SUPRA graphic style guide

Students working for students

Sydney
University Postgraduate
Representative Association

Introduction

This style guide contains information about how to use the elements of SUPRA's brand – our logo, typeface, and colours – and where to find useful files and resources on the SUPRA server and website.

It also contains guidelines for using photos, graphics and QR codes.

You can refer to this style guide when designing any publications for SUPRA, such as:

- stationery (letterheads, envelopes etc.)
- brochures and flyers
- website and social media graphics
- posters, signage and advertising material.

Using a consistent style will help make SUPRA more visible and identifiable to our members, constituents, the University community, and beyond.

Use this graphic style guide in conjunction with our accessibility style guide and writing style guide (see graphic resources at the end f this guide for details).

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2. SUPRA logo
3. Network logos
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1. How to use this guide

This style guide is designed to be just that: a guide.

It's not meant to stop you from working in your own personal style, or to limit the sort of things you can include in your designs.

SUPRA produces a lot of publications – some made by staff, some by councillors. There are many different influences and personal design preferences in our publications. Diversity of styles is part of our style. As a student union, one of the aims of our graphic style is to differentiate ourselves from the formal, strict branding approach of the Univeristy, and to create graphics and publications that reflect our diverse and vibrant constituency: the postgrad students of Usyd.

Having said that, using the brand elements outlined in this guide will bring some unity – or uniformity – to our publications. At a minimum, our logo should be included on everything we design for SUPRA.

The guide is illustrated with examples of different ways you can apply SUPRA's branding to your designs, as well as general design tips.

2. SUPRA logo

A logo is a type of ‘brandmark’ that is used to identify an organisation.

Use our logo on all of our publications, and on publications and publicity material for events or campaigns we endorse.

There are logo variations suited to different types of publications.

Colour logo

In all variations of our logo, the main icon (coloured circle) has a white background and white border. Some earlier versions of the logo do not have this white background and border: **please make sure you use the most recent version of the logo.**

With date

Minimum size
21mm x 21mm (80px x 80px)



Basic

Minimum size
13mm x 13mm (50px x 50px)



Full

Minimum size
53mm x 15mm (200px x 57px)



Monochrome logo

Monochrome logos carry connotations of mourning in some cultures, so these versions of our logo should only be used in the following 2 circumstances:

1. when announcing or commemorating a death or tragedy
2. when the logo is being used in a design that will be printed in black and white – use the monochrome logo rather than converting the colour logo to greyscale (see 'logo don'ts', pp. 10).

With date

Minimum size
21mm x 21mm (80px x 80px)



Basic

Minimum size
13mm x 13mm (50px x 50px)



Full

Minimum size
53mm x 15mm (200px x 57px)



Special logos

Full reverse

A reverse version of our full logo for use on dark backgrounds.

Minimum size
53mm x 15mm (200px x 57px)



Black and white

Use this logo in situations where the colour or monchrome logo is not suitable – e.g. for screenprinting, rubber stamps, stencils, and when the logo needs to be scaled to less that 50px x 50px. There is also a reverse version of this logo for use on dark backgrounds.

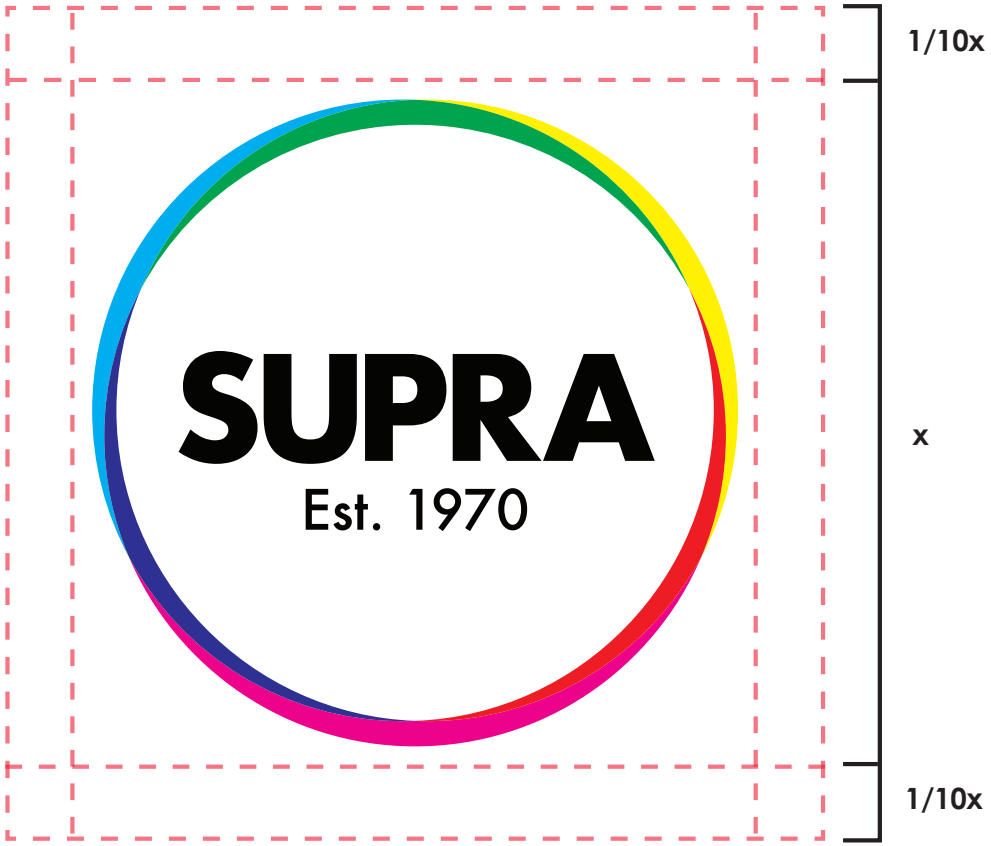
Maximum size
No maximum size has been specified.

Minimum size
No minimum size has been specified.



Clear space (padding)

Clear space – or padding – should be left around the logo to help it stand out. A minimum of 1/10th of the height of the logo should be left clear. This rule applies to all variations of the logo.



Logo file types

Our logo variations are saved as different file types – ensure you use the best file for your project.

For online publications

PNG (.png) (online use only, white or transparent background)

PNG is a raster-based (will be pixillated if over-enlarged), RGB-colour-space file format for online use. Avoid using in print, especially in high quality print publications. The RGB (screen) colour gamut is much broader than CMYK (print), and translation from one to the other can lead to unwanted print 'artifacts' (distortions, colour changes, or file corruptions in your design that are only visible once printed or exported to PDF).

For print publications

JPG (.jpg) (low quality print, white background)

Our logos are saved as CMYK JPGs for use in low quality print publications (in-house printed flyers, posters etc.) or stationery on a white background (for example, letterheads). They are recognised by most apps and programs. CMYK JPGs should not be used online, as colours may not display correctly on screens.

For professional, high quality print publications, printing in large formats, or when you need a logo with a transparent background, use a vector logo file: our logo is saved as **EPS (.eps), SVG (.svg) and Adobe Illustrator (.ai) files.**

All logo files are saved to the SUPRA server: smb://fs2.shared.sydney.edu.au/Supra/shared/Publications/Logos – SUPRA/SUPRA logo/Logo

PNG and SVG logo files can be downloaded from the SUPRA website: https://supra.net.au/resources-for-supra-councillors/

Logos don’ts



Don’t warp, skew, rotate or in any other way change the proportions, aspect ratio or orientation of the logo.



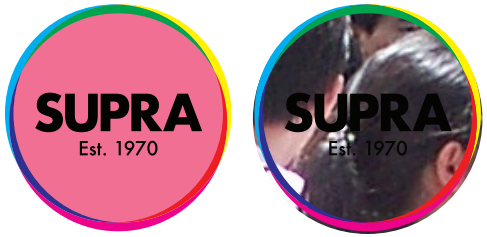
Avoid converting the colour logo to greyscale (left). Use the monochrome logo (right) when printing in black and white.



Don’t add drop shadow, bevel, glow, multiply or any other special effects to the logo, or change its colour.



Don’t make your own ‘version’ of the logo, or change any parts of it.



Don’t add colour or an image to the logo. The current versions of the logo all have a white background and border; please don’t use old (transparent) versions of the logo.

If you are designing a publication, graphic or merchandise for SUPRA and are not sure if you have the correct logo file, please contact the publications officers for support!

admin@supra.usyd.edu.au

Logo placement

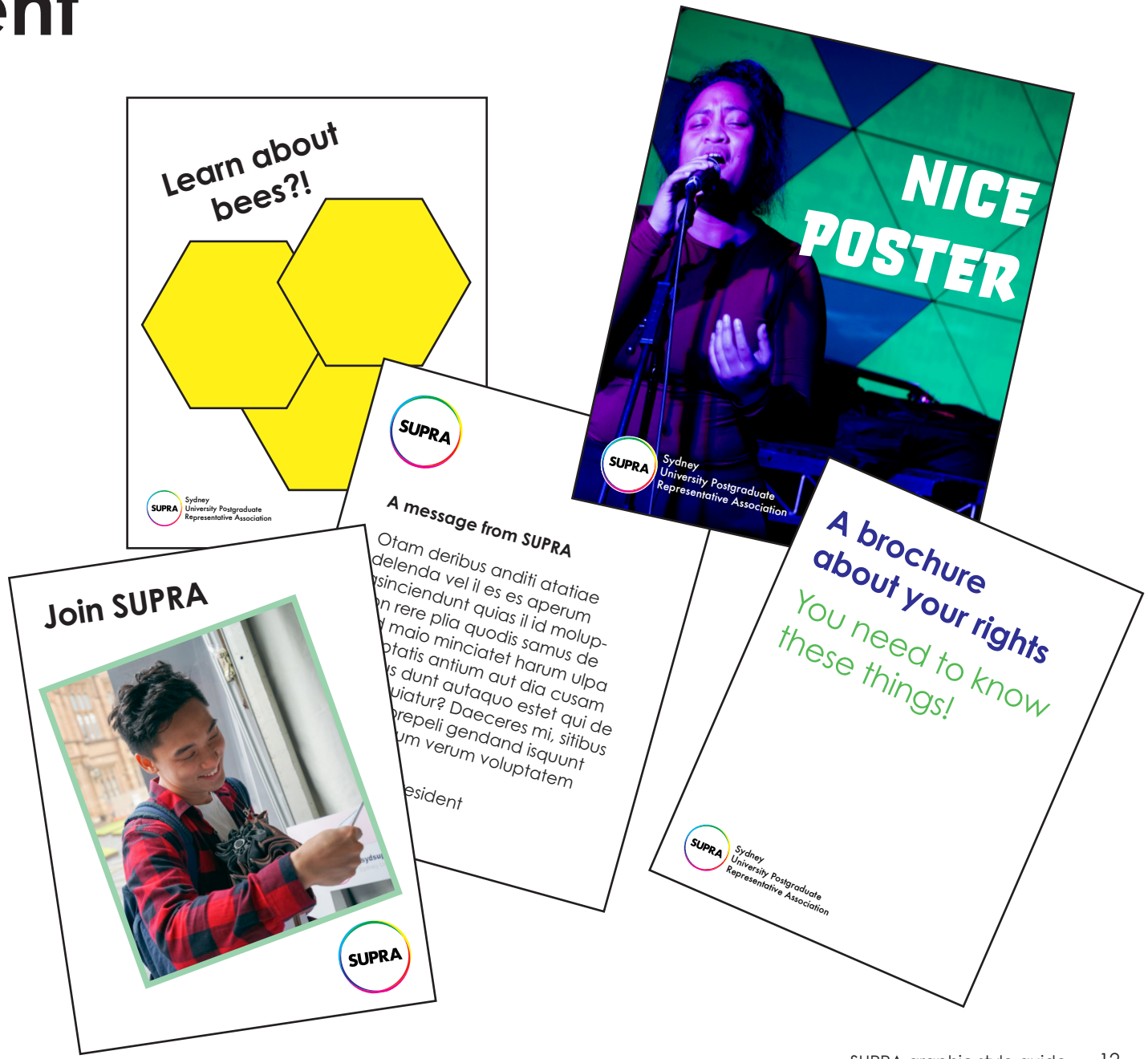
The word ‘brand’ comes from the practice of using a hot metal iron to burn a mark onto livestock (horses, cows etc.). The purpose of this is to give the animal an identifiable ‘brandmark’, so people can tell who it belongs to.

Our main brandmark – the SUPRA logo – serves exactly the same function. We use it to mark our publications so people know we made them, and who we are.

The logo is not meant to be a decorative element in our publications.

The logo’s correct place is usually the bottom or top corner of the page. Try not to be too ‘creative’ with it – doing so could actually make our branding less clear.

The following 2 pages illustrate this: the placement of the logo does not change, even though the designs have very different styles.

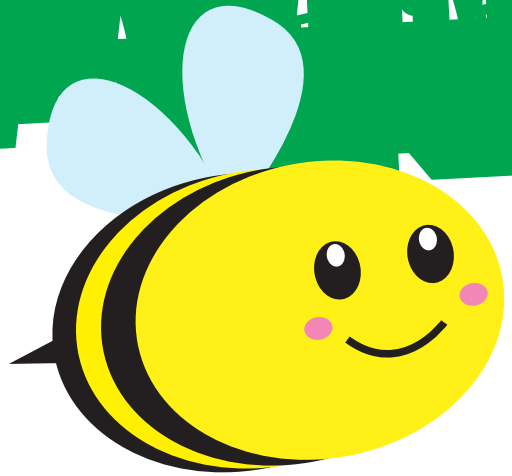


Remember the golden rule: less is more ...

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Logo placement example 1.

EXCEPT WHEN



it

isn't.

SUPRA

Sydney
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Logo placement example 2.

3. Network logos

SUPRA's student networks have unique logos that can be used to identify each network. These logos were designed by SUPRA Council in collaboration with network officers.

There are no precise guidelines for these logos – when, where and how often they are used is at the discretion of the network officers.

Follow the same general principles defined for the SUPRA logo in the previous section when using these logos, including padding/clear space.

The SUPRA logo should also be used on network publications.

The following SUPRA networks currently have logos:

- Aboriginal and Torres Strait Islander Postgraduates' Network
- Disability and Inclusion Network
- International Students' Network
- Queer Network
- Satellite Campus Network
- Women's Network
- HDR Network

On the following page the Aboriginal and Torres Strait Islander logo is used as an example. Each of the above networks have the same logo variations, and the minimum sizes are the same for each network's logos.

Network logos are stored on the SUPRA server: smb://fs2.shared.sydney.edu.au/Supra/shared/Publications/Logos/Equity and other networks

Network logo variations

Full logo (and reverse full logo)

Minimum size
53mm x 18.5mm (200px x 70px)





Icon only

Minimum size
13mm x 13mm (50px x 50px)



Circular logo with text (and reverse)

Minimum size
21mm x 21mm (80px x 80px)





4. Colour

We use the 6 colours in our logo as our primary colour palette. You don't need to use the entire palette in everything you design – using one or two colours sparingly can be more effective than using them all at once.

The full colour palette has tints of the primary palette that can be used for highlights. The end of this section has some suggestions for colour themes and a guide for to how to use colours in compliance with AA accessibilty standards.

Primary colour palette

CMYK values

Use for printed publications

RGB or hex values

Use for digital publications (i.e. anything displayed on a screen)

#00adef

Cyan
RGB 0, 174, 239
CMYK 100, 0, 0, 0

#ec008b

Magenta
RGB 236, 0, 140
CMYK 0,100, 0, 0

#FFF100

Yellow
RGB 255, 242, 0
CMYK 0, 0, 100, 0

#2e3092

Process blue
RGB 46, 49, 146
CMYK 100, 100, 0, 0

#00a550

Process green
RGB 0, 166, 81
CMYK 100, 0, 100, 0

#ed1c24

Process red
RGB 237, 28, 36
CMYK 0, 100, 100, 0

Full colour palette

For print and screen display

100%	80%	60%	40%	20%
#00ADEF 0/147/239	#00b9f1 0/185/242	#43c7f4 60/200/245	#8dd7f7 142/216/248	#c6eafb 199/234/251
#EC008B 236/0/140	#ef5990 239/91/161	#f286b6 242/135/183	#f6adcd 246/173/205	#fad5e5 250/213/229
#FFF100 255/242/0	#fff34f 255/244/80	#fff584 255/246/133	#fff8ad 255/249/174	#fffbd5 255/252/213
#2E3092 46/49/146	#524f91 82/79/161	#756fb3 118/112/179	#9a95c8 155/149/201	#c7c4e2 199/196/226
#ED1C24 237/28/36	#f05a3f 241/91/64	#f48365 245/132/102	#f8998f 249/170/143	#fcd2c0 252/211/193
#00A550 0/166/81	#00b26a 0/178/107	#66c18c 103/193/140	#9bd2ad 155/211/174	#cbe7d3 204/231/211

For screen display only

5%	4%	3%	2%	1%
#eef8fd	#f1fafe	#f4fbfe	#f7fcfe	#fafdfe
#fef3f7	#fef5f9	#fef6f9	#fef9fb	#fffbfd
#fffef2	#fffef4	#fffef6	#fffef9	#fffffb
#eeedf6	#f0eff7	#f3f2f9	#f7f6fb	#fafafd
#fff2eb	#fff4ee	#fef5f1	#fff8f5	#fff6f1
#f0f8f1	#f2f9f4	#f4faf5	#f8fbf8	#fbfdfb

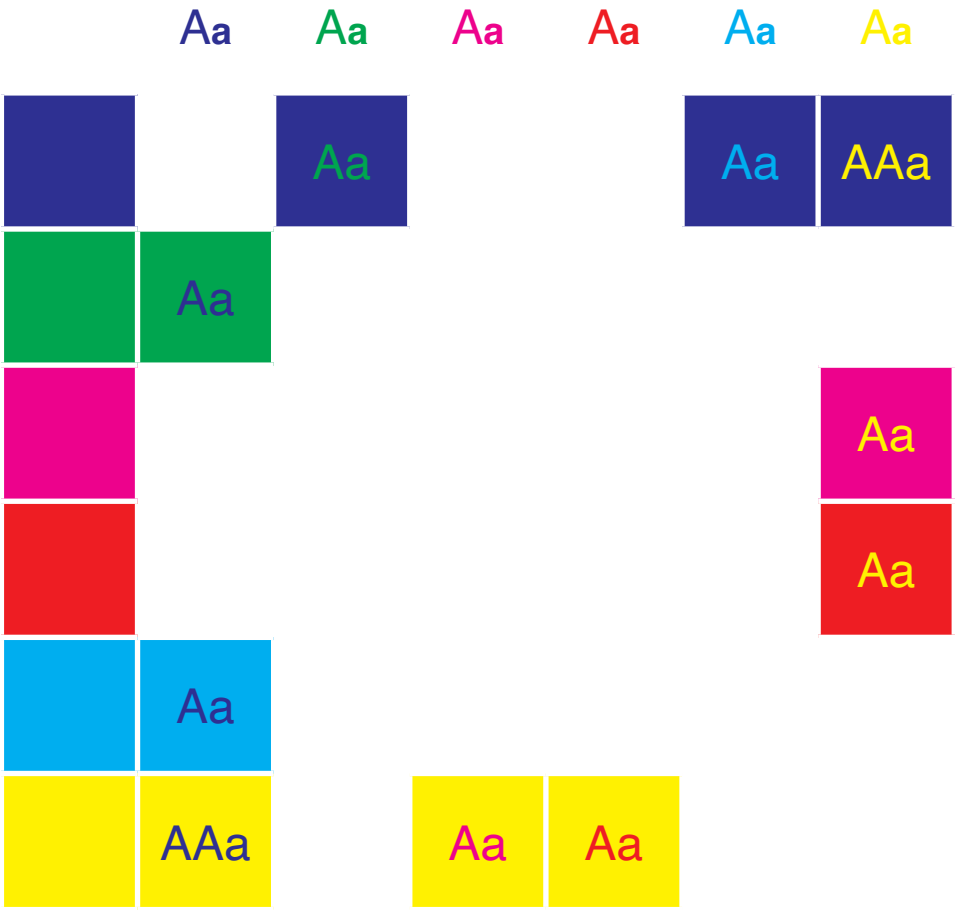
NB These colours will appear darker when viewed in an RGB colour space

Colour accessibility

Large text

18 pt and above regular, 14pt and above bold.

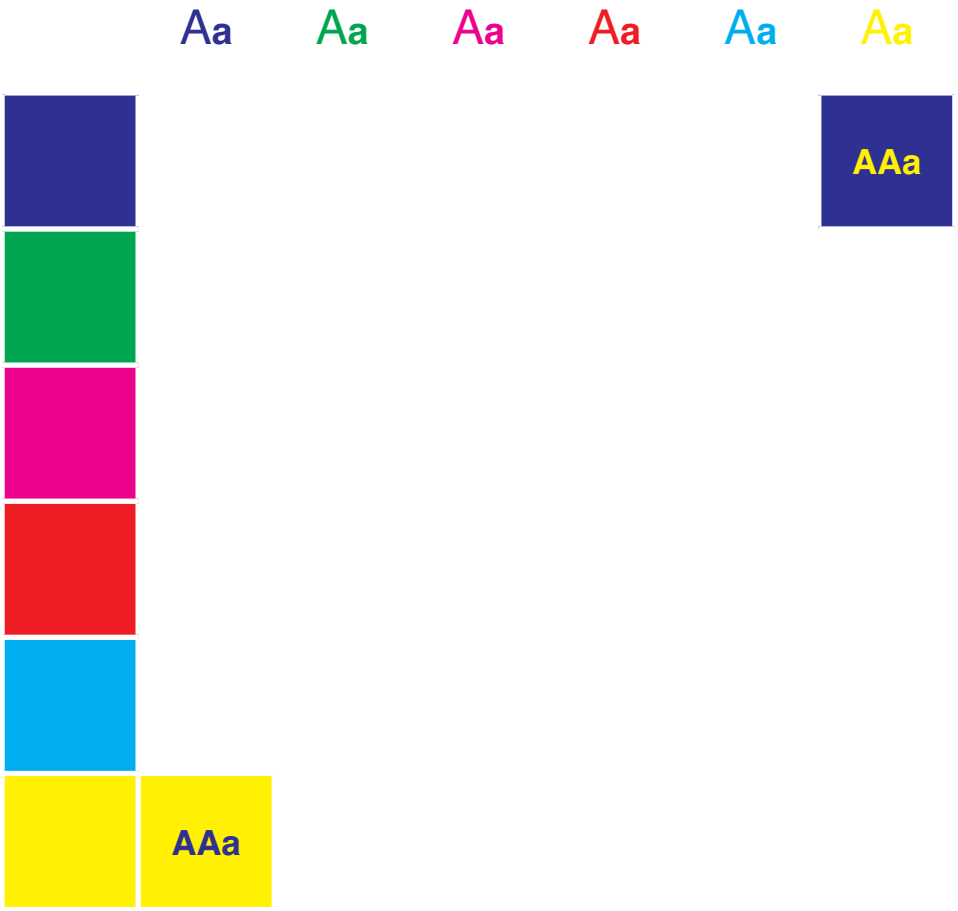
AA and AAA standards shown are shown. These colour combinations can also be used for icons and UI elements.



Small text

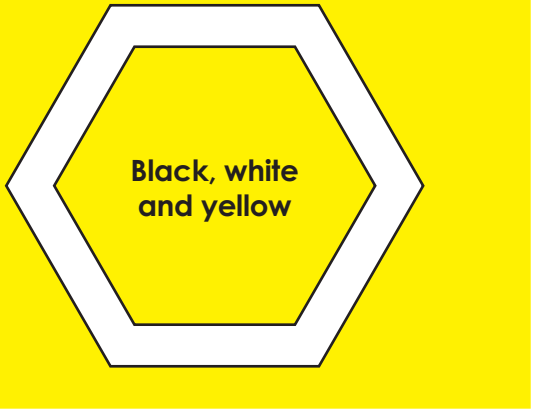
17pt and below regular, 13pt and below bold.

Only blue and yellow can be combined for small text – this meets AAA standards.

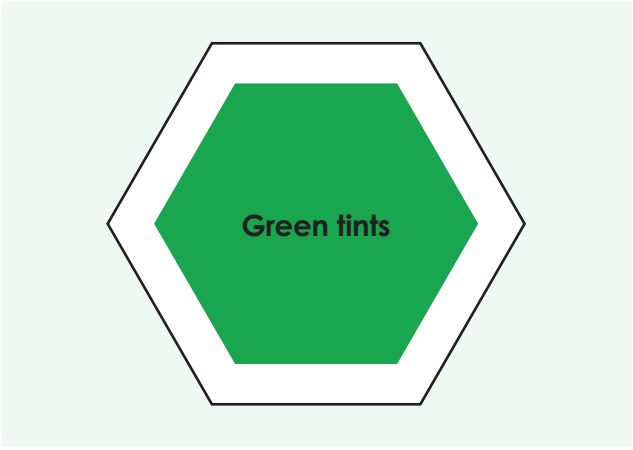


Colour themes – suggestions

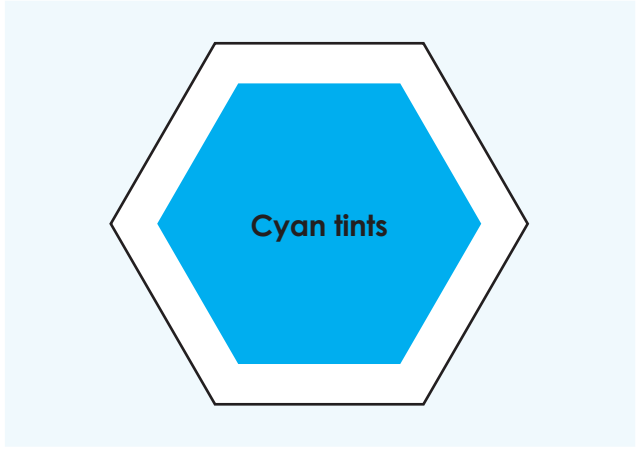
FFF100



f0f8f1 00a550



eff9fe 00ADEF



Colour themes – suggestions

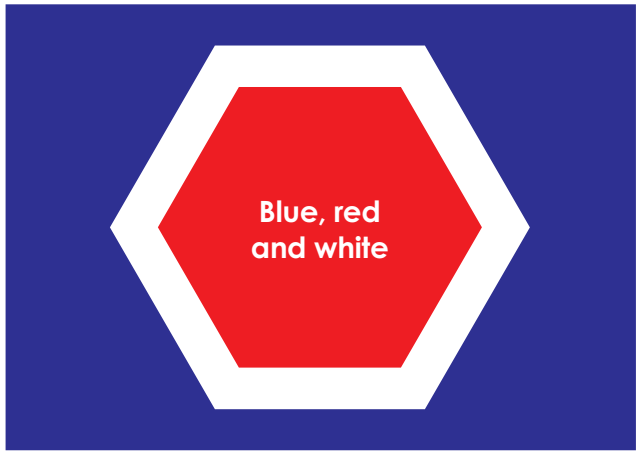
ec008b 00a550



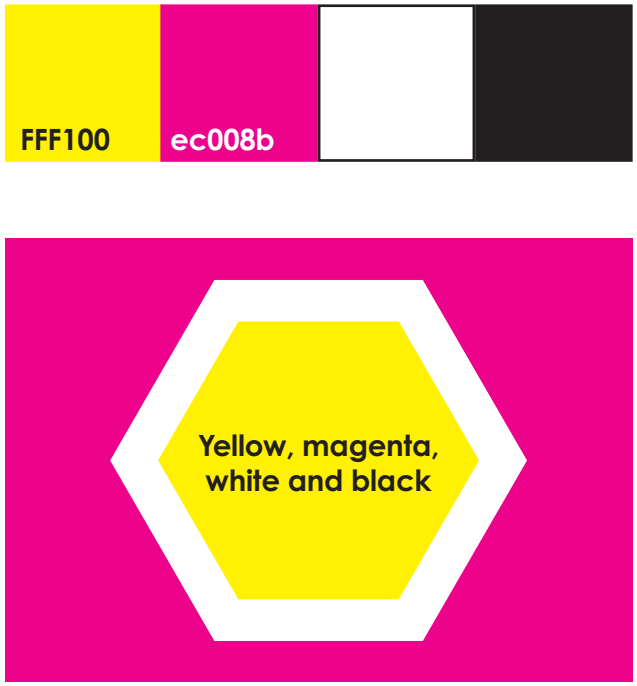
00a550 2E3092

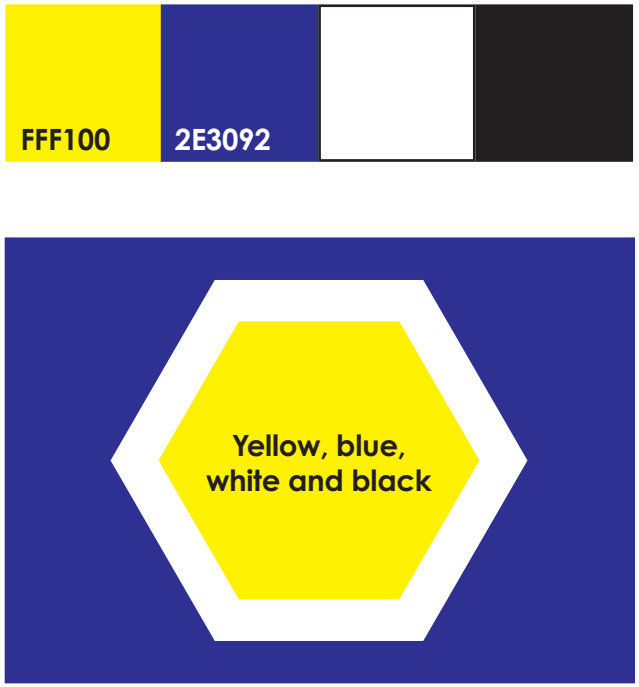


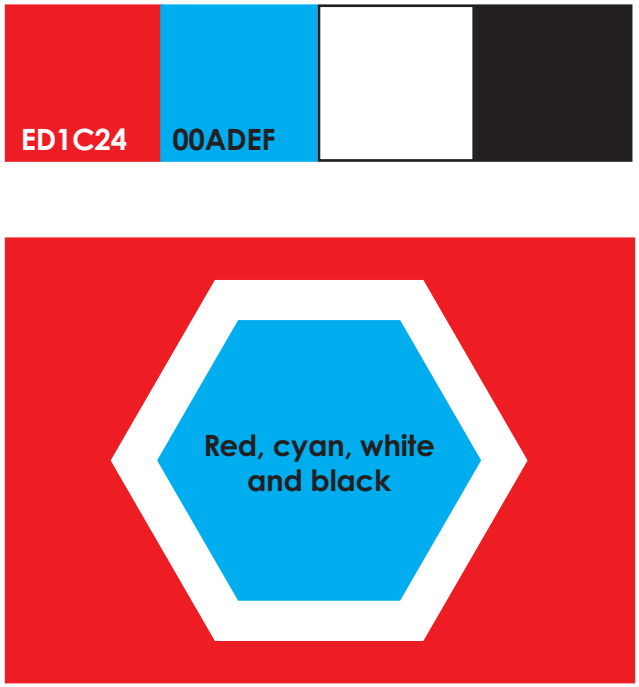
2E3092 ED1C24



Colour themes – suggestions

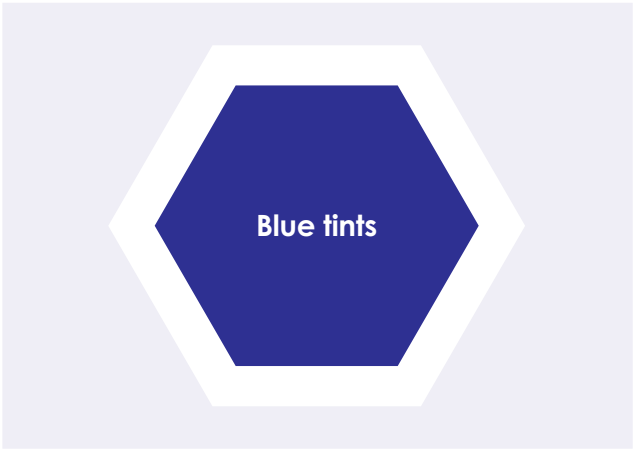




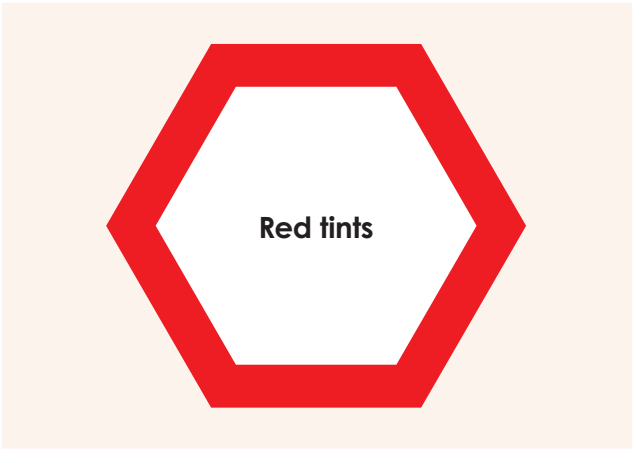


Colour themes – suggestions

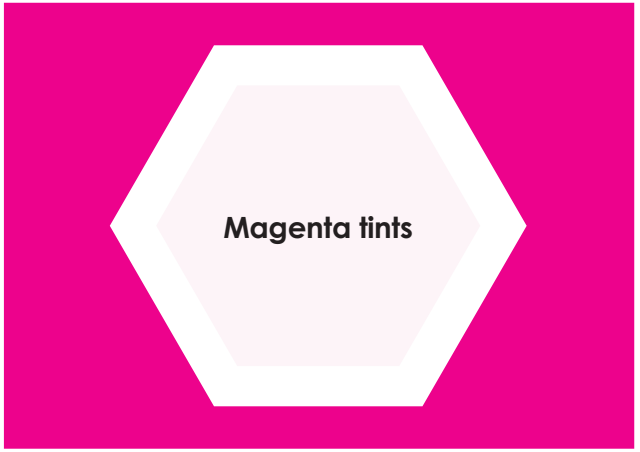
eeedf6 2E3092



fff2eb ED1C24



fef3f7 ec008b



5. Typography

Using a consistent typographic style can help people feel confident and comfortable about approaching us for help. Using a distinct typeface on our major publications and communication touchpoints can also help build 'brand recognition'.

Pay extra attention to the typographic principles outlined in this section when designing for our professional advice services.

Our typeface

Century Gothic

Century Gothic is SUPRA's preferred typeface for all publications. It's a legible, contemporary sans serif typeface that meets SUPRA's visual accessibility requirements.

Avoid using the italic version of this typeface (accessibility guidelines suggests that italics should be avoided in general. Check our writing style guide for more information).

Alternative typefaces

If it isn't possible to use Century Gothic for any reason, choose any other legible, variable width/proportional sans serif typeface.

Common typefaces suitable for print include:

- Helvetica
- Helvetica Neue
- Arial
- Aptos

For screen:

- Trebuchet
- Verdana
- Aptos
- Open Sans
- Helvetica Neue

Avoid mono-spaced (for example, Courier) or serif (for example, Times New Roman) typefaces, unless you want to use them for a specific design reason.



Century Gothic Bold



Century Gothic Regular

Paragraph styles – point sizes and sample

H1: 24 pt Century Gothic Bold

H2: 20 pt Century Gothic Regular

H3: 16 pt Century Gothic Regular

H4: 14 pt Century Gothic Regular

Body: 11pt Century Gothic Regular

Image caption: 9pt Century Gothic Bold

Word doc template with paragraph styles:

smb://fs2.shared.sydney.edu.au/supra/shared/Administration/Forms & Templates/Publications templates

Lorem ipsum

Dolor sit amet, consectetur adipiscing elit

Sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.

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Nulla pariatur

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Example of good layout



This is an example of how to lay out text for a print publication: left-aligned, with a ragged right edge.

Optaecti cusanih itioreiciet harum quibus aut intia quiant ipictectibus della volum harum consequos aris acero omnihictus simolestis ea nos reratur eprovid ut pa parchillabor sam quos arum non consed mos delicimi, qui non et ducimol oremporis endebitat harum volendus eos et iunt maio. Ut ipsam quundae pratet ipsuntiumque doloris et rest aute ommolore estrumetur ad molor a quodips animinimpor autem ut verum, omnim re, coresequi inimagn atetus molorum et ut mossit quassint et pro teni cusam estotaturit eost, omni reriaes simporem harumqui deris quodips apitem diorrovid quassitio. Velest quam, cones non excessi tatendi tiatem eriore dolorem. Et haria ad qui cus dendam aut audaes corro beat et deles que non eum iunt ut quam nus volor sim aci oditibus si conse autetus core nustias pelitem natur a similique ex et liandanducil ipicia vendiosa sant utatur, te nimilit, consequis quae.

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Avoid justifying text

Justifed text isn't very easy to read.

Justifying text takes more than just hitting the 'justify all lines' button; it requires careful adjustment of the point size of the text as well as adjustment of kerning, tracking and column width. If you don't take these factors into consideration you'll end up with a block of text like this, which is pretty hard to read.

Left-aligned text is easier to read.

People who communicate in a language with a written form that is read from left to right – such as English – find it easier to read left justified text.

A 'ragged right edge' makes it easier for a reader to connect the word at the end of a line to the one at the beginning of the next.

Example of how not to do layout



This is an example of how **not** to lay out text for a print publication: **don't justify text.**

Optaecti cusanih itioreiciet harum quibus aut intia quiant ipictectibus della volum harum consequos aris acero omnihictus simolestis ea nos reratur eprovid ut pa parchillabor sam quos arum non consed mos delicimi, qui non et ducimol oremporis endebitat harum volendus eos et iunt maio. Ut ipsam quundae pratet ipsuntiumque doloris et rest aute ommolore estrumetur ad molor a quodips animinimpor autem ut verum, omnim re, coresequi inimagn atetus molorum et ut mossit quassint et pro teni cusam estotaturit eost, omni reriaes simporem harumqui deris quodips apitem diorrovid quassitio. Velest quam, cones non excessi tatendi tiatem eriore dolorem. Et haria ad qui cus dendam aut audaes corro beat et deles que non eum iunt ut quam nus volor sim aci oditibus si conse autetus core nustias pelitem natur a similique ex et liandanducil ipicia vendiosa sant utatur, te nimilit, consequis quae. Volorat.

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Solorisquia sum di odi ape invel id ut harum aut hilicipsunt est am, incipsum latam faciet eost, andandanti quo dolo bea veratent id quia ped modit pro et harcim re porepuda aut imi, conet volum ressimo luptaerum verro torrore es accum imo od eum harciam que vent aut quid moluptat velendit lam non consequas explaborem ligenis sintion sequatis pelias eicimet lam esedignis sit odio bla autatur? Quidicient eum volut ex ex excepedis pos excea velenia con proriorro tem faces debist dolorro conseque demoloreptur sapit aliquos iundam, odiatiorest, voluptatusae eum rero et voluptae. Lesed maion repeditatem evero quiaepe digendae cusandit et aut volorer uptatus dolorro voluptatur aut quo issitae illestiscit de nis aut et, officitio.Us, inciumque sinvell ictorescim dolores excest etus molore essiti consed quam de pos sequiae dolo il ideressende et, voluptum, sum re, qui cus, qui conse aut omnis quo cus eatur sitasitendae verunt pellenis dolore que rectotasit que veristionem fuga. Nam etur, od mo dolorro iuntota quatibusant.

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More Things to Avoid Whilst laying out Type

(Have a look at the next page to see some better design choices for the same content ...)

THIS IS MY SUBHEADING! I'M GONNA TELL YOU ABOUT A REALLY GREAT THING THAT SUPRA'S DOING, AND I WANT YOU TO BE REALLY EXCITED ABOUT IT!

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SUPRA
Est. 1970



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Contact SUPRA for more assitance, we can help you with everything you ever need help with. Our full address is
Level 2 Holme Building (A09) Science Rd Camperdown Campus The University of Sydney New South Wales Oh no I've run out of space and I haven't even put in our phone number it's 93513715 or email us and we will endeavour to sometimes speak in highly formalised language that you don't really understand.

Here are some better design choices



FAIR ENOUGH, YOU'RE SICK OF USING CENTURY GOTHIC ALL THE TIME. BUT IF YOU WANT TO USE A DECORATIVE FONT, CHOOSE ONE THAT'S LEGIBLE

If your copy doesn't fit comfortably into your template, don't try to squash it in by using multiple text styles. Instead, you could:

- Re-write your copy to make it more succinct.
- Reconsider the amount of space you need for your publication – do you need more pages?
- Adjust the paragraph style of the entire body of text, not just a portion of it.

Other things to consider:

- If your design isn't 'working', remove an element (or two).
- Resist the urge to fill every white space.
- guides, margins and columns are your friends – don't fight them!

SUPRA Sydney University Postgraduate Representative Association

www.supra.net.au | admin@supra.usyd.edu.au | 9351 3715

Guides, margins and columns

Guides, margins and columns (and grids!) can help you effectively organise the information in your design. They're especially useful when you're laying out text.

When you have set up your grid or columns, stick to them. This screenshot of the previous page shows that all of the elements in the design align with the columns. This gives the design a sense of balance, which aids readability and accessibility.

For more information on using grids and guides, read:

Timothy Samara:
Making and breaking the grid.

https://designopendata.wordpress.com/wp-content/uploads/2014/06/making_and_breaking_the_grid__timothy_samara.pdf

And remember: use the SUPRA writing and accessibility guides – they contain important information about writing good copy for our publications, including our preferred spelling of common words (such as 'while').



6. Images and graphics

We use a range of different images and graphics in our publications, including photographs supplied by councillors, stock images, vector graphics and icons, and unique graphics created by staff and councillors.

SUPRA is not the University, and the images and graphics we use in our publications are one of the best ways we can help communicate who we are to our members and constituents: postgrad students working for other postgrads.

The following guidelines outline the kind of images and graphics we prefer to use in different publications and circumstances.

Images and graphics – general guidelines

Follow basic principles of online and print publishing for all graphics.

Online

- Save images to .png or .jpg (use RGB colour mode)
- Use smallest dpi possible (usually 72dpi or 150dpi)
- Don't sacrifice image quality for files size – use a slightly larger file if the alternative is for the image to be pixilated.

Print

- Use .jpg (CMYK colour mode), .pdf or other print-quality file
- Use minium 300dpi for all print jobs
- Make sure all elements in a print publication are the same file type/colour mode
- Use print quality version of SUPRA logo.

Image specifications

Image specifcations for Grad Post and our website, and other publications resources, can be found on the SUPRA council portal:

https://supra.net.au/resources-for-supra-councillors/

Image captioning and Alt Text

Images should have an Alt Text description for accessibility. Read the accessibility style guide for further details on this.

Images should be also captioned in most cases, both for accessibility and to provide context for the image. Captions should be aligned to the bottom left corner of the image. The caption style for print publications is 9pt Century Gothic Bold. A caption style is built in to the SUPRA website theme.

Images of SUPRA Council events, councillors and staff should always be captioned if possible. Decorative images (such as stock images illustrating a Grad Post article) do not need captions.

Where to find images and graphics

SUPRA Administration and Publications Officers manage accounts for stock images etc. Contact them for assistance.

All images used in SUPRA publications (council photography, stock images and unique graphics) are saved in the 'graphics library' and 'photos and graphics' folders on the SUPRA server, see pp. 44 for details.

Recent photos supplied by SUPRA Council can be found in the SUPRA graphic library on SharePoint, which is managed by the Director of Student Publications (DSP) and the SUPRA Administration and Publications Officers. Contact them for help accessing the library.

publications@supra.usyd.edu.au
admin@supra.usyd.edu.au.

Photography

Supplied photos

Whenever possible, use photos taken at SUPRA events in our publications. This is the quickest ways we can show constituents who we are and what we do.

The quality of photos supplied by council or staff from our events will vary, and it is suitable to use photos that have an informal, unpolished or 'snapshot' appearance. This differentiates us from the Uni and can help show that we're real people, we're active, approachable and accessible – and we're run by and for postgrad students.

General tips for choosing photos:

- Try to use photos that have a central point of interest, or which can be cropped to have a central point of interest.
- Consider what's in the background of the photo – is it very cluttered? Is the subject standing in front of a bin?
- Use photos where everyone looks like they want to be there.
- Crop out distracting information – consider (but don't necessarily always adhere to) the rule of thirds.
- Use recent photos of SUPRA councillors or events.
- Don't use low resolution/pixillated photos.
- Use photos that represent our diversity (avoid using photos of the same person repeatedly).
- Try to use photos that are well-lit, look natural and need minimal (or no) editing.
- Use photos that have an obvious SUPRA context, such as the presence of a SUPRA banner, brochures etc.

Permission and consent to use photos

For photos taken at most SUPRA events, consent may be assumed – posed photos of councillors, volunteers or members at a SUPRA stall, consituents talking to a SUPRA volunteer, photos of crowds in public places etc.

In some cases, permission to use photos should be checked with the relevant SUPRA office bearer; for example, unposed photos of people attending an event hosted by an equity group.

In general though, because photos are taken and supplied by SUPRA councillors, it can be assumed that consent has been obtained for these photos to be used in our publications. If in doubt, contact the relevant office bearer for guidance.

Crediting photos

Supplied photos do not need to be credited unless the photographer (or person supplying the photo) has requested you do so.

Choosing photos – examples

These are good

The photos on both sides of this page are potentially suitable to use in our publications. The photos below would be fine to publish – they show SUPRA councillors in action, looking helpful and friendly.







... but these are better!

These photos are similar to the ones on the left, but have uncluttered backgrounds, clear points of interest, subjects looking at the camera, branding or context clearly visible, good lighting – and smiles.








Stock images and unique graphics

Unique graphics

Unique graphics are photos, illustrations and other graphic elements created by SUPRA staff or council for use in SUPRA's publications. Unique graphics are preferred over stock images, but we might not have time to create graphics from scratch in every instance.

Stock images and templates

Stock images include photos, vector graphics, icons or illustrations obtained from sources such as:

- Unsplash
- Adobe Stock
- The Noun Project
- FreePik
- open source Google Image searches
- online archives, libraries etc.
- Flickr

Stock templates can be found in Canva, Adobe programs, online etc.

Using stock images

In most situations, it's preferable to use supplied photos or to create unique graphics for our publications, but stock images can be very useful. For example, stock icons can be used as graphic shortcuts on our website, and stock photos can be used to illustrate copy in Grad Post, or our website advice articles. Stock images can also be used as reference images to create unique graphics.

Choosing stock images

Stock images should be chosen for their relevance to what they are illustrating or advertising, and their reflection of SUPRA's identity: they should be of a professional quality but should not be overly formal, artificial or unnatural. Avoid stock photos of people, unless the photo looks natural – consider how the image might resonate with one of our student constituents. Avoid photos where the subject is obviously a model, or which is obviously a stock photo, or overly-posed.

Stock templates

If using a stock template, make sure there isn't already a SUPRA template available. SUPRA has templates for PowerPoint presentations, letterheads, webpages etc., and the Administration and Publications Officers regularly update and create new templates. Check with them before starting your project: admin@supra.usyd.edu.au.

If you do use a stock template, ensure it can be used in accordance with SUPRA's graphic style and accessibility guides.

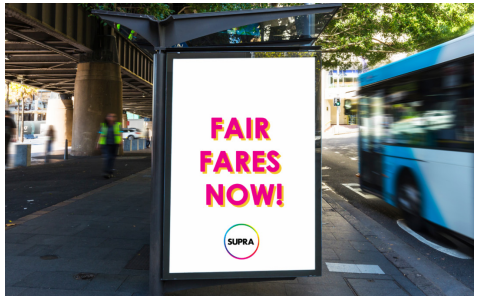
Crediting stock images and templates

Always check the licensing/usage conditions of stock images and templates and credit accordingly.

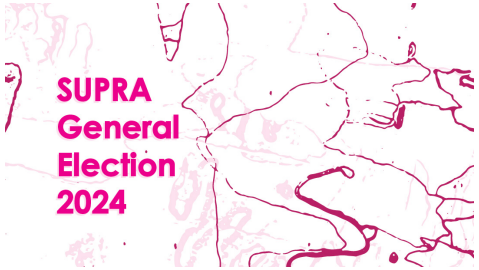
Stock images – examples

Examples of unique graphics created from stock photos and graphics.



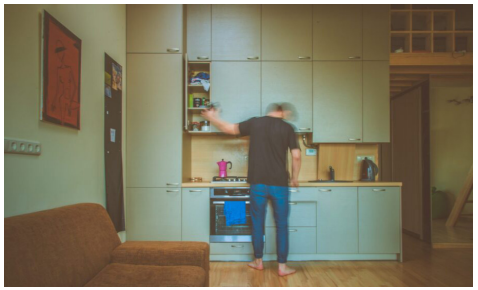








Examples of the types of stock images and graphics we use.











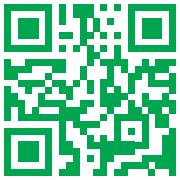
7. QR codes

QR codes are useful, but can present problems for both design and user experience if not used thoughtfully. Follow these guidelines to get the most out of using QR codes.

QR codes – guidelines for use and examples

- Only use QR codes in **print publications** to link to relevant information.
- **Never publish QR codes on our website, social media or any other online platform, and don't export QR codes to .png.**
- All QR codes should be clearly labelled so users know what URL will open if scanned.
- If the URL points to information really vital to the publication or its messaging (for example, a link to a form), also include the full URL (or a version shortened with Bit.ly etc.) as text alongside the QR code and label.
- Test QR code at actual print size to make sure it's not too big or small to scan (and that the URL is correct).
- Shorten the URL to make a simpler QR code – the longer the URL, the more complex the QR code will be, and the larger it will need to be sized in order to scan correctly.
- If using an online QR code generator, export your QR code to a print quality file type (.jpg, .eps, .pdf, .svg), at print resolution (minimum 300dpi).
- If possible (for example, if using InDesign), use a QR code generater that's built into your design software.
- QR codes can be incorporated creatively into a design if you wish, in which case they should be legible and clearly labelled.

When using QR codes, don't:



Don't use ambiguous labels, or leave QR codes unlabelled (unless the purpose of the QR code is absolutely clear in context).

Do:



Do use labels that clearly tell the user where they will be directed if they scan the QR code. Include the full URL if the QR code points to information that is vital to the publication or its messaging.

8. Graphic resources

Logos

smb://fs2.shared.sydney.edu.au/supra/shared/Publications/Logos – SUPRA

Graphic style guide

smb://fs2.shared.sydney.edu.au/supra/shared/Publications/Style guide – SUPRA/Graphic style guide

Accessibility style guide

smb://fs2.shared.sydney.edu.au/supra/shared/Publications/Style guide – SUPRA/Accessibility style guide

Writing style guide

smb://fs2.shared.sydney.edu.au/supra/shared/Publications/Style guide – SUPRA/Writing style guide

Graphic libraries

smb://fs2.shared.sydney.edu.au/supra/shared/Publications/Graphics library

smb://fs2.shared.sydney.edu.au/Supra/shared/Photos and graphics

Contact the Admin/Pubs team for help accessing stock images and the SUPRA SharePoint graphic library (for recent photos of SUPRA council).

Find what you need on the SUPRA Council portal

The SUPRA writing style guide, graphic style guide, accessible publications style guide and most logo files can be found on the SUPRA Council portal on our website.

The portal also has a lot of information about designing publications, including a form you can use to request help from the Admin/Pubs team with a publications project.

https://supra.net.au/resources-for-supra-councillors/

Note: not all logo file-types can be stored on the website. Please email the Admin/Pubs team if you can't find what you're looking for.

Credits

SUPRA logo variations, and draft style guide designed by Craig Christie Designs 2017–18, in consultation with Emma Davidson and Anthea Fitzgerald.

Graphic style guide redesigned and rewritten by Emma Davidson 2019, 2024 and 2026.

Accessibility research and SUPRA accessibility style guide by Anthea Fitzgerald 2017–18.

SUPRA writing style guide by Rachel Engdahl, Emma Davidson and Anthea Fitzgerald.

Updated 2026

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