CENTRAL

PRESBYTERIAN CHURCH

Identity Manual

April 2019

In keeping with the efforts of session, committee rebranding, discovery processes and leadership guidance, following are the key narratives and statements of purpose which will be the foundation for all marketing communications and publications.

We put our **faith into action**
by nurturing spiritual growth and reflecting
the call of God to serve our neighbor.

We **transform our communities**
by promoting social justice and engaging
others in ministries that drive change.

We **invite everyone** to the table,
sharing fellowship, worship, meals, music
and works as one body.

CENTRAL

IN THE CITY FOR GOOD

ABOUT THE LOGO

Inspiration is taken from the balcony view of people seated throughout
the curved sanctuary of Central on Sundays.

Subtle, but important, theological images can be found within this design, be it the splash
of water at baptism, a crown of thorns, or the dancing flames of the Holy Spirit.

Shapes represent diversity - persons from differing backgrounds, ethnicities, cultures
and strengths coming together around a common purpose.

In pursuit of social justice, elements move out from the core - showing Central's efforts
to put faith into action by engaging others and drive change in our broader community.

Design is open and airy with an almost fluid movement and flow,
much like the art of music for which Central is so revered.

Elements move inward to reflect the idea of people
'coming to the table', representative of our food initiatives where all are welcome.

Aesthetic is inspired by the shape of our prominent stained glass windows.

Icon is reflective of the sanctuary, an auditorium designed to amplify the spoken word.
The focal point of the logo is the core, reflective of our emphasis and
focus first inward on the word of God.

A clean, contemporary style was chosen to reflect changing design trends,
the prominence of digital marketing and the influence of younger demographics.

The brand mark of Central is intended to be flexible, with logo choices that are interchangeable based on the message, space allocated and audience.
Any of the following can be used equally.

CENTRAL

IN THE CITY FOR GOOD

CENTRAL
PRESBYTERIAN CHURCH

in the city for good!
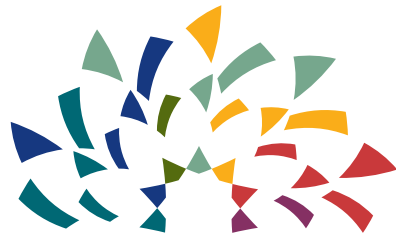

CENTRAL
PRESBYTERIAN CHURCH

Preference should always be given for vertical format logos. However, where the space allocation requires a horizontal logo, the following may be used interchangeably.
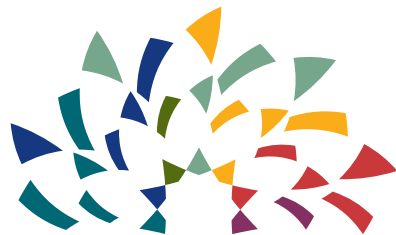
The use of these variations should be greatly limited!

CENTRAL
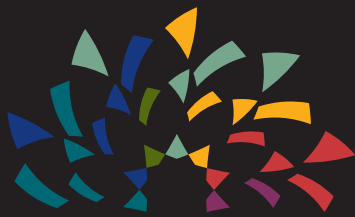IN THE CITY FOR GOOD

CENTRAL
PRESBYTERIAN CHURCH

CENTRAL
PRESBYTERIAN CHURCH
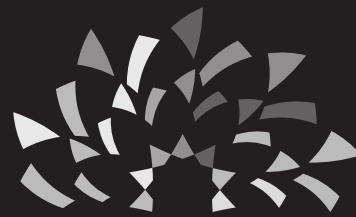*in the city for good!*

DARK BACKGROUNDS

Full color logos can be used on dark backgrounds provided it is a digital presentation. However, in print, the dark shades may be harder to read. In this event, would recommend using a straight white imprint to ensure readability.

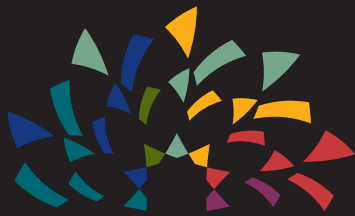# TWO COLOR OPTIONS (PRINCIPAL LOGO)

The two color logo style should only be used when the publication's entire design is only two colors. (The brand goal is that two color logos are focused on ministry branding as shown in next section.) However, in the event the need exists, following are appropriate color applications for two colors for the upper hierarchal logo.

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PRESBYTERIAN CHURCH

in the city for good!

CENTRAL

PRESBYTERIAN CHURCH

in the city for good!

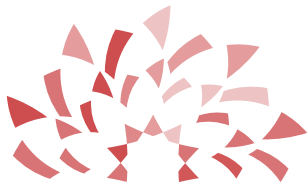**CENTRAL**

PRESBYTERIAN CHURCH

Where possible, gradient black should be used in the mosaic to preserve the sense of diversity. However, for promotional merchandise, screen presses or garment embroidery where gradient is not possible, then the mosaic should be solid color.
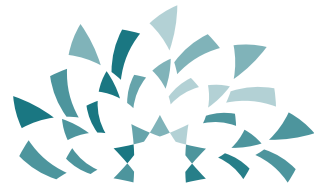
Two color logos are reserved primarily for branding of specific church ministries.
If a design limits principal logo to 1-2 colors, then encourage use of mosaic that does not
have any color gradient (shown on previous page) to preserve the ministry identities.
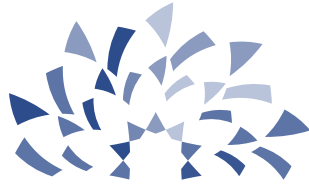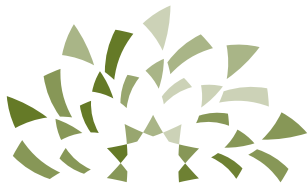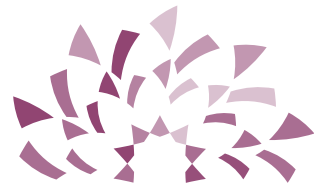

CENTRAL
WOMEN

CENTRAL
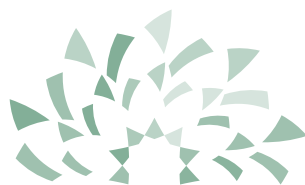FOOD INITIATIVES

CENTRAL
MUSIC

CENTRAL
TO BE DETERMINED

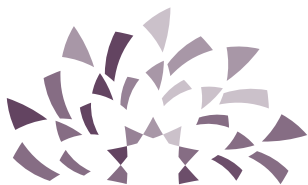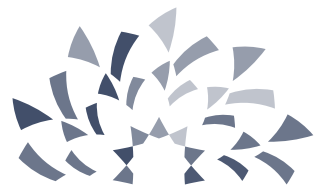CENTRAL
MARTHA'S CLOSET

CENTRAL
CHILDREN & YOUTH

CENTRAL
TO BE DETERMINED

CENTRAL
TO BE DETERMINED

CENTRAL
TO BE DETERMINED

SIZE RECOMMENDATIONS

Size minimums noted below are to ensure that the Central signature logo remains legible. If the logo is less than 1" wide, only the core name should be shown (and logo should never be smaller than 1/2"). If the full name or Central plus tag logo is used, it should not be smaller than 1" wide. The suggested logo size for a standard 8.5x11 sheet is no larger than 2 1/2".

CENTRAL

1/2"

CENTRAL
PRESBYTERIAN CHURCH

1"

CENTRAL
IN THE CITY FOR GOOD

2 1/4"

CLEAR SPACE

The Central logo design is based partly on the sense of open space and movement. Therefore, the logo needs sufficient visual space so the impact is not degraded. Images, graphical elements or text should be kept away from the logo by a minimum distance of the width of the longest element as shown below in yellow.

CENTRAL
IN THE CITY FOR GOOD

white space border

INCORRECT LOGO USE

The Central brand is designed to be flexible with many options to choose from.
However, please avoid creating anything new that you do not already see in use.

Do not add shadows or embossing.

Do not add boxes which constrain flow.

Do not change the font, spacing
or style of capitalization.

The mosaic pattern should
not be broken.

Do not change color palette
or pattern of color application.

Do not change the layout.

INCORRECT LOGO USE

The Central brand is designed to be flexible with many options to choose from.
However, please avoid creating anything new that you do not already see in use.

The script font should always be black.
Focus is meant to be on mosaic.

The script font should only appear
when the full church name exists.

Do not change the size of the text
or any logo elements.

Do not change direction or
mirror layout of the mosaic.

Do not change scale by stretching.

Do not change alignments.

PRIMARY COLOR PALETTE

Central's brand is purposefully colorful to showcase the diversity of members and multitude of ministries served. However, the following colors are our primary colors and points of emphasis that showcase most strongly as our identity. These colors are identified when a publication requires color domination beyond a logo imprint.
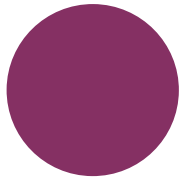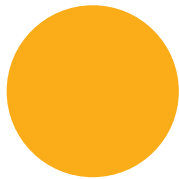
Violet
Pantone 512c or Pantone 82-15u
C.11 M.79 Y.0 K.47
R.133 G.50 B.100
Hex #853163
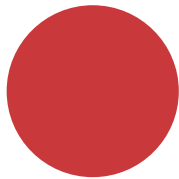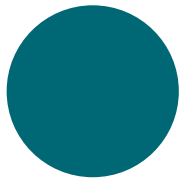
Red
Pantone 180c or Pantone 53-7u
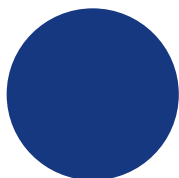C.0 M.88 Y.72 K.18
R.202 G.58 B.60
Hex #c9393c

Goldenrod
Pantone 7409c or Pantone 14-7u
C.0 M.36 Y.100 K.0
R.251 G.173 B.24
Hex #fbad17

Teal
Pantone 7719c or Pantone 123-8u
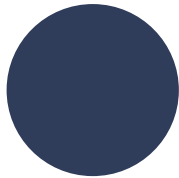C.100 M.0 Y.29 K.49
R.0 G.105 B.116
Hex #006874

Royal Blue
Pantone 7687c or Pantone 103-8u
C.97 M.81 Y.0 K.26
R.20 G.57 B.128
Hex #14397f

SECONDARY COLOR PALETTE

In some cases, further personality or accents may add interest or create visual differentiation. In these instances, the following secondary palette may be used, but usually in conjunction with primary colors.

Navy Blue
Pantone 432c
C.87 M.75 Y.41 K.31
R.47 G.61 B.90
Hex #2f3d59
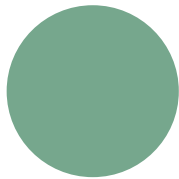
Seafoam
Pantone 556c or Pantone 141-12u
C.41 M.0 Y.39 K.25
R.119 G.167 B.141
Hex #77a78c
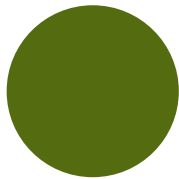
Moss Green
Pantone 378c or Pantone 162-16u
C.35 M.0 Y.100 K.60
R.85 G.108 B.49
Hex #556c31

Daisy Yellow
Pantone 109c or Pantone 7-8u
C.0 M.18 Y.100 K.0
R.255 G.207 B.1
Hex #ffcc00
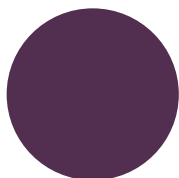
Sugar Plum
Pantone 518c
C.67 M.86 Y.41 K.35
R.82 G.47 B.80
Hex #522f4f

NEUTRAL COLOR PALETTE

It is always desirable that the mosaic in the logo pops against any background it is on.
On occasion, neutral tones will be necessary due to context of message or other design
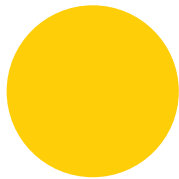purposes. The following are options available, with most planned uses as
50% or less screens of the original color.
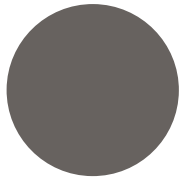
Pewter
Pantone Warm Grey 11C or 178-9u
C.58 M.54 Y.54 K.22
R.104 G.98 B.96
Hex #68615f   (10% - #efefef)

Dried Thyme
Pantone 416c or Pantone 178-9u
C.54 M.42 Y.57 K.8
R.124 G.128 B.112
Hex #7c7f6f
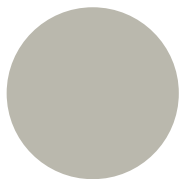
Greige
Pantone 413c or Pantone 178-2u
C.28 M.22 Y.30 K.0
R.186 G.185 B.1739
Hex #bab8ad
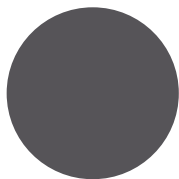
Cast Iron
Pantone Cool Gray 11c or Pantone 172-13u
C.60 M.54 Y.48 K.35
R.86 G.84 B.88
Hex #565458 (10% - #eeeeee)
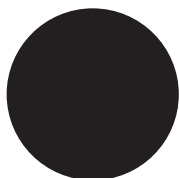
Black
No Pantone
C.0 M.0 Y.0 K.100
R.0 G.0 B.0
Hex #000000

The Central brand is based upon the Futura font family. It offers five weights with additional condensed styles for use in body, headline and sub-header personalities.

Aa

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
(.,:;?!$&@*) 0123456789

FUTURA MK BT (BOOK)	Basic paragraph, narrative text.
FUTURA MD BT (MEDIUM)	**Good for subheadings.**
FUTURA HV BT (HEAVY)	**Ideal option for headlines.**
FUTURA (BOLD)	**Bold call out on posters.**
FUTURA LT BT (LIGHT)**Special use,**	Good for personality accent.
FUTURA MDCN BT (MED COND)	Special use, typically in charts to save space.
FUTURA LTCN BT (LIGHT COND)	Special use, personality with space savings.

WEB TYPOGRAPHY

To ensure Central's brand style remains true in all viewing, alternative web-friendly fonts are recommended in website design and email marketing. The first recommended choice is Open Sans. Second choice is Verdana.

Aa

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
(.,:;?!$&@*) 0123456789

OPEN SANS REGULAR | Basic paragraph, narrative text.

OPEN SANS SEMI-BOLD | **Good for subheadings.**

OPEN SANS BOLD | **Ideal option for headlines.**

OPEN SANS LIGHT | Good for personality accent.

Aa

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
(.,:;?!$&@*) 0123456789

VERDANA REGULAR | Basic paragraph, narrative text.

VERDANA BOLD | Good for headings.

ACCENT TYPOGRAPHY

Building upon the idea of a human touch within the context of our historical structure, Central has chosen a handwriting inspired font (Signature Collection) for its tagline. This font will have limited use for personality or in ways where it can stand alone. Preference is that all text will be lowercase for a softer, casual look.

Aa

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
(..:;/!$&@*) 0123456789

SIGNATURE COLLECTION — *the basic note.*

SIGNATURE ALT — *similar with character changes.*

SIGNATURE LIG (GROUPS) — *eff ettff gg if iff ith*

SIGNATURE LIG2 (GROUPS) — *pp rr sh siurr utt*

* The Signature fonts should be converted to outline prior to sending out for professional printing or publishing as a pdf.

ACCENT TYPOGRAPHY

In some publications, it is necessary to create unique accents or italics as in photographic captions, instructions or music/title call outs. As the Futura font does not read well as an italic, Kepler Std Light will offer a suitable alternative.

Aa

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
(.,:;?!$&@*) 0123456789

KEPLER STD LIGHT ITALIC	*Great for captioning & instruction.*
KEPLER STD LIGHT	Special use to be determined.
KEPLER STD REGULAR	**Special use to be determined.**
KEPLER STD ITALIC	*Emphasis in caption.*

TYPOGRAPHY STYLING

How fonts are used is equally as important as choosing the right font to start with.
Here are the key elements to relationship styling to guide publication design.

BOLD HEADLINE

NARRATIVE FOCUS

Lorem ipsum deloraectae od ut officab orerunt restotatem apiendam quati tet que ipsum ipsa volupti alictumque pore maxim doluptur aliquide pliqui dolento ipsunt as eostius andicient verum re comnis si autem. Ulloriti ipiducipsae.

HEADLINES ARE CAPITALIZED WITH 150 TRACKING

Preferred font is Futura MD MT (Medium). Color should match paragraph narrative and should scale approximately 180% larger than body text (as shown in box).

SUBHEADINGS CAPITALIZED WITH 220 TRACKING

The preferred font is Futura MD MT (Medium). Accent colors can be used on subheadings and font size should match paragraph body. Line spacing should add .75 space between subheading and paragraph.

Body is simple and clean.

The standard body font for narrative paragraphs is Futura BK MT (Book) at 11 pt size.
Line spacing should be at least 1.15 lines, preferably 1.25 lines.
Italics and bolding (use of Future MD BT) can be used for emphasis, no underline.

ACCENT TYPOGRAPHY STYLING

The Signature font should be used sparingly, simply to evoke interest or personality.
It does not need to be used with Futura as shown below. These are simply examples.

CENTRAL INVITES *fellowship*

WHAT IS YOUR FAITH *journey?*

CENTRAL IS *in the city for good!*

DESIGN ELEMENTS

Occasionally, special needs or campaigns will arise. Following are examples
of how design elements that might be utilized on a very limited or focused basis.
(Individual shapes of logo could be angles or shapes for bullets or framing elements.)

CENTRAL
SESSION

CONNECT
CENTRAL

VOLUNTEER

CENTRAL IS *in the city for good!*

christie rachelle
D E S I G N E R

design & copyright release

I, Christine Zrust (aka Christie Rachelle), hereby grant permission and ownership to Central Presbyterian Church to use my art work exclusively, unrestricted and in perpetuity for any purpose consistent with Central Presbyterian Church's mission and brand. These uses include, but are not limited to, church communications, advertising, press releases, feature media or articles, radio and television news, publications, signage and any promotional or educational materials in any medium now known or later developed, including the internet or digital applications.

By signing this form, I acknowledge that I will not receive any further compensation and am willingly relinquishing all personal, professional and ownership rights to any designs presented herein, including the right to pursue future copyright and/or trademark rights.

I will retain the right to showcase the finished designs, work products and associated designs in my portfolio, online galleries and personal marketing materials for the discovery, design and presentation services provided to Central Presbyterian Church.

Name: Christina Rachelle Zrust

Signature: _Christina Zrust_

Date: September 10, 2018

www.christierachelle.com

CENTRAL

PRESBYTERIAN CHURCH

in the city for good!

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