



## **Brand Guidelines**

A detailed guide on how to use your brand consistently, intentionally, and strategically.

# 01

## BRAND ELEMENTS

An overview of the design elements that make up your brand and how to use them well.

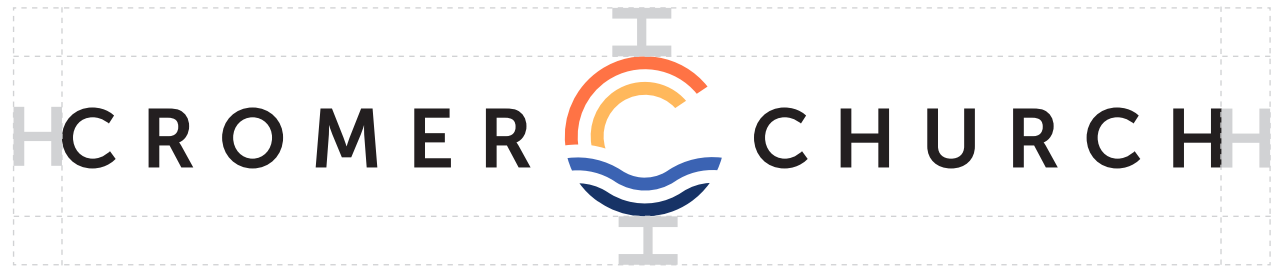
## PRIMARY LOGO

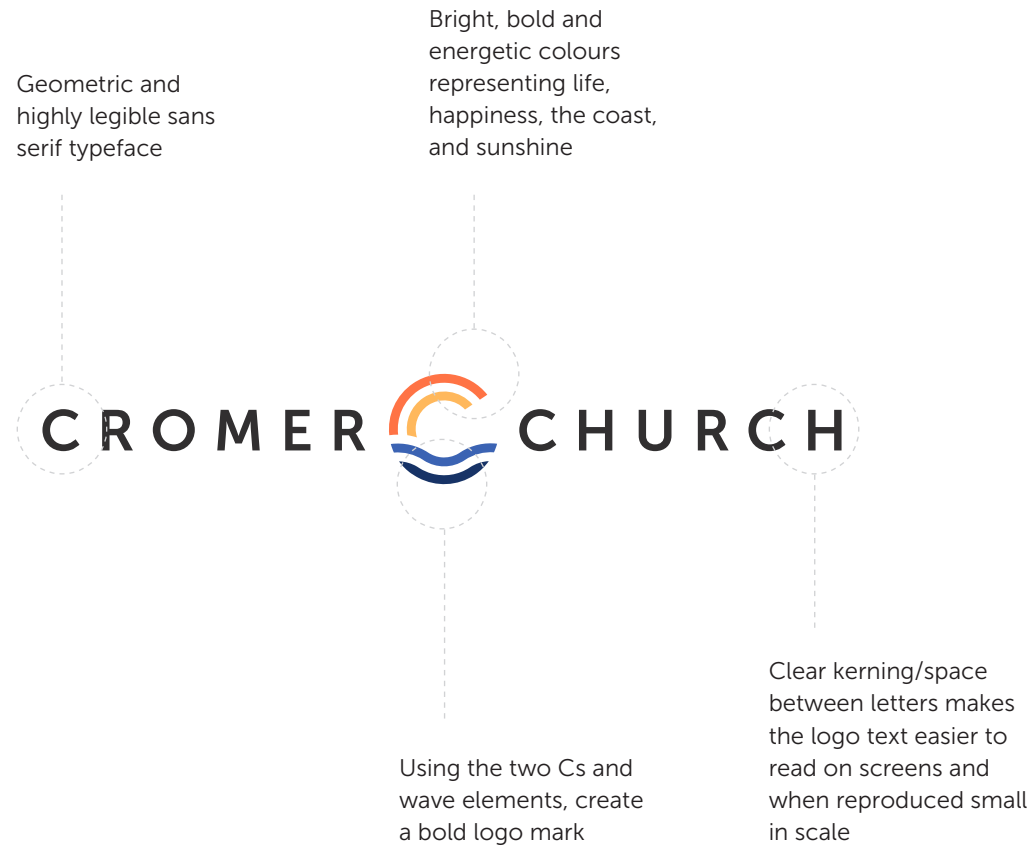
This is your main logo and should be used for most applications. It works best for stationery, signage and PowerPoint slides.

**Minimum width: 40mm**

(Never make your logo smaller than these dimensions, otherwise it will be difficult to read).

Whitespace to be allowed (because you never want something to be too close or take away the focus from your logo).





## SECONDARY LOGO

The 'stacked' logo. To be used when the primary logo is too long and/or doesn't fit the space required/needed. The stacked logo should also be used if the logo needs to be smaller than 40mm wide.

### **Minimum width: 12-15mm**

(Never make your logo smaller than these dimensions, otherwise it will be difficult to read).

Whitespace to be allowed (because you never want something to be too close or take away the focus from your logo).



## MINI-MARK/ICON

This is your mini-mark/icon and should be used for small applications. It works best for social media profile images.

**Minimum width: approx. 4mm**



## LOGO USAGE

Please adhere to the following rules when using the Cromer Church logo.



Do not distort/transform the logo



Do not use any alternate typefaces



Do not apply any visual effects



Do not reproduce the logo in any colours other than those specified in this document



Take care when placing the logo over an image. When possible use the white-out version of the logo.



Do not reposition or change the layout/format of the logo.

# 02

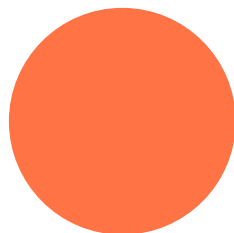
## COLOUR

An overview of how to use your colour palette.

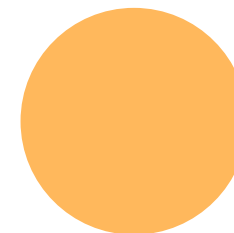


## COLOUR PALETTE

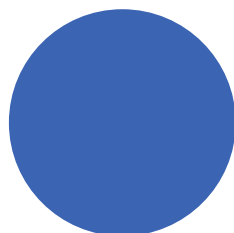
This colour palette draws inspiration from the beach and seaside tones. It is bold and bright, and has a good contrast between the different colours.



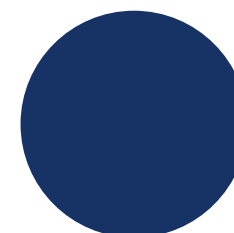
Orange is a fresh and creative colour. It has the warmth of red and the optimism of yellow, and it communicates activity and energy. Orange looks and feels fresh and healthy, and because it is very easy to see it is used to catch attention and signal safety. Orange looks good with nearby colours, such as yellow and it teams well with its complementary colour blue.



Amber is a warm and radiant colour, associated with energy. Its vibrance can promote feelings of happiness and inspire boldness. It is close in appearance to yellow, so the hue can also be linked to sunshine. Due to its similarity to the colour of gold, it is often associated with wealth.



Blue is a favourite colour for companies that wish to convey reliability, trustworthiness, and communication (think Facebook, Twitter, and Samsung) and for expressing the authority of organisations like the police. It is also appreciated for its calming and harmonious qualities being associated with the sea and sky. Blue is relaxing and is reminiscent of the ocean.



Navy blue is a very versatile colour, pairing wonderfully with different shades and oranges, reds, yellows, Navy blue is also reminiscent of the deep, blue ocean and space.

## A QUICK GUIDE TO USING COLOUR CODES

When it comes to using colours, there are different techniques that are used for web and print use. Each colour for your brand has a specific set of codes – these allow you to reproduce that exact colour for any situation. Here's a simple outline to help you choose the right ones:

### RGB + HEX CODE

These types of colour codes are specifically meant for web or digital use. You'll use these whenever you're working on your website or creating a graphic for social media.

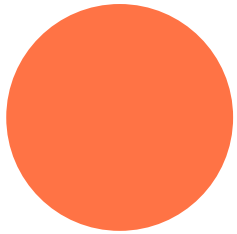
### CMYK

CMYK is the most common and safest technique to use for print. You should use this for small print runs like marketing material or when you want to keep printing costs low.

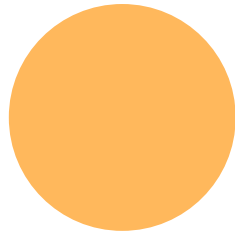
### PANTONE

Pantone is an ink company known for their precision colour matching. You may want to use their colours for one spot colour print runs or when colour consistency is priority. Keep in mind that they are more expensive than CMYK.

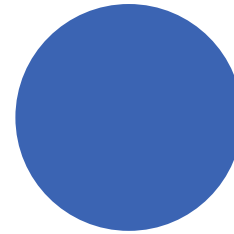
## COLOUR PALETTE



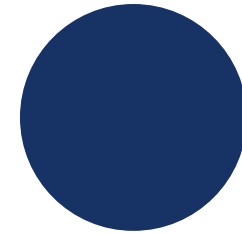
**RGB** 255/116/70  
**CMYK** 0/69/76/0  
**HEX** ff7345  
**PANTONE** 1645



**RGB** 255/184/91  
**CMYK** 0/38/68/0  
**HEX**ffb85c  
**PANTONE** 150



**RGB** 59/100/179  
**CMYK** 85/64/0/0  
**HEX** 3b64b3  
**PANTONE** 7455



**RGB** 23/51/102  
**CMYK** 100/78/42/38  
**HEX** 173366  
**PANTONE** 540

# 03

## TYPOGRAPHY

An overview of how to use your typeface and fonts.

# TYPEFACES

The following typefaces should be used in all applications. Where the specific fonts are not available, Montserrat 400 for body text and Montserrat 600 for headings should be used, in their place, and is available to download from Google Fonts.

If Museo or Montserrat fonts are unavailable please use Arial Bold and Arial Regular.

## Primary – headlines, titles

Museo Sans (700)

**abcdefghijklmnopqrstuvwxy  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 1234567890!@£%&?"**

## Body copy

Museo Sans (300)

abcdefghijklmnopqrstuvwxy  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 1234567890!@£%&?"

## Alternative Serif font paring for body text

Lora (400)

abcdefghijklmnopqrstuvwxy  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 1234567890!@£%&?"

