



Australia Awards

Brand Guidelines  
Technical Guide For  
Graphic Designers



This document details the design guidelines for the Australia Awards brand.

The goals of the visual identity for the Australia Awards are to provide a system that:

- Builds value and equity in the Awards – through consistency and clarity
- Communicates prestige – implicitly links program outcomes with high quality.

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## Technical Guidelines for Graphic Designers

This document outlines the design guidelines for the Australia Awards brand. The guidelines cover all elements of the brand required for consistency and application across various communication mediums. Together the components seek to be informative, inspirational and motivational.

The goals of the visual identity for the Australia Awards are to provide a system that is:

- Timeless – creating a strong legacy connector for the Alumni
- Builds value and equity in the Awards – through consistency and clarity, stimulates ongoing brand health
- Communicates prestige – implicitly links program outcomes with high quality
- Aspirational – stimulates a sense of potential and going beyond the here and now.

The brand mark of the Australia Awards is our most revered and protected brand element. Featuring the Commonwealth Coat of Arms, it represents:

- Prestige
- Authority
- A symbol of national identity
- A globally understood identity
- A sense of excellence
- A sense of legacy.

## 1. Brand mark

### 1.1 History of the Commonwealth Coat of Arms



## Australia Awards

The Commonwealth Coat of Arms is the ultimate endorsement of the Australia Awards. It is recognised globally and provides prestige.

### History of the Commonwealth Coat of Arms

King Edward VII made the first official grant of a coat of arms to the Commonwealth of Australia in a Royal Warrant dated 7 May 1908. King George V granted the second Commonwealth Coat of Arms in a Royal Warrant dated 19 September 1912. The significant change was to include the symbols of the states on the shield.

#### 1908 Commonwealth Coat of Arms

The Arms comprised a simple shield of white and blue enclosing a cross of St George on which there were five six-pointed white stars, around the outside of which were six small escutcheons, i.e. small shields. The shield was supported by a kangaroo and an emu standing on a grassy mound. Above the shield was the crest containing the seven-pointed gold star of Federation on a wreath of white and blue. The motto 'Advance Australia' was inscribed at the base.

#### 1912 Commonwealth Coat of Arms

The absence of specific references to the states in the shield in the 1908 Arms led to a number of alterations approved on the recommendation of the Commonwealth Government by King George V. The new design included a shield with six parts each containing a representation of the badge of a state.

The positions and poses of the supporters were also changed. The colours of the wreath of the crest were altered to gold and blue. These are the 'livery' or identifying colours of the Arms.

The new Arms were accompanied by small branches of wattle, ornamental rests for the supporters, and a scroll with the word 'Australia' – none of which are actually mentioned in the 1912 Royal Warrant.

There are ten variations of the 1912 Arms – the colour version, four variations of the conventional Arms and five variations of the stylised Arms.

#### Description of the 1912 Commonwealth Coat of Arms

The blazon or official description of the Commonwealth Coat of Arms is contained in the Royal Warrant. The blazon describes a coat of arms in heraldic terms, enabling accurate reproduction in any part of the world.

Symbols of Australia's six states appear together on the shield, which is the central feature of a coat of arms. The border of the shield symbolises federation.

The kangaroo and emu are the native animals that hold the shield with pride. Some say the kangaroo and emu were chosen to symbolise a nation moving forward. This is based on the common belief that neither animal can move backwards easily.

A gold Commonwealth Star sits above the shield. Six of the star's points represent the Australian states. The seventh point represents the territories. A wreath of gold and blue sits under the Commonwealth Star. Gold and blue are the Commonwealth Coat of Arms' livery or identifying colours.

Australia's floral emblem, the golden wattle, frames the shield and supporters. A scroll contains the word 'Australia'.

*Source: Australian Government, 'It's an Honour' website. Nov 2012.*

1.2 Brand mark  
Colour

The brand mark of the Australia Awards is represented in four possible colours. No other colours are permissible.

Colour	PMS	CMYK	RGB
Navy	7463	100/62/12/62	0/49/80
White	–	–	255/255/255
Dark Grey	PMS Cool Grey	929/23/16/51	116/118/120
Black	–	0/0/0/100	0/0/0



**Australia Awards**



**Australia Awards**



**Australia Awards**



**Australia Awards**

### 1.3 Brand mark lock-up

Master artwork for all Awards are available through the Australia Awards Office. Should new awards require a brand mark lock-up, this is only permissible with the written permission of the Australia Awards Office.

**Designer's Note:**

A live type (editable) base file is available through the Australia Awards Office. Please note designers must have access to the correct typeface as the cut of the typeface does alter the shape of letter forms (particularly the letter 'A').

Typeface: Times New Roman Bold and Regular



Australia Awards

John Allwright Fellowship

1/2 X

X

X

1.4 Brand Mark  
Minimum size

In accordance with the Australian Government Brand Guidelines, the Commonwealth Coat of Arms must not be used smaller than 20mm in width. The clear space principles aim to ensure the role of the Australia Awards brand mark as the hero, never being presented in a cluttered environment.

Minimum size



Extreme minimum size –  
**Special permission required**

These sizes have been determined to maintain the integrity of the components. Should limited space not allow for the primary configuration, then the two components - those being the Coat of Arms and the word mark - can be separated and used for example on either side of a USB or a pen.



1.5 Brand Mark  
Clear space



1.6 Brand Mark  
Relative size

To ensure similarity of scale in the use of the brand mark, the following guides have been developed. These are guides only and the final decision on the size of the brand mark should be informed by the overall goal to deliver high quality. The appropriate scale of the brand mark should communicate the prestige of the Australia Awards.



Paper Size (ISO 216 – A Series)	Recommended Mark Size (Width)
A1 (594mm x 841mm)	60mm – 100mm
A2 (420mm x 594mm)	40mm – 60mm
A3 (297mm x 420mm)	40mm – 60mm
A4 (210mm x 297mm)	28mm (minimum width)
A5 (148mm x 210mm)	28mm (minimum width)
A6 / A7 and smaller (105mm x 148mm)	28mm (minimum width)

1.7 Co-branding  
Australia Awards as primary brand

Co-branding situations are rare for the Australia Awards brand, however when necessary it requires careful consideration. The goal is to ensure the Australia Awards brand mark is always the most important brand. As such, the clear space rules must always be applied and the Australia Awards brand mark must always be listed first.

This is applicable when Australia Awards is:

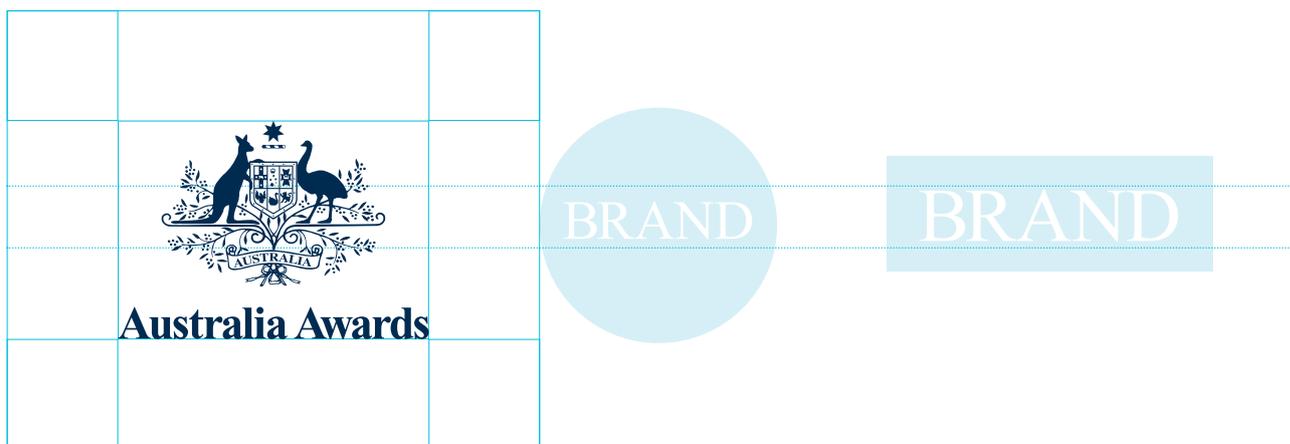
- Leading the communication
- The event organiser / primary sponsor
- Author of the publication.

**Horizontal relationship**

Primary brand

Secondary brand

Secondary brand



**Vertical relationship**

Primary brand

Secondary brand

Secondary brand



## 1.8 Co-branding Australia Awards as primary brand

### Australian Government identity

The use of the Commonwealth Coat of Arms within the Australia Awards identity means that we do not use the Australian Government logo on communications. However should an occasion arise in which the two brand marks need to be used together, e.g. a media event, then the Australian Government brand guidelines must be used. These guidelines specify that the Australian Government identity must be the lead identity.



### Australian Government

#### Australian Government departments and managing contractors

Whilst the Australia Awards program is delivered by various departments and agencies, their specific logos are not to be displayed. All focus must be on the master brand – the Australia Awards.

#### Related entities

- Australian Government
- Australia Unlimited
- Future Unlimited
- Australian Aid Identifier
- Departmental Identities



**Note for program implementers: As the Australia Awards is not a legal entity, use agency branded communications and branding guidelines for all legal correspondence, contracts, etc.**

## 1.8 Co-branding Australia Awards as secondary brand

Co-branding situations are rare for the Australia Awards brand, however when necessary it requires careful consideration. The goal is to ensure the brand mark is clearly and appropriately represented.

The Australia Awards brand should take precedence over all other scholarship providers and academic institutions.

As different relationships will require a different display of hierarchy it is necessary to get sign off from the Australia Awards Office.

A fictitious example has been constructed below to demonstrate the approach.

This is applicable when Australia Awards is not:

- Leading the communication
- The event organiser / primary sponsor
- Author of the publication.

Multi-page / frame display of brands  
Example: PowerPoint slide sequence



Single page/frame display of brands  
Example: Event pull-up banner



1.9 Brand mark  
Use in communications  
by administrators

In this section we recognise that from time to time our delivery partners will need to communicate their wider activities of which Australia Awards are but one component.

As such partners are allowed to use and acknowledge the Australia Awards in their own communications.

A fictitious example has been constructed below to demonstrate the approach.

Australia Awards communications  
Example:

**Australia Awards**

## The John Allwright Fellowship Australia Awards 2013 applications now open

The John Allwright Fellowship (JAF) scheme, aims to provide enhancement of the research capabilities of partner-country institutions through postgraduate training of partner country scientists to obtain postgraduate qualifications, at the Masters or Doctoral level, at Australian tertiary institutions.

To date almost 150 fellows have obtained postgraduate qualifications through the JAF scheme. Since its inception the scheme has increased significantly in size, a reflection of the importance of capacity-building activities to partner countries and relationships between Australia and its regional neighbours.

While individual awardees benefit from the scheme, partner-country institutions are the primary target. The program is intended to benefit research capacity in ACIAR's partner-country institutions, thereby facilitating ACIAR's overall mission of achieving more productive and sustainable agricultural systems in developing countries through international agricultural research partnerships.

For further information on the JAF scheme, please refer to the Australia Awards website: [www.australiaawards.gov.au](http://www.australiaawards.gov.au)

Within this example the ACIAR brand is never displayed, however they are acknowledged in the copy of the advertisement.

Delivery partner communications  
Example:  
(Indicative use of ACIAR brand only)

**ACIAR**  
Research that works for developing countries and Australia  
[aciar.gov.au](http://aciar.gov.au)

December 2012

**Heading goes here**  
Rernatur aped qui am ut ut quatur alis molest, ilicab ipsa ped ma quisclae essi dessunt.  
[Read more...](#)

**Australia Awards - The John Allwright Fellowship Australia Awards ceremony 2012**  
Rernatur aped qui am ut ut quatur alis molest, ilicab ipsa ped ma quisclae essi aped qui am ut ut dessunt.  
[Read more...](#)

**Heading goes here**  
Rernatur aped qui am ut ut quatur alis molest, ilicab ipsa ped ma quisclae essi dessunt. Rernatur aped qui am ut ut alis molest ret sae deshy axet.  
[Read more...](#)

**Heading goes here**  
Rernatur aped qui am ut ut quatur. Apedesa qui am ut ut alis molest ret sae.  
[Read more...](#)

Within this example the ACIAR brand is the primary communication, however they are permitted to display the Australia Awards brand when referring to the Awards.

## 2. Photography



## 2.1 Photography

### Portraits

Shot in studio or studio-like environment, they provide hero portraits for use in advertising.

Art direction notes:

- High resolution
- Studio environment
- Natural attitude displaying confidence and enjoyment
- Shoot variations of poses in landscape and portrait leaving room on the right for the angle to be applied
- Standardised colour background (specification to be advised)
- Side directional lighting
- Rich dark tones
- Allow for simplicity in the top left hand corner for logo placement.



## 2.2 Photography Documentary / Group

### Art direction notes:

- High resolution
- People in their natural environment
- People can either look to camera or engage in activity
- People must look comfortable and confident
- Angle to be straight on i.e. no extreme low angles
- Lighting to be natural
- Do not use flash
- Preference for blue elements in shot but not mandatory
- When shooting groups look for height variations and determine a focal point i.e. avoid people standing in a single line
- Allow for simplicity in the top left hand corner for logo placement.



2.3 Photography  
Documentary / In situation

Art direction notes:

- High resolution
- People in their natural environment
- People can either look to camera or engage in activity
- People must look comfortable and confident
- Angle to be straight on i.e. no extreme low angles
- Lighting to be natural
- Do not use flash
- Preference for blue elements in shot but not mandatory
- When shooting groups look for height variations and determine a focal point i.e. avoid people standing in a single line
- Allow for simplicity in the top left hand corner for logo placement.



## 2.4 Photography

### Adjustment of existing images

Whilst new photography should be commissioned to develop the full potential of the Australia Awards brand, as an interim measure, adjustments can be made to some of the existing images.

Considerations when selecting which image to adjust:

- Does the individual look comfortable i.e. happy to have their picture taken
- The subject looks positive
- Is the shot wide providing some background
- Is there an element of blue in the image (not mandatory but desirable)
- Simplicity in the top left hand corner for logo placement.

Original image taken from existing Australia Awards library



Adjusted image



Adjusted image – In application



Adjusted image – In application



## 2.4 Photography

### Adjustment / retouching of images of existing images

#### Adjusting the image

Every image will require slightly different levels of adjustment. This photography guideline should be a reference point as you manipulate an image to be closer to the intended art direction.

Examples of adjustments:

- Remove all 'dutch angles' and straighten up images
- Increase colour balance of blue, cyan and even a little green
- Be careful to ensure skin tones are still within a reasonable zone
- Increase levels of dark tones to deepen the overall picture
- Very subtly adjust the saturation
- Position the hero of the image to be on the left of the image.

#### Retouching of images

Whilst the photography approach of the Australia Awards depicts real people, all images used as hero images in advertising and on front covers of brochures and reports should be retouched. Beyond the general adjustment the below image, from the existing Australia Awards library, has also been retouched in the following ways:

- Removal of objects distracting from placement of the Coat of Arms
- Removal of distracting background elements e.g. the poster on the cupboard
- Extension of the cupboards in the background to simplify the lines running through the image
- Lightening of eyes and teeth
- Light smoothing of skin and removal of blemishes.

Original image taken from existing Australia Awards library



Adjusted image – In application



### 3. Colour palette

#### 3.1 Colour palette Tints

The colour palette focuses upon the primary colour of blue and develops this into a range of blues. The colour palette is always used proportionally to strongly connect the colour blue with the Australia Awards.



### 3.2 Colour palette Tints specification

The colour palette exists at two levels. Firstly the primary palette which develops the hero colour of blue. This palette, Oceania, introduces bright aqua shades and contrasts with the warm tones of sand.

The secondary palette provides vibrancy to the overall palette as well as working as a navigational palette. Whilst this palette is available for flexible use in diagrams or sectioning of a report, it also serves to, assign a colour to each of the study types that divide the Australia Awards portfolio. An example of these colours is available from the Australian Awards Office.

The colour palette also permits tints and shades of the core colours. This is very useful when creating illustrations or charts.

#### Primary Palette – Oceania



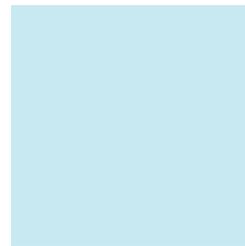
Navy  
PMS 7463  
C 100 M 62 Y 12 K 62  
R 0 G 49 B 80



Teal  
PMS 7468  
C 94 M 16 Y 7 K 28  
R 0 G 117 B 154



Aqua  
PMS 631  
C 73 M 0 Y 11 K 0  
R 60 G 182 B 206



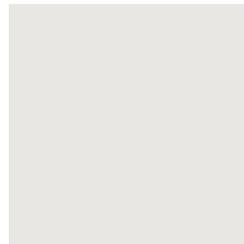
Sky  
PMS 628  
C 20 M 0 Y 4 K 0  
R 193 G 226 B 229



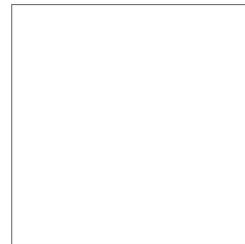
Sand  
PMS 7503  
C 10 M 15 Y 45 K 28  
R 167 G 158 B 112



Cream  
PMS 7503 @ 35%  
C 0 M 12 Y 35 K 25  
R 200 G 177 B 139



Light Grey / Silver  
PMS Cool Grey 1  
C 3 M 2 Y 4 K 5  
R 224 G 225 B 221



White  
C 0 M 0 Y 0 K 0  
R 255 G 255 B 255



Dark Grey  
PMS Cool Grey 9  
C 29 M 23 Y 16 K 51  
R 116 G 118 B 120

#### Secondary Palette – Australian Landscape



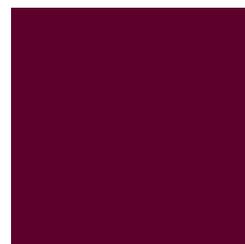
Diploma  
PMS 137  
C 0 M 38 Y 95 K 0  
R 255 G 161 B 0



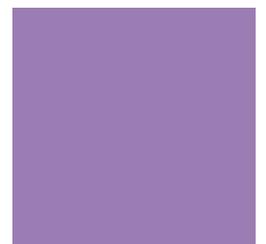
Undergraduate  
PMS 471  
C 5 M 70 Y 97 K 20  
R 178 G 84 B 26



Postgraduate  
PMS 1805  
C 5 M 96 Y 76 K 21  
R 170 G 39 B 47



Research  
PMS 7421  
C 15 M 100 Y 39 K 69  
R 94 G 23 B 45



Professional Development  
PMS 7440  
C 39 M 54 Y 1 K 2  
R 161 G 122 B 170

### 3.3 Colour palette Gradients

Gradients are a key visual element of the Australia Awards brand. Visually they are uplifting and suggestive of movement. The gradients are expressed in the blue palette, and flexibility exists in the selection of which blue gradient you wish to use. The subtle shift of gradients across different publications creates a detail to the brand that is unique.

The light taupe gradient is typically used for internal pages on a document or most commonly as the background on the certificates.



### 3.4 Colour palette Gradient Specification

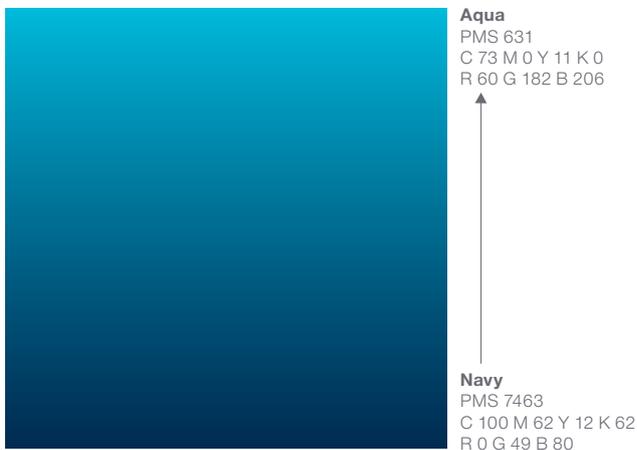
#### **Designer's Note: Technical details on the creation of gradients**

To avoid colour banding in print applications of the gradient, it is recommended that 2% noise be added to the gradient. This can be achieved by making a greyscale gradient base file in Adobe Photoshop at the right size and resolution and then colouring to the desired colours in Adobe InDesign.

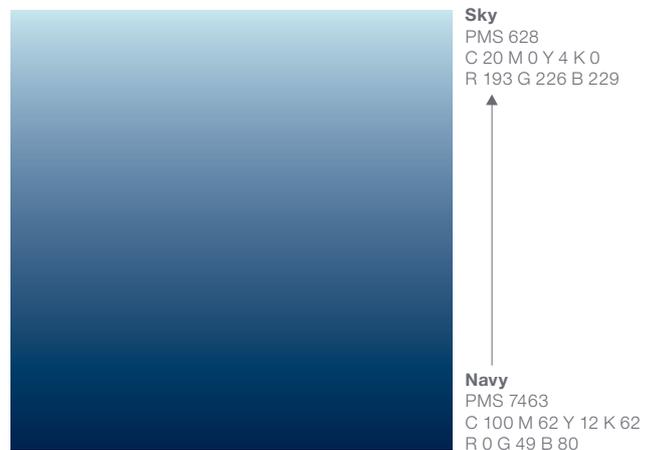
For usage over an image the gradient is 'multiplied' as an effect in Adobe InDesign. The opacity always remains at 100%.

The gradient always runs in the vertical direction with colours being 100% at each end. Pay attention to creating bleed on print documents to ensure the 100% is still within the page.

Primary Gradient – for opaque usage



Gradient – for transparent usage over imagery or as secondary gradient within series



Gradient – for certificate usage or sparingly inside a multi-page document



## 4. The angle

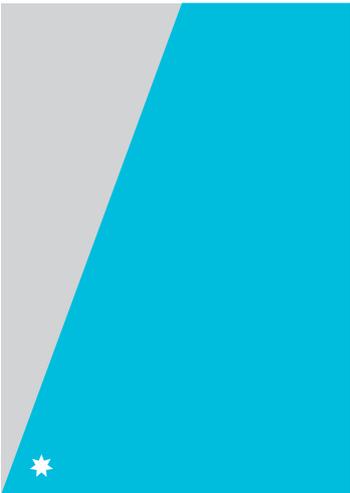
### 4.1 The angle Specification

The angle is a core design element within the Australia Awards brand. Taking its original inspiration from the letter 'A' it also communicates the progressive nature of the Awards and uplifting spirit. The angle is always fixed at exactly 70 degrees. No variation is permissible.



4.2 The angle  
Usage

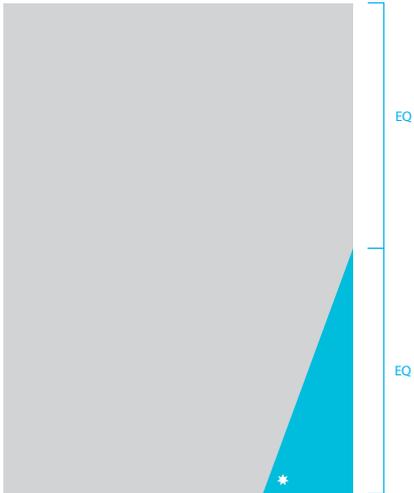
The angle has been devised to provide basic alignment principles that adjust depending on the proportions of the medium. In basic terms the angle touches a corner either at the bottom or top of the medium. There are only two variations to this rule. Firstly, a double-page spread advertisement and secondly – for use only in content heavy applications – the smallest version, where the angle meets the vertical centre of the page.



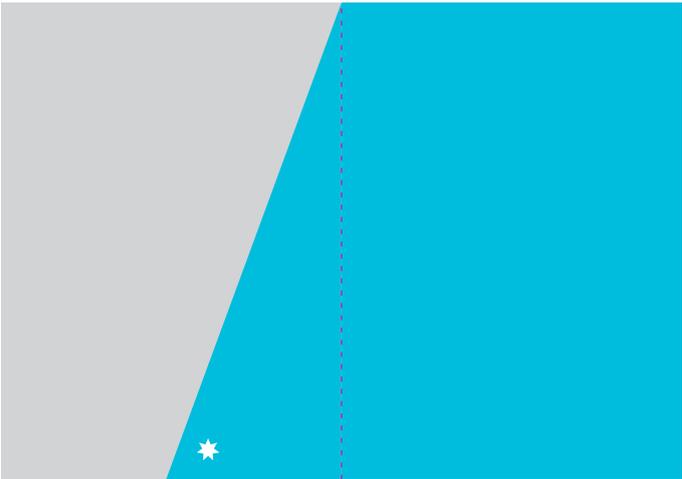
A4/A5



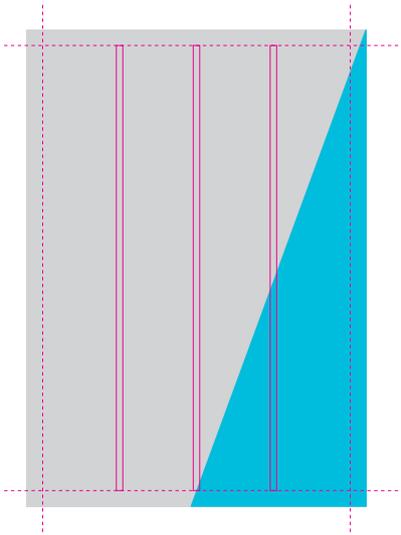
A4/A5



A4 special  
(content heavy  
advert)



A3



Star defines margins  
10mm

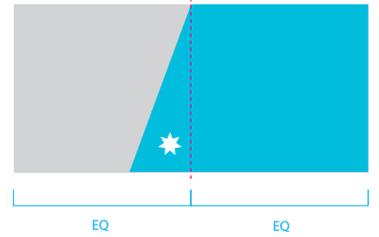
### 4.3 The angle Usage



DL/Billboard



DL/Billboard



DL/Billboard



Square



Square



A4



A4

## 5. The star

### 5.1 The star

#### Usage

The star of the Australia Awards brand is a graphic element referenced from the star within the Commonwealth Coat of Arms. This element is primarily linked with the angle but is also used in small details within page design and typesetting. Shown below are a few examples of this, which are documented in the application section of this guideline.

The use of the star outside of its lock-up within the angle should be minimal as to not create distraction from the primary brand mark as the lead brand element.

The graphic scale of the star should never dominate the design.

The supplied artwork for the star, available from the Australia Awards Office, must always be used – never recreate or select an alternate star.

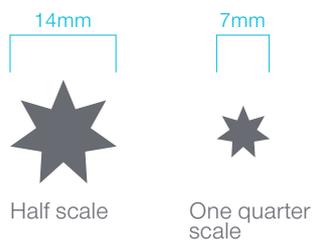
Australia Awards brand mark  
(refer to the brand mark chapter for full details)



#### Australia Awards star

The size of the star is either half or one quarter the overall width of the brand mark. The decision about the choice of scale is determined by the size of the angle within the overall composition.

The half scale should be used when the angle is A4 or larger in size. The one quarter scale should be used when the angle is A5 or smaller in size.



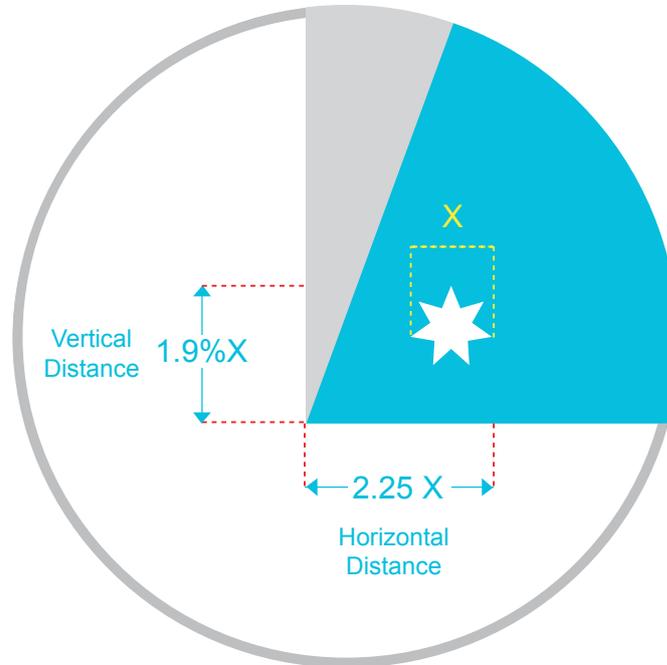
The star of the Australia Awards brand is a graphic element referenced from the Commonwealth Star, within the Commonwealth Coat of Arms. The star may be used in smaller details within the page design, but it must never dominate. The star is primarily linked with the angle but is also used in small details within page design and typesetting.

## 5.2 The star Placement

The placement of the star is determined by the size of the star. For example if the star is 14mm (X) wide, then the placement of the star should be horizontally placed 2.25 X and 1.9 X vertically from the bottom of the start of the angle.

The supplied artwork for the star and angle are available from the Australia Awards Office. Never recreate or select an alternate star.

### Star placement rule



### Star placement rule in application



## 6. Typography

### 6.1 Typography Primary serif typeface

The serif typeface is Times New Roman. It is timeless, highly legible and the typeface of the Australian Government identity. Please note it is imperative that Times New Roman is used opposed to similarly named fonts such as Times. The letter forms do look different.

Aa Bb

---

Times New Roman Regular  
abcdefghijklmnopqrstuvxyz  
ABCDEFGHIJKLMNPOQRSTUVWXYZ  
1234567890!@#%&^\*()\_+

*Times New Roman Regular Italic*  
*abcdefghijklmnopqrstuvxyz*  
*ABCDEFGHIJKLMNPOQRSTUVWXYZ*  
*1234567890!@#%&^\*()\_+*

Times New Roman Regular  
*Times New Roman Regular Italic*  
**Times New Roman Bold**  
*Times New Roman Bold Italic*

## 5.5 Typography

### Primary sans serif typeface

Our primary sans serif typeface is Nimbus Sans Novus. This typeface has similar proportions to Times New Roman creating a desirable balance when the two typefaces are used within the one publication. The primary sans serif typeface should always be used where possible.

This typeface can be sourced from:  
<http://www.myfonts.com/fonts/urw/nimbus-sans-novus/>

Aa Bb

---

Nimbus Sans Novus Regular  
abcdefghijklmnopqrstvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890!@#\$%^&\*()\_+

**Nimbus Sans Novus Bold**  
**abcdefghijklmnopqrstvwxyz**  
**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**1234567890!@#\$%^&\*()\_+**

Nimbus Sans Novus Light  
*Nimbus Sans Novus Light Italic*  
Nimbus Sans Novus Regular  
*Nimbus Sans Novus Regular Italic*  
Nimbus Sans Novus Medium  
**Nimbus Sans Novus Semi-bold**  
**Nimbus Sans Novus Bold**  
***Nimbus Sans Novus Bold Italic***

---

6.3 Typography  
Substitute sans serif font

For corporate applications such as letter writing or PowerPoint presentation, Arial is used as a substitute to Nimbus Sans Novus. Please note in high quality documents such as annual reports, the substitute font should never be used.

AaBb

---

Arial  
abcdefghijklmnopqrstuvwxy  
ABCDEFGHIJKLMN**OP**QRSTUVWXYZ  
1234567890!@#\$%^&\*()\_+

*Arial Italic*  
*abcdefghijklmnopqrstuvwxy*  
*ABCDEFGHIJKLMN**OP**QRSTUVWXYZ*  
*1234567890!@#\$%^&\*()\_+*

Arial  
*Arial italic*  
**Arial Bold**  
***Arial Bold Italic***

---

For headlines use Times New Roman Regular, set in title case.

For secondary headlines change the colour.

For introductory paragraphs use the typeface Nimbus Sans Novus. It's friendly, simple and easy to read in all sizes. When Nimbus is not available Arial can be used as a substitute.

For body copy both san serif (Nimbus or Arial) and serif (Time News Roman) typefaces are available. However, consideration should be given to decide upon the approach of the individual publication to ensure consistency. For example in small publications one body copy typeface is recommended throughout the design. In a larger document where feature pages or content may need to be highlighted then the introduction of a second body copy typeface can provide interest to the reader.

When using both the serif and sans serif as body copy consideration should be given to ensure the 'x-height' of the pairing is comparable beyond the point size. There will be subtle differences between the three typefaces that will need to be managed in designs.

6.7 Typography  
Body copy 'x-height'  
comparisons

Times New Roman Regular  
Example shown at 150pt

Nimbus Regular  
Example shown at 140pt



Times New Roman Regular  
Example shown at 150pt

Arial Regular  
Example shown at 131pt  
Note: Variation will also depend  
on cut of typeface



## 7. Production notes

### 7.1 Production notes Finishing

The following pictures provide a reference to the visual effect of techniques that are suitable for the Australia Awards brand. Whilst the majority are print finishes, the final sample – navy leather – is a material reference that may be applicable to applications such as a compendium or note book.

Finishes recommended for the Australia Awards brand:

- Silver foil blocking
- Embossing
- Spot gloss UV
- Matte cello.

Materials recommended for the Australia Awards brand:

- Uncoated smooth paper
- Matte white polyurethane for signage
- Stainless steel for signage
- Navy leather.

#### Materials and finishes



Silver foil blocking



Embossing



Spot gloss UV



Navy leather

## 7.2 Production notes

### International formats and sizes

As a global operation, Australia Awards brand accommodates regional differences in paper formats and sizes, however note any templates created are based off the ISO 216 A series.

#### International Paper Sizes

##### Standard Paper Sizes

Today there are two widespread systems in use: the international standard (A4 and its siblings) and the North American sizes. Standard paper sizes in respective countries should be used. Using a standard paper size is generally the most economical use of paper hence being better for both production budgets and the environment.

The International paper size standard, ISO 216, is based on the metric system, with the base format being a sheet of paper measuring 1m<sup>2</sup> in area. This standard has been adopted in most countries excluding America and Canada.

##### Grammage (Weight)

Throughout the world, except in regions using US paper sizes, the product of thickness and density of paper is expressed in grams per square metre (g/m<sup>2</sup>). This quantity is commonly called grammage in both English and French (ISO 536), though printers in most English-speaking countries still refer to the 'weight' of paper, i.e. 80gsm.

The unofficial unit symbol 'gsm' (instead of the official 'g/m<sup>2</sup>') is also occasionally encountered in English speaking countries.

#### ISO 216 – A Series Paper Sizes

Paper Size	Width (mm)	Height (mm)
A0	841	1189
A1	594	841
A2	420	594
A3	297	420
A4	210	297
A5	148	210
A6	105	148
A7	74	105
A8	52	74
1/3 A4 (DL)	99	210
Business Card	85	55

#### ISO 216 – B Series Paper Sizes

Paper Size	Width (mm)	Height (mm)
B0	1000	1414
B1	707	1000
B2	500	707
B3	353	500
B4	250	353
B5	176	250
B6	125	176
B7	88	125
B8	62	88
B9	44	62
B10	31	44

#### ISO 269 – C Series Envelope Sizes

Paper Size	Width (mm)	Height (mm)
C0	917	1297
C1	648	917
C2	458	648
C3	324	458
C4	229	324
C5	162	229
C6	114	162
C7	81	114
C8	57	81
C9	40	57
C10	28	40

## 7.2 Production notes

### International formats and sizes

#### North American Paper Sizes

##### Standard Paper Sizes

Some well-established paper sizes are commonly understood, however there are still some variations to be aware of. The list to the right is indicative but please check the specific measurements pertaining to paper sizes in your country.

Documented here are some of the more common sizes used in North America. It is recommended that when selecting a paper size you investigate the best fit and cost effectiveness for your region at the time of design.

#### North American Paper Sizes

Size	in × in	mm × mm
Letter	8.5 × 11	216 × 279
Legal	8.5 × 14	216 × 356
Junior Legal	8.0 × 5.0	203 × 127
Ledger <sup>[2]</sup>	17 × 11	432 × 279
Tabloid	11 × 17	279 × 432



Proportional difference between International Paper Size A4 and North American Letter and Legal.

## 7.4 Production notes

### Paper stock

### Recommended Paper Stocks

The following paper stocks have been recommended to assist in the specification of a print job. These stocks are smooth, clean and white with no watermarks.

Information regarding paper stocks have been sourced through individual paper merchant websites. Should these stocks not be available in your country please ask your printer/paper merchant for assistance in best matching to this specification.

Note: Paper stocks can be renamed in different countries. At time of printing the names shown here were the most widely used 'international names' for the paper stocks.

### Uncoated – Premium

Paper Name: Saxton Smooth – Brilliant White

Made in: Australia

Distributed in Australia by Doggetts Paper

Description:

Colour: Brilliant White

Texture: Smooth.

Applications examples:

- Annual reports
- Brochures
- Folders
- Stationery.

Facts about Saxton:

- FSC Mix Certified
- ISO 14001 Environmental Certification
- Quality text and cover
- Laser and mono inkjet guaranteed in 90-140gsm up to 120ppm
- Acid Free
- Matching DL envelopes Peel 'n' Seal
- Australian Made
- Certified Carbon Neutral by the Department of Climate Change & Energy Efficiency's National Carbon Offset Standard (NCOS), an Australian Government Initiative.
- Saxton Digital is specially formulated for the latest digital technologies, including HP Indigo.

Printing tips

- Allow Longer Drying Time
- Digital Printing Compatible – Indigo
- Inkjet Guaranteed
- Laser Guaranteed
- Scoring Recommended – Over 170 GSM
- Under Colour Removal (UCR) Recommended.

### Uncoated – Economical

Paper Name: Sovereign Offset

Manufactured by Mondi Business Paper (Austria)

Distributed in Australia by Doggetts Paper

Description:

Colour: White

Texture: Smooth.

Application example:

- Direct mail
- Newsletters
- Annual reports / financials.

Facts about Nordset:

- FSC certified
- Excellent opacity, even surface & high bulk
- Exceptional printability and colour reproduction
- Laser guaranteed 80-300gsm
- Bright white premium offset
- Dry toner compatible
- Reels available
- Also available in envelopes.