

JANUARY 2015

# BRAND IDENTITY GUIDELINES



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## HOW TO USE THIS GUIDE

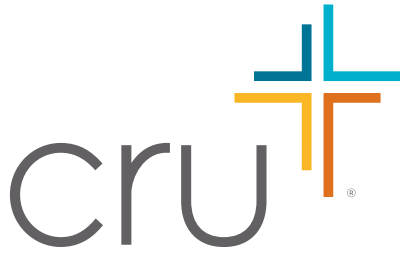
The Cru brand identity system has been developed to accurately reflect our character and consistently express what makes us unique. It helps us create memorable experiences that influence audiences' opinion of our brand.

This guide introduces the visual tools we use to build the Cru brand: our logo, color palette, typography, imagery and graphic devices. It provides simple and straightforward instructions on how to apply them in communications.

Please follow the standards in this document to ensure we keep the brand strong, reinforce a positive image and contribute to the future of our brand reputation.

# OVERVIEW OF BRAND ELEMENTS

Cru logo



Imagery



Our visual identity system comprises the following elements:

**Cru logo**

Our most important means of identification, our logo appears on all our communications.

**Cru color palette**

Consistent and focused use of our colors help support a unified brand image.

**Imagery**

Imagery enables us to tell a complete story about the people we serve and how they benefit from our mission.

**Graphic devices**

We use our graphic devices to highlight our key messages and help them to stand out.

Color palette



Graphic devices



Typography

Freight Sans Pro Light  
Freight Sans Pro Book  
Freight Sans Pro Medium  
**Freight Sans Pro Bold**  
LEITURA ROMAN 3



# OUR LOGO

IMPORTANT

Cru name in body copy: capital “C,” lowercase “ru”

Ovit **Cru** qui voluptis  
nisit rem sit autem

Cru name in all-capital headlines: all-capital “CRU”

OVIT **CRU** QUI VOLUPIS  
NISIT REM SIT AUTEM

The Cru logo is our most important visual asset. It is the unifying visual element that appears across all our communications. Consistent application of this logo is vital to building and reinforcing a cohesive brand image.

Our logo comprises two primary elements: the wordmark and the symbol. The only approved configuration of the logo is the one shown here, with the symbol in the upper right position relative to the wordmark.

**Never separate the elements**

Our symbol and wordmark were designed to work together: the symbol provides context that enables understanding of the Cru organization and mission. It also helps us achieve maximum visual impact.

It is critical that the logo (the combined wordmark and symbol) remains intact at all times. Never separate the elements: the wordmark must never appear without the symbol, and the symbol must never appear without our wordmark.

**Only use approved artwork**

The Cru logo should never be redrawn or re-created in any way. The wordmark and symbol share a fixed proportional relationship—never scale or reconfigure the elements. Only use approved electronic artwork.

**How to use the Cru name in copy**

When “Cru” appears in body copy, use a capital “C” and lowercase “ru.”

When “Cru” appears in all-capital headlines, use an all-capital “CRU.”



Never apply the wordmark without the symbol



Never place the wordmark within body text



Never apply the symbol without the wordmark



Never place the symbol within body text



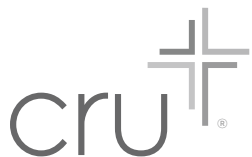
## OUR LOGO: COLORS



Preferred, light backgrounds: full-color

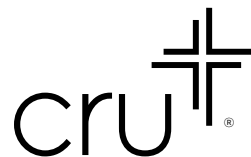


Preferred, reverse applications: full-color symbol with white wordmark (on dark backgrounds)



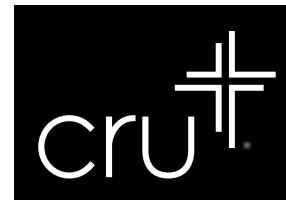
Alternate: grayscale

This version may only be applied in print applications where full-color reproduction is not an available option



Limited use: solid black

This version may only be applied in limited situations where color or grayscale reproduction is not an available option



Limited use: solid white

This version may only be applied on dark backgrounds where full-color reverse reproduction is not an available option

Color is a powerful visual tool that helps us build consistent recognition of our brand. We use Cru Gold, Cru Orange, Cru Deep Blue, Cru Bright Blue, and Cru Gray.

### Preferred full-color logos

On light backgrounds, the preferred version is our full-color logo.

On dark backgrounds, the logo may be applied with a full-color symbol and white wordmark.

### Alternate logo

The grayscale logo may only be applied in print applications where full-color reproduction is not an available option. If you must use a two-color scheme, you must use the Grayscale version.

Never use the alternate logo when full-color reproduction is an available option.

### Limited use: solid black and solid white

The solid black and solid white logos may be applied in limited situations where color or grayscale reproduction is not an available option (e.g., one-color applications, communications in conjunction with other ministries, jewelry, promotional items).

On light backgrounds, use the solid black logo. On dark backgrounds, use the solid white logo.

# OUR LOGO: COLORS

## Cru Deep Blue

### SCREEN

RGB: 0-115-152  
HEX: 007398

### COATED PAPER

Solid Ink: PMS 7468 C  
CMYK: 98-6-10-29

### UNCOATED PAPER

Solid Ink: PMS 314 U  
CMYK: 99-3-16-19

### GRAYSCALE EQUIVALENT

K=50

## Cru Bright Blue

### SCREEN

RGB: 62-177-200  
HEX: 3eb1c8

### COATED PAPER

Solid Ink: PMS 631 C  
CMYK: 74-0-14-0

### UNCOATED PAPER

Solid Ink: PMS 3115 U  
CMYK: 54-0-16-0

### GRAYSCALE EQUIVALENT

K=27

## Cru Gray

### SCREEN

RGB: 98-96-98  
HEX: 666062

### COATED PAPER

Solid Ink: PMS Cool Gray 11 C  
CMYK: 0-2-0-68

### UNCOATED PAPER

Solid Ink: PMS Cool Gray 11 U  
CMYK: 0-0-0-65

### GRAYSCALE EQUIVALENT

K=65

## Cru Gold

### SCREEN

RGB: 249-182-37  
HEX: f9b625

### COATED PAPER

Solid Ink: PMS 123 C  
CMYK: 0-24-94-0

### UNCOATED PAPER

Solid Ink: PMS 115 U  
CMYK: 0-10-100-0

### GRAYSCALE EQUIVALENT

K=22

## Cru Orange

### SCREEN

RGB: 221-125-27  
HEX: dd7d1b

### COATED PAPER

Solid Ink: PMS 138 C  
CMYK: 1-60-98-4

### UNCOATED PAPER

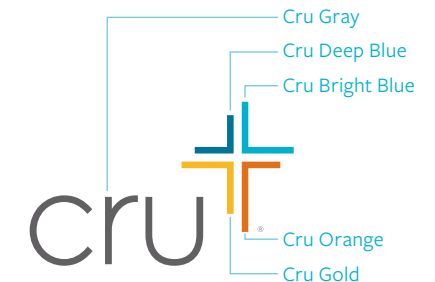
Solid Ink: PMS 145 U  
CMYK: 0-44-100-7

### GRAYSCALE EQUIVALENT

K=40

## Color consistency

Reproducing our logo consistently across all applications and mediums is vital. To help achieve this, color formulas have been provided for printing offset spot colors (PANTONE®), process colors (CMYK) and on-screen applications (RGB and HEX). Use the color formulas shown on this page when reproducing our logo.

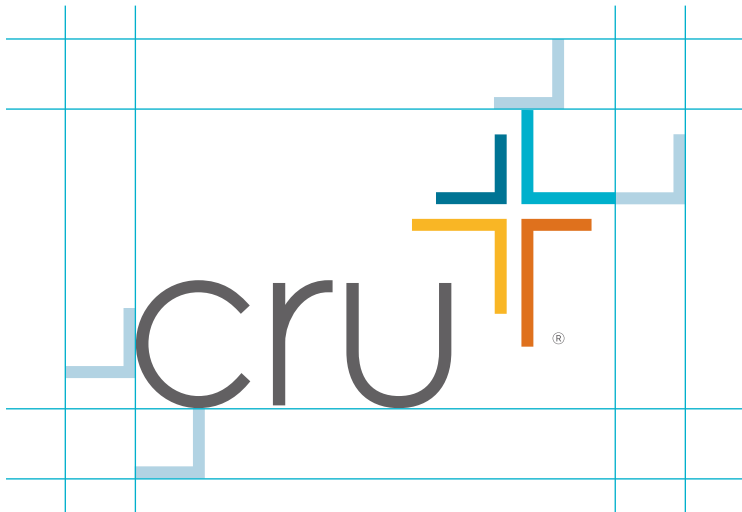


Cru logo colors

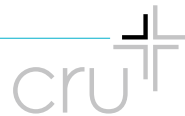
Preferred full-color logo

The colors shown here and throughout these standards have not been evaluated by Pantone, Inc. for accuracy and may not match the PANTONE Color Standards. Consult current PANTONE Publications for accurate color. PANTONE® is the property of Pantone, Inc.

## OUR LOGO: MINIMUM CLEAR SPACE AND SIZE



Minimum clear space — use the upper-left corner in the symbol as a spacer.



Minimum size, print:  
½ inch width



Minimum size, onscreen:  
54-pixel width (at 72 dpi resolution)

### Minimum clear space

Our logo requires appropriate “clear space” to achieve maximum visibility. We designate the immediate area surrounding our logo as clear space, which should remain free of other graphic elements such as headlines, text, imagery and the outer edges of printed or online materials (with the exception of lock-ups, addressed on page 2.7, and the tagline, addressed on page 2.9).

Clear space is defined by the height of the upper-left corner in the Cru symbol. Graphic elements may never be placed within this area.

### Minimum size

To maintain legibility and reproductive ease, never reproduce our logo smaller than the sizes indicated below:

- Print applications: ½ inch width
- Onscreen applications: 54-pixel width (at 72 dpi resolution)



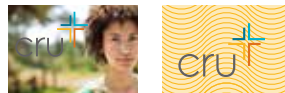
# OUR LOGO: INCORRECT USAGE



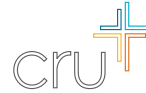
**Do not** modify the proportional relationship of the logo elements



**Do not** reconfigure the logo



**Do not** place the logo on imagery or on complex backgrounds



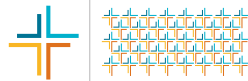
**Do not** create outline versions of the logo

The examples on this page demonstrate some common mistakes when applying our logo.

Never modify the Cru logo in any way, and only use approved electronic artwork.



**Do not** use the wordmark without the symbol



**Do not** remove the wordmark or create patterns



**Do not** retypeset the wordmark or redraw the symbol



**Do not** use all capitals for the Cru name; see page 5 for correct use in copy

## Never separate the elements

Our symbol provides the Cru logo with a sense of context and enables us to achieve maximum visual impact. Do not separate its elements. The wordmark never appears without the symbol, and the symbol never appears without our wordmark.



**Do not** create bold versions or add thickness to the logo



**Do not** stretch, italicize, skew or distort the logo



**Do not** create unauthorized logo lockups



**Do not** apply school colors or modify the colors in any way

## Changes Relationships Uplifting

**Do not** use the Cru name to create acronyms



**Do not** use the symbol for decorative purposes or create “themed” logos

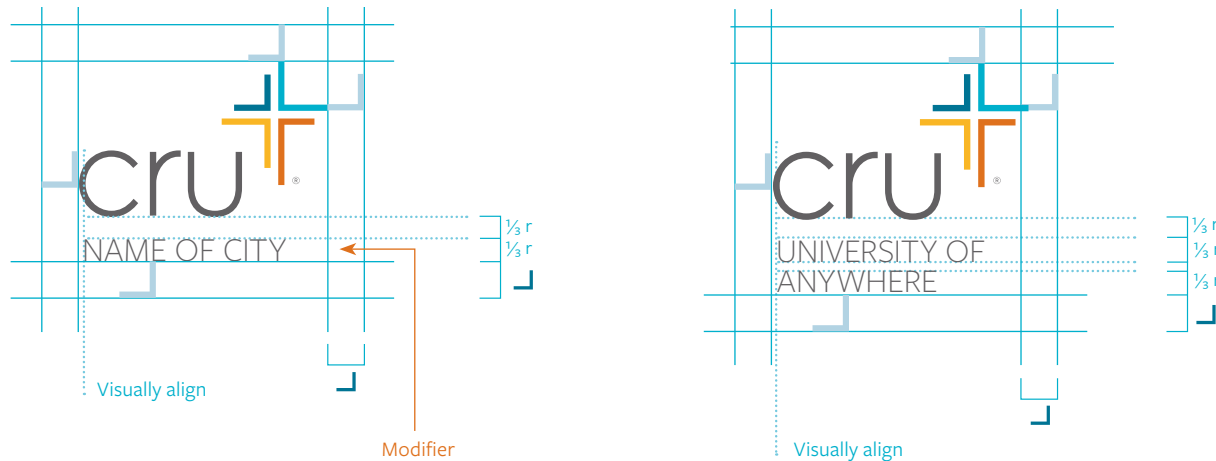


**Do not** use unauthorized or outdated versions of the logo

Join **cru** to give back

**Do not** insert the logo into text or add additional elements; see page 2.2 for correct use in copy

## LOGO LOCK-UPS

**Calculate Modifier Font Size**

[width of logo in inches] x 10 = font point size

above example: 1.3in x 10 = 13pt font

**Calculate Modifier Line Spacing (leading)**

Line spacing is the distance from the base of one line to the base of the line above it.

[font point size] = [line spacing point size]

above example: 13pt font = 13pt line spacing

**Tip:** To set line spacing in desktop publishing apps, select the type and go to the format paragraph controls. In the line spacing section, choose “Exact” and enter the calculated number. In pro apps, select the type and enter the calculated number in the paragraph leading controls.

Cru ministries are visually linked to our parent brand through the use of logo “lock-ups.” A lock-up is a Cru logo that is “locked up” to a modifier—descriptive text that contains the ministry or entity name.

Modifiers always appear in the same font, size and color. This consistency enables us to maintain a visual linkage to the parent brand.

**Modifier size**

The modifier is typeset in Freight Sans Pro Light, all capital letters. Cap height of the modifier is equal to one-third the height of the “r” in the Cru wordmark. The modifier size and line spacing may also be calculated with the formula at left.

**Modifier placement**

Modifiers are left-aligned below the wordmark, at a distance equal to one-third the height of the “r” in the Cru wordmark. It is preferable (but not always possible) that the modifier not extend past the right edge of the logo. If it is two lines, try to keep both lines reasonably similar in length. The modifier should never exceed two lines.

**Minimum clear space**

Our lock-ups require appropriate “clear space” to achieve maximum visibility. We designate the immediate area surrounding our logo as clear space, which should remain free of other graphic elements such as headlines, text, imagery, and the outer edges of printed or online materials.

Clear space is defined by the height of the upper-left corner in the Cru symbol. Graphic elements may never be placed within this area.

# BRAND ARCHITECTURE

Parent organization



Examples: dominant master brand strategy



Examples: endorsed brand strategy



Simply put, a brand architecture is the structure of brands within an organizational entity. A brand architecture defines the way brands within our portfolio are related and differentiated, from each other and from our parent organization.

### **Dominant master brand**

The Cru brand architecture is guided by a dominant “master brand” strategy, which demonstrates a direct visual link between Cru (our parent organization) and Cru ministries (our sub-brands).

This approach provides consistency and clarity, helping audiences understand how our brands are connected.

### **Endorsed brand**

Some of our ministries and ministry resources have adopted an endorsement strategy, which maintains a less prominent link to the master brand. In these instances, the entity maintains its own identity (logo), and appears with one of the following Cru endorsements:

“A Cru Ministry”

# TAGLINE



At your discretion, the Cru logo may be used with the tagline “A caring community passionate about connecting people to Jesus Christ”. When the tagline is used, it should be displayed as shown.

### Size and placement

The tagline is typeset in FreightSans Pro Light. The tagline is written in two lines (divided after “about”), the combined height of which is equal to half the height of the Cru wordmark.

When placed to the right of the logo, allow a space between the logo and the tagline equal to the width of the “r” in the Cru wordmark. When placed below the logo, allow a space between the logo and the tagline equal to one-third the height of the “r” in the Cru wordmark.

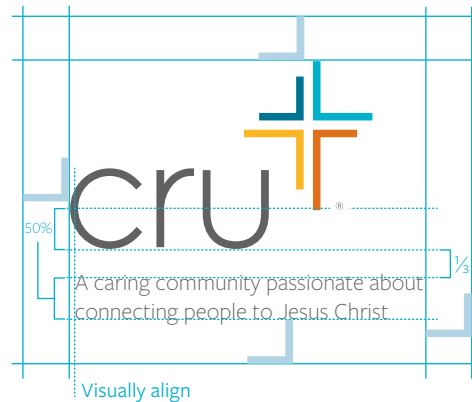
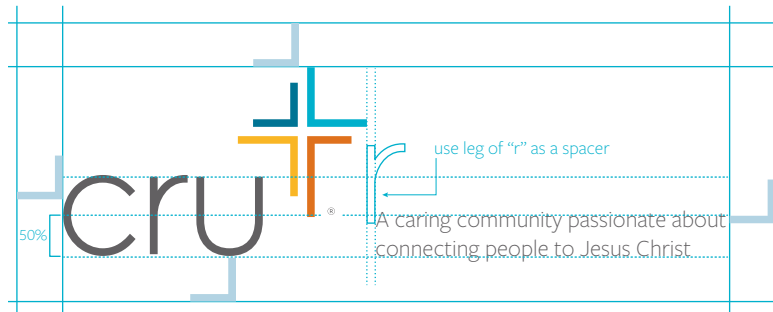
### Minimum clear space

Our logo requires appropriate “clear space” to achieve maximum visibility. We designate the immediate area surrounding our logo as clear space, which should remain free of other graphic elements such as headlines, text, imagery, and the outer edges of printed or online materials.

Clear space is defined by the height of the upper-left corner in the Cru symbol. Graphic elements may never be placed within this area.

Never use any other tagline with the Cru logo.

Do not use the tagline and a lock-up modifier together.



If the logo is smaller than  $\frac{3}{4}$  inch wide and you are using the tagline, the combined height of the two lines of the tagline should be equal to the full height of the Cru wordmark, with the tagline positioned below the logo. The type should be set in FreightSans Pro Book.

# VISUAL SYSTEM COLOR PALETTE

**Cru Gold**

**SCREEN**  
RGB: 249-182-37  
HEX: f9b625

**COATED PAPER**  
Solid Ink: PMS 123 C  
CMYK: 0-24-94-0

**UNCOATED PAPER**  
Solid Ink: PMS 115 U  
CMYK: 0-10-100-0

**GRAYSCALE EQUIVALENT**  
K=22

**Cru Gray**

**SCREEN**  
RGB: 98-96-98  
HEX: 666062

**COATED PAPER**  
Solid Ink: PMS Cool Gray 11 C  
CMYK: 0-2-0-68

**UNCOATED PAPER**  
Solid Ink: PMS Cool Gray 11 U  
CMYK: 0-0-0-65

**GRAYSCALE EQUIVALENT**  
K=65

**White**

**SCREEN**  
RGB: 255-255-255  
HEX: ffffff

**COATED PAPER**  
CMYK: 0-0-0-0

**UNCOATED PAPER**  
CMYK: 0-0-0-0

**GRAYSCALE EQUIVALENT**  
K=0

## Primary color palette

Our primary colors are dominant throughout all our communications

**Cru Orange**

**SCREEN**  
RGB: 221-125-27  
HEX: dd7d1b

**COATED PAPER**  
Solid Ink: PMS 138 C  
CMYK: 1-60-98-4

**UNCOATED PAPER**  
Solid Ink: PMS 145 U  
CMYK: 0-44-100-7

**GRAYSCALE EQUIVALENT**  
K=40

## Secondary color palette

Always use our secondary color in addition to, not in lieu of, our primary color palette.

**Cru Deep Blue**

**SCREEN**  
RGB: 0-115-152  
HEX: 007398

**COATED PAPER**  
Solid Ink: PMS 7468 C  
CMYK: 98-6-10-29

**UNCOATED PAPER**  
Solid Ink: PMS 314 U  
CMYK: 99-3-16-19

**GRAYSCALE EQUIVALENT**  
K=50

## Accent color palette

Use accent colors sparingly in addition to, not in lieu of, our primary color palette.

**Cru Bright Blue**

**SCREEN**  
RGB: 62-177-200  
HEX: 3eb1c8

**COATED PAPER**  
Solid Ink: PMS 631 C  
CMYK: 74-0-14-0

**UNCOATED PAPER**  
Solid Ink: PMS 3115 U  
CMYK: 54-0-16-0

**GRAYSCALE EQUIVALENT**  
K=27

## “Owning” our colors

Think about the world’s most recognized brands: Coca Cola “owns” the color red; UPS owns brown; Tiffany owns its distinctive baby blue. Cru has a unique opportunity to own Cru Gold.

Applied in a thoughtful and consistent manner, color is a powerful tool that audiences associate with a brand, enabling us to build instant recognition. By owning our color we can differentiate ourselves, and stand out amongst many organizations competing for attention.

## Primary color palette

Our primary color palette comprises Cru Gold, Cru Gray and generous amounts of white. These are the dominant colors on all our communications. We use our primary colors for graphic devices such as the Cru Frame, icons or horizontal and vertical rules.

## Secondary color palette

Our secondary color is Cru Orange. While an important part of our brand identity, it can also be overwhelming if applied in large amounts. We limit this color to secondary information such as call-outs or information graphics (e.g., prominent areas on pie charts; larger data sets on bar charts). Always use our secondary color in addition to, not in lieu of, our primary color palette.

## Accent color palette

Accent colors are used on a limited basis, when we need further distinction beyond our primary and secondary colors (e.g., less prominent areas on pie charts; smaller data sets on bar charts). The accent colors are Cru Deep Blue and Cru Bright Blue.

The colors shown here and throughout these standards have not been evaluated by Pantone, Inc. for accuracy and may not match the PANTONE Color Standards. Consult current PANTONE Publications for accurate color. PANTONE® is the property of Pantone, Inc.

# COLOR PROPORTION



**Primary color palette:** Dominant visual elements, Cru Frame, icons, horizontal and vertical rules  
Various tints of Cru Gray may be applied to body text. Ample white space is part of our visual ID.

Color proportion is all about how much “real estate” each color gets in a design space. Because our logo colors are all very intense, they compete with each other when used in equal proportions, creating a circus-like appearance. Give Cru Gold, Cru Gray and White the greatest priority and space in your design. Add Cru Orange, the secondary color, in a smaller proportion if needed. Then add the blues sparingly for accent.

Use the visual proportions on this page to guide the balance of primary, secondary and accent colors within a design space.

Keep in mind that it is not necessary or desirable to use the full range of the palette in every design.



**Secondary color palette:** Call-out text and prominent areas. Use in smaller proportion to the primary colors. Do not substitute for primary colors.

**Thread colors:** Robinson Anton  
Silver Steel - 2592  
Star Gold - 2408  
Pro Peacock - 2740  
Periwinkle - 2306  
Merit Gold - 2463



**Accent color palette:** Used sparingly if needed in small, less prominent areas. Do not substitute for primary or secondary colors.

**Thread colors:** MADEIRA  
Steel Gray - 1718  
Sun Yellow - 1971  
Orange - 1955  
Dark Teal - 1992  
Bright Aqua - 1694

**Thread colors:** PANTONE (Uncoated)  
Gray - 425  
Gold - 115  
Orange - 144  
Dark Teal - 313  
Bright Aqua - 315

# TYPOGRAPHY

Primary applications (body text, headlines, captions)

Freight Sans Pro Light  
Freight Sans Pro Book  
Freight Sans Pro Medium  
**Freight Sans Pro Bold**

*Italic typography:*

Only use italic typography for specific purposes such as footnotes or publication titles (e.g., source title in a footnote or publication title in a bibliography).

Never use italics to highlight information. A more appropriate treatment for highlights is through the use of **bold type** or a **change in color**.

Secondary applications (subheads only)

LEITURA ROMAN 3 (ALL CAPITAL LETTERS)

Web, Microsoft Office and desktop applications (body text, headlines, captions)

Arial Regular  
**Arial Bold**

Web, Microsoft Office and desktop applications (subheads only)

TIMES NEW ROMAN REGULAR (ALL CAPITAL LETTERS)

Microsoft and Windows are registered trademarks of Microsoft Corporation in the United States and/or other countries.  
Macintosh is a registered trademark of Apple, Inc.

Typography is a vital element in shaping the perception of our brand identity. Only use the approved typefaces shown here.

### **Primary applications: Freight Sans Pro**

The Freight Sans Pro family is used for primary applications such as headlines, body text and captions. Headlines are set in Freight Sans Pro Light, all capital letters. All other text is set in sentence case.

### **Secondary applications: Leitura Roman 3**

Leitura Roman 3 is used for secondary applications such as call-outs and subheads. Leitura Roman 3 is used sparingly (as an accent only), and is set in all capital letters.

### **Web, Office and desktop applications**

Web, Microsoft Office and desktop applications use Arial, Arial Bold and Times New Roman. Arial, sentence case, is used for body text and captions. Arial, all capital letters, is used for headlines. Arial Bold may be used for emphasis on individual words. Times New Roman, all capital letters, is used for subheads only. Never use bold type for headlines or full sentences.

### **OpenType fonts**

Cru uses fonts that are commercially available in the OpenType format, which is compatible with both Windows and Macintosh operating systems. To purchase OpenType fonts, please contact the following type foundries:

Freight Sans Pro: Phil's Fonts <a href="http://www.philsfonts.com">www.philsfonts.com</a>	Leitura Roman 3: FontShop <a href="http://www.fontshop.com">www.fontshop.com</a>
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A limited number of font licenses have been purchased by Cru for use in national, regional and some local offices. These are available for free staff download on StaffWeb.

# TYPOGRAPHY: LINING FIGURES

Lining figures (Freight Sans Pro and Leitura Roman 3, in Adobe Illustrator or InDesign)

1234567890

1234567890

Only use lining figures. Numerals have a consistent height and position, and sit along the baseline

Support	16,758.09
Contributions	5,896.80
Conference	385.46
Sales	58.69
Other	389.06
Expenses	(4,862.89)
<b>Total</b>	<b>18,625.21</b>

Tabular data is easier to read with lining figures

Oldstyle Figures

1234567890

1234567890

Do not use oldstyle figures. Numerals vary in height and position, with irregular alignment of characters

Support	16,758.09
Contributions	5,896.80
Conference	385.46
Sales	58.69
Other	389.06
Expenses	(4,862.89)
<b>Total</b>	<b>18,625.21</b>

Tabular data is difficult to read with oldstyle figures

Note: The following information applies to users working with Freight Sans Pro or Leitura Roman 3 typefaces, in Adobe Illustrator or Adobe InDesign.

If you are using Arial or Times New Roman typefaces, or are creating communications in Microsoft Office (Word or PowerPoint), please disregard this page.

### Lining figures vs. oldstyle figures

The OpenType versions of Freight Sans Pro and Leitura Roman 3 include two kinds of numerals: lining figures and oldstyle figures. Cru only uses lining figures.

Lining figures are a modern style of typography where numerals have a consistent height and position, and align along the baseline. Oldstyle figures are a traditional style of typography where numerals vary in height and position, with irregular alignment of characters.

Lining figures are more legible than oldstyle figures, especially on tabular data such as balance sheets or information graphics. Never use oldstyle figures for numerical data.

### How to apply lining figures using Adobe software

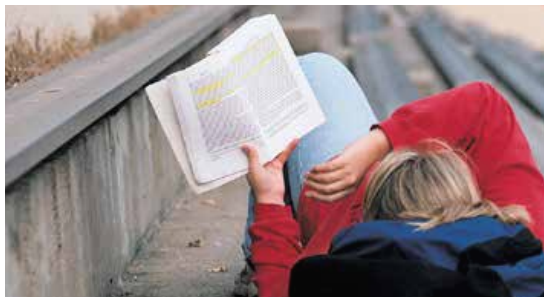
- Adobe Illustrator: With your cursor, select the typography to be formatted. In the OpenType palette, select Figure > Proportional Lining.
- Adobe InDesign: With your cursor, select the typography to be formatted. In the Character palette, select OpenType > Proportional Lining.

PowerPoint is a registered trademark of Microsoft Corporation in the United States and/or other countries.

Adobe, InDesign and Illustrator are either registered trademarks or trademarks of Adobe Systems Incorporated in the United States and/or other countries.



# IMAGERY



Warm, inviting and in the moment: our imagery depicts culturally diverse groups of people experiencing Christ's life-changing presence and opportunities to share Him with others

Imagery plays a central role in communicating the Cru brand. Imagery reinforces our mission attributes and personality, from passionate and dynamic to warm and inviting.

### Imagery style

Our imagery is designed to “capture a moment.” We depict culturally diverse groups of people experiencing Christ's life-changing presence and opportunities to share Him with others. Images should appear natural, believable and optimistic. Limit the use of “staged” or “posed” shots.

A mixture of color and grayscale imagery may be used.

### Composition and lighting

Our images are simple, without clutter or distracting visual elements. Our lighting style is natural and does not appear manipulated. We don't use photo distortions, and don't rely on artificial filters or techniques.

### Converting images to grayscale

Frequently imagery provided by Cru members is shot under many different conditions and varies in technique or quality. This unpredictable combination can make imagery feel unrelated or haphazard.

Converting images from color to grayscale can unify images by making them feel like they are part of a cohesive system. This technique can also improve images that have been shot in less controlled environments.

**Note:** The images shown on this page and throughout this document are stock images shown for illustrative purposes only. They are subject to terms of copyright protection. Rights must be licensed from the respective copyright holders prior to distribution.

# IMAGERY: WHAT TO AVOID



**Do not** rely on overused inspirational stereotypes



**Do not** use religious artifacts or symbols as props; never use photos of people impersonating Jesus (Exception: organizational product shots; i.e., *The Jesus Film Project*)



We never use images that are stereotypes or images that trivialize our mission. Avoid clichéd images—if we’ve seen it again and again, so have our audiences.

### Avoid clichés

Overused inspirational stereotypes (e.g., beams of light or doves) should be avoided altogether.

Religious artifacts such as Bibles and crosses should never be used as props. Instead, they must be integrated into true-to-life situations (e.g., students participating in a study group, or a cross displayed in the background). Never use photos of people impersonating Jesus. (Exception: organizational product shots; i.e., *The Jesus Film Project*)



**Do not** use images that appear staged or posed; imagery should be believable and give the impression that we’ve captured a moment



**Do not** use imagery that depicts an artificial sense of happiness or sentimentality; imagery should be realistic in its depiction

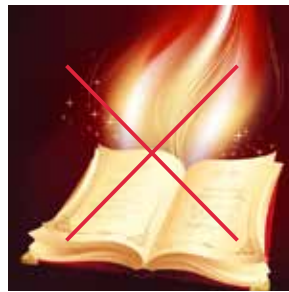


Imagery depicting people should never seem staged, posed or forced. Instead, they should be candid and believable, like we’ve captured a brief moment in time.

When viewed as a whole, our imagery must be diverse in both gender and ethnicity. Avoid imagery that lacks diversity. Specific ministries and different Cru organizational levels will weight the balance of “age” appropriate to their audience.



**Do not** use images of mature adults only; our portfolio must also include youth-relevant, gender-sensitive and culturally diverse imagery



**Do not** use clip art or illustrations; only use photographic imagery



### Avoid illustrations and clip-art

We only use photographic imagery. Never use illustration or clip art.

**Note:** The images shown on this page and throughout this document are stock images shown for illustrative purposes only. They are subject to terms of copyright protection. Rights must be licensed from the respective copyright holders prior to distribution.

# GRAPHIC DEVICES: OVERVIEW

The Cru Frame



Horizontal and vertical rules



We use a variety of graphic devices to tell our story in a relevant, distinctive manner:

- The Cru Frame
- Horizontal and vertical rules
- Icons

The following pages explain each device in more detail

Icons

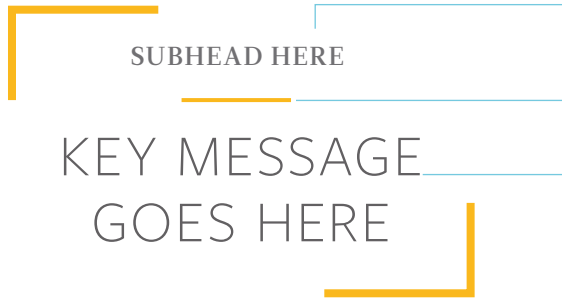
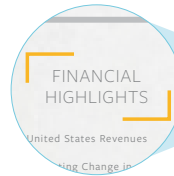


# GRAPHIC DEVICES: THE CRU FRAME



Frame with key message only

Headline or key message:  
Key message is typeset  
in Freight Sans Pro Light,  
all capital letters.

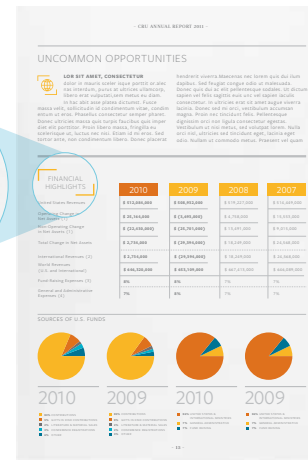


Frame with optional subtitle and key message

Optional subhead: Subhead  
is typeset in Leitura Roman 3,  
all capital letters

Horizontal rule separates  
subhead from key message

Headline or key message:  
Key message is typeset  
in Freight Sans Pro Light,  
all capital letters



Placed on a white background

The Cru Frame is a graphic device used to draw attention to headlines or key messages. The frame can accommodate an optional subtitle, which can appear above the key message. A thin horizontal rule separates the subhead from the key message.

### Position and usage

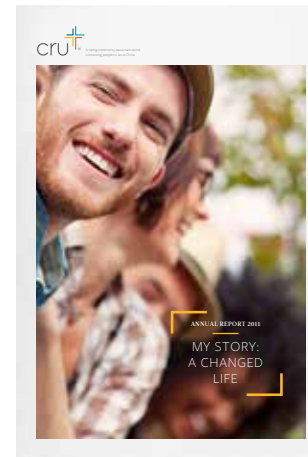
The Cru Frame may be placed on a white background, on solid backgrounds, or on photographic backgrounds.

### Color

The frame and horizontal rule appears in Cru Gold at all times.

On white backgrounds, typography within the frame always appears in Cru Gray. On dark or photographic backgrounds, typography is reversed to white (if there is sufficient contrast).

Note: The Cru Frame is for drawing attention to headlines and key messages only. It should never be used for common information or large sections of text.

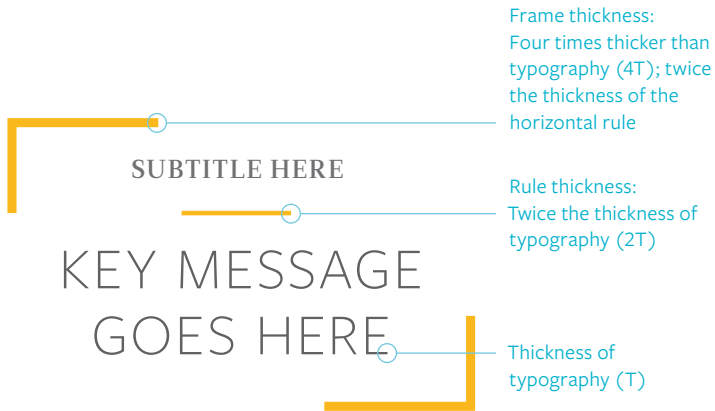


Placed on a photographic background

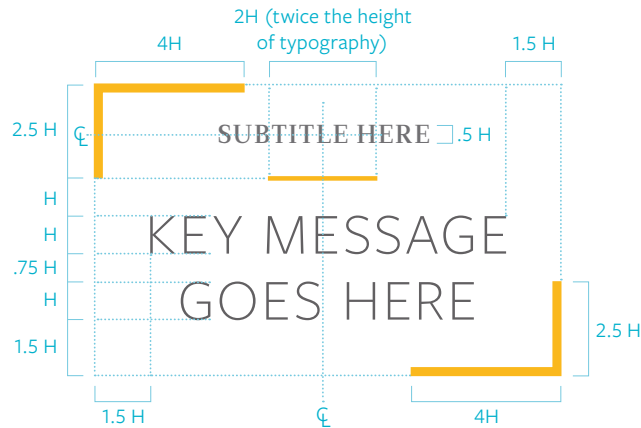
# GRAPHIC DEVICES: THE CRU FRAME



Frame with key message only



Frame with optional subtitle and key message



Follow the spacing guidelines on this page when creating and applying the Cru Frame.

## Rule thickness (stroke)

Thickness of the Cru Frame and horizontal rule is proportional to the thickness of typography.

The horizontal rule is always twice the thickness of the typography (2T).

The Cru Frame is always four times thicker than the typography (4T); or twice the thickness of the horizontal rule.

## Width of the horizontal rule

The width of the horizontal rule is equal to twice the height of the typography (2H).

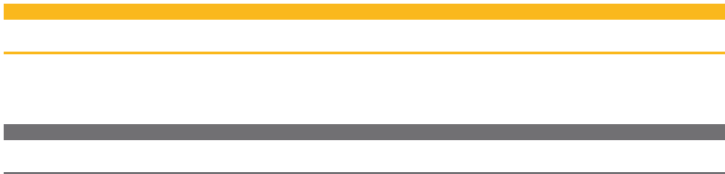
## The Cru Frame is for text only

Never place imagery or other graphic elements within the Cru Frame.



Never place imagery or other graphic elements within the Cru frame

# GRAPHIC DEVICES: RULES



Horizontal rules



Vertical rules

We use horizontal and vertical rules on copy elements and information graphics to establish a visual hierarchy around complex data. Rules only appear in Cru Gold or in Cru Gray.

### Thick rules

Thick rules can help divide unrelated content areas, or provide a visual starting point for a particular passage.

### Thin rules

Thin rules help visually divide subsections and supporting elements within larger areas.

Thick rule to divide unrelated content areas

Thin rules visually divide subsections and supporting elements

- CRU ANNUAL REPORT 2011 -

## CHANGED LIVES

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## RELATIONSHIPS THAT MATTER

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- CRU ANNUAL REPORT 2011 -

## UNCOMMON OPPORTUNITIES

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### FINANCIAL HIGHLIGHTS

	2010	2009	2008	2007
United States Revenues	\$ 512,084,000	\$ 508,932,000	\$ 519,227,000	\$ 514,449,000
Operating Change in Net Assets (1)	\$ 25,144,000	\$ (1,493,000)	\$ 4,758,000	\$ 15,553,000
Non-Operating Change in Net Assets (1)	\$ (22,430,000)	\$ (25,791,000)	\$ 13,491,000	\$ 9,015,000
Total Change in Net Assets	\$ 2,714,000	\$ (29,294,000)	\$ 18,249,000	\$ 24,568,000
International Revenues (2)	\$ 2,734,000	\$ (29,294,000)	\$ 18,249,000	\$ 24,568,000
World Revenues (U.S. and International)	\$ 446,320,000	\$ 453,199,000	\$ 567,413,000	\$ 446,009,000
Fund-Raising Expenses (3)	8%	8%	7%	7%
General and Administrative Expenses (4)	7%	8%	7%	7%

### SOURCES OF U.S. FUNDS



Year	Bank Contributions	U.S. and International Revenues	Operating Change in Net Assets	Non-Operating Change in Net Assets
2010	8%	8%	7%	7%
2009	8%	8%	7%	7%

## GRAPHIC DEVICES: ICONS



**Globe**  
Scope of the Great Commission



**Bible**  
Truth of the Word



**Flame**  
Power of the Holy Spirit



**Cross**  
Centrality of the Cross

We have developed a series of graphic icons that appear within our communications.

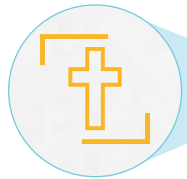
These traditionally themed icons embrace Cru's rich heritage, while their modern execution signals our fresh approach and continued relevance:

- Globe
- Bible
- Flame
- Cross

**Color**

To create brand consistency, icons are only reproduced in Cru Gold. Never reproduce them in any other color.

# GRAPHIC DEVICES: ICONS



— CRU ANNUAL REPORT 2011 —

## CHANGED LIVES

**LOR SIT AMET, CONSECTEUR**  
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**RELATIONSHIPS THAT MATTER**

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— 14 —

Icons draw attention to featured mission-centric content

— CRU ANNUAL REPORT 2011 —

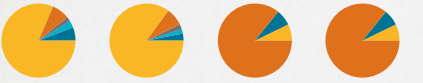
## UNCOMMON OPPORTUNITIES

**LOR SIT AMET, CONSECTEUR**  
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### FINANCIAL HIGHLIGHTS

	2010	2009	2008	2007
United States Revenues	\$ 512,084,000	\$ 508,932,000	\$ 519,227,000	\$ 514,449,000
Operating Change in Net Assets (1)	\$ 25,164,000	\$ (4,093,000)	\$ 4,758,000	\$ 15,553,000
Non-Operating Change in Net Assets (1)	\$ (22,438,000)	\$ (25,791,000)	\$ 13,491,000	\$ 9,015,000
Total Change in Net Assets	\$ 2,726,000	\$ (21,394,000)	\$ 18,249,000	\$ 24,568,000
International Revenues (2)	\$ 2,734,000	\$ (29,394,000)	\$ 18,249,000	\$ 24,568,000
World Revenues (U.S. and International)	\$ 644,328,000	\$ 653,109,000	\$ 667,418,000	\$ 646,089,000
Fund-Raising Expenses (3)	8%	8%	7%	7%
General and Administrative Expenses (4)	7%	8%	7%	7%

### SOURCES OF U.S. FUNDS



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We use our icons to draw attention to featured content. Icons appear within body text, at the beginning of appropriate articles.

### Where to use the icons

We always associate our icons with content that is positive, human or mission centric.

Appropriate examples include the following:

- Key messages that demonstrate our mission
- The concept of changed lives
- Inspirational stories
- Testimonials

Although multiple icons may appear within a single layout, we avoid applying them all at once.

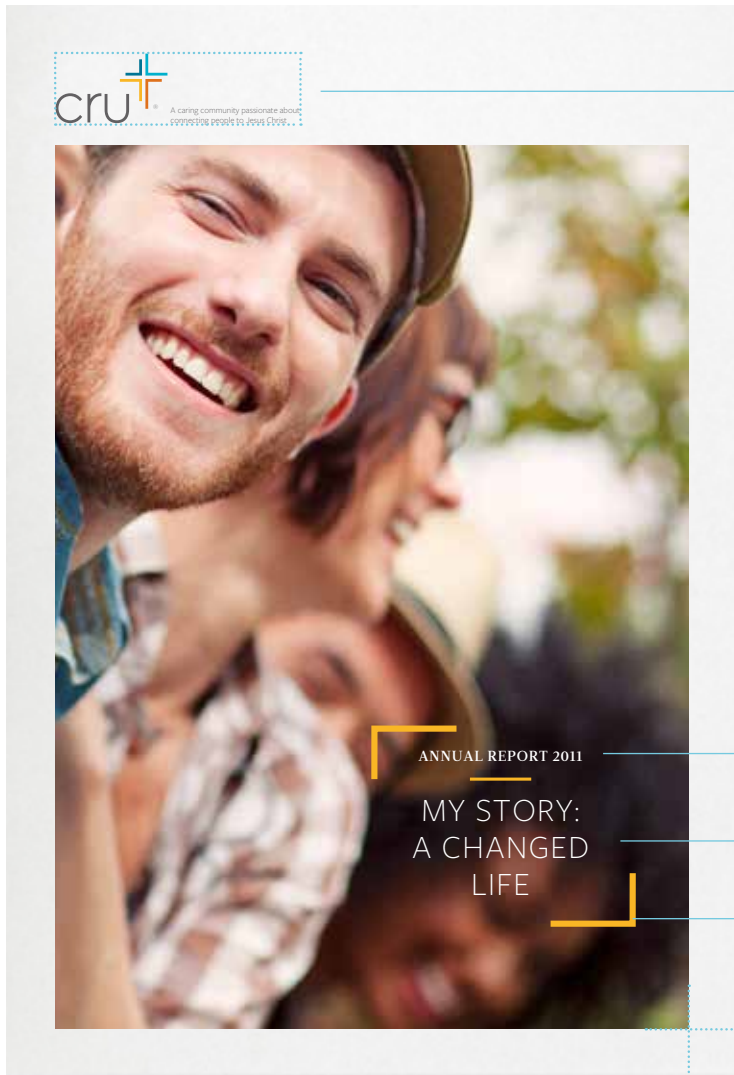
### Where not to use the icons

Our icons are never associated with the following types of content:

- Financial information
- Reporting
- Updates
- News



# BROCHURE: FRONT COVER



Equal

Cru logo: When used with tagline, appears in upper-left corner. Otherwise, always appears in upper-right corner  
Note: Use the preferred full-color version wherever possible

Optional subhead: Leitura Roman 3, all capital letters, centered alignment

Headlines and key messages: Freight Sans Pro Light, all capital letters, centered alignment

Cru Frame: Cru Gold

Equal

Equal

The Cru logo is regularly placed in the upper-right corner. When including the tagline, as in all national-level communications, the logo is positioned in the upper-left corner.

Wherever possible, use the preferred full-color logo. Do not use the alternate grayscale logo when four-color process (CMYK) is an available option.

Headlines and optional subheads appear centered within the Cru Frame. Subheads are typeset in Leitura Roman 3, all capital letters. Headlines are typeset in Freight Sans Pro Light, all capital letters. The Cru Frame is always reproduced in Cru Gold.

A white margin is applied to all sides.

Note: The applications shown on this page and the following pages are examples of best practices, not necessarily hard rules. The actual designs of our brochures, flyers, websites, email marketing, and stationery may differ somewhat from what is shown in this guide.

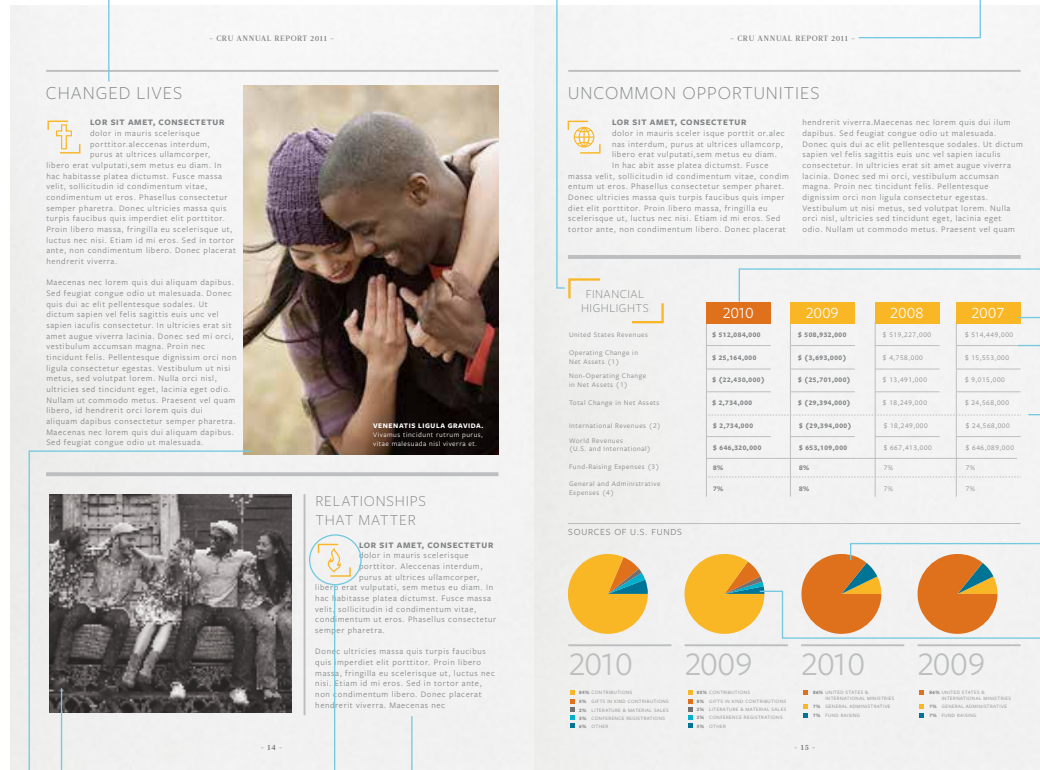
# BROCHURE: INTERIOR LAYOUTS

Headlines: Freight Sans Pro Light, all capital letters

Cru Frame reproduces in Cru Gold

Subheads: Leitura Roman 3, all capital letters

The following visual elements are applied to brochure interior layouts:



## Cru Frame

Key messages are highlighted within the Cru Frame. The Cru Frame may be positioned within imagery, provided there is sufficient contrast. The Cru Frame may also be placed on white backgrounds.

## Imagery

Layouts feature imagery that is relevant and supports the message. Images may be in full color or grayscale.

## Horizontal and vertical rules

Horizontal and vertical rules can be used to structure content and create a hierarchy of information.

## Fonts

Headlines are set in Freight Sans Pro Light, all capital letters. Subheads are set in Leitura Roman 3, all capital letters. All other copy is set in Freight Sans Pro Book, sentence case.

## Color palette

Cru Gold and Cru Gray are the dominant colors. Colors from our secondary color palette are used for accents only.

Secondary color palette may be used to highlight information

Cru Gold and Cru Gray are the dominant colors

Horizontal and vertical rules organize and divide content

Secondary color palette may be applied to prominent areas on information graphics

Accent color palette may be applied to information graphics to further distinguish information

Body text: Freight Sans Pro Book, sentence case

Icons reproduce in Cru Gold

A combination of color and black-and-white imagery may be applied

# FLYER: FULL COLOR

Headlines and key messages:  
Arial Regular, all capital letters

Key messages are highlighted  
within the Cru Frame

Cru name in headlines:  
all capital letters

Logo is positioned in top-right  
or lower-right corner



Cru name in body  
copy: Uppercase  
'C,' lowercase 'ru'

Body copy:  
Arial Regular

Subheads: Times New  
Roman, all capital letters



Flyers feature a single  
photograph, in color  
or grayscale

Rules can be used to  
structure content

Flyers are generally produced in desktop applications such as Microsoft Word or PowerPoint. In these cases, our web fonts may be used: Arial, Arial Bold, and Times New Roman. The following visual elements are applied to flyers:

### Logo

Our full-color logo is placed in the top-right (preferred) or lower-right corner. Do not use the alternate grayscale version of our logo on full-color flyers.

### Cru Frame

Key messages are highlighted within the Cru Frame. The Cru Frame may be positioned within imagery, provided there is sufficient contrast. The Cru Frame may also be placed on white backgrounds.

### Imagery

Layouts feature a single photograph that is relevant and supports the message. The image may be in full color or grayscale.

### Horizontal and vertical rules

Horizontal and vertical rules can be used to structure content and create a hierarchy of information.

### Fonts

Headlines are set in Arial Regular, all capital letters. Subheads are set in Times New Roman, all capital letters. All other copy is set in Arial Regular, sentence case.

# FLYER: GRAYSCALE

Headlines and key messages:  
Arial Regular, all capital letters

Key messages are highlighted  
within the Cru Frame

Logo is positioned in top-right  
or lower-right corner

Cru name in headlines:  
all capital letters



Cru name in body  
copy: Uppercase  
'C,' lowercase 'ru'

Body copy:  
Arial Regular

Subheads: Times New  
Roman, all capital letters

Flyers feature a  
single photograph

Rules can be used to  
structure content

Flyers are generally produced in desktop applications such as Microsoft Word or PowerPoint. In these cases, our web fonts may be used: Arial, Arial Bold, and Times New Roman. The following visual elements are applied to flyers:

## Logo

Our grayscale logo is positioned in the top-right (preferred) or lower-right corner.

## Cru Frame

Key messages are highlighted within the Cru Frame. The Cru Frame may be positioned within imagery, provided there is sufficient contrast. The Cru Frame may also be placed on white backgrounds.

## Imagery

Layouts feature a single photograph that is relevant and supports the message.

## Horizontal and vertical rules

Horizontal and vertical rules can be used to structure content and create a hierarchy of information.

## Fonts

Headlines are set in Arial Regular, all capital letters. Subheads are set in Times New Roman, all capital letters. All other copy is set in Arial Regular, sentence case.

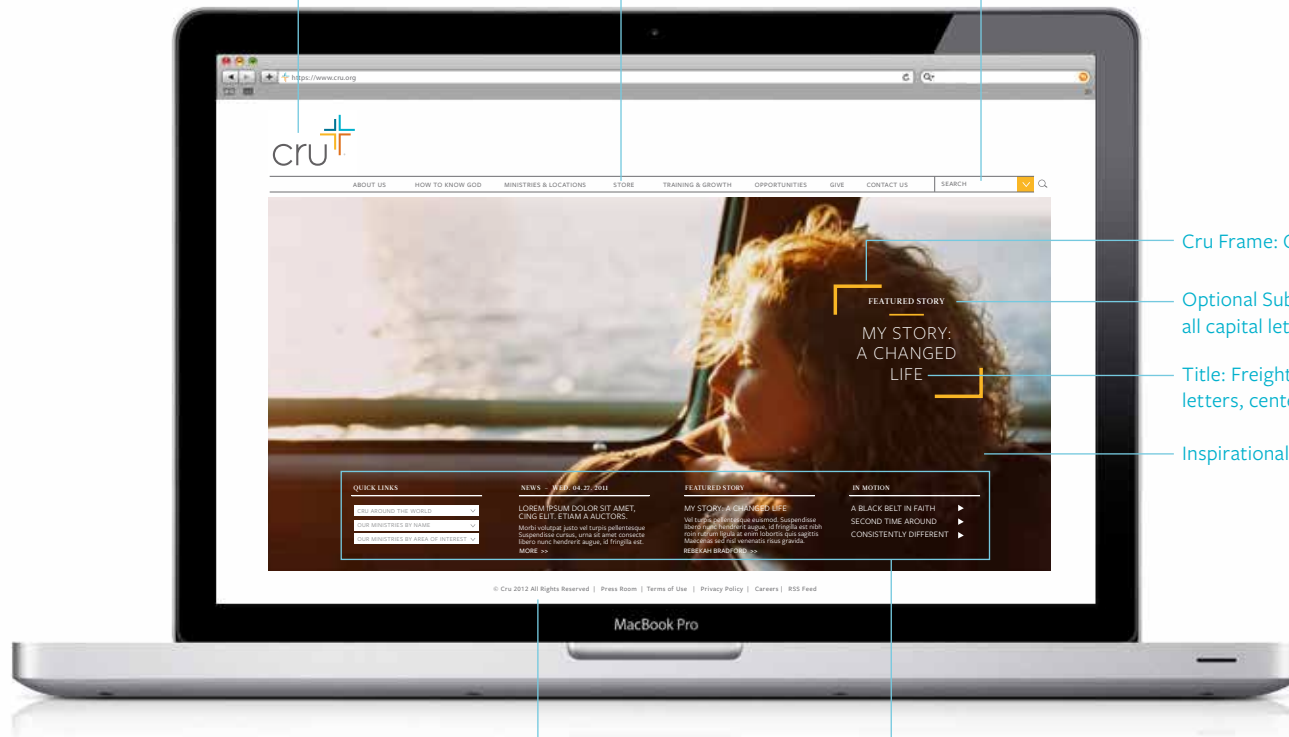
# WEBSITE

Cru logo always appears in upper-left corner, on a white background

Navigational elements are simple and clear

Search box

This design demonstrates how our visual elements can be applied to a home page. Details may vary, but the design should always exhibit the visual characteristics and overall essence of the Cru brand.



Cru Frame: Cru Gold

Optional Subhead: *Leitura Roman 3*, all capital letters, centered alignment

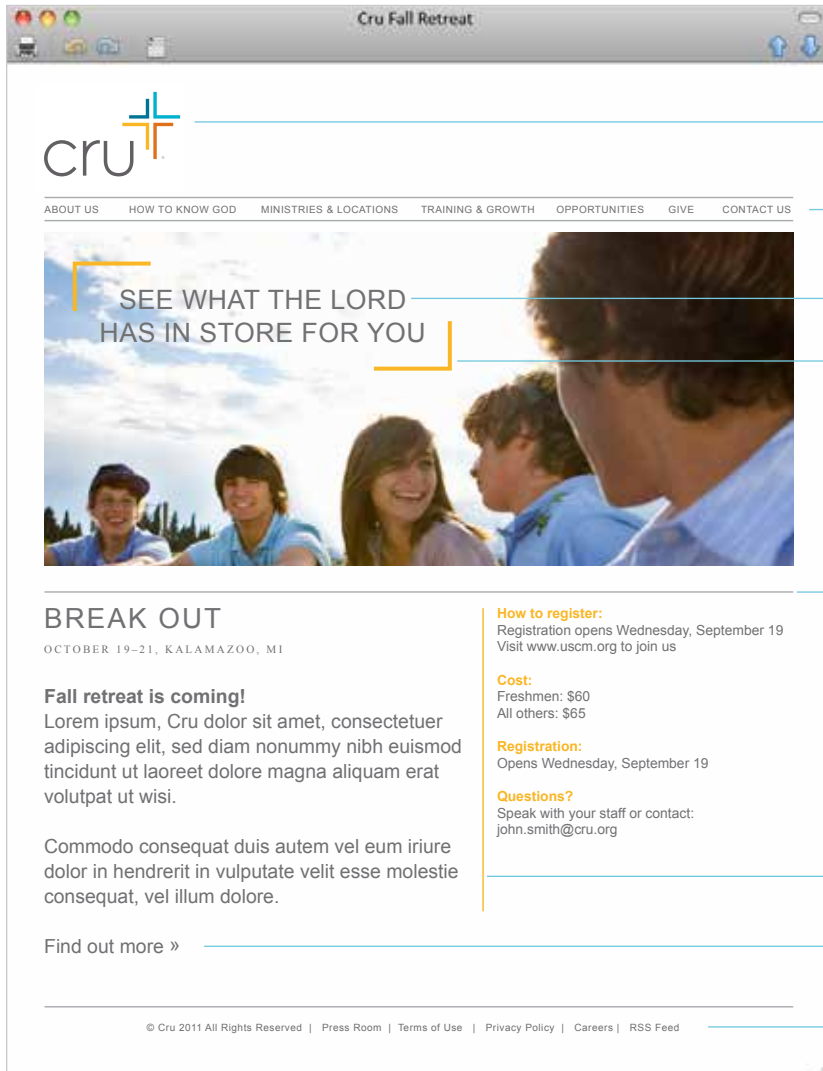
Title: *MY STORY: A CHANGED LIFE*, all capital letters, centered alignment

Inspirational imagery

Copyright/legal notice

Links to news stories and featured content

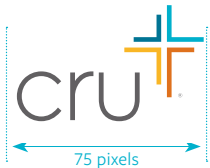
# EMAIL MARKETING



This design demonstrates how our visual elements can be applied to email marketing campaigns. Details may vary, but the design should always exhibit the visual characteristics and overall essence of the Cru brand.

# EMAIL SIGNATURES

Myra Torres  
Senior Staff  
University of Anywhere  
cell 817-545-4444  
jane.staffgirl@cru.org  
www.janesblog.com



FreightSans Pro Book  
*shown in Cru Gray*

Myra Torres  
Senior Staff  
University of Anywhere  
cell 817-545-4444  
jane.staffgirl@cru.org  
www.janesblog.com



Arial  
*shown in Cru Gray*

Myra Torres  
Senior Staff  
University of Anywhere  
cell 817-545-4444  
jane.staffgirl@cru.org  
www.janesblog.com



Times New Roman  
*shown in black*

Staff members may want to use the Cru logo in their email signatures. These simple guidelines have been created for flexibility and ease of use:

- Choose from FreightSans, Arial, or Times New Roman for the font.
- Type should appear in black or Cru Gray only.
- Type is left justified.
- The Cru logo or your endorsed brand logo should always appear left justified at the bottom of the signature. Be sure to leave the proper amount of clear space above the logo.
- The Cru logo should be 75 pixels wide from the left edge of the C to the right edge of the mark.
- No modifier (i.e. your city, campus or ministry name) should be placed under the Cru logo. Instead, put that information with your name and title.

*Exception: Cru Here's Life Inner City, Cru Military and Cru Priority Associates may use their whole lock-up in the email signature.*

APPLICATIONS

# STATIONERY: BUSINESS CARD



Cru logo: Always use the preferred full-color logo on business cards. Width of 1 1/8 in. (1.125 in.)

Name: 9/10 Freight Sans Pro Medium, all capital letters  
Title: 8/10 Freight Sans Pro Book, upper- and lowercase

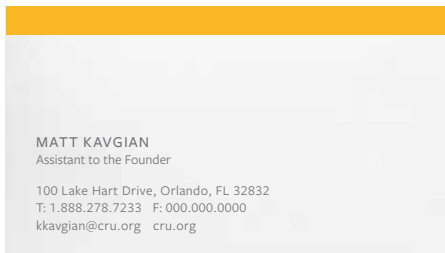
Contact info, address:  
8/10 Freight Sans Pro Book, upper- and lowercase

Cru business cards feature our full-color logo prominently displayed in the upper-right corner, and all other information in the lower-left corner.

Cru envelopes feature our full-color logo in the upper-left corner, with the return address underneath.

Note: These layouts are examples of best practices. The official templates for our stationery may differ from what is shown here.

single-sided



double-sided

alternate back with tagline



double-sided co-branded



# STATIONERY: LETTERHEAD

Note: This layout is an example of best practices. The official templates for our stationery may differ from what is shown here.

The Cru letterhead features the Cru logo in the upper-right corner and the address on the bottom of the page.



## STATIONERY: ENVELOPE

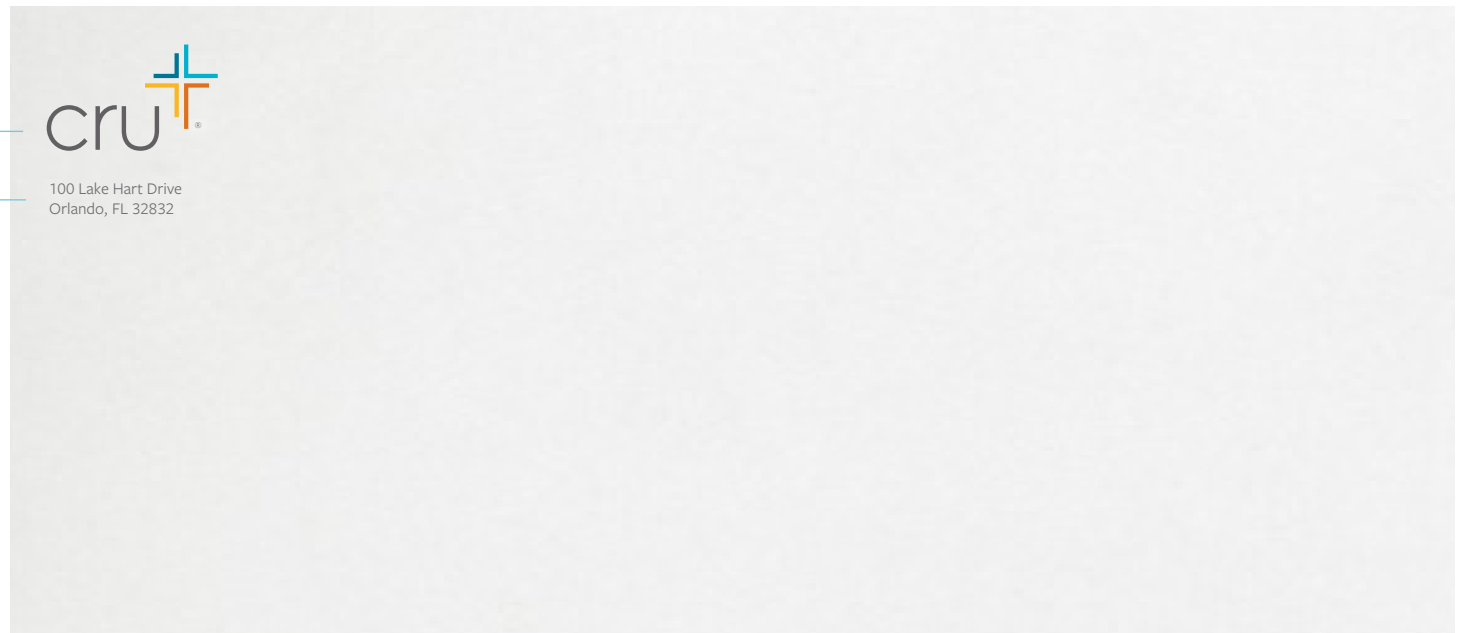
Cru business cards feature our full-color logo prominently displayed in the upper-right corner, and all other information in the lower-left corner.

Cru envelopes feature our full-color logo in the upper-left corner, with the return address underneath.

Note: This layout is an example of best practices. The official templates for our stationery may differ from what is shown here.

Cru logo: Always use the preferred full-color logo on envelopes. Width of 1 1/8 in. (1.125 in.)

Contact info, address: 8/10 Freight Sans Pro Book, upper- and lowercase



## HOW TO CONTACT US

It is our goal to help you apply key visual elements to help implement the Cru brand. For additional information about the use of this guide or for any other brand-related questions, please contact us using the information below.

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