

On Air Identity Style Guide



1 On air identity style guide

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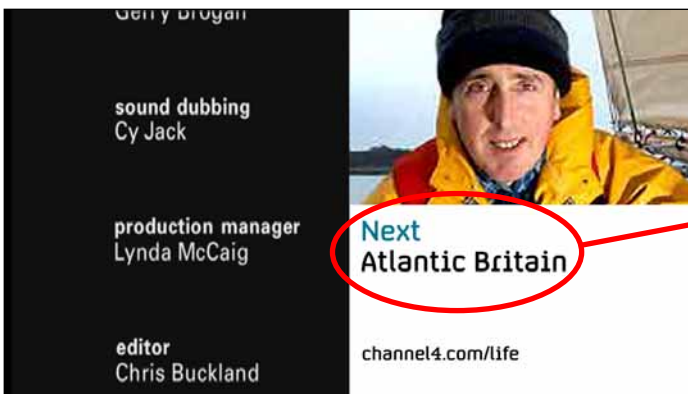
C4 Headline is the standard font for on air graphics.

There are four type sizes for most on air graphics situations:



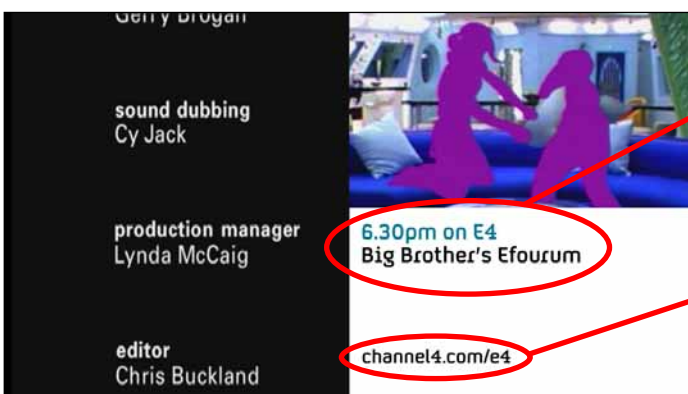
type size A

Usage: timing, title and other information where there is a small word count and a lot of space. This type size is not to be used on 4x3 graphics.



type size B

Usage: timing, title and other information where words are too long or numerous to use **type size A**. Type that would be in **type size A** on a 16x9 frame becomes **type size B** on a 4x3 frame.



type size C

Usage: timing, title and other information where words are too long or numerous to use **type size A** or **B**.

type size D

Usage: the single or double line URL. Incidental information on panels and public announcements. Timing and title information where space is extremely limited.

1.1.1 Introduction

type size

Clarity measurements

Aston measurements

PC measurements (when a tv frame is 1024 x 576 pixels)

A

Height: 42
Width & character space: 100

Height: 33 lines
Leading offset: 5 lines
Global width offset: -8

Size: 47.29 pt
Leading: 52.02 pt (*point size x 1.1*)

B

Height: 36
Width & character space: 100

Height: 29 lines
Leading offset: 2 lines
Global width offset: -8

Size: 41.26 pt
Leading: 45.39 pt (*point size x 1.1*)

C

Height: 28
Width & character space: 100

Height: 22 lines
Leading offset: 5 lines
Global width offset: -10

Size: 31.43 pt
Leading: 34.57 pt (*point size x 1.1*)

D

Height: 25
Width & character space: 100

Height: 18 lines
Leading offset: 5 lines
Global width offset: -2

Size: 26.65 pt
Leading: 29.32 pt (*point size x 1.1*)

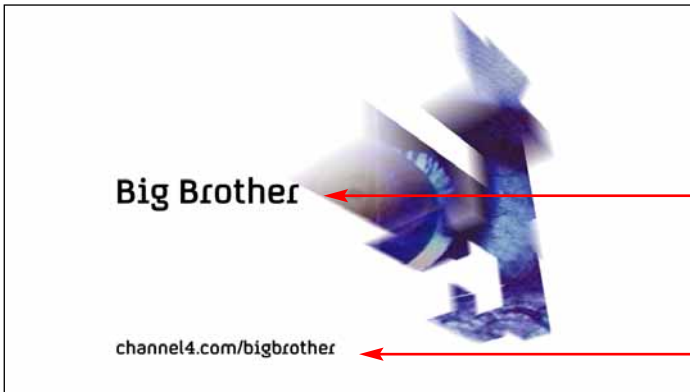
1.1.2 Type area for end of part and promo endboard



The typography on end of parts and promo endboards has to fit into the area defined here by a white panel.

Type will then fall within title safe and will not interfere with the resolving 4 logo on the right.

1.1.3 End of part



type size A

type size D

The logo wipes the title on but the URL is on for the entire duration of the sequence.



type size A

type size D



type size A

type size D

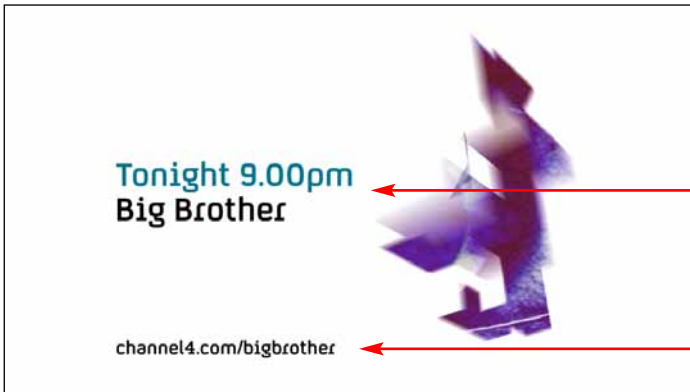


type size B

type size D

Type size A is the preferred choice, but where there are lots of words, the title drops to type size B.

1.1.4 Promo endboard



type size A

type size D

The logo wipes on the title and timing information but the URL and additional lines such as *Network Premiere* are on for the entire duration of the sequence.



type size D

type size A

type size D

All time information is in C4 on air blue:
R-0 / G-117 / B-144

Blocks of type which contain timing and title information should always have a constant type size and leading.



type size A

type size D

If it is necessary to create a new arrangement of type, follow the colour, size and leading principles detailed above. The URL should never move. The timing and title block of type should be positioned slightly above centre of frame.



type size B

type size D

Type size A is the preferred choice, but where there are lots of words, the title drops to type size B.

1.1.4 Promo endboard



type size B

type size D

All timing and title information relating to both shows should be set with the same type size and leading. The space between the two pieces of programme information should be a complete line space in the chosen type size.



type size C

type size D

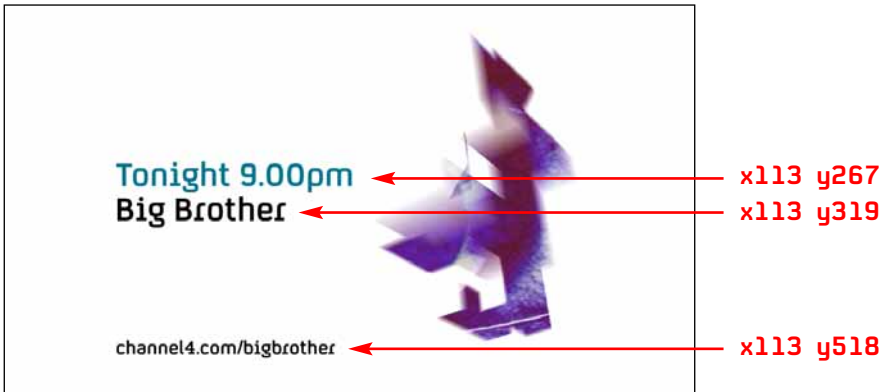


type size A

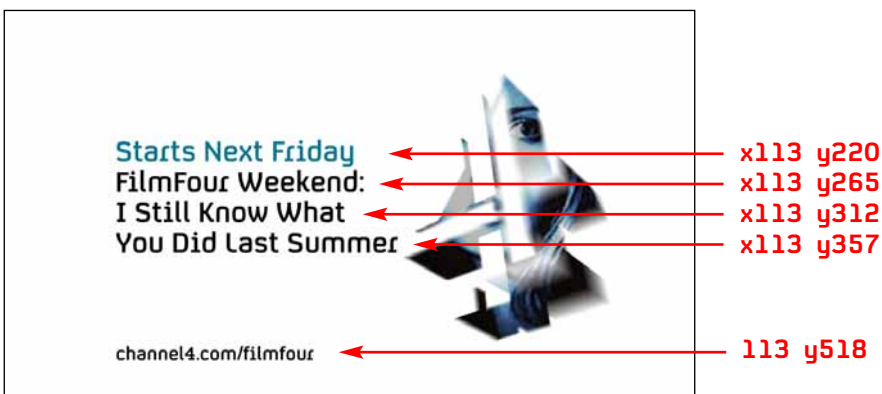
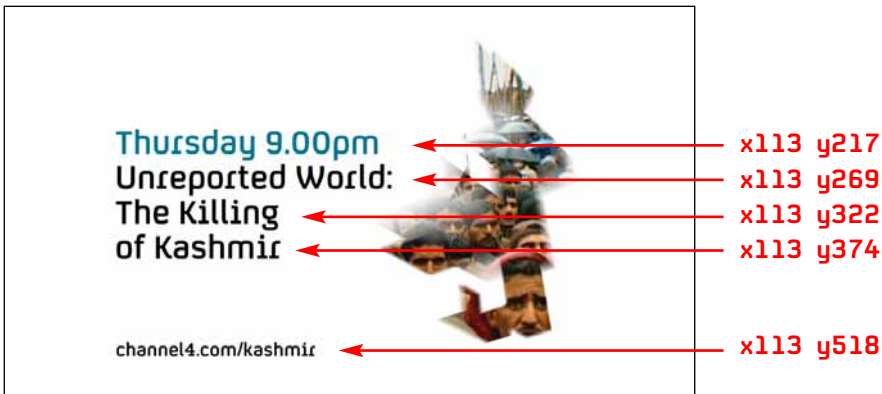
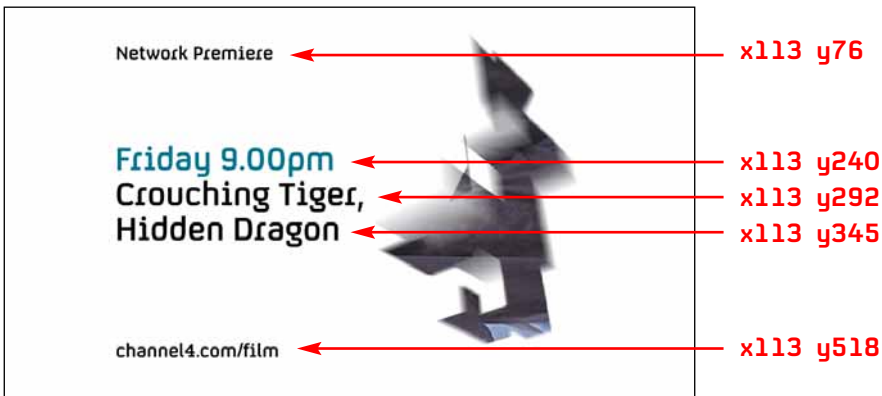
type size D

Phrases like *After Friends* and *Next* refer to timing, so they are in C4 on air blue: R-0 / G-117 / B-144

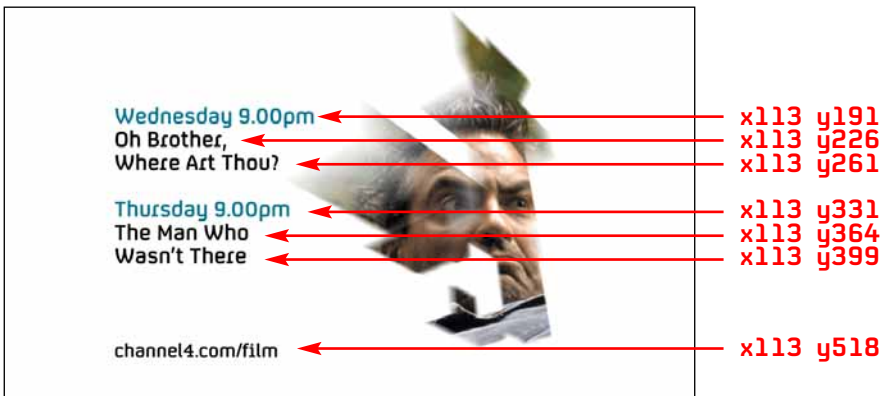
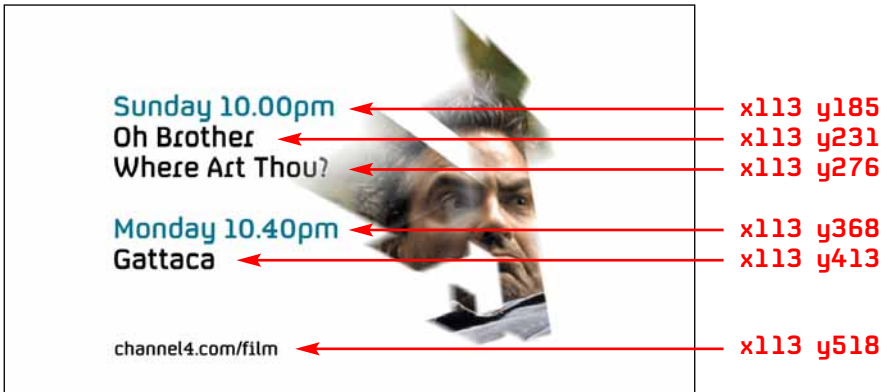
1.1.5 Promo endboard - Aston type positions



The x position for all endboard type is 113.



1.1.5 Promo endboard - Aston type positions



1.1.6 Promo endboard with sponsorship logo



type size A

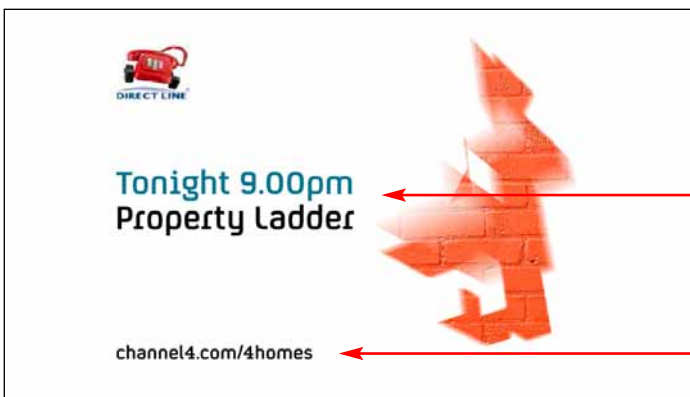
type size D

Normally a sponsorship logo goes top left.



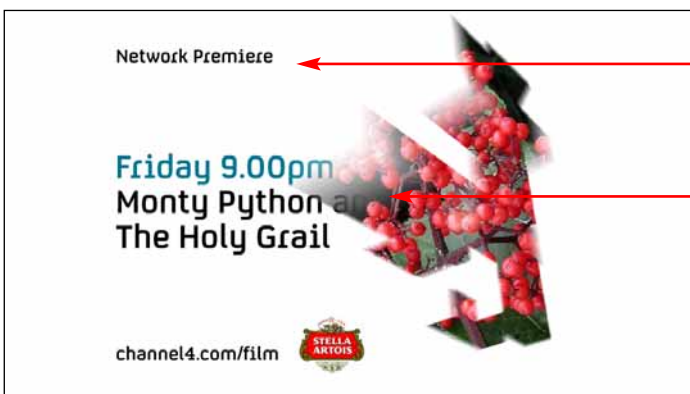
type size A

type size D



type size A

type size D



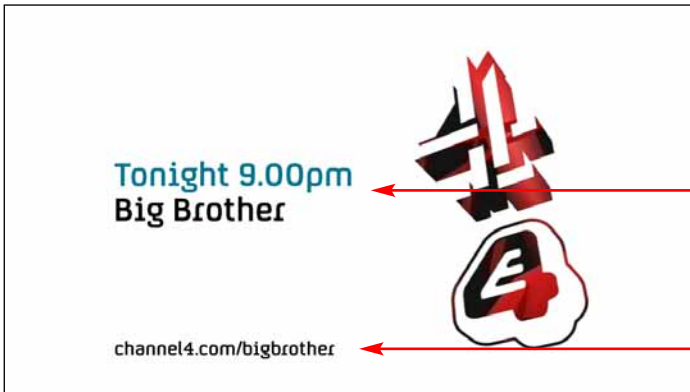
type size D

type size A

Additional information, such as *Network Premiere*, goes top left.

In this case, sponsorship logos go to the bottom, on the same baseline and to the right of the URL.

1.1.7 Promo endboard - Channel 4 / E4 cross-promotion

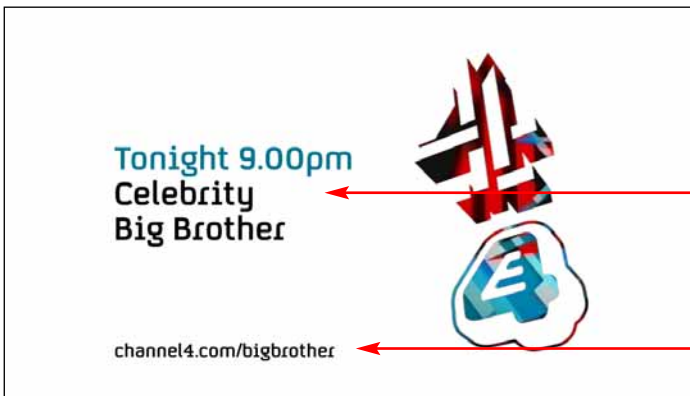


type size A

type size D

The Channel 4 and the E4 logos animate into position, wiping on the title and timing information.

The URL and additional lines such as *Network Premiere* exist behind the logo animation, but are present for the entire sequence and are not wiped on.



type size A

type size D

The double-logo animation provides a window onto a single image. It is incorrect to put one image into the C4 logo and another into the E4 logo.



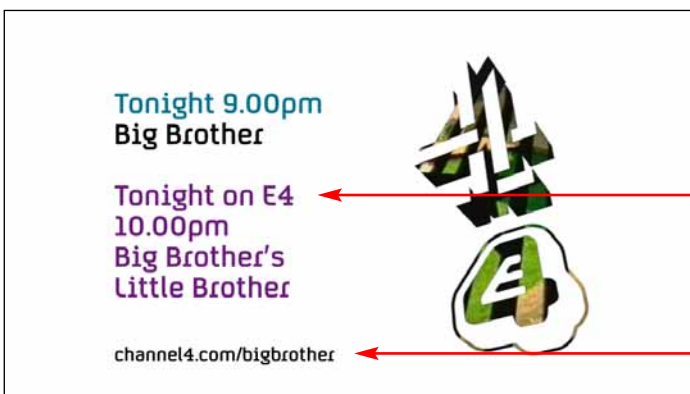
type size B

type size D

When shows on both channels are being promoted:

Channel 4 information follows the usual colour rules: Programme title in black. Timing information in C4 on air blue: R-0 / G-117 / B-144

All E4 information - timing and title, is in E4 on air purple: R-109 / G-29 / B-125



type size B

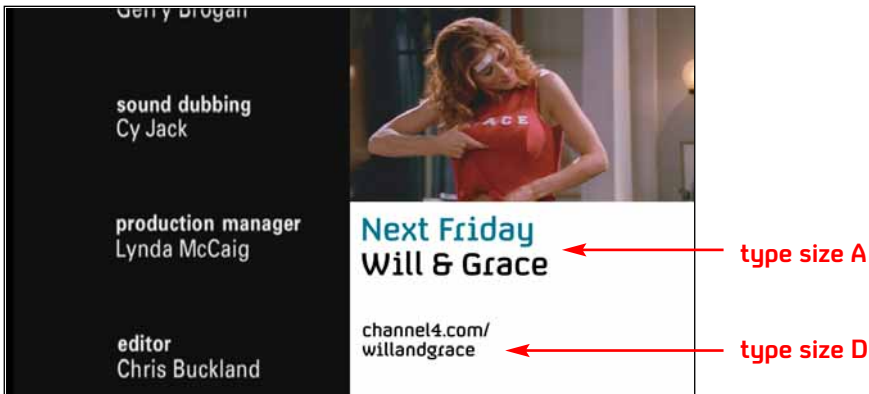
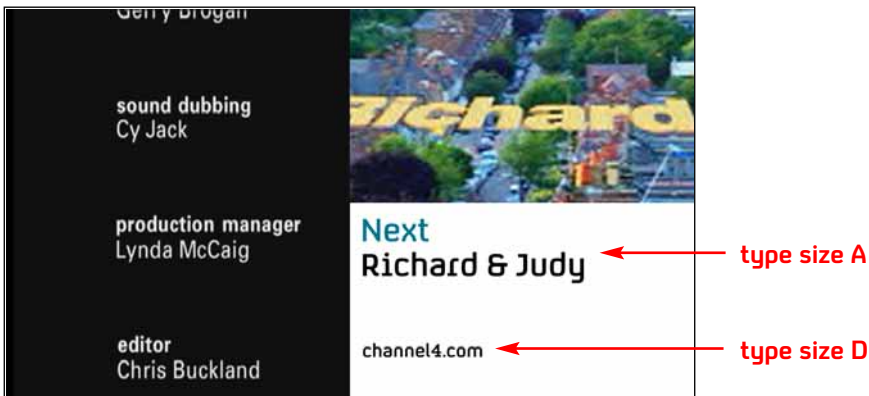
type size D

All timing and title information relating to both shows should be set with the same type size and leading. The space between the two pieces of programme information should be a complete line space in the chosen type size.

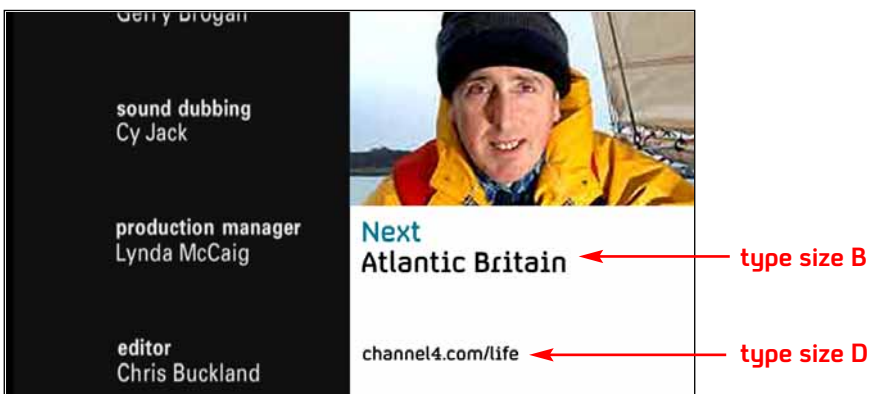
1.1.8 Half frame credits panel with video



Type size A is the preferred choice.



When necessary, the URL can split over two lines. The line breaks after the forward slash. The baseline is the same for the single and double line URL, so that the additional line is above the standard line.

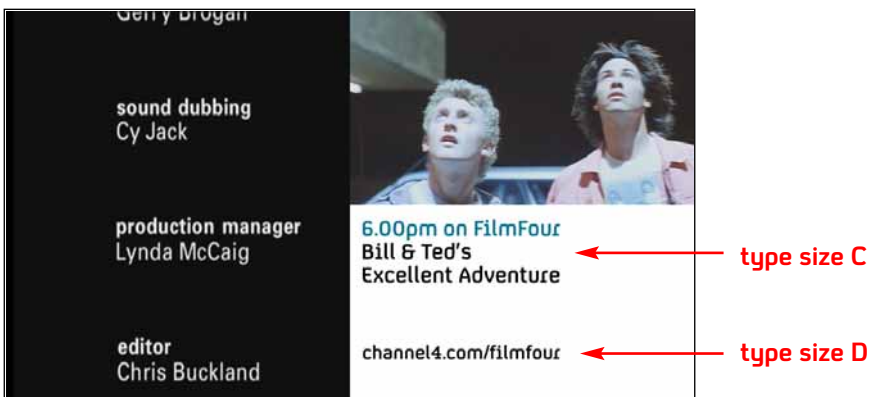
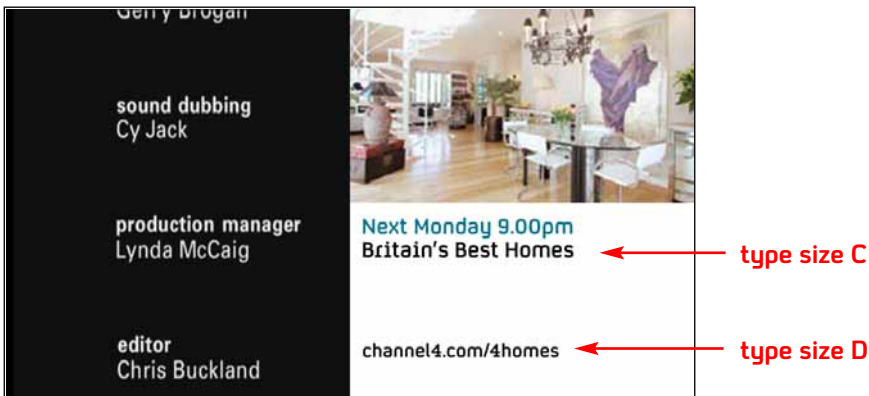


When the title is slightly outside title safe using type size A, drop to type size B.

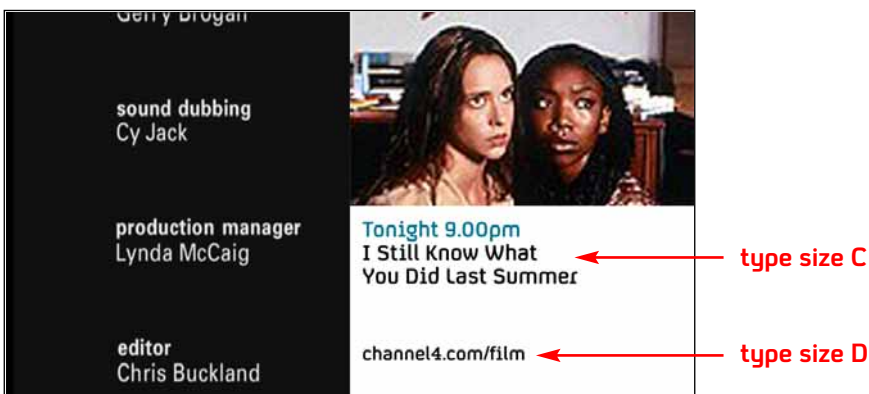
1.1.8 Half frame credits panel with video



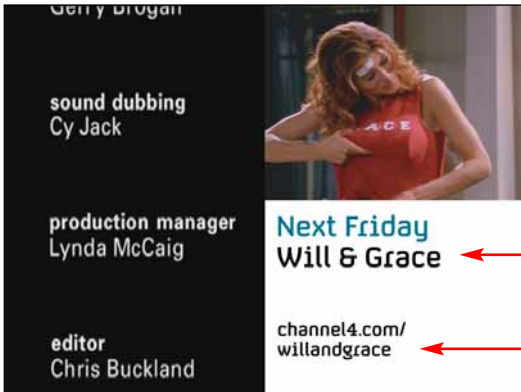
The preferred option is one line of timing information and one line for the title. This has been achieved here by using type size C.



For these very long titles, two lines at type size C are required.



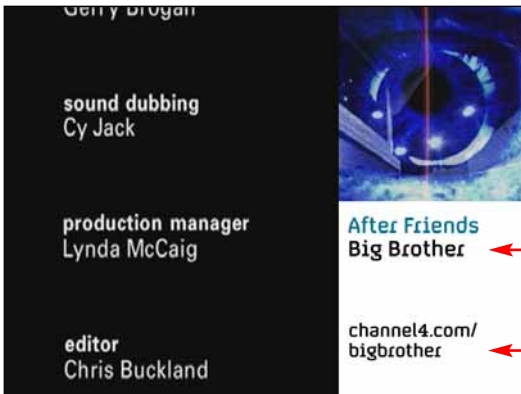
1.1.9 Half and third frame 4x3 credits panel with video



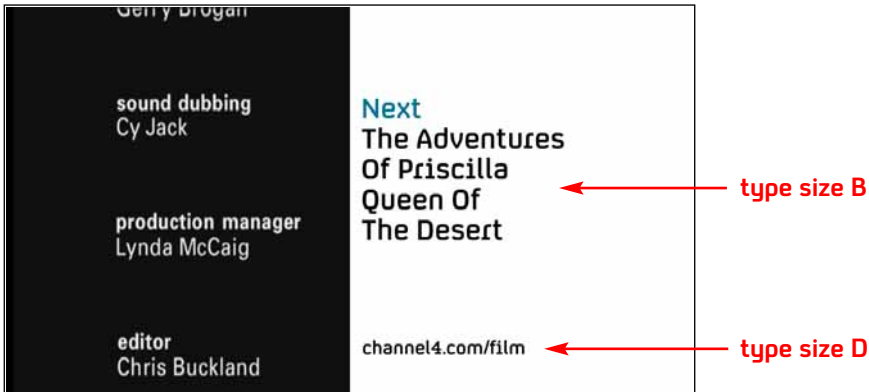
In a 4x3 frame, type at a given size will be proportionally bigger than it is in a 16x9 frame. Therefore, **type size A** should NEVER be used on any 4x3 panels, even if there is space to use it.

When there is a small number of words, the timing and title information can go in **type size B**. Otherwise, use **type size C or D**.

The URL always stays in **type size D**.

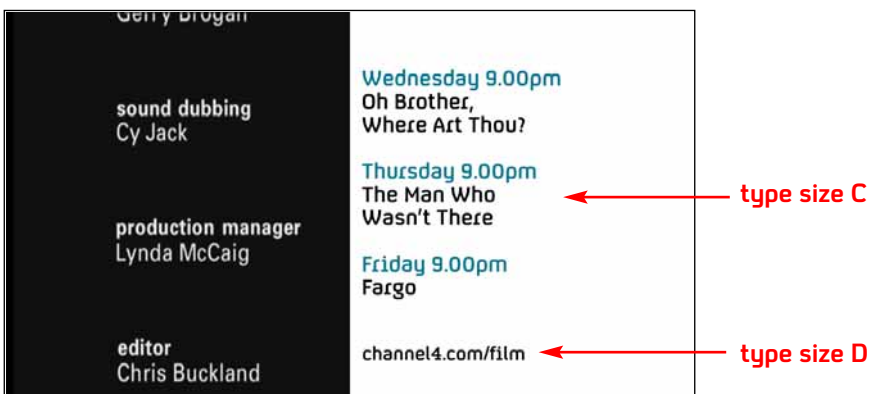
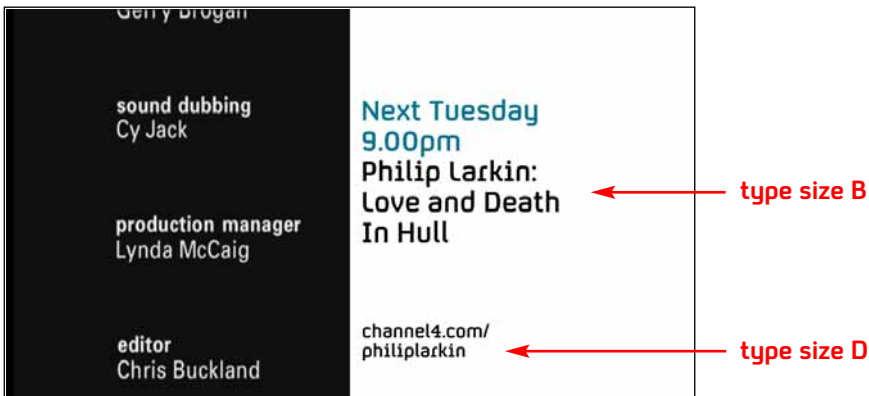


1.1.10 Half frame credits panel no video




When there is a lot of written information, the video panel can be removed.


Type size B is the likely choice.



With a very large amount of information, use type size C.

1.1.10 Half frame credits panel no video

Gen y Brogan	
sound dubbing Cy Jack	
production manager Lynda McCaig	
editor Chris Buckland	channel4.com/ 4homes ← type size D

Gen y Brogan	
sound dubbing Cy Jack	Text p413 ← type size A
production manager Lynda McCaig	
editor Chris Buckland	channel4.com/ citygardener ← type size D

Gen y Brogan	
sound dubbing Cy Jack	09011 313 900 ← type size A
production manager Lynda McCaig	Calls cost 50p. Mobile and other network rates may vary. ← type size D <i>C4Text Medium</i>
editor Chris Buckland	Lines close 3.00pm, Friday 21st May. channel4.com/ fitfarm ← type size D

Incidental information is the only type on air that is set in C4 Text Medium and not C4 Headline.

Gen y Brogan	
sound dubbing Cy Jack	Text LIFE to 83188 ← type size A
production manager Lynda McCaig	Messages cost 25p plus your usual text rate. ← type size D <i>C4Text Medium</i>
editor Chris Buckland	channel4.com/ lust4life ← type size D

1.1.1.1 Half frame credits panel with transparency



When credits are supplied with the type on the left and over full frame live action, it may be desirable to use transparent panels.

All type remains 100% opaque.

The white panel has 70% opacity.

Video panels cannot be used over transparent white panels.



1.1.12 Multi channel menu



**E4 on air purple:
R-109 / G-29 / B-125**

Two or three channels can be featured in a multi channel menu.

Channel 4 should always be at the end of the sequence.

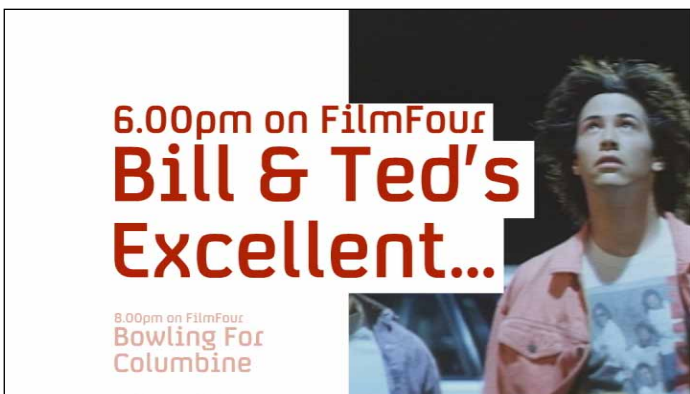
Example orders:

E4 > FilmFour > Channel 4

E4 > More 4 > Channel 4

E4 > Channel 4

More 4 > Channel 4

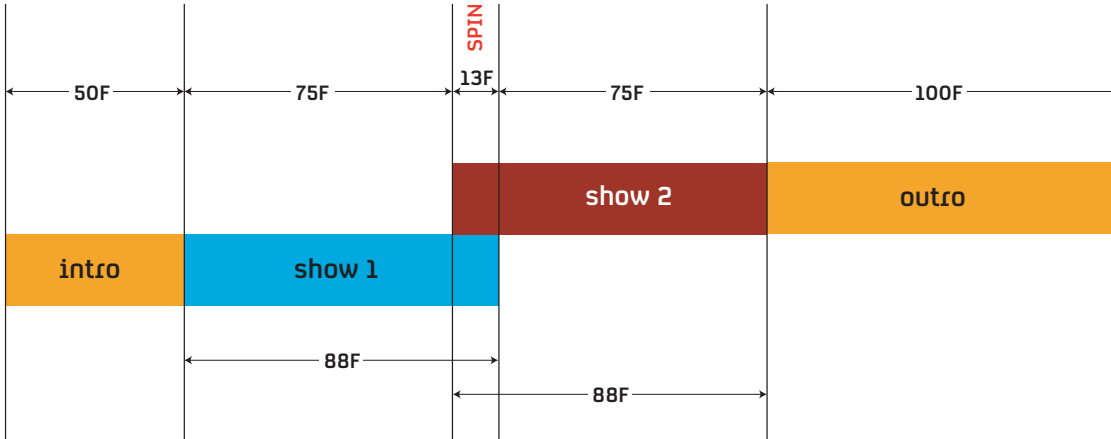


**FilmFour on air red:
R-239 / G-18 / B-9**

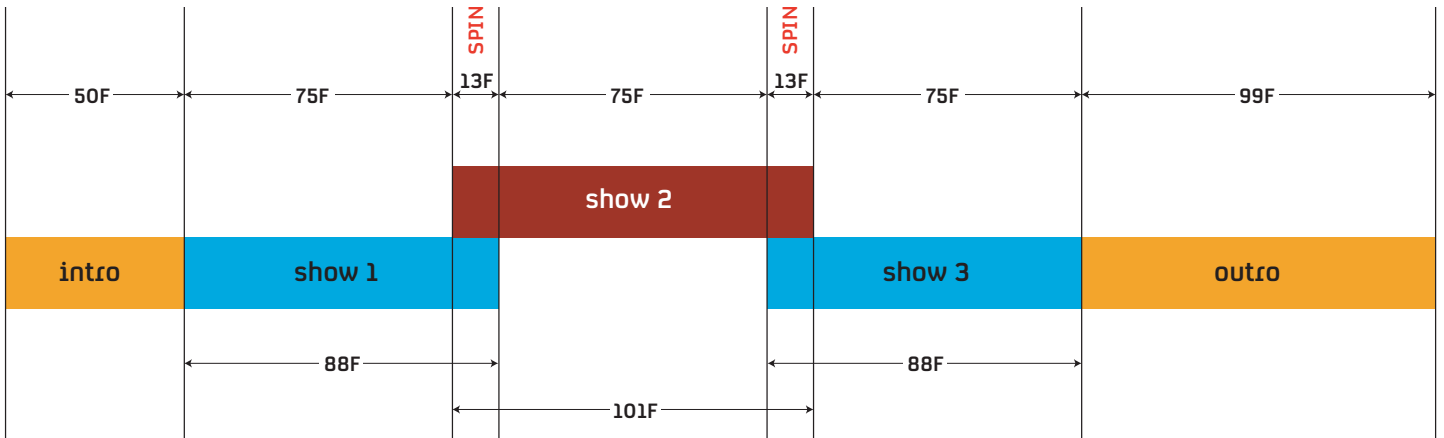


Standard menu colours

Two show menu timing *total menu duration 313 frames*



Three show menu timing *total menu duration 400 frames*



A show clip is fully displayed with the show title at full enlargement for 75 frames. The 13 frame 3d spins between shows are additional to this.

The 13 frame 3d spins between shows occur as the type zooms out on the outgoing clip and zooms in on the incoming clip.

1.1.13 Credits lozenge



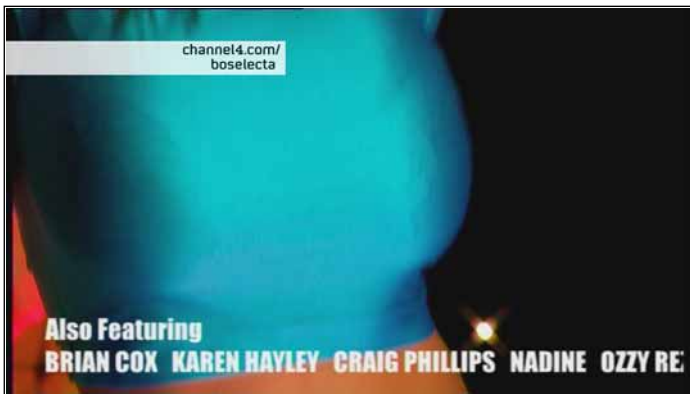
The lozenge requires a non-standard type size. This type size - smaller than type size D - is used on both one and two line lozenges.

Lozenge panels are always the same size. They are displayed at 80% opacity.

Top right is the preferred position but the lozenge can sit in any of the corners.

When the lozenge is on the right, the text ranges left in the panel.

All time information is in C4 on air blue:
R-0 / G-117 / B-144

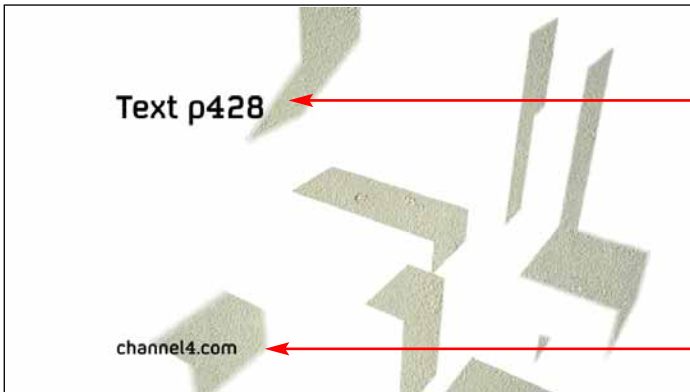


When the lozenge is on the left, the text ranges right in the panel.

Note that with this two line URL, the letters align right and not the forward slash.



1.1.14 Full frame public announcement



type size A

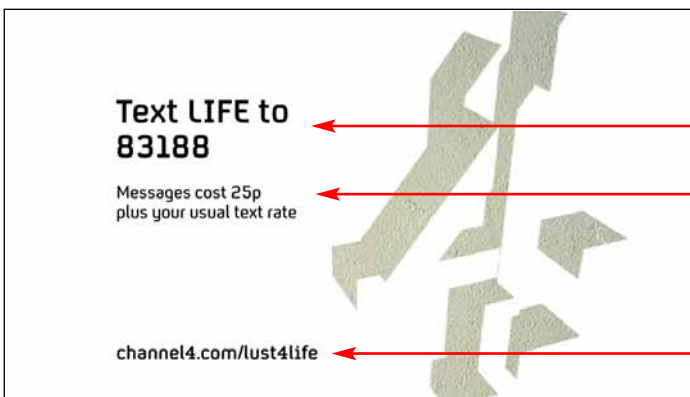
type size D

Generic backgrounds should be made from one of the three supplied logo loops.



type size A

Sponsorship logos need to be cut out so that a white panel is not revealed when the logo shapes pass underneath it.

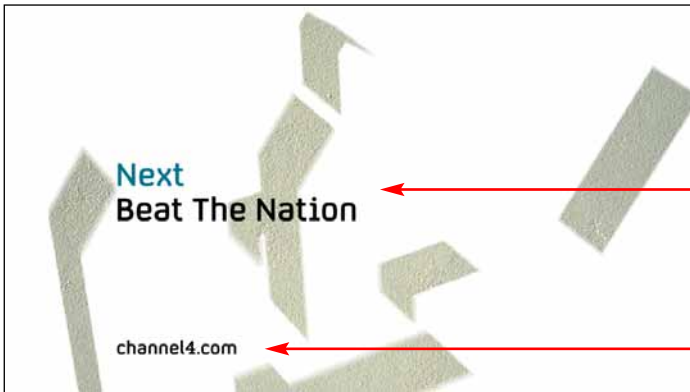


type size A

type size D
C4Text Medium

type size D

1.1.15 Full frame emergency menu

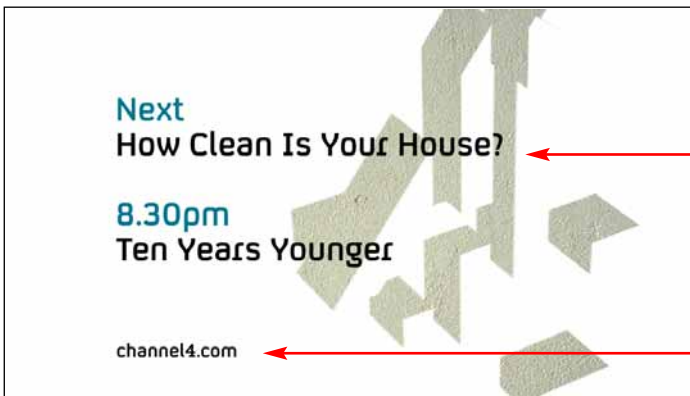


type size A

type size D

One-show or two-show static text menus can be made using the logo loop background.

Three show full frame emergency menus should be avoided.



type size A


type size D

1.1.16 Half frame and full frame product promotion

Editor Chris Buckland	
Graphics Jane Howard	
Producer John Fortt	
	0870 1234 344 channel4.com/shop

A set of templates are provided so that flat images of the product's cover can be comped into a 3d visualisation.

The type position is the same for both half frame and full frame versions of the product promotion.

	
	08701 246 444 channel4.com/learningshop

The baseline is the same for the single and double line URL, so that the additional line is above the standard line. When there is a two line URL, the telephone number is raised so that the standard gap between URL and telephone number is maintained.

	 
	0870 1234 344 channel4.com/shop

	 
	0870 1234 344 channel4.com/shop

1.2 Notes on making promo endboards

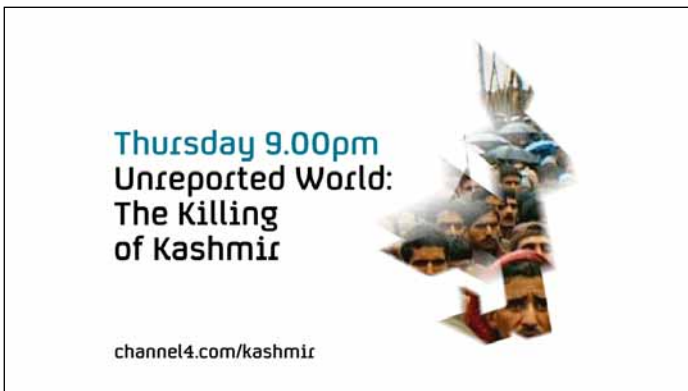
Promos end with a five second logo and type sequence. There are six logo animations to choose from.

The logo animation can reveal images from the programme - **fill type A** or from elsewhere - **fill type B**.

In choosing the fill, ask: is the fill instantly recognisable and does the fill have an interesting relationship with the programme?

A smooth transition into the five second endboard can be achieved by beginning the fill shot before the endboard sequence begins. In the top frame below for example, it may advantageous to see two seconds of the crowd shot full frame before the endboard begins, so that the crowd shot is used in total for seven seconds.

A single, continuous shot tends to make a better endboard fill than a series of edited shots.



fill type A
Moving or still images from the programme.

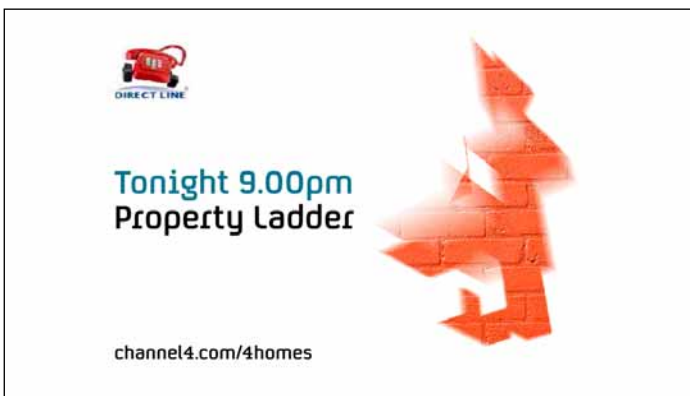


fill type B
Moving or still images from a source other than the programme itself.

1.2.1 Choosing promo endboard images



The mattes do not create a very big image window, so images which are simple work best.



Images which are predominantly one colour work well.



Images made up of multiples are good.



Extreme close-ups are likely to work. If there is a focal point like an eye, select the best logo animation and make crop adjustments to reveal this detail within the logo fill.

1.2.2 Promo endboard images to avoid



Avoid complex, varied images. Mid shots containing three or four characters for example are unlikely to work.

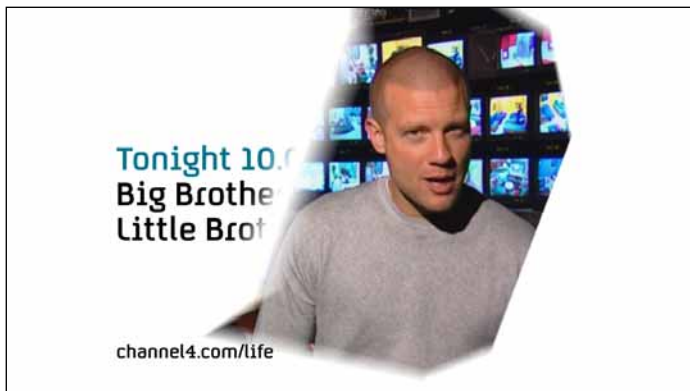


White areas in image fills will not contrast from the white background and therefore the logo will not be clear.

1.2.3 Fill type A - images from the programme



These Big Brother titles are monochromatic and distinctive. Even a cropped section of the images are clearly identifiable.



This combination of fill and matte produces a two stage reveal: As the logo wipes across Dermot is revealed. When the logo resolves only flickering monitors are visible.



1.2.4 Fill type B - images not from the programme



When choosing still images, avoid subjects which are obviously in motion. A still of a running horse is not good, as one wants to see it running. On the other hand, this still of footsteps in sand looks good.

If one is considering **fill type B**, a relevant still or moving fill may be found on the supplied **endboard fills tape**, which has both still and moving images organised thematically.



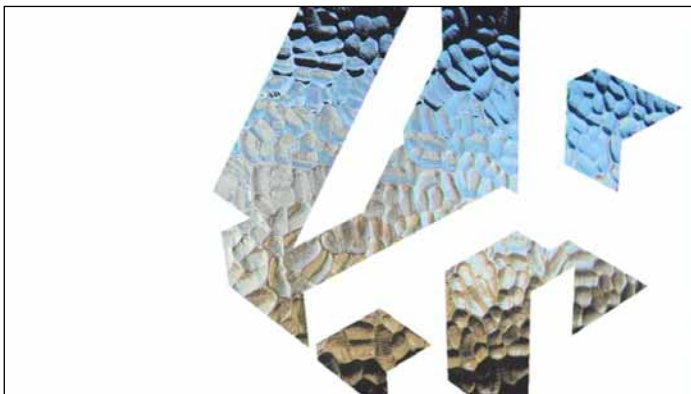
When using a still image as a fill, it can be helpful to put a slight drifting motion on the image behind the matte. This might be a zoom in or zoom out, or a slight move up, down, left or right. These drifts are not always necessary and should be applied very subtly. When deciding in which direction the fill image should move, the direction and pace of the logo animation should be considered.



1.3 Notes on making opticals

An optical is a one second animation which shows the nine blocks of the Channel 4 logo coming together, forming a perfect 3d logo, and then breaking apart.

Opticals are made by choosing a logo animation matte from the selection provided, and combining this with a fill. The fill can be a moving image or a still image.



The background for opticals (the area without video fill) is always white.

The notes about choosing promo endboard images on pages 23-27 of this guide are also relevant when choosing opticals images.

It is important to remember that the image within an optical should be instantly recognisable.