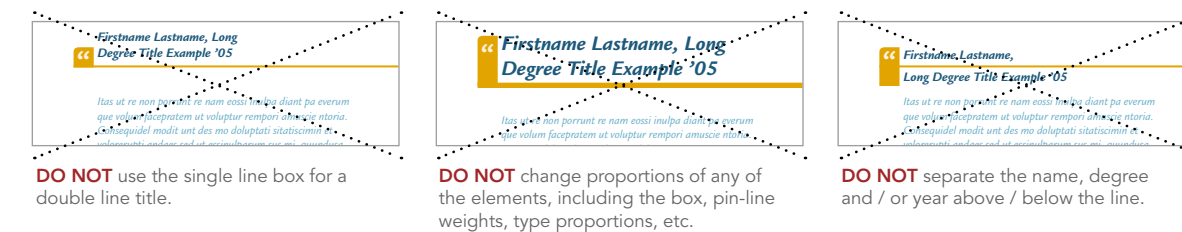


The following provides more specific information about size and placement:

- 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.



PULL QUOTE DEVICE MISUSE



APPLICATION EXAMPLES

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 Cover: Multiple School

Brochure Spreads: Multiple Schools

Brochure Cover: Single School

Brochure Spread: Single School

Insert Sheet: Primary Use

Insert Sheet: Alternative

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.