THE MASTER'S SEMINARY

Brand Guidelines | 2019

THE MASTER'S SEMINARY
EXIT

The Master's Seminary
History

The Master's Seminary (TMS) began as a result of a demand from young men at Grace Community Church (GCC) who desired theological training. At that time, GCC men were filling church vans and commuting daily to Talbot Seminary, the nearest option for theological training.

Eventually, there were so many students—nearly a hundred—that Talbot allowed GCC to start an extension campus, and Talbot began to send their faculty to the church campus. This continued for nine years. But when the dean of Talbot Seminary resigned, Dr. Irv Busenitz, a member of the extension's faculty, decided it was time to start a new seminary. On March 31, 1986, he met with Dr. John MacArthur to discuss the possibility.

We started TMS in the fall of that year with ninety-five students and four full-time faculty members: Dr. Irv Busenitz, Dr. Marc Mueller, Dr. Charles R. Smith, and Professor Donald G. McDougall. Dr. Richard Mayhue served as dean and Dr. MacArthur as president. In 1988, we received regional accreditation with The Western Association of Schools and Colleges (WASC).

As we look back, we see the hand of God gathering a group of men and knitting their hearts together. Our founding members were united in sound doctrine and committed to the quality, integrity, and vision for the seminary. They were wholly dedicated to investing their lives in the men who trained at TMS.

Our product has always been simple: we produce preachers. That was and is the uniqueness of our seminary. Our job is to produce one product, an expositor of the Word.

We have always believed that expositors are born from sound theology, an accurate view of Scripture, a precise hermeneutic, and comprehensive understanding of the biblical languages. But expositors are crafted not just in the classroom, they are produced within the local church. When our students walk out of class, they step onto the campus of Grace Community Church. Here they are daily called to practice the truths they are taught in the classroom.

But none of this is possible without intentional discipleship between faculty and students. As expositors, we are held to a higher standard, one that requires a life of holiness. Who better to encourage and exhort our students than seasoned pastors who are dedicated to craft them for ministry?

One word sums up the treasure that is entrusted to the men who come to TMS: faithfulness. Above all, our preachers are faithful to the Word of God. Over 1,500 graduates now faithfully preach the Word in forty-five countries and six continents. A growing number of international students are training at TMS in preparation for service in their home countries.

What began with ninety-five students has grown to an institution that now has nineteen full-time faculty training almost 600 men. Our carefully crafted curriculum holds true to an unwavering commitment to the worship of God, the authority of His Word, the priority of the local church, the mission of gospel proclamation, and the purity necessary for spiritual leadership.

In the years before we were TMS, Dr. Busenitz's office was located at the rear of the chapel. Every time he would walk into that dark chapel, he would pray that one day God would fill it with men preparing for ministry. God has bountifully answered that prayer. Our fervent prayer is that He would continue to do so.

The Logo

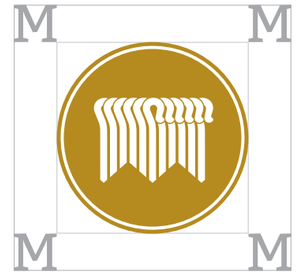
The Master's Seminary logo provides the foundation for all visual communication and instantly communicates the qualities of Faithfulness, Discipline, Steadfastness, Humility, Unity, and Timelessness.

Primary Brandmark
Primary Wordmark
Primary Logotype
Secondary Logotypes
Official Seal
TMUS Identity Kit

The Logo
Brandmark

The brandmark is the primary component of the visual identity of The Master's Seminary. The shepherds' staffs symbolize our great shepherd, and combine to create a Corinthian capital symbolizing the church as the pillar and foundation of the Truth. The bottom of the staffs suggest not only the letter M—which stands for The Master—but also two mountains, which serve throughout Scripture as a constant representation of God's presence, revelation and protection.

Clearspace
The area around the brandmark is integral to the design, and adherence to the minimum spacing parameters helps the reader's eye easily distinguish the logo. No copy or any other graphics may encroach on this minimum space. The clearspace must be equal to the height of the "M" in The Master's Seminary wordmark.



Minimum Size
The minimum size of the brandmark that may be used for print applications is 0.1875 inches or 13.5 pixels wide.

Two Color Variation
When appearing on a dark background, the two color brandmark may be reproduced in Halo and white.

Single Color Variations

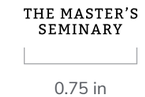
The Logo
Primary Wordmark

THE MASTER'S SEMINARY

The wordmark for TMS utilizes the Bitter typeface. This typeface is not part of the official typography and should only be utilized in the wordmark and logotype combinations. It is used when the primary logotype does not fit into the medium.

Clearspace
The area around the wordmark is integral to the design, and adherence to the minimum spacing parameters helps the reader's eye easily distinguish the wordmark. No copy or any other graphics may encroach on this minimum space. The clearspace must be equal to the height of the "M" in The Master's Seminary wordmark.

Minimum Size
The minimum size of the primary wordmark that may be used for print applications is 0.75 inch or 54 pixels wide.



Color Variations

THE MASTER'S SEMINARY

THE MASTER'S SEMINARY

THE MASTER'S SEMINARY

The Logo
Primary Logotype

THE MASTER'S SEMINARY

The logotype combines the symbolism of the brandmark with the clarity of the wordmark to create a unique visual and verbal identifier for The Master's Seminary. When space permits, the primary or secondary logotypes should be used to identify TMS, with the brandmark and logotype as alternate options.

Clearspace
The area around the logotype is integral to the design, and adherence to the minimum spacing parameters helps the reader's eye easily distinguish the logotype. No copy or any other graphics may encroach on this minimum space. The clearspace must be equal to the height of the "M" in The Master's Seminary wordmark.

Minimum Size
The minimum size of the primary logotype that may be used for print applications is 1 inch or 72 pixels wide.

Two Color Variation
When appearing on a dark background, the two color logotype may be reproduced in Halo and white.

Single Color Variations

The Logo

Secondary Logotypes

The secondary logotypes of The Master's Seminary provide an alternative when there is limited space to use the primary logotype.

Secondary Logotype | Stacked

Clearspace

Minimum Size

The minimum size of the secondary stacked logotype that may be used for print applications is 0.75 inch or 54 pixels wide.

Two Color Variation

When appearing on a dark background, the two color logotype may be reproduced in Halo and white.

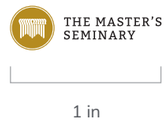
Single Color Variations

Secondary Logotype | Horizontal

Clearspace

Minimum Size

The minimum size of the secondary horizontal logotype that may be used for print applications is 1 inch or 72 pixels wide.



Two Color Variation

When appearing on a dark background, the two color logotype may be reproduced in Halo and white.

Single Color Variations

The Logo
Official Seal

The Official Seal is only to be used on official TMS documents and products. No part of the seal should in any way be removed or altered. The seal includes the image of the Lamb of God from 1846, Agnus Dei, meaning *Our Lamb Has Conquered, Let Us Follow Him*. The lamb imagery is also a nod to the more modern TMS logo using the shepherds' staffs.

Clearspace
The area around the seal is integral to the design, and adherence to the minimum spacing parameters helps the reader's eye easily distinguish the logo. No copy or any other graphics may encroach on this minimum space. The clearspace must be equal to the height of the "M" in The Master's Seminary wordmark.

Minimum Size
The minimum size of the official seal that may be used for print applications is 0.75 inch or 54 pixels wide.

0.75 in

Color Variations

Halo

White

PMS 871 C

The Logo
TMUS Identity Kit

In this toolkit, there are all the elements necessary for the visual identity of The Master's University and Seminary, when branded together, and the guidelines to preserve the consistency of the brand.

Primary Logotype
The primary logotype contains the shepherd's staffs from the TMU brandmark, paired with our inaugural year as an institution, 1927, and surrounded by the combined names "The Master's University and Seminary."

Clearspace
The area around the seal is integral to the design, and adherence to the minimum spacing parameters helps the reader's eye easily distinguish the logo. No copy or any other graphics may encroach on this minimum space. The clearspace must be equal to the height of the "M" in The Master's Seminary wordmark.

Minimum Size
The minimum size of the official seal that may be used for print applications is 0.75 inch or 54 pixels wide.

Colors

TMU Navy	Halo	TMS Metallic Gold	TMS White
CMYK: 50 50 50 100 RGB: 0 0 0 HEX: 000000	**Pantone 7556 C** CMYK: 7 35 99 19 RGB: 183 139 32 HEX: B78B20	**Pantone 871 C** To be used as a spot color only; not to be replicated in CMYK, RGB, or HEX.	CMYK: 0 0 0 0 RGB: 255 255 255 HEX: FFFFFF

Sans Serif Typeface | Muli

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9

Serif Typeface | Crimson Text

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9

Color

Color is as significant to a graphic identity as symbols and marks. The official colors of The Master's Seminary are black, gold, and white.

For printing on paper, there are two options: coated and uncoated. The difference in color saturation changes depending on the paper type. Therefore, we recommend a unique Pantone or CMYK color for each so that the true colors' consistency remains.

Primary Palette
Secondary Palette
Tints
Gradients

Color
Primary Palette

TMS Black	TMS White	Halo	TMS Metallic Gold
CMYK: 50 50 50 100 RGB: 0 0 0 HEX: 000000	CMYK: 0 0 0 0 RGB: 255 255 255 HEX: FFFFFF	**Pantone 7556 C** CMYK: 7 35 99 19 RGB: 183 139 32 HEX: B78B20	**Pantone 871 C** To be used as a spot color only; not to be replicated in CMYK, RGB, or HEX.

The primary color palatte of The Master's Seminary should be used whenever possible. The Pantone (PMS) color version should be used when budget allows. Otherwise, the four-color (CMYK) equivalent values listed should be used for print and the HEX values for web/digital. Avoid using large areas of black to prevent design solutions that appear heavy or somber. Likewise, use of the Halo gold color should be deployed strategically, so that it functions as an accent or statement rather than dominating the entire design.

Color
Secondary Palette

Foundation	Rock	Pacific	Crimson
Pantone: Cool Gray 11 C CMYK: 44 34 22 77 RGB: 83 86 90 HEX: 53565A	**Pantone: Cool Gray 6 C** CMYK: 16 11 11 27 RGB: 167 168 170 HEX: A7A8AA	**Pantone 7708 C** CMYK: 100 18 12 59 RGB: 0 86 112 HEX: 005670	**Pantone 7624 C** CMYK: 75 68 67 90 RGB: 128 47 45 HEX: 802F2D

Cypress	Dusk	Harvest	Sun Valley
Pantone: 371 C CMYK: 50 9 98 61 RGB: 84 98 35 HEX: 546223	**Pantone 2767 C** CMYK: 100 90 10 77 RGB: 19 41 75 HEX: 13294B	**Pantone 470 C** CMYK: 7 70 99 38 RGB: 164 90 42 HEX: A45A2A	**Pantone P 10-15 C** CMYK: 0 23 84 13 RGB: 216 173 63 HEX: D8AD3F

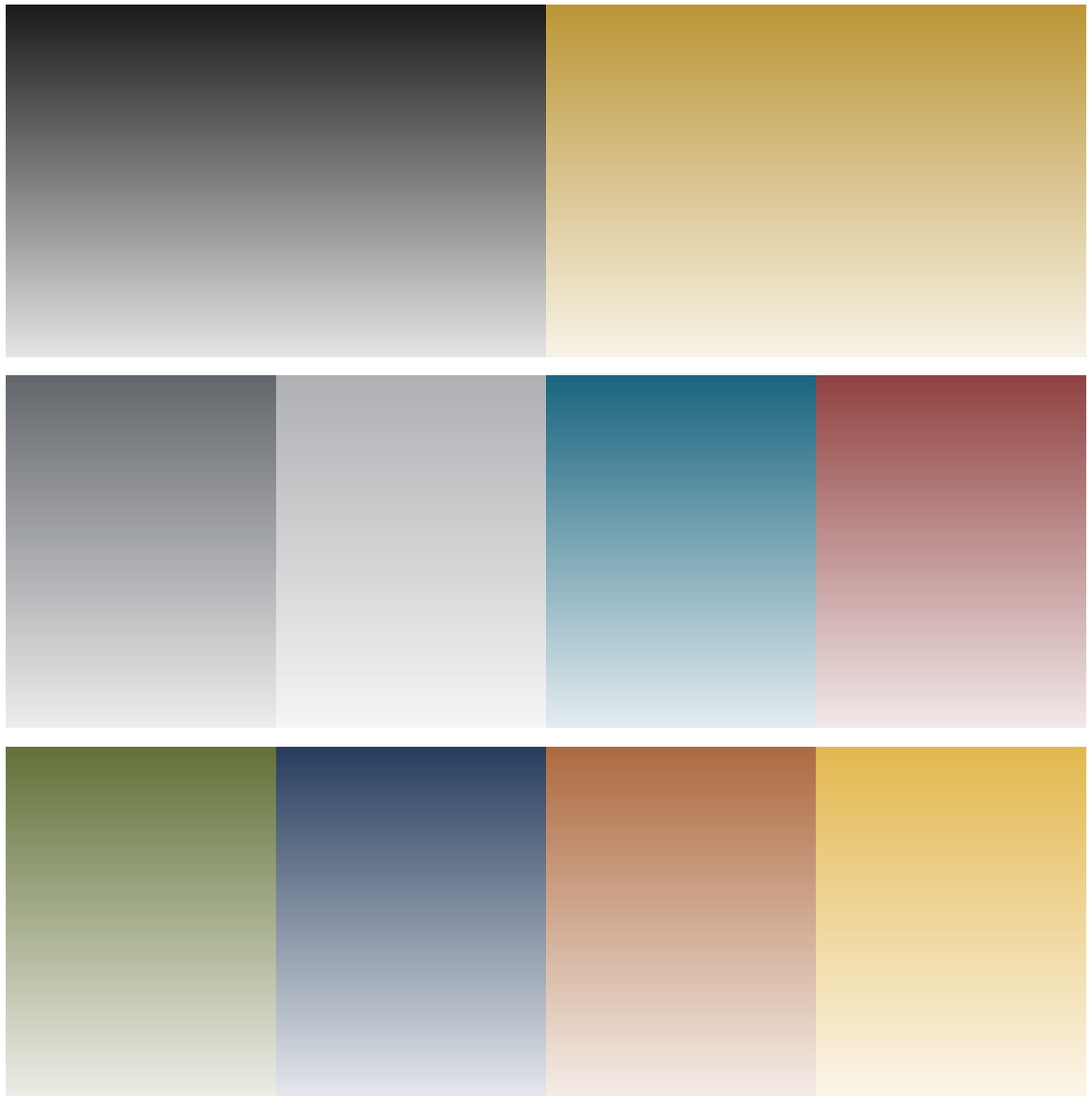
The secondary color palette provides opportunities to expand the brand language in certain situations and should be used sparingly. This group of rich, strong colors can be used in chart designs, as section dividers in a large document, or to add visual excitement to seasonal messaging.

Note the use of Foundation gray in place of black as the color of the body text throughout this publication. This creates a lighter, easier read, and serves to make the use of black visually pop when it is used.

Color
Tints

The use of tints and gradients allow for an expanded range of tonal values and visual variety in designs while still adhering to the TMS color palette.

Color
Gradients



Typography

The primary typefaces for The Master's Seminary are EB Garamond and Muli, and are to be used in most pieces of design.

Secondary typefaces that are permittable, but to be used with discretion and infrequency, are Oswald and Arbordale. Oswald offers a more informal tone and can be utilized for variety in both social and print. Arbordale is the official script font for TMS and should only be used on more formal documents (i.e. invitations, graduation, etc.)

Primary Serif Typeface
Primary Sans Serif Typeface
Secondary Typeface
Ceremonial Typeface

Typography
Primary Serif Typeface

Aa Bb Cc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz

00 11 22 33 44
55 66 77 88 99

EB Garamond

EB Garamond is a revival of Claude Garamont's famous humanist typefaces from the mid-16th century. This digital version closely reproduces the original design by Claude Garamont: The source for the letterforms is a scan of a specimen known as the "Berner specimen," composed in 1592 by Conrad Berner, the son-in-law of Christian Egenolff and his successor at the Egenolff print office. This specimen shows Garamont's roman and Granjon's italic types at different sizes, hence the name of this typeface: Egenolff-Berner Garamond.

Typography
Primary Sans Serif Typeface

Aa Bb Cc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz

0 1 2 3 4
5 6 7 8 9

Muli

Muli is a minimalist sans-serif typeface, designed mainly for use as a display font but is also useful as a text font. Muli has been designed to be used freely across the internet by web browsers on desktop computers, laptops, and mobile devices.

Typography
Secondary Typeface

Aa Bb Cc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz

0 1 2 3 4
5 6 7 8 9

Oswald

Oswald is a reworking of the classic style historically represented by the 'Alternate Gothic' sans serif typefaces. The characters of Oswald were initially re-drawn and reformed to better fit the pixel grid of standard digital screens. Oswald is designed to be used freely across the internet by web browsers on desktop computers, laptops, and mobile devices.

Typography
Ceremonial Typeface

Aa Bb Cc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz

0 1 2 3 4
5 6 7 8 9

Arbordale

A calligraphic script with roots in the midwest, Arbordale intends to be elegant yet straightforward. It contains an array of alternate glyphs for lowercase characters, including optional non-connecting characters for word endings. Other features include crossbar ligatures for common letter pairings, case-sensitive quotes, and smart apostrophes.

The Grid

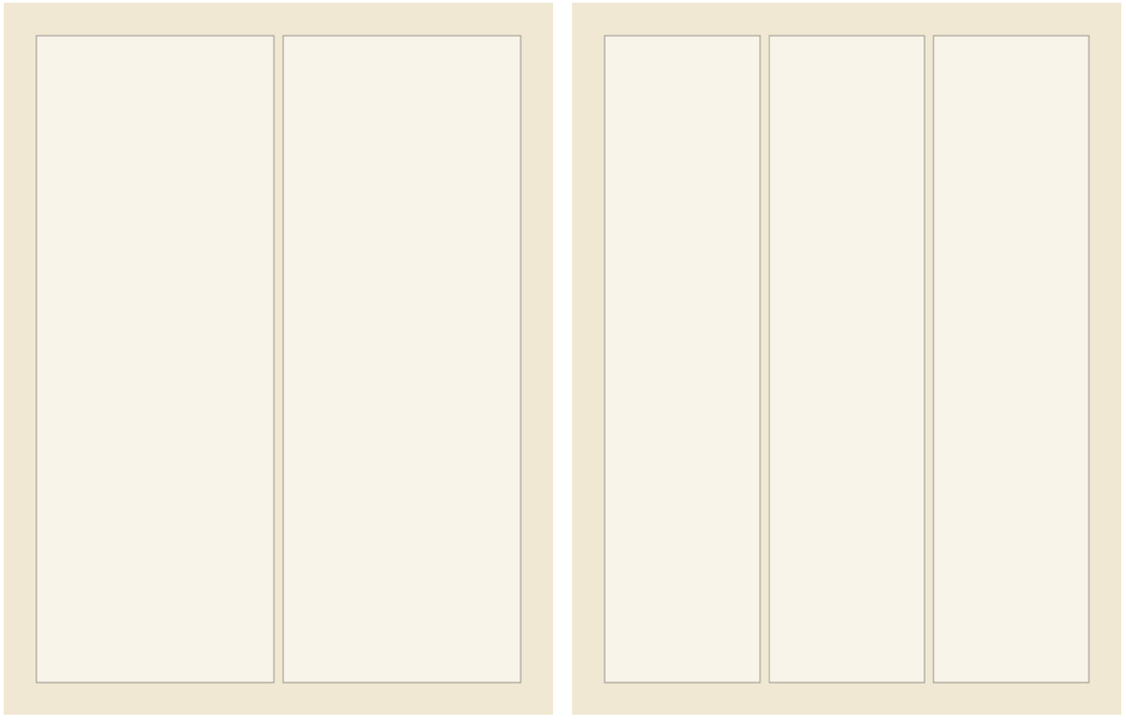
The use of a grid system in design creates consistency across any media, at any size, and establishes a natural sense of scale, balance, and harmony.

Construction
Variety

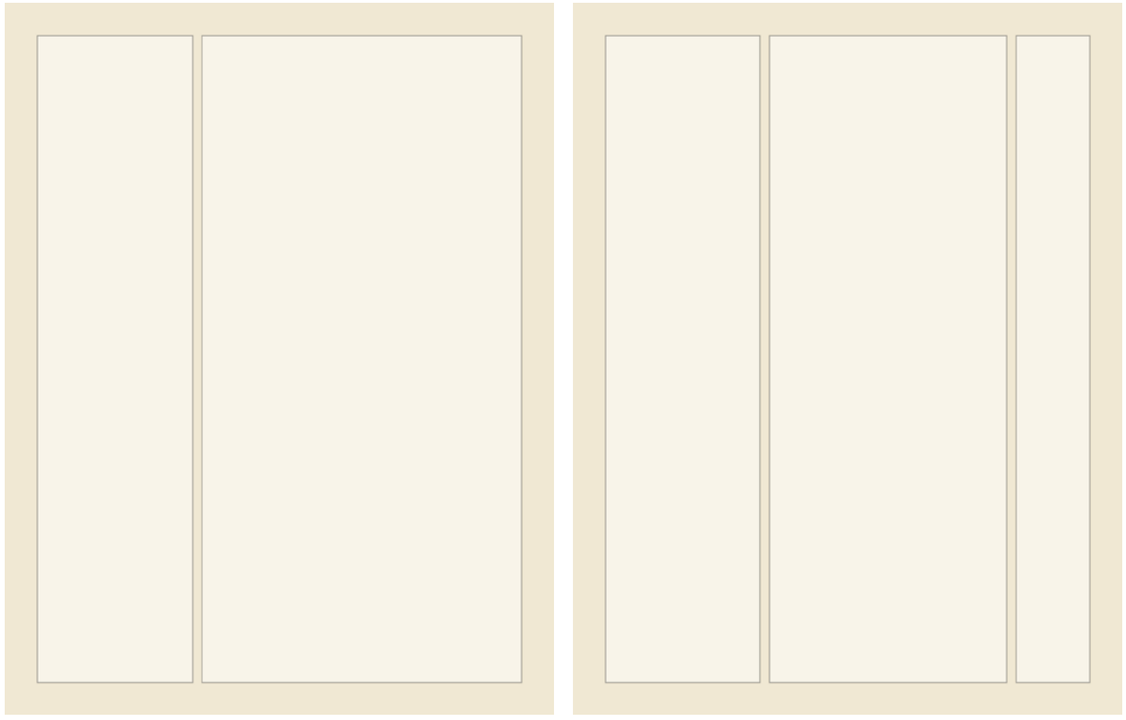
The Grid
Construction

The grid system is built upon the proportions of the TMS brandmark. By using the grid as the basis for all design, visual consistency is achieved across any and all media.

The Grid
Variety



Symmetrical 2-column and 3-column grids



Asymmetrical 2-column and 3-column grids

The grid is extremely flexible and can be used for an endless number of design solutions, from print to digital and environmental. It can be as simple as a 1-column or 2-column grid for something like a poster design, or complex and dynamic for something like a publication with a combination of text, images, footnotes, and callouts.

Photography

Photography at The Master's Seminary is designed to reflect a biblical approach to pastoral ministry: a genuine warmth and love coupled with a seriousness about the truth. Therefore, our photographic images focus on both personal subjects, such as students and professors, as well as physical subjects, such as the campus, books, and nature. The intention is to create imagery that is light and approachable, while remaining traditional and conservative. The aim of these images is to capture what pastoral ministry should be, while reflecting the kind of environment we offer students of the seminary.

Whether the subject matter is campus exteriors, interiors, or scenes of student and faculty life, using a shallow depth of field reinforces the personal experience at TMS. Image adjustment and color correction are kept to a minimum, and used to create a consistent look that is light, airy, and warm, with colors being rich but not oversaturated.

Examples
Cropping

Photography
Cropping

TMS has an ever-growing library of professional photography which covers a wide range of subject matter, from architectural views of the campus itself, to classroom and library interiors, and lifestlye photographs documenting the student experience. When designing with these assets, creative and intentional cropping of the images is encouraged, to emphasize the intimate, personal approach to education at TMS.

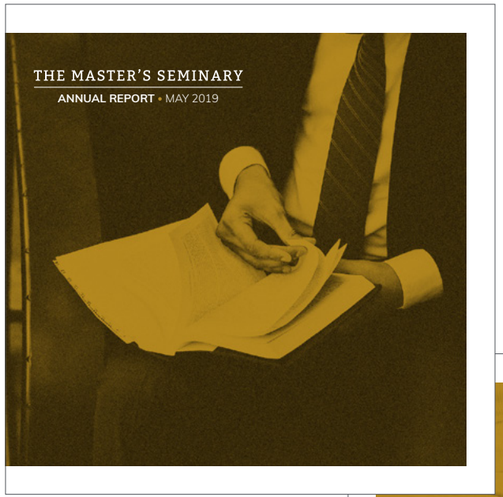
Implementation

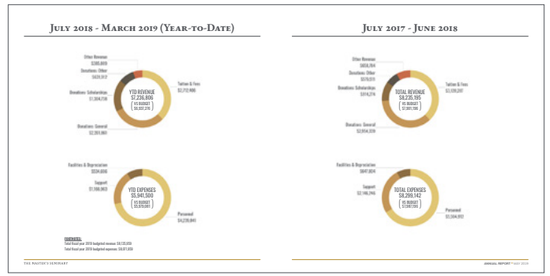
Using all the elements mentioned in this guideline together is the most effective way to ensure that the TMS brand is being clearly and consistently communicated across all channels.

Design Principles in Practice

Implementation
Design Principles in Practice

This year's TMS annual report is a good example of a design incorporating all the elements of the TMS brand: messaging, the logo, color, typography, the grid, and photography.





THE MASTER'S SEMINARY