



**CENTRAL**  
PRESBYTERIAN CHURCH

**Identity Manual**

June 2018

## KEY NARRATIVES

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.

The points of the center core is inspired by the crown of thorns upon Christ's head as he stood on the cross for our salvation.

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

In pursuit of social justice elements move out from the core, putting faith into action by engaging others and driving change in our community.

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

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

Aesthetic reflects 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, prominence of digital marketing and the influence of younger demographics.

## INTERCHANGEABLE OPTIONS (PRINCIPAL LOGO)

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

## SECONDARY FORMAT

Preference should always be given for vertical format logos. However, where the space allocation requires a horizontal logo, the following may be used interchangeably.



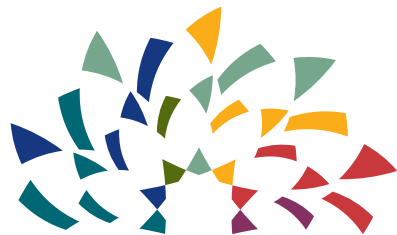
CENTRAL

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CENTRAL

PRESBYTERIAN CHURCH



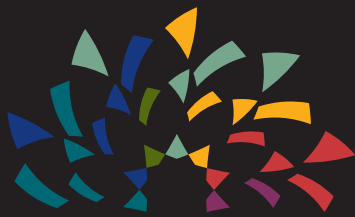
CENTRAL

PRESBYTERIAN CHURCH

*in the city for good!*

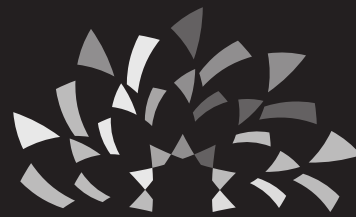
## DARK BACKGROUNDS

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.

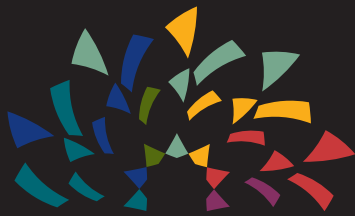


CENTRAL  
PRESBYTERIAN CHURCH

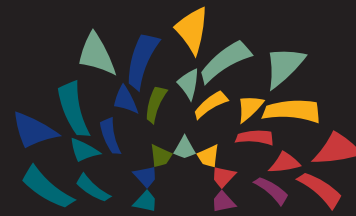
*in the city for good!*



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IN THE CITY FOR GOOD



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IN THE CITY FOR GOOD



CENTRAL  
PRESBYTERIAN CHURCH

## TWO COLOR OPTIONS (PRINCIPAL LOGO)

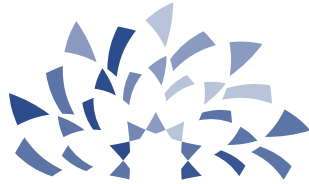
The two color logo style should only be used when the publication's entire design is only two colors. (The brand goal is that two color logos are focused on ministry branding as shown in next section.) However, in the event the need exists, following are appropriate color applications for two colors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



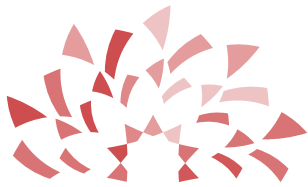
Where possible, gradient black should be used in the mosaic to preserve the sense of diversity. However, for promotional merchandise, screen presses or garment embroidery where gradient is not possible, then the mosaic should be solid color.

## MINISTRY OPTIONS (SECONDARY LOGOS)

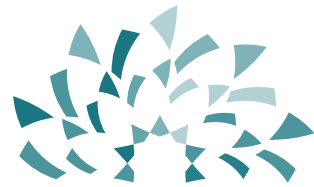
Two color logos are reserved primarily for branding of specific church ministries. If a design limits principal logo to 1-2 colors, then encourage use of mosaic that does not have any color gradient (shown on previous page) to preserve the ministry identities.



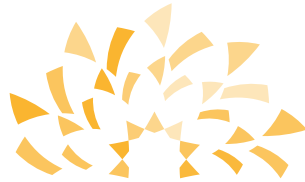
CENTRAL  
WOMEN



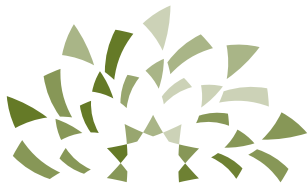
CENTRAL  
FOOD INITIATIVES



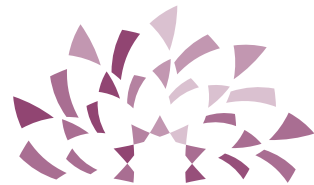
CENTRAL  
MUSIC MINISTRY



CENTRAL  
TO BE DETERMINED



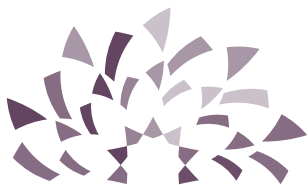
CENTRAL  
MARTHA'S CLOSET



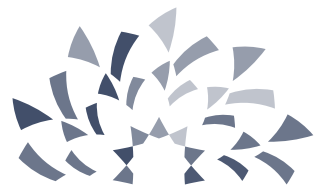
CENTRAL  
CHILDREN & YOUTH



CENTRAL  
TO BE DETERMINED



CENTRAL  
TO BE DETERMINED



CENTRAL  
TO BE DETERMINED



## LOGO SIZE

Size minimums noted below are to ensure that the Central signature logo is legible in various media. If the logo is less than 1", only the core name should be shown (and it should not be smaller than 1/2"). If the full name or Central plus tag logo is used, it should not be smaller than 1".



1/2"



1"

## 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 length of the longest element as shown below.



## 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.



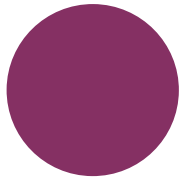
Do not change scale by stretching.



Do not change alignments.

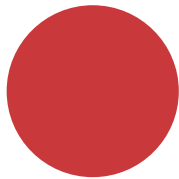
## PRIMARY COLOR PALETTE

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.



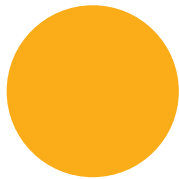
### **Violet**

Pantone 512c or Pantone 82-15u  
C.11 M.79 Y.0 K.47  
R.133 G.50 B.100  
Hex #853163



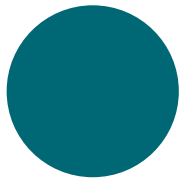
### **Red**

Pantone 180c or Pantone 53-7u  
C.0 M.88 Y.72 K.18  
R.202 G.58 B.60  
Hex #c9393c



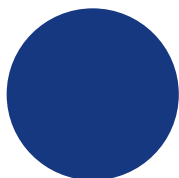
### **Goldenrod**

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

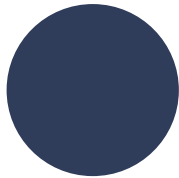


### **Royal Blue**

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

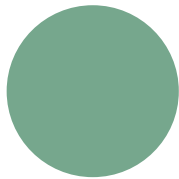
## SECONDARY COLOR PALETTE

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.



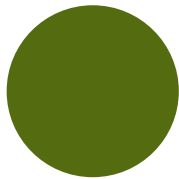
### **Navy Blue**

Pantone 432c  
C.87 M.75 Y.41 K.31  
R.47 G.61 B.90  
Hex #2f3d59



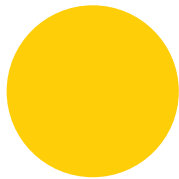
### **Seafoam**

Pantone 556c or Pantone 141-12u  
C.41 M.0 Y.39 K.25  
R.119 G.167 B.141  
Hex #77a78c



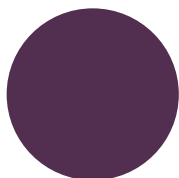
### **Moss Green**

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

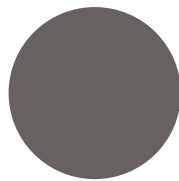


### **Sugar Plum**

Pantone 518c  
C.67 M.86 Y.41 K.35  
R.82 G.47 B.80  
Hex #522f4f

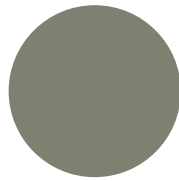
## NEUTRAL COLOR PALETTE

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.



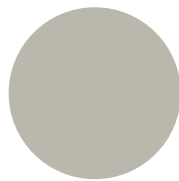
### **Pewter**

Pantone Warm Grey 11C or 178-9u  
C.58 M.54 Y.54 K.22  
R.104 G.98 B.96  
Hex #68615f



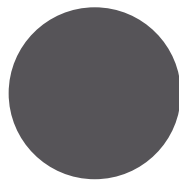
### **Dried Thyme**

Pantone 416c or Pantone 178-9u  
C.54 M.42 Y.57 K.8  
R.124 G.128 B.112  
Hex #7c7f6f



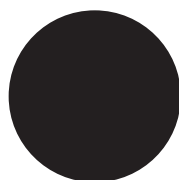
### **Greige**

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



### **Black**

No Pantone  
C.0 M.0 Y.0 K.100  
R.0 G.0 B.0  
Hex #000000

## PRINCIPAL TYPOGRAPHY

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

A d

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

FUTURA MK BT (BOOK)	Basic paragraph, narrative text.
FUTURA MD BT (MEDIUM)	Good for subheadings.
<b>FUTURA HV BT (HEAVY)</b>	<b>Ideal option for headlines.</b>
<b>FUTURA (BOLD)</b>	<b>Bold call out on posters.</b>
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.

Aa

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
(...!\$%&\*) 0123456789

SIGNATURE COLLECTION *the basic note.*

SIGNATURE ALT *similar with character changes.*

SIGNATURE LIG (GROUPS) *ff etff 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.

## 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 required font for narrative paragraphs is Futura BK MT (Book).  
Line spacing should be at least 1.15 lines, preferably 1.25 lines.  
Italics and bolding 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 IS *in the city for good!*

## DESIGN ELEMENTS

Occasionally, special needs or campaigns will arise.  
Following are design elements that might be utilized on a very limited or focused basis.  
(‘Confetti’ shapes can be used as paragraph bullets or inspiration for framing elements.)



CENTRAL  
SESSION



SESSION  
LEADERSHIP



CORE  
TEAM





**CENTRAL**  
PRESBYTERIAN CHURCH

*in the city for good!*

500 Cedar Street  
Saint Paul, MN 55101  
(651) 224-4728  
[www.cpcstpaul.org](http://www.cpcstpaul.org)