

Identity Guidelines

September 2023



Contents

Page 03	Introduction
Page 04	Our logo
Page 05	Our logo – variants
Page 06	Our logo – exclusion zones
Page 07	Our logo – extensions
Page 08	Colour palette
Page 09	Logo colourways
Page 10	Logo misuse
Page 11	Typography - primary typeface
Page 12	Typography - secondary typeface
Pages 13-24	Our graphic device
Pages 15-16	Use of imagery
Pages 17-21	Application examples

Introduction

Please read through these guidelines and familiarise yourself with the components of our identity before beginning your project; they have been put together to give you practical instructions and references to direct you through your work.

Our identity has been designed to give the Diocese of Lincoln a consistent appearance across all media and touchpoints, but with enough flexibility for you to be creative and design outstanding work.

Note that we want as many people to receive our message as possible, so please design with accessibility in mind. This approach could be as simple as colour choice or something more technical, such as ensuring images used online have alt tags.

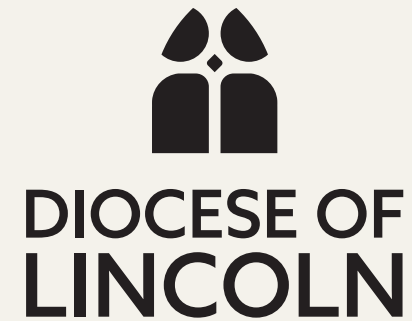
We hope you find the guidelines easy to follow and look forward to working with you.

If you have any queries after reading these guidelines, contact helen.doyle@lincoln.anglican.org for further help.



We have comprised our logo of a symbol and a wordmark. The symbol uses the geometry of a Gothic church window, one of the most iconic shapes in Christian architecture and universally recognisable.

Our logo's shapes have further symbolism, suggesting people coming together and lit candles; we use both meanings in our services, so it is essential to us that they remain intact as shown above.

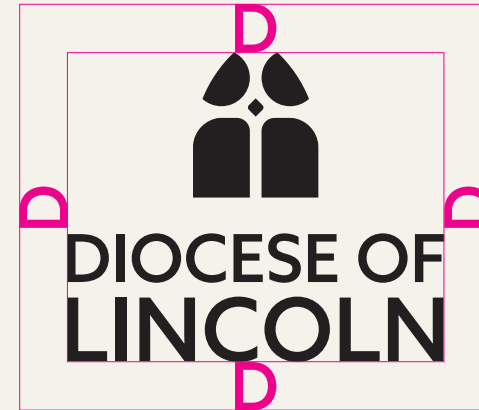


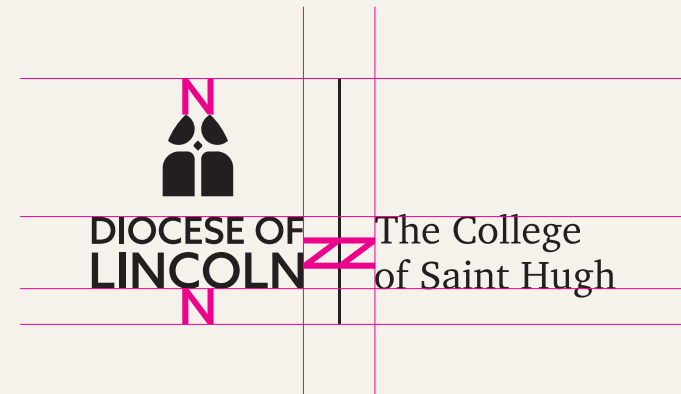
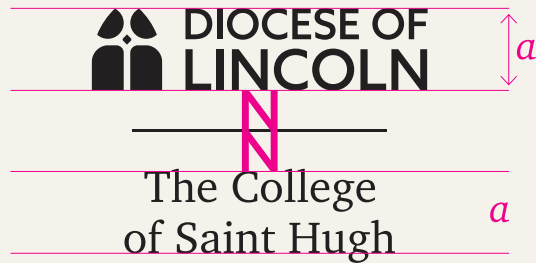
Primary logo - horizontal

Our logo is available in two arrangements; a horizontal version and a vertical version. This version is our preferred arrangement.

Secondary logo - vertical

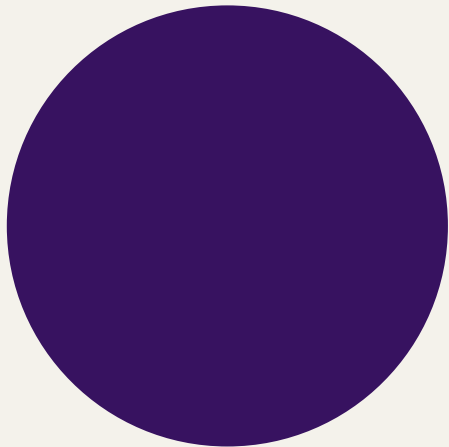
If your design dictates that the vertical arrangement of our logo is better suited to the space, please substitute it for this secondary logo.



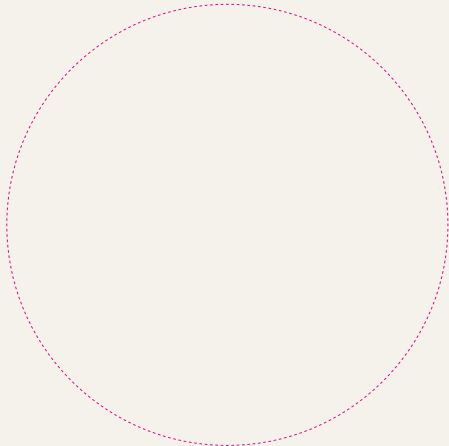


We sometimes require our logo to be extended with the name of an initiative or specific part of our organisation. The diagrams above depict how we do this. However, please request this if needed rather than creating it yourself.

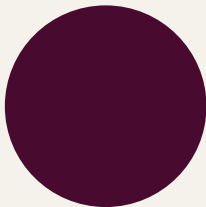
NOTE: these extensions do not have any additional graphic elements or ornamentation that could reduce how recognisable our primary logo is.



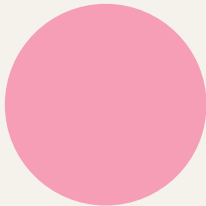
Diocese Purple
CMYK: 85 100 6 38
RGB: 60 16 83
HEX: #3c1053
PMS: 2627 C



Diocese Cream
CMYK: 4 3 7 0
RGB: 247 246 240
HEX: #f7f6f0
PMS: —



Diocese Burgundy
CMYK: 9 79 0 82
RGB: 80 43 58
HEX: #502b3a
PMS: 7645 C



Diocese Pink
CMYK: 0 47 9 0
RGB: 245 155 187
HEX: #f59bbb
PMS: 1905 C



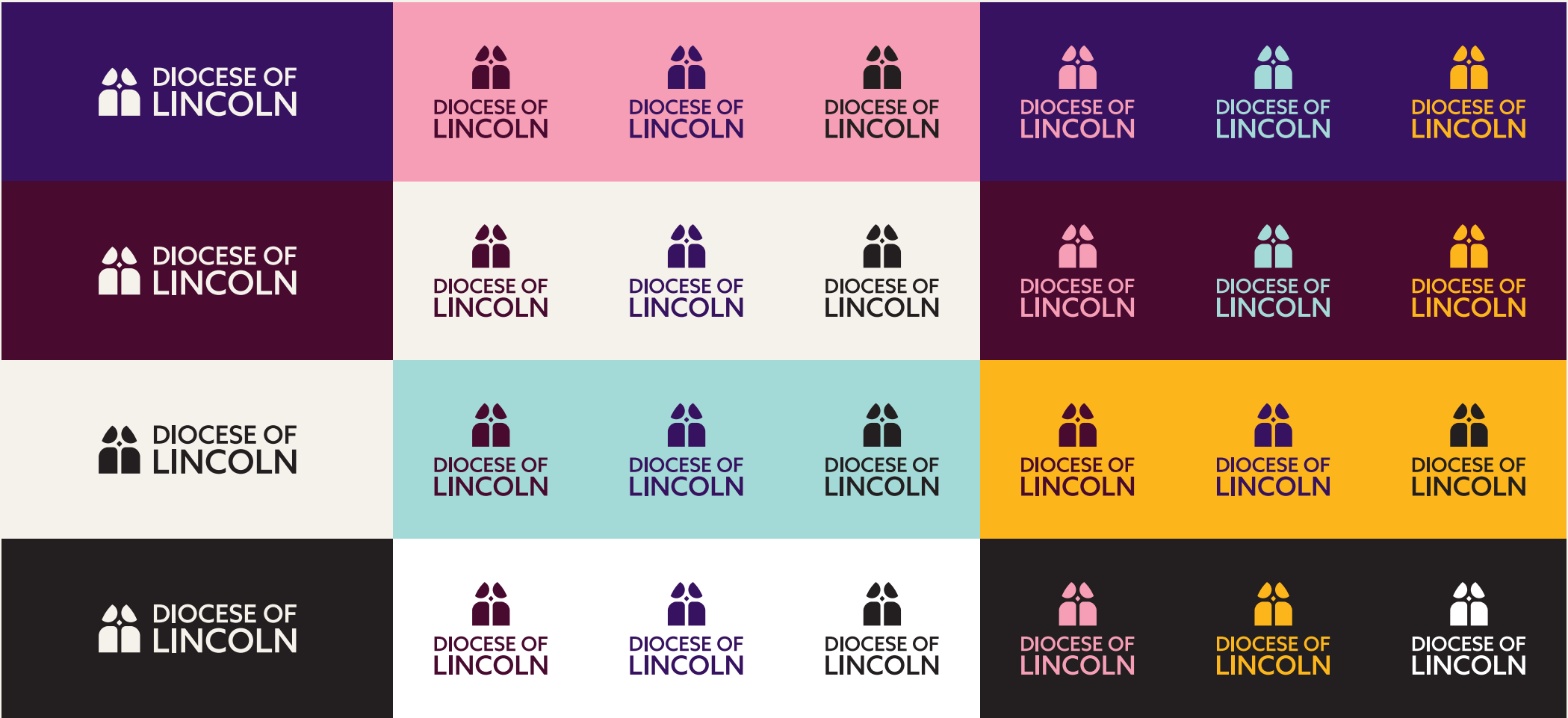
Diocese Gold
CMYK: 0 31 98 0
RGB: 255 184 28
HEX: #ffb81c
PMS: 1235 C



Diocese Light Blue
CMYK: 35 0 18 0
RGB: 160 209 202
HEX: #a0dlca
PMS: 7464 C

Diocese Purple and Cream are the colours we use most, but you can use the additional options to create interest and be sympathetic to images. You can also use abstract or textural background images to great effect (see application examples).

NOTE: Only use our colours in combinations that are AA Accessible; we have shown these in ‘Logo colourways’.



You can use our logo in any of the colour combinations shown above. These colour combinations are also a guide to which colours are AA accessible, and it is a priority for us that you observe this.



Please **DO NOT** rotate our logo

Please **DO NOT** use colour combinations that are not AA accessible; see 'Logo colourways' for permissible colour combinations.

Please **DO NOT** alter the proportions of our logo from the master artwork provided.

Please **DO NOT** recreate any elements of our logo yourself; always use the latest master artwork files.



Please **DO NOT** distort our logo.

Please **DO NOT** place our logo over imagery or graphics that negatively affect its legibility.

Please **DO NOT** create lockups with other logos or artwork; see 'Logo exclusion zones' for the amount of clear space that should surround our logo.

Please **DO NOT** use super-sized crops or isolated parts of our logo as a background graphic, watermark or texture.

Above are examples of how **NOT** to use our logo; this isn't exhaustive; however, it covers common ways you can potentially undermine our identity with inconsistency or poor design choices.

Charter

A diagram illustrating the anatomy of the Charter typeface. It features the letters 'AaGg' in a large, black, serif font. The letters are positioned between two horizontal magenta lines, which serve as guides for the x-height and y-height of the characters. The 'A' and 'G' are uppercase, while 'a' and 'g' are lowercase. The 'g' has a distinct descender that goes below the baseline.

Typeface anatomy

Charter Roman

The quick brown fox jumps over a lazy dog.
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789 !§%&/()=?#

Charter Bold

The quick brown fox jumps over a lazy dog.
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789 !§%&/()=?#

Charter Black

The quick brown fox jumps over a lazy dog.
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789 !§%&/()=?#

We have chosen Charter as our primary typeface as it has a timeless quality at home in formal or contemporary uses, and serif typefaces are easier to read in volume.

In use: Headlines, crossheads and body text

NOTE: If Charter is not available to you, please use Georgia as a fallback font

Niveau Grotesk

AaGg

Typeface anatomy

Niveau Grotesk Light

The quick brown fox jumps over a lazy dog.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 !§%&/()=?#

Niveau Grotesk Regular

The quick brown fox jumps over a lazy dog.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 !§%&/()=?#

Niveau Grotesk Bold

The quick brown fox jumps over a lazy dog.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

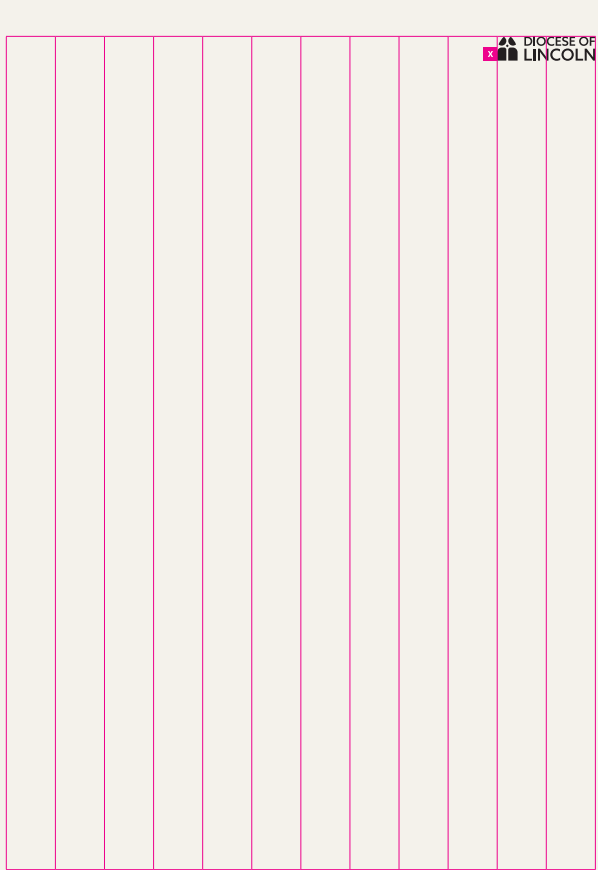
abcdefghijklmnopqrstuvwxyz

0123456789 !§%&/()=?#

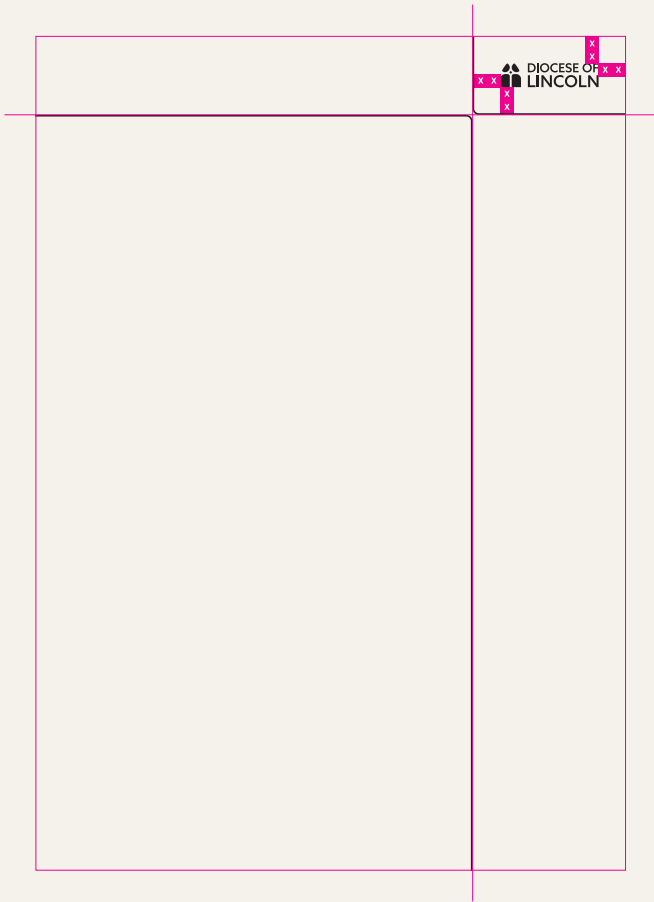
Niveau Grotesk is a dynamic contrast to our primary typeface. We use it to complement Charter and highlight content typically in smaller volumes such as captions.

In use: Subheads, captions, pull quotes

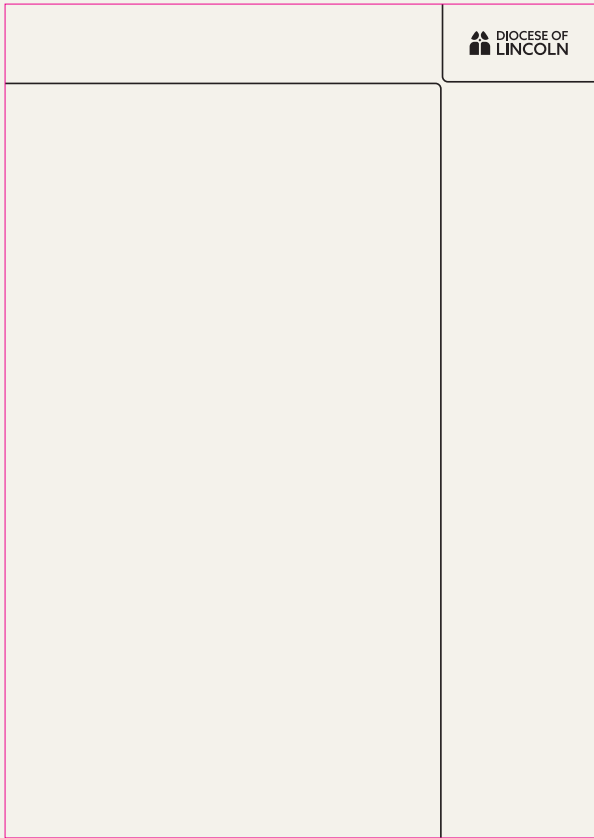
NOTE: If Niveau Grotesk is not available to you, please use Gill Sans MT as a fallback font



Logo placed on a 12-column grid and sized to two columns wide.



Rounded-rectangles are placed and bled off the outer edges. The corners that meet will snap together if using software such as Adobe InDesign. The stroke should be set to inside.



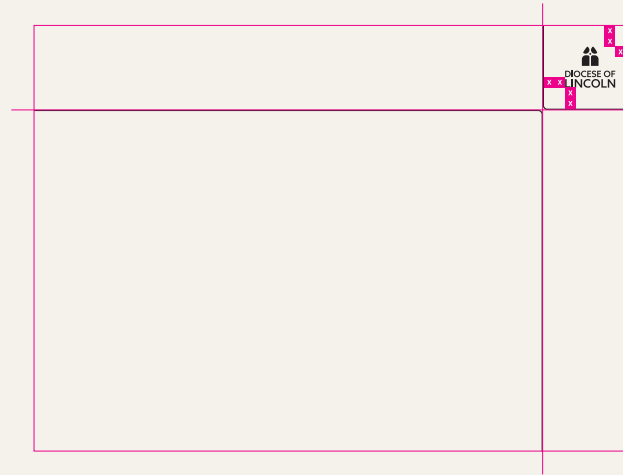
Spacers are removed leaving the logo and device in place.

In addition to our logo, we have a graphic device that complements its geometry. The device is two simple round-cornered rectangles, one containing the logo and the other you can use as a frame, an image container or a field of colour, or a combination.

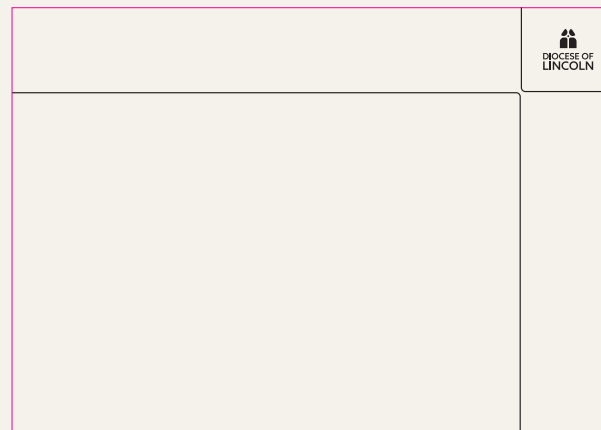
Above is a visual guide to creating the device and setting the correct proportions on a vertical page, such as a brochure cover or leaflet. Note that on items such as letterheads, you may just use the smaller rectangle to create emphasis around the logo.



Logo placed on a 24-column grid and sized to two columns wide.



Rounded-rectangles are placed and bled off the outer edges. The corners that meet will snap together if using software such as Adobe InDesign. The stroke should be set to inside.



Spacers are removed leaving the logo and device in place.

When using a horizontal page or our horizontal logo, follow a similar process to create the correct size relationships; however, the grid differs in that it is a 24-column grid.



Images clockwise from left:

1. A striking abstract image with the implied shape of a cross, the image has a useful amount of space for copy.
2. Images of people are essential to show our relationship with our congregations and communities and our work within them.
3. Where appropriate, using unusual images that show all aspects of creation can create a powerful effect, such as the example for illustrating our sustainability strategy.
4. Images that convey an emotion or situation can also be a great choice as they can have an instantly relatable quality that draws people into it.

The right image choice is crucial to creating a memorable piece of design. Above are some examples of good image choices. Please remember that we want our

communications to look clean, contemporary and uncluttered, so choosing one great, large image will be preferable to 12 small, inconsistently taken images.

Don't be afraid of using images that serve as visual metaphors or cues beyond literal images of churches and Christianity, as this can help grab people's attention.



Images clockwise from far left:

1. Though the image has good content and an interesting angle, it is very detailed throughout, is tonally flat and has no space for easily legible copy.
2. Ensure your images are large enough and of a high enough resolution for output.
3. Clichéd business or commercial stock imagery immediately gives work a generic, uninspiring feel, the visual equivalent of buzz words.
4. Clip art, such as morph men, word clouds, etc., makes your work feel generic and is often used in large numbers with many inconsistent styles together.

In contrast to the previous page, poor-quality imagery or tired concepts can undermine your work by making it appear amateur, generic or uninspiring. Above are some common examples of images that work against the designs you are producing.

It is also worth remembering that not everything needs an accompanying photograph or illustration, great results can be achieved with strong copy and a striking background image or texture.



To: Recipient
Subject: New email signature



DIOCESE OF
LINCOLN

The Diocesan
Board of Education

John Smith

Secretary

Board of Education | Diocese of Lincoln

01522 504032 | 07956 177479

john.smith@lincoln.anglican.org

lincoln.anglican.org

Edward King House, Minster Yard, Lincoln LN2 1PU



To: Recipient
Subject: New email signature



DIOCESE OF
LINCOLN

John Smith

Secretary

Diocese of Lincoln

01522 504032 | 07956 177479

john.smith@lincoln.anglican.org

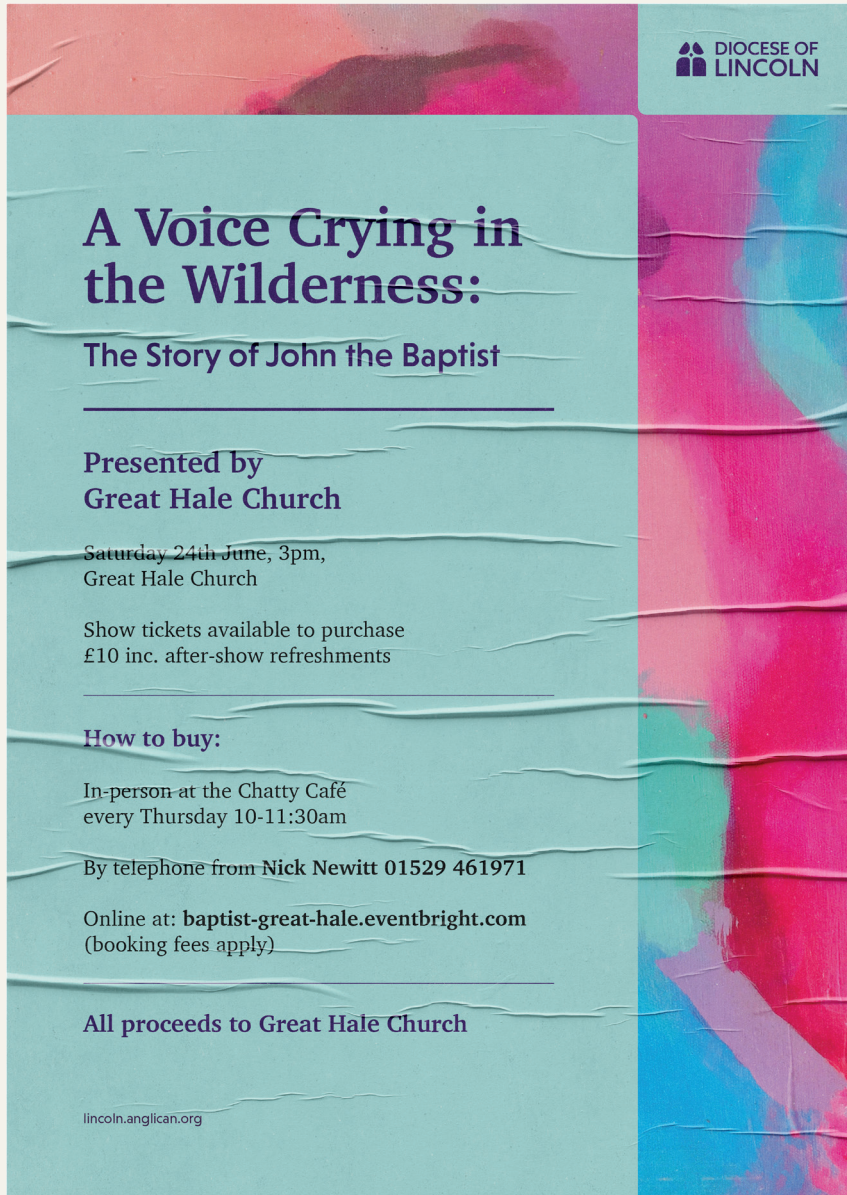
lincoln.anglican.org

Edward King House, Minster Yard, Lincoln LN2 1PU









 DIOCESE OF LINCOLN

A Voice Crying in the Wilderness:

The Story of John the Baptist

Presented by
Great Hale Church

Saturday 24th June, 3pm,
Great Hale Church

Show tickets available to purchase
£10 inc. after-show refreshments

How to buy:

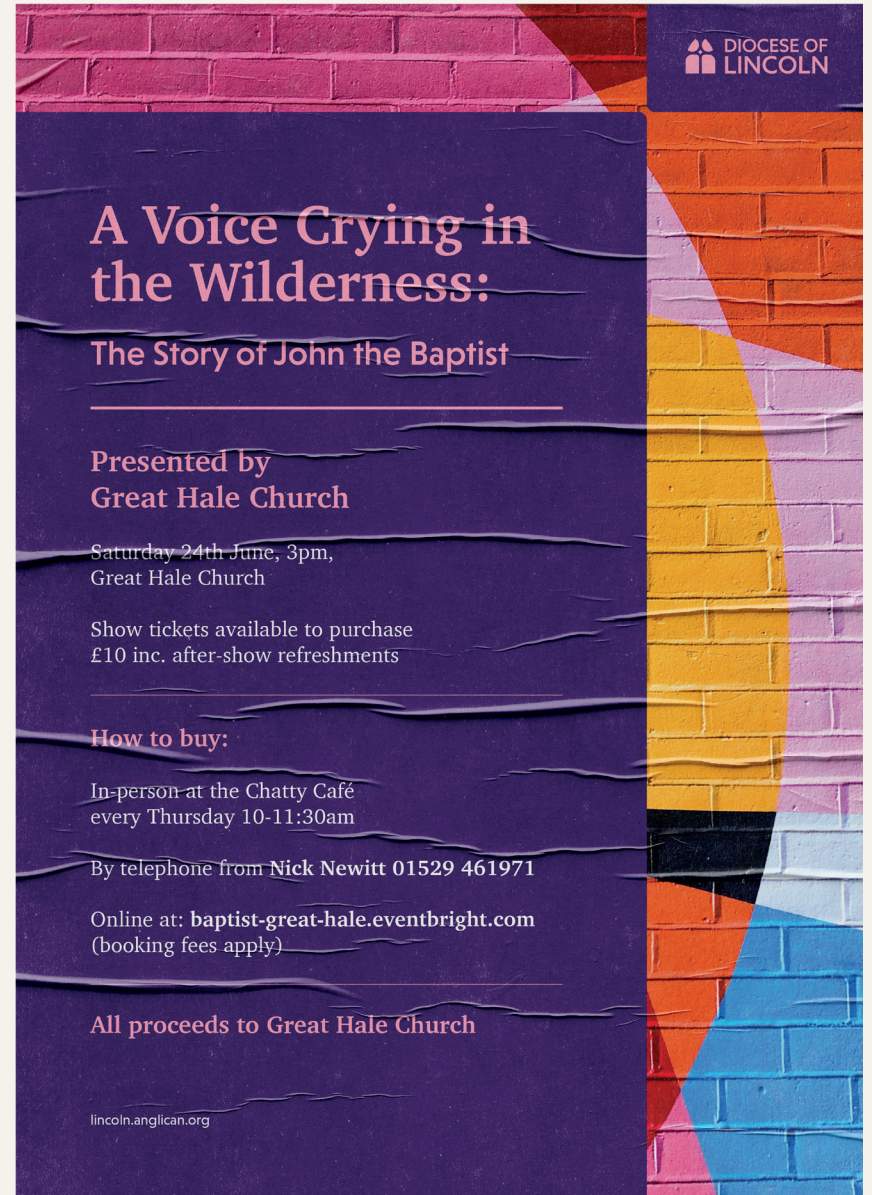
In-person at the Chatty Café
every Thursday 10-11:30am

By telephone from **Nick Newitt 01529 461971**

Online at: baptist-great-hale.eventbright.com
(booking fees apply)

All proceeds to Great Hale Church

lincoln.anglican.org



 DIOCESE OF LINCOLN

A Voice Crying in the Wilderness:

The Story of John the Baptist

Presented by
Great Hale Church

Saturday 24th June, 3pm,
Great Hale Church

Show tickets available to purchase
£10 inc. after-show refreshments

How to buy:

In-person at the Chatty Café
every Thursday 10-11:30am

By telephone from **Nick Newitt 01529 461971**

Online at: baptist-great-hale.eventbright.com
(booking fees apply)

All proceeds to Great Hale Church

lincoln.anglican.org

Please ensure you are using the most recent
guidelines and assets, if in doubt, contact:
helen.doyle@lincoln.anglican.org

Diocese of Lincoln
Edward King House
Minster Yard
Lincoln LN2 1PU