



Consistent image presentation guidelines

for the publication of locally printed matter and electronic media by Unitarian and Free Christian Churches and affiliated organisations

May 2007

Introduction

In today's environment, where churches often struggle to be noticed in the communities they serve, a clear and consistently presented 'image' can provide a distinct advantage and can signify or represent many things about that church.

It is especially important to communicate a clear and concise message about the church's character and purpose, both to reassure and inspire existing members as well as to encourage new ones.

These guidelines are for the benefit of all church people, both employed staff and those involved in a voluntarily capacity, as well as for many affiliated organisations, in order to develop effective and consistently presented communications.

The ways in which you apply the image can help shape how you will be perceived in your local community. In order to convey the broad perspectives and welcoming nature of Unitarians and Free Christians we have developed an equally broad and flexible set of 'tools' which you can apply to best suit your own context.

Whilst this flexibility is inherent, consistent application in any particular context is essential if it is to be effective, so these guidelines are designed to help you achieve this. We have also supplied templates for a range of publication types in MS Word format, which should help you to get started.

It is intended that this should become one of the church's strongest assets at both local and national levels, but it needs to be protected and reinforced at every opportunity.

Please help us to establish the image firmly and quickly at this important time by reading these notes carefully. If you have any questions please do not hesitate to contact us at the Information Department at Essex Hall.

We hope you find the guidelines informative and useful and look forward to working with you to ensure the new image develops in a strong and effective way.

In the meantime, please take some time to look around you and consider how consistent image (often referred to as 'branding') has played its part in helping both businesses and non-commercial organisations become so easily recognised in the everyday lives of us all. This is 'brand' awareness, and it is a very powerful tool indeed.

A basic glossary of terms used in these guidelines appears on the back page of this document.

Mark Howard
Branding and Design Consultant
Twenty-Five Educational

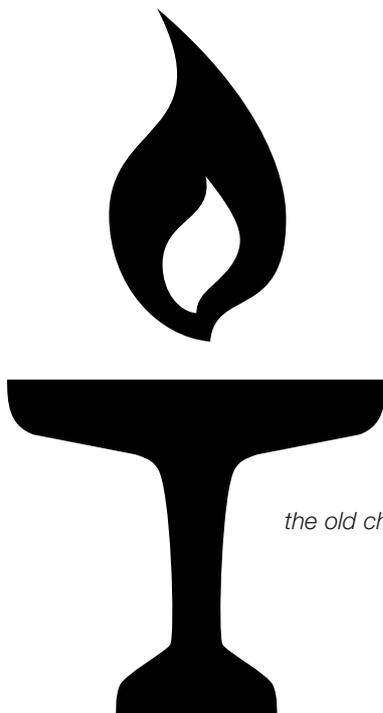
The flaming chalice symbol

The flaming chalice is the internationally-recognised symbol of the Unitarian movement. While originally only appearing as a device on letterheads and neckties, the lighting of a chalice is increasingly becoming a feature of communal worship in Unitarian congregations.

It is entirely appropriate to reinforce this symbol as the central feature of our visual identity in all published material, whether in printed matter (eg newsletters, magazines, letterheads, posters), in electronic publications (eg internet, email, video), or in signage, displays or exhibitions.

We have retained the shape of the flame which has become commonly recognised within Unitarian and Free Christian Churches (hereafter referred to as UFCC). However, we have made the chalice more 'three dimensional': infusing a slight sense of movement into the chalice as well. We hope this symbolizes better the open and welcoming nature of UFCCs as we move ahead.

The symbol is supplied in different electronic formats for use in all contexts. In addition, it is supplied in different colours, and with various 'straplines' which can be applied according to your local situation and preferences. For the purposes of this document we are referring to the chalice in isolation as 'the symbol' and when used with a strapline as 'the logo'



the old chalice symbol



the new chalice symbol

THE ORIGINAL ARTWORKS FOR THE SYMBOL AND LOGO SHOULD NOT BE AMENDED OR ALTERED IN ANY WAY

Logo variations

Whilst in some contexts, it may be appropriate to use the chalice symbol in isolation, this should only be within Unitarian and Free Christian buildings or events.

In almost all other cases, especially when communicating with the wider public, it is important to use the logo with one of the following **straplines**:

- the unitarians
- unitarians
- the unitarian and free christian churches
- the unitarians and free christians
- uk unitarians
- a unitarian and free christian meeting place
- a unitarian meeting place
- a unitarian and free christian publication
- a unitarian publication

The logo is also supplied in two basic designs:

- horizontal strapline
- disc

Only the chalice symbol and logo disc may be reproduced in colours from the palette. The text is always to be reproduced in black and/or 50% black.

In the interests of clarity we hope these will cover all necessary eventualities. Please do not use any other straplines alongside the chalice without seeking further guidance from the Information Department at Essex Hall.



Logo formats

We are supplying the symbol (the chalice only) and logos (with the straplines) in the following electronic formats:

- eps: for high resolution 'commercial' printing and unlimited enlargement
- tiff: for high resolution printing and desktop documents – cannot be enlarged
- jpg: for desktop printing of eg MS Word documents, church newsletters
- gif: for electronic (screen) use only eg websites, email signatures

The logo is also supplied in different **colourspaces** (see illustration on next page):

- mono (ie black and white only)
- greyscale (ie black and grey tints, all formats)
- indexed colour (a limited range of 'websafe' colours, for gif files only)
- Pantone (PMS) colours (eps files only)
- RGB (jpg files only)
- CMYK (tiff files)

A definitive set of each logo (ie with the varying straplines) is available from the website in all formats, colours and recommended colour combinations taken from the colour palette (see p6)

Please contact the Information Department at Essex Hall if further help is needed.



an example of a definitive set of logos

Logo position and proportions

It is important that the logo is shown in a consistent position and at relative proportions within a document.

The horizontal strapline version should always appear in the top right hand corner of a document. Allow 5% page width clearance from top and right edges (ie 10mm on A4).

The disc version should appear centrally, at either the top or the bottom of a document. Allow 5% page width clearance from top or bottom edges (ie 10mm on A4).

The horizontal version

In most documents where the content is predominantly text or images (ie the focus is on the page content rather than the logo itself), eg letters, newsletters, pamphlets, the horizontal logo should not appear at a size more than 25% of the page width.

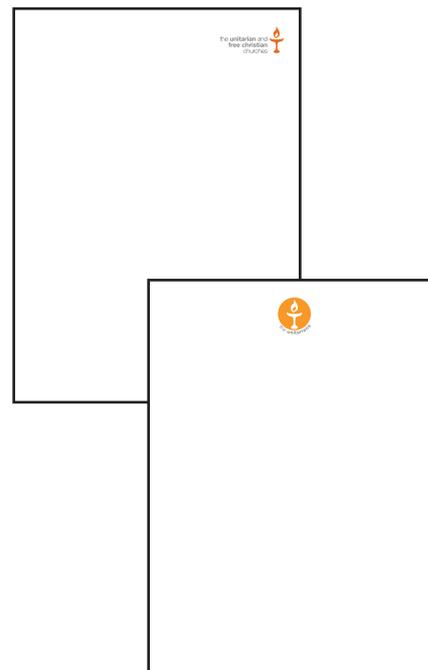
In other documents, eg hanging banners, display boards etc, where the focus is on the logo rather than any other content, the disc logo may appear at up to 70% of the document width. Hence, for a hanging banner measuring one metre wide, with only the horizontal logo on it, the logo may appear up to 700mm wide.

Minimum size in any event is 20mm wide

The disc version

In most documents where the content is predominantly text or images (ie the focus is on the page content rather than the logo itself), eg letters, newsletters, pamphlets, the disc logo should not appear at a size more than 15% of the page width.

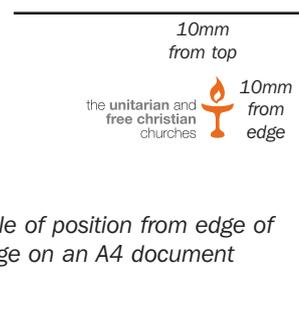
In other documents, eg hanging banners, display boards etc, where the focus is on the logo rather than any other content, the disc logo may appear at up to 50% of the document width. Hence, for a hanging banner measuring one metre wide, with only the disc logo on it, the logo may appear up to 500mm wide.



<Maximum width of horizontal logo on a document is 25% of the page width (ie 55mm on A4)>



<Minimum width of horizontal logo in any event is 20mm wide>



example of position from edge of page on an A4 document



<Maximum width of disc logo on a document is 15% of the page width (ie 33mm on A4)>



<Minimum width of disc logo in any event is 15mm>

Colour palette

As well as consistent application of the flaming chalice symbol it is important to use colours consistently. We have developed a colour 'palette' using standard 'Pantone' colours as the basis.

The theme is natural colours, with the primary palette emphasising a warm 'sunset' range. The secondary and tertiary palettes emphasise an 'earthy' palette. We encourage you to use colours appropriately to generate or reflect the 'mood' of a particular document or publication.

The Primary colour palette consists of the following Pantone colours as well as 50% tints of each: black, 151, 173, 116, 383 and 254.

The primary palette contains the colours you should use in most instances. Use the secondary and tertiary palettes only if your software will allow, and only then in moderation.

The secondary and tertiary palettes are created with software packages which allow 'opacity' ie where one colour overlays another, a third colour is generated. This effect is a primary graphic element of the new image as well as adding to the range colours available.

The use of 'white' space is also an important ingredient for clarity and a contemporary feel.

Primary colour palette

Based upon standard pantone colours and 50% tints



PMS 151
CMYK m048 y95
RGB 255/100/000
HTML #FF6600



PMS 173
CMYK m069 y100 k004
RGB 206/043/026
HTML #CC3333



PMS 116
CMYK m016 y100
RGB 250/200/000
HTML #FFCC00



PMS 383
CMYK c020 y100 k019
RGB 137/160/000
HTML #999933



PMS 254
CMYK c050 m100
RGB 135/000/139
HTML #990099



50% PMS 151



50% PMS 173



50% PMS 116



50% PMS 383



50% PMS 254



PMS Black



50% PMS Black

PMS and websafe swatches are shown below, with their equivalent CMYK, 256-colour RGB and websafe html breakdowns.

The use of websafe colours should ensure that colours appear fairly consistent across various computer platforms and on different monitors. However, it is not possible to allow for different monitor brightness, or different ambient lighting conditions which will inevitably affect the way colours are perceived.

In addition, the use of websafe colours limits the number of colours which can be used from many millions to only a few hundred.

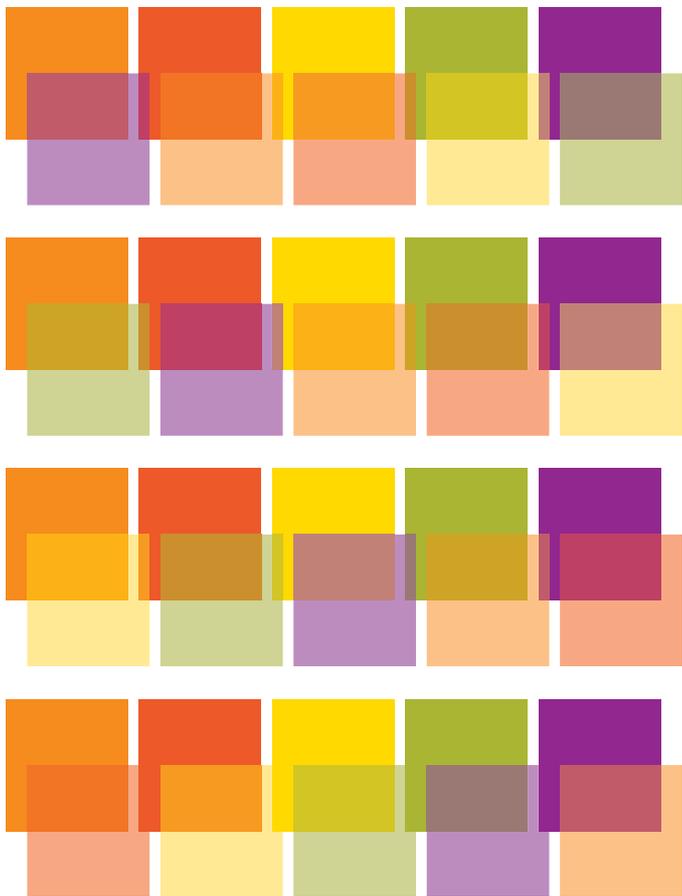
Note that colours on screen will appear different to when they are printed.

Use the RGB equivalent colours when creating electronic presentations or video material, eg Powerpoint presentations. Use the html colours when designing websites, e-newsletters etc.

Finally, colours may appear different when printed out on different desktop colour printers. It is only possible to match colours precisely when printing using commercial printing processes. Desktop printers and monitors can be 'calibrated', however this can be an expensive and complex process, and needs to be consistently applied across all devices used.

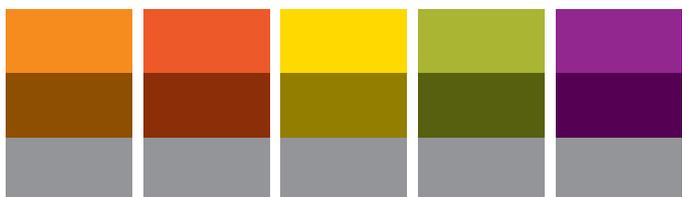
Secondary colour palette

Created and used where transparency overlay effects are possible: more colours appear where two colours overlap



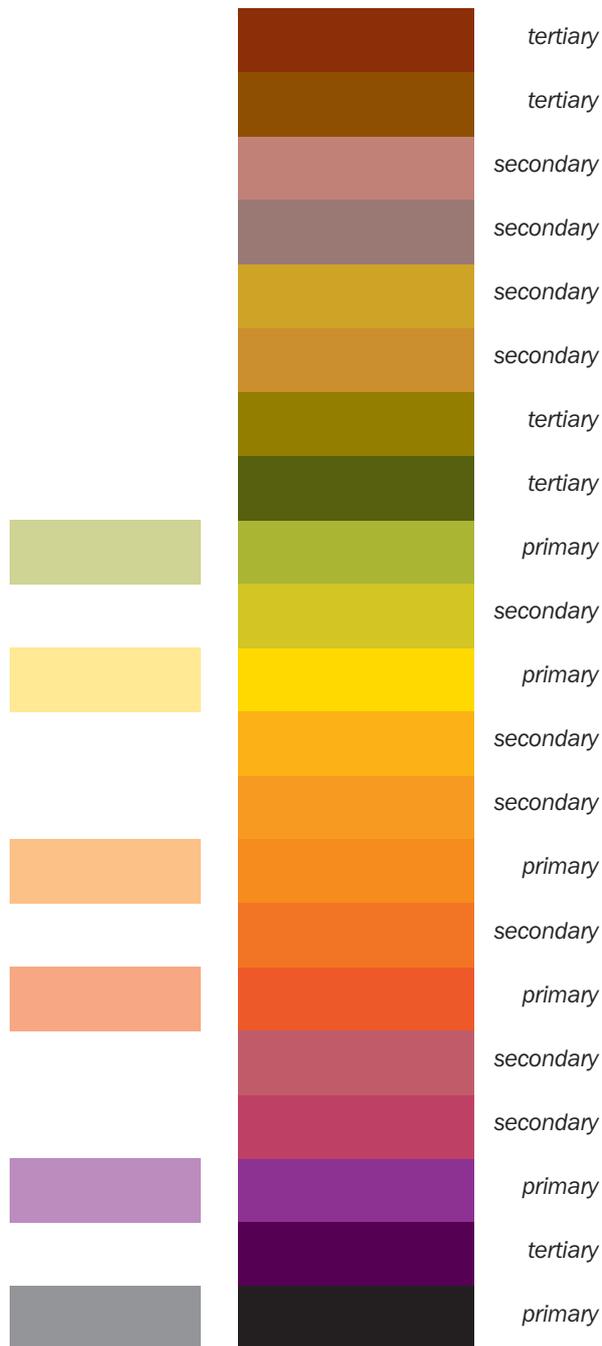
Tertiary colour palette

In addition, a further range of colours is achieved by overlayng 50% opaque black on the primary palette.



The combined palettes

The full range of colours achievable



Fonts (typefaces)

The primary font is the Helvetica family of fonts (known as a sans serif font); the secondary is the Legacy family of fonts (known as a serif font).

Helvetica should be used predominantly in more 'accessible' documents: those aimed at a general readership, including those outside the Unitarian and Free Christian environment, eg leaflets, posters, displays, magazines. It is also more suitable for publications aimed at a younger audience.

Legacy will be used in more academic, theological or narrative documents eg books, reports, longer news items.

Both may be used alongside each other in many publications, for example, use a Helvetica heading and Legacy body text.

For web and electronic use, or where Legacy is not available on your desktop PC we suggest using GEORGIA as a substitute for Legacy. Where Helvetica is not available on your desktop PC we suggest using ARIAL as a substitute for Helvetica.

The full range of 'weights' in the Helvetica family can be utilised to emphasise and complement use of colour transparency to further imply depth and accessibility at different levels within the Unitarian and Free Christian environment.

San serif

Helvetica 25 Ultra Light

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Vestibulum ante ipsum primis in faucibus orci luctus et ultrices posuere cubilia Curae; Integer pulvinar.

Helvetica 35 Thin

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Vestibulum ante ipsum primis in faucibus orci luctus et ultrices posuere cubilia Curae; Integer pulvinar.

Helvetica 45 Light

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Vestibulum ante ipsum primis in faucibus orci luctus et ultrices posuere cubilia Curae; Integer pulvinar.

Helvetica 55 Roman

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Vestibulum ante ipsum primis in faucibus orci luctus et ultrices posuere cubilia Curae; Integer pulvinar.

Helvetica 75 Bold

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Vestibulum ante ipsum primis in faucibus orci luctus et ultrices posuere cubilia Curae; Integer pulvinar.

Helvetica 85 Heavy

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Vestibulum ante ipsum primis in faucibus orci luctus et ultrices posuere cubilia Curae; Integer pulvinar.

Helvetica 95 Black

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Vestibulum ante ipsum primis in faucibus orci luctus et ultrices posuere cubilia Curae; Integer pulvinar.

Helvetica 26 Ultra Light Italic

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Vestibulum ante ipsum primis in faucibus orci luctus et ultrices posuere cubilia Curae; Integer pulvinar.

Helvetica 36 Thin Italic

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Vestibulum ante ipsum primis in faucibus orci luctus et ultrices posuere cubilia Curae; Integer pulvinar.

Helvetica 46 Light Italic

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Vestibulum ante ipsum primis in faucibus orci luctus et ultrices posuere cubilia Curae; Integer pulvinar.

Helvetica 56 Italic

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Vestibulum ante ipsum primis in faucibus orci luctus et ultrices posuere cubilia Curae; Integer pulvinar.

Helvetica 76 Bold Italic

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Vestibulum ante ipsum primis in faucibus orci luctus et ultrices posuere cubilia Curae; Integer pulvinar.

Helvetica 86 Heavy Italic

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Vestibulum ante ipsum primis in faucibus orci luctus et ultrices posuere cubilia Curae; Integer pulvinar.

Helvetica 96 Black Italic

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Vestibulum ante ipsum primis in faucibus orci luctus et ultrices posuere cubilia Curae; Integer pulvinar.

Serif

ITC Legacy Serif Book

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Vestibulum ante ipsum primis in faucibus orci luctus et ultrices posuere cubilia Curae; Integer pulvinar.

ITC Legacy Serif Medium

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Vestibulum ante ipsum primis in faucibus orci luctus et ultrices posuere cubilia Curae; Integer pulvinar.

ITC Legacy Serif Bold

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Vestibulum ante ipsum primis in faucibus orci luctus et ultrices posuere cubilia Curae; Integer pulvinar.

ITC Legacy Serif Italic

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Vestibulum ante ipsum primis in faucibus orci luctus et ultrices posuere cubilia Curae; Integer pulvinar.

ITC Legacy Serif Medium Italic

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Vestibulum ante ipsum primis in faucibus orci luctus et ultrices posuere cubilia Curae; Integer pulvinar.

ITC Legacy Serif Bold Italic

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Vestibulum ante ipsum primis in faucibus orci luctus et ultrices posuere cubilia Curae; Integer pulvinar.

Typography

Preferred **body text** size is 9pt. Suggested **leading** for all body text is 12pt.

Increase leading to 150% and embolden text where clarity is required, for example in a **standfirst** or **pull-quote** (see example). Decrease leading to 100% when used in headings of 30pt or above.

Embolden the first few words of an article (not necessarily a full sentence).

Make use of coloured **spot headings** to break up large blocks of body text. These should generally be 2pt larger than the body text, either in same or the 'alternate' font (see example).

Most text should be ranged left. It is acceptable to use justified text in some contexts: 'academic' documents or reports.

Never reproduce text smaller than 10pt in any colour other than black.

CAPTIONS

Captions to pictures should always print in 9pt Italic. The **baseline** of the first line of any caption is 12pt from the bottom of the image above it. Offset captions 4mm from the right hand edge of any image when set alongside an image as opposed to underneath it. Captions should end with a full stop.

CREDITS

Credits should appear alongside images as shown, in 6pt type, ranged right, aligned with the top of the image, baseline 3mm from edge of the image. These can appear to the left or right of the image, depending on page position and any adjacent elements.

PULL-QUOTES

Pull-quotes print in 14pt type, using any colour from the palette. If possible use enlarged, opaque double quotes which overlap the quote text, which should end with a full stop or elipsis. Leave an amount of space above and below a pull-quote equal to half of the depth of the pull-quote itself.

Increase leading to 150% where additional clarity is required, for example in a **standfirst** or pull-quote.

helvetica heading

Embolden the first few words of an article. Make use of spot coloured spot headings to break up large blocks of body text. These should be 2pt larger than the body text, either in same or the 'alternate' font. Make use of spot coloured spot headings to break up large blocks of body text.

Spot heading
Make use of spot coloured spot headings to break up large blocks of body text. These should be 2pt larger than the body text, either in same or the 'alternate' font.

“
Example of a pull-quote in 14pt Helvetica Bold with enlarged quote marks
”

CREDIT>PHOTOGRAPHER'S NAME



The baseline of the first line of any caption is 12pt from the bottom of the image above it. Credits appear as shown.



Captions print in 9pt italic type (either serif or san serif according to preference and context). If to the side of an image, offset captions 4mm from the right hand edge.

ADDRESS/PUBLISHING DETAILS WITH LOGO

Set in lower case, 9/12pt, black, Helvetica emboldening in part as shown.

When using a horizontal strapline logo, set the address details ranged right below the logo as shown in the first example below, with the base of the chalice aligned with the type.

When using a disc logo, set address details centred below the logo as shown in the second example below.

Publishing details should generally appear using the disc version of the logo, at the bottom of the last page of a multi-page publication, centred as shown in the third example below.

The horizontal version of the logo may be used for publishing details where the disc version is inappropriate.

For documents of eight pages or more, these should also appear ranged left in the top left corner of page 2 i.e. inside front cover, as per the fourth example below.



The General Assembly, Essex Hall, 1-6 Essex Street, London WC2R 3HY
tel: +44 (020) 7240 2384; fax: +44 (020) 7240 3089; email: ga@unitarian.org.uk



The General Assembly of Unitarian and Free Christian Churches,
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The page

MARGINS

Ensure that the sum total width of opposite margins should NOT BE LESS than 15% of the width and 10% of the height of a page.

Margins for an A4 page should be AT LEAST the following:

Top 15mm
Bottom 15mm
Inside 18mm (15mm single sheet)
Outside 14mm

Margins for an A5 page should be at least the following:

Top 12mm
Bottom 12mm
Inside 15mm (12 mm single sheet)
Outside 12mm

HEADERS AND FOLIOS

Headers and **folios** appear in the margin as shown. These should help the reader more easily navigate the document. Use 9pt Helvetica ranged right for both headers and folios.

WIDOWS AND ORPHANS

Avoid widows and orphans (single words at the end of a sentence on one line or single lines at the end of a paragraph running over to an adjacent column or page). Use tracking or editing to avoid this.

WHITE SPACE

Use white space advantageously. Do not overcrowd a page with too many elements.

General Communications

Reinforce the image at every opportunity. This means using the logo and correct fonts, as well as the colour palette, whenever you publish any UFCC material for internal or external use.

CORRESPONDENCE

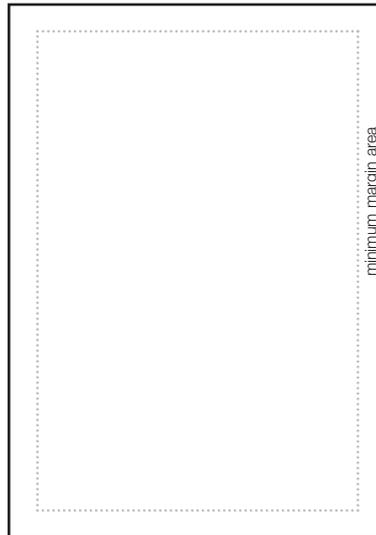
All correspondence should reflect the image. Apply the logo as indicated in these guidelines. Use Helvetica 9 or 10pt for letters, faxes and e-mails.

Space out correspondence allowing plenty of white space (see example of a fax message opposite). The logo should be present in all correspondence and should always be shown in the correct colours (in a Fax it will be in 'greyscale' as shown here).

ELECTRONIC MEDIA

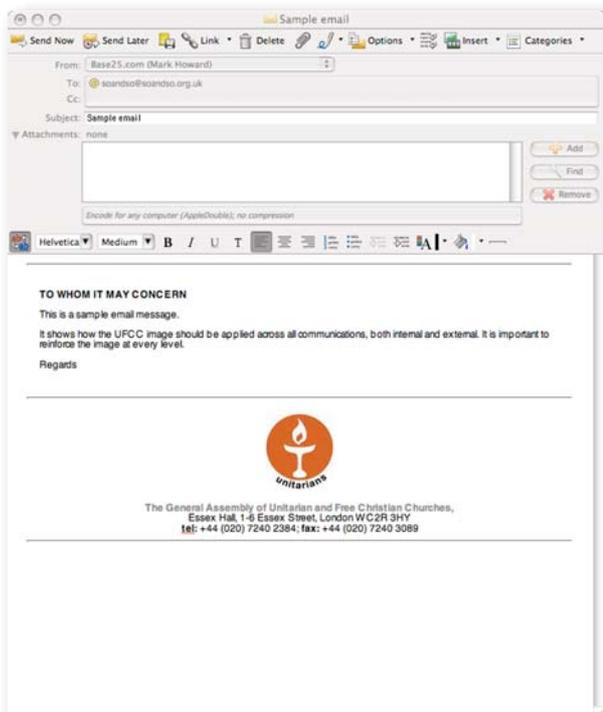
The logo should appear in all e-mails and any other electronic correspondence (see example).

Consider using DARK GREY type for body text of e-mails and on web pages. Suggested colour is HTML #7F7F7F. This will complement the colour palette and on screen will be easier on the eye than black, whilst remaining dark enough for people with eyesight problems.



UFCC: running head example

folio example 3



SAMPLE OF AN EMAIL: Use the logo and address details as a 'signature' where appropriate.

20mm
margin for
text



FAX MESSAGE

TO:
Any Person
Such and Such an organisation
Anytown
London W1M 3PD

Page 1 of 4.
If you do not receive all pages please contact us immediately.

Dear soandso

This is a sample fax message.

It is intended to give an indication of how Unitarian and Free Christian Church (UFCC) communications should be used to reinforce the branding of the organisation at every level. It is intended to give an indication of how Unitarian and Free Christian Church (UFCC) communications should be used to reinforce the branding of the organisation at every level. It is intended to give an indication of how Unitarian and Free Christian Church (UFCC) communications should be used to reinforce the branding of the organisation at every level. It is intended to give an indication of how Unitarian and Free Christian Church (UFCC) communications should be used to reinforce the branding of the organisation at every level.

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Yours sincerely

Name
UFCC

min. 70mm to
addressee line

min. 120mm to text

*SAMPLE OF AN A4 FAX
Similar proportions apply to
letterheads, memos etc.*

BASIC HOUSE STYLE

Numbers 1–10 should be written out in full, *ie* one, two, three. Subsequent numbers should always be numeric.

Single quotes should be used in all instances *eg* ‘in all instances’ except for actual quotations *eg* “The Unitarian and Free Christian Churches have an attractive new consistent image.”

Use en-rules as distinct from hyphens (-) where separating context – for example as shown here.

Use abbreviations without punctuation, and italicised, *eg* as shown here *etc*, *eg* or *ie*.

COPYRIGHT

Copyright of all UFCC material should be protected. Wherever possible, reinforce this with the following *eg*:
© UFCC 2007.

Glossary

Bleed	Where an image or graphic element ‘runs off’ the edge of a page.	PMS	Abbreviated prefix used for colours taken from the ‘Pantone’ colour scheme.
Body text	The primary text within a document.	Pull-quote	A quote, part of a quote or sentence taken from the text and reproduced in larger type to help the reader understand the page content more readily on initial viewing.
Calibration	Adjusting the output of monitors, printers and input devices (<i>eg</i> scanners) to ensure a consistent colour workflow.	RGB	The Red, Green, Blue colour space. Red, green and blue ‘pixels’ appear on a television or computer display at varying densities and brightnesses to make a colour image.
CMYK	The ‘cyan, magenta, yellow, black’ colours used in four colour commercial printing on paper.	Standfirst	A brief descriptive introduction (normally a few words, perhaps with authors name) to an article.
Drop caps	An enlarged initial capital letter in a paragraph, normally 3-400% larger than the body type.	Websafe	A limited range of colours which are that should appear consistent when displayed on different computer monitors.
Folio	A page number (often applied to the bottom of a page).		
HTML	Hypertext markup language, used for creating web pages.		
Leading	The amount of space between lined of text, normally a minimum of 120% of the type size: for example 10pt text would normally be used with minimum 12pt leading.		