

Brand guidelines

29th July 2025

moeve



This document is a complete handbook for all stakeholders, aimed at inspiring, explaining, facilitating, and moderating the communication of Moeve's brand identity across all touchpoints.

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Moeve is the green molecules company

The green molecules company is how we define ourselves, the foundational pillar of our positioning and what sets us apart.

Moeve is working to lead in sustainable mobility and energy to create a brighter future for all. Bold in ambition, its playing field as a company is not simply “renewable energy”.

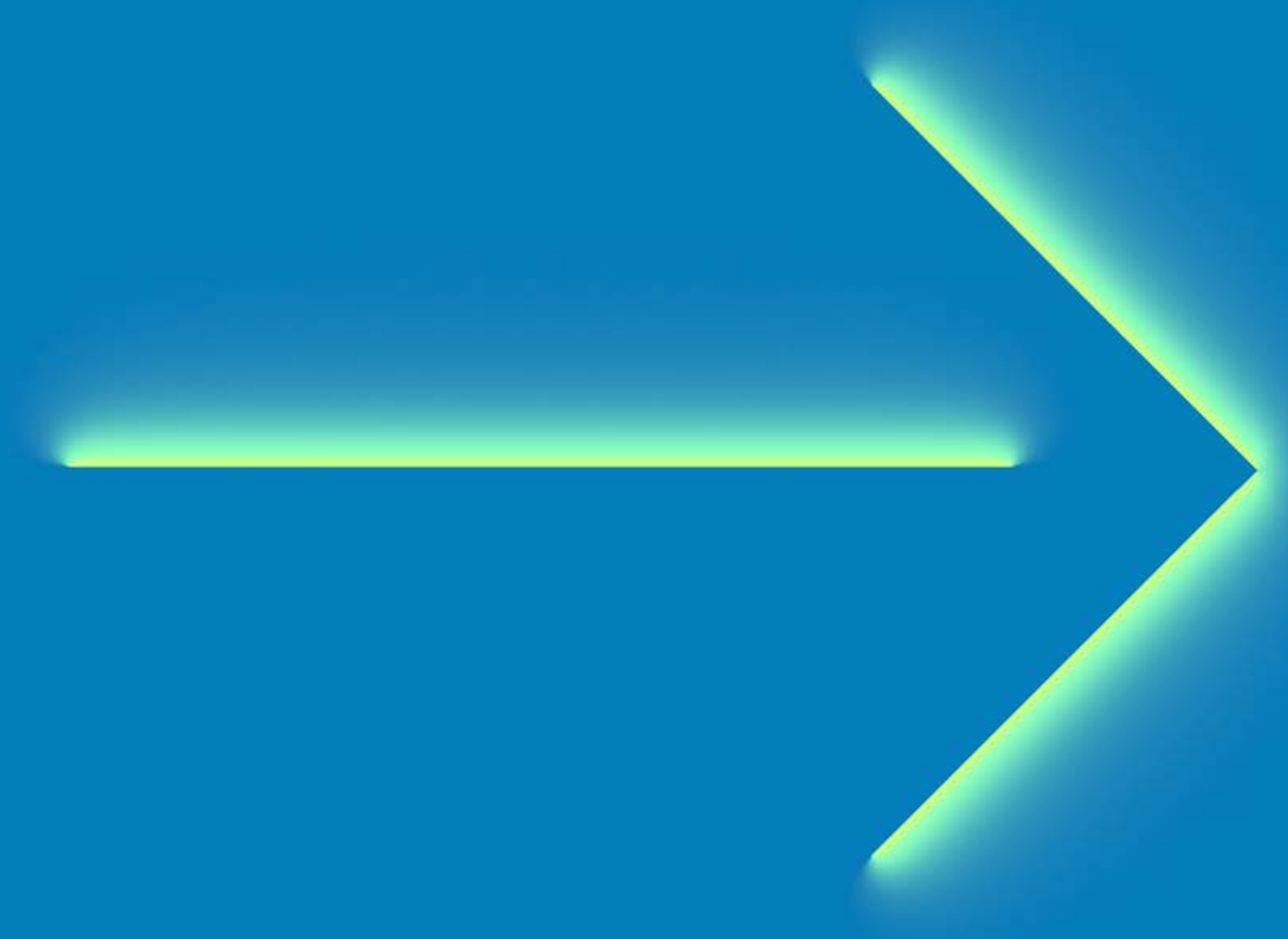
Moeve is set to be a category transcender; a company that is the one and only player in its field.



01. Strategy

This is the idea that is at the heart of our brand. It reflects in every brand touchpoint and application.

Positive Motion



This is the reason for our existence and the values it represents, beyond our typical business objectives.

We transform energy and mobility to improve the world together.

Brand values

To drive our purpose, and with our main driver (people) we are defining our brand values, which mark our way of being and doing things:



We care about people

We are committed to the safety, well-being, and development of our teams and communities.



We charm our customers

Together we work hard to go beyond what is expected, creating unique solutions to maximize satisfaction and trust in us.



We look after the planet

We work towards a greener future.



Together we create more value

We work together effectively with respect and integrity, connecting people to achieve excellent results.



We dare to become entrepreneurial

We face change head on and with courage, leading projects that create impact.

Brand beliefs

Our beliefs guide us. They help formulate our convictions, our values, our code of ethics. They determine our response in the face of conflict and guide us in how we behave each day.



Together, we have the power to make the world better, this is what keeps us moving forward



Actions speak louder than words: we do more, better, every day



Everyone deserves the freedom to choose cleaner ways to move, make and live



Positive motion creates unstoppable momentum

Brand personality

The personality of a brand is a collection of characteristics. Think of how you would describe Moeve as if it were a person. This personality determines the messaging, images, marketing campaigns associated with the brand, and much more. It is important to maintain consistency across all channels so that customers can learn who the brand is and what it stands for.

How we think

- › Boldly.
- › Collaboratively.
- › Pragmatically.

How we feel

- › It feels better when we do it together.
- › We feel proud when we see how we're changing the world.
- › Our hearts beat faster when we dare to be different.

How we do

- › We do more, better, every day.
- › We commit, with courage and conviction.
- › We move you (your emotions, thinking and behaviours).

How we speak

- › Simple: we talk human to human with words we all understand.
- › Inclusive: we talk with you, not at you.
- › With feeling: we speak with positive energy and enthusiasm.
- › With sparkle: a dash of wit and a whole lot of charm.

Key messages

Concepts	Explanation	Main ideas
Green molecules as a source of new energies	At Moeve, we aim to lead the production of sustainable energies from green molecules, such as 2G biofuels and green hydrogen and its derivatives. We also want to be a source of knowledge and training around new “green skills” and drive the development of talent and job creation in this field.	<ul style="list-style-type: none">• We generate sustainable energies from green molecules: 2G biofuels, Green Hydrogen and its derivatives.• We develop talent and create jobs in the ‘green skills’ field.
Energy and sustainable mobility	Moeve promotes more sustainable, affordable and secure energy that encourages sustainable mobility in an environmentally friendly manner.	<ul style="list-style-type: none">• We promote more sustainable, affordable and secure energy.• We encourage sustainable mobility.
Freedom of energy choice	We want to provide our customers and society with a wide range of mobility and transport solutions that allow them the freedom to choose more sustainable, affordable and abundant ways of moving and living.	<ul style="list-style-type: none">• We provide mobility and transport solutions.• We provide the freedom to choose more sustainable, affordable and abundant ways of moving and living.
Decarbonisation	We develop solutions that allow us to accelerate our decarbonisation, while working to reduce our customers’ carbon footprint and build a more sustainable world together.	<ul style="list-style-type: none">• Solutions to accelerate our decarbonisation.• Solutions to reduce our customers’ carbon footprint.
Energy transition	We want to drive a balanced energy transition, developing the industry and energy solutions of the present and future that ensure Europe’s energy independence in the field of energy.	<ul style="list-style-type: none">• We drive the energy transition.• We drive Europe’s energy independence.
Future	At Moeve, we dare to undertake to be a benchmark for the energy transition, developing sustainable energies and solutions to build a better future.	<ul style="list-style-type: none">• We dare to be entrepreneurs.• We want to be a benchmark for the energy transition.• We develop sustainable solutions to build a better world.
The importance of people and teamwork	At Moeve, we have the best talent ready to undertake the transformation. Our professionals reflect a passion for teamwork and developing alliances that allow us to build a better world together.	<ul style="list-style-type: none">• We have the best talent ready for the energy sector transformation.• We have a passion for teamwork and developing alliances.
People’s wellbeing	One of Moeve’s key points is that we focus on promoting people’s wellbeing and safety, also driving diversity. We want our activity to always have a positive impact on people in all our stakeholder groups.	<ul style="list-style-type: none">• We promote people’s wellbeing.• We promote people’s safety.• We drive diversity.• We always generate a positive impact on people.
Transformation - Improving the world	At Moeve, we talk about transformation because we change to achieve a positive impact on people’s lives and society and thus build a better world. We started this journey with the launch of the Positive Motion strategy, and now we want to go one step further to improve our environment together with our customers, employees and partners, while meeting their energy needs.	<ul style="list-style-type: none">• We change to achieve a positive impact on people and society.• We started this journey with the Positive Motion strategy.• We improve our environment together with our customers, employees and partners.

1.7 Brand architecture

Introduction

Governing Moeve's brand architecture

This document explains the framework that governs the Moeve brand architecture.

The first section of this document outlines five principles that apply across the entire brand portfolio.

Beyond these core principles, there are specific branding scenarios and tools that are to be used when approaching Moeve's brand architecture, which you will find in the second section.

There are specific sets of rules that govern the creation and transition of i) Organic brands; ii) Joint Ventures; iii) Acquisitions, which you will find in the third section.

Please refer to the relevant section to understand how to deal with the case at hand.

01

Overarching brand architecture principles
The core principles of Moeve's brand architecture.

02

Branding scenarios and tools
Solutions to use across Moeve's brand architecture.

03

Decision-making frameworks
Brand architecture in practice.

- **Organic**
A new product, service or initiative originating from within Moeve, or a currently existing brand or service needs to migrate within the portfolio.
- **Joint Ventures**
A commercial partnership between Moeve and another brand or business.
- **Acquisitions**
An externally existing brand acquired by Moeve.

Our framework

> Overarching brand architecture principles

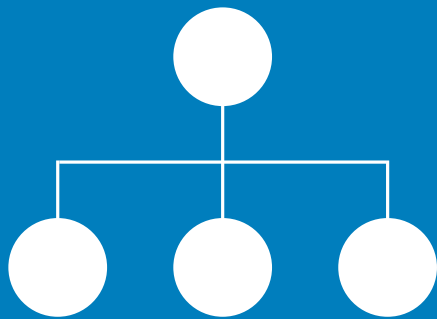
> Branding scenarios and tools

> Decision-making frameworks

Moeve’s brand architecture is monolithic

*Moeve’s architecture system is monolithic in principle. However, there will be exceptions that will enable the brand to grow and evolve as necessary. This document provides guidance regarding those exceptions.

Three different architecture models



Monolithic
The only brand is the Masterbrand.



Hybrid
The Masterbrand appears together with sub-brands and endorsed sub-brands.



Prolific
The Masterbrand spearheads a group of independent brands.



Research has shown that Moeve can commercialise our entire portfolio of products and services, that’s why we have a monolithic architecture*.

This allows us to concentrate investment of resources into our masterbrand, which has demonstrated the capacity to stretch across our entire offer.

This means that the governance system that follows should do everything to support the consistent application of the Moeve masterbrand.

Visual execution must always closely align with the Moeve design system: same visual identity, same colours and same type treatment. With only very, very few exceptions, which will be covered in this document.

No internal brands, ever



New internal brands should not be created, and currently existing internal brands should be sunset.

Internal initiatives, however, may exist. Although with our monolithic architecture system they do not require a brand, they may be given names, as specified on internal initiatives guidelines.

They should never have their own logos or distinct visual identities that are separate from the masterbrand. Any existing names with their own visual identities should be sunset.

Principles: 5 principles shape our brand architecture

01

The only brand is Moeve

A masterbrand-led architecture: as a rule, the only brand is Moeve.

02

No internal brands, ever

We should not create any new “internal” brands, and we should sunset all existing internal brands.

03

Sub-brands in very few cases

Sub-brands may only exist in a very limited set of use-cases.

04

Sub-brands must form a “family”

Sub-brands must follow the visual convention Moeve, with same visual ID, colours, and type as Moeve.

05

Names are simple, short and descriptive

In principle, for naming, use simple words that are short, simple and telegraphic.

Sub-brands only in very few cases



Sub-brands are truly **exceptional**, they should be refused in the vast majority of cases.

They can only be retained or created if they meet certain conditions, which are specified in detail on a case-by-case basis in the decision-making framework section of this guideline document.

In general, sub-brands must either:

01

Be exceptional and be something we want the Moeve brand to be famous for in the market.

02

Enjoy very high awareness in the market and have significant equity amongst customers.

03

Help distinguish products, services or initiatives with the same name but targeted at a different segment.

04

Convey codes or associations that Moeve is not able to convey adequately.

Sub-brands must form a family



In the specific cases where sub-brands are allowed to exist, they must respect the principle of creating a “family”.

The visual execution must always follow the Moeve design system: same visual identity, same colours and same type treatment.

The accompanying migration plans will help you understand how sub-brands should evolve to align with our monolithic architecture.

moeve wash

moeve nextphenol

moeve foodhall

Names are kept simple



All across the Moeve architecture, we use names that are short, simple and telegraphic.

A sub-brand must be named with an english word, that is easy to understand for a spanish and portuguese speaker, and they should be descriptive in order to contribute to the contemporary image of Moeve.

The descriptors of any product/service, new initiative, acquired brand or joint venture that will need to be incorporated within the Moeve's masterbrand will use also names that are descriptive, short, simple and telegraphic.

However, these descriptors are allowed to be in the language of the geographic territory they exist in (i.e. spanish or portuguese).

Names are kept simple



In principle, acronyms should not be used. However, they may be considered only in case the product is targeted to an industry-specific segment and the acronym has become synonym for the product across the market, such as SAF (Sustainable Aviation Fuel) and HVO (Hydrogenated Vegetable Oil).

Our framework

> Overarching brand architecture principles

> Branding scenarios and tools

> Decision-making frameworks

We work with four branding scenarios

Beyond the Masterbrand Moeve, there are four branding tools in your arsenal. This document will give you guidance on which tool to use.

Please remember that the main criteria to follow is that Moeve's architecture is monolithic, as stated in the previous pages.

Moeve Brand

Moeve as Master brand dictates all rules that govern these guidelines



Moeve Sub-Brand

A brand with a brand-name that is fixed and has a visual lock up with the Moeve logo. Only in exceptional cases can a sub-brand exist. These exceptions are identified in the decision making framework.



Independent

Either a partner brand, an acquired brand or a new brand that is unrelated to Moeve.



Co-Brand

In joint venture cases, the brand is represented by both, Moeve brand and the partner(s) brand(s) on equal level.



Endorsement

If the creation of a new brand is needed, or a new brand is acquired they must be endorsed by Moeve, adding "powered by Moeve".



We have naming tools at our disposal

The use of each one will depend on the information that needs to be expressed about the product, or the service provided.

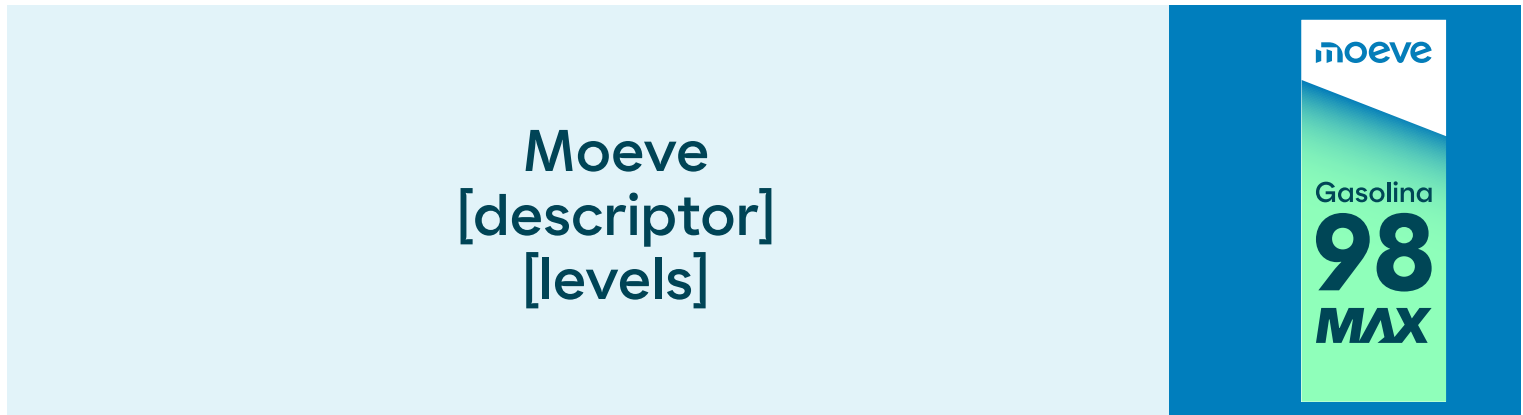
Descriptor

A text-only element that is used to describe a product or service.



Levels

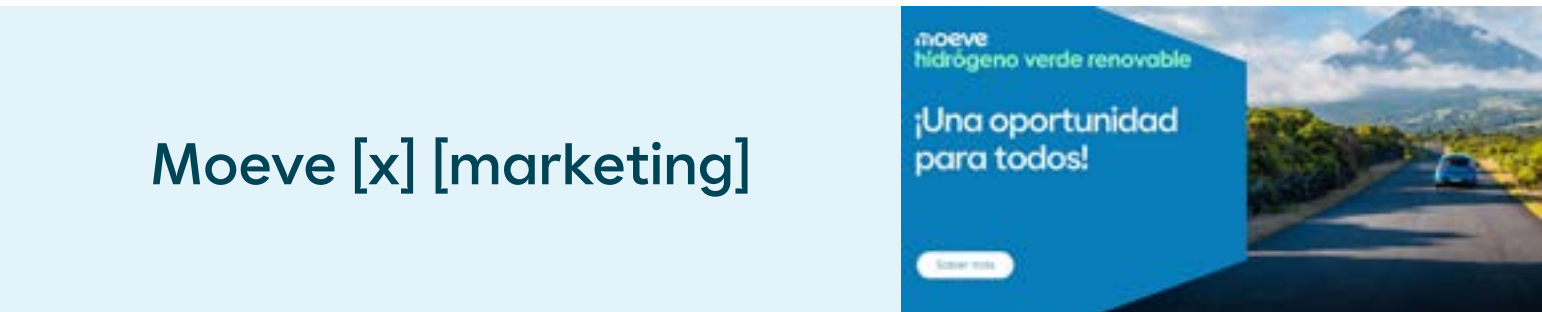
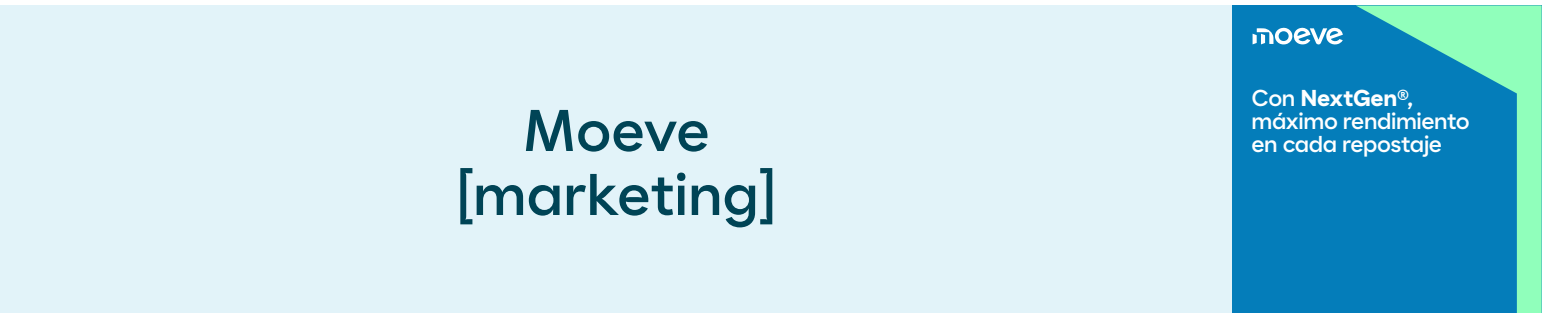
A part of a product or service name that designates the quality type or performance level of a product or service.



The use of extra copy is contemplated for additional support and/or complement to the information.

Marketing

Additional product information such as an extra piece of copy that supports the marketing of a product or service.



There are very few exceptions

There are some exceptions that will continue to exist due to legacy. Moving forward, these exceptions are to be treated as such: legacy exceptions, that pre-date the creation of Moeve.

Another exception applies to lubricants, as they legally require a segmentation determined by use-categories.

Three exceptions to Moeve’s architecture system:



Legacy brand and a brand name with significant equity

XTAR



Legacy brand and a brand name with significant equity

Gow

Our framework

> Overarching brand architecture principles

> Branding scenarios and tools

> Decision-making frameworks

Each use case has a specific set of rules to determine how to approach the architecture question at hand.

This section includes the key questions with accompanying decision trees (the “why”) and migration plans (the “how”) for the governance of the three use-cases.

Please refer to the relevant section to understand how to deal with the case at hand.



Organic

A new product, service or initiative originates from within Moeve, or a currently existing brand or service needs to migrate within the portfolio.



Joint Ventures

A commercial partnership with another brand or business.



Acquisitions

An externally existing brand is acquired by Moeve.



Organic

A new product, service or initiative originates from within Moeve, or a currently existing brand or service needs to migrate within the portfolio.



Joint Ventures

A commercial partnership with another brand or business.



Acquisitions

An externally existing brand is acquired by Moeve.

Key questions

In the case of organic growth there are four questions that guide the decision making process regarding how to approach its integration into Moeve’s brand portfolio.

Questions to ask when approaching the architecture in case of organic brand growth:



A designated strategic priority

Do strategic documents explicitly identify it as something that Moeve wants to be known for?



High brand equity

Does it demonstrate high awareness & equity through a brand equity study?



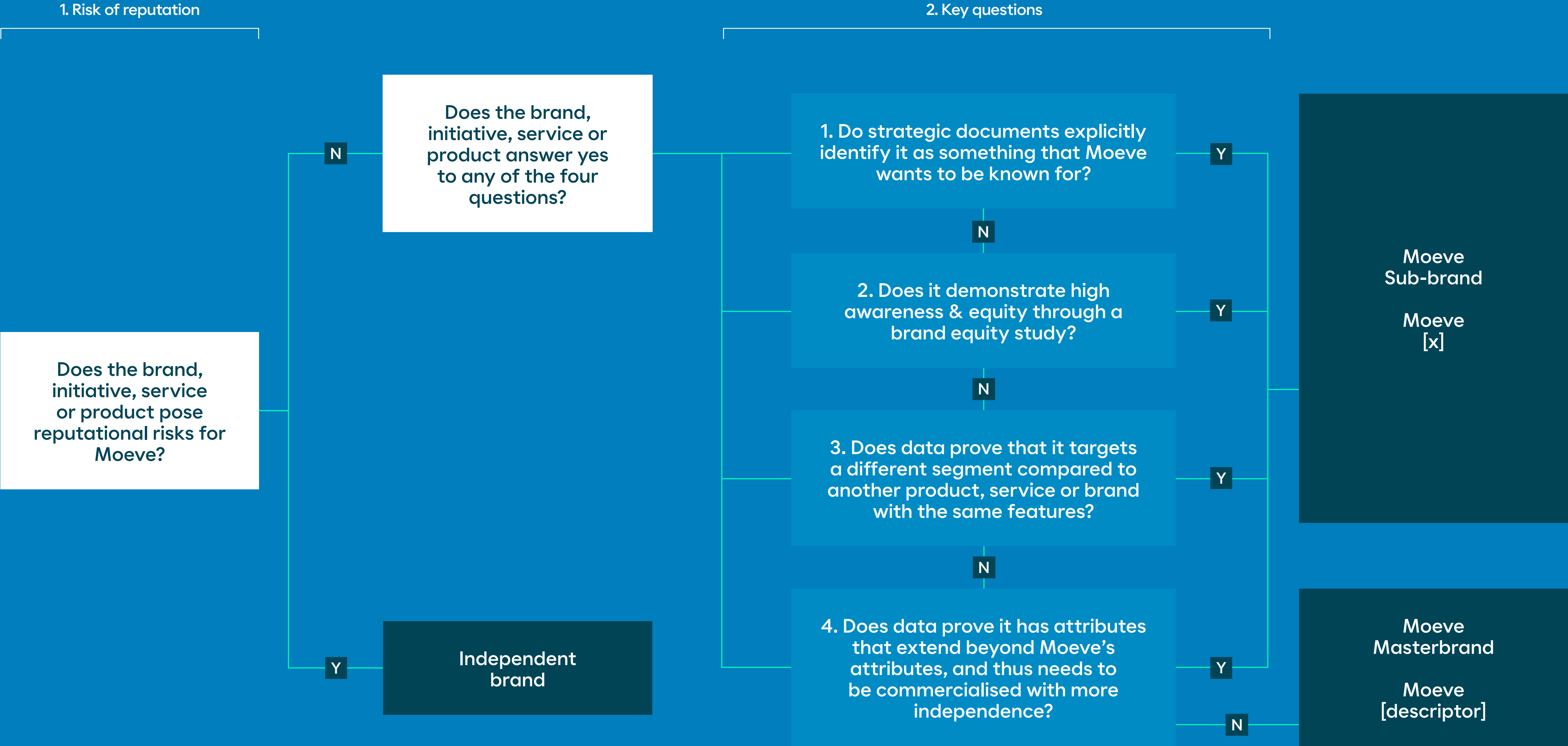
A need to differentiate between similar or same products

Does data prove that it targets a different segment compared to another product, service or brand with the same features?



Commercialising the offer

Does data prove it has attributes that extend beyond Moeve’s attributes, and thus needs to be commercialised with more independence?



How to apply decision tree

I need to incorporate it into the masterbrand	>	Moeve [Descriptor] <ul style="list-style-type: none">As the product or service sits under the masterbrand, it is named descriptively and is not given any other typographic or visual treatment than Moeve'sIt exists only as a text.
I need to create a sub-brand	>	Moeve [x] <ul style="list-style-type: none">The sub-brand must have the same visual ID, colour palette & typographic style as MoeveThe sub-brand should have a descriptive name that is short, simple and telegraphic.
I also need to telegraph different levels of quality or performance of a sub-brand or master-branded product	>	Moeve [Descriptor] + [Levels] or Moeve [x] + [Levels] <ul style="list-style-type: none">The performance level should be short, simple and telegraphic, e.g. "MAX" for high-quality or performance.The level may be given a light design treatment, but it must feel coherent with the overall Moeve design system.
I also need to highlight specific features or additives for marketing purposes	>	Moeve [Descriptor] [marketing] or Moeve [x] [marketing] <ul style="list-style-type: none">The marketing elements are text-only and are not given a typographic or visual treatment, they follow the same typographic style as Moeve.
I need to create an independent brand	>	[Independent brand] <ul style="list-style-type: none">A new brand will be created that is unrelated to Moeve's brand.



Organic

A new product, service or initiative originates from within Moeve, or a currently existing brand or service needs to migrate within the portfolio.



Joint ventures

A commercial partnership with another brand or business.



Acquisitions

An externally existing brand is acquired by Moeve.

Notes on join ventures

Each joint venture is different.

Before identifying how to approach a joint venture, it is imperative to understand whether there are legal constraints to be aware of, that go beyond the steps set out in the decision tree.

The final decision will depend on the negotiation capacity that exists between Moeve and the partner(s).

For example, exceptions to the decision tree may apply for the following reasons:

- Degree of ownership
- Agreements between the parties in the negotiation
- Legal restrictions and regulations of the territory/country of operation
- Greater weight in the decision of the majority participant
- Other market conditions

Key questions

In the case of joint ventures, there are four key questions that guide how to approach their integration into Moeve’s brand architecture.

Questions to ask when approaching the architecture in case of a joint venture (JV):



Strategic alignment

Does the JV contribute to Moeve’s most recent strategy?



Legal restrictions

Are there any reasons (legal/commercial) that stipulate that Moeve, cannot bring the JV to market, either alone or in partnership?



Market strategy

Is the partner brand strategically useful in bringing the JV to market?

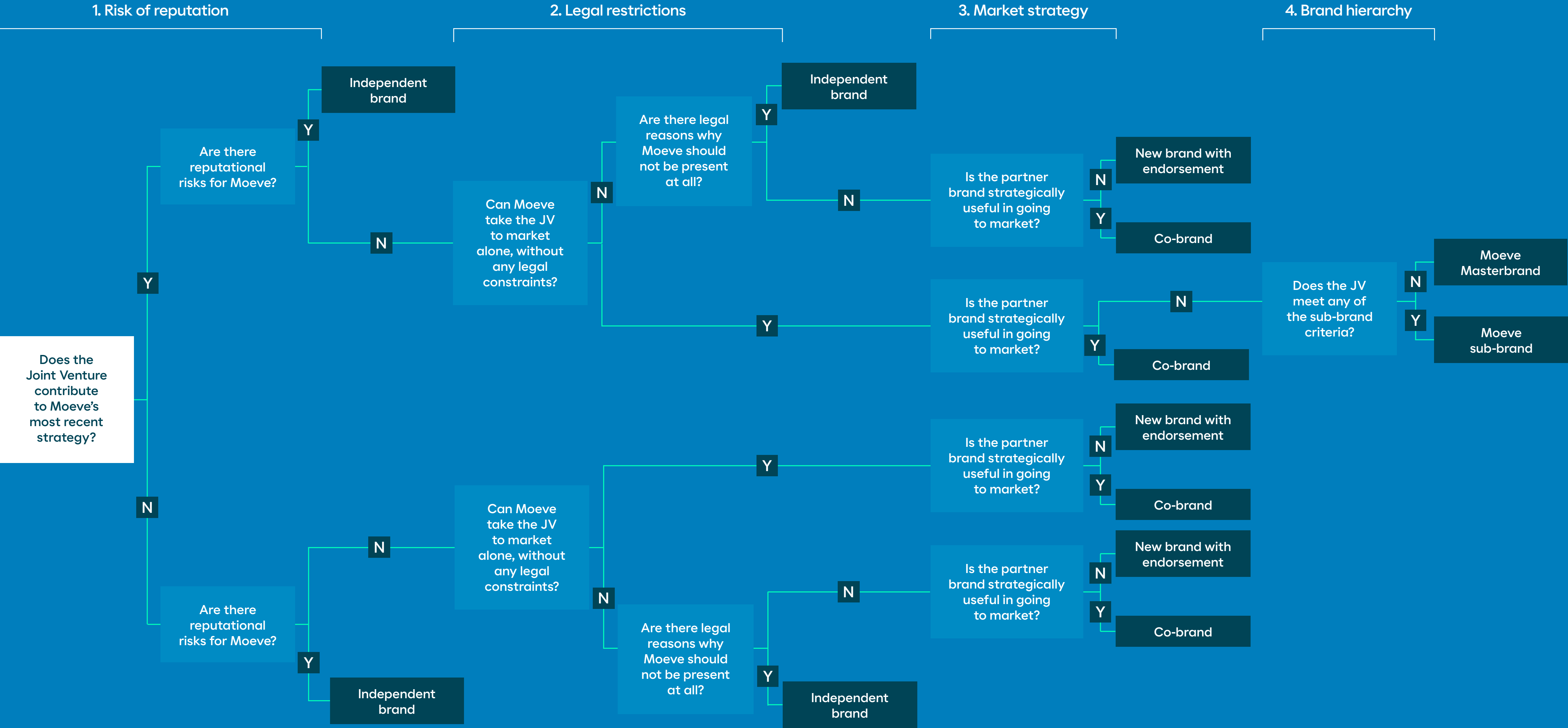


Brand hierarchy

Does the JV meet any of the requirements that determine whether it can become a sub-brand under Moeve?

Joint ventures

Decision tree



How to apply decision tree





Organic

A new product, service or initiative originates from within Moeve, or a currently existing brand or service needs to migrate within the portfolio.



Joint Ventures

A commercial partnership with another brand or business.



Acquisitions

An externally existing brand is acquired by Moeve.

Notes on acquisitions

Every acquisition is different.

The ultimate branding solution for an acquisition will depend on specific contractual agreements that exist between Moeve and the acquired company.

For example, cases that may result in exceptions to the guidelines stipulated in this document may exist for the following reasons:

- Agreements between the parties in the negotiation.
- Contractual terms that guarantee the acquired brand's ongoing independence.
- Other conditions.

Key questions

In the case of acquisitions, there are four key questions that guide how to approach their integration into Moeve’s brand architecture.

Questions to ask when approaching the architecture in case of an acquisition:



Strategic alignment

Does the acquisition contribute to Moeve’s most recent strategy?



Reputation risk

Does an initial assessment by brand & comms teams suggest a reputation risk to Moeve?



Equity of acquired brand

Does this acquisition have considerable proven brand equity with customers / in the market?



Brand hierarchy

Does the acquisition meet any of the requirements that determine whether it can become a sub-brand under Moeve?

Acquisitions

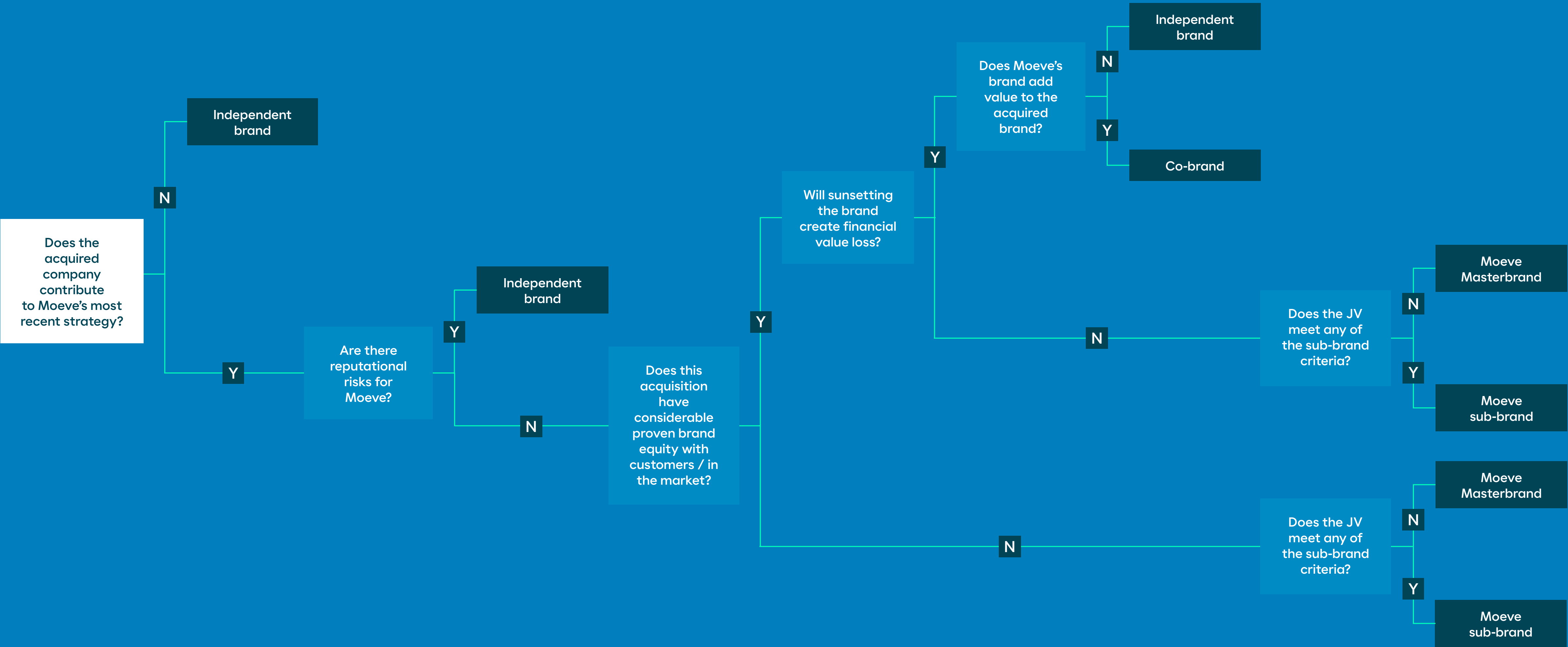
Decision tree

1. Strategic alignment

2. Risk of reputation

3. Brand equity

4. Brand hierarchy



How to apply decision tree



Further notes on acquisitions

Acquisitions with reputational risk

Acquisitions that pose a reputational risk to the Moeve brand or acquisitions that conflict with Moeve's strategy will remain to function as independent brands.

However, if the reputational risk can be and has been addressed, it is advised that the decision tree for acquisitions is re-applied to evaluate whether the acquisition over time has become applicable for being incorporated within the Moeve brand.

Acquisitions with significant brand equity

Acquisitions that enjoy significant brand equity (which has been proven with data through an equity study) will remain to function as independent brands. In the case Moeve's brand adds value, a co-brand solution will be followed.

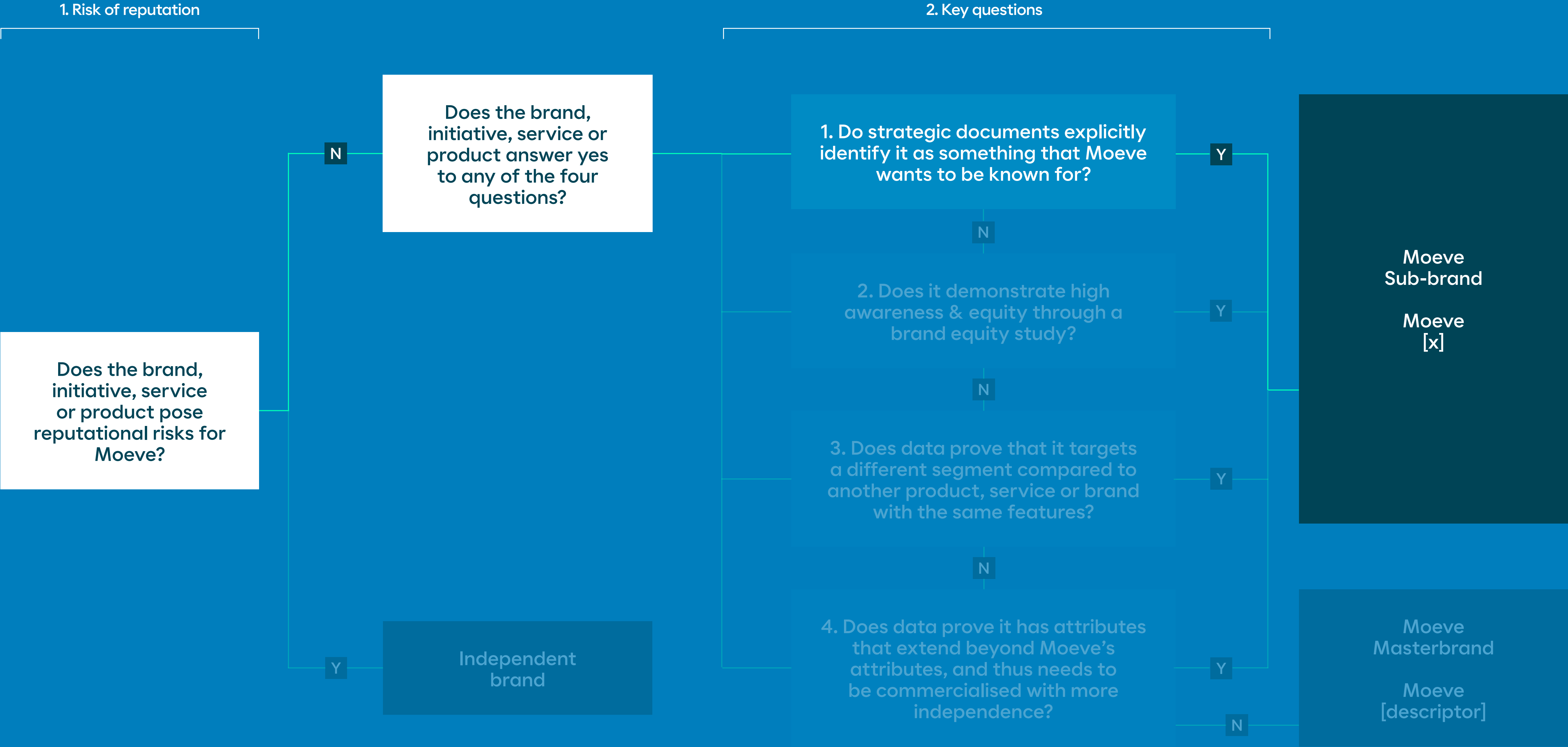
However, in case there has been a change in degrees of brand equity of the acquired brand, it is advised that the decision tree for acquisitions is re-applied to evaluate whether the acquisition over time has become applicable for being incorporated within the Moeve brand.

1.8 Transition examples

Over 600 large and small convenience stores that customers can find at the service stations with a large selection of top brand and quality products.

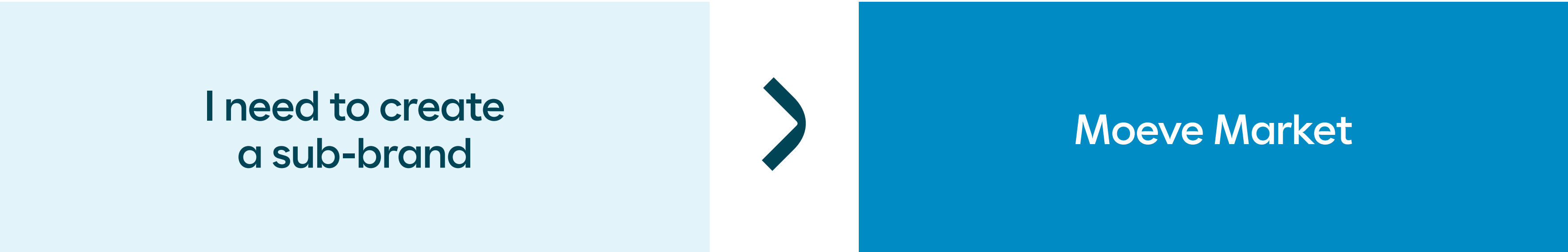
Decision tree

Example
Depaso



How to apply decision tree

Example
Depaso



Why

How

Result

- As part of Moeve’s F&B offer, Depaso has been identified in the latest strategic reports as a service that Moeve wants to be famous for.

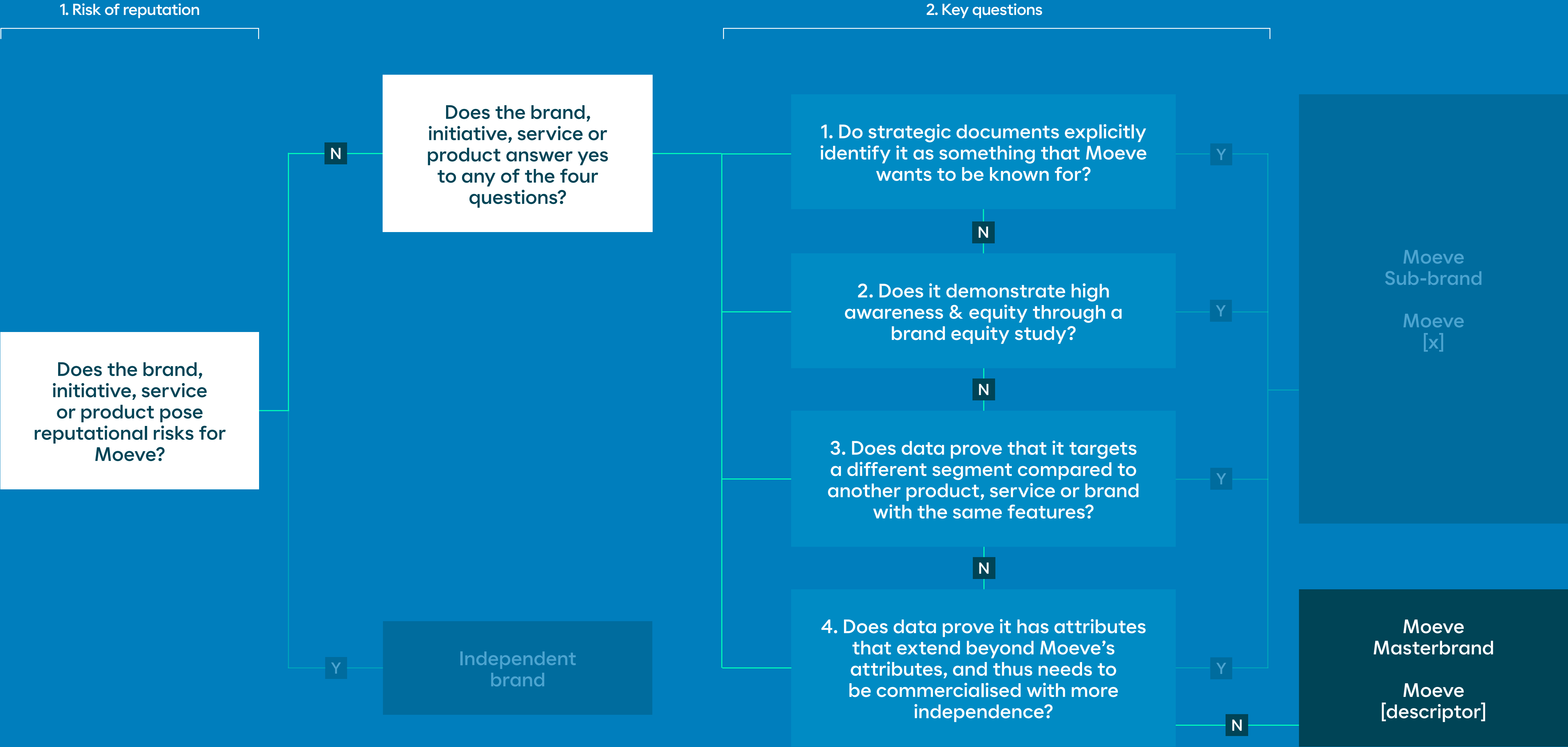
- The sub-brand must have the same visual ID, colour palette & typographic style as Moeve.
- The sub-brand should have a descriptive name that is short, simple and telegraphic.
- It can exist in the two main lockups.
- The only exception will be Fundación Moeve.



A heating diesel that maintains the heat in the home while saving on maintenance costs due to its stability against oxidation, resistance to cold and overall safety.

Decision tree

Example
Descriptor



How to apply decision tree

Example
Gasoleo Calefacción

I need to create a descriptor



Moeve
[Gasoleo Calefacción]

Why

How

Result

- This product is not identified in any recent strategic report as one that Moeve wants to be known for.
- The product does not have any specific awareness.
- The product does not have the same generic name or features as another service.
- There is no data to prove that commercializing this service requires other image attributes beyond Moeve's.

- The product is named descriptively and is not given a typographic or visual treatment.
- It does not have any name or identity lock-up.

Bajan las temperaturas,
pero vuelve el calor con
Gasóleo Calefacción

An acquisition by
Moeve of a low-cost
fuel provider.

Decision tree

1. Strategic alignment

2. Risk of reputation

3. Brand equity

4. Brand hierarchy



How to apply decision tree

Example **Ballenoil**



Why

- Ballenoil, as a brand, is in conflict with Moeve’s most recent strategy
- There are also reputational risks to take into consideration

How

- Keep brand**
- The acquired brand should remain independent and maintain its existing name and visual identity.

Result

- “Ballenoil sells low-cost fuel.”



Transition steps

Transition between the current architecture to the new architecture should be done in a single step (old branding > new branding).

However, the speed and rate of transition will happen at varying speeds across different products, service and touchpoints, most notably at retail (depending on station refits and the calendar dictating the phasing for roll-out of new brand; and on product packaging, e.g. lubricants).

This will result in instances during which coexistence of visual identities will be a reality for specific moments in time.

02.

Brand elements

2.1 Moeve logo

The logo is a crucial element in the Moeve visual communications system.

Through consistent use as a signature in all visual communications, the logo becomes a visual shorthand which identifies the brand and symbolically embodies its activities, goals and achievements.

Logo

Our logo

The logo is the most important brand element in our toolkit. It's a simple and timeless wordmark that incorporates the symbol. This is the primary identifier of our entire organization.

Our symbol is the first letter of our name. The main idea behind it is 'Open Doors.' Moeve opens up the 'Doors' to a new, more sustainable future, cleaner ways of moving, giving you the freedom to choose the energy you need to move, transport, manufacture and live as we were used to.

Our wordmark is fresh and contemporary, featuring simple, geometric, and human letterforms that make it easy to read. The two 'e's in our mark have been tilted to enhance humanity and give it a level of charm



Logo

Exclusion zone

The logo must always be surrounded by a minimum safe area. This area of isolation ensures that headlines, text, or other visual elements do not encroach on the logo.

The exclusion zone is defined by the “m” as shown on this page. This exclusion zone allows the logo optimal clear space, surrounding it for maximum visual impact and clarity.

Please note, the area of separation is a minimum, and can be increased if necessary, to work in a given layout.



Logo

Reduced exclusion zone

In extreme layouts where we must maximise impact, we can eat into the safe zone, to ensure visibility. In that case we can use a different module based on a square from the door length of the “m”.

The utilization of the reduced exclusion zone varies according to requirements.

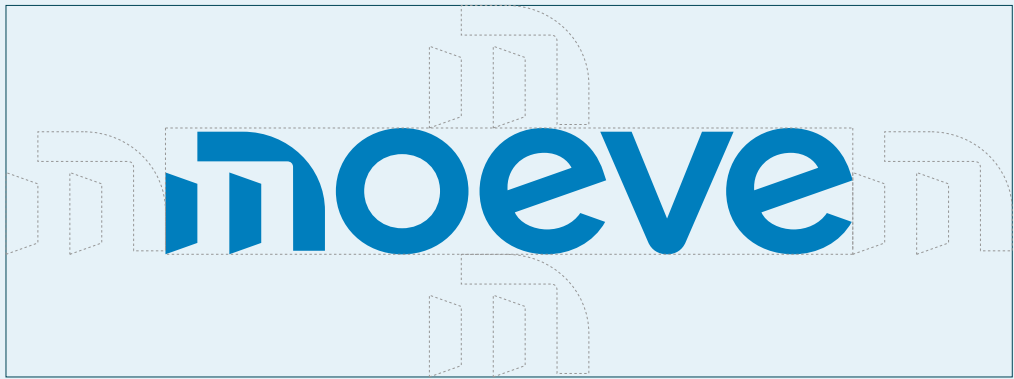
A golden rule is to implement it when space constraints in the layout prevent the placement of the logo with the standard exclusion zone, thereby maximizing its impact.

Examples include access cards where space is limited.

Reduced exclusion zone



Comparison



Standard exclusion zone



Reduced exclusion zone



Logo

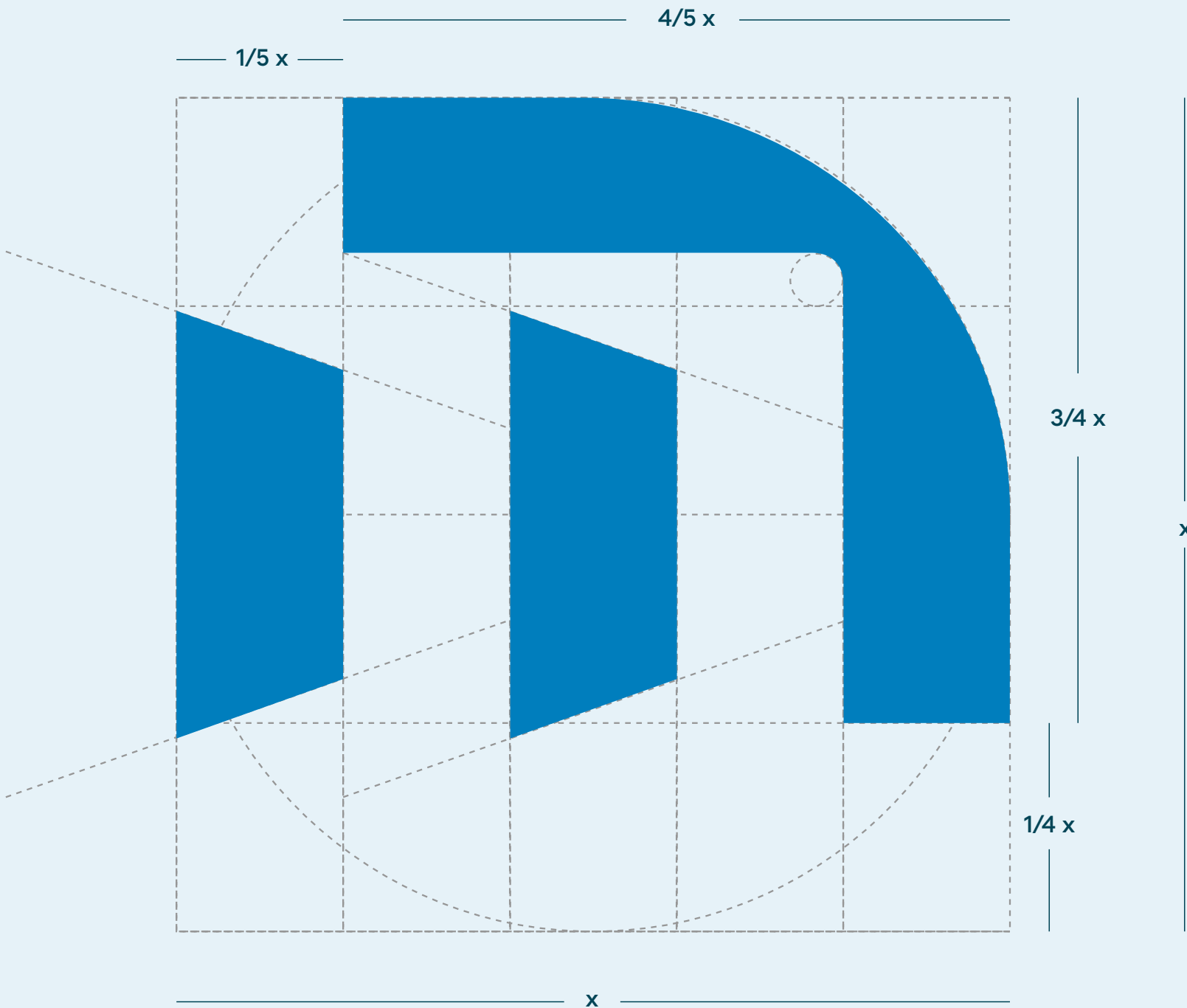
Symbol

The symbol is a shortcut of the logotype and is formed by the ‘m’ in Moeve.

Its distinctive shape results from a thoroughly considered design exercise, ensuring proper balance without sacrificing dynamism.

The pictogram can be used independently of the Moeve logotype.

Please refer to "Usage of the symbol" chapter on following pages.



Logo

Resize

The logo is optimized to be reproduced both in tiny and large dimensions, always maintaining its recognizability on different applications.

For layout application criteria, please refer to sub-chapter 2.11 - Grid system.

H 180 px



H 150 px



H 100 px



H 60 px



H 35 px



Logo

Integrating the Moeve logo with text

The size of the logo depends on the size of typography in all layouts.

The logo height should align with the Capital letter “x” height of the main text, and it can be equal or a multiple of it.

The maximum height of Moeve can be 4X.



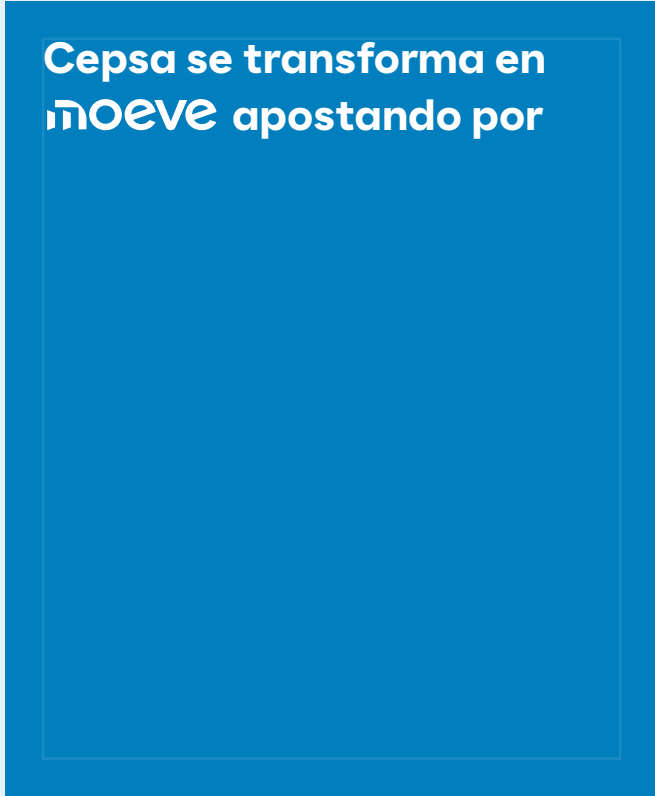
Launch guidance

The indications on text and logo proportions are only valid for the brand launch. After the launch phase, it is not recommended to include the logo in a body copy, but to follow the dedicated logo placement rules.

1 When Moeve is integrated into a line of text:

Lorem ipsum | x | x | moeve

Cepsa se transforma en moeve apostando por



2 When Moeve is integrated into a text but is on an independent line.

Lorem ipsum | x | 2x | moeve

Cepsa se transforma en
moeve



Logo

Minimum size

For a correct reproduction of the logo, do not reduce it below 25 mm in length (in print) or below 50 px (in digital).

Print: 25mm
Screen: 50px



Primary versions

Positive version

Negative version

This is the primary logo version and should be used in the vast majority of instances, both in its positive and negative versions.

Usage

These two logos can be used interchangeably. However, we must ensure they are as legible as possible. Please refer to following pages for additional guidance depending on background colour.



Launch guidance

Note: For launch, we should favour the positive version of our logotype. This will help reinforce form and colour in users minds, creating the most awareness in this phase.

Logo

Monochrome versions

The monochrome versions may be used when the logo is being reproduced in mono.

moeve



moeve	100%
moeve	90%
moeve	80%
moeve	70%
moeve	60%
moeve	50%
moeve	40%
moeve	30%
moeve	20%
moeve	10%

Logo

Logo on backgrounds/ images

This page provides an overview of which logo version should be applied on different colour backgrounds and images.

The logo should always be visible over any given background.

Any exceptions should be discussed with the brand team for validation.



Launch guidance

Note: For the launch phase, it's best to use the positive version. This helps introducing our new identity and corporate colour effectively to our audience.



Logotype

Version for
large usage

Two alternative options of the logo have been created to optimise performace on large usage case scenarios.

Normal logotype

moeve



Large usage
+20 tracking

moeve



Extra large usage
+30 tracking

moeve



Logotype

Version for other languages

We use the Arial Unicode MS font for the Chinese language and Tahoma for the Arabic language.

For sub-brands in other languages, we must keep in mind that their primary application will be on a white background; we can use a blue background as a secondary application.

Additionally, if the logo is located within a Moeve environment, the Moeve logo does not need to precede the Chinese brand name.

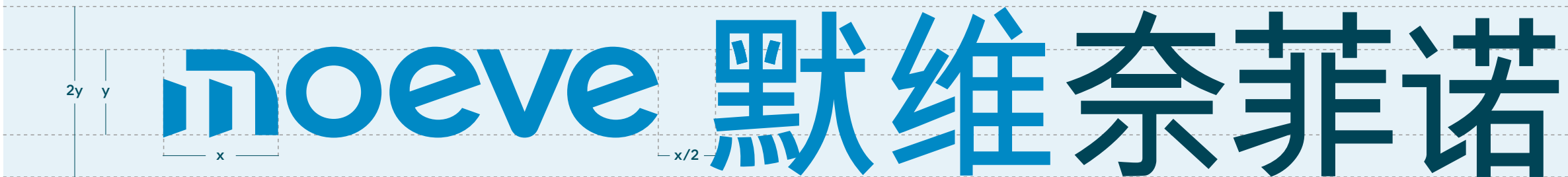
Logo in Arabic



Logo in Chinese



Sub-brand in Chinese



Sub-brand in Chinese

Within Moeve environments



Logo

External co-branding

This page shows how the logo should be positioned in an external co-branding situation with other partner logos.

Horizontal co-branding is preferable. The logo's protection space must be respected at a minimum, although it is recommended to apply more distance.

The size of the partner's logo should be adjusted to achieve an optimal balance among all logos.

Please note that these examples refer to situations where Moeve is the main brand in a co-branding scenario.

As a general rule, although there may be occasional exceptions, the logos of associated brands will be in positive on a white background and in negative on any other color.

Horizontal co-branding



Partner X

Partner Y

Vertical co-branding



Partner X

Partner Y

Logo

Optical balance

Partner logos are scaled in size to visually match the Moeve logo.

Reaching the right optical balance depends on the shape of the logo and can be very different in each case.

A good rule of thumb is to match the height of the logo initially to the height of the Moeve “m”.

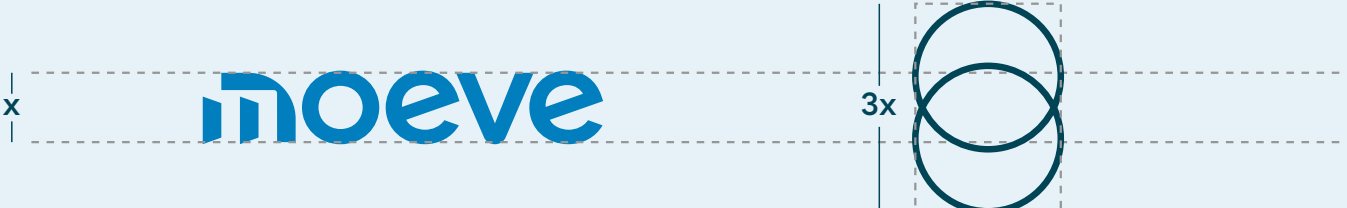
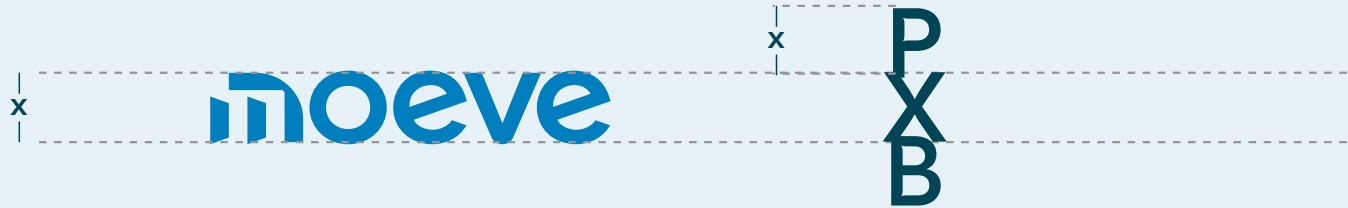
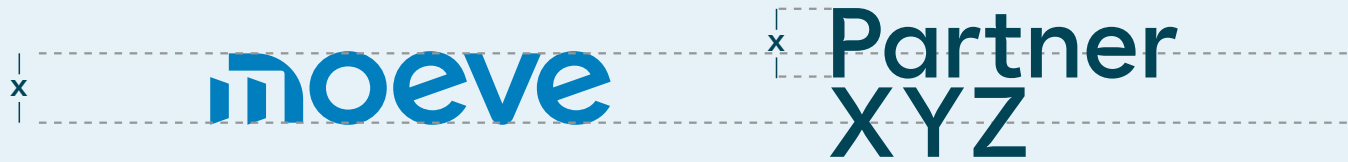
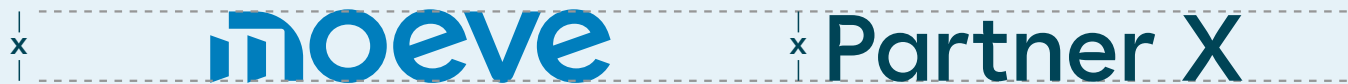
When the logo shape is taller than the Moeve logo, it must be vertically centered with the height.

When the partner logo is only a symbol, we’ll apply a different criteria, depending on the overall logo size.

1x of the Moeve height
for horizontal shapes

2x of the Moeve height
for compact shapes

3x of the Moeve height
for vertical shapes



Logo

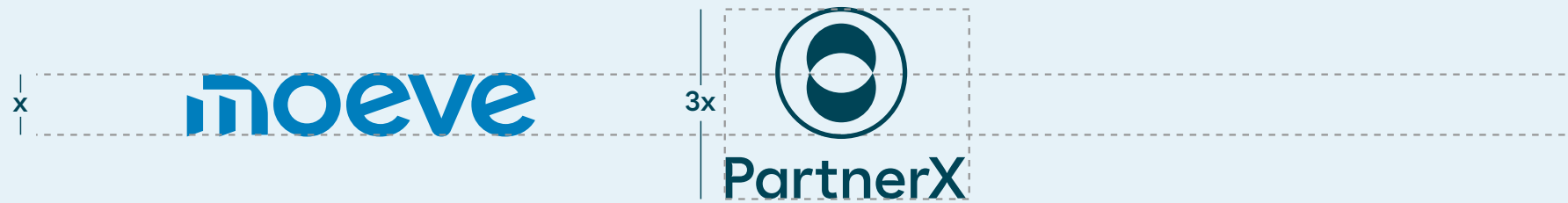
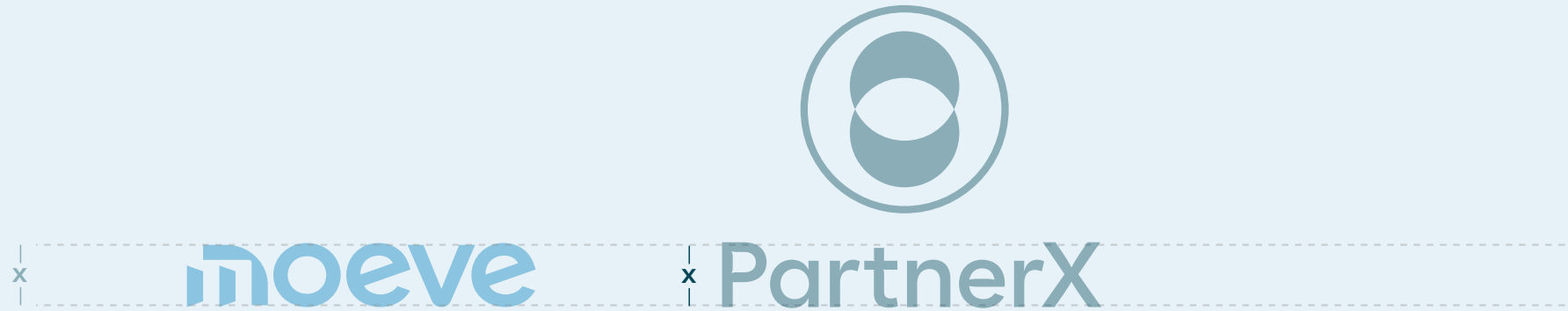
Optical balance

If the logo shape is much taller than the Moeve logo, it can be resized up to a maximum of 300% of the Moeve logo height.

If the logo shape is much longer than the Moeve logo, it can be resized up to a maximum of 150% of the Moeve logo width.

Please note, the alignment guidelines are intended to be used as a guide, but the final solution may vary depending on shape, size and colour of the logo.

Exceptions



Moeve + Sub-Brand

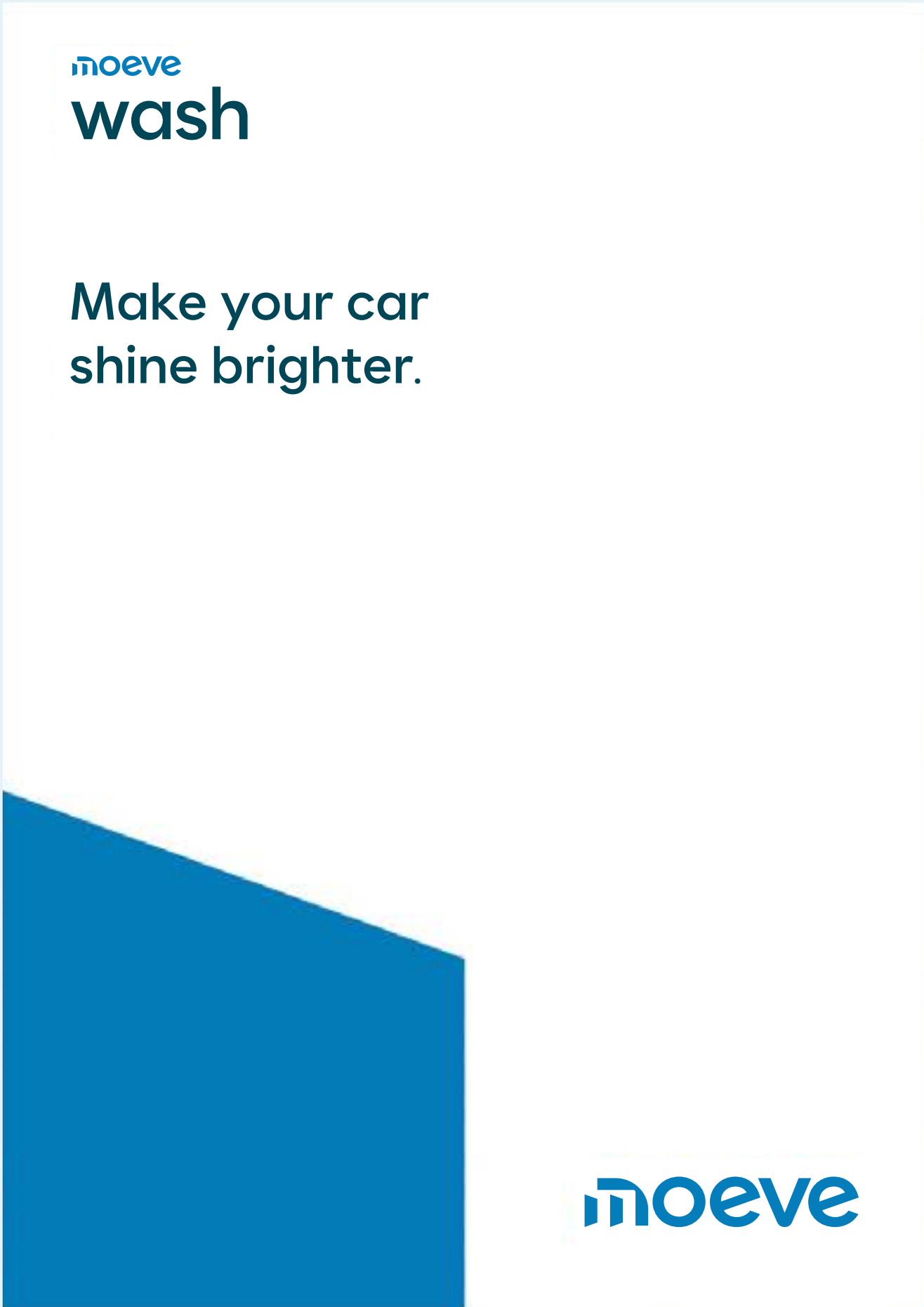
Ex. Moeve + Moeve wash

The corporate brand leads the communication piece as a guarantee seal, endorsing the message.

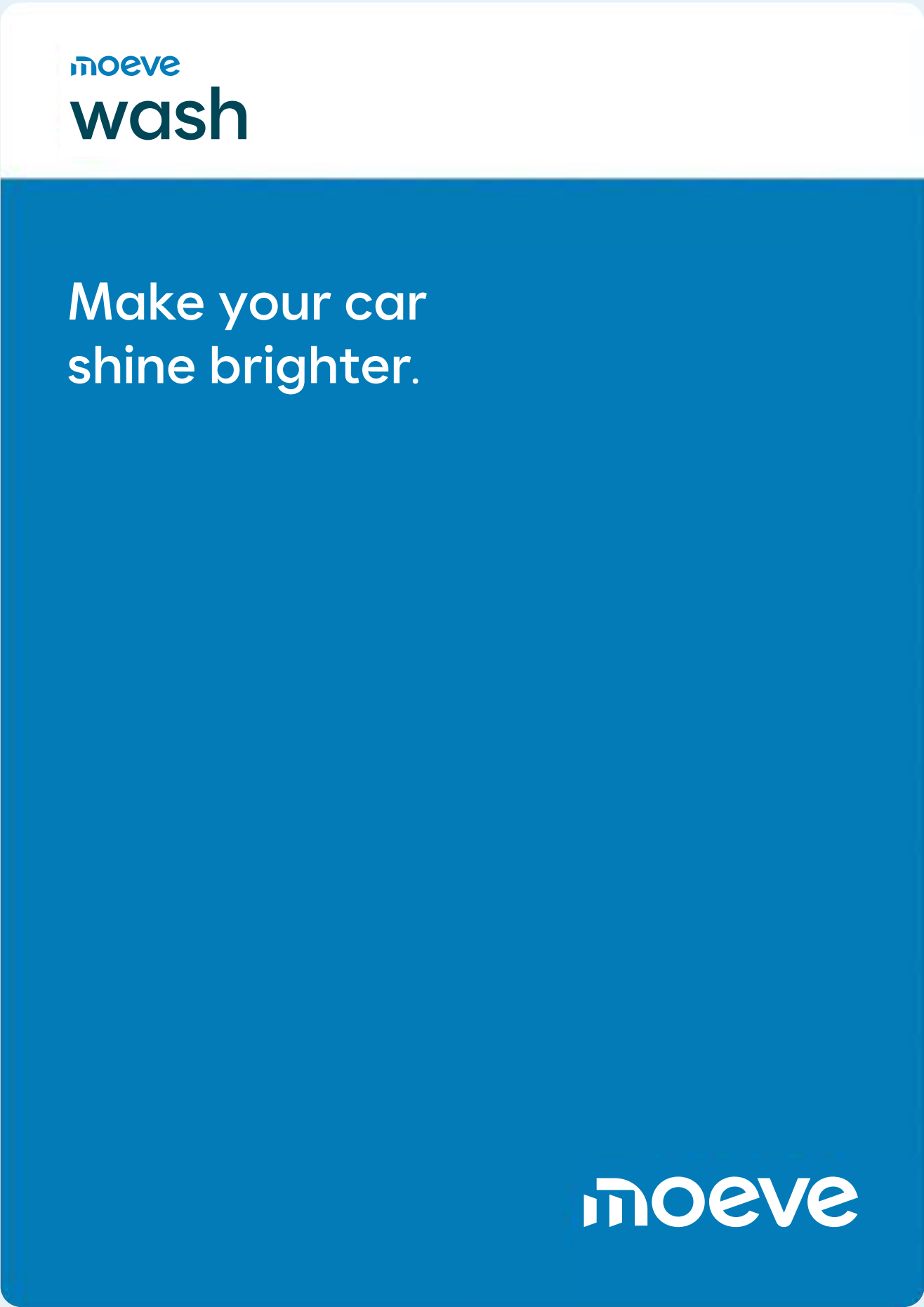
Sub-brands can be placed in a number of positions in the piece of communication.

In this way, we place both logos at a suitable distance from each other, avoiding excessive overlap.

Physical format



Digital format



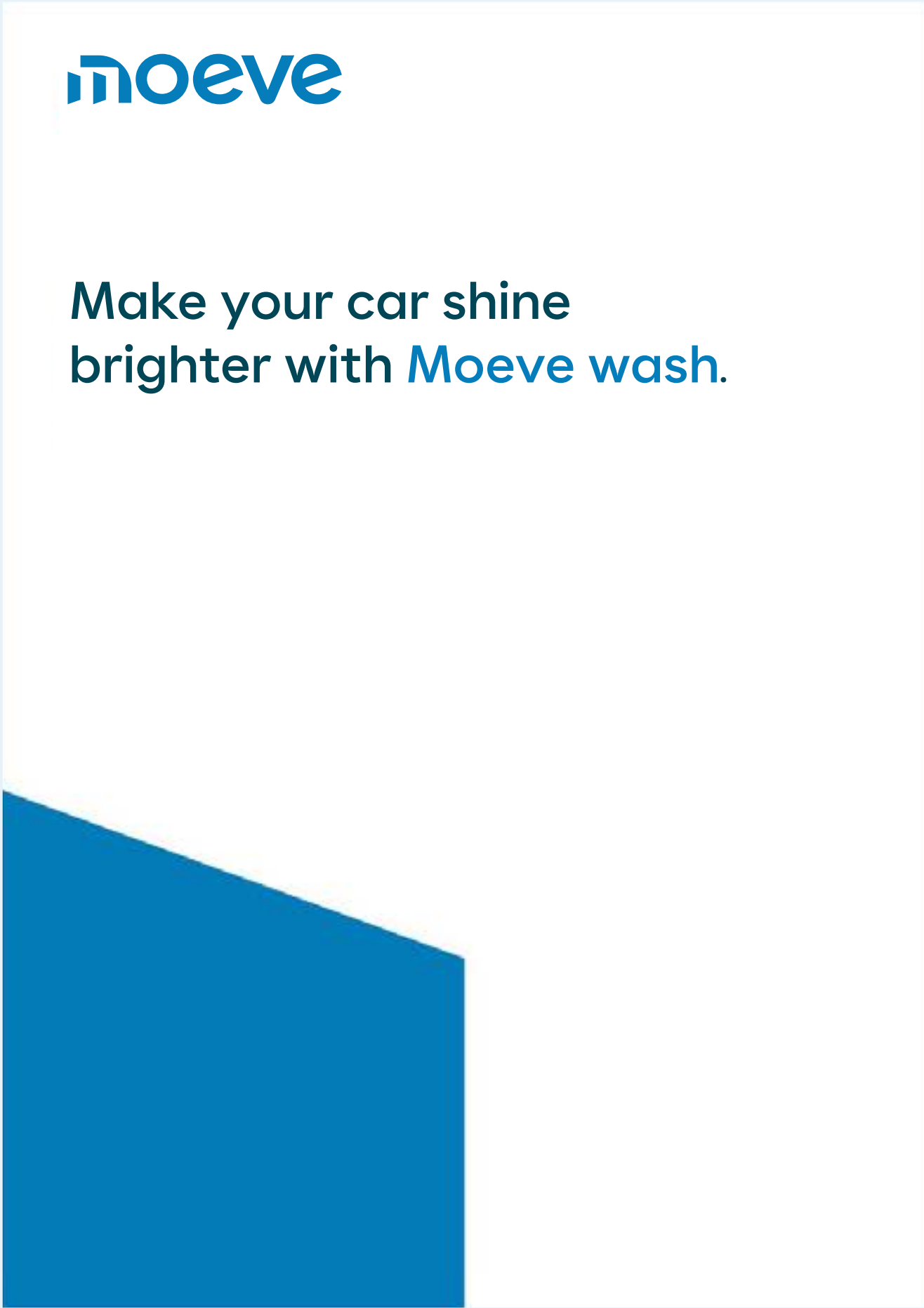
Moeve + Sub-Brand

Ex. Moeve + Moeve wash

The corporate brand leads the communication piece to ensure the greatest possible impact.

The sub-brand is shown within the communication piece, but in this case, without a logo to avoid duplication.

Physical format



Digital format



Moeve + Sub-Brand

Ex. Moeve + Moeve gow + Moeve wash

The corporate brand leads the communication piece to ensure the greatest possible impact.

The main sub-brand is shown within the communication piece, but in this case, without a logo to avoid duplication.

And, the secondary sub-brand does not appear literally, but as a reference to the benefit/service that it provides.

Physical format



Digital format



Logo

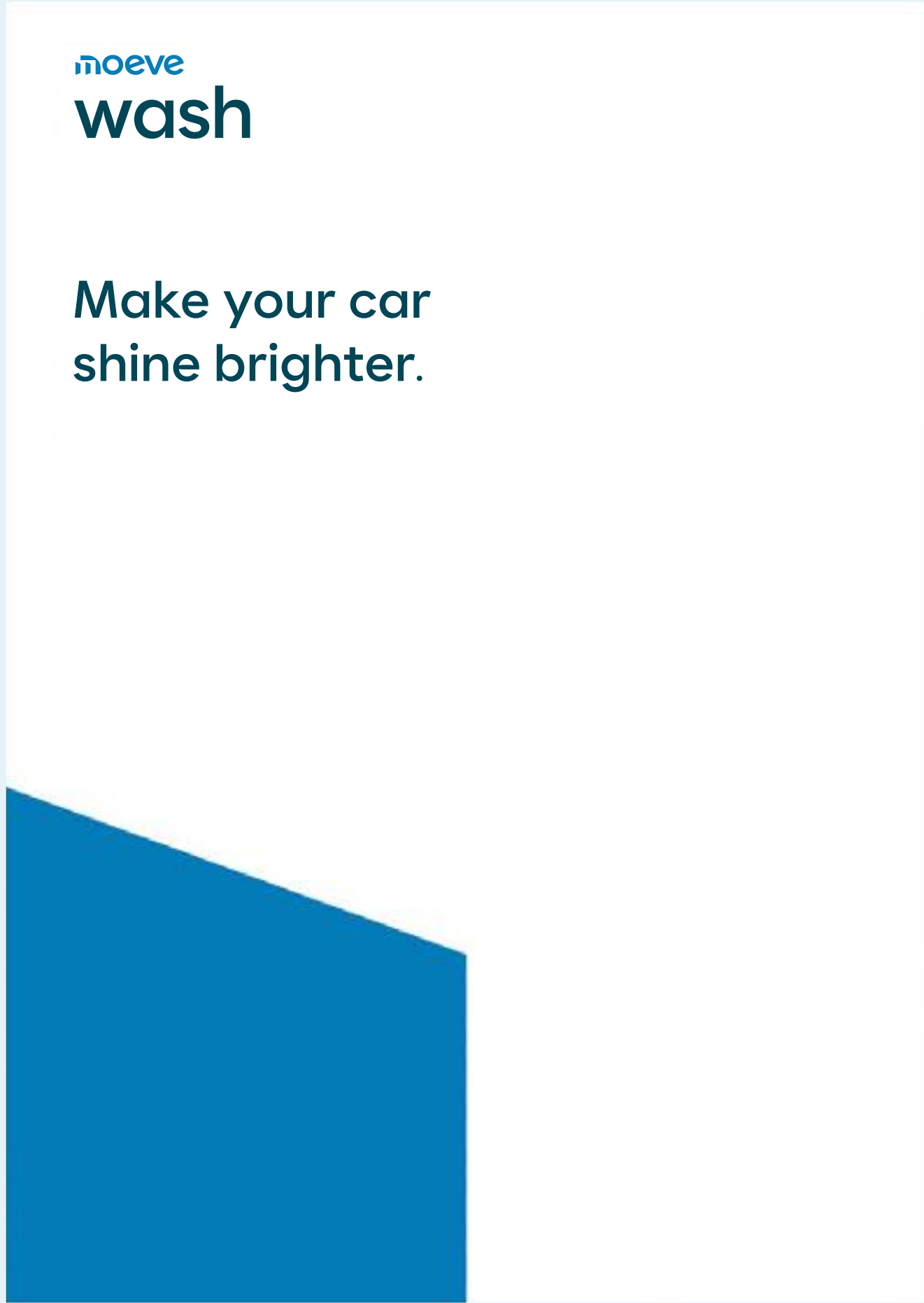
Sub-Brand

Ex. Moeve wash

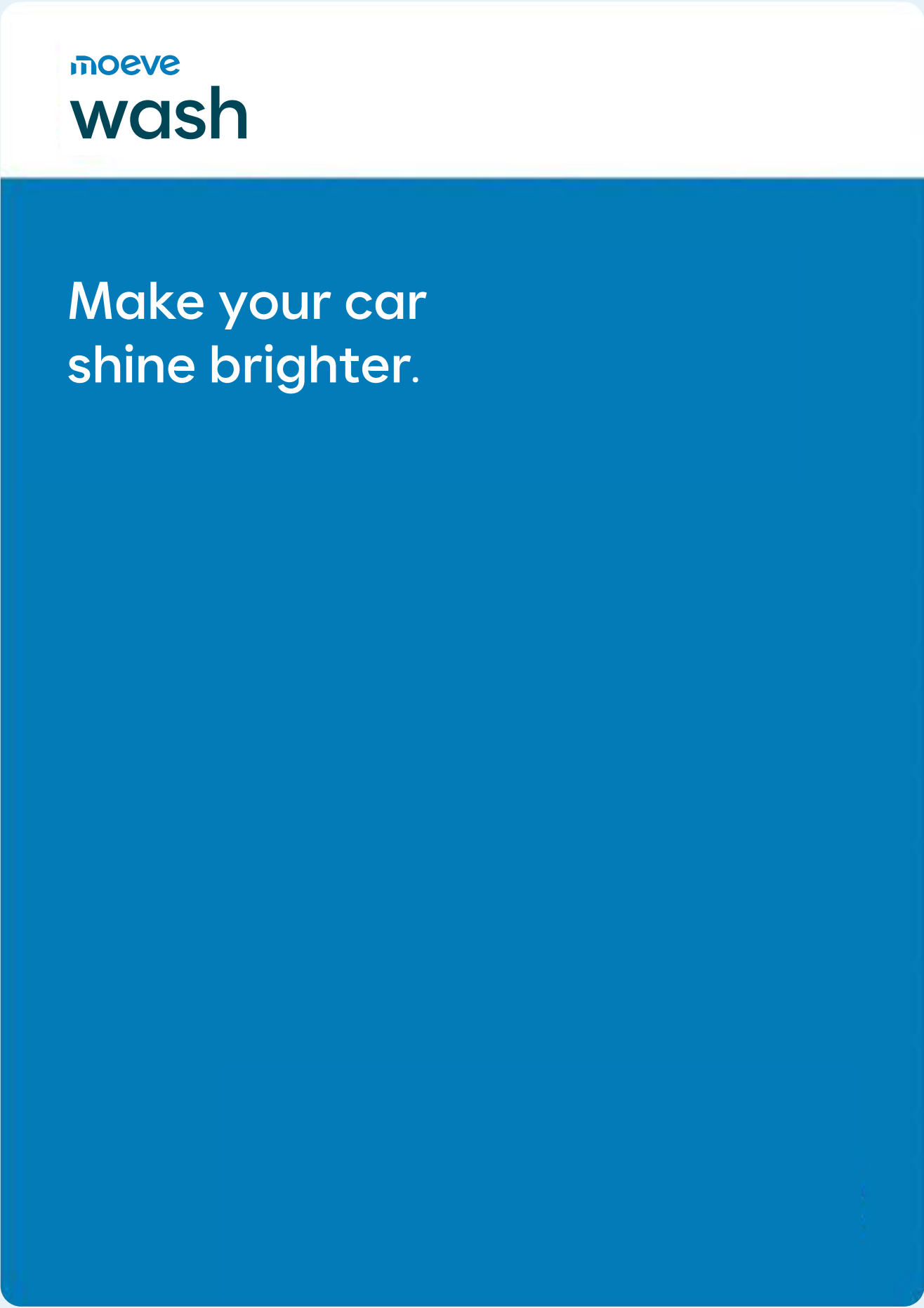
The sub-brand is placed in the top to show its leadership within the communication.

As the visual codes are purely corporate and the corporate brand is already present through the endorsement, the Moeve logo is not included to avoid duplication.

Physical format



Digital format



Logo

Moeve + Strategic Brand

Ex. Moeve + Carrefour

In case of strategic brand partnerships, Moeve and the strategic brand will be equally highlighted to consistently show the strategic alliance.

Physical format



Digital format



Logo

Moeve + Strategic Brand

Ex. Moeve + Carrefour

The corporate brand leads the communication piece to ensure the greatest possible impact.

The strategic brand or partner brand is shown within the communication piece, but in this case, we use it's name only. The logo doesn't appear for enhanced visual simplicity.

Physical format



Digital format



Moeve + Sub-Brand + Strategic Brand

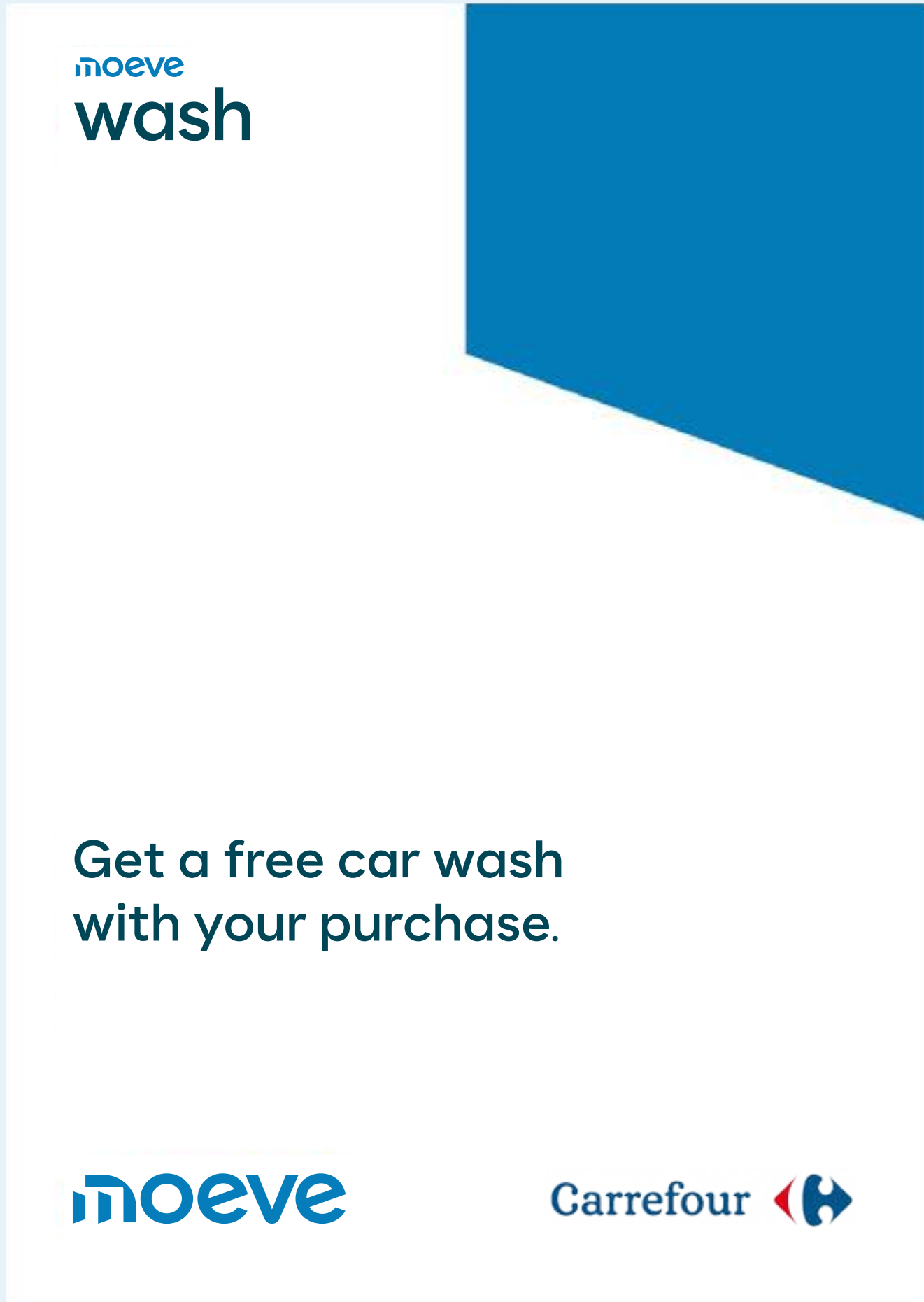
Ex. Moeve + Moeve wash + Carrefour

The corporate brand and the strategic brand lead the communication piece as a guarantee seal, endorsing the message.

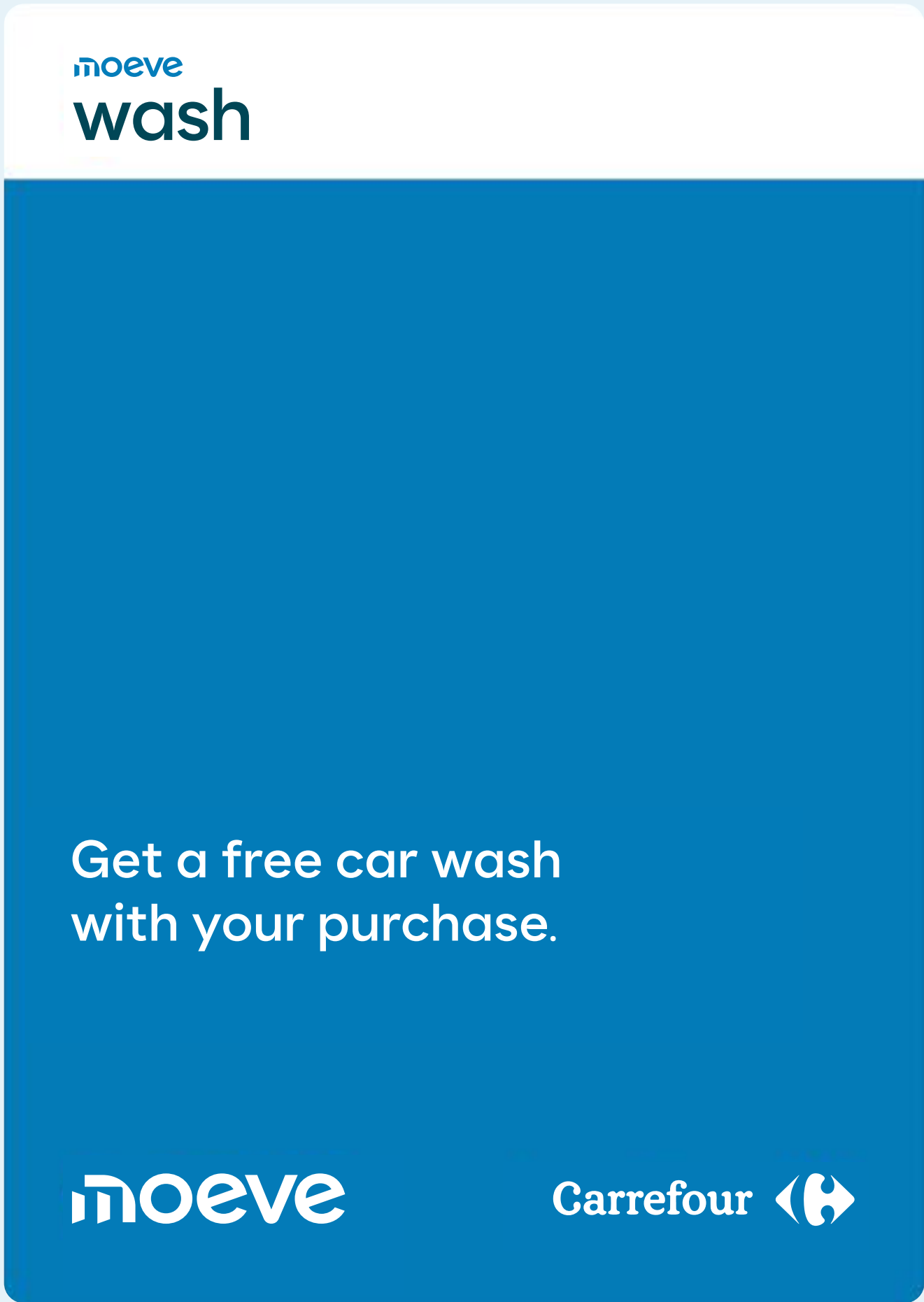
The sub-brand is placed in the top left corner to show its leadership within the communication.

In this way, we place both logos at an appropriate distance from each other, avoiding excessive recurrence of our brand.

Physical format



Digital format



Logo

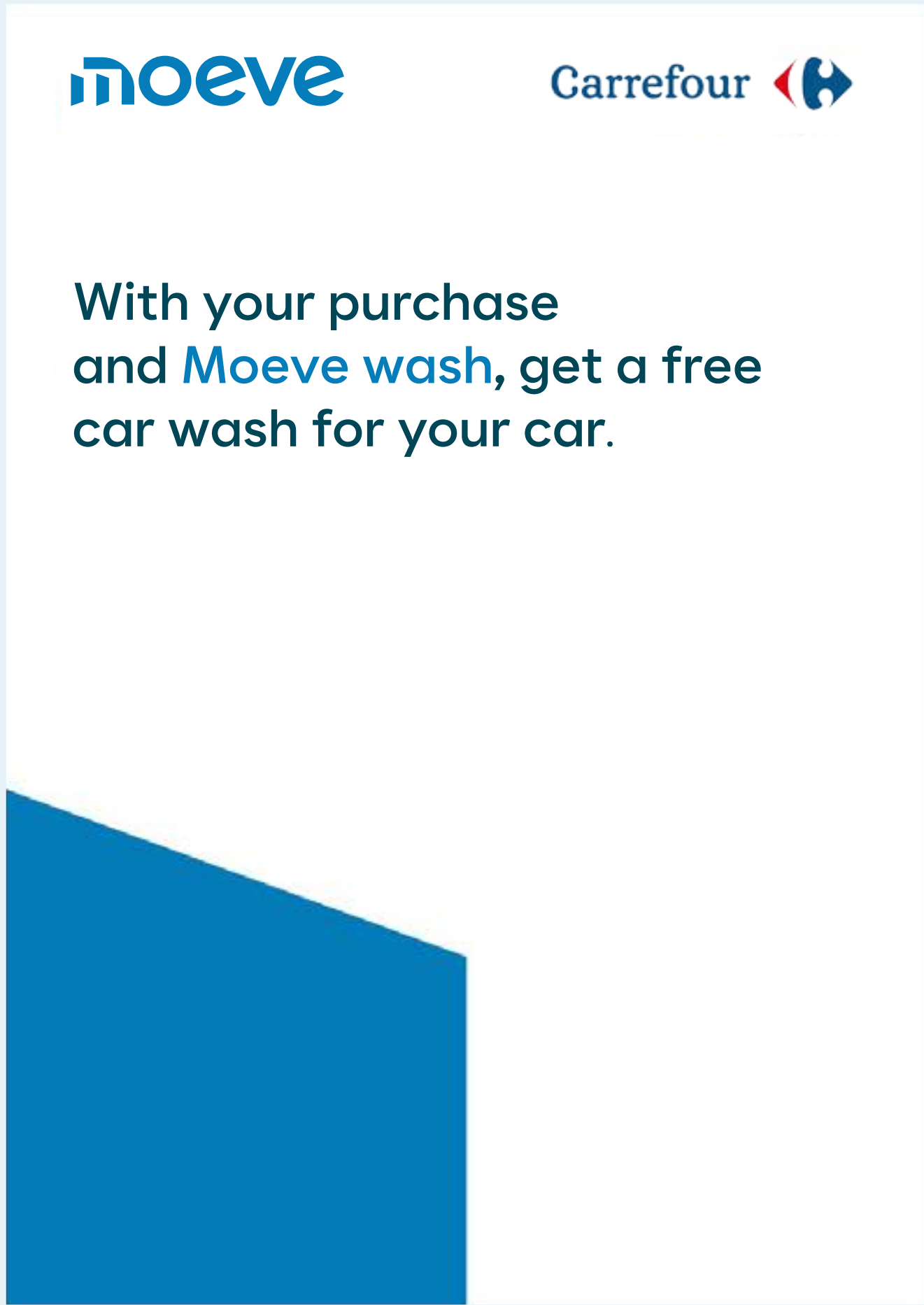
Moeve + Strategic Brand + Sub-brand

Ex. Moeve + Carrefour + Moeve wash

Moeve and the strategic brand will be equally highlighted to consistently show the strategic alliance.

When introducing a sub-brand, we will include it as text to avoid duplication.

Physical format



Digital format



Moeve + Sub-Brand + Strategic brand

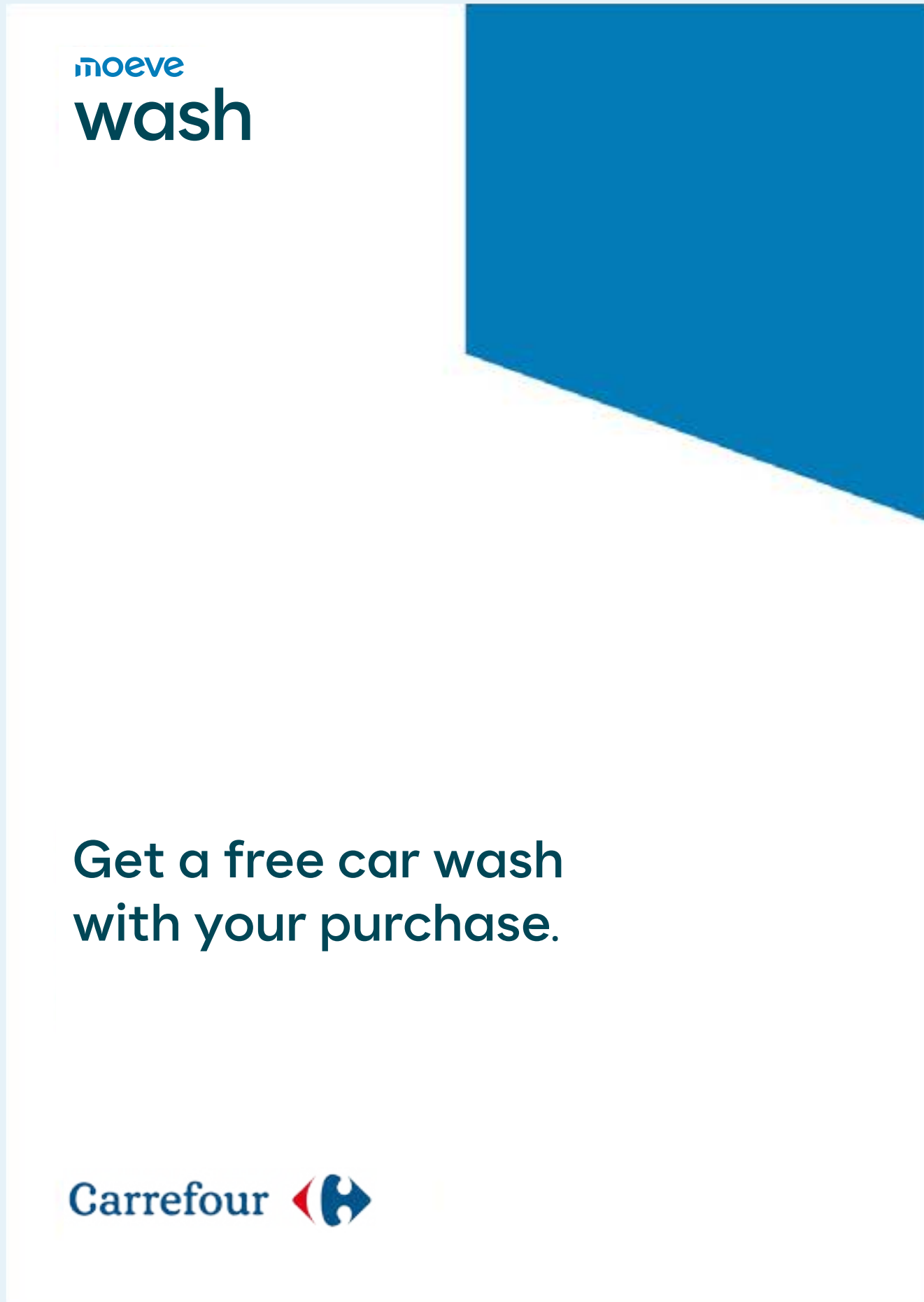
Ex. Moeve wash + Carrefour

The sub-brand is placed in the top corner to show its leadership within the communication.

As the visual codes are purely corporate and the corporate brand is already present through the endorsement, the Moeve logo is not included to avoid duplication.

The strategic brand sits in the communication piece as a guarantee seal, endorsing the message.

Physical format



Digital format



Logo

Moeve + Partnership

Ex. Moeve + Amazon

The corporate brand is what stands out the most in comms, to ensure the greatest possible impact.

The partnership's brand is shown within the communication piece with its own logo.

Physical format



Digital format



Logo

Moeve + Partnership

Ex. Moeve + Amazon

The corporate brand leads the communication piece to ensure the greatest possible impact.

The partnership brand is introduced as text, for an enhanced visual simplicity.

Physical format



Digital format



Logo

Moeve + Sub-Brand + Partnership

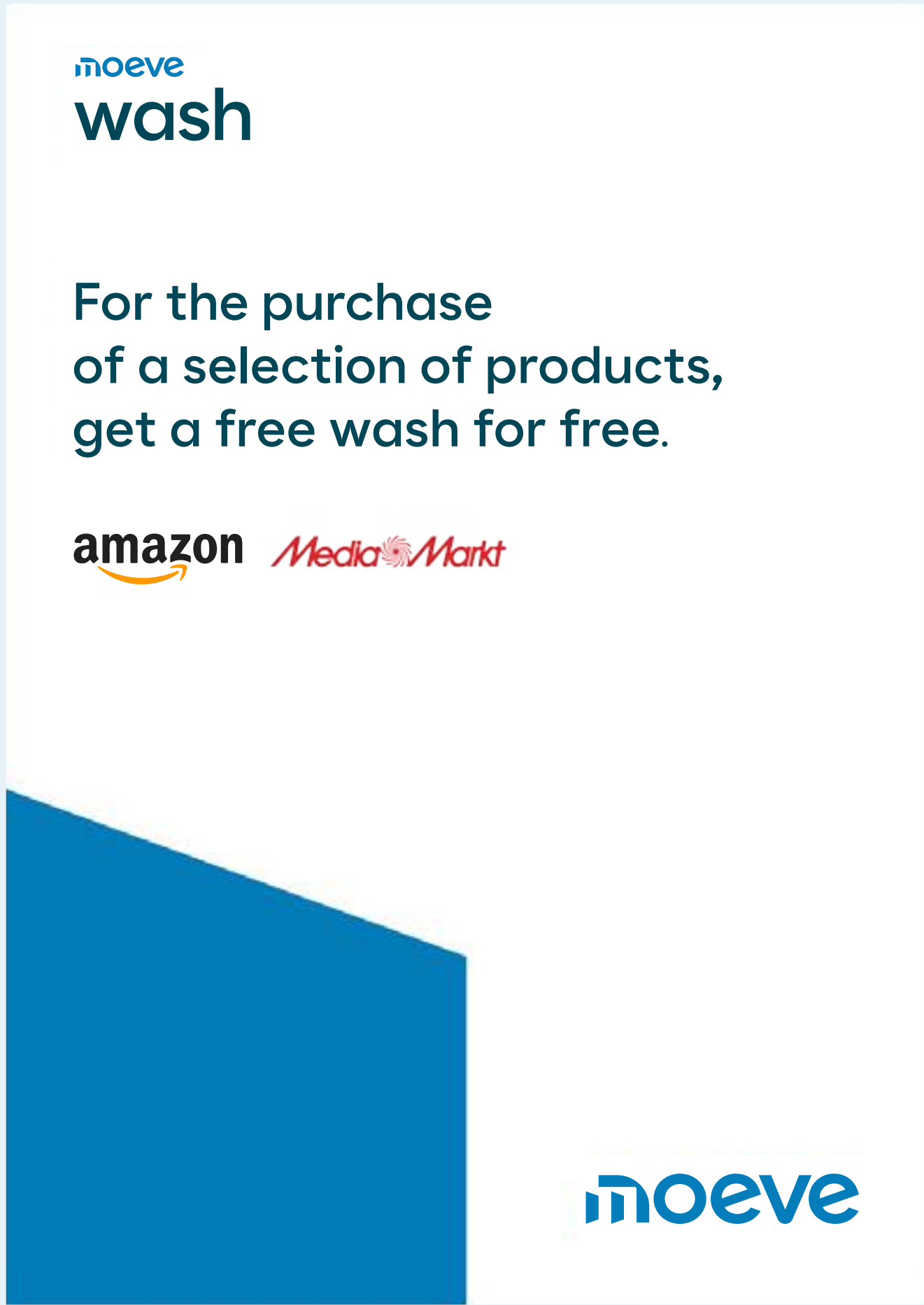
Ex. Moeve + Moeve wash + Amazon + MediaMarkt

Moeve leads the communication piece as a guarantee seal.

The sub-brand is placed in the top corner to show its leadership within the communication.

The partnership brands are introduced with their own logo.

Physical format



Digital format



Logo

Moeve + Sub-Brand + Partnership

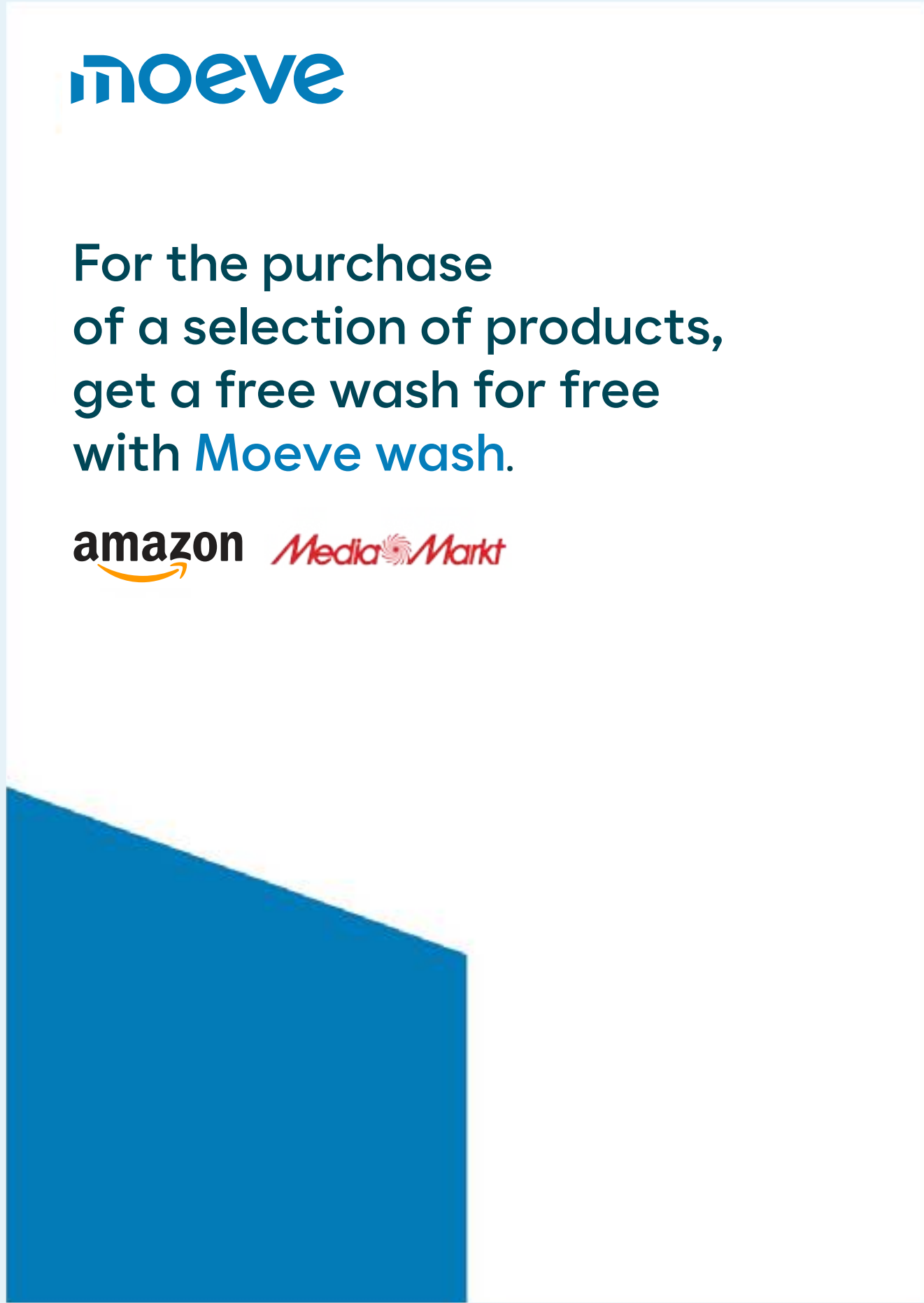
Ex. Moeve + Moeve wash + Amazon + MediaMarkt

The corporate brand leads the communication piece to ensure the greatest possible impact.

The main sub-brand that promotes the communication is introduced without logos to avoid duplication.

It is also accompanied by the logos of the third-party brands included in the collaboration.

Physical format



Digital format



Logo

Sub-Brand + Partnership

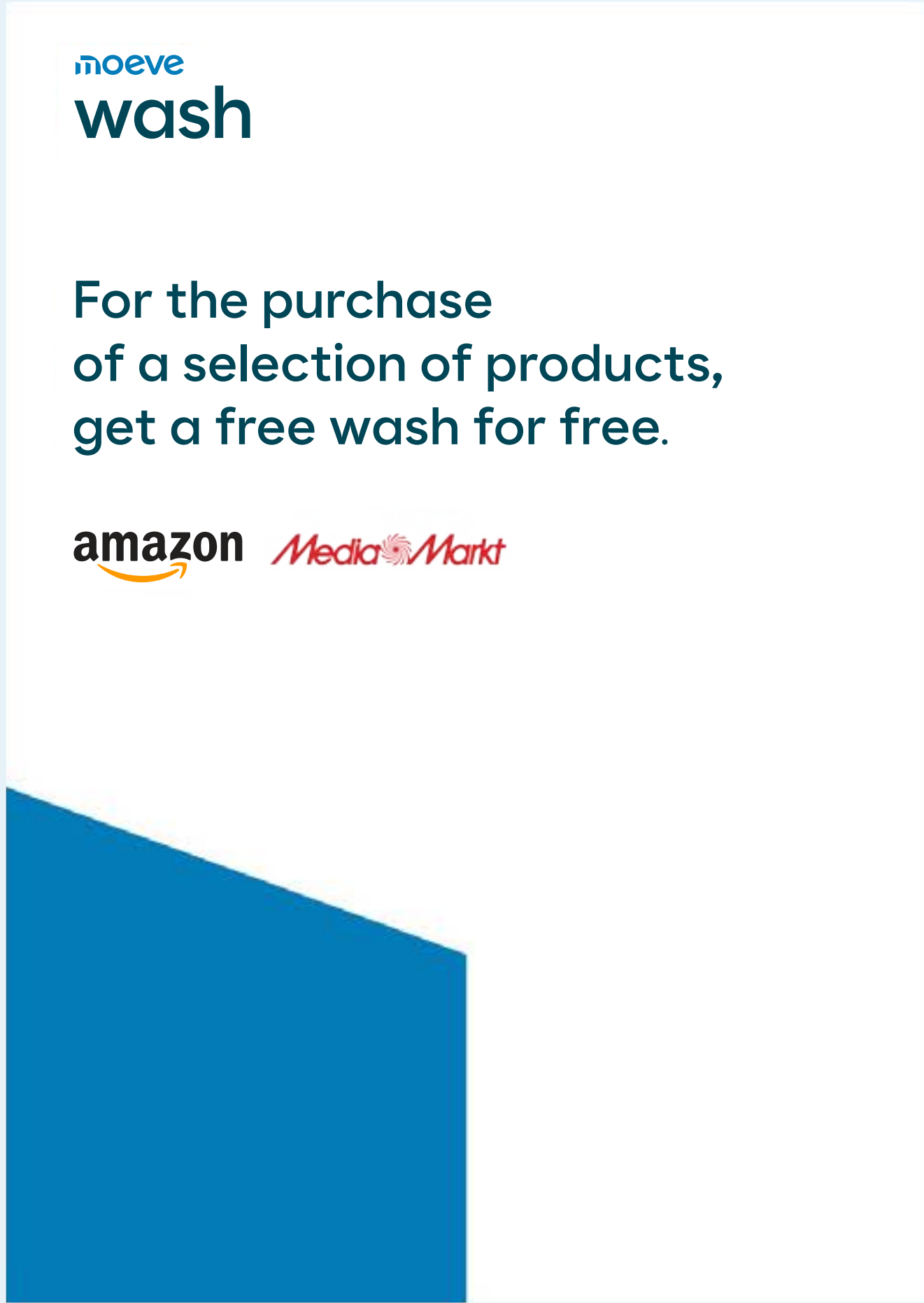
Ex. Moeve wash + Amazon + MediaMarkt

The sub-brand is placed in the top left corner to show its leadership within the communication.

As the visual codes are purely corporate and the corporate brand is already present through the endorsement, the Moeve logo is not included to avoid duplication.

The partnership brands are introduced with their own logo.

Physical format



Digital format



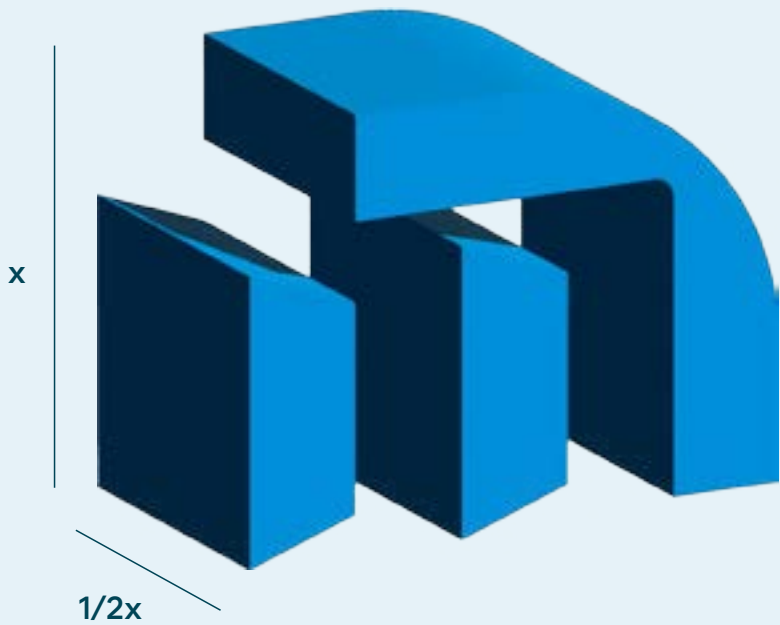
Logo

3D physical logo

A 3D physical logo can be used in as exception just in contexts of:

- Events
- In office environments
- Service stations
- As merchandising piece.

Note: the maximum depth should be no more than half height of the letters.



Logo

Don'ts

It is important that the appearance of the logo remains consistent.

The logo should not be misinterpreted, or modified. No attempt should be made to alter the logo in any way.

Its orientation, colour and composition should remain as indicated in this document — there are no exceptions.

Here are a few examples of what not to do.



Logo

Use of the symbol

The symbol is the shortcut version of the logo, designed to fill a smaller area and is made of the Moeve “m”.

The symbol should be used in situations where the larger logo variation doesn’t work. We can also use the symbol alone in contexts where we are already familiar with the Moeve main brands context and application.

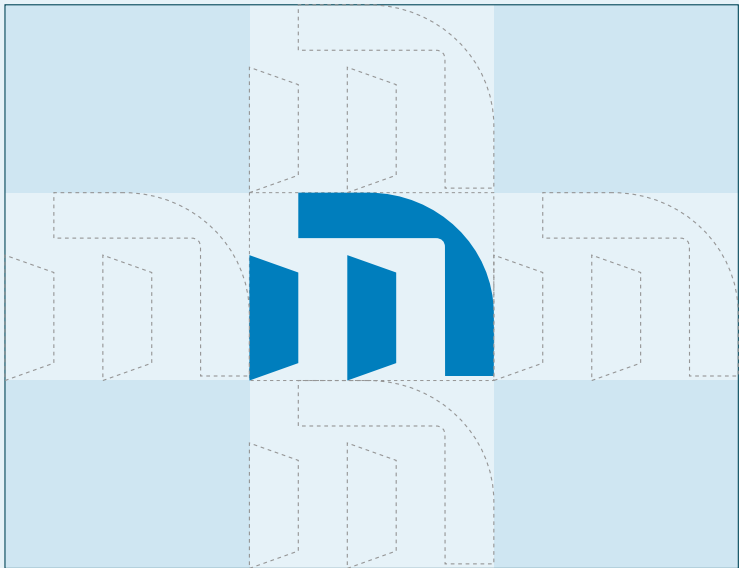
- For example:
- Office environments
 - Favicon
 - ppt layout
 - Service station totems
 - Service station interiors

The page show the rules for a correct use of the symbol.

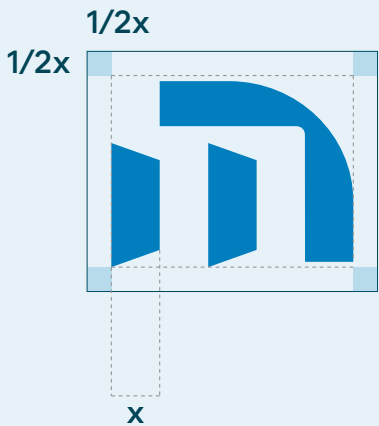
The M symbol can only be applied in its positive and negative versions.

The utilization of the reduced exclusion zone varies according to requirements. A golden rule is to implement it when space constraints in the layout prevent the placement of the logo with the standard exclusion zone, thereby maximizing its impact.

Exclusion zone



Standard exclusion zone



Reduced exclusion zone

Minimum size

Print: 6mm
Screen: 25px



Pictogram versions



Positive



Negative

Examples



2.2 Colours

A bright and vivid colour palette has been created to reflect Moeve's personality and ambition.

It is important to stick to our colour palette to ensure consistency across all applications.

Colours

Primary colour palette



Specific CMYK information

For the use of CMYK values please refer to the following pages.

Colour is a key element in our kit of parts. Our main brand colour is Moeve Blue, which symbolizes the sky and the sea and is associated with open spaces, freedom, intuition, imagination, inspiration, and sensitivity.

Accompanying Moeve Blue, our primary colour palette includes White, Moeve Green, Moeve Yellow, Moeve Pink, and Moeve Dark Blue. These colours serve as complementary accents to Moeve Blue. Moeve Dark Blue serves as our alternative to black and is primarily intended for body copy.

Refer to the following pages for specific applications and contexts.



For web and app environments, see information about Moeve Blue Digital on the following pages.

Moeve Blue

Hex: #047DBA
RGB: 4/125/186
Pantone: 7461 C
Ral: 240/50/40

White

Hex: #FFFFFF
RGB: 255/255/255
Pantone: --
Ral: --

Moeve Dark Blue

Hex: #004656
RGB: 0/70/86
Pantone: 302 C
Ral: 240/30/30

Moeve Green

Hex: #90FFBB
RGB: 144/255/187
Pantone: 353C
Ral: 150/80/40

Moeve Pink

Hex: #F3BDFF
RGB: 243/189/255
Pantone: 250 C
Ral: 330/80/20

Moeve Yellow

Hex: #E0FF48
RGB: 224/255/72
Pantone: 2296 C
Ral: 100/80/70

Colours

Secondary colour palette



Specific CMYK information

For the use of CMYK values please refer to the following pages.

The Moeve secondary colour palette includes Moeve Sky Blue, Moeve Lime, Moeve Teal, Moeve Orange and Moeve Purple.

These colours serve as beautiful accents on Moeve Blue.

The Moeve Blue can be also used in different tints percentages, adapting to a variety of needs and tones. Only valid for web, app, and template environments.

Note:
Moeve Orange and Moeve Lime will be used exclusively in gradients.

Moeve Sky Blue will be used only for Mobility and New Commerce products, as well as for icons representing key values.

Moeve Sky Blue

Hex: #6CF3FF
RGB: 108/243/255
Pantone: 637 C

Moeve Lime

Hex: #AEFE7A
RGB: 174/254/122
Pantone: 2284 C

Moeve Teal

Hex: #00BDB9
RGB: 0/189/185
Pantone: 2398 C

Moeve Orange

Hex: #FFCFB5
RGB: 255/207/181
Pantone: 475 C

Moeve Purple

Hex: #7F9FFF
RGB: 127/159/255
Pantone: 2142 C

Moeve Blue (Tints)

80%

60%

40%

20%

Colours

CMYK colour palette



These CMYK values are a starting reference to get to the Pantone color.

Moeve has been designed in RGB, for this reason, to obtain a good printed result in CMYK it is important that our colours match the Pantone colours as closely as possible.

The CMYK values provided in this manual are a reference, a starting point to get closer to Pantone.

Printers may interpret colours differently depending on several factors, such as the type of paper, the ink used and the printing process.

To ensure that the printed colours are as close as possible to the original Pantone values, it is essential to carry out test prints. This will allow us to adjust and fine-tune the colours until we achieve the desired (Pantone) result.

Moeve Blue

Pantone: 7461 C
CMYK: 93/35/0/5

White

Pantone: --
CMYK: 0/0/0/0

Moeve Dark Blue

Pantone: 302 C
CMYK: 100/32/0/68

Moeve Green

Pantone: 353C
CMYK: 43/0/43/0

Moeve Pink

Pantone: 250 C
CMYK: 0/35/0/0

Moeve Yellow

Pantone: 2296 C
CMYK: 17/0/65/0

Moeve Sky Blue

Pantone: 637 C
CMYK: 60/0/2/0

Moeve Lime

Pantone: 2284 C
CMYK: 32/0/72/0

Moeve Teal

Pantone: 2398 C
CMYK: 72/0/33/0

Moeve Orange

Pantone: 475 C
CMYK: 0/21/25/0

Moeve Purple

Pantone: 2142 C
CMYK: 48/34/0/0

Colours

CMYK printing guidance

Printing
When it comes to printing Moeve materials, please follow the guidance below to ensure the best colour reproduction.

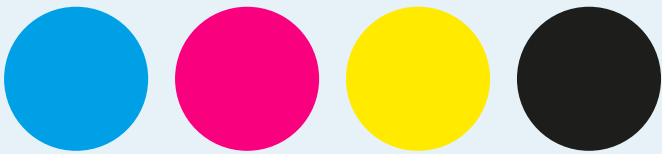
Offset printing
Traditionally, offset printing works by layering together tiny overlapping dots in a combination of four colours (CMYK). Printing techniques have evolved way beyond strict four-colour print. We can find offset machines that incorporate 2 additional inks (6 in total), that can help achieve the desired vibrancy on certain colours.

Digital offset printing (10 colour print)
There is also 10 colour digital offset printing which offers colour reproduction that practically matches our Pantone selection.

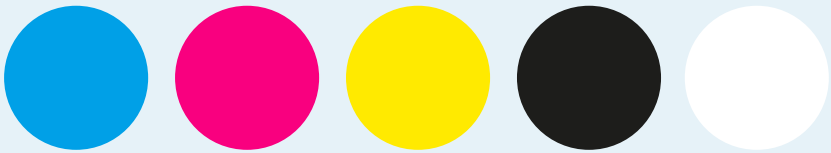
Therefore, when choosing a printing method, we will always favour printing techniques that go beyond four-colour print. Although the artwork will be delivered in CMYK, we must work with the printers for them to try and match our brand colours to the Pantone selection as best as we can.

Pantone
Printing in Pantone colours will ensure that those large areas of colour are smooth and printed to a high standard. Colour reproduction will be identical regardless of who prints it. Standardisation ensures professionalism. Pantone colours should be used primarily for stationery.

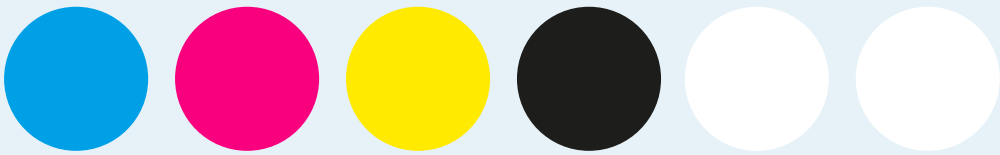
Offset printing



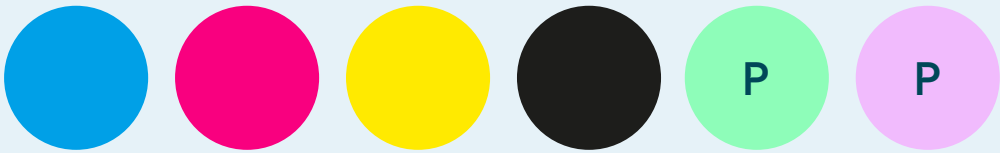
Offset: 4 inks
Pure 4colour print



Offset: 5 inks
Adding white to achieve a closer representation of secondary colours.

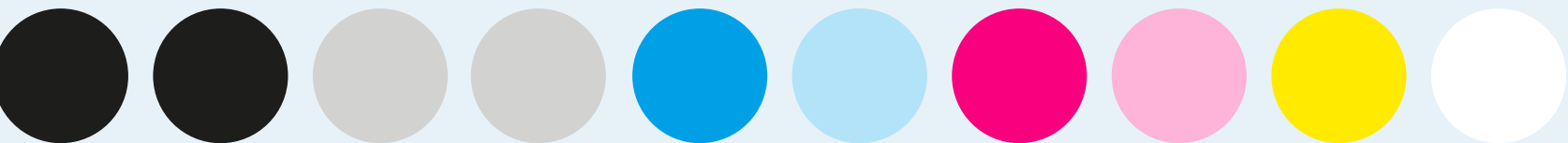


Offset: 6 tintas
Adding white to achieve a closer representation of secondary colours.



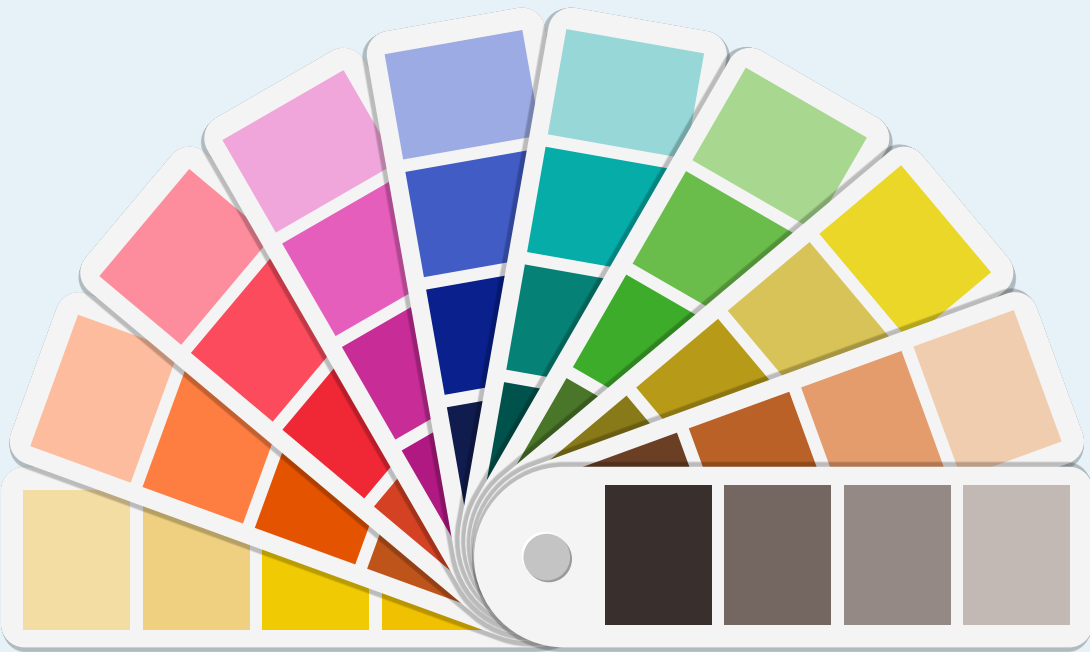
Offset+Pantone
Adding Pantone colours.

Digital offset print



10 inks
Digital print in 10 colours gives a really close representation of secondary colours.

Pantone



Flat inks
We can print directly on Pantone.

Colours

Moeve Blue digital

To ensure readability and inclusion across all our digital channels, we use Moeve Blue Digital—a color variant optimized from our corporate Moeve Blue.

Moeve Blue Digital meets the minimum contrast requirements set by the WCAG 2.2 Level AA standard, ensuring our text is accessible to people with low vision or visual impairments.

Exclusive use in:

- Web
- App



This does not replace Moeve Blue and must not be used in any assets other than web or app. Do not apply it to banners, social media, email marketing, newsletters, videos, etc.

Moeve Blue digital

Hex: #0478B2

Colours

Use in digital formats

The proper use of color in buttons for digital formats subject to the WCAG 2.2 Level AA standard only allows for pre-validated color combinations.

The goal is to ensure compliance with digital accessibility regulations. Any other combination is not permitted, as it does not meet the minimum contrast levels required by law.

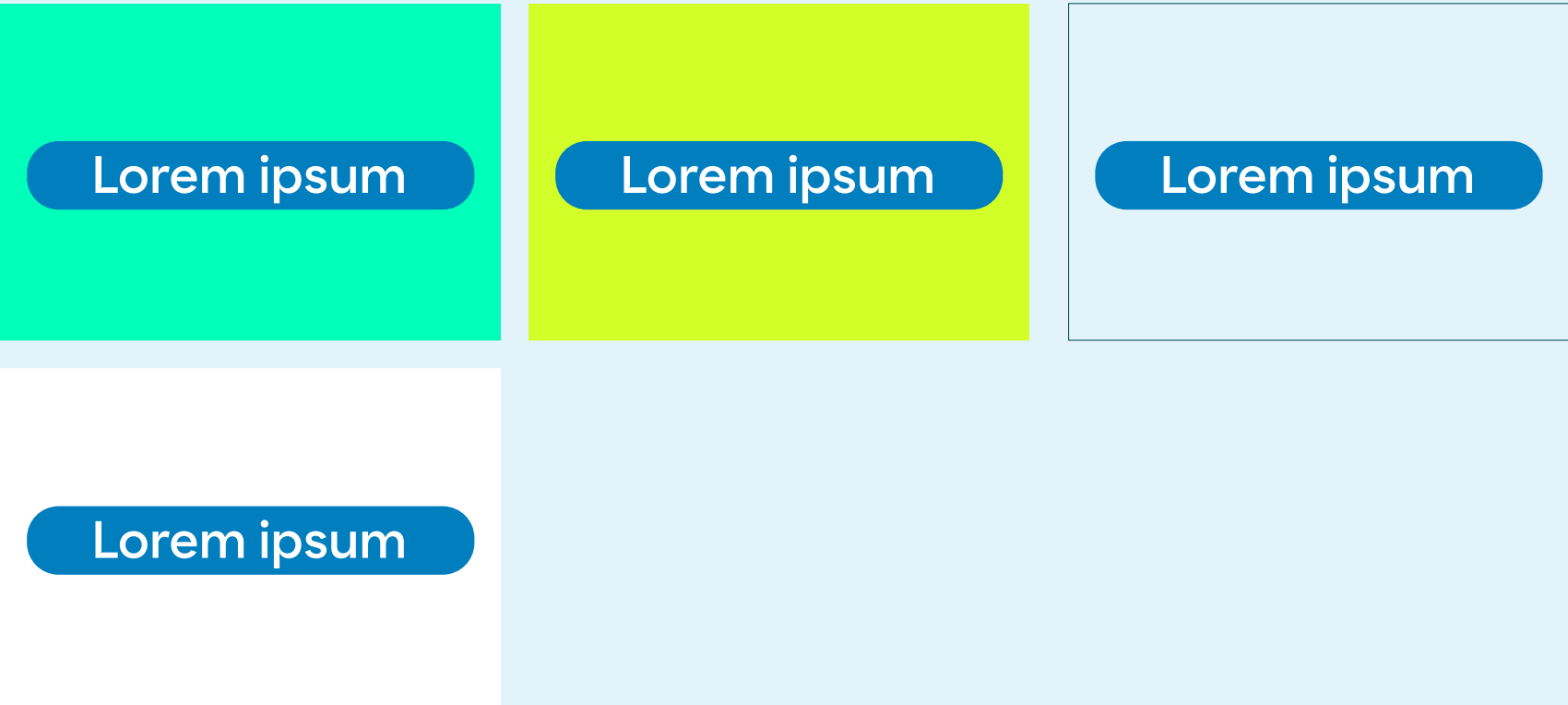
- Guidelines**
- Primary button:** Moeve Blue (text must always be white).
 - Inverted primary button:** Moeve Green (text must always be Moeve Dark Blue).
 - Secondary button:** Moeve White (text in Moeve Blue or Moeve Dark Blue — preferably Moeve Blue).

Note
Black is not allowed. Use Moeve Dark Blue instead.

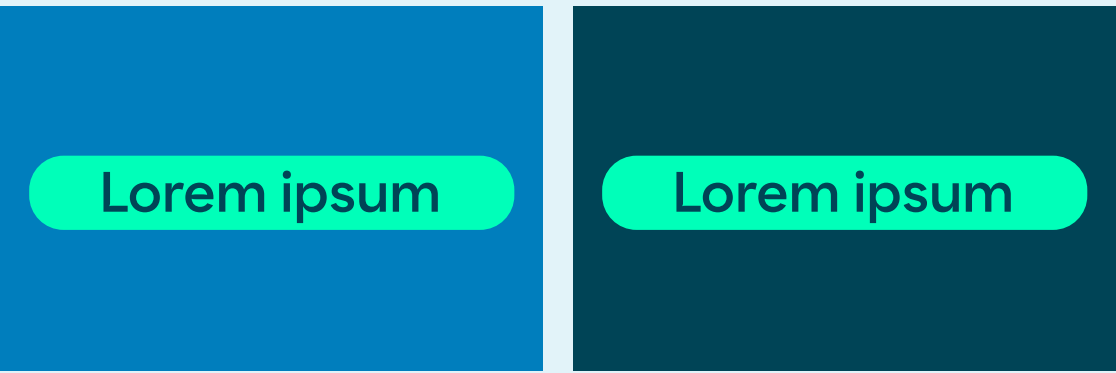


Solo están permitidas las combinaciones de colores entre fondo y botón mostradas en esta página

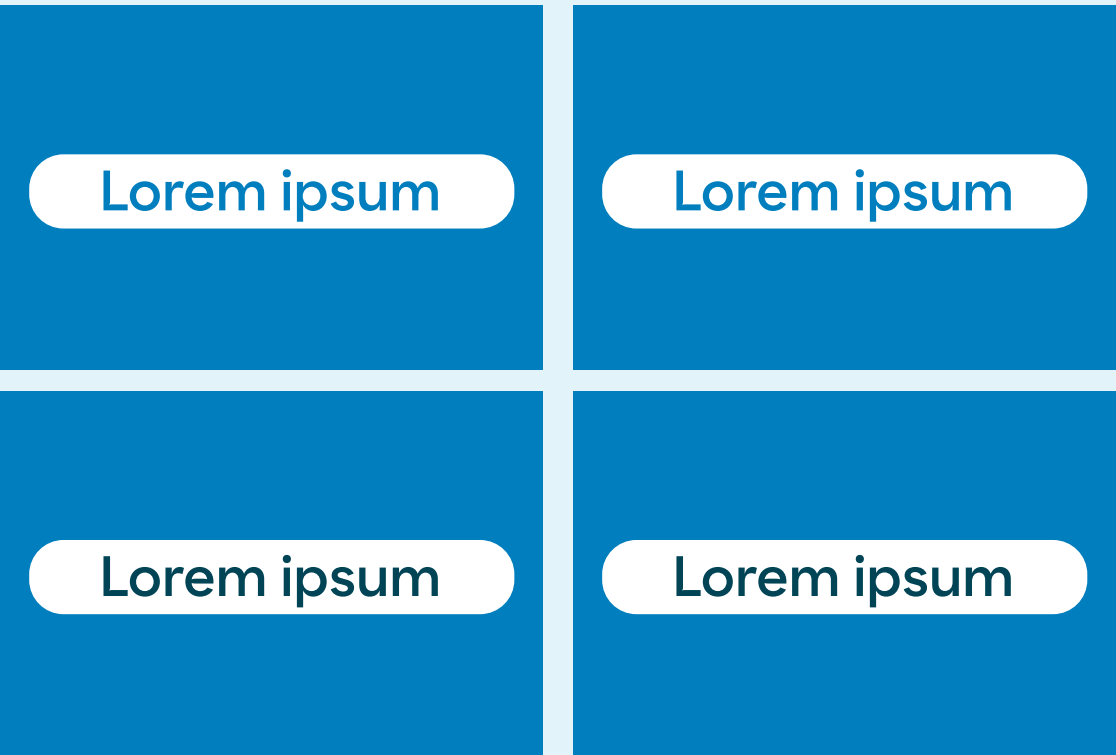
Botón primario



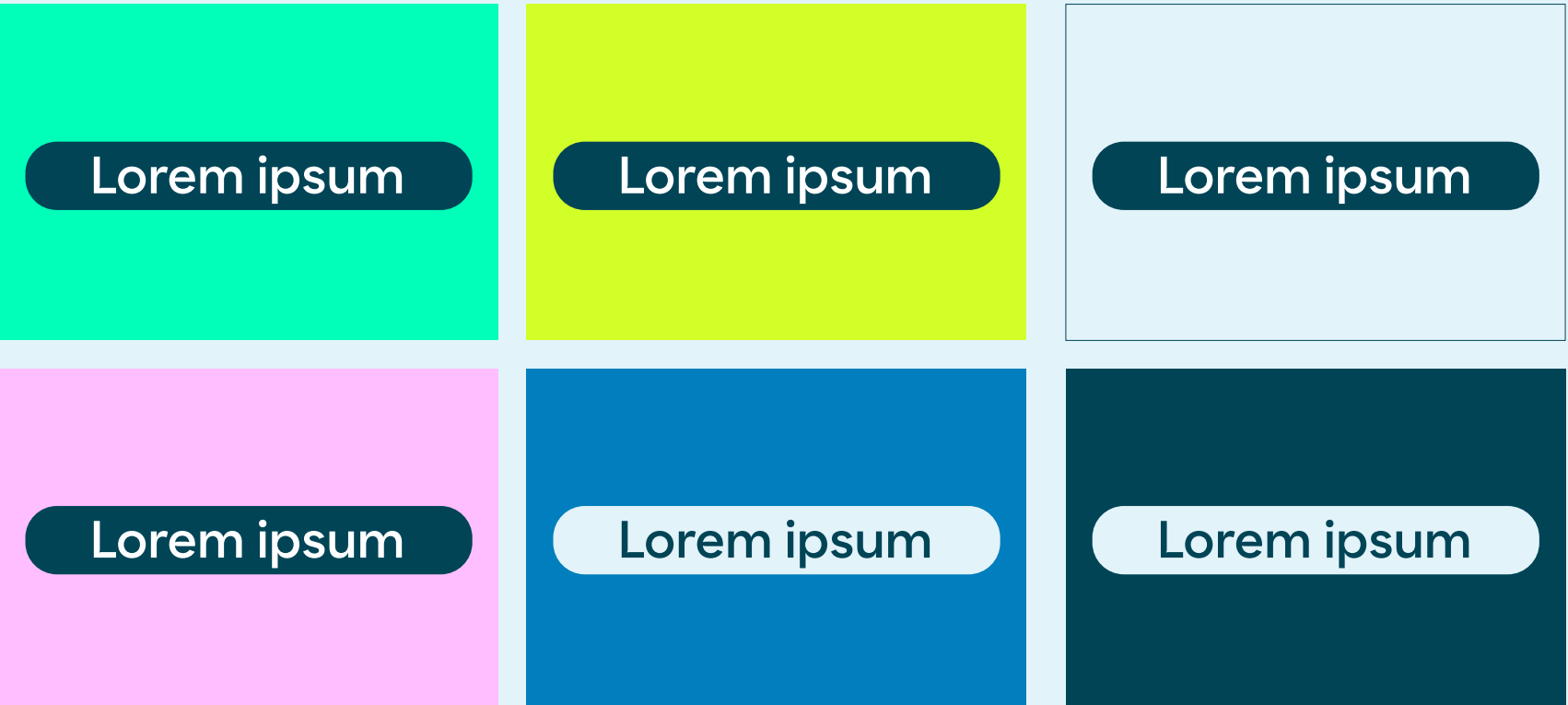
Botón primario invertido



Botón secundario



Para otros soportes digitales además de los botones primario, primario invertido y secundario también se permite el botón Moeve Dark Blue y el Moeve Blue 5%:



Colours

Gradients

To truly embody a sense of transformation and positive motion, gradients play a crucial role in our identity. We have both primary and secondary gradients that culminate in Moeve Blue.

Primary gradient
This asset is suitable for use in all types of communication, regardless of the medium.

Secondary gradient
This asset is mainly used in ‘Hope Treatments’, covered overleaf. Secondary gradients may be applicable in rare cases.

Do not use texts on gradient backgrounds.

Degradad primario



Moeve Lime

Moeve Teal

Degradado secundario



Moeve Orange

Moeve Purple

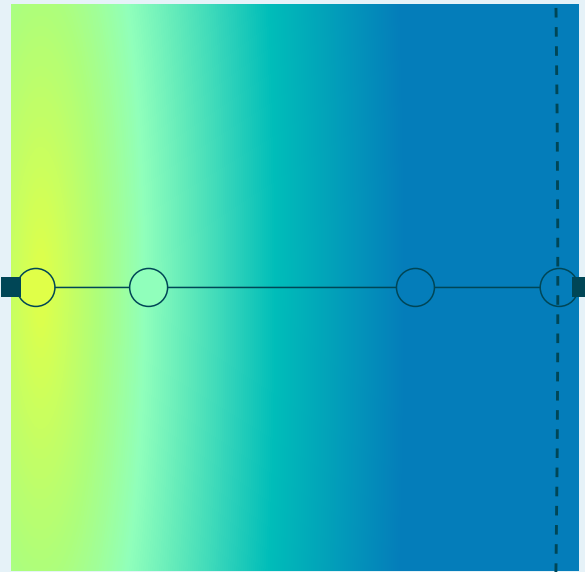
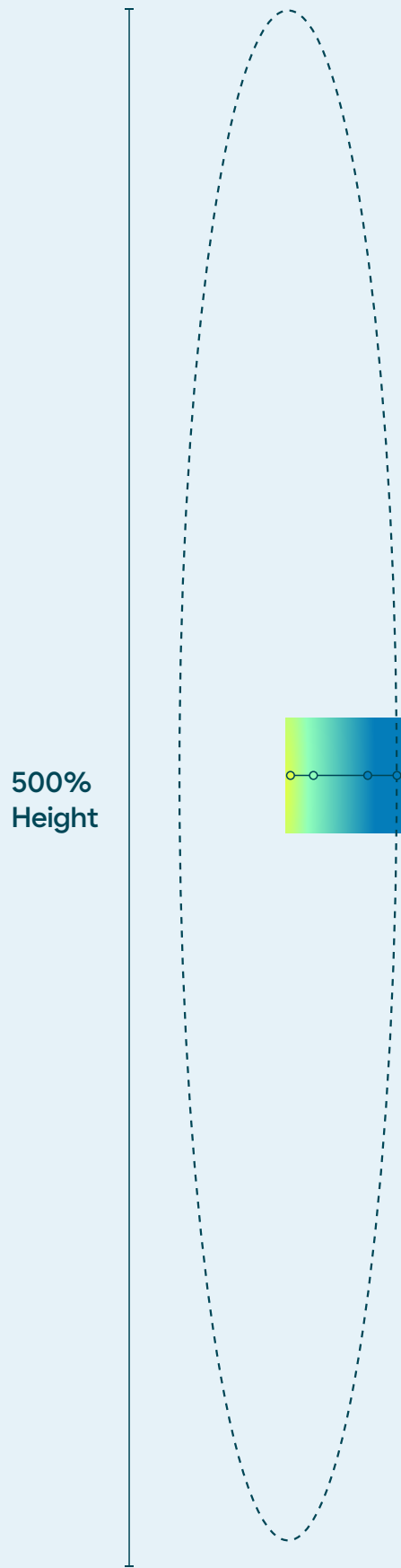
Building gradients

To obtain the gradients, a radial type of gradient will be used with an elliptical shape.

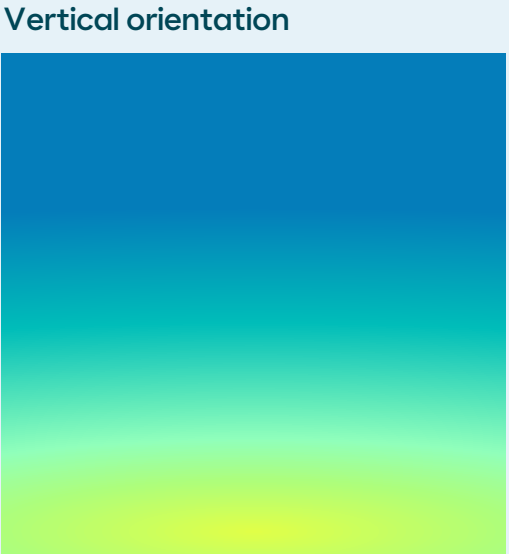
This ellipse will have one side that is about 500% larger than the other one. This way, the gradient will appear linear with a small hint of curvature, representing precisely an aurora on the horizon.

The gradient, according to the application context, can have an horizontal, vertical or diagonal orientation.

Radial gradient



Orientation



Colours

Graphs & charts colours

The page shows an extended colour palette to use only for graphics and charts.

Moeve Blue

Moeve Dark Blue

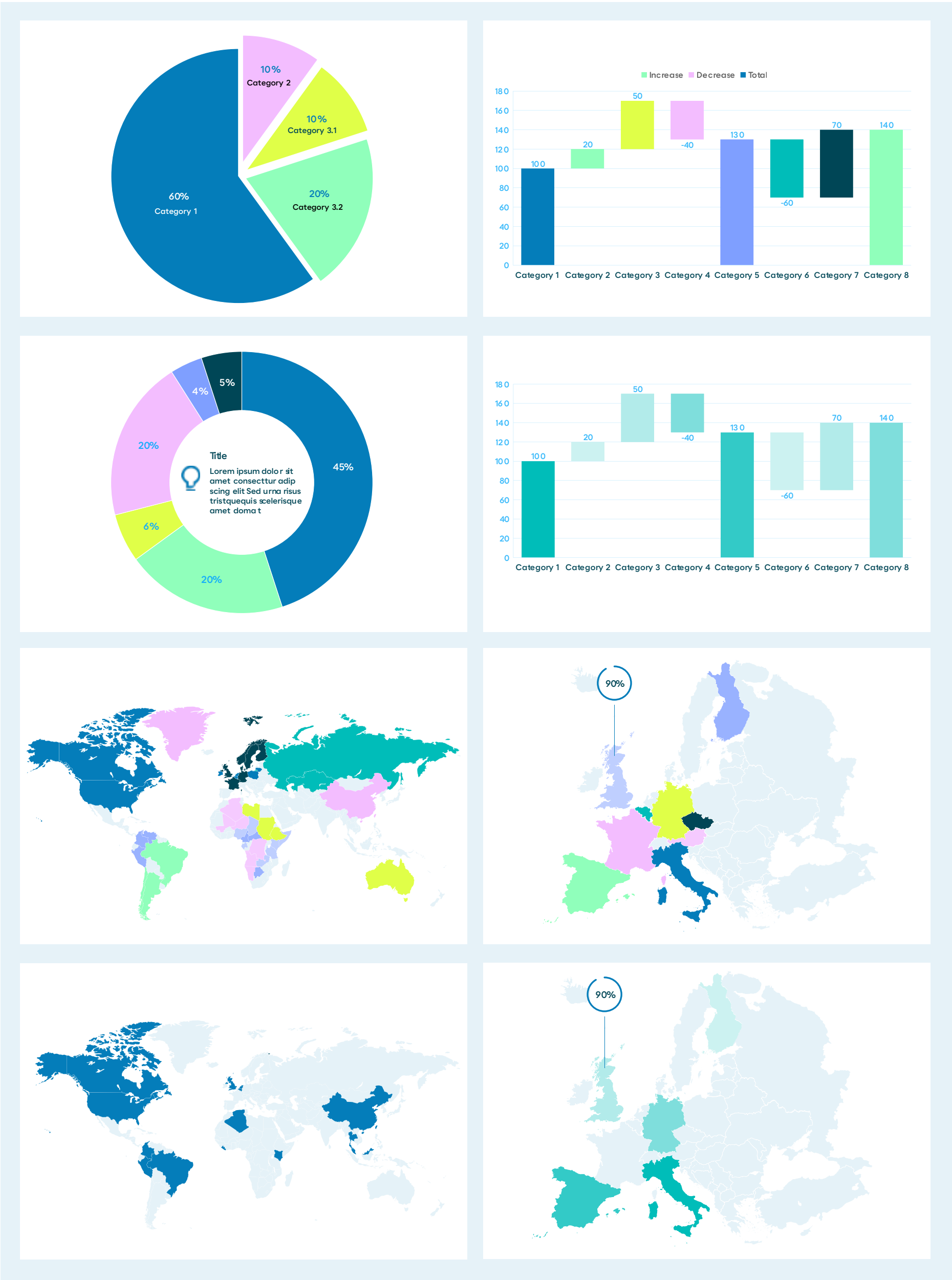
Moeve Yellow

Moeve Green

Moeve Pink

Moeve Teal

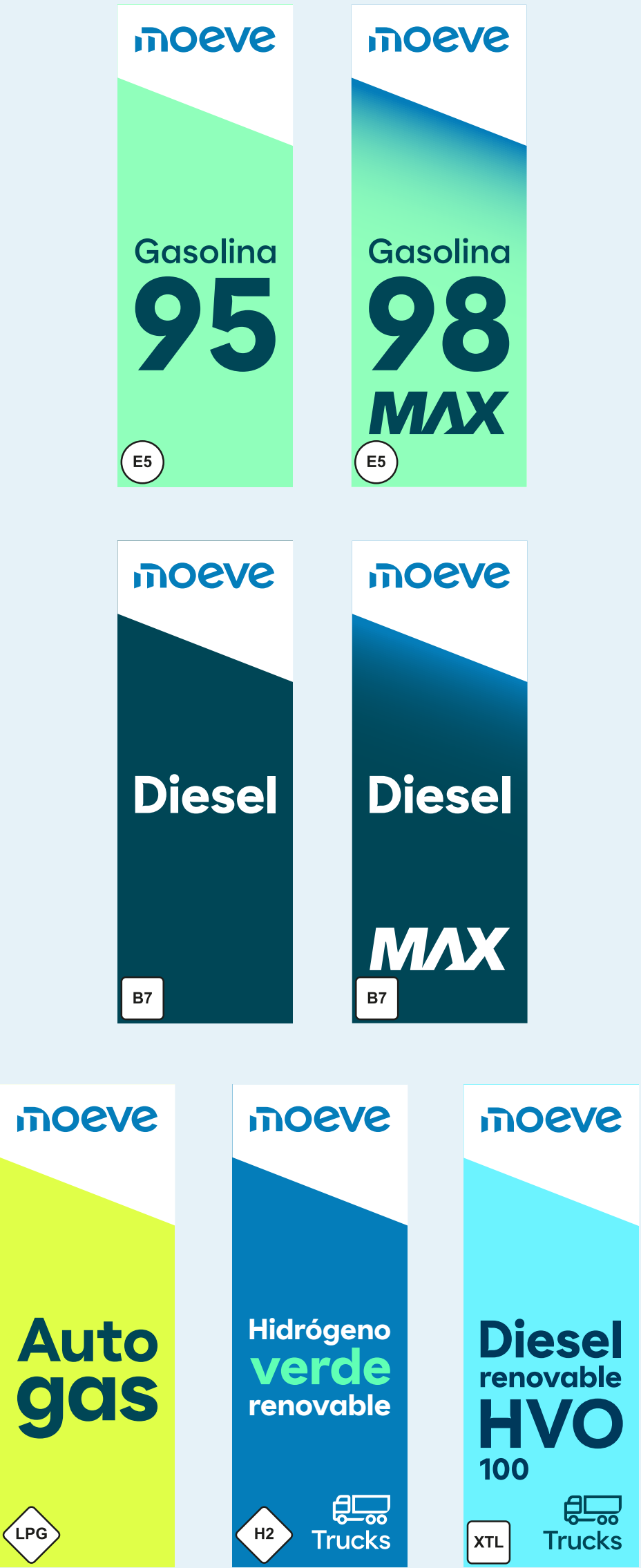
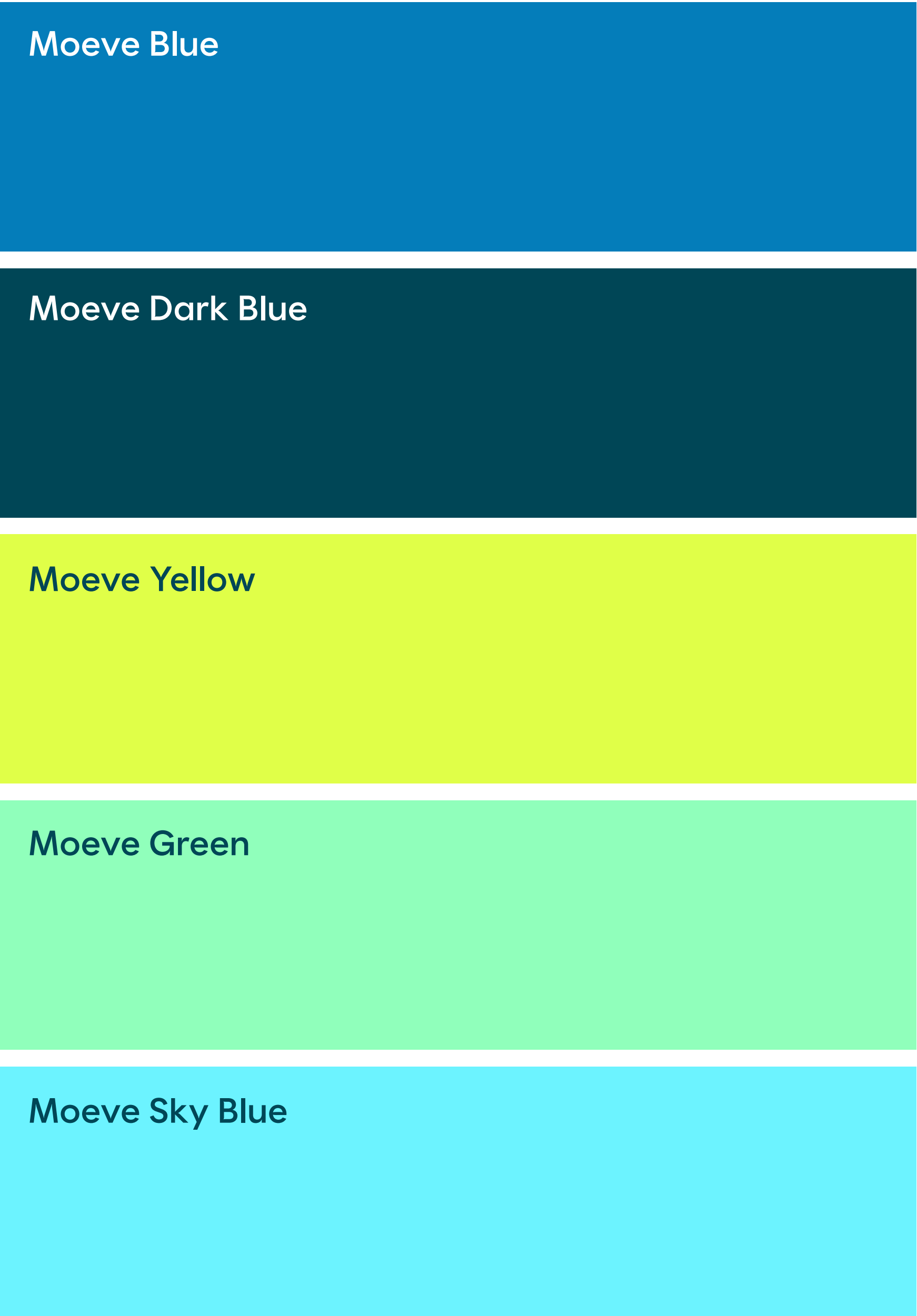
Moeve Purple



Colours

Products label colours

The page shows an extended colour palette to use only for product labels in Mobility & New Commerce.



2.3 Typography

A typeface doesn't only help convey messages. It has the ability of evoking emotional responses in readers.

Fonts are more than just shapes and lines, they are also symbols that convey meaning and associations.

Moeve has its own bespoke typeface that should be used across all branded communications, from internal to external, from corporate to commercial.

Moeve Sans

Font Family: Light, Regular, Bold.

Moeve©2023
Designed by Landor

Bespoke

Moeve - Light

abcdefghijklmnopqrstu
vwxyzABCDEFGHIJKLMNO
PQRSTUVWXYZ1234567890!
? éç°§_.;òàù+è^* @#¶]”£\$%& /

Moeve - Regular

abcdefghijklmnopqrstu
vwxyzABCDEFGHIJKLMNO
PQRSTUVWXYZ1234567890!
? éç°§_.;òàù+è^* @#¶]”£\$%& /

Moeve - Bold

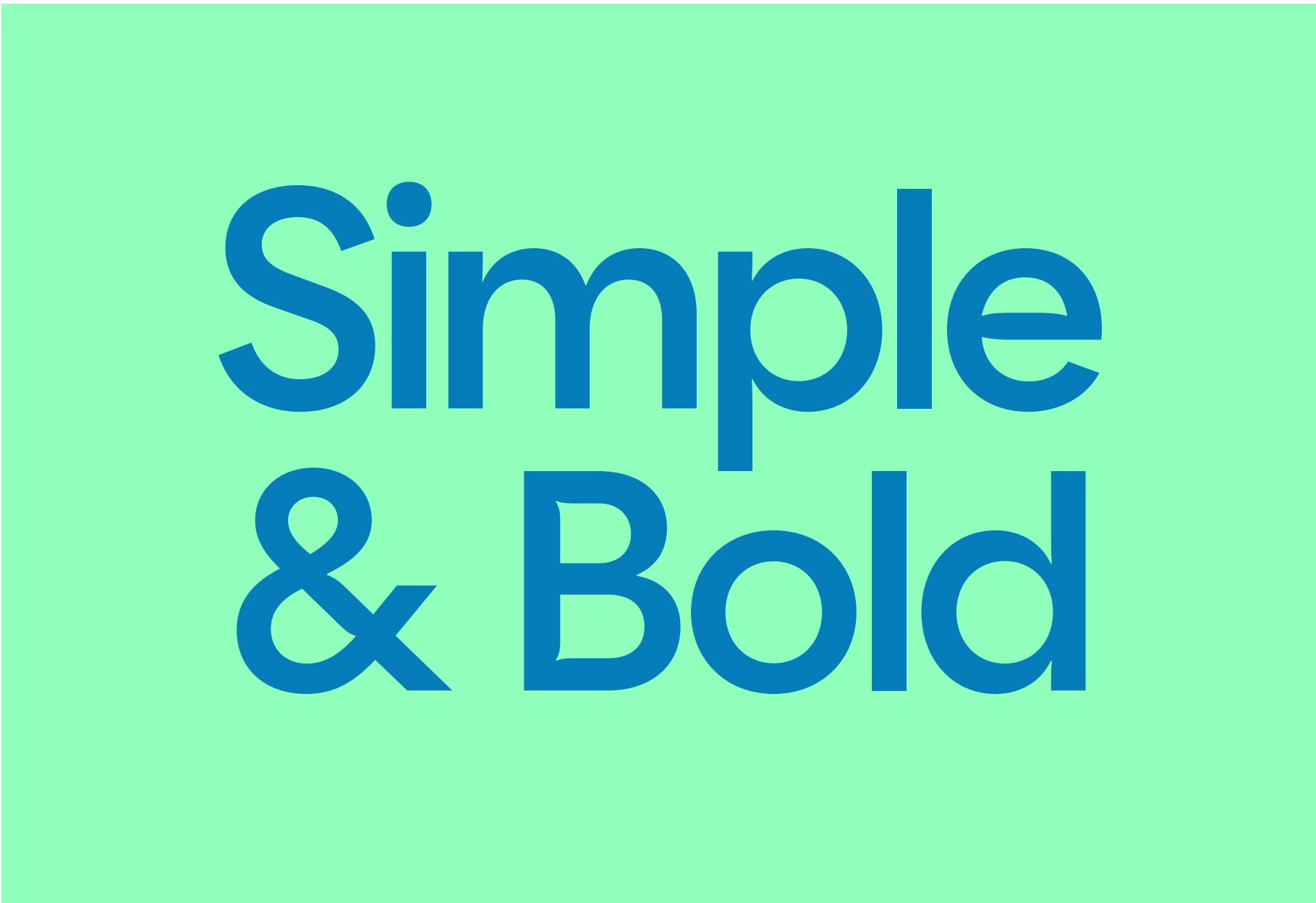
**abcdefghijklmnopqrstu
vwxyzABCDEFGHIJKLMNO
PQRSTUVWXYZ1234567890!
? éç°§_.;òàù+è^* @#¶]”£\$%& /**

*2024© Typography

Moeve Sans is a sans serif font built with a solid structure that can stand the test of time. It's geometric nature makes it feel warm and human.

It's extremely versatile as it strikes the perfect balance between a headline and bodycopy font.

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
&0123456789*



The energy transition offers great opportunities for our company, our customers, the economy and society as a whole. As a diversified energy company, we know that we have a role to play in facilitating this transformation in line with our purpose: We transform energy and mobility to improve the world.



Typography

Bespoke typeface

Subtle ink traps have been built into each letterform. These serve as a quiet link back to our ‘Hope moment’, as if they were streams of hope coming into the character.



Typography

Alternate sets

Moeve Sans comes with an alternate character set that injects a bit more personality to the overall typography. Certain letterforms have been adapted to incorporate angles found in our open-‘Door’ graphics, both in uppercase and lowercase, known as the ‘performance’ alternate set.

The stylistic set also provides an option for the tilted ‘e,’ mirroring our logo, as well as alternative bullet points featuring the arrow from our logo.

“Performance” alternate set

Normal set

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Alternate set

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

ij FF 22

Bullet point alternate

Normal bullet point

• Lorem ipsum

Alternate bullet point lowercase

› lorem ipsum

Alternate bullet point uppercase

› Lorem ipsum

Arrow alternate

Normal arrow

↖ ↗

↘ ↙

← →

↑ ↓

Alternate arrow lowercase

↖ ↗

↘ ↙

← →

↑ ↓

Alternate arrow uppercase

↖ ↗

↘ ↙

← →

↑ ↓

Tilted “e”

Moeve
Moeve

Typography

Bullet point alternate

When bulletpoints are used, it's important to consider the type of piece of communication we are tackling.

In general terms arrow alternate bullets are recommended for extensive use. They help instill the brand with a recognisable element.

However, in more technical contexts related to metrics or engineering, we will prioritise the use of normal bullets to avoid any unnecessary complexity.

Alternate bullet point lowercase

Lorem ipsum dolor sit amet, Lorem ipsum dolor:

- **lorem ipsum dolor**
- **morem ipsum dolor**
- **porem ipsum sit amet**
- **rem ipsum dolor**

Alternate bullet point uppercase

- **Lorem ipsum dolor**

Lorem ipsum dolor sit amet, Lorem ipsumdolor sit amet, conse

- **Lorem ipsum**

Lorem ipsum dolor sit amet, Lorem ipsumdolor sit amet, conse

- **Lorem ipsum dolor**

Lorem ipsum dolor sit amet, Lorem ipsumdolor sit amet, conse

Normal bullet point

Lorem ipsum dolor

Lorem ipsum dolor sit amet, Lorem ipsum dolor sit:

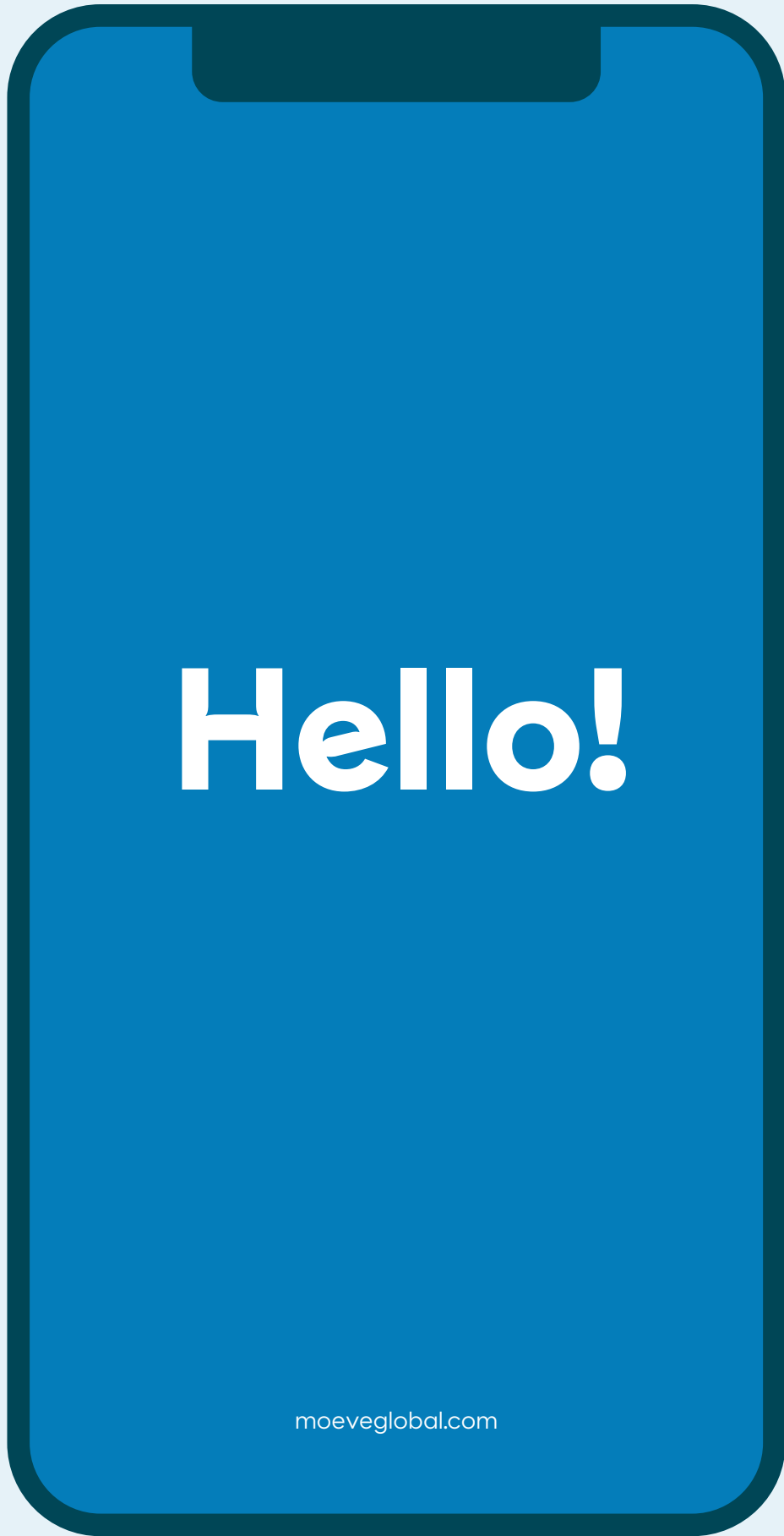
- Lorem ipsum dolor sit amet
- Lorem ipsum dolor
- Lorem ipsum sit amet
- Lorem ipsum dolor
- Lorem ipsum sit amet

Typography

Alternate sets usage

The page shows some use cases of the alternative sets.

Usage
The creative stylistic set is intended exclusively for short headlines in advertising or internal communications. It should never be used for extensive pieces of copy or corporate communications.



The page shows the full glyphs set contained in Moeve Sans.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

À Á Â Ã Ä Å Ç È É Ê Ë Ì Í Î Ï Ð Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ à á â ã ä å æ ç è é
ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þÿ Ā ā Ă ă Ą ą Č č Ĉ ĉ Ċ ċ Ď ď Đ đ Ě ě Ğ
ğ Ĥ ĥ Ħ ħ İ ī Į į І і J j Ŷ ŷ K k L l Ł ł N n Ń ń O o Ő ő Œ œ Š š Ś ś S s T t Ů ů U u
Ū ū V v W w X x Y y Z z Ž ž Ṭ ṭẖẗẘẙẚẜẝẞẟẠạẢảẤấẦẨẩẪẽẾẺẻẼẼ

N° ß ¢ ₣ \$ € ₯ ₧ ₹ £ ₩ ¥ £ ₩ ¥ & ! " # - ' () * , . / : ; < = > ? @ [\] ^ _ ` { | } ~ ¡ ¨ § ¨ © ª « ¬ ® ¯ ° ´ µ ¶ · ¸ ¹ º » ¿ ^ ˇ ˘ ˙ ˚ ˛ ˜ ¨ — “ ” „ † ‡ • … ‹ › ™ œ Œ Æ

$$+\div-\pm\times\% \infty \Delta \Omega \pi \partial \prod \Sigma \sqrt{\int} \infty \approx \neq \leq \geq$$

↑↗→↘↓↙←↖↕ ↗→↘↓↙←↖ ↗→↘↓↙←↖ ↑↗→↘↓↙←↖
əeéěęêëèēẽ EĚËẼƐǼFGĞŢHÎĨİİŁŁŁ'Ł Ł
TṬȚZŻ fiîĩjïijjîrttttzzż 123457

Hierarchy plays a key role in making the information as legible and digestible as possible.

When it comes to information hierarchy we have a number of tools that we can deploy to ensure the best legibility: size, weight, colour, alignment and position. The Moeve brand allows for flexibility in the deployment of these resources to ensure adaption to any context and medium.

The leading should be roughly 120% of the chosen copy size.

The example shown on this page illustrates a correct relationship in the information hierarchy, leveraging various sizes and weights of typography.

As a brand, Moeve favours sentence case over all caps, to ensure we speak in the right tone. Therefore, headlines must always be in sentence case.

Make sure the metric kerning is selected when using it. Please do not apply any additional tracking or kerning.

Heading Moeve Bold	<h1>Heading - Lorem ipsum dolor sit amet</h1>
Subheading Moeve Light	<h2>Subheading - Lorem ipsum sit amet consectetur adipiscing elit.</h2>
Text Moeve Regular	<p>Text - Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum zril delenit augue duis.</p>
Small Text Moeve Regular	<div><p>Small Text - Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue duis dolore te feugait nulla facilisi.</p><p>Small Text - Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue duis dolore te feugait nulla facilisi.</p></div>
Caption Moeve Bold	<div><p>Caption - Lorem ipsum dolor sit amet</p><p>Caption - Lorem ipsum dolor sit amet</p></div>

For the proper use of the colours and type it is necessary to follow some simple rules.

The examples shown on this page illustrates the correct combination of colour with type.

The aim is to always maintain optimal legibility and contrast.

Note
Our body copy should always be in Moeve Dark Blue. Black should not be used.

Lorem ipsum dolor sit amet

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam ipsum dolor sit.

Lorem ipsum dolor sit amet

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam ipsum dolor sit.

Lorem ipsum dolor sit amet

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam ipsum dolor sit.

Lorem ipsum dolor sit amet

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam ipsum dolor sit.

Lorem ipsum dolor sit amet	Lorem ipsum dolor sit amet	Lorem ipsum dolor sit amet	Lorem ipsum dolor sit amet	Lorem ipsum dolor sit amet	Lorem ipsum dolor sit amet
Lorem ipsum dolor sit amet	Lorem ipsum dolor sit amet	Lorem ipsum dolor sit amet	Lorem ipsum dolor sit amet	Lorem ipsum dolor sit amet	Lorem ipsum dolor sit amet

Typography

Use of color in digital formats subject to the WCAG 2.2 Level AA standard

To ensure proper use of colors and typography, it is necessary to follow a few simple rules:

Small Text
Moeve Sans Regular: smaller than 24 px
Moeve Sans Bold: smaller than 18.5 px

Large Text
Moeve Sans Regular: larger than 24 px
Moeve Sans Bold: larger than 18.5 px
The examples shown on this page illustrate the correct combination of color and typography.

The goal is to comply with the WCAG 2.2 (Level AA) accessibility standard, always ensuring optimal readability and contrast.

Guidelines

Moeve Blue should always be the preferred primary text color. Exception:

It is not allowed for small text unless used on a **Moeve White** background.
It is never allowed on **Moeve Pink** or **Moeve Dark Blue** backgrounds.

Approved combinations are shown on the left.

Nota
El color negro no se permite, usa en su lugar el Moeve dark Blue.

Texto pequeño

Lorem ipsum dolor sit amet	Lorem ipsum dolor sit amet	Lorem ipsum dolor sit amet
Lorem ipsum dolor sit amet	Lorem ipsum dolor sit amet	
Lorem ipsum dolor sit amet	Lorem ipsum dolor sit amet	
Lorem ipsum dolor sit amet	Lorem ipsum dolor sit amet	

1ª opción

Lorem ipsum dolor sit amet

2ª opción

Lorem ipsum dolor sit amet

Texto grande 1ª opción

Lorem ipsum dolor sit amet	Lorem ipsum dolor sit amet	Lorem ipsum dolor sit amet	Lorem ipsum dolor sit amet
Lorem ipsum dolor sit amet	Lorem ipsum dolor sit amet	Lorem ipsum dolor sit amet	Lorem ipsum dolor sit amet
Lorem ipsum dolor sit amet	Lorem ipsum dolor sit amet		

2ª opción

Lorem ipsum dolor sit amet	Lorem ipsum dolor sit amet	Lorem ipsum dolor sit amet
Lorem ipsum dolor sit amet	Lorem ipsum dolor sit amet	Lorem ipsum dolor sit amet

Typography

System font

Century Gothic is our system font, representing the default font that comes with any operating system.

It is a digital sans-serif typeface with a geometric style, chosen for its similarities with Moeve Sans. Like many geometric sans-serifs, Century Gothic’s design features a single-story ‘a’ and ‘g.’

Usage
Whenever it is not feasible to use Moeve Sans, we will use Century Gothic as our default font. In contexts where Century Gothic is not supported, Arial is our second system font.

Additionally, when sharing documents with third parties who do not have access to Moeve Sans, the use of Century Gothic is recommended.

Our system font is
Century Gothic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

For a brighter future

Moeve Sans

For a brighter future

Century Gothic

For a brighter future

Arial

Typography

Fonts in other languages

To ensure proper character representation in languages such as Chinese and Arabic, specific typefaces must be used. These fonts have been carefully selected to maintain brand consistency and ensure optimal readability.

Whenever the brand identity is applied in these languages, the designated typefaces should be used instead of the primary brand font, while respecting the established hierarchy and style guidelines outlined in this manual.

We have two specific typefaces for Chinese and Arabic. For Chinese, we use Arial Unicode MS, and for Arabic, we use Tahoma

Chinese
Arial Unicode MS

moeve 默维

Arabic
Tahoma

moeve مويغي

2.4 'The Open door'

To embody the brand's essence of “Positive motion”, a flexible and dynamic layout system has been designed, characterized by the central element of 'The Open door'.

'The Open door'

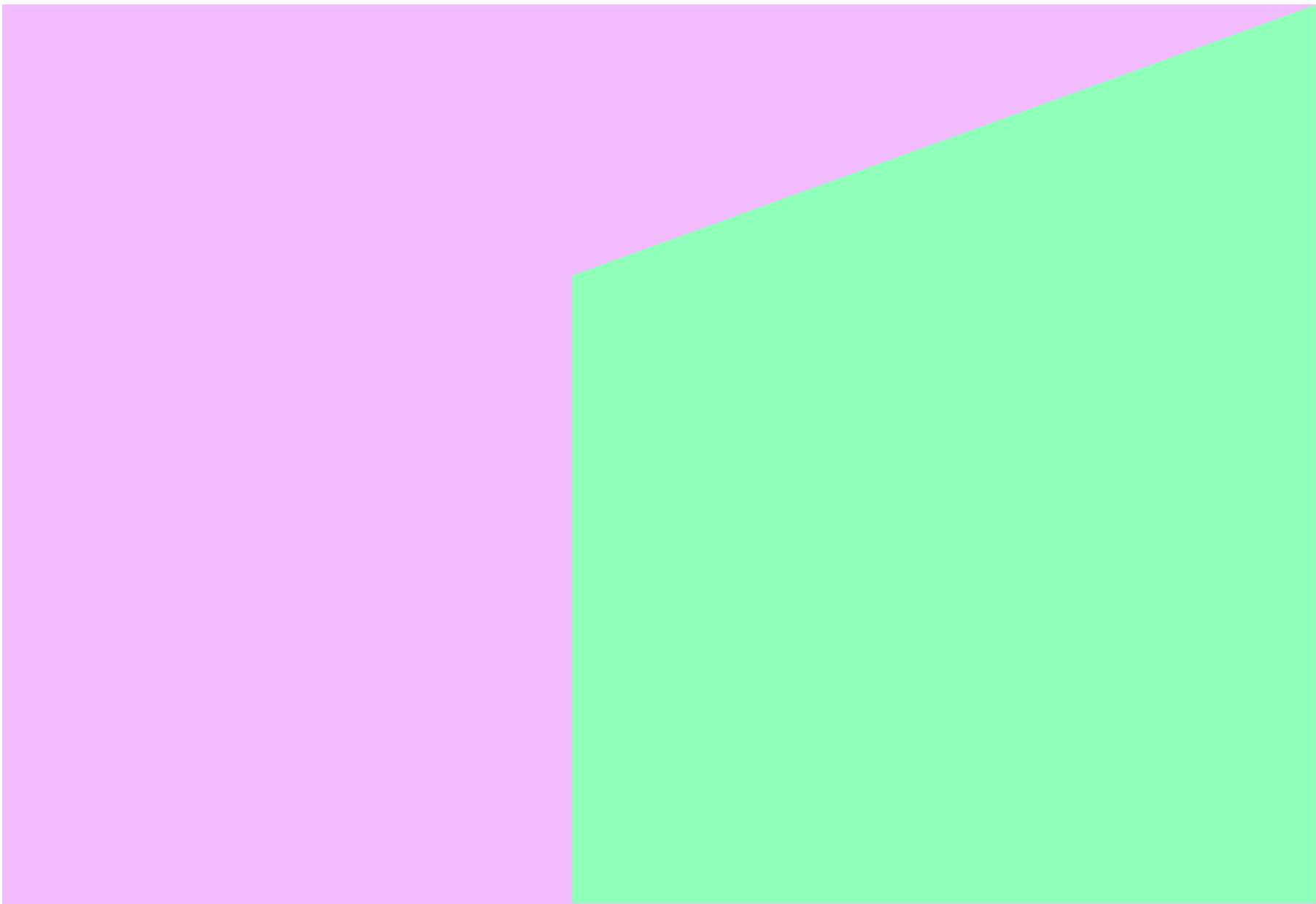
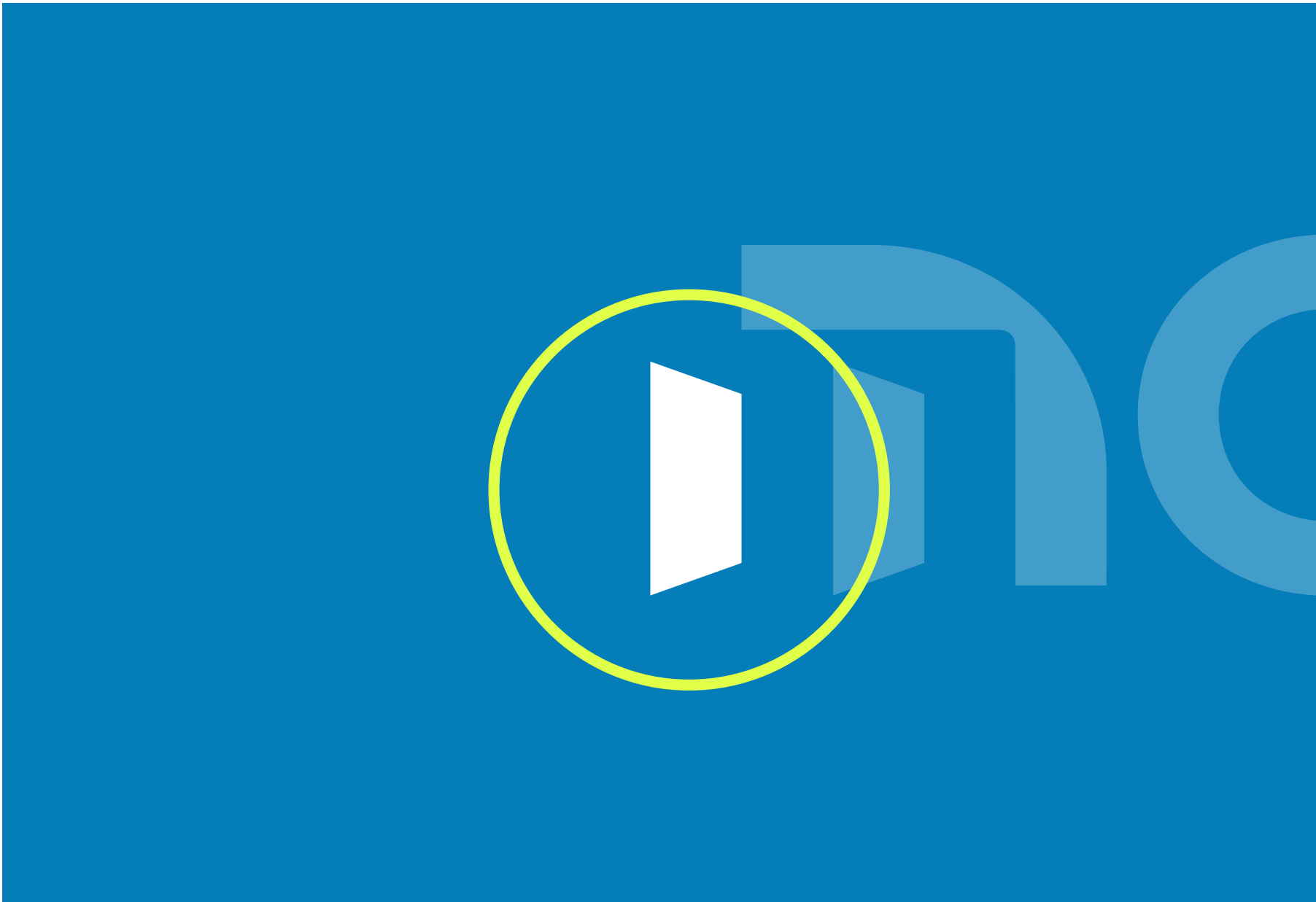
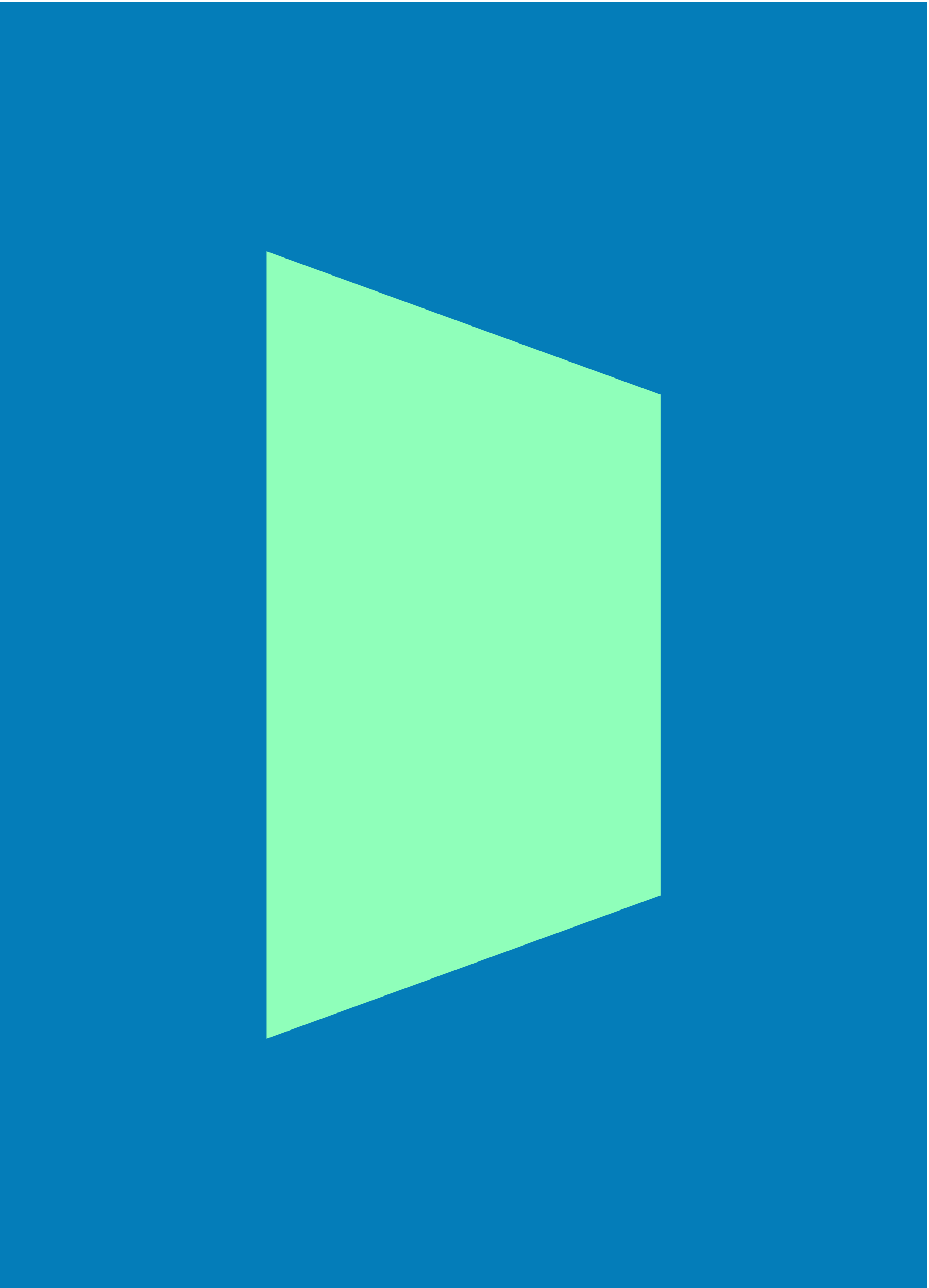
'The Open door'

The main feature of our logotype is the ‘The Open door’ symbol.

It embodies Moeve’s ambition to open ‘Doors’ to new energies and cleaner ways of moving.

Our graphic language is derived from our symbol, utilizing the ‘The Open door’ in various compositions to establish a cohesive ecosystem of layouts. This approach ensures consistency while offering flexibility across audiences and formats.

We intend for the ‘The Open door’ to make the first impact with our brand, predominantly used outside the brand context. Visuals featuring the ‘Door’ will focus on present, corporate, and informative topics.



'The Open door'

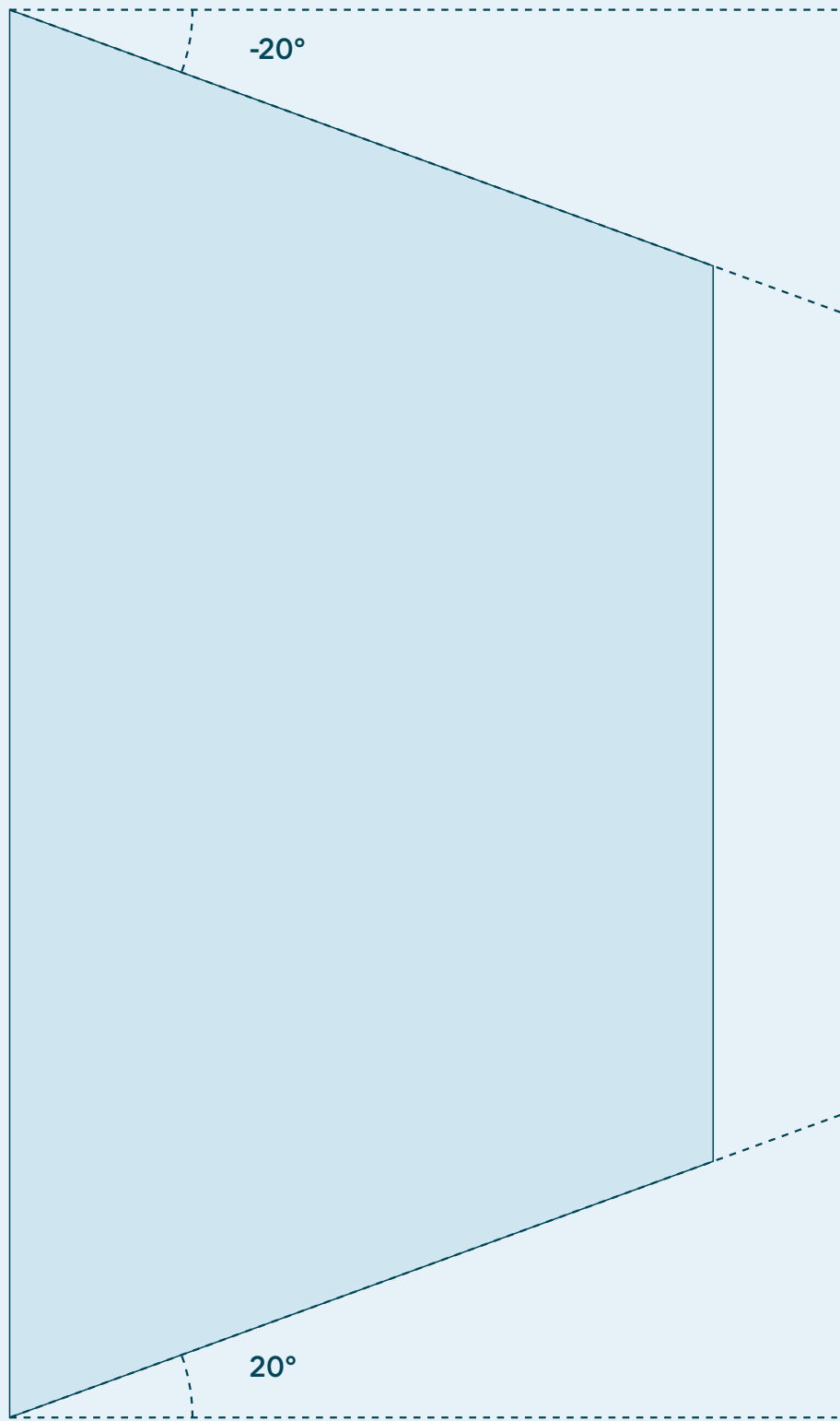
'The Open door'

The door we use as basic shape for layouts derives from our iconic logo. However it is evolved and adapted to be flexible and better fit all possible application. The basic door can vary in height (x) according to context of usage and layout needs.

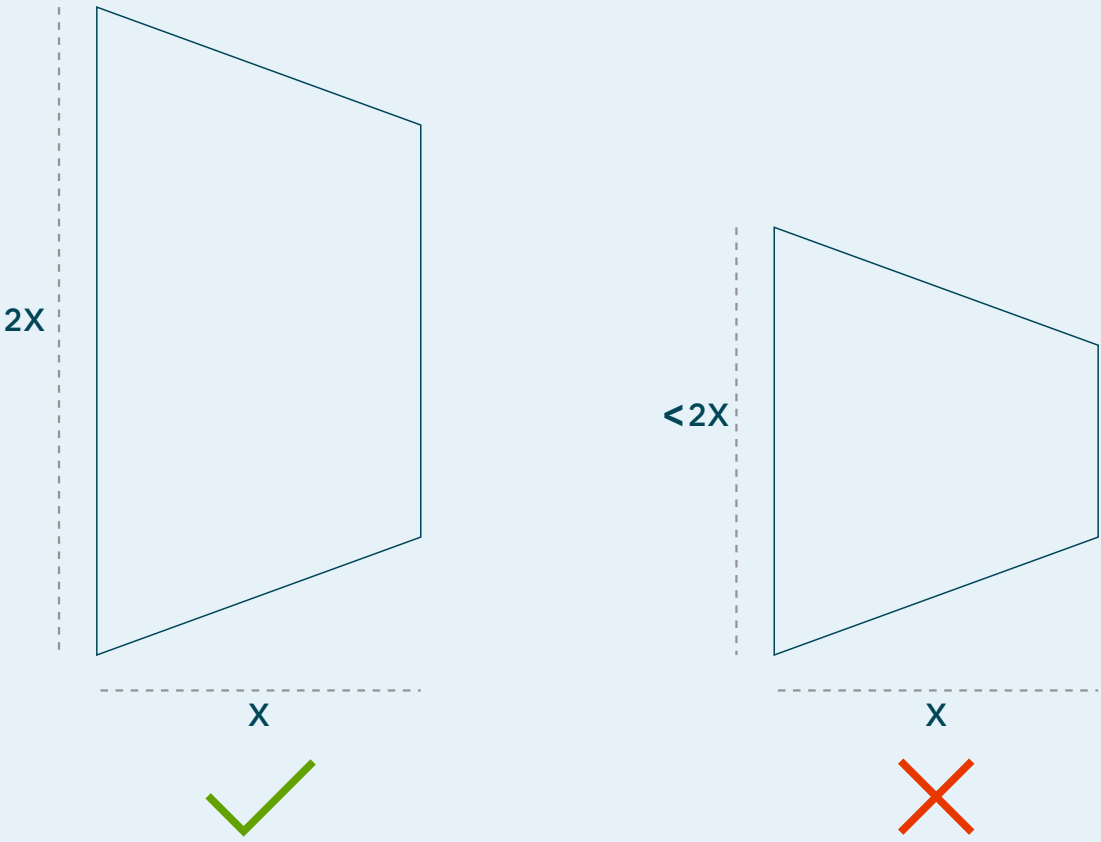
The door is constructed with 20° and -20° angles. These angles should remain consistent across all applications, whether scaling up the 'The Open door' or positioning it within the system.

The minimum ratio for the height is 2X of the width; this ensures the 'The Open door' can be scaled up till 4X.

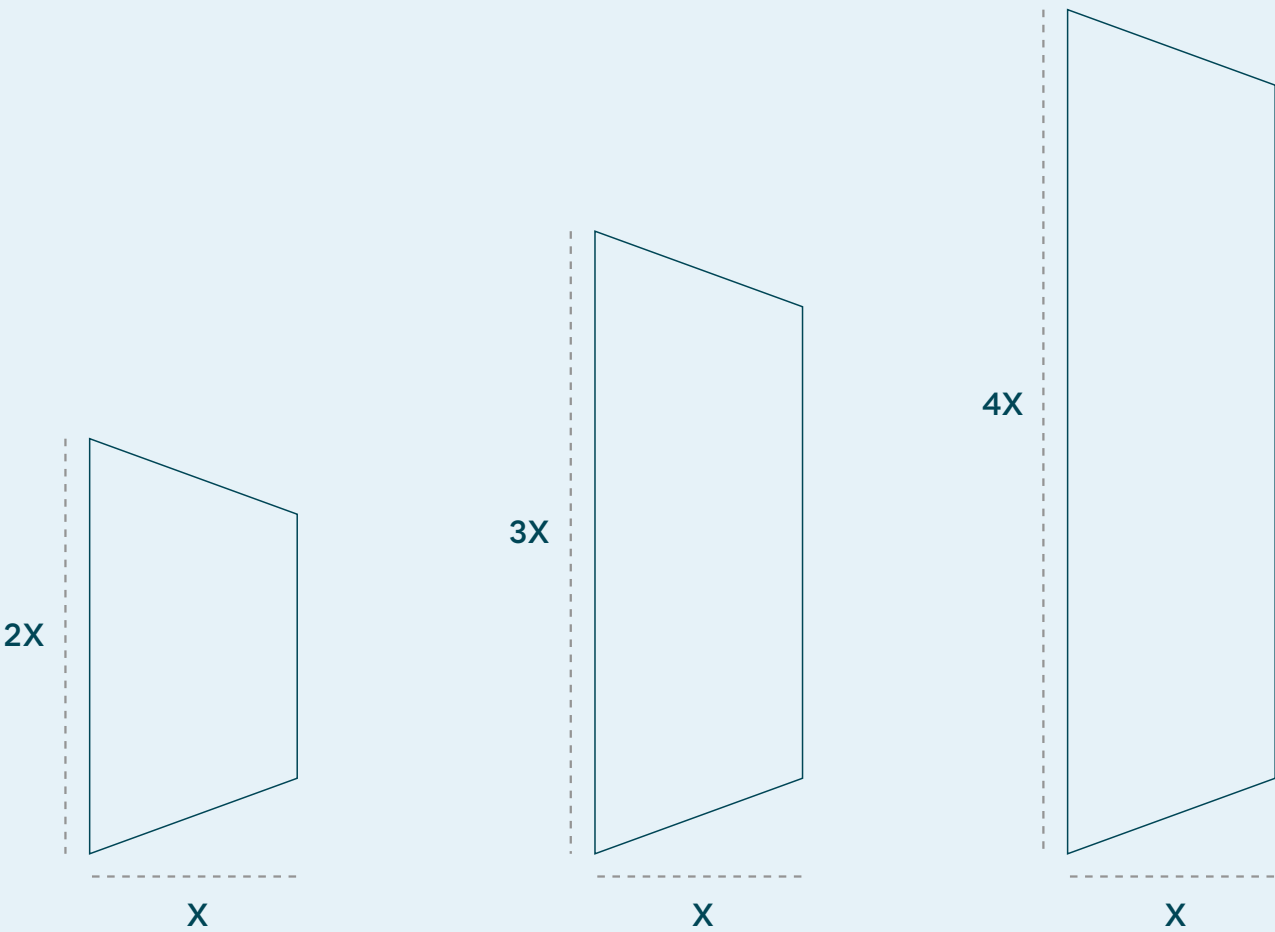
Door construction



Minimum ratio: height = 2 width



Scalability



Layout

The ‘The Open door’ is used as an element to define different layouts. Derived from the logo, we can create more equity in the asset the more of the ‘Door’ we show. There are three main types of usage.

Full

When the ‘The Open door’ is completely visible and unobstructed, it has the most equity.

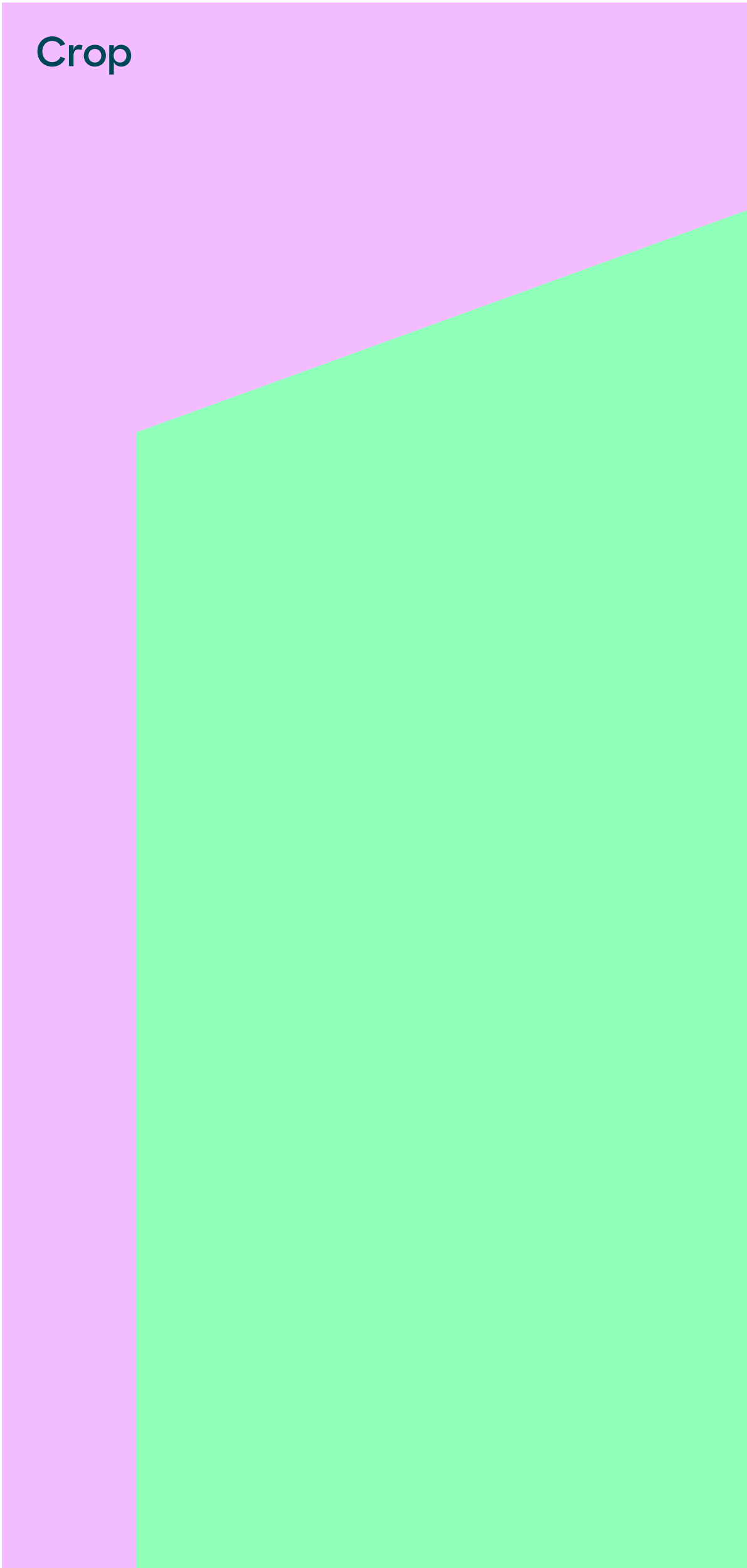
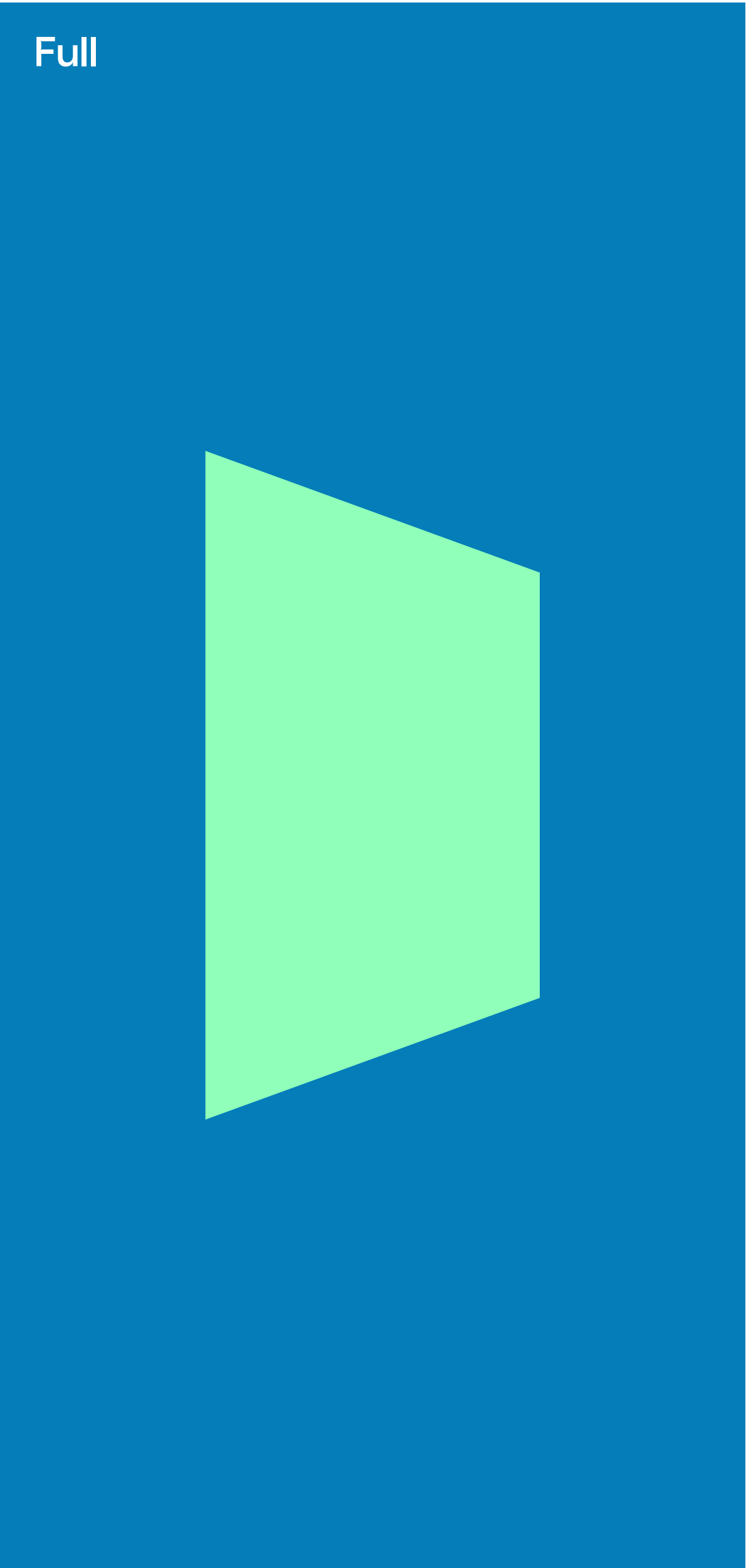
Crop

When the ‘The Open door’ is not fully visible due to cropping in the layout.

Super Crop

When the layout significantly crops the ‘The Open door’, only one side is visible (for exceptional cases only).

If photography is used on layouts, the subjects should not cover both the angles of the door.



Layout

The page provides a summary of the different types of ‘The Open door’ as layout elements.

Starting from these and adjusting sizes and positions, the possibilities are endless.

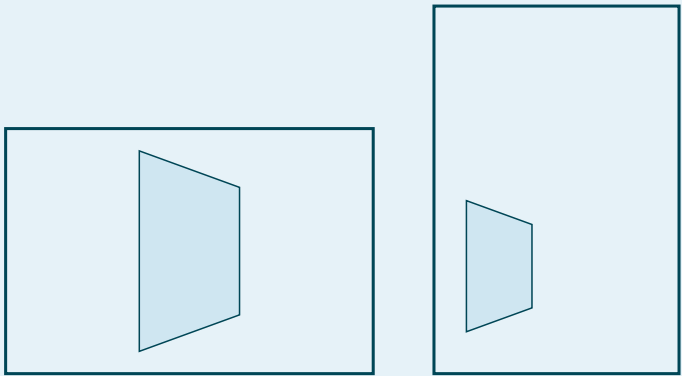
It is crucial to maintain the angle values and respect the minimum height-to-width ratio in all variations.

When using the full “The Open door’ in the side position, a rectangle could be added to the ‘Door’, without changing its angles, in order to add more space to the ‘The Open door’ inside the layout.

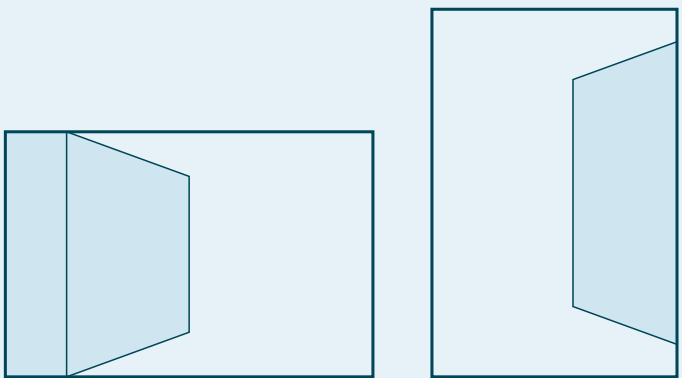
Side position*
Side position is only applicable with the full door.
It cannot be added if the full door isn’t visible.

Full

Free position

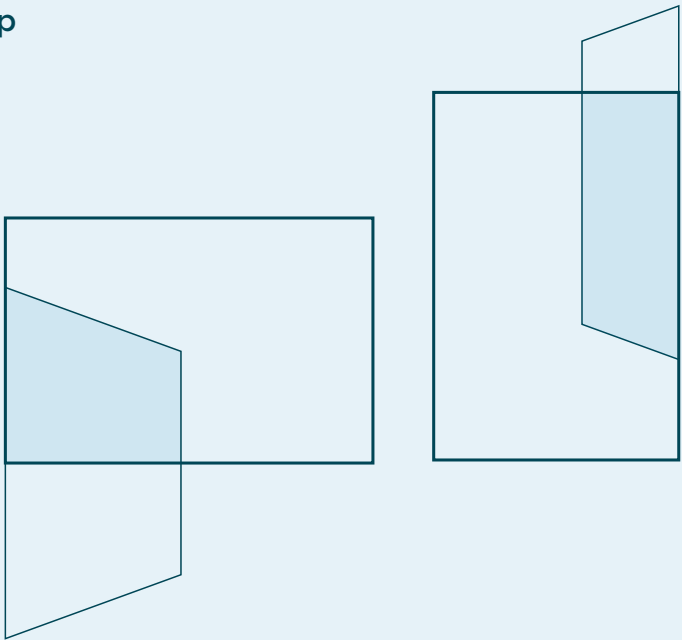


*Side position

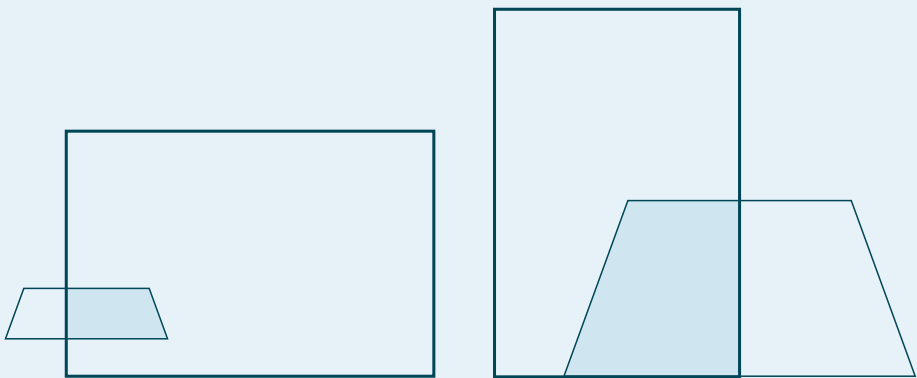


Crop

Vertical crop

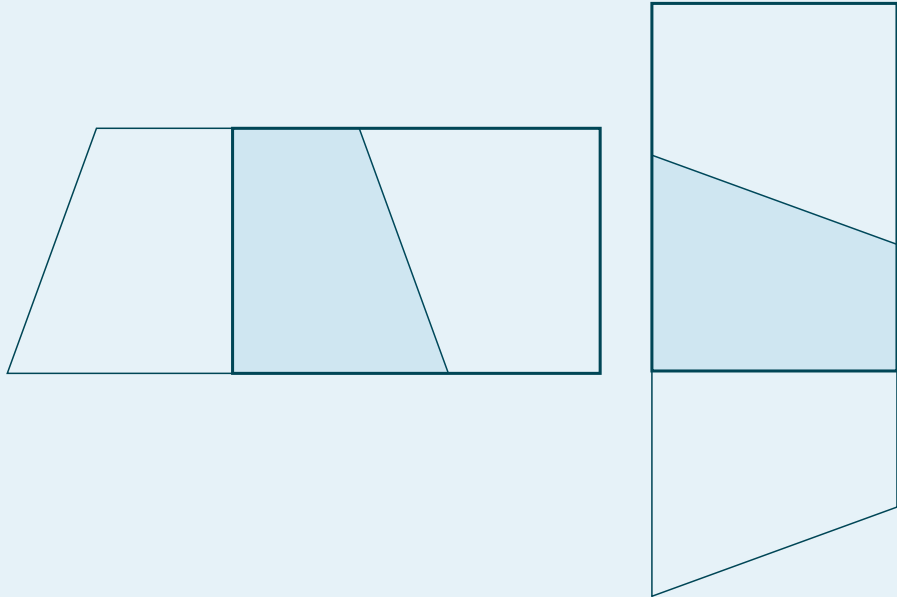


Horizontal crop

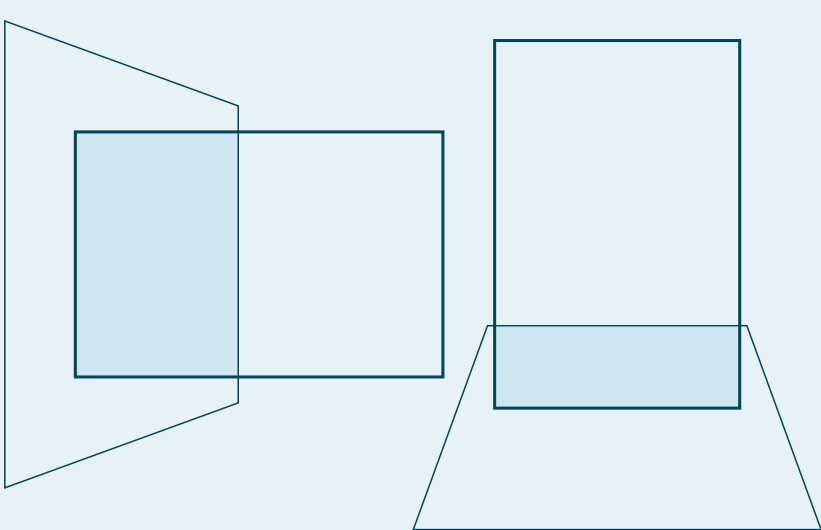


Super Crop (Exceptional cases only)

Oblique side



Straight side



'The Open door'

Layout

The page shows some examples of different layouts with the 'The Open door'.

The 'The Open door' is one of our sacred assets. As such, we must use it with caution and where needed. In order to make the system more flexible, different applications of the 'The Open door' have been created, to ensure it always looks new and fresh.



'The Open door'

Examples

The page shows some examples of different layouts with the 'The Open door'.

Once we start bringing elements of the visual identity to the 'Door', we can take advantage of the variety of assets. The aim is for the system to feel cohesive while feeling fresh and optimistic every time you encounter the brand.



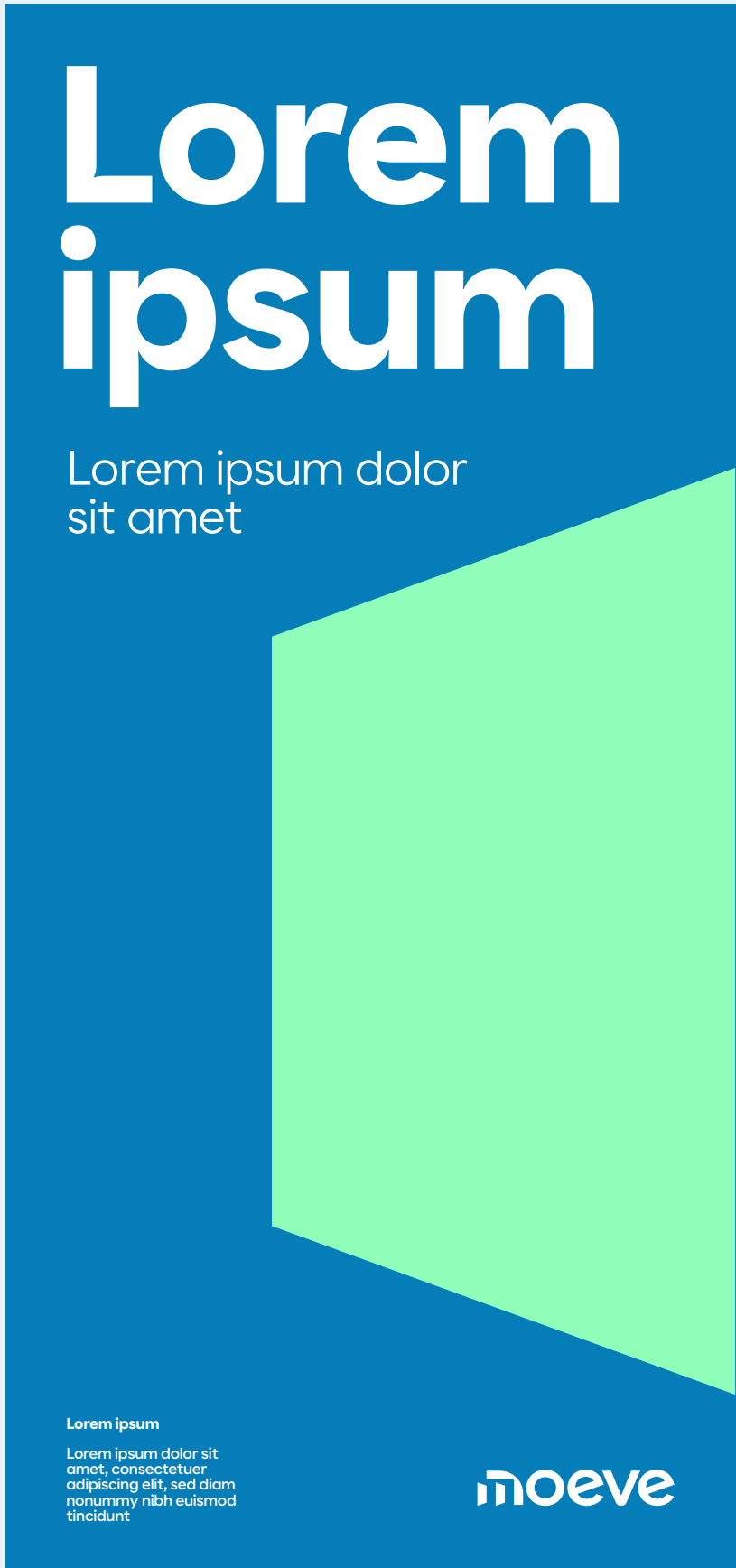
'The Open door'

Examples

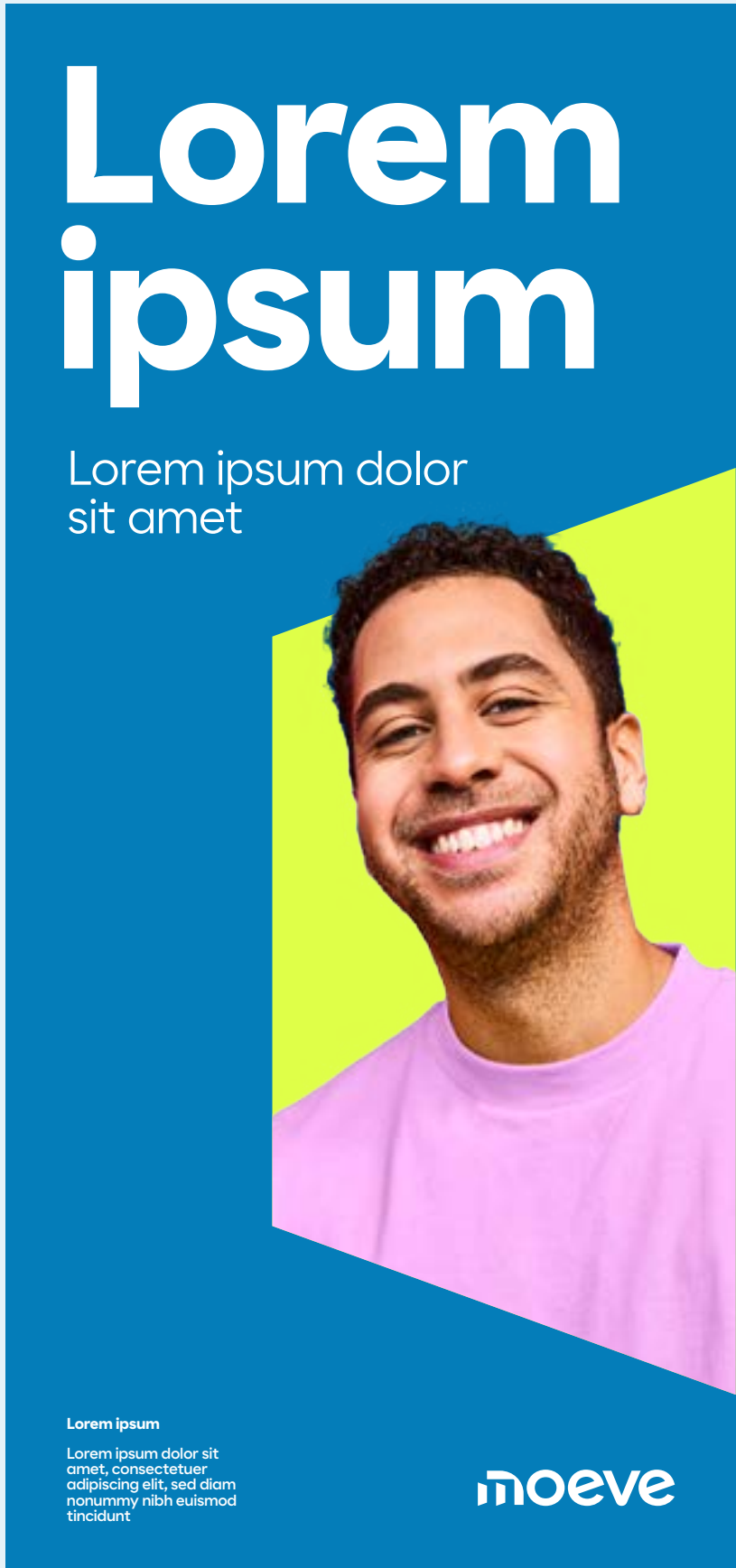
The ‘The Open door’ can be used in colour, gradients, or as a mask for photography. Additionally, it can serve as a container for text and information.

The examples below showcase the flexibility of the ‘The Open door’ layout, but there are numerous other ways to apply it, as demonstrated in previous pages.

Colour



Photo



Gradient



'The Open door'

Don'ts

It is important that the appearance of the 'The Open door' in layouts remains consistent.

Here are a few examples of what not to do.



Do not use the door ratio other than those permitted as shown in the door layout chapter

Do not rotate the door

Do not use different inclinations other than the original door angle (20°, -20°)

Do not use multiple door layouts at once

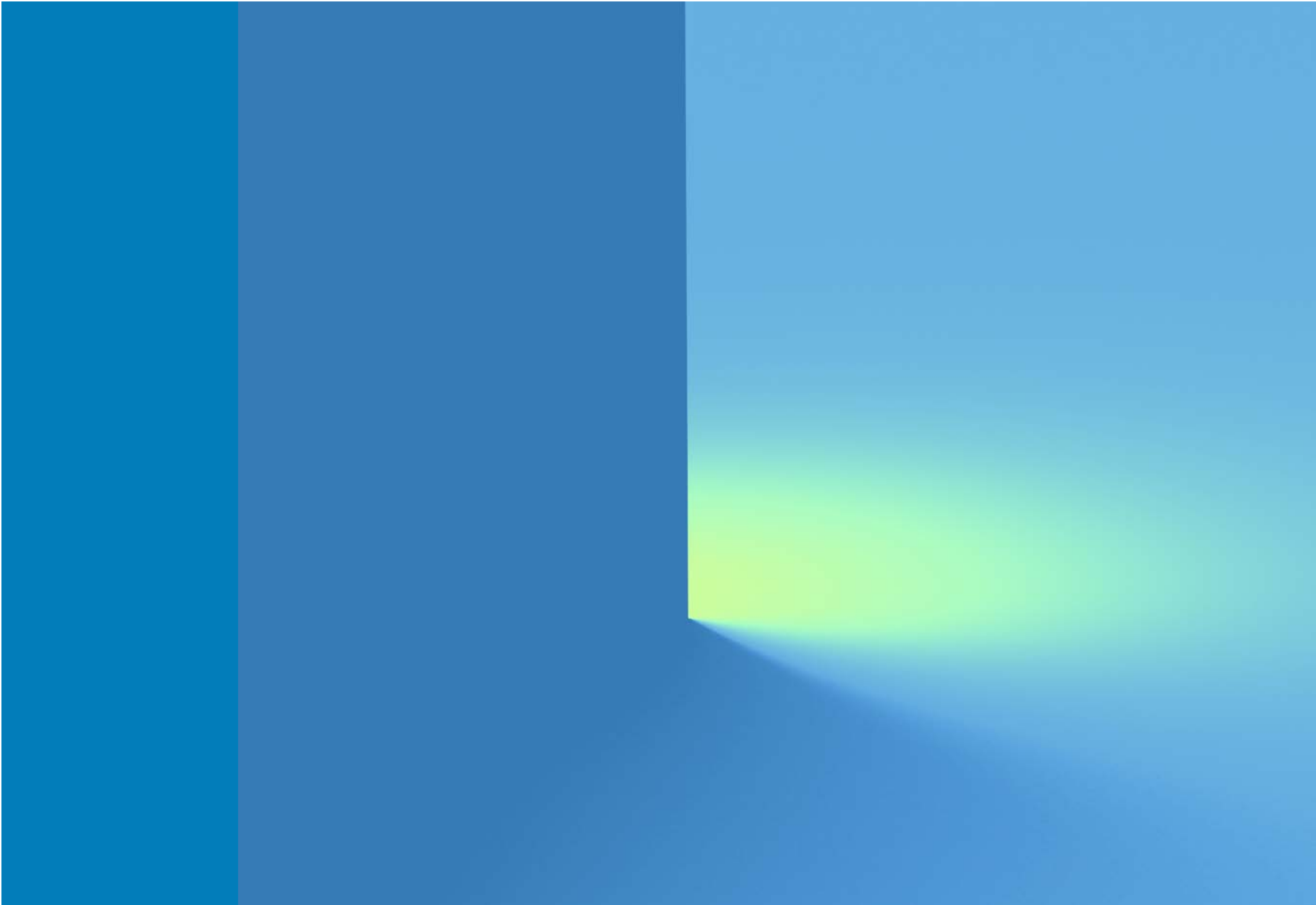
2.5 Hope moment

In a world where many companies use the same stock images, Moeve distinguishes itself with tailor-made imagery.

Hope moment

‘Hope Moment’ is a visual that embody hope not as a static concept, but as hope in action — forging new realities where possibilities may not have seemed feasible before.

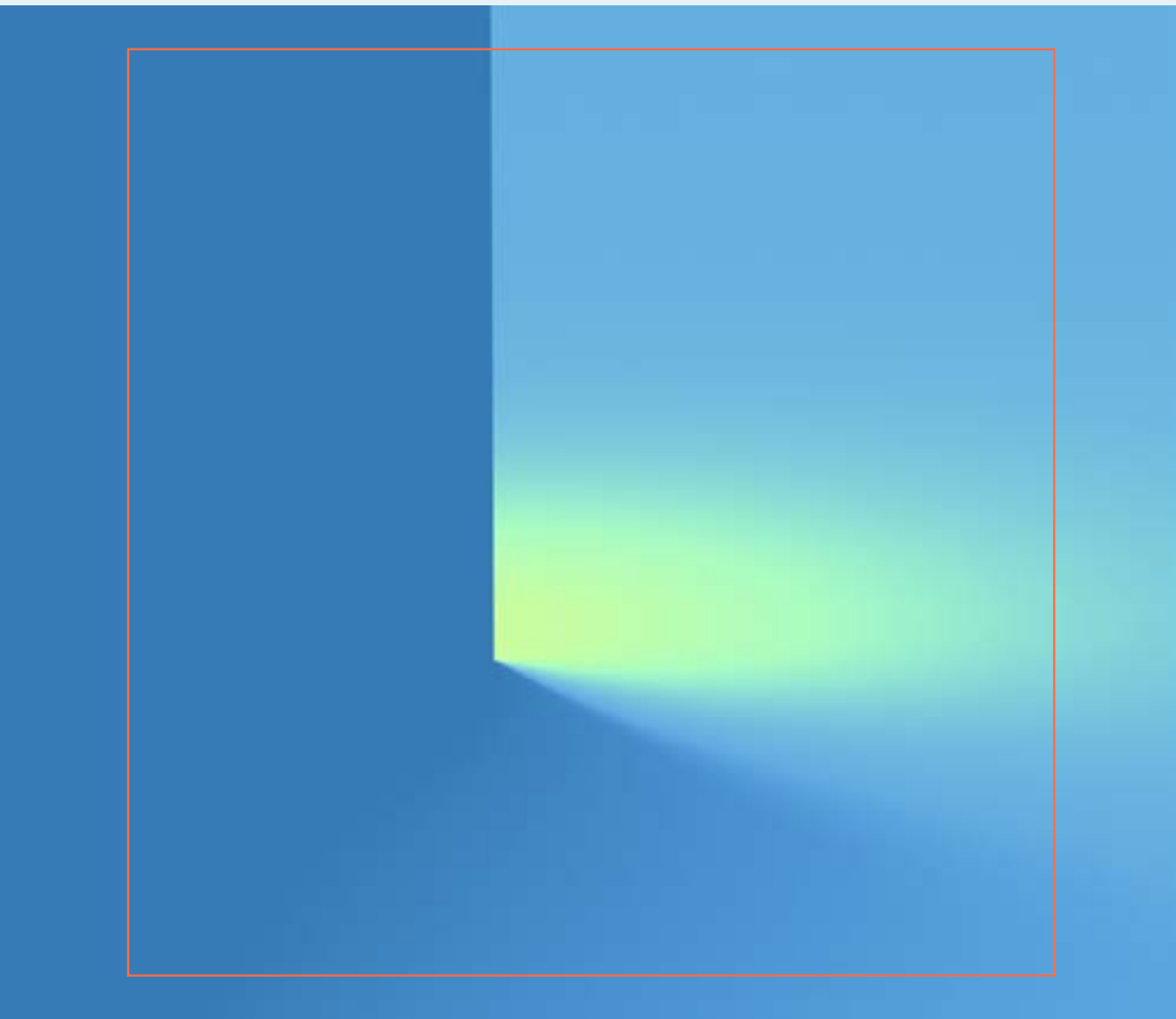
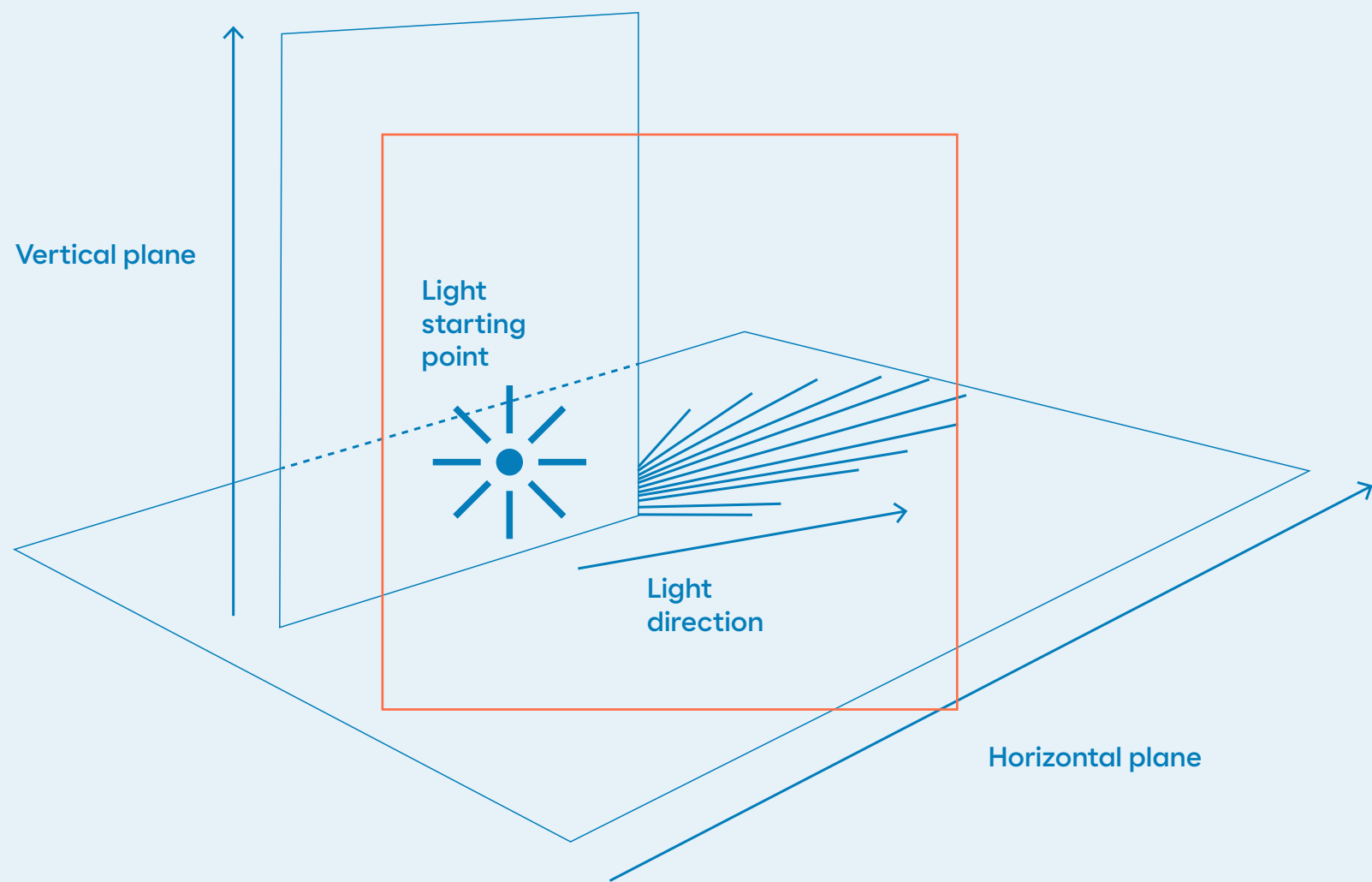
As we open the ‘Door’ to new types of energy and a fresh future, we are immersed in a flood of hopeful warmth, believing in the possibility of a cleaner and better future.



Hope moment

Making of

‘Hope Moment’ is crafted within a three-dimensional environment, with a horizontal and a vertical plane, behind which light is strategically placed.



We initially render in greyscale and then, in postproduction, apply a gradient map to ensure colours align consistently with our palette.

Colouring

Rendered in greyscale

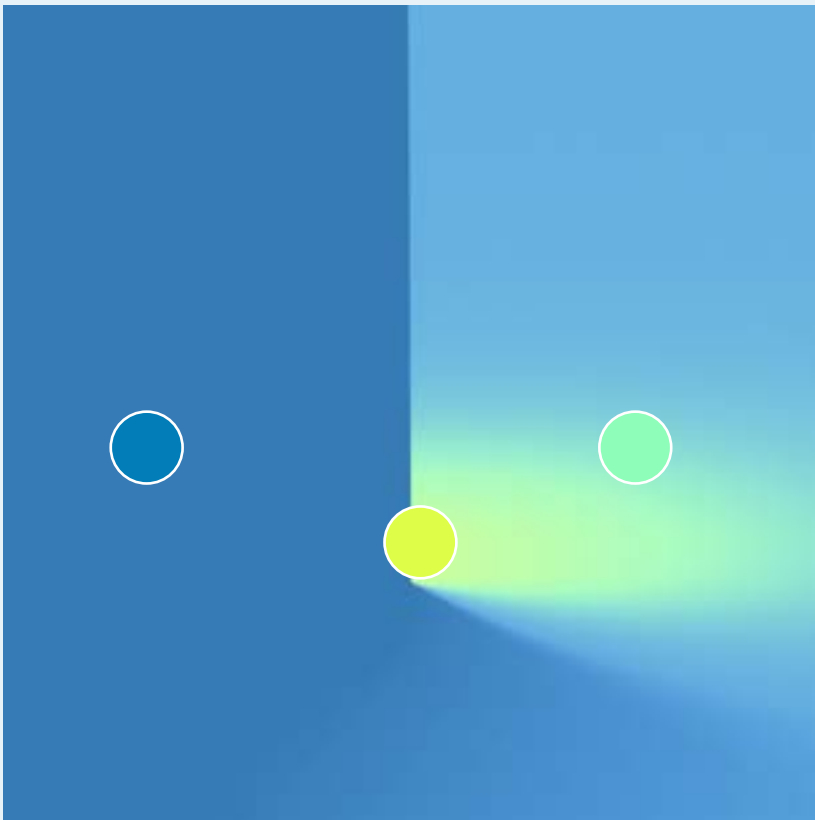


+

Coloured with our gradients



=

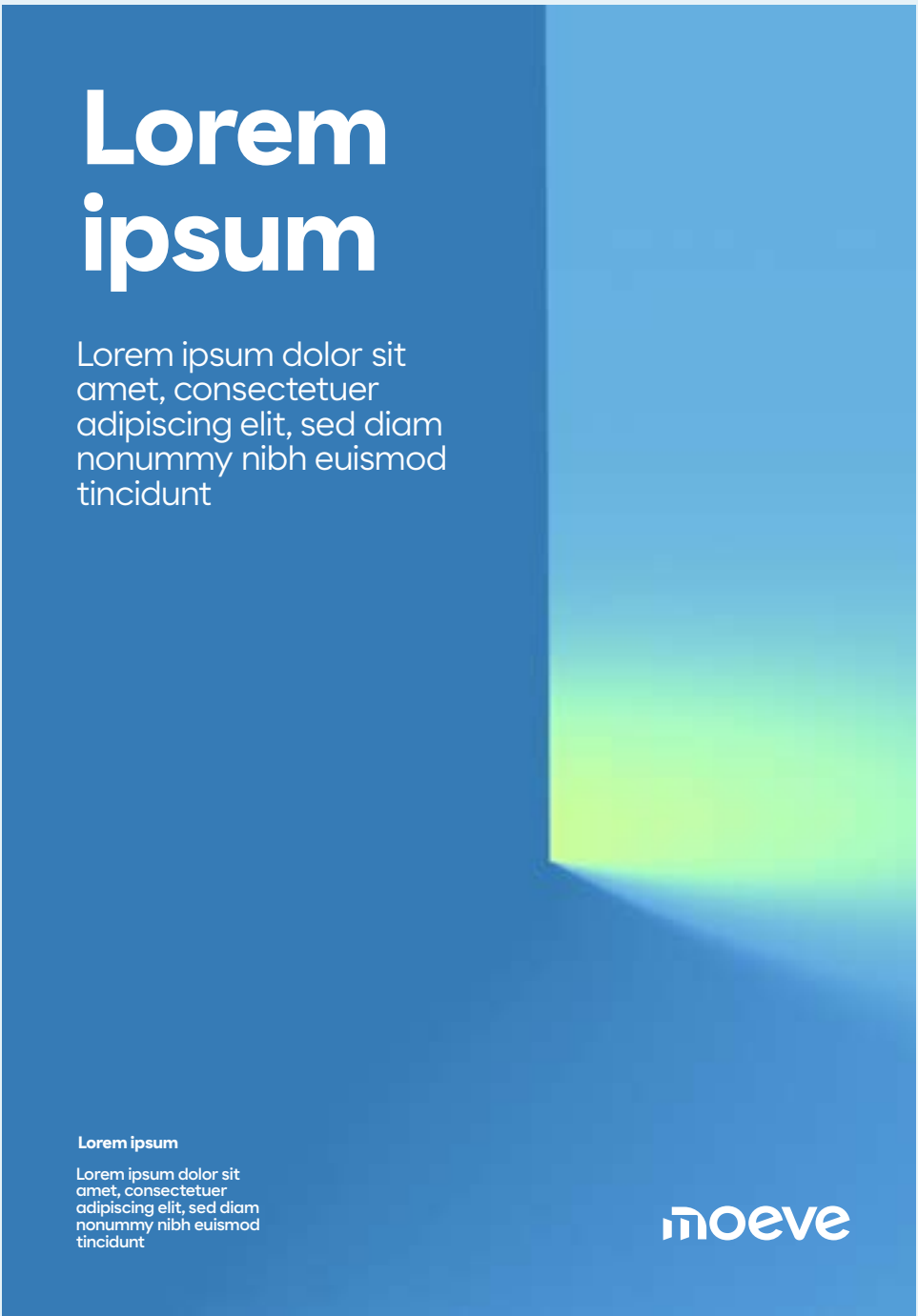
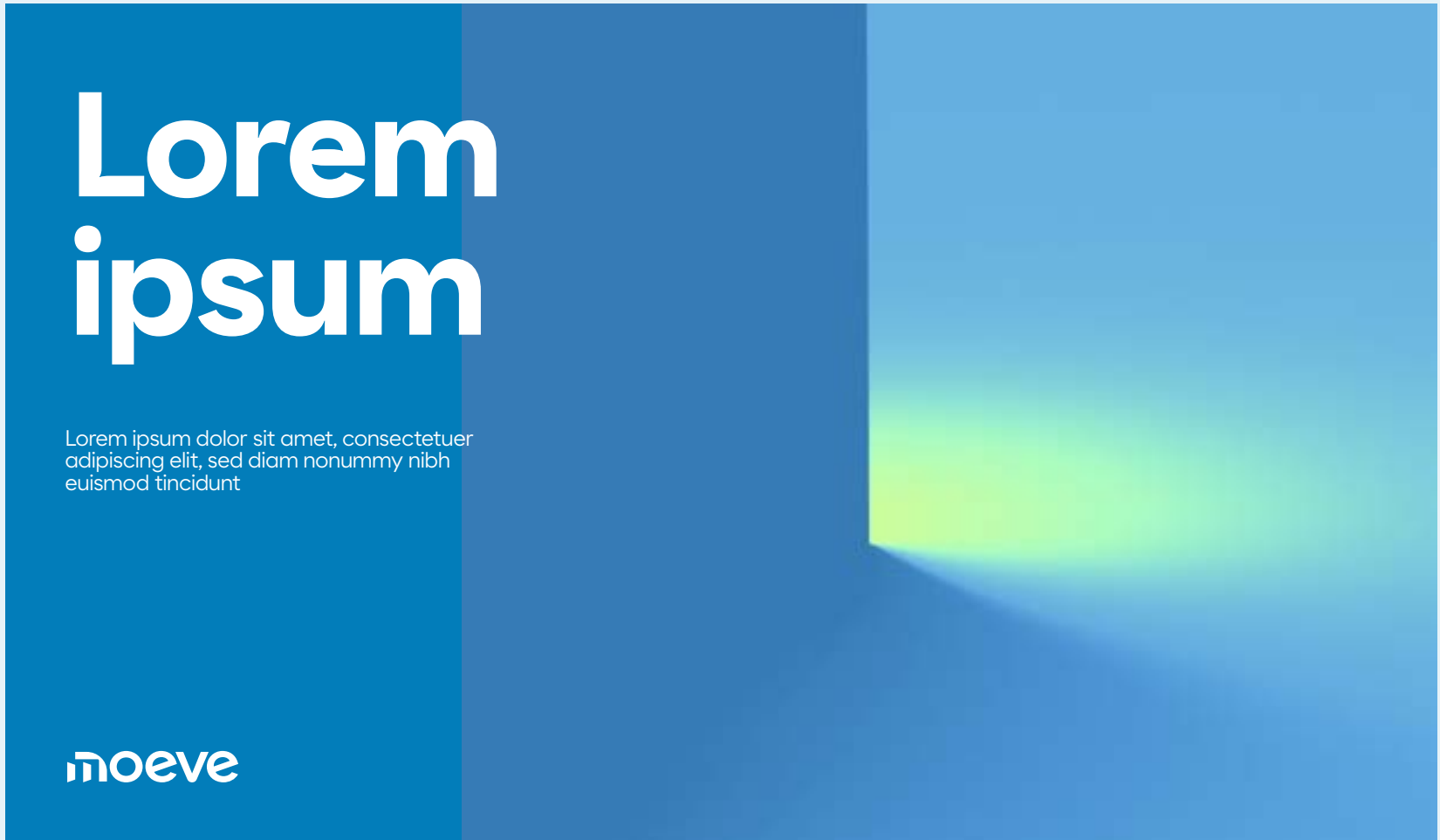


Hope moment

Examples

In applications, ‘Hope Moment’ should be inserted into a layout with no other ‘Door’ elements.

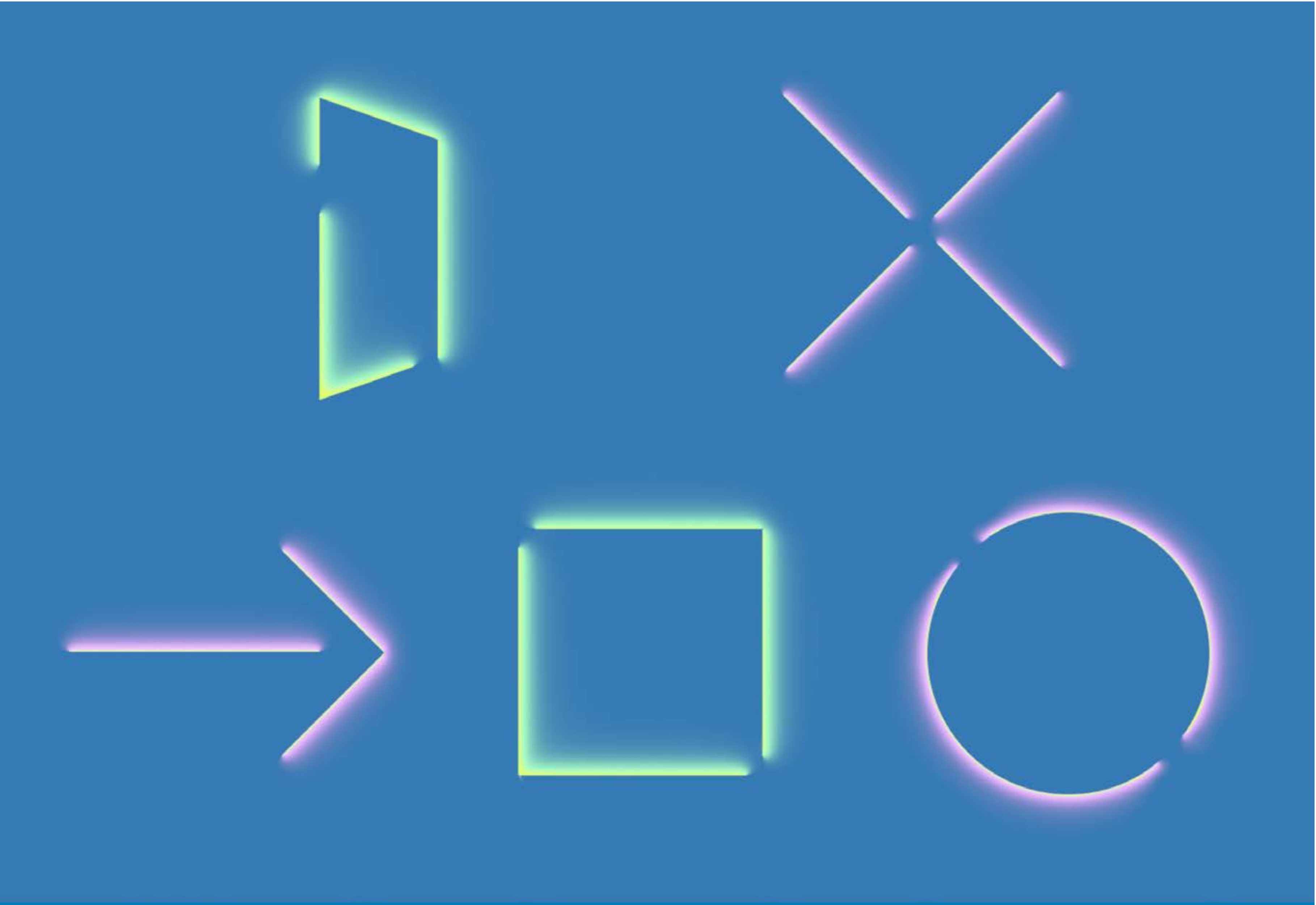
To ensure legibility, it’s recommended to place copy and logo in the blue section of the layout.



The hope treatment

‘Hope Treatments’ are an extension of the ‘Hope moment’ visual language that can help create visuals that are a little more illustrative. They are created with a similar lighting technique to ‘Hope moment’. ‘Hope Treatments’ should only be created from simple geometric shapes.

Any new shape must be approved with the brand care.

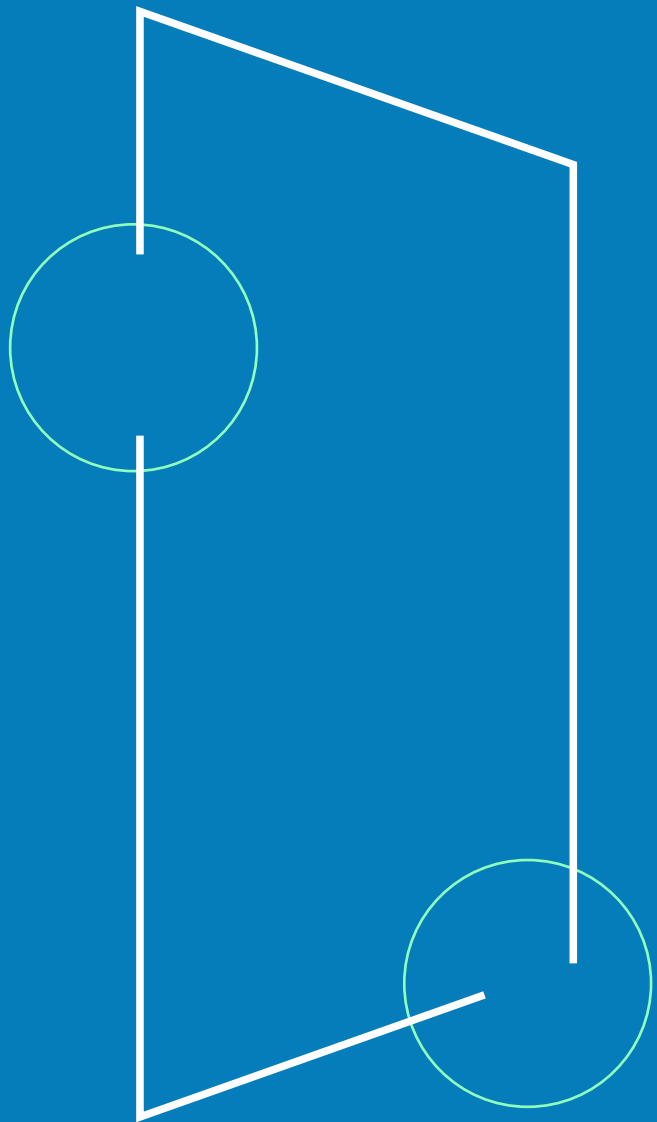


Making of

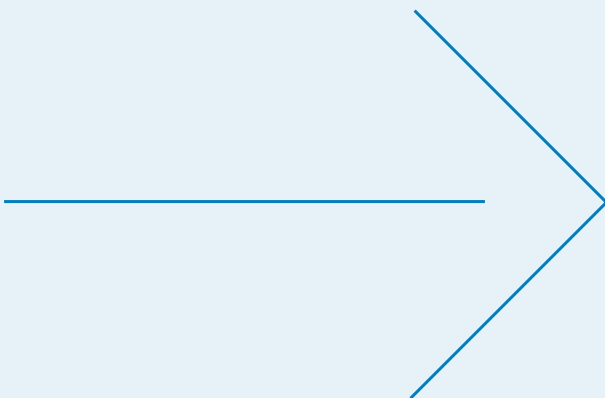
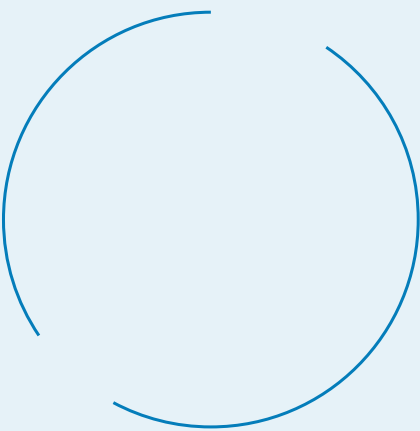
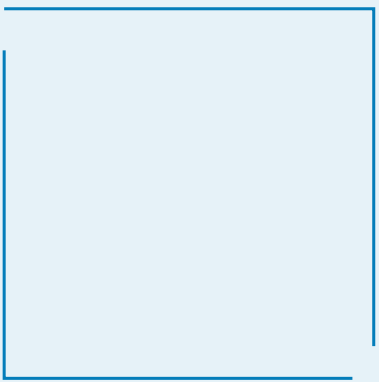
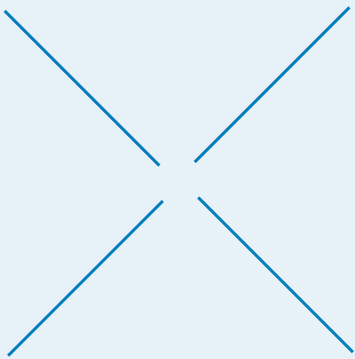
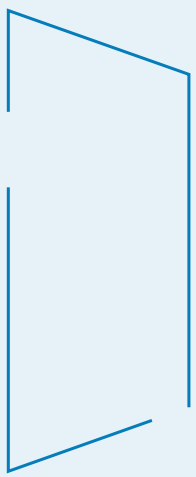
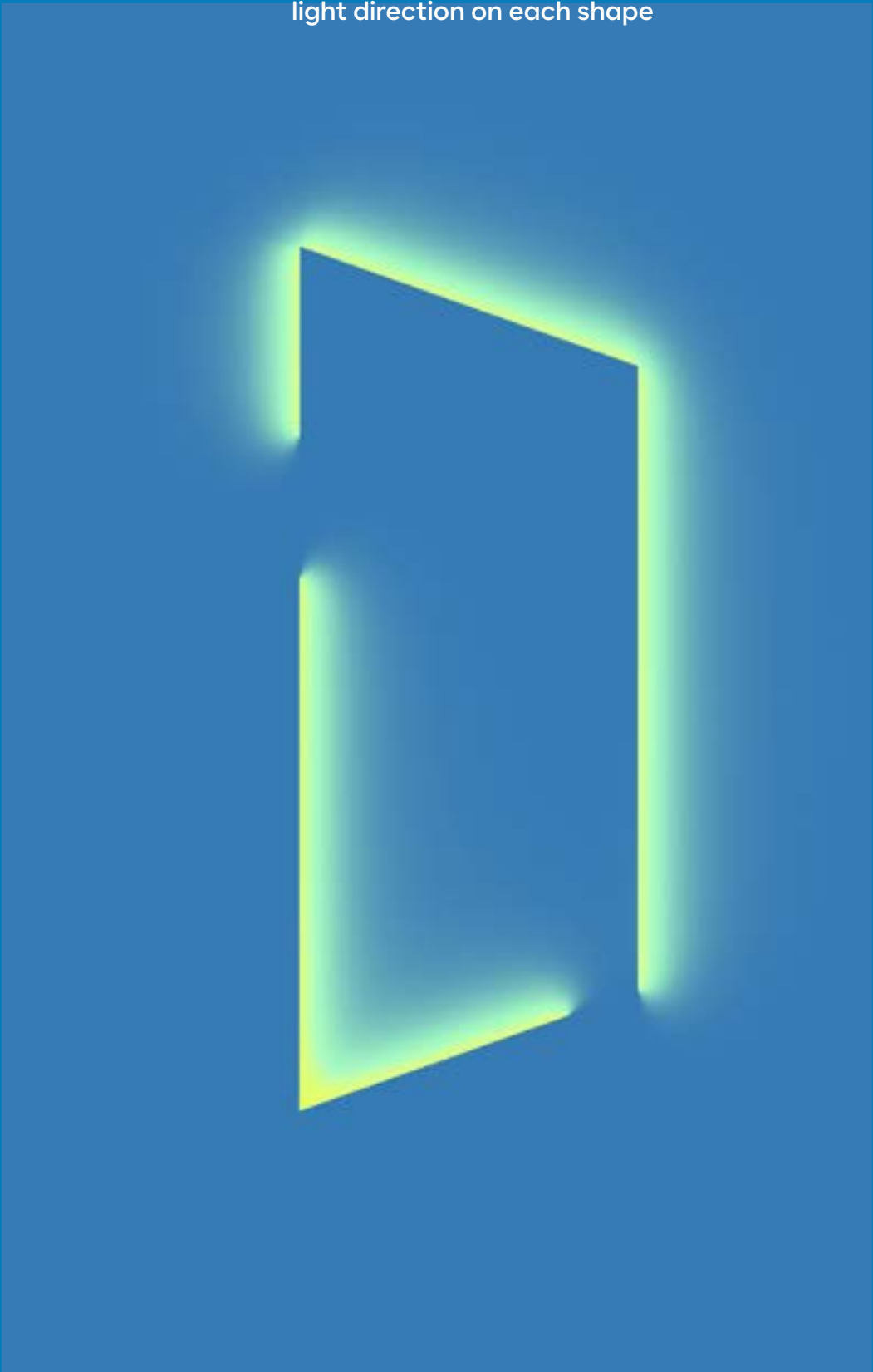
The artworks are created using 3D software. We begin with vector drawings, separating closed shapes to ensure a minimum of two open sides per shape. Once these vector figures are inserted and extruded in the 3D software, we apply consistent lighting to each element, maintaining the same direction. The view is set from above, and the extruded elements are positioned on a horizontal plane to achieve the desired lighting effect.

Construction

Cutting edges to obtain open shapes



Applying the same light direction on each shape

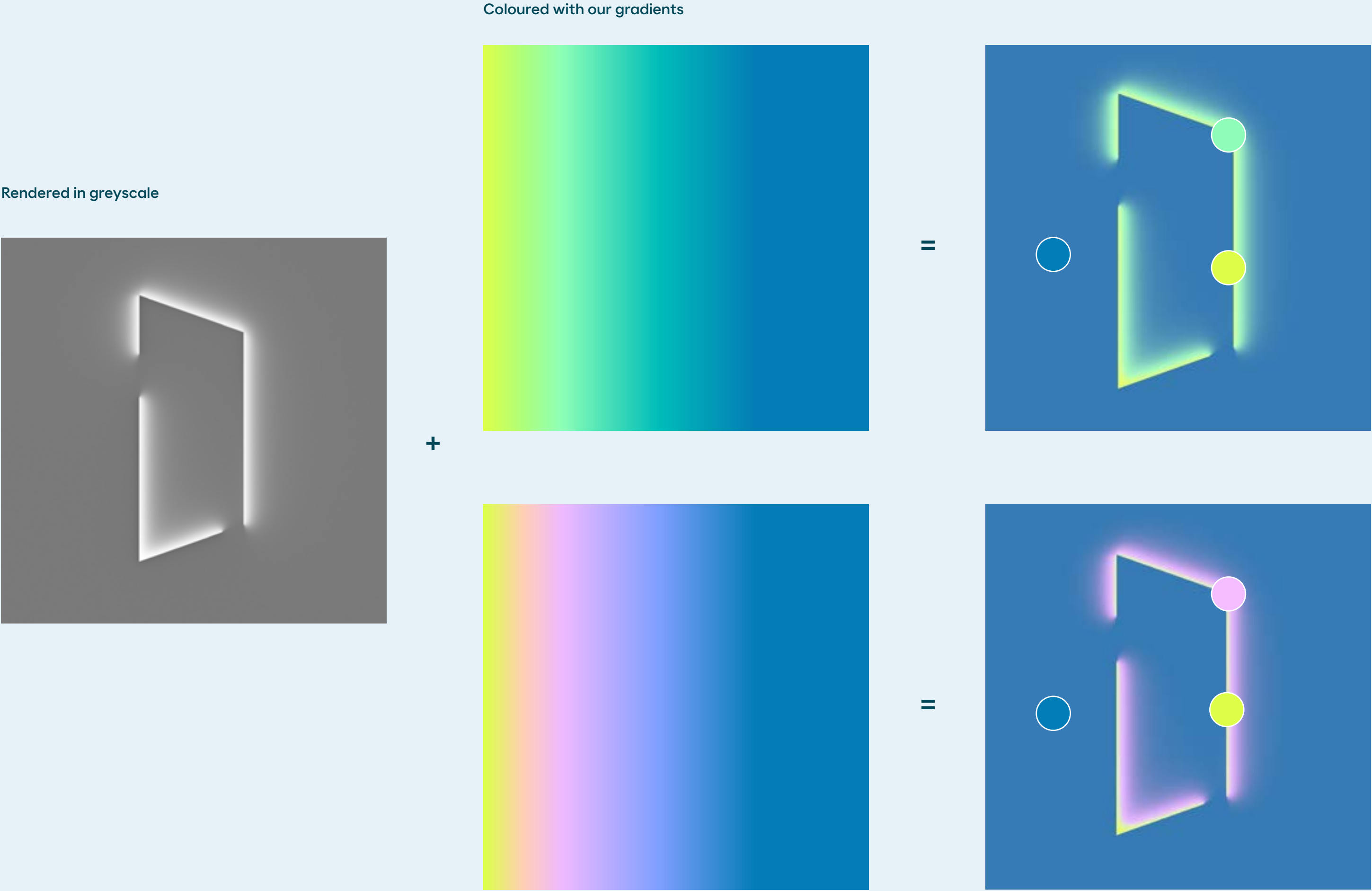


Making of

The scene is first rendered in greyscale and then a gradient map is applied in postproduction to ensure the colours align with our palette. Both our primary and secondary gradients can be utilized in this process.

Any new shape must be approved with the brand care.

Colouring



2.6 Photography

The Photographic style supports a consistent language to express the new *Moeve* identity. The following principles and treatments have been identified to guide the photographic choices.

Photography

Principles

Photography is a useful tool to help establish an immediate connection with our audiences. We have set out four principles to guide photography selection.

Saturation
Our photography should reflect the colourful world we inhabit. Colours should be vivid and bright, but not unnatural. Saturation can be looked at in post production to make sure the shot aligns with the brand.

Motion
Our photography should always have an element of motion to support our Positive Motion strategy. Movement can range from obvious and filled with motion to demure and subtle.

Optimism
Whatever subject we are depicting, we should always aim to have an optimistic lens on it.

Authentic
Our photography must feel authentic, caught in the moment and real. We must avoid staged, over-orchestrated examples.

Saturation



Motion



Optimism



Authentic



Lifestyle people

Lifestyle people aim to show customers enjoying life and mobility. We show people in their natural habitat, living, moving and enjoying life in their own way.

Colouring elements

Some elements in the shots can be recoloured to align garments to the Moeve colour primary palette.

Eye gaze

Subjects should always have their face visible. To ensure we have natural looking shots, we favour examples where the subject isn't necessarily looking at camera.



People in studio

As part of our style, we also include People in Studio shots. These images aim to showcase our diverse customer base, naturally providing ample blank space around the subject, allowing us to incorporate copy or graphics.

To get proper shadows on the flat background duplicate the subject cutout, make it total black, blur the image using gaussian blur and put under the original photo at 30% of opacity changing the position to simulate the shadow projection on background.



Photography

Business

Our business images aim to reflect all aspects of our business. From energy parks all the way to retail or car wash.

Even in this context, we strive to adhere to our four photographic principles: ensuring saturation, motion, optimism, and authenticity are consistently present.



Photography

Products

We try to depict products in the most human and bright way possible.

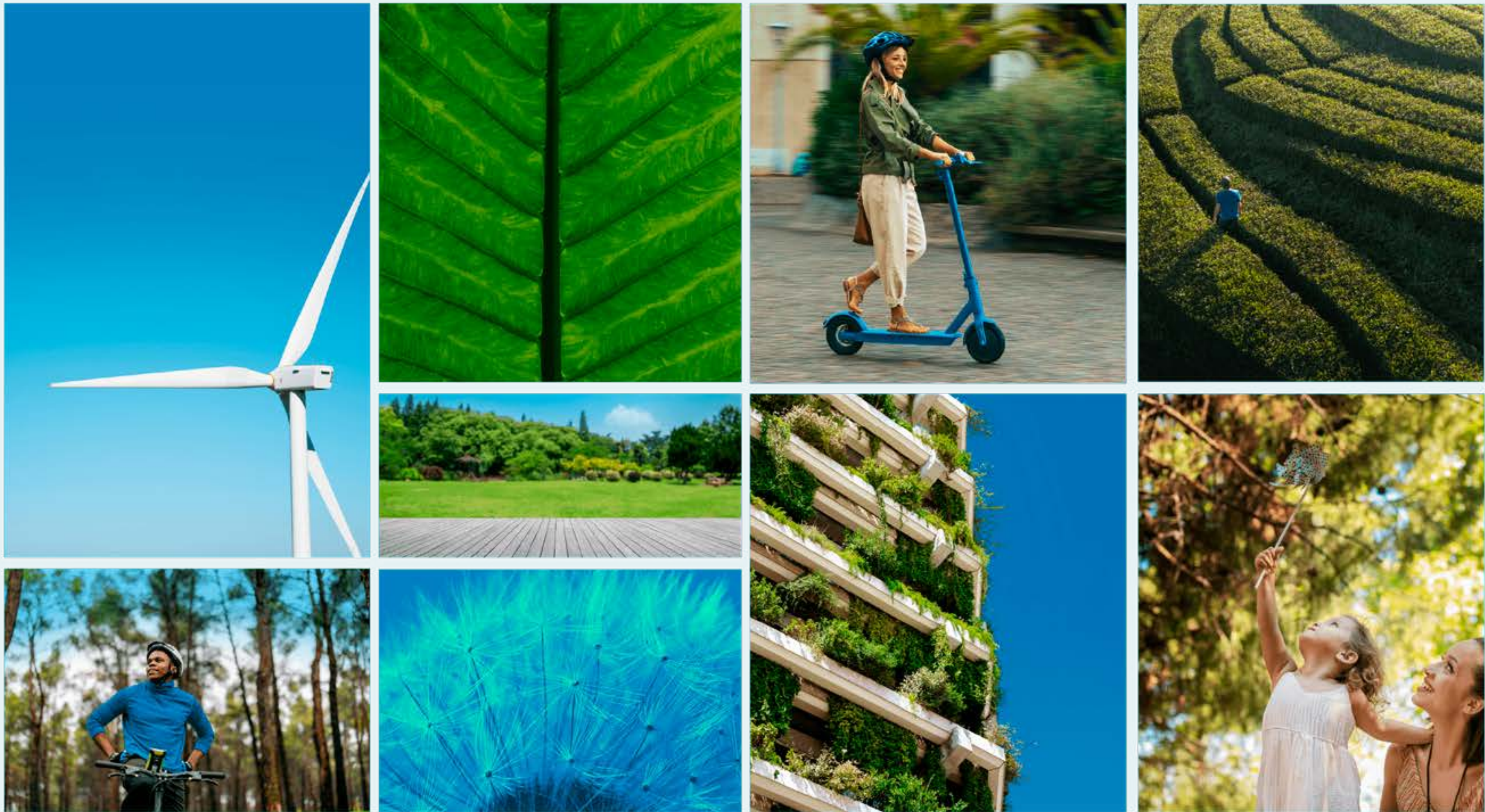
To achieve this, we aim to include the human hand in the shot. For still life, we'll use colourful backgrounds from our primary palette.



Photography

Sustainability

We have a selection of images to represent sustainability. We need to ensure we stay away from cliché topics to favour more authentic ways to show this subject. We want to celebrate nature, sustainably sourced energy and younger generations.



2.7 Illustrations

Illustrations help us show what we're all about and what we stand for. Along with the other brand assets they are a powerful communication element, capable of conveying our strategy and objectives.

In this section, we'll talk about how our illustrations should look and feel to represent our brand in the best way possible.

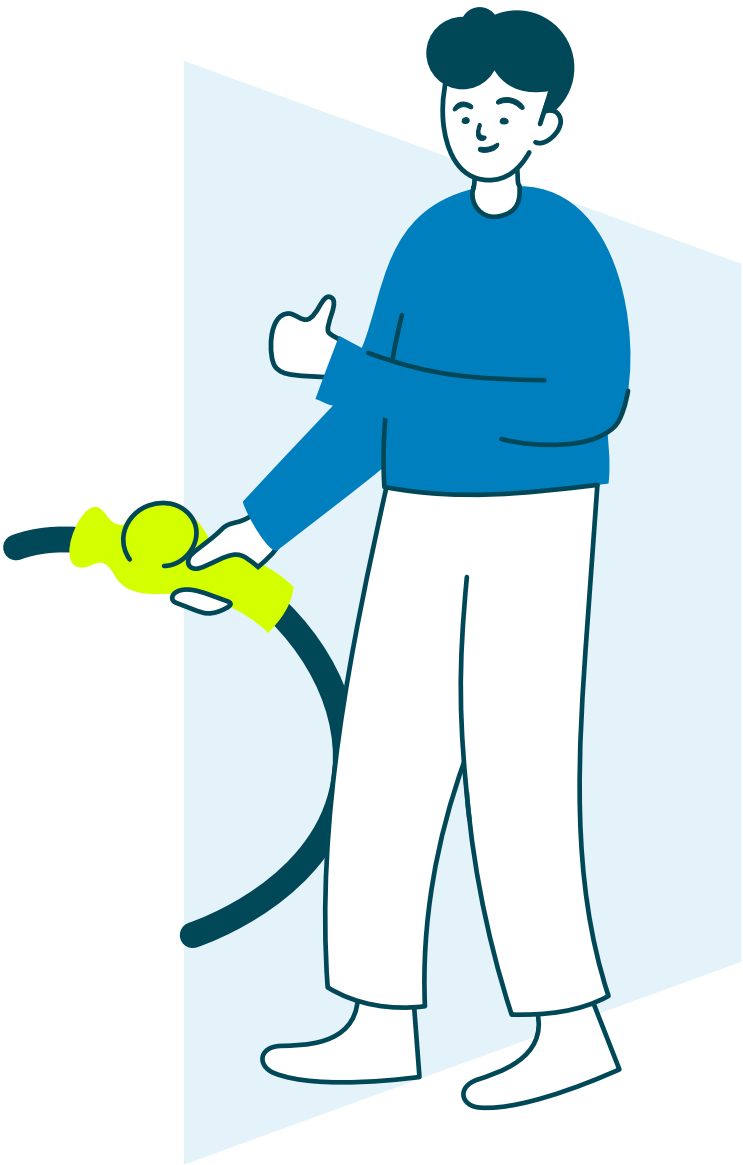
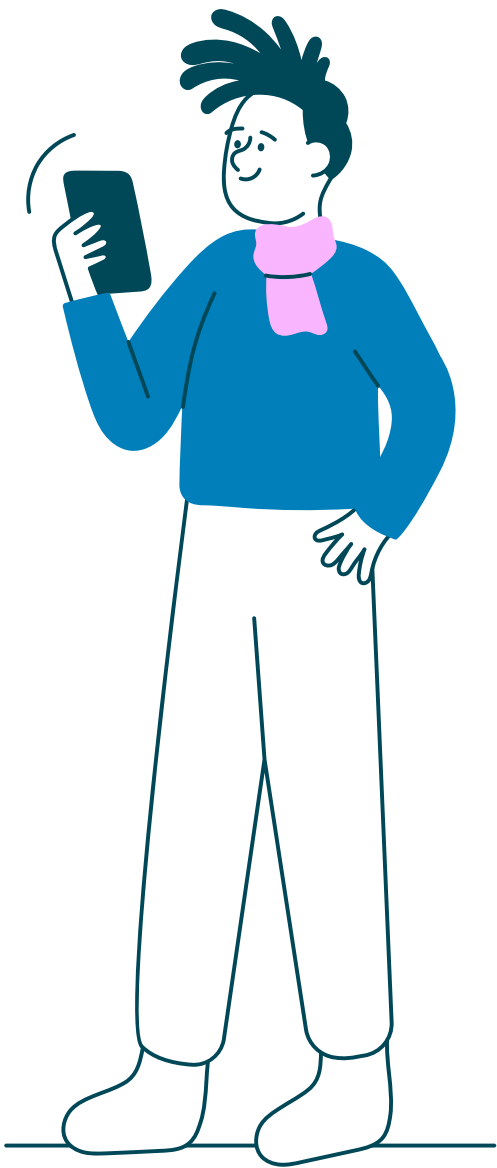


See additional document >

Our illustrations

Our brand is all about being human, hopeful, and making the world better together.

To reflect these key aspects, our illustrations are colourful, positive, and convey optimism with soft lines, brand colours and cheerful expressions.



Illustrations

Illustration colour

Our illustrations are made by clean outlines and colorful parts.

In instances where illustrations are used in isolation, the main colour used should be our primary Moeve blue.

Primary colours should serve as accents to complement the prevailing blue theme.

However, when illustrations are integrated into our brand environment, where blue is already dominant, the use of colours can be expanded to maintain harmony and visual interest.

Note: we can use a lighter version of the Moeve Blue with a tint of 10%.

Moeve Blue

Moeve Dark Blue

Moeve Yellow

Moeve Green

Moeve Pink

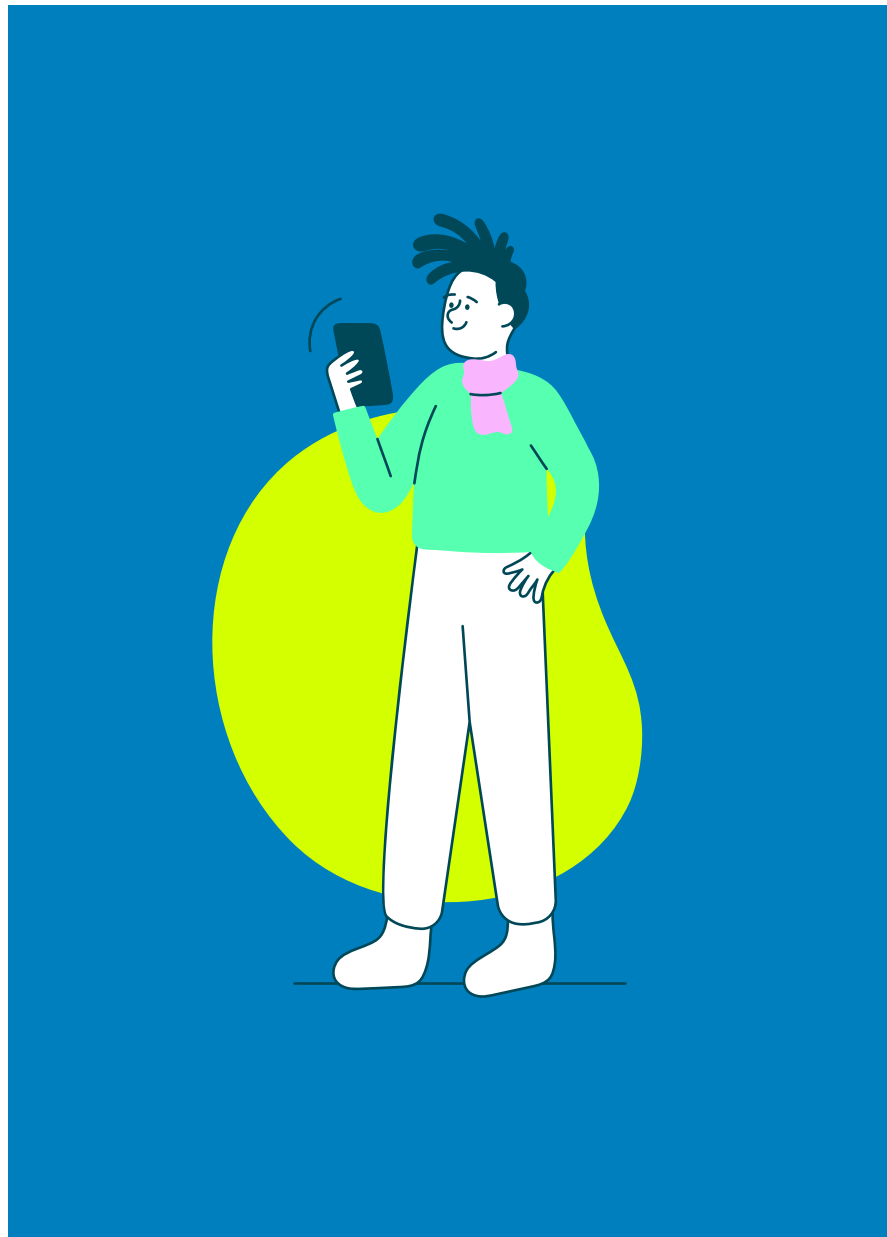
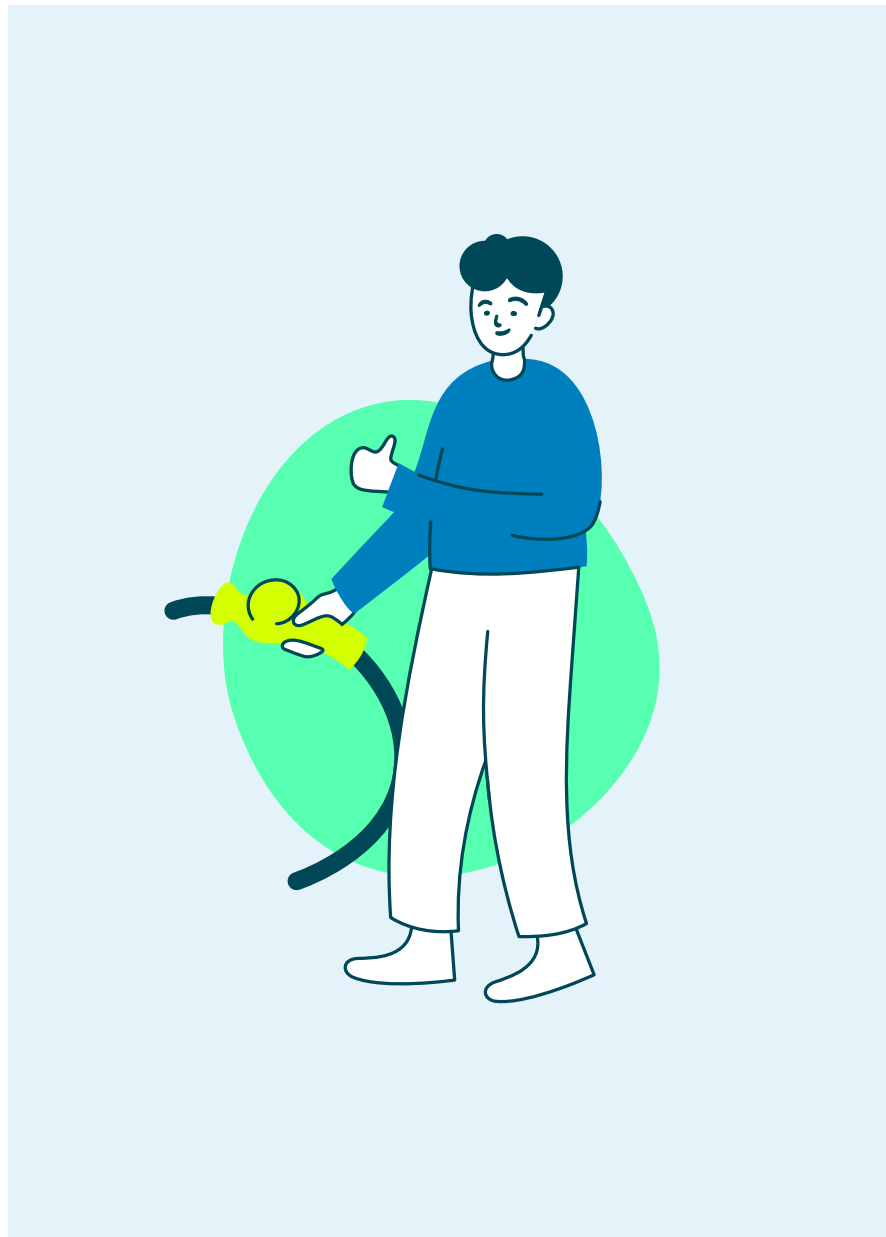
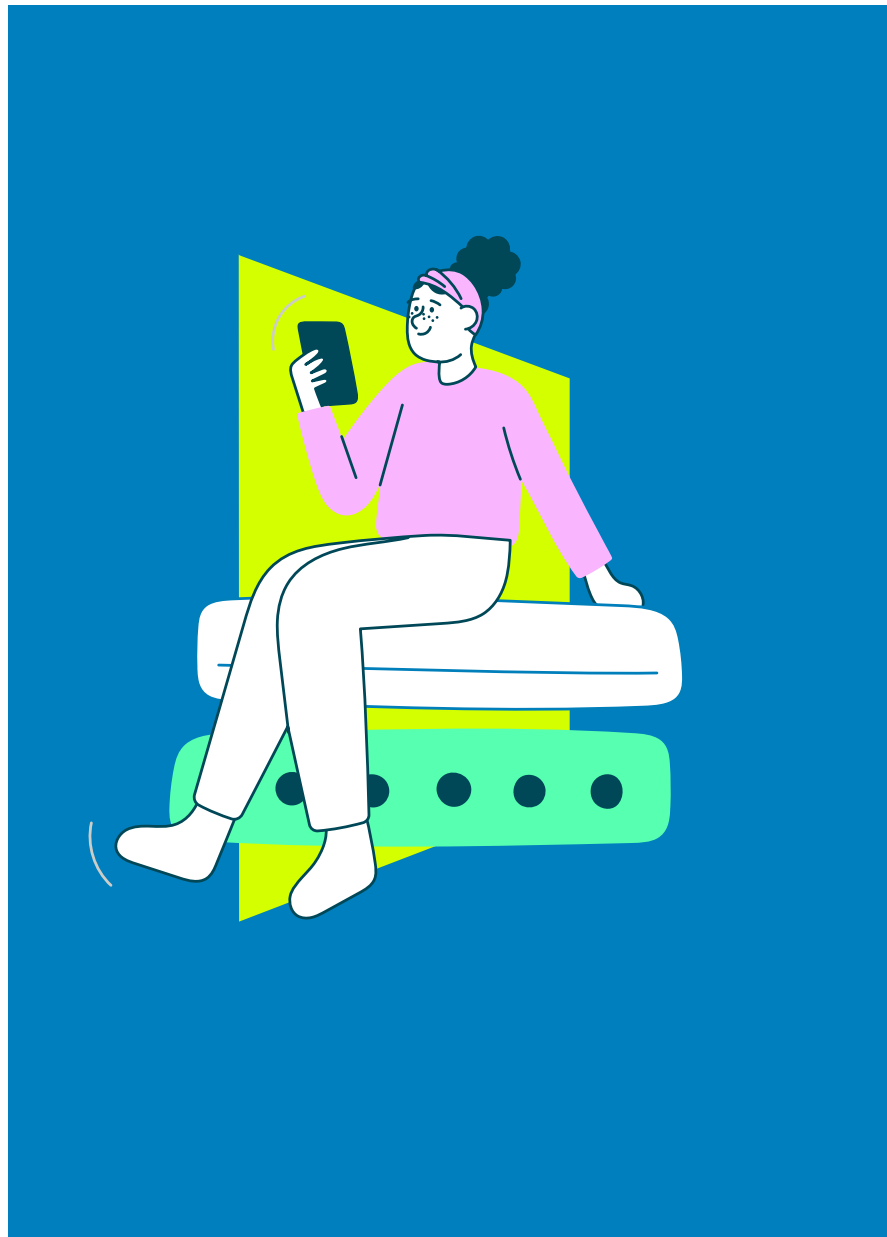
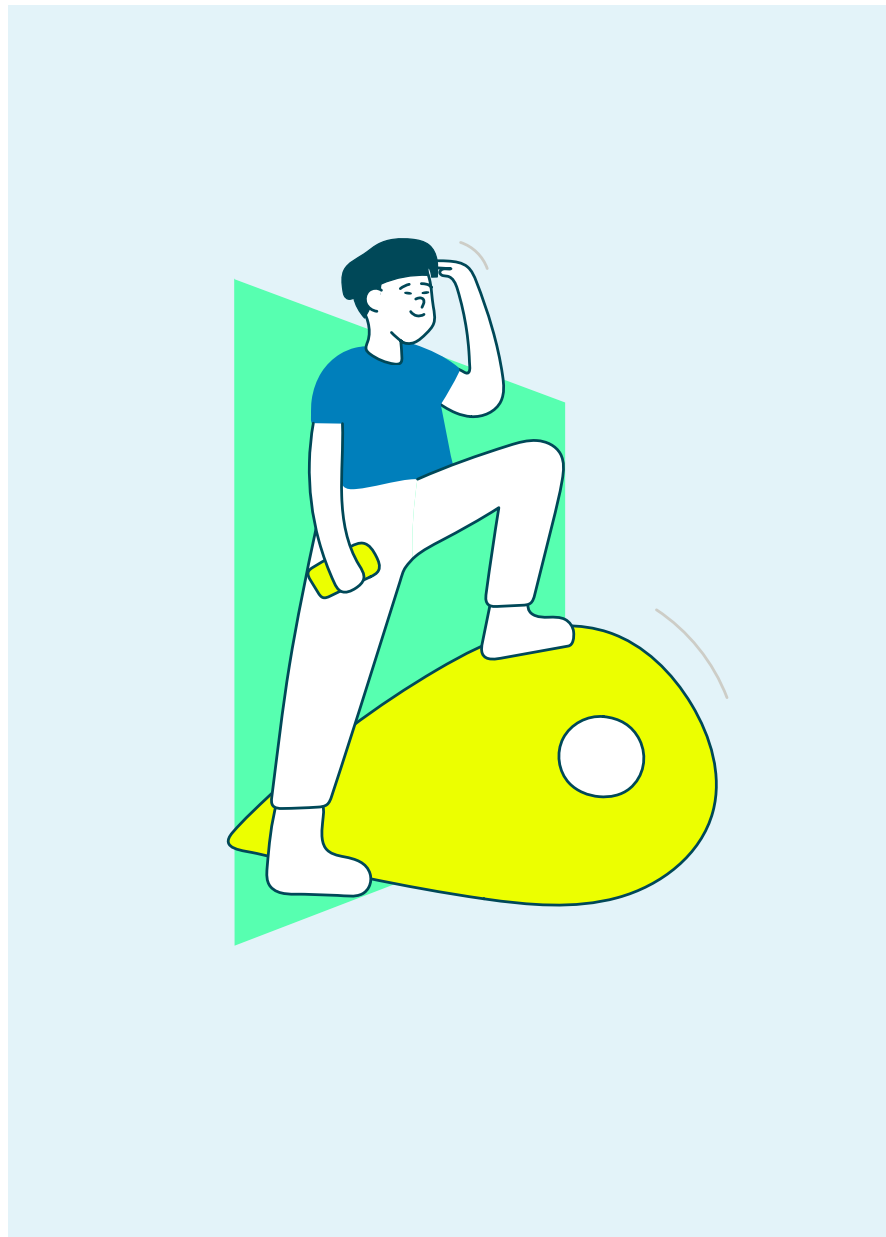
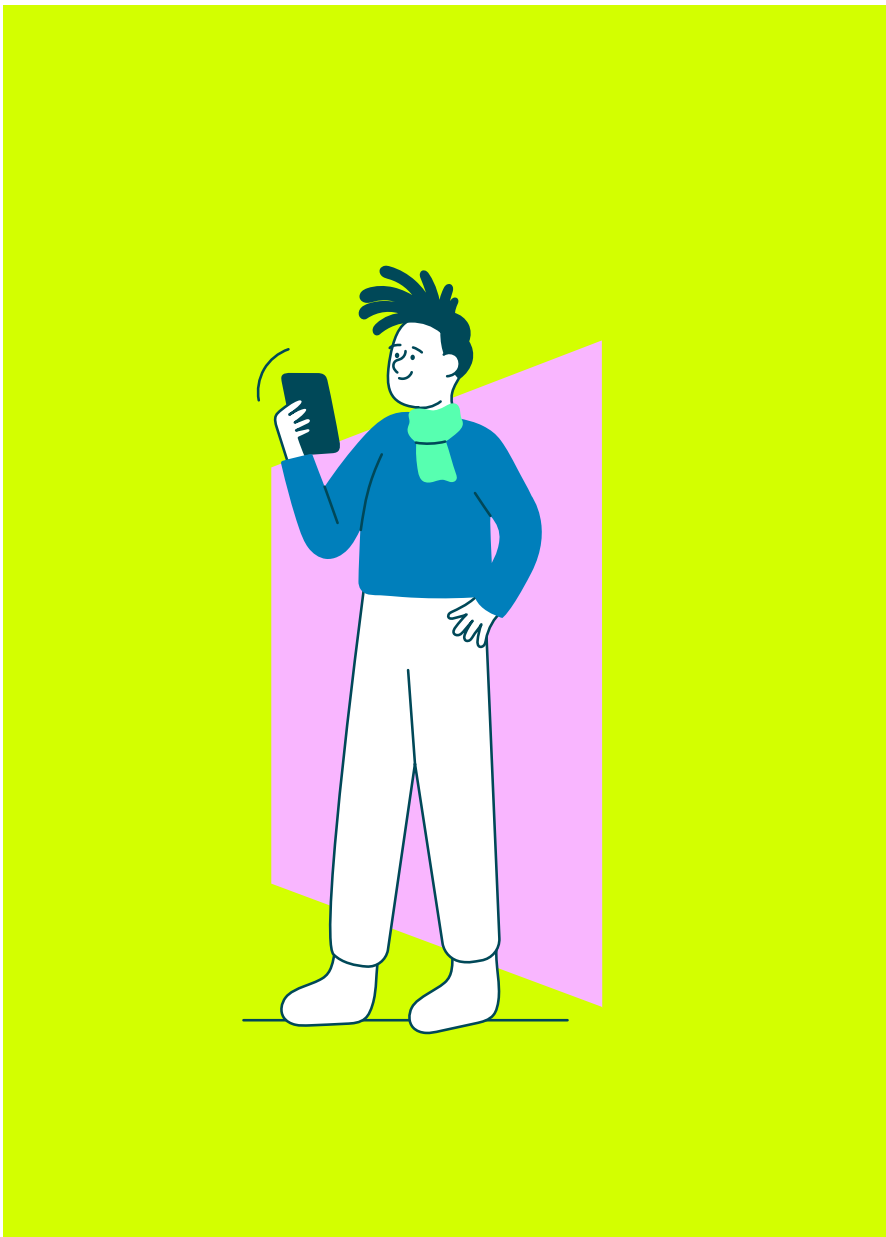
Moeve Blue (10%)

White



Illustration shapes

When using doors and bubbles, the illustration has to be larger than them, and exceed them, never cut the illustration by the shape of the background.



Illustrations

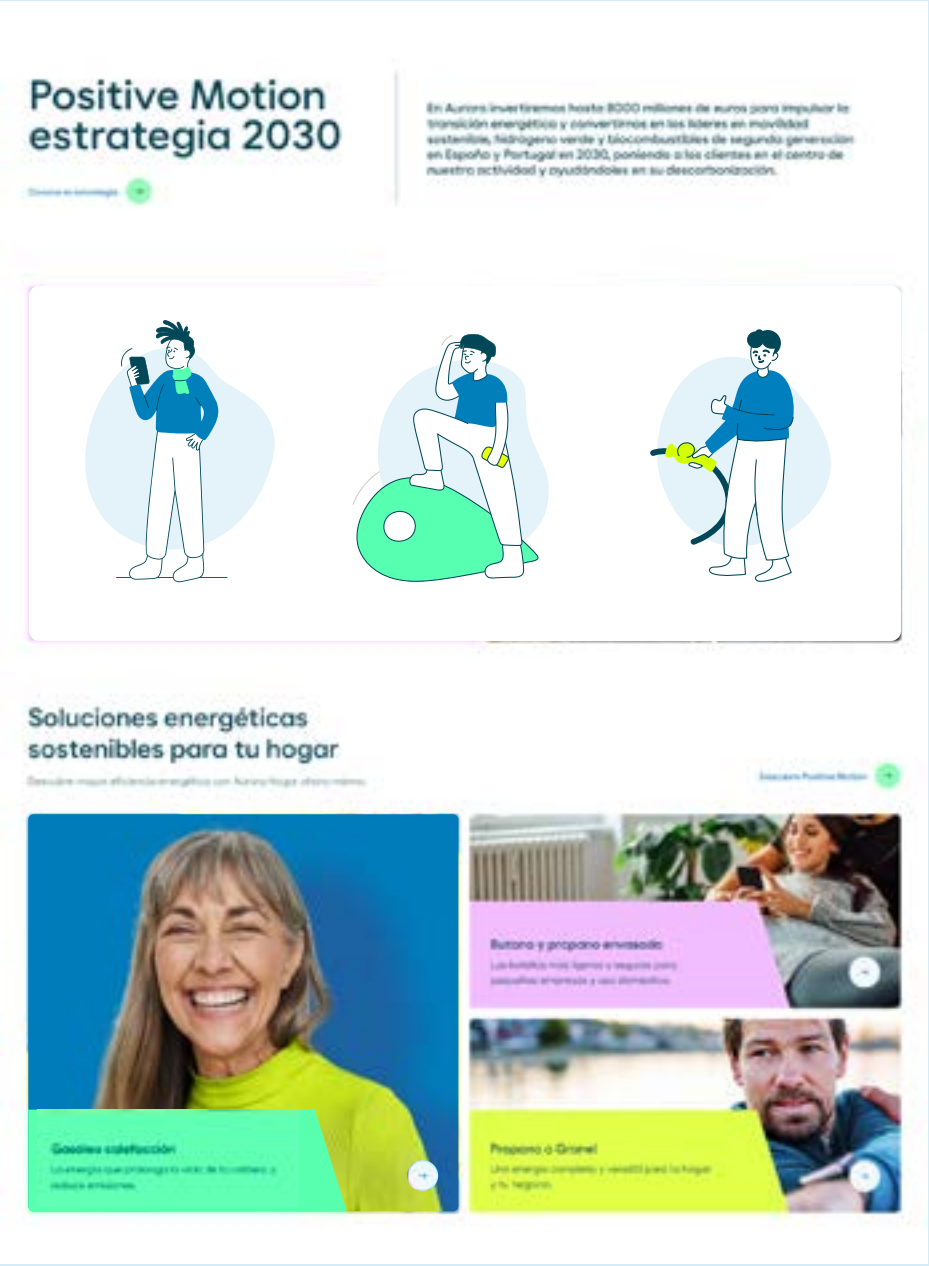
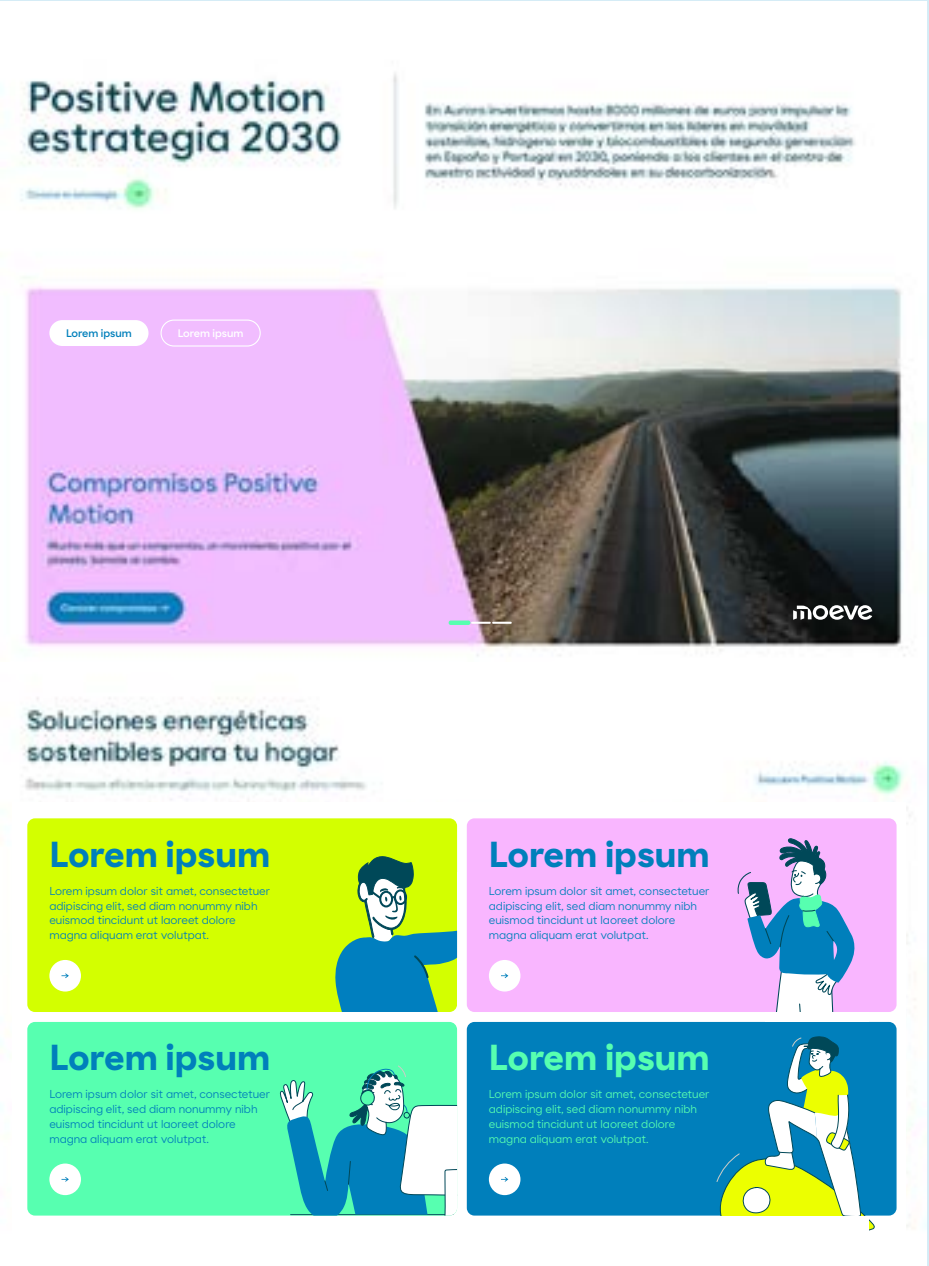
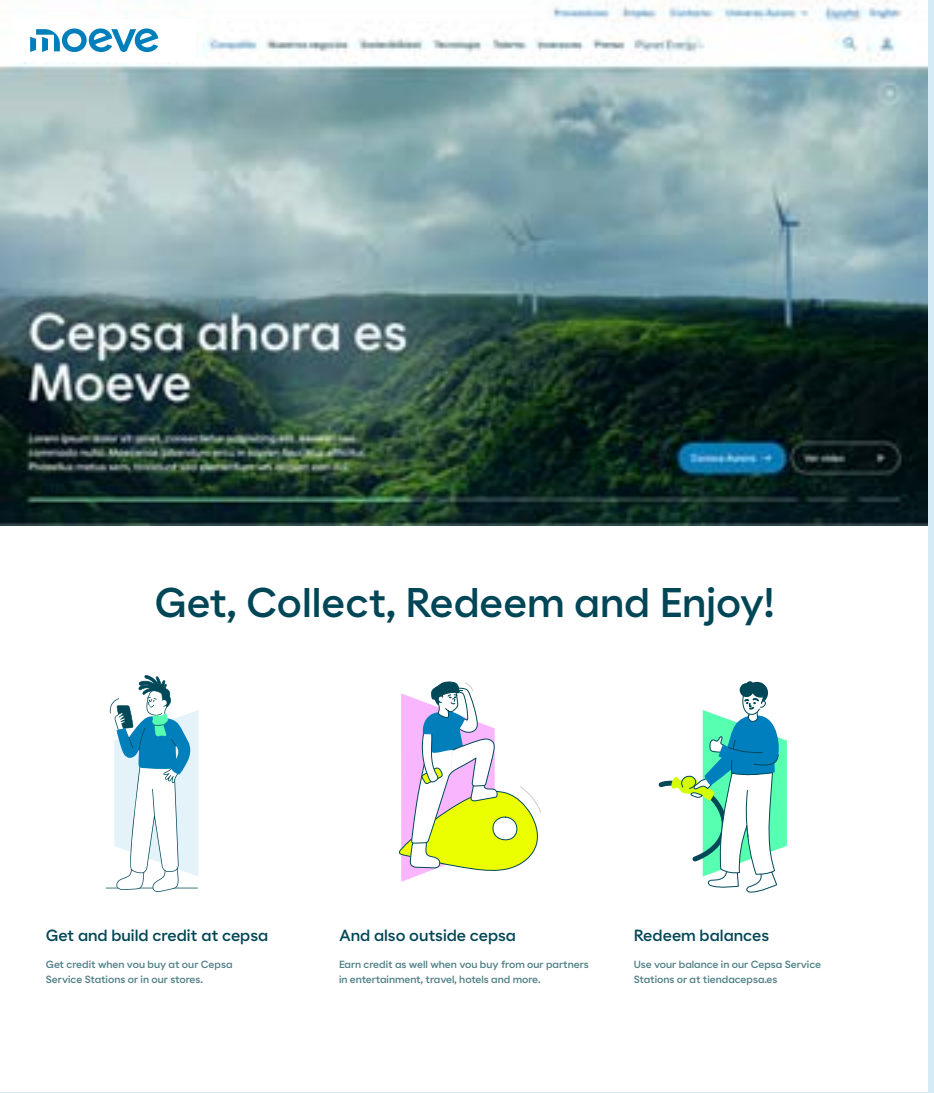
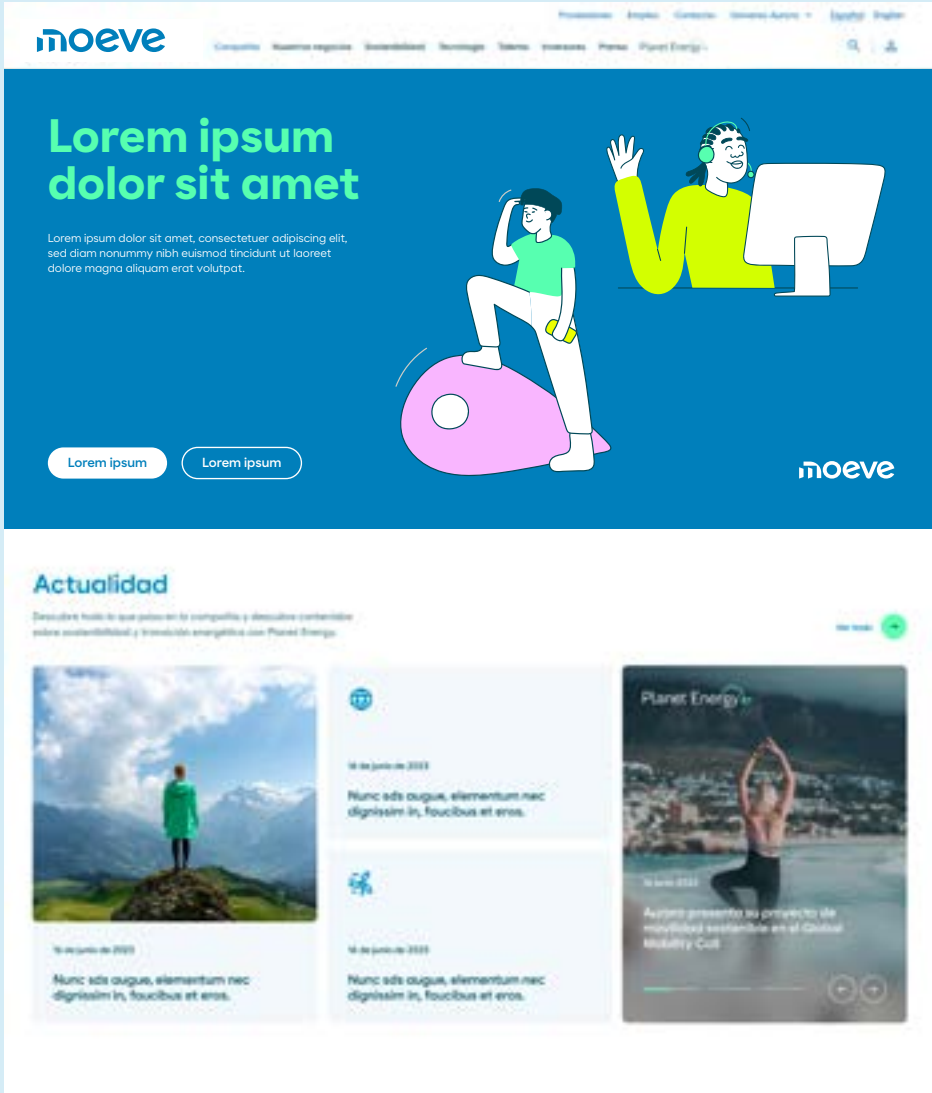
Backgrounds

We strongly recommend using full backgrounds as the primary setting for our illustrations. Full backgrounds provide a cohesive visual context and allow illustrations to stand out while maintaining consistency. However other background shapes are allowed:

Scenario 1
The decision to incorporate other shapes into the background should be context-driven.

Scenario 2
If an illustration is placed in a setting where door shapes are prominent, it's advisable to avoid using illustrations on a door-shaped background. Instead, opting for a plain background will ensure clarity and avoid visual clutter.

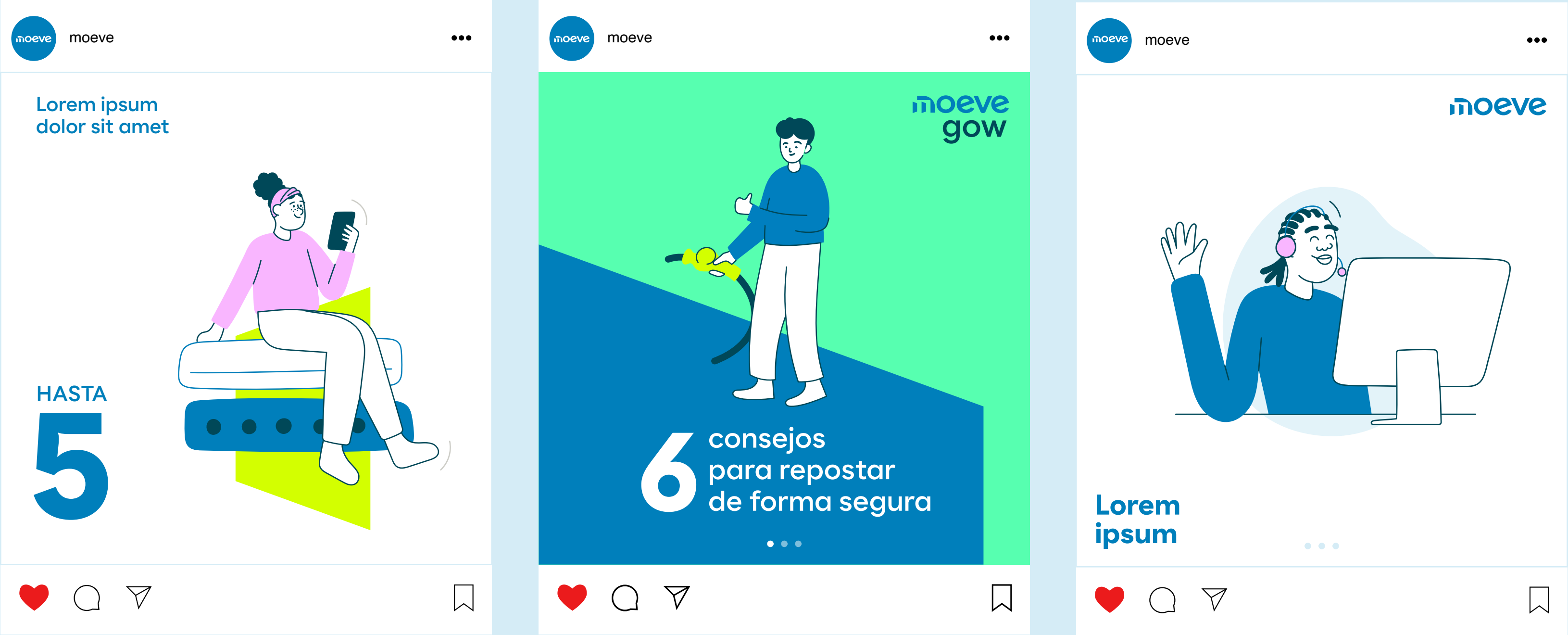
On the right you can see some website application examples of how and when to use background colours and introduce shapes.



Illustrations

Backgrounds

Here are some more application examples in the form of social media posts.



Illustrations

Backgrounds

Here are some more application examples in the form of physical posters.



Faces

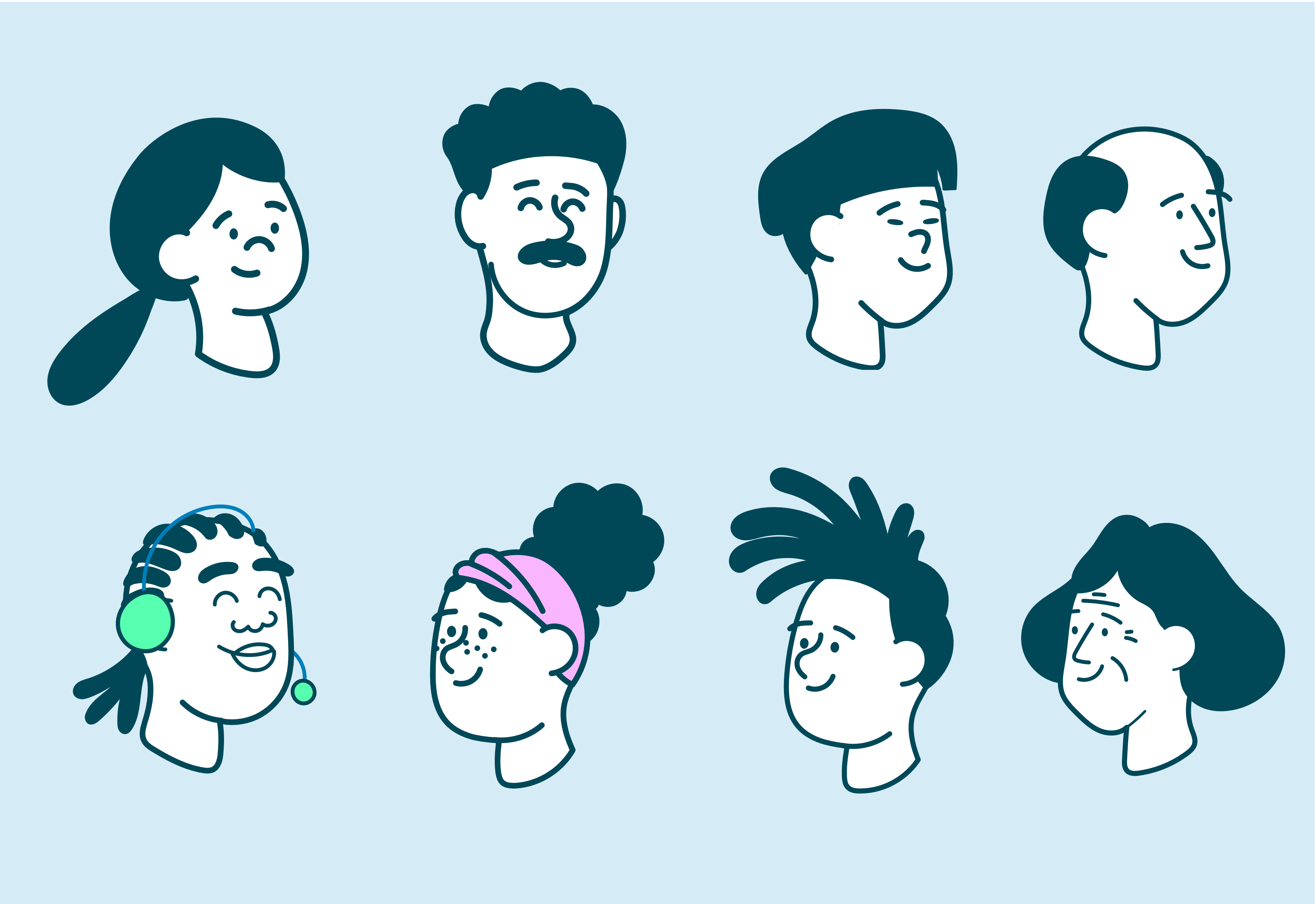
In our illustrations, showcasing a variety of facial expressions is key to conveying the essence of being human.

These expressions—joy, surprise, determination, and more— add depth and relatability to our characters.

It’s worth noting that while we provide indicative facial expressions and an overall illustrative style as a foundation, these elements serve as a reference point for illustrators to further develop and refine specific illustrations.

Illustrators possess the expertise to infuse characters with personality and emotion, giving life to our brand narrative through their interpretation.

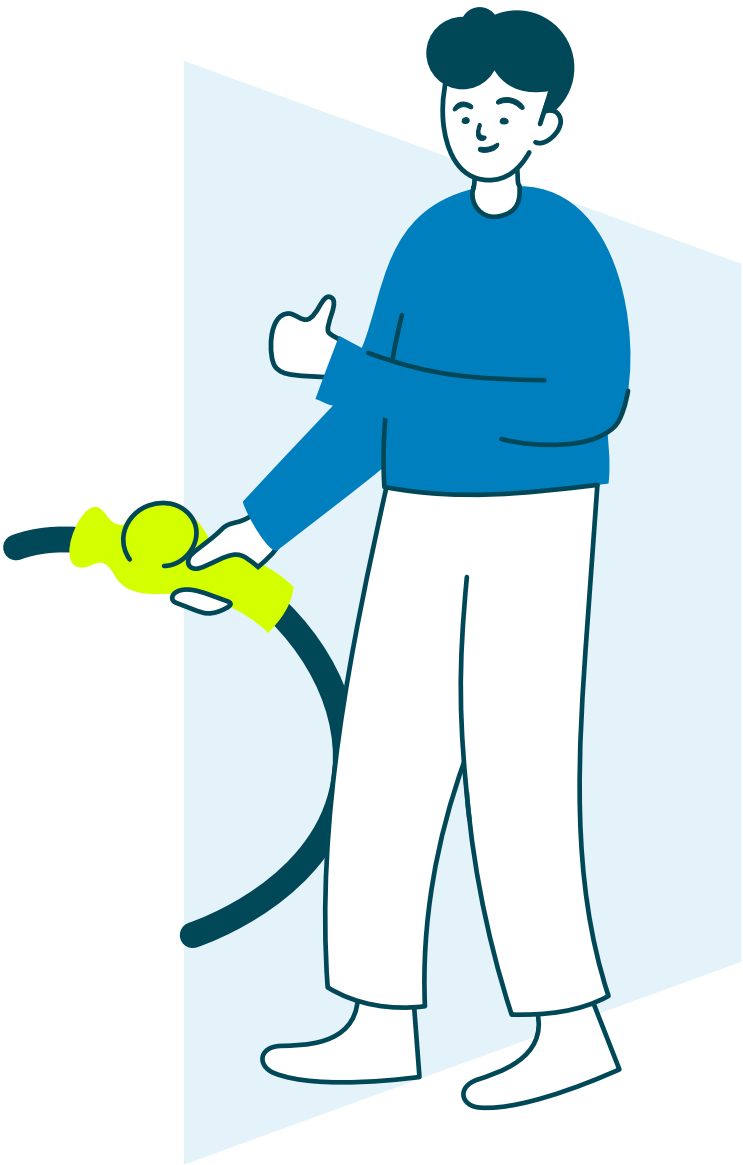
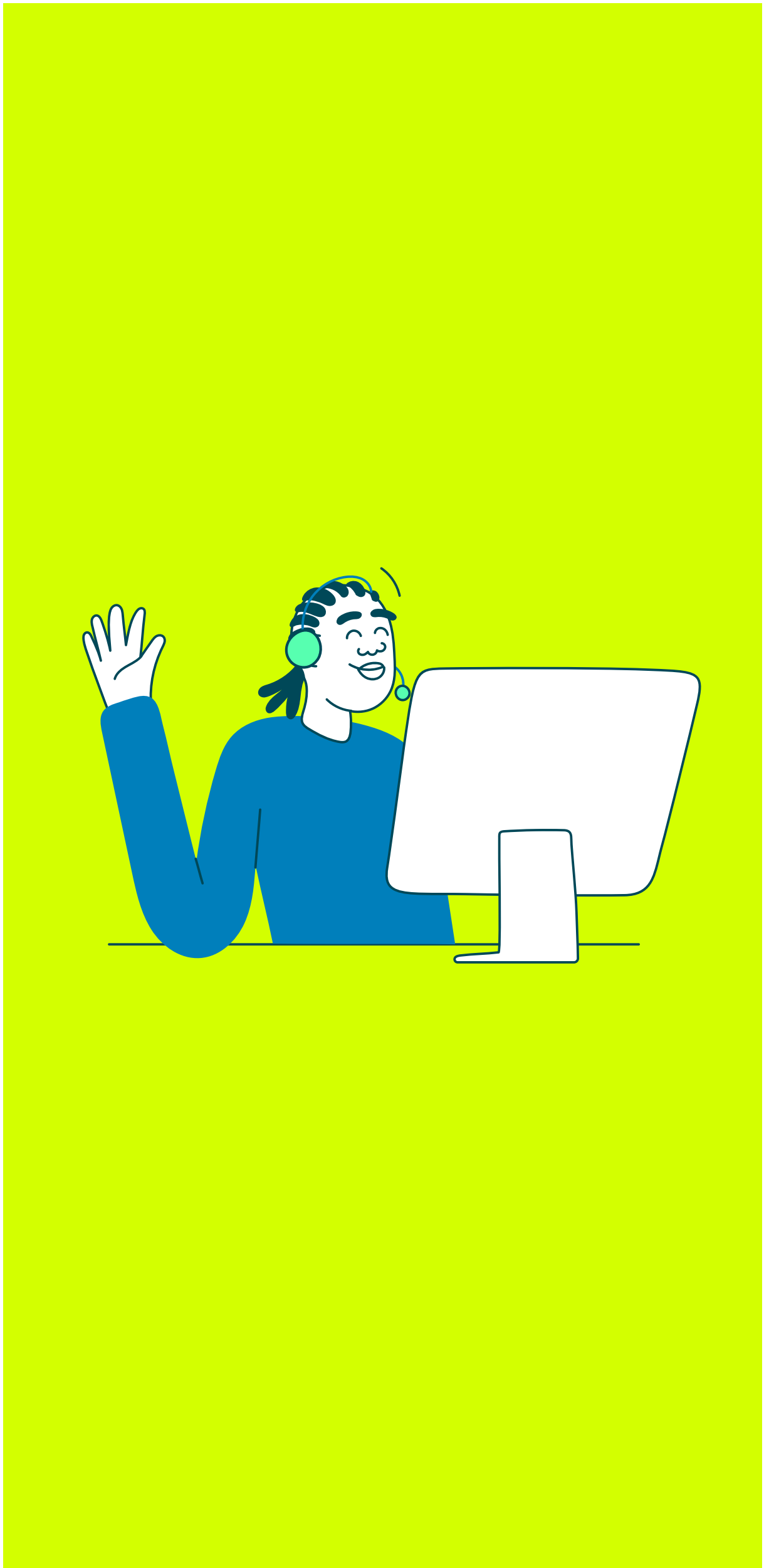
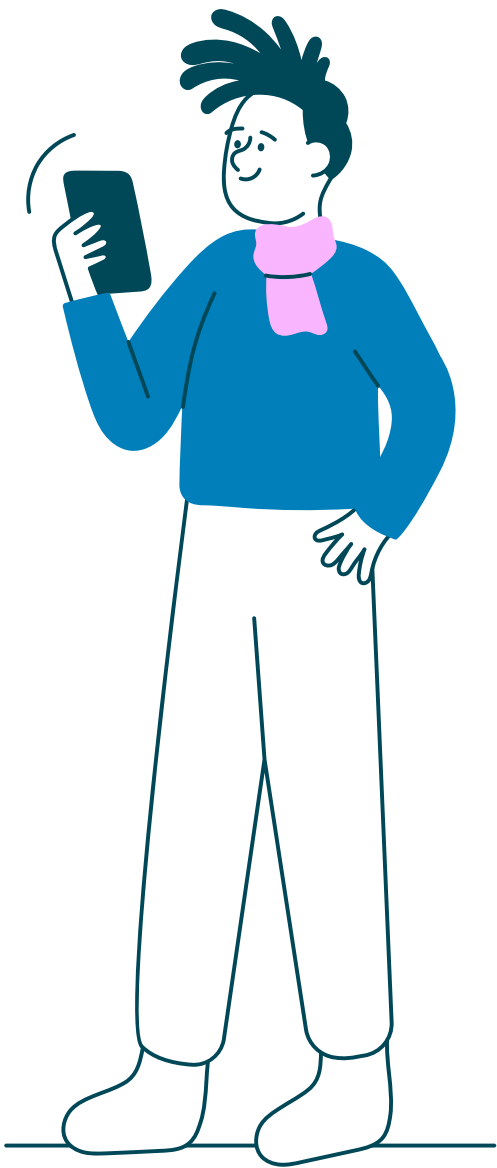
With the details provided in the dedicated manual, you will have all the elements to build different types of subjects and scenes: faces, expressions, profiles, ethnicities, age diversity, details, and accessories.



Don'ts

Maintaining a consistent visual identity is crucial.

Below are some examples of improper usage of illustrations to avoid.



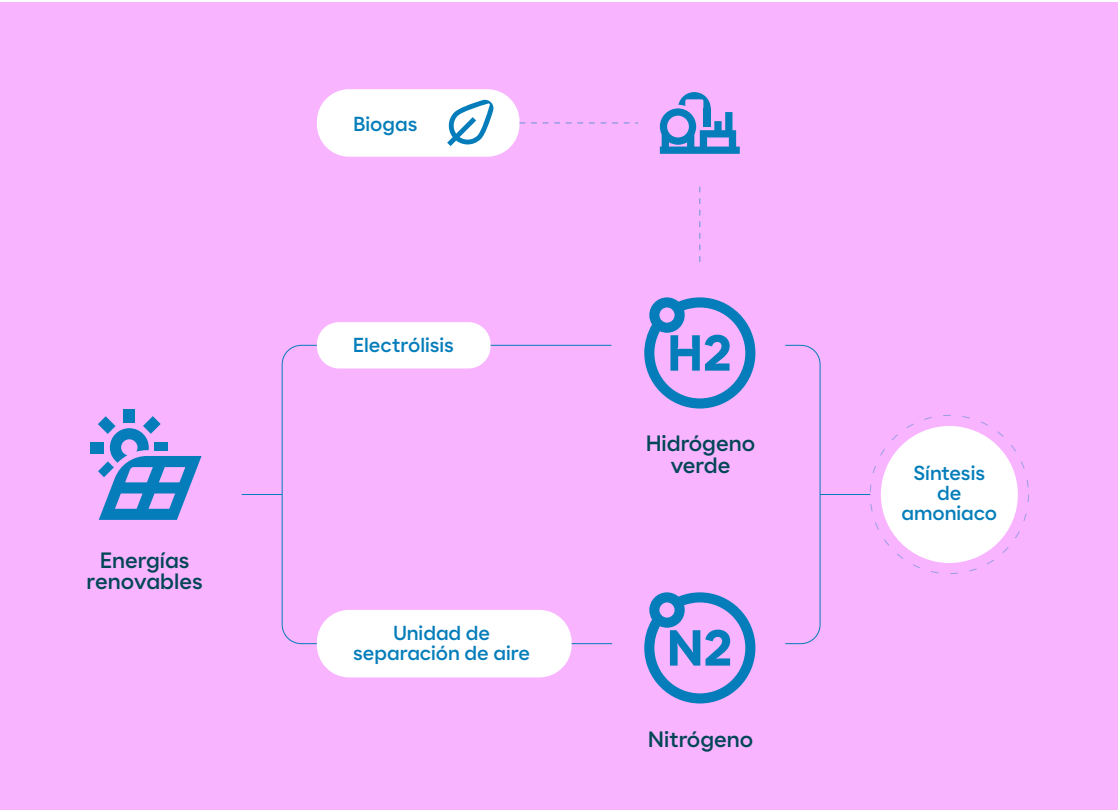
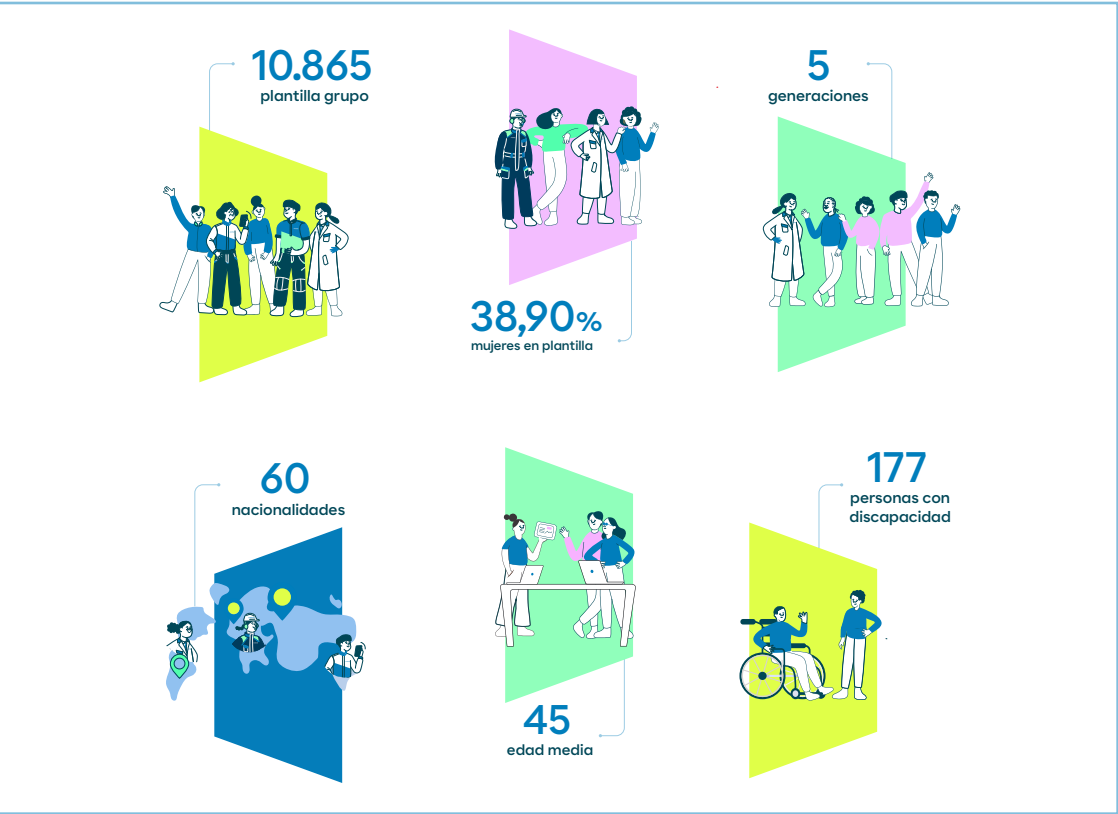
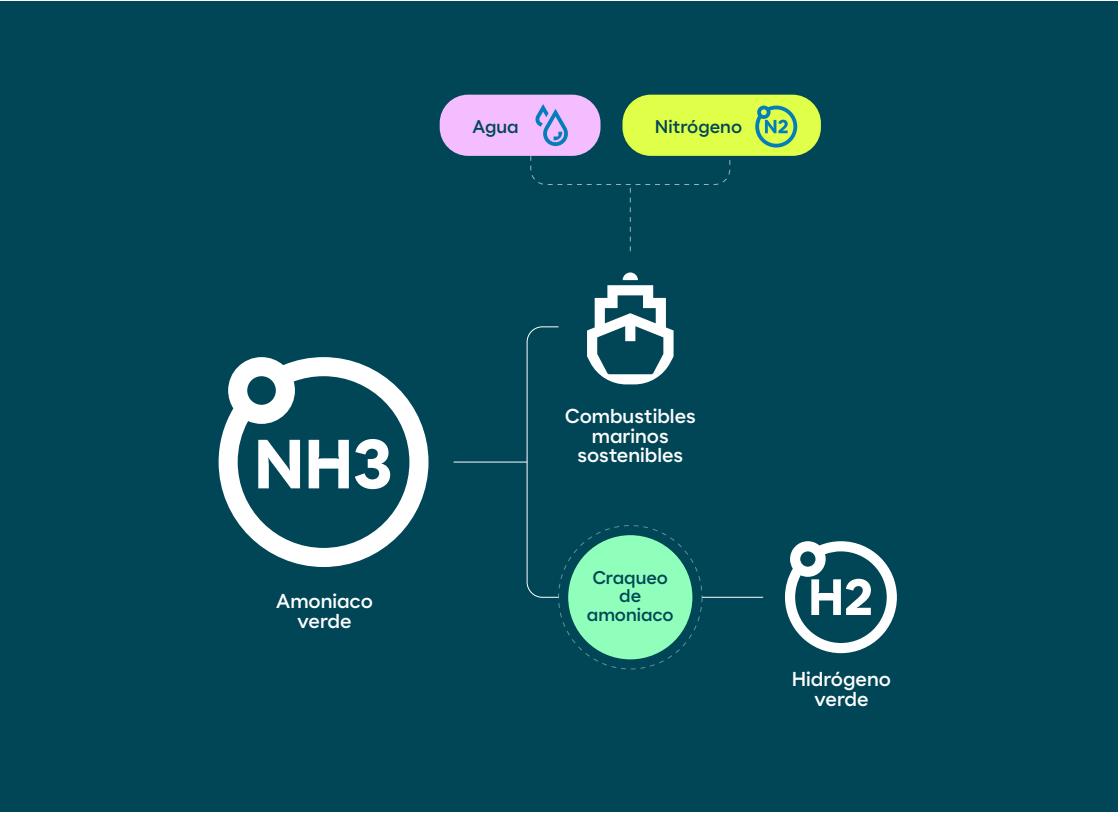
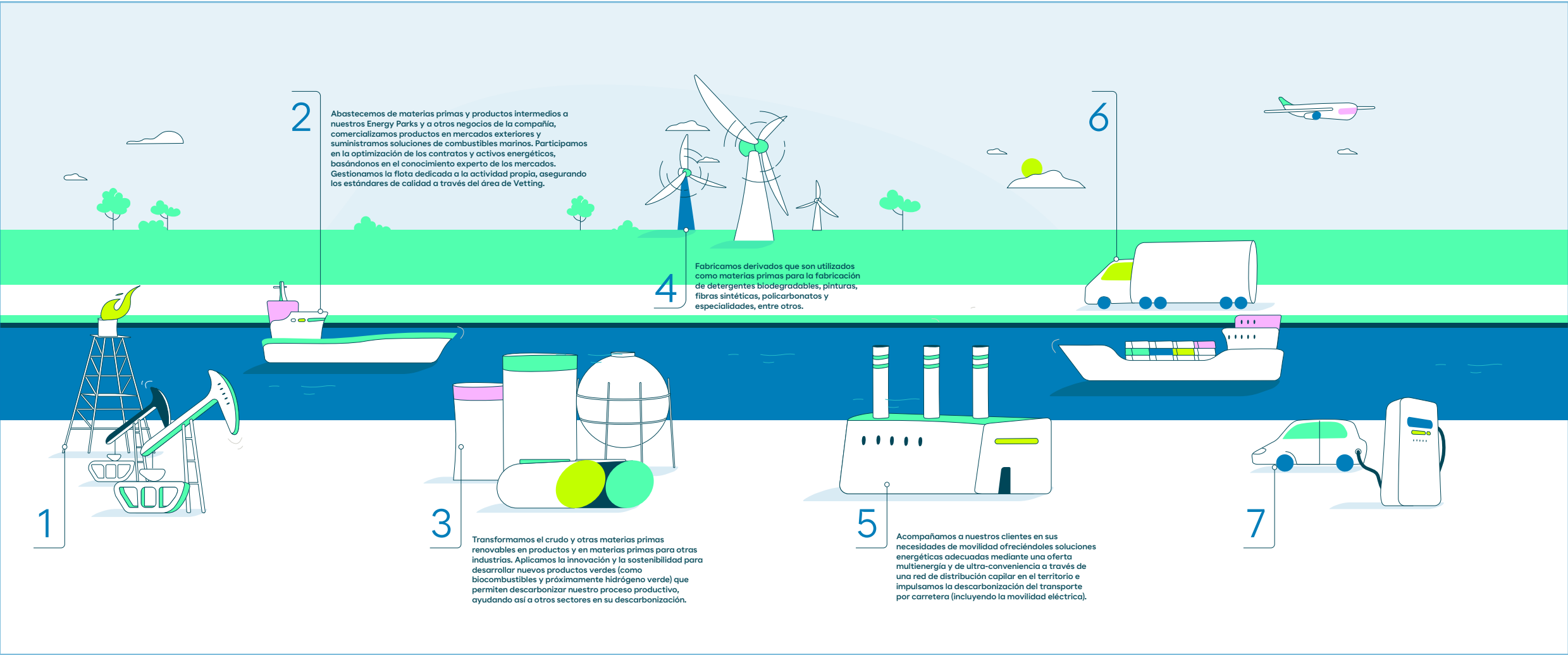
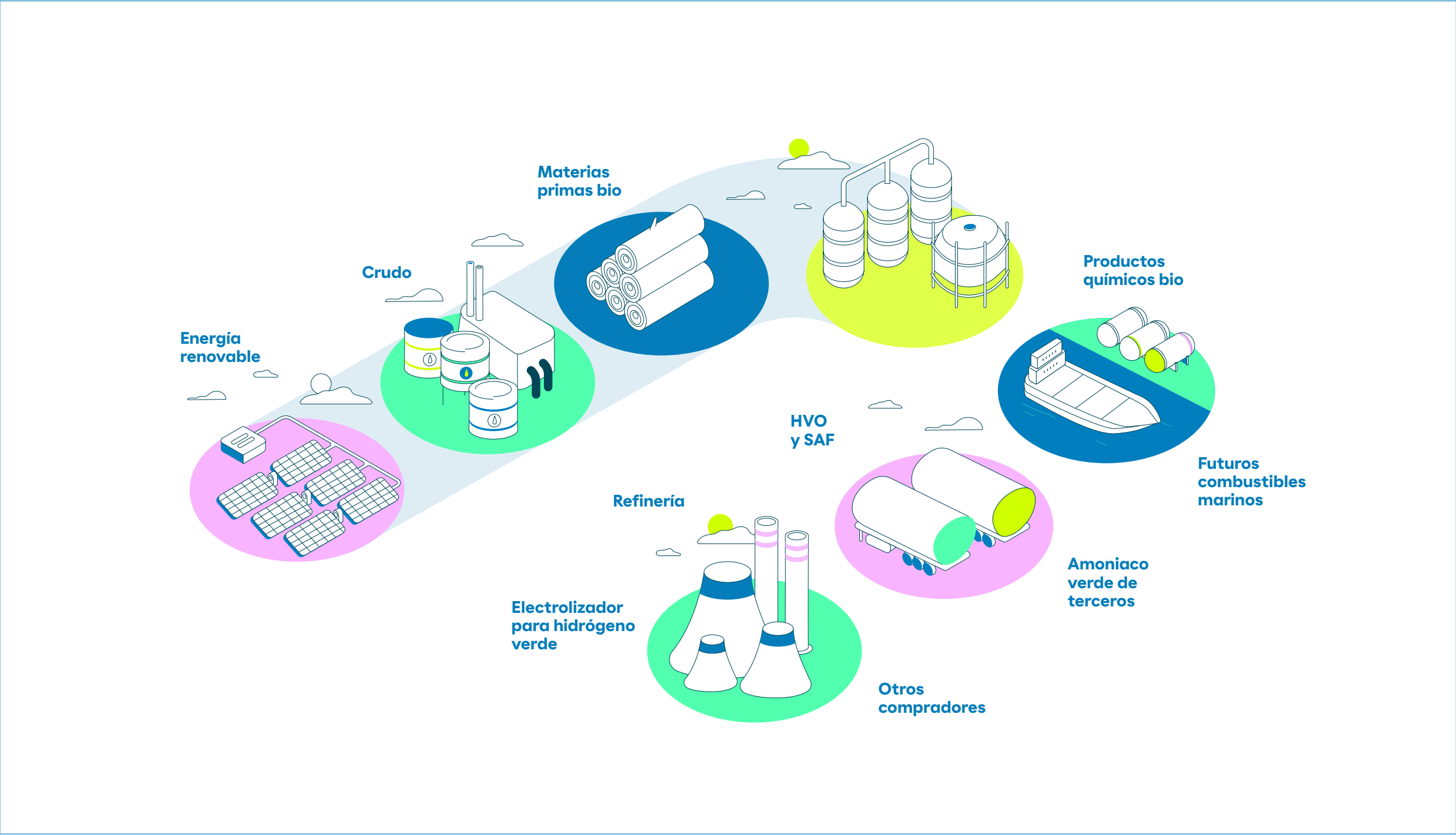
2.8 Infographic

 See additional document ›

Infographics

Look and feel

The page shows some examples of the infographic system which is created by using the main assets of the Moeve identity system.



2.9 Patterns

A series of patterns, originating from the ‘The Open door’, have been crafted as supporting design elements that will enhance communication in specific touchpoints illustrated in the next pages.

Pattern types

There are three types of patterns made from the ‘Door’ element.

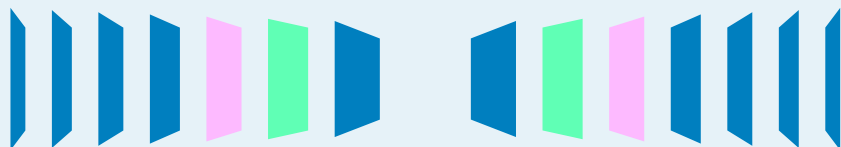
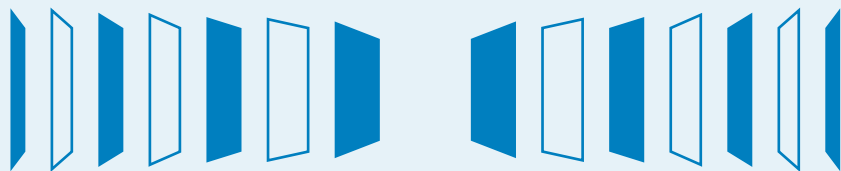
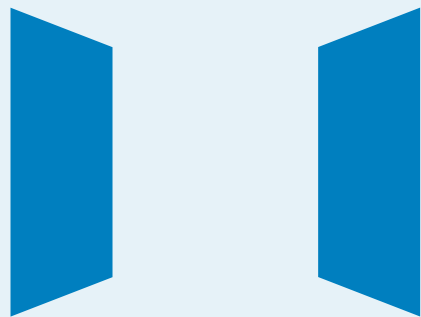
Usage

- Merchandising
- Stationery (folders, company profile, annual report)
- Office vynils
- Physical environments

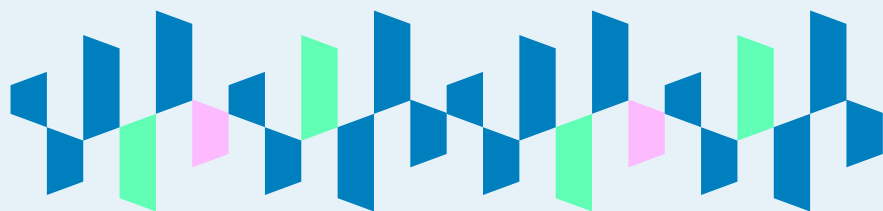
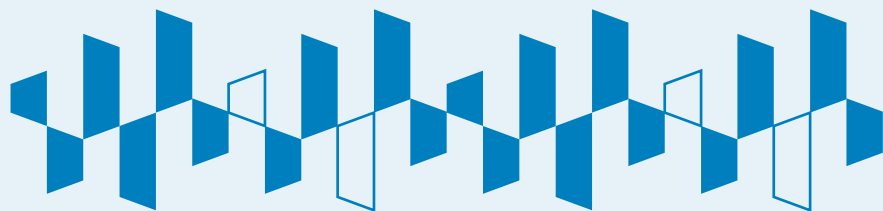
Don'ts

- Communication (billboards, advertising, banners).
- In combination with ‘Door’ crops (full, crop, super crop) nor with ‘Hope Moment’ or ‘Hope Treatment’.
- As decoration when a layout is feeling "empty"

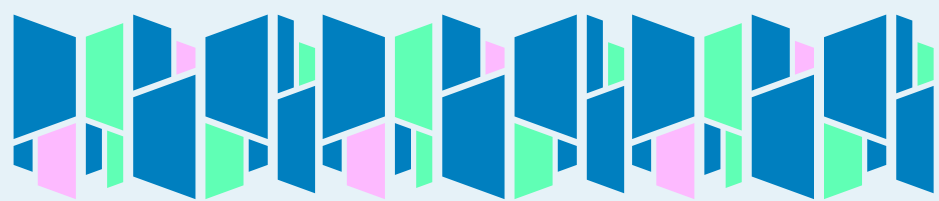
‘The Open door’



Blocks



Puzzle

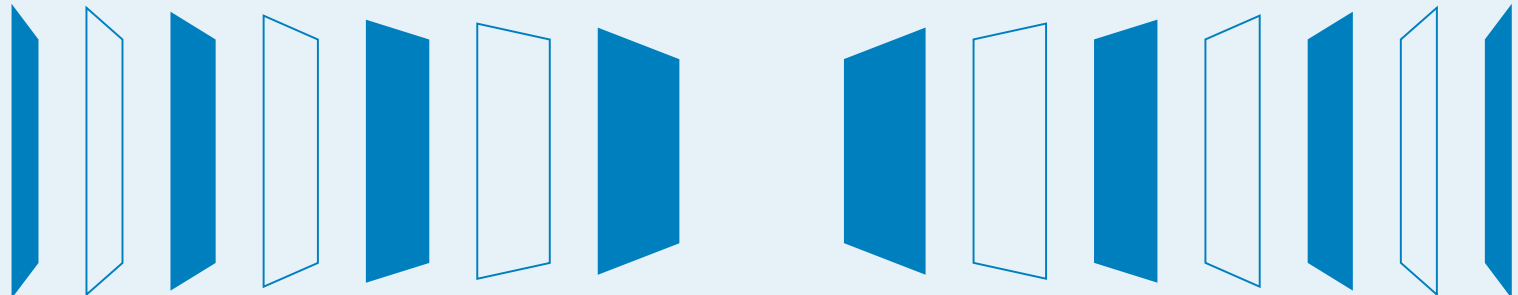


'The Open doors'

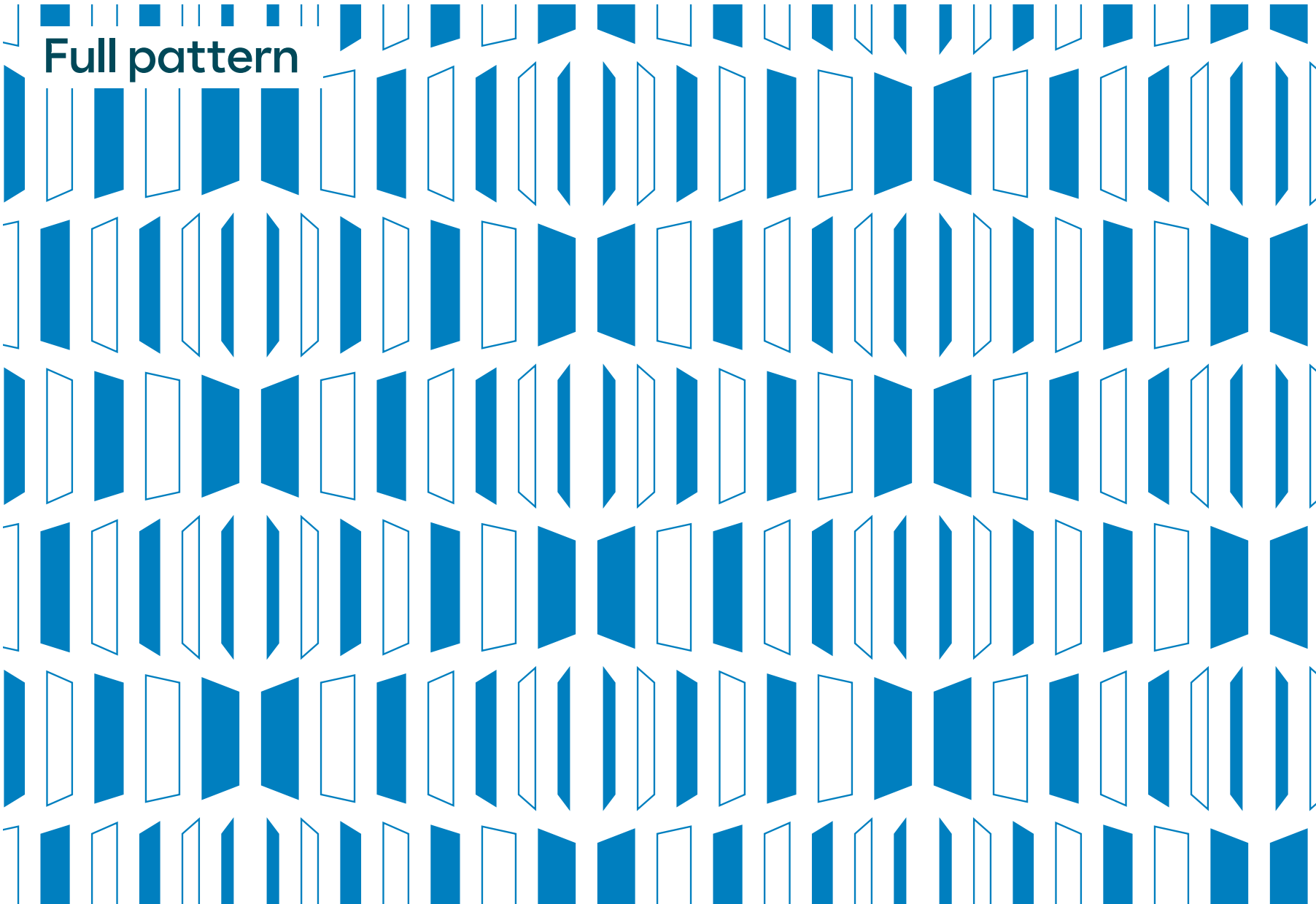
The pattern can be made of a single row or can be a full pattern.

By adjusting the presence of blue and primary colours, we can create versatile colour combinations in patterns to suit different contexts and purposes.

Single row

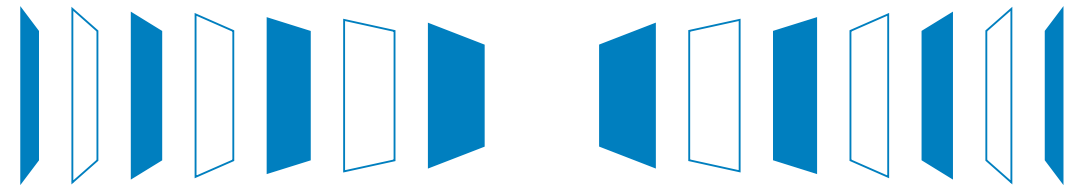


Full pattern

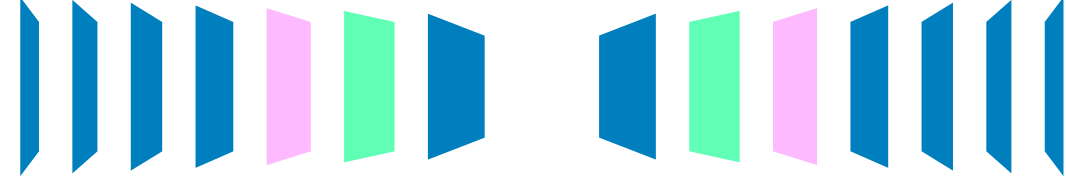


Colours

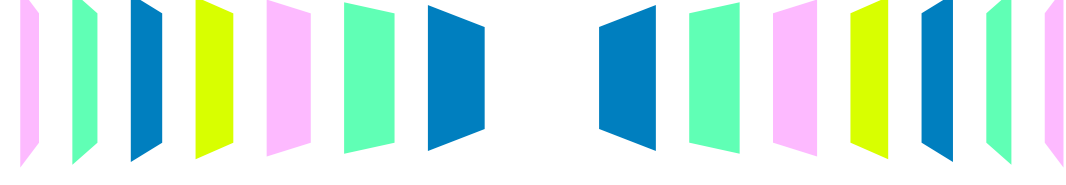
Level 1



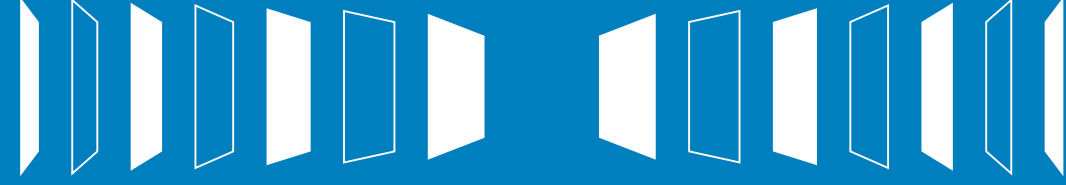
Level 2



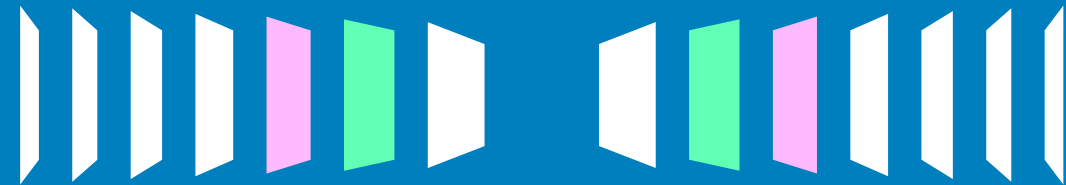
Level 3



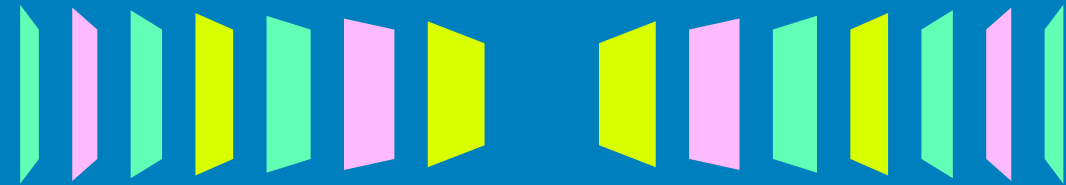
Level 1



Level 2



Level 3

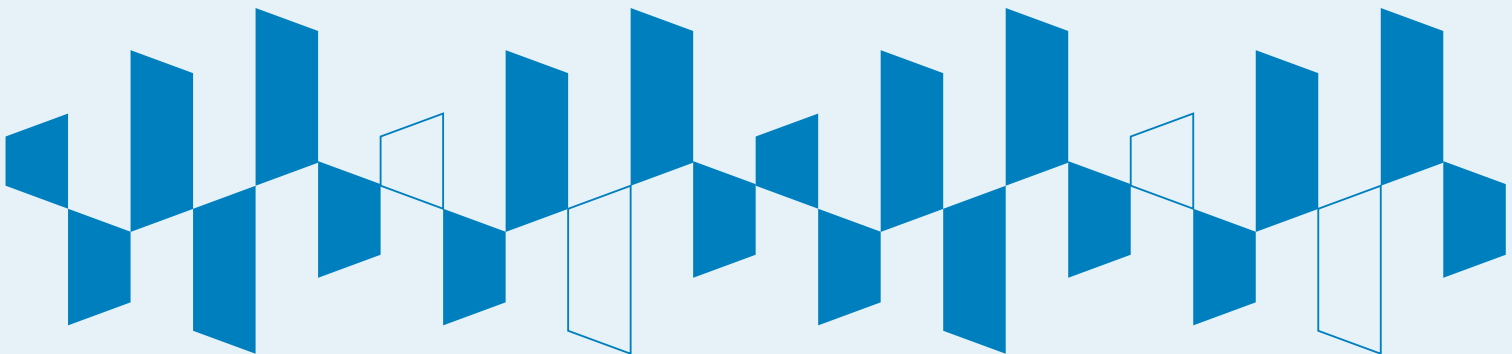


Blocks

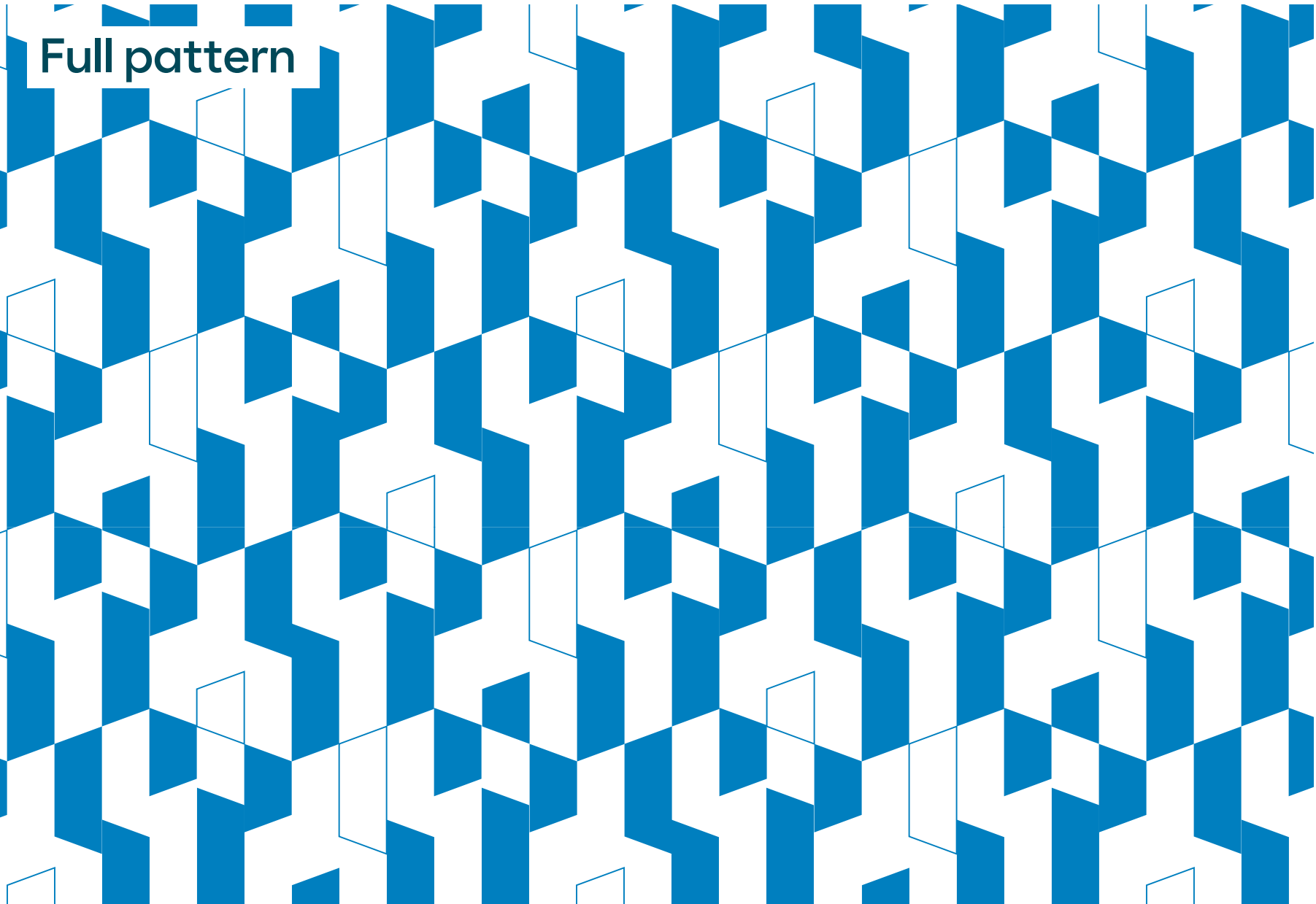
The pattern can be made of a single row or can be a full pattern.

By adjusting the presence of blue and primary colours, we can create versatile colour combinations in patterns to suit different contexts and purposes.

Single row

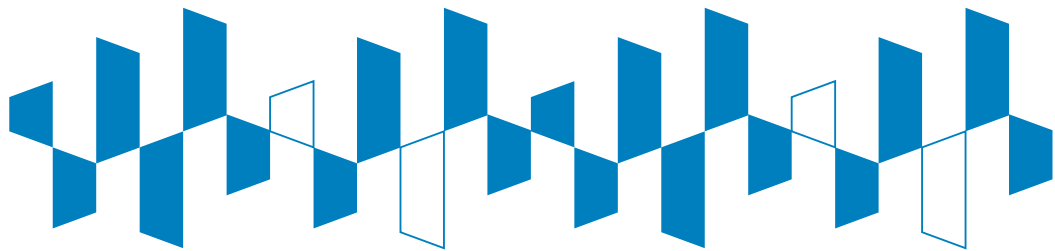


Full pattern

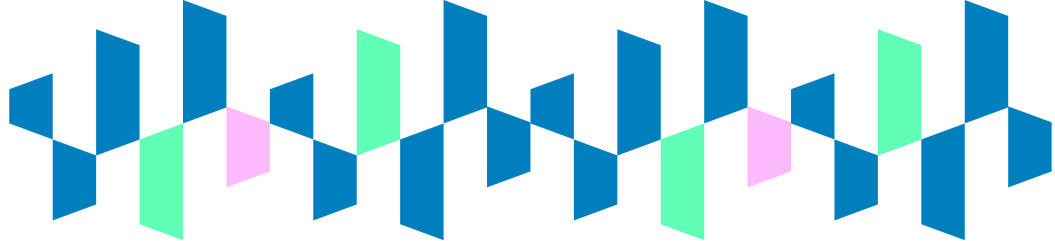


Colours

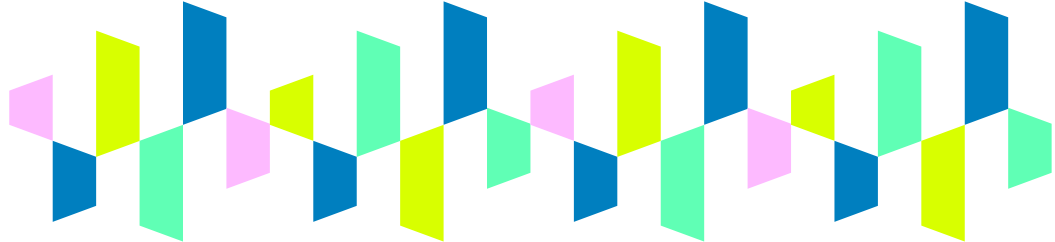
Level 1



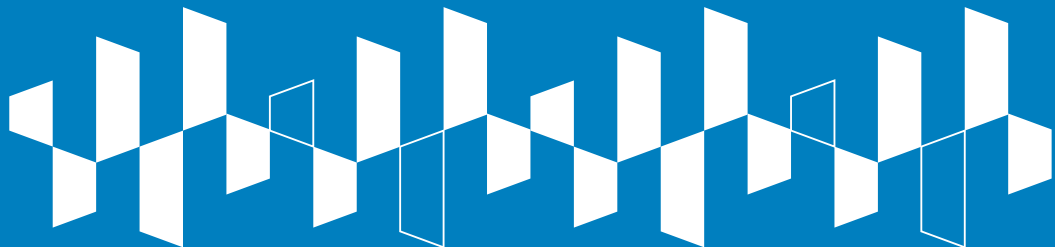
Level 2



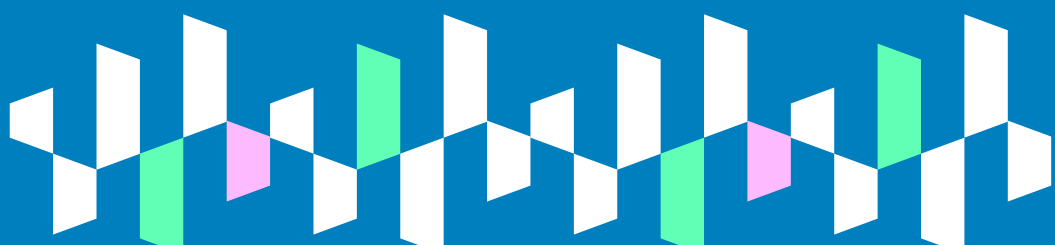
Level 3



Level 1



Level 2



Level 3



Puzzle

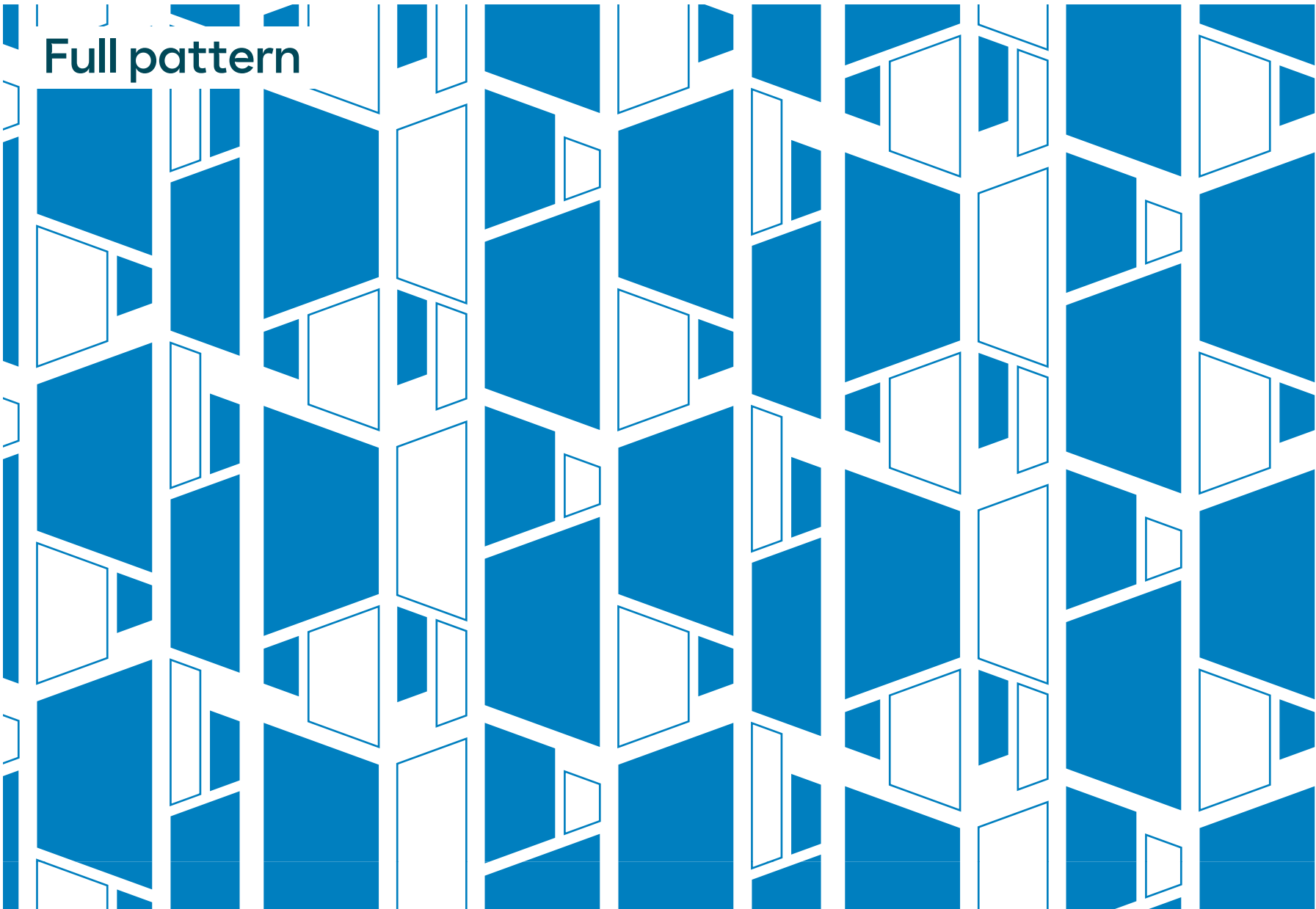
The pattern can be made of a single row or can be a full pattern.

By adjusting the presence of blue and primary colours, we can create versatile colour combinations in patterns to suit different contexts and purposes.

Single row

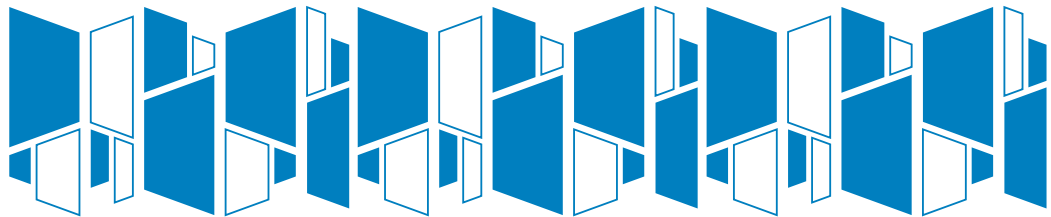


Full pattern

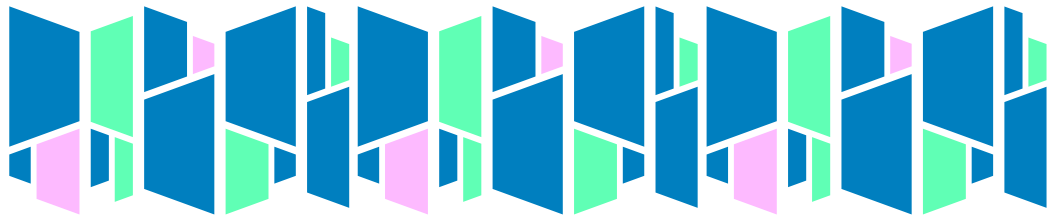


Colours

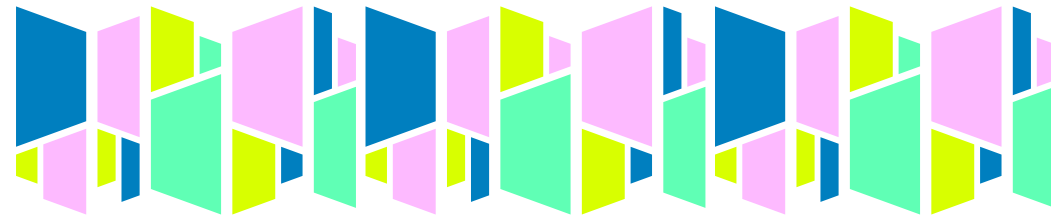
Level 1



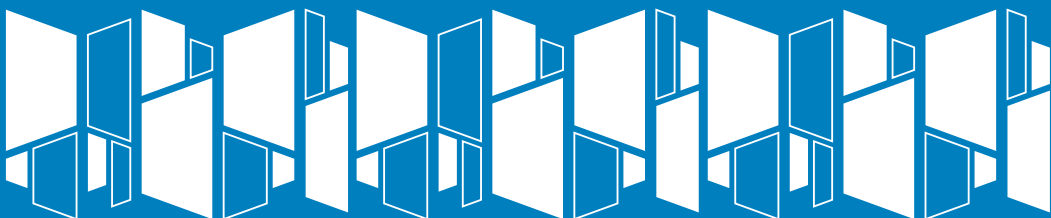
Level 2



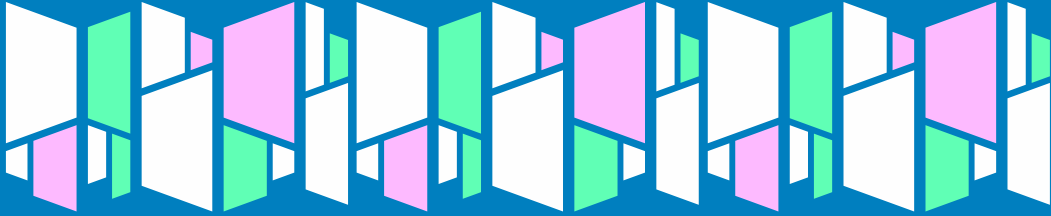
Level 3



Level 1



Level 2



Level 3



Patterns

Examples

The page shows some application examples of the different patterns.

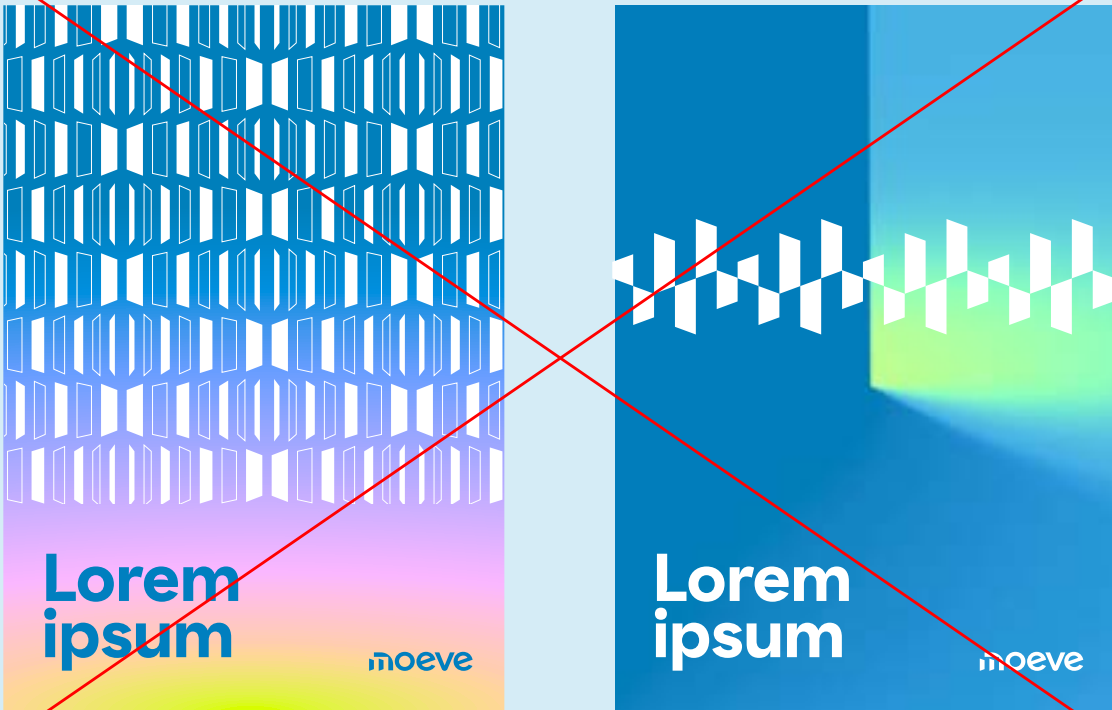


Patterns

Don'ts

Maintaining a consistent visual identity is crucial.

Below are some examples of improper usage of patterns to avoid.



Do not use patterns with gradients or hope moment



Do not use patterns and photography



Do not use patterns inside of the door



Do not use patterns with clipping masks

2.10 Icons

A set of custom-designed brand icons has been created to effectively convey ideas.

They are important design elements that will make communication easier.

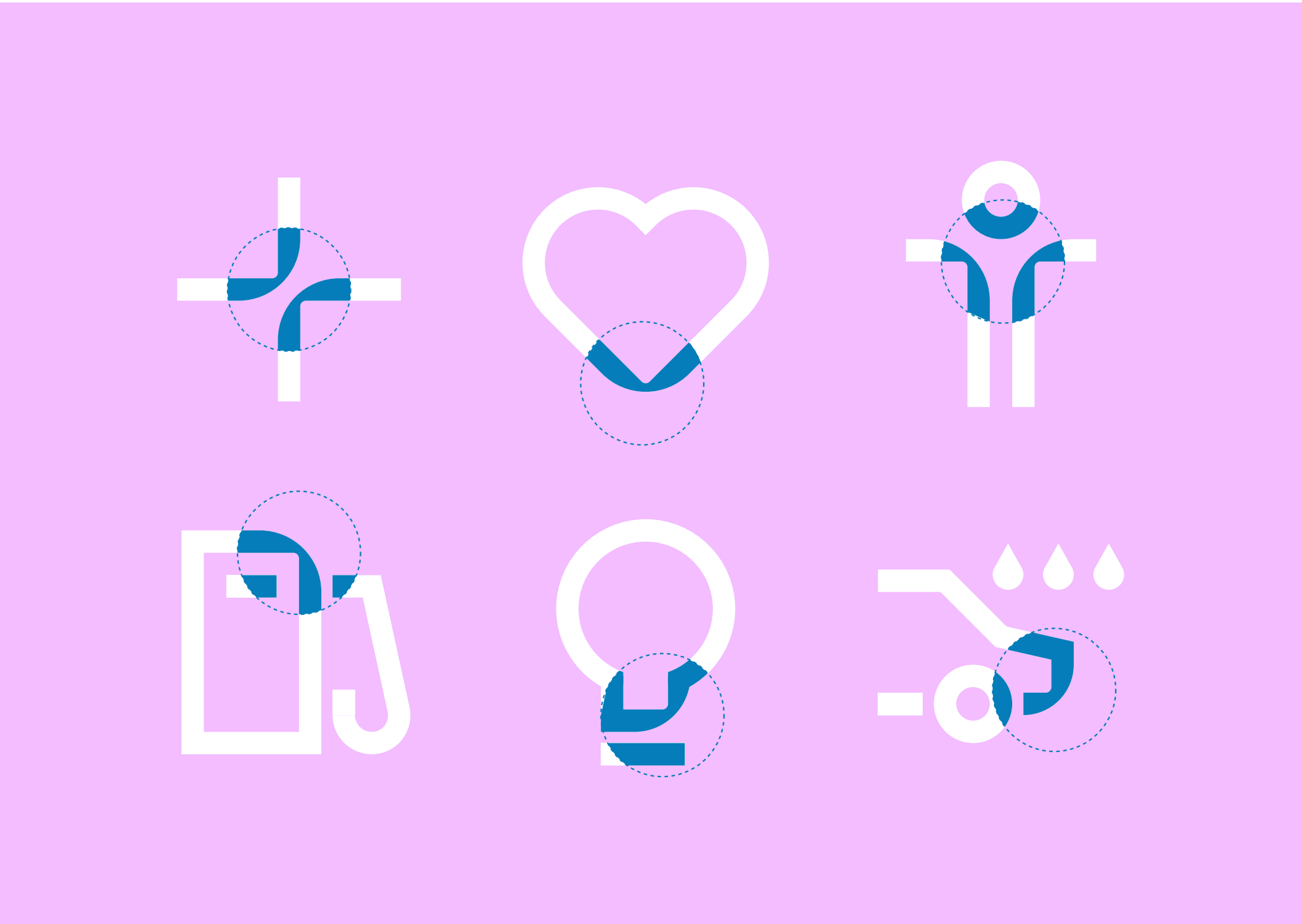
Icons

Icon concept

A set of custom-designed brand icons has been created to effectively convey ideas. They are important design elements that will make communication easier.

The icon design derives from the logo by using the same rounded corner where possible, in order to maintain visual coherence.

Icons should never be used as logotypes.



Icons

Structure

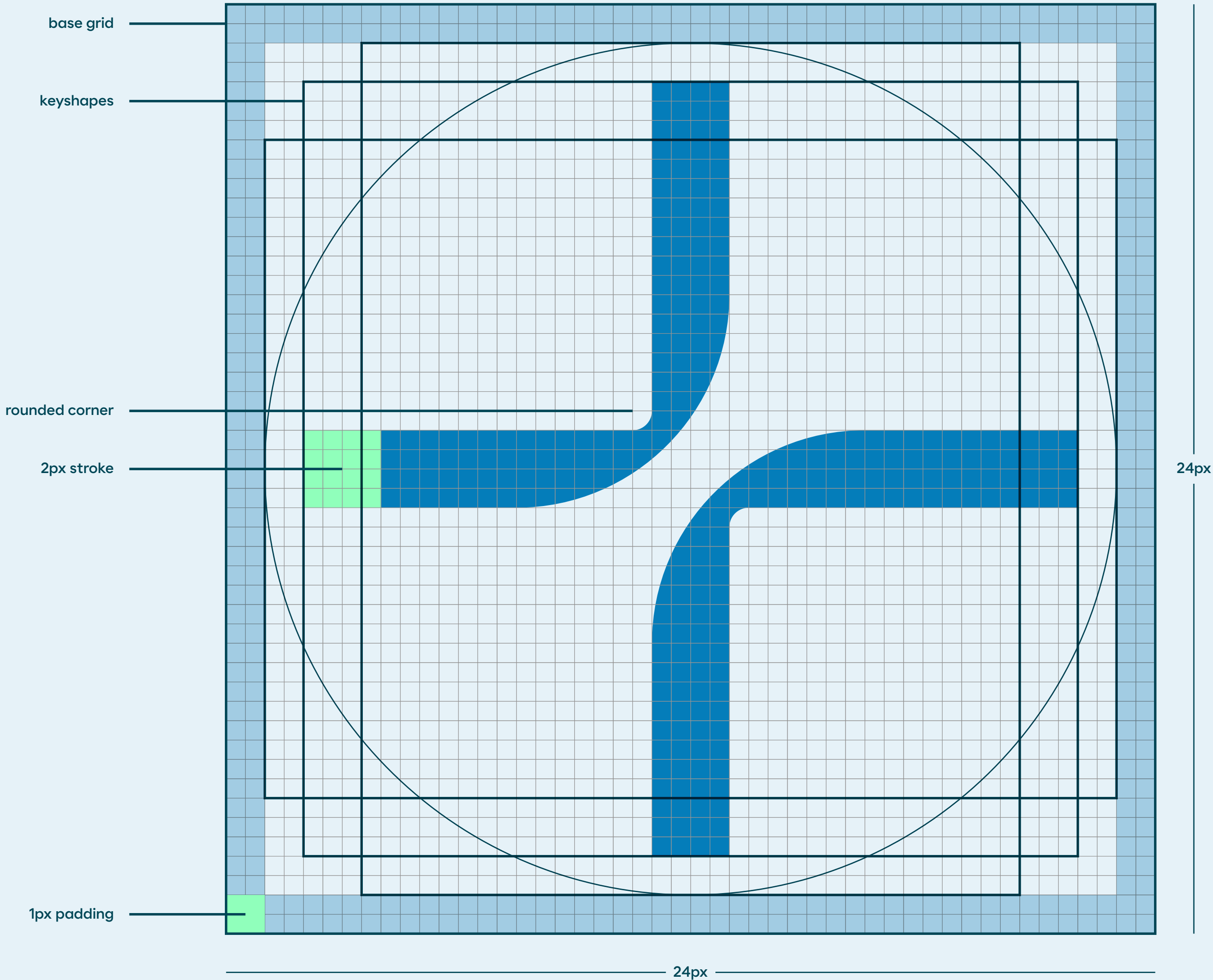
The icons need to be universally recognised and therefore have to look simple, clean and functional. Using rounded corner language that comes from our logo.

Base Grid
Moeve icons are drawn on a pixel-based grid of 24 x 24 px and scale up and down for different sizes. They are built on a grid, formed by 48 squares on each side. The squares measure 0.5 x 0.5 px. Use the grid as your basic guideline to snap the artwork in place.

Key shapes
Key shapes give you consistent sizes for basic shapes or proportions across the icon set.

Stroke
We build icons using a 2px stroke on the 24 x 24 px pixel-based grid.

Padding
The grid contains 1px padding. This ensures icons will retain their desired scale and surrounding white space when exported.

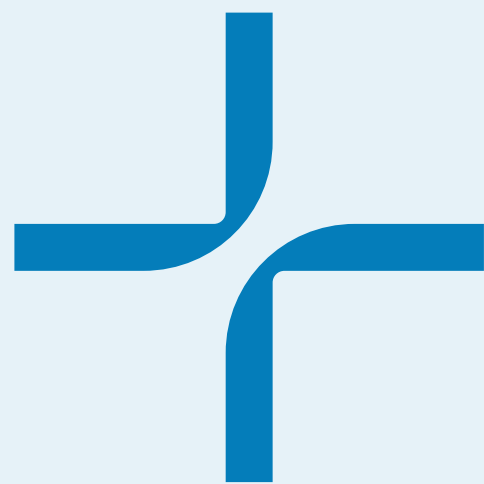
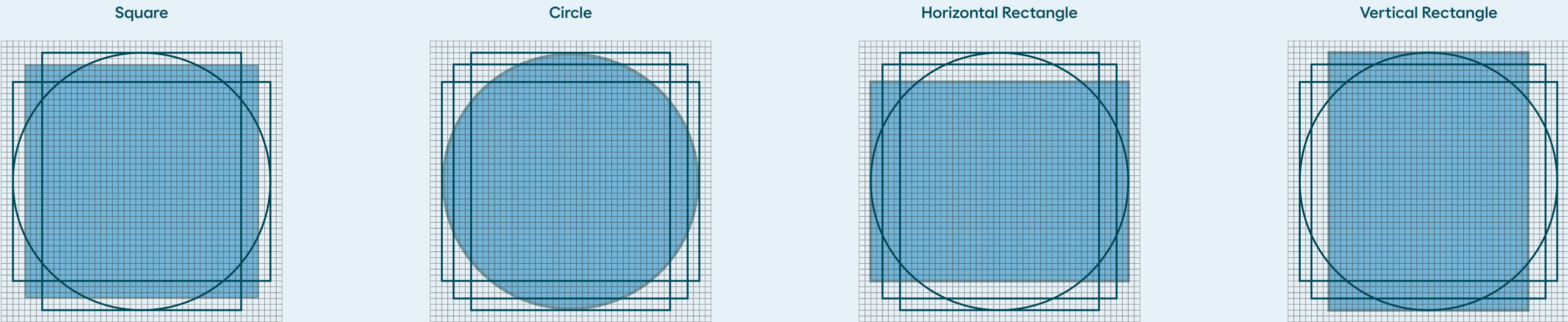


Key shapes

Key shapes give you consistent sizes for basic shapes or proportions across the icon set.

By using key shapes we create a visually stable foundation. It helps establishing relationships between icons that share similar proportions and the objects or ideas they represent.

Usage
Use the key shape (Square, Circle, Horizontal Rectangle & Vertical Rectangle) that best demonstrates the proportion of the metaphor. The chosen shape should reflect the real form of the metaphor.



Icons

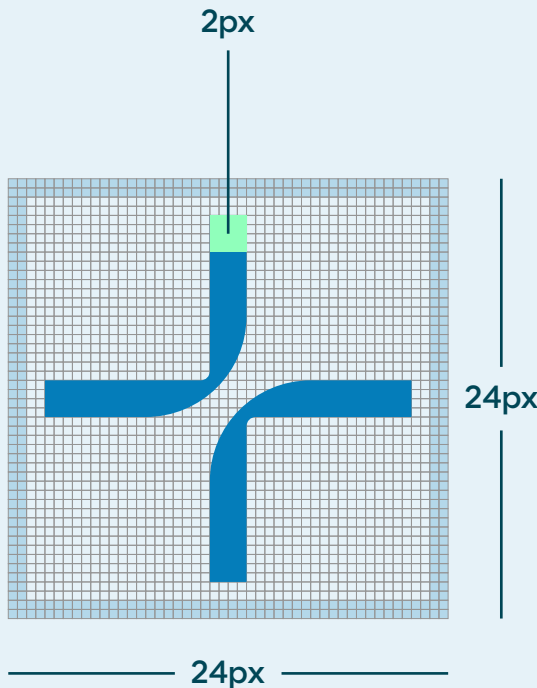
Sizes and line weights

In addition to the standard 24 x 24 px base grid, we have defined an additional larger size for various requirements.

The line thickness varies based on the base grid size.

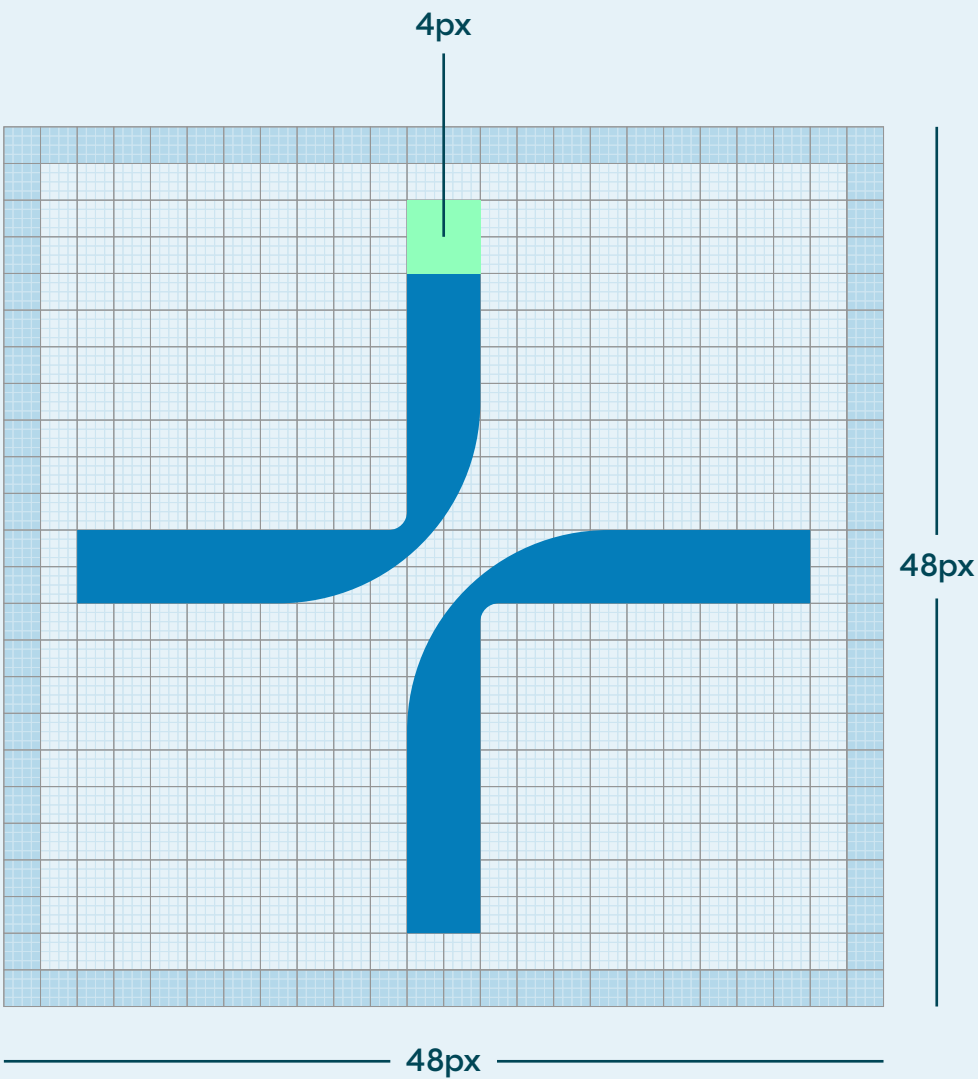
Regular icon

= 24 x 24 px



Large icon

= 48 x 48 px

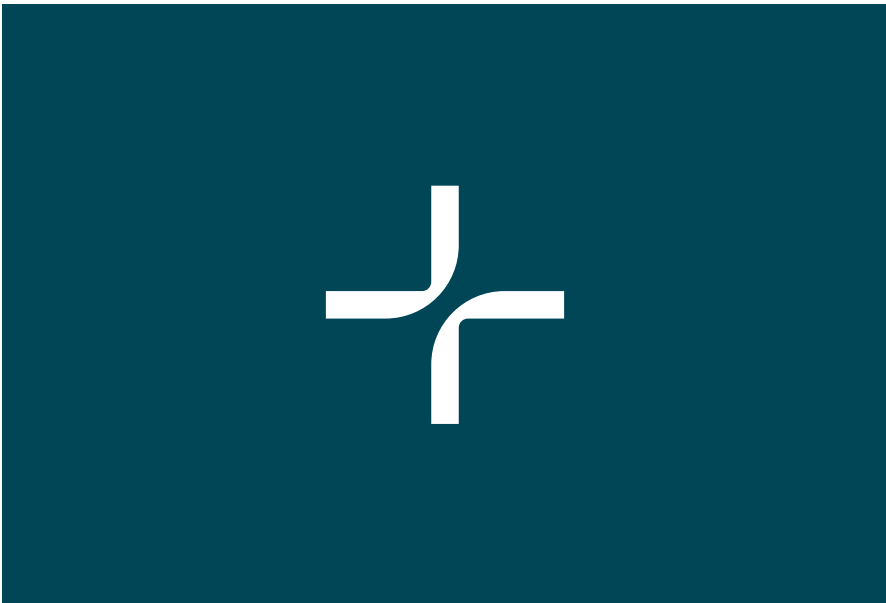
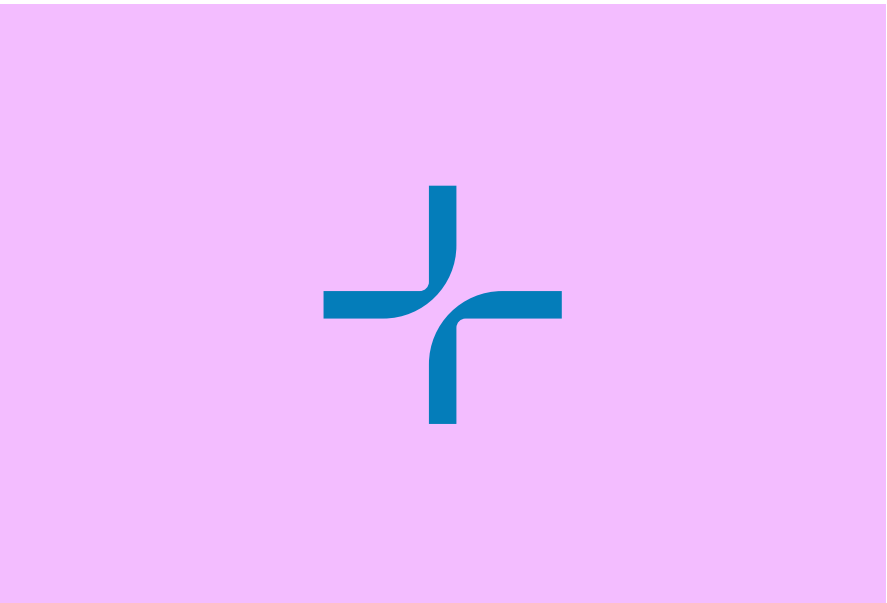
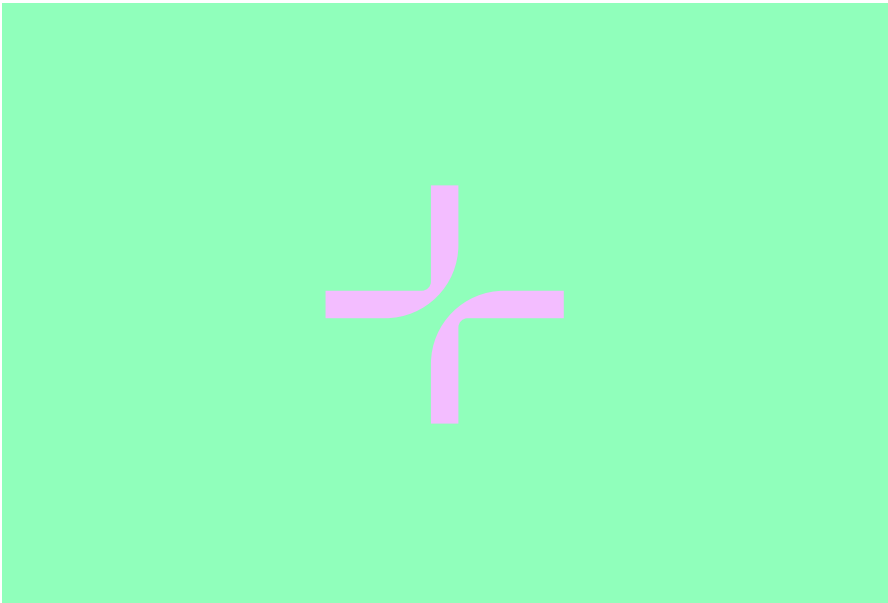
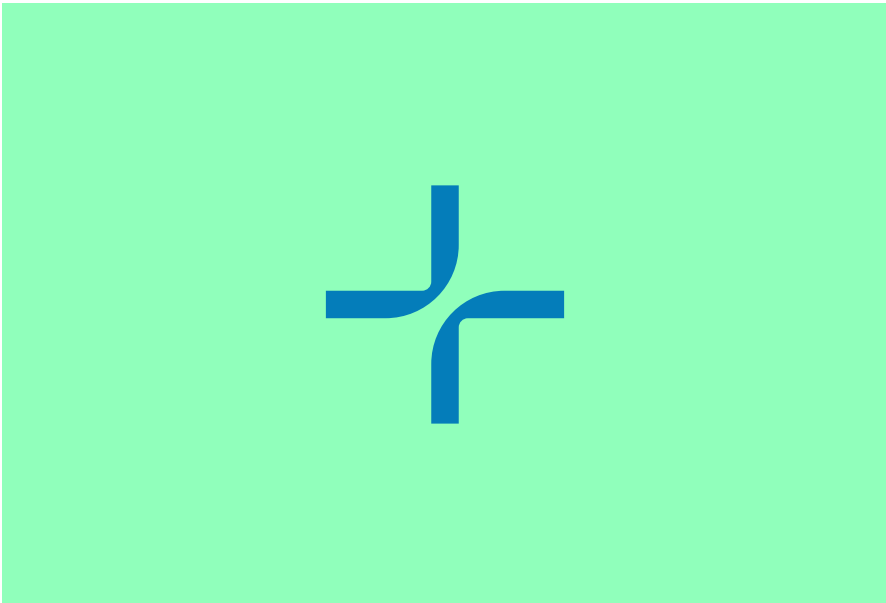
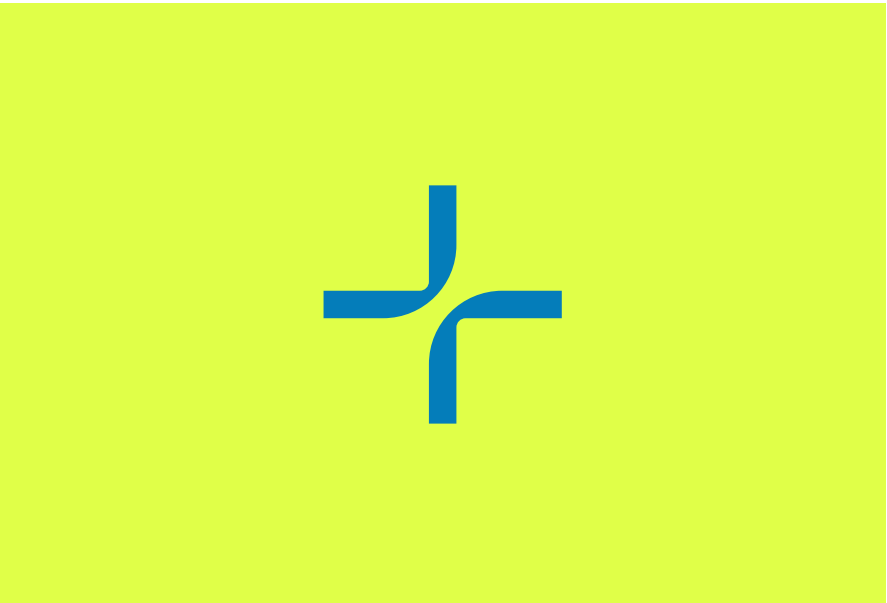


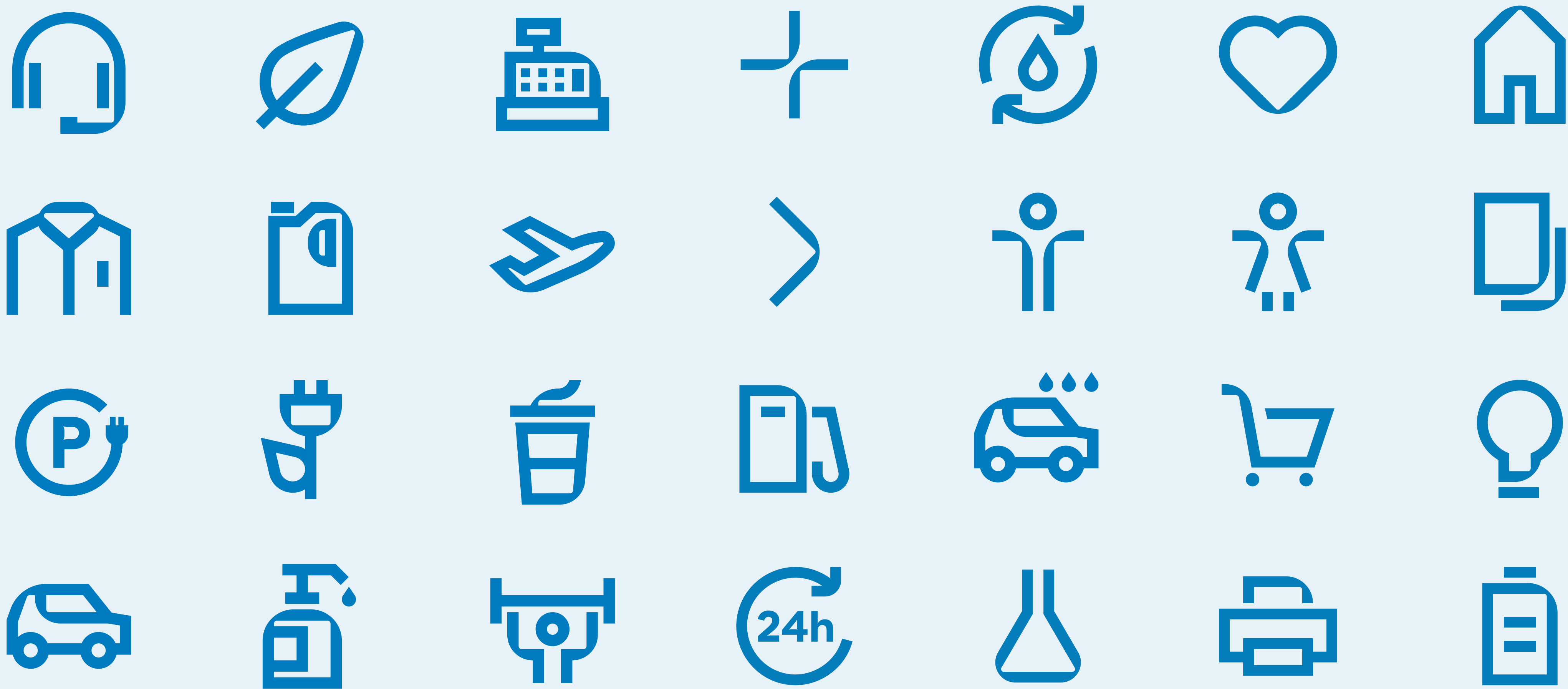
Icons

Colours

The icons can be placed on all the primary brand colours and in all brand colours as shown on this page.

Icons can be used over photography, as long as the icon stands out sufficiently.





2.11 Chart

Chart

Chart

Here are some application examples.

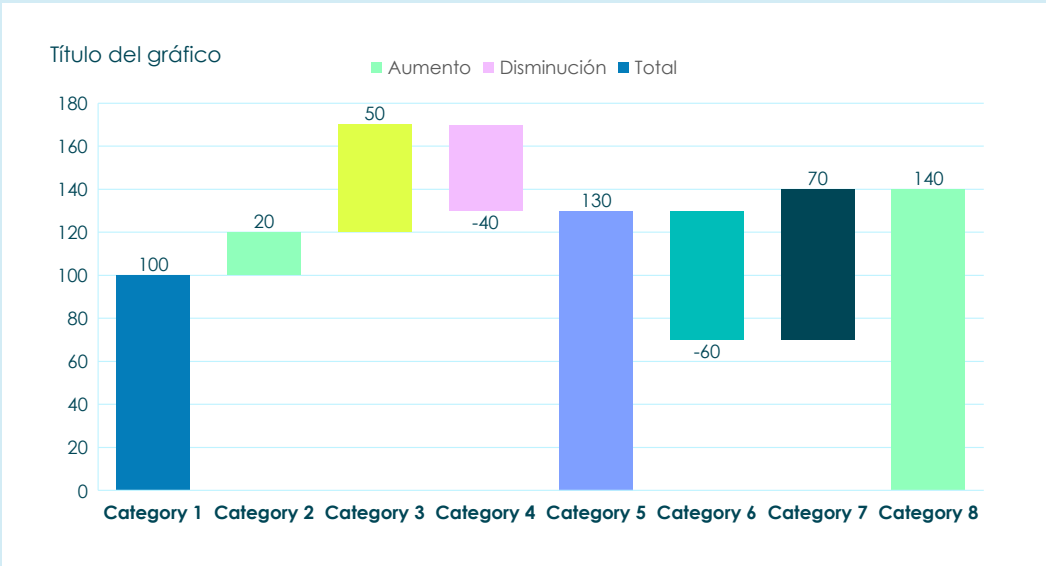
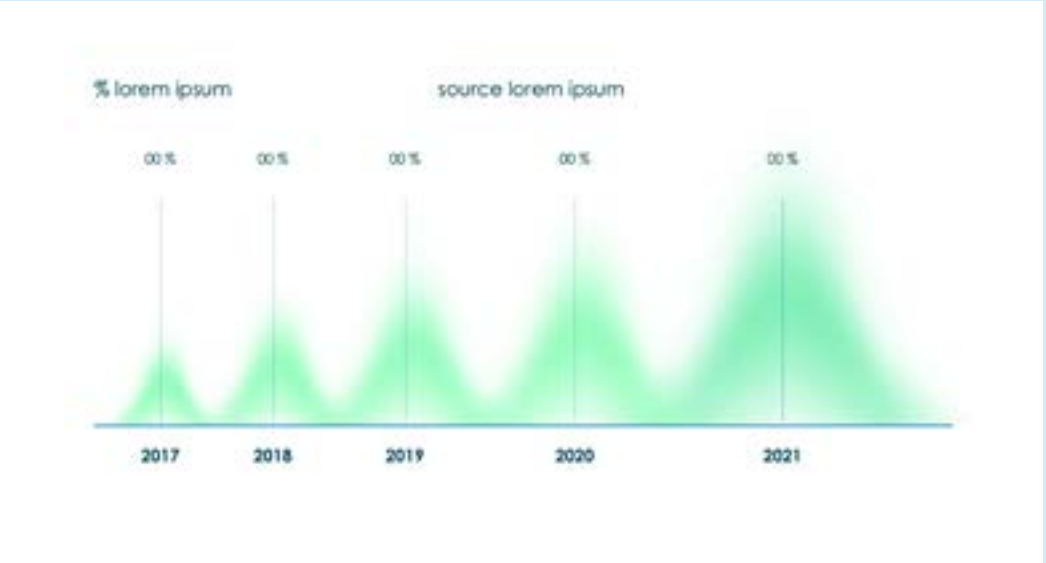
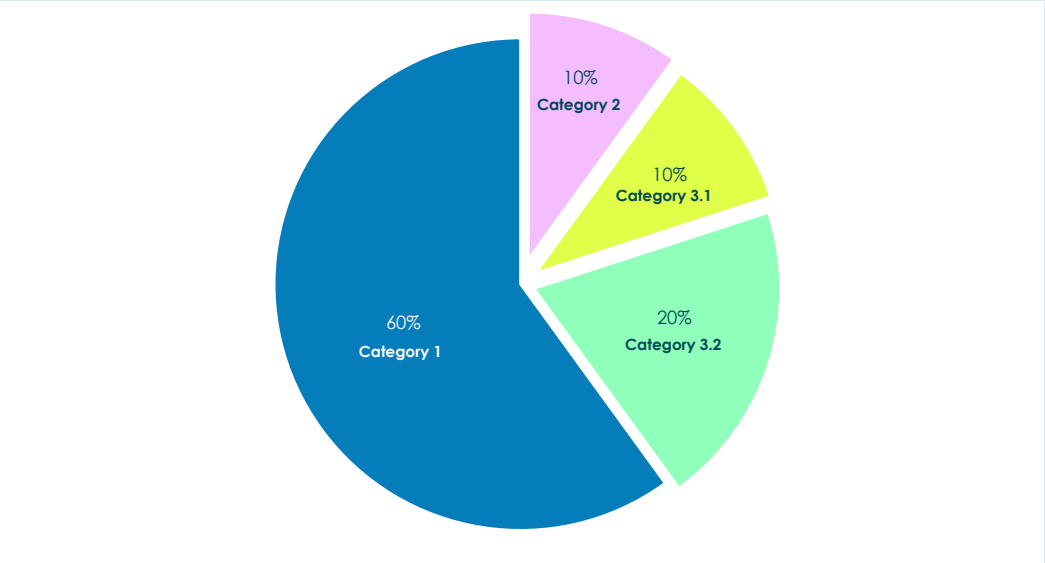
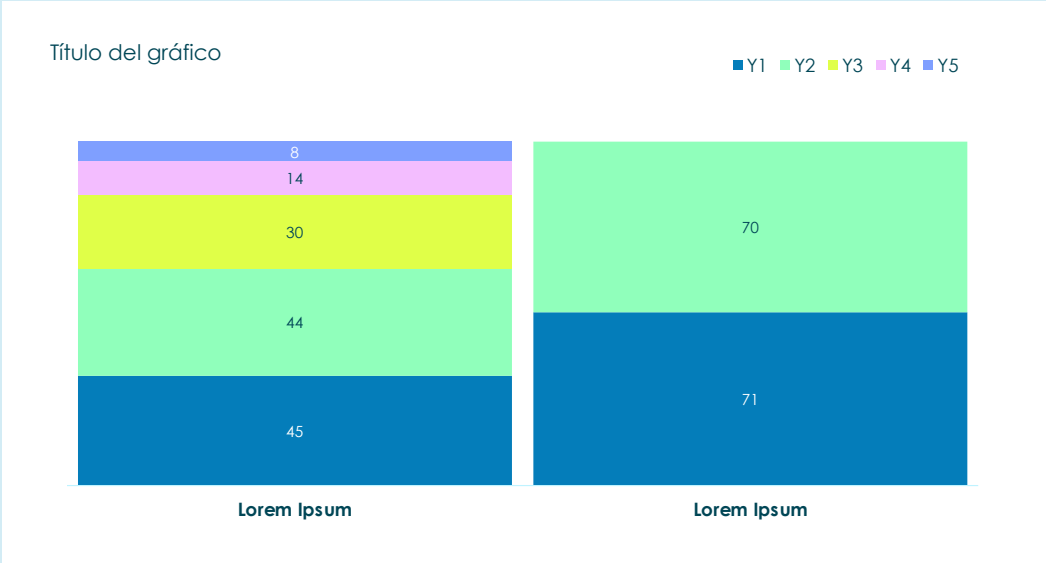
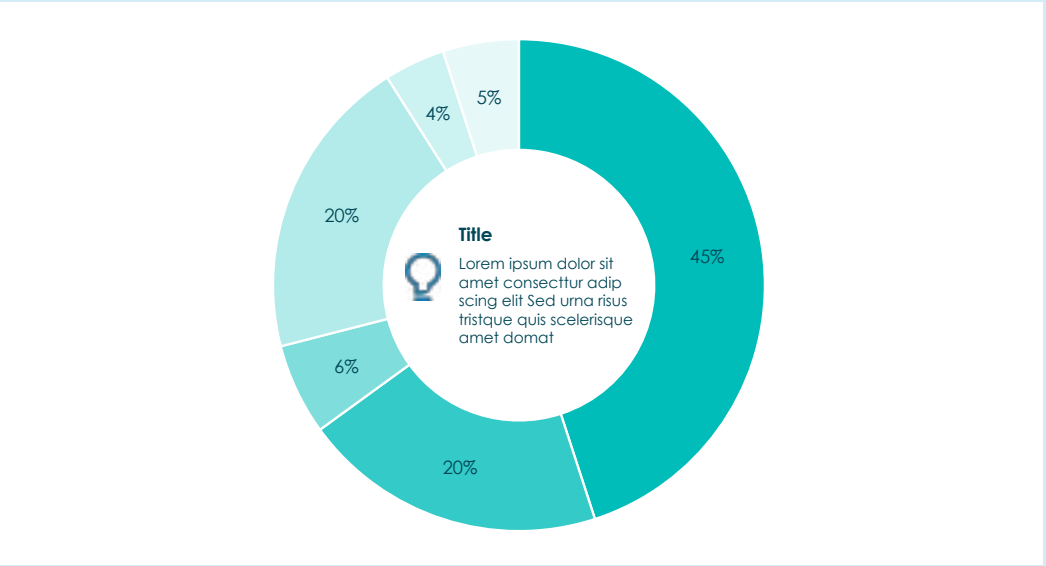
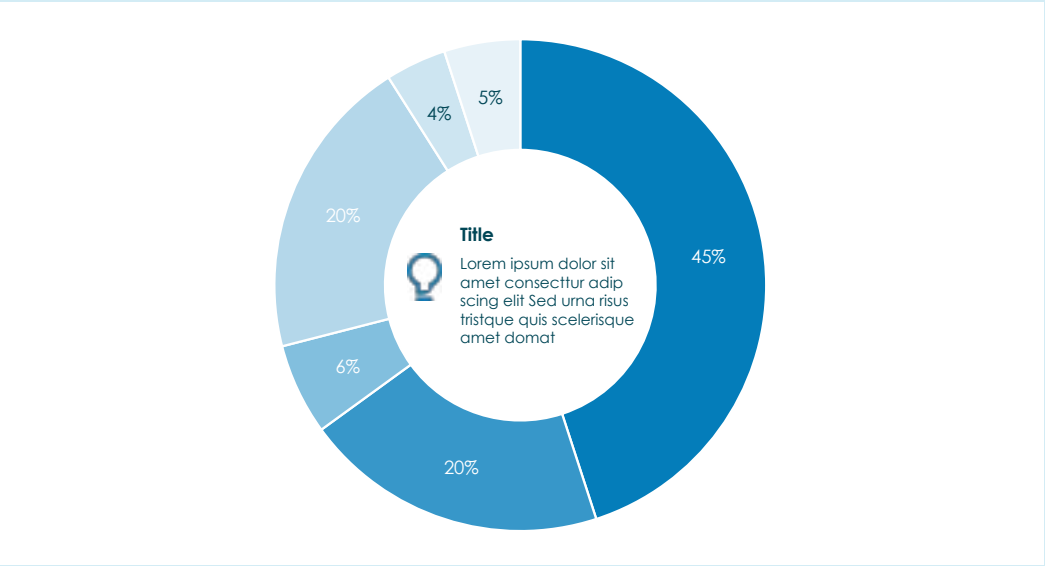
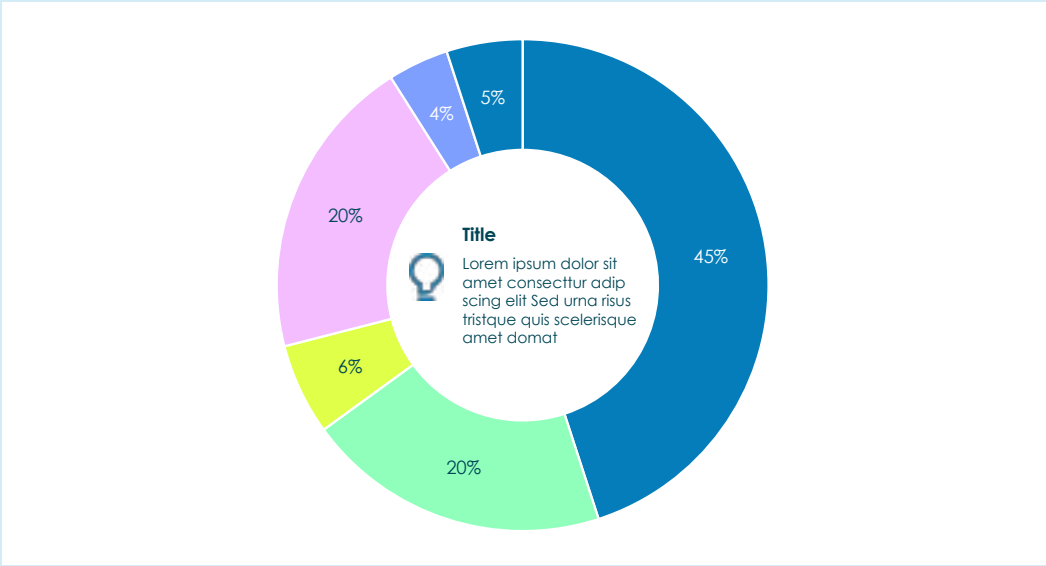
Title			
Information	Lorem	N.º	Lorem
Cras sed arcu eget	Blandi magna	00	XXXX
Donec ac lorem sem			
Pellentesque consequat sem nec arcu Semper			
Suspendisse lorem magna, aliquet sed lorem			
Donec in orci rutrum			

Title	2025	2024	2023
Lorem ipsum Dolor Sit Amet, Consectetuer	00	00	00
Lorem ipsum Dolor Sit Amet, Consectetuer	00	00	00
Lorem ipsum Dolor Sit Amet, Consectetuer	00	00	00
Lorem ipsum Dolor Sit Amet, Consectetuer	00	00	00
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Lorem ipsum Dolor Sit Amet, Consectetuer	00	00	00
Lorem ipsum Dolor Sit Amet, Consectetuer	00	00	00

Title	2025	2024	2023
Lorem ipsum Dolor Sit Amet, Consectetuer	00	00	00
Lorem ipsum Dolor Sit Amet, Consectetuer	00	00	00
Lorem ipsum Dolor Sit Amet, Consectetuer	00	00	00
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Lorem ipsum Dolor Sit Amet, Consectetuer	00	00	00
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Title	2025	2024	2023
Lorem ipsum Dolor Sit Amet, Consectetuer	00	00	00
Lorem ipsum Dolor Sit Amet, Consectetuer	00	00	00
Lorem ipsum Dolor Sit Amet, Consectetuer	00	00	00
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Lorem ipsum Dolor Sit Amet, Consectetuer	00	00	00
Lorem ipsum Dolor Sit Amet, Consectetuer	00	00	00
Lorem ipsum Dolor Sit Amet, Consectetuer	00	00	00

Here are some application examples.



2.12 Grid system

The Grid system provides a structured arrangement for elements and helps to organise information hierarchically.

The following layouts serve as a guide to coordinate key assets and the grid system consistently, showing the possible adaptations.

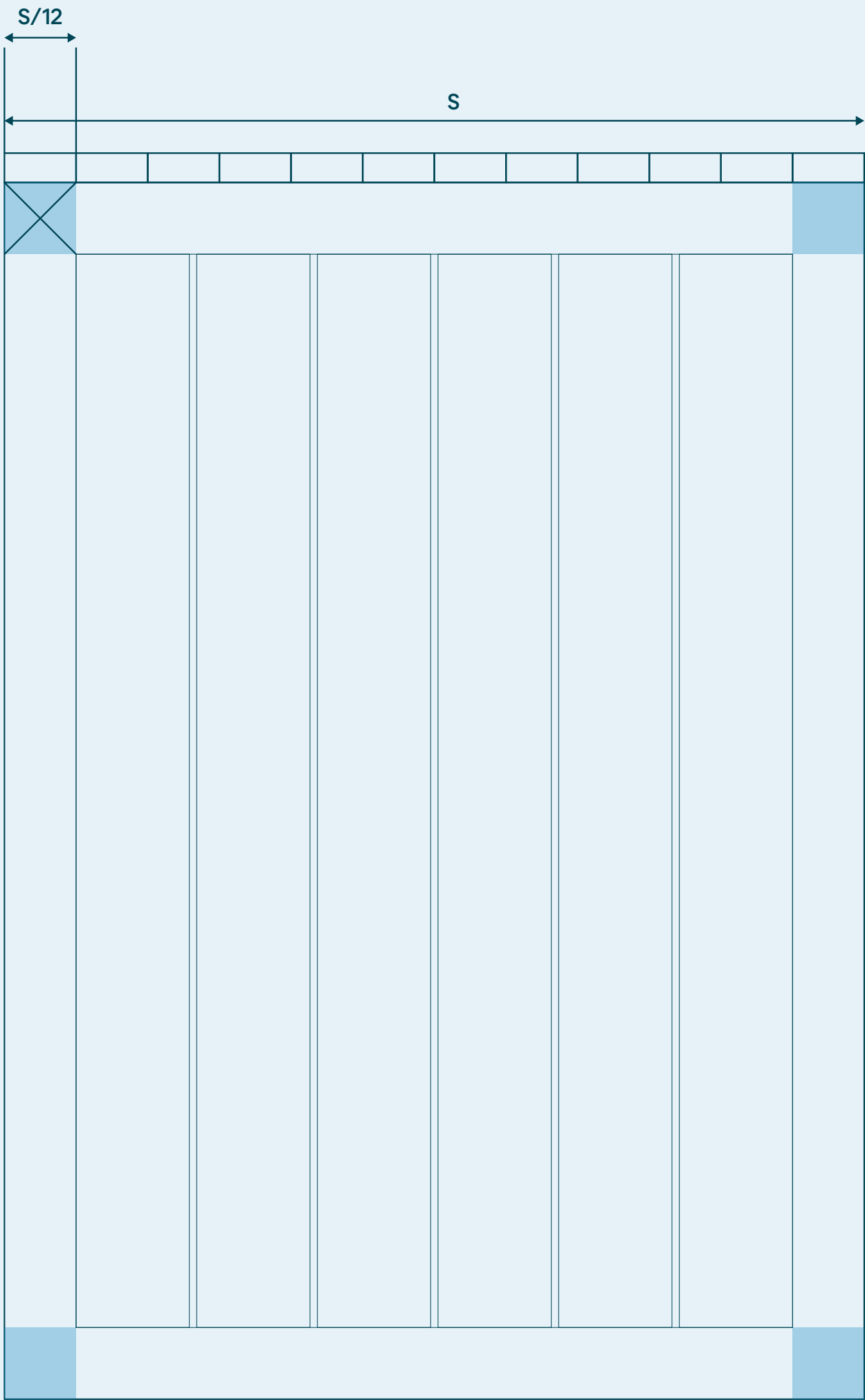
Margins & columns

To determine the margins we divide the short side of the canvas in 12 parts as shown in the page.

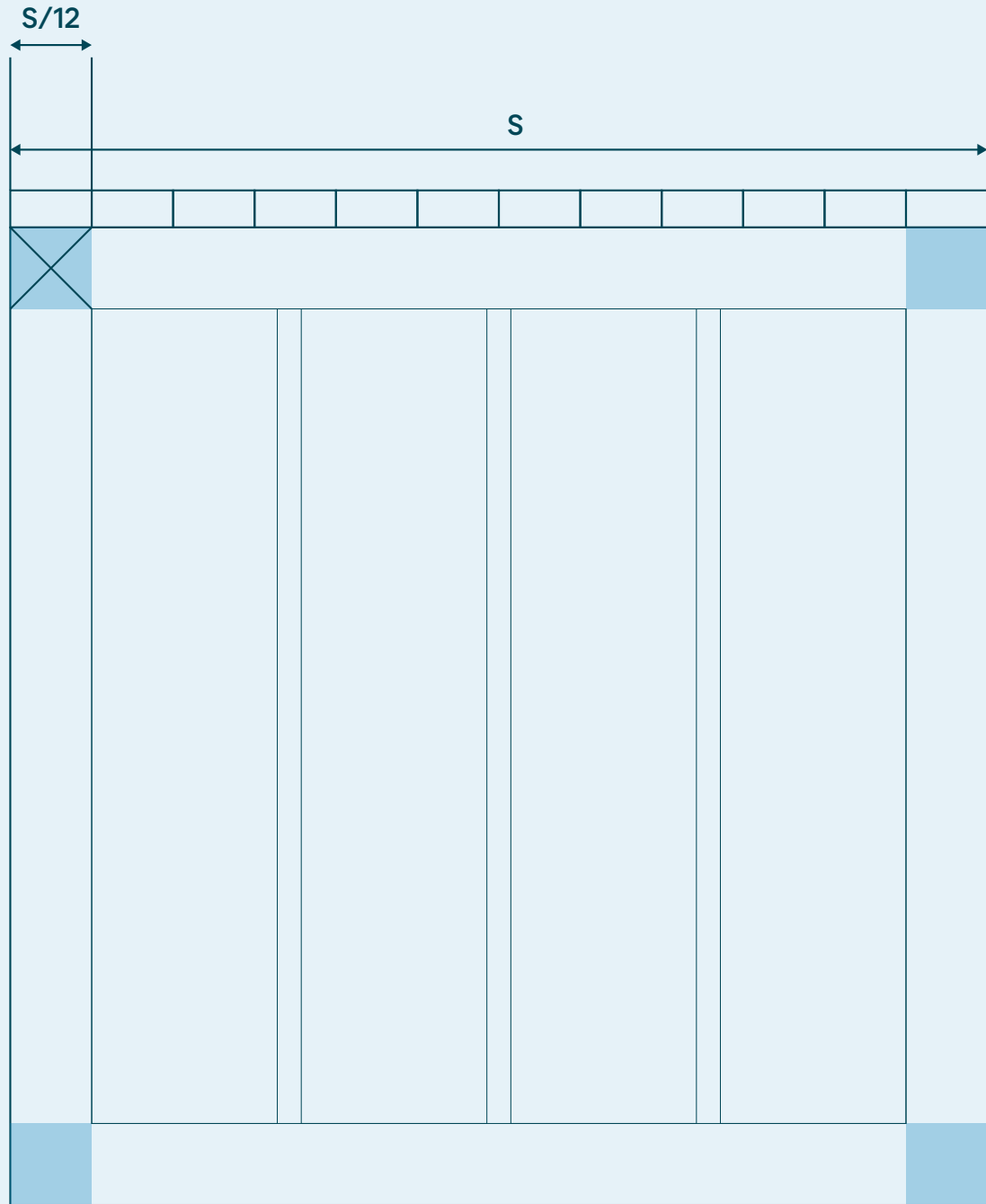
The internal division can be made of 6 columns, 4 columns or 12 columns depending on the format and the context of application.

Column gutter is the space between columns. For standard A4 documents, 4mm gutters are optimal. For digital layouts, such as presentation documents or social media publications, slightly larger gutters will be needed to ensure a comfortable reading experience.

Vertical



Square



Horizontal

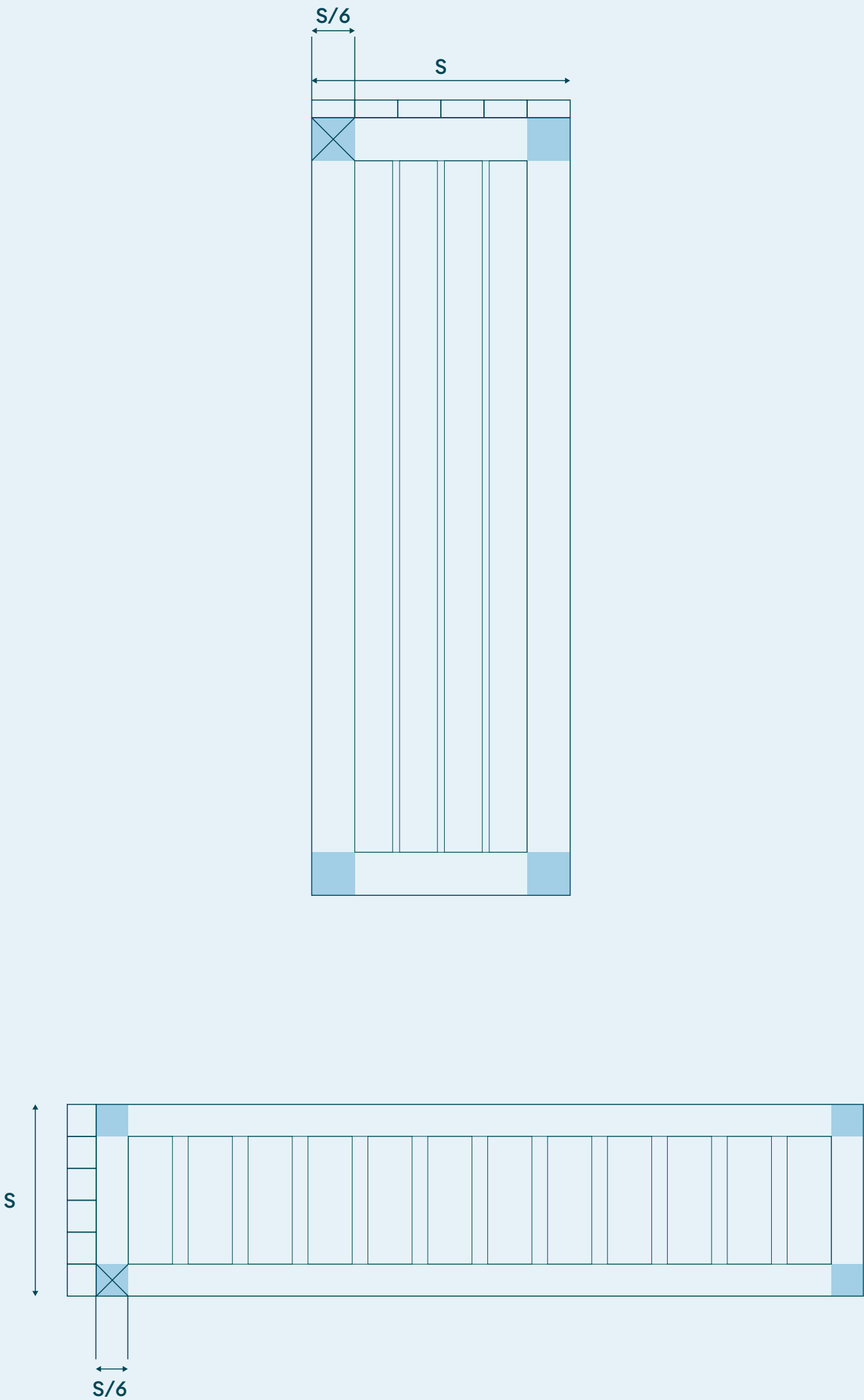


Margins & columns

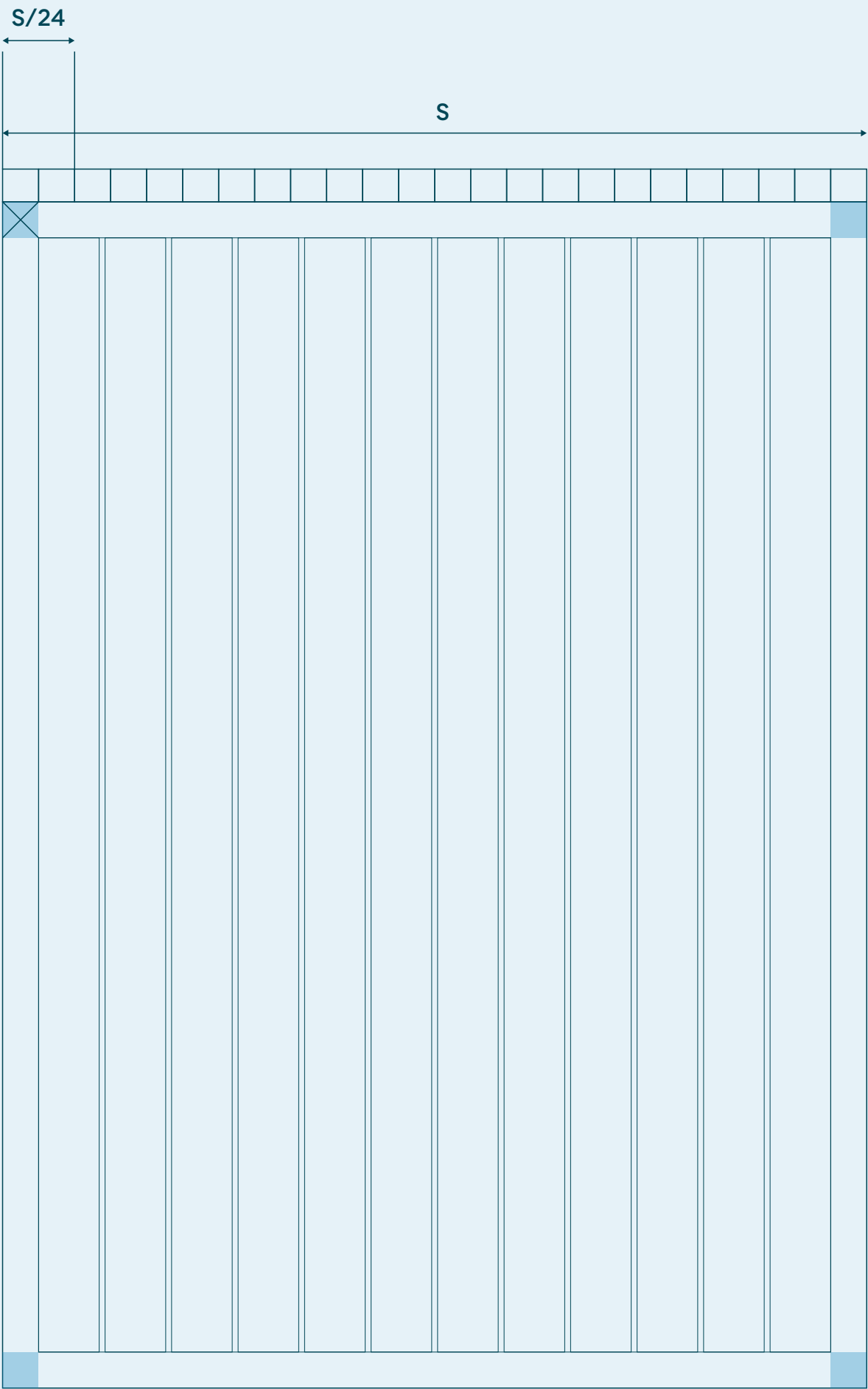
For extremely wide or tall formats we can divide the small side of the canvas in 6 parts instead of 12 to determinate the margins.

For large printing formats we can divide the small side of the canvas in 24 part instead of 12 to determinate the margins.

Extreme formats



Printing



To ensure our logo maintains its integrity and impact across various applications, we have established a set of rules for resizing the logo within layout grids.

Size Variations and Applications

- **Minimum Size:** The logo should occupy at least one column in the grid.
- **Maximum Size:** The logo can occupy up to the total number of columns in the grid.

Factors Influencing Logo Size

- **Application Size:** Adjust the logo size based on the overall dimensions of the application. Larger applications may accommodate larger logo sizes.
- **Viewing Distance:** Consider the distance from which the logo will be viewed. For longer viewing distances, a larger logo may be necessary for better visibility.
- **Context of Communication:** Evaluate the context and purpose of the communication. Different contexts may require different visual hierarchies.
- **Visual Balance:** Maintain a balanced and harmonious layout. The logo size should complement other design elements without overwhelming them.

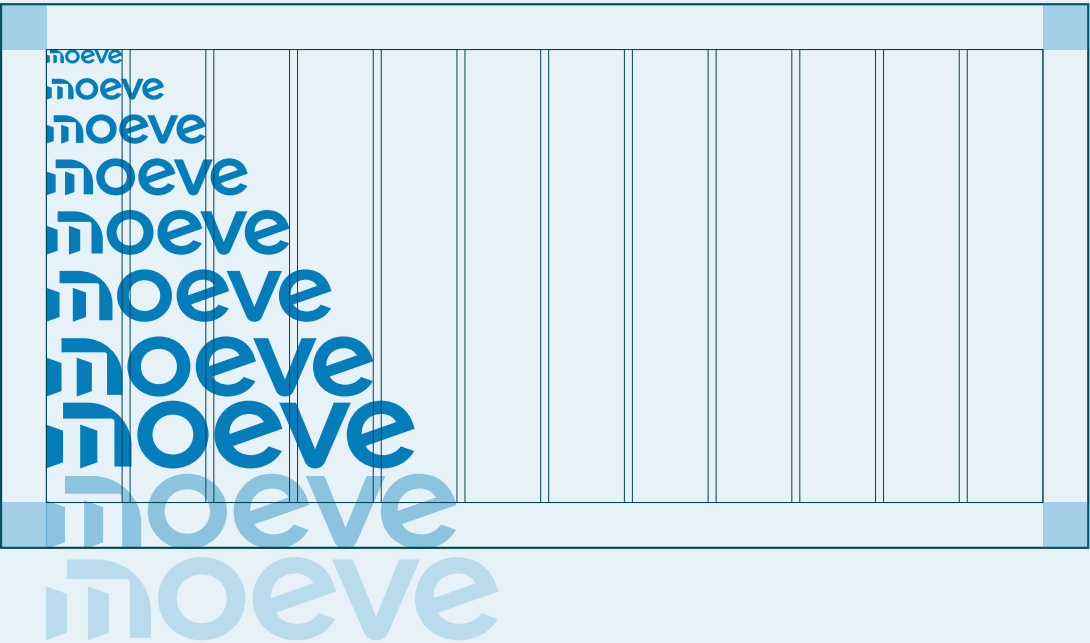
Vertical



Square



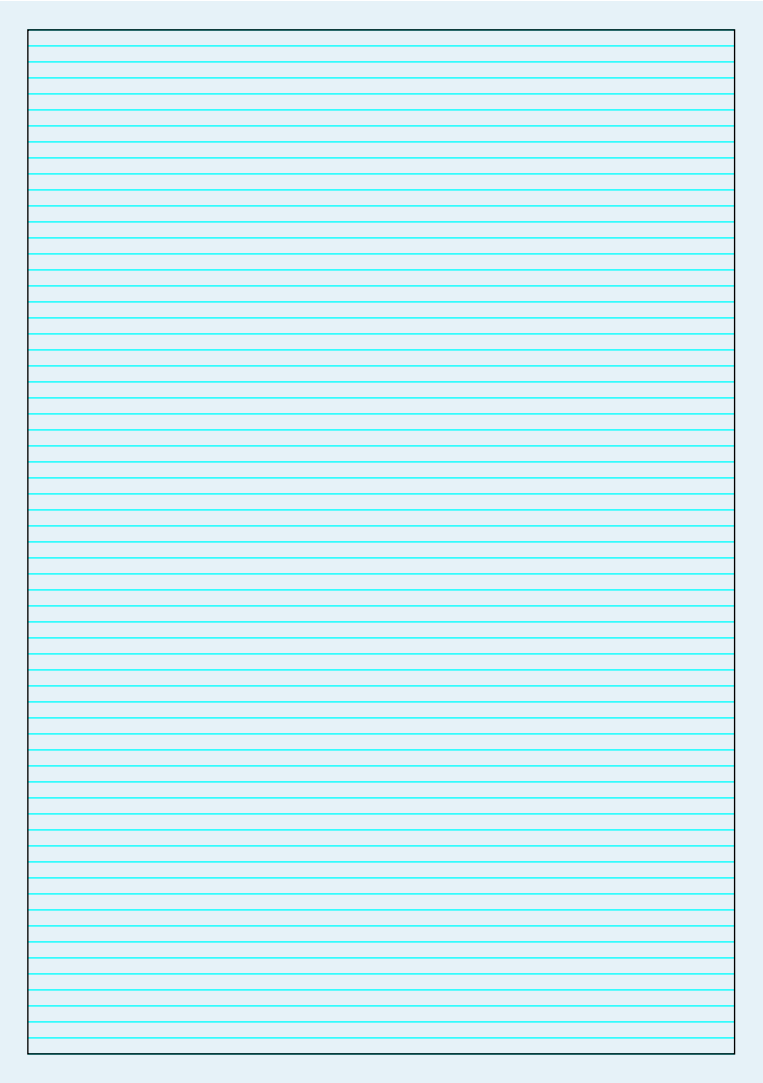
Horizontal



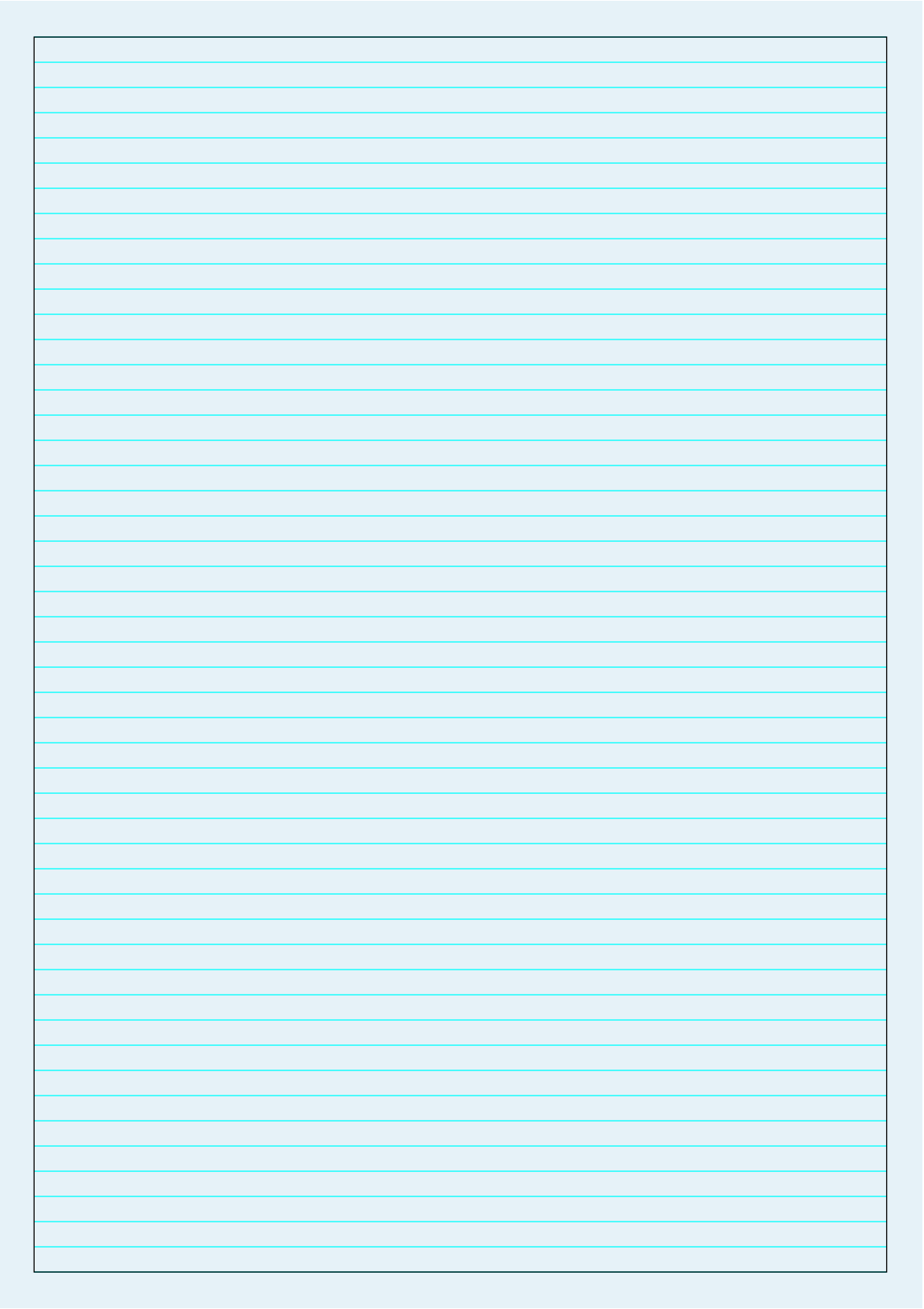
Baseline

The baselines used throughout the communication are 3 pt.

This size provides the flexibility to incorporate various typographic bodies and offers greater adaptability. Using a baseline of multiples of 3 pt. is permitted to facilitate layout adjustments when necessary.



3 pt.



6 pt.



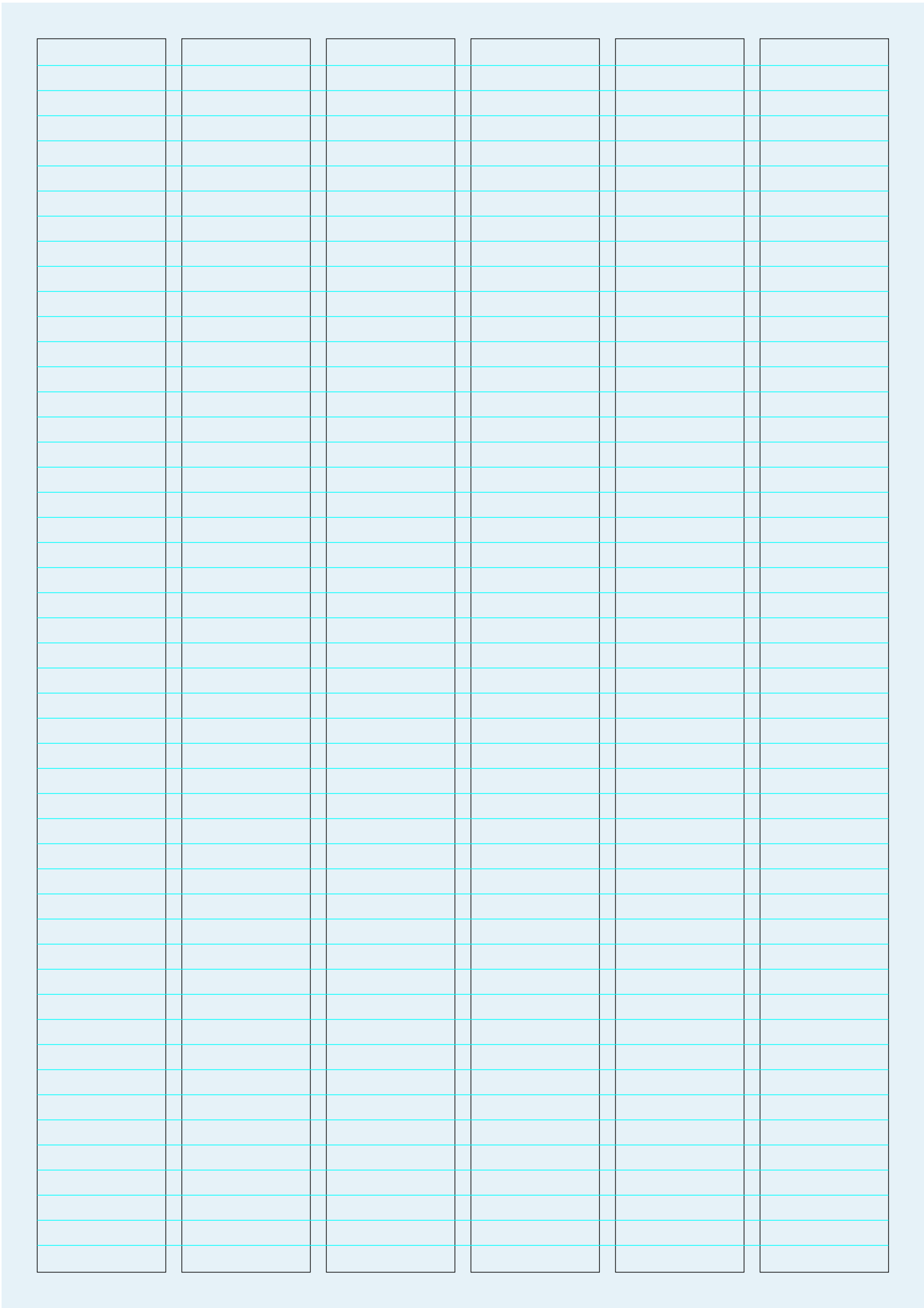
9 pt.

Grid system

Structure

The page shows a layout for a standard A4 format with a 6-columns structure.

The number of columns can be adjusted to accommodate different formats and pagination needs. We recommend using an even number of the columns.



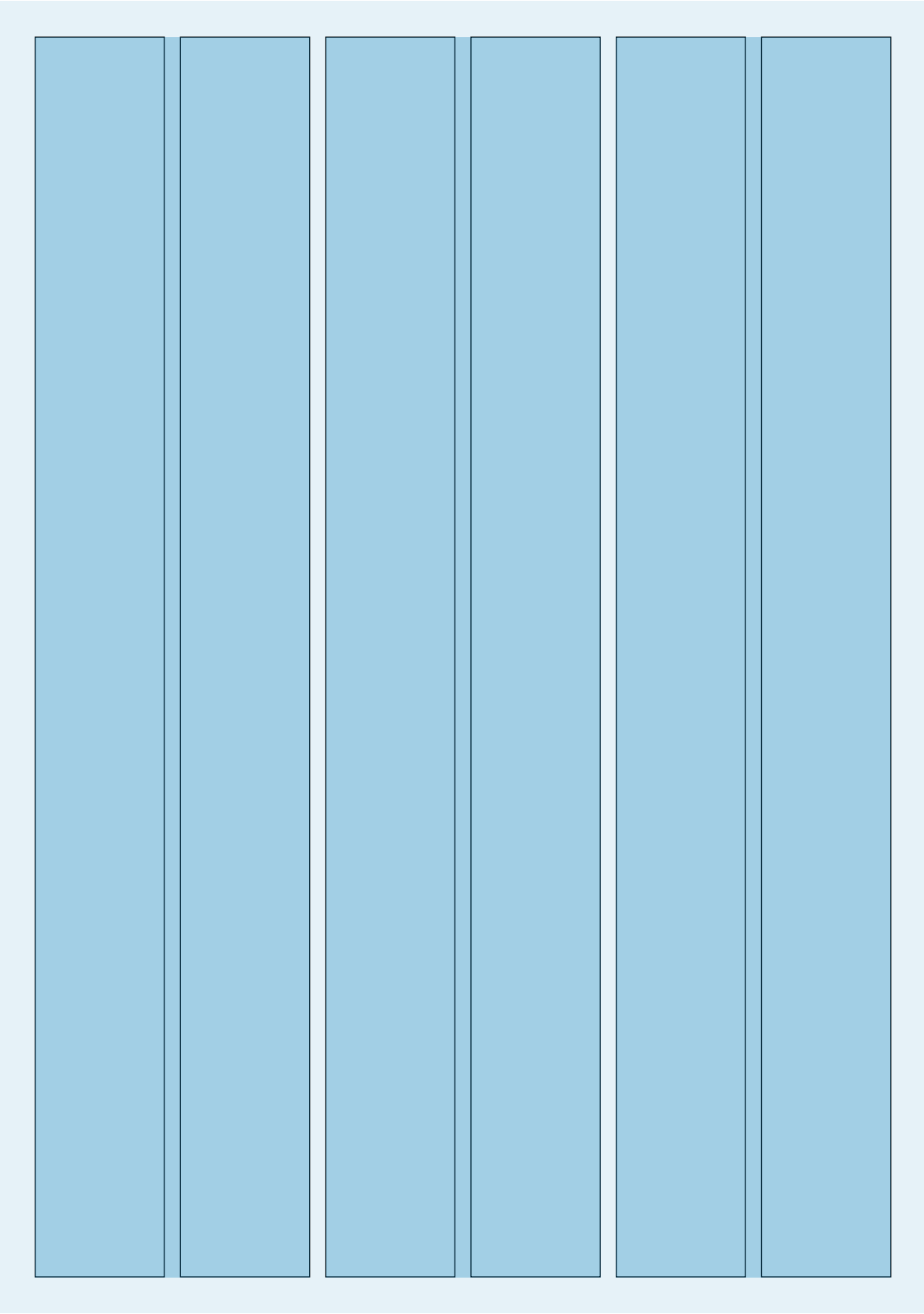
A4 Format – 6 columns

Grid system

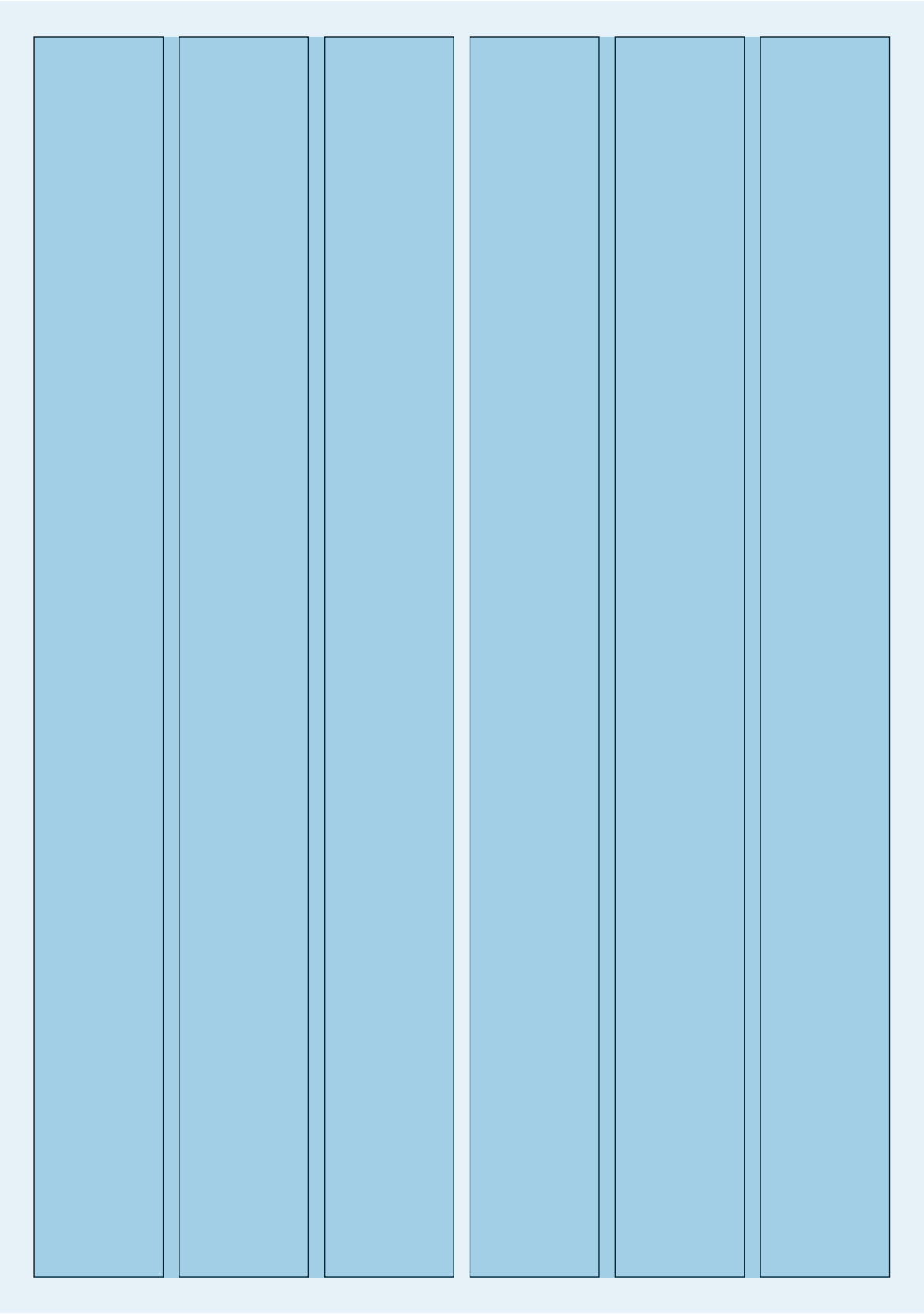
Layout - schematic

A 6-column structure provides a good degree of flexibility in layouts. The page can be divided into 2 or 3-column layouts, or help create asymmetric layouts.

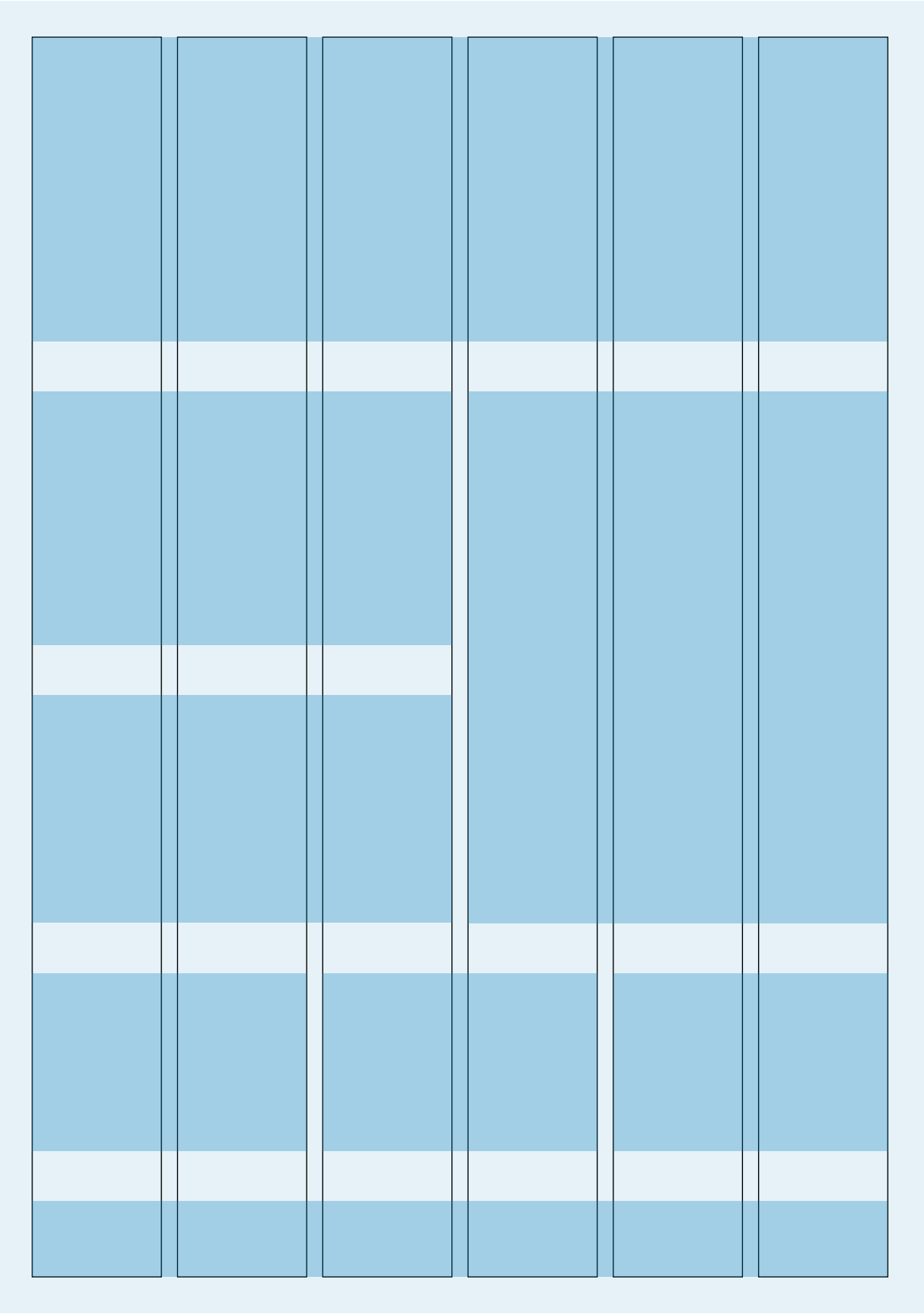
The different combinations guarantee the dynamism of all printed materials and other solutions according to the needs of content and layout.



3 columns



2 columns



Mixed

2.13 Design principles

Design principles establish the foundation for our visual identity, ensuring a cohesive and harmonious presentation of our brand.

In this chapter, we present the key assets of our visual identity and highlight common mistakes to avoid, ensuring consistent and appropriate usage.

Design principles

Key assets

This page summarizes all the key assets that define our visual identity.

The following pages provide examples of proper application and highlight common mistakes to avoid, ensuring the correct use and combination of all elements.

Colours



Open Door



Typography

Moeve Sans Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

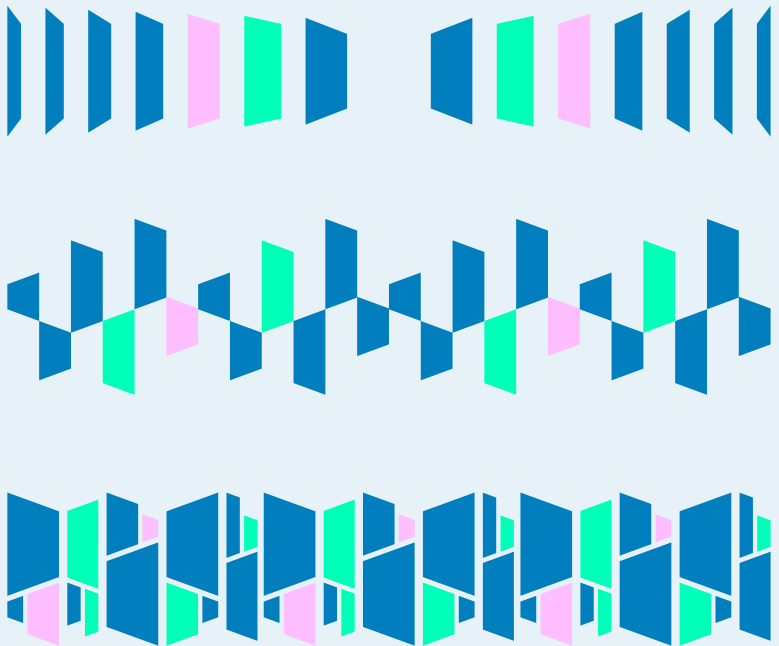
Moeve Sans Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

Moeve Sans Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

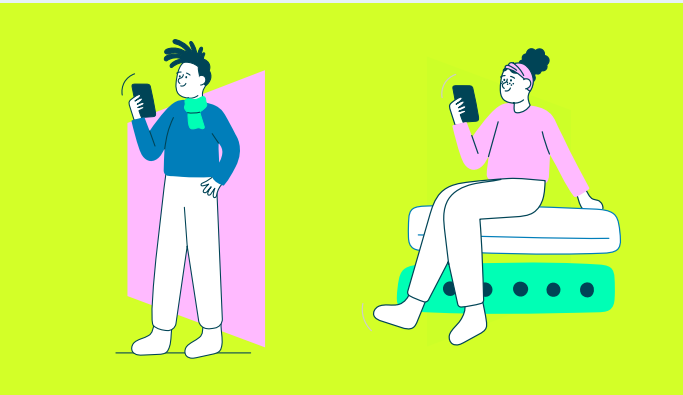
Patterns



Hope Moment



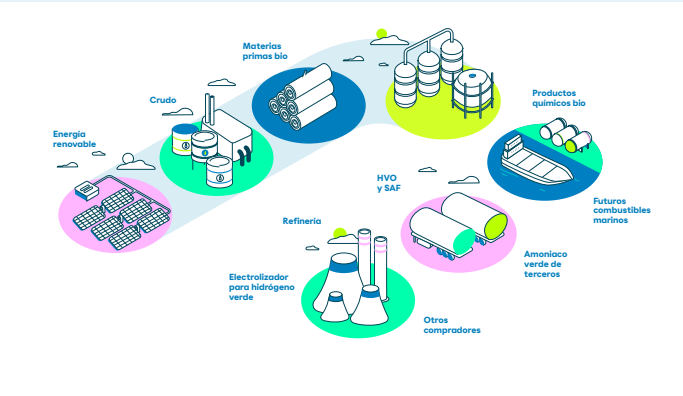
Illustrations



Hope Treatments



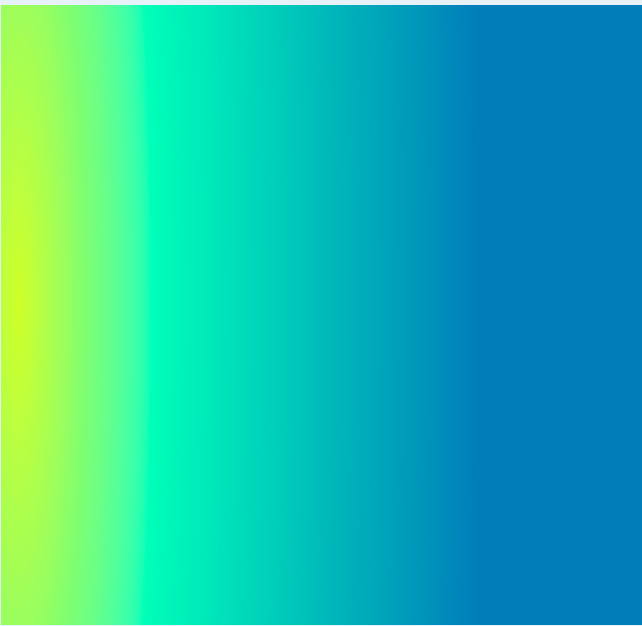
Infographics



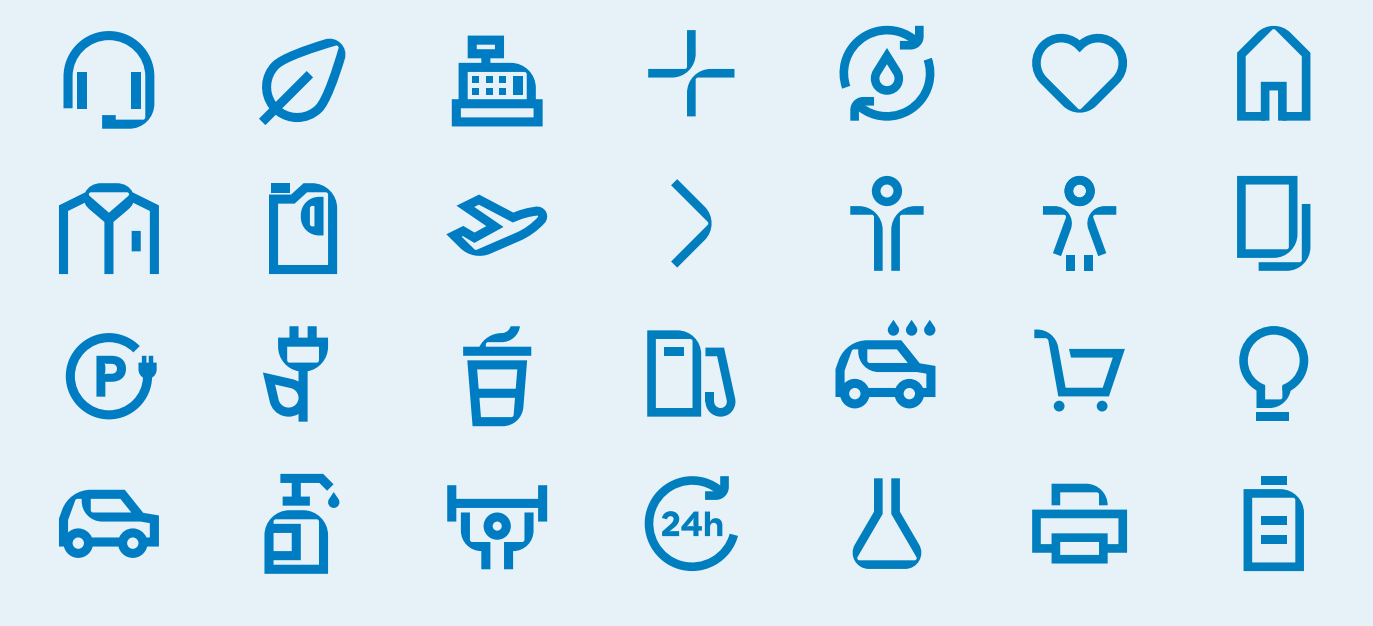
Photography



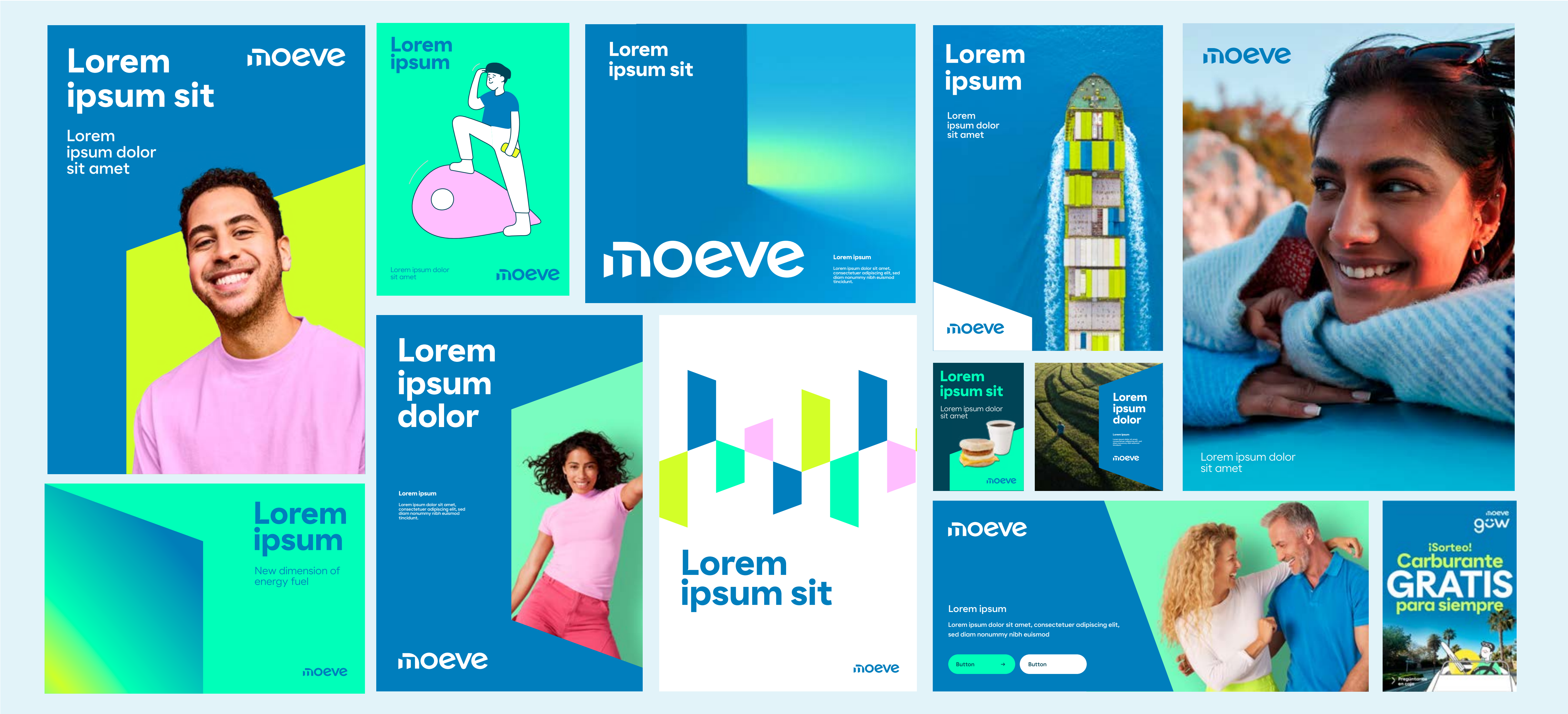
Gradients



Icons



Do's

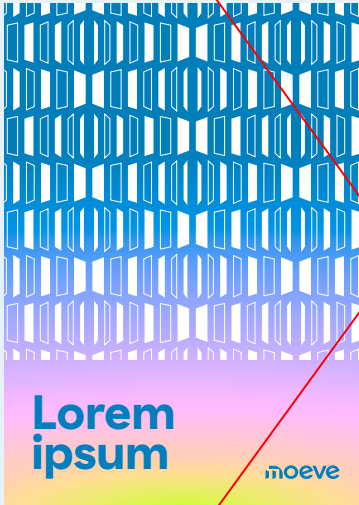
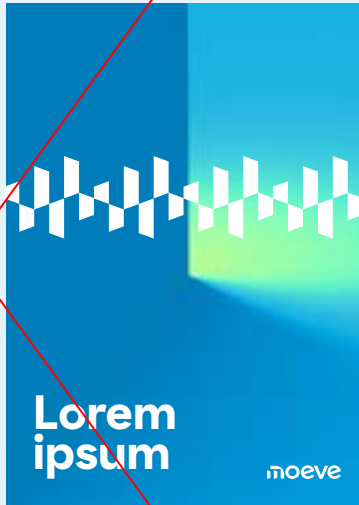



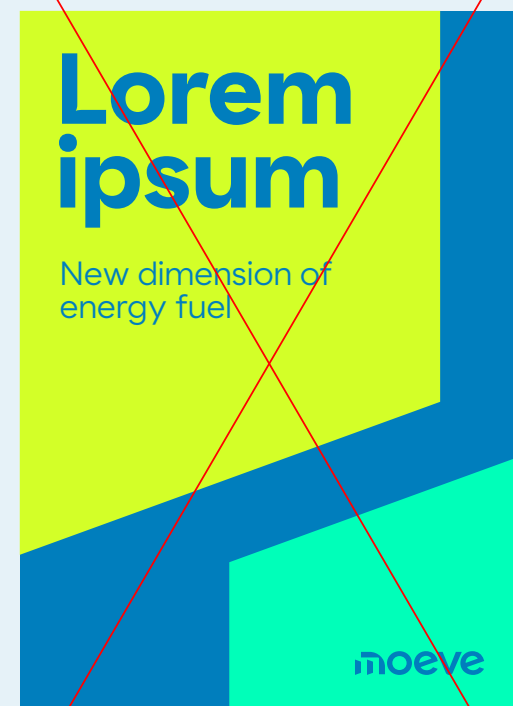
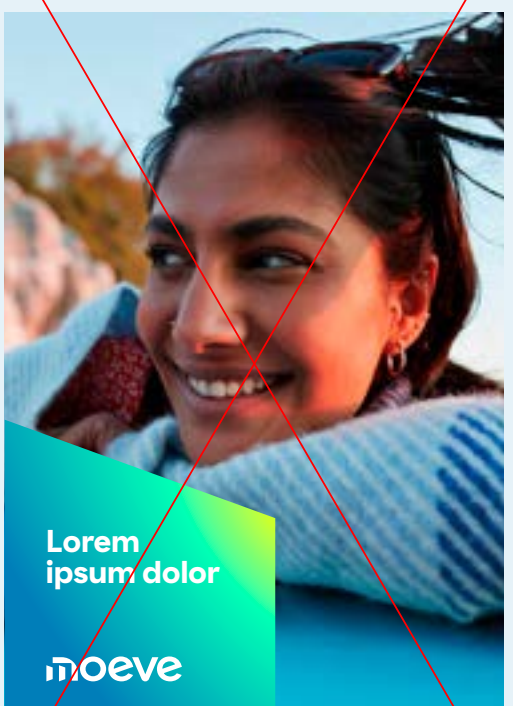
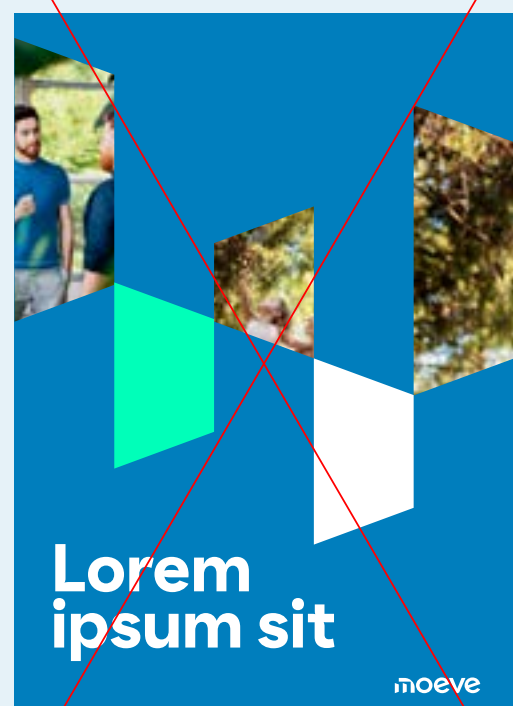



Design principles

Don'ts

Maintaining a consistent visual identity is crucial.

Below are some examples of improper usage of brand assets to avoid.

 <p>Do not use patterns with gradients or hope moment</p>	 <p>Do not use gradients with hope moment</p>	 <p>Do not use hope moment inside doors</p>	 <p>Do not use patterns and photography</p>	
 <p>Do not use multiple gradients</p>	 <p>Do not use multiple doors layouts</p>	 <p>Do not use gradients and photography</p>	 <p>Do not use patterns with clipping masks</p>	 <p>Do not rotate the hope moment</p>

03.

Verbal identity

3.1 Personality

Personality conveys our inner nature.

It shapes every message from Moeve into a distinctively Moeve expression.

Our personality: how do we talk?

How do we approach content?

- We highlight our positive impact on the world and people.
- We focus on what is good for the world and people.

What ideas do we highlight?

- We stand on facts, not empty words.
- Only together can we transform the world.

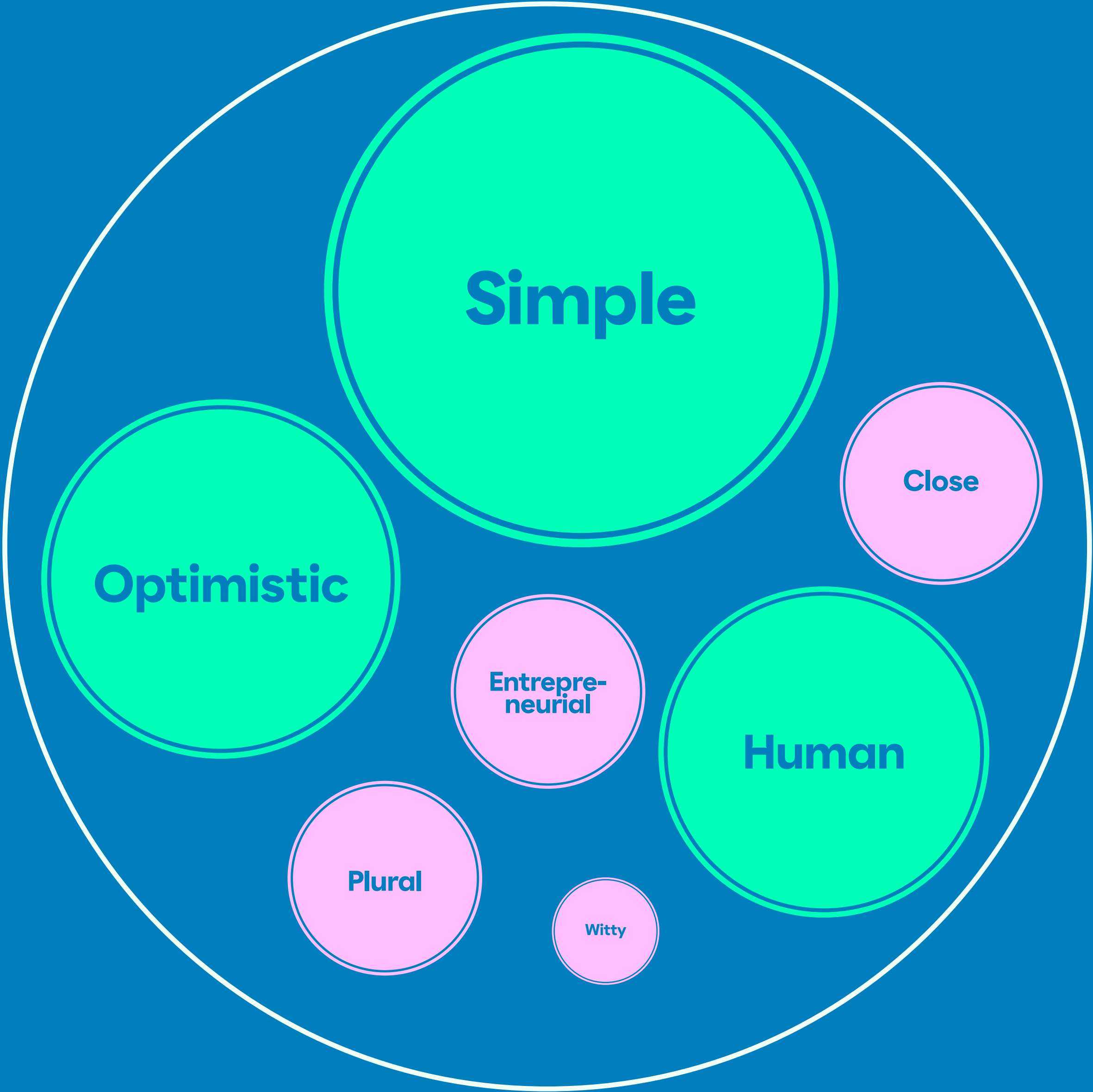
What is our perspective on things?

- Our outlook is optimistic, we have confidence in the future we are building.
- We strive to do more and improve every day.
- We are committed.
- We pursue our cause because our purpose is as grand as our actions.

What are our words like?

- Human.
- Positive.
- Clear above all.
- No advertising style or forced wordplay.
- They are simple.
- Fresh and sparkling, without exaggeration.

Our equalised personality



3.2 Tone of voice

By standardising the tone of voice across all types of text, we ensure that the content aligns with our brand image, thereby creating a strong brand experience.

Tone of voice descriptors



Tone varies depending on the context.



We adjust it based on who we're speaking to, where we're speaking, and our purpose for speaking.



Generally, we can modulate all communication using five major tone descriptors.



Our tone of voice provides a great opportunity for us to stand out.

3.3 Tone of voice in channels

We can discuss the same topic but adjust the tone according to our four different communication channels.

Four channels



External Comms



Internal Comms



Social Media



Customer Comms

External Comms

Write like this

We propose a human and optimistic vision based on objectivity.

Identifying the value that this information brings to audiences.

Focusing on people.

Not like this

Moving to the two extremes.

That is, avoiding being too formal, provocative or over-enthusiastic.

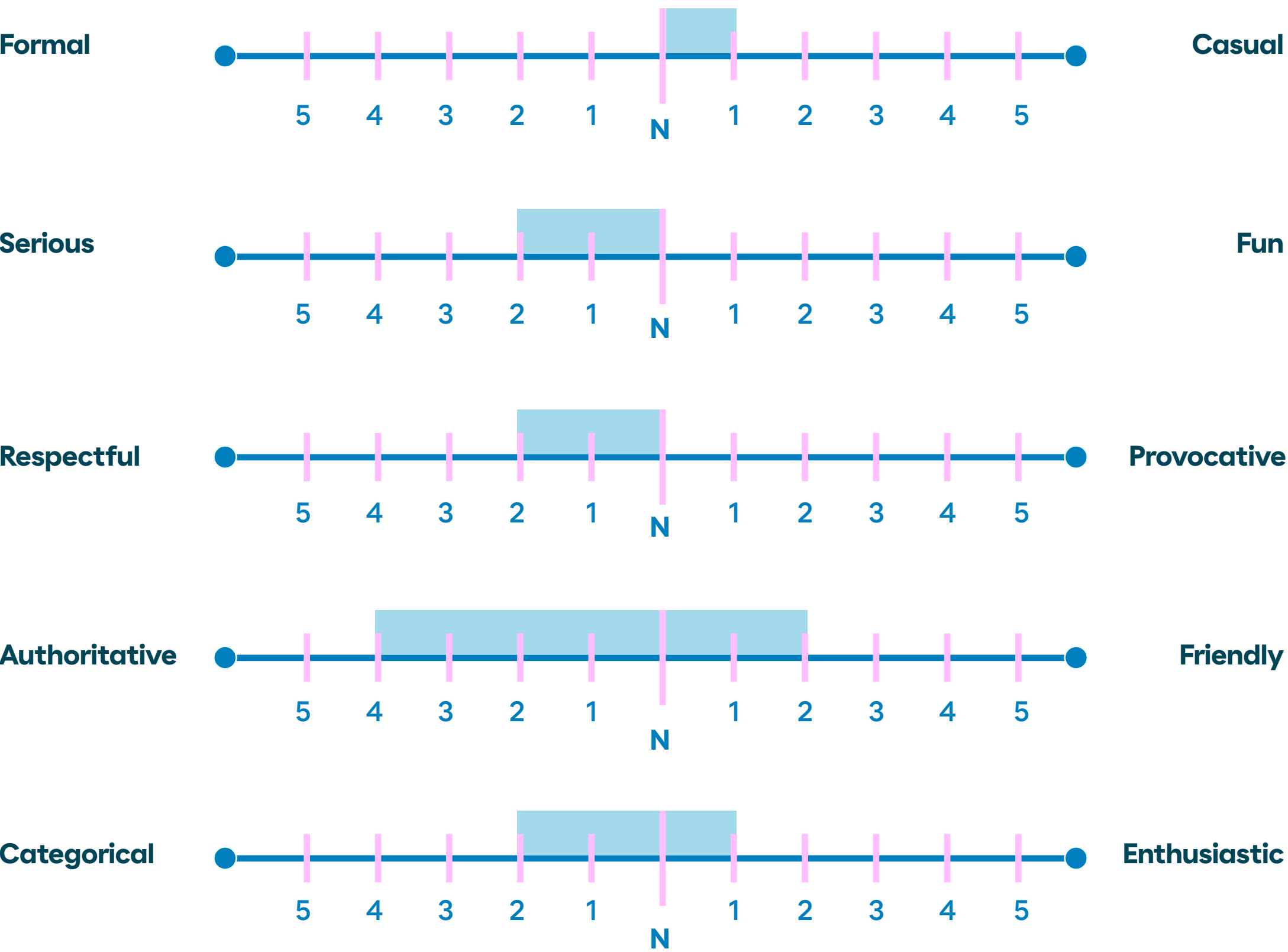
Why?

The objective of this type of communication is to present facts, data, actions and motives.

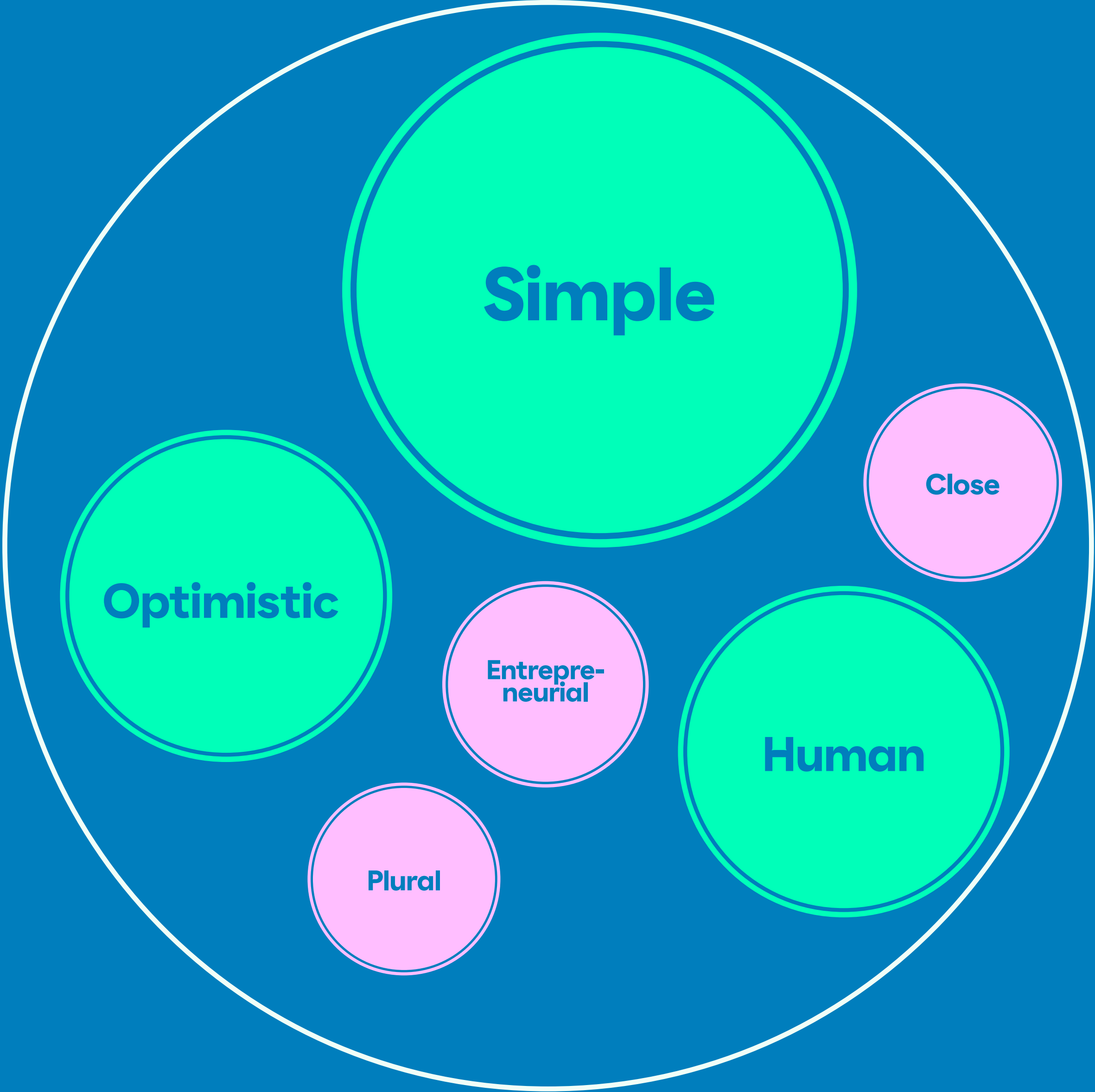
Any distraction caused by tone can distort our audiences’ perception.

To align with our personality, we prioritize information based on its positive impact on the world and people.

Recommended tone for the channel



External Comms - Equalised



External Comms

What you should do

01

Clarity and precision

Communicate information clearly and concisely, avoiding jargon and highly technical language.

02

Headlines focused on human benefits

Summarize the story’s content by focusing on its positive impact on the world and people, not the company.

03

Be based on facts and evidence

We convey progress and innovation with factual information, not assumptions.

04

Apply tone of voice

Follow the tone of voice equaliser.

What you should NOT do

01

Do not use metaphors

We seek efficiency in communication, presenting information objectively without using stylistic devices to embellish messages.

02

Do not use a commercial tone

We do not use exclamation or question marks except in quotations, which will be placed between quotation marks.

03

Do not use wit or humor

We do not emphasize any content with stylistic devices, double entendre, wit, or humor.

04

Do not use emojis

We do not add visual elements that diminish the accuracy of communication or soften or emphasize messages.

External Comms - Copy Example

- The title highlights Moeve's entrepreneurial and proactive side.
- We avoid very long texts, with too many subordinate phrases to facilitate comprehension and reading. A simpler language.
- We describe the strategic action linked to the benefit for people (energy independence).
- Focused on positive impact on society and improving the world.
- Shorter, simpler, clearer text.

Moeve to Invest €3 Billion to Build the Andalusian Hydrogen Valley, Paving the Way for Europe's Energy Independence.

The investment will create 10,000 jobs across two new plants. It will also drive the decarbonization of industry and land, air, and sea transportation.

- The project includes an additional €2 billion to generate 3 GW of renewable electricity through wind and solar energy projects.
- The Energy Parks in Campo de Gibraltar (Cádiz) and Palos de la Frontera (Huelva) will achieve a reduction of 6 million tons of CO2.
- This initiative strengthens Spain's leadership in the energy transition and ensures energy supply independence for Europe. The launch event was attended by notable authorities, including the Prime Minister, Pedro Sánchez, and the President of the Junta of Andalucía, Juan Manuel Moreno Bonilla.

Four channels



External Comms



Internal Comms



Social Media



Customer Comms

Write like this

Identify the objective of communication and align the tone accordingly.

We adapt the tone based on whether the content is informative, didactic, or motivational.

Not like this

Never provocative.

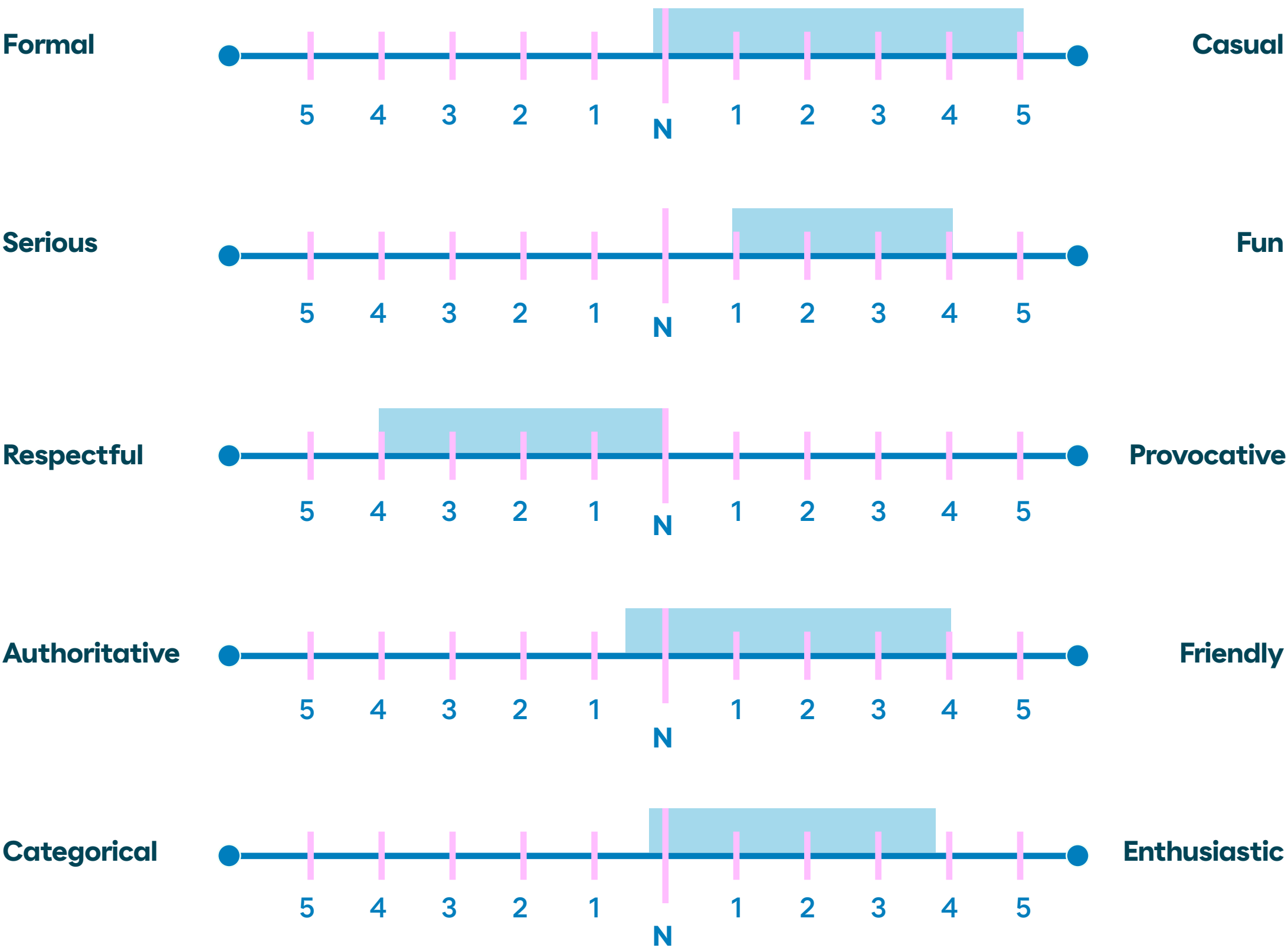
The other tones can be more or less intensified depending on the context.

Why?

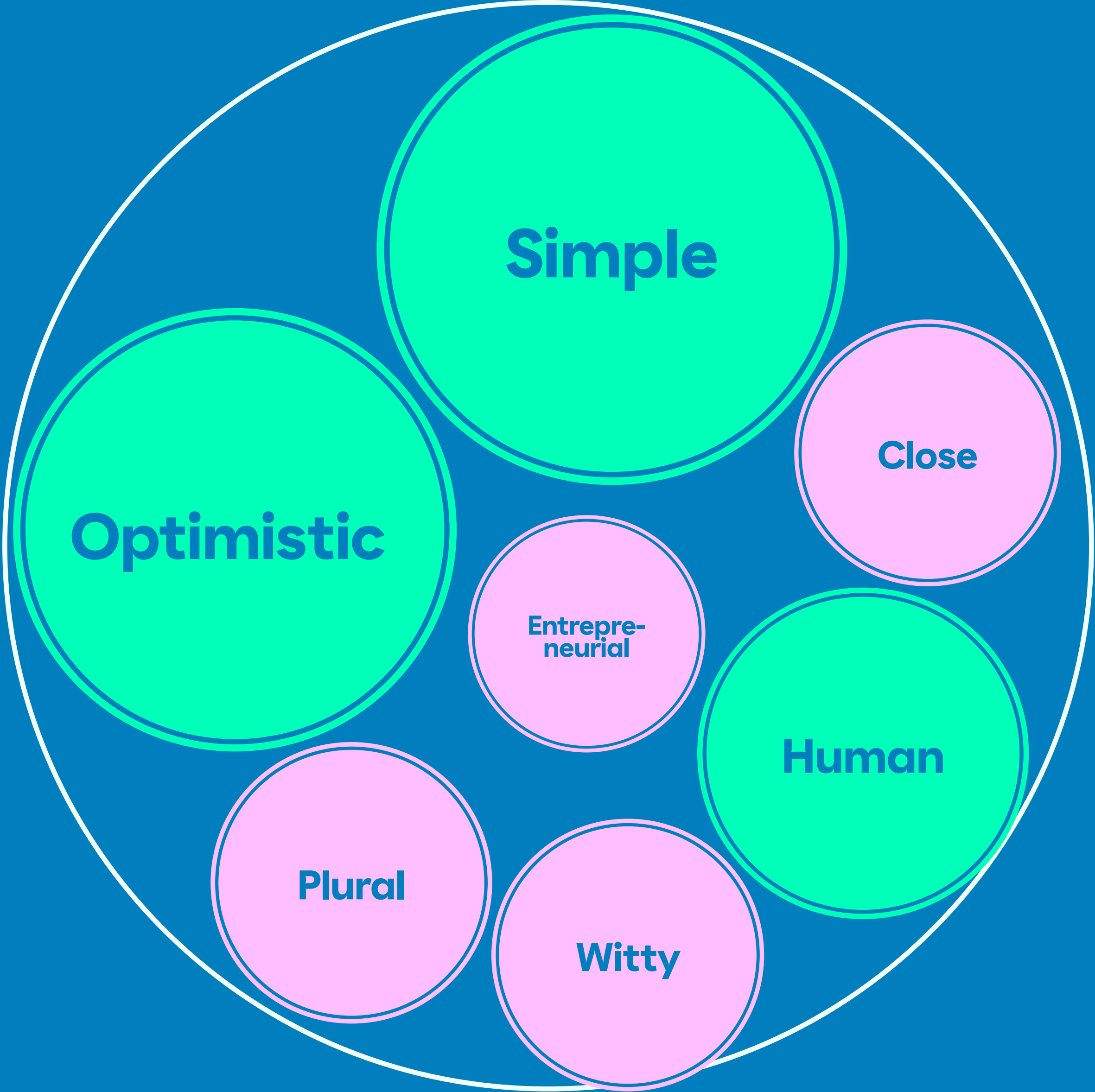
The goal is to connect with the audience and create a sense of community.

Extreme provocation is not part of our brand attributes.

Recommended tone for the channel



Internal Comms - Equalised



What you should do

01

Clarity and precision

Communicate information clearly and concisely, avoiding jargon and highly technical language.

02

“Close” headlines

We connect with the audience using natural language, colloquial expressions are allowed, but not too popular.

03

Wittily

After analysing the type of internal communication, if the piece is informative and motivational, it can be reinforced with simple puns, metaphors or visual elements such as emojis.

04

Include visible CTA* if an action is required

If a specific response is expected, the call to action should be clear.

*Call to action

What you should NOT do

01

Do not convey confusing information

Do not use jargon that is too technical, if this does not ensure transparency and understanding of the communication.

02

Do not distort the language

Do not use contractions, grammatical incorrectness or substitution of characters such as “Y” for “Why”.

03

Do not include emojis without culturally checking

See details on the “emojis and inclusivity” page with style resources.

Internal Comms - Copy Example

- A headline that is close, with simple language and a bit of sparkle.
- Use short, unadorned sentences.
- Use imperative verbs, to make the language direct.
- Use positive and optimistic language.
- Include CTAs.
- Use colloquial words to make the message very human.
- Use plural verbs to make the message inclusive.

We're Now on TikTok. Are You Joining Us?

Yes, you read that right. We're making our debut on the platform of trends, hashtags, and viral dances.

One of the most popular social networks in the world.

Follow us at @Moeve on TikTok for can't-miss content: our transformation, our projects, and all the latest updates. We've just started, but it's going to be great. Follow us!

Four channels



External Comms



Internal Comms



Social Media



Customer Comms

Social Media

Write like this

In a condensed form and using visual resources. Adapting the tone according to the nature of the content, the profile of each social network and its audiences.

Not like this

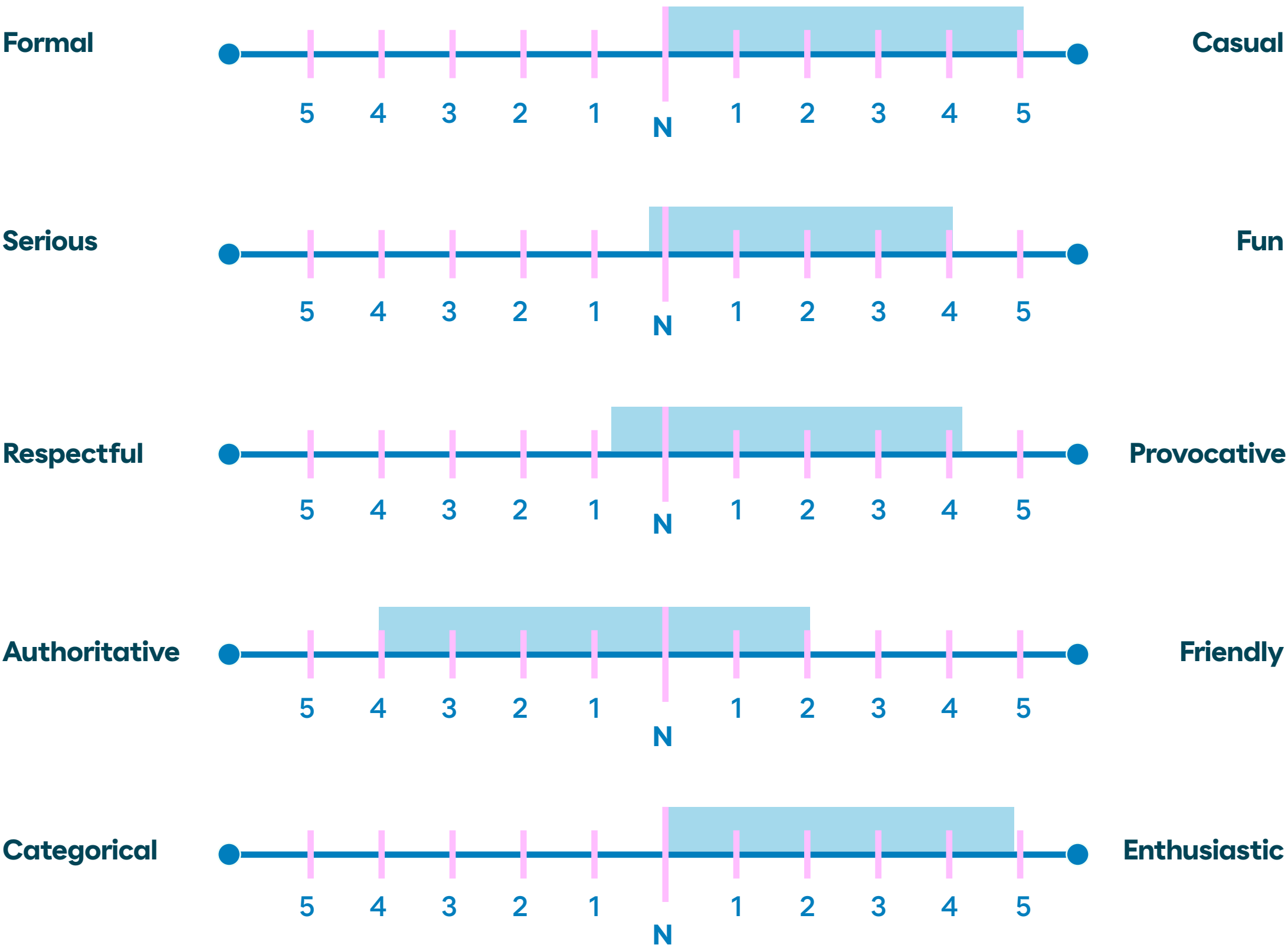
Do not replicate or copy communications exactly as they are written on other channels.

Why?

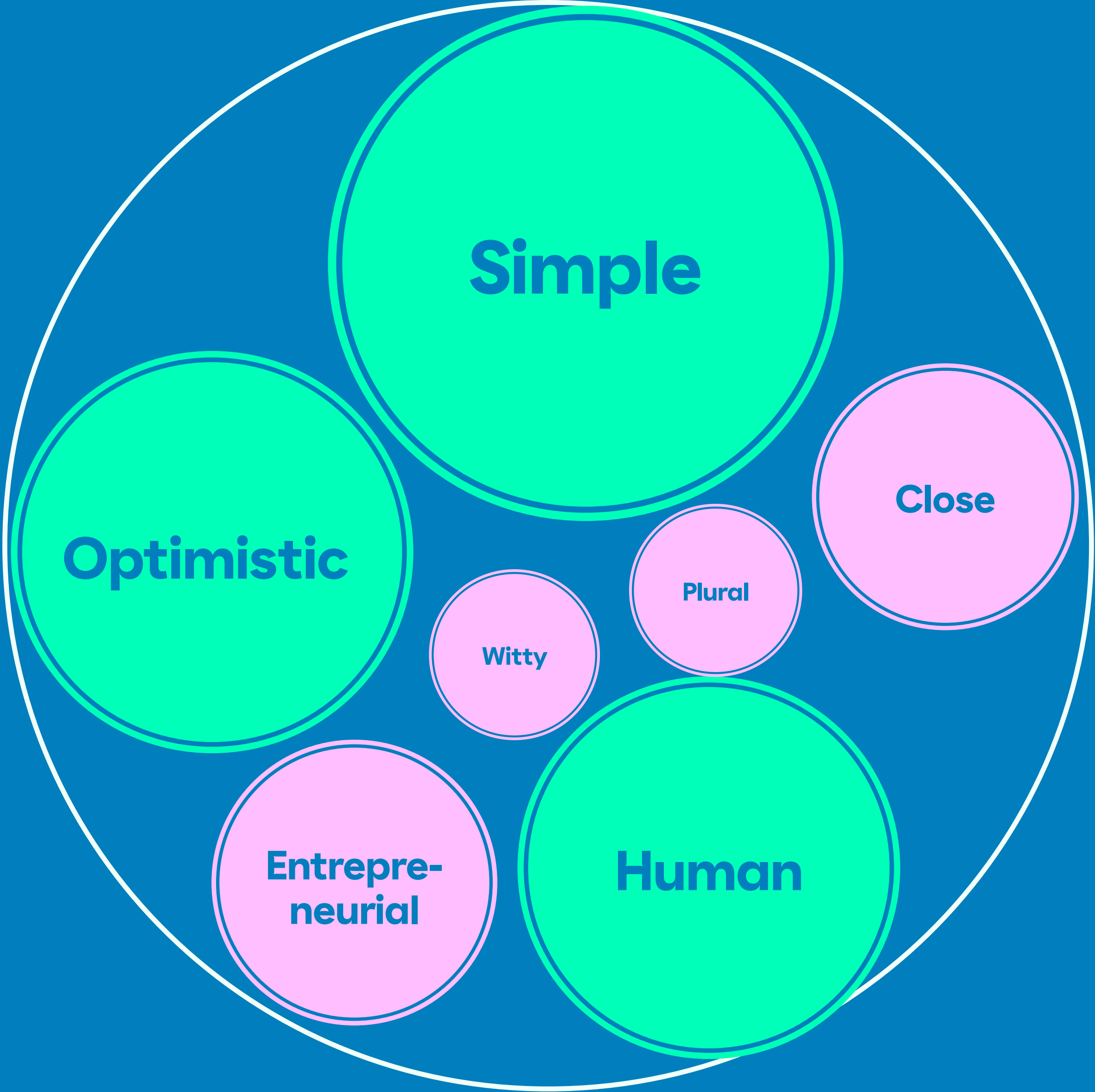
To create a connection with audiences.

We generate interest through the content and its approach.

Recommended tone for the channel



Social Media - Equalised



What you should do

01

Adapt the tone to the Social Network

While LinkedIn has a professional tone, posting on Tik Tok will require a colloquial tone.

02

Headlines that are relatable

We connect with the audience using natural language and with ideas that connect with real interests.

03

Wittily

If the piece is informative and informal, it can be reinforced by using emojis. We review those that may be culturally incorrect. See details on the “Emojis and inclusivity” page.

04

Clarity and accuracy

Communicate information clearly and concisely, avoiding jargon and technical language. Content on social media should be agile and easy to understand.

What you should NOT do

01

Do not use self-promotional language

Self-promotion is penalised for not being specific to the channel.

02

Do not distort the language

Do not use contractions, grammatical incorrectness or substitution of characters such as “Y” for “Why”.

03

Do not use a non-interactive tone

Use calls to action whenever possible. Don’t write simply to state facts as if they were news.

Social Media - Copy Example

- A short headline with sparkle.
- Use natural language that connects with real interests.
- Use imperative verbs, to help understanding and invite to action.
- Use language that adapts to the audience and the social network.
- Include CTAs.
- Use plural verbs to make the message inclusive.
- Use friendly and optimistic language to convey sympathy and confidence.
- Focus on what is good for the world and for people.

Looking for Young Talent: Ready. Together. Now.

Join our #ChallengingU program and be part of the movement, you'll make the world a better place.

Check out the kind of profiles we're looking for!

Four channels



External Comms



Internal Comms



Social Media



Customer Comms

Customer Comms

Write like this

Marketing communication allows us greater flexibility to modulate tone.

We identify the levers and interests with which our audience identifies.

Depending on the type of customer, B2B or B2C, the tone can be adapted within the range of the channel's equaliser.

Not like this

Never provocative.

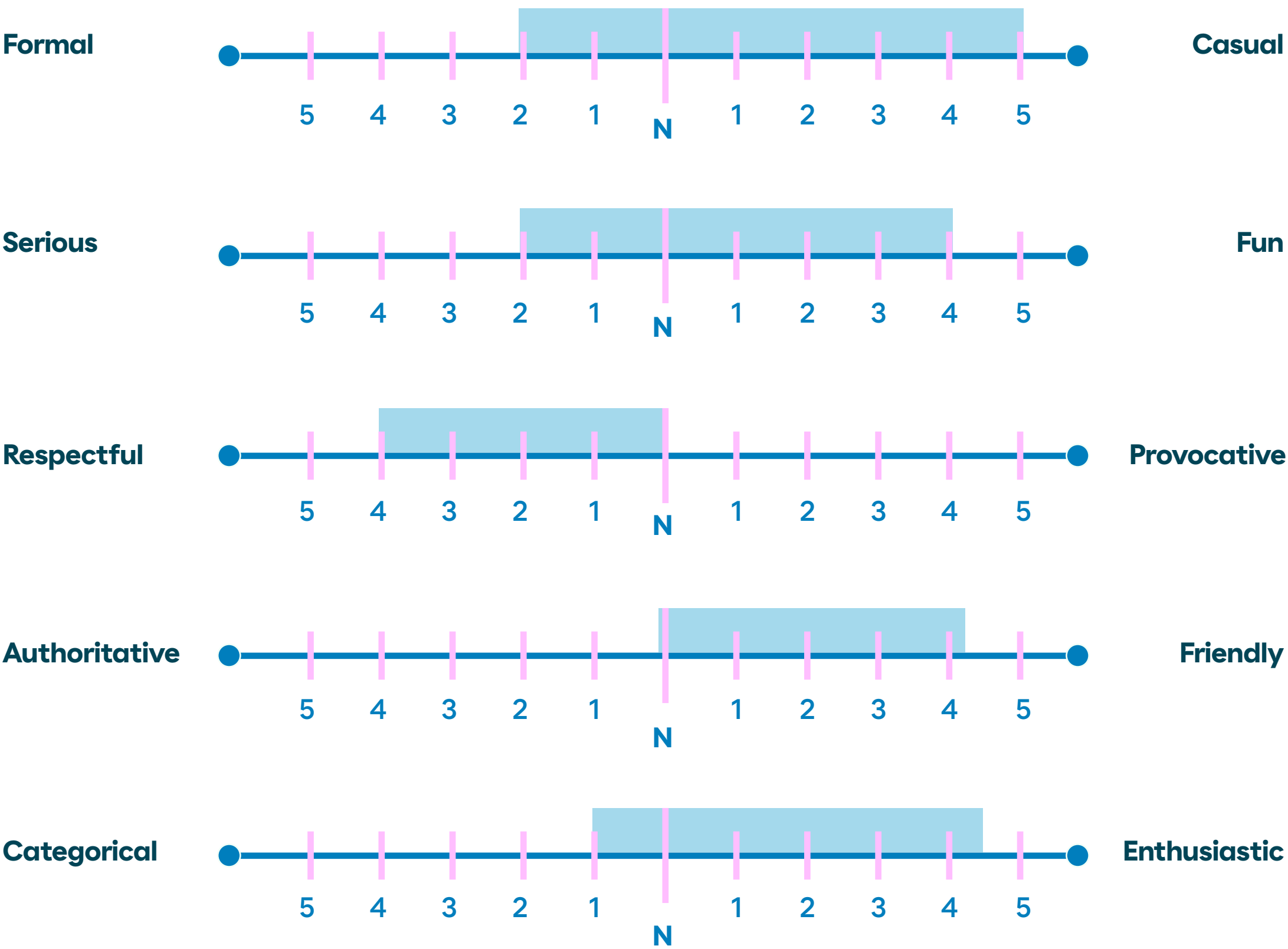
The other hues of tone can be more or less intensified depending on the context.

Why?

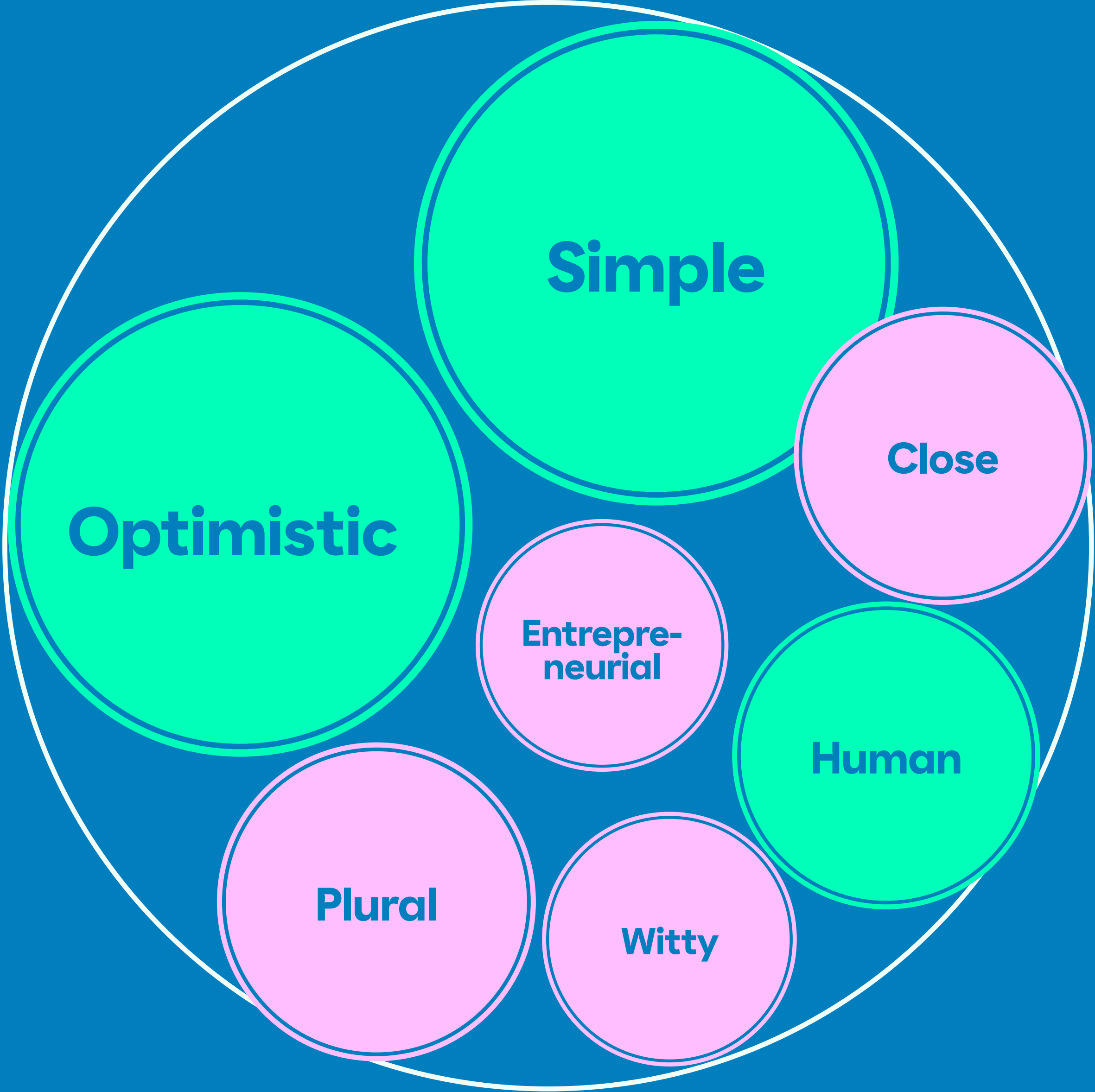
The type of client and the objective of each communication will determine where we position in our tone.

We connect with optimism, being human and positive. Our personality puts the customer and their well-being at the centre of the communication, not the company.

Recommended tone for the channel



Customer Comms - Equalised



Customer Comms

What you should do

01

Short headlines

A maximum of two lines is recommended for headlines, although there may be exceptions if the sentences are easily readable and easy to understand.

02

“Close” and witty headlines

We connect with the audience using natural language and ideas that connect with real interests.

03

Focus on what’s good for the world and people

We highlight how the product or service improves the lives of our customers.

04

Conveying trust

We communicate with ideas that are relatable, optimistic, and that resonate with our customers.

What you should NOT do

01

Do not use self-promotional language

Self-promotion is penalised for not being specific to the channel.

02

Do not communicate partially

We are truthful so we do not bias information for commercial effect.

03

Do not use a technical tone

We convey optimism and humanity. Our technical superiority is reflected by our achievements.

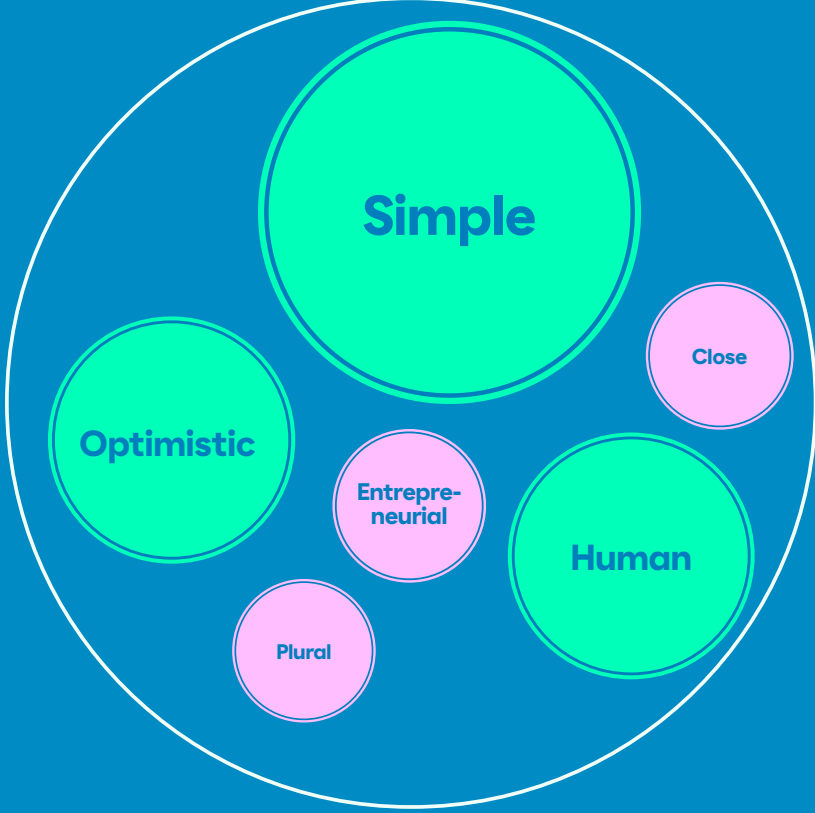
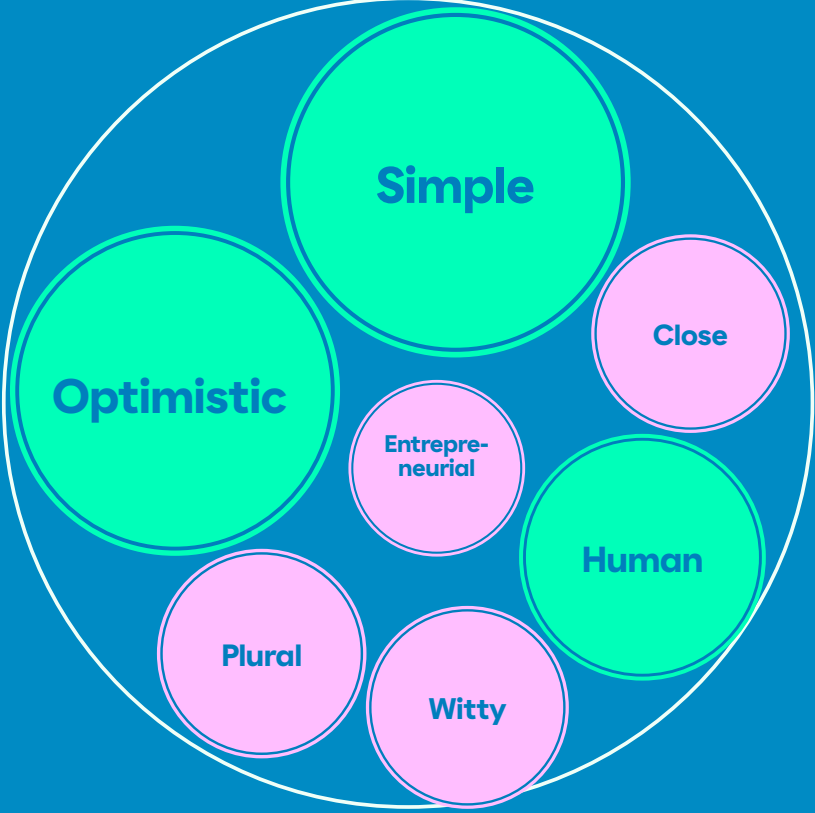
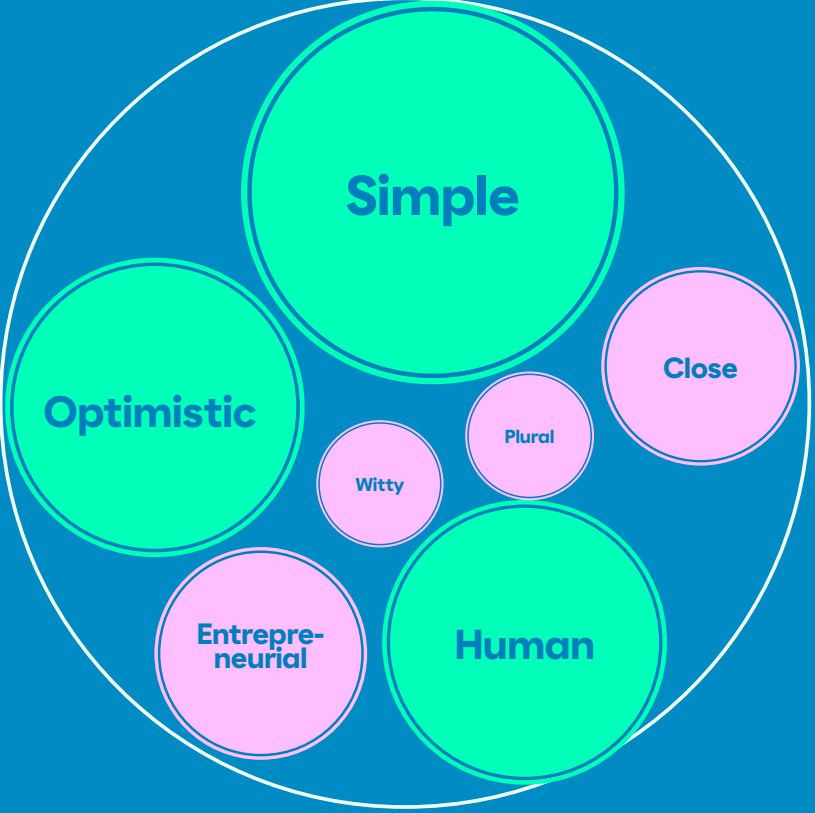
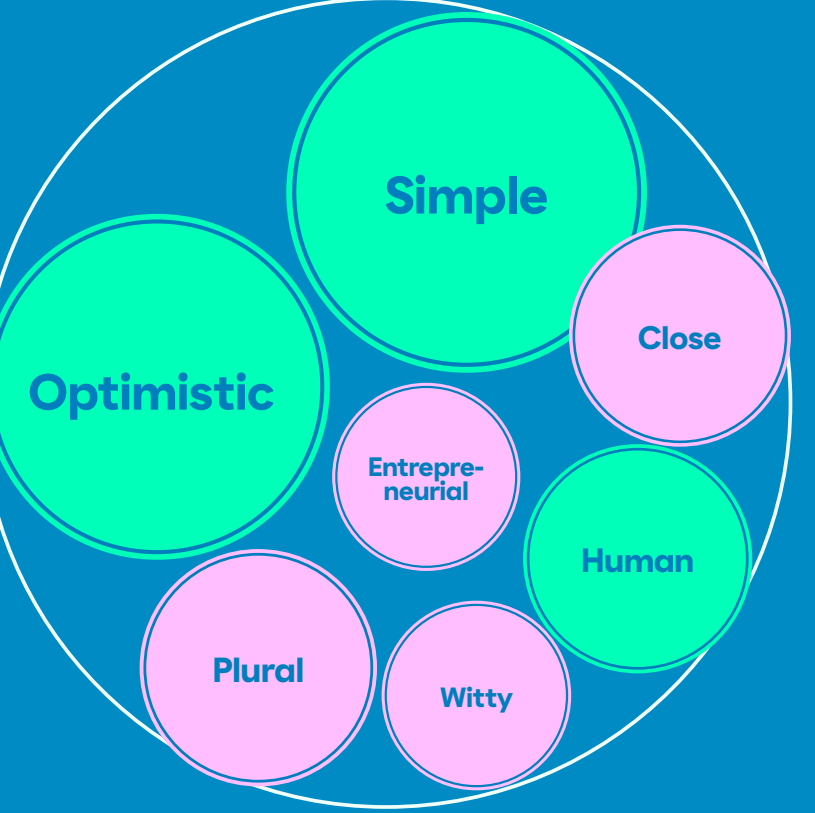
Customer Comms - Copy Example

- A short and simple headline, direct and easy to understand.
- Use natural language with some sparkle.
- Ideas that connect with real interests.
- Use positive imperative verbs, which aid understanding and invite action.
- Focus on what makes our customers' lives better.
- Focus on what is good for the world.

Lightning-Fast Charging.

Experience 100% renewable energy with the fastest charging speeds on the market. At our charging stations, plug in, power up, and go.

Application Examples - Overview

Channel	External Comms	Internal Comms	Social Media	Customer Comms
Moeve's Tone				
Recommended channel's tone	Formal, serious, respectful, authoritative, categorical	Casual, fun, respectful, friendly, enthusiastic	Casual, fun, thought-provoking, enthusiastic, slightly friendly	Casual, fun, respectful, friendly, enthusiastic
Example	<p>Moeve is looking for young and diverse talent to lead the energy transition.</p> <p>A new call for applications for the Moeve talent programme has started.</p>	<p>Hello, recent graduates! We wish you a happy first job.</p> <p>We welcome our young colleagues from the Moeve talent programme.</p>	<p>Young talent: ready, together, now.</p>	<p>Together we will make your ideas even bigger.</p> <p>Sign up for Moeve Talent.</p>

3.4 Style recommendations

Word bank

We write with words that convey our personality. Here are some examples.

Human

Focusing on improving the world and people.

- 1. Caring
- 2. Adding up
- 3. Inclusiveness
- 4. Improve
- 5. Balance
- 6. Impulse
- 7. Committed
- 8. Personal experience
- 9. Help
- 10. Understanding

Optimistic

Words conveying optimism.

- 1. Optimistic
- 2. Sustainable
- 3. Freedom
- 4. Attitude
- 5. Positive
- 6. Enthusiastic
- 7. Inspirational
- 8. Solution
- 9. Dynamic
- 10. Trust

Together/Plural

Words conveying plurality and inclusion.

- 1. People
- 2. Diversity
- 3. Together
- 4. Customers
- 5. Talent
- 6. Team
- 7. Members
- 8. Community
- 9. Unity
- 10. Partners

Entrepreneurs

Verbs conveying action.

- 1. To move forward
- 2. Believe
- 3. To dare
- 4. Innovate
- 5. Build
- 6. Progress
- 7. Empower
- 8. Undertake
- 9. Transform
- 10. To impact

Word bank

We write with words that convey our personality. Here are some examples.

Simple

We aim for simplicity by using natural words as much as possible, although the choice of words will always depend on the context. Here are some examples:

1. Use “reward” instead of “gratification”
2. Use “formula” instead of “formulations”
3. Use “encourage” instead of “promote”
4. Use “use” instead of “utilise”
5. Use “start” instead of “initiate”
6. Use “finish” instead of “conclude”
7. Use “help” instead of “facilitate”
8. Use “participate” instead of “intervene”

Close

We express ideas that foster a connection with people. Here are some examples:

1. Hello!
2. Together, we can elevate your ideas
3. Thank you so much
4. It’s a win-win situation
5. It turned out to be a good day for...
6. We’re by your side
7. You can rely on us



Verb tenses

We recommend avoiding passive and subordinate sentences as they can make the language more complex and less clear.

Don'ts

1. "Research has been conducted to assess the feasibility of integrating green fuel solutions"
2. "As we explore various renewable energy sources, our commitment to sustainability grows stronger"
3. "Efforts were initiated to explore innovative approaches, leading to the discovery of new green technologies"

Do's

1. "We researched how feasible is to integrate green fuel solutions"
2. "Exploring renewable energy sources reinforces our commitment to sustainability"
3. "We are exploring new approaches and finding new green technologies"

We suggest using present and future tenses as they facilitate understanding, promote optimism, and motivate action.

Example

1. Present indicative: "Hello world, we are here"
2. Present continuous indicative: "Our community is growing and thriving"

3. Future tense: "Together, we will make your ideas even bigger"
4. Positive imperative: "Charge at the speed of light"

Style



Length

We aim to keep texts concise across all media. Headlines should ideally be no more than two lines long. However, there may be exceptions, such as press releases, which might require more detailed explanations and lack stylistic flexibility.



Numbers

For clarity and consistency, small numbers up to ten should be written out (one, two, three). For larger numbers, using numerals is recommended.

For usability in digital channels, if the text involves a mix of uses, such as “Enter two times 3”, it’s appropriate to use both written words and numerals as needed.



Use of capital letters

We generally use lower case in our writing. The use of capital letters is determined by spelling rules. The name of the brand is always written with the first capital letter: Moeve.

Style



Use of bold weight

We can use the bold weight of our typographies, to highlight or give emphasis to certain words or full sentences.



Punctuation

In the main content and body text, we use full stops. However, in headlines, highlighted sections, or lists, we can omit them.

We only use inverted commas for quotations or to denote foreign words when italics aren't used.

Style



Use of quotation marks

Quotation marks always go before the period or the full stop, and are always used when quoting words or phrases. We always use double quotation marks.



Use of question marks

In commercial headlines, rhetorical questions should be used sparingly as a stylistic device. They shift the focus to the reader and can elicit unintended responses, such as “How do you feel today?” or “How much do you think about tomorrow?”

Question marks should be used for calls-to-action (CTAs) that require clear actions. They can also be used in the body of the text as a tool to provide rhythm and verbal synthesis.

For example, “Our transformation? No, it’s not magic, it’s science” instead of “Our transformation looks like magic, but it’s science”



Writing style

We adopt a positive and encouraging tone in our language, avoiding negative phrasing.

Our messages are clear and direct for effective communication.

Anglicisms may be used if they are easily understood.

We use connectors and transitions to ensure smooth and orderly reading. To shorten paragraphs, we recommend using connectors that are preceded by a semi-colon.

Examples:

Counterargumentative connectors

These connectors separate the information into two sentences

- However,
- Despite,
- However,
- Even so,
- On the contrary,

Consecutive connectors

These connectors separate the information into two sentences

- Because of that/that,
- For that reason/Because of that,
- Therefore,
- Consequently,



Acronyms and Abbreviations

We will use acronyms and abbreviations only if they make the text easier to read and understand. If not, we will avoid them in commercial texts and explain them in brackets the first time they appear in other texts. Remember to treat them like regular words, with spaces on both sides. Write acronyms without periods or spaces. For abbreviations, use the specified ones consistently.

<ul style="list-style-type: none">› Cent/Cts: Cent/Cents› L: Liter› Cts/l: Cents/Liter› Cent/l: Cent/Liter (singular)› SS: Service Stations (only in internal comms)› POS: Only for communications to stations› h: Hours› Bbl: Barrel› €/Bbl: Euro/Barrel› \$/Bbl: Dollar/Barrel› BCM: Billion Cubic Meters› CO: Carbon Monoxide› CO2: Carbon Dioxide› VOCs: Volatile Organic Compounds› DMT: Dimethyl Terephthalate› ETBE: Ethyl Tert-Butyl Ether› €/t: Euro/Ton› GJ: Gigajoule› LNG: Liquefied Natural Gas› GW: Gigawatt› GWh: Gigawatt Hour› Kb/d: Thousand Barrels/Day	<ul style="list-style-type: none">› K€: Thousand Euros› Km: Kilometer› Kg: Kilogram› Kt: Kiloton› LAB: Linear Alkylbenzene› CDM: Clean Development Mechanisms› m: Meter› M€: Million Euros› MW: Megawatt› MWh: Megawatt Hour› NOx: Nitrogen Oxides› SO2: Sulfur Dioxide› T: Metric Ton› BIO: Used for ingredients that naturally decompose in the environment› ECO: Environmentally friendly components or materials› HVO: Hydrotreated Vegetable Oil or Renewable Diesel› H2: Hydrogen› FAME: Fatty Acid Methyl Ester or Biodiesel› LPG: Liquefied Petroleum Gas› CTL: Coal to liquid
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Checklist

Checklist for planning, creating and maintaining Moeve content.

Objective

- What is the purpose of the text?
- What do I want to achieve with it?
- What do I want the reader to do?

Audience

- Is the content relevant to your audience?
- Are you clear about the piece’s objective? Is it to inform, connect, or make an impact?

Context

- What is the context for the communication of the content?
- Which channel will it go through, under what circumstances, and how urgent is it?

Clarity

- Is the message clear and easy to understand?
- Do you avoid unnecessary technical terms?
- Can the length be shortened?

Tone and Personality

- Does the piece allow for stylistic creativity?
- If so, can it incorporate wit?
- Does the tone reflect the defined personality?
- Are you communicating in a friendly and approachable manner?
- Have you maintained a positive tone?
- Have you highlighted the benefits to people and the world?
- How will you demonstrate inclusiveness?

Customer focus

- Have you identified the positive interests of customers in the idea you want to communicate?
- Does the content connect with those interests?
- Does it focus on improving our customers’ lives?

Error checking

- Have you checked the content for grammatical and other errors?
- Is the information accurate and up-to-date?

Use of emojis

- Is this a type of communication that supports the use of emojis?
- Some emojis should be avoided, as detailed on the following page

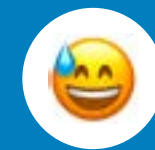
Emoji and inclusivity

Keep in mind that the interpretation of emojis can differ based on cultural context and personal experience.

When communicating in international or multicultural settings, it's advisable to be mindful of these potential differences to prevent any misinterpretation of your emojis.



While this emoji signifies approval or agreement in many Western cultures, it might be seen as rude or inappropriate in some Asian cultures.



In certain cultures, this emoji might be interpreted as expressing nervousness or awkwardness, while in others, it simply symbolises effort.



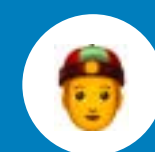
While the representation of the Namaste greeting is respectful in many cultures, it may carry specific religious connotations in some Asian cultures and should be used cautiously.



Although this emoji is often used in a humorous or informal context globally, it could be deemed offensive or inappropriate in some cultures.



While this emoji means keeping a secret in some cultures, in others, it could be perceived as an indication of enforced silence, which might be inappropriate.



This emoji depicting a man wearing a Gua Pi Mao (a Chinese hat) has faced criticism for potential cultural stereotyping, as not all Asians wear such a hat, and its usage might be considered insensitive.

04.

Sonic Branding

4.1 Sonic Logo

Sonic logo is the audible equivalent of Moeve's visual logo. It has been designed to express the brand on an audible level.

By using it consistently over time, this new asset will contribute to brand equity and trust building.

Moeve's sonic logo reflects Positive Motion, a confident statement for transformation.

Human

Warm organic timbres and usage of vocals create a relatable and appealing sound.

Energetic & optimistic

Percussive beats ensure uplifting energy.

Short, simple & memorable

Concise and easily graspable melody communicates determination and is easy to remember. The logo does not use many sound layers, the sound is uncomplicated, clear, straightforward. Usage of vocalised brand name help in building brand recall.

Sonic logo

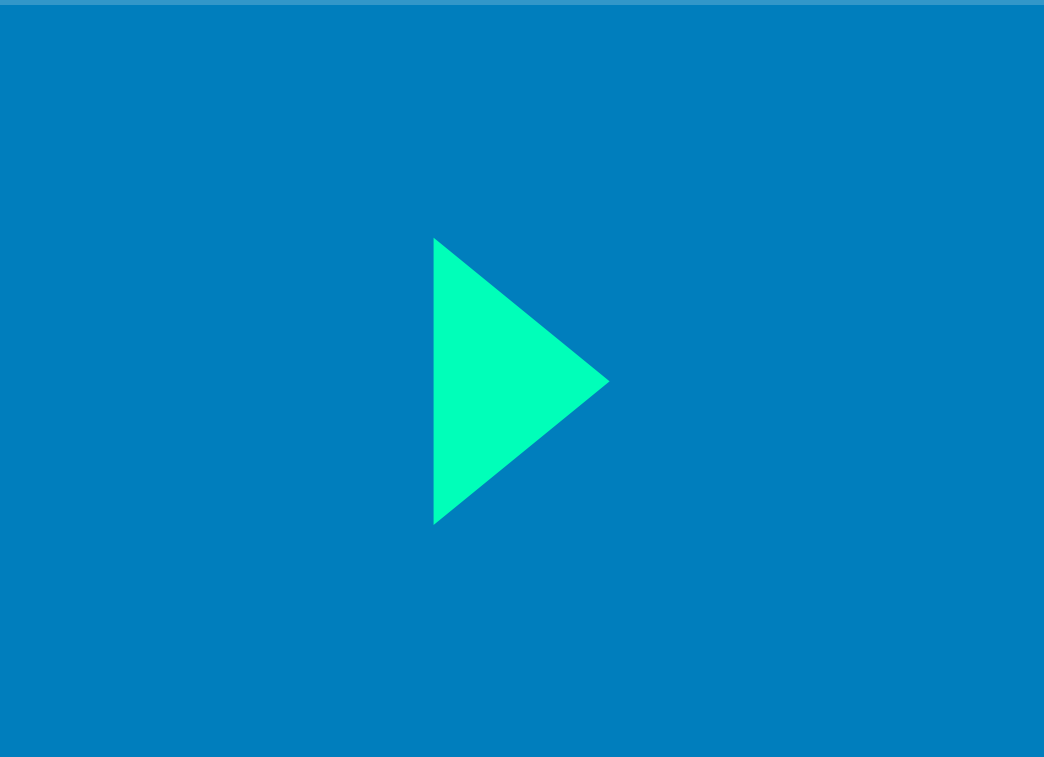
Sonic logo options

Moeve’s sonic logo has two variants: vocal and non-vocal.

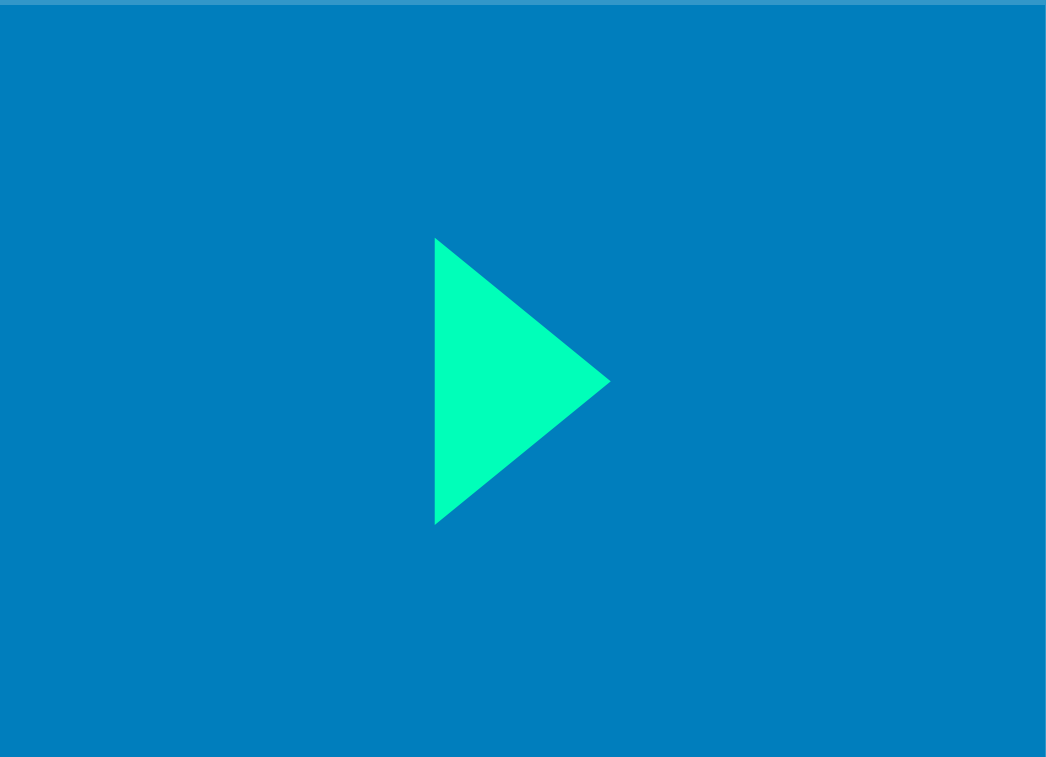
Vocal sonic logo helps to build brand recognition on an audible level and ensures strong recall.

Non-vocal sonic logo provides flexibility: it can be used in context where vocals might not be suited or where shorter version is needed.

Main sonic logo



Non-vocal sonic logo



4.2 User Guide

Sonic logo options

Moeve has a plethora of touchpoints that can be enhanced through the usage of sonic logo.



Which sonic logo option to use?

Main Sonic Logo

- Use the main sonic logo at the initial stage of sonic logo implementation, vocalised brand name will establish recognition and built recall

Non-vocal Sonic Logo

- Use non-vocal sonic logo when its recognition is already established
- A non-vocal sonic logo can be used when a voiceover or alternative vocals are more appropriate for delivering the main message.
- Also, this options is well suited in cases where short sonic logo is required



Where to use Moeve sonic logo?

Applications Examples

- Campaigns
- Social Media
- Podcasts
- Advertisements (e.g. Radio)
- Merchandising
- Announcements in branded physical spaces, including (but not limited to) service stations
- Event activations / stands / sponsorships

Applicational considerations



To ensure the most effective brand communication, we need to consider the context in which the sonic logo is used.

Do's

1. Whenever the full logo animation is used.
2. Whenever the full logo animation is used as outro audio visual productions.
3. As an ending for Radio advertising

Don'ts

1. When only the symbol is used
2. When Hope moment / pattern animation / other motion systems than the masterbrand logo animation are used

Usage of sonic logo comes with some technical considerations to ensure the highest quality of the overall production, and to leverage the full potential of the sonic logo.

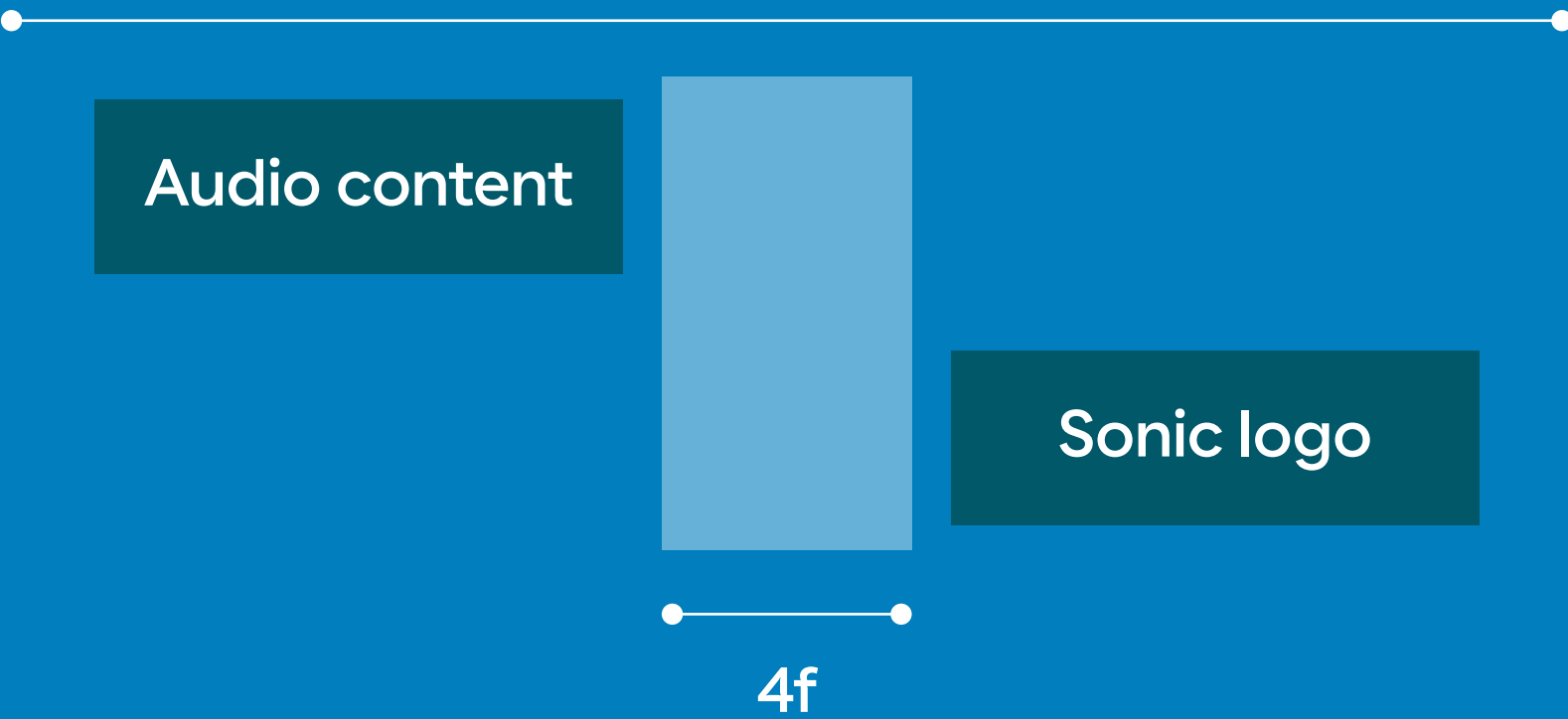
When using Moeve sonic logo, it is important to consider surrounding audio content, so that the sonic logo is always clearly audible. It has to stand out from the rest of the content while not being too detached.

Sonic logo can be used either at the beginning or at the end of the entire production.



Do's

Leave four frames (at a frame rate of 25 fps) in between the sonic logo and other audio content.

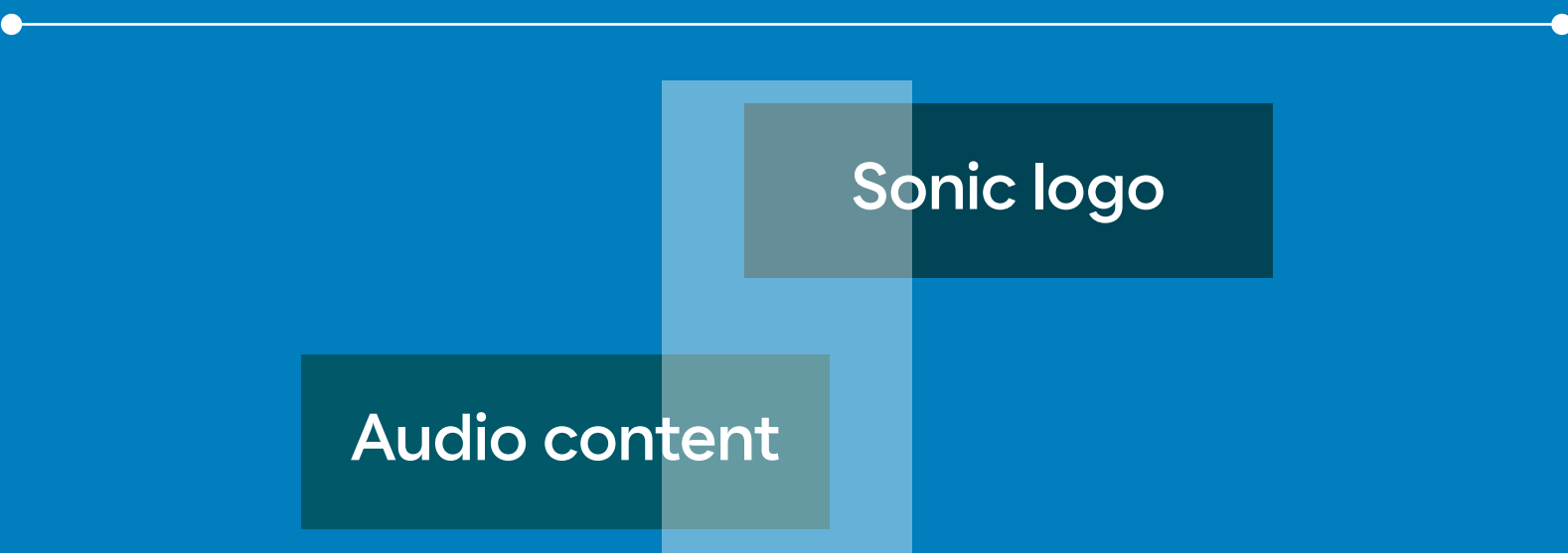


If the key and the style of the sonic logo matches the rest of the audio, the fade out of the audio content can be used to create slight overlap. For any doubt, contact brand care.

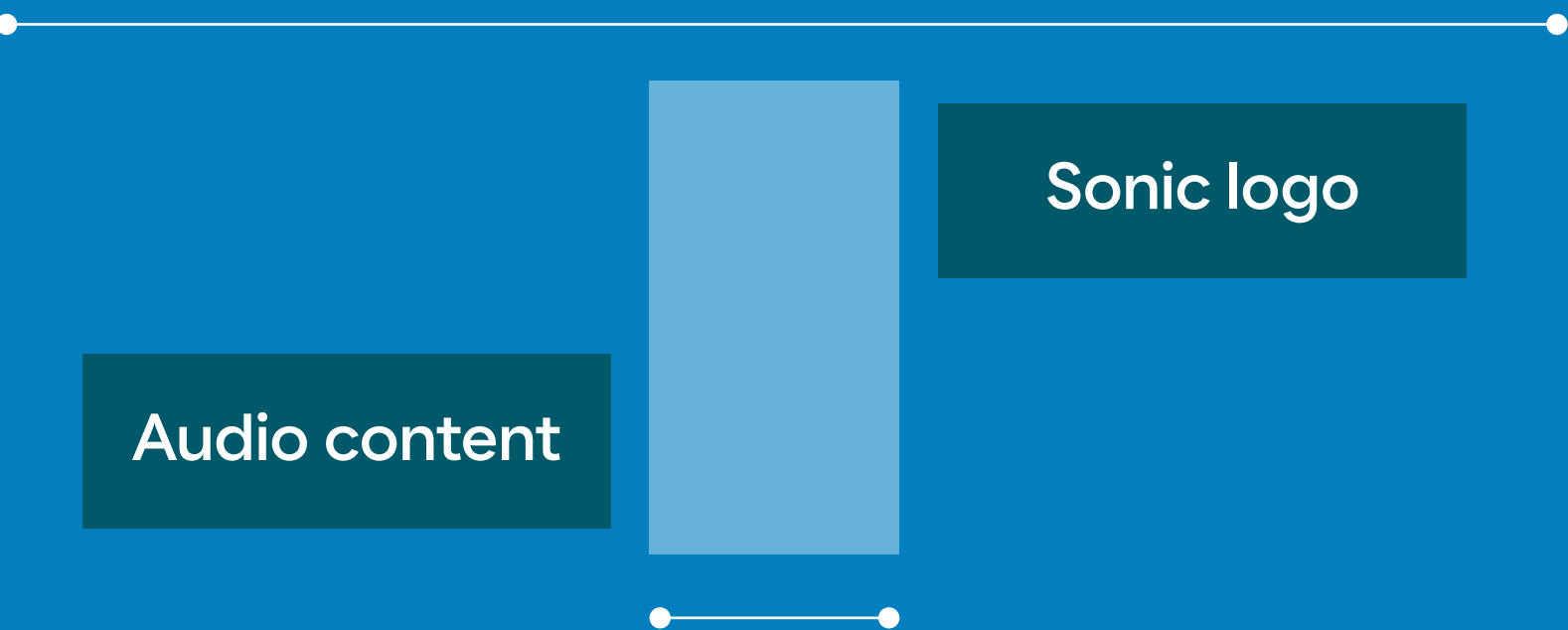


Don'ts

Generally (and especially, if the key and style of the rest of the audio is different from that of the sonic logo) avoid overlapping sonic logo and other audio content.



To avoid unnatural silence, do not leave more than four frames of silence (at a frame rate of 25 fps).



05.

Motion system

5.1 Motion principles

Motion is a powerful tool that can enhance the visual appeal and enrich the content, resulting in diverse viewing experiences for our customers at different touchpoints.

It is crucial that our brand represents us accurately and communicates Positive motion, while maintaining consistency.



See additional document ›

Concept

The principles at the core of the Motion System take inspiration from two main brand concepts: the Source of Hope and the Door.

When applying the Source of Hope concept, the assets will be animated through the light; when applying the Door concept, the assets will be animated through the rotation on a pivot resembling an opening effect.

The definition of which exact concept should be applied for each asset will be shown in the next sections.



Launch guidance

Note: The symbol animation should never be used during the launch phase.

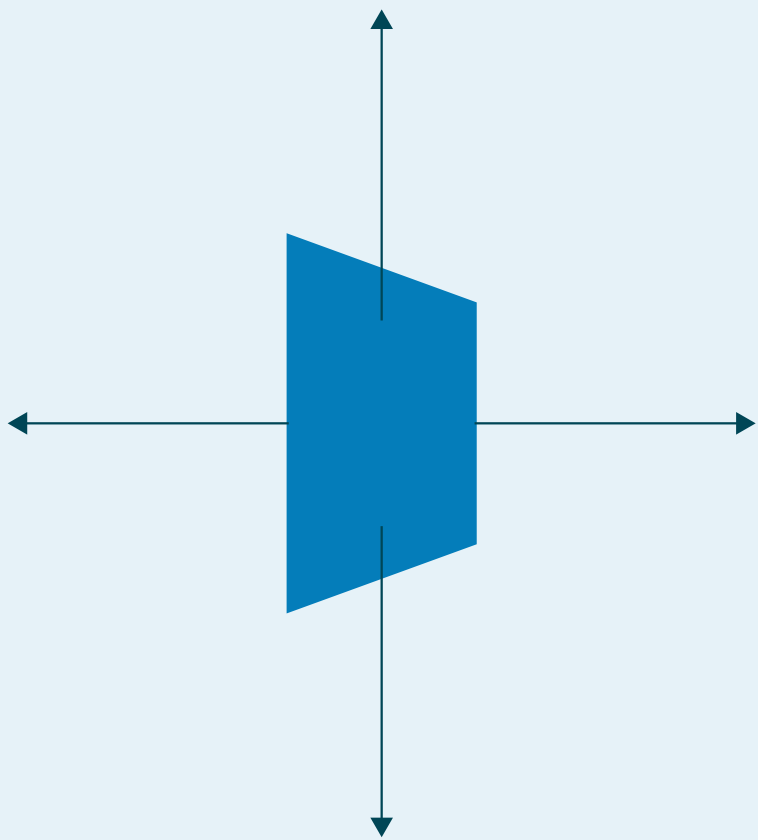


Position
When making 2D animations, the assets can be animated both on the X and on the Y axis; in a 3D space, the Z axis can also be used.

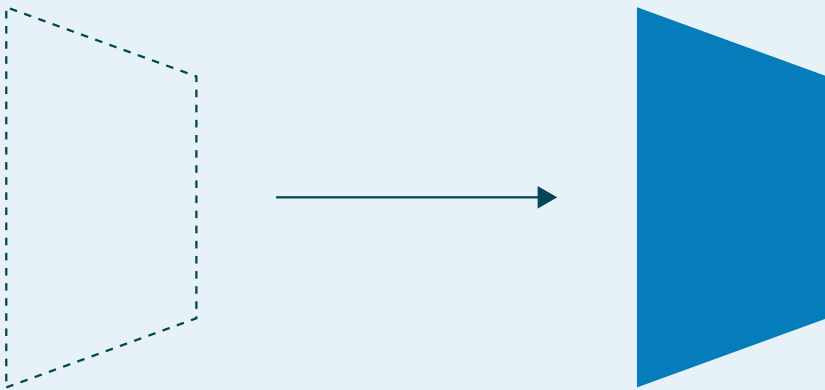
Opacity
The assets can be animated on the opacity property just for appearing and disappearing purposes (e.g.: the assets must be animated from 0% to 100%, they can't go from 0% to 50%).

Rotation
The rotation property resembles the opening of a door. This behavior can be applied to the Door assets and to the text assets as well. Only the Y axis must be used, except for the Door, which can also be animated on the X axis.

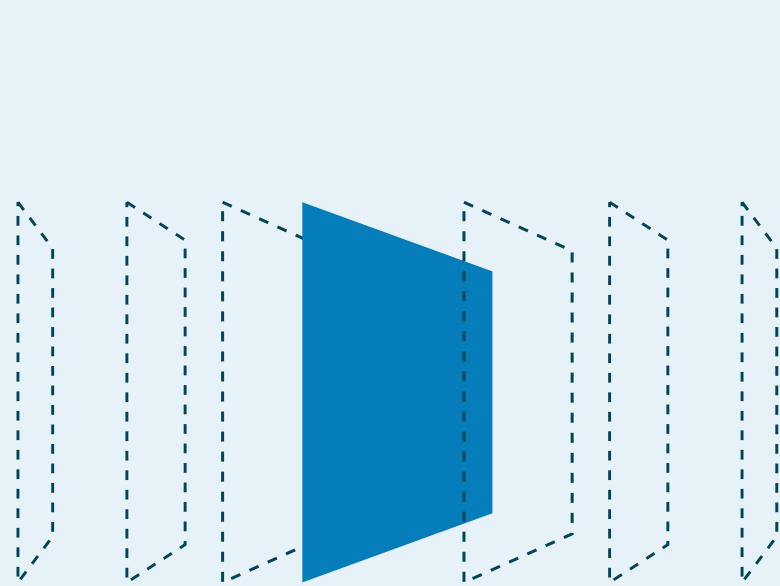
Position



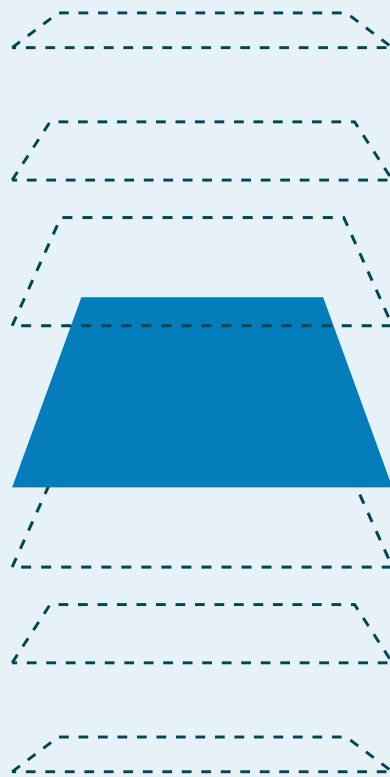
Opacity



Door Rotation



Y axis animation



X axis animation

Text Rotation

Text animation

Rotation property resembles the opening of a door.



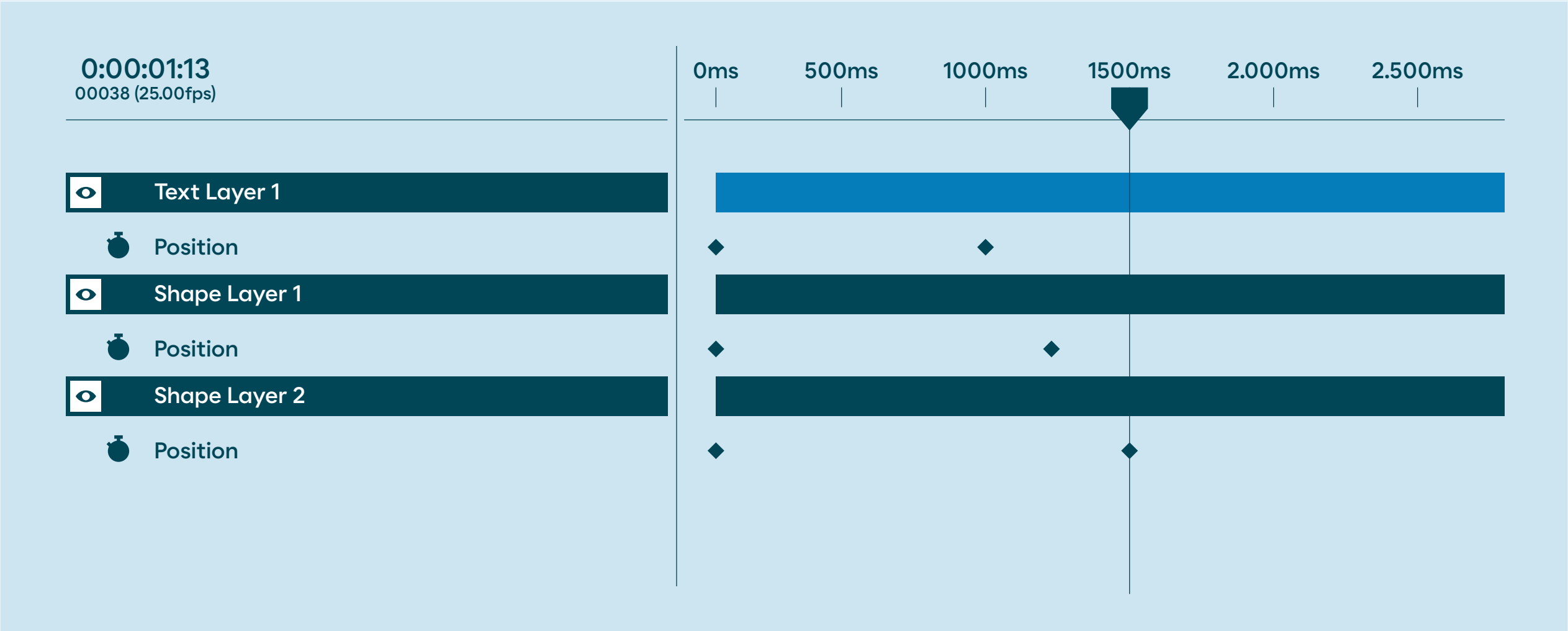
Y axis animation

Timing and speed

All the assets inside the motion system should feature fast movement to express dynamism and rhythm. The motion of each asset should last in a range between 1 and 1.5 seconds.

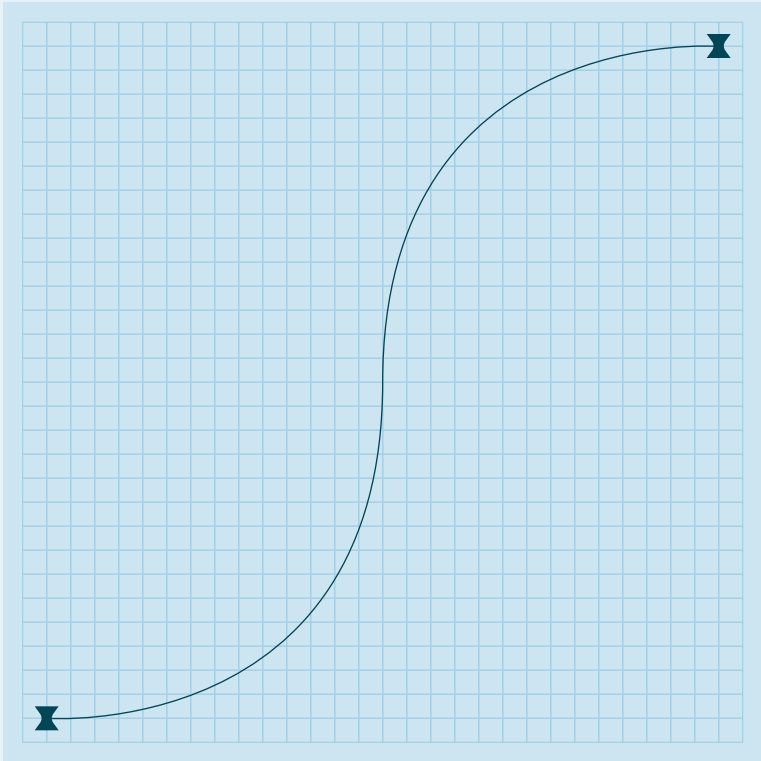
Regarding speed, the main rule to follow is to animate the assets with an easing curve having an influence of 100% on both the start and end keyframes.

Timing



Speed

To be used on all assets



Influence: 100% / 100%

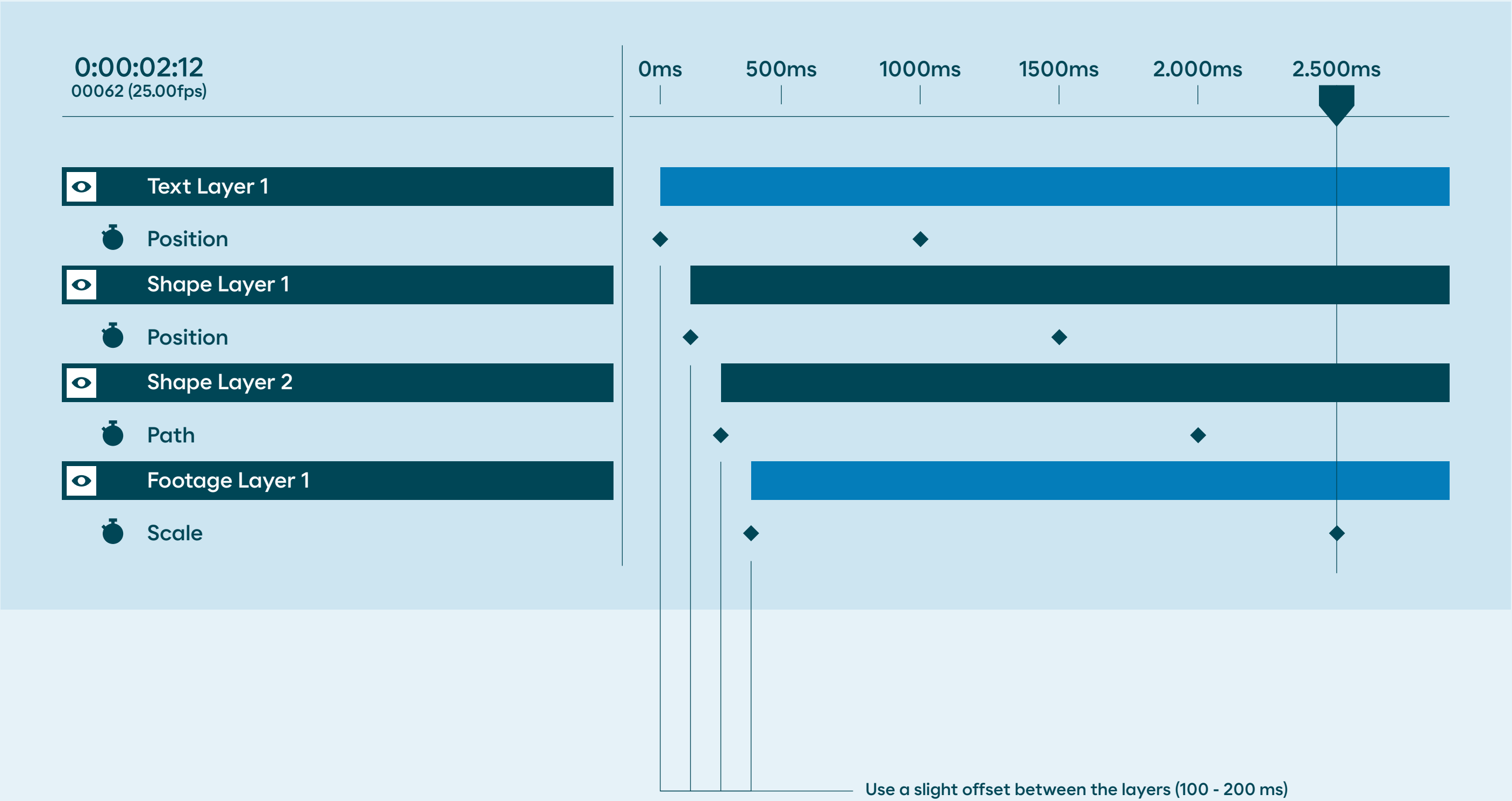
Motion principles

Choreography

The choreography determines how those assets will act together when there’s more than one motion asset in the scene.

The main rule here is to determine which element leads the full animation (so, what’s the most important one), and then the other motion assets in the scene will follow it in a sort of “domino effect”.

In terms of timing, each asset must have a time offset with a value range between 100 and 200ms.

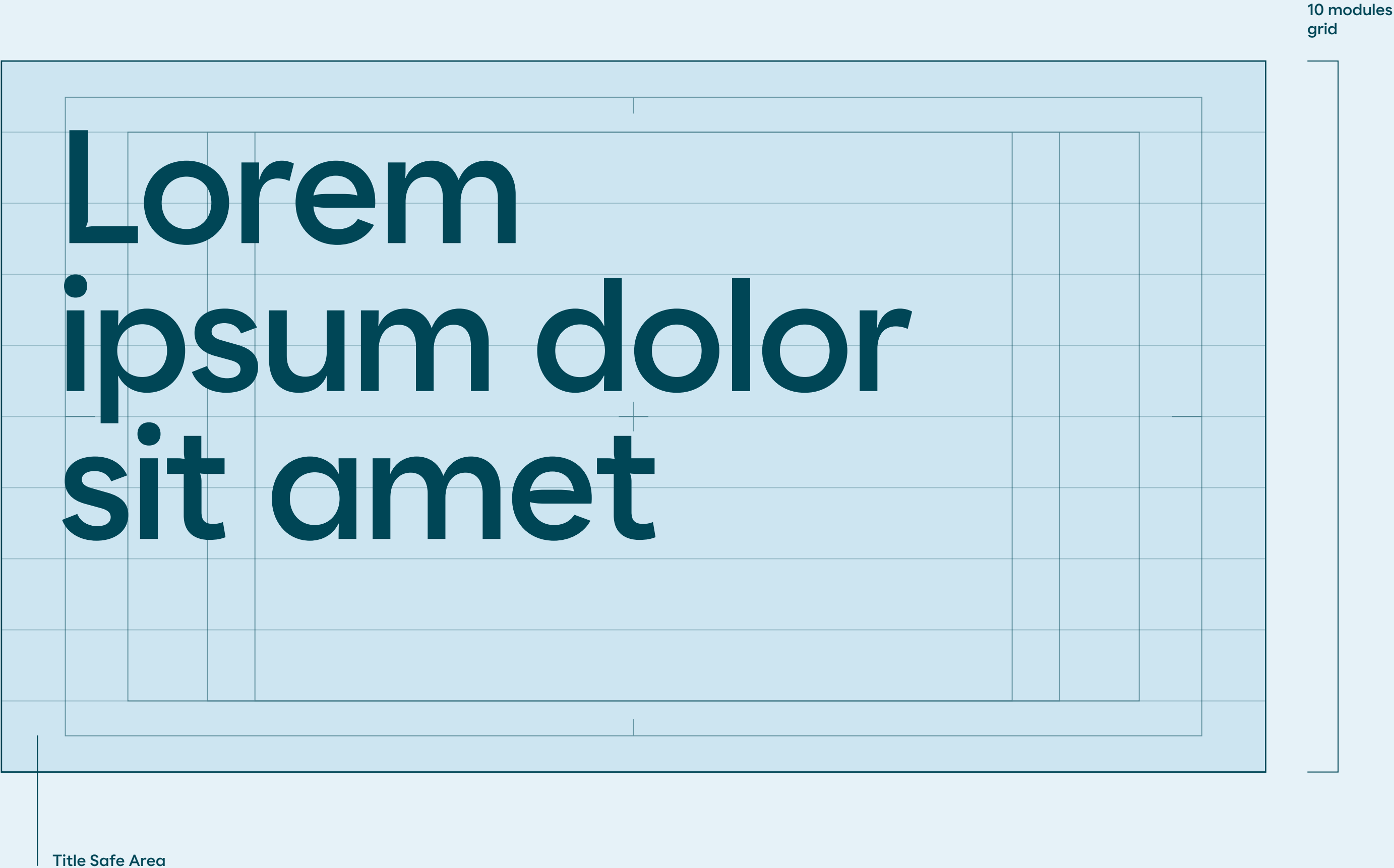


Grid

The frame consists of a 10-modules horizontal grid, serving as the anchor for all motion graphics and typographic assets.

In video production, the Title Safe Area above the grid holds primary importance, as many screens might cut off titles, messages, descriptions, or crucial information that the audience needs to read.

Headlines should never conclude with a full stop.



5.2 Logo animation

Full logo animation

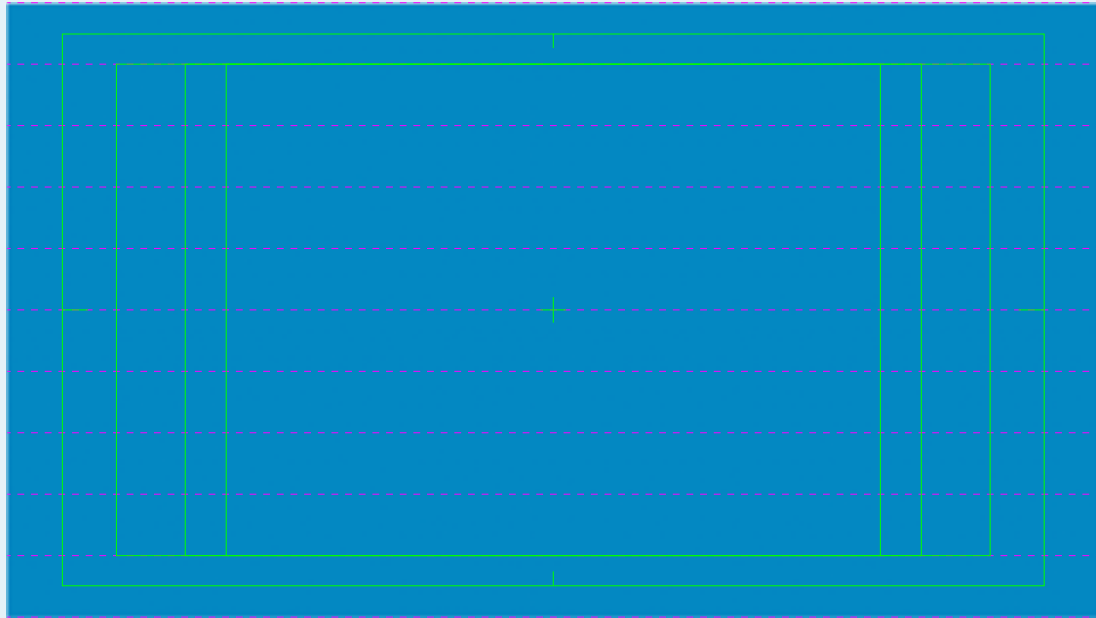
The main motion asset of the brand is the Logo Animation which comes in two versions: Full and Symbol.

The light here plays a leading role: it activates / turns-on the full logo (and, therefore, the brand).

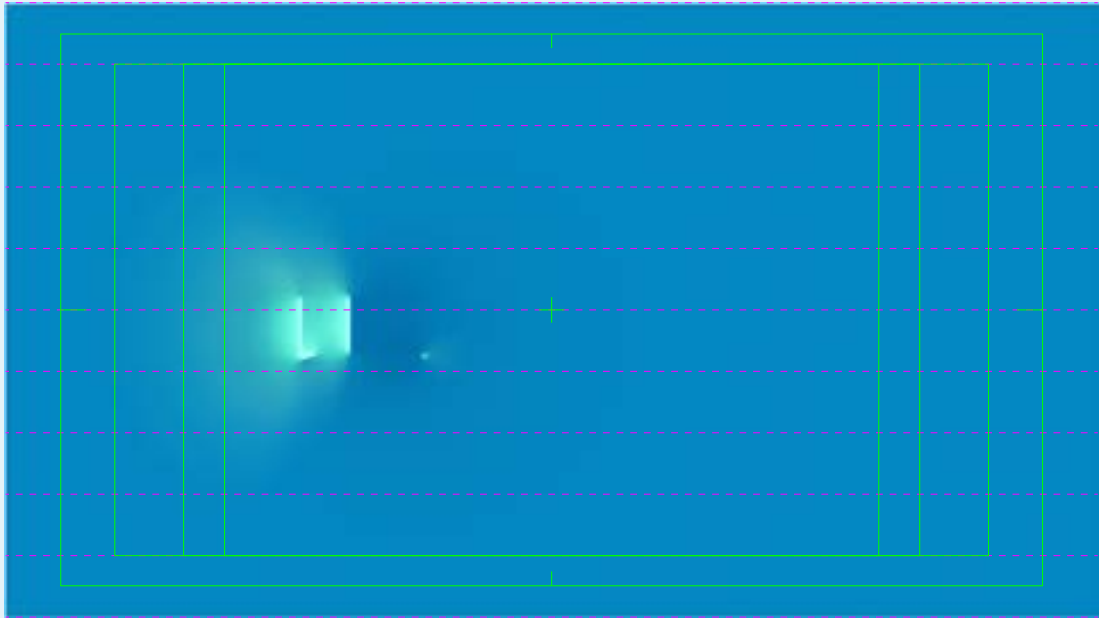
The animation for both versions lasts 2.000ms plus 1.000ms of still frame.

The Full Logo Animation is placed on a Moeve Blue background but can also be overlaid on footage. It must be used at the end of every video of the brand.

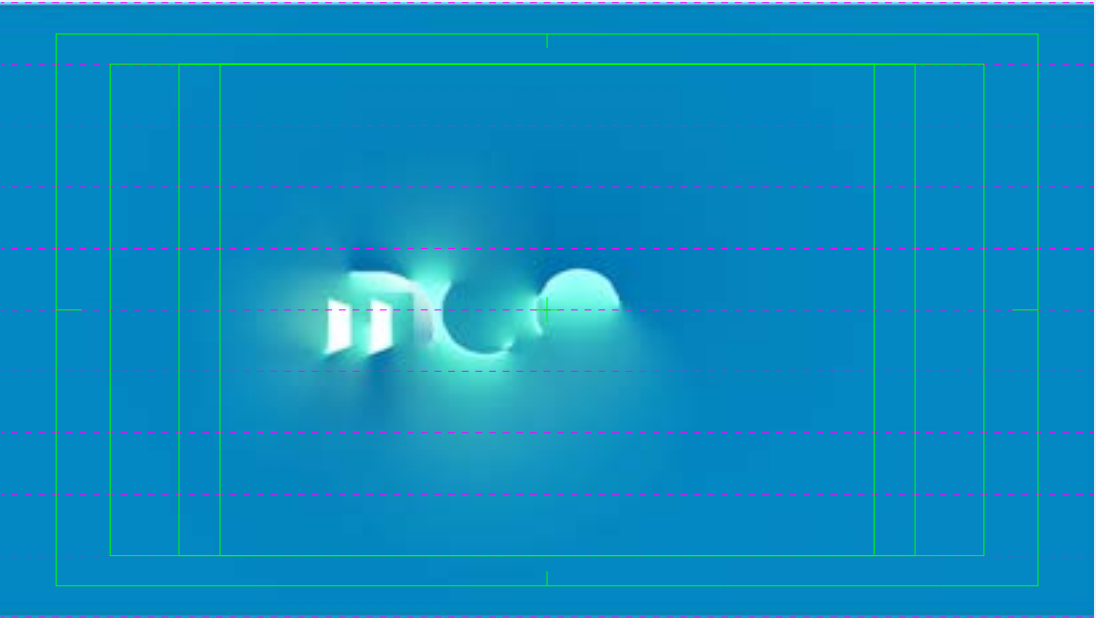
01



02



03



04



05



06



Symbol logo animation

Another version of the Logo Animation is the Symbol.

It shares the same motion as the Full version only applied to the “M”, the Symbol of the Logo.

This version is suitable for website/app intros (loading screens), included in teaser videos to build anticipation or curiosity, or where space limitations may compromise the readability of the Full Logo Animation.

The Symbol Animation is designed to be used on a Moeve Blue background but can also be overlaid on footage.

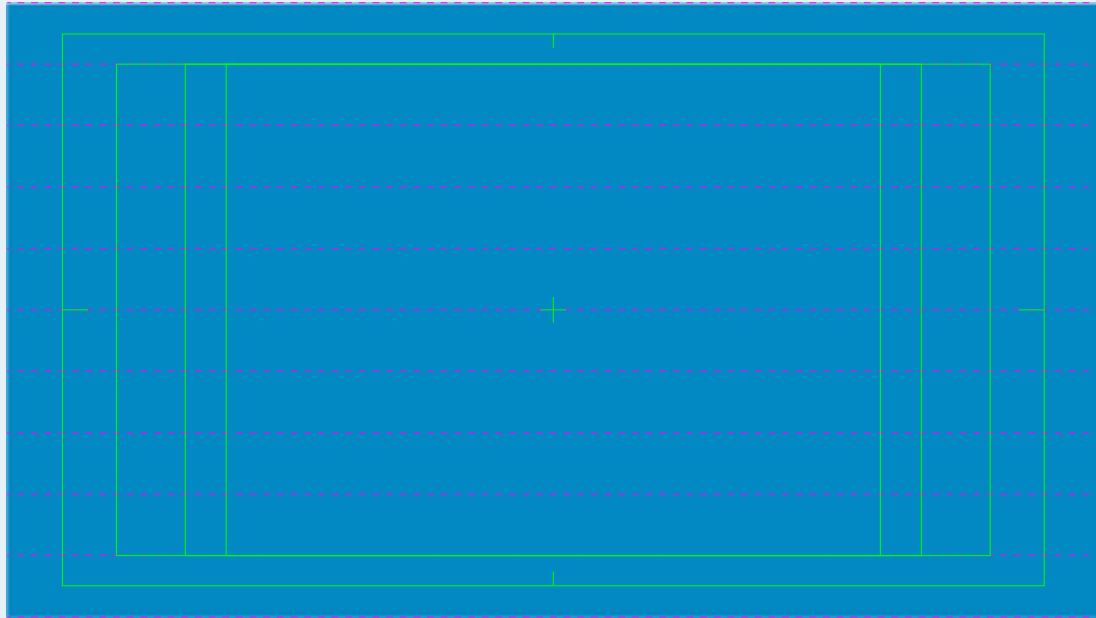
This version can't be used with the sonic logo.



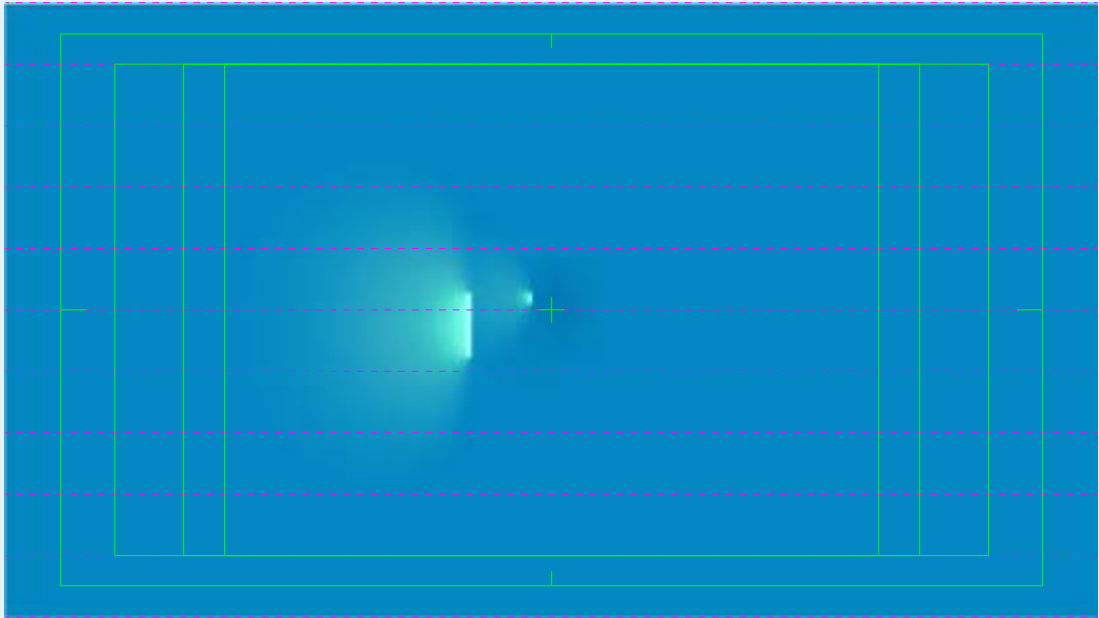
Launch guidance

Note: The symbol animation should never be used during the launch phase.

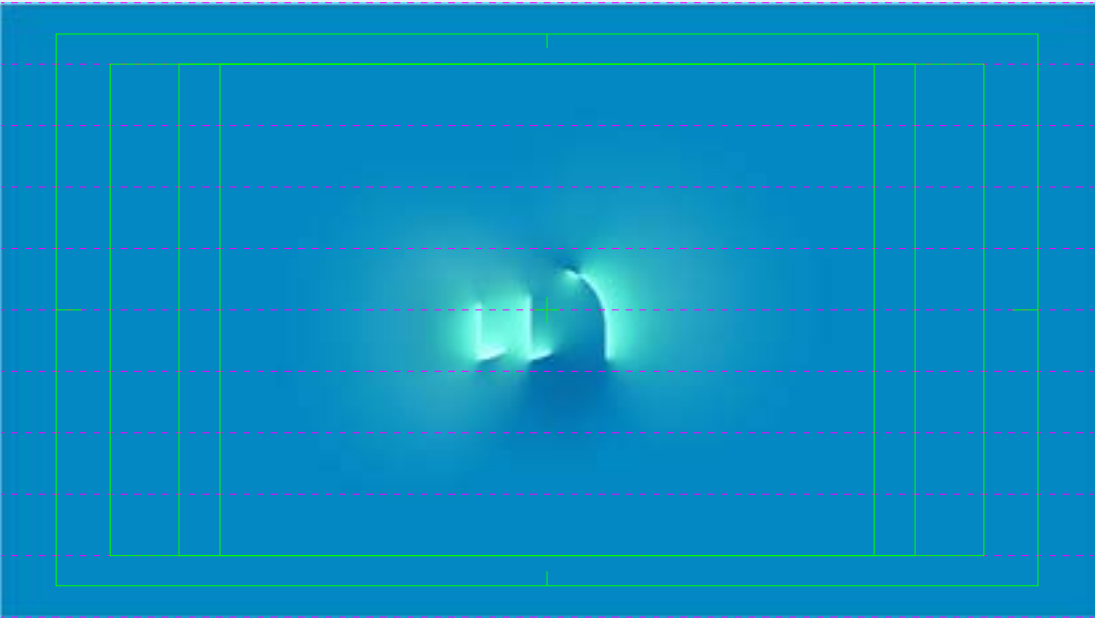
01



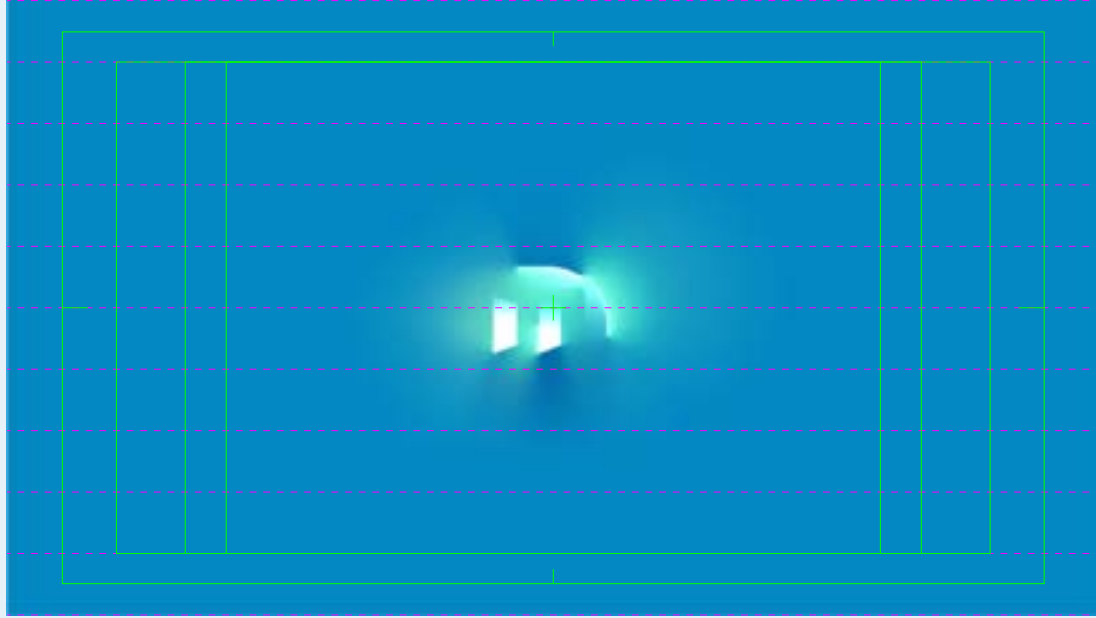
02



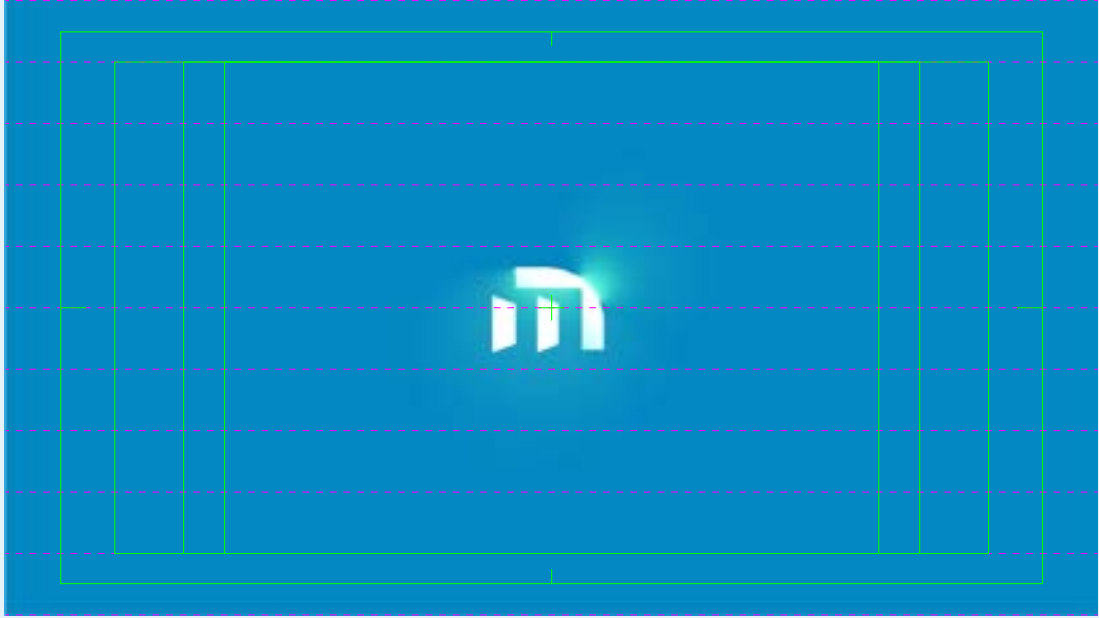
03



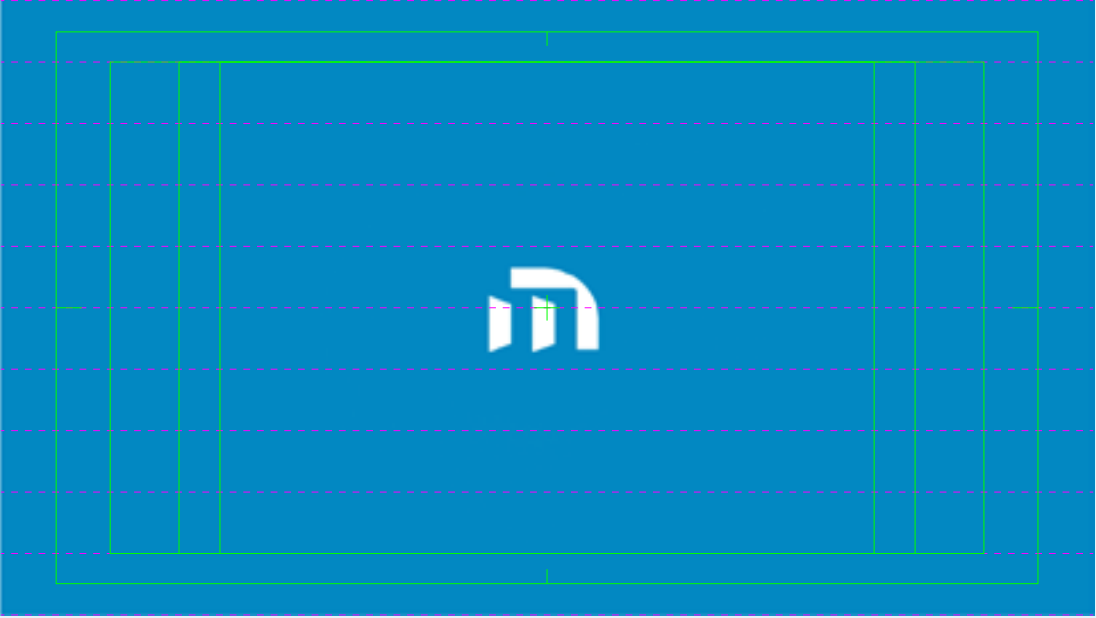
04



05



06



5.3 Motion typography

In a motion native environment, the same typographic principles already established in the typography section of these guidelines should be followed. This will ensure optimal information hierarchy.

All text elements must respect the Title Safe Area and shouldn't be placed outside of it, otherwise some screens could cut them off.

Headlines should always be in sentence case and should never have a full stop.

Largest
Super title
Moeve Sans
Bold

Largest
Super Title

Smallest
Super title
Moeve Sans
Regular

Smallest Super Title for
4k resolution videos

Open
Subtitles
Moeve Sans
Light

Open Subtitles — Lorem
ipsum dolor sit amet

Super titles concepts

There are two concepts to follow for the motion of the super titles.

Plain

The “plain” one brings the words on the screen from left to right without any fade (opacity goes directly from 0% to 100% without interpolation).

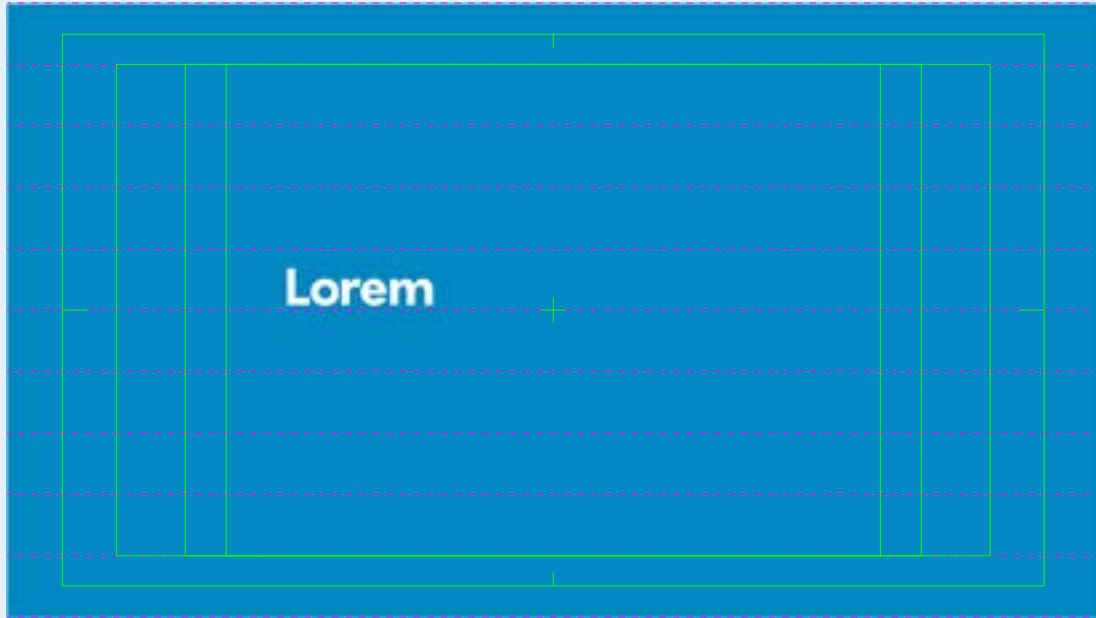
Pivot

The “pivot” one brings the lines (or the whole blocks of text) by rotating and resembling the opening movement of a door.

In both cases, being this a motion content, the alignment can either be central or to the left, according to the contexts and intentions.

Plain

01



02



03



Pivot

01



02



03



Motion typography

Super titles (simple)

The super titles (simple) are the minimum-sized titles that can be overlaid on solid backgrounds or on footage contents.

They can be center or left-aligned, and the weight is bold.

The motion can be “plain” or “pivot”.

A secondary title can be added. It can be center or left-aligned, and the weight is light.



Super title (simple)
Moeve Sans Bold
center or left-aligned



Secondary Title (simple)
Moeve Sans Light
center-aligned

Primary Title (simple)
Moeve Sans Bold
center-aligned

Super title on solid backgrounds



Super title on footage



Motion typography

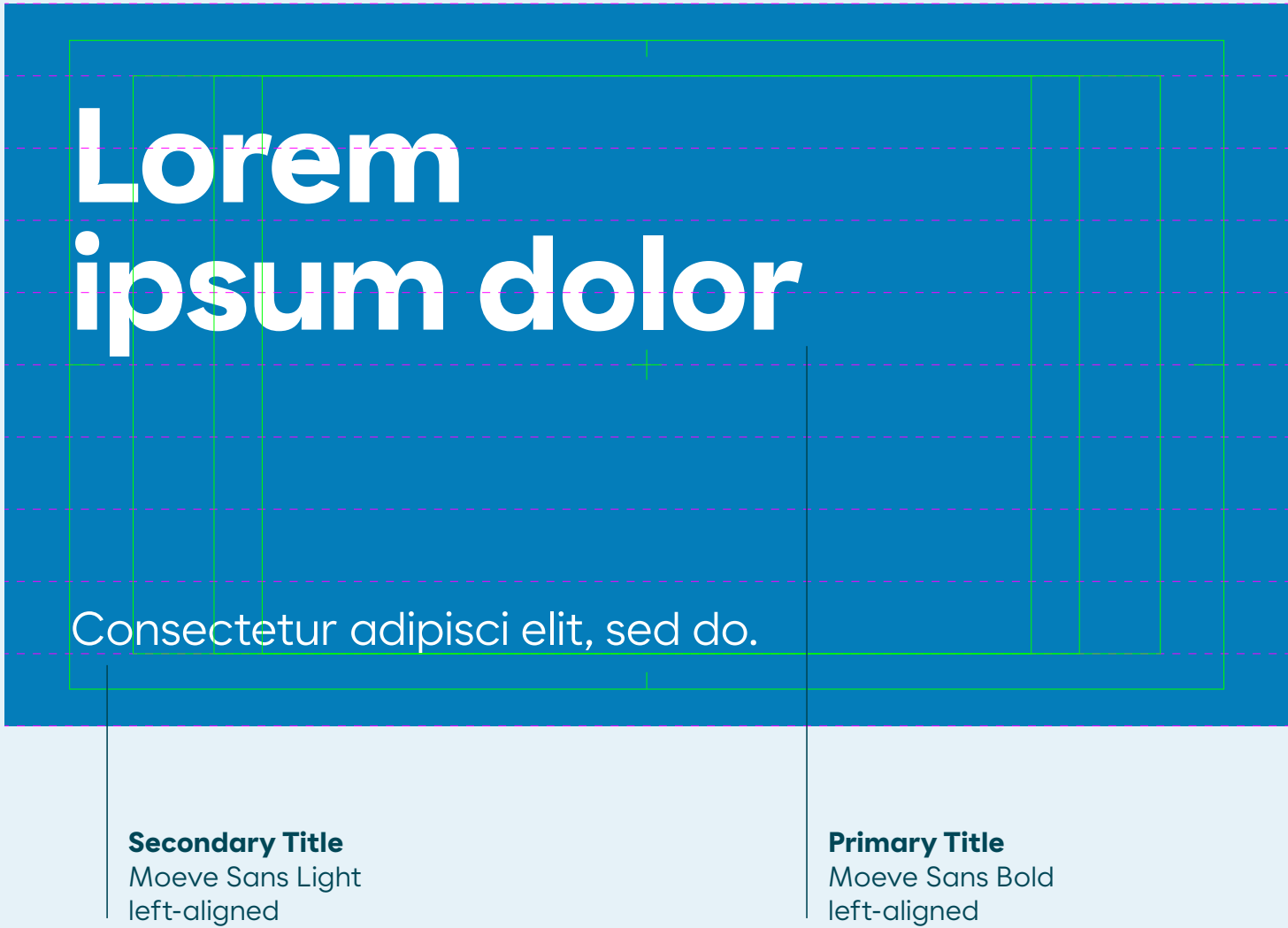
Super titles (hero)

The super titles (hero) are the maximum-sized titles that can be overlaid on solid background or on footage content. They can contain a maximum of 3-4 words and can include a secondary title beyond the primary one.

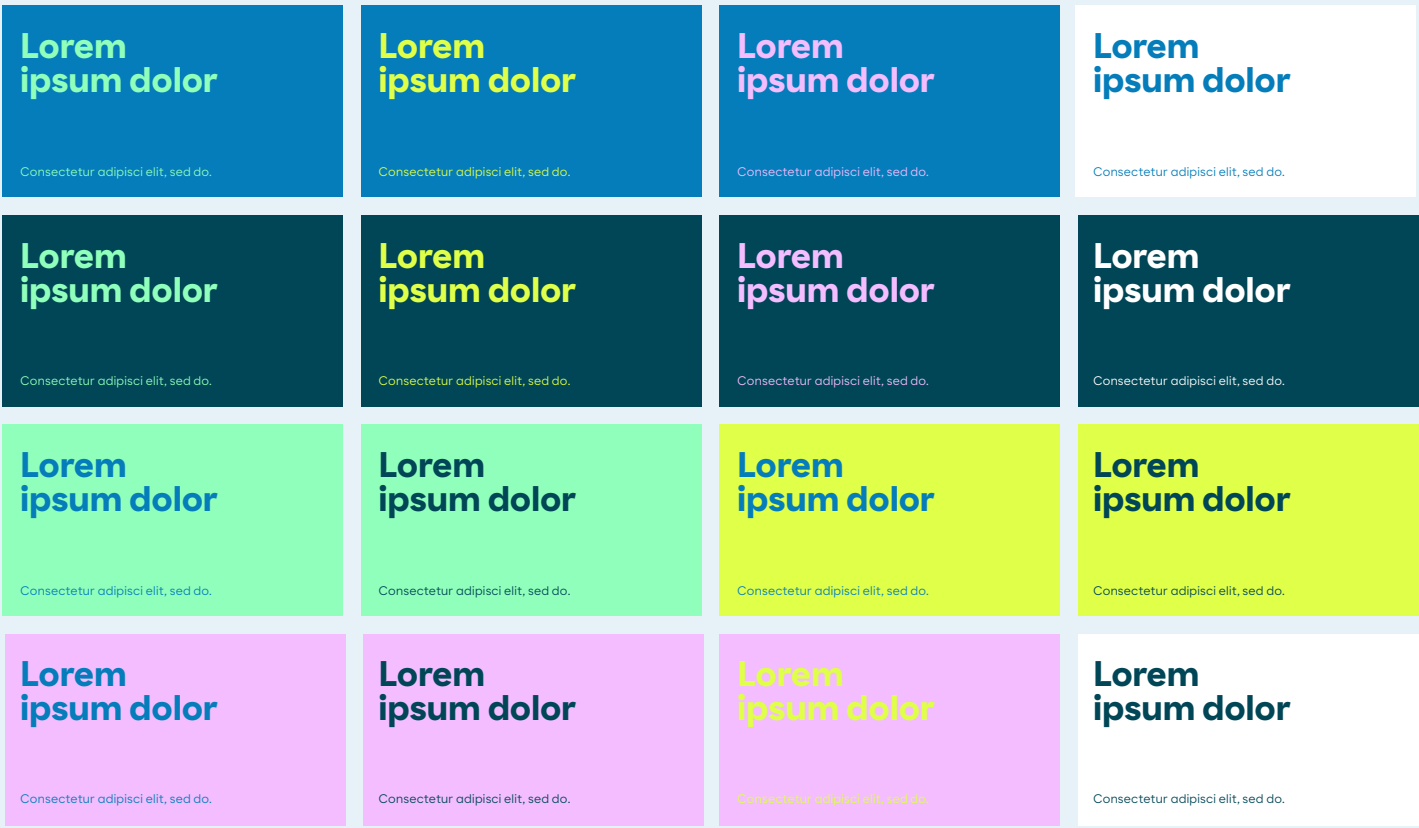
The primary title can be center or left-aligned, and the weight is bold.

The secondary title can be center or left-aligned, and the weight is light.

The motion can be “plain” or “pivot”.



Super title on solid backgrounds



Super title on footage



Super titles (door)

The super titles (door) are big-sized titles including a door that acts as a mask, containing footage or images. They are overlaid on a solid background form our primary color palette and can include a secondary title beyond the primary one or the brand’s static logo.

There are two versions:

Version 1

In the first version, the mask flanks a left-aligned text, the font weight is bold.

The motion starts with the door that brings the text on the screen (with the “plain” motion);

Version 2

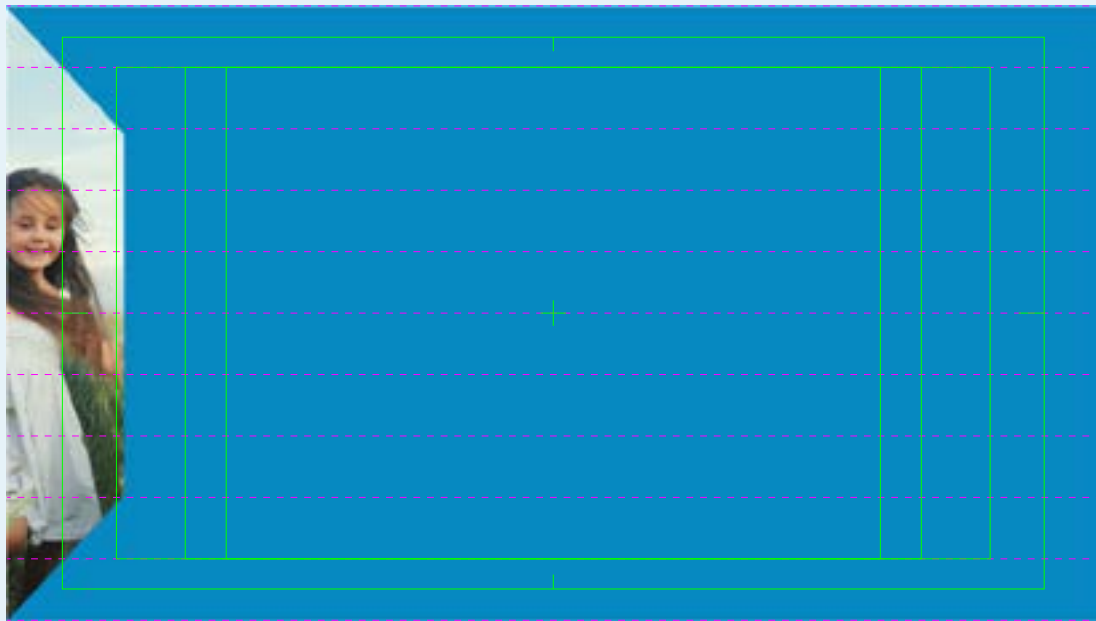
In the second version, the text is set in a 3D space and gets rotated by the movement of the door, which, in the middle frame, shows its content (footage / image) and then rotates again to show a second text; this version can be used to concatenate a sequence of super titles. The text is left-aligned, and the weight is bold.

Note

The text can overlap the safe zone only during the animation and for few frames.

Door 1

01



02



03



Door 2

01



02



03



Open subtitles

The open subtitles (hardsubs) are used when there's the need to show the captions in a “forced” way. They are rendered inside the video (and cannot be deactivated by the audience). A transparent black gradient could be applied under the text for readability purposes.

The text is center-aligned, and the weight is Regular. The font size is 100 pt, the leading equals 100 pt, and the kerning is auto / 0 pt (in 4K resolution videos). They can have a maximum of 2 lines and should always be aligned to the center.



Open Subtitle
100 pt
Moeve Sans Regular
center-aligned

5.4 The door

The open door

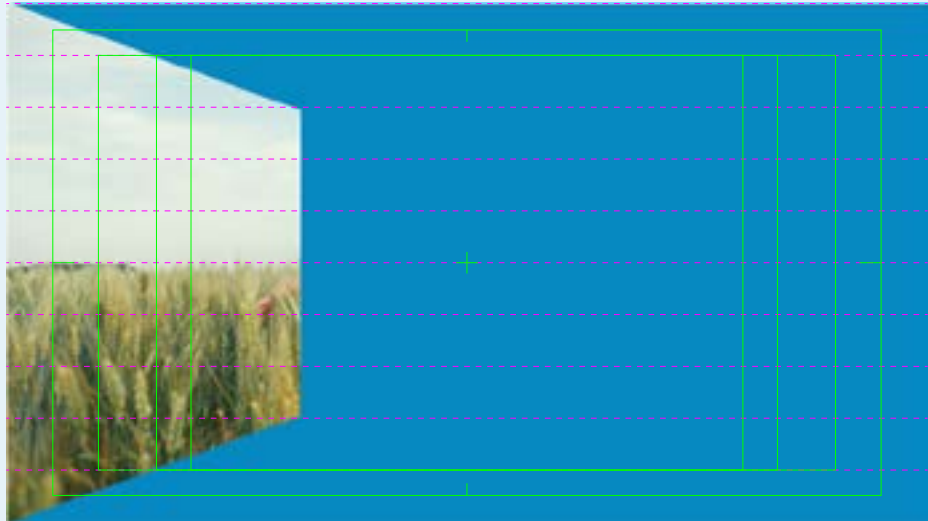
Simple door

The Simple ‘Door’ can be used to show masked content (footage / image). It is overlaid on a solid background form our primary color palette and can have a horizontal or a vertical movement. It can be full-sized or cropped.

This element can also be used as a transition between two footage contents.

Horizontal

01



02

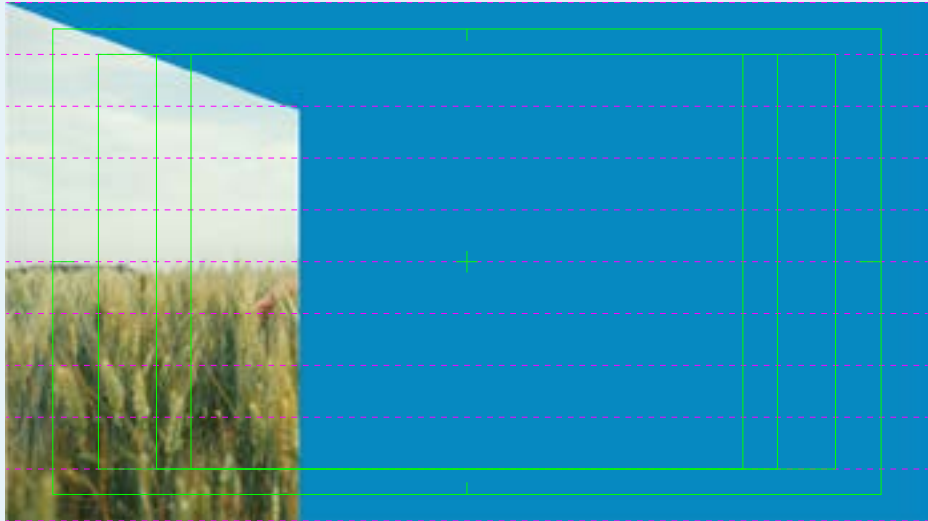


03



Horizontal Cropped

01



02

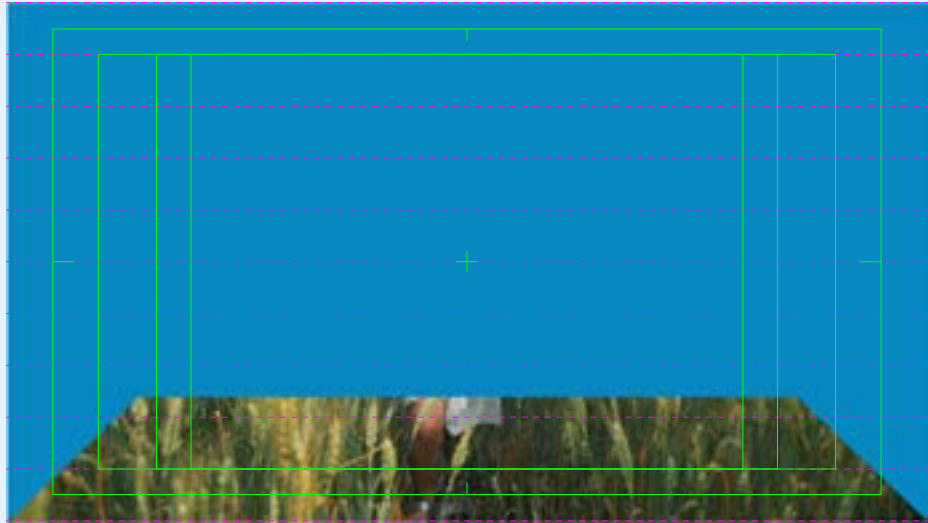


03



Vertical

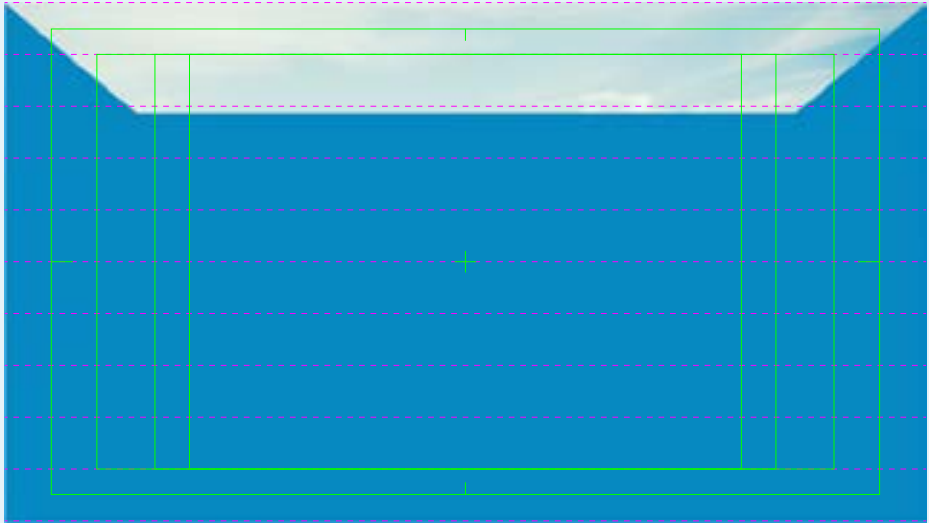
01



02



03



The open door

"The magic portal"

The "Magic portal" can be used inside creative and inspiring videos to bring an “openness” and optimistic feeling into the footage.

The basic concept of this treatment is to have a window overlaid on a subject that shows its soul, thoughts, feelings, and dreams. The subject must be the same in both the first and second footage, but it acts differently (e.g., a simple walk in the first and a dance in the second).

Option 1

01



02



03



Option 2

01



02



03



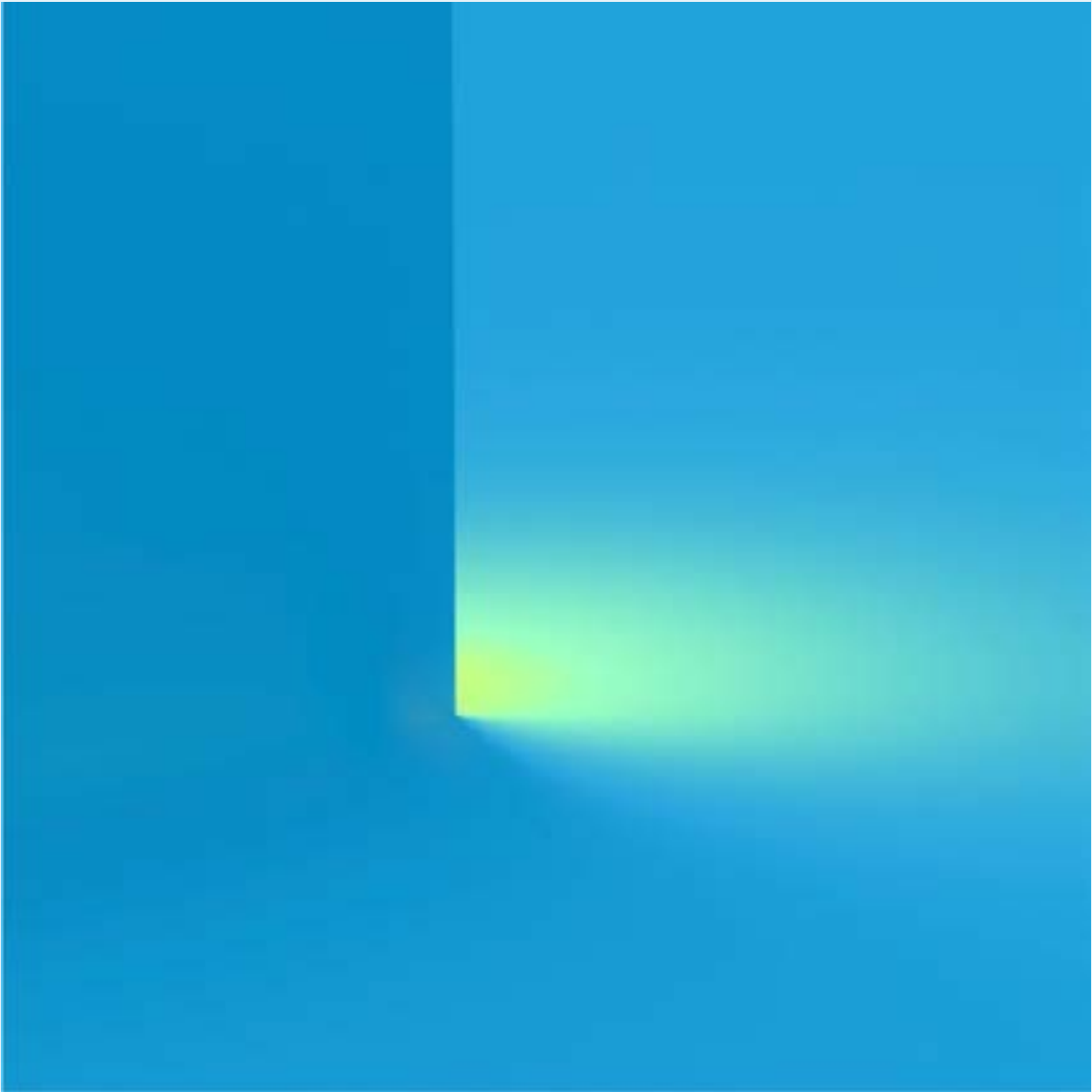
5.5 Hope moment

Hope moment

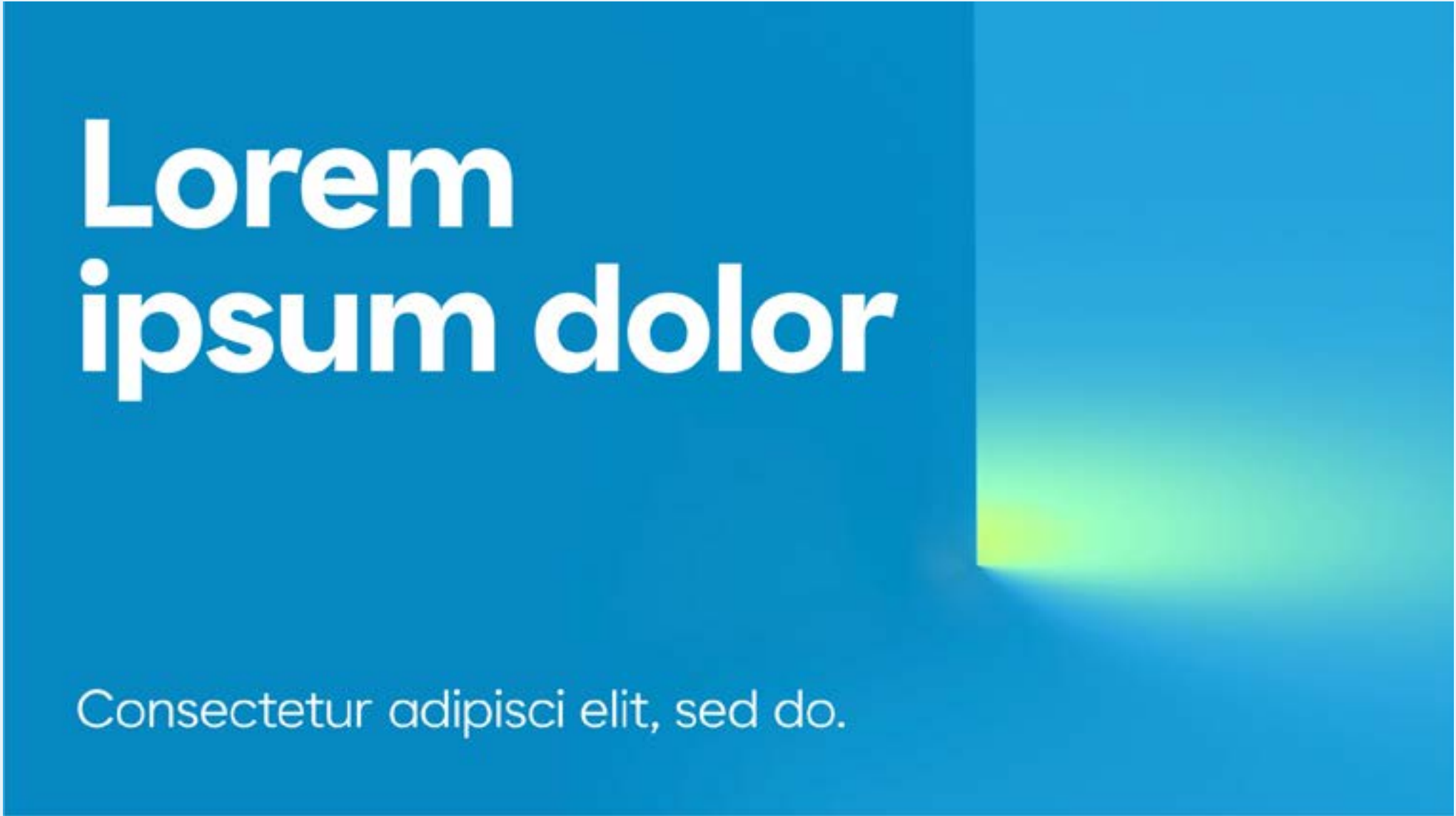
Motion

The ‘Hope Moment’ can be animated and used as a key visual inside the videos (standalone or together with text content).

It shows a light expanding behind a blue panel. The key visual should always go on the right side, while the other assets go on the left side.



Standalone



Usage example with text elements

5.6 Editing

General rules

Moeve’s videos must be simple and effective to communicate key stories.

01
Keep an eye on the timing: watching a long video could be hard for the audience. Try to stay in a short-medium duration range (30sec - 2min).

02
Prefer a simple cut: avoid video effects, fancy transitions and fadings. The use of many random transitions between the footage could be inconsistent for the Brand, while the audience could lose attention.

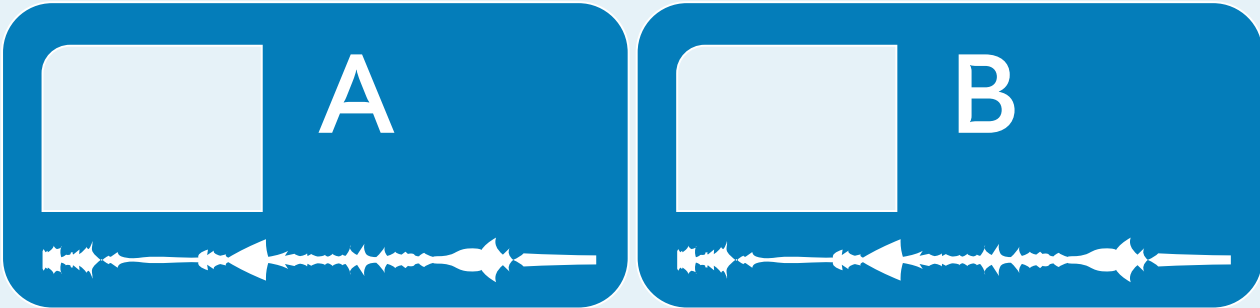
03
Use coherent music: Moeve’s videos should have a main genre and tempo. Avoid using different types of soundtracks and high/ disturbing volume.

DOs

Timing: keep it short



Scene editing: prefer simple cuts

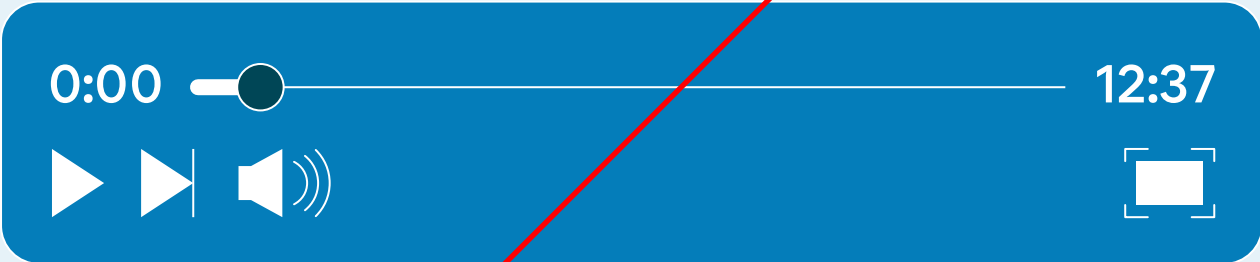


Soundtrack: prefer the same genre / tempo

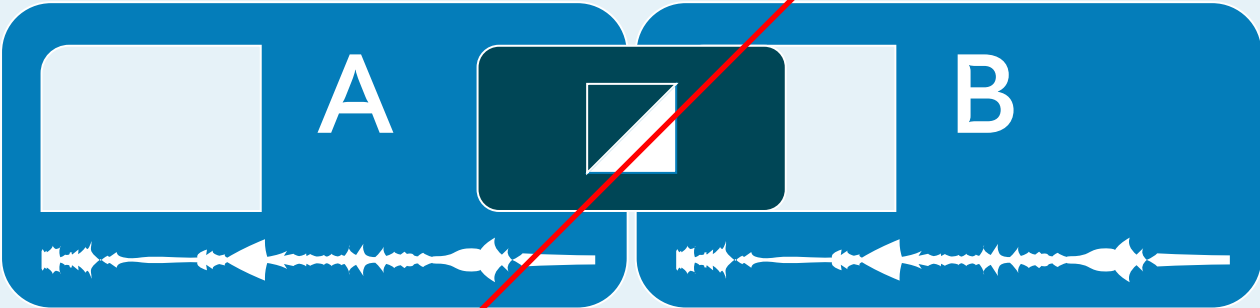


DON'Ts

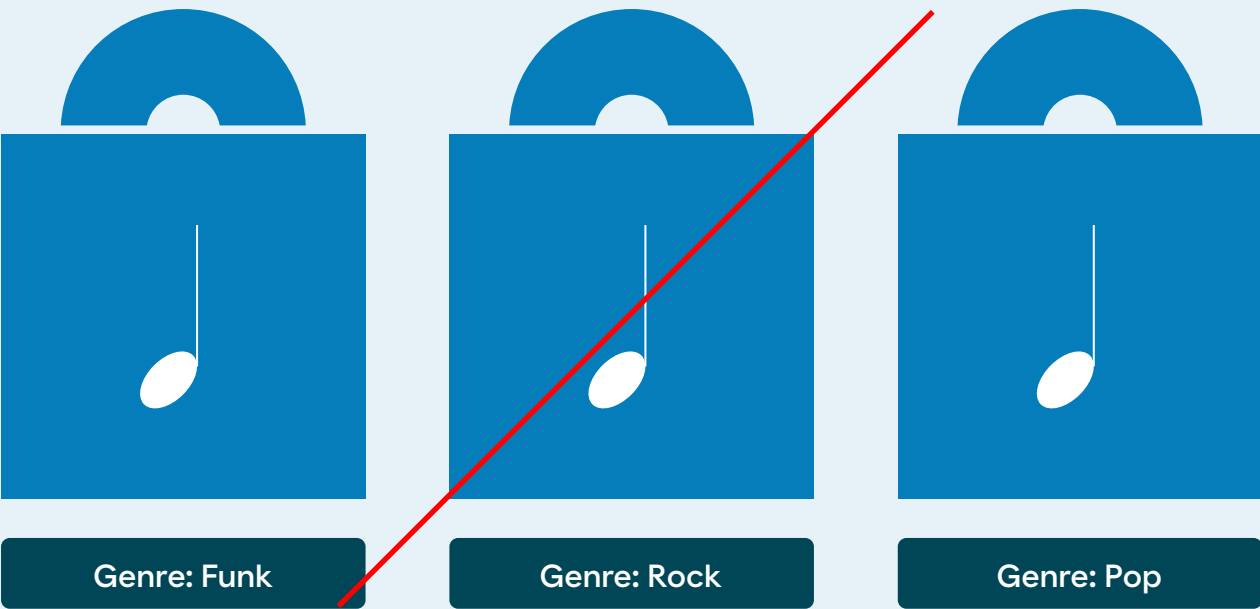
Timing: don't make long videos



Scene editing: don't use transitions / effects



Soundtrack: don't use different music genres / tempos



5.7 Don'ts

Don'ts

General rules

Overall, it's good to respect some general rules to avoid inconsistency across motion applications. These are the most important ones: please try to follow them to achieve better results and maintain cohesiveness.

01

Always use the Logo Animation to sign the videos; don't use the static version of the logo.



02

Don't place the assets outside the Title Safe Area; please respect the Grid.



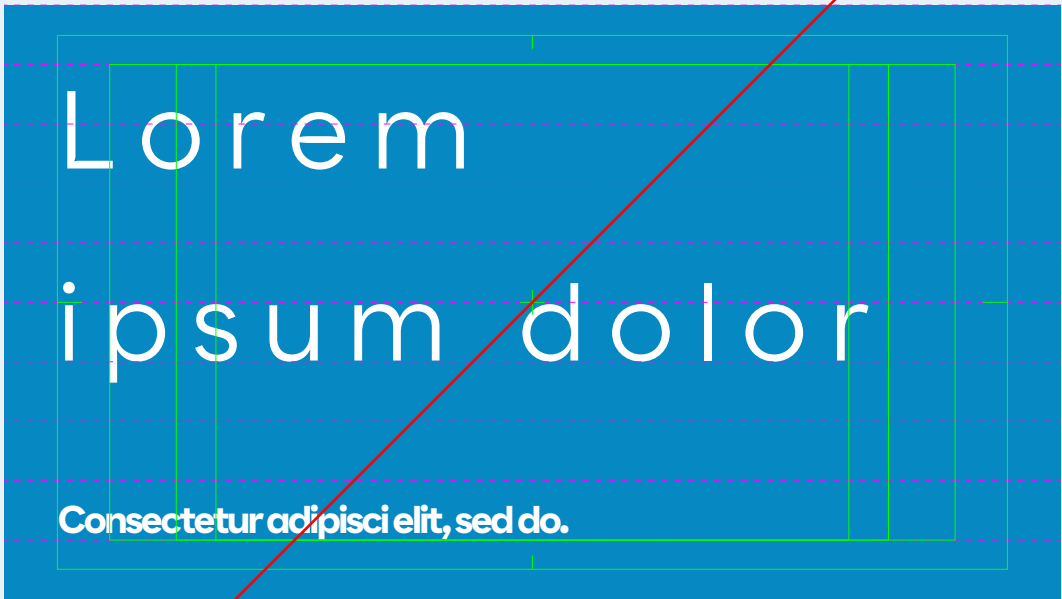
03

Don't use any other font outside of Moeve Sans.



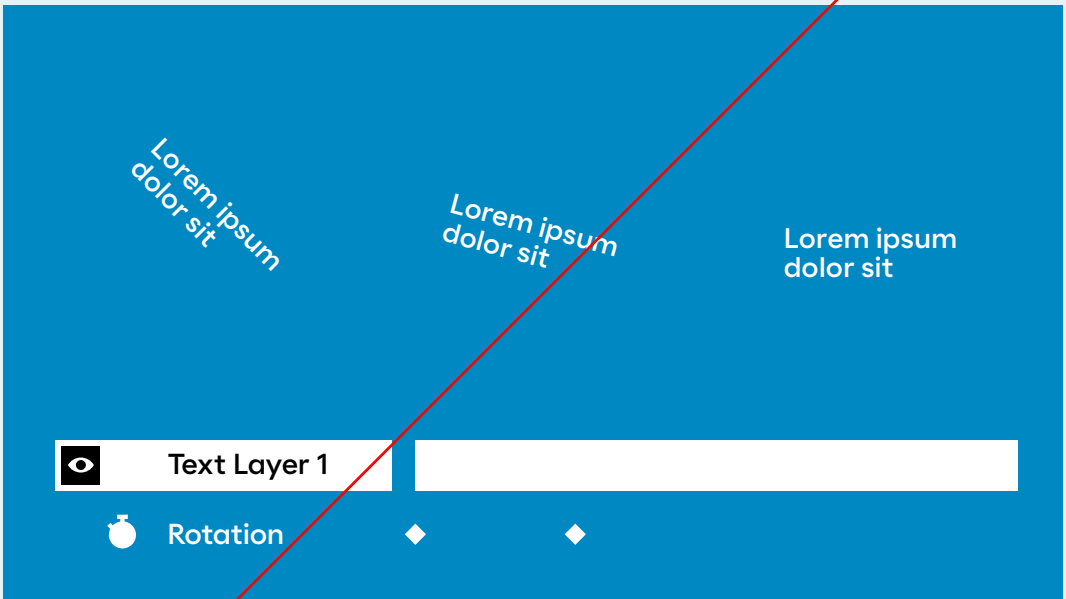
04

Don't use font sizes, kerning, leading, and font weights not mentioned in this chapter.



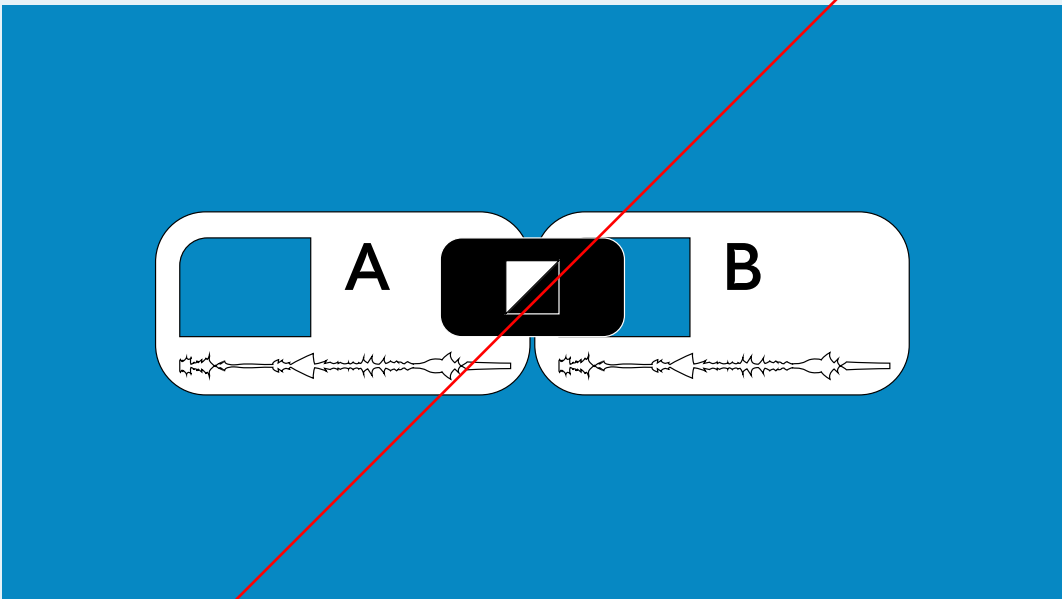
05

Don't use animation properties or effects not mentioned in this chapter.



06

Don't use effects or random transitions for the editing.

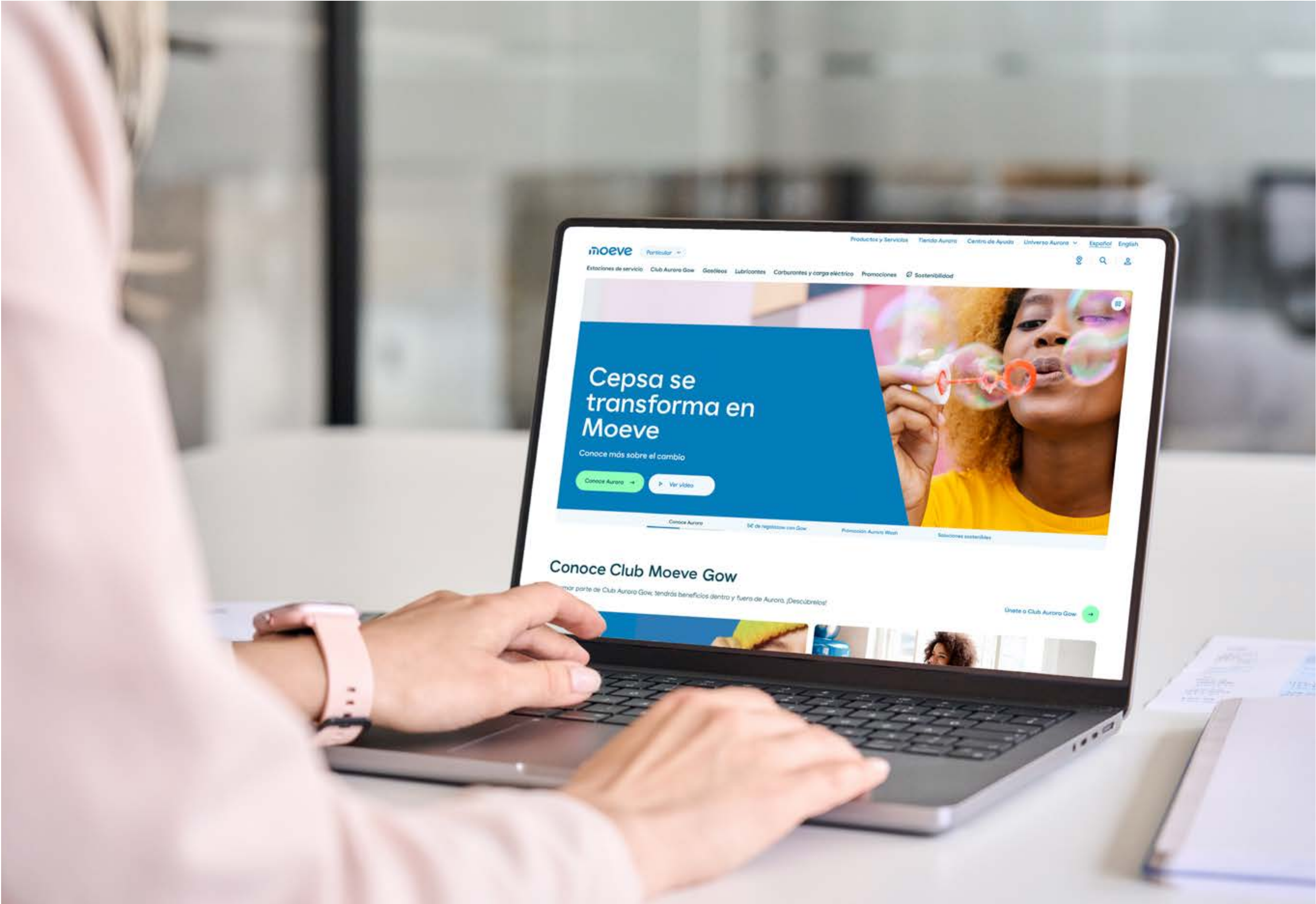


06. Digital

6.1 Digital applications

In today's digital world, building strong brand equity, enhancing flexibility, and ensuring seamless cohesion across various digital platforms is crucial for success.

The specific guidelines for digital applications with technical details and construction rules can be found at:
[Website documentation](#)



6.2 Social media

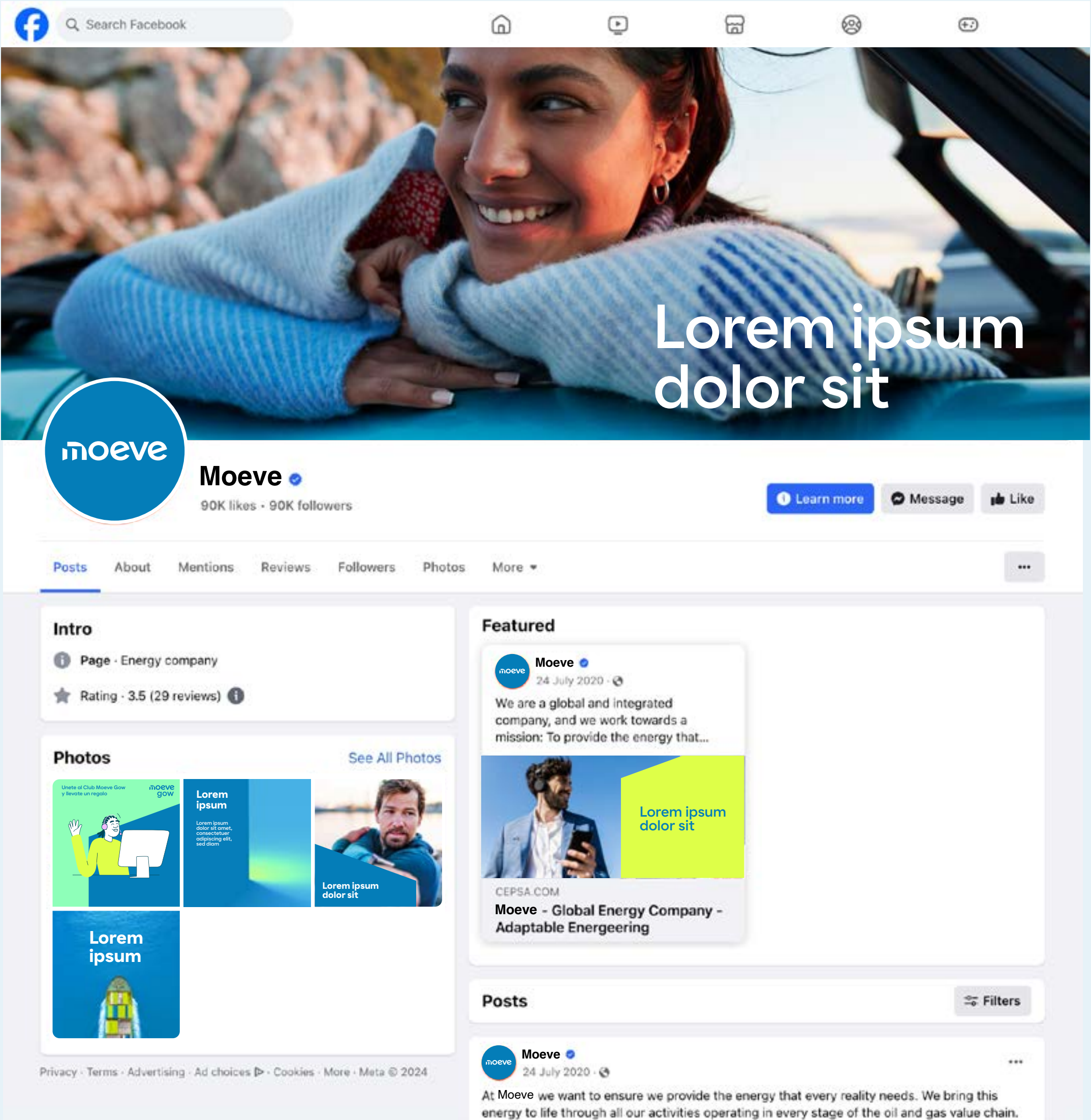
Social media

Facebook

Our Facebook landing page should reflect our identity, showcasing as much as possible our visual elements through cover page and posts.

The cover page can be interchanged during time, to convey specific messages and should not include our logo.

The avatar should be the logotype, to ensure legibility.



Social media

Instagram

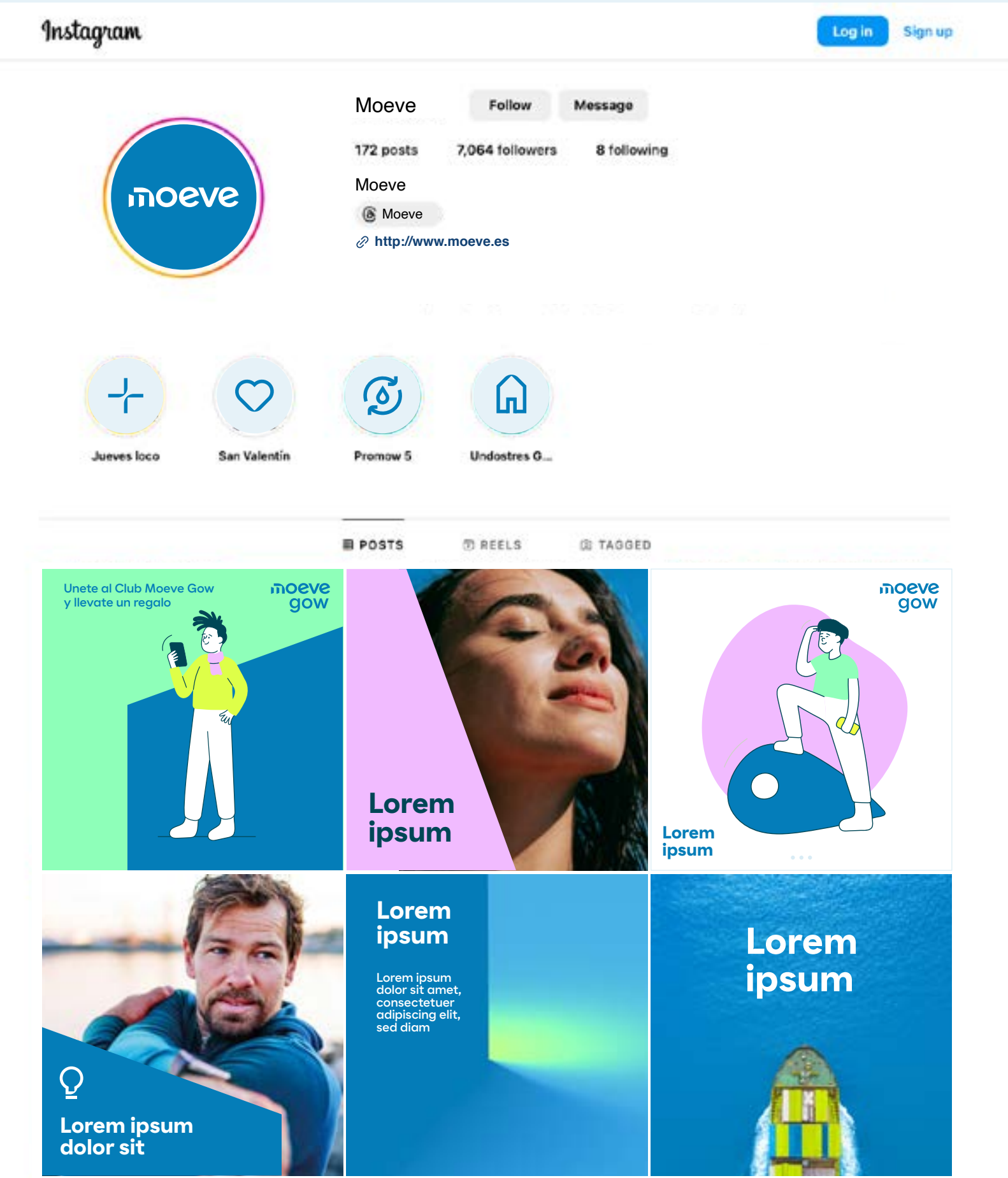
Our Instagram feed Look&Feel is in line with our identity, showcasing a variety of elements within our visual system.

We should ensure a good balance of the elements and never over-crowd the content.

It’s advisable to use plain pictures, door elements, crops and illustrations in harmony, according to specific social content strategies.

The brand logo should never appear in the images.

Sub brand logos can appear to identify specific content.

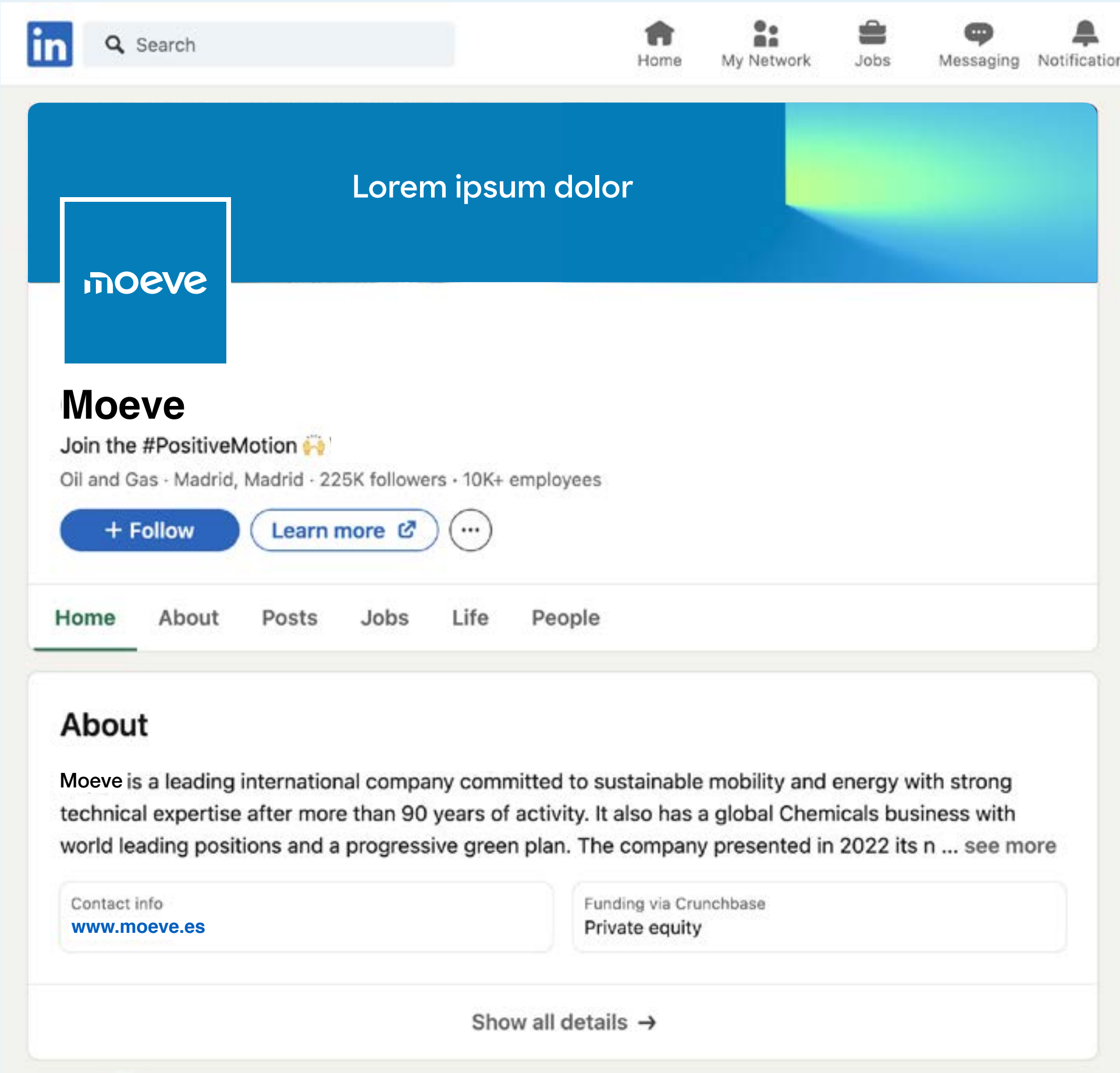


Our Linkedin landing page, as well as our other social media platforms, should showcase in a straightforward and clear way our core visual elements.

The cover page can be interchanged during time, to convey specific messages and should not include our logo.

The avatar should be the logotype, to ensure legibility.

Copywriting and content is essential in this context to convey the right message and content, according to the defined social media strategy.



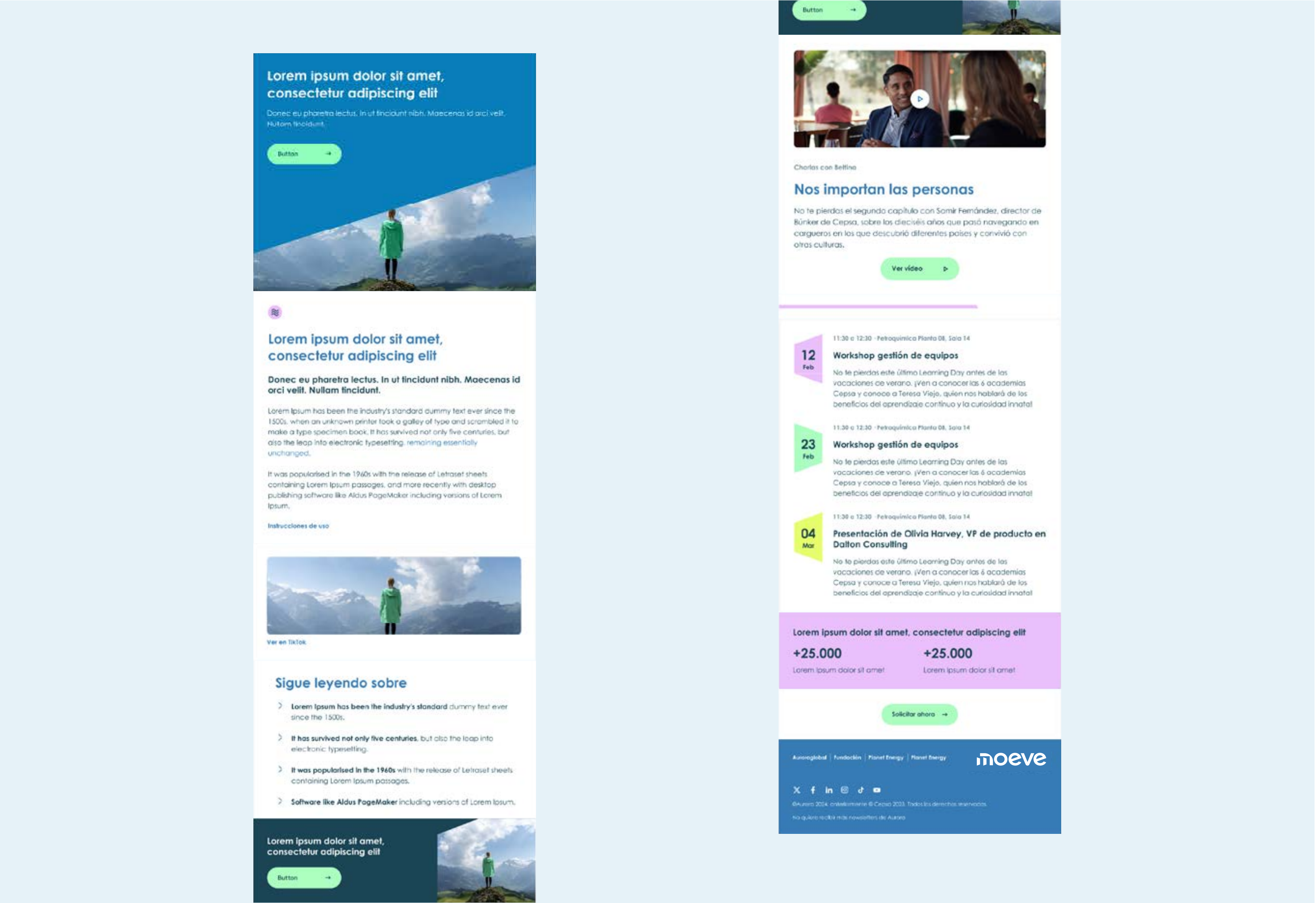
6.3 Newsletter

Within this section, we focus on the newsletter, an essential component of our brand's communication landscape. The following pages incorporate our brand identity into our newsletters and emailing system.

Newsletter

Newsletter and emailing system

The page shows an example of the newsletter which is created by using the main assets of the Moeve identity system.



07.

Brand in action

7.1 Stationery

Stationery

Overview

Avoid the use of paper whenever possible.

Stationery is an important piece of our identity; we use it daily to engage with both our external and internal audiences.

In the following pages, we explain in detail how to consistently use all elements of the stationery.

- 1. Letterhead
- 2. Business card
- 3. Envelopes (With and without window)

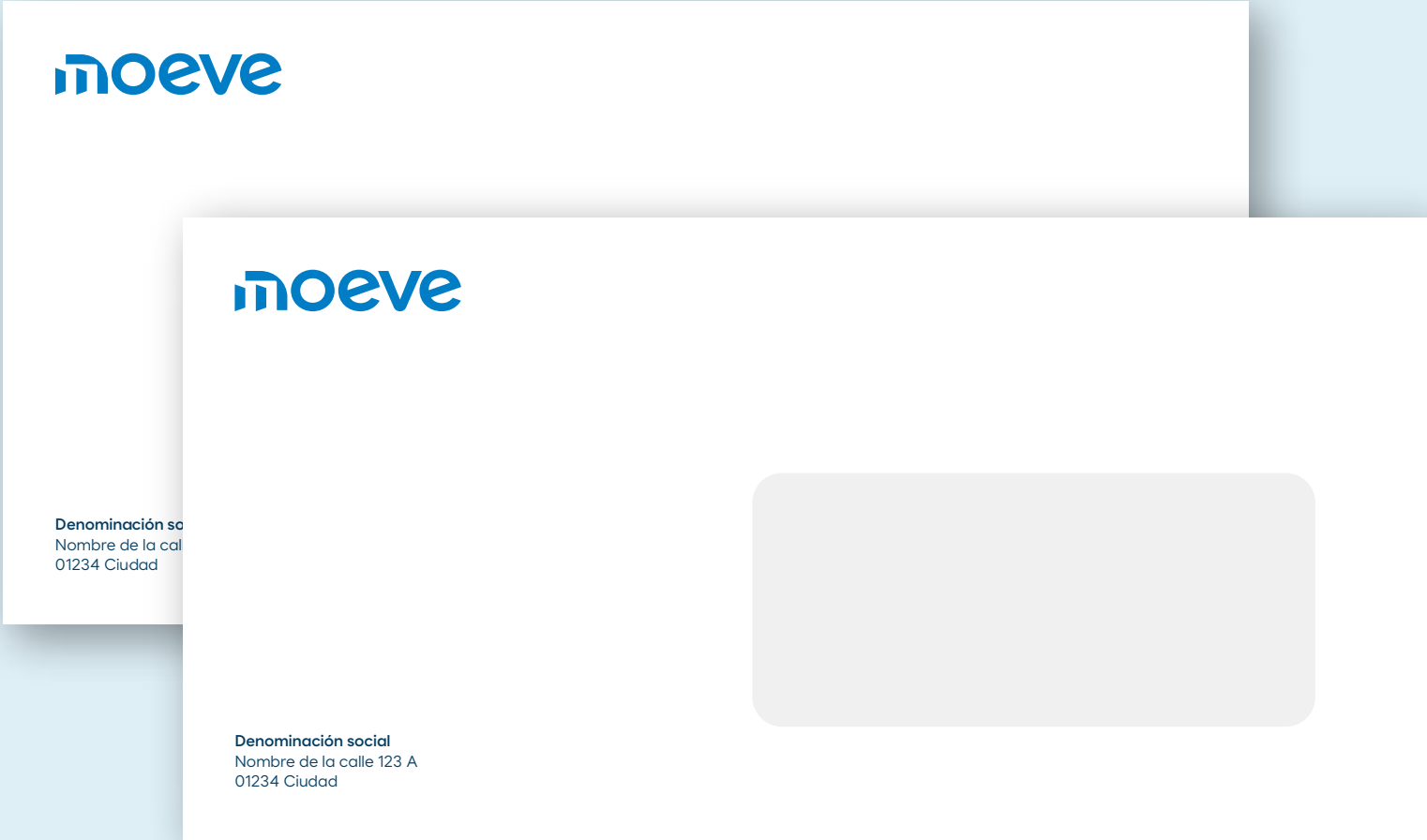
1



2



3



Stationery

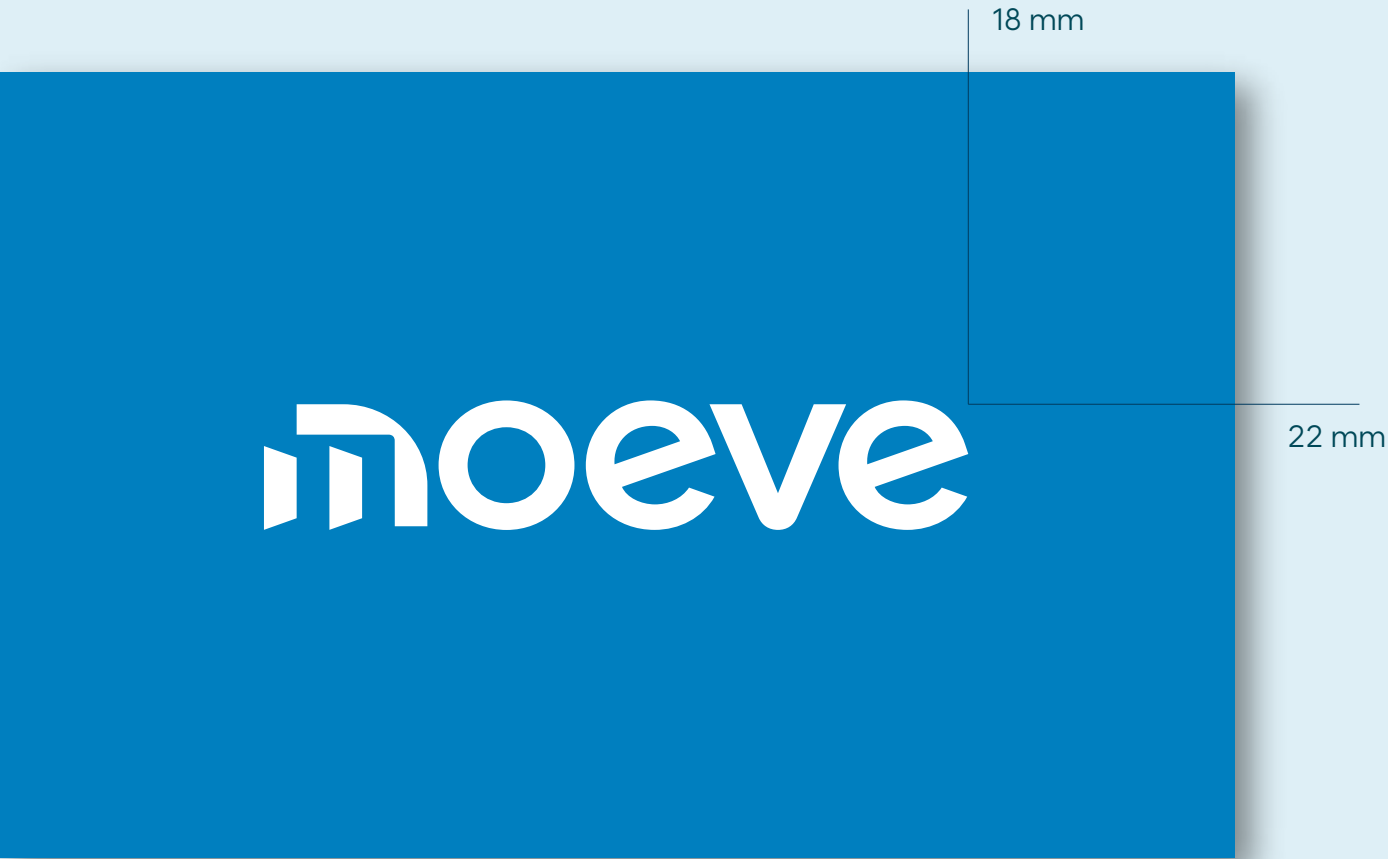
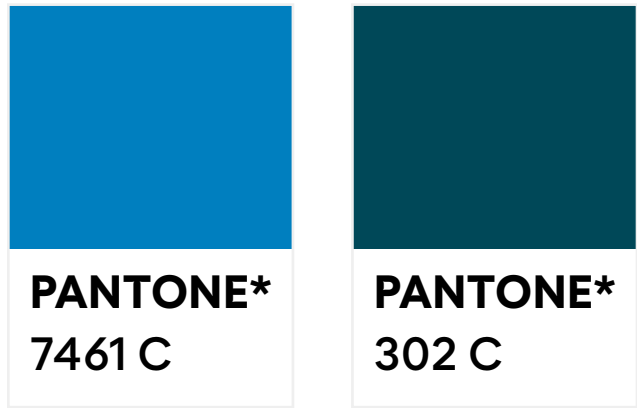
Business card

Format: 85 x 54 mm
Logotype: 20 mm
Logotype on the back: 50 mm
Logo colour and background: Pantone 7461
CText colour: Pantone 302 C
Paper: OFFSET 350 GRS

A. Name
Font: Moeve Sans Bold 9 pt

B. Business / Telephone number/ Address
Font: Moeve Sans Light 9 pt

C. Web link
Font : Moeve Sans bold 9 pt



Email signature

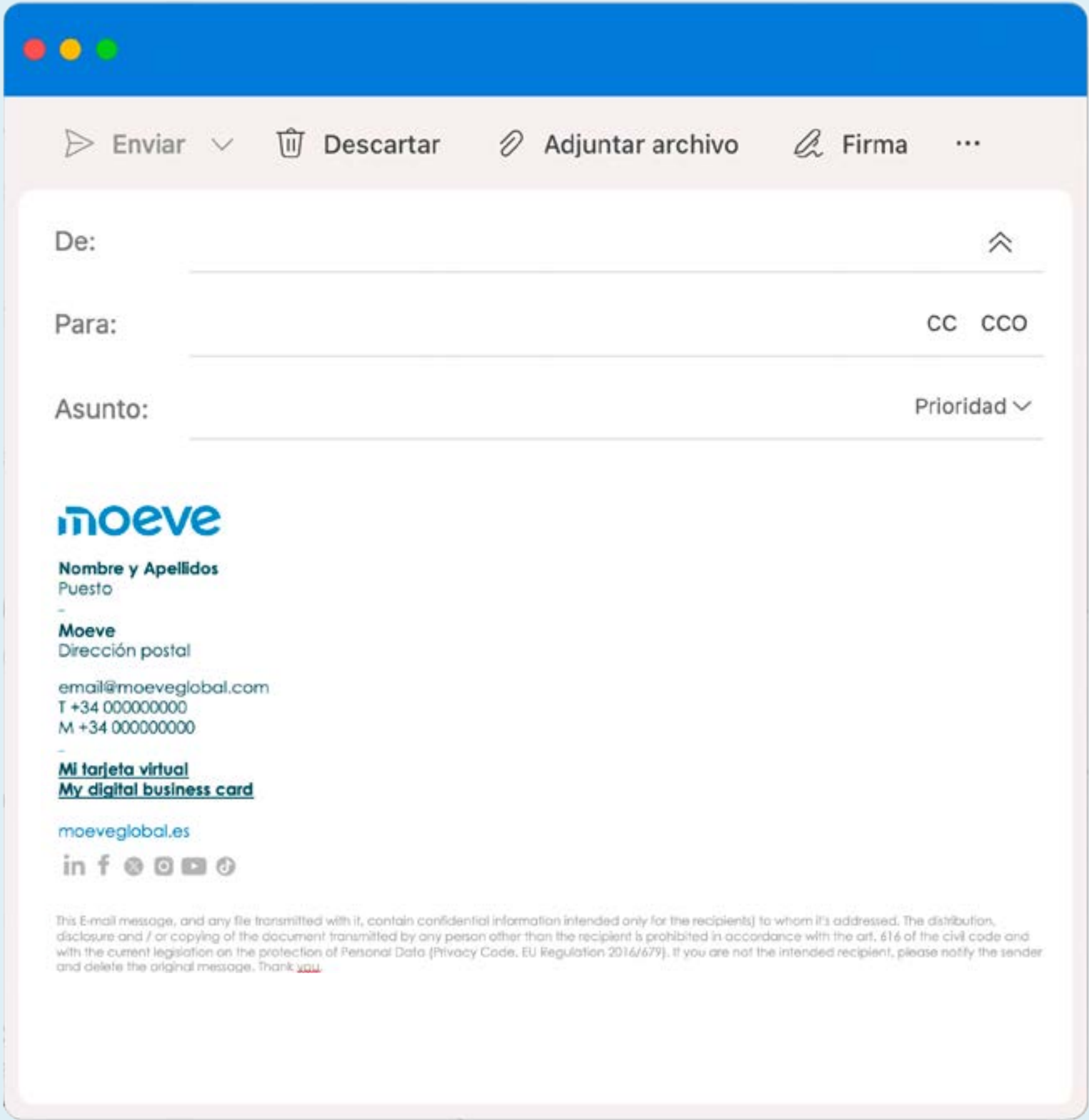
Use “**Moeve**” instead of “Compañía Española de Petróleos S.A.”

If you belong to a subsidiary, leave the full **name of the subsidiary you belong to**. For example: Moeve Química, S.A.

Remember that the use of advertising slogans is not allowed as there are other internal channels provided for such communication, and **professional email is not an advertising medium**.

Use the corporate website address (www.moeveglobal.com) or the commercial one (www.moeve.es) depending on your profile.

Include the icons of our **social media networks** that are for corporate and those that are for **commercial** use depending on your profile.



Stationery

Letterhead

Format: 210 x 297 mm
Logotype: 40 mm
Colour: Pantone 7461 C
Paper: OFFSET 90 gr

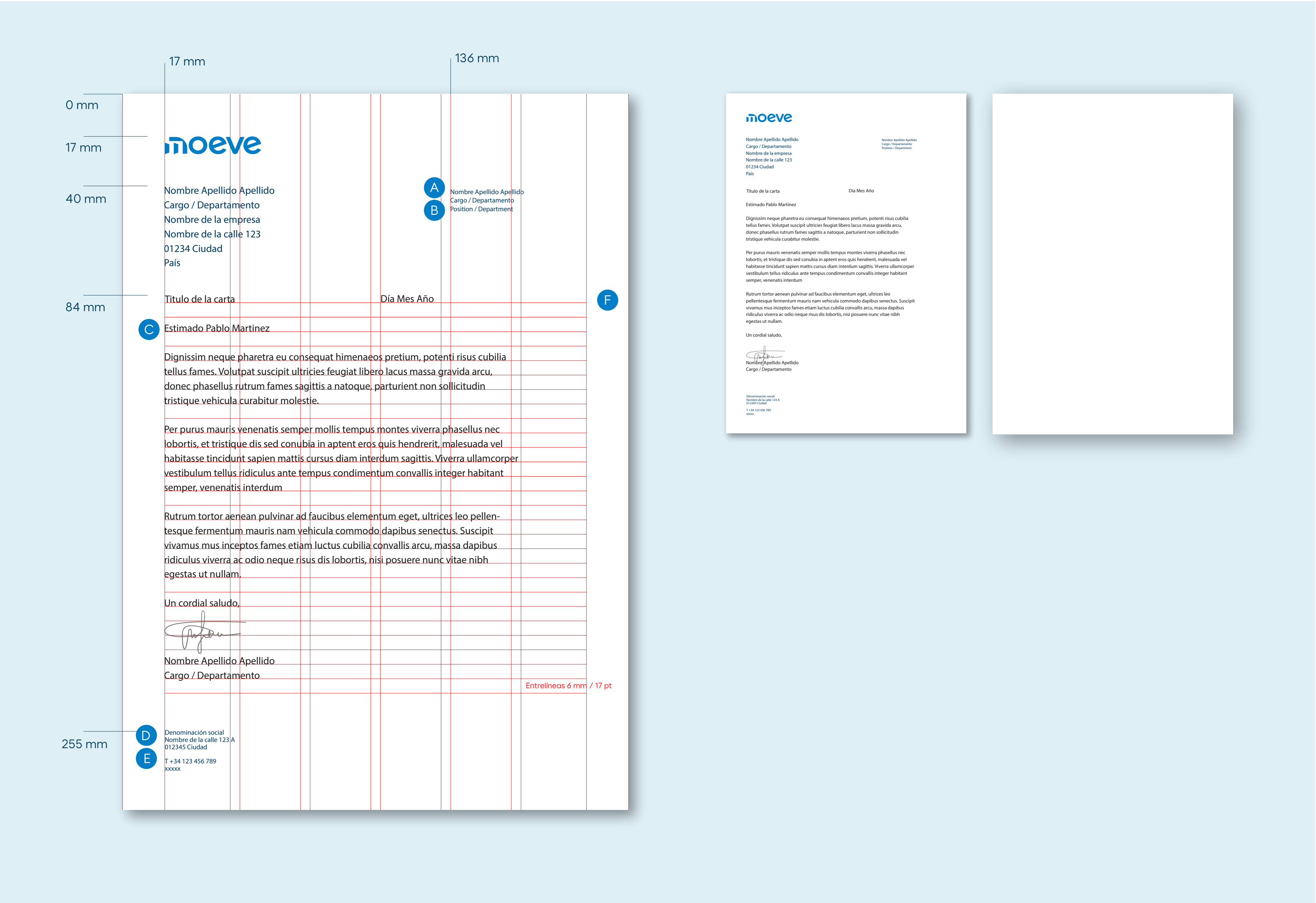
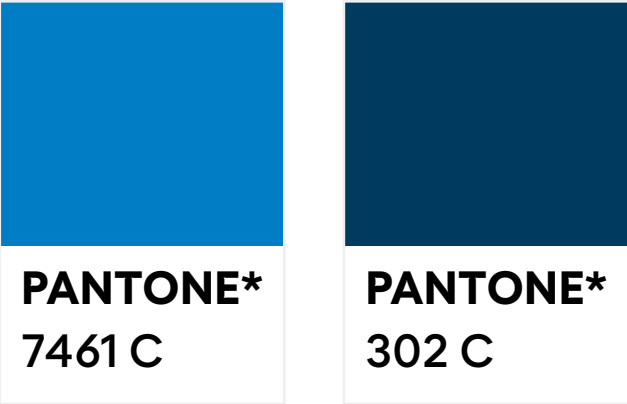
A. Name font:
Font: Century Gothic Bold 8 pt

B. Position / Department
Font : Century Gothic Regular 8 pt

C. Company Name
Font: Century Gothic Bold 8 pt

D. Address
font: Century Gothic Regular 8 pt

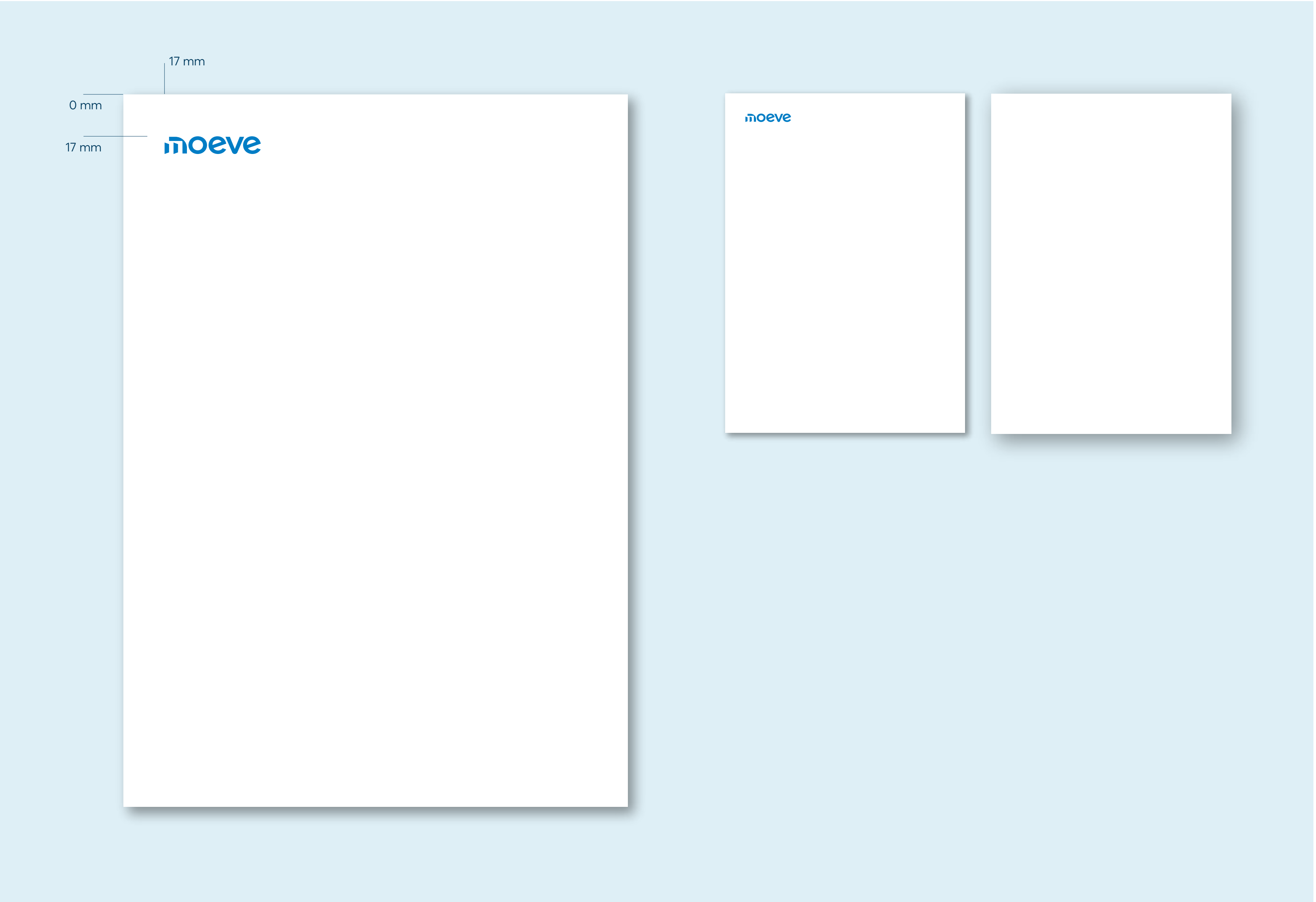
E. Line (dash)
Colour: Red
Stroke: 0.5



Stationery

Second page

Format: 210 x 297 mm
Logotype: 40 mm
Colour: Pantone 7461 C
Paper: OFFSET 90 gr



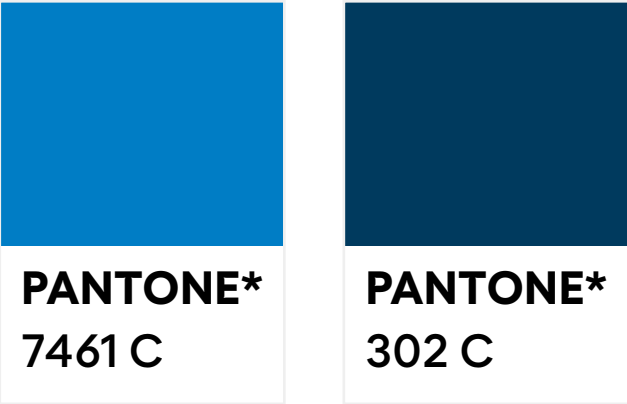
Stationery

DL envelope

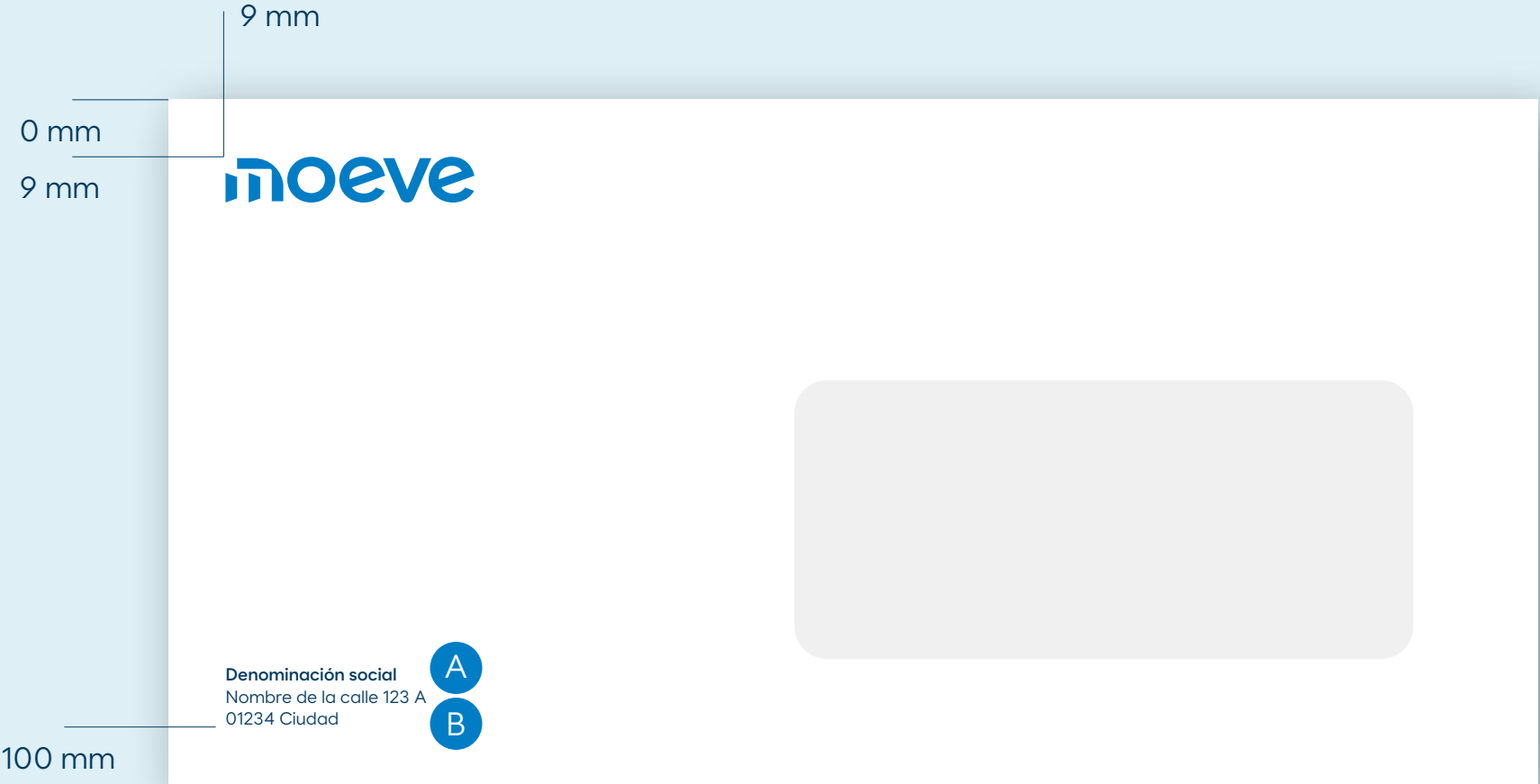
Format: 220 x 110 mm
Logotype: 40 mm
Colour: Pantone 7461 C
Paper: Standard 90 gr

A. Company Name
Font: Moeve Sans Regular: 8 pt

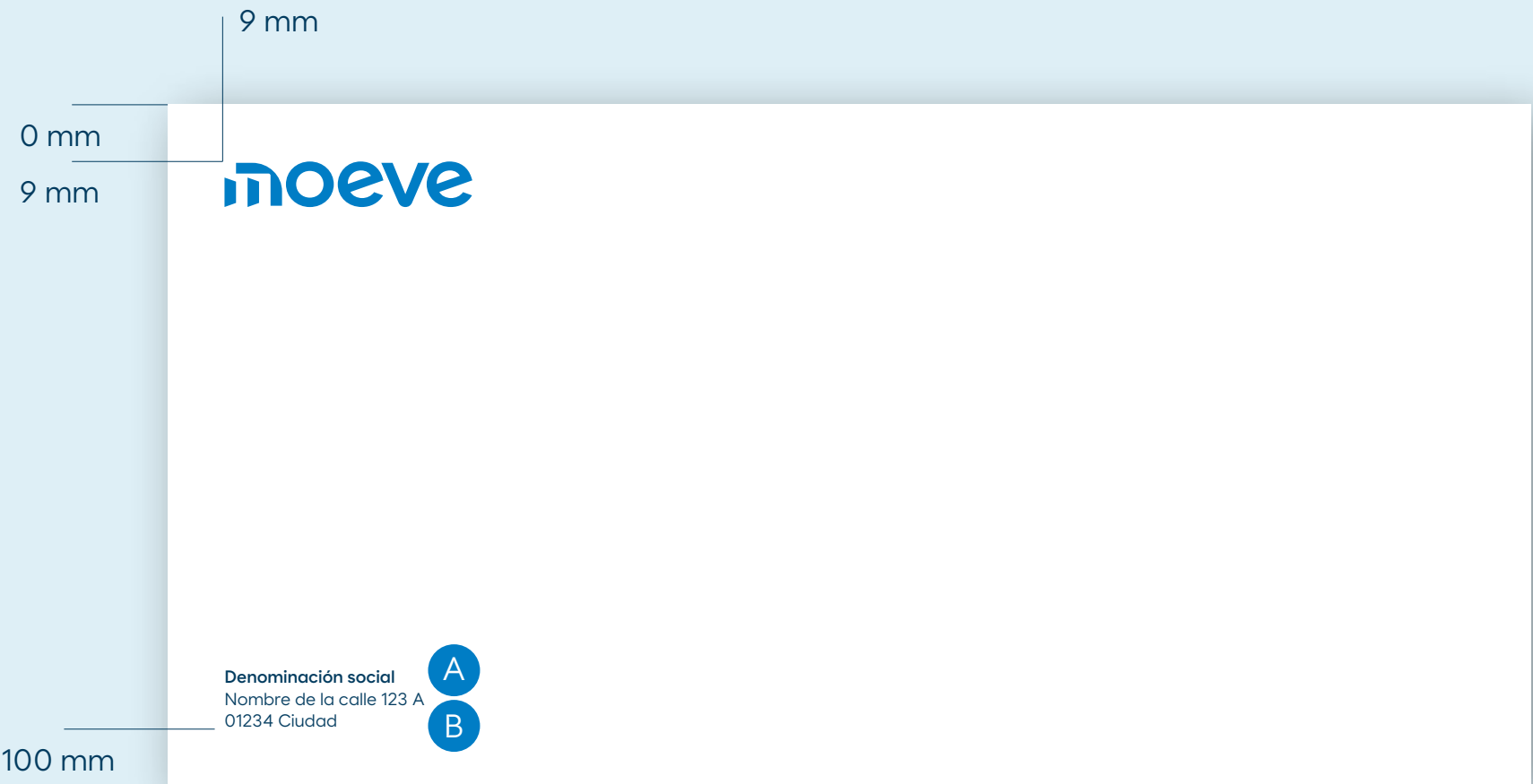
B. Address
Font: Moeve Sans Light: 8 pt



Envelope with window



Envelope without window



Stationery

C4, C5 and C6 envelope

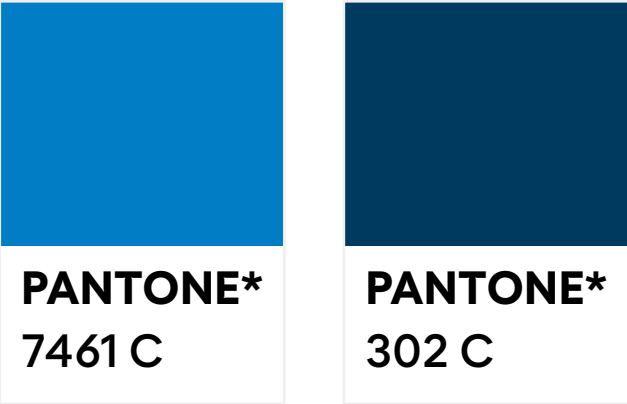
For the C4, C5, and C6 envelope formats, the guidelines specified for the DL envelope on the previous page apply.

Colour: Pantone 7461 C

C4 Envelope (Vertical flap):
Format: 229 x 324 mm
Logotype: 50 mm

C5 Envelope:
Format: 229 x 162 mm
Logo: 45 mm

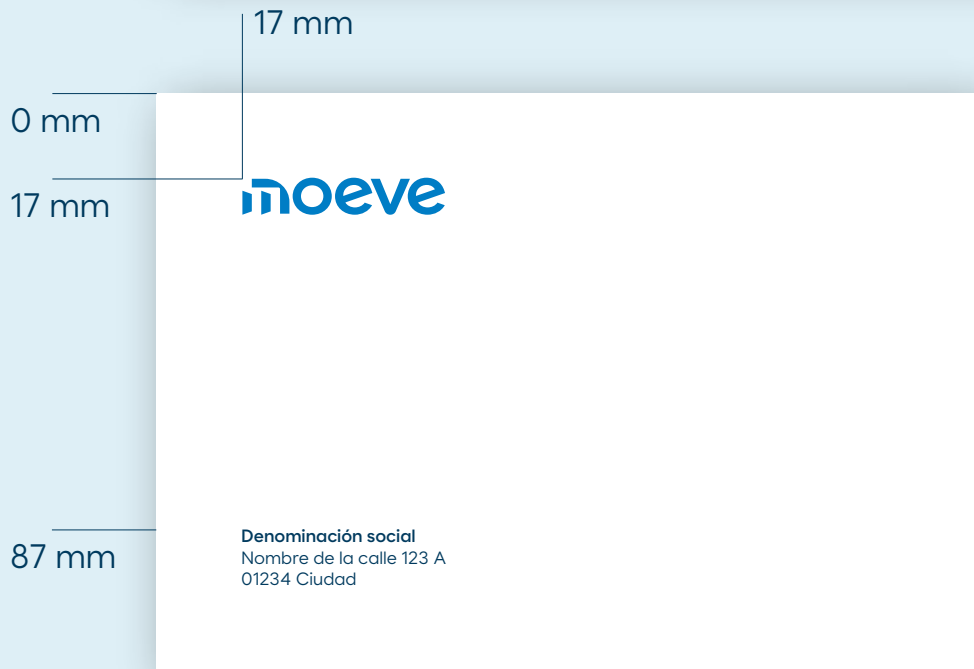
C6 Envelope:
Format: 162 x 114 mm
Logo: 40 mm



C4 envelope (Vertical flap)



C5 envelope



C6 envelope

Stationery

C4, C5 and C6 envelope

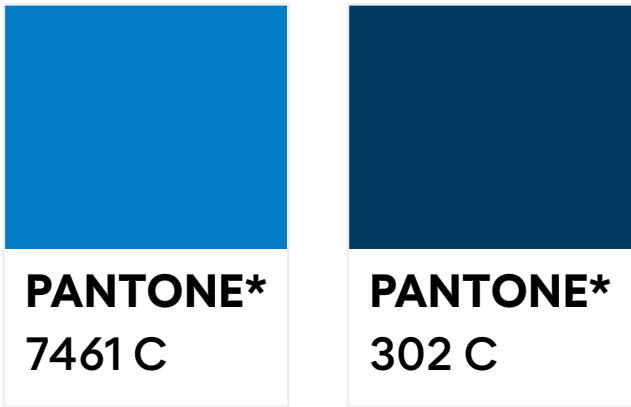
For the C4, C5, and C6 envelope formats, the guidelines specified for the DL envelope on the previous page apply.

Colour: Pantone 7461 C

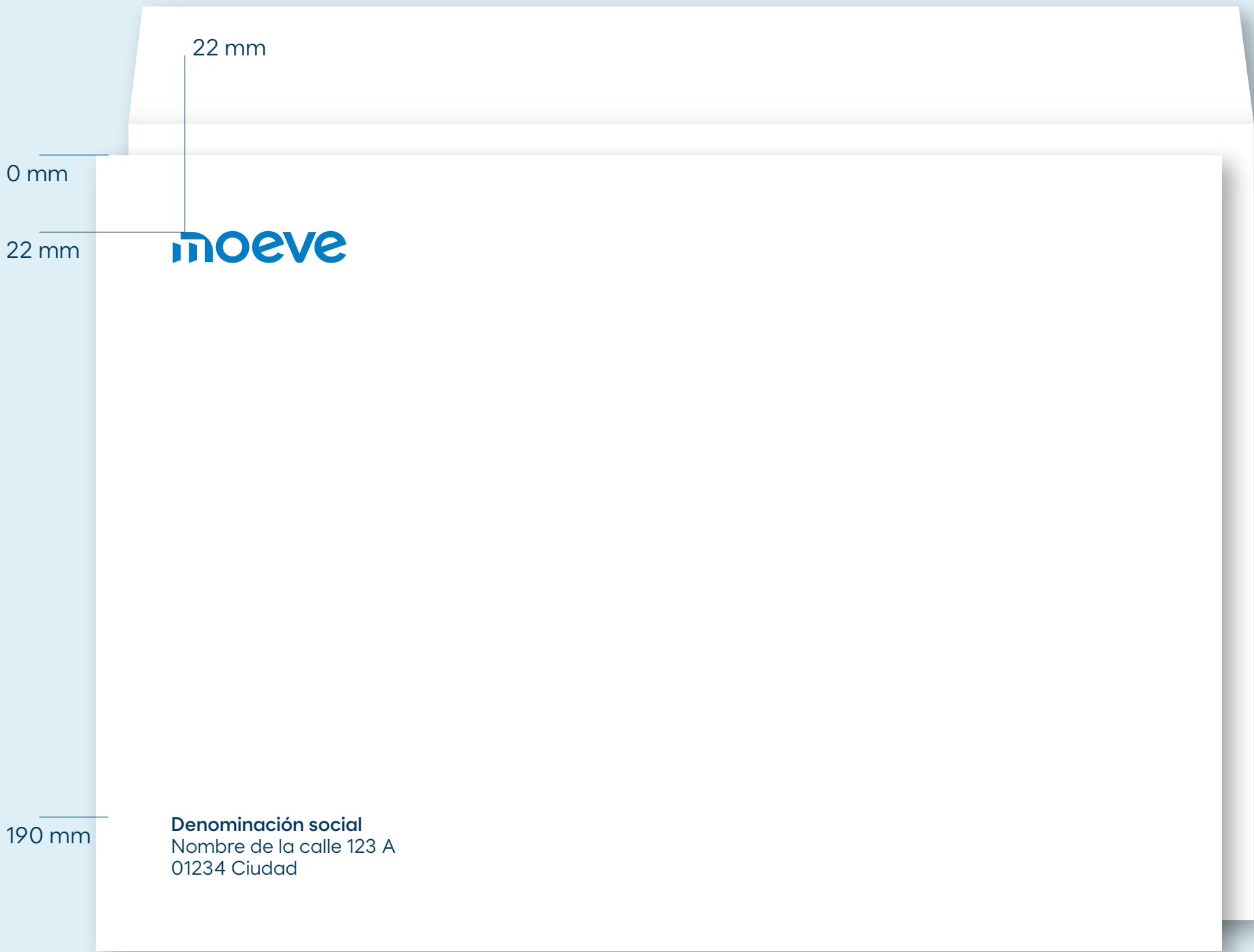
C4 Envelope (Horizontal flap):
Format: 229 x 324 mm
Logotype: 50 mm

C5 Envelope:
Format: 229 x 162 mm
Logo: 45 mm

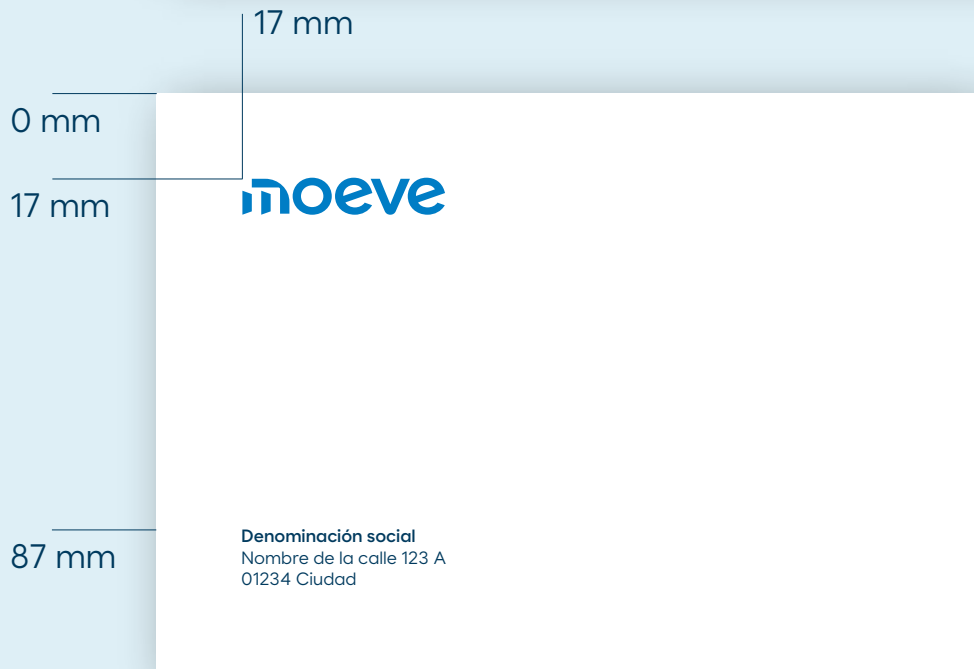
C6 Envelope:
Format: 162 x 114 mm
Logo: 40 mm



C4 envelope (Horizontal flap)



C5 envelope



C6 envelope

Stationery

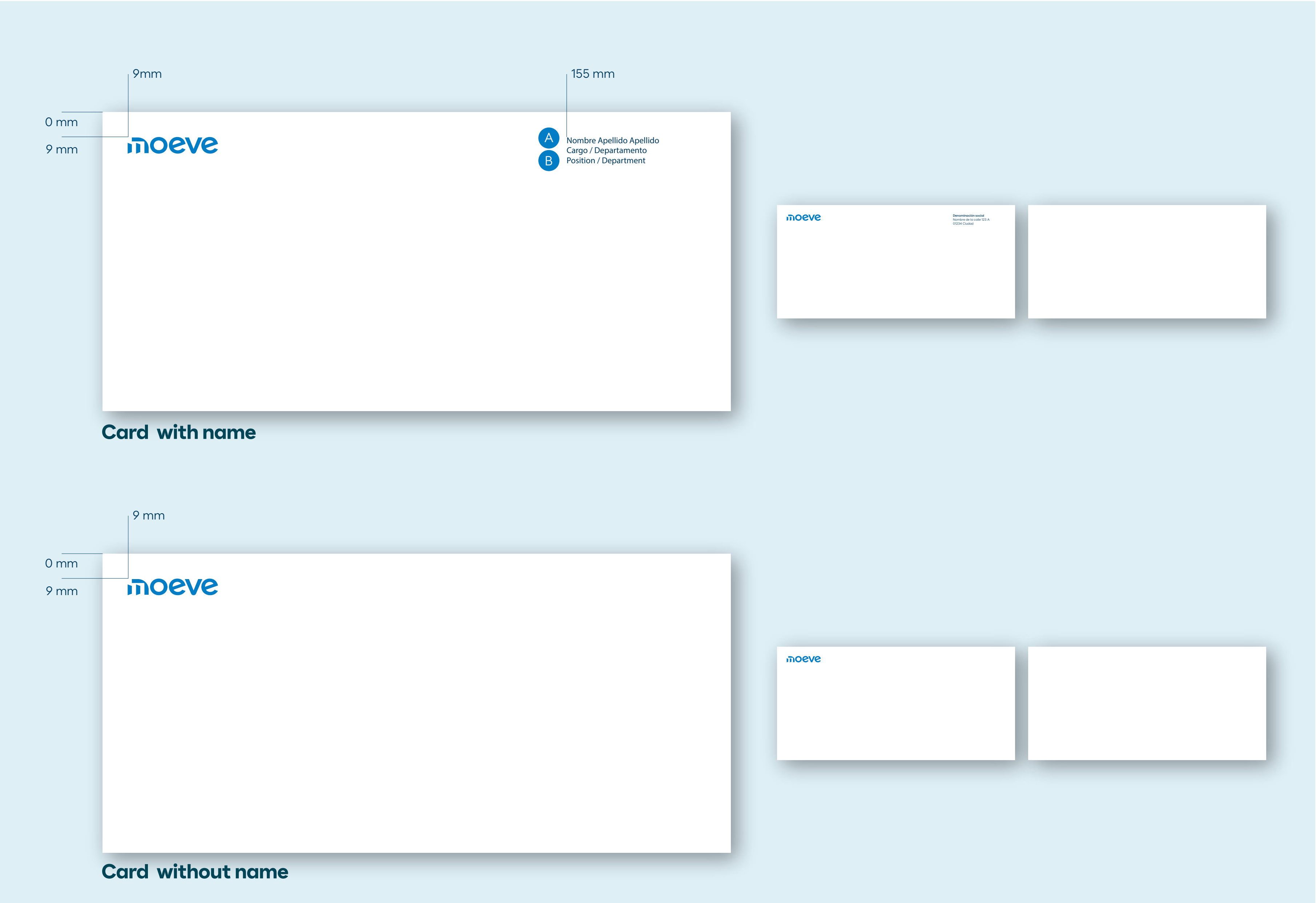
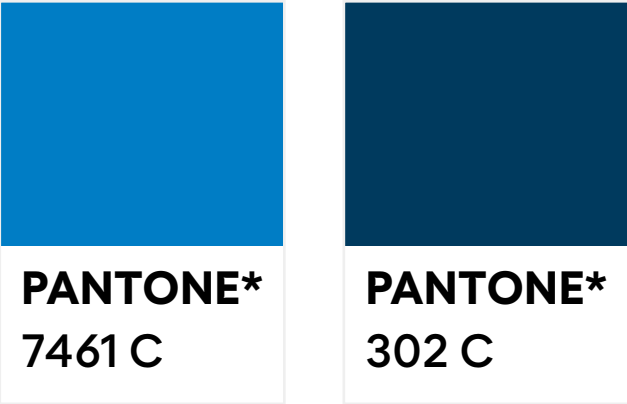
Card

Format: 210 x 100 mm
Logotype: 30 mm
Colour: Pantone 7461 C
Paper: White/matt coated 100 gr

A. Name
Font: Century Gothic Bold: 8 pt

B. Position / Department
Font: Century Gothic Regular: 8 pt

The card is printed with the logo only.
It can be customized and edited according to the needs.



Printed standards

Colour: Pantone 7461 C

Note: being printed materials, it may be necessary to print in black and white; in this case the use of the logo in its black version is allowed.



0 mm

17 mm

40 mm

255 mm

17 mm

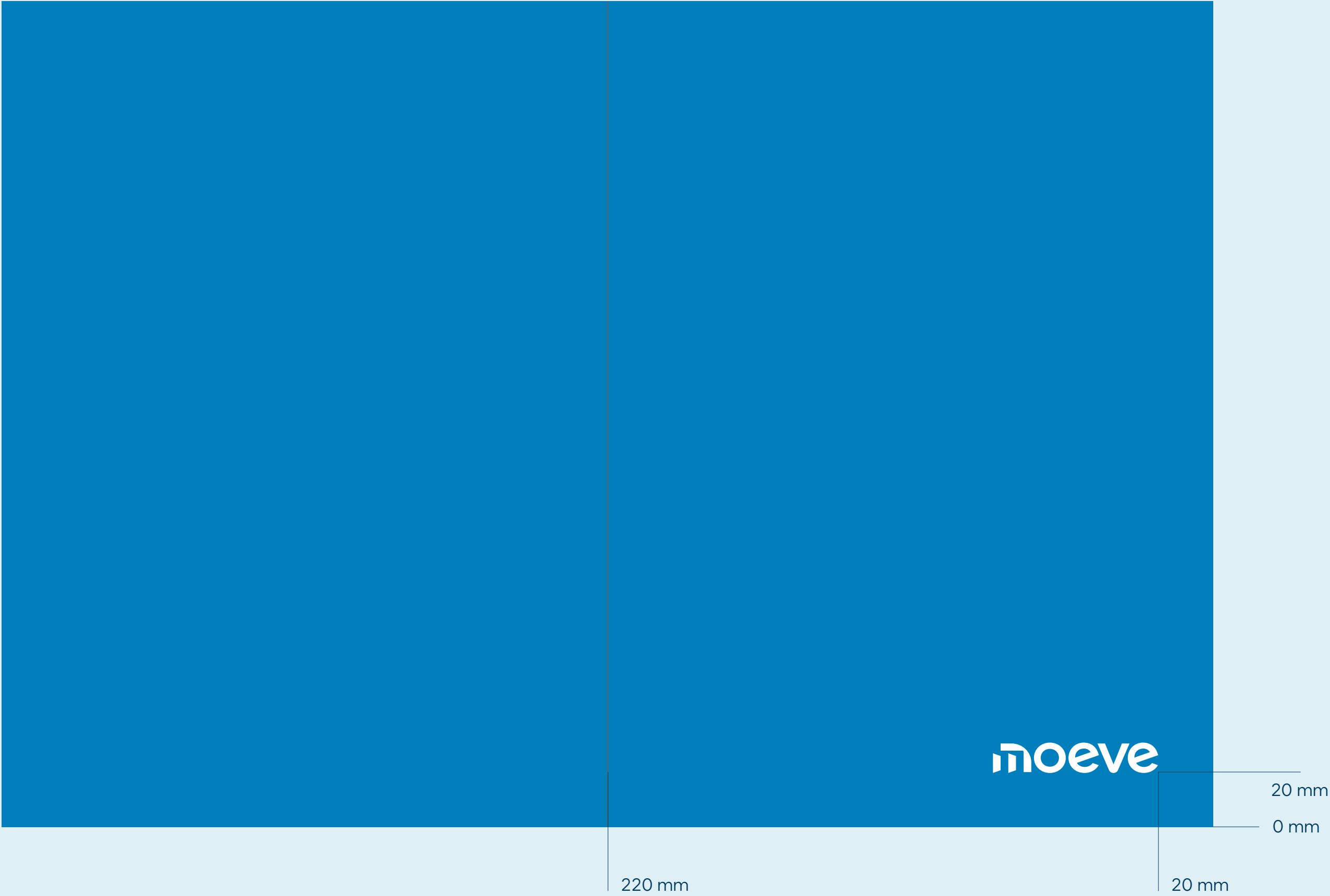
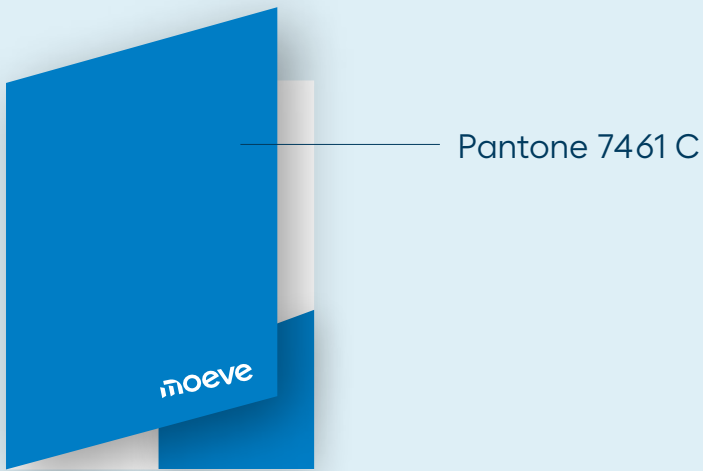
136 mm

Stationery

Folder

Option 1

Format: 220 x 300 mm
Logotype: 60 mm
Exterior colour: Pantone 7461 C
Paper: COUCHE 350 gr - Matte lamination

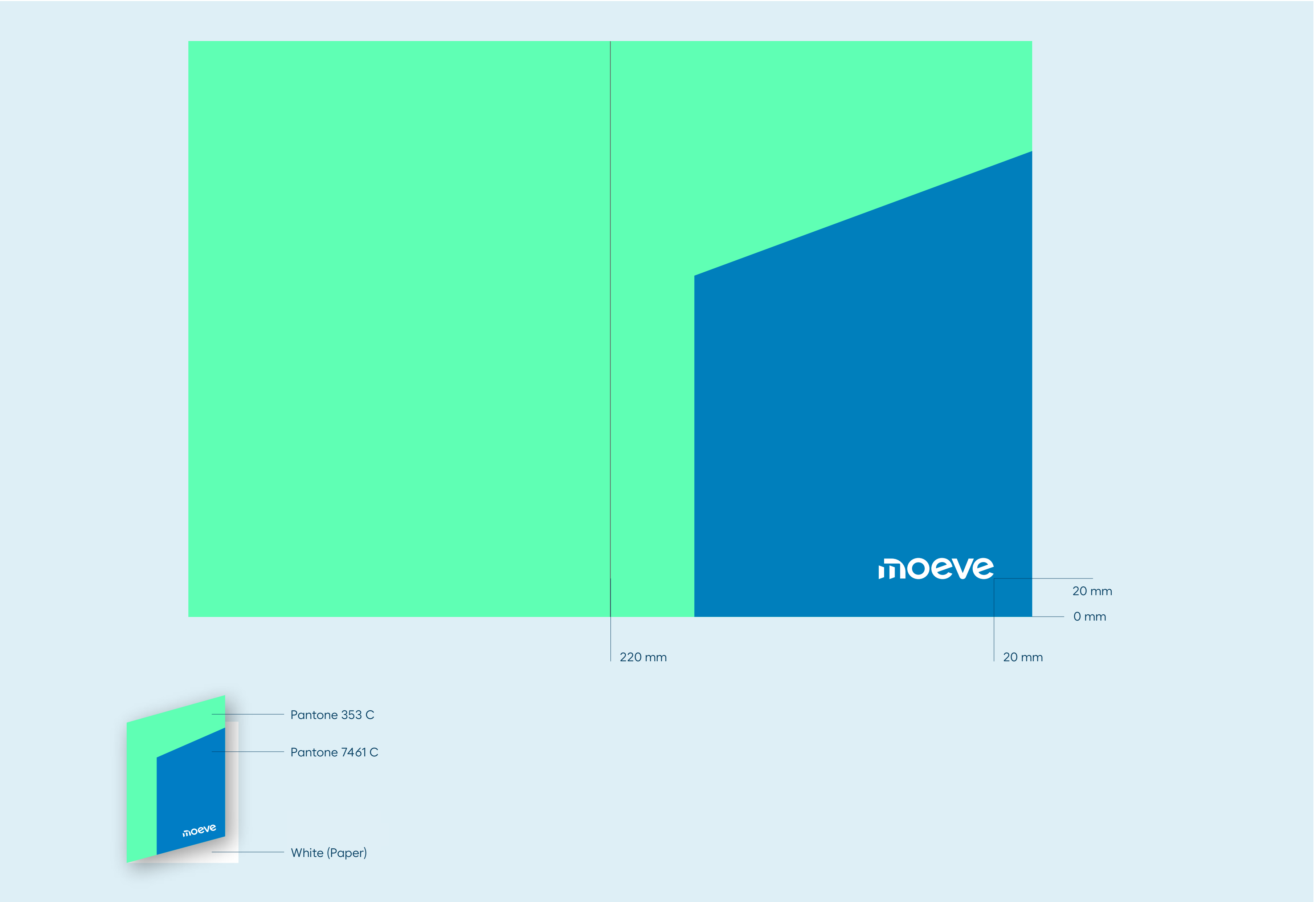
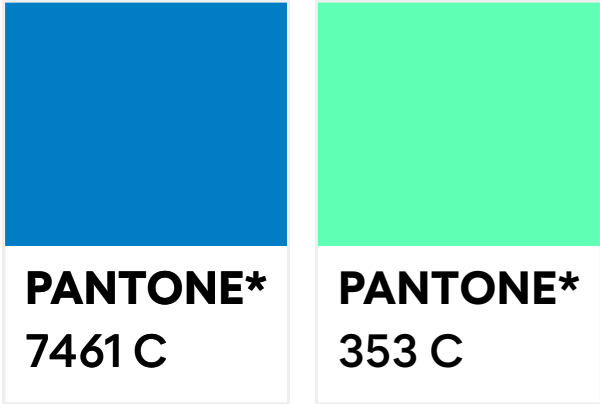


Stationery

Folder

Option 2

Format: 220 x 300 mm
Logotype: 60 mm
Exterior colour: Pantone 7461 C – 353C
Paper: COUCHE 350 gr - Matte lamination



Stationery

Folder

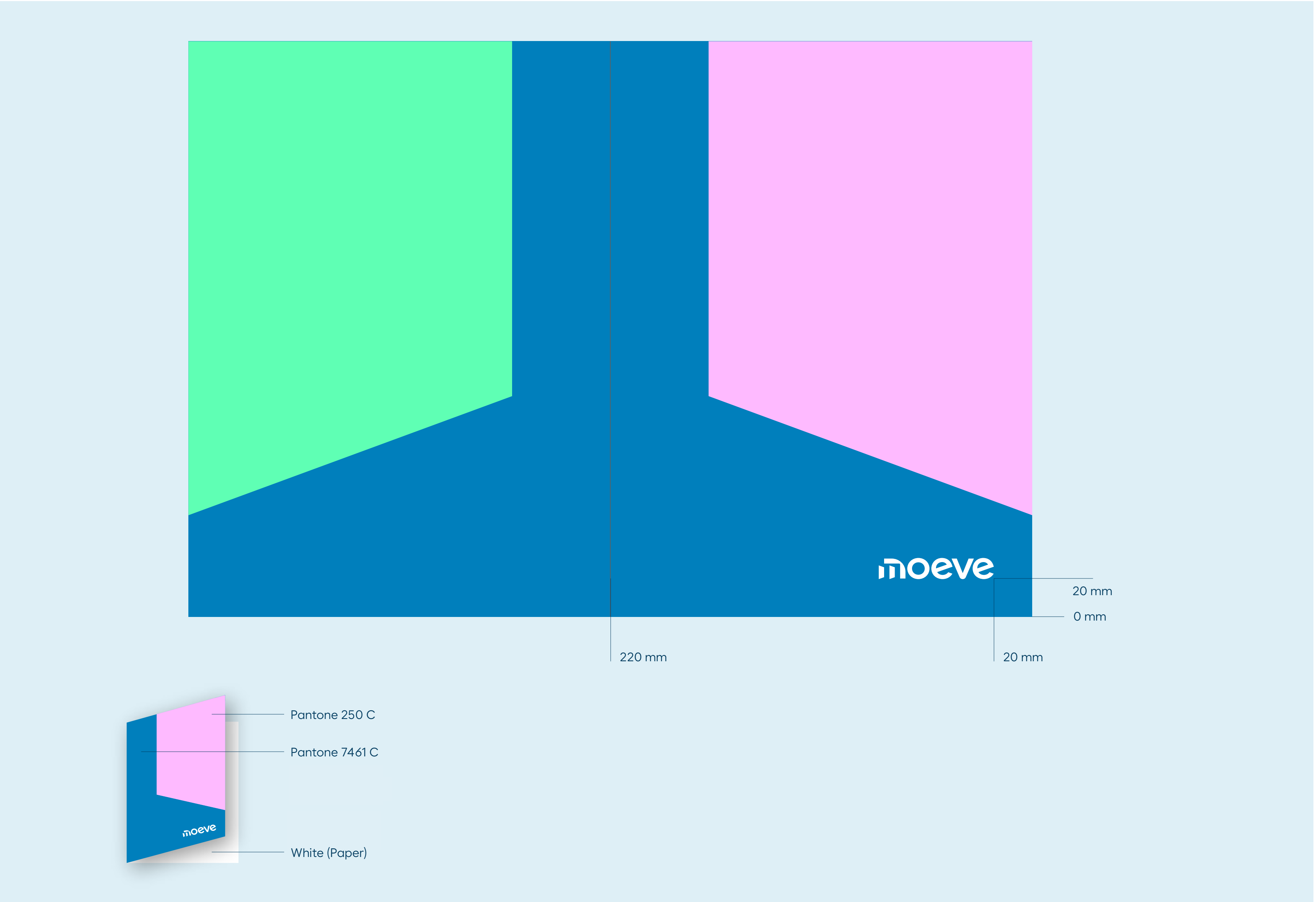
Option 3

Format: 220 x 300 mm
Logotype: 60 mm
Exterior colour: Pantone 7461 C - 353 C - 250 C
Paper: COUCHE 350 gr - Matte lamination

PANTONE*
7461 C

PANTONE*
353 C

PANTONE*
250 C



Stationery

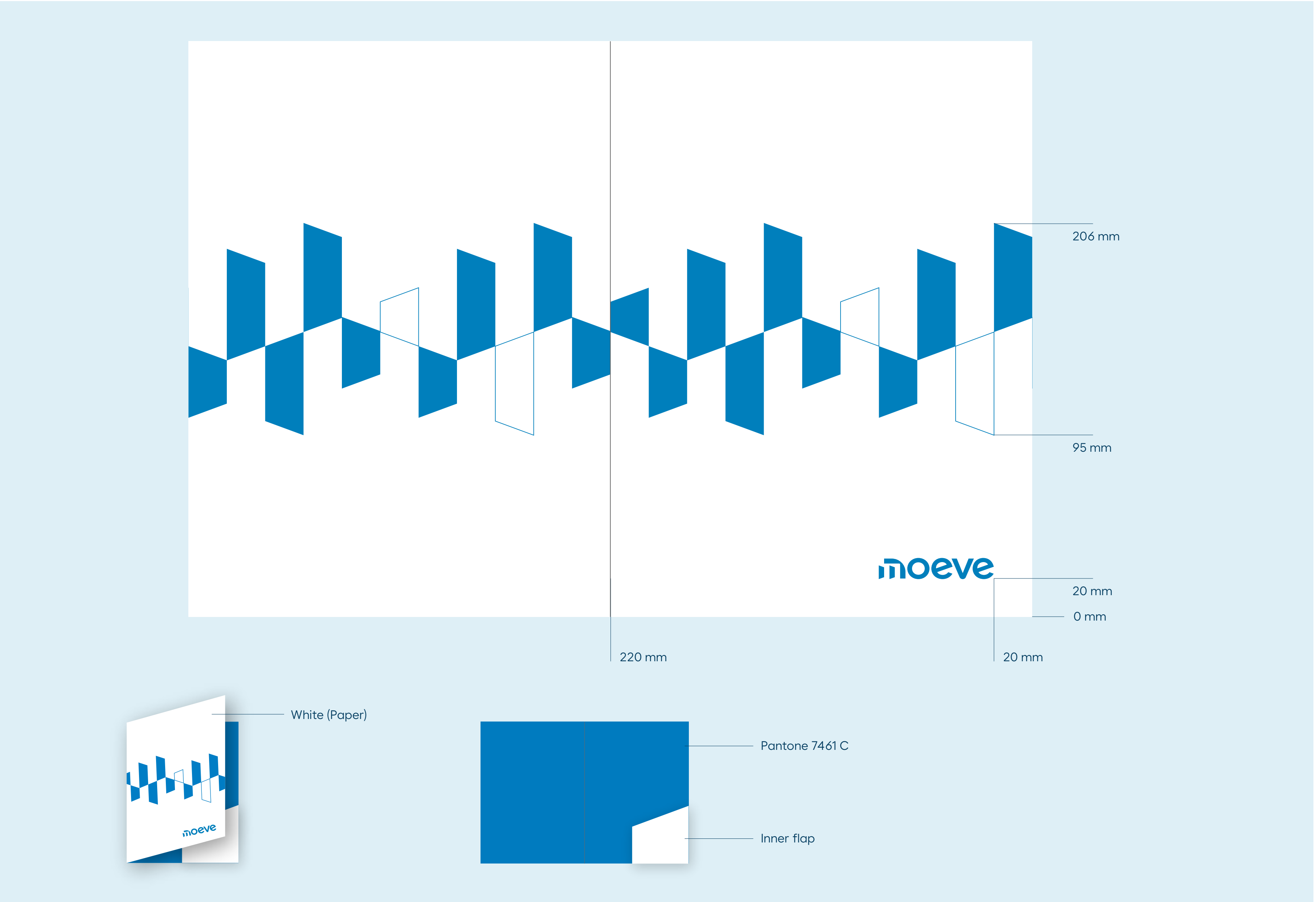
Folder

Option 4

Format: 220 x 300 mm
Logotype: 60 mm
Logotype colour: Pantone 7461 C
Interior colour: Pantone 7461 C
Paper: COUCHE 350 gr - Matte lamination



PANTONE*
7461 C



Stationery

Folder

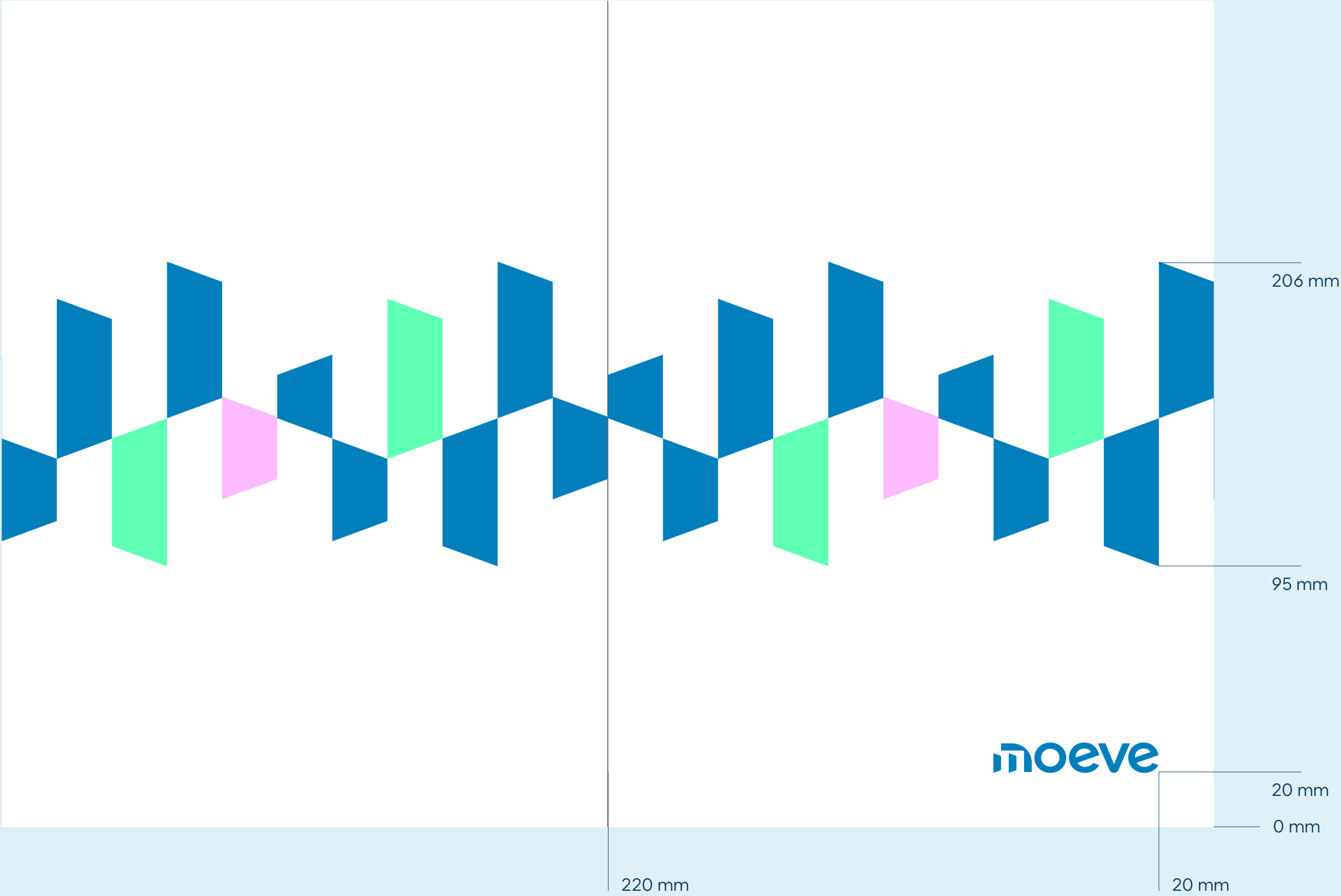
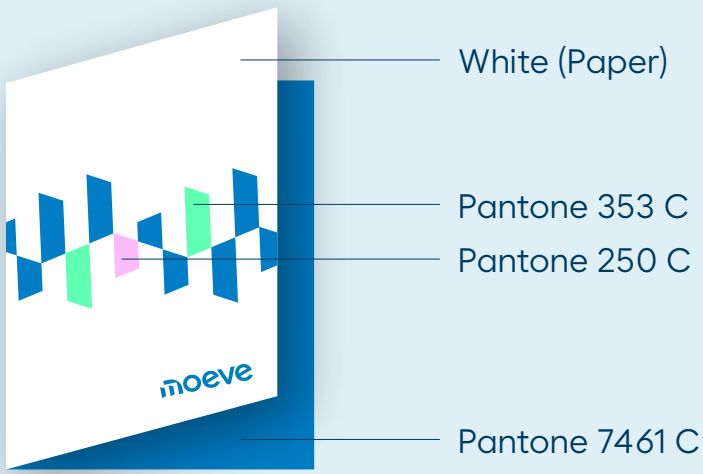
Option 5

Format: 220 x 300 mm
Logotype: 60 mm
Logotype colour: Pantone 7461 C
Interior colour: Pantone 7461 C
Paper: COUCHE 350 gr - Matte lamination

PANTONE*
7461 C

PANTONE*
353 C

PANTONE*
250 C



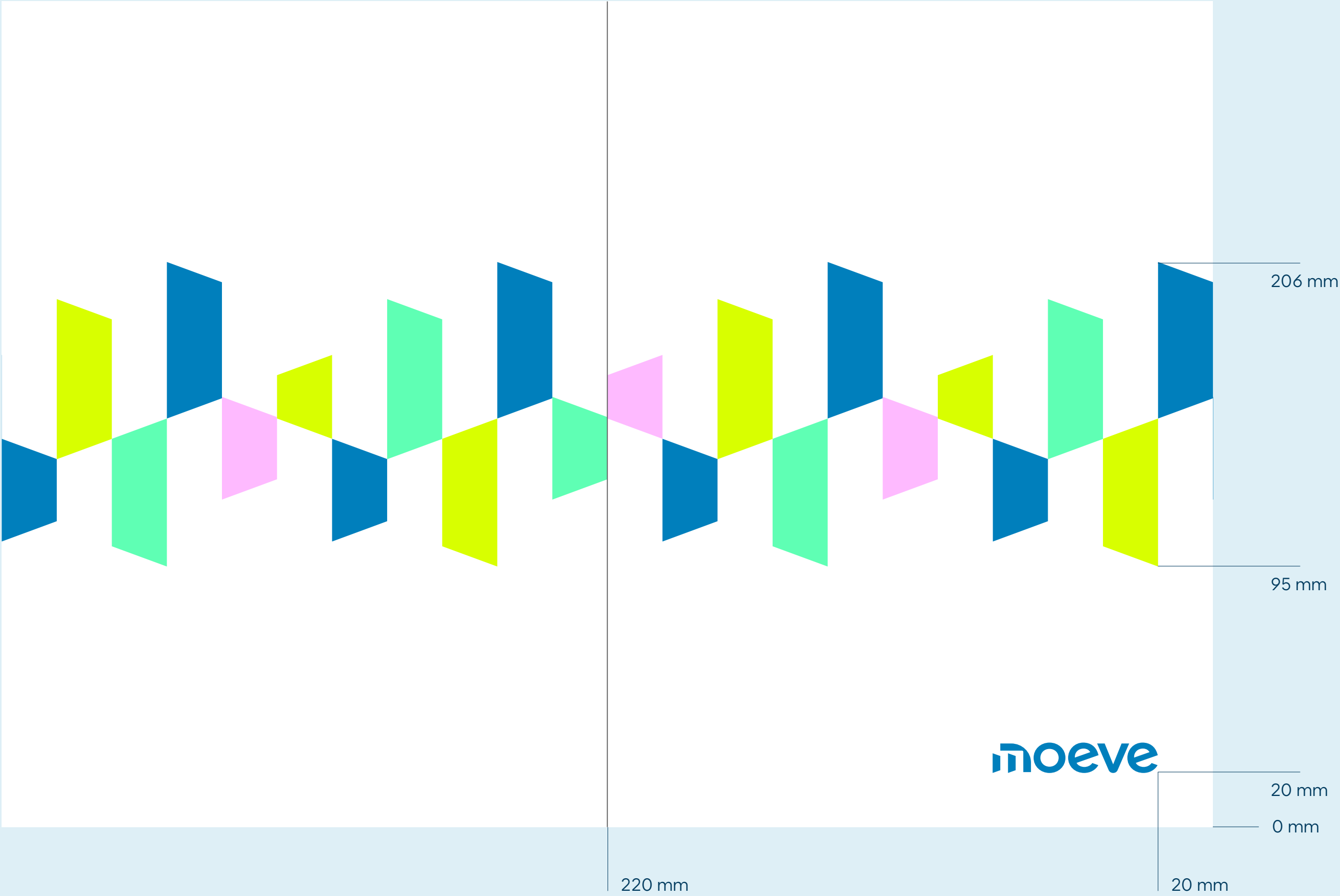
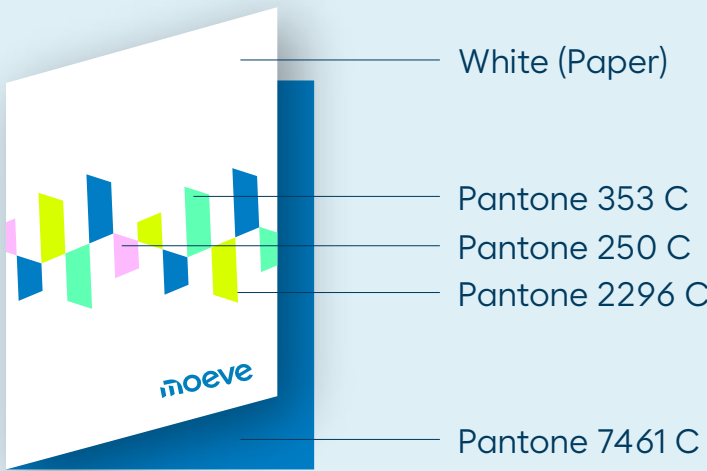
Stationery

Folder

Option 6

Format: 220 x 300 mm
Logotype: 60 mm
Logotype colour: Pantone 7461 C
Interior colour: Pantone 7461 C
Paper: COUCHE 350 gr - Matte lamination

 <p>PANTONE* 7461 C</p>	 <p>PANTONE* 353 C</p>
 <p>PANTONE* 250 C</p>	 <p>PANTONE* 2296 C</p>

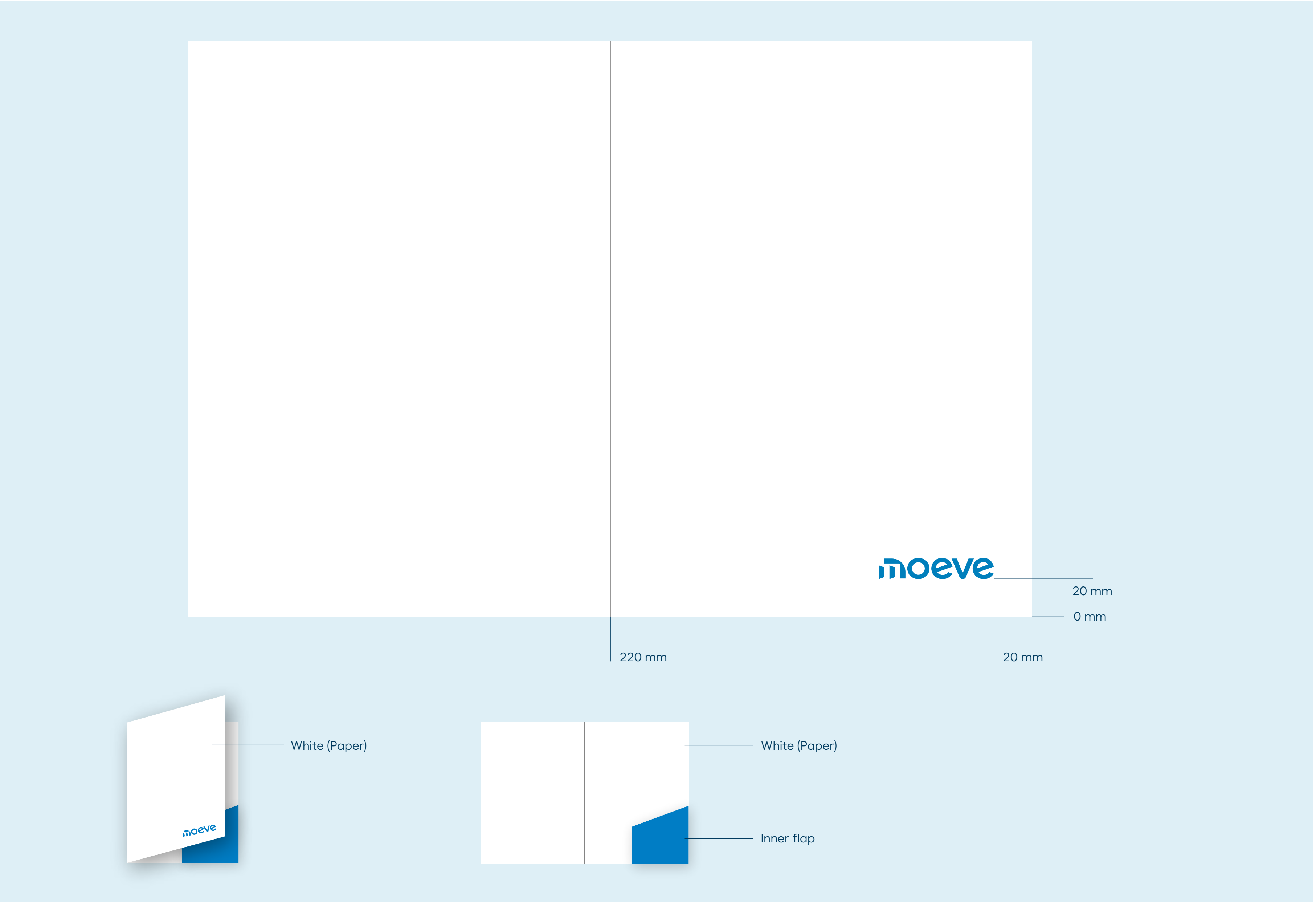


Stationery

Folder

Option 7

Format: 220 x 300 mm
Logotype: 60 mm
Logotype colour: Pantone 7461 C
Paper: COUCHE 350 gr - Matte lamination

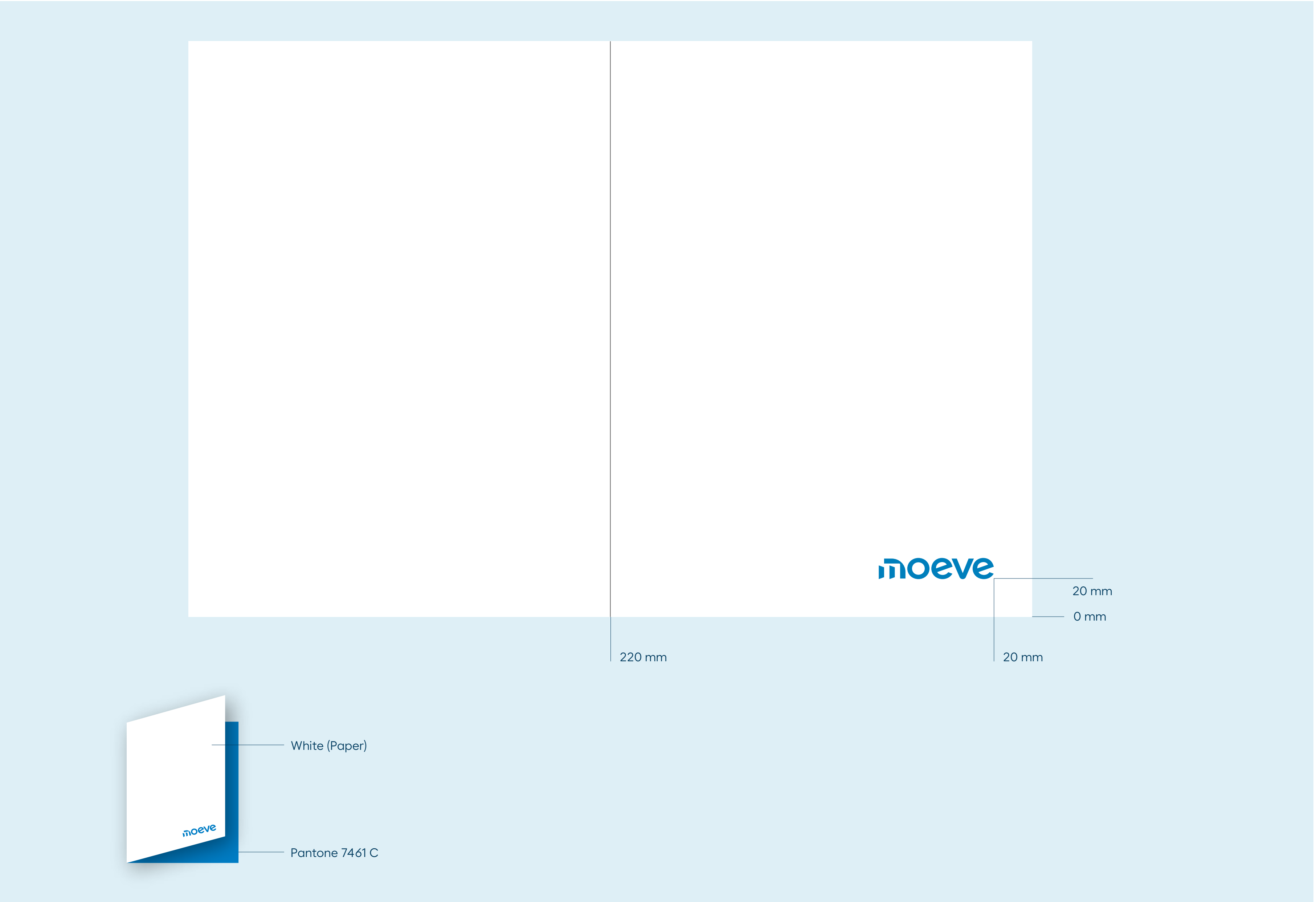


Stationery

Folder

Option 8

Format: 220 x 300 mm
Logotype: 60 mm
Logotype: Pantone 7461 C
Interior colour: Pantone 7461 C
Paper: COUCHE 350 gr - Matte lamination

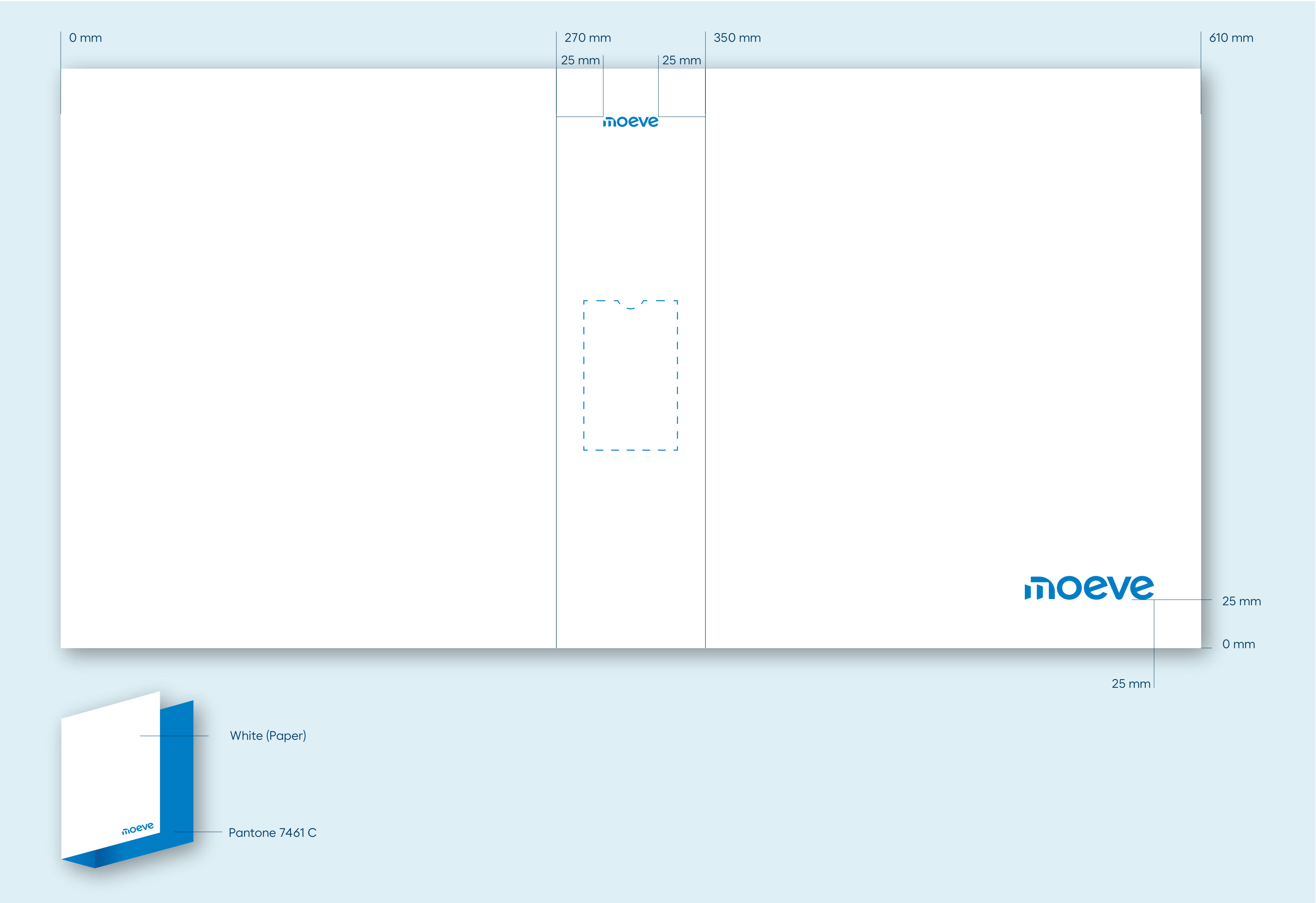


Stationery

Binder

Option 1

Format: 270 x 315 x 80 mm
Logotype: 70 mm
Spine logotype : 30 mm
Logotype colour: Pantone 7461 C
Interior colour: Pantone 7461 C
Printing : Screen printing

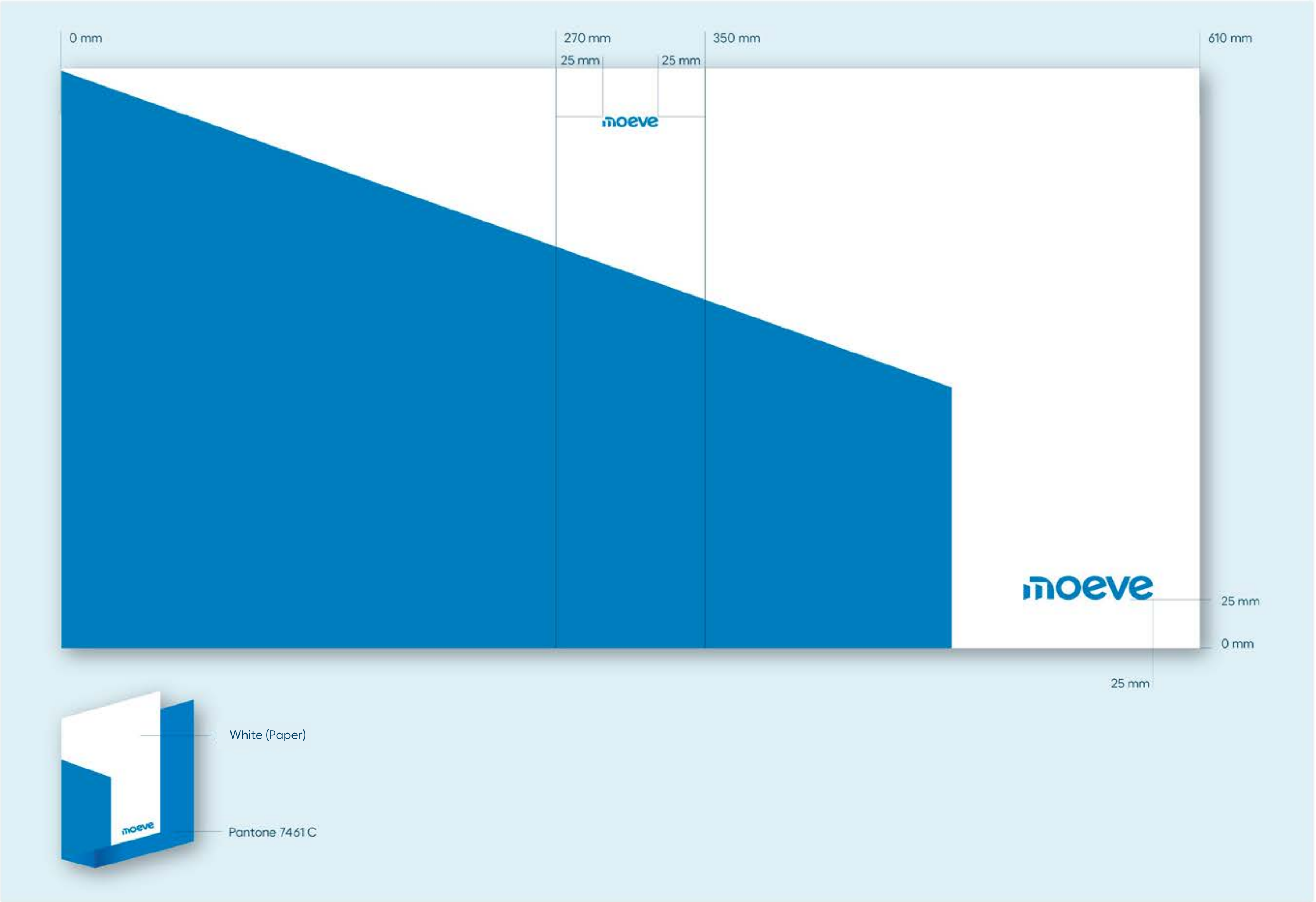


Stationery

Binder

Option 2

Format: 270 x 315 x 80 mm
Logotype: 70 mm
Spine logotype: 30 mm
Logotype colour: Blanco
Interior colour: Pantone 7461 C
Exterior colour: Pantone 7461 C
Printing : Screen printing

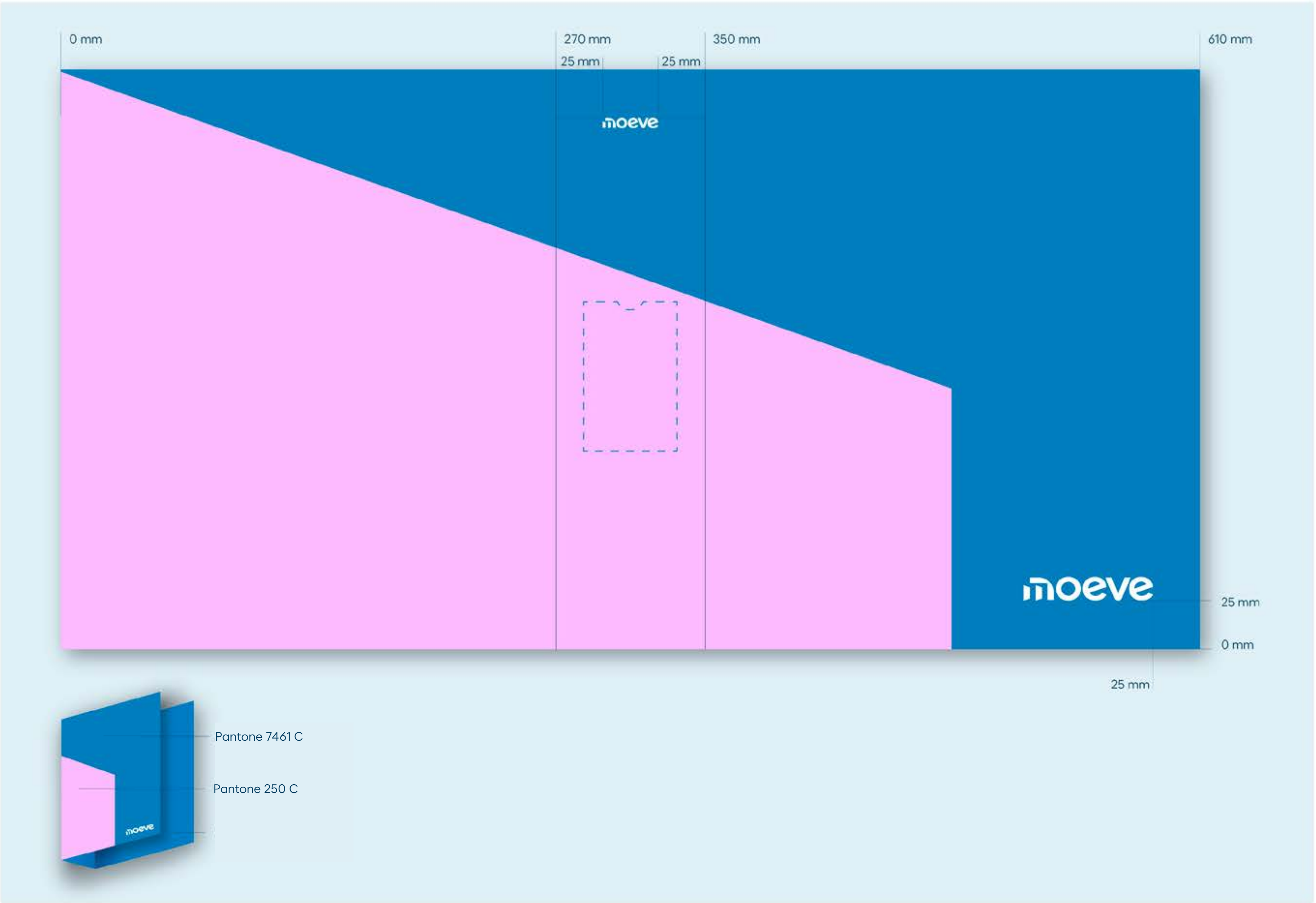


Stationery

Binder

Option 3

Format: 270 x 315 x 80 mm
Logotype: 70 mm
Spine logotype: 30 mm
Logotype colour: Blanco
Interior colour: Pantone 7461 C
Exterior colour: Pantone 7461 C - 250 C
Printing : Screen printing

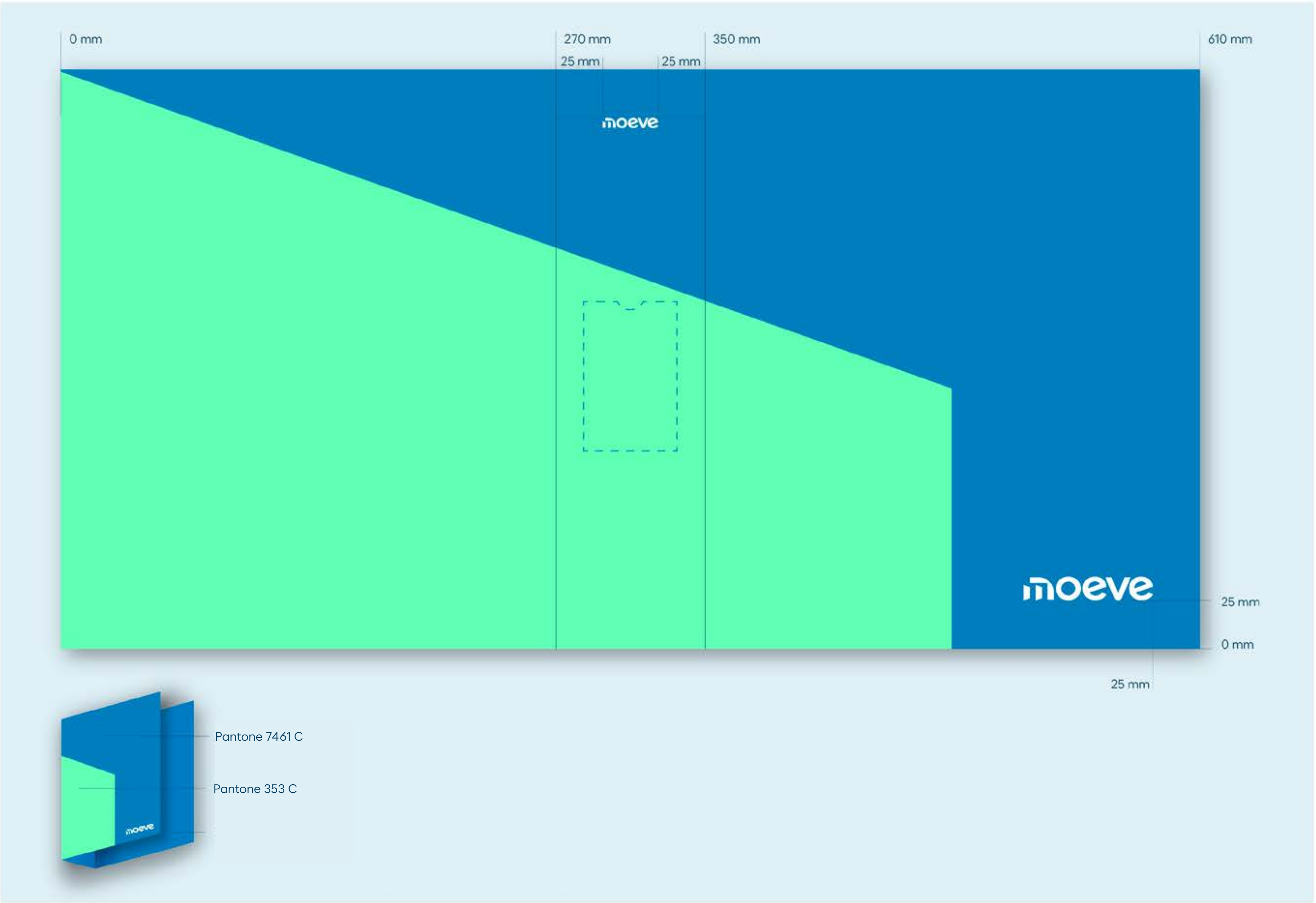
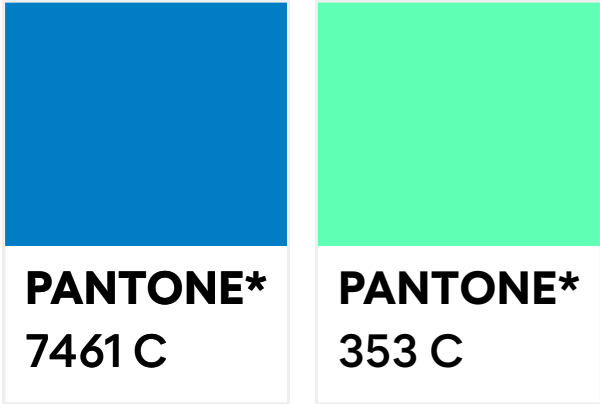


Stationery

Binder

Option 4

Format: 270 x 315 x 80 mm
Logotype: 70 mm
Spine logotype: 30 mm
Logotype colour: Blanco
Interior colour: Pantone 7461 C
Exterior colour: Pantone 7461 C – 353 C
Printing : Screen printing

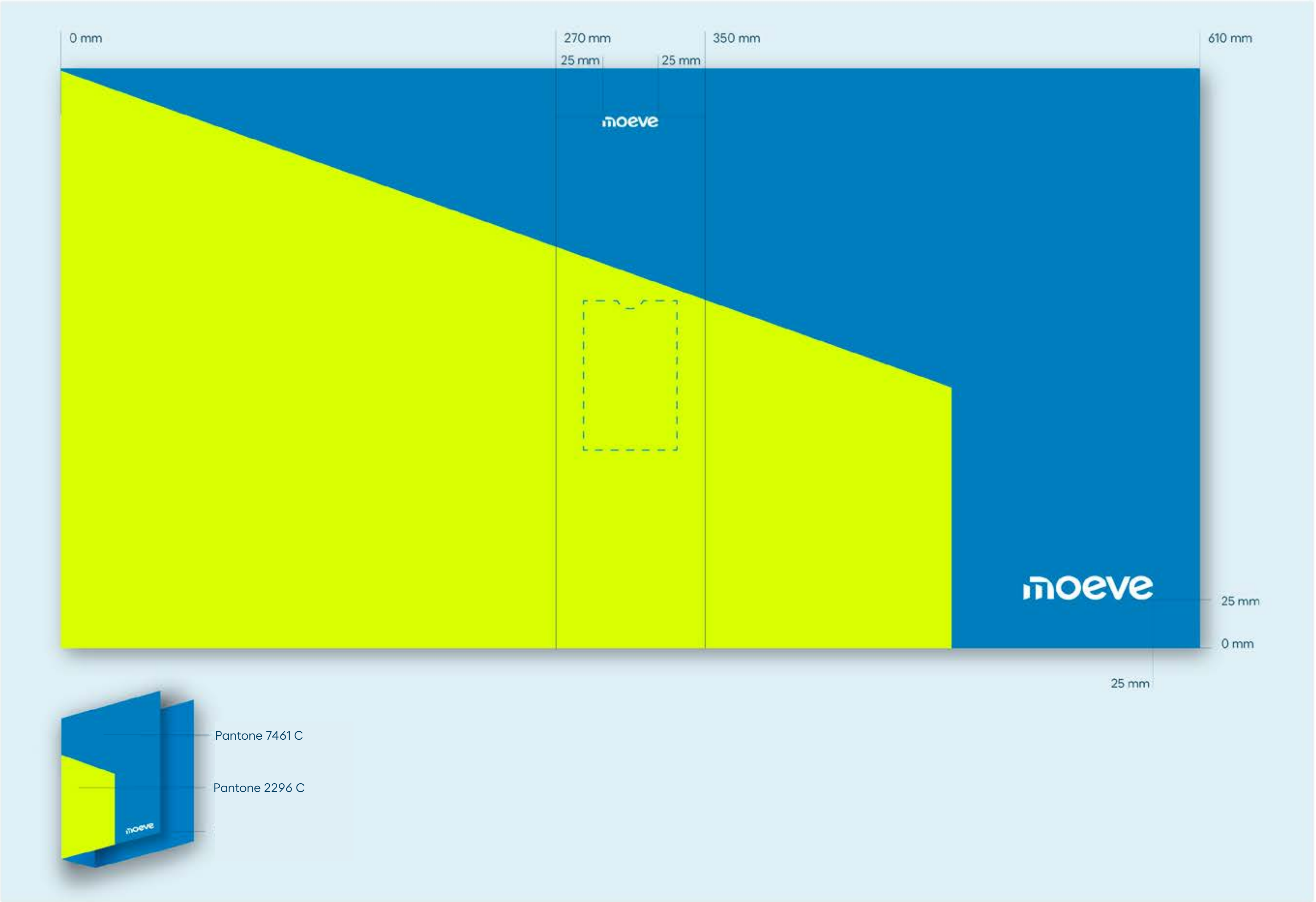
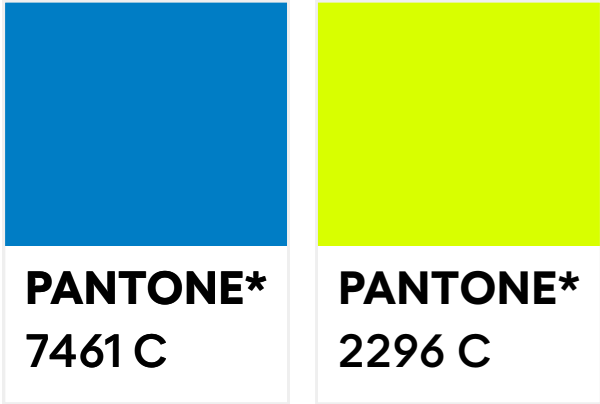


Stationery

Binder

Option 5

Format: 270 x 315 x 80 mm
Logotype: 70 mm
Spine logotype: 30 mm
Logotype colour: Blanco
Interior colour: Pantone 7461 C
Exterior colour: Pantone 7461 C - 2296 C
Printing : Screen printing



Stationery

Notebook

Option 1

PANTONE*
7461 C




PANTONE*
302 C



Stationery

Notebook

Option 2




		
PANTONE* 7461 C	PANTONE* 302 C	PANTONE* 353C



Stationery

Notebook

Option 3




		
PANTONE* 7461 C	PANTONE* 353 C	PANTONE* 250 C



Stationery

Notebook

Option 4

		
PANTONE* 7461 C	PANTONE* 353 C	PANTONE* 250 C



7.2 PowerPoint

This section showcases the new Moeve PowerPoint template structure, created using the main assets of the Moeve identity system. The following master pages serve as the template for crafting compelling PowerPoint presentations.

PowerPoint

Overview

The PowerPoint template structure showcases the latest Moeve identity system assets, offering multiple options for users to select the most suitable version for their presentation content. The template includes:

- Cover pages
- Section divider pages
- Agenda pages
- Content pages with or without images
- Key message pages
- Charts pages
- Maps pages
- Timeline pages
- Organization Chart Pages
- Ending pages

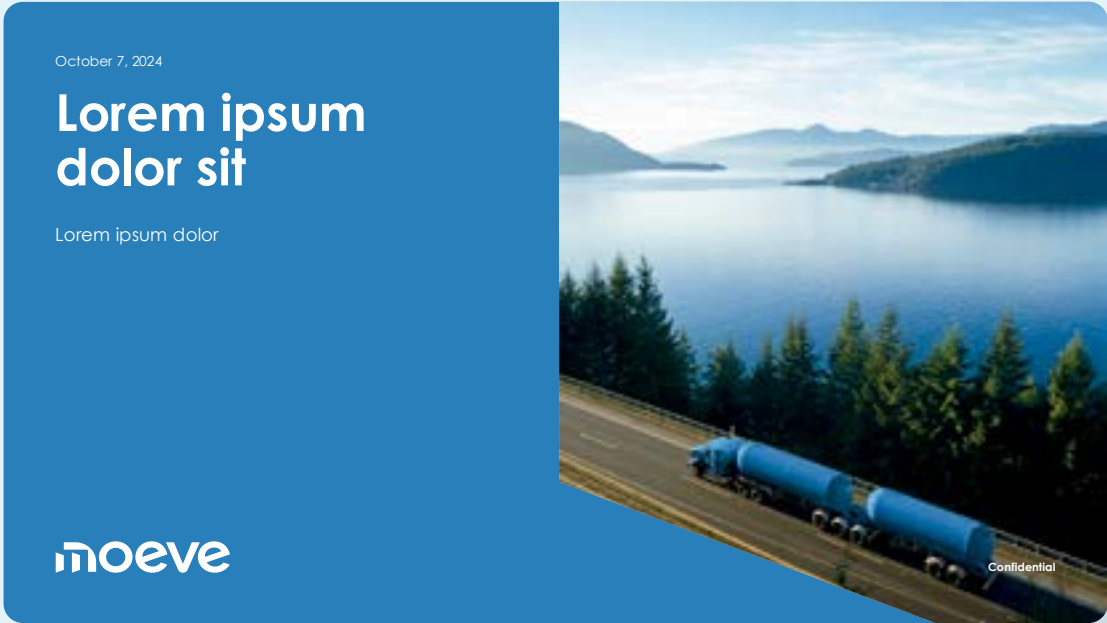
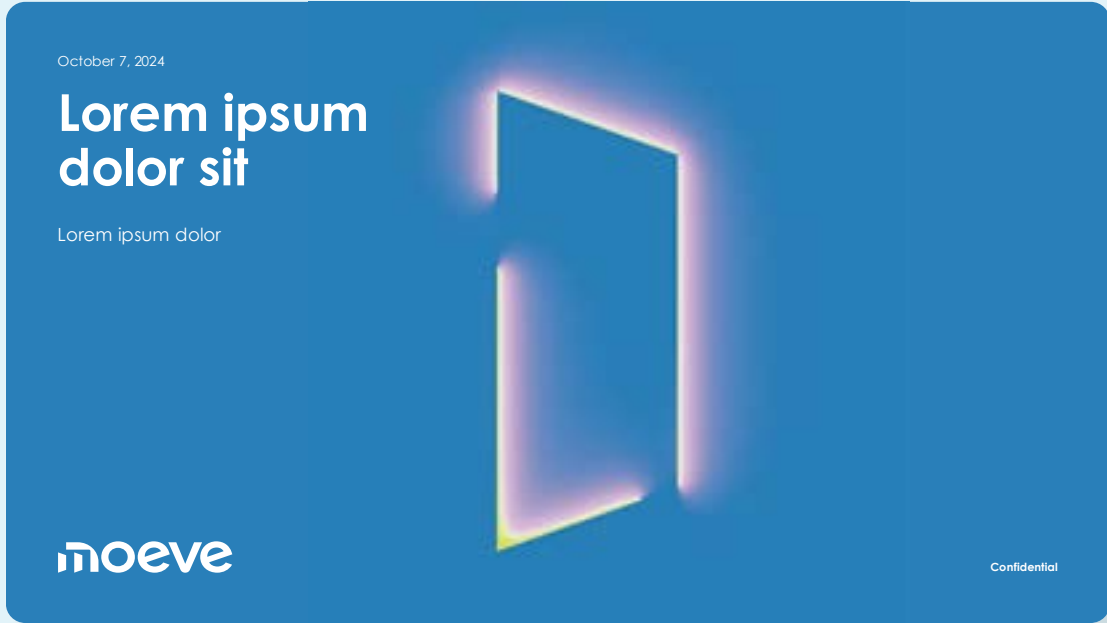
Within the PowerPoint file, users will find various layout options and all the colours available in the Moeve palette.



Here are different solutions for the cover pages.

The document cover must remain representative of Moeve, with logos and colours.

Please use the PowerPoint file based on the guidelines.



PowerPoint

Section dividers


Here are different solutions for the section dividers pages.

Please use the PowerPoint file based on the guidelines. For these pages it is possible to insert the brand primary colours.



Here are different solutions for the agenda pages.

Please use the PowerPoint file based on the guidelines. For these pages it is possible to insert the brand primary colours.



Agenda

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Agenda

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Agenda

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Agenda

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27

PowerPoint

Key message

Here are different solutions for more impactful key messages.

Please use the PowerPoint template provided and follow the guidelines. You can incorporate brand primary colours for headlines and bullet points.

Chapter

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Chapter

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Chapter

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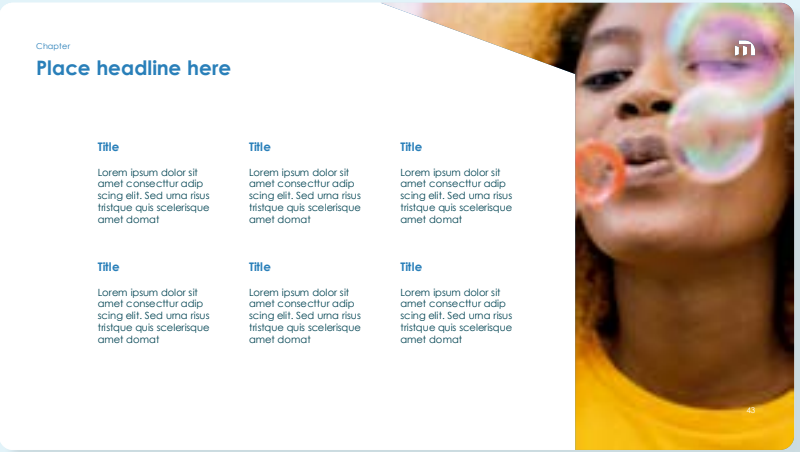
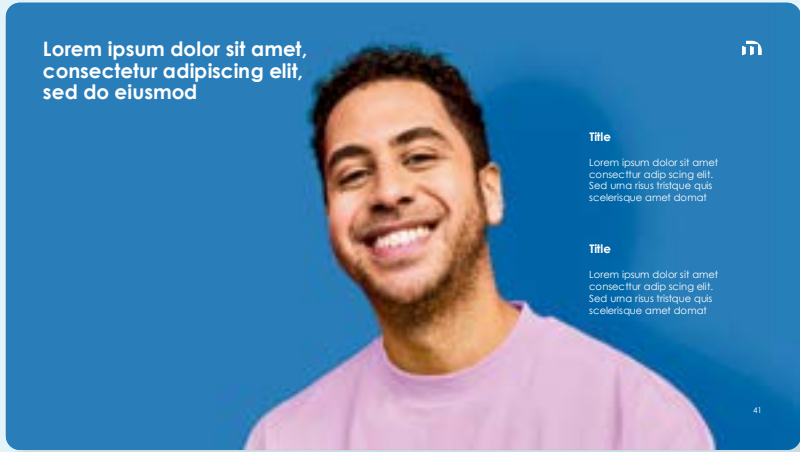
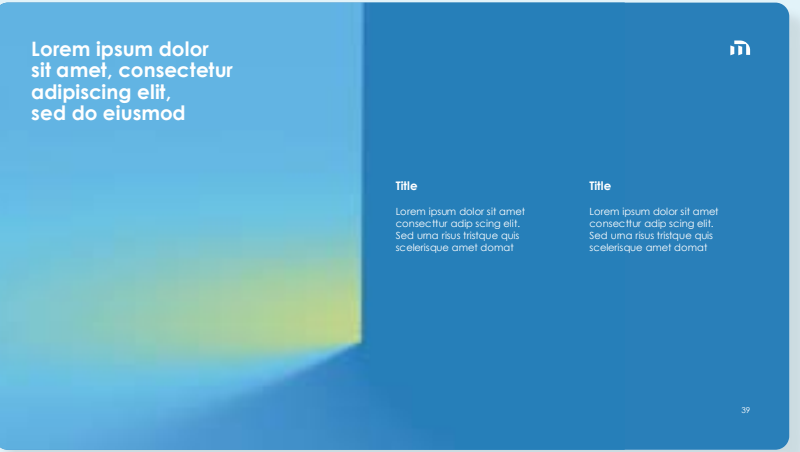
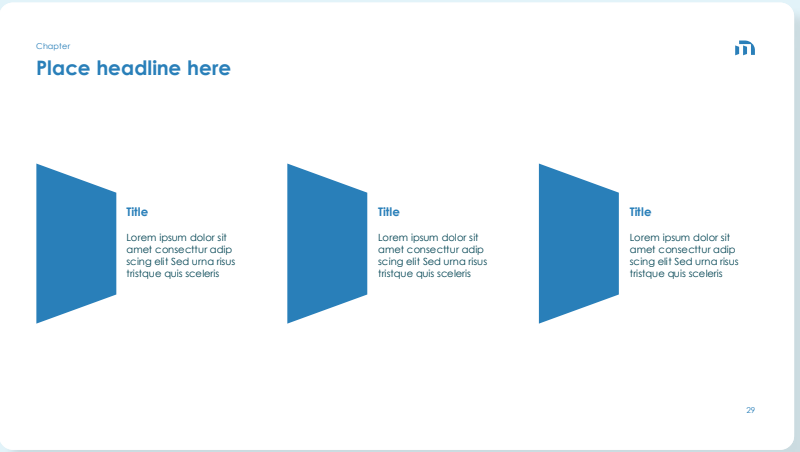
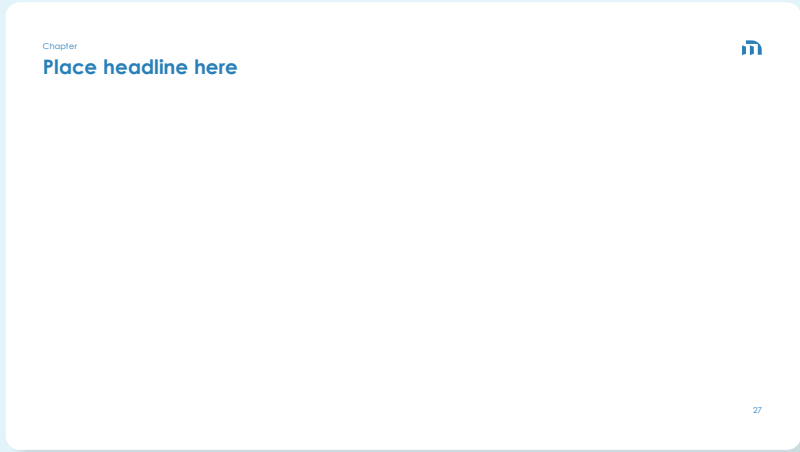
30

PowerPoint

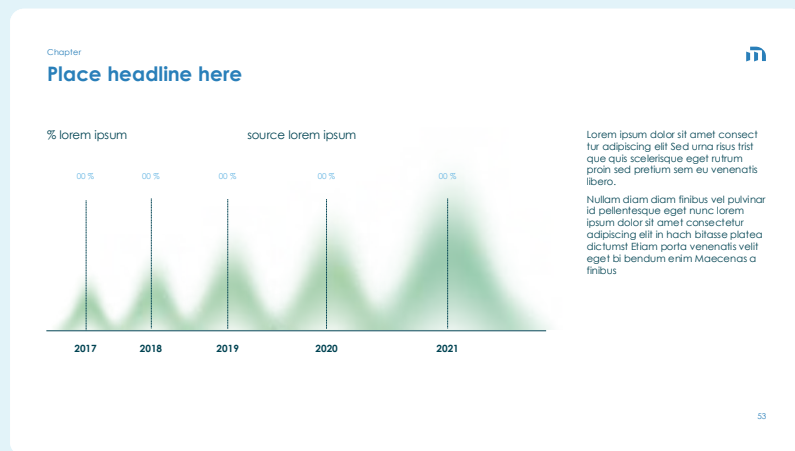
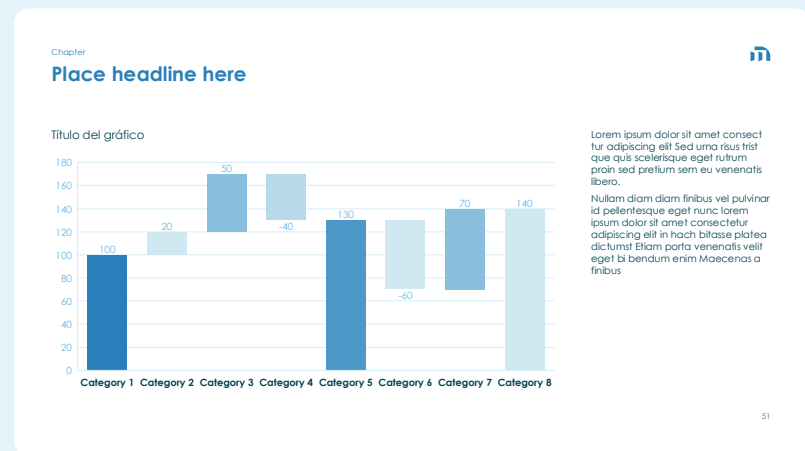
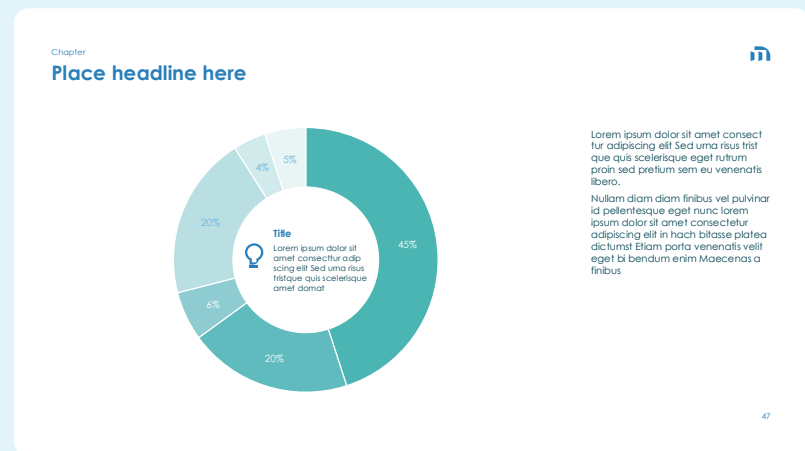
Content

Here are different solutions for content pages.

Please use the PowerPoint template provided and follow the guidelines. You can incorporate brand primary colours for headlines and bullet points.

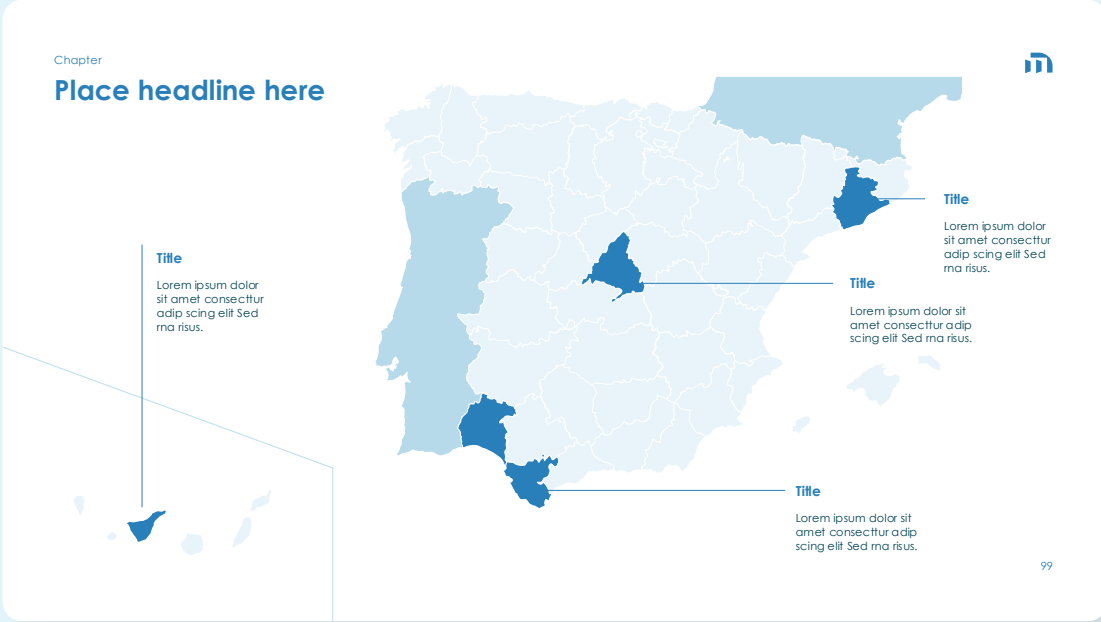
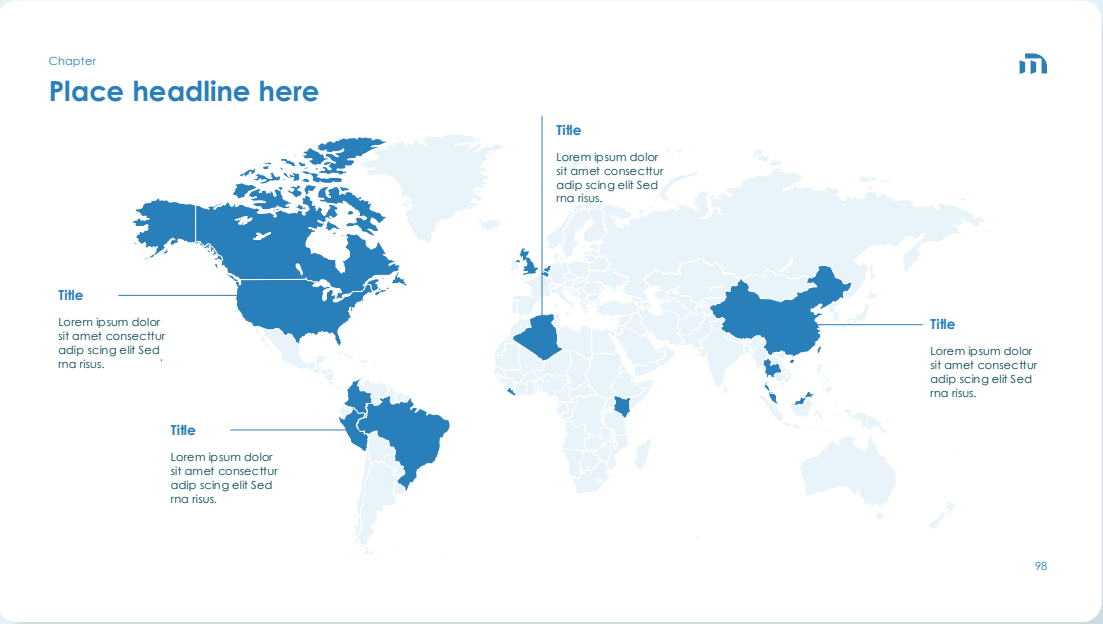
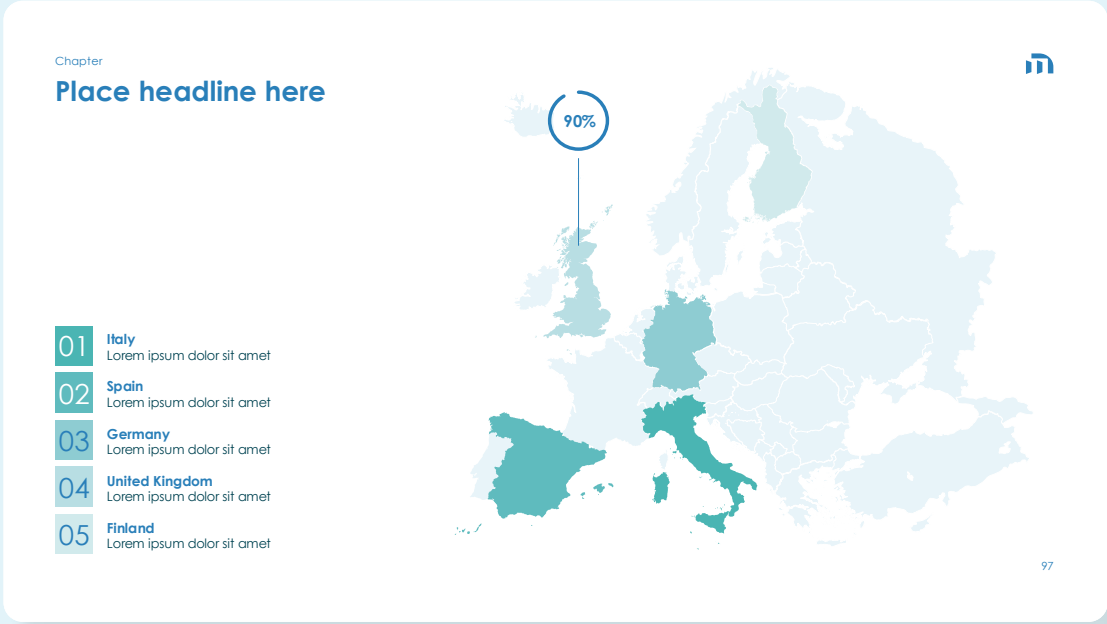
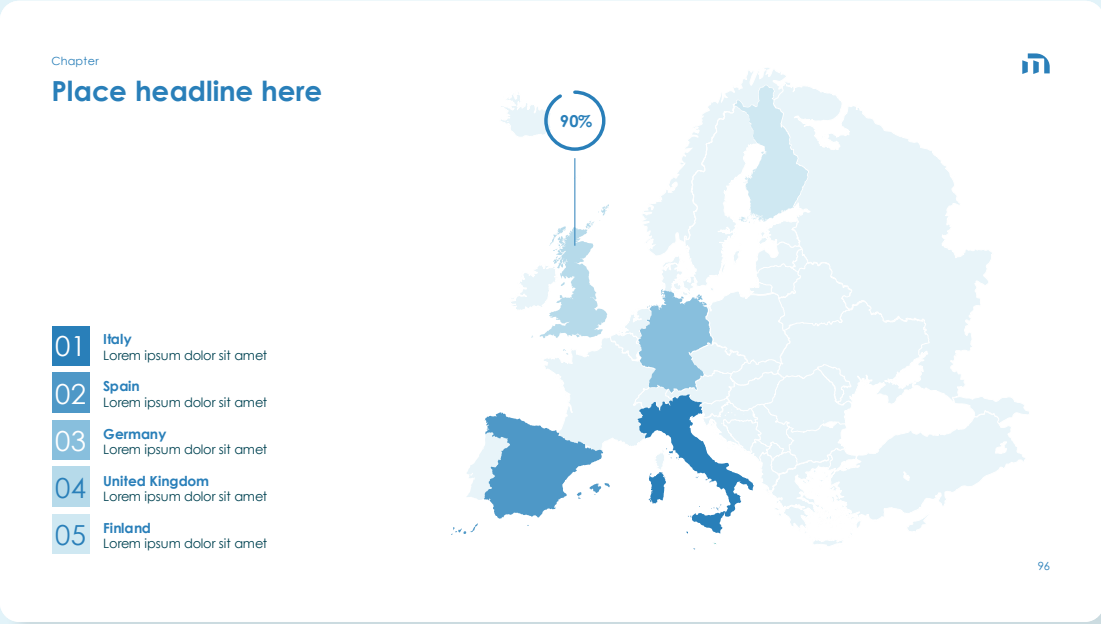
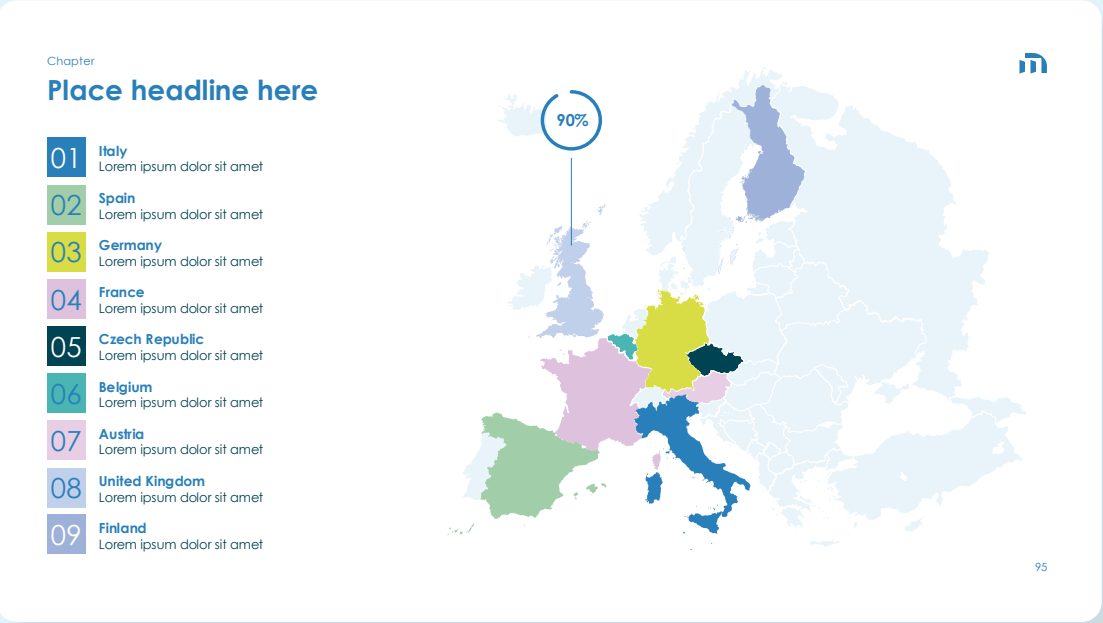
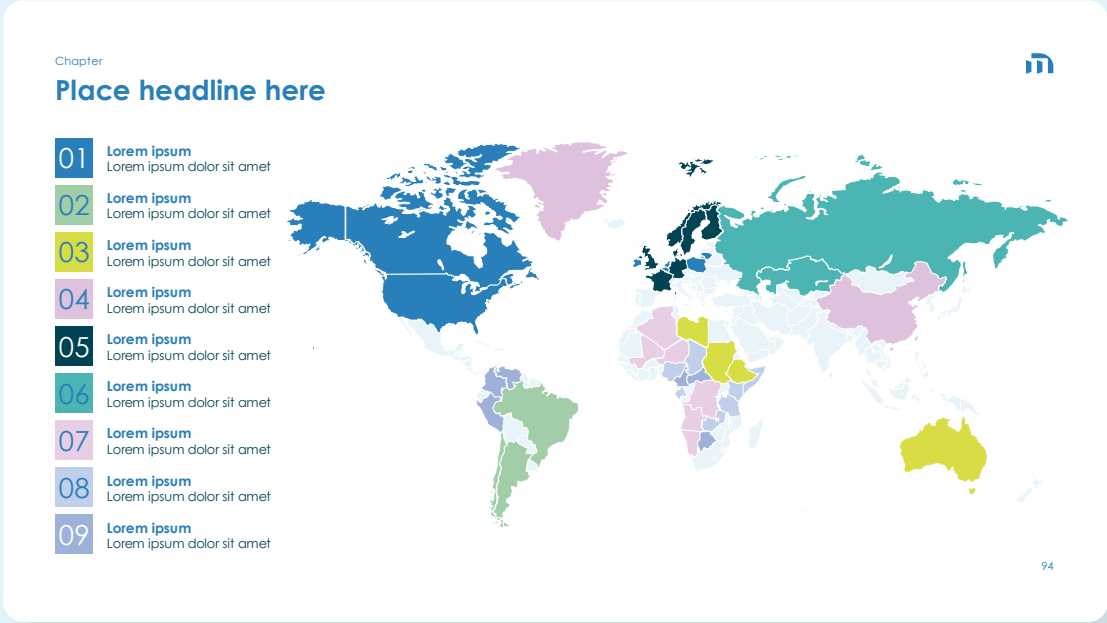
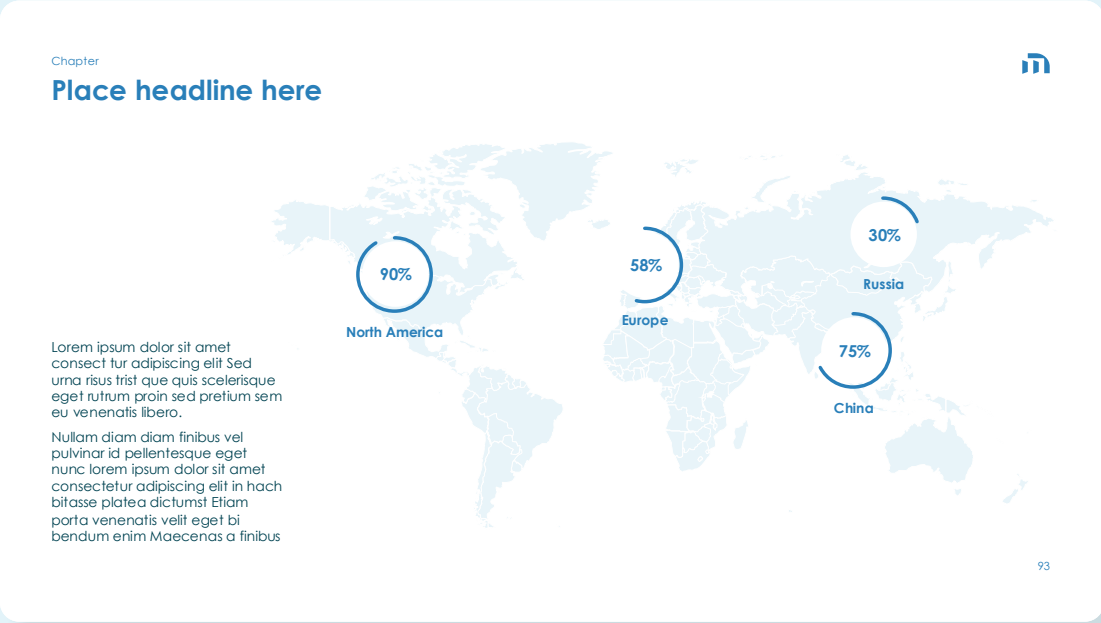


Please use the PowerPoint template provided and follow the guidelines. You can incorporate brand colours for headlines and bullet points.



Here are different solutions for maps.

Please use the PowerPoint template provided and follow the guidelines. You can incorporate brand colours for headlines, bullet points and countries highlights.



Here are different solutions for timelines and roadmaps.

Please use the PowerPoint template provided and follow the guidelines. You can incorporate brand primary colours for headlines and bullet points.

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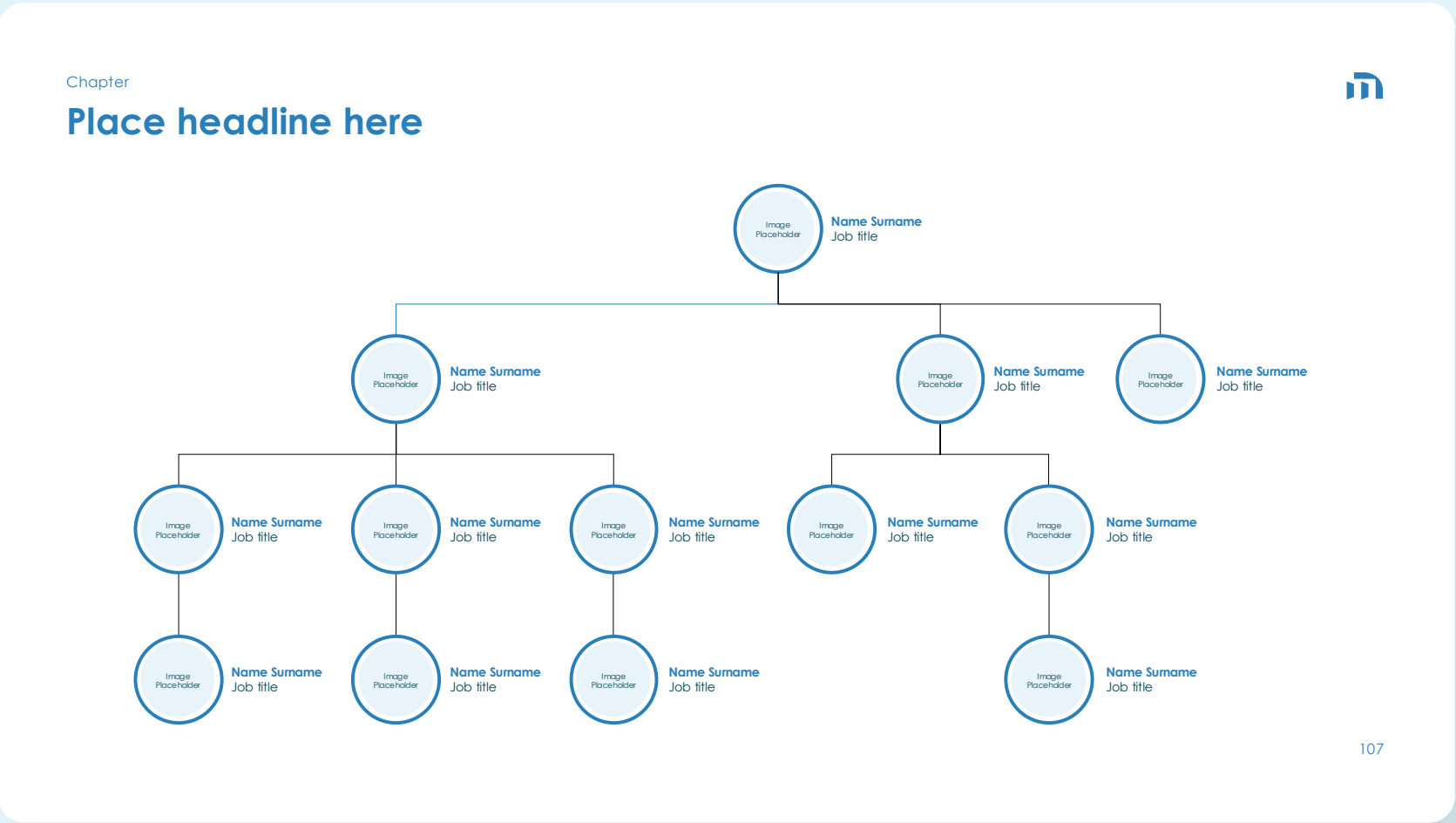
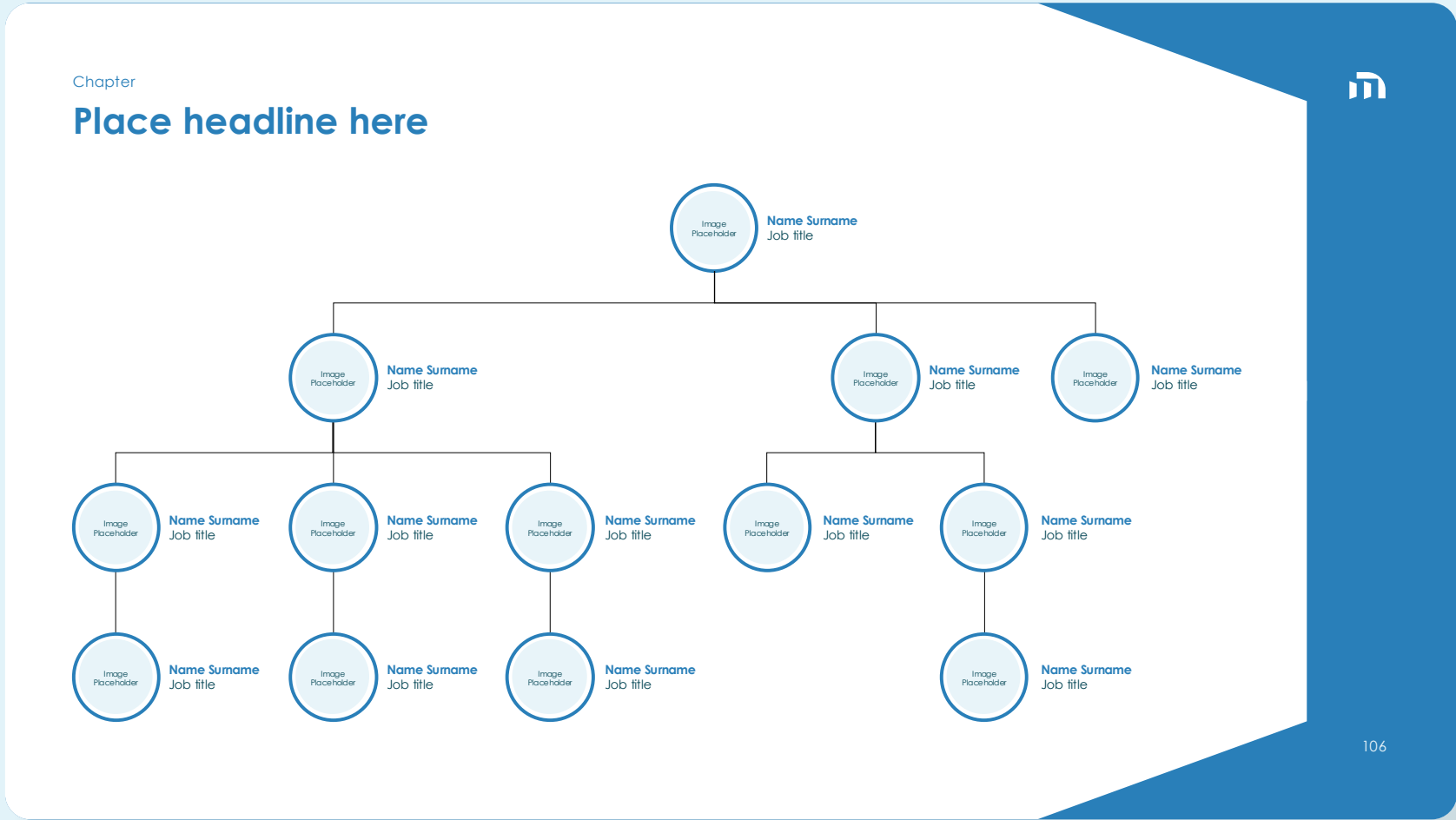


103

PowerPoint

Organization chart

Here are different solutions for organizational charts. We can keep them simple or incorporate one of our proprietary shapes to draw more attention to the content.



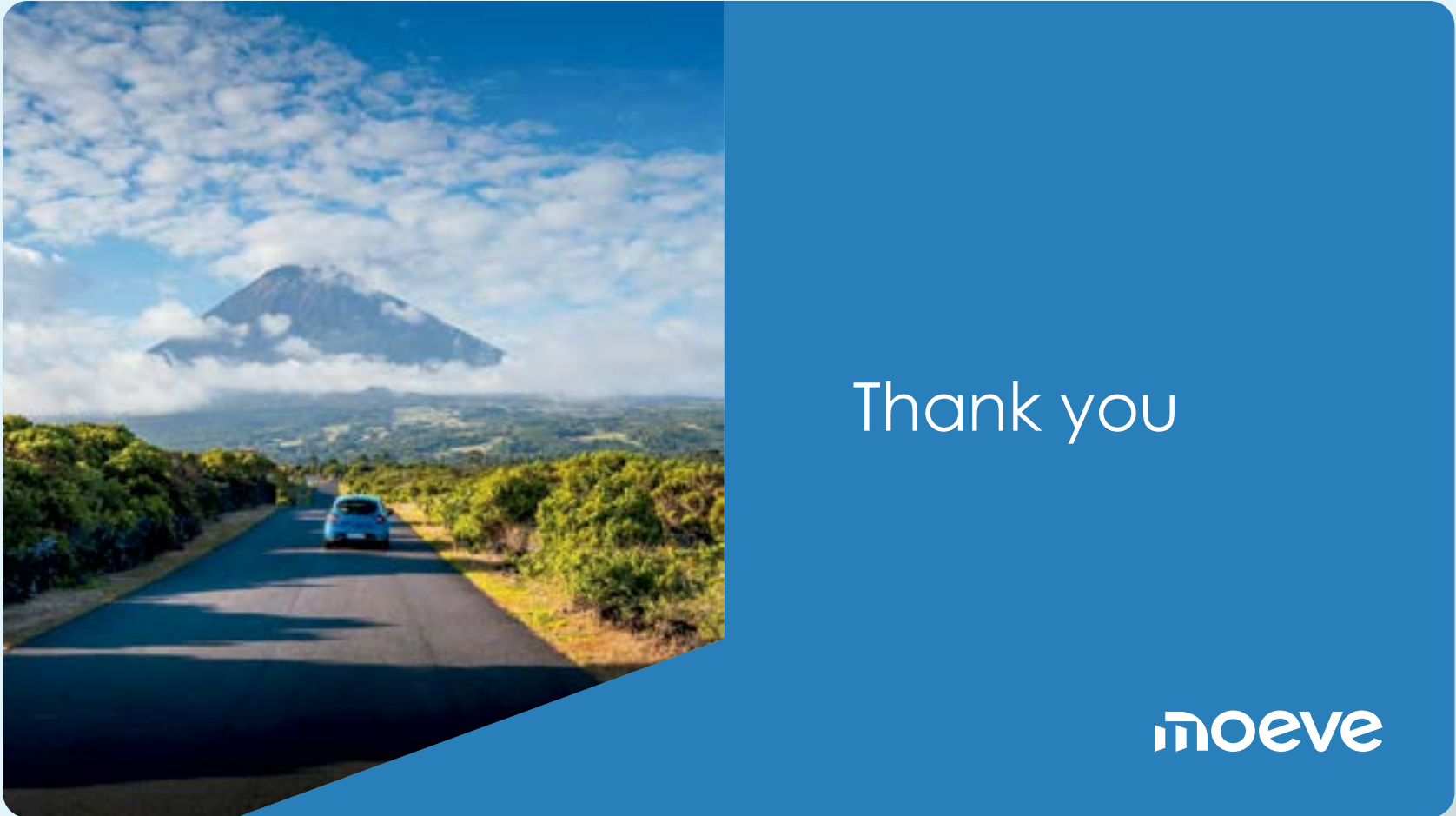
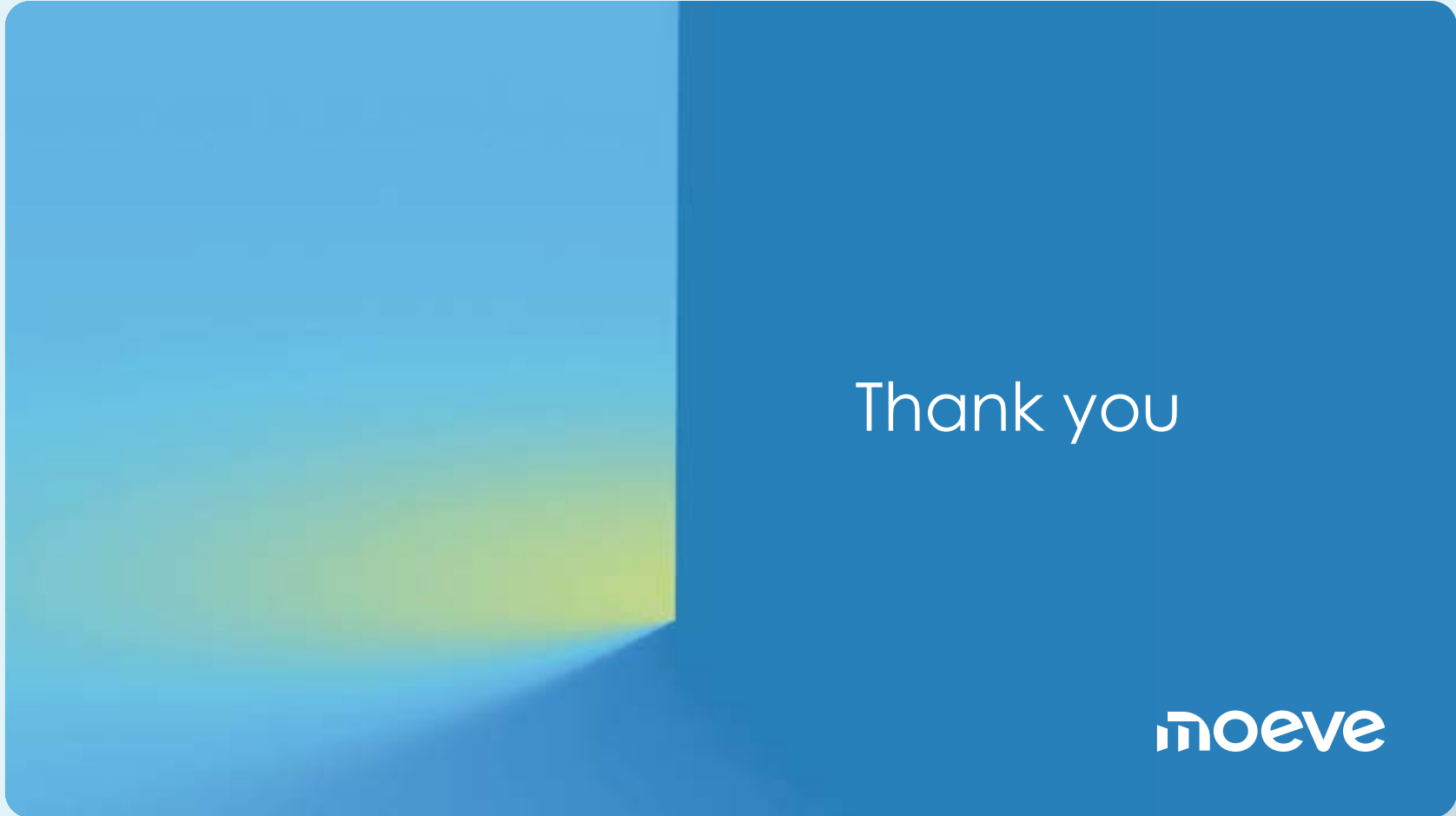
PowerPoint

Ending

Here are different solutions for the end pages.

The document's end should consistently represent Moeve, incorporating logos and colours in accordance with the guidelines provided.

Please use the PowerPoint file based on the guidelines.



7.3 Access card

Access cards are a key asset for our people and our guests. Whether in the office or at an event.

Access card

Access cards

We have different types of access cards - some for permanent employees and others for guests.



Personal access cards

The front of the access card features the employee’s name, category, and corporate logo, along with a picture of the employee within our ‘Open Door’ element.

Employees can personalize the card by selecting a brand colour as their background.

To ensure consistency, please use the provided template with a size: 8.5 x 5.5cm.



Front

Back

Other access cards

The front of the access card features ‘V’ for visitors and ‘C’ for contractors and ‘E’ for temporary employee access cards, along with our logo clearly positioned at the top.

To ensure consistency, please use the provided template with a size: 8.5 x 5.5cm.



Visitor



Contractor



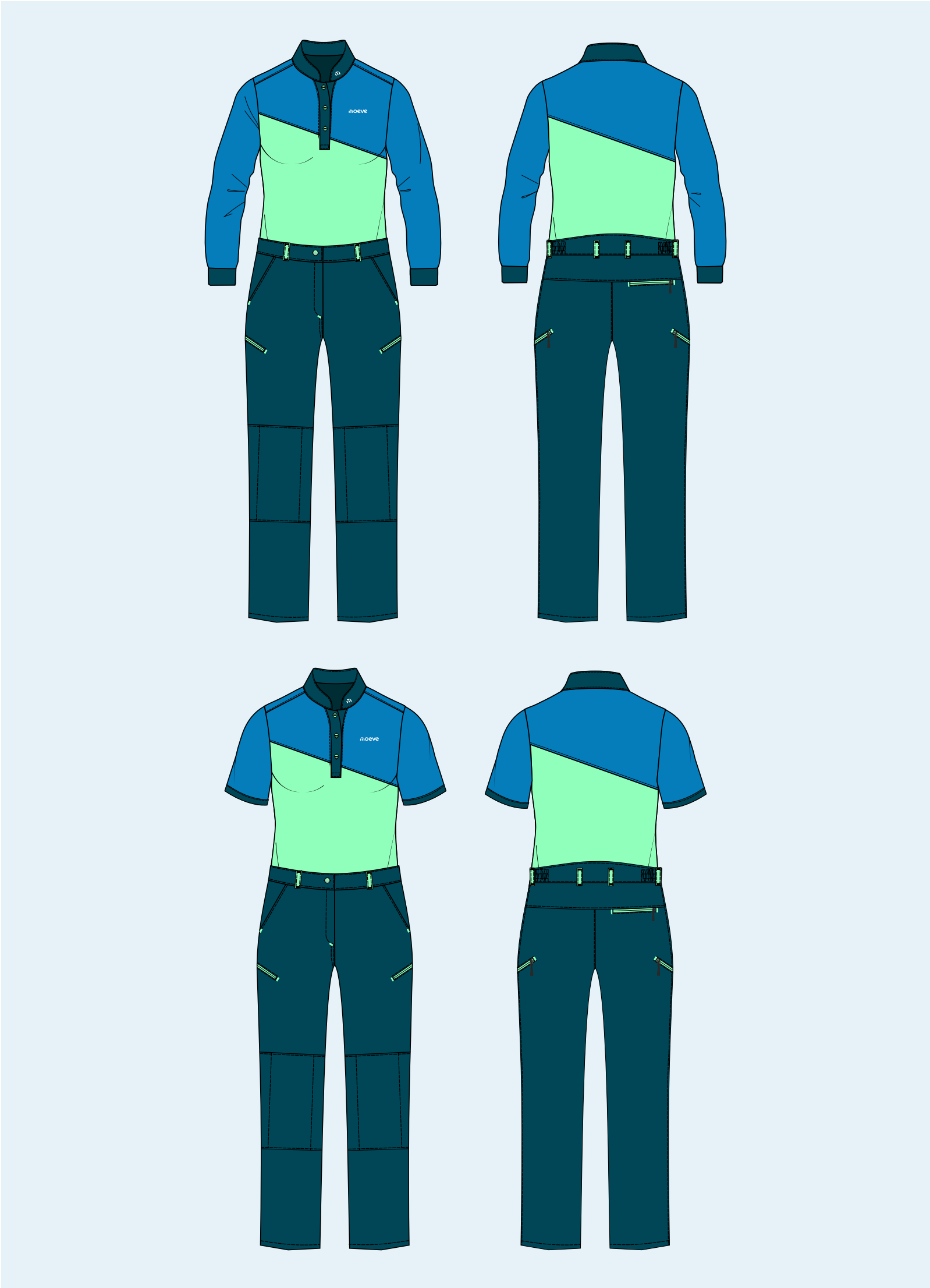
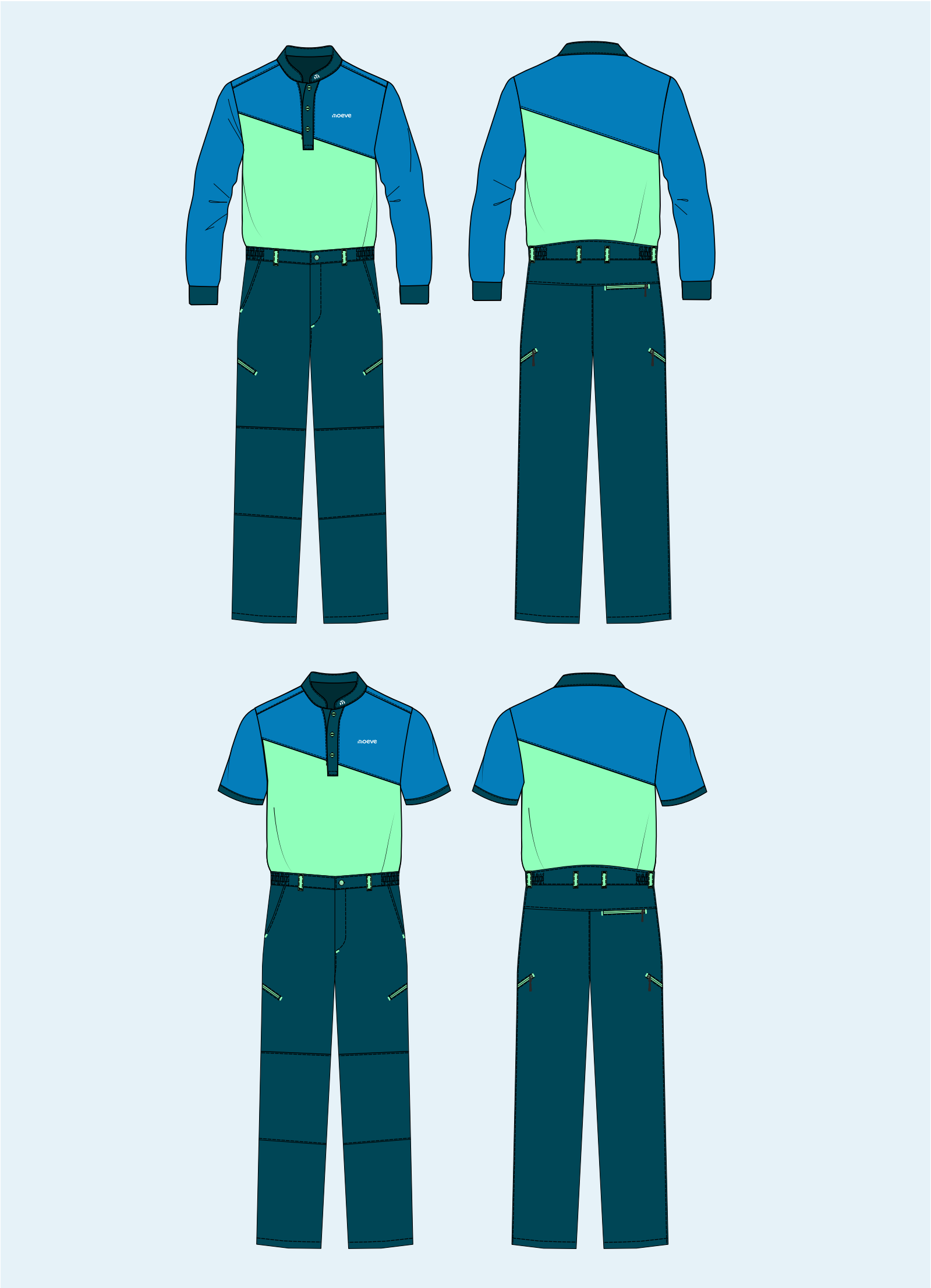
Employee



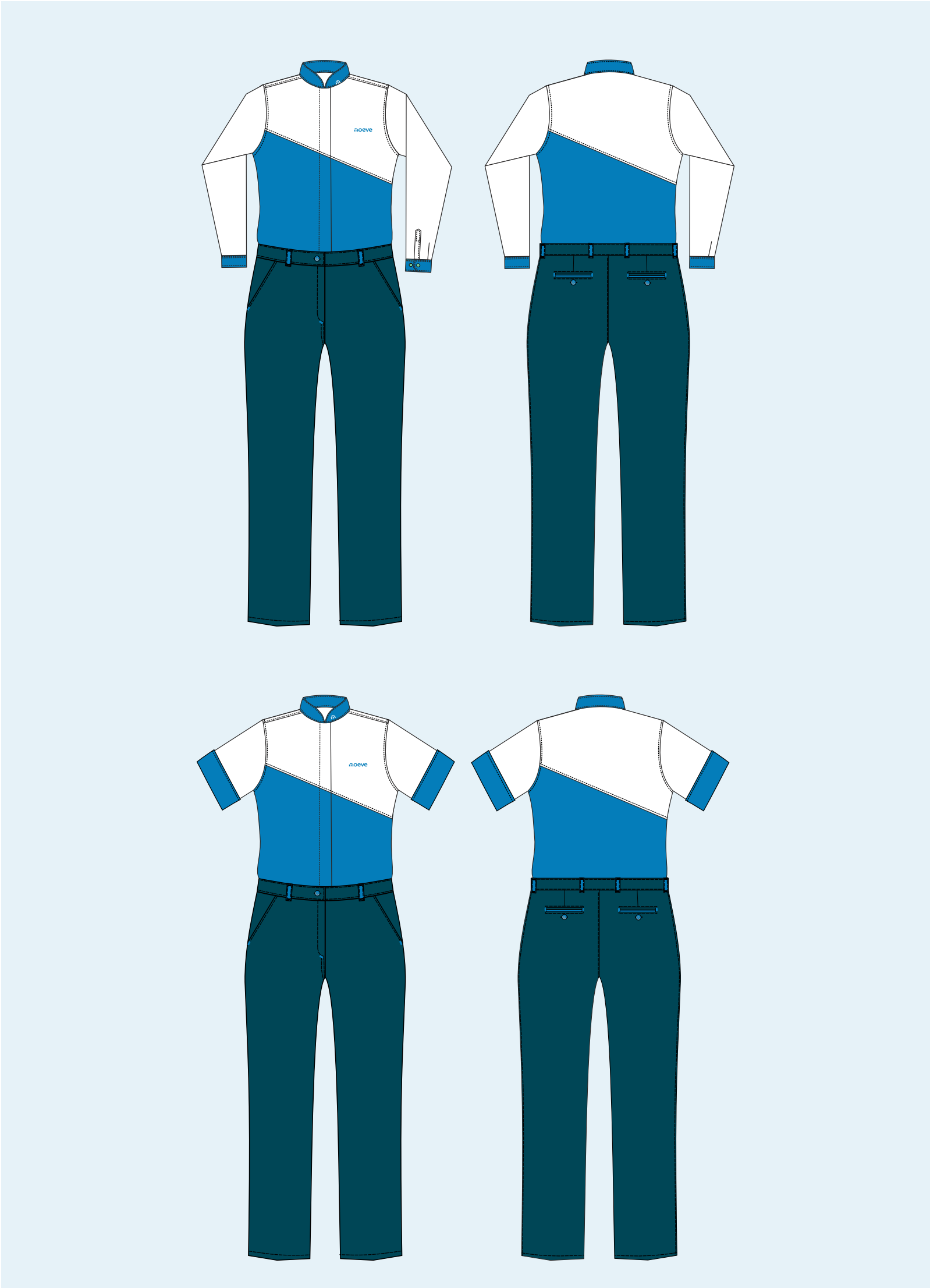
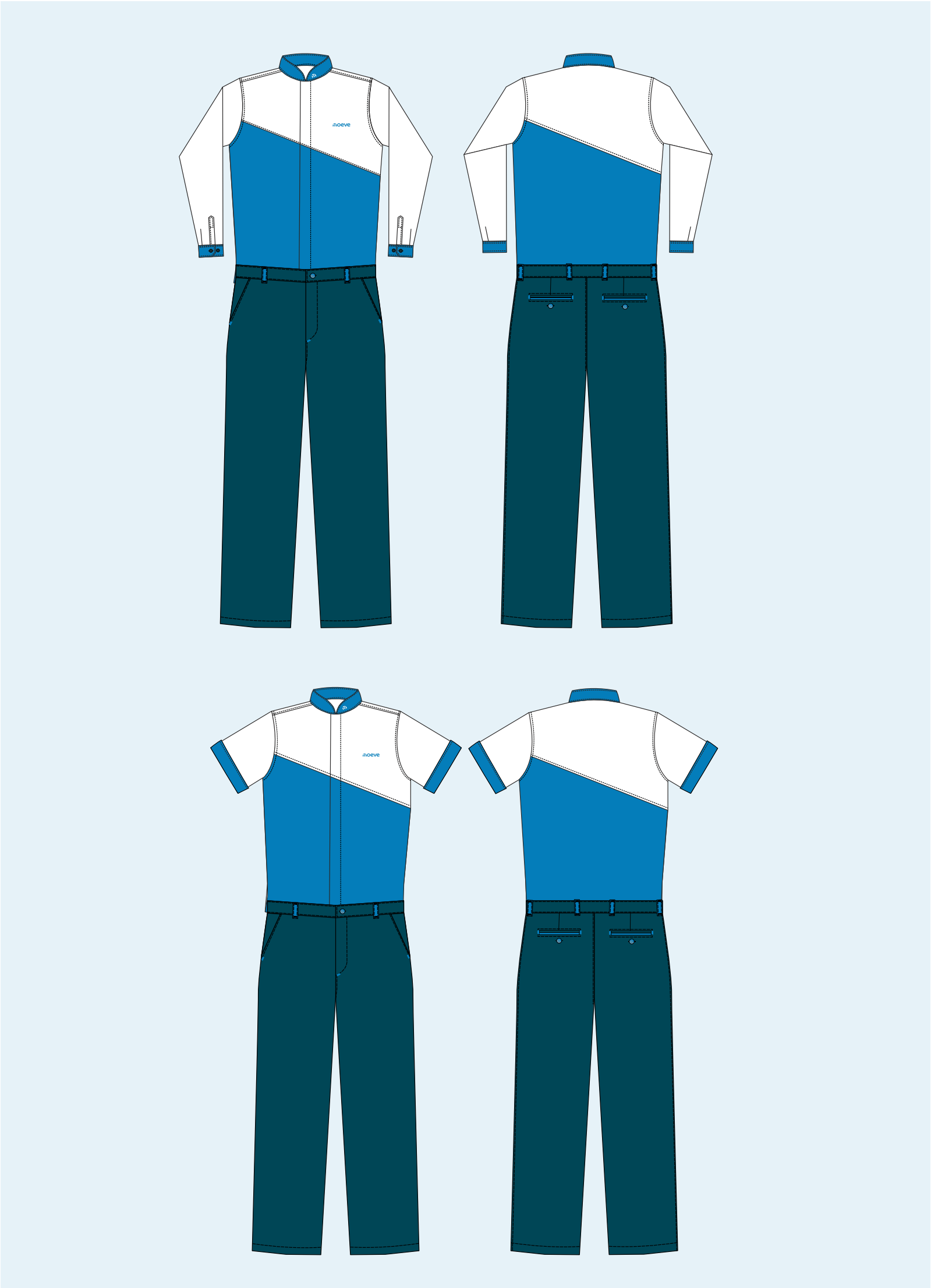
Back

7.4 Uniforms

Staff - Service station



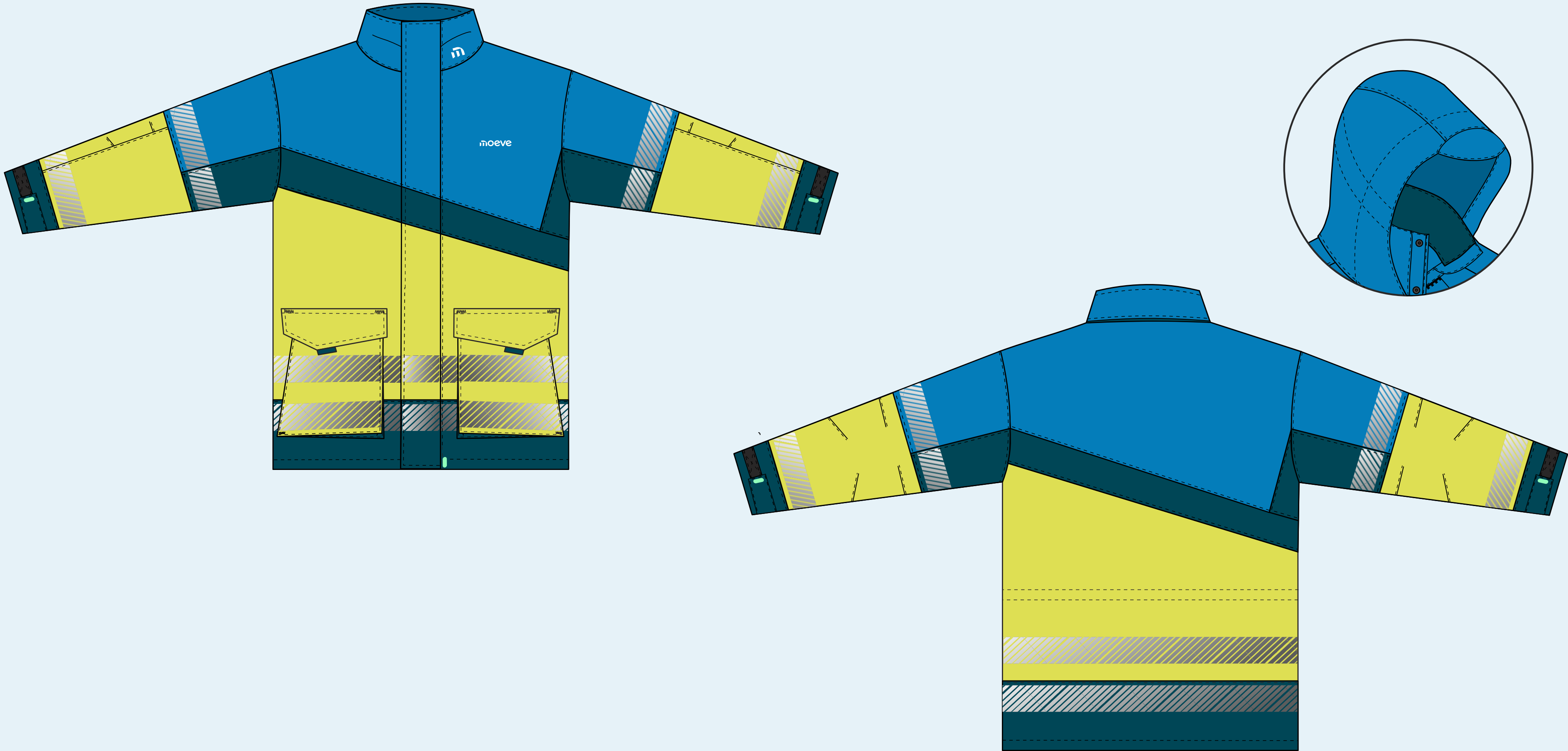
Manager - Service station



Sweater - Service station



Jacket - Service station



jumpsuit - Industrial



Lab coat - Industrial



Jacket - Industrial

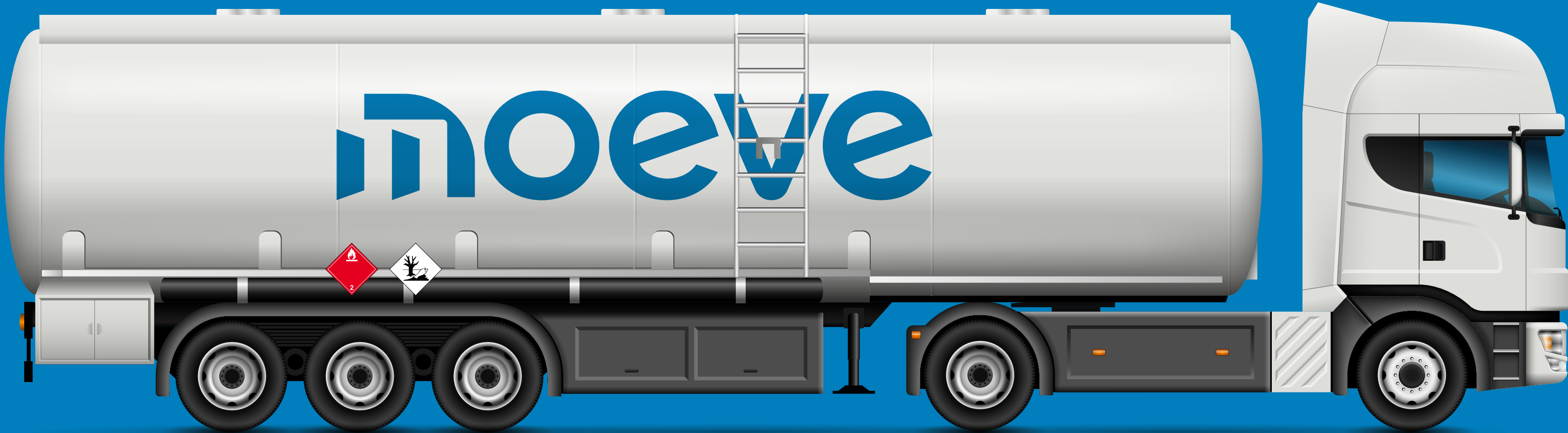


7.5 Vehicles

Vehicles

Tanker

Here is an illustrative example of how we can apply our brand to a tanker.



Tanker: application of side graphics

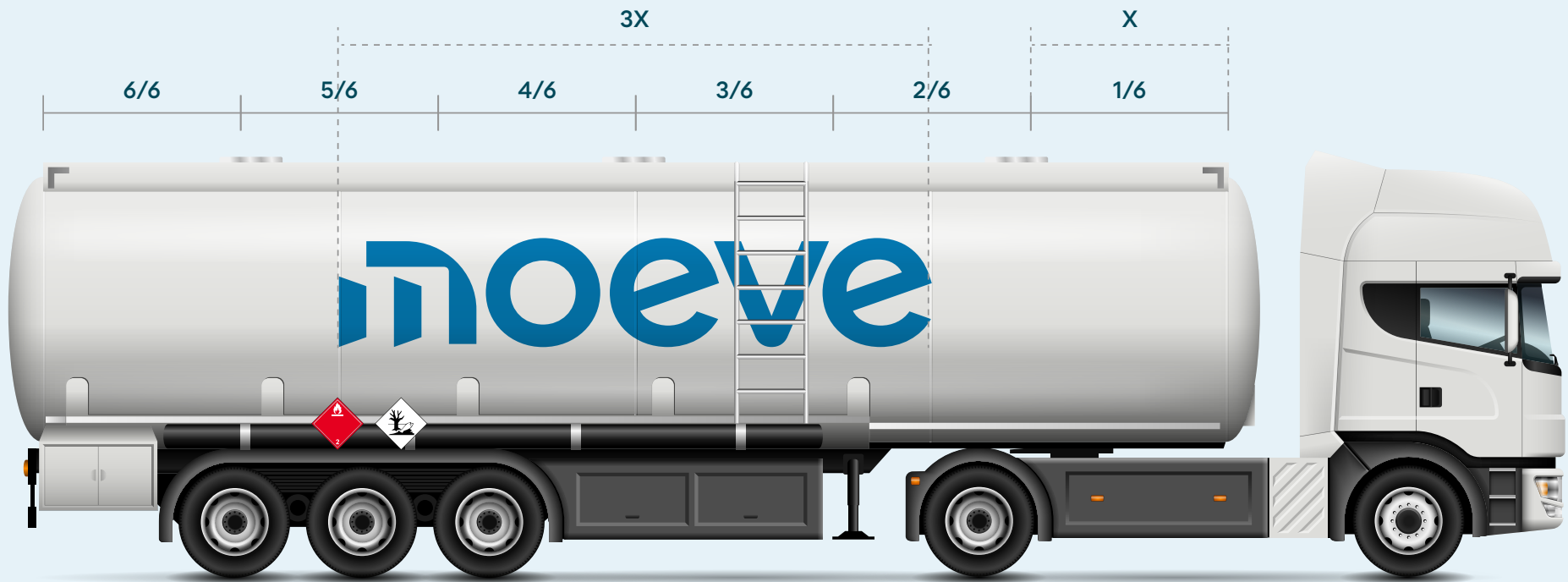
This page offers clear guidelines for creating Moeve graphics on tankers, providing two reference options.

Option A:
Prominently displaying our logo on the side of the tanker. The logo size should correspond to the tank's length.

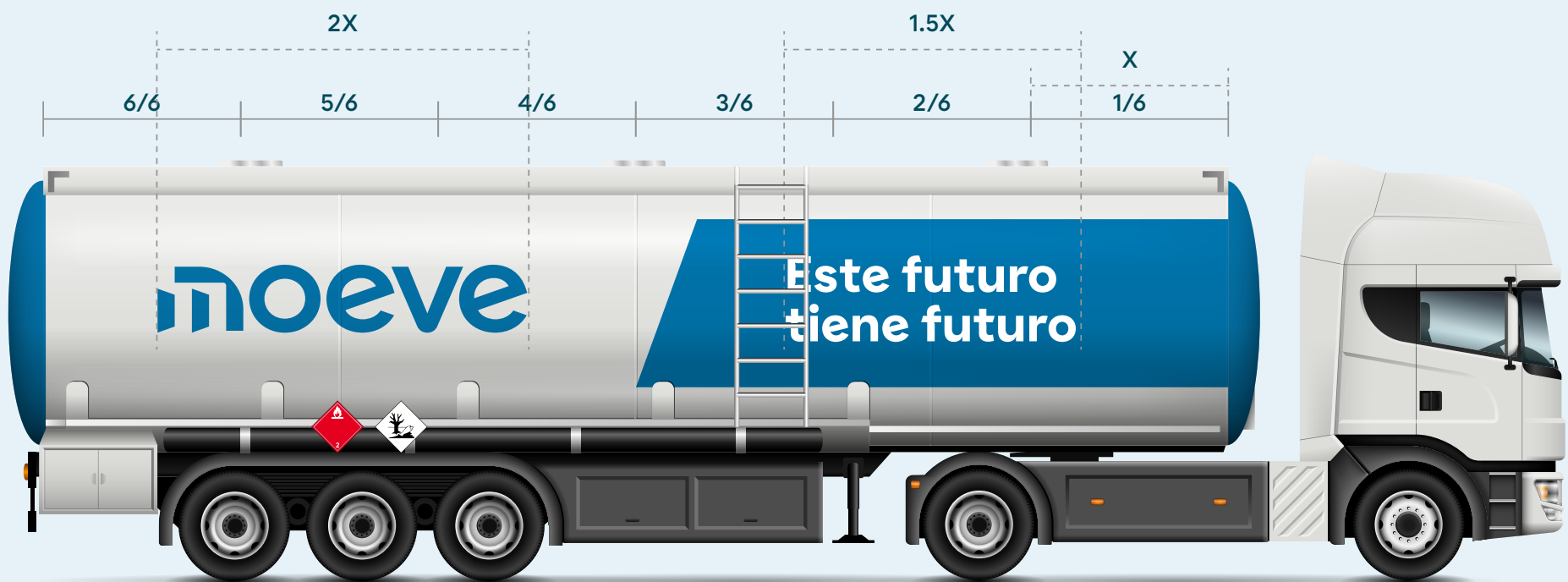
Option B:
Integrating our logo with a tagline within an 'Open Door' design. Once more, the elements' sizes should align with the tank's length.

Option C:
Using the super crop to wrap the majority of the truck, placing our logo and a tagline. Once more, the elements' sizes should align with the tank's length.

Opción A



Opción B



Opción C



Tanker: application of rear graphics

These are three different options for the rear of vehicles:

Option A:
The Moeve logo is placed at the center of the rear area with an adjustable size based on the size of the tank.

Option B:
The logo is paired with a claim on a Moeve blue background. This combination can be applied to any tanker.

Option C:
The Moeve logo is placed at the center of the rear area with an adjustable size based on the size of the tank.

Opción A



Opción B



Opción C



7.6 Office interiors

Office interiors

Look and feel

The page shows examples of the office interiors look and feel which is created by using the main assets of the Moeve identity system.



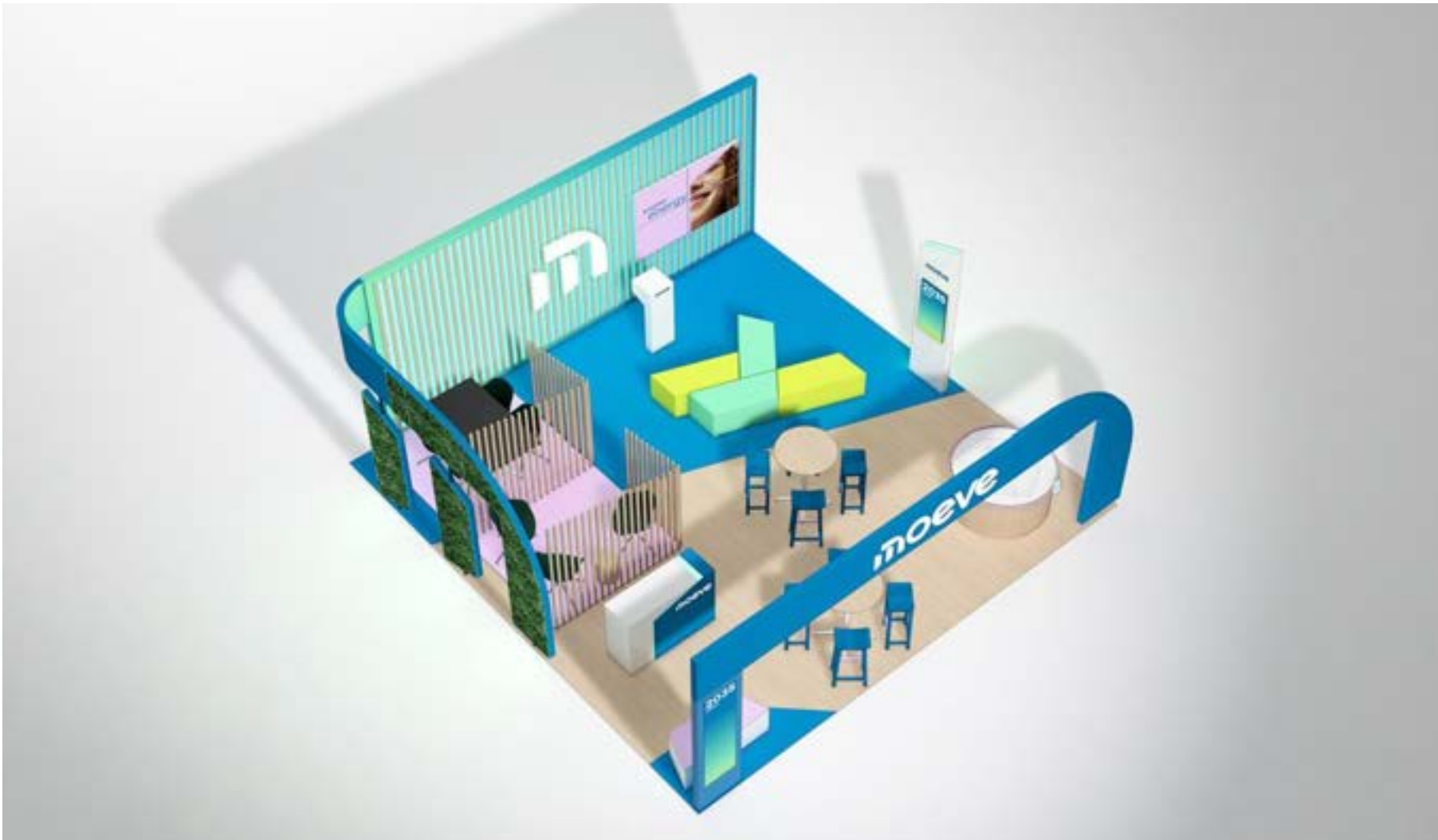
7.7 Events

 See additional document ›

Look and feel

The page shows examples of the tradeshow stand look and feel.

The specific implementation of the space will have to be designed and set up with expert suppliers.



7.8 Service Stations

 See additional document ›

Standard Service Station

The page shows examples of the service stations which is created by using the main assets of the Moeve identity system.



Service Stations

Flagship

The page shows examples of the service stations which is created by using the main assets of the Moeve identity system.



7.9 Sales points

Examples

This page showcases a range of point of sale comms examples, explaining how the assets can be used and combined on a commercial comms piece.

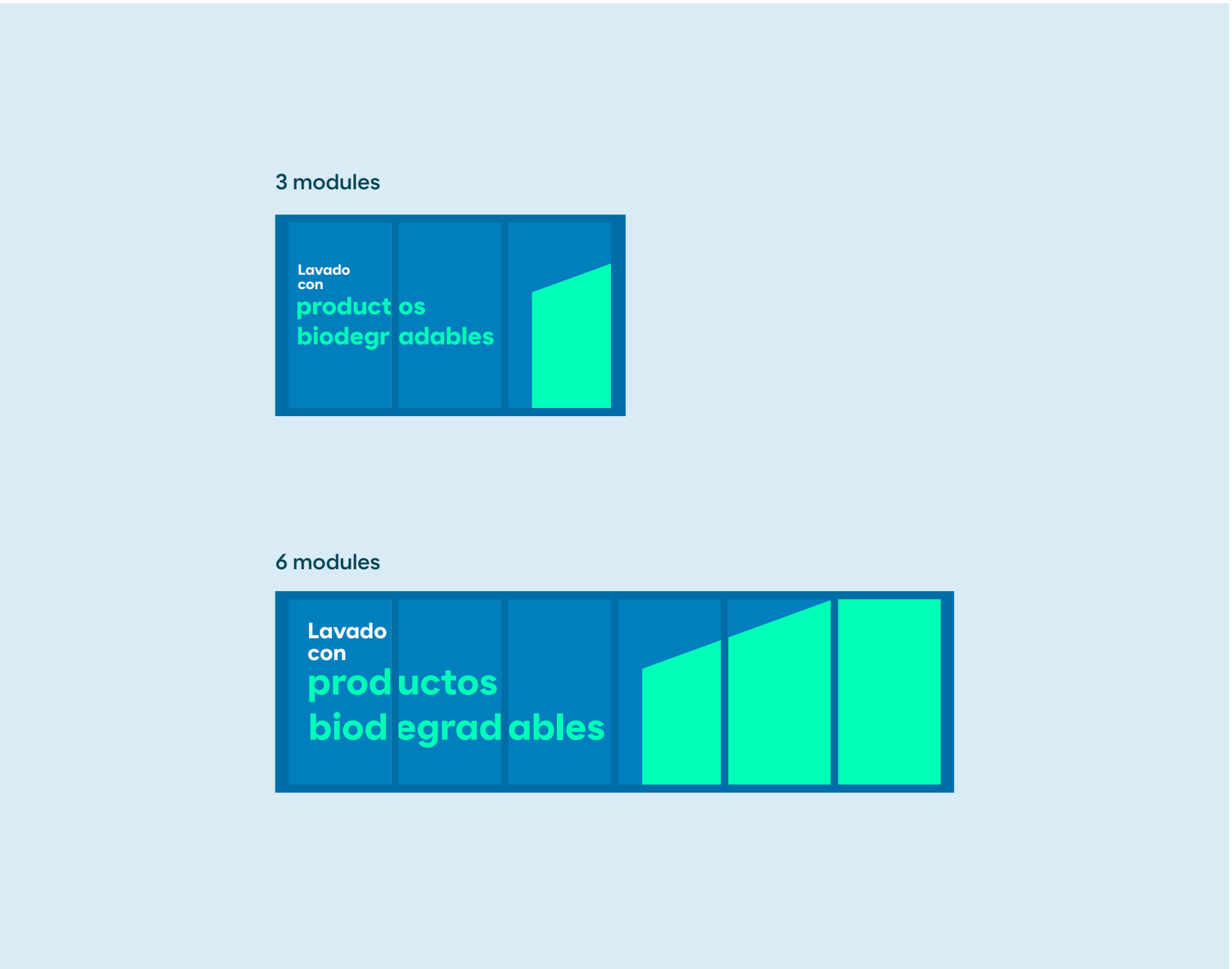


7.10 Automatic car wash

Automatic car wash

Look and feel

The page shows examples of the automatic car wash which is created by using the main assets of the Moeve identity system.



08.

Additional
information

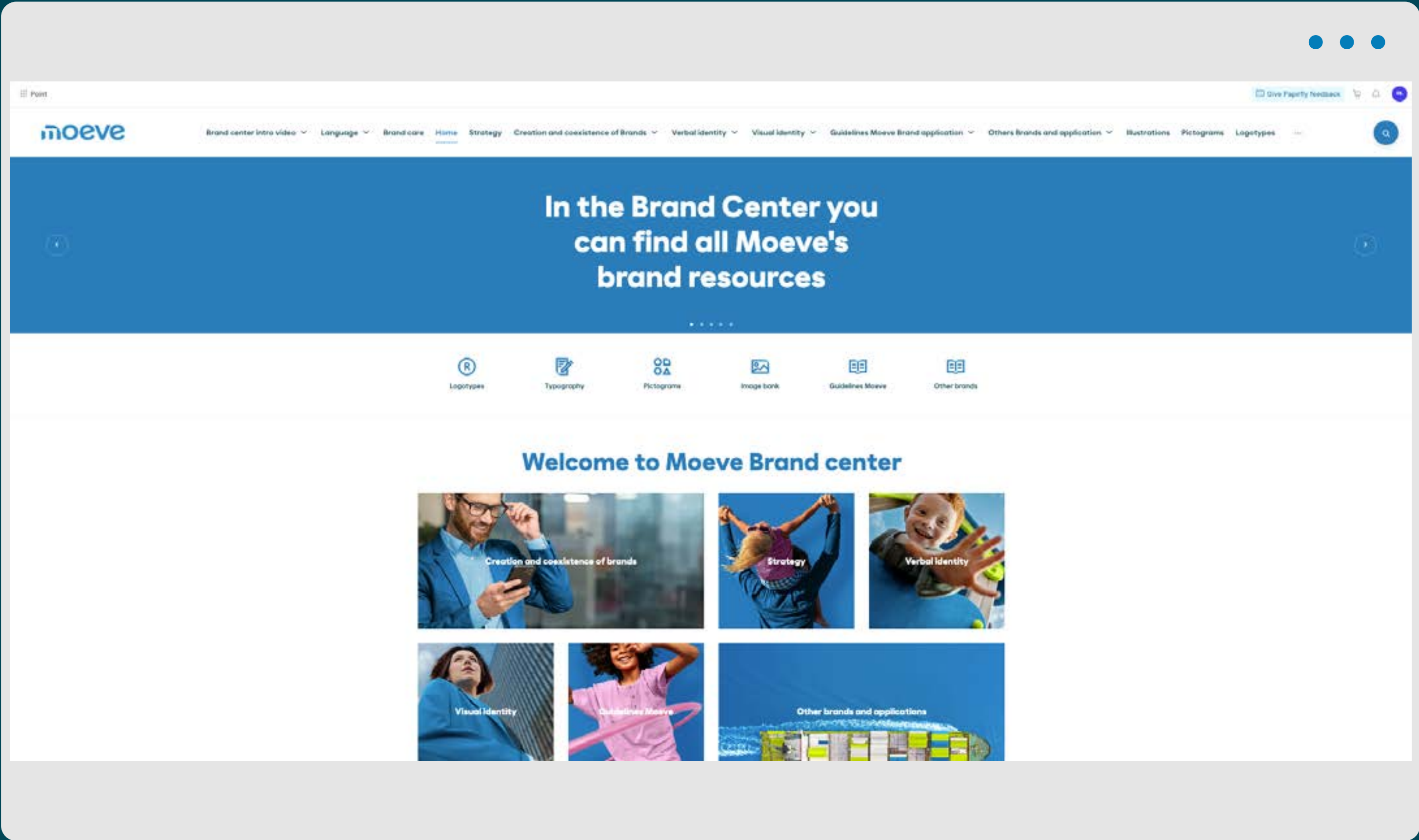
Brand center

Brand center is an online platform through which it is possible to access all the information about the Moeve brand and its sub-brands.

In addition to being a tool to download resources and manuals, it is also a source of inspiration.

If you are an employee:
you can access it directly from the Intranet or by clicking here: moevebrandcenter.com

If you are an external collaborator:
you will need to request access by sending an email to brandcare@moevegloabal.com, copying your Moeve contact person.
Once your access is confirmed, you just need to register here: moevebrandcenter.com



Digital formats

Depending on your needs, you may need different logotype formats.

This text will help you to easily select the most suitable format for each application of the Moeve logotype.

Files for artwork and professional reproduction

There are separate files for Macintosh® and PC/Windows®.

All of them can be opened in different operating systems.

You will find all the files saved as EPS (Encapsulated Post Script®).

We have also included Adobe® Illustrator® files saved in RGB colour for screen display. You will also find additional vectorized Adobe® Illustrator® files for PC / Windows in case the EPS files give you problems.

If you need the logotype for professional use, whether to use it yourself or to submit to a third party, make sure to always use EPS or AI files, as it is likely that if you don't use these, the resolution, the size or the colour will not be correct for proper use.

Files for office and administration use

We also provide files for their use in text processors, spreadsheets and presentations.

JPG (Joint Photographic Group)
This is another format for storage and transmission of photographic images on the World Wide Web.

PNG (Portable Networks Graphic)
This format can be used for display on screen and for printed documentation.

The files have a transparent background, for their application on suitable backgrounds.

If you are unsure about the contents of these guidelines or want to ask any questions, please write to:

brandcare@moevegglobal.com

moeve