

Global Visual Style Guide

Design Guidelines for Creating Official Church Products
Version 1.1





Foreword

As an ensign to the nations, The Church of Jesus Christ of Latter-day Saints holds a great responsibility to represent the kingdom of God. Our visual identity has an important function in this role. Developed under the direction of Church leadership and supported by feedback from both members and those not of our faith, this style guide was formally approved by the First Presidency in April 2016.

This guide will help you better understand the purpose of our visual identity and the influence of global research behind it. It also provides the tools and design standards for implementing it effectively. Please use this guide to enhance your knowledge of our visual identity and as a definitive resource for creating communication products. Your talents and commitment to these standards will help us achieve a powerful, consistent visual presence that contributes to the greater mandate of the Church.

“I have sent mine everlasting covenant into the world, to be a light to the world, and to be a standard for my people . . . to prepare the way before me.”

DOCTRINE AND COVENANTS 45:9

Design Principles

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The Purpose of This Guide

As an organization, we influence the perception people have of The Church of Jesus Christ of Latter-day Saints through the **visuals, style, words, messages, culture, and experiences** we create.

In order to deliver consistently positive global experiences to our audiences, we use a common set of visual and verbal elements. These elements are founded on the basic principles, promises, and purpose of the Church, and they are articulated in such a way as to best represent the Church to the world.

This guide explains how to apply our visual identity to different types of communication materials. By persistently applying these visual and verbal elements, we can help influence the feelings, perceptions, and beliefs the world has about the Church.



SECTION 1

Design Principles



1.1 Who Are We?

We are Christ's Church—
men and women who work
on God's behalf to fulfill
His eternal plan.

*“This is my work and my glory—to bring to pass
the immortality and eternal life of man.”*

MOSES 1:39

1.2 What Is Our Purpose?

We help individuals and families enjoy the blessings of exaltation.

As part of its mission, The Church of Jesus Christ of Latter-day Saints shares the blessings of Christ's gospel with all of God's children. This is accomplished in many ways and by many people—but we have a better impact and make a stronger impression when communications are united and consistent. The guidelines in this book apply to the Church as a global organization as much as they apply to your individual role, job, or calling. By using these principles to help shape your project or presentation, your specific mission or message, you unify the identity of The Church of Jesus Christ of Latter-day Saints. And together, we fulfill its purpose.



1.3 What Is Our Vision?

All people can Discover God's Eternal Plan and Feel Inspired to Grow.



Our vision statement aligns with scriptural and prophetic counsel and is confirmed by global research that identifies what individuals value about religion. People around the world—whether core members, less-engaged members, or individuals open to spirituality—have a common, positive response to these four principles: *Discover*, *God's Plan*, *Inspire*, and *Grow*. Use them as “ingredients” when developing communications.

All people can Discover God's Eternal Plan and Feel Inspired to Grow.

Discover

We are a generous source of guidance for understanding God's principles and plan. While gladly forthcoming about our beliefs, our communications allow people to explore truths at their own pace and depth. We are a front door that is open and inviting; we are not a conveyor belt wheeling people inside.

God's Eternal Plan

A foundational and differentiating doctrine, God's plan of salvation is at the heart of all our teachings. Acknowledging, explaining, and embracing this plan brings new and deeper understanding of commandments, of covenants, of principles, and of our purpose. We connect the core of each communication with God's eternal plan.

Feel Inspired

We realize that people come to know God through individual experiences with the Holy Ghost. True understanding is confirmed through intensely personal impressions. Our communications aim to create a desire and an environment for feelings that uplift, motivate, encourage, and energize.

Grow

We encourage every person to realize and experience that divine guidance can change lives for the better. Emphasizing progression over perfection, our communications invigorate the innate human desire to find purpose, personal improvement, and peace through the teachings of Jesus Christ.

1.4 Our Visual Inspiration

What helps us discover? What reminds us of God?

What do we call inspiration? What makes things grow?

More than a visual element, light is a concept that gives further meaning to the principles in our vision statement.



Light

“That which is of God is light; and he that receiveth light, and continueth in God, receiveth more light; and that light groweth brighter and brighter until the perfect day.”

DOCTRINE AND COVENANTS 50:24

Warm and inviting by nature, light has many intrinsic meanings: discovery, knowledge, lessened burdens, hope, joy. The concept is pervasive throughout the scriptures and is reflected in various ways in our visual identity. Colors softly shift to lighter shades. Subtle shapes suggest radiance from a pure source. The elements of transparency, layers, and slanting rays are easily identifiable, yet they can be translated in endless variations. Responsive to the vision statement's principles of discovery, inspiration, and growth, *light* also gives tribute to the Light of the World, Jesus Christ.



Warm. Optimistic. Not complex. Hopeful. Natural.

These are all descriptions gleaned from common research responses. They also share a common connection in the concept of light.

1.5 Key Attributes

We use key attributes to create a consistent feeling in our communications. These attributes are the “flavors” we want people to experience. They may also be used as a measuring stick during product development. While not every attribute will be apparent in every communication, the takeaway emotions should be congruous.



The key attributes reflect common terms and phrases used by participants in the research study. Many conveyed sentiments such as this: “Growth is more human and warmer—it’s more welcoming. It’s about enriching my life.”

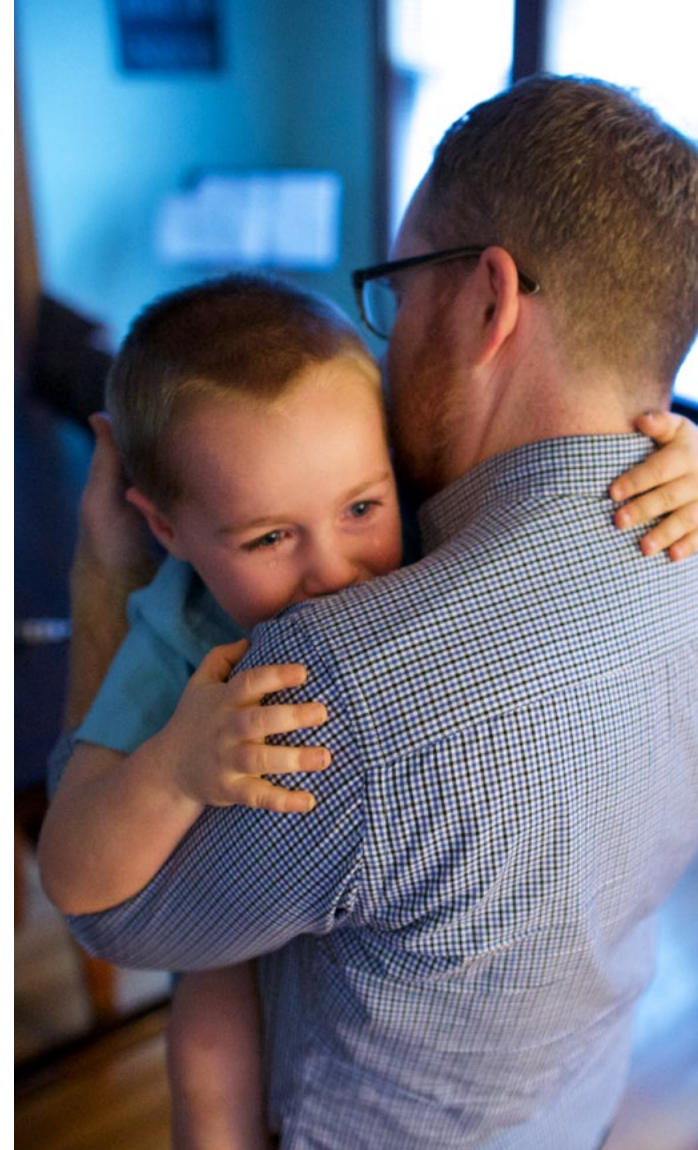




Welcoming

We make people feel included and explain ideas in a friendly, relatable way. Our expression of beliefs is confident, approachable, warm, and not self-righteous. We invite rather than prescribe.

- **WELCOMING**
- EMPATHETIC
- GLOBAL
- STRAIGHTFORWARD
- AUTHENTIC & HONEST
- POSITIVE
- HUMBLE
- MOTIVATING



Empathetic

We are aware of people's real needs and feelings. We meet people where they are and consider their mindset and experiences. Both speaker and listener should feel understood.

- WELCOMING
- **EMPATHETIC**
- GLOBAL
- STRAIGHTFORWARD
- AUTHENTIC & HONEST
- POSITIVE
- HUMBLE
- MOTIVATING



Global

We show we are alike as God's children. We include stories and images of people from all over the world to represent the earth's countries, communities, and cultures.

- WELCOMING
- EMPATHETIC
- **GLOBAL**
- STRAIGHTFORWARD
- AUTHENTIC & HONEST
- POSITIVE
- HUMBLE
- MOTIVATING



Straightforward

We communicate truth with clear, concise words and images. We avoid unfamiliar terms and explain unique concepts. We do not attempt to impress, shame, or control. We state truths in honest, pure, and understandable ways.

- WELCOMING
- EMPATHETIC
- GLOBAL
- **STRAIGHTFORWARD**
- AUTHENTIC & HONEST
- POSITIVE
- HUMBLE
- MOTIVATING



Authentic & Honest

We show and talk about life, the Church, and the gospel as they really are. We use relatable examples and voices that are not showy or artificially ideal. We do not try to polish people's stories, situations, locations, or lives.

- WELCOMING
- EMPATHETIC
- GLOBAL
- STRAIGHTFORWARD
- **AUTHENTIC & HONEST**
- POSITIVE
- HUMBLE
- MOTIVATING



Positive

We share God's message of love, joy, and peace. We speak of life's difficulties with optimism and hope. Our communication is not excessively cheerful, but confident in the joy God promises.

- WELCOMING
- EMPATHETIC
- GLOBAL
- STRAIGHTFORWARD
- AUTHENTIC & HONEST
- **POSITIVE**
- HUMBLE
- MOTIVATING



Humble

We treat all people with respect and dignity. We express gratitude, giving credit and glory to God. We acknowledge human failings (including our own), and the importance of learning, and we trust in the perfection of God's plan.

- WELCOMING
- EMPATHETIC
- GLOBAL
- STRAIGHTFORWARD
- AUTHENTIC & HONEST
- POSITIVE
- **HUMBLE**
- MOTIVATING



Motivating

We encourage personal growth and share a vision of what we are becoming. We give people hope, invite personal growth, and inspire honorable actions. Our messages matter now and for eternity.

- WELCOMING
- EMPATHETIC
- GLOBAL
- STRAIGHTFORWARD
- AUTHENTIC & HONEST
- POSITIVE
- HUMBLE
- **MOTIVATING**



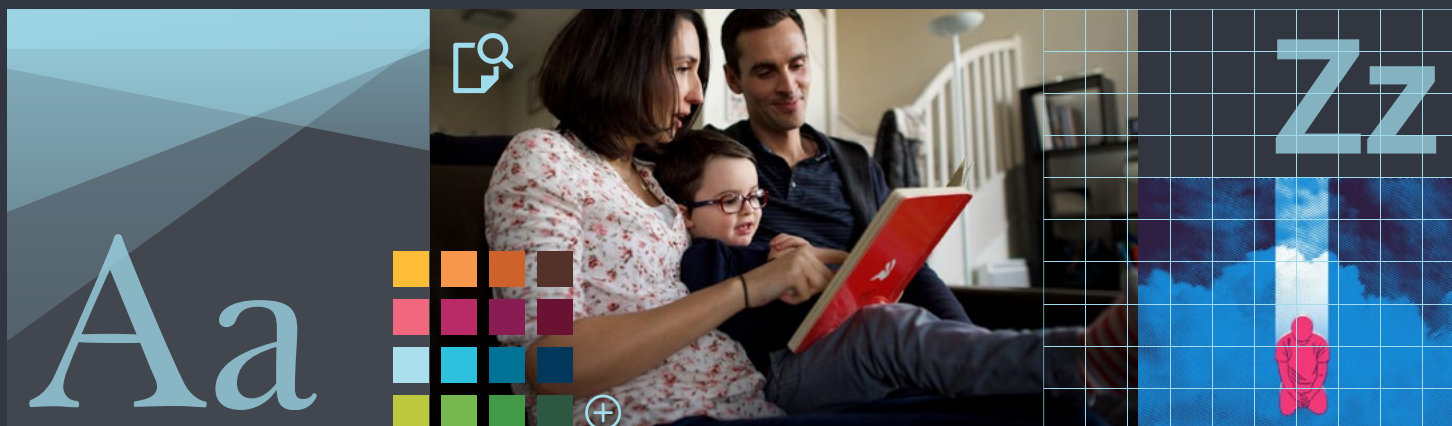
KEY ATTRIBUTES:

Welcoming · Empathetic · Global · Straightforward
Authentic & Honest · Positive · Humble · Motivating



SECTION 2

Design Elements



Design Elements

The visual identity of The Church of Jesus Christ of Latter-day Saints uses a variety of design elements to convey the concept of light and communicate our key attributes.

The following guidelines are critical to the strength of our visual identity and its legal protection. Strict adherence to these guidelines will also help minimize production costs.

If this guide does not address specific issues that apply to your project, please contact the Visual Identity Office (VIO) in the Correlation Intellectual Property Division before materials are produced.

Visual Identity Office (VIO)

Email: vio@ChurchofJesusChrist.org

Telephone: 1-801-240-1302

**Correlation Intellectual
Property Division**

Email: [cor-intellectualproperty@](mailto:cor-intellectualproperty@ChurchofJesusChrist.org)

[ChurchofJesusChrist.org](mailto:cor-intellectualproperty@ChurchofJesusChrist.org)

Telephone: 1-801-240-3959

2.1 Symbol Introduction

During his April 2020 general conference message Saturday evening, President Russell M. Nelson introduced a new Church symbol that signals “the central place of Jesus Christ” in His Church.

Aptly, the symbol includes the name of the Church—The Church of Jesus Christ of Latter-day Saints—contained within a cornerstone. As taught since Biblical days, Jesus Christ is the “chief corner stone” of His Church (Ephesians 2:20).

“At the center of the symbol is a representation of Thorvaldsen’s marble statue the *Christus*,” said President Nelson. “It portrays the resurrected, living Lord reaching out to embrace all who will come unto Him.

“Symbolically, Jesus Christ is standing under an arch. The arch reminds us of the resurrected Savior emerging from the tomb on the third day following His Crucifixion.”

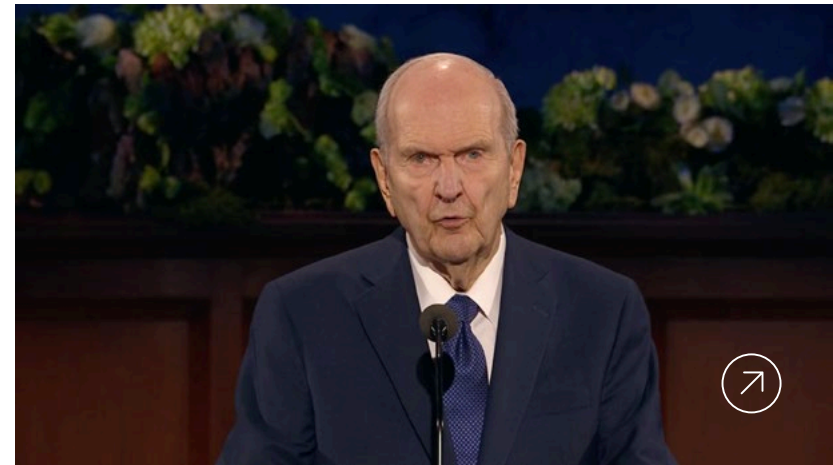
The new symbol, he added, should feel familiar to all identifying the restored gospel with the living, resurrected Christ.

“The symbol will now be used as a visual identifier for official literature, news, and events of the Church. It will remind all that this is the Savior’s Church and that all we do, as members of His Church, centers on Jesus Christ and His gospel.”

EXCERPT FROM NEWSROOM ARTICLE:

Contributed by Jason Swensen, *Church News* staff writer

4 APRIL 2020



President Nelson announces new Church symbol during April 2020 general conference.

✓ *In response to President Nelson's announcement, this style guide supplement was created to communicate guidelines for the implementation of the new symbol.*

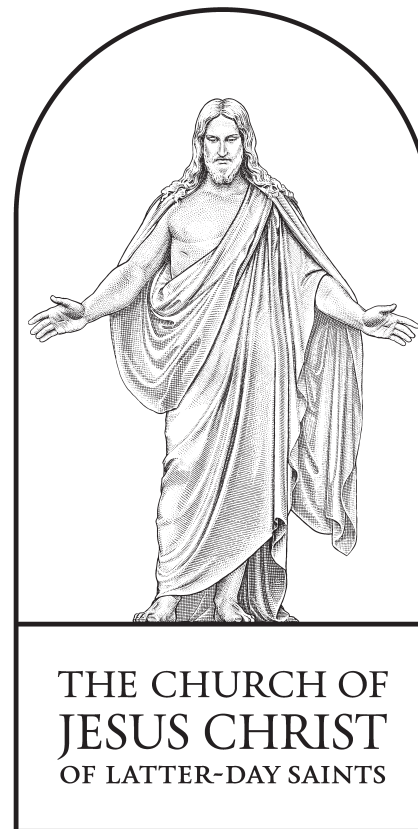
2.1.1 Symbol

The symbol of The Church of Jesus Christ of Latter-day Saints represents the Savior, His Church, and His work on the earth. The symbol serves to quickly identify the Church as well as its products and services.

The symbol replaces the Church logotype as the official visual identifier. All new Church communications should use the symbol or wordmark following approved guidelines. Previous applications of the Church logotype will be replaced over time.

“The symbol will now be used as a visual identifier for official literature, news, and events of the Church. It will remind all that this is the Savior’s Church and that all we do as members of His Church centers on Jesus Christ and His gospel.”

Russell M. Nelson, “Opening the Heavens for Help,”
Ensign or Liahona, May 2020, 73.

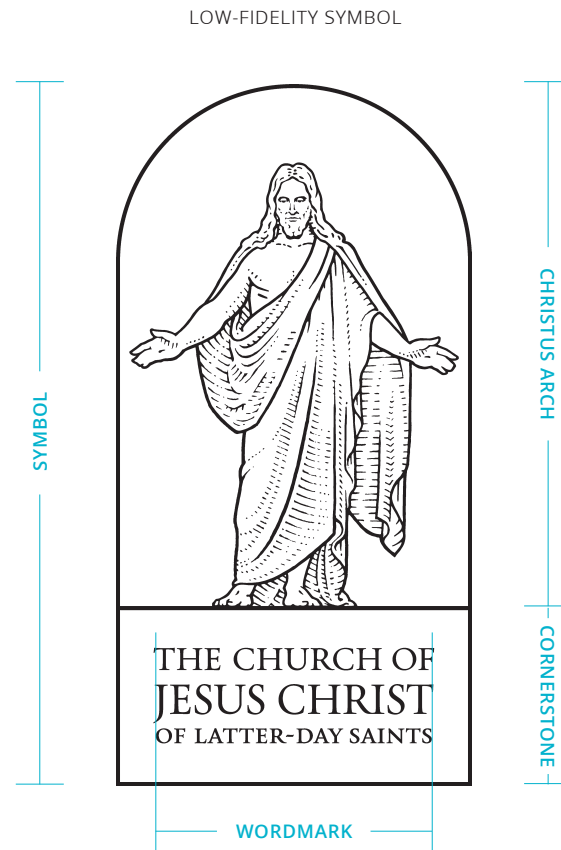


HIGH-FIDELITY SYMBOL

2.1.2 Symbol Anatomy

The Church symbol emphasizes the name of Jesus Christ and His central role in all the Church does. The name of the Church is contained within a rectangular cornerstone shape. This shape refers to Jesus Christ Himself being the chief cornerstone. The center of the symbol is a likeness of Thorvaldsen's marble statue the *Christus*. Jesus stands under an arch as a reminder of His emergence from the tomb three days after His death.

Together, the cornerstone, wordmark, and *Christus* arch form the official Church symbol. Follow the guidelines in sections 2.1.3–2.1.18 for proper usage of the symbol.



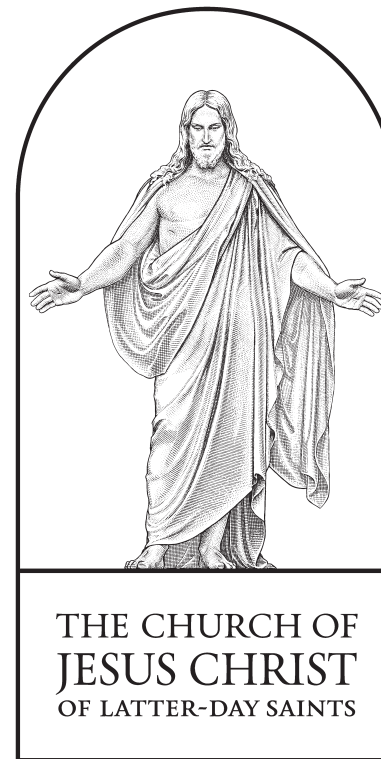
2.1.3 Symbol Configurations

To effectively and appropriately identify the Church, the symbol must be clear and legible. Symbol size, application, and reproduction method will affect the quality of how the symbol is represented.

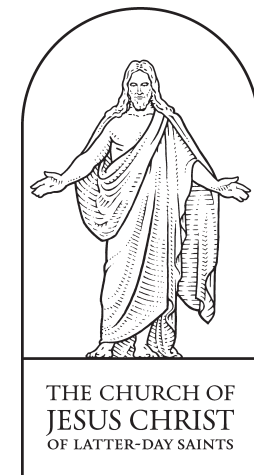
To address all types of uses, the symbol is available in two configurations that feature the *Christus* arch in two levels of detail. Each configuration (high- and low-fidelity) has approved size and application guidelines to maintain the integrity of the symbol's illustration. These configurations are available in standard and knockout versions (see 2.1.12). The following pages include guidelines for print and digital uses.

“[The symbol] portrays the resurrected, living Lord reaching out to embrace all who will come unto Him.”

Russell M. Nelson, “Opening the Heavens for Help,”
Ensign or *Liahona*, May 2020, 73.



HIGH-FIDELITY SYMBOL



LOW-FIDELITY SYMBOL

2.1.4 Symbol Overview

Symbol Usage

As the official visual identifier of the Church, the symbol is to be used only on items approved for publication by the Visual Identity Office (VIO). The VIO acts under the authority of the Intellectual Property Division of the Church's Correlation Department. Materials using the symbol may include handbooks, manuals, forms, video packaging and discs, websites, etc. Any exception for publishing material without the Church symbol must be approved by the VIO.

In general, the Church symbol is not used on materials produced by local units or in any personal, commercial, or promotional way. Using the Church symbol without approval from the VIO may lead to misrepresentation of the Church and may cause legal problems.

For additional information about proper use of the Church symbol and name, please refer to *General Handbook: Serving in The Church of Jesus Christ of Latter-day Saints* (2020), 38.8.11, ChurchofJesusChrist.org.

Copyright Usage

All official Church products should include both the Church symbol (or wordmark in certain instances; see 2.1.6) and an approved copyright

notice. Contact the VIO for approved copyright notice formats.

Name Usage

The written name of the Church is not a substitute for the Church symbol. Please refer to section 2.1.9 to see appropriate applications of the Church name, including visual guidelines.

General Guidelines

When using the symbol, keep these principles in mind:

- **Visual presentation.** *Maintain the integrity of the symbol, including its typeface, illustration, visual weight, and arrangement. (See section 2.1.6.)*
- **Ease of identification.** *Help people identify the Church by using the symbol at a proper size and with sufficient contrast. (See sections 2.1.15–2.1.16.)*
- **Consistency.** *Protect the worldwide legal recognition of the Church name and symbol.*

Obtaining Symbol Files (see 2.1.20)

Only use symbol files that are approved by the VIO. Do not attempt to recreate any part of the symbol on your own.

Symbol files may be updated from time to time. Access files for each use from the appropriate

asset management system to ensure you have the most recent version. Link each symbol file to its source destination so that automatic updates can be applied. Do not save the Church symbol as an independent file that may be used at will.

Symbol files in a variety of formats may be downloaded from the assigned asset management system (see 2.1.20). When downloading the file(s), if a challenge form appears, provide the purpose for using the symbol.

If you have trouble accessing these files, please contact the VIO.

Language Variations

The symbol has been translated into over 110 languages; additional language variations continue to be added. Each version has been designed to maintain the same visual weight.

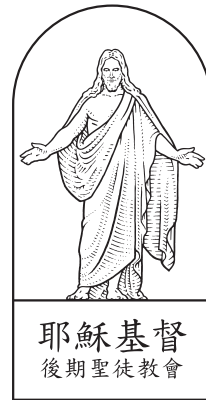
When designing a product that will be adapted for multiple languages, use all symbol versions at the same percentage of the original size. See section 2.1.5 for more samples.

A language name and code are assigned for each version of the Church symbol, which will help in finding the correct files from the assigned asset management system (see 2.1.20).

2.1.5 Symbols in Languages

The symbol has been created for over 110 languages. Additional language variations will be provided as files are created.

↓ The entire set of approved symbols in languages is available in Church asset management systems (see 2.1.20).



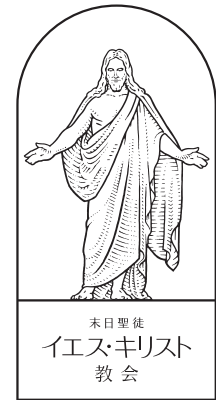
CHINESE



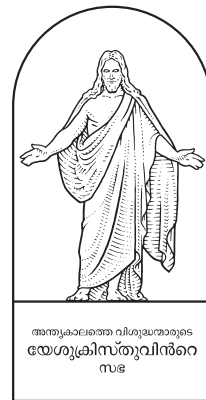
FINNISH



HAITIAN



JAPANESE



MALAYALAM



NEPALI



PERSIAN



POLISH

2.1.6 Wordmark Usage

If the wordmark inside the symbol is not reasonably legible because of size restrictions, use the Church wordmark alone instead of the symbol. Do not contain the wordmark in the cornerstone shape if it is not part of the symbol. Do not use the *Christus* arch without the cornerstone unless it is an approved exception (see 2.1.13).

The wordmark (formerly called the logotype) has been developed to emphasize the central position of the Savior in Church theology and to reflect the dignity of His Church. The name Jesus Christ is dominant regardless of the language used. The wordmark also provides easy readability and recognition because of the arrangement, style, and character weight of the type.

Like the symbol, the wordmark is to be used only on items approved for publication by the VIO of the Church.

THE CHURCH OF
JESUS CHRIST
OF LATTER-DAY SAINTS

WORDMARK — ENGLISH

*“When we take the Savior’s name upon us at baptism,
we commit to witness, by our words, thoughts,
and actions, that Jesus is the Christ.”*

Russell M. Nelson, “Opening the Heavens for Help,” *Ensign* or *Liahona*, May 2020, 73.

2.1.7 Wordmark Overview

Wordmark Usage

When space and size parameters allow, prioritize use of the symbol over use of the wordmark.

In general, the Church wordmark is not used on materials produced by local units or in any personal, commercial, or promotional way. Using the Church wordmark without approval from the VIO may lead to misrepresentation of the Church and may cause legal problems.

For additional information about proper use of the Church wordmark and name, please refer to *General Handbook*, 38.8.11.

Copyright Usage

All official Church products should include both the Church symbol (or wordmark in certain instances; see 2.1.6) and an approved copyright notice. Contact the VIO for approved copyright notice formats.

Name Usage

The written name of the Church is not a substitute for the Church wordmark. Please refer to section 2.1.9 to see appropriate applications of the Church name, including visual guidelines.

General Guidelines

When using the wordmark, keep these principles in mind:

- **Visual presentation.** *Maintain the integrity of the wordmark, including its typeface, illustration, visual weight, and arrangement. (See section 2.1.3.)*
- **Ease of identification.** *Help people identify the Church by using the wordmark at a proper size and with sufficient contrast. (See sections 2.1.15–2.1.16.)*
- **Consistency.** *Protect the worldwide legal recognition of the Church name and wordmark.*

Obtaining Wordmark Files (see 2.1.20)

Only use wordmark files that are approved by the VIO. Do not attempt to recreate the wordmark on your own.

Wordmark files in a variety of formats may be downloaded from Church asset management systems (see 2.1.20). When downloading the file(s), if a challenge form appears, provide the purpose for using the logo.

Wordmark files may be updated from time to time. Access files from Church asset management systems (see 2.1.20) for each use to

ensure you have the most recent version. Link each wordmark file to its source destination so that automatic updates can be applied. Do not save the Church wordmark as an independent file that may be used at will.

If you have trouble accessing these files, please contact the VIO.

Language Variations

The wordmark has been translated into over 110 languages; additional language variations continue to be added. Each version has been designed to maintain the same visual weight and footprint.

When designing a product that will be adapted for multiple languages, use all wordmark versions at the same percentage of the original size. See section 2.1.5 for more samples.

A language name and code are assigned for each version of the Church wordmark, which will help in finding the correct files from assigned asset management systems (see 2.1.20).

2.1.8 Wordmarks in Languages

There are over 110 wordmarks in languages. Additional language variations will be provided as files are created.

⬇️ *The entire set of approved wordmarks in languages is available in Church asset management systems (see 2.1.20).*

耶穌基督
後期聖徒教會

CHINESE

THE CHURCH OF
JESUS CHRIST
OF LATTER-DAY SAINTS

ENGLISH

MYÖHEMPIEN AIKOJEN PYHIEN
JEESUKSEN
KRISTUKSEN
KIRKKO

FINNISH

LEGLIZ
JEZIKRI
POU SEN
DÈNYE JOU YO

HAITIAN

末日聖徒
イエス・キリスト
教会

JAPANESE

അന്ത്യകാലത്തെ വിശുദ്ധന്മാരുടെ
യേശുക്രിസ്തുവിന്റെ
സഭ

MALAYALAM

पछिल्ला दिनका सन्तहरूको
येशू ख्रीष्टको
चर्च

NEPALI

کلیسای
عیسی مسیح
مقدسین آخرین زمان

PERSIAN

KOŚCIÓŁ
JEZUSA CHRYSTUSA
ŚWIĘTYCH
W DNIACH OSTATNICH

POLISH

2.1.9 Church Name

The Church name, symbol, and wordmark are registered as trademarks or are otherwise legally protected worldwide. The written name of the Church is not a substitute for the Church symbol or wordmark.

- 1. Proper typesetting.** The name of the Church should always be set in a dignified and legible font and size. Do not split the words *Jesus Christ*; keep them on the same line.
- 2. Do not mimic the symbol or wordmark.** Do not stack, arrange, change font sizes, add a border, or otherwise use the name to mimic the symbol or cornerstone.
- 3. Usage in a phrase.** The Church name may be used as part of a phrase. The Church symbol or wordmark may not be used as part of a phrase.
- 4. Hierarchy.** The Church name is frequently used with another element, such as the name of an event. Emphasize the name of the event while including the Church name (properly typeset) as a subordinate element. (See example B at right.)

A.

The Church of Jesus Christ
of Latter-day Saints



B.

Event Name
PRESENTED BY
*The Church of Jesus Christ
of Latter-day Saints*



C.

The Church of Jesus Christ of
Latter-day Saints Presents...



Note: Local units should not use the Church symbol or wordmark in local publications. For further guidelines, see *General Handbook*, 38.8.11.

D.

The Church of Jesus Christ
of Latter-day Saints



E.

THE CHURCH OF
JESUS CHRIST
OF LATTER-DAY SAINTS



F.

Published by

THE CHURCH OF
JESUS CHRIST
OF LATTER-DAY SAINTS



- D.** Do not use decorative, display, or playful fonts.
- E.** Do not recreate the Church wordmark.
- F.** Use the Church name but not the Church symbol or wordmark as part of a phrase.

2.1.10 Symbol—Print Usage

When using the symbol in a print environment, please use the low-fidelity configuration and maintain the following guidelines:

- Use a vector graphic (EPS) of the symbol whenever possible.
- In small-print applications, the illustration can become dark and unclear. To avoid this, use the proper version of the symbol.
- The symbol should be used as a dignified signature representing the Lord's Church. In most cases, it is a supporting element on the page.
- Do not use the symbol if the wordmark within is not legible. Instead, use a larger wordmark only.

Because of the variety of distribution channels, please work with the VIO to ensure you are using the correct symbol fidelity in your project.

Low-Fidelity Symbol

Min. Width: .8125" / 2.06 cm

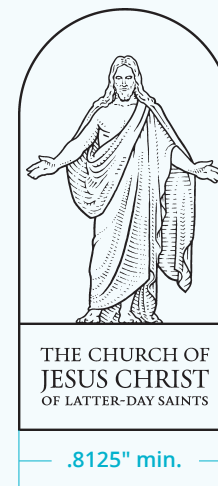
SAMPLE APPLICATIONS:

[Manual](#)

[Invitation](#)

[Posters](#)

[Official Notices/Memos](#)

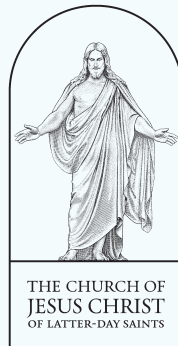


2.1.11 Symbol—Digital Usage

High-Fidelity Symbol

SAMPLE APPLICATIONS:

[Official Closing Slate](#)
[Social Media Post](#)



Low-Fidelity Symbol

SAMPLE APPLICATIONS:

[Website Footer](#)
[Email](#)



Simplified Symbol

SAMPLE APPLICATIONS:

[Social Media Pages](#)
[Gospel Library App](#)
[Favicon](#)



-
- ✓ *The wordmark is easily legible in many print applications but may be too small to read in some digital applications.*

When using the symbol in a digital environment, please maintain the following guidelines:

- Use a vector graphic (EPS) of the symbol whenever possible.
- The high-fidelity symbol should be avoided in small digital applications in order to avoid the illustration becoming dark and unclear.
- Be aware of how the file size affects site performance. Optimize the file to make the size as small as possible without affecting visual quality. The low-fidelity symbol will give the best digital performance.
- The symbol is a supporting element and should be used as a dignified signature representing the Lord's Church.
- Do not use the symbol if the wordmark within is not legible. Instead, use a larger wordmark only.

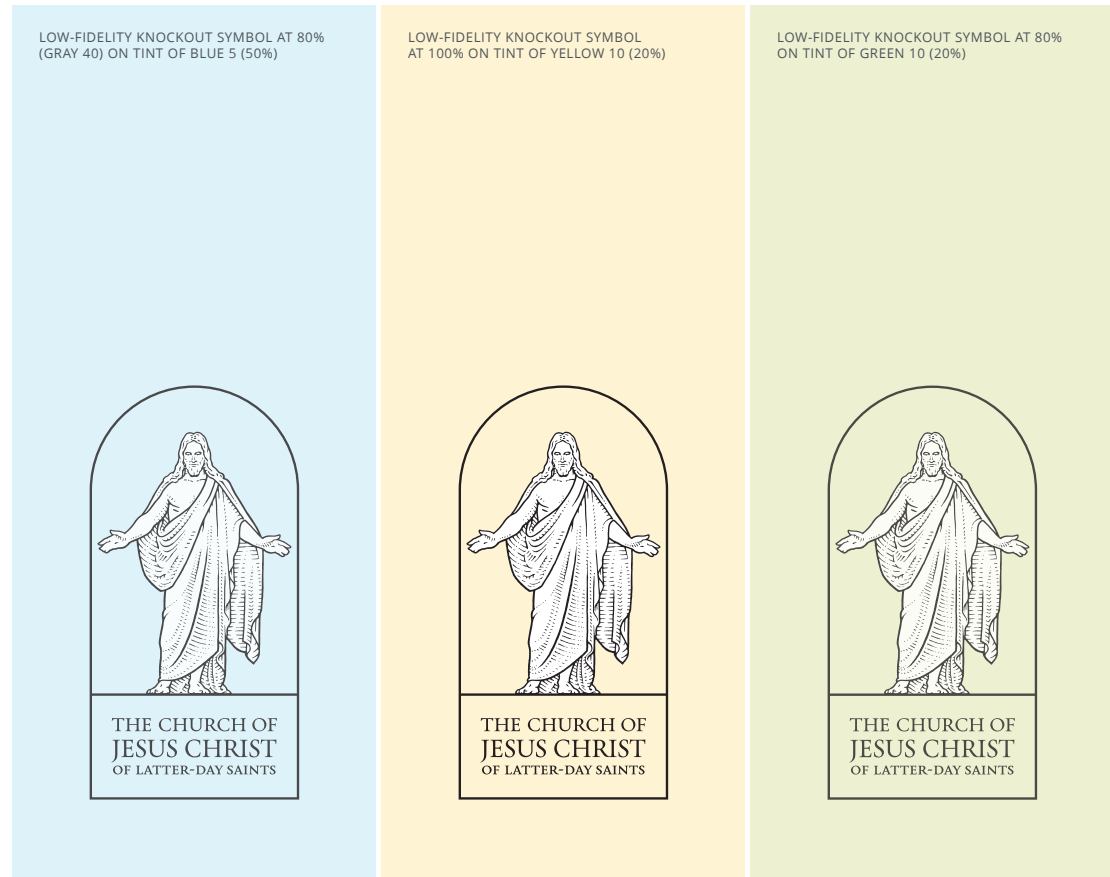
Because of the variety of distribution channels, please work with the VIO to ensure you are using the correct symbol fidelity in your project.

2.1.12 Symbol—Knockout Image on Colors

In the knockout version, the *Christus* figure has a white background while the arch stroke, *Christus* details, and wordmark are produced in black.

Knockout versions of the symbol are available in both configurations. Like the positive and reverse image symbols, the knockout symbol allows a background color to appear within the arch surrounding the white Christus figure.

When using the knockout symbol version, maintain sufficient contrast between the background and the symbol. The opacity of the knockout symbol version may be reduced to 80 percent (equal to Gray 40) to soften the stroke color; however, this will also reduce the opacity of the *Christus* figure. The *Christus* figure should maintain a white appearance.



2.1.13 Simplified Symbol Exceptions

Certain applications of the symbol use a simplified depiction of Christ and do not use the cornerstone or wordmark because of size restrictions. These exceptions have been approved by the VIO. Do not use the simplified symbol for any application beyond those listed at the right.



Simplified symbol print applications

[Gravestone Marker](#)

Simplified symbol digital applications

[Social Media Pages](#)

[Gospel Library App](#)

[Favicon](#)

2.1.14 Symbol—Clear Space

The Church symbol must always be surrounded by a minimum amount of clear space. This maintains the symbol's visual integrity. It should never be crowded by other elements such as text, titles, symbols, illustrations, or photographs.

The symbol should have a minimum amount of clear space (x) on all sides. The measurement of “x” is half the height of the cornerstone. Please note the “x” measurement does not vary from language to language. Any exceptions must be approved by the VIO.



2.1.15 Wordmark Clear Space and Minimum Size

When used alone (see 2.1.6), the wordmark should not be enclosed in the cornerstone or any other outline.

The Church wordmark must always be surrounded by a minimum amount of clear space. This maintains the wordmark's visual integrity. It should never be crowded by other elements such as text, titles, icons, illustrations, or photographs.

The wordmark should have a minimum amount (x) of clear space on all sides. To calculate "x," measure from the top of the large letters, "Jesus Christ," to the top of the first small line below (this includes the spacing between lines).

Please note the "x" measurement varies from language to language. Measure the "x" height based on the language version that will be used.

Minimum Size

Because wordmark shapes vary between languages, the minimum size is based on a percentage rather than a dimension. Wordmarks should not be reduced to less than 28.5 percent of the downloaded image file.


Placement in an Enclosed Area

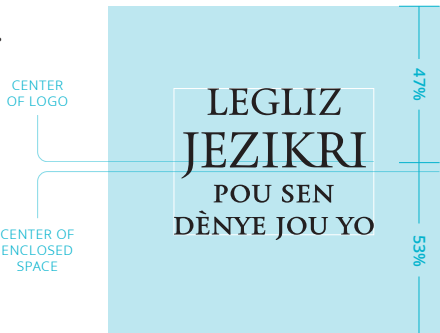
When the wordmark is used in an enclosed area, place it slightly above center so the wordmark feels optically weighted. Approximately 47 percent of the enclosed space should be above the midline of the wordmark and 53 percent below the midline. This provides proper weight and balance.

- Measure "x" from the top of the largest letter to the top of the next line.
- The "x" measurement varies from language to language.
- There must be a minimum of "x" space on each side of the wordmark.
- In enclosed areas, place the wordmark slightly above center.

A.  THE CHURCH OF
JESUS CHRIST
OF LATTER-DAY SAINTS

B.  PĒDĒJO DIENU SVĒTO
JĒZUS KRISTUS
BAZNĪCA

C.  THE CHURCH OF
JESUS CHRIST
OF LATTER-DAY SAINTS

D.  47%
53%
CENTER OF LOGO
CENTER OF ENCLOSED SPACE
LEGLIZ
JEZIKRI
POU SEN
DÈNYE JOU YO

2.1.16 Symbol and Wordmark Colors—Positive Image

The Church symbol and wordmark may always be reproduced in black or an approved color from the *Global Visual Style Guide* color palette (see 2.5). Choose colors that give sufficient contrast (often colors 25 and higher) to the symbol and its background. Use discretion when selecting colors to fit the audience and communication purpose. Keep in mind the sacred nature of the Savior and the name of His Church.

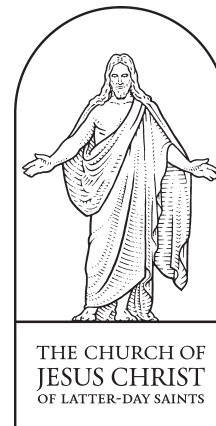
Backgrounds

The symbol may be placed over a subtle pattern. However, the pattern should not continue within the *Christus* arch. Keep in mind the sacred nature of the Savior and the name of His Church.

Minimum Contrast

Always maintain at least a 50 percent value difference in color or luminance between the symbol or wordmark and its background.

-
- ✓ *Never use more than one color or value, because this disrupts the readability and integrity of the symbol and wordmark.*



Black

HEX 000000
CMYK 0, 0, 0, 100
K 100
RGB 0, 0, 0
PMS BLACK C / BLACK U

THE CHURCH OF
JESUS CHRIST
OF LATTER-DAY SAINTS



Blue 35

HEX 005581
CMYK 100, 25, 0, 50
RGB 0, 85, 129
PMS 7693 C / 2187 U

THE CHURCH OF
JESUS CHRIST
OF LATTER-DAY SAINTS

2.1.18 Symbol—Cautions

Shapes

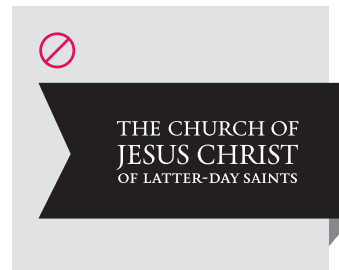
When the symbol or wordmark is used in an enclosed space, the surrounding area must be large enough to be perceived as a general layout area, not a recognizable shape or design.

Legibility

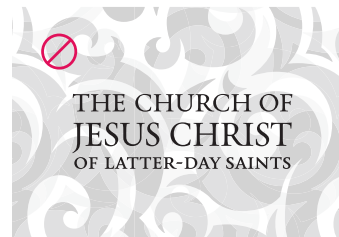
Do not interfere with the recognition and readability of the symbol or wordmark.

Do not intersect the symbol or wordmark with graphics, patterns, or backgrounds with contrasting colors. Do not use the symbol or wordmark in a repeating pattern. Keep in mind the sacred nature of the Savior and the name of His Church.

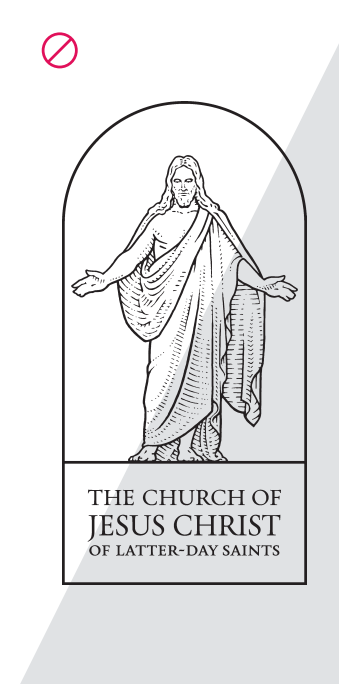
The symbol or wordmark should appear independent of its surroundings.



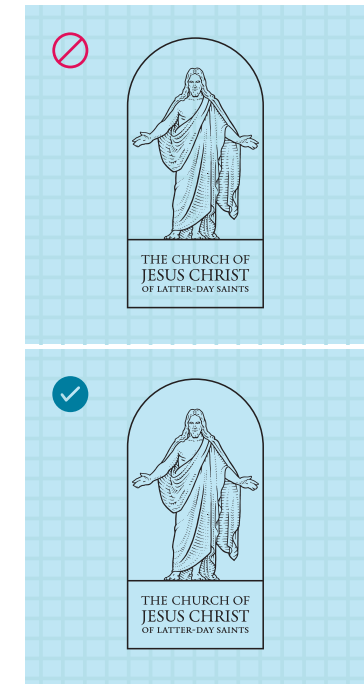
Do not place the symbol or wordmark on busy, patterned backgrounds.



Background shapes (including light rays) should not transect the symbol or wordmark.



Background patterns should not continue within the Christus arch. (See example below.)

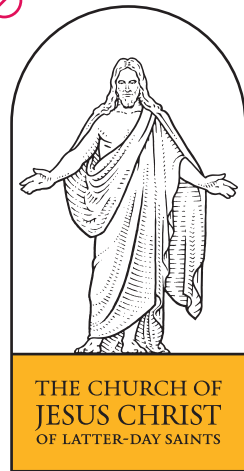


In the correct example, a primary background color fills the Christus arch shape "knocking out" the pattern.

2.1.18 Symbol—Cautions (continued)



Do not add a drop shadow.



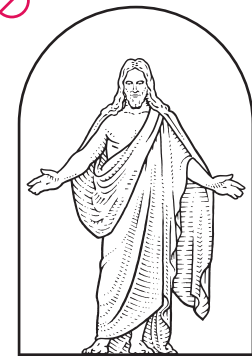
Do not fill the cornerstone or symbol with a background color, including white.



Do not add color to parts of the symbol.



Do not remove the wordmark from the symbol.

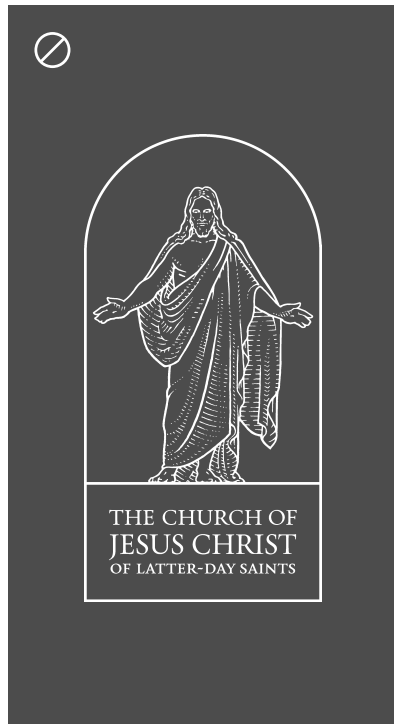


Do not separate the Christus arch from the rest of the symbol.

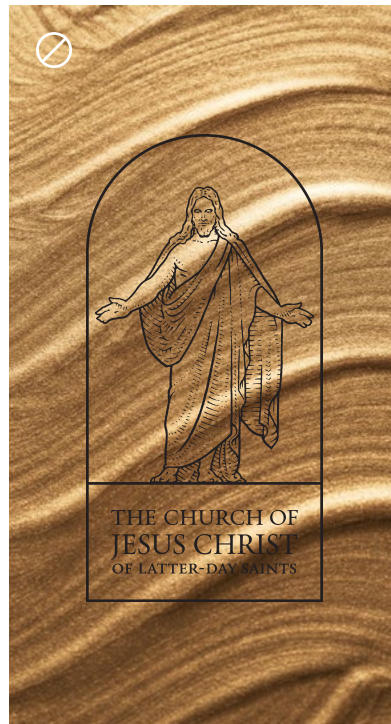


Do not use the cornerstone alone. The wordmark, when not enclosed, may be used alone.

2.1.18 Symbol—Cautions (continued)



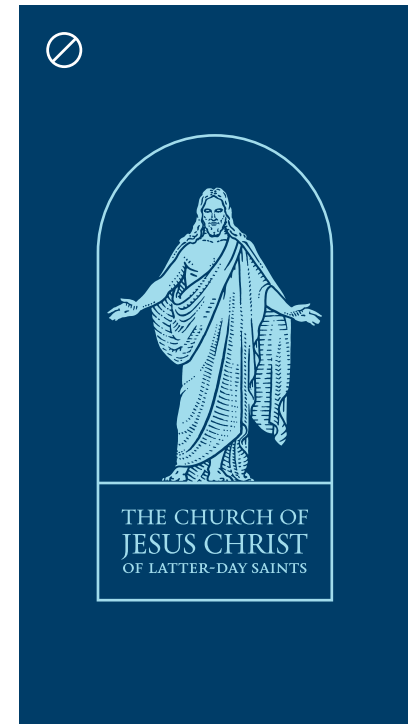
Do not use the positive version of the symbol in a reversed treatment.



Do not place the symbol or wordmark on busy, patterned backgrounds.



Do not add a white box in the cornerstone area of the symbol.



Do not use the reversed version of the symbol in a color other than white.

2. Design Elements

2.1.19 Samples



Official Correspondence Wordmark

Stationery applications use the wordmark only. Do not recreate stationery designs. Approved files may be accessed in Church asset management systems (see 2.1.20).

2.1.19 Samples

SISTER RAMIREZ

LA IGLESIA DE
JESUCRISTO
DE LOS SANTOS
DE LOS ÚLTIMOS DÍAS

ELDER MIYASAKI

THE CHURCH OF
JESUS CHRIST
OF LATTER-DAY SAINTS

PRESIDENT MIYASAKI

Texas Houston Mission

THE CHURCH OF
JESUS CHRIST
OF LATTER-DAY SAINTS

ELDER KONOLD

KIRCHE
JESU CHRISTI
DER HEILIGEN
DER LETZTEN TAGE

Missionary Name Tags

Wordmark

*The wordmark will continue to be
used on missionary tags.*

2.1.19 Samples



Official Closing Slate High-Fidelity Symbol

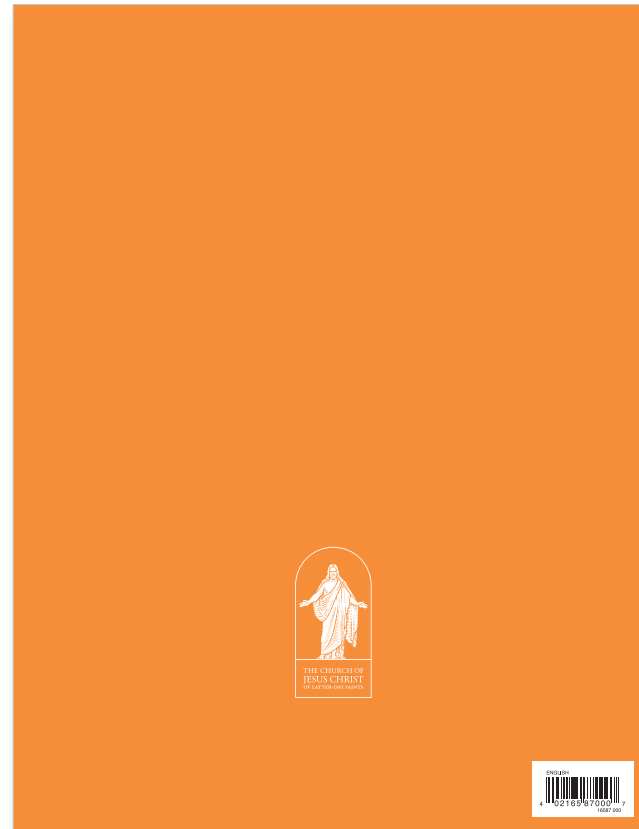
The high-definition closing slate will always use the high-fidelity symbol as shown at the left in preapproved colors. Please do not create a similar symbol animation.

2.1.19 Samples

**Social Media Post**
High-Fidelity Symbol

Similar to the final state of the HD closing slate, the high-fidelity version of the symbol may also be used to sign off animated, official social media posts. These assets are available from the closing slate library.

2.1.19 Samples

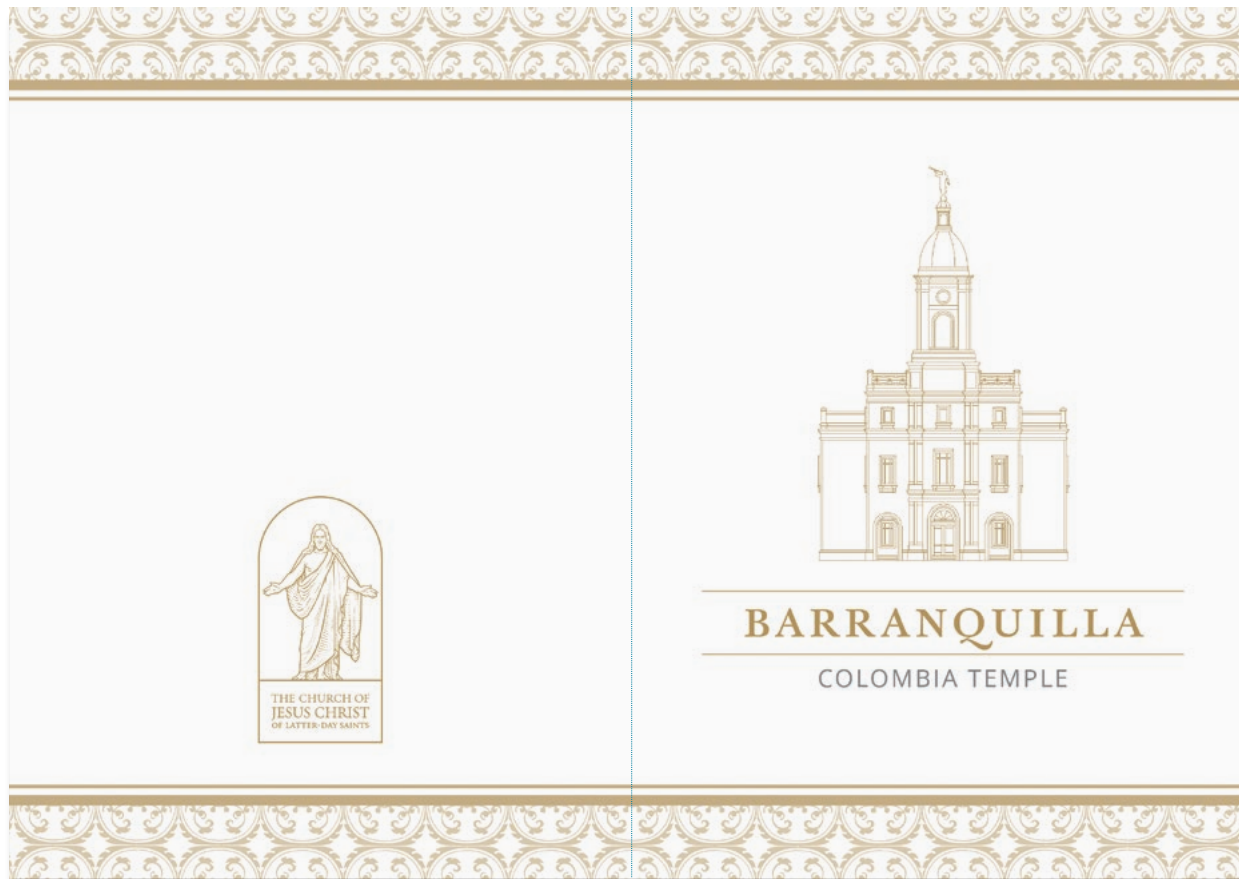


Manual

Low-Fidelity Symbol

The low-fidelity symbol configuration will be used on the back of official manuals as shown here. Please note the correct reversed version is used at an approved size (width greater than .8125"/2.06 cm).

2.1.19 Samples

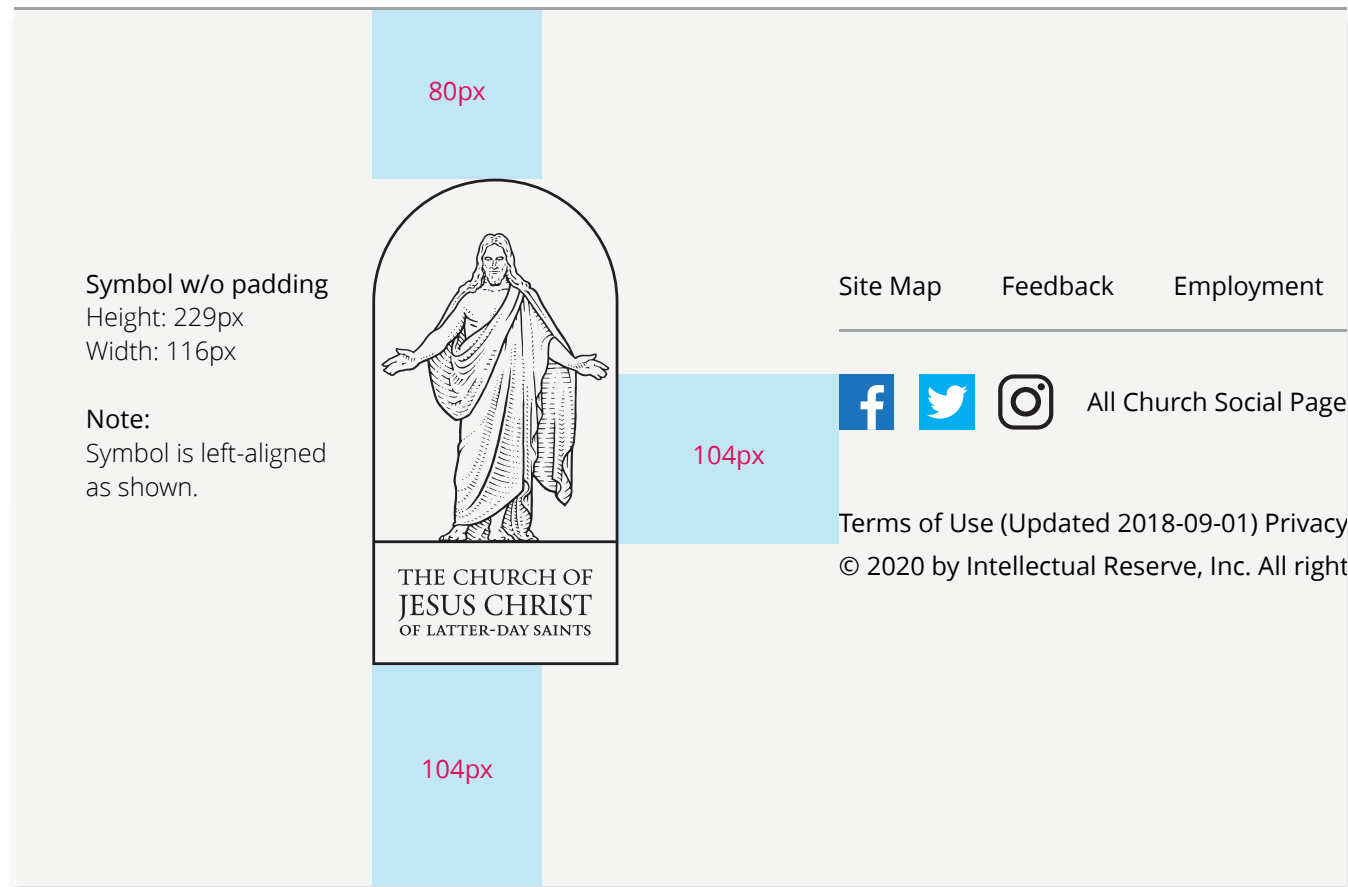


Invitation

Low-Fidelity Symbol

The low-fidelity symbol configuration is used here in an approved color with sufficient contrast. Please note the correct positive version is used at an approved size (width greater than .8125"/2.06 cm).

2.1.19 Samples

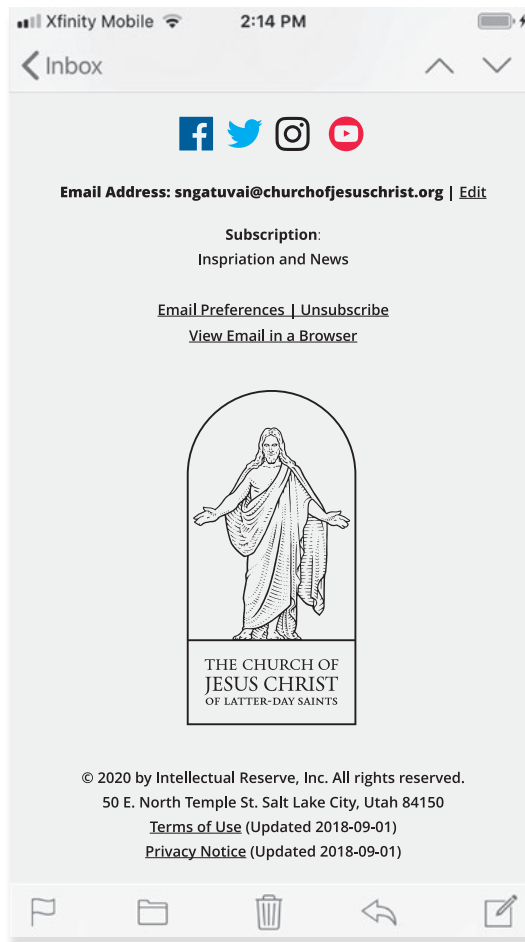


Website Footer

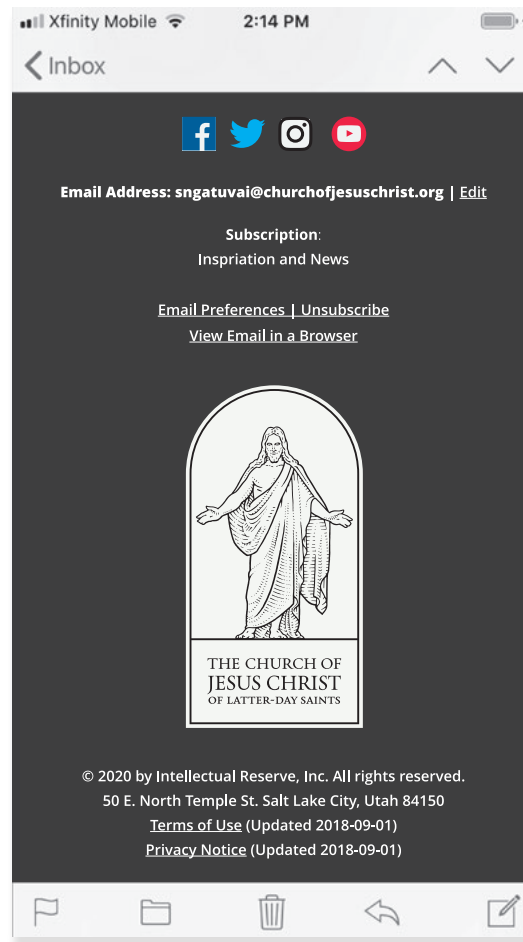
Low-Fidelity Symbol

The standard website footer should be treated as shown at the left.

2.1.19 Samples



EMAIL FOOTER: LIGHT MODE VIEW



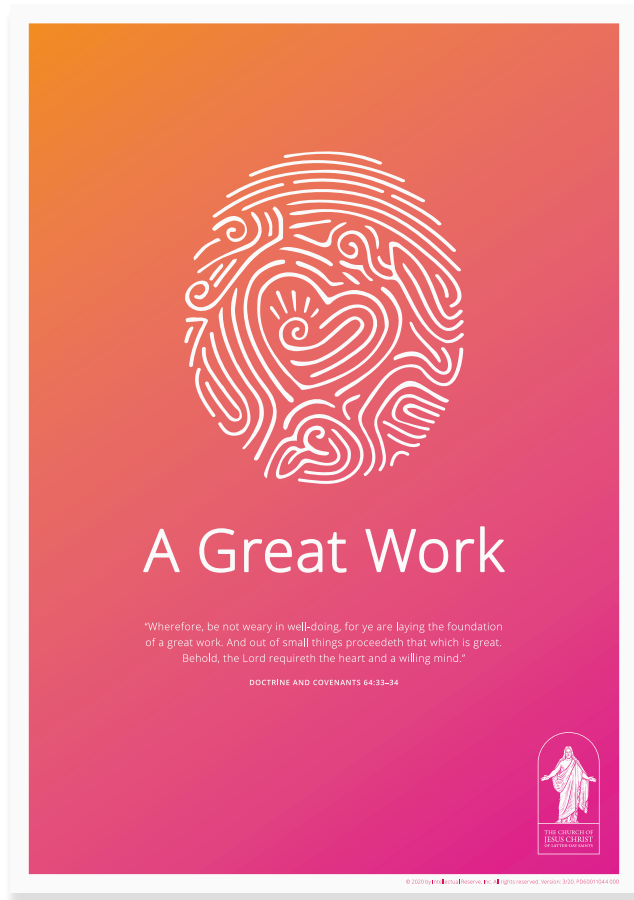
EMAIL FOOTER: DARK MODE VIEW

Email

Low-Fidelity Symbol

Samples at the left represent the footer to be used in all official email communications. Note the use of the low-fidelity symbol on both light and dark operating system themes.

2.1.19 Samples



Posters

Low-Fidelity Symbol and Wordmark

Because of the simpler illustration lines, the low-fidelity symbol in positive or reverse holds up best for print applications. The samples at the left also show how layouts can vary when using the symbol vs. the wordmark only.

2.1.19 Samples

Memorandum

Date: August 1, 2020


To: Aliquet bibendum enim, Nunc vel risus

CC: Ipsum a arcu, Dolor sit amet, Consectetur adipiscing elit, Sed do eiusmod tempor, Incidunt ut labore

From: Bibendum at varius vel pharetra

Dept: Tristique et egestast

Subject: Lorem ipsum dolor sit amet



Sagittis vitae et leo duis ut diam quam nulla portitor. Feugiat nibh sed pulvinar proin gravida hendrerit lectus a.

Commodo quis imperdiet massa tincidunt. Nunc id cursus metus aliquam. Urna cursus eget nunc scelerisque viverra mauris in aliquam. Accumsan lacus vel facilisis volutpat est. At in tellus integer feugiat scelerisque varius. Nunc aliquet bibendum enim facilisis gravida neque. Viverra aliquet eget sit amet tellus cras adipiscing enim eu. Tortor dignissim convallis aenean et. Nunc sed augue lacus viverra. Pellentesque massa placerat duis ultricies lacus sed turpis tincidunt id.

Id volutpat lacus laoreet non curabitur. Sit amet consectetur adipiscing elit ut aliquam purus. Euismod quis viverra nibh cras pulvinar mattis nunc. In iaculis nunc sed augue lacus viverra vitae congue eu.

Eget aliquet nibh

A erat nam at lectus urna. Congue quisque egestas diam in arcu cursus euismod quis. Risus at ultrices mi tempus imperdiet nulla malesuada pellentesque elit.

- Quis lectus nulla at volutpat diam
- Mauris augue

Dignissim cras tincidunt lobortis feugiat vivamus.

Varius quam quisque id diam. Et tortor consequat id porta nibh venenatis cras sed. Cursus risus at ultrices mi tempus imperdiet nulla malesuada pellentesque. Morbi tristique senectus et netus et malesuada fames ac.

Version A-0020


Notice

Date: August 1, 2020

To: Ipsum a arcu, Dolor sit amet, Consectetur adipiscing elit, Sed do eiusmod tempor, Incidunt ut labore

From: Bibendum at varius vel pharetra

Subject: Lorem ipsum dolor sit amet



Integer feugiat scelerisque varius morbi enim nunc. Aliquet eget sit amet tellus cras adipiscing enim eu. Dignissim enim sit amet venenatis urna cursus eget nunc scelerisque. Vestibulum lorem sed risus ultricies tristique nulla.

Egestas fringilla phasellus faucibus scelerisque eleifend donec. Vitae nunc sed velit dignissim sodales ut eu. Tortor dignissim convallis aenean et tortor at risus viverra adipiscing.

Non curabitur gravida arcu ac. Nec nam aliquam sem et tortor consequat. Eu mi bibendum neque egestas congue. Mauris ultrices eros in cursus turpis massa. Placerat vestibulum lectus mauris ultrices eros in cursus turpis. Sed augue lacus viverra vitae congue eu consequat ac felis.

Fermentum leo vel

Aliquet bibendum enim facilisis gravida neque convallis a cras. Nunc vel risus commodo viverra. Tincidunt eget nullam non nisi est sit amet facilisis. Nibh praesent tristique magna sit amet purus gravida.

- Quis lectus nulla at volutpat diam
- Mauris augue

- Eget nulla facilisi etiam dignissim diam quis
- Tincidunt eget nullam non nisi est sit amet facilisis
- Sit amet consectetur adipiscing elit pellentesque habitant

Dignissim cras tincidunt lobortis feugiat vivamus.

Posuere morbi leo urna molestie at elementum eu. Posuere ac ut consequat semper viverra nam libero justo. Non arcu risus quis varius quam quisque id diam vel. Ut venenatis tellus in metus vulputate eu scelerisque. Sagittis vitae et leo duis ut diam quam. At lectus urna duis convallis convallis tellus id. Metus vulputate eu scelerisque felis imperdiet proin fermentum leo.

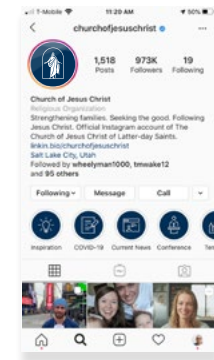
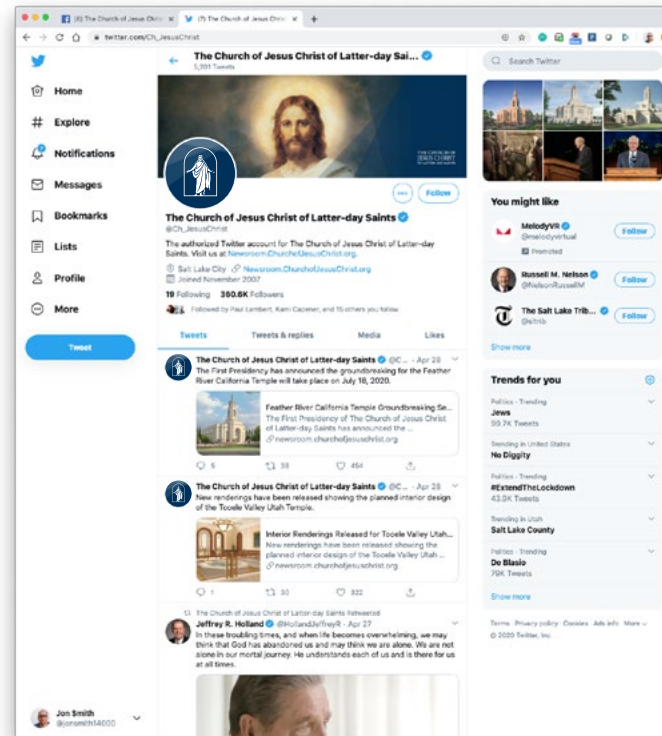
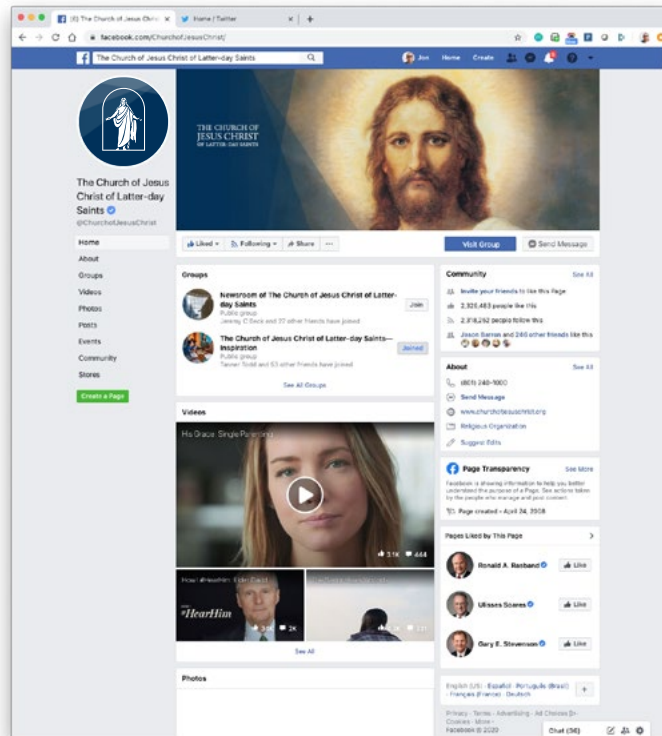
Version A-0020

Official Notices and Memos

Low-Fidelity Symbol

The low-fidelity symbol configuration is used for all official notices and memos. Adjustments have been made to this version to minimize distortion and maintain proper representation of the symbol even on a typical desktop printer.

2.1.19 Samples



Social Media Pages Simplified Symbol

To accommodate the size restrictions typical in digital products, the simplified symbol is used in most social media icon identifiers.

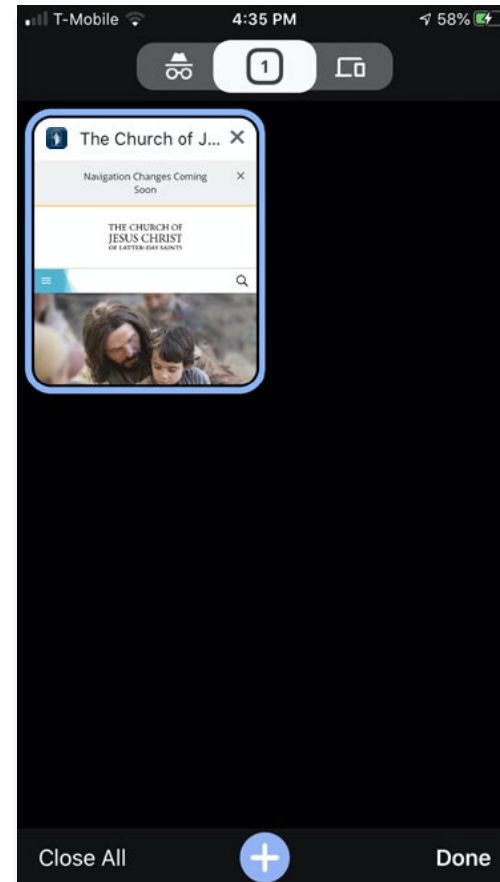
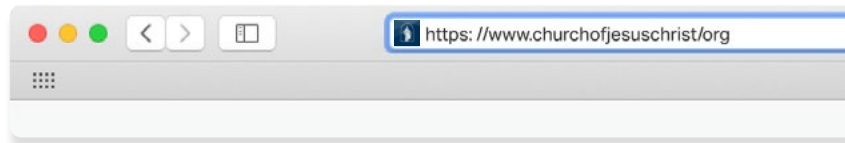
2.1.19 Samples



Gospel Library App Simplified Symbol

The simplified symbol is used for official digital products because of their extremely limited pixel dimensions. The simplified symbol is reserved for a limited number of applications shown in this guide (see 2.1.13).

2.1.19 Samples



Favicon

Simplified Symbol

At its smallest size, the simplified symbol serves as a visual reference on official websites.

2.1.19 Samples



Gravestone Marker

Simplified Symbol

The simplified symbol is used on gravestone markers because of the unique production requirements. This is one of the limited uses of the simplified symbol (see 2.1.13).

2.1.20 Obtaining Symbol Files

Symbol and wordmark files are organized by channel use and accessed through corresponding asset management systems.

✓ If you have trouble accessing these files, please contact the VIO at 1-801-240-1302 or VIO@ChurchofJesusChrist.org.

Print:

TitanDam.ChurchofJesusChrist.org (AEM)



Social Media:

psdAssets.ChurchofJesusChrist.org (Nuxeo)



Web:

Titan.ChurchofJesusChrist.org (Titan)



International Area Channels:

psdAssets.ChurchofJesusChrist.org (Nuxeo)



Video:

psdAssets.ChurchofJesusChrist.org (Nuxeo)



2.2 Print Formats

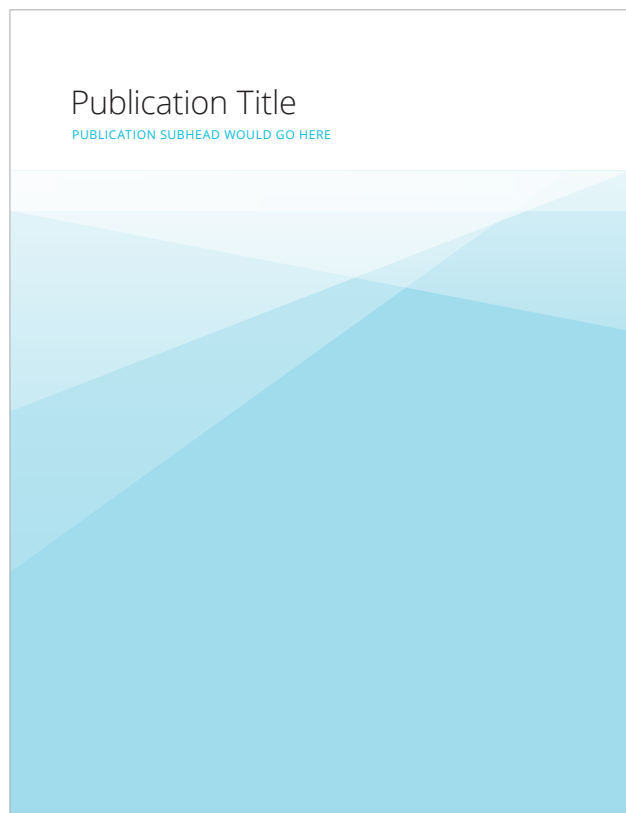
The size and shape of our publications fit in an established range of formats that creates familiarity and uniformity throughout the global Church. Our internal departments have defined these formats in cooperation with various regions to work within international standards and reap significant cost savings.



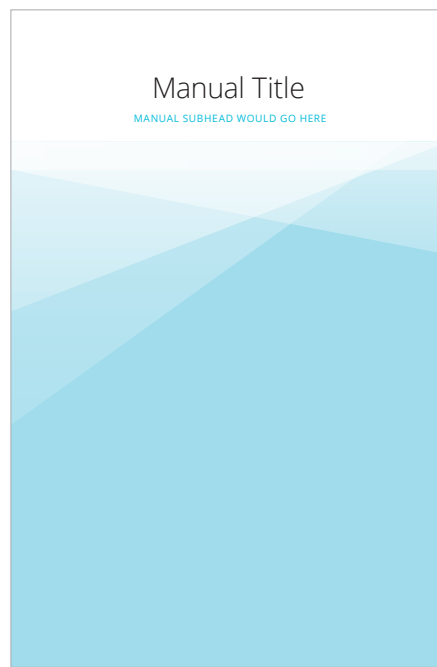
HORIZONTAL LETTER (8.375" X 10.875")

Used sparingly for guidelines, like this book.

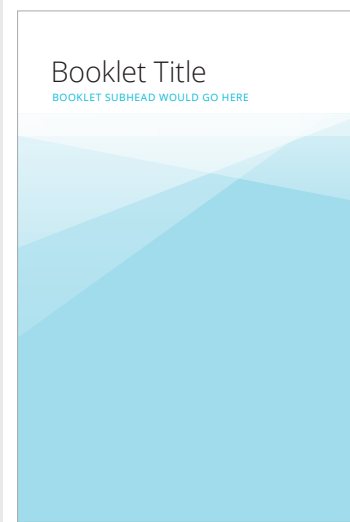
2. Design Elements



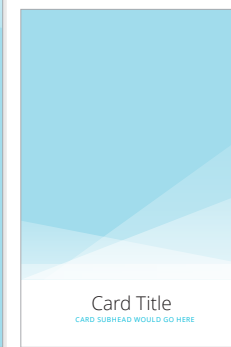
VERTICAL LETTER (8.375" X 10.875")
Best for 3-ring binders



MANUAL (6" X 9")
Standard for all gospel
study manuals



BOOKLET (4.75" X 7")
Used for small
printed pieces



CARD (3.125" X 4.625")
Standard for pass-along
and other cards

2.3 Grid

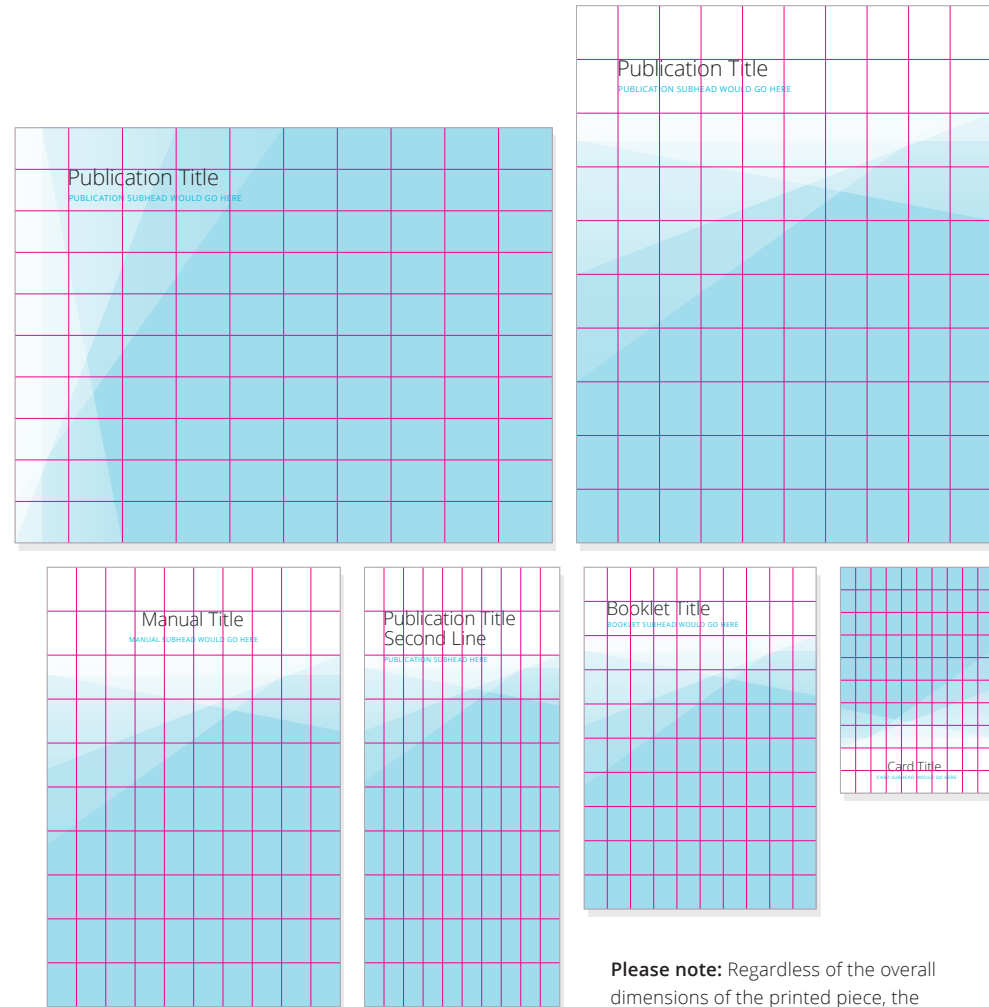
2.3.1 Print Grid

Layouts based on an underlying grid are more likely to have an overall visual consistency than those without a grid. The grid system outlined here will help you establish hierarchies between graphics, imagery, and type. When applied consistently, the grid will help us achieve a powerful and cohesive print design presence.



Grid Construction

In order to create the print grid, divide both the vertical and horizontal trim size of your document by ten. This gives you a 10 x 10 grid. All of the layouts in this guide are based on this grid. Occasionally, it is helpful to split the units on the grid in half. This creates more options for the placement of various elements while still aligning with the overall grid.



Please note: Regardless of the overall dimensions of the printed piece, the 10 x 10 grid extends edge to edge, vertically and horizontally.

2.3.2 Digital Grid

Unlike print materials that have fixed measurements, digital products will be applied to a variety of devices and screen sizes. To allow for these variations, digital products are created using responsive web design and a fluid 12-column digital grid. This approach allows the same design to apply to screens both large and small.

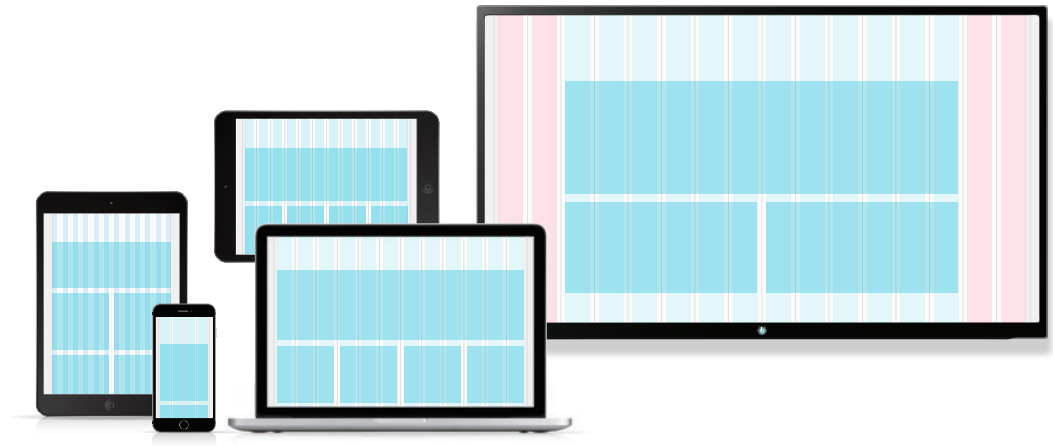
Mobile First

Digital products should use a mobile-first strategy: designs should be tailored for easy reading, navigation, and access on a handheld device.

- Identify the most important content.
- Be mindful of text and image size on small devices.
- Make navigation, links, and buttons easy to manipulate.



Although research shows a large proportion of Church digital product viewers use desktops and laptops, global mobile views continue to increase. For example, in October 2015 over 50 percent of general conference streams were viewed on a mobile device. By applying a mobile-first strategy, we help ensure a positive user experience now and in the future.



In responsive design, column measurements are determined not by a defined pixel count, but by a percentage of the viewing screen. Responsively designed components will determine these measurements automatically.

SMALL MOBILE DEVICES (PHONES)

Grid: 4 columns

Layout: 1-column. Use 2-column layouts sparingly. Information should not be dense.

User Interaction: Finger touch. Design interaction points for easy manipulation.

LARGER MOBILE DEVICES (TABLETS)

Grid: 12 columns

Layout: 1- or 2-column layouts in portrait orientation. Up to 4 columns in landscape. Medium to loose information density.

User Interaction: Finger touch. Design interaction points for easy manipulation.

MONITORS (LAPTOPS, DESKTOPS)

Grid: 12 columns

Layout: Accommodates a variety of column layouts. Dense information may be appropriate, but always consider readability.

User Interaction: Keyboard, mouse, or trackpad allow for smaller interaction points.

TELEVISIONS OR PROJECTED SCREENS

Grid: 12 columns with a 2-column margin on either side. Do not place content in the margins, even for full-bleed images.

Layout: Treat as a tablet to accommodate lower resolutions. Loose information density.

User Interaction: Use large interaction points for simple navigation by game controller, phone, or traditional remote control.

2.4 Typography

Typography is an essential part of the “visual language” in the Church’s identity. Used consistently, typography is a powerful, dependable way to unify our look, even across thousands of varied communications.

The number of primary typefaces for the Church is purposefully limited to promote uniformity. However, thoughtful use of the various font weights and styles can create a striking range of looks and tones.



McKay and **Zoram** are the only approved typefaces for Church communications. These fonts may not be available in some language writing systems. Please see the *Translation Style Guide* for language-specific font requirements. Any exceptions must be approved by the Visual Identity Office.

McKay

McKay Italic

MCKAY (SERIF)

A graceful serif font family, McKay has a classic style. It will be the most commonly used typeface in the Church identity.

Zoram Semibold

Zoram Light

ZORAM (SANS SERIF)

As a sans serif typeface, Zoram has a more modern, graphic flavor. It adds elements of contrast and legibility to our typography. Zoram replaces the use of Helam.

2.5 Colors

An optimistic grouping of colors, the color palette for the Church visual style suggests warmth and brightness while including layers of depth. The tone for a particular communication can be conveyed by using colors that are bright, vibrant, and friendly—or we can suggest humility, sacredness, and reverence with a different color combination. These colors are easy to combine with neutrals; plus, the monochromatic color options naturally help depict the concept of light.

By using the same palette throughout our communications, we maintain consistency, avoid confusion, and create quick recognition for the Church.

PROPOSED EXPANSION TO THE GLOBAL VISUAL STYLE GUIDE PRINT COLOR PALETTE / ALL COLOR SWATCHES SHOWN HERE ARE CMYK MIXES
VERSION 4.0

BLUE 5	BLUE 10	BLUE 15	BLUE 20	BLUE 25	BLUE 30	BLUE 35	BLUE 40
HEX# B0EEFC CMYK 23, 0, 3, 0 RGB 176, 238, 252 PMS 9441C PMS 7435U	HEX# 7DE3F4 CMYK 34, 0, 6, 0 RGB 125, 227, 244 PMS 304C PMS 635U	HEX# 49CCE6 CMYK 47, 0, 10, 0 RGB 73, 204, 239 PMS 310C PMS 310U	HEX# 01B6D1 CMYK 54, 0, 15, 5 RGB 1, 182, 209 PMS 631C PMS 3125U	HEX# 007DA5 CMYK 100, 0, 10, 35 RGB 0, 125, 165 PMS 633C PMS 314U	HEX# 006184 CMYK 100, 13, 10, 41 RGB 0, 97, 132 PMS 634C PMS 308U	HEX# 005175 CMYK 100, 25, 0, 50 RGB 0, 81, 117 PMS 7693C PMS 7692U	HEX# 003057 CMYK 100, 40, 0, 60 RGB 0, 48, 87 PMS 7694C PMS 540U
RED 5	RED 10	RED 15	RED 20	RED 25	RED 30	RED 35	RED 40
HEX# F0A182 CMYK 0, 50, 20, 0 RGB 253, 161, 178 PMS 1775C PMS 183U	HEX# FC4E6D CMYK 0, 82, 37, 0 RGB 252, 78, 109 PMS 198C PMS 1925U	HEX# E16F5A CMYK 0, 100, 45, 5 RGB 225, 15, 90 PMS 198C PMS Rubine Red C	HEX# B0D057 CMYK 0, 100, 26, 24 RGB 189, 0, 87 PMS 213C PMS 220U	HEX# A0604E CMYK 0, 100, 25, 45 RGB 166, 0, 78 PMS 7435C PMS 220U	HEX# B712AA CMYK 15, 100, 21, 48 RGB 143, 16, 74 PMS 7435C PMS 7648U	HEX# 70803F CMYK 0, 100, 15, 55 RGB 125, 0, 63 PMS 221C PMS 7435U	HEX# 6E0033 CMYK 18, 100, 45, 67 RGB 110, 13, 51 PMS 222U
YELLOW 5	YELLOW 10	YELLOW 15	YELLOW 20	YELLOW 25	YELLOW 30	YELLOW 35	YELLOW 40
HEX# FFD61A CMYK 0, 11, 100, 0 RGB 255, 214, 26 PMS 122C PMS 114U	HEX# FFB81C CMYK 0, 20, 100, 0 RGB 255, 184, 28 PMS 1235C PMS 7248U	HEX# FFA61A CMYK 0, 40, 100, 0 RGB 255, 166, 26 PMS 1375C PMS 123U	HEX# F68D2E CMYK 0, 54, 87, 0 RGB 246, 141, 46 PMS 1375C PMS 144U	HEX# E6A1F CMYK 0, 80, 100, 5 RGB 230, 106, 31 PMS 7578C PMS 166U	HEX# D45311 CMYK 5, 77, 100, 15 RGB 212, 83, 17 PMS 167C PMS 190U	HEX# 97A027 CMYK 6, 85, 100, 45 RGB 151, 74, 7 PMS 1535C PMS 174U	HEX# 674730 CMYK 36, 67, 85, 74 RGB 105, 71, 48 PMS 7580C PMS 1545U
GREEN 5	GREEN 10	GREEN 15	GREEN 20	GREEN 25	GREEN 30	GREEN 35	GREEN 40
HEX# D3E952 CMYK 15, 0, 88, 0 RGB 211, 233, 82 PMS 584C PMS 585U	HEX# B0D21E CMYK 20, 0, 100, 10 RGB 190, 210, 30 PMS 583C PMS 584U	HEX# 93C742 CMYK 32, 0, 100, 0 RGB 147, 199, 66 PMS 583C PMS 367U	HEX# 6DB344 CMYK 60, 98, 7, 0 RGB 109, 179, 64 PMS 583C PMS 376U	HEX# 50A83E CMYK 75, 0, 100, 6 RGB 89, 168, 62 PMS 583C PMS 347U	HEX# 318D43 CMYK 76, 4, 100, 21 RGB 49, 141, 67 PMS 7741C PMS 348U	HEX# 20683F CMYK 78, 13, 77, 45 RGB 32, 107, 63 PMS 7736C PMS 349U	HEX# 235C39 CMYK 56, 0, 58, 78 RGB 35, 92, 53 PMS 7736C PMS 357U

GRAY 5	GRAY 10	GRAY 15	GRAY 20	GRAY 25	GRAY 30	GRAY 35	GRAY 40
HEX# E0E2E2 CMYK 0, 0, 1, 9 K 10 RGB 224, 226, 226 PMS NA PMS Cool Gray 1U	HEX# D0D3D3 CMYK 7, 3, 5, 8 K 20 RGB 208, 211, 211 PMS NA PMS Cool Gray 1U	HEX# B0B0B0 CMYK 20, 12, 17, 5 K 28 RGB 189, 192, 192 PMS NA PMS Cool Gray 3U	HEX# A9A9A9 CMYK 22, 12, 7, 30 K 40 RGB 169, 173, 173 PMS NA PMS Cool Gray 6U	HEX# 90A1A1 CMYK 23, 25, 10, 45 K 45 RGB 161, 161, 161 PMS NA PMS Cool Gray 7U	HEX# 87A8A8 CMYK 23, 16, 13, 46 K 55 RGB 135, 138, 140 PMS NA PMS Cool Gray 9U	HEX# 676B6E CMYK 3, 0, 5, 73 K 80 RGB 103, 107, 110 PMS NA PMS Cool Gray 10C	HEX# 53575B CMYK 65, 52, 48, 34 K 80 RGB 83, 87, 91 PMS NA PMS Cool Gray 11C
BLACK	RICH BLACK						
HEX# 000000 CMYK 0, 0, 0, 100 K 100 RGB 0, 0, 0 PMS Black C PMS Black U	HEX# 000000 CMYK 75, 68, 67, 90 K 100 RGB 0, 0, 0 PMS N/A PMS N/A						

NEUTRAL 5	NEUTRAL 10	NEUTRAL 15	NEUTRAL 20	NEUTRAL 25	NEUTRAL 30	NEUTRAL 35	NEUTRAL 40
HEX# EFEFE7 CMYK 5, 1, 8, 0 RGB 239, 239, 231 PMS WARM GRAY 1C PMS 7527U	HEX# E6E6D0 CMYK 7, 6, 10, 0 RGB 233, 230, 224 PMS WARM GRAY 2C PMS 7534U	HEX# E3E3D9 CMYK 7, 8, 13, 0 RGB 227, 227, 217 PMS 7534C PMS 7534U	HEX# D5CFB6 CMYK 16, 15, 34, 0 RGB 213, 207, 190 PMS 406C PMS 7528U	HEX# C8C8AB CMYK 22, 20, 33, 0 RGB 200, 192, 171 PMS 7535C PMS 406U	HEX# C8B8AD CMYK 23, 20, 31, 0 RGB 198, 191, 173 PMS 401C PMS 7529U	HEX# BEB087 CMYK 27, 27, 42, 0 RGB 190, 176, 151 PMS 7529C PMS 7530U	HEX# B3A18D CMYK 31, 33, 44, 1 RGB 179, 161, 141 PMS 7530C PMS 7530U

CHRISTMAS CAMPAIGN PALETTE - To be used only with Christmas-related materials.

CHRISTMAS RED	GREEN 30	GOLD 30	GOLD 20	CHRISTMAS GOLD METALLIC	20% Tint	CHRISTMAS DEEP RED	GRAY 50
HEX# D50032 CMYK 10, 100, 86, 2 RGB 213, 0, 50 PMS 199C	HEX# 318D43 CMYK 76, 4, 100, 21 RGB 49, 141, 67 PMS 7741C	HEX# D8B068 CMYK 15, 29, 70, 0 RGB 219, 191, 107 PMS 7551C	HEX# C1A01E CMYK 0, 17, 94, 27 RGB 193, 160, 30 PMS 7553C	PMS 871C Metallic Use for metallics, liquid color	HEX# F8F0E4 CMYK 2, 4, 9, 0 RGB 248, 240, 228 PMS 7551C	HEX# 992A31 CMYK 26, 98, 80, 23 RGB 153, 33, 49 PMS 201C	HEX# 35383A CMYK 72, 63, 59, 53 RGB 52, 56, 58 PMS 433C

EASTER CAMPAIGN PALETTE - To be used only with Easter-related materials.

PURPLE 40	PURPLE 30	PURPLE 10	GREEN 40	GREEN 30—20% Tint	GREEN 30—40% Tint	GOLD 20	GOLD 10	GOLD 10—20% Tint
HEX# 432554 CMYK 80, 94, 36, 32 RGB 67, 37, 84 PMS 2627U	HEX# 592569 CMYK 76, 100, 26, 15 RGB 87, 87, 105 PMS 526U	HEX# A16FAF CMYK 39, 65, 0, 0 RGB 161, 111, 175 PMS 2567U	HEX# 235C35 CMYK 56, 0, 58, 78 RGB 35, 92, 53 PMS 7736C	HEX# BEA8B0 CMYK 51, 19, 62, 1 RGB 145, 160, 128 PMS 7741C	HEX# B0C0A2 CMYK 34, 13, 41, 0 RGB 176, 192, 162 PMS 7741C	HEX# C1A01E CMYK 0, 17, 94, 27 RGB 193, 160, 30 PMS 7553C	HEX# D8B068 CMYK 15, 22, 70, 0 RGB 219, 191, 107 PMS 7551C	HEX# F8F0E4 CMYK 2, 4, 9, 0 RGB 248, 240, 228 PMS 7551C



Connections to color

Research participants in all groups consistently associate blues and greens with growth and spirituality. People track warm hues to their relationship with God.

2.6 Imagery

Images have an innate power to educate, suggest ideas, capture truths, and evoke emotions. The photos, illustrations, depictions of Christ, and other imagery that we select should hearken to our theme of light as well as reflect our key attributes.



Research respondents show a clear preference for images that are personal, candid, human, and authentic.



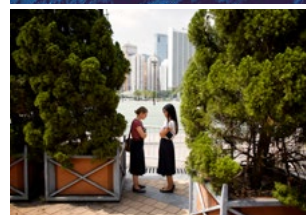
DO use both color and black-and-white images. Seek creative use of light.

DO capture members and moments “as is.” Images should be honest.

DO strive for images that suggest “doing” and convey an individual’s story. When possible, use the names of people in images to add credibility.

DO capture context in the surroundings. Let the environment help tell the story, and avoid cropping out the image’s frame of reference.

DO capitalize on metaphors that bring interest and meaning.



2.6.1 Images to Avoid

Avoid images that look contrived or outdated. These can detract from the intended message.



DO NOT use posed or staged images. Avoid casting models, prescribing wardrobes, or idealizing personal grooming and appearance.

DO NOT remove flaws that make a person or place less genuine. Do not artificially colorize or tint images.

DO NOT present collections of images that are overly homogeneous. While members of a group in a single image might be similar to each other (such as a family), the images throughout the publication should reflect the natural diversity of Church membership.

DO NOT use obviously outdated images unless the age of the image adds authenticity to the story or subject.



Use studio shots sparingly. They should not be a substitute for authentic settings.



Do not use obvious staging of props with soft artificial lighting.



Do not use visual clichés.



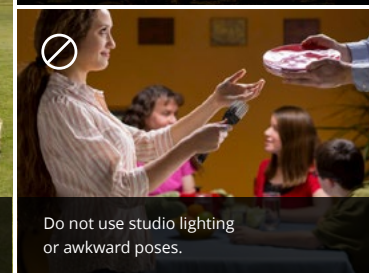
Unless the story is specific to the area, do not use the Wasatch Front as an obvious setting.



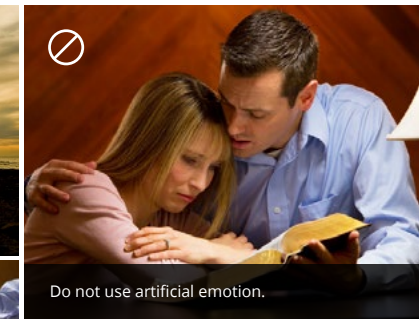
Do not use staged situations or prescribe actions.



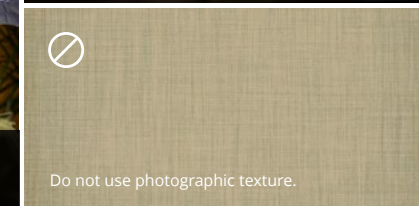
Do not use studio lighting or awkward poses.



Do not use artificial emotion.



Do not use photographic texture.



2.6.2 Lifestyle

When possible, shoot new photography that applies to the subject matter or use imagery from style.lds.org that meets these standards. Avoid using commercial stock images. Lifestyle imagery should capture real moments in the lives of members around the world.

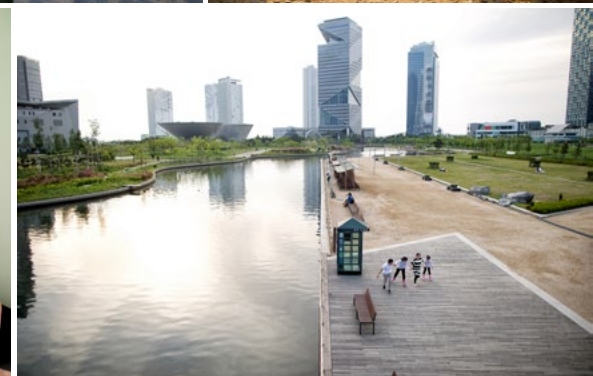


DO capture authentic, candid, and spontaneous shots. Look for images that give context or tell a story.

DO embrace diversity of age, ethnicity, locations, and economic situations. Ensure imagery reflects the worldwide people and places of the Church.

DO concentrate on people as opposed to the institution.

DO use architectural and natural scenes that inspire or communicate a message.



2.6.3 Sacred Events and Locations

Because of their sacred nature, ordinances, blessings, and sacrament meetings should *not* be photographed. Instead, consult with local leadership to capture images before or after ordinances or sacrament meetings are held. Authentic shots of people naturally positioned, expressing unvarnished emotions, are highly preferred to staged situations.

With permission, it is appropriate to photograph classroom settings, activities, and meetings exclusive of sacrament meeting. Any photos taken on temple grounds require advance authorization from the Temple Department.

Ensure that proper releases have been granted for photos taken during general conference. Permission must be granted for photos that portray subjects beyond a journalistic mention of general conference.

Note: Written permission to use a person's photo may be required. Contact the Correlation Intellectual Property Division in advance for assistance with photo releases.



DO plan your photos around real events, allowing sufficient time to obtain permission from local leadership and individuals involved.

DO maintain natural arrangements of people as they would be during blessings, ordinances, and similar events.

DO NOT stage sacred scenarios or cast models. Do not artificially position individuals or rearrange background settings to create an “ideal.”

2.6.4 Leadership Portraits

Photos of the First Presidency, Apostles, General Church Officers, and members of the Quorums of the Seventy fall into two categories: portraits and ministry. In either case, photos of Church leaders should convey warmth, humility, and humanity.

Leadership Portraits

Portrait shots are used in Church communications that are more formal in tone (see section 3).

- Studio shots
- Subject is generally looking at the camera
- Black-and-white or color photos



DO use the most recent portrait of a leader available unless an earlier portrait adds specific context to the story.



2.6.5 Leadership Ministering

Leadership Ministry Images

Ministry images are less formal (see section 3) and show leaders interacting with people, fulfilling responsibilities, or participating in daily activities. Photos of Church leaders at general conference are a more formal example of leadership ministry images.

- Environmental shots
- Subject is generally not looking at the camera
- Black-and-white or color photos



***DO** request advance permission for a photographer to attend an event, interaction, or appearance that involves a leader.*

***DO** capture authentic moments, not staged photo opportunities.*

***DO** seek compassionate, humanizing scenarios.*



People responded best to pictures of leaders who “see the good” and have expressions that demonstrate “love and caring.”



2.6.6 Christ

When depicting Christ, preference is given to artwork in classical styles. Settings should be true to scriptural and historical references; do not create fictional depictions of the Savior in modern environments. Photos of actors portraying Christ in Church-produced videos may be used as secondary images. They are most appropriate when referencing a particular event in the Savior's life.



DO NOT use images that appear overly staged, inauthentic, or in a style that diminishes the sacred role of the Savior.

DO NOT use fictional depictions of the Savior in modern environments.

DO NOT use photos of actors portraying Christ that are not from Church productions.



2.6.7 Illustration

Illustration is the most flexible category within Church imagery, able to effectively communicate broad concepts, metaphors, and various moods. A set of illustrations in the same style can be an effective visual connection for a series, campaign, or program.

Keep in mind that illustration styles should correspond with our key attributes and deliver the appropriate level of formality (see section 3). Consult with the Visual Identity Office if questions about illustration arise.



DO use illustration to convey a concept, metaphor, or theme related to the content.

DO select illustrations that are simple and timeless.

DO pull from the approved color palette when applicable (see section 2.5).

DO NOT mix multiple illustration styles within the same article, story, or campaign.

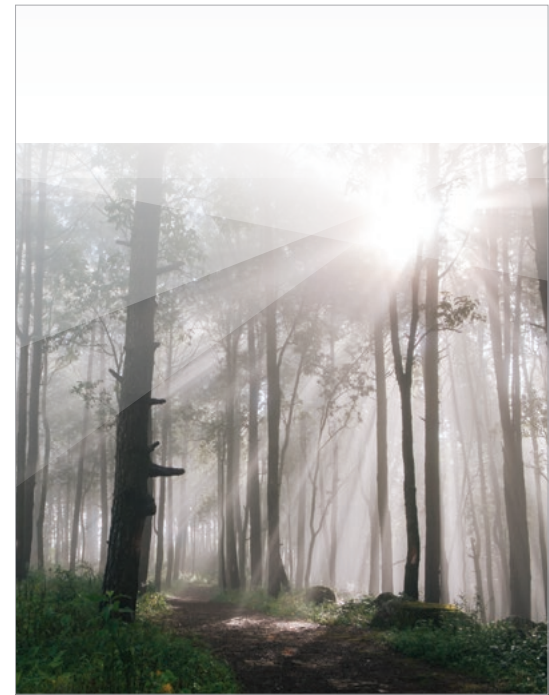
DO NOT allow illustrations to compete with the message being communicated.



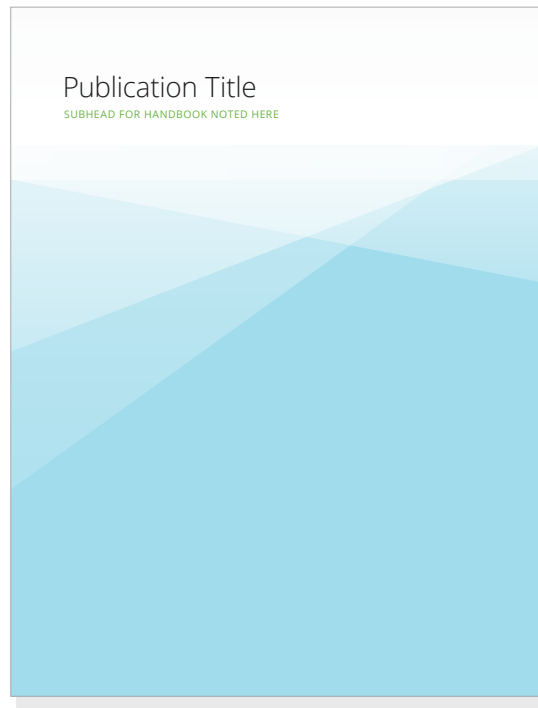
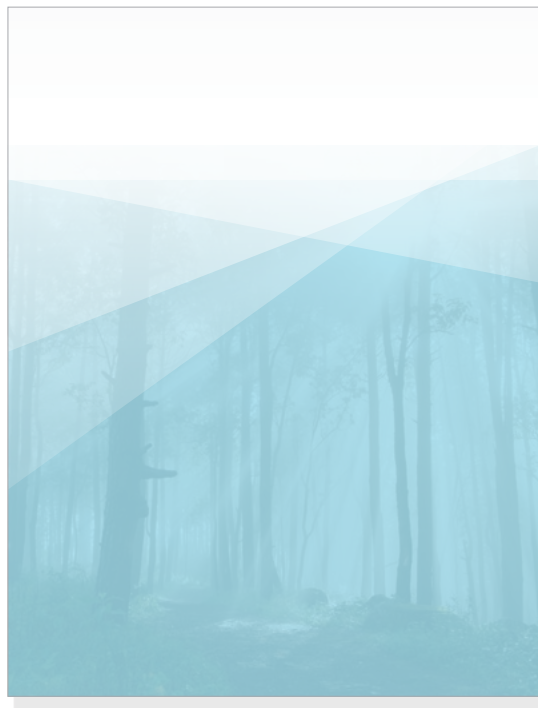
2.7 Light Graphic: Illuminating Our Message



A constant throughout Church history, scripture, and God's creations, light represents a bridge between heaven and earth. When shown imagery depicting natural light, people associate feelings of warmth and hope with it.



2. Design Elements



To graphically express light, we use slanting rays and varying degrees of luminosity in our communications. The appeal of this approach has been enlightening in itself: more than two-thirds of nonmember respondents find this style significantly more inspiring, joyful, and engaging.

2.7.1 Light Graphic: Introduction

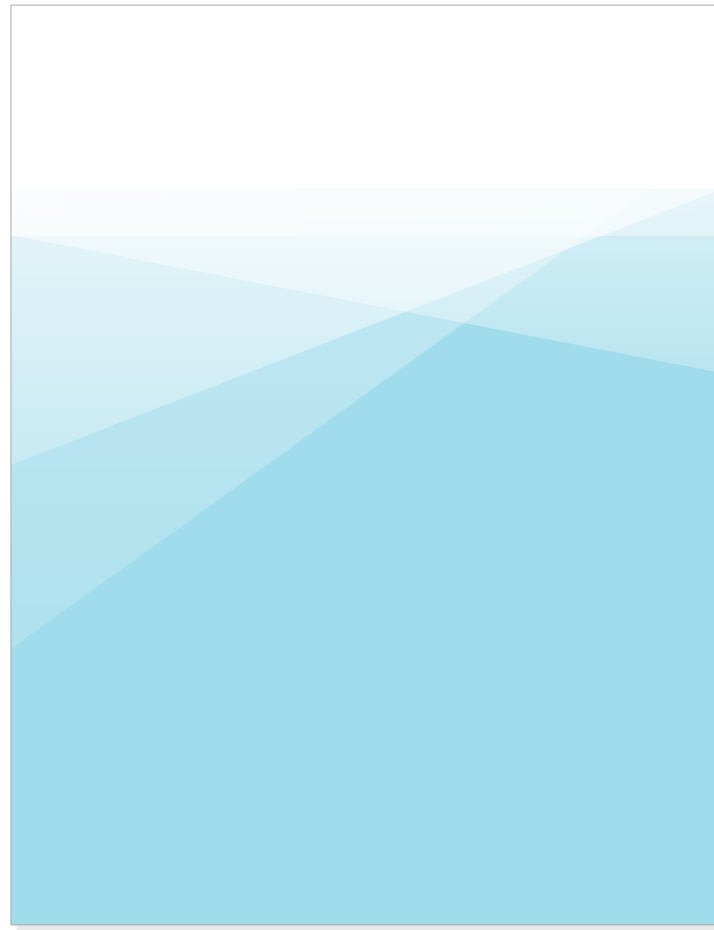
A key part of our visual identity, the light graphic conveys the concept of light in a structured and reproducible way. The following pages explain the construction of this graphic and how it is applied to various formats.

The light graphic is primarily for use on product covers or first views. To avoid overuse, it is generally not used on interior pages, support materials, and the like. Also, as a representation of light, the light graphic should not try to mimic the light source of a photograph; rather, it is a stylistic treatment that should comply with the guidelines that follow.



Light Graphic

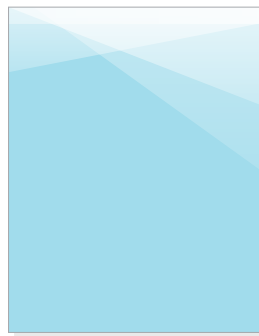
An approved light graphic is available for download at style.lds.org.



2.7.2 Light Graphic: Configurations



Light Graphic Header



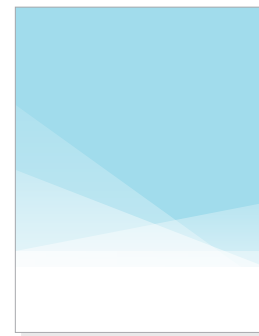
Light Graphic Header



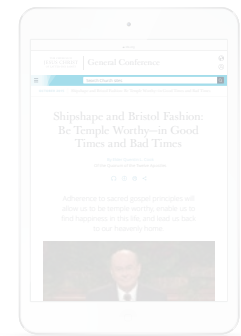
Side Light Graphic



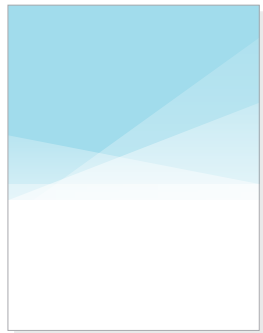
Side Light Graphic



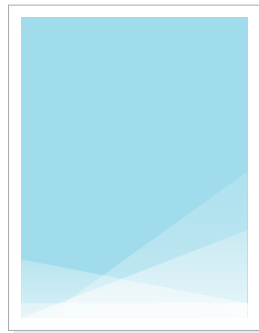
Light Graphic Footer



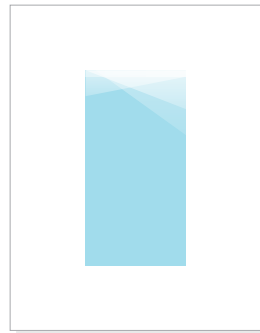
Light Graphic on Web Page



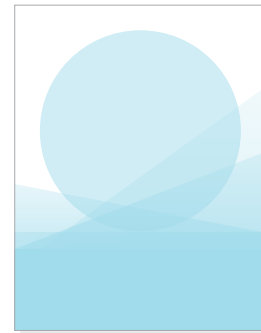
Light Graphic Footer



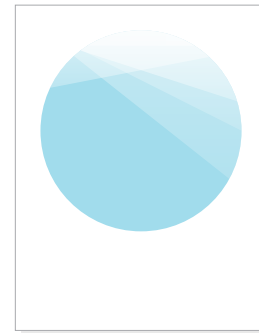
Light Graphic Frame



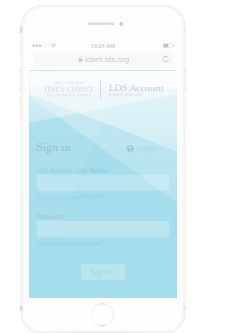
Light Graphic Inset



Light Graphic and Circle



Light Graphic in Circle



Light Graphic on Web Page

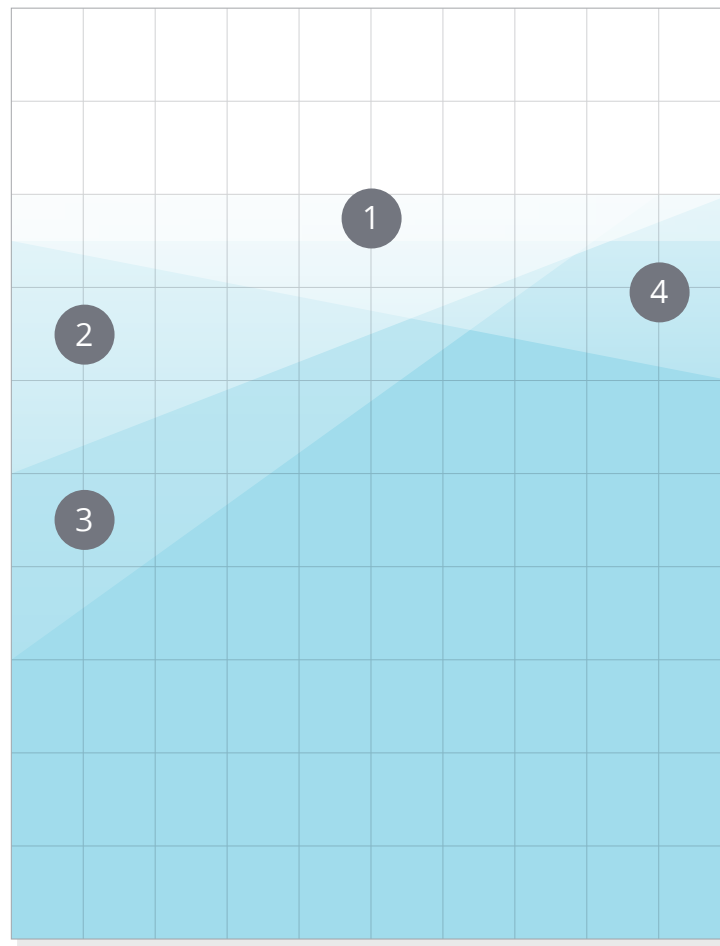
2.7.3 Light Graphic: Construction

Applying a consistent element to all our communications maintains visual uniformity, yet allows for flexible and creative interpretations of light. This is accomplished by borrowing and combining contours from natural light such as beams, shafts, and degrees of transparent shadings.



Light Graphic Elements

The light graphic consists of four shapes built on a 10 x 10 grid: a rectangle (1) and three triangles (2, 3, 4). It should always be constructed using the standards defined here in order to achieve visual recognition and to protect our intellectual property.



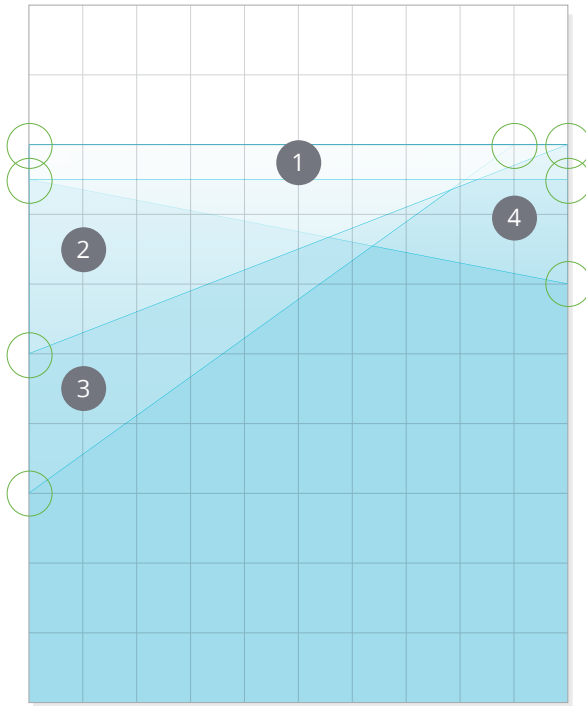
The light graphic consists of:

1. Rectangle
2. Less transparent triangle
3. More transparent triangle
4. Reflecting triangle

2. Design Elements

Light Graphic Shapes

The shapes that comprise the light graphic share a common origin point: the top left corner of the rectangle (1). You can see the end points of each shape in the circles below; note each shape's size is based on an 8.5" x 11", 10 x 10 grid. Layering the four shapes and their associated transparencies creates a nearly opaque area at the origin point.

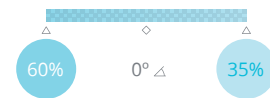


Please note: The outlines (strokes) here are shown only as a reference to identify the four shapes. Do not outline the shapes when creating the light graphic.

Shape 1: Rectangle

Size: 10 units wide x .5 units high

Gradient: 0° angle with opacity 60% to 35%
(gradient transition set to 50%)

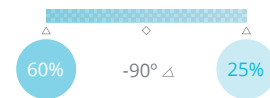


1

Shape 2: Less transparent triangle

Size: 10 units wide x 3 units high

Gradient: -90° angle with opacity 60% to 25%
(gradient transition set to 50%)

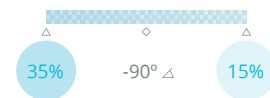


2

Shape 3: More transparent triangle

Size: 9 units wide x 5 units high

Gradient: -90° angle with opacity 35% to 15%
(gradient transition set to 50%)

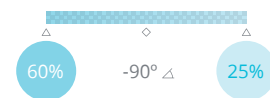


3

Shape 4: Reflecting triangle

Size: 10 units wide x 2 units high

Gradient: -90° angle with opacity 60% to 25%
(gradient transition set to 50%)



4

2.7.4 Light Graphic: Placement

The light graphic may be used in a variety of layout positions. (The following page shows a sampling.) It may be applied to the full page, in conjunction with a header or footer area, or contained in a focal shape in the layout. The light graphic may be applied to solid backgrounds and to images.

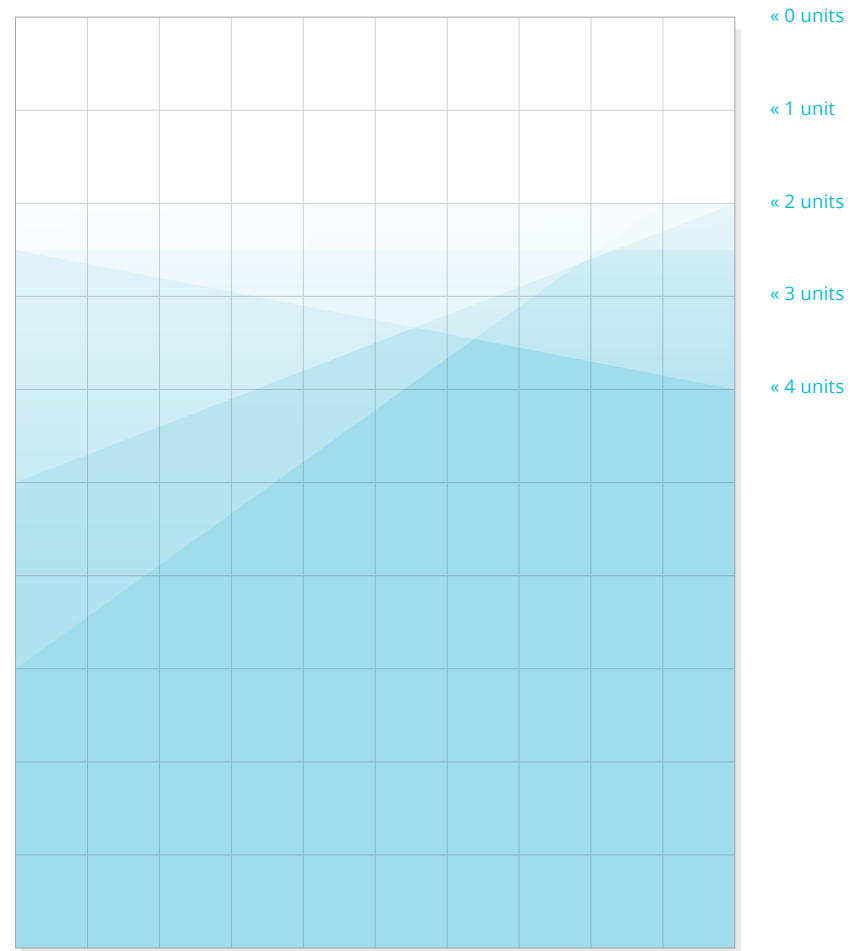
Headers and Footers

A header or footer is an appropriate location for titles on many products. The area for a header or footer should not be more than four units high. The light graphic is placed above or below this area as shown.



Placement Considerations

- *The origin point of the light graphic (see previous page) abuts the header or footer area.*
- *Do not allow the light graphic to bisect a person's face in a photograph.*



2. Design Elements



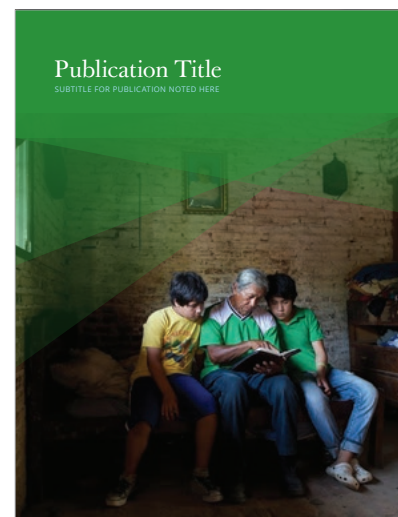
Light graphic with 2-unit header



Light graphic with 2-unit footer



Light graphic applied to full page



Light graphic with 2-unit header



Light graphic with 2-unit footer



Light graphic with 3-unit footer



Light graphic with 4-unit header



Light graphic 0-unit header

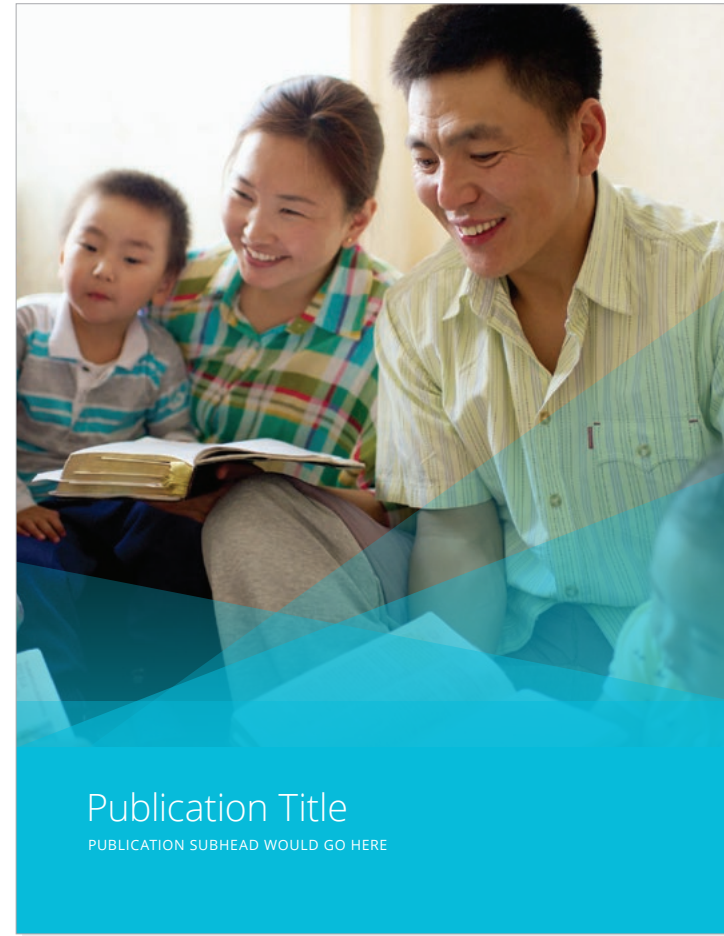
2.7.5 Light Graphic: Color

Because the light graphic is meant to suggest a natural sense of light, it will primarily be created with varying opacities of white. In some cases, you may wish to substitute an approved color to create the light graphic. Color choice will affect the level of formality you wish to achieve (see section 3). It is essential that the application of color and its opacities convey the appearance of light.



Using Color in the Light Graphic

- *Use only colors in our identity palette (see section 2.5).*
- *In rare instances, you may slightly adjust color gradient opacities to achieve the effect of light on a background. Do not change opacity levels unless visibly needed.*
- *Use monochromatic hues or single colors combined with white.*
- *Avoid using multiple colors in a light graphic treatment.*



Light graphic created in turquoise with a 2-unit footer

2. Design Elements



Color gradients:

This example shows a more subtle way to introduce color in the light graphic. All four shapes of the light graphic use white as the more opaque color. However, two of the triangles use green as the more transparent part of the gradient. Refer to the gradient levels at right.

Shape 1: Rectangle

Size: 10 units wide x .5 units high

Gradient: 0° angle with opacity 60% to 35%
(gradient transition set to 50%)

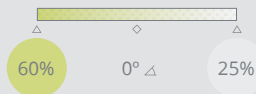


1

Shape 2: Less transparent triangle

Size: 10 units wide x 3 units high

Gradient: -90° angle with the color **white** at 60% opacity to light green at 25% opacity



2

Shape 3: More transparent triangle

Size: 9 units wide x 5 units high

Gradient: -90° angle with the color **white** at 35% opacity to white at 15% opacity

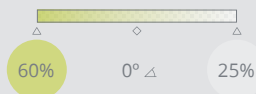


3

Shape 4: Reflecting triangle

Size: 10 units wide x 2 units high

Gradient: -90° angle with the color **white** at 60% opacity to light green at 25% opacity



4

2.7.6 Light Graphic: Scale

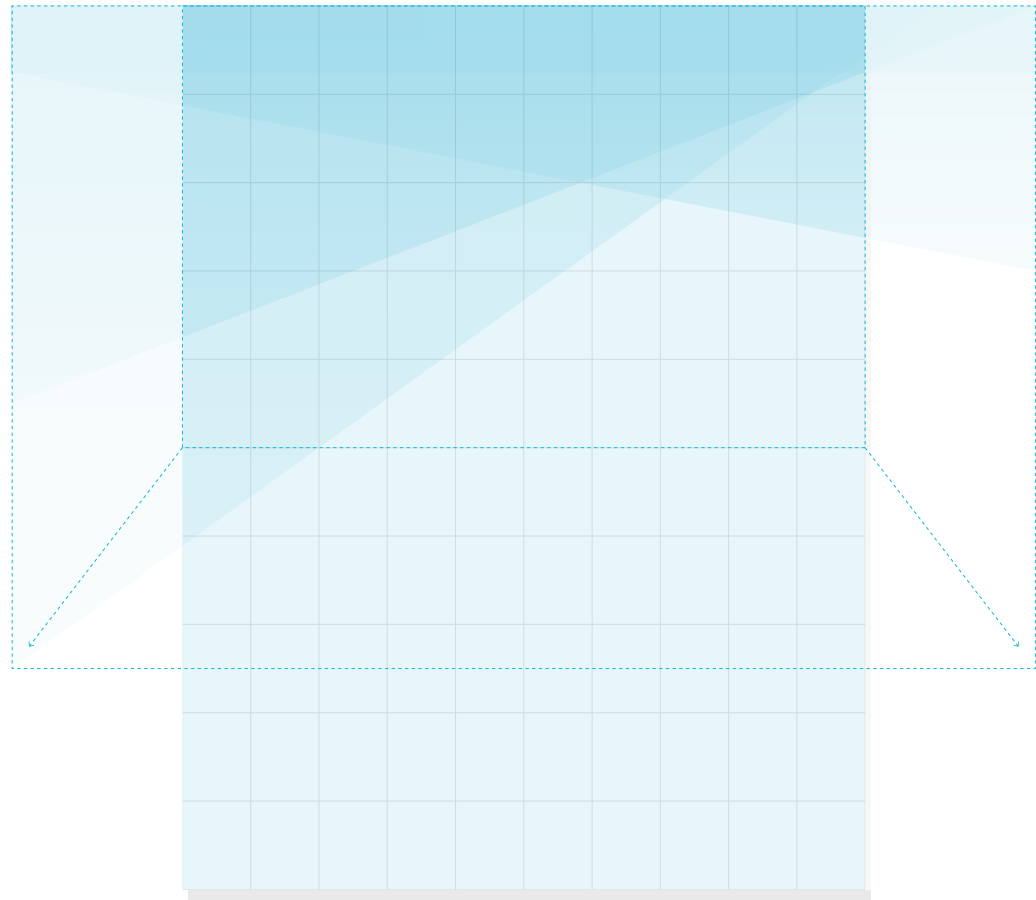
For convenience, an approved light graphic is available to use without the need to build each individual shape. This graphic may be scaled to create different looks and to accommodate several formats. An approved light graphic should be scaled proportionally; avoid stretching it horizontally or vertically.

Approved light graphics are available for download at style.lds.org.



To maintain recognition and protect our trade dress, an approved light graphic must:

- 1) be scaled proportionally (same increase or decrease both horizontally and vertically).*
- 2) allow all four shapes of the light graphic to be visible.*



Push-pull method

An approved light graphic may be placed in a design and “pushed or pulled” to achieve the desired look. In this example, it has been proportionally scaled 150%, and all four shapes of the graphic are visible.

2. Design Elements

The following examples show varying effects of the push-pull method. The approved light graphic is the same for each, but it has been scaled to different degrees.



Original
Standard scaling of light graphic (edge to edge).



Light graphic increased to 150%



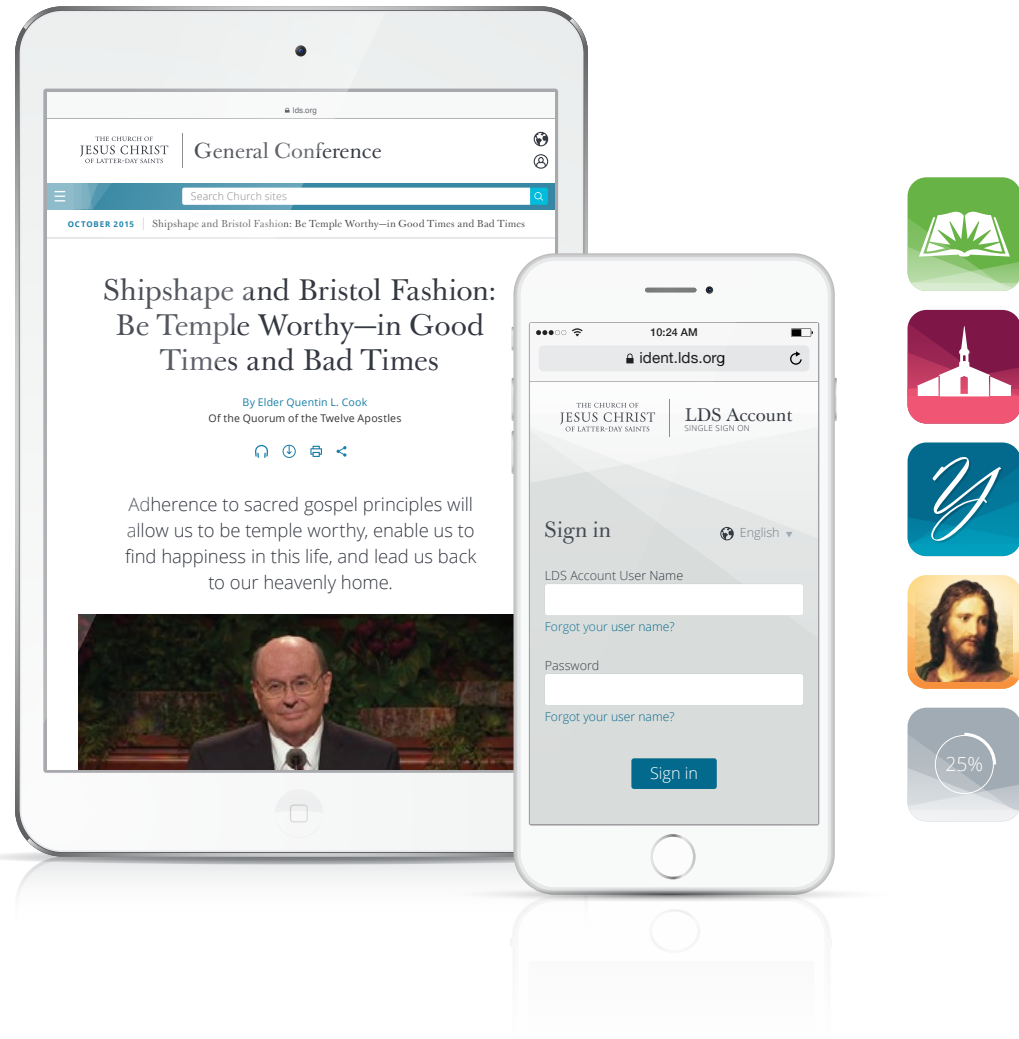
Light graphic increased to 200%



Light graphic increased to 300%

2.7.7 Light Graphic: Digital Applications

As a key element of our visual identity, the light graphic is used throughout Church websites, in apps, and in other digital applications. Keep in mind that there are many entry points for digital products; for example, a user may link directly to a web page and never visit a site's home page. Incorporating the light graphic in headers, backgrounds, app icons, and similar uses creates a simple and effective way to identify official Church digital products.



2.7.8 Light Graphic: Different Proportions

The light graphic and its push-pull application method can also be effective on layouts of more extreme proportions. When designing for formats that are distinctly narrow or otherwise proportionally different, continue to keep in mind a 10 x 10 grid, and do not stretch the light graphic to accommodate different proportions.

A narrow version of the light graphic may be used in rare instances on formats that are significantly more rectangular than 8.5" x 11". The narrow light graphic is also constructed on a 10 x 10 grid, but with different shape proportions. Use it sparingly.



Standard light graphic
(Overall shape of 10 units wide
x 5 units high based on an
8.5" x 11" format)



Narrow light graphic
(Overall shape of 10 units wide
x 2 units high based on an
8.5" x 11" format)



Standard light graphic (edge to edge) built on a horizontal 10 x 10 grid with a 4-unit sidebar



Narrow light graphic (edge to edge) built on a horizontal 10 x 10 grid with a 0-unit header



Narrow light graphic (edge to edge) built on a square 10 x 10 grid with 3-unit header

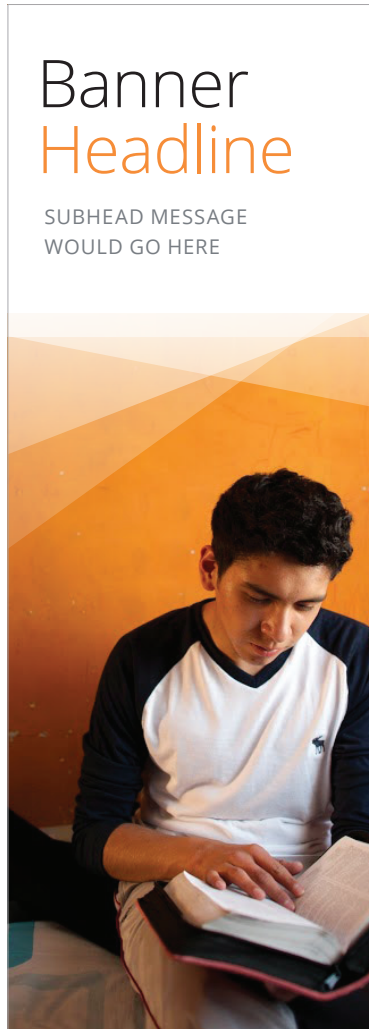


Standard light graphic (edge to edge) built on a vertical 10 x 10 grid with a 3-unit header



Standard light graphic (increased 25%) built on a vertical 10 x 10 grid with a 3-unit footer

2. Design Elements



Standard light graphic (edge to edge) built on a vertical 10 x 10 grid with a 3-unit header



Standard light graphic (increased 25%) built on a vertical 10 x 10 grid with a 3-unit footer



Standard light graphic (edge to edge) built on a square 10 x 10 grid with 3-unit header



SECTION 3

Intentional Design

Intentional Design

Communication products from The Church of Jesus Christ of Latter-day Saints are vast—and as diverse as the members and nonmembers who see them. Intentional design shows a deliberate consideration of the people, purpose, and place for which each product is created. Subject matter, audience, and decorum will stipulate varying degrees of formality, yet our overall visual identity remains unmistakable.



Rather than repeating a formulaic template in product categories, each communication piece should be thoughtfully and individually prepared.

Intentional design allows for a range in formality of appearance based on our key design elements.



Formal ← ————— → informal

3.1 Formal ◀

When practicing intentional design, consider the source, subject matter, and ultimate setting for a product. These questions can help you determine when a product should incorporate a more formal mix of design elements.

SOURCE



Is the source a specific or authoritative person?

More formal examples:

- *First Presidency*
- *Quorum of the Twelve Apostles*
- *Auxiliary general presidency*
- *General Church Officer*
- *Word of the Lord (for example, scriptures, proclamations)*

CONTENT



Is the content sensitive or of a sacred nature?

More formal examples:

- *The Atonement of Jesus Christ*
- *Temple ordinances*
- *Religious freedom*
- *Addiction*
- *Abuse*

SETTING



Will the product be seen and used in a formal setting?

More formal examples:

- *Church administration*
- *Leadership roles*
- *Media communications*
- *Temple worship*
- *Official forms and paperwork*

⊙ *informal*

SOURCE



Is the source from the Church in general?

Less formal examples:

- Lesson manual content
- Educational materials
- Auxiliary programs
- Gospel-sharing messages

CONTENT



Is the content appropriate for a general audience?

Less formal examples:

- Gospel principles
- Home and family
- Family history
- Church history
- Self-reliance

SETTING



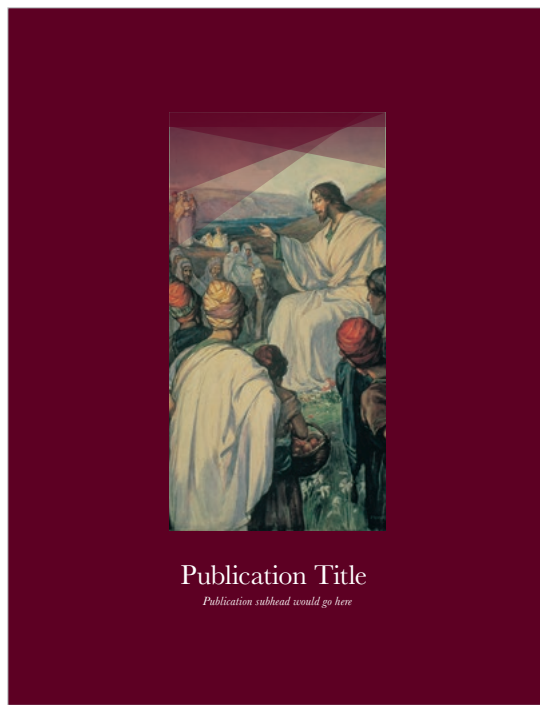
Will the product be seen and used in a less formal setting?

Less formal examples:

- Classroom discussion
- Family home evening
- Personal sharing
- Individual study
- Social media

While there is a time and place for formal products, keep in mind that all research respondents—core members, less-engaged members, and individuals open to spirituality—reacted most positively to bright, inviting, optimistic designs. Most Church products will trend toward the informal side of intentional design.

3.2 Formal Communications



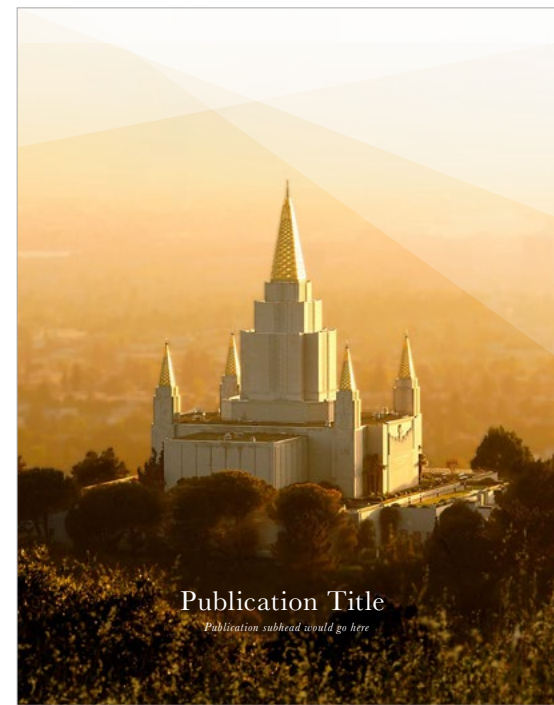
More formal colors

Used most often in largely unchanging products, the deep, rich, and timeless colors in our palette present a more dignified look.



More formal typography

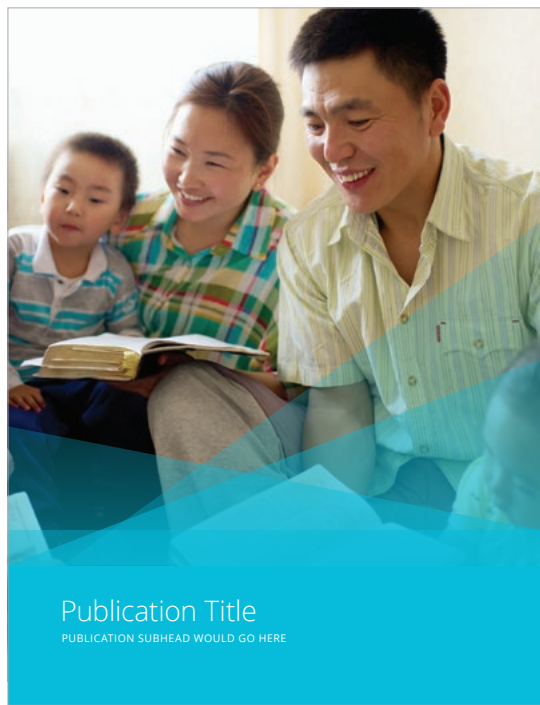
A weighted or exclusive use of the McKay type families adds a level of formality to communications.



More formal imagery or layout

More formal products may use portrait-style photography and illustrations that are elegant and more subdued in style. Reserved layouts convey tradition and decorum.

3.3 Less Formal Communications



More informal colors

Colors are bright, vibrant, and friendly in more informal products. They suggest energy and bring a motivating feeling of confidence and joy.



More informal typography

Typography is open and approachable. Zoram creates the most informal look; it may be effectively combined with McKay for a congenial appearance.



More informal imagery or layout

Imagery emphasizes candid, real-life scenarios, even in leadership shots. Illustration can be an invaluable tool to convey metaphorical messages. Layout designs may feel less structured.

3.4 Moving the Needle on Formality

Our visual identity does not have defined levels of formality. Rather, the standards allow subtle shifts in a design toward either side of the spectrum through the treatment of color, typography, imagery, and the light graphic. The following examples show how these nuances affect a product's overall tone.

More formal



Note the nuances:

- The darkest blue from the palette creates a reserved tone.
- McKay is used in both headline (all caps) and subhead (italic).
- The centered title feels symmetrical and formal.



Note the nuances:

- Upper and lowercase use of McKay in headline.
- Subhead in Zoram, all caps.
- Light graphic on the side makes layout less symmetrical.
- Photo is repositioned to avoid bisecting person's face.



Note the nuances:

- Light treatment created in white lends energy and brightness.
- Headline in upper and lowercase Zoram Light.
- Subhead in Zoram, upper and lowercase.
- Light graphic helps highlight the temple in the image.
- This mid-range application of formality is where many products will land.

3. Intentional Design



Note the nuances:

- Light graphic was created with light blue from the palette.
- Color choice complements the sky in the photo.
- Headline still Zoram Light; subhead in italics.
- Extreme crop of photo is less formal.



Note the nuances:

- Light graphic was created in the bright blue from the palette.
- 0-unit light graphic header maximizes area for photo, less focus on bright blue.
- Headline in Zoram Semibold, subhead in Zoram Italic.



Less formal



Note the nuances:

- 2-unit footer emphasizes bright blue color.
- Light graphic has more overlap on the image.
- Headline in all caps Zoram Extra Bold; subhead in all cap italics.
- Multiple colors used in headline.
- These typography choices should be used sparingly.



Intentional design at work

Moving the needle on formality is a subjective decision in response to the questions on pages 103 and 104. When unsure, use nuances that lean toward a more informal and personal tone.

Conclusion

Thoughtful planning and use of our visual style greatly expands the opportunity for all people to identify and recognize The Church of Jesus Christ of Latter-day Saints. This guide will be updated as needed to provide additional standards and instructions for developing an integrated and effective family of products. Adopting these standards on a global scale will help us create the most consistent, effective communications possible.

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VISUAL STYLE GUIDE AT
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