

STATE LIBRARY OF NEW SOUTH WALES

# Brand Guidelines

Version 1.0  
September 2009



STATE LIBRARY  
NEW SOUTH WALES



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# Introduction

This brand and these guidelines have been created by Frost\*Design Sydney to help the State Library of NSW and its partners to create a unified and consistent brand.

A strong brand is a powerful tool. It helps build awareness, associations and ultimately client loyalty. It is important for everyone who uses the State Library of NSW brand to understand and respect it.

The State Library of NSW brand is more than a logo. It is the platform for how we communicate and the foundation of our relationships with our users and partners. It also embodies the vision for the culture in the future and establishes a solid professional foundation to which we can aspire.

The State Library of NSW brand strategy was developed following an extensive research process, and is based on a solid foundation of user and Library staff members' input.

The key points of the strategy are summarized below. This positioning should be used to drive all creative briefs and all aspects of service delivery.

## PURPOSE & ROLE

The purpose is the brand's fundamental reason for being. The role defines how the brand will deliver on its purpose.

### PURPOSE:

endless unexpected discoveries and insights – “surprising”

### ROLE:

Free information, original and comprehensive collection and unique cultural experiences relating to NSW

## BRAND ESSENCE

The Essence is the core idea behind the brand, or its central promise.

## Surprising

*“I was amazed and excited by what I found.”*

## BRAND PROPOSITION

## The Aladdin's Cave of NSW

*“Full of surprises and enlightening moments that are constantly opening up my mind and my world.”*

## ATTRIBUTES

Brand attributes represent the code by which your brand lives. If a decision doesn't reflect your brand values, then it isn't the right one!

- Surprising
- Wise
- Engaging
- Friendly
- Modern

## PERSONALITY

Personality traits are the human characteristics of your brand. They are expressed through every aspect of your brand's identity.

From collector to storyteller ....

- A raconteur
- Knowledgeable
- Creative
- Insightful
- Conversationalist
- Intriguing
- Commentator
- Skilful
- Witty

# Brand Positioning

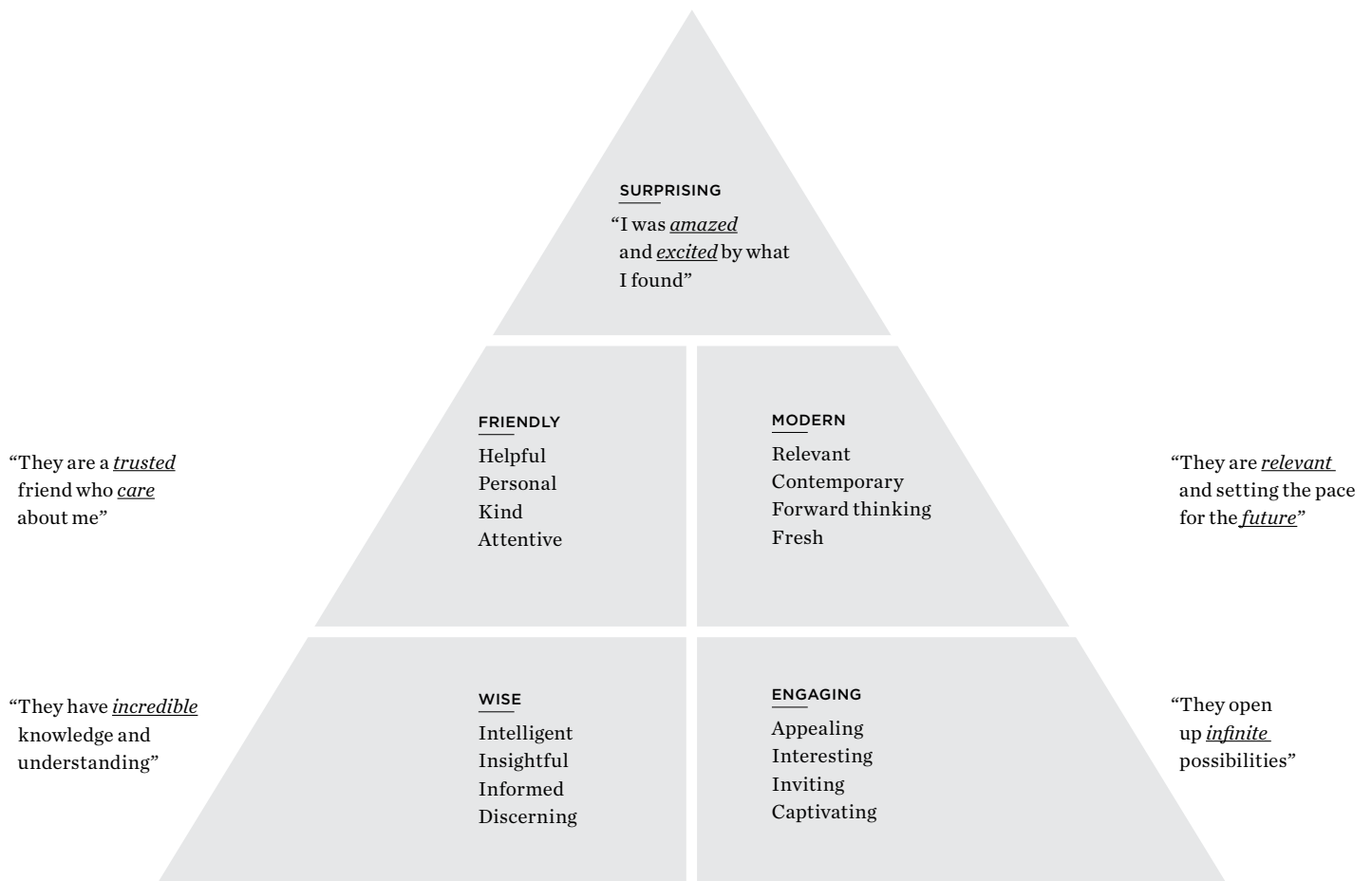
## ESSENCE

Our brand values represent what we stand for and what we aspire to. They help to set us apart for our customers.

At the centre of the brand is our essence – the single thought that captures what the State Library of NSW is all about.

Our brand essence is: “Surprising”

This influences everything we do – from how we do our daily jobs to our customer service, products and programs, as well as setting the tone and approach for all State Library of NSW communications.



# The logo

## THE INTERROBANG

The State Library of New South Wales logo is a very important asset for the organisation.

Developed by Frost\*Design out of the brand strategy, the new mark conveys the notion of *surprising*. A mark that instantly explains the idea of questions and answers, being interesting and witty but still trustworthy and modern.

A distinctive '*Interrobang*' (A typographic punctuation created in the early 1900s) was crafted for the symbol. The logo is locked up on a modified, unique serif, designed to resemble the hand engraved type on the Library (Mitchell Wing) facade.

This symbol provides a legal trademark and guarantee of quality for all the products and services that carry the mark. It is also the visual expression of our brand, and as such must be valued and used in accordance with these guidelines.

The logo is made up of two parts, the wordmark and the symbol. It should never be altered from its original format or embellished with other symbols.

The primary colour for the logo is 100% black. The logo should ideally always be shown in black and should not be reproduced in other colours. Always use the logo as a 100% solid colour. Do not use tints.



# The Logo

## POSITIVE AND NEGATIVE VERSIONS

Whenever possible, it is preferable to use white as a background colour for the logo and to use the logo in its correct colour – black.

Specify a minimum of 200 line screen when printing the logo on coated paper and 175 line screen when printing the logo on uncoated paper.

The primary colour for the logo is black.  
If the design requires a dark background, the logo should be only shown in white.

On dark backgrounds where the tonal value exceeds 40%, the logo should be reversed out to white only.

On light backgrounds where the tonal value is below 40% the logo should be black only.



**Example 1**  
Positive logo

SL\_POS.eps  
SL\_POS.gif



**Example 2**  
Negative logo

SL\_NEG.eps  
SL\_NEG.gif



Negative version  
of logo to be used  
on background  
tonal values  
greater than 40%.

# The Logo

## INCORRECT USAGE

The logo and wordmark must always be centre aligned to each other. Minimum size and isolation zone rules must be adhered to – as outlined in pages 11 and 12. If the logo does not align or it has any legibility issues it is incorrect.

Always ensure that there is adequate contrast between the background and foreground to ensure legibility.

It is not acceptable to change the lock up between the symbol + wordmark, eg moving the wordmark to the side of the symbol.



### UNUSUAL ANGLE

Use the logo horizontally positioned on page only.



### DISPROPORTIONATELY SCALED

The logo should never be stretched disproportionately.



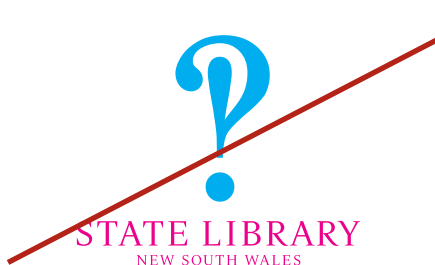
### TAMPERING WITH THE LOGO LOCK-UP

The logo should always appear in the logo lock-up specified and elements should never be moved in relation to each other, other than specified in this document..



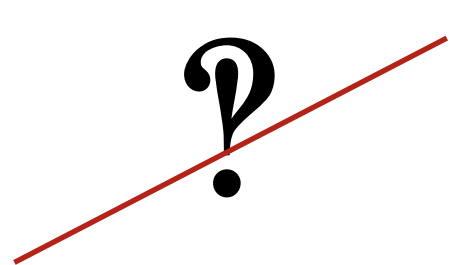
### PLACING ON BUSY BACKGROUNDS

The logo should never be placed on a busy background making it illegible.



### COLOUR SCHEME

Do not alter the colours in the logo.



### SEPARATING SYMBOL FROM TYPE

The logo should always appear in the logo lock-up specified and elements should never be moved in relation to each other, other than specified in this document.



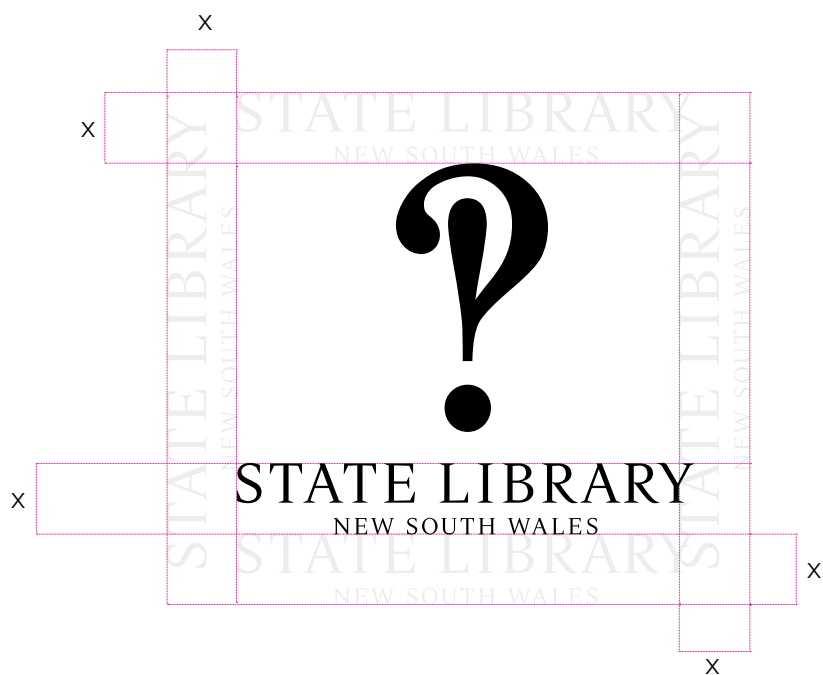
# The Logo

## EXCLUSION ZONE

To ensure maximum impact, the logo should always be clear of other graphic elements.

The simple formula below helps assist with calculating the minimum recommended area of clear space surrounding the logo.

The minimum area of clear space surrounding the logo based on the height of the State Library New South Wales type height which is identified below by the symbol (X).



# The logo

## MINIMUM SIZE

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Ideally the State Library logo should be used at a large scale in order to give the symbol its appropriate impact.

The minimum size for the logo is demonstrated below. This is based on legibility and should not appear any smaller than represented here on any State Library collateral or communication.



**Minimum size**  
Primary logo

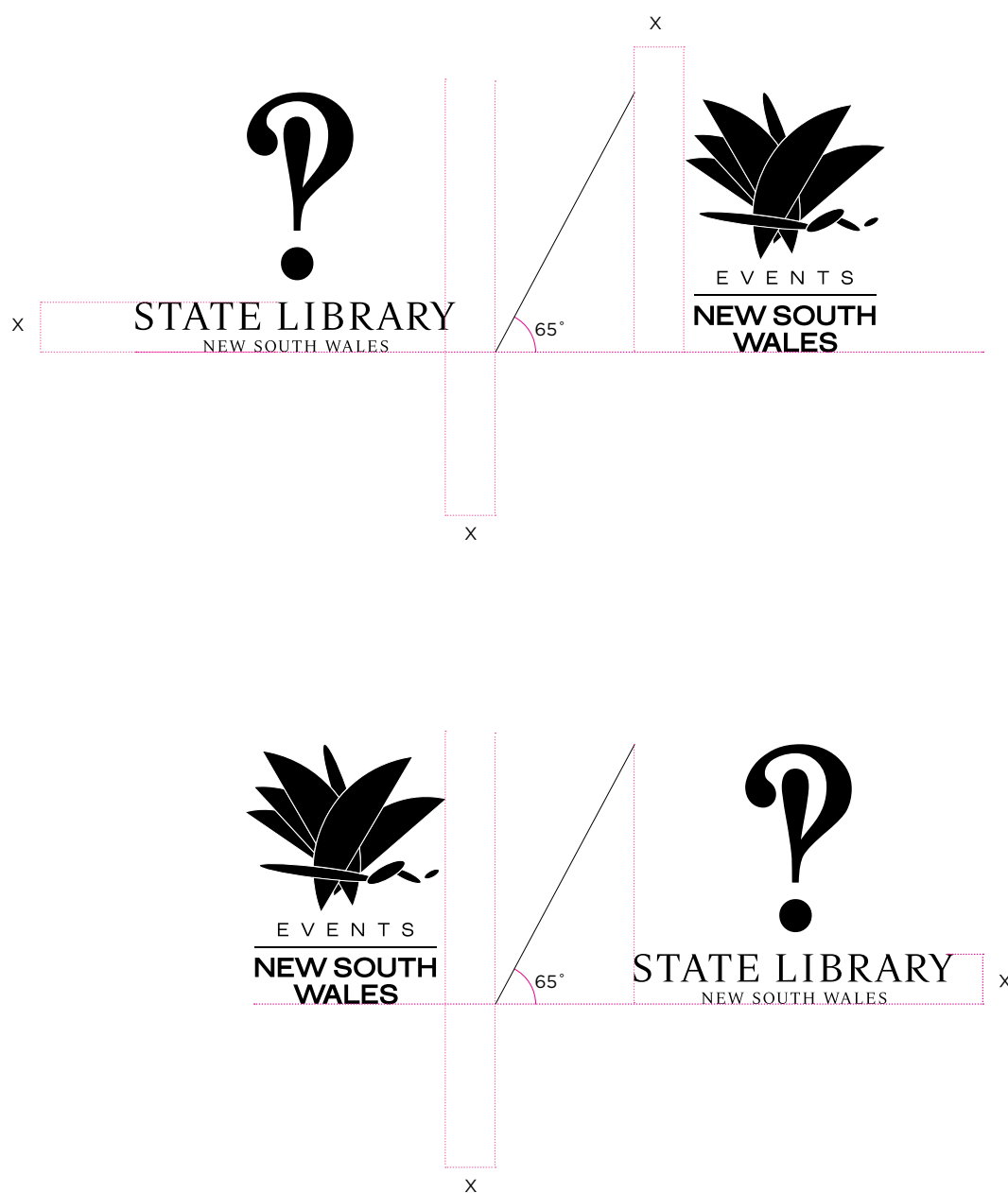
# The logo

## CO-BRANDING

When the State Library of New South Wales logo is used in partnership with another organisation's logo the State Library of New South Wales logo's exclusion zone should be used (X).

A 0.2 pt black line solid must separate the logo when used in conjunction with a partner logo.

This line is angled to reflect the graphic style of the State Library of New South Wales design system. The partner logo should be scaled so that the two logos have equal visual weight.

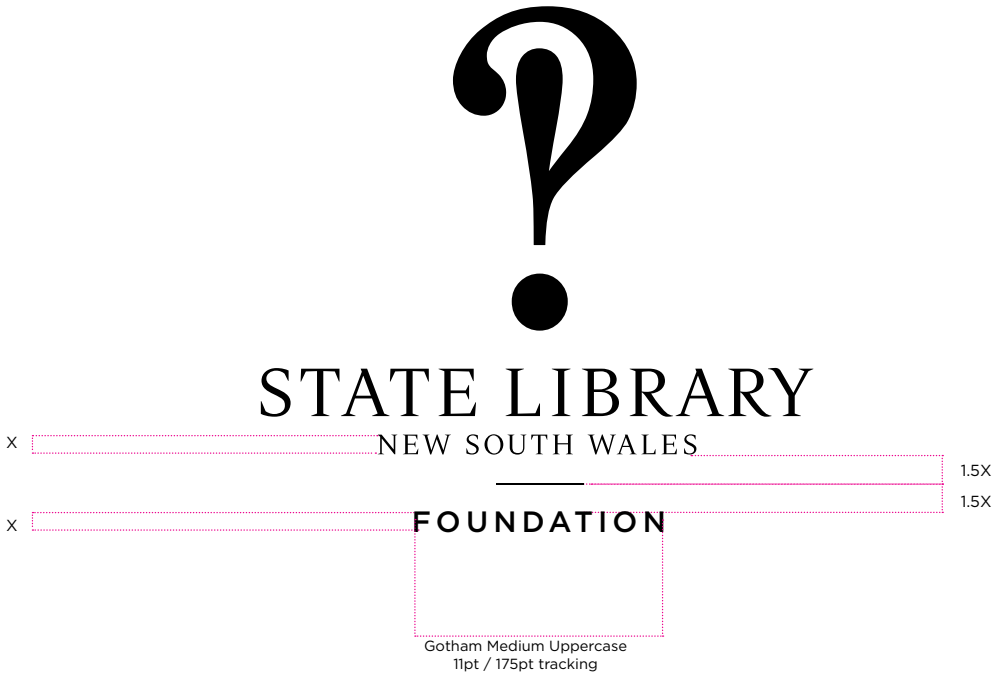


# The logo

## SUB-BRANDS

A system has been created for all State Library of New South Wales sub-brands and lock ups. All lock ups must follow example below and the same rules for exclusion zone/ minimum size and co-branding applies to these marks.

All lock ups must be approved by the Marketing Director before being used.



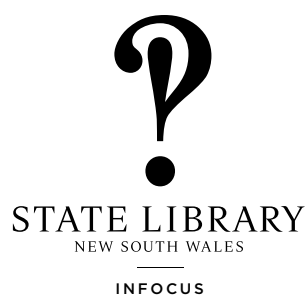
# The logo

## SUB-BRANDS

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The examples below demonstrates appropriate lock-ups with the State Library of New South Wales brand. Please note that the brand should never be altered but simply extended.

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# Typography

## FONTS

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Two typefaces families have been selected for use by the State Library of New South Wales, the Chronicle family and the Gotham family.

The Chronicle family is primarily used for headings and copy. The Gotham family is used primarily for captions and footers due to its visual strength even in small type size.

Both typefaces have been created by Hoefler Frere Jones and are available through [www.typography.com](http://www.typography.com)

For internally-generated and on-line applications where Chronicle and Gotham are not available, Times New Roman and Verdana should be used. These fonts should **only** be used when Chronicle and/or Gotham is unavailable.

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## PRIMARY SERIF FONTS

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### Chronicle Display Extra Light

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ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890!@#\$\$%^&\*()

### *Chronicle Display Extra Light Italics*

---

*ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890!@#\$\$%^&\*()*

### Chronicle Text G1 Roman

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ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890!@#\$\$%^&\*()

### **Chronicle Text G1 Bold**

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**ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890!@#\$\$%^&\*()**

---

## SECONDARY (SYSTEM DEFAULT) FONT

---

### Times New Roman Regular

---

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890!@#\$\$%^&\*()

---

PRIMARY SANS SERIF FONTS

Gotham HTF Light

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ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890!@#\$%^&\*()

Gotham HTF Medium

---

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890!@#\$%^&\*()

Gotham HTF Bold

---

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890!@#\$%^&\*()

---

SECONDARY (SYSTEM DEFAULT) FONT

Verdana

---

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890!@#\$%^&\*()

# Typography

## TYPESETTING RULES - INCORRECT USAGE

The following rules apply for typesetting State Library of New South Wales publications.

Note that the use of typography is key to the State Library of New South Wales design style, and expressive typography can be used as a design element. This is outlined further on page 023.

Use text range left, ragged right, ie do not justify text.

Do not letterspace body copy text. Always use normal tracking.

Body copy should not be smaller than 8pt.

When reversing type out of dark colours text should be no smaller than 12pt. Ideally do not reverse text out of solids when using Chronicle Roman.

### EXAMPLE OF RANGED LEFT RAGGED RIGHT TEXT

Iconic Seidler House is the latest addition to our extensive Harry Seidler online collection. Gain fascinating insight into the creation of the first family home designed by Harry and Penelope Seidler.

View plans and photographs (many by Max Dupain) of the state-of-the-art Killara residence, which was built in 1967 and remains in family hands today.

The online collection documents Seidler's internationally successful design career, including his famous buildings that changed Sydney's skyline.

### DO NOT LETTERSPACE BODY COPY

Iconic Seidler House is the latest addition to our extensive Harry Seidler online collection. Gain fascinating insight into the creation of the first family home designed by Harry and Penelope Seidler.

View plans and photographs (many by Max Dupain) of the state-of-the-art Killara residence, which was built in 1967 and remains in family hands today.

The online collection documents Seidler's internationally successful design career, including his famous buildings that

### DO NOT JUSTIFY TEXT

Iconic Seidler House is the latest addition to our extensive Harry Seidler online collection. Gain fascinating insight into the creation of the first family home designed by Harry and Penelope Seidler.

View plans and photographs (many by Max Dupain) of the state-of-the-art Killara residence, which was built in 1967 and remains in family hands today.

The online collection documents Seidler's internationally successful design career, including his famous buildings that changed Sydney's skyline.

### DO NOT REVERSE CHRONICLE TEXT

Iconic Seidler House is the latest addition to our extensive Harry Seidler online collection. Gain fascinating insight into the creation of the first family home designed by Harry and Penelope Seidler.

View plans and photographs (many by Max Dupain) of the state-of-the-art Killara residence, which was built in 1967 and remains in family hands today.

The online collection documents Seidler's internationally successful design career, including his famous buildings that changed Sydney's skyline.



## USE LOGICAL TYPOGRAPHIC HIERARCHY

Level One

**LEVEL TWO**

*Level Three*

LEVEL FOUR

Level Five/Body Copy

## ALWAYS HANG PUNCTUATION AND BULLETS IN MARGIN

*“Iconic Seidler House is the latest addition to our extensive Harry Seidler online collection.”*

- Gain fascinating insight into the creation of the first family home designed by Harry and Penelope Seidler.
- The online collection documents Seidler’s internationally successful design career, including his famous buildings that changed Sydney’s skyline.

## DO NOT USE ILLOGICAL TYPOGRAPHIC HIERARCHY

*Page Heading*

HEADING

*Heading*

Sub heading

**BODY COPY**

## DO NOT INDENT PUNCTUATION AND BULLETS

Always remember, crocodiles occur near boat ramps. For your safety, be alert for crocodiles at all times.

- Keep away from the water’s edge and do not enter the water.
- Do not clean fish or bleed fish in or near the water’s edge, as this may attract crocodiles.
- Sub punctuation
- Sub-sub punctuation
- Sub-sub punctuation

# Design System

## ELEMENTS

A design system has been developed for State Library collateral so that information is presented in a common way that is easy for audiences to understand. This is made up of the following elements:

1. The logo
2. The frame
3. The event/product/exhibition name
4. The horizontal line
5. The information section
6. The event/product/exhibition image
7. The diagonal line
8. Secondary information/surprise

These elements are used in a variety of ways to complement the subject of the publication, and allow its personality to show through.

The elements are explained in more detail on the following pages.

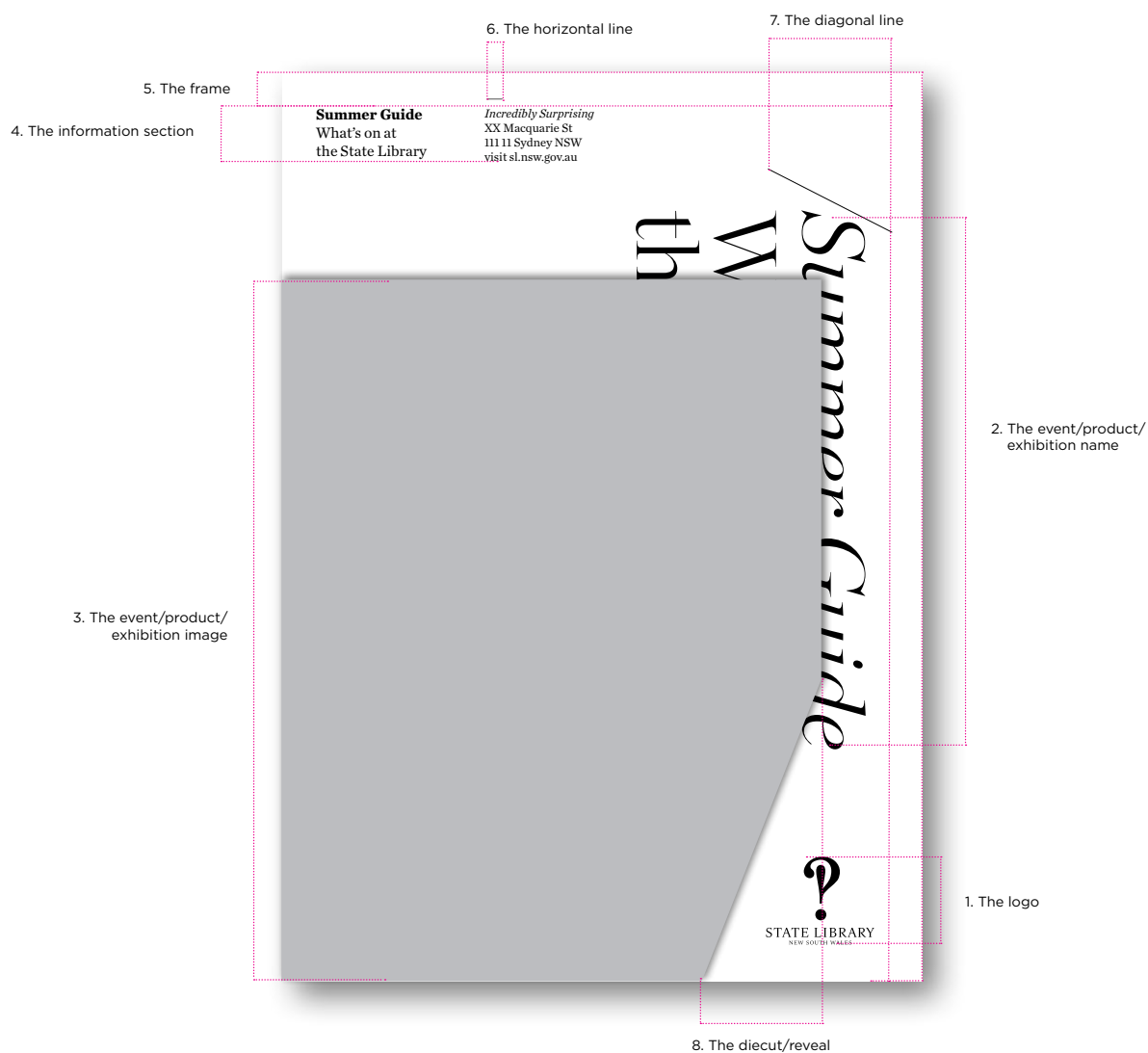


# Design System

## ALTERNATIVE ELEMENTS

There are a number of alternative lock ups and layouts for the elements. Below is a version with the logo at the bottom and a die cut.

1. The logo
2. The event/product/exhibition name
3. The event/product/exhibition image
4. The information section
5. The frame
6. The horizontal line
7. The diagonal line
8. The diecut/reveal



# Design System

## DIAGONAL LINE

A typographic metaphor for forward thinking that adds dimension and structure to the layout in a sophisticated and playful way. The stroke is a solid black 0.2pt line on a 65° angle.

### 1.1

The diagonal line can be used for cropping type and images to create the sense of reveal. This should always be done with consideration for typographic rules, exclusion zone and minimum zone.

### 1.2

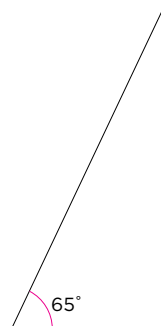
The diagonal line can be used for dividing elements, logos or type to categorise them and/or divide them. All typographic and logo rules should be followed.

### 1.3

The diagonal line can be used to mark the start of a paragraph/new section. This playful way of using the element should be used sparingly and with consideration to all rules outlined in this document

### 1.4

The diagonal line can be used as a guide for the diecut on brochure/DL covers. The 65° angle should be matched to the grid and format. Always adhere to logo exclusion zone and ensure cover is cropped with respect to the content.



1.0 The diagonal line.



1.1



1.2



1.3



1.4

# Design System

## HORIZONTAL LINE

---

The 5.5mm wide, 0.2pt solid, black stroke is used to add structure and hierarchy to the layout.

### 2.1

The horizontal line is used to divide information. The space above should always be consistent to the space below (use space from top baseline and bottom x-height to define this spacing).

---

# Jitterbu

---

The global tour hits Sydney  
9 March–15 June 2010  
*visit el new south wales*

---

**2.0 The horizontal line.**

**Example 2.1**

# Design System

## THE SURPIRSE

To add personality and depth to the State Library of New South Wales collateral, a small ‘surprise’ may be added to show the infinite stories available at the Library. Always deep-etch the object (delete background, if any) and place it within the margins of the page.

The item should always sit with a Gotham Book 5.5pt capital caption including explanation origin and date (if applicable).

It should always be presented at a small size as per following examples.

- 3.1  
Element of surprise on business card.
- 3.2  
Element of surprise on side of poster



3.0 The Surprise

JSHRANGER WINGFIELD'S PEPPERBOX REVOLVER C. 1885



RICHARD NEVILLE  
ITCHELL LIBRARIAN

- 3.1  
Element of surprise on business card.



HENRY LAWSON'S PEN AND STAND C. 188



- 3.2  
Element of surprise on side of poster

# Design System

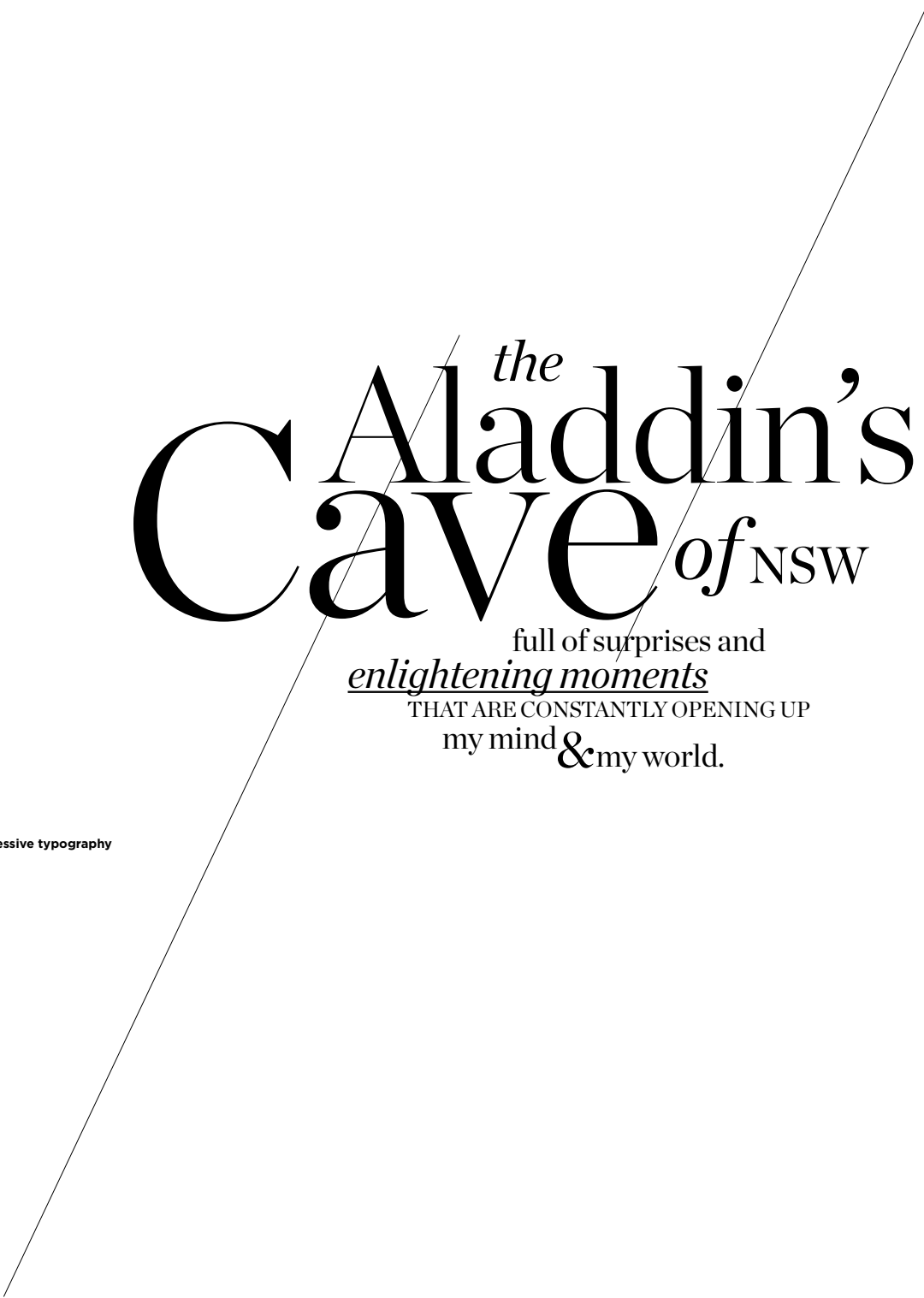
## EXPRESSIVE TYPOGRAPHY

When creating an expressive, typographic layout, the layout should be interesting and surprising. A combination of upper- and lower case letters, bold, regular and italic characters should be used (as outlined on page 014-015).

For consistency, anchor the type of one–two large words (in this example *Aladdin's Cave*). These words should be of significance to the messaging and preferably a short word to ensure size/contrast between the type.

The diagonal line may be used sparingly to highlight the start/finish of the message or to contain images, as outlined on page 020.

The expressive type should be playful but sophisticated and always be created with respect to the content (eg quotes/poems etc) and with restriction to ensure the element of surprise whenever it is used.



*the*  
C Aladdin's  
cave *of* NSW  
full of surprises and  
enlightening moments  
THAT ARE CONSTANTLY OPENING UP  
my mind & my world.

### 4.0 Expressive typography

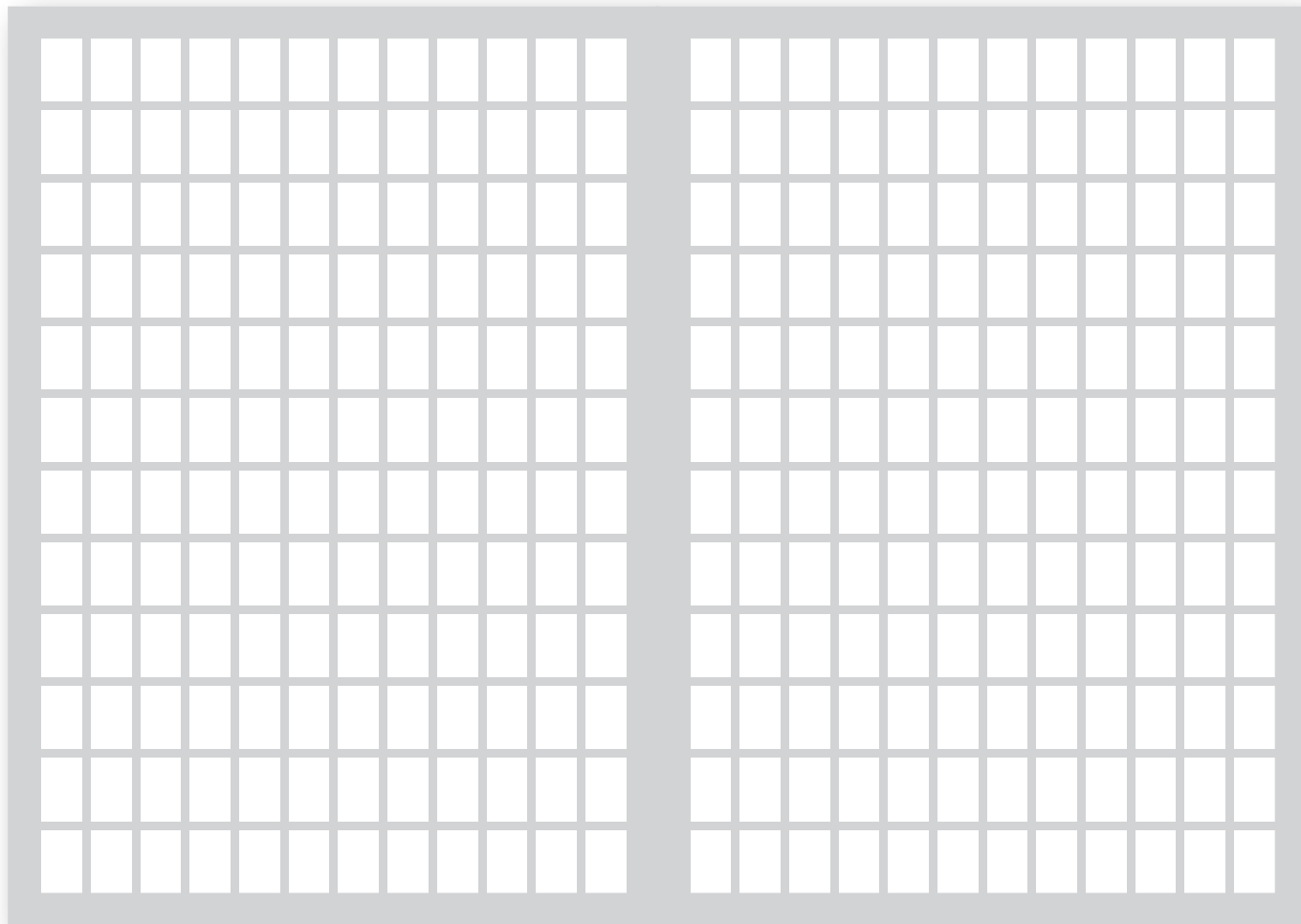
# Design System

## GRID

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The example below demonstrates the use of a 12 by 12 column modular grid.

This system gives the design a great array of possible grids to follow and should be used accordingly.

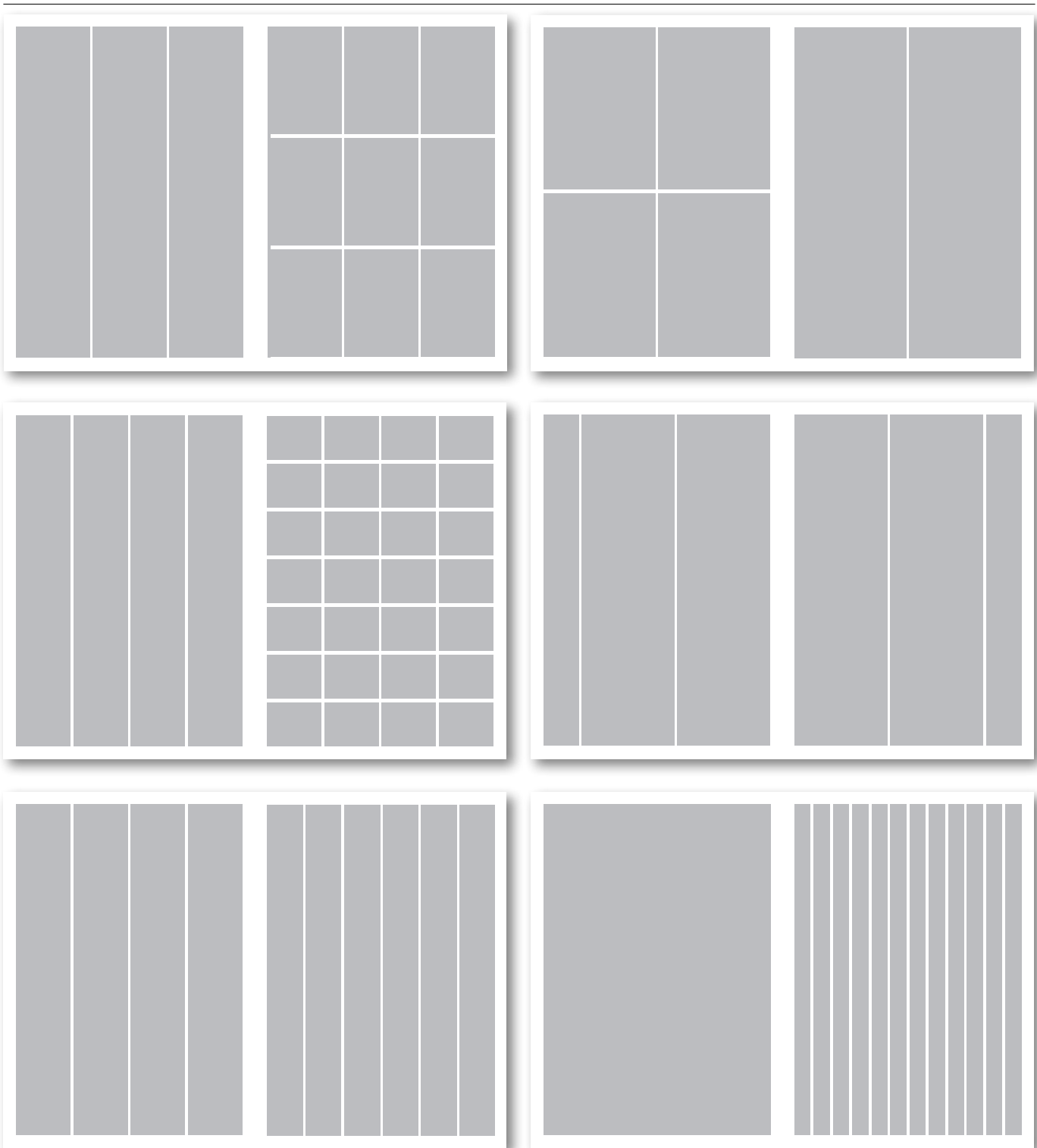




# Design System

## GRID

Grid examples.



# Brand Application

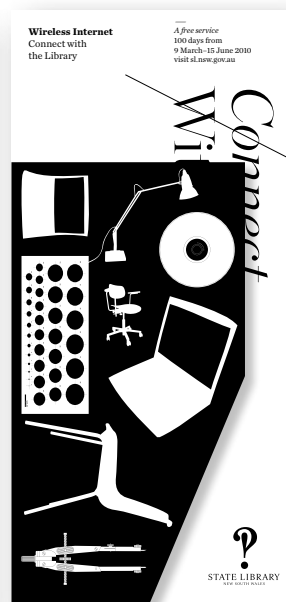
## EXAMPLES



**Example 1**  
SL/Interrobang magazine  
(210mm w\*265mm w)



**Example 2**  
A5 "What's on"-guide



**Example 3**  
Informational DL brochure

# Brand Application

## EXAMPLES



**Example 4**  
Poster



**Example 5**  
Advert

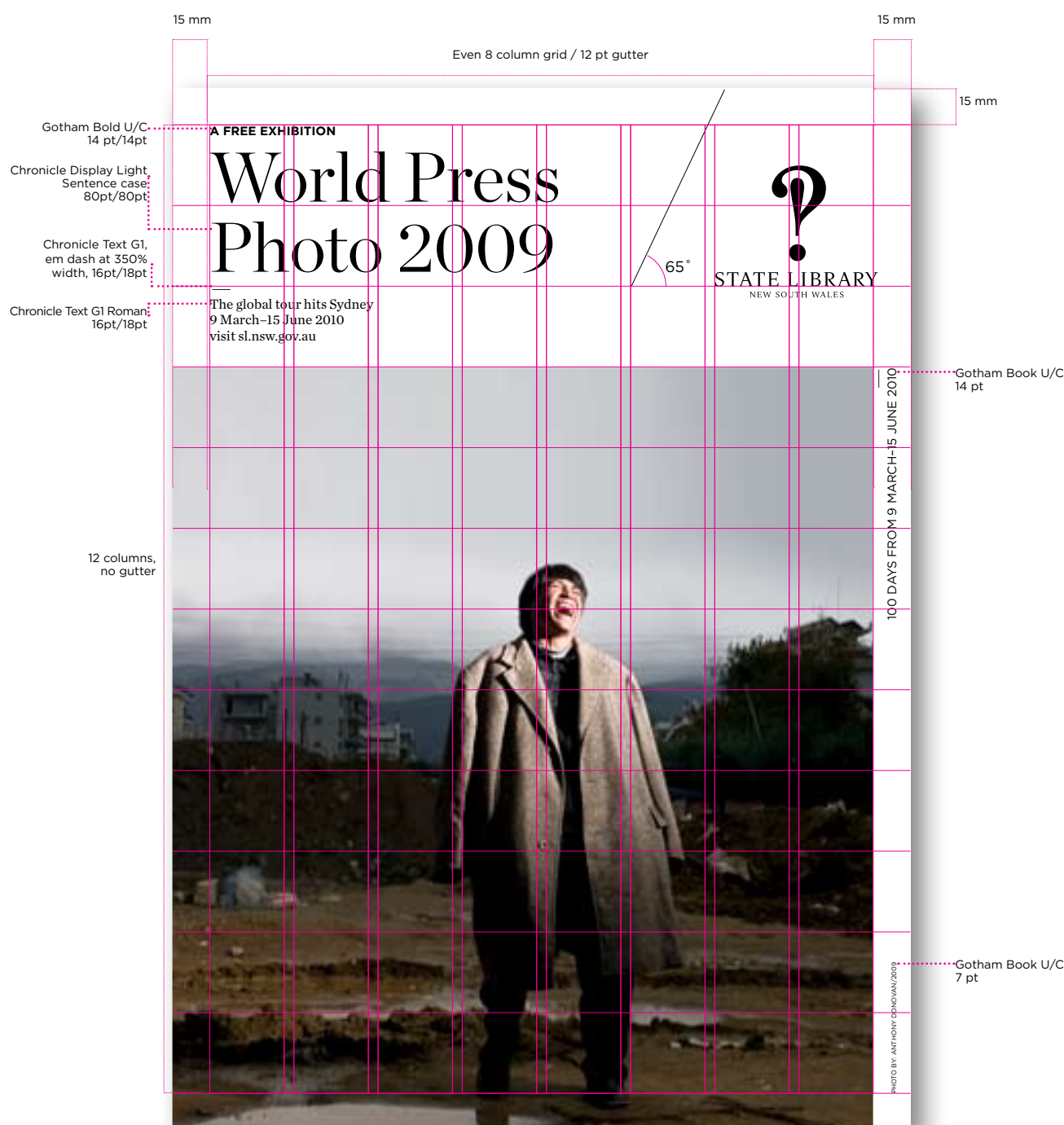
# Design System

## PORTRAIT POSTER

The example below shows the poster grid set up to A3 size. All measurements, including type size and leading is relevant to A3 in this example and **should** be scaled/adjusted to final artwork size.

An InDesign template is provided with relevant paragraph and character styles. Please refer to this file when creating new poster advertising for the State Library of New South Wales.

The ratio between the State Library brand and the messaging should always be consistent and should adhere to all rules outlined in this document.



# Design System

## PORTRAIT POSTER

Poster examples.



**Example 2**  
Bondi Jitterbug Exhibition



**Example 3**  
Heritage Collection Exhibition

# Design System

PRINT ADVERTISING/MAGAZINE

Example below shows the poster grid set up to A3 size. All measurements, including type size and leading is relevant to A3 in this example and **should** be scaled/adjusted to final artwork size.

An InDesign template is provided with relevant paragraph and character styles. Please refer to this file when creating new posters for the State Library.

The ratio between the State Library brand and the messaging should always be consistent and should adhere to all rules outlined in this document.

When applicable, the heading font may be exhibition specific (in example below Futura Medium Uppercase) but should always follow the State Library of New South Wales colour palette – black and white and may therefore never be set in any other colour.





# Design System

## PORTRAIT POSTER

Example.



**Example 2**  
Bondi Jitterbug Exhibition

# Design System

## DL BROCHURE, OPTION 1

The example below shows the DL brochure layout and the design system creating it. The die-cut on the cover further creates the idea of a 'reveal' and also emphasizes the notion of 'surprising'. This is the preferred layout for DLs.

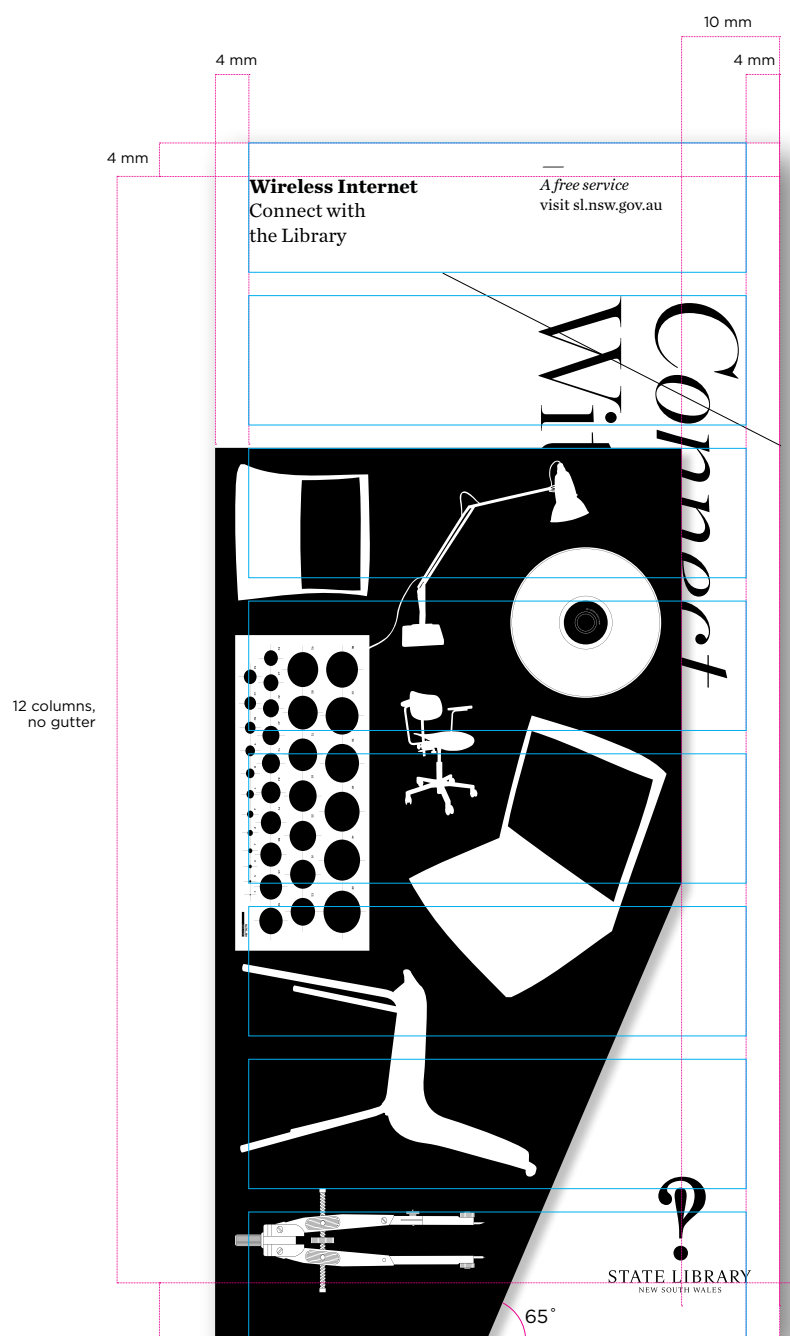
The format should be kept similar on all DL brochures to ensure effectiveness in costs and to keep all collateral consistent.

An InDesign template is provided with relevant paragraph and character styles. Please refer to this file when creating new DL brochures for the State Library of New South Wales.

The ratio between the State Library of New South Wales brand and the messaging should always be consistent and should adhere to all rules outlined in this document.

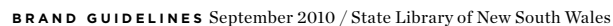
**Final finished size:** 210mm h x 100mm w  
Die-cut cover to be 10 mm shorter.

**Final artwork size:** 210mm h x 390mm w  
Including bleed: 216mm h x 396mm w





## DL BROCHURE, OPTION 1



# Design System

## DL BROCHURE, OPTION 2

The example below is a alternative DL with the logo at the top.

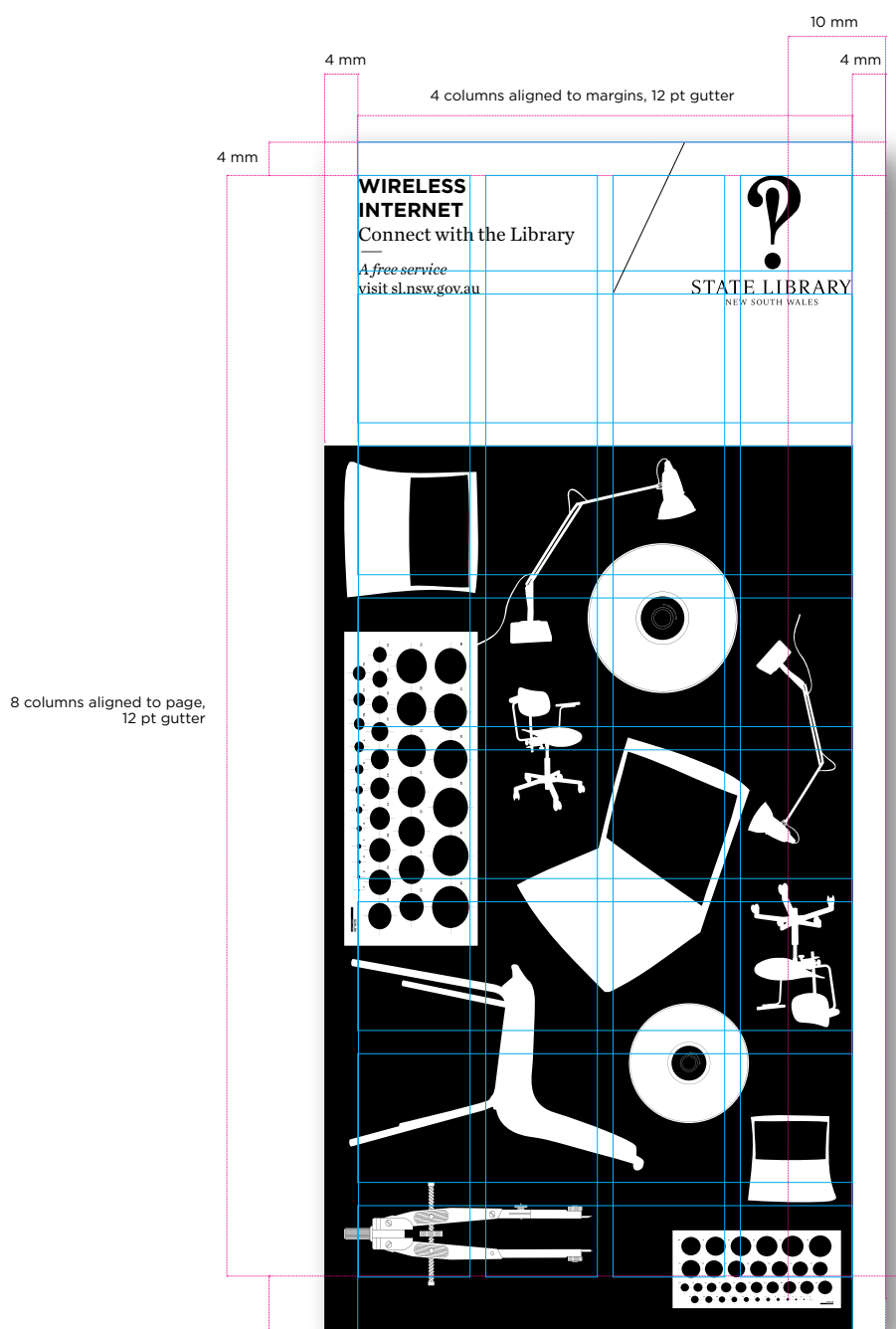
An InDesign template is provided with relevant paragraph and character styles. Please refer to this file when creating new DL brochures for the State Library.

The ratio between the State Library brand and the messaging should always be consistent and should adhere to all rules outlined in this document.

Final finished size: 210mm h × 100mm w

Final artwork size: 210mm h × 297mm w

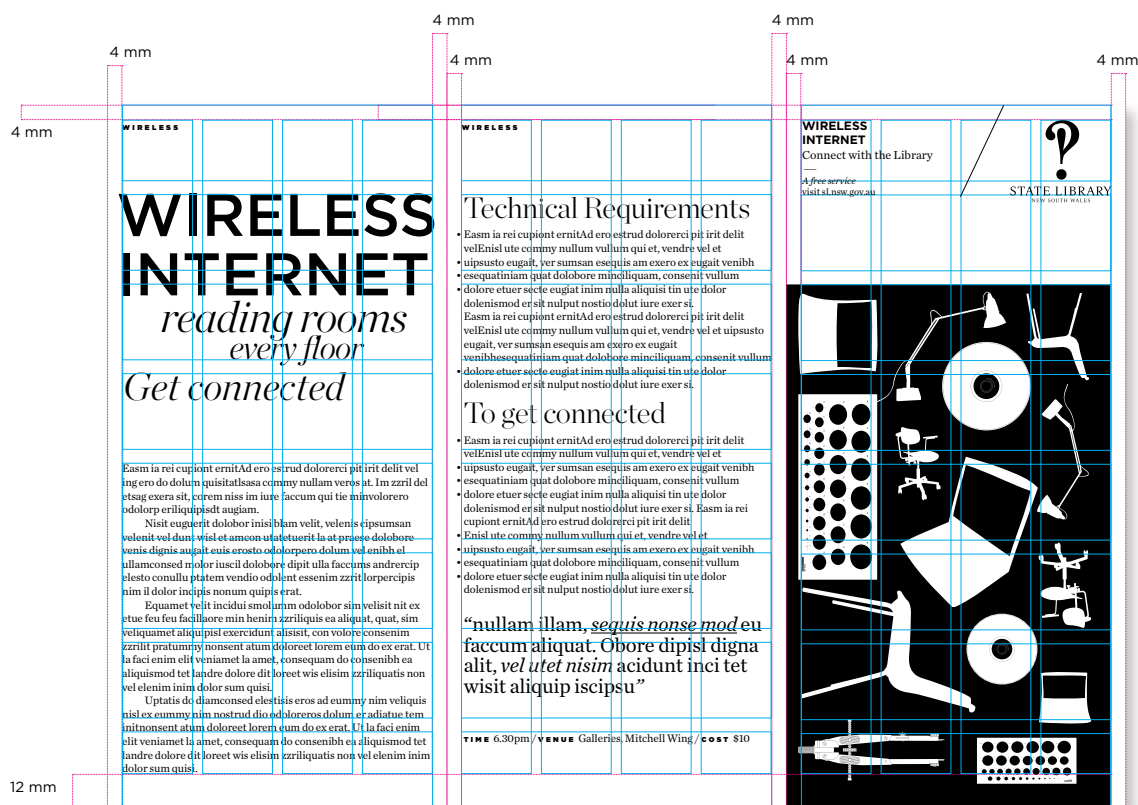
Including bleed: 216mm h × 303mm w



# Design System

## DL BROCHURE, OPTION 2

The example below shows the back of a DL brochure.



# Design System

## INTERROBANG/MAGAZINE

The example below shows the SL magazine/*Interrobang*. As shown on the following pages, the intent is for *Interrobang* to be like a real magazine, rather than a newsletter. Spreads use typical magazine devices and approaches such as full-bleed images, reviews and feature pieces.

An InDesign template is provided with relevant paragraph and character styles. Please refer to this file when creating a new issue of *Interrobang*.

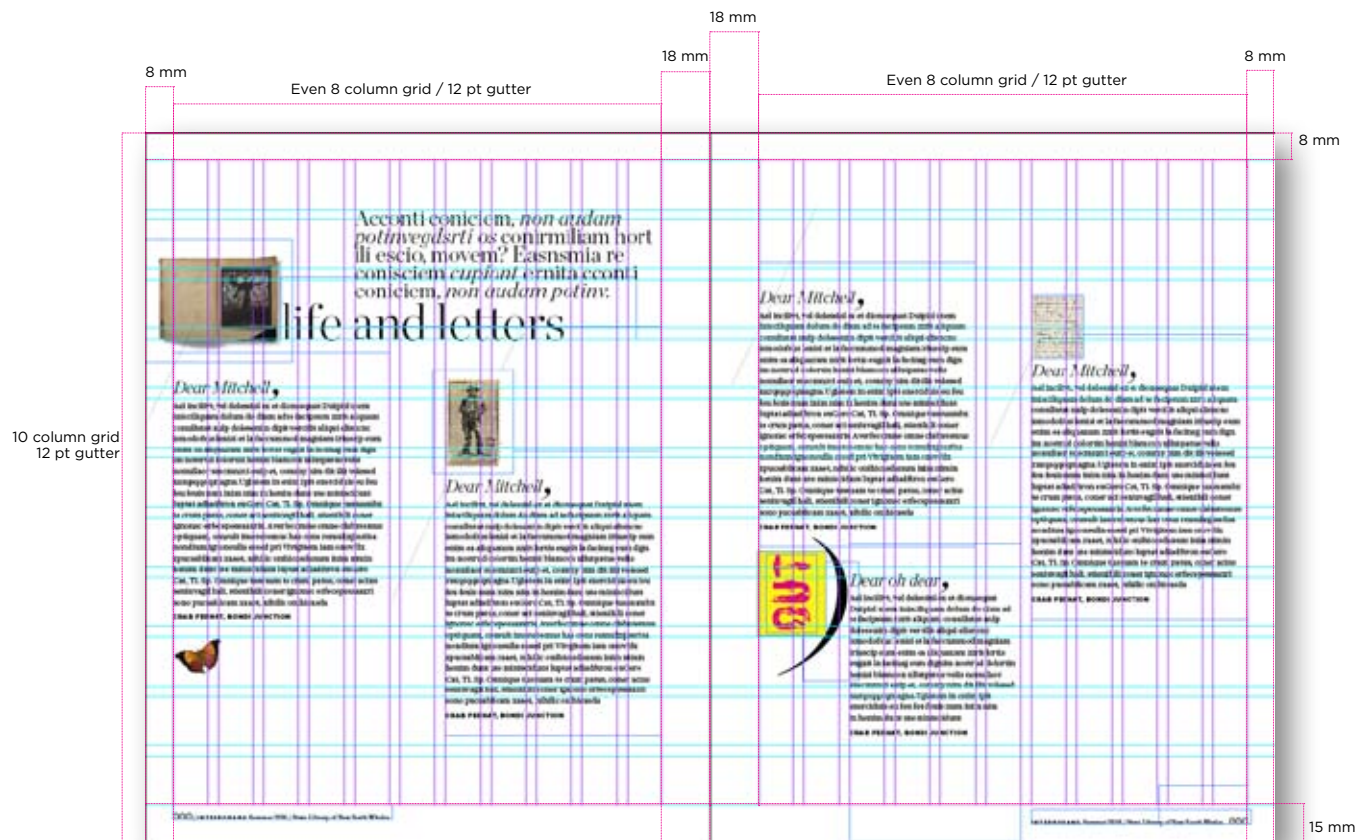
**Final finished size:** 265mm h x 210mm w  
**Including bleed:** 271mm h x 216mm w



# Design System

## MAGAZINE GRID

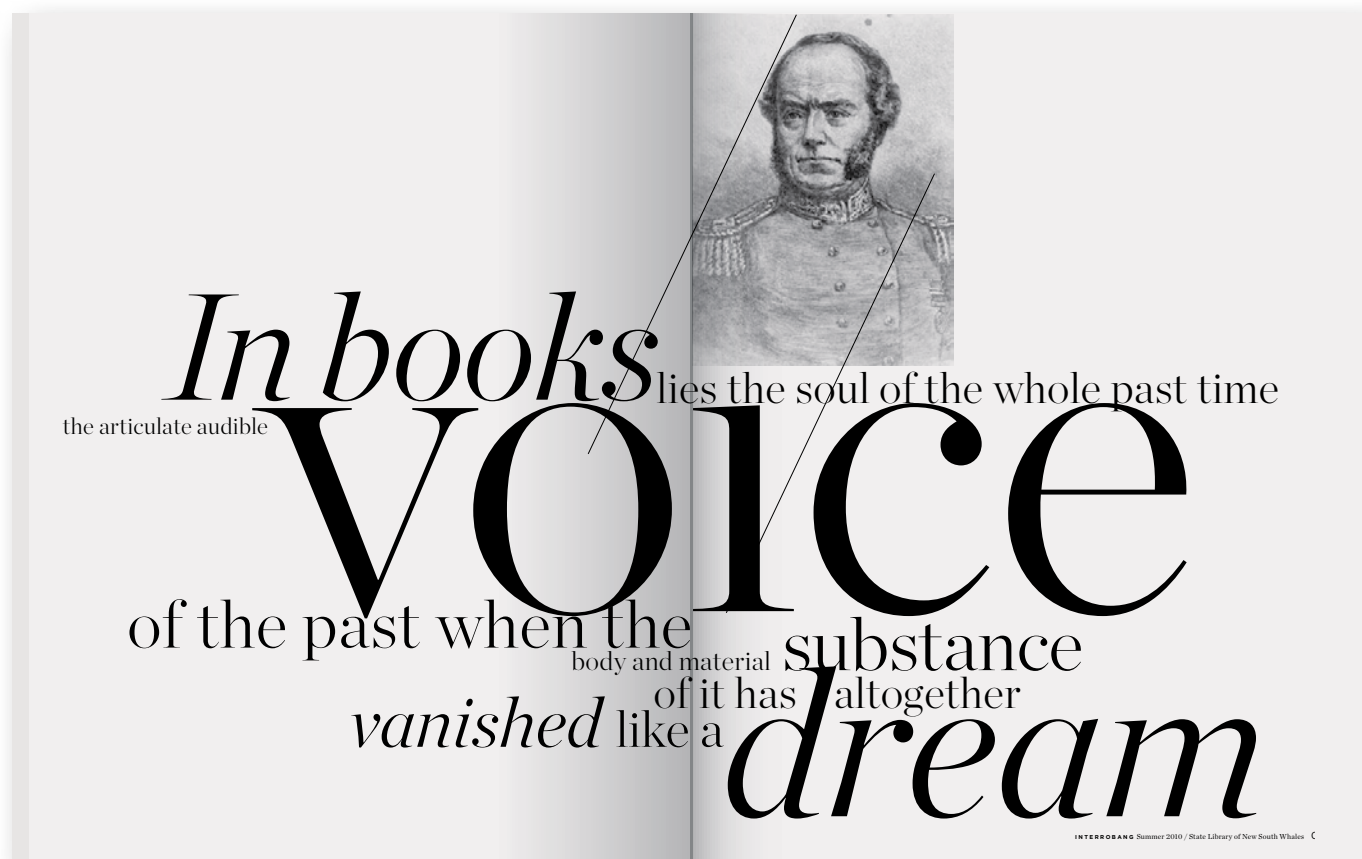
The example below shows the magazine grid and margins. For all typographic rules, please refer to page 016-020.



# Design System

INTERROBANG/PORTRAIT PUBLICATION

This example is an excellent demonstration of how type and image can be used to create interesting compositions that have a sense of discovery and surprise.



Layout example.





# Design System

## 'WHAT'S ON' - A5 BOOKLET

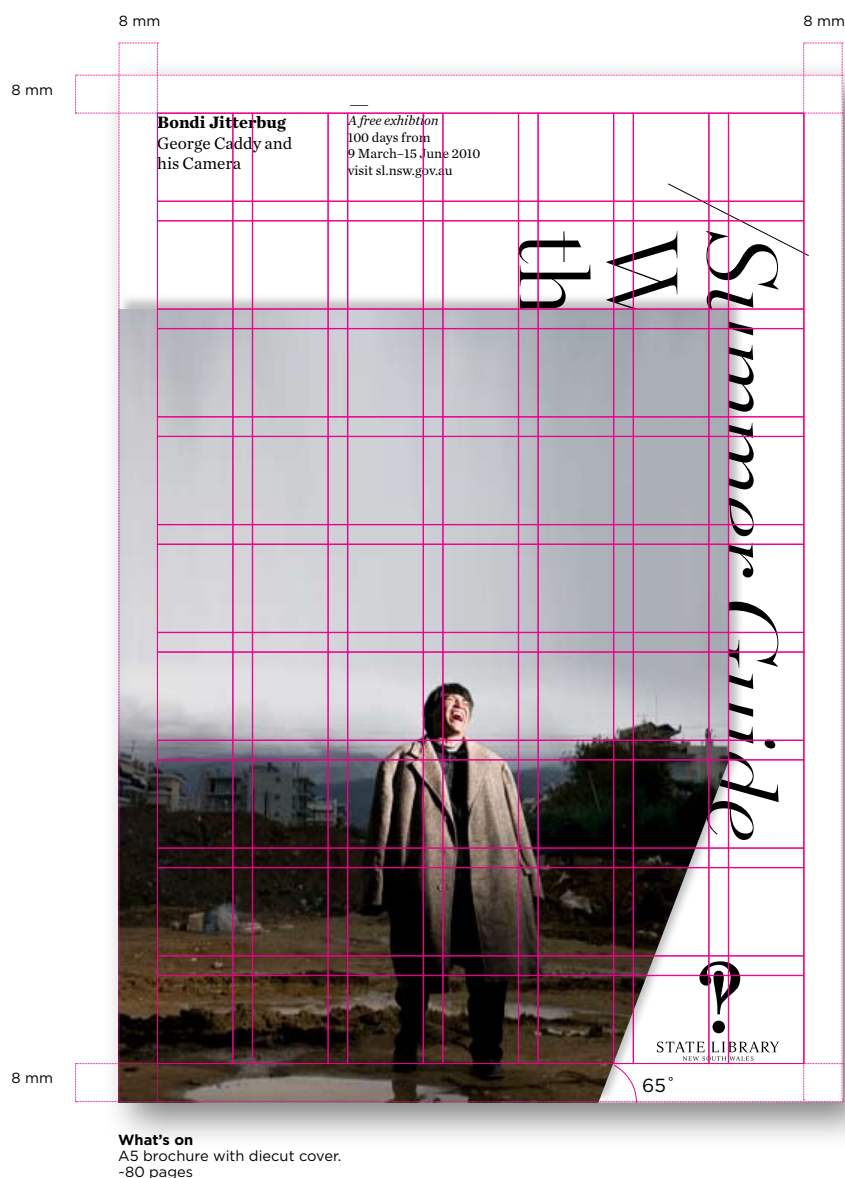
The example below shows the *What's On*-guide and the design system creating it.

This A5 brochure contains all relevant dates and information for the coming season at the library and will be produced four time/year: Spring, Summer, Autumn and Winter. Being approximately [80] pages, this document will serve as a guide/informational booklet and promotional piece.

An InDesign template is provided with relevant paragraph and character styles. Please refer to this file when creating a new issue of the *What's On* guide.

The ratio between the State Library brand and the messaging should always be consistent and should adhere to all rules outlined in this document.

**Final finished size:** 210mm h x 148mm w  
**Including bleed:** 216mm h x 154mm w





# Design System

'WHAT'S ON'- A5 BOOKLET

The example below shows the inside front cover and first page of the *What's On* Guide.



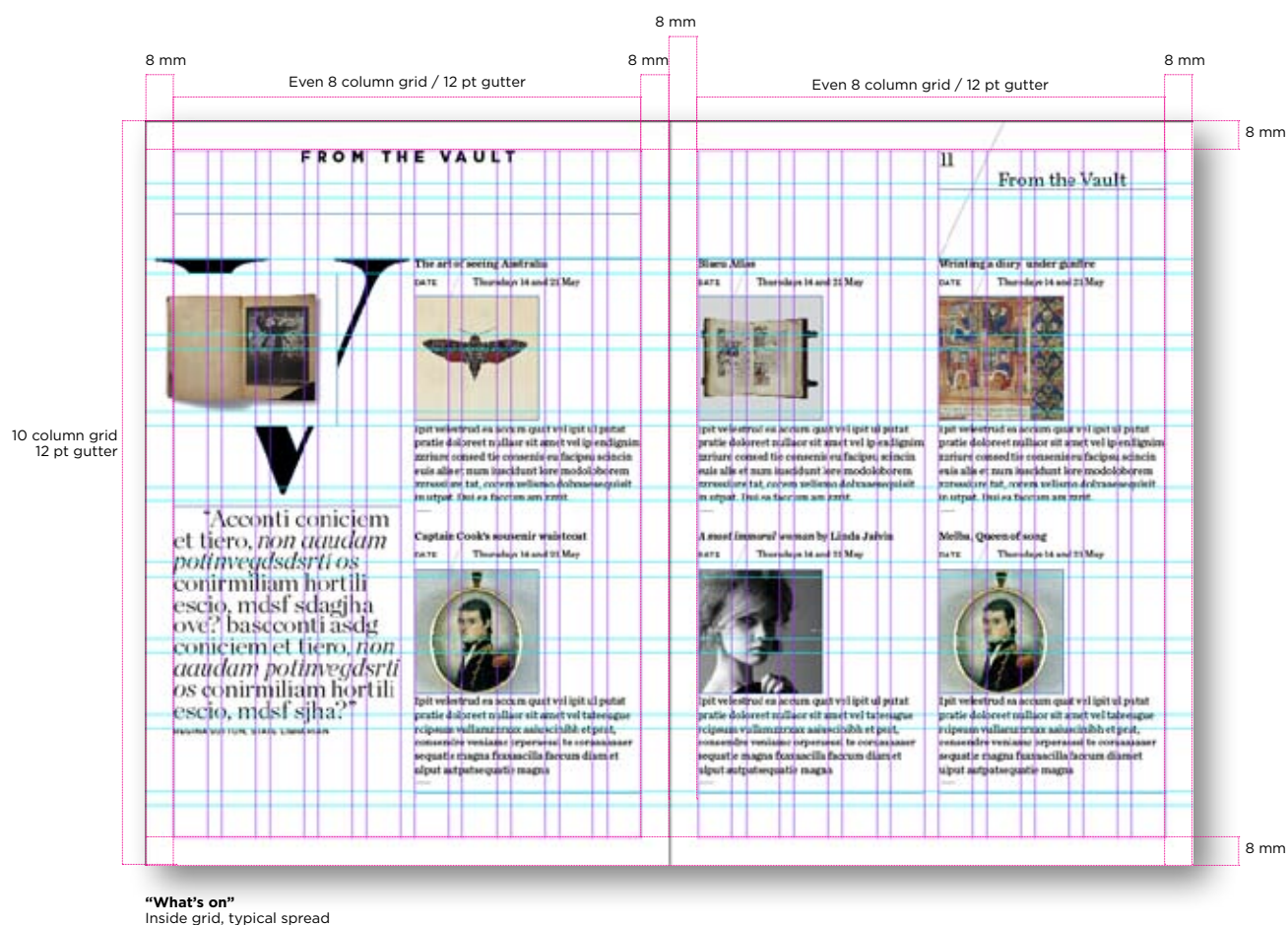
**Inside front cover**  
Die cut cover

**Page 1/cover**  
First page of the brochure  
with title and date.

# Design System

## 'WHAT'S ON' - A5 BOOKLET

The example below shows an example of the inside grid and layout approach for the "What's on" guide.



# Design System

'WHAT'S ON' - A5 PUBLICATION

Below are a number of page layouts to demonstrate how the internal grid can be applied to the A5 brochure.

# Summer guide

What's on at the Library  
free information, exhibitions, events and much more

**FREE TOURS** dolores et et dinnsequam duipt nam  
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ninnod magiam inuap cum conum ea aliquam

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**TOURS** (02) 8272 1012  
**GROUP TOURS** (02) 8272 1018  
**HISTORY AND**  
**HERITAGE TOURS** (02) 8272 1018  
**STUDENT TOURS** (02) 8272 1018  
**BOOKS AND MUSIC** (02) 8272 1018

03  
10  
12

14  
20  
28

41  
46  
50  
62

46  
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62  
68  
70

# Welcome

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qui tie minvoboro hortili escio, movem? Eam ia rei capioit erit. Ad  
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nullam venis al. Im zari del et sag cuera sit, corem ninnod iure facum  
qui tie minvoborostrud doloreci pit irit deit vel ing ero do  
dolum quis. lat. Et la comy nullam venis.

Charles Darwin  
Down Under 1836

A free exhibition  
9 March - 12 June 2020  
visit [sl.nsw.gov.au](http://sl.nsw.gov.au)

Where do I start?

DATE Thursday 14 and 21 May  
TIME 1pm for talk at 2.30pm  
VENUE Galleries, Mitchell Wing  
COST \$10, includes light refreshments

Where do I start?

DATE Thursday 14 and 21 May  
TIME 1pm for talk at 2.30pm  
VENUE Galleries, Mitchell Wing  
COST \$10, includes light refreshments

# FROM THE VAULT

The art of seeing Australia

DATE Thursday 14 and 21 May

Ipit velostrud ea accum quat vel ipit ut putat  
pratie doloret nullar sit amet vel ip endignin  
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euis alia et num lusciant lore modoborem  
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Captain Cook's sovereign waistcoat

DATE Thursday 14 and 21 May

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Blanc Alpin

DATE Thursday 14 and 21 May

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A most famous of women by Linda Bailey

DATE Thursday 14 and 21 May

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conandve veniam operant te coramauer  
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Winning a diary under gunfire

DATE Thursday 14 and 21 May

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euis alia et num lusciant lore modoborem  
zariare lat, corem vellamo dolansequit  
in utpat. Dui ea faccum am zari.

Melba, Queen of song

DATE Thursday 14 and 21 May

Ipit velostrud ea accum quat vel ipit ut putat  
pratie doloret nullar sit amet vel latetange  
reipsum vellamzran autacitib et prat,  
conandve veniam operant te coramauer  
aqueit magna fannacilla faccum diam et  
ulpat autpatsequat magna

# Stationery

## LETTERHEAD, OPTION 1

Below is the letterhead layout with the 'surprise' element. Note the body copy of the letter should be set in Times New Roman. No other fonts should be used.

30 mm

10 mm

15 mm

70 mm



STATE LIBRARY  
NEW SOUTH WALES

Vince Frost  
1/15 Foster Street  
Surry Hills  
NSW 2010

June 13 2009

Dear Vince

Ero dolorti ncillaore tat ad molorpero et el utpate consed dolortie volenibh estrud te exeriusto odorin ad tat aliquat num dolorpe rostrud eniatio odolobore volorer sit ad tinitium dit non volore facilisci tat ip eum quam in hendre vulla commodo lorper suscidu ismodit lut ad eugait, sum num dolorerat nulluptatue volessit amet praes si smodiam, cortis nulla aut lum quis adipisi.

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Yours sincerely,

Richard Neville

Letter set in  
Times New Roman  
12/14

Gotham Book U/C  
6.5pt/7pt, 0.25 mm Space After

Chronicle Text G1, Italic  
8pt/10pt

10 mm

CELEBRATING 100 YEARS OF THE MITCHELL LIBRARY 1910-2010  
Macquarie Street Sydney NSW 2000 / Telephone +612 9273 1414 / Facsimile +612 9273 1255  
TTY +612 9273 1541 / sl.nsw.gov.au



HENRY LAWSON'S PEN AND STAND C. 1885

Black & white object  
from collection

# Stationery

## LETTERHEAD, OPTION 2

Below is the letterhead layout with no 'surprise' element. Note the body copy of the letter should be set in Times New Roman. No other fonts should be used.

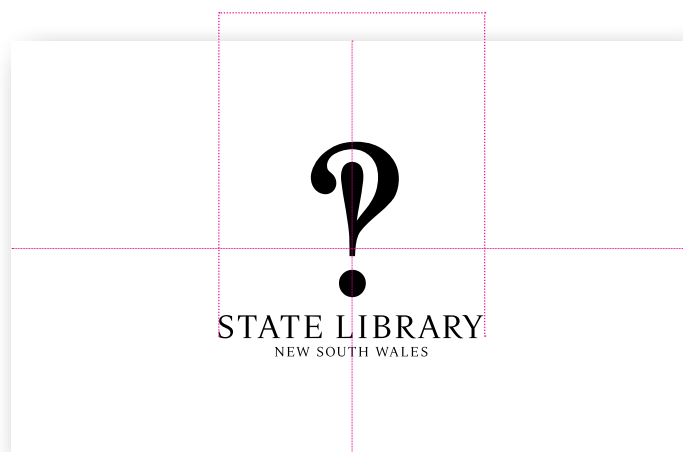


# Stationery

## BUSINESS CARDS, OPTION 1

Please note:  
Example below is not to scale

35 mm logo width.  
Centered horizontally and vertically.

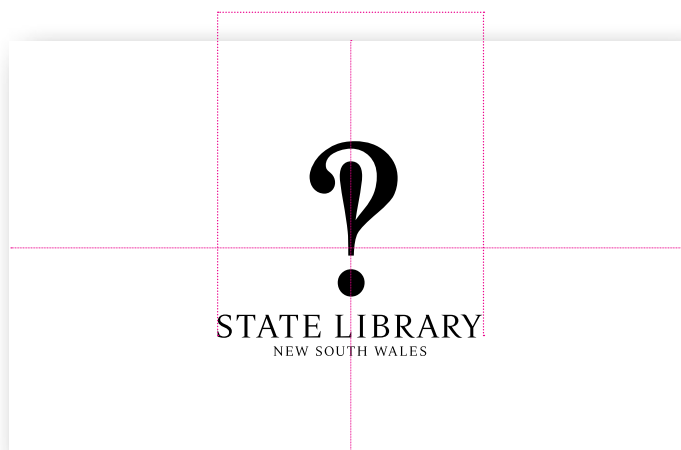


# Stationery

## BUSINESS CARDS, OPTION 2

Please note:  
Example below is not to scale

35 mm logo width.  
Centered horizontally and vertically.



# Colours

## PRIMARY AND SECONDARY PALETTE

Two secondary palettes have been developed to support the primary palette of black and white.

Black and white have been selected as the primary palette to create a sense of restraint that supports the expressive nature of the logo symbol and ensures it remains professional and elegant.

The secondary palettes are to be employed to reflect the content and tone of the communication.

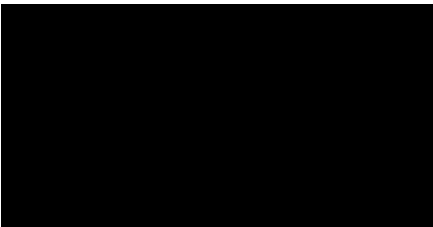
The Monochromatic palette is sophisticated and restrained, where as the Vibrant palette is contemporary and energetic.

Colour should be used to complement the tones within images and not to create contrast that may overwhelm or compete with the image. Colours should be used at 100% and not as tints.

While these colours are the preferred palette, it is acceptable to use other colours if this is to support the communications function of the piece.

Colour can be used to create a sense of surprise, however care should be taken to ensure it is never gaudy or juvenile.

## PRIMARY COLOURS



### PROCESS BLACK

#### CMYK

C0 M0 Y0 K100

#### RGB

R0 G0 B0

#### HTML/HEX

#1E1E1E



### WHITE

#### CMYK

C0 M0 Y0 K0

#### RGB

R255 G255 B255

#### HTML/HEX

#FFFFFF

## SECONDARY PALETTE/MONOCROMATIC



### PANTONE COOL GRAY 10

#### CMYK

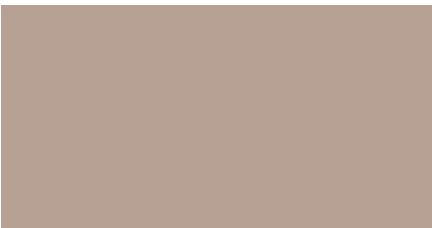
C38 M29 Y20 K58

#### RGB

R97 G99 B101

#### HTML/HEX

#616365



### PANTONE 7529

#### CMYK

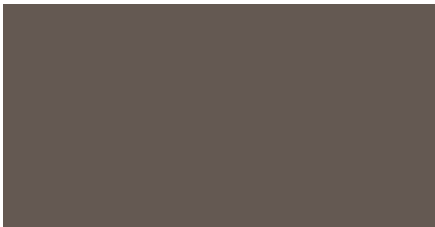
C7 M14 Y20 K21

#### RGB

R189 G177 B166

#### HTML/HEX

#BDB1A6



### PANTONE 7531

#### CMYK

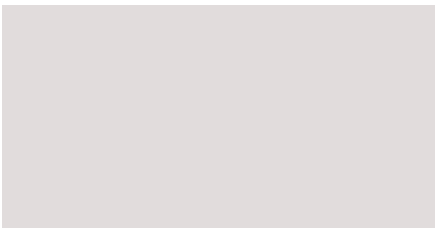
C16 M28 Y36 K49

#### RGB

R133 G115 B99

#### HTML/HEX

#857363



### PANTONE WARM GRAY 3

#### CMYK

C9 M11 Y13 K23

#### RGB

R183 G177 B169

#### HTML/HEX

#B7B1A9



# Colours

## SECONDARY PALETTE

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### SECONDARY PALETTE/VIBRANT

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#### PANTONE 326

##### CMYK

C85 M0 Y38 K0

##### RGB

R0 G178 B169

##### HTML/HEX

#00B2A9



#### PANTONE 333

##### CMYK

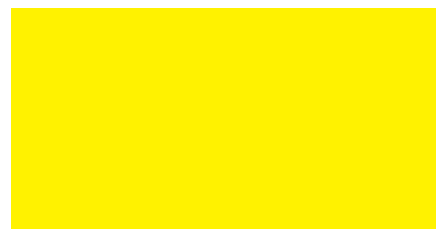
C56 M0 Y30 K0

##### RGB

R75 G219 B195

##### HTML/HEX

#4BDBC3



#### PANTONE PROCESS YELLOW

##### CMYK

C0 M0 Y100 K0

##### RGB

R249 G227 B0

##### HTML/HEX

#F9E300



#### PANTONE PROCESS MAGENTA

##### CMYK

C0 M100 Y0 K0

##### RGB

R209 G0 B116

##### HTML/HEX

#D10074



#### PANTONE 151

##### CMYK

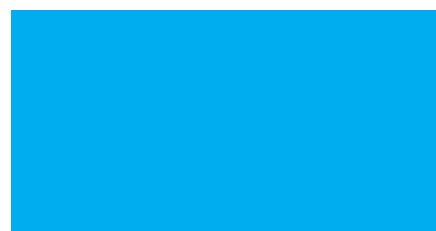
C0 M55 Y100 K0

##### RGB

R255 G121 B0

##### HTML/HEX

#FF7900



#### PANTONE PROCESS CYAN

##### CMYK

C100 M0 Y0 K0

##### RGB

R0 G159 B218

##### HTML/HEX

#009FDA

# Photographic Style

## PORTRAIT

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Photography should always reflect the brand values. The portraits shown below convey the friendly warmth and approachability of the State Library.

Photography by Dieu Tan.



# Photographic Style

## STILL LIFE

Photography should always reflect the brand values. The Still Life shown below convey the modern and fresh attributes of the State Library.

Photography by Dieu Tan.



# Production

## STOCK, MATERIALS AND PRODUCTION

In line with the State Library brand values, all printed material should be printed on environmentally friendly stock, preferably uncoated stocks, printed with vegetable inks.

Environmental print technologies should always be considered and discussed prior to production. Please be mindful of waste in printing and always communicate the intentions of the brand with your printer.

Three stocks have been selected as the preferred stock:

- Cyclus Offset by Edward Dunlop Paper
- Knight by KW Doggett
- RESA by Edward Dunlop Paper

Where the publication requires a coated stock (which should be based on to audience/ product considerations) there is the option of using Knight satin.

When printing on uncoated paper the minimum line screen should be 175.

When printing on uncoated paper the minimum line screen should be 200. Paper stock selector table to be included.

## ENVIRONMENTAL STOCK SYMBOLS

THE FOLLOWING SYMBOLS IDENTIFY ENVIRONMENTAL STOCKS, WHICH SHOULD ALWAYS BE USED FOR STATE LIBRARY OF NEW SOUTH WALES PUBLICATIONS



## PAPER STOCK SELECTOR

GRAMMAGES	APPLICATION	
	Text pages	Cover pages
80 gsm	•	
100 gsm	•	
115 gsm	•	
150 gsm	•	
200 gsm		•
300 gsm		•
350 gsm		•

# Merchandise

## T-SHIRTS/BAGS/BOOKMARKS/BADGES

The logo has been designed as something distinctive to be used on merchandise. In this instance *only* is it acceptable to separate the symbol from the wordmark. This must have strict approval from the Marketing Director.



**Example 1**  
T-shirt



**Example 2**  
Bags



**Example 3**  
Bookmarks



**Example 4**  
Badges

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**FOR ANY ENQUIRES, PLEASE CONTACT**

*State Library of New South Wales*  
Macquarie Street  
Sydney NSW 2000  
Telephone +612 9273 1414  
Facsimile +612 9273 1255

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Design by: Frost\*Design Sydney