SUPRA graphic style guide

Students working for students
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.

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

- stationery (business cards, letterheads 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 appendix for details).
1. 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

Main

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

Secondary

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

Full

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

Main

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

Secondary

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 a dark background.

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

Black and white

Use this logo in situations where the colour or monochrome logo is not suitable – e.g. for screenprinting, rubber stamps, stencils, and when the logo needs to be scaled to less than 100px x 100px. There is also a reverse version of this logo for use on a dark background.

**Maximum size**
No maximum size has been specified.

**Minimum size**
No minimum size has been specified.
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.
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, place a transparent version of the logo onto a coloured background, or place the logo onto a complicated background.
2. Colour

We use the six 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 how to use colours in compliance with AA accessibility 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)

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

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

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

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

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

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

Colour values are based on U.S. Web Coated (SWOP) v2 profile
## Full colour palette

### For print and screen display

<table>
<thead>
<tr>
<th>RGB Value</th>
<th>#00ADEF (100%)</th>
<th>#00b9f1 (80%)</th>
<th>#43c7f4 (60%)</th>
<th>#8dd7f7 (40%)</th>
<th>#c6eafb (20%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>0%</td>
<td>0/147/239</td>
<td>0/185/242</td>
<td>60/200/245</td>
<td>142/162/248</td>
<td>199/234/251</td>
</tr>
<tr>
<td>#EC008B</td>
<td>#f1f9fc (5%)</td>
<td>#f9f9f9 (4%)</td>
<td>#f9f9f9 (3%)</td>
<td>#f9f9f9 (2%)</td>
<td>#f9f9f9 (1%)</td>
</tr>
<tr>
<td>236/0/140</td>
<td>#f1f9fc (5%)</td>
<td>#f9f9f9 (4%)</td>
<td>#f9f9f9 (3%)</td>
<td>#f9f9f9 (2%)</td>
<td>#f9f9f9 (1%)</td>
</tr>
<tr>
<td>#FFF100</td>
<td>#f1f9fc (5%)</td>
<td>#f9f9f9 (4%)</td>
<td>#f9f9f9 (3%)</td>
<td>#f9f9f9 (2%)</td>
<td>#f9f9f9 (1%)</td>
</tr>
<tr>
<td>255/242/0</td>
<td>#f1f9fc (5%)</td>
<td>#f9f9f9 (4%)</td>
<td>#f9f9f9 (3%)</td>
<td>#f9f9f9 (2%)</td>
<td>#f9f9f9 (1%)</td>
</tr>
</tbody>
</table>

### For screen display only

<table>
<thead>
<tr>
<th>RGB Value</th>
<th>#ef8fd (5%)</th>
<th>#f1fafe (4%)</th>
<th>#f4fbfe (3%)</th>
<th>#f7fcfe (2%)</th>
<th>#fafa6 (1%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>0%</td>
<td>#ef8fd</td>
<td>#f1fafe</td>
<td>#f4fbfe</td>
<td>#f7fcfe</td>
<td>#fafa6</td>
</tr>
<tr>
<td>#2E3092</td>
<td>#f1f9fc (5%)</td>
<td>#f9f9f9 (4%)</td>
<td>#f9f9f9 (3%)</td>
<td>#f9f9f9 (2%)</td>
<td>#f9f9f9 (1%)</td>
</tr>
<tr>
<td>46/49/146</td>
<td>#f1f9fc (5%)</td>
<td>#f9f9f9 (4%)</td>
<td>#f9f9f9 (3%)</td>
<td>#f9f9f9 (2%)</td>
<td>#f9f9f9 (1%)</td>
</tr>
<tr>
<td>#ED1C24</td>
<td>#f1f9fc (5%)</td>
<td>#f9f9f9 (4%)</td>
<td>#f9f9f9 (3%)</td>
<td>#f9f9f9 (2%)</td>
<td>#f9f9f9 (1%)</td>
</tr>
<tr>
<td>237/28/36</td>
<td>#f1f9fc (5%)</td>
<td>#f9f9f9 (4%)</td>
<td>#f9f9f9 (3%)</td>
<td>#f9f9f9 (2%)</td>
<td>#f9f9f9 (1%)</td>
</tr>
<tr>
<td>#00A550</td>
<td>#f1f9fc (5%)</td>
<td>#f9f9f9 (4%)</td>
<td>#f9f9f9 (3%)</td>
<td>#f9f9f9 (2%)</td>
<td>#f9f9f9 (1%)</td>
</tr>
<tr>
<td>0/166/81</td>
<td>#f1f9fc (5%)</td>
<td>#f9f9f9 (4%)</td>
<td>#f9f9f9 (3%)</td>
<td>#f9f9f9 (2%)</td>
<td>#f9f9f9 (1%)</td>
</tr>
</tbody>
</table>

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

---

**For screen display only**

<table>
<thead>
<tr>
<th>Color</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>#f1fafe</td>
<td>RGB 5%</td>
</tr>
<tr>
<td>#f4fbfe</td>
<td>RGB 4%</td>
</tr>
<tr>
<td>#f7fcfe</td>
<td>RGB 3%</td>
</tr>
<tr>
<td>#fafa6</td>
<td>RGB 2%</td>
</tr>
<tr>
<td>#fafa6</td>
<td>RGB 1%</td>
</tr>
</tbody>
</table>

**For print and screen display**

<table>
<thead>
<tr>
<th>Color</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>#f1f9fc</td>
<td>RGB 5%</td>
</tr>
<tr>
<td>#f9f9f9</td>
<td>RGB 4%</td>
</tr>
<tr>
<td>#f9f9f9</td>
<td>RGB 3%</td>
</tr>
<tr>
<td>#f9f9f9</td>
<td>RGB 2%</td>
</tr>
<tr>
<td>#f9f9f9</td>
<td>RGB 1%</td>
</tr>
</tbody>
</table>

---

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

---

**SUPRA graphic style guide**

---

**11**
## Colour accessibility

This chart shows minimum text sizes and colour contrast for AA accessibility compliance. 18px = 13.5pt / 24px = 18pt.

<table>
<thead>
<tr>
<th>Text colour</th>
<th>#FFFFFF</th>
<th>#000000</th>
<th>#2E3092</th>
<th>#00A550</th>
<th>#EC008B</th>
<th>#ED1C24</th>
<th>#00ADEF</th>
<th>#FFF100</th>
</tr>
</thead>
<tbody>
<tr>
<td>#FFFFFF</td>
<td>x</td>
<td></td>
<td>18px regular</td>
<td>18px bold</td>
<td>24px regular</td>
<td>18px bold</td>
<td>24px regular</td>
<td>x</td>
</tr>
<tr>
<td>#000000</td>
<td></td>
<td>x</td>
<td>x</td>
<td>18px regular</td>
<td>18px regular</td>
<td>18px regular</td>
<td>18px regular</td>
<td>18px regular</td>
</tr>
<tr>
<td>#2E3092</td>
<td>18px regular</td>
<td>x</td>
<td>x</td>
<td>18px bold</td>
<td>24px regular</td>
<td>x</td>
<td>18px bold</td>
<td>24px regular</td>
</tr>
<tr>
<td>#00A550</td>
<td>18px bold</td>
<td>24px regular</td>
<td>18px regular</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>18px bold</td>
<td>24px regular</td>
</tr>
<tr>
<td>#EC008B</td>
<td>18px bold</td>
<td>24px regular</td>
<td>18px regular</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>18px bold</td>
</tr>
<tr>
<td>#ED1C24</td>
<td>18px bold</td>
<td>24px regular</td>
<td>18px regular</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>#00ADEF</td>
<td>x</td>
<td>18px regular</td>
<td>18px bold</td>
<td>24px regular</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>#FFF100</td>
<td>x</td>
<td>18px regular</td>
<td>18px bold</td>
<td>24px regular</td>
<td>x</td>
<td>18px bold</td>
<td>24px regular</td>
<td>x</td>
</tr>
</tbody>
</table>
Colour themes – suggestions

- Magenta, green and white
- Green, blue and white
- Blue, red and white
Colour themes – suggestions

- Yellow, magenta, white and black
  - Yellow: FFF100
  - Magenta: ec008b

- Yellow, blue, white and black
  - Yellow: FFF100
  - Blue: 2E3092

- Red, cyan, white and black
  - Red: ED1C24
  - Cyan: 00ADEF
Colour themes – suggestions

**Blue tints**
- Colour code: eedf6 2E3092

**Red tints**
- Colour code: fff2eb ED1C24

**Magenta tints**
- Colour code: fet3f7 ec008b
Colour themes – suggestions

- Black, white and yellow
  - Hex code: FFF100

- Green tints
  - Hex code: #00a550

- Cyan tints
  - Hex code: #eff9fe
3. 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).
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

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.

Sed do

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.

Nulla pariatur

Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.

Word doc template with paragraph styles:
smb://fs2.shared.sydney.edu.au/supra/shared/Administration/Forms & Templates/Publications templates
4. Appendix

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.

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 following pages show some examples of different ways you can use this style guide to apply SUPRA’s branding to your designs. This section also contains some general design tips.
How to use this style guide!

This is an example of how to lay out text for a print publication.
Things to avoid when laying out text ...

Do you think fully justified text looks neat and tidy?

Fully 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.

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.

See how much easier it is to read this?
With that in mind ...

This is an example of how not to lay out text for a print publication.
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!

Cullent ut undam explitatus incertore ndipsa consertitiam sequi od ma sam elesti in nonsequi consequae conmio quam, od esciur arum experspis di velit voluptatet venit quatece atatur, occae incetur, sam int.

Explige nectus suntem dolenitibus in perumqu ossequas re, omnimag nimsudin beaque doluptatem utemporunda vel in con nonseuatru sum atis atia a veni ressetir, officid ellacert ma dis eossunt esecotea auditalitus, es sequias vellestium alicae nos nobitaerist reptarter as es evelis one nisianplanis dolore eum ea di tet ornis nimsuam, od excearum atenim serumOfficae as nobit hillestrum lacerepudiae eum rem et, sum imporio tore et periorem inciditiam, sin pro erero in renimillicil invellores quatint.

Emolescias estiu restrum aut vellore stiuscid elit molorenis doluptur am lam ilitaque sam aliquat iistem dollora ectore conseque magnimi llates que re nisiat volarporro et adicide riareptatur, que modio. Isciis, acii estrum rem facepeliquas estibus dunitibus same inum que re dolupti usdaere cabore sunderae voleste niscim re sequi as ut ulpa sit vollam, sima derum re, el ipideni musam, quas etur sant quaspie ndanto minim sit omnisciatiost derit, odist videsitius et autas debit volore por as sit maio volore, nobita pelibus expliqua aepudia eat perem. Et plibus doluptae natet volor sa num nos minto dolupis volo dic te nism aut eum anionsequasRolvidundaOd maxim doluptamus dolor mos aut videlitiatio consequostem aut assi in re sit quidaeae possi nonsed eum as everibus, voluptas vel molupta int.

Fercien tisitae. At ullorio et aut et ate essinum ipidit harupis dolupta senim et dolorum reperum ausas sim facerem ea sequiam qui at ut et rescit aligent voluptibus es et aut perumque rest, volorenti ratendae vendebi tatae nos velit que vollorio

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!

Don’t skew or stretch image files when you place them into a document. Crop out distracting visual information.
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, see:

Timothy Samara: Making and breaking the grid.

https://designopendata.files.wordpress.com/2014/06/making_and_breaking_the_grid__timothy_samara.pdf
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 that 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 that people know that 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 two 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 ...
except

WHEN

it isn’t.

Logo placement example 2.
5. 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

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.

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

SUPRA writing style guide by Rachel Engdahl, Emma Davidson and Anthea Fitzgerald 2019.

Updated August 2021

Contact
Emma Davidson
Administration and Publications Officer
emma.davidson@sydney.edu.au

Anthea Fitzgerald
Administration and Publications Officer
anthea.fitzgerald@sydney.edu.au

Rachel Engdahl
Administration and Publications Officer
rachel.engdahl@sydney.edu.au