

BRAND



LIFEPOINT
CHURCH



GUIDE



FROM

DEATH

TO

LIFE

LOOKING FOR OUR BRAND ASSETS?

CLICK BELOW FOR QUICK ACCESS:

[Messaging Blueprint](#)

Includes all components of our Identity, Audience, and Strategic Message. Note: The most important items are included in this Brand Guide.

[Logo Assets](#)

Includes raster (.png), vector (.eps), and native Adobe Illustrator (.ai) versions of all logo versions.

[Style Overview Assets](#)

Includes native Adobe Illustrator (.ai) file; all photos, mockups, and designs; brand fonts, Adobe Swatch Exchange (.ase) color file; and Camera Raw Filter (.xmp), if applicable.

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▶ ▶ WELCOME!

SO WHY A BRAND GUIDE?

Our Brand Guide's chock full of guidelines and handy tips to help you, the creative, consistently and effectively communicate with our audience.

By following the guidelines contained herein, you'll begin every creative project with a solid, branded foundation so you can create things that look, sound, and feel like our brand every time. Plus, even if you ignore some guidelines, as some instances require, you'll at least have an idea of how far you've ventured.

Refer back to this guide often. It will be your compass for our ever-evolving and growing brand. Let's get started!



MESSAGE



WHY STRATEGIC MESSAGING?

Every organization has an audience they're uniquely positioned to reach. Our strategic message ensures we communicate the "shared win" effectively with our audience.

THE COMMUNICATION TRIANGLE

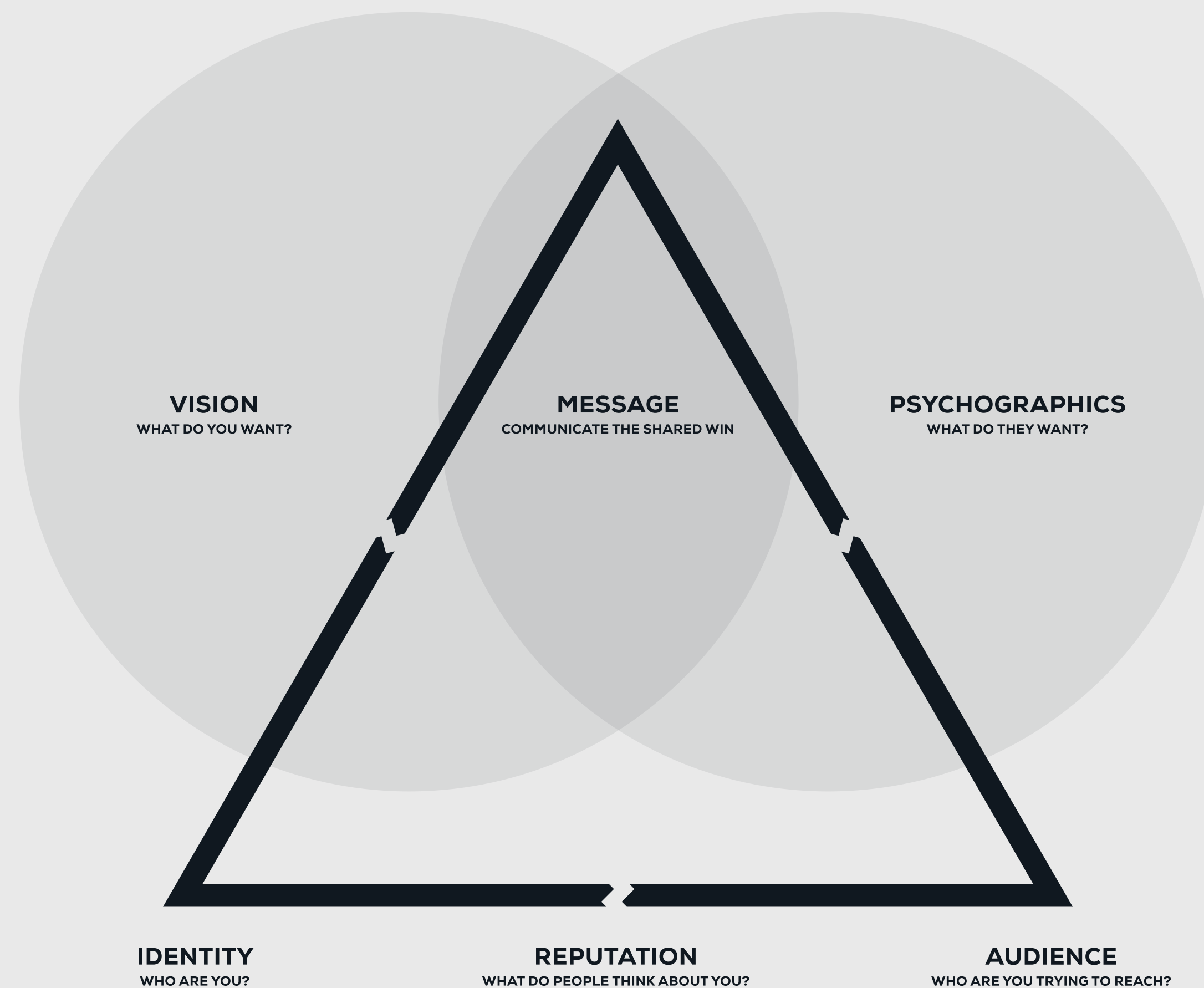
The Communication Triangle serves as our messaging foundation. Its three points represent:

Identity: Who are we? What do we want? How do we feel?

Audience: Who are they? What are their hopes and fears?

Shared Win: Where do our vision and our audience's hopes intersect?

Our organization's Communication Triangle is summarized below. This section provides a deep understanding of who we are, who we're called to reach, and how we communicate the shared win with our audience. Follow the guidelines in this section to send a consistent message to our audience.



PRIMARY TARGETS

HOW DO WE MEASURE OUR EFFECTIVENESS?

MISSION

The daily actions and attitudes an organization takes to fulfill its vision.

VISION

The long-term goal that informs an organization's actions and values.

CORE VALUES

The guiding principles of an organization's culture, actions, and direction.

MEASURABLE INDICATORS OF SUCCESS

The measurable tangible, emotional, and missional metrics that indicate an organization has successfully achieved its mission and vision.

MISSION STATEMENT

We exist to point people to life in Jesus.

VISION STATEMENT

To see 1% of reached communities become engaged disciples of Jesus.

CORE VALUES

- Authenticity: What you see is what you get.
- Community: We are better together.
- Excellence: We give God and our guests our best.
- Faith: When we step out, God steps in.
- Fun: We take fun seriously.
- Generosity: We get to give.
- Gratitude: There is always something to celebrate!
- Outreach: Saved people serve people.
- Significance: We value every One.
- Simplicity: Love God. Love Others.

SUCCESS INDICATORS

- Consistent reach/next steps taken across all campuses as a measure of effective brand messaging.
- Increased number of unchurched guests.
- Consistency with look and language (everyone using the buzzwords, mission, and vision statements).
- Clarity for everyone from our staff to first-time guests.
- Fresh buzz about Lifepoint, everyone is saying the same thing and we take off running towards our community.
- We make it hard for people in our area to go to hell.
- We serve our neighbors well with a helping-without-hurting methodology.
- We will build influential, multigenerational leaders for our community.
- We will see a reduction in substance abuse and divorce.
- We will see families find stability.
- Unity in the community will increase as the number of believers increases.
- Churches will have a "same team" mentality.
- We want to make Lifepoint accessible to the pockets of people in and around the Wilmington area.

ARCHETYPES

WHAT'S OUR BRAND PERSONALITY?

Archetypes define an organization's multi-faceted personality as characterized by Christ. These inform an organization's voice and publicly perceived motivations.



PRIMARY **FATHER**

KEY PASSAGES:
The Good Samaritan
(Luke 10:25-37)

IDENTITY
Defender of the poor, ill, and vulnerable; Community advocate

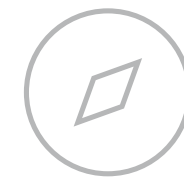
CORE DESIRE
Righteous Protection

CORE MESSAGE
"Love your neighbor as yourself."

VOICE
Caring, Warm, Righteous, Concerned, Indignant

AUDIENCE
Broken and downcast people. The marginalized and rejected who hope for the day they can arise from cycles of poverty and trauma. (Lazarus)

STRATEGY
Place others before self; Sacrifice for the greater good; Take clear, biblical, community-oriented action



PRIMARY **FORERUNNER**

KEY PASSAGES:
Jesus Begins His Ministry
(Luke 4:1-21)

IDENTITY
Pioneer, Adventurer, Explorer

CORE DESIRE
Fearless Adventure

CORE MESSAGE
"Follow me."

VOICE
Exciting, Fearless, Daring, Guiding, Direct, Challenging

AUDIENCE
People in search of adventure beyond the confinements of modern life. (The Disciples)

STRATEGY
Celebrate the journey; Acknowledge and challenge current confinements; Encourage spiritual exploration



SECONDARY **CARPENTER**

KEY PASSAGES:
The Incarnation of the Word of Life
(1 John 1:1-2)

IDENTITY
"Everyday" man, Trusted neighbor, Upright friend

CORE DESIRE
Honest Connection

CORE MESSAGE
"I understand. I'm just like you"

VOICE
Relatable, Simple, Empathetic, Understanding, Touchable, Human, Concerned, Friendly, Humble, Authentic

AUDIENCE
People who have had negative or painful experiences with institutions. They find it hard to trust and need a friend who listens, understands, and challenges with empathy. (Matthew the Tax Collector)

STRATEGY
Create a welcoming community; Build a bridge; Offer a simple invitation



TERTIARY **HEALER**

KEY PASSAGES:
Jesus Heals a Man with Leprosy
(Matthew 8:1-4)

IDENTITY
Humble servant of all, Gentle healer, Benevolent counselor

CORE DESIRE
Everlasting Wholeness

CORE MESSAGE
"You can be healed. Believe in Me."

VOICE
Optimistic, Honest, Humble, Quiet, Unassuming, Graceful, Compassionate

AUDIENCE
People in pain who hope to find safety, relief, and healing. (The Leper)

STRATEGY
Display wholesome virtue; Nurture positive feelings; Build trust

PULSE WORDS

HOW DO WE FEEL?

Pulse Words are a grouping of visually compelling words that inform the subconscious emotional perceptions of our organization. The primary Pulse Word is the feeling most emphasized in all written, visual, and other media. Anchor any visual or written communication in one or more Pulse Words for brand consistency.

FULLY ALIVE		MISSION	
Momentum Adventure Freedom		Organic Movement Action	
AUTHENTIC	HOME	HEART	
Real Simple Bold	Safe Haven Family	Nature Guide Shepherd	

AUDIENCE

WHO ARE WE TRYING TO REACH?

DEMOGRAPHICS

Our audience's socioeconomic realities.

CHALLENGES

Our audience's internal, external, and moral challenges.

SECONDARY AUDIENCE(S)

Our additional person(s) an organization intentionally reaches who resonate with and benefit from various aims of an organization.

PERSONAS

Research-based, fictional vignettes of the person(s) from each audience.

PRIMARY AUDIENCE

Young families

DEMOGRAPHICS

- 20-35 year-olds

PERSONA: JENNIFER & TONY ADAMS

Troy and Jennifer Adams are a mixed-race couple living in the Wilmington area with their two kids, Michael (9) and Tatianna (12). Jennifer is a stay-at-home mom with a booming Etsy shop. And Troy owns a small local business. Jennifer left her faith while studying at UNC-Wilmington to pursue her dreams in Wilmington's growing art scene. Troy just wants the beach life and a little too much bourbon. Despite the image they maintain, Jennifer's depression has gotten worse, and Troy's grown bored with family life. As their kids get older, Jennifer wants her children grounded in solid moral principles, and Troy just wants Jennifer to be happy again. They're looking for people that will accept them and invite them to join a bigger, exciting mission.

SECONDARY AUDIENCE

College-aged adults

PERSONA: CAITLYN JOHNSON

Caitlyn Johnson (30) works at a local Wilmington beach resort. Between hangovers, Caitlyn battles debilitating anxiety. While posting about her perfect beach life on social media, she wonders if anyone really even cares. Her mom always told her she was a leader, but she tends to sabotage any potential for that, especially after dropping out of college a few years ago. Caitlyn hopes to find friends that won't use or abandon her—people that actually care and she can be real with—and something bigger to live for.

PERSONA: ADAM TRAGER

Adam Trager (23) is in his last year at UNC-Wilmington. To his friends and family, Adam's a shoo-in for a successful life post-college, but secretly, he's terrified of what will happen next. Always the life of the party, Adam's lost who he is amidst the girls, the booze, and the drugs. His latest relationship is pretty serious, and he wonders if he'd really be able to marry her. He's hoping he can find dependable friends and solid ground before he launches into the great unknown.

STRATEGIC MESSAGE

HOW DO WE COMMUNICATE THE SHARED WIN TO OUR AUDIENCE?

VALUE PROPOSITIONS

Value Propositions are brief, public promises that offer meaningful solutions for audience hopes and fears.

BRAND PROMISE

The Brand Promise is an organization's primary value proposition centered on the target audience's root hope and fear. It can also serve as a tagline.

ONE-LINER

The One-Liner is an organization's elevator pitch. It summarizes how an organization helps its audience and what happens as a result. This statement places the organization's mission in words meaningful to an outside audience.

AUDIENCE HOPE	AUDIENCE FEAR	VALUE PROPOSITION
Hope	Hopelessness	There is hope for you here
Belonging	Isolation, loneliness, and being left to fend for themselves	We see you
Authenticity	More fake, more facades	What you see is what you get
Thriving family	Imploding family	Take the next step toward a fulfilling family life
Freedom	Stuck	Get unstuck and live your best life
Morally-rooted children	Children that lack common sense and only live for themselves	Prepare your kids for lives of significance!
Fun & enjoyment	Sobriety and dreariness	You're invited to the party!
Acceptance	Rejection and insecurity	No perfect people allowed
A bigger picture	Meaninglessness	Live life on purpose

BRAND PROMISE

ROOT HOPE

Purpose

ROOT FEAR

Aimlessness

BRAND PROMISE

Live fully alive.

ONE-LINER

Lifepoint is a community of ordinary people on an extraordinary mission, Pointing people to a life of purpose, connection, and fulfillment.

CORE STORY

Our Core Story is a short prose poem describing our target audience's journey from their deepest fears to their highest hopes as facilitated by our organization. Best used as a script for a short promotional video, it also serves as the foundation for website and marketing copy.

The beach.
The sunshine, the waves, the fun.
It's where you plan to relax, be yourself, and live without worries.

Life just seems better at the beach.
You wish you could be there more.

But you know you can't stay forever.

And when you leave the beach,
you know the weight of daily life will come after you again.

We've been there.
We get it.
The beach life won't last forever.
But that doesn't bother us anymore.

Because we're living life to the fullest every day at Lifepoint Church.

We found hope again.
We found freedom from what was holding us back.
We found a place where no perfect people are allowed.
Here, we know that we are seen, known, and loved.

Come live fully alive at Lifepoint Church.



LOGO



WHY A LOGO?

Fully Alive. Momentum, adventure, & freedom. Our logo captures these brand feelings.

Our logo functions as the door to our entire brand experience. It serves as a reservoir of all the interactions our audience has with our brand. Our logo isn't everything, but it is essential.

Careful use of our logo is the first step to ensuring brand consistency and quality execution. Follow these guidelines to ensure our logo communicates effectively with our audience.



CLEAR SPACE

Clear space ensures legibility and appropriate contrast even at small sizes.

As a general rule, the more clear space around the logo, the better. At a minimum, clear space should be equal to the icon's height surrounding the logo.

Horizontal Lockup

Use this version for left-aligned layouts.

Vertical Lockup (Stacked)

Use this version for center-aligned layouts.

Badge

Use the badge as a graphic element or to maximize small spaces.

Icon

Use the icon decoratively (large) and as a signature stamp (small).



Icon Height = X

Margin width = .5X

Use the height of the icon portion of the logo to calculate the margin width.

In Use



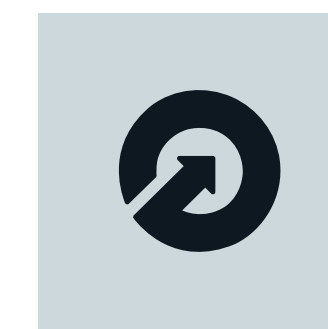
Horizontal Lockup



Legacy



Vertical Lockup



Icon

BACKGROUND CONTROL

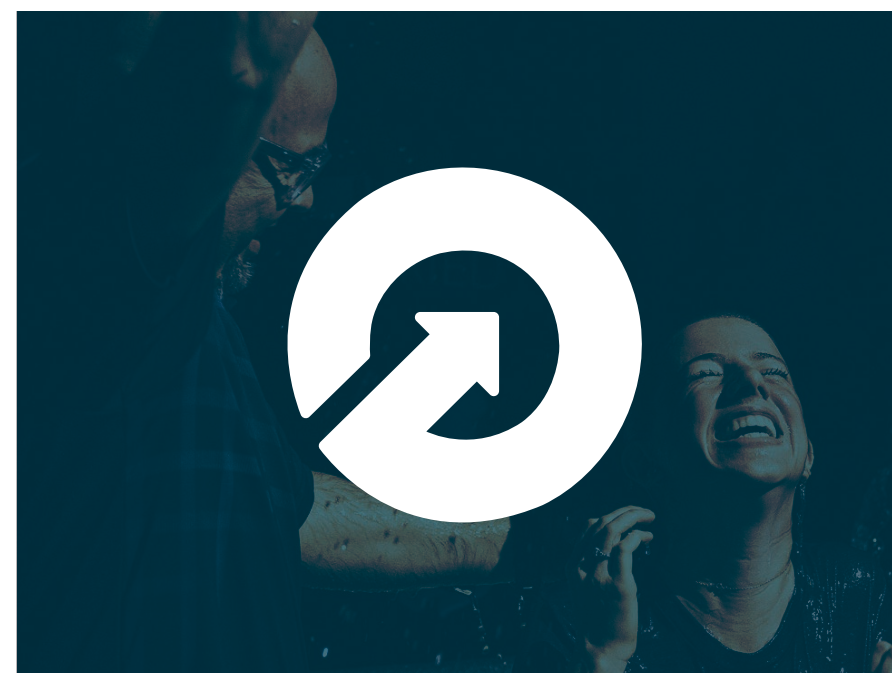
You may place the logo on photographs, textures, and patterns with adequate contrast.

- Any solid-color background
- One-color, light version of the logo on dark photographic backgrounds
- One-color, dark version of the logo on light photographic backgrounds
- One-color version of the logo on low-contrast textures.



CONTRAST IS KEY

With adequate contrast, the mark will “jump” off the image.



COLOR OVERLAY

Place any brand color over a photo at reduced opacity (50-70%). This increased contrast will ensure the mark is visible.



AVOID THESE

- Avoid using a light logo on a light photo.
- Avoid using a dark logo on a dark photo.

COMMON ERRORS

Note: This is not a comprehensive list of errors, but avoiding these will go a long way to ensure effective use of our logo.



Avoid changing the layout or relationship between logo elements.



Avoid encroaching on the logo's clear space.



Avoid tilting or skewing the logo.



Avoid adding graphic effects to the logo, including drop shadows.



Avoid stretching, squashing, or distorting the logo in any way.



Avoid editing the logo color, using an off-brand color, or reducing the logo opacity.



COLOR



WHY COLOR?

Before our audience sees anything else, they see color. Our colors capture feelings based on our Pulse Words. Follow these guidelines to ensure effective color use.

AQUAMARINE

Pantone 3035 C
CMYK: 97, 67, 48, 38
RGB: 0, 62, 81
HEX: #003E51

ANCHOR

Pantone Black 6 C
CMYK: 82, 71, 59, 71
RGB: 16, 24, 32
HEX: #101820

AMBER

Pantone 2013 C
CMYK: 0, 48, 100, 0
RGB: 255, 152, 0
HEX: #FF9800

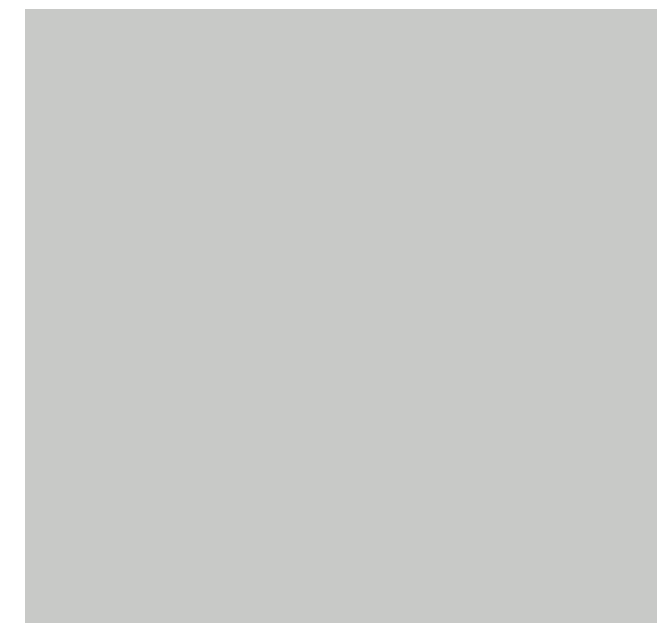
PRIMARY PALETTE

Our primary palette anchors our brand. This group of colors will generally be used most in varying ratios. Before exploring other possibilities, use our primary palette for maximum brand recognition. (Especially with highly-branded print materials like stationery, merchandise, etc.)

The Pantone Matching System (PMS) ensures color consistency across all touch points. RGB and Hex are best for web, and CMYK is standard for print. In most cases, the Hex code will suffice.

SECONDARY PALETTE

Use our secondary palette before exploring off-brand colors. It complements our primary palette and expands our ability to communicate other brand feelings.



SILVER
Pantone Cool Grey 3 C
CMYK: 21, 21, 22, 0
RGB: 200, 201, 199
HEX: #C8C9C7



SLATE
Pantone Cool Grey 10 C
CMYK: 62, 52, 48, 19
RGB: 99, 102, 106
HEX: #63666A



DEEP TEAL
Pantone 2217 C
CMYK: 93, 60, 58, 50
RGB: 0, 58, 64
HEX: #003A40



CEDAR
Pantone 624 C
CMYK: 56, 24, 46, 1
RGB: 120, 159, 144
HEX: #789F90



AUBURN
Pantone 4102 C
CMYK: 41, 87, 68, 58
RGB: 85, 28, 37
HEX: #551C25



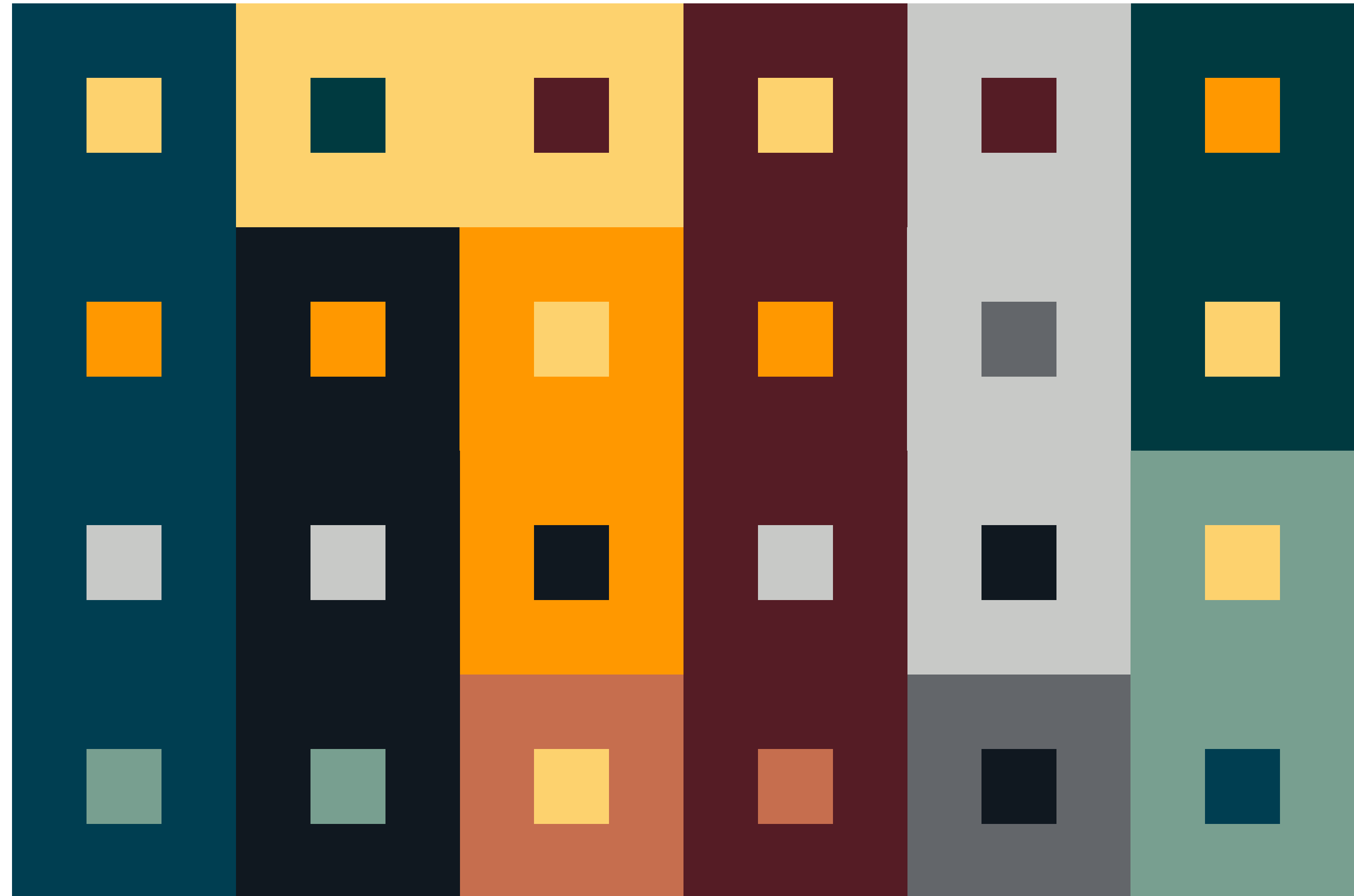
BURNT ORANGE
Pantone 7618 C
CMYK: 18, 66, 74, 4
RGB: 198, 110, 78
HEX: #C66E4E



BLONDE
Pantone 134 C
CMYK: 1, 17, 67, 0
RGB: 253, 210, 110
HEX: #FDD26E

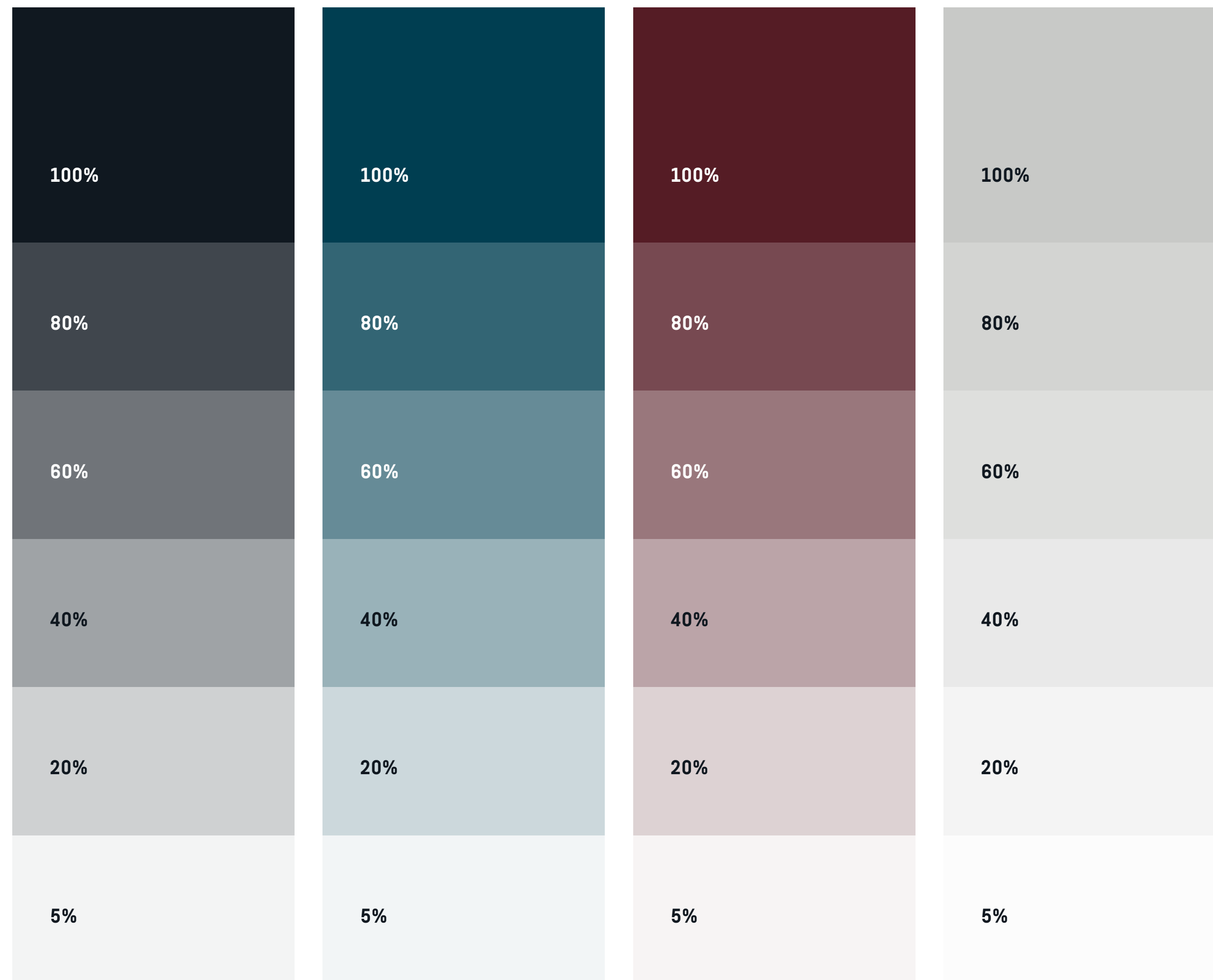
COLOR PAIRINGS

Nearly all our colors work in combination. Use these suggested color pairings to use our colors effectively every time.



COLOR TINTS

Tints expand our palette exponentially. A 20% tint step system (as shown) increases our ability to explore different brand feelings. Any tint below 60% used as a background will require dark text.



COMMON ERRORS

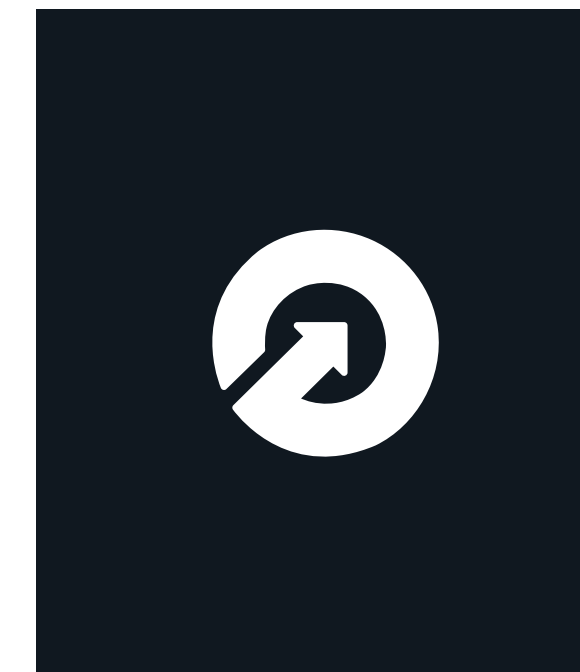
Note: This is not a comprehensive list of errors, but avoiding these will go a long way to ensure the effective use of our colors.



Avoid adjusting our colors. Color consistency is vital for brand recognition.



Avoid using off-brand colors in combination with approved brand colors.



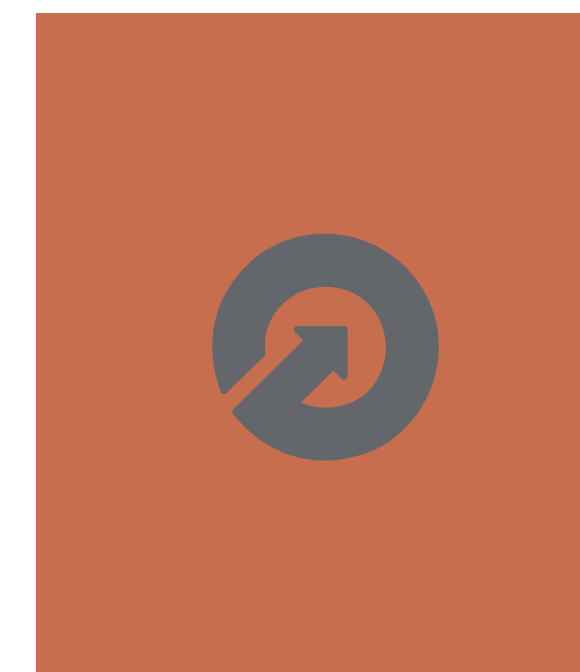
Avoid using true black and true white in combination. This can be too stark. Instead stick with our branded off-black.



Avoid combining Aquamarine or Deep Teal. These lack adequate contrast.



Avoid combining Cedar or Amber. These colors clash when put next to each other.



Avoid combining Burnt Orange or Slate. These colors clash when put next to each other.

QUICK TIPS FOR PRINTING

COLORS: THE GOOD, THE BAD, THE UGLY

Color's tricky. Screens aren't created equal, and printers have varied results. Color is also dependent on light temperature. This means our colors will vary per setting. Here are a few guidelines to ensure quality results.

PROOFING COLOR

For best results, use your smartphone to proof digital colors. Filtered sunlight is best for proofing printed color—place items next to an indirectly lit window, especially on a rainy day.

FILE SETUP

Before sending print collateral to a printer, ensure that the file has a CMYK color profile and is at least 300DPI (dots per inch).

If your design runs off the page, export your file with at least .125" bleed and crop/trim marks.

PRINTING

- Maintain in-house printers consistently.
- Work with local vendors for apparel and print collateral. Good local relationships foster consistent results.
- Order samples (apparel, paper, etc.) from online vendors before making bulk orders. Make sure to account for the extra time needed for this process.
- Need to make sure the colors are an exact match? Use the provided Pantone codes, especially for stationery.



04

TYPOGRAPHY



SAY IT WELL

Our strategic message communicates the shared win with our audience. Typography is the vehicle through which our message communicates. Our typography is another way we communicate brand feelings based on our Pulse Words.

This section covers approved typefaces and guidelines for their use.

DISPLAY FONT

- Use this font to grab attention.
- Use it sparingly as a decorative element.
- Avoid using it in paragraphs.

Fleisch Wurst

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0 (. , ' " ? ! @ &)

HEADER FONT

- Use this font near the top of paragraphs.
- Use it for labels or captions also.
- Avoid using it in paragraphs.
- Primarily used in All Caps. Avoid using in normal case.

NIMBUS SANS EXTENDED BOLD

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
1 2 3 4 5 6 7 8 9 0 (. , ' " ? ! @ &)

HEADER FONT

- Use this font near the top of paragraphs.
- Use it for labels or captions also.
- Avoid using it in paragraphs.
- Primarily used in All Caps. Avoid using in normal case.

NIMBUS SANS BOLD

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
1 2 3 4 5 6 7 8 9 0 (. , ‘ ” ? ! @ &)

PARAGRAPH

- Use this font for large bodies of text and subheaders.
- Avoid using it as the main header.

Abel Regular

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0 (. , ' " ? ! @ &)

QUICK TIPS

These tips will help you build dynamic, engaging, and on-brand typographic compositions.

While these rules are proven and sound, sometimes breaking them is the right call.

SKIP WEIGHTS & DOUBLE SIZE

Contrast is the name of the game when it comes to great design. When in doubt, skip a weight when pairing two weights, and double the size between two text elements.

ALIGN X-HEIGHTS OR BASELINES

Align text baselines (the line that the bottom of a lowercase x sits on) or align the x-heights (the top of a lowercase x), which help visually align each line.

WATCH THE RAG

When setting paragraphs, keep an eye on the right (ragged) edge. If the rag unintentionally creates a recognizable shape, consider tweaking the language or resizing the container. Also, try to prevent short words on their own line at the end of paragraphs (runts) or lines split between columns of text (orphans & widows).

GIVE THINGS SPACE, IF NEEDED

Negative space or the space around elements is vitally important. If informational elements belong together, move them closer together. Use grouping wisely: try not to cram too many things in one space.

KEEP LINE LENGTH REASONABLE

It is easy for the user to get lost in long lines of text. It's best to keep lines between 45 and 70 characters long, depending on the font size. This ensures legibility and comfortable reading as font sizes change.

TYPE HIERARCHY

Use this page as a quick reference for type sizes, hierarchy ratios, and other details. The provided example is one possible way to create a clear typographic hierarchy.

Definitions:

- "pt": points, this is the unit used to measure the type size
- Leading: the vertical space between lines of type
- Kerning: the horizontal space between two letters
- Tracking: the horizontal space between a range of letters measured in units of 1/1000 em
- "em": the width of the letter "m" in any typeface, used as a standard of measure for various typographical elements.

FULLY ALIVE

The beach, the sunshine, the waves, the fun. It's where you plan to relax, be yourself, and live without worries.

- ▶ **LIFE JUST SEEMS BETTER AT THE BEACH. YOU WISH YOU COULD BE THERE MORE.**

But you know you can't stay forever.

And when you leave the beach, you know the weight of daily life will come after you again.

We've been there. We get it. The beach life won't last forever. But that doesn't bother us anymore.

Because **we're living life to the fullest** every day at Lifepoint Church.

We found hope again.

People Matter.

We found freedom from what was holding us back.

We found a place where no perfect people are allowed. Here, we know that we are seen, known, and loved.

Come live fully alive at Lifepoint Church.



HEADER 1

Font: Nimbus Sans Extd Bold
Size: 220pt
Leading: 200pt
Tracking: 0 1/1000em

HEADER 2

Font: Nimbus Sans bold
Size: 40pt
Leading: 43pt
Tracking: 0 1/1000em

PARAGRAPH

Font: Abel Regular
Size: 38pt
Leading: 43pt
Tracking: 0 1/1000em

DISPLAY

Font: Fleisch Wurst
Size: 110pt
Leading: 115pt
Tracking: 0 1/1000em

COMMON ERRORS

Note: This is not a comprehensive list of errors, but avoiding these will go a long way to ensure effective use of our typography.

Oh, Goodness, No...

Omnimus cuscilit que ea volesto et, sitatur minum rae. Et expel inctae rerum ea que omnima consedit maio

Avoid using off-brand typefaces.

Help me

Don't stretch, squish, or otherwise mangle typography. Use the appropriate weight instead.

No t good, nope.

Omnimus cuscilit que ea volesto et, sitatur minum rae. Et expel inctae rerum ea que omnima consedit maio conet venimaximi, corepel idunt volorbos quam, si quos intiusciate sitas millabo reicita tiissimus

Keep tracking, kerning, and leading reasonable and legible. Avoid straying far from the examples in this guide.

Too Much Stroke

Omnimus cuscilit que ea volesto et, sitatur minum rae. Et expel inctae

Avoid using a stroke or outline on typography. Also, avoid using dark drop shadows.



05

PHOTOGRAPHY



HOW SHOULD WE USE PHOTOS?

Photography is the most powerful way to connect with people emotionally. Designers should use great photos more than any other design asset.

In this section, you will find guidelines on photographic composition, content, tone, and usage. Standardizing these facets of photography will ensure a consistent look and feel across our entire image library.

tone

Brand photographs should feel clean, fresh, and dynamic. The content of each photograph should convey our brand values. Whenever a person is the photograph's subject, they should look relaxed, happy, and engaged. Avoid using too many posed images. Look for genuine moments and natural smiles.

Prioritize candid photography of people conversing, connecting, and serving with others. For the subject to appear natural, try to capture them "in the moment" instead of posing them.

REVEAL THE EXPERIENCE

Help future visitors overcome the fear of the unknown by giving them an inside look.

WARM AND JOYFUL

Help people want to make their story part of our story. The photos should be warm and joyful.



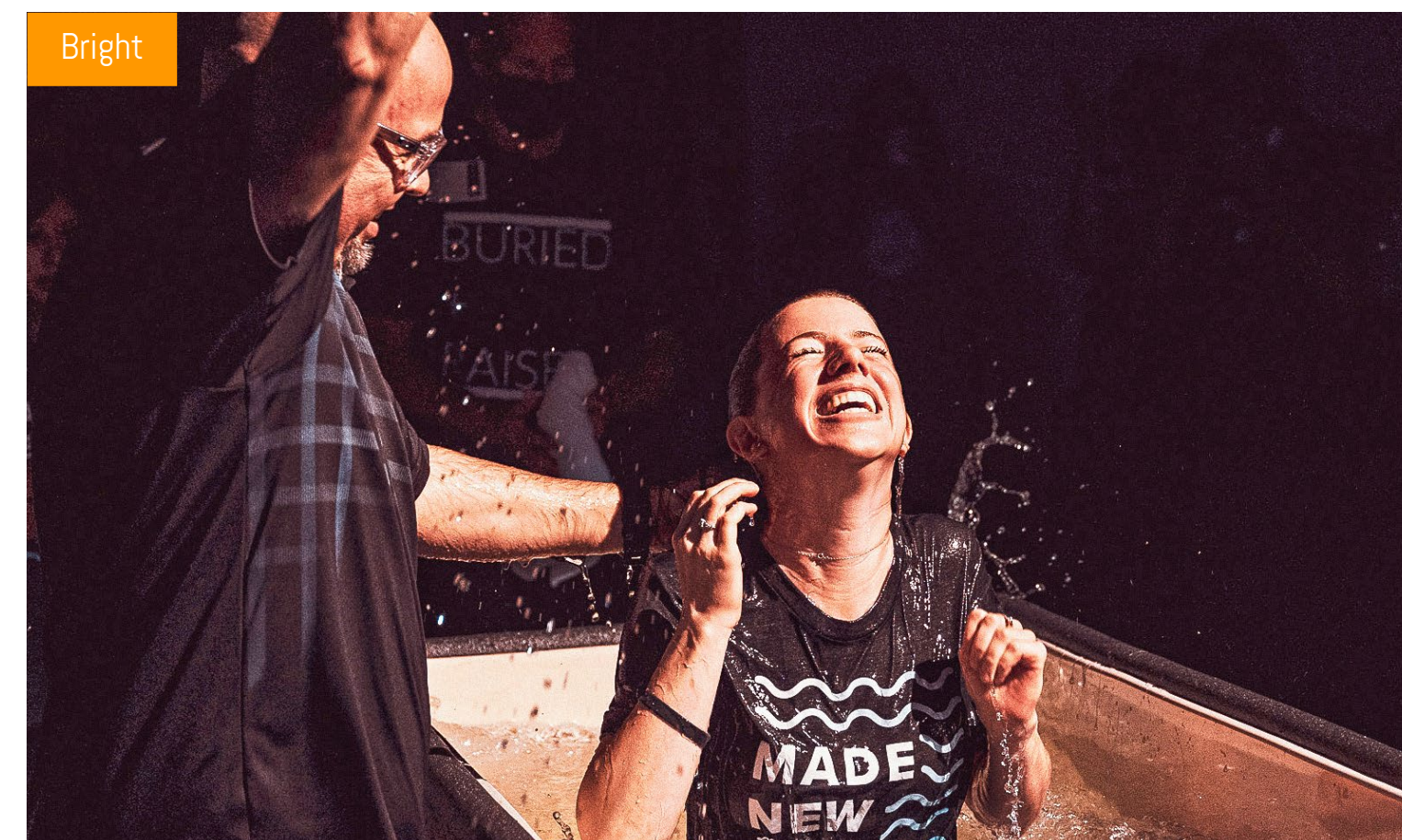
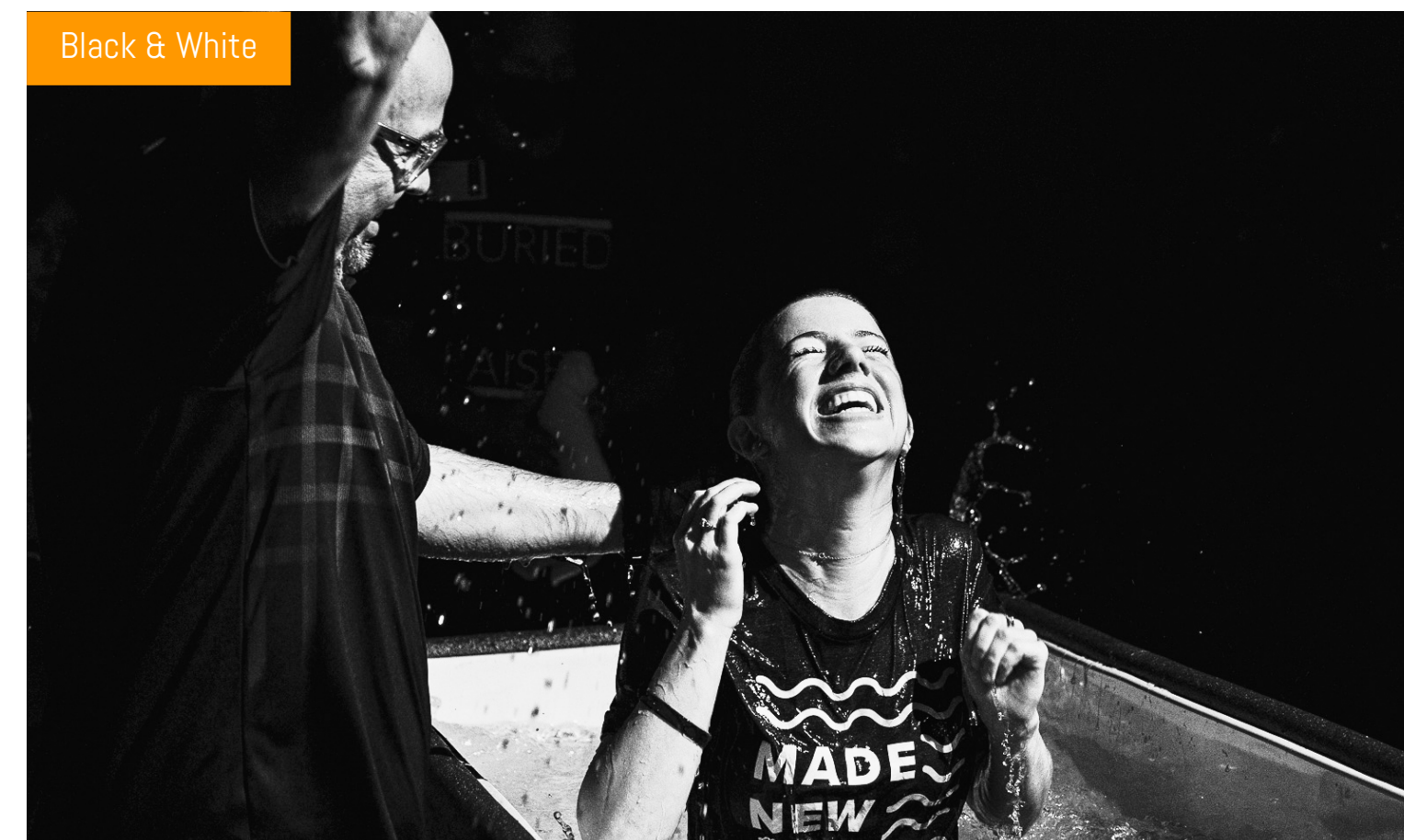
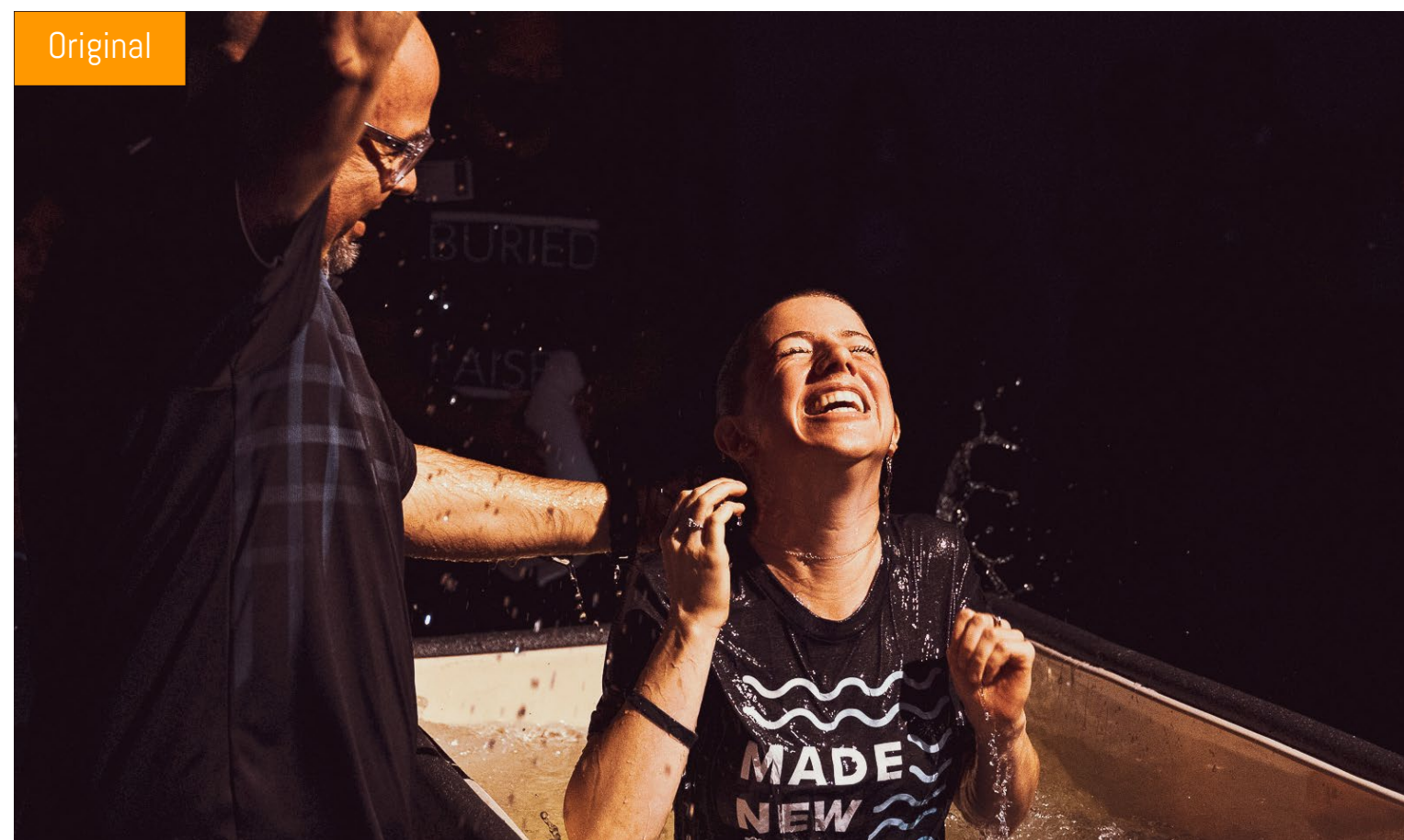
Reveal the Experience



Warm & Joyful

PHOTO EDITING

Photos should feel like our Pulse Words. If provided, use our photo preset file (.xmp) in Adobe Bridge or Adobe Photoshop to treat many images at once (Included in your Style Overview package, link in contents). If unavailable, edit photos in alignment with our Pulse Words.



06



GRAPHIC ELEMENTS



WHAT ARE GRAPHIC ELEMENTS?

While brand consistency relies heavily on logo usage, color, and typography, we recognize that these are not the only elements within a brand identity design system. Additional elements like textures, patterns, icons, illustrations, and shapes add charm and nuance to our visual identity. Use these guidelines for best use.

ILLUSTRATIONS, ICONS, AND BADGES

This set of graphic elements enhances the overall feeling of our brand. They're perfect for merchandise. Avoid using these too often, so we keep them a little exclusive. Always use these with approved brand color combinations.



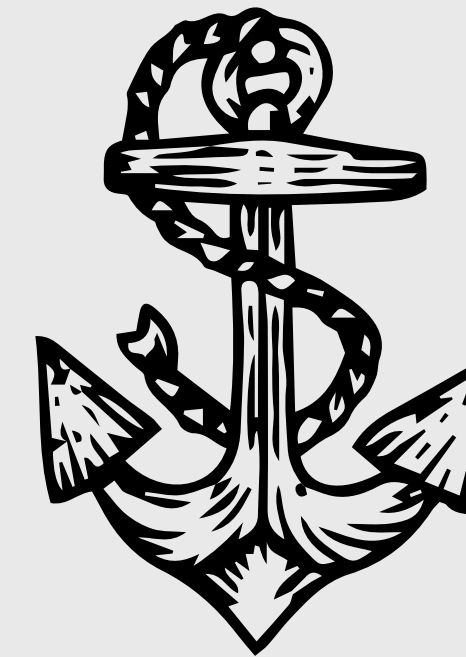
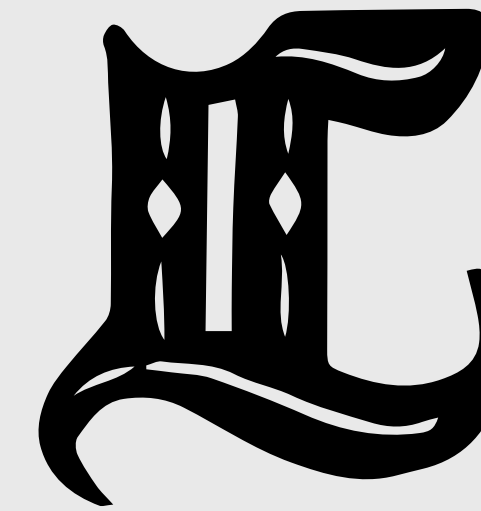
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ILLUSTRATIONS, ICONS, AND BADGES

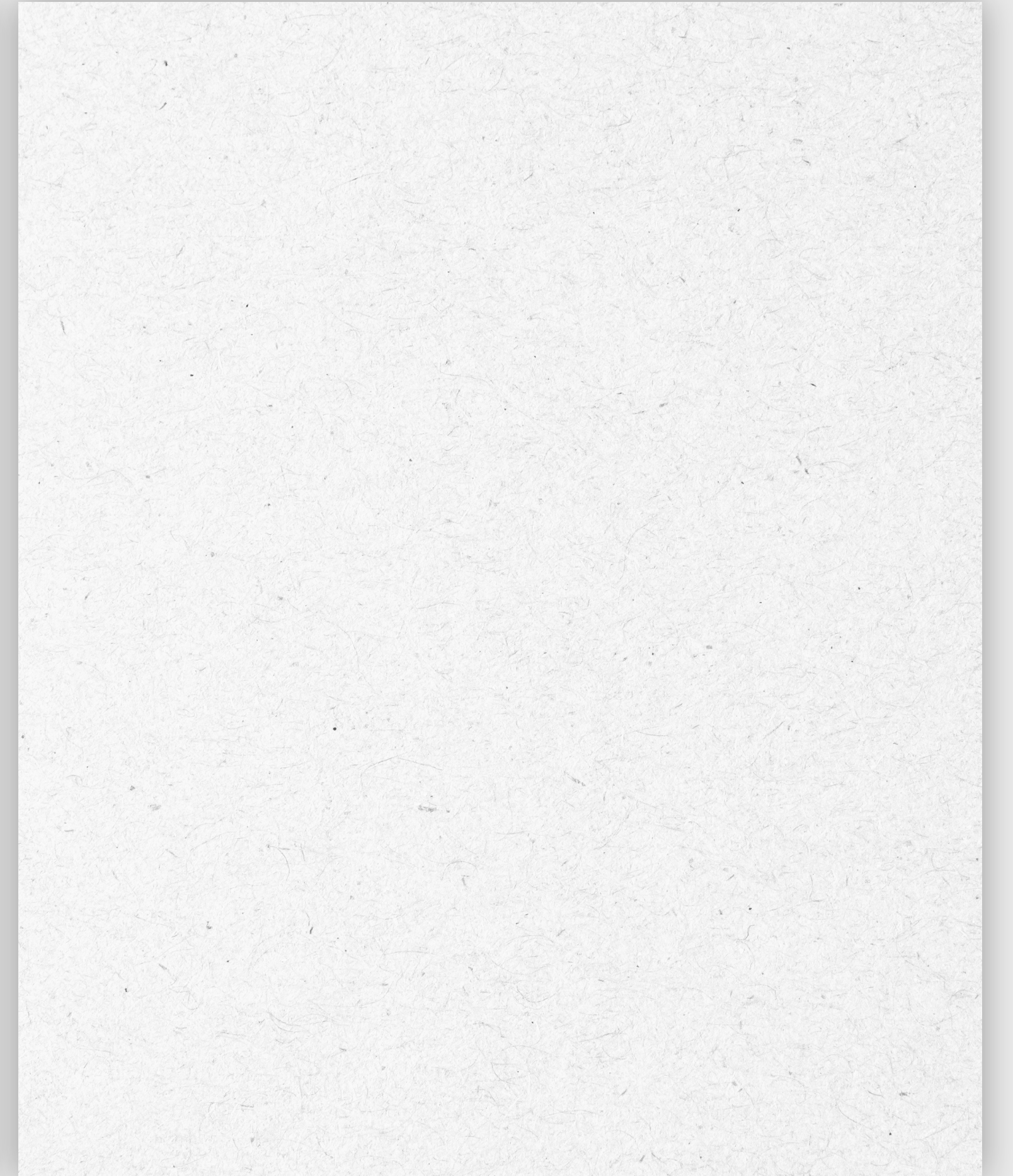
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TEXTURES

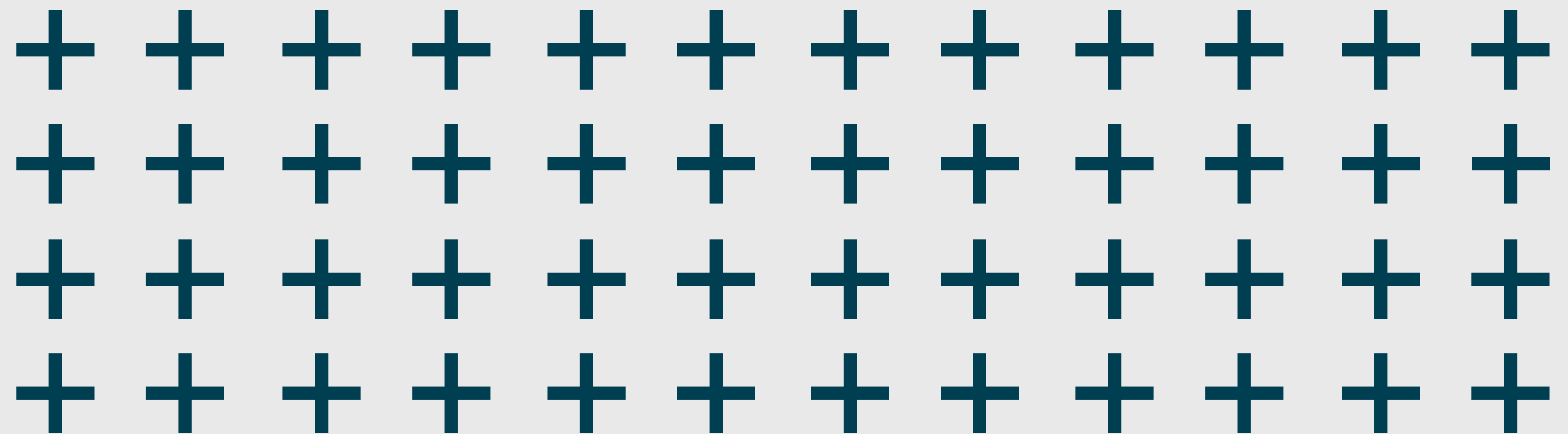
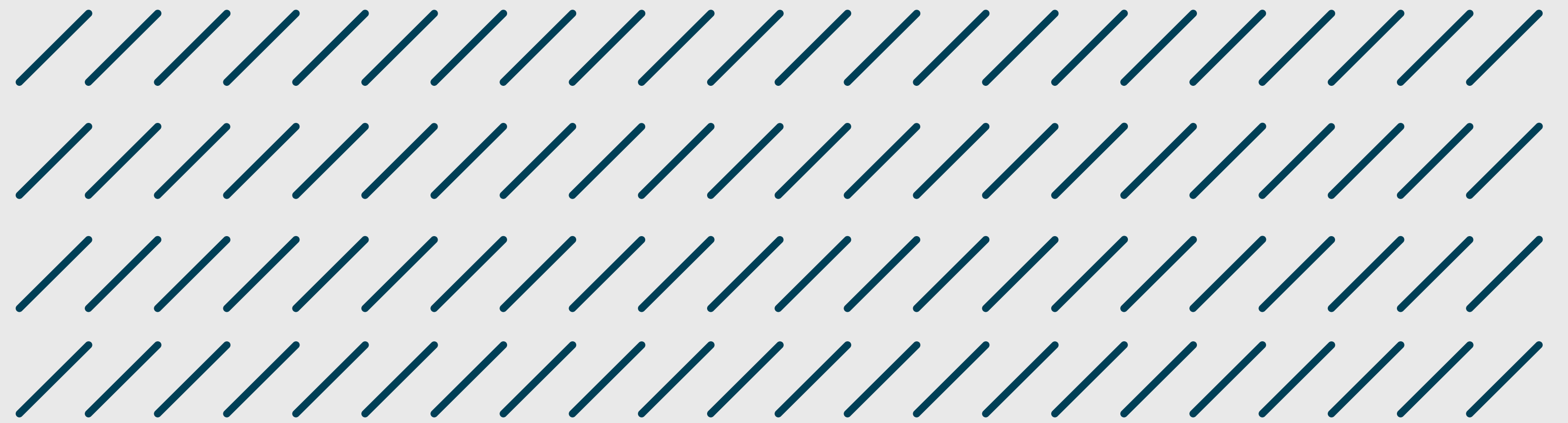
Textures give compositional depth when used correctly. When misused, they distract the eye.

When considering new texture elements, keep our brand Pulse Words in mind.



PATTERNS

Patterns add interest to designs. For best use, place them sparingly and subtly in backgrounds.



UNDER- STANDING FILE TYPES

The files provided with the brand package generally fall into two types: raster and vector files.

RASTER FILES

Raster files are comprised of a grid of pixels. These types of files always have a set resolution and size. Once you increase the size past its predetermined size, the quality decreases. You've probably seen this before: images begin to appear pixellated if they're pushed too far.

Graphics, like the brand logo, can be exported in raster versions. Photographs are always raster files.

Raster files are typically used for web graphics and digital executions. When used in print applications, you must ensure that the file exceeds the minimum DPI (dots per inch) of 150DPI, or risk a low-quality print.

Typically, raster files end with .jpg, .png, .gif, and .psd. They are easy to open and apply.

VECTOR FILES

Vector files create their shapes by mathematical equations between anchor points. Since they are crafted by ratios and not a grid of colored squares, vector images can be infinitely scaled.

Graphics, like the brand logo, are typically created as vector files. Illustrations, iconography, and many of our simple shapes and graphic elements are vector files. Vector files are typically used for printing or producing the logo or other graphics in most forms. If asked for a high-resolution logo file, send a vector file. Typically, vector files end with .ai, .eps, and .svg. Without special programs, these files will be difficult to open.

HOW TO INNOVATE

These guidelines shouldn't restrict creativity. The success of our brand depends upon creative innovation. One of the best ways to drive innovation is to "anchor and pivot." As you design, choose one brand element to anchor your exploration.

For example, you might decide to use a fresh, off-brand color but retain a few on-brand fonts that anchor the design. Or you might go wild with a new font but lean on the brand's color palette.

You can drive fresh innovation while maintaining a unified voice when you have one foot in the brand and one foot out. Don't leave the guidelines behind. They'll serve us well for a long time.



SAVED
PEOPLE

LIFEPPOINT
CHURCH



SERVED
PEOPLE

