MOORE

COLLEGE OF ART & DESIGN

CONTENTS

OUR BRAND

The Moore College brand is not something that a few people created. It is what we—all of us—have built, together, day after day, year after year, for generations of Moore students, faculty and alumni. It is how we strive for excellence and why we work so hard for everyone in our community.

WHY DO WE NEED A BRAND STYLE GUIDE?

Our brand is the articulation of what we already understand about ourselves. It is a declaration of our identity and a promise to uphold those values and commitments that make us who we are.

Our brand style guide helps us clarify how we can best reinforce that identity in all of our communications. And when we build strong brand consistency, we:

MAXIMIZE THE EFFECTS OF ALL COMMUNICATIONS.

Reach is the number of people exposed to our brand. Frequency is the number of times they are exposed. When we reach multiple people with the same brand, we give them a common experience upon which our brand and reputation can grow. When we keep our brand consistent over multiple exposures, we build familiarity and trust. Consistency allows us to move from constantly re-introducing ourselves to engaging in deeper, more nuanced conversations. It makes what we say and the work we do even more effective.

LEVERAGE OUR SUCCESS ACROSS THE UNIVERSITY.

When our diverse community speaks together with a shared voice, successes in one area—such as a faculty member's recognition for outstanding work in their discipline or a student's success in a national competition or show—can positively impact other areas, such as undergraduate recruitment or alumni engagement. As the adage goes, a rising tide raises all ships. When we share in our commitment to communicating our brand identity effectively, we also share each other's successes.

SPEAK WITH A UNIFIED VOICE.

Establishing brand consistency is like conducting a well-trained 100-voice choir: We don't all need to sing the same notes or even the same words, but if we follow the same score and harmonize with each other, we will make our impact heard. Likewise, when even one voice is out of sync with the rest of the choir, that dissonance becomes the focus of what people hear and damages the entire song. Brand consistency ensures that our voices come together to amplify who we are.

A brand style guide is not about enforcing conformity but rather about achieving harmony. We are who we are because of a sense of shared values and goals among our diverse community.

BRAND STORY

Founded during the original industrial revolution to advance women in new fields, instead, Moore College of Art & Design is the first and only women's college for art and design. Our mission is more relevant than ever, as technology, sustainability and diverse cultures drive and disrupt new and existing industries. Celebrating and nurturing individuality, we make space and open opportunity for the kind of inclusive talent and new vision employers want and successful creative entrepreneurs need.

Through a top-10[*] visual arts education taught by faculty shaping their fields, our students find and hone their own distinct creative voices. A Moore education is real-world problem solving, intellectual engagement and the development of hands-on expertise to lead professionally. Ninety-four percent[**] of our BFA graduates are employed or in graduate school across all our majors: animation and game arts, art education, fashion design, fine arts, graphic design, illustration, interior design and photography. And with a Business Minor included in our curriculum, our students are prepared to continue Moore's legacy of alumni-entrepreneurs.

Through BFA and Graduate Studies programs, our graduates succeed not only because of exceptional faculty mentors but also because of each other. With our own public and dedicated space for contemporary art—The Galleries at Moore—and dynamic educational programs for creatively curious youth and adults, including the century-old Young Artists Workshop, we are influencers and advocates for breakthrough artists and designers of all ages and backgrounds. Taking the creative risks to push boundaries and excel requires respect, trust and support. Together, our students, faculty and alumni are an undeniable creative force, spurring each other on and becoming a lifelong professional network.

It also matters that our home city is Philadelphia, a global arts capital where innovation's roots run deep. With a vibrant creative economy, Philadelphia is ideal for new artists and designers. And because we are located in the city's museum center with longstanding ties to creative industries, we give our students unparalleled access to learning and professional opportunities.

With nearly 200 years of groundbreaking graduates from the first woman to design a postage stamp to Project Runway winners, Emmy Award–winning costume designers and Pulitzer Prize–winning photographers to those who are shaping new fields like gaming and animation and special-needs art education to successful independent design studios and creative companies—Moore graduates make an impact.

College Magazine 2017

*** Percentage averaged from statistics over the past five years (2015-2019), with a five-year averaged survey response rate of 87.5%.*

ABOUT MOORE

Founded in 1848 during the original industrial revolution by Sarah Worthington Peter to advance women in new industries, Moore College of Art & Design is the first and only visual arts college for women in the nation. Through its undergraduate Bachelor of Fine Arts degrees for women and its coeducational Graduate Studies programs, Moore cultivates creativity, promotes scholarship and prepares its students for professional careers in the arts by emphasizing critical thinking, problem solving, risk-taking and strong communication skills. Moore is dedicated to producing graduates that distinguish themselves as leaders in their fields.

As a cultural leader, Moore promotes access to the arts throughout the broader community. The Galleries at Moore introduce the work of significant regional, national and international artists to the community through distinctive exhibitions and educational programs. The wide-ranging Continuing Education program also serves the community by providing opportunities for men and women to learn new skills for personal and professional growth. Through Moore's acclaimed Young Artists Workshop, founded in 1921, the lives of children and youth are enriched through creative arts education.

Building on its historic legacy of educating students for successful careers in the visual arts, Moore is committed to adapting to the needs of future generations of artists, designers, scholars and educators throughout its diverse educational programs.

OUR TAGLINE

Our tagline serves to quickly identify our brand and encapsulate our brand message in a single, memorable phrase.

When we say, "The World Needs Moore" we speak to our history. We are an institution founded not out of some capricious philanthropic flight of fancy but because there was—and still is—a segment of the population not being served by existing academic institutions. Moore College of Art & Design exists to serve their needs.

Additionally, our tagline speaks to the value of our programs and the potential of our graduates. We produce artists, designers, leaders and entrepreneurs that the market not only wants but also needs. These are the voices the world needs to push creative professions to the next level.

Though our tagline may be used in a headline, signoff or as part of running body copy, it may also be locked up with the Official Moore College logo (see page 32 in this guide for further details).

Our tagline should not be overused. It does not need to locked up with every use of our logo or even to appear on every piece of Moore collateral. It should only be used where it is immediately readable and makes a real difference in the content of our messaging. It is most effective when used sparingly and prominently. Typically, it should be either the first or the last element a viewer reads.

THE
WORLD
NEEDS
MOORE.

BRAND PROMISE

The role of our brand promise is twofold. First, in a single concise statement, it shares with the rest of the world our reason for existence. For the reader, it sets their expectations for the College. For the College, it codifies our promise to our audience.

Second, the Brand Promise serves as a guiding light for our marketing and communications teams. It helps them understand and remember what values we must communicate with our audience across all media.

We are an incubator of creative careers, impact and leadership— particularly for women.

BRAND CHAPTERS

Our brand is the structure of our institutional identity. This identity has been built over generations by our students, faculty and alumni. Our brand, as put forth in the following brand chapters, is the culmination of looking at what we have accomplished and articulating the culture, values and vision that has come to life here at Moore.

Just as any structure needs multiple pillars for its strength and durability, our brand is built on five chapters that exemplify who we are. These brand chapters clarify what makes our institutional identity dynamic and unique.

CREATIVE INCUBATOR

We are an incubator of creative careers, impact and leadership—particularly for women.

Through a top-10* visual arts education taught by faculty shaping their fields our students find and hone their own creative voices. A Moore education is real-world problem solving including guaranteed paid internships. It's intellectual engagement, personalized mentoring and the development of hands-on technical expertise to truly succeed professionally. It's industry connections, global travel fellowships and on-campus resources like our Fab Lab, materials library, personal studio spaces and and the Locks Career Center that start students on their professional futures right away.

College Magazine 2017

Jade Ramos '20 – Fine Arts
Photo: Thom Carroll Photography

BETTER TOGETHER

Taking the creative risks to push boundaries and excel requires respect, trust and support. Students choose Moore so they can work closely with our award-winning faculty. They learn from and collaborate with visiting artists through The Galleries at Moore and become part of Philadelphia's active and vibrant creative community. In this personalized environment, we open pathways for truly exceptional careers in art, design and arts education. Moore graduates succeed not only because of distinguished faculty mentors and unique opportunities but also because of each other. What you find here is a community of original thinkers who are smart, kind, driven and talented—students who go on to thrive and break new ground in the fields of their choosing. Together, our students, faculty and alumni are an undeniable creative force, spurring each other on and becoming a lifelong professional network.

Photo: Steve Weinik

VISIONARY ALUMNI

Moore graduates make an impact with nearly 200 years of groundbreaking women, from the first woman to design a postage stamp to Project Runway winners, Emmy Award–winning costume designers, and Pulitzer Prize–winning photographers. Moore graduates are shaping new fields like gaming, animation and special-needs art education. They are entrepreneurs with successful independent design studios and creative companies. We make space and open opportunity for the kind of inclusive talent and new vision that employers want and successful creative entrepreneurs need. Ninety-four percent* of our BFA graduates are employed or in graduate school across all our majors: animation and game arts, art education, fashion design, fine arts, graphic design, illustration, interior design and photography.

Percentage averaged from statistics over the past five years (2015-2019), with a five-year averaged survey response rate of 87.5%.

Desiree Brienza '19 – Fashion Design
Photo: Alexis Morales

INNOVATIVE CITY

It matters that our home city is Philadelphia, a global arts capital where innovation's roots run deep. With a vibrant creative economy, Philadelphia is open and welcoming to new artists and designers who want to make their mark. Moore students become part of Philly's creative community and immediately have access to industry connections. Through The Galleries at Moore, they have even more opportunity to work with and engage renowned artists from our own city and beyond. And because we are located in Philadelphia's museum center, with its truly magnificent institutions as well as independent galleries, Moore is home base for walkable exploration that allows our graduates to turn their talents into careers.

CULTURAL LEADERSHIP

Moore is a shaper and leader of creative thought and impact in art, design and industry. Our BFA and Graduate Studies program alumni and faculty advance the making, scholarship and education of art and design. Our Continuing Education programs are a magnet for career changers and creative professionals who want new skills and enhanced credentials.

We are influencers and advocates for breakthrough artists and designers of all ages and backgrounds through our dynamic educational programs for creatively curious youth and adults, including programs like the Summer Art and Design Institute and our century-old, singular Young Artists Workshop. With our own public and dedicated space for contemporary art—The Galleries at Moore—we bring important artists to Philadelphia to work with our campus community and the public to foster meaningful connection and inspire an appreciation for art and design as a vital force in contemporary culture.

Photo: Steve Weinik

REASONS TO BELIEVE

PHILADELPHIA AS GLOBAL CREATIVE CITY

8:1
STUDENT FACULTY RATIO

94%
OF OUR BFA ALUMNI ARE EMPLOYED OR IN GRADUATE SCHOOL, JUST ONE YEAR OUT FROM GRADUATION!*

$1,000
INTERNSHIPS GUARANTEED

TRAVEL FELLOWSHIPS

4+1
GRADUATE FELLOWSHIPS

ALUMNI: Nearly 200 years of ground-breaking women from the first woman to design a postage stamp to Project Runway winners, Emmy Award-winning costume designers, and Pulitzer Prize winning photographers

VISIONARY WOMAN HONORS PROGRAM
$22K

COLLEGE MAGAZINE:
TOP 10
FOR VISUAL ARTS

NICHE:
#22
IN BEST COLLEGES FOR DESIGN IN AMERICA

PRINCETON REVIEW:
BEST NORTHEASTERN

THE ECONOMIST:
#1
among Pennsylvania art and design colleges and universities in overall performance for added value

*Percentage averaged from statistics over the past five years (2015-2019), with a five-year averaged survey response rate of 87.5%.

LANGUAGE

We know *who* we are. And when we compose anything on behalf of Moore College of Art & Design, we need to also be mindful of *how* we present ourselves in writing. And while we embrace diversity of voices in different contexts and among individual representatives of the College, we also strive for unity of basic writing styling and a harmony of tone.

AP STYLE

By adhering to one writing style guide—the Associated Press Stylebook, or AP Style—we ensure that readers pay attention to what we're saying, not the technicalities of how we wrote it. Our message will be heard because questions of capitalization, punctuation and grammar fade into the background.

AP Style is the benchmark of today's professional media. It emphasizes clarity and brevity. In addition, because it is the standard bearer in mainstream communications, readers are familiar with its usages and practices. We want people to take in what we have to say, not be jarred by the unconventionality of how we're saying it.

HOW TO USE AP STYLE

If your department doesn't already have an AP Stylebook, don't worry: the Marketing and Communications department has an online subscription and can answer any questions you may have about writing style issues. For common AP Style questions, see the AP Stylebook Cheat Sheet at the end of this style guide.

Don't be intimidated when cracking open the AP Stylebook for the first time. For ease of use, it is organized just like a big glossary. Want to know whether to spell out or use a numeral? Look under N. Do you wonder about using a series comma, capitalizing after a colon or how to use a semicolon? Check out P for punctuation. It's that simple.

NOTES AND EXCEPTIONS

In general, we use headline capitalization (capitalize nouns, verbs and adjectives, but not prepositions and conjunctions) for all campus spaces, departments, offices, groups and majors.

Use lowercase for terms such as:

bachelor's degree
master's degree

For student names and attributions, abbreviate graduation year, using an apostrophe, with no comma between them:

Jane Smith '15

We use the spelling alumni, not alumnae, for the plural, and we use alum for the singular.

HOW WE REFER TO OURSELVES

We are Moore College of Art & Design at first mention, and after that, we are simply Moore.

When using the word college in direct reference to Moore, the C should be uppercase.

INCLUSIVE LANGUAGE

We are a diverse and inclusive community, so we need to make sure that how we communicate with and about others embraces what makes each of us unique. The following guidelines are simple ways to honor each person's humanity and singularity. However, if an individual requests to be communicated with or about in a different way, respect their preference.

When quoting or referring to a particular individual, use their preferred gender pronouns. If you do not know their preferred pronouns, use the gender-neutral pronouns they/their.

As part of our commitment to inclusiveness, we ask members of the Moore community to include their pronouns in their email signature if they're comfortable doing so. Not only does this empower the people we interact with to address us by our preferred pronouns, but it also signals to potential applicants, our current students, and our wider network of colleagues that we are an inclusive and welcoming institution.

Use people-first language when referencing people with disabilities, such as:

People with disabilities, **not** disabled people or the disabled

He has autism, **not** He is autistic

She uses a wheelchair, **not** She is wheelchair-bound

Use *Latinx*, **not** *Latino/Latina*.

When referencing people of color, if you do not know their ancestry or preferred racial and ethnic identity, defer to the term *people of color*. Further, in general, because we may not know someone's full ancestry or citizenship, the term *Black* is preferred over *African American*, but whenever possible, simply ask people how they identify and would prefer to be referenced.

EMAIL SIGNATURE

We value the importance of consistency and professionalism in every communication from our institution. In all official College emails, faculty and staff should utilize the following complete and consistent signature format.

For assistance in implementing this signature, please contact the Office of Marketing and Communications at communications@moore.edu.

Two bullet points
Arial Bold, 16pt
The first is PMS 7474 (HEX 007481)
The second is PMS 7409 (F4B223)

Full name in ALL CAPS
Arial Bold, 10pt, PMS 532 (1C1F2A)

Your pronouns in lower case (if desired)
Arial Regular, 10pt, PMS 532 (1C1F2A)

Your title in Title Case
Arial Italic, 10pt, PMS 532 (1C1F2A)

Blank return

Your Moore email address
Arial Regular, 10pt, PMS 532 (1C1F2A)

Your Google Voice number with a period following both the area code and exchange
Arial Regular, 10pt, PMS 532 (1C1F2A)

Blank return

College name in ALL CAPS
Arial Bold, 10pt, PMS 532 (1C1F2A)

Full College mailing address
Arial Regular, 10pt, PMS 532 (1C1F2A)

Blank return

Social Media links to Moore accounts
Arial Regular, 10pt, PMS 7474 (007481)

College url in lower case
Arial Bold, 10pt, PMS 7474 (007481)

NICOLE STEINBERG
(she/her/hers)
Chief Marketing & Communications Officer

nsteinberg@moore.edu
Google Voice: 484.424.9542

MOORE COLLEGE OF ART & DESIGN
1916 Race Street
Located on The Parkway
Philadelphia, PA 19103-1179

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moore.edu

VISUALS

PRIMARY PALETTE

Our primary brand palette is composed of four colors: teal, gold, midnight and green. These colors are the hallmarks of our visual brand and should play a leading role in all branded communications.

Of the four colors, teal and gold should take the lead roles. That is not to say that they should always be used to cover the greatest area of a given piece. Rather, they should be used in positions of prominence as signifiers of our brand.

Midnight is best used as a grounding color—providing a pristine canvas on which our brand marks may shine. Due to its darkness, midnight also makes an excellent substitute for black and can be used quite effectively in headlines and body copy. Light screens of midnight (30% or less) also make for effective neutrals.

The primary role of green is to represent the blending of teal and gold. While it is part of our primary palette, it is best used as an accent color, taking a backseat to the more dominant teal and gold.

TEAL
PMS 7474
C95 M6 Y30 K28
R0 G116 B129
#007681

GOLD
PMS 7409
C0 M27 Y92 K0
R244 G178 B35
#F0B323

GREEN
PMS 7489
C55 M2 Y80 K7
R113 G168 B80
#74AA50

MIDNIGHT
PMS 532
C92 M73 Y28 K89
R28 G31 B42
#1D1F2A

SECONDARY PALETTE

To bring depth, variety and visual hierarchy to a composition, any of the following colors from our secondary palette may be used across all media. Care should be taken that these secondary colors do not overwhelm any composition, as they are intended to augment our primary brand colors—not supplant them.

SKY
PMS 298
C65 M3 Y0 K0
R60 G180 B229
#41B6E6

RUSSET
PMS 166
C0 M76 Y100 K0
R230 G83 B0
#E35205

PATINA
PMS 7471
C41 M0 Y18 K0
R122 G219 B212
#7EDDD3

ROYAL
PMS 2935
C100 M63 Y0 K2
R0 G85 B184
#0057B7
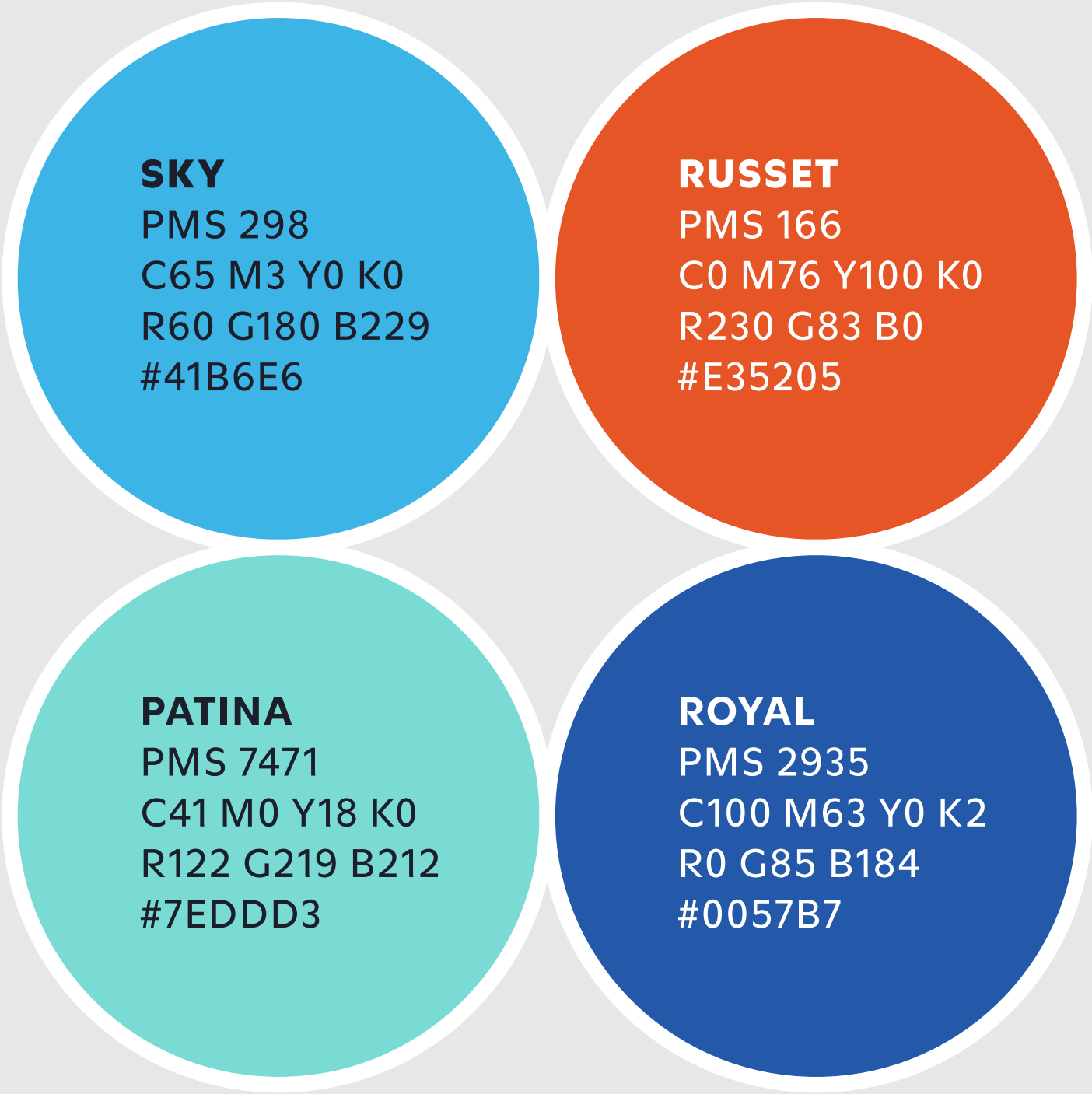
TRANSITION PALETTE

Because our brand makes significant use of overlapping fields of color, we have also developed a palette of transition colors to represent these overlaps. While different media and production methods will undoubtedly produce different overlapped tones—for example, two fields of overlapping colored light will yield a different result than two fields of overlapping printed ink—whenever possible, we should try to keep these transition colors consistent across executions.

The colors of the transition palette are never meant to be used on their own, as they do not accurately represent our brand without context. They should be used only to represent the combination of colors from our primary and secondary palettes.

PRIMARY PALETTE

	TEAL C95 M6 Y30 K28 #007681	GOLD C0 M27 Y92 K0 #F0B323	GREEN C55 M2 Y80 K7 #74AA50	MIDNIGHT C92 M73 Y28 K89 #1D1F2A	SKY C65 M3 Y0 K0 #41B6E6	RUSSET C0 M76 Y100 K0 #E35205	PATINA C41 M0 Y18 K0 #7EDDD3	ROYAL C100 M63 Y0 K2 #0057B7
TEAL C95 M6 Y30 K28 #007681	C100 M0 Y24 K56 #00606F	C55 M2 Y80 K7 #74B35E	C81 M0 Y88 K24 #008F4B	C100 M47 Y44 K53 #00404C	C83 M27 Y0 K0 #0093D3	C96 M69 Y71 K10 #205455	C77 M17 Y34 K0 #21A1AA	C100 M68 Y52 K14 #005165
GOLD C0 M27 Y92 K0 #F0B323	C55 M2 Y80 K7 #74B35E	C0 M46 Y100 K5 #EB931B	C40 M14 Y100 K0 #A7B839	C66 M47 Y100 K43 #455023	C34 M30 Y98 K0 #B4A437	C5 M53 Y100 K0 #EB8C23	C64 M0 Y53 K0 #56BF98	C91 M23 Y92 K0 #009054
GREEN C55 M2 Y80 K7 #74AA50	C81 M0 Y88 K24 #008F4B	C40 M14 Y100 K0 #A7B839	C72 M0 Y100 K23 #36953B	C68 M0 Y91 K58 #1F6329	C86 M0 Y91 K22 #00904A	C62 M61 Y91 K0 #7D6D45	C60 M0 Y78 K0 #6DC06B	C100 M30 Y69 K0 #008672
MIDNIGHT C92 M73 Y28 K89 #1D1F2A	C100 M47 Y44 K53 #00404C	C66 M47 Y100 K43 #455023	C68 M0 Y91 K58 #1F6329	C100 M100 Y100 K100 #000000	C77 M10 Y0 K61 #005878	C0 M60 Y49 K71 #68322A	C63 M0 Y22 K51 #237379	C100 M68 Y0 K46 #00356D
SKY C65 M3 Y0 K0 #41B6E6	C83 M27 Y0 K0 #0093D3	C34 M30 Y98 K0 #B4A437	C86 M0 Y91 K22 #00904A	C77 M10 Y0 K61 #005878	C90 M10 Y0 K0 #7EDDD3	C43 M82 Y100 K0 #A25134	C65 M0 Y24 K0 #41C1C8	C83 M27 Y0 K0 #0093D3
RUSSET C0 M76 Y100 K0 #E35205	C96 M69 Y71 K10 #205455	C5 M53 Y100 K0 #EB8C23	C62 M61 Y91 K0 #7D6D45	C0 M60 Y49 K71 #68322A	C43 M82 Y100 K0 #A25134	C0 M95 Y100 K13 #D22B1F	C45 M29 Y56 K0 #98A181	C100 M85 Y100 K0 #2D493D
PATINA C41 M0 Y18 K0 #7EDDD3	C77 M17 Y34 K0 #21A1AA	C64 M0 Y53 K0 #56BF98	C60 M0 Y78 K0 #6DC06B	C63 M0 Y22 K51 #237379	C65 M0 Y24 K0 #41C1C8	C45 M29 Y56 K0 #98A181	C64 M0 Y30 K0 #4BC1BE	C74 M28 Y16 K0 #3B96BA
ROYAL C100 M63 Y0 K2 #0057B7	C100 M68 Y52 K14 #005165	C91 M23 Y92 K0 #009054	C100 M30 Y69 K0 #008672	C100 M68 Y0 K46 #00356D	C83 M27 Y0 K0 #0093D3	C100 M85 Y100 K0 #2D493D	C74 M28 Y16 K0 #3B96BA	C100 M81 Y0 K14 #07428F

SECONDARY PALETTE

PRIMARY FONT

Our primary font should be used in all college communications. It is the purest tool for the expression of our brand voice and character. It is appropriate for all media, occasions and audiences.

If for any reason our primary font is not available, the default font on page 27 may be used in its stead.

UTILE

Utile is an elegantly flared sans serif typeface suitable for all Moore brand executions. Designed by Sibyelle Hagmann for her Kontour type foundry, Utile draws inspiration from the Grotesk and Neo Grotesk fonts of the late 19th and early 20th centuries.

Utile is suitable for all text applications and should be used with confidence. According to Kontour, Utile was "Designed with clarity and function and… an overarching aim for superb legibility and optical balance." As such, it is at home in everything, from the largest headlines to the smallest legal disclaimer and most everything in between. Body copy should also be set in Utile whenever possible.

Utile is available for use by all members of the Moore community. For more information, please contact the Office of Marketing and Communications.

Utile Book
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Utile Book Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Utile Regular
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Utile Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Utile Medium
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Utile Medium Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Utile Semibold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Utile Semibold Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Utile Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Utile Bold Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Utile Black
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Utile Black Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

SUPPORTING FONT

To bring greater texture and variety to our communications, we have supplemented our brand with a supporting font. Although this font should never take the place of our primary font in any communication, its thoughtful implementation can bring greater depth and an enhanced sense of rhythm and hierarchy to any layout.

If for any reason our supporting font is not available, the default font on page 27 may be used in its stead.

PLAYFAIR

Playfair is a transitional serif face designed by Claus Eggers Sørensen. Drawing inspiration from late-18th-century printers and designers like John Baskerville, it is characterized by high-contrast letterforms with fine hairlines. Because of its high level of character, Playfair should not be used at very small sizes and is not recommended for body copy. However, when used at larger sizes, it is the perfect choice for pull quotes, subheads, introductory text and the occasional headline.

Playfair is available for free download and use via Google Fonts at **fonts.google.com/specimen/Playfair+Display**. It is also partners well with its small caps font at **fonts.google.com/ specimen/Playfair+Display+SC**.

Playfair Display Regular
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Playfair Display Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Playfair Display Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Playfair Display Bold Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Playfair Display SC Regular
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789

Playfair Display SC Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789

Playfair Display SC Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789

Playfair Display SC Bold Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789

DEFAULT FONTS

Our default fonts have been standardized for implementation in worst-case scenarios only. Their objective is less to faithfully mimic the unique characteristics of our primary fonts and more to provide the College with consistent alternatives. They have been selected for their ubiquity and passing similarity to our primary fonts. Although useful in a pinch or as work-a-day fonts, our default fonts should never be used in materials destined for a wide audience, especially if that audience is not part of the internal Moore community.

Our default fonts may be used in the following instances:

· **When primary fonts cannot be downloaded.** When no internet connection is available or when online access for the device has been purposefully disconnected.

· **When primary fonts cannot be installed.** On password-protected machines or when using a non-Moore computer.

· **When we have no control or limited control over how text is displayed.** When custom fonts cannot be embedded in a presentation or in the body copy of a text-only email.

· **When the function of the communication is utilitarian and the audience is limited.** Intra-office memos or in day-to-day communications between co-workers.

Our default fonts are readily available on almost every modern computer, tablet and smartphone regardless of application or operating system.

ARIAL

Arial is our default for Utile. It is a neo-grotesque sans-serif font.

Arial Regular
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Arial Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Arial Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Arial Bold Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

TIMES

Times is our default font for Playfair. It is a classic Roman serif font.

Times Regular
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Times Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Times Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Times Bold Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

BRAND MARKS

OFFICIAL COLLEGE LOGO

The Official Moore College of Art & Design logo is the primary graphic element of our brand system. Consistently applying our visual element strengthens our brand and reinforces our reputation with our community of students, faculty, staff and alumni; other academic institutions; the people of Philadelphia and surrounding regions; and the wider world. It is suitable for use on all College communications.

This knockout color variation with "College of Art & Design" locked up beneath the Moore name is the preferred version of our logo. Though other lockups and color variations are available and approved, this should be considered our default Primary Logo.

ALTERNATE LOCKUPS

In instances where space is limited or in layouts with extreme horizontal proportions, the alternate horizontal lockup of our logo may be used. Though the Primary Logo lockup is the preferred version of our logo, the horizontal lockup is in no way deficient or inappropriate.

COLOR VARIATIONS

POSITIVE VARIATION

When used on a white or light-colored background, the Official College logo may be reproduced in its positive color variation. This variation is available in all the same lockups as the Primary Logo. Though the knockout Primary Logo lockup is the preferred version of our logo, the positive color variations in all their assorted lockups are in no way deficient or inappropriate.

COLOR VARIATIONS

TRUE KNOCKOUT

Though the preferred version of the Official College logo is set against a dark background, in instances where no color or tonal variations are available, the logo is also available in a true one-color knockout execution. The true knockout variation may be printed in solid white or gold (PMS 7409) on a suitably dark background. It should not be reproduced in any other colors unless approved by the Office of Marketing and Communications.

COLOR VARIATIONS

GREYSCALE AND ONE COLOR

When reproducing in black and white, the greyscale version of the Official College logo should be used whenever possible. When this is not feasible due to reproduction or visibility concerns, it may also be reproduced in solid black using the one-color variation.

The one-color variation may also be reproduced in teal (PMS 7474) or midnight (PMS 532) when printing on a light background. It should not be reproduced in any other colors unless approved by the Office of Marketing and Communications. Whether using solid black or midnight, the one-color variation must be printed at 100% opacity—shades or tints are not acceptable.

COLOR VARIATIONS

USE ON PRIMARY PALETTE BACKGROUND

In rare instances the Official College logo may be used on backgrounds of the other colors in our primary brand palette. These variations are not recommended for most applications as they require altering the constituent colors of the logo itself. They are especially not recommended in instances where the primary audience may be unfamiliar with Moore College. However, in instances such as merchandise production, on-campus display, or other applications where the audience is already familiar with our brand, these variations may be used.

If you are uncertain about the use of these variations, please contact the Office of Marketing and Communications for guidance.

PRIMARY TAGLINE LOCKUP

Though it is entirely acceptable to set our College Tagline as part of a headline or running text, it is most effective when locked up directly with our College logo. The preferred lockup sets our tagline at the top left corner of our Official Moore logo.

THE WORLD NEEDS MOORE COLLEGE OF ART & DESIGN

ALTERNATE LOCKUPS

Our tagline may also be locked up with any of the other accepted Moore logo alternate lockups. Though the lockup with the Official Moore logo is preferred, all of these alternate lockups are acceptable and may even prove to provide greater readability at small size or in extremely horizontal media.

COLOR VARIATIONS

When locked up with our logo against a midnight (PMS 532) or dark background, our tagline must be set in gold (PMS 7409).

When locked up with our logo against a white or light background, our tagline must be set in teal (PMS 7474).

In one-color or true knockout executions, the color of our tagline should match the color of our logo.

Whenever reproduced as part of running text, a headline or body copy, there are no hard and fast rules for the application of color. However, users should use their discretion to ensure readability at all times. Our tagline is a statement of purpose and conviction. If the message is important enough to warrant the inclusion of our tagline, we must be sure that it is clear and prominent enough to be easily seen and read.
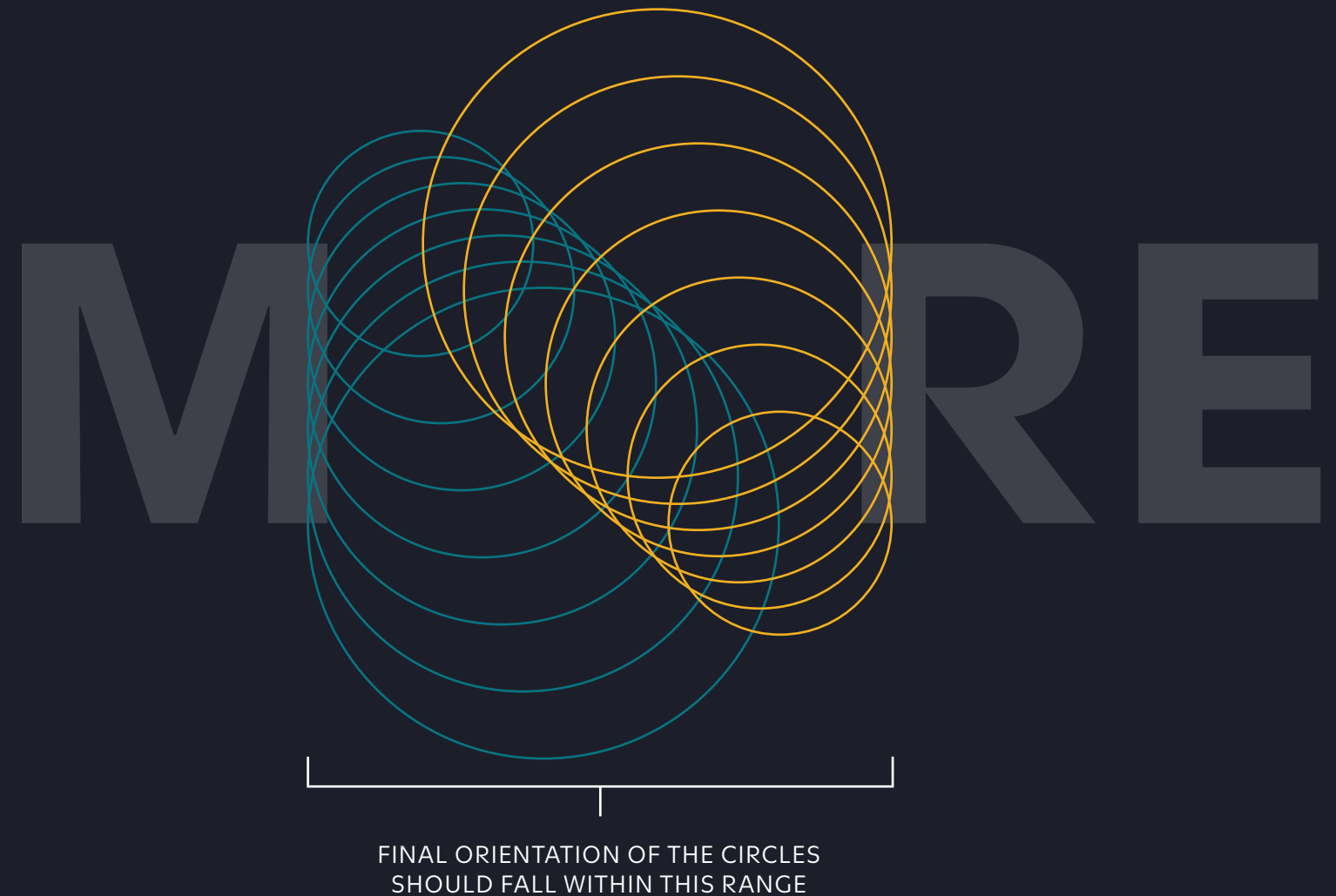
ANIMATION

Our logo was conceived as a dynamic expression of the creativity and potential of our college and community. While the majority of the mark should remain static, the two Os may be animated in online or video executions. Though the exact execution of the animation is left to the imagination of the designer, several guidelines should be followed:

· **Orientation.** Though the Os may begin in any position, they must resolve with the first O overlapping the M in some manner. Similarly, the second O must find its final position overlapping the R, and both Os must overlap each other. Their sizes and vertical positions with respect to the rest of the mark may differ from the Official Moore logo, but the relationships of these overlaps must be observed at the end of the animation.

· **Color.** Any colors may be used as the animation begins, but preference should be given to our primary and secondary palettes as outlined on pages 22 and 23. At the end of the animation, at least one of the Os must revert to the colors of our primary palette. If the left O, it must be teal (PMS 7474). If the right, it must be gold (PMS 7409).

· **Tone.** Our logo is an official representation of our College and community. The animation must never be shoddy or amateur. While it may capture a range of emotions—from joy to solemnity, celebration to introspection, and humor to stoicism—it must never come across as crass, derisive, haughty or offensive.

Any animated execution of our logo must receive formal approval from the Office of Marketing and Communications before public usage or release.

FINAL ORIENTATION OF THE CIRCLES
SHOULD FALL WITHIN THIS RANGE

VARIABLE CONTENT

Just as our logo may be animated as an expression of the dynamic nature of our College (see page 35), it may also have a variable nature in print and static executions. In this case, think of the Os in our logo as windows or frames through which the outside world might catch a glimpse of the Moore character. Though the exact execution of this variable content is left to the imagination of the designer, several guidelines must be followed:

• **Orientation.** Though the size and relationship of the Os may vary, they must obey certain rules of layout. The first O must overlap the M in some manner. Similarly, the second O must overlap the R, and both Os must overlap each other. Their exact sizes and vertical positions with respect to the rest of the mark may differ from the Official Moore College logo, but the relationships of these overlaps must be observed.

• **Color.** Teal (PMS 7474) can only appear in the first O (on the left). Gold (PMS 7409) may only appear in the second O (on the right). At least one of the Os—and preferably both—must display the colors of our primary palette. We say here that only one O must display the primary palette in order to give our designers the freedom to use the other O as a frame for the work of students or visiting artists.

• **Tone.** Our logo is an official representation of our College and community and, thus, must represent the best of who we are. It must never be shoddy or amateur. While it may capture a range of emotions—from joy to solemnity, celebration to introspection, and humor to stoicism—it must never come across as crass, derisive, haughty or offensive.

Any variable content execution of our logo must receive formal approval from the Office of Marketing and Communications before public usage or release.

RULES AND USAGE

CLEAR SPACE

To ensure visibility and clarity, all text, graphic elements and other logos must observe a clear space on all sides of the Official Moore logo. This clear space should, on all sides of the mark, be equal to the height and width of the M.

RULES AND USAGE

MINIMUM SIZES

Our logo is available with three different lockups for the words COLLEGE OF ART & DESIGN.

Three-line lockup. When the M of MOORE is larger than 0.5 inch in height in print (or 50 pixels in height on screen), the three-line lockup of COLLEGE OF ART & DESIGN should be used.

Two-line lockup. When the M of MOORE is smaller than 0.5 inch in height in print (or 50 pixels in height on screen) but larger than 0.375 inch in height (or 35 pixels on screen), the two-line lockup of COLLEGE OF ART & DESIGN should be used. The two-line lockup may also be used for greater readability at larger sizes if the proportions are significantly horizontal (such as on the header of a mobile device or billboard).

One-line lockup. When the M of MOORE is smaller than 0.375 inch in height in print (or 35 pixels in height on screen) but larger than 0.25 inch in height (or 20 pixels on screen), the one-line lockup of COLLEGE OF ART & DESIGN should be used. The one-line lockup may also be used for greater readability at larger sizes if the proportions are extremely horizontal (such as leaderboard ads online).

No lockup of the Official Moore logo should be used below 0.25 inch in height (or 20 pixels on screen).

These lockups are available in the same color variations as the Official Moore mark, including a positive variation, true knockout, greyscale and one-color. For more information and direction on usage, see pages 29-31 of this guide.

0.5″ or 50px Minimum

MOORE
COLLEGE
OF ART
& DESIGN

0.5″ or 50px Minimum

MOORE
COLLEGE
OF ART
& DESIGN

0.375″ or 35px Minimum

MOORE COLLEGE OF ART & DESIGN

0.25″ or 20px Minimum

MOORE COLLEGE OF ART & DESIGN

OTHER GUIDELINES

Do not skew or scale disproportionately.

Do not rotate or set on an angle.

Do not distort.

Do not stack or place multiple copies of the logo on top of each other.

Do not alter the number of circles that represent the Os in our name.

Do not rearrange, alter the proportions or recreate any constituent parts other than as outlined on pages 35 and 36.

Do not apply filters such as drop shadows, outer glows or faux embossing. (Note: This does not apply to print materials that are physically embossed.)

Do not reproduce on busy or competing backgrounds.

Do not combine with other College marks.

Do not substitute fonts or alter typesetting.

Do not alter approved lockups other than as outlined on pages 35 and 36.

Do not set the logo as a tint or screen.

Do not reproduce in unapproved colors, even if those colors are part of our secondary brand palette, except as outlined on pages 35 and 36.

Do not replace the Os with other shapes.

SUPPORTING BRAND MARKS

THE GALLERIES AT MOORE

The Galleries at Moore mark is a specially prepared lockup of the Official Moore College Art & Design logo. It may be used exclusively by Galleries staff or the Office of Marketing and Communications to promote the Galleries at Moore. This knockout color variation with "The Galleries at" locked up in the upper-left corner of the mark and "College of Art & Design" locked up beneath the Moore name is the preferred version of the logo. Though other lockups and color variations are available and approved, this should be considered the Galleries' primary logo.

ALTERNATE LOCKUPS

In instances where space is limited or in layouts with extreme horizontal proportions, alternate lockups of the Galleries' mark may be used. Though the Primary Logo lockup is the preferred version of our logo, these lockups are in no way deficient or inappropriate.

COLOR VARIATIONS

All lockups of the Galleries at Moore mark are available in the same color variations as the Official Moore mark, including a positive variation, true knockout, greyscale and one-color. For more information and direction on usage, see pages 31-33 of this guide.

THE ART SHOP
AT MOORE

The Art Shop at Moore mark is a specially prepared lockup of the Official Moore logo. It may be used exclusively by Art Shop staff or the Office of Marketing and Communications to promote The Art Shop at Moore. This knockout color variation with "The Art Shop at" locked up in the upper-left corner of the mark and "College of Art & Design" locked up beneath the Moore name is the preferred version of the logo. Though other lockups and color variations are available and approved, this should be considered the Art Shop's primary logo.

ALTERNATE LOCKUPS

In instances where space is limited or in layouts with extreme horizontal proportions, alternate lockups of the Art Shop's mark may be used. Though the Primary Logo lockup is the preferred version of our logo, these lockups are in no way deficient or inappropriate.

COLOR VARIATIONS

All lockups of The Art Shop at Moore mark are available in the same color variations as the Official Moore logo, including a positive variation, true knockout, greyscale and one-color. For more information and direction on usage, see pages 31-33 of this guide.

THE
ART SHOP
AT M**O**RE COLLEGE
OF ART
& DESIGN

VISIONARY WOMAN HONORS PROGRAM AND VISIONARY WOMAN AWARDS

The Visionary Woman Honors Program celebrates talented, motivated and future-focused students who stand to benefit most from financial support and sustained mentorship. Its logo may be used exclusively in promotion of the Visionary Woman Honors Program or its associated events, primarily the annual Visionary Woman Awards gala, which raises money for the program.

COLOR VARIATIONS

All lockups of the Visionary Woman Honors mark are available in the same color variations as the Official Moore mark, including a positive variation, true knockout, greyscale and one-color. For more information and direction on usage, see pages 31-33 of this guide.

VISIONARY WOMAN AT MOORE COLLEGE OF ART & DESIGN

PROGRAM AND DEPARTMENT LOCKUP GUIDELINES

The names of individual programs or departments may be locked up with the Official Moore logo. In these lockups, the words "College of Art & Design" must always appear to the right of the Moore name and never beneath it. Program and department names should line up beneath the R of Moore, aligning with the far left of the vertical stroke of the R. They should be set in all caps, and an ampersand should always be used in lieu of the word "and" in any program or department name.

Though other lockups and color variations are available and approved, this should be considered the primary lockup for all program and department names.

ALTERNATE LOCKUPS

In instances where space is limited or in layouts with extreme horizontal proportions, alternate versions of the Program and Department lockups may be used. Though the version shown on page 40 of this guide is preferred, these alternate lockups are in no way deficient or inappropriate.

COLOR VARIATIONS

All versions of the Program and Department lockups are available in the same color variations as the Official Moore logo, including a positive variation, true knockout, greyscale and one-color. For more information and direction on usage, see pages 31-33 of this guide.

THE COLLEGE SEAL

Only the Office of the President or those so authorized by the President's Office may use the College Seal. It is the official legal seal of the College, and it authenticates signatures on documents issued or authorized by the Trustees. The College Seal should not be used on any other documents.

Inappropriate application of the seal not only dilutes our brand but, more importantly, can also be legally compromising. Therefore, the highest caution must be taken in its application, presentation and reproduction.

For this reason, the Office of Marketing and Communications or Office of the Registrar must review and approve any use of the College Seal.

LOCKUPS WITH THE PRIMARY BRAND MARK

Other campus marks may be locked up with the Official Moore logo as shown on this page. In any lockup with another Moore mark, precedence should be given to the Official Moore logo. Both marks should be set at the same height or so that they both carry similar visual weight in layout. The Official Moore logo should be separated from the other mark by a .5 pt vertical line set in 50% screen of black.

Our logo should not be locked up with the logo of an external group or organization unless otherwise approved by the Office of Marketing and Communications. If used near or in conjunction with the logo of an external group or organization, please observe our clear space and sizing guidelines as outlined on pages 37 and 38 of this guide. If Moore is the lead sponsor or host of an event or program, our logo should take precedence in any layout.

DO NOT USE
PAST LOGOS

It is inappropriate to use any past logo, seal, wordmark or identity to represent the College. These marks may only be used in the interior of a printed piece or in online executions and only in the context of speaking to the history of the College. They are not suitable for any current advertising or promotional purposes. To use or obtain any historical logo or identity mark, please contact the Office of Marketing and Communications.

GRAPHIC ELEMENTS

MASHUPS

An important element of our brand is the mashups—two terms that are overlapped and merged together as a verbal reflection of our brand mark.

While mashups may be constructed from any two words with the same ending/beginning there are a few guidelines which should be followed.

First, the minimum number of shared letters is two. If the two words only share a single letter, the resulting mashup can come off as cheap and we lose the cleverness of the execution.

Secondly, mashups are always set in our primary brand font (Utile Bold) in all caps.

Finally, the coloring of the mashup should always follow the coloring of the Moore logo with the first word set in teal (PMS 7474), the second word in gold (PMS 7409) and the shared letters in green (PMS 7489).

FIRST WORD
"START"

STARTIST

FIRST WORD
"ARTIST"
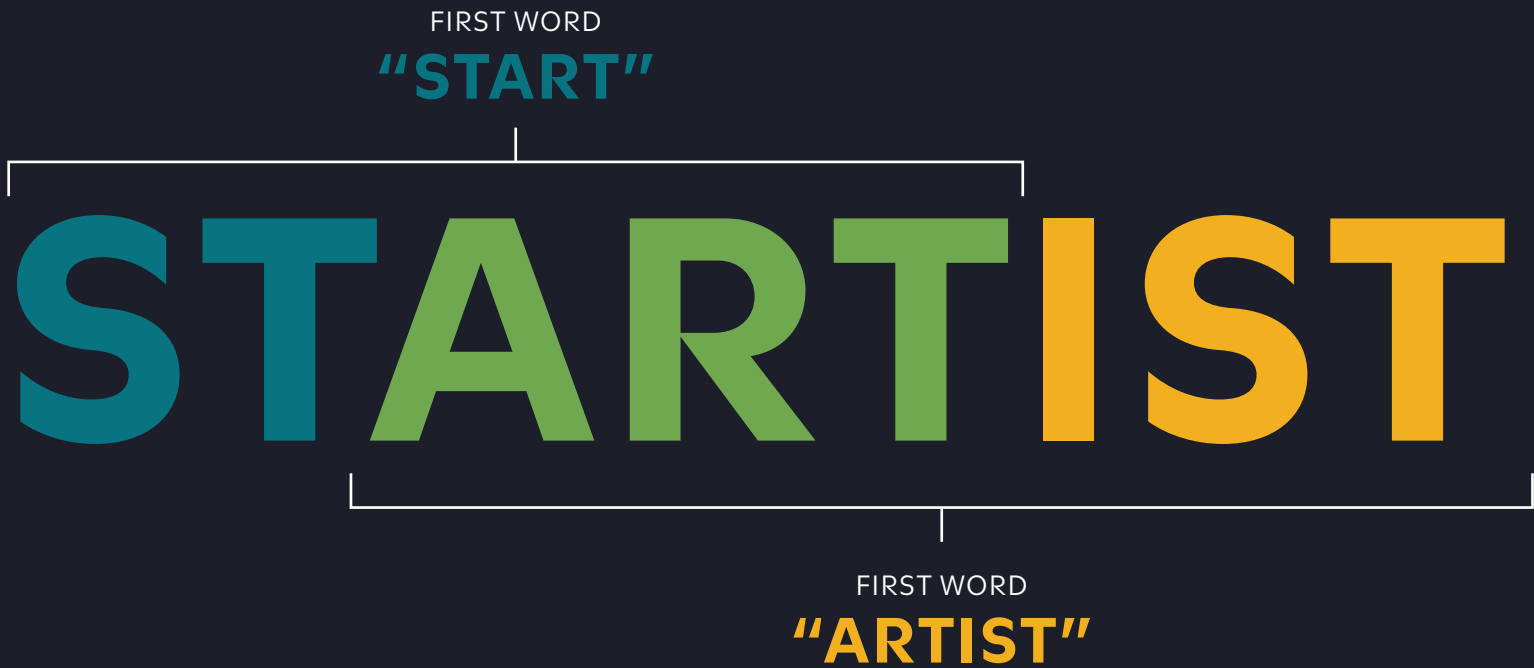
DESIGNERD

PAINTERPRETER

VISUALL-STAR

ADVOCATEACHER

FASHIONSHOWOFF

PIXELEVATE

DESIGNITE

ARTISTORYTELLER

PHOTOGRAPHERO

ILLUSTRATORIGINATOR

CURATORCHBEARER

FASHIONISTAKEHOLDER

DEVELOPERFECTIONIST

TALENTREPRENEUR

SKETCHAMPION

DIGITALENT

EXTRADITIONAL

PRIDESIGN

PASSIONSCREEN

TALENTERTAINMENT

SKETCHARMEUSE

UPGRADESIGN

PIXELEGANCE

EXHIBITMAP

EDUCATELIER

INSPIREDUCATOR

LIBERATEACH

FINGERPRINTERIORS

INDUSTRIALGORITHM

VISIONLINE

COLLEGIANIMATOR

SYLLABUSINESS

FUTUREINVENT

CIRCLES

As overlapped circles are an integral part of our brand mark, they may also be used to great effect in both print and online layout. Whenever making use of overlapped circles, be sure to refer to our Transition Palette as outlined on page 24 of this guide.

Though highly effective and memorable, care must be taken not to overuse this element, lest it become a gimmick.

PULL STAT STYLING

When incorporating a pull stat or figure in a layout, we must pursue consistent styling of elements. Though the exact sizes of each component are of lesser importance, the general relationship and font usage should remain consistent. The numerals for the stat itself should be set large in Utile Bold. Any other glyphs used in combination with the numerals (%, $, #, etc.) should be set as full-size figures (not superscript). Captions and supporting text should be set flush left below the numerals in Utile Bold all caps.

Pull stats may be set in any color of the primary or secondary palettes, though gold (PMS 7409) is preferred in most applications.

Photo: Steve Weinik

35%
OF THE 2020 GRADUATING CLASS HAD A MINOR OR DOUBLE MINOR

EXPLORE NINE **MOORE** MAJORS

PULL QUOTE AND ATTRIBUTION STYLING

Though quotes may be set as part of running copy, if a quote requires greater attention, it should be set in Playfair Display Italic. The font size should be several points larger than body copy, and all punctuation should be hung.

When attributing the quote, the speaker's name should be set in Utile Bold all caps. If the speaker is a current student or alum, their name should be followed by a space, then an apostrophe and the last two digits of their (anticipated) year of graduation.

If the speaker is a current or former student, their major may be set below their name in Utile Book Italic with initial caps. If the speaker is a faculty or staff member or a representative of another organization, their title may be set below their name in the same style as the majors mentioned above.

"Strive for excellence in all that you do. Pay attention to the little details. Look for opportunities to go above and beyond. There's a lot to learn and experience. Soak up every moment!"

VALERIE LANG '14
Illustration

STUDENT WORK

The work of our students and alumni is the greatest testament to the power of a Moore education, and we should make every effort to showcase their work in our marketing materials whenever possible. Without exception, student work should be attributed to its creator in some manner either on the same page as the artwork, or collected in an index at some other location in the piece.
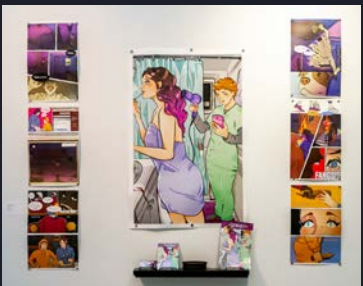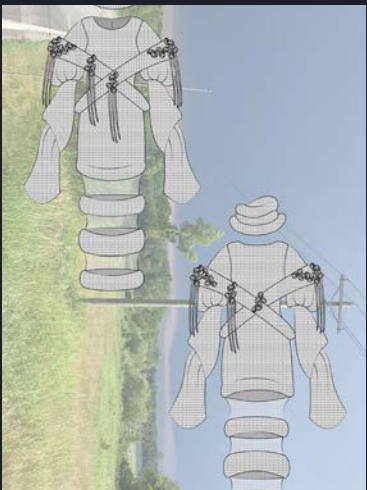
OTHER PHOTOGRAPHY

Candid photography is an important and influential ingredient of our visual brand. Photos should communicate a personality that is inviting, authentic and, whenever possible, unposed. Most importantly, we should try to capture photos that either through their physical setting or the activity depicted are Moore and nowhere else.

All Photos: Steve Weinik

GRADIENT MAP OVERLAY

A gradient map may be overlaid onto photography to create a more brand-forward image or to provide a graphically powerful field from which to knock out a headline. When creating a gradient map, the darkest color should be midnight (PMS 532), followed by teal (PMS 7474), green (PMS 7489) and ending with gold (PMS 7409).
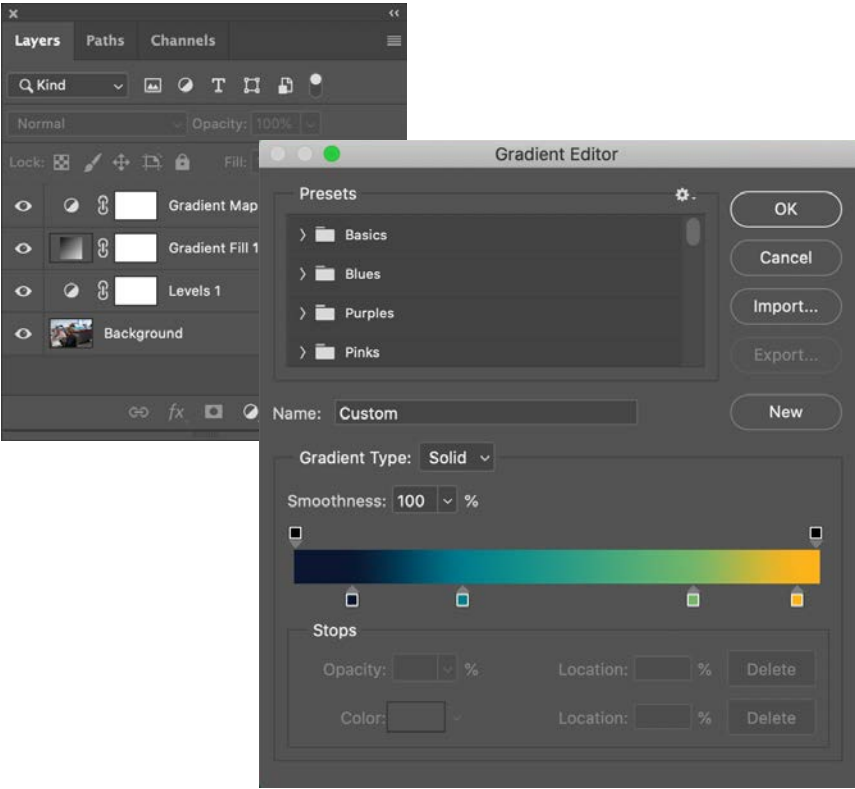
Photo: Steve Weinik

TEMPLATES

BUSINESS CARDS

Our business cards are 3.5" x 2" and print 4/4 on heavy uncoated cover stock.

NICOLE STEINBERG

*Chief Marketing &
Communications Officer*

nsteinberg@moore.edu
O: 215.965.8561
M: 215.564.0634

1916 Race Street
Philadelphia PA 19103

BUSINESS ENVELOPES

Our business envelopes are 9.5" x 4.125" (standard #10 business envelopes) and print 4/0 on white wove stock. Two template options are provided. The top layout prints with no bleeds, while the bottom layout is suitable for converted envelopes only.

1916 RACE STREET, PHILADELPHIA, PA 19103

MOORE COLLEGE OF ART & DESIGN | 1916 RACE STREET, PHILADELPHIA, PA 19103
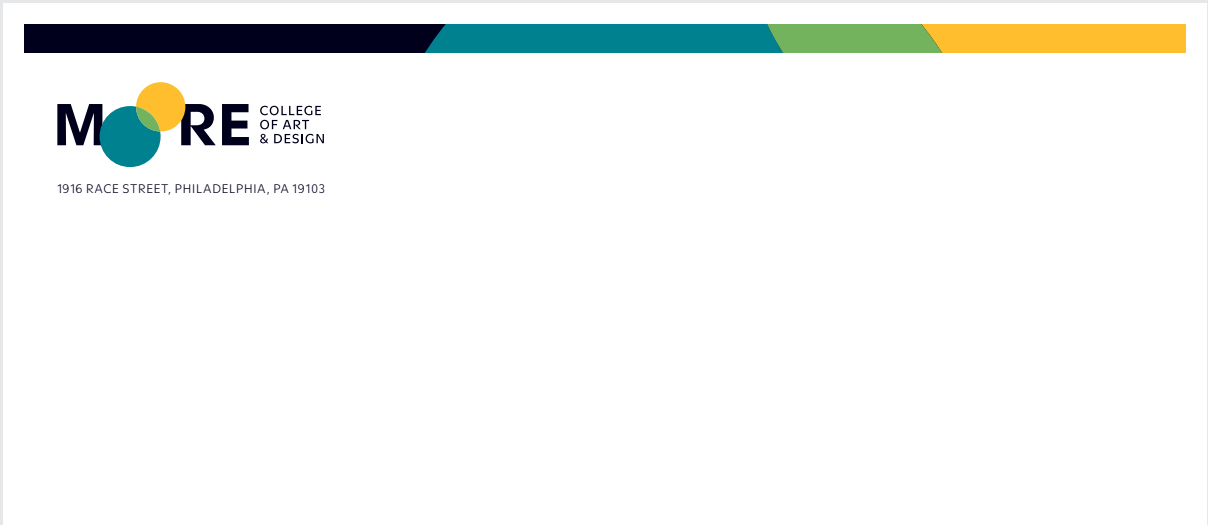
MAILING LABELS

MOORE COLLEGE OF ART & DESIGN

1916 RACE STREET
PHILADELPHIA, PA 19103

TO:

LETTERHEAD

Our letterhead is 8.5" x 11" (standard letter size) and prints 4/0 on quality uncoated text stock.

MOORE COLLEGE OF ART & DESIGN | 1916 RACE STREET, PHILADELPHIA, PA 19103 | 215.965.4000 | MOORE.EDU

NOTECARDS

MOORE COLLEGE OF ART & DESIGN | 1916 RACE STREET. PHILADELPHIA, PA 19103

POCKET FOLDERS

ONE-SHEET (COLOR)

Our one-sheets are 8.5" x 11" (standard letter size) and print 4/4 on quality dull coated text stock.

ONE-SHEET (GREYSCALE)

Our greyscale one-sheet template is designed for an 8.5" x 11" sheet. We recommend printing on good quality printer or copier paper.

THE TITLE OF THE ONE-SHEET WILL GO HERE SOMEDAY.

MO RE COLLEGE OF ART & DESIGN

LOREM IPSUM DOLOR SIT AMET
Consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat.

LOREM IPSUM DOLOR SIT AMET
Consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit loborti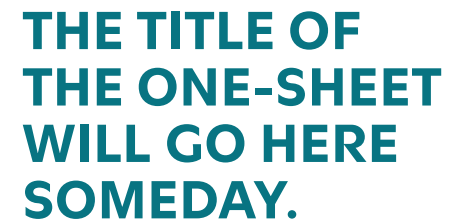s nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feuLorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse

molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue duis dolore te feugait nulla facilisi.

Lorem ipsum dolor sit amet, cons ectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat.
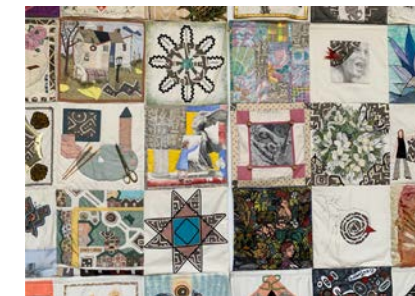
LOREM IPSUM DOLOR SIT AMET
Consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat.

FAX COVER SHEET

Our fax cover sheet is 8.5" x 11" (standard letter size) and prints 1/0 on standard printer paper.

MOORE COLLEGE OF ART & DESIGN

1916 RACE STREET, PHILADELPHIA, PA 19103

FAX

TO

ATTN

FROM

DATE

SUBJECT

FAX

PHONE

TOTAL PAGES
(INCLUDING COVER)

COMMENTS

○ URGENT   ○ CONFIRM RECEIPT   ○ PLEASE COMPLETE AND RETURN

REPORT (COLOR)

Our report templates have been designed as 8.5" x 11" sheets (standard letter size). They should be printed 4/0 or 4/4 on quality uncoated text stock.

LOREM IPSUM DOLOR SIT AMET
Consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feuLorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue duis dolore te feugait nulla facilisi.

LOREM IPSUM DOLOR SIT AMET
Consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feuLorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan.

REPORT (GREYSCALE)

Our report template is also available in a greyscale version. It has been designed as 8.5" x 11" sheets and can be printed 1/0 or 1/1 on good quality printer or copier paper.

MO RE
COLLEGE
OF ART
& DESIGN

THE REPORT TITLE WILL GO HERE SOMEDAY.

Subhead will go here.

JUNE 26, 2020

LOREM IPSUM DOLOR SIT AMET

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POSTCARD (6X9)

Our postcard template has been designed to print 4/4 at 9" x 6". Postcards should be printed on heavy coated cover stock.

The image at right should be viewed only as an example. The design of any Moore College of Art & Design postcard should reflect the audience, occasion and message for which it is intended.

Similarly, size and specs of postcards may vary acccording to budget and strategy. The example at right happens to be 6" by 9", but 4" by 6" cards, 5" x 7" cards, or any number of other dimensions are perfectly acceptable.

Color printing is preferred for the front of all postcards as it provides the best reproduction of photogrpahy, branding and student work. However, the back of the card may be printed in either full color or 1-color according to budget requirements.

In all instances, the Official College Logo should appear on the back of the postcard on the addressing half of the card.

POSTCARD (4X6)

Additional postcard examples are shown at right. These cards show a variety of cover content. All of these cards utilize full color printing for the front, but are printed in black only on the reverse. As always, the Official College logo is included on the addressing half of the back of the card.

POWERPOINT PRESENTATION

Our powerpoint template has been designed for 16:9 proportions. Templates have been provided for cover, chapter and content slides.
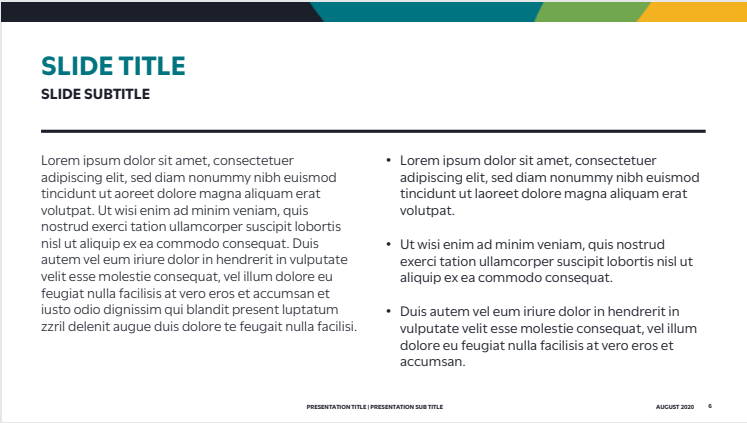
MERCHANDISE APPLICATION

PENCILS

TOTE BAGS

QUICK
REFERENCE

MOORE
COLLEGE OF ART & DESIGN

We are Moore College of Art & Design in the first reference in communications. After the first mention, we are Moore or the College.

We use AP Style in all of our marketing communications.

We use headline capitalization (capitalize nouns, verbs and adjectives, but not prepositions and conjunctions) for all campus spaces, departments, offices, groups and majors.

Use lowercase for terms such as bachelor's degree and master's degree.

For student names and attributions, abbreviate graduation year, using an apostrophe, with no comma between them:

   Jane Smith '15

Use people's preferred gender pronouns. If you do not know, use they/their.

Please include your pronouns in your email signature.

Use people-first language with people with disabilities.

Use *Latinx*, not *Latino/Latina*.

Use *people of color* if you do not know someone's ancestry or preferred racial/ethnic identity, and the term *black* is preferred over *African American*. Whenever possible, ask people how they identify and would prefer to be referenced.

CONTACT
For more information or approval on usage of any graphic elements, contact the Office of Marketing and Communications at communications@moore.edu.

PRIMARY FONT
Utile Regular
Utile Regular Italic
Utile Bold
Utile Bold Italic

SUPPORTING FONT
Playfair Display
Playfair Display Italic
Playfair Display Bold
Playfair Display Bold Italic

DEFAULT FONTS
Arial
Arial Italic
Arial Bold
Arial Bold italic

Times
Times Italic
Times Bold
Times Bold Italic

PRIMARY PALETTE

TEAL
PMS 7474
C95 M6 Y30 K28
R0 G116 B129
#007681

GOLD
PMS 7409
C0 M27 Y92 K0
R244 G178 B35
#F0B323

GREEN
PMS 7489
C55 M2 Y80 K7
R113 G168 B80
#74AA50

MIDNIGHT
PMS 532
C92 M73 Y28 K89
R28 G31 B42
#1D1F2A

SECONDARY PALETTE

SKY
PMS 298
C65 M3 Y0 K0
R60 G180 B229
#41B6E6

RUSSET
PMS 166
C0 M76 Y100 K0
R230 G83 B0
#E35205

PATINA
PMS 7471
C41 M0 Y18 K0
R122 G219 B212
#7EDDD3

ROYAL
PMS 2935
C100 M63 Y0 K2
R0 G85 B184
#0057B7

AP STYLEBOOK CHEAT SHEET

CAPITALIZATION

Capitalize common nouns when they are part of a proper noun: *Empire State Building, Chapman Hall*, but lowercase those same common nouns in the same text when they stand alone: *The building is undergoing repairs*. Capitalize the word *room* when used with the number of the room: *Room 200*.

Lowercase seasons except when they are part of a formal name: *the Winter Olympics* but *the spring semester*.

Capitalize U.S. regions: *The economic downturn forced many people in the South to move to the North for more opportunities*. But lowercase and spell out general compass directions in running text: *The economic downturn forced many people to move north for more opportunities.*

Capitalize a person's title when it precedes their name and is not set off by a comma: *House Speaker Nancy Pelosi* but *The vice president, Emily Giddens, declined to comment*.

Do NOT capitalize a person's title when it follows their name as an apposition: *Jane Smith, director of communications, stated that the event was a success.*

For headlines and titles of works:
- Capitalize the first and last word of the title.
- Capitalize all words four or more letters.
- Lowercase articles (a, an, the), conjunctions (and, or, but), and prepositions that are three or fewer letters (as, at, by, for, in, of, on, per, to, via).

DATES

Do not add st, nd, rd or th to the numerals of calendar dates.

When giving a month and date, abbreviate months except for those with five or fewer letters: Jan., Feb., March, April, May, June, July, Aug., Sept., Oct., Nov., Dec. Do NOT abbreviate months that do not precede a date: *In August we welcomed our new class of students.*

When including a year, set it off with commas, even in running text: *Dec. 19, 2012, was the day we had been waiting for.*

Never spell out years, even if they begin a sentence. Try to rewrite sentences so the year does not begin the sentence, but don't do so if it results in awkward phrasing. If omitting the century, use an apostrophe: *Back in '88…*

When referring to a decade, do not add an apostrophe before the s: *the 1960s.*

PLACES

Abbreviate compass directions and street, avenue and boulevard in addresses: *960 S. Highland St.*

Abbreviate state names with seven or more letters when they follow a city (*Madison, Wis.*). When giving and city and state in running text, set off the state with commas.

PUNCTUATION

Apostrophe

For a singular possessive that ends in s, use apostrophe-s unless the next word begins with s: *the hostess's nametag but the hostess' seat.*

For plural letters, use an apostrophe for a singular letter but no apostrophe for multiple letters: *She got all A's but He learned his ABCs.*

Comma

Do NOT use a serial comma (i.e., Oxford comma), except to avoid misreading as an appositive: *They celebrated the red, white and blue BUT She thanked her parents, Walt Whitman, and God.*

Use a comma to set off a person's hometown and age: *Anita Maxwell, 22, began her career as a designer, but…*

Use commas to set off an appositive (a word or phrase that is the same thing as the word or phrase that precedes it):
- *Her wife, Angela, makes the best brownies*. (She has only one wife, so the name could be removed and the meaning would still be clear.)
- *My brother Robert has been very supportive of the arts*. (Robert is not the speaker's only brother, so if the name were removed, there would be ambiguity about the subject of the sentence.)

AP STYLEBOOK
CHEAT SHEET

Colon

Capitalize the first word after a colon only if it is a proper noun, begins a complete sentence, or would otherwise be capitalized (e.g., is a person's title and precedes their name).

Hyphen

Use a hyphen for compound adjectives preceding a noun: *well-known artist, full-time parent, 50-year career*. But do not use if the compound does not follow a noun: *The artist was well known. She parented full time. His career spans 50 years.*

Do NOT use a hyphen to link an adverb and adjective: *in the newly renovated building.*

Period

Use a single space after a period at the end of a sentence.

Do not put a space between initials: C.S. Lewis.

Quotation Marks

Punctuation should be inside the quotation marks.

If the quote is a question and text follows the quote, use only a question mark, not a question mark and comma: *"How did the show go?" she asked.*

In dialogue, each person's words are given a separate paragraph with quote marks.

Use single quotation marks for quotes within quotes.

Use quotation marks for all titles of works: books, magazines, artworks, albums, etc.

Semicolon

Use a semicolon when there is internal punctuation within a series: *There are paintbrushes, paint and crayons in the first aisle; easels, compasses and rulers in the second aisle; and portfolios, frames and poster board in the third aisle.*

Use a semicolon to link two related but independent clauses when there is no conjunction (and, but, or) between them; if there is a conjunction, use a comma.

NUMBERS

Spell out:

• whole numbers one through nine.

• numbers that start a sentence.

• fractions, using a hyphen: *three-fourths*

Use numerals:

• for numbers 10 and above.

• for ages, percentages (use percentage symbol), measurements, currency (use the currency symbol) (even when they are fewer than 10).

TIME

Use numerals, except for *noon and midnight.*

Use only the hour if it is the top of the hour: *8 a.m., not 8:00 a.m.*

Avoid redundancy: *7:30 a.m., not 7:30 a.m. in the morning.*