
BRAND IDENTITY GUIDELINES

Version 1.5
JUNE 2011

THE ROYAL BOTANIC GARDENS
& DOMAIN TRUST

THE ROYAL BOTANIC GARDEN SYDNEY

THE BLUE MOUNTAINS BOTANIC GARDEN, MOUNT TOMAH

THE AUSTRALIAN BOTANIC GARDEN

Every plant has a story to tell



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1.0 BRAND OVERVIEW

EVERY PLANT HAS A STORY TO TELL

Imagine if a plant had a voice... what would it say about itself, its past, present and future.

Our brand is designed to activate our knowledge and our science at the point of experience - to give plants a voice.

The 'Tree of Knowledge' will help us communicate important messages and focus the brand experience for all our stakeholders both inside the organisation and out. It will allow us to inform the future and pass on our collective wisdom as custodians and interpreters.



2.0 THE ROYAL BOTANIC
GARDENS & DOMAIN TRUST



THE BRANDMARK - VERSION A

The Royal Botanic Gardens & Domain Trust brandmark is the most important visual representation of the brand. The brandmark consists of two elements:

- The symbol - Tree of Knowledge
- The logotype - 'The Royal Botanic Gardens & Domain Trust'

It is important that the brandmark is applied consistently and correctly. Master artwork must always be used every time the brandmark appears. Master artwork files are available upon request. A digital file reference guide and contact details are included in this document.

There are two variations of the brandmark. Version A, shown here, should be used as first preference. Version B, occupies less vertical space and should only be used in exceptional circumstances - see page 3.4 for more details.

The relationship between the two elements in each version should never change. The brandmark must never be altered or redrawn in any way.



BRANDMARK VARIATIONS

The Royal Botanic Gardens & Domain Trust brandmark is available in colour and mono. To ensure maximum visibility, always consider the background upon which the brandmark is placed.

The colour version of the brandmark should always be used on a white background. This is the preferred way to visually represent the brand.

The mono version (positive or reversed) should only be used when the colour version is not appropriate. e.g. on a coloured background or when printing restrictions dictate.



Full colour



Mono (positive)



Mono (reversed)

CLEARSPACE & MINIMUM SIZE

Clear space.

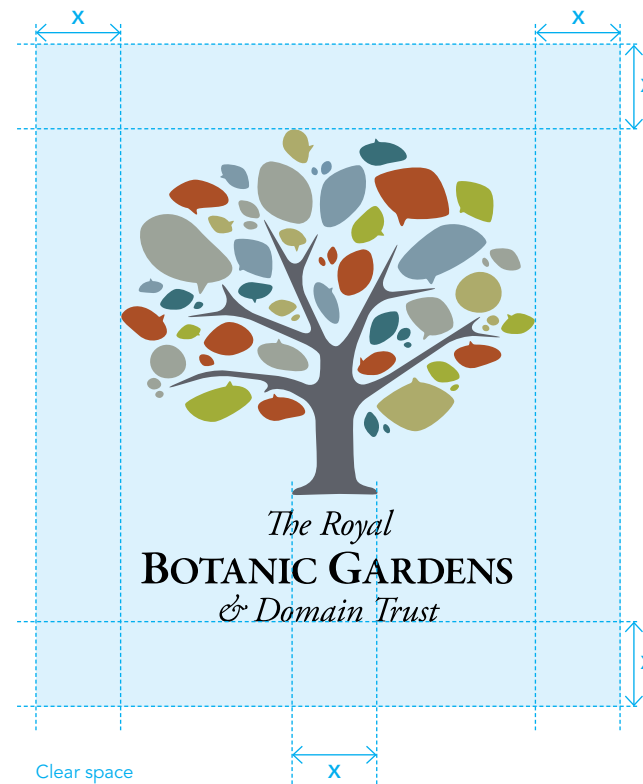
To ensure that the brandmark is clearly visible at all times, there exists an area surrounding the logo that is called a 'clear space'. Other graphic elements such as text or illustrations should not encroach on this area.

The shaded area demonstrates the minimum clear space required. The measure is derived from the width of the tree trunk base. This distance is proportional to all sizes and instances of reproduction.

Minimum size.

A 'minimum size' rule exists to maintain legibility of the brandmark. The brandmark shown far right is at minimum size. It is not recommended to reproduce the brandmark any smaller than shown here.

Please note: This is a general guide only. Printing/production techniques should be taken into account when determining minimum size.



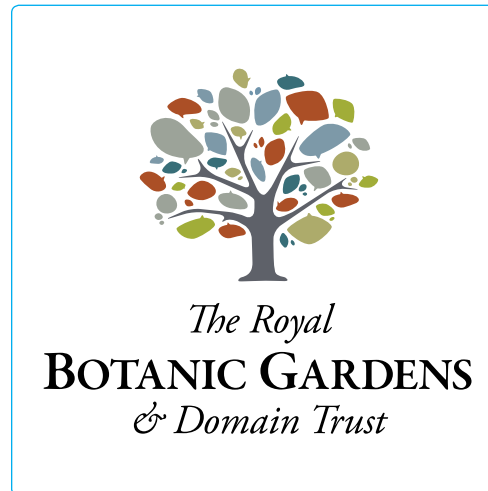
Minimum size

THE BRANDMARK - VERSION B

Version B of the brandmark consists of the same two elements as version A. In version B, the proportions of these two elements has been altered to decrease the amount of vertical space.

This version of the brandmark should only be used in circumstances where vertical space is restricted and/or when legibility of the logotype is compromised.

Like version A, version B is available in colour and mono as shown here.



Full colour



Mono (positive)



Mono (reversed)

CLEARSPACE & MINIMUM SIZE - VERSION B

Clear space.

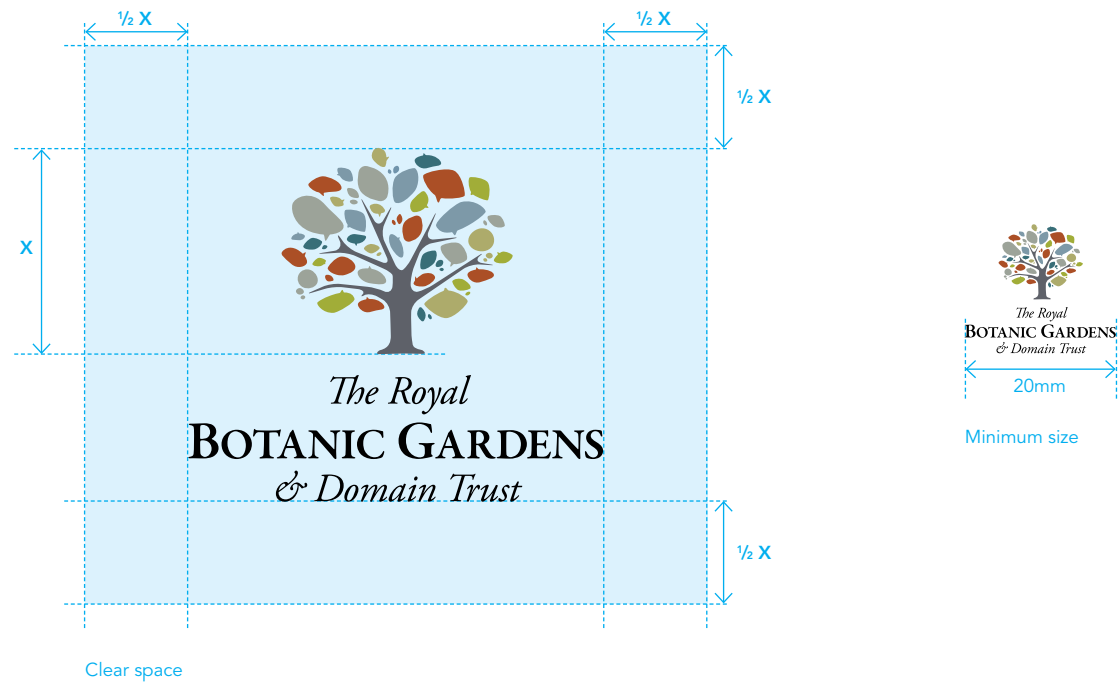
A clear space rule also applies to version B of the brandmark.

The shaded area demonstrates the minimum clear space required. The measure is derived from the height of the tree. This distance is proportional to all sizes and instances of reproduction.

Minimum size.

The brandmark shown far right is at minimum size.

Please note: This is a general guide only. Printing/production techniques should be taken into account when determining minimum size.



COLOUR PALETTE

Colour plays an important role in communicating the personality of a brand. These colours were inspired by the Australian landscape, and more specifically the location of each Botanic Garden.

The Royal Botanic Gardens & Domain Trust identity employs the adjacent colour palette. These colours are made up of the colours that appear in all three of the Botanic Garden landmarks (The Royal Botanic Garden Sydney, The Australian Botanic Garden, Mount Annan and The Blue Moutains Botanic Gardens, Mount Tomah.

All of these colours can be used to represent The Royal Botanic Gardens & Domain Trust. A colour usage guide, which illustrates the recommended proportional use of colours, can be found on the following page.

The colours may vary in hue, shade and intensity depending on the type of paper onto which the ink is printed and the colour mode of different media types.

To ensure accurate colour reproduction across all modes and media types, the following colour palette has been employed. The recommended colour tints are listed to the right. Pantone (PMS) and CMYK colour values should be used for printed collateral. RGB values should be used for 'on screen' communications.

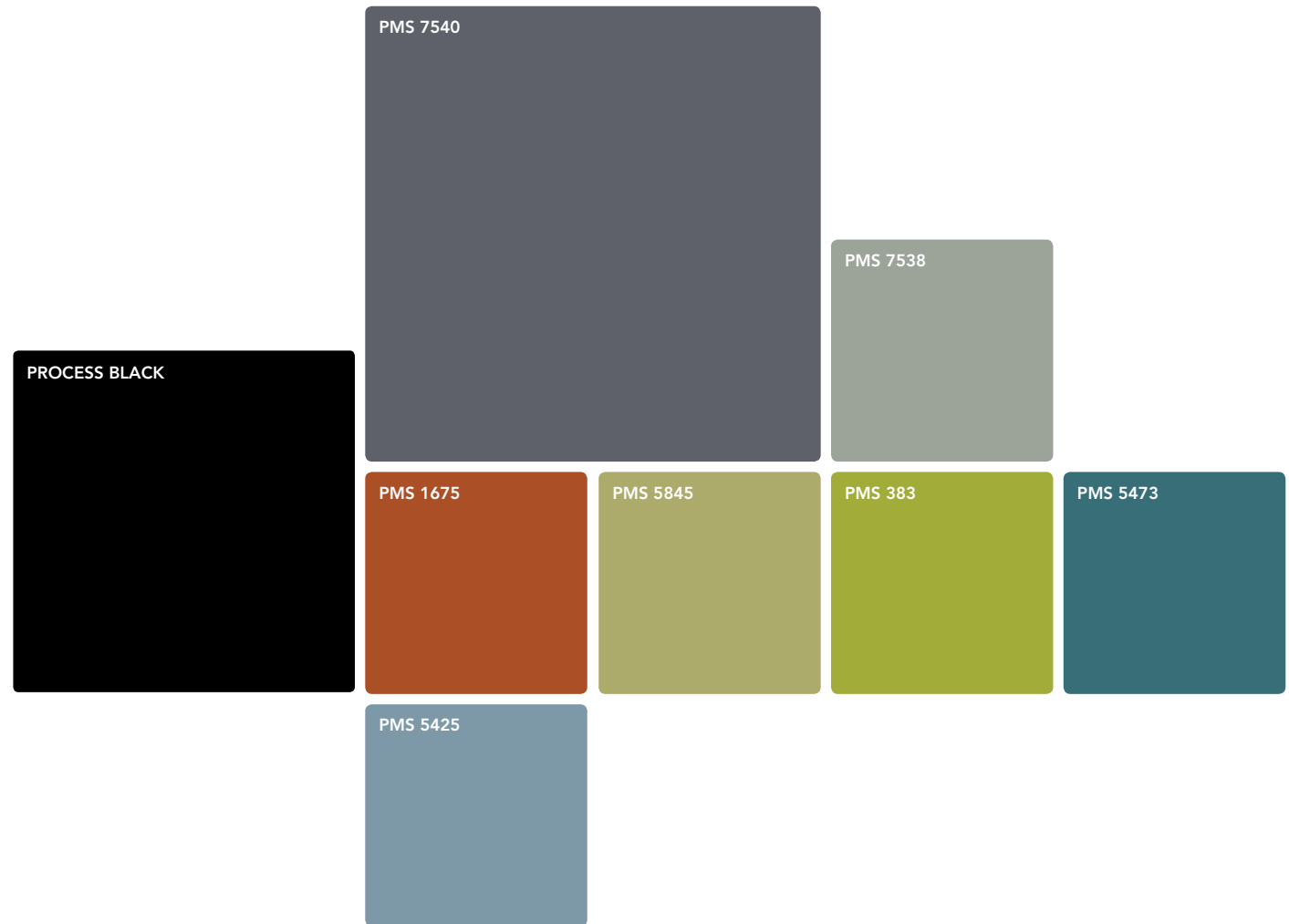
PMS 7540 CMYK: 40.30.22.60 RBG: 94.98.104	75% Tint	50% Tint	25% Tint
PROCESS BLACK CMYK: 0.0.0.100 RBG: 0.0.0	75% Tint	50% Tint	25% Tint
PMS 383 CMYK: 26.3.93.17 RBG: 161.174.57	75% Tint	50% Tint	25% Tint
PMS 7538 CMYK: 24.11.24.33 RBG: 156.161.153	75% Tint	50% Tint	25% Tint
PMS 1675 CMYK: 5.82.100.26 RBG: 171.78.39	75% Tint	50% Tint	25% Tint
PMS 5845 CMYK: 14.9.51.25 RBG: 174.170.108	75% Tint	50% Tint	25% Tint
PMS 5425 CMYK: 44.15.7.25 RBG: 125.154.170	75% Tint	50% Tint	25% Tint
PMS 5473 CMYK: 83.14.23.50 RBG: 56.110.120	75% Tint	50% Tint	25% Tint

COLOUR USAGE GUIDE

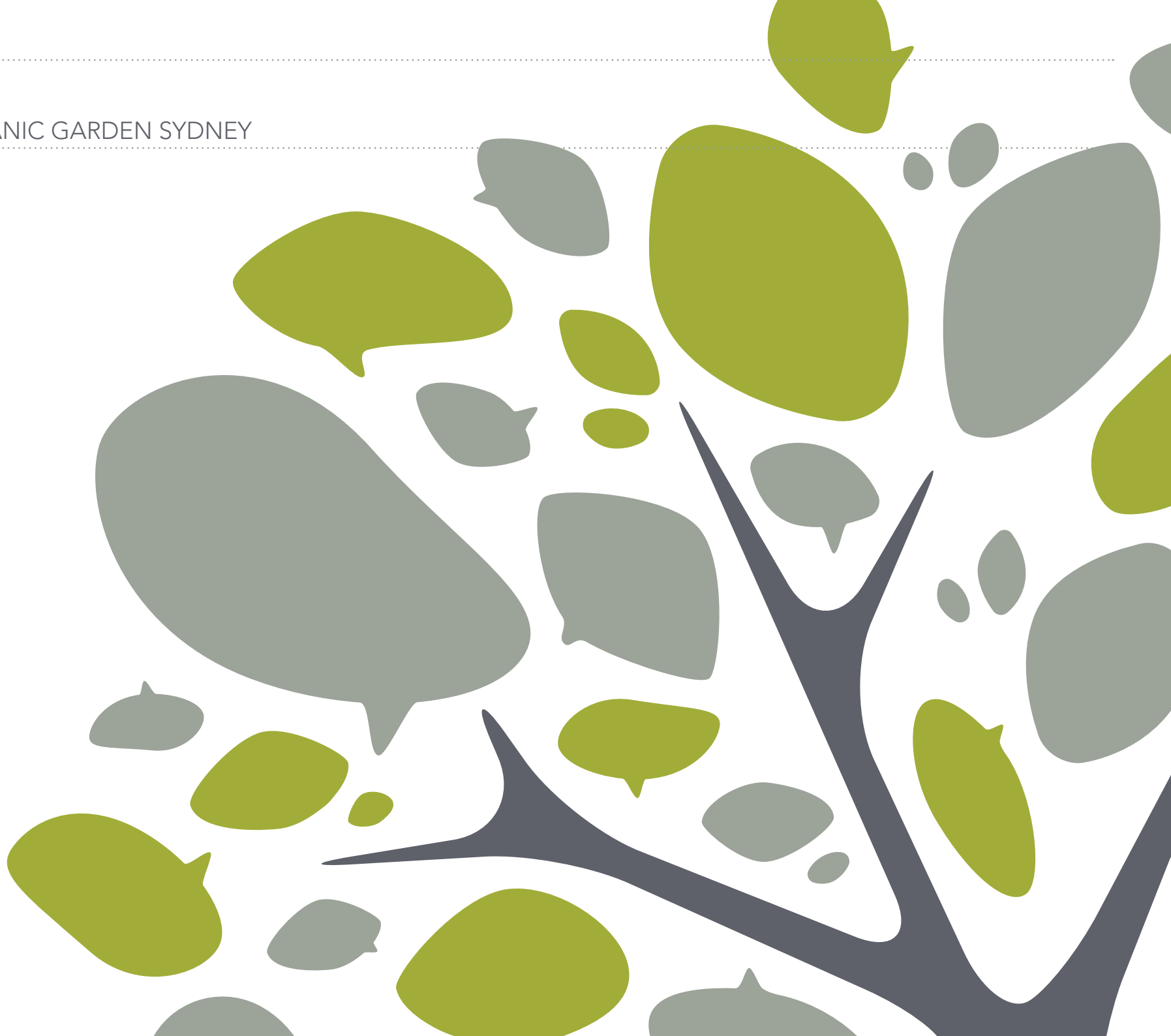
The diagram on this page can be used as reference when designing collateral for The Royal Botanic Gardens & Domain Trust.

It is important that all colours be used in the proportions shown over time. This diagram does not suggest that every single colour in exactly the proportions illustrated here must be used on all collateral.

Please note: The diagram does not show white. The use of 'white space' is an important consideration and should be taken into account when designing communications material.



3.0 THE ROYAL BOTANIC GARDEN SYDNEY



THE BRANDMARK - VERSION A

The Royal Botanic Garden Sydney brandmark is the most important visual representation of the brand. The brandmark consists of two elements:

- The symbol - Tree of Knowledge
- The logotype - 'The Royal Botanic Garden Sydney'

It is important that the brandmark is applied consistently and correctly. Master artwork must always be used every time the brandmark appears. Master artwork files are available upon request. A digital file reference guide and contact details are included in this document.

There are two variations of the brandmark. Version A, shown here, should be used as first preference. Version B, occupies less vertical space and should only be used in exceptional circumstances - see page 4.4 for more details.

The relationship between the two elements in each version should never change. The brandmark must never be altered or redrawn in any way.



The Royal
BOTANIC GARDEN
Sydney

BRANDMARK VARIATIONS

The Royal Botanic Garden Sydney
brandmark is available in colour and mono.
To ensure maximum visibility, always
consider the background upon which the
brandmark is placed.

The colour version of the brandmark should
always be used on a white background.
This is the preferred way to visually
represent the brand.

The mono version (positive or reversed)
should only be used when the colour
version is not appropriate. e.g. on a
coloured background or when printing
restrictions dictate.



Full colour



Mono (positive)



Mono (reversed)

CLEARSPACE & MINIMUM SIZE

Clear space.

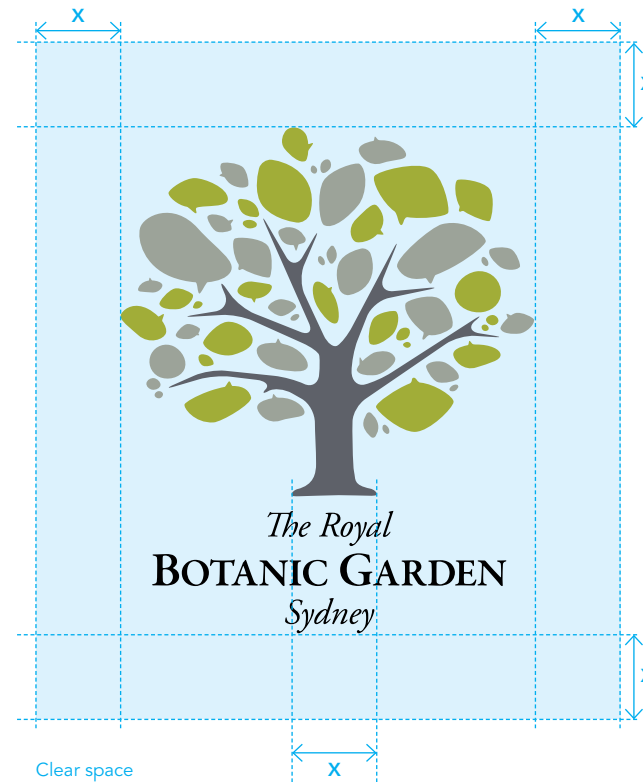
To ensure that the brandmark is clearly visible at all times, there exists an area surrounding the logo that is called a 'clear space'. Other graphic elements such as text or illustrations should not encroach on this area.

The shaded area demonstrates the minimum clear space required. The measure is derived from the width of the tree trunk base. This distance is proportional to all sizes and instances of reproduction.

Minimum size.

A 'minimum size' rule exists to maintain legibility of the brandmark. The brandmark shown far right is at minimum size. It is not recommended to reproduce the brandmark any smaller than shown here.

Please note: This is a general guide only. Printing/production techniques should be taken into account when determining minimum size.



THE BRANDMARK - VERSION B

Version B of the brandmark consists of the same two elements as version A. In version B, the proportions of these two elements has been altered to decrease the amount of vertical space.

This version of the brandmark should only be used in circumstances where vertical space is restricted and/or when legibility of the logotype is compromised.

Like version A, version B is available in colour and mono as shown here.



Full colour



Mono (positive)



Mono (reversed)

CLEARSPACE & MINIMUM SIZE - VERSION B

Clear space.

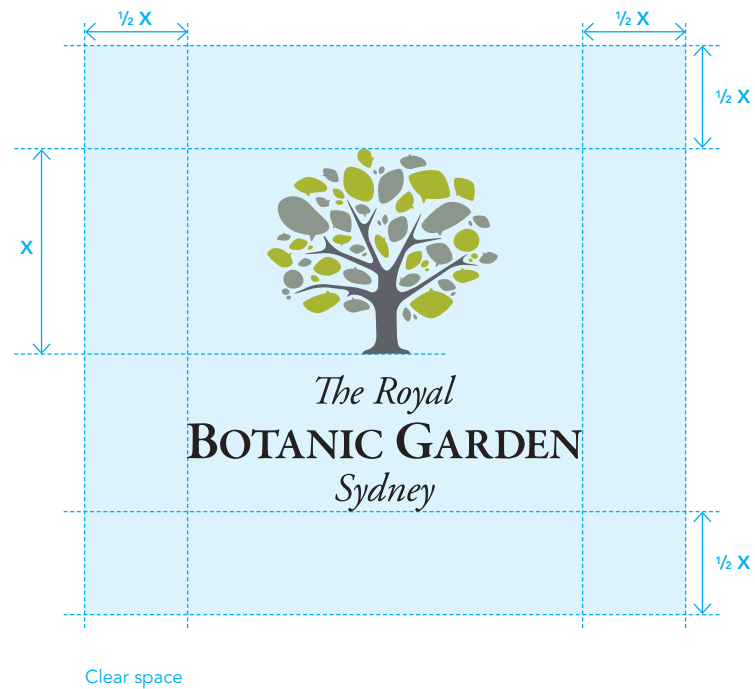
A clear space rule also applies to version B of the brandmark.

The shaded area demonstrates the minimum clear space required. The measure is derived from the height of the tree. This distance is proportional to all sizes and instances of reproduction.

Minimum size.

The brandmark shown far right is at minimum size.

Please note: This is a general guide only. Printing/production techniques should be taken into account when determining minimum size.



COLOUR PALETTE

Colour plays an important role in communicating the personality of the brand. The Royal Botanic Garden Sydney identity employs a primary and secondary colour palette.

The primary colour palette is made up of the colours that appear in the brandmark and it is primarily these colours that should be used in The Royal Botanic Garden Sydney communications material.

The secondary colour palette is made up of the colours that appear in the brandmarks of The Australian Botanic Garden, Mount Annan and the Blue Mountains Botanic Garden, Mount Tomah, can be used as complimentary colours in communications material of The Royal Botanic Garden Sydney. A colour usage guide, which illustrates the proportional use of primary and secondary colours can be found on the following page.

The colours may vary in hue, shade and intensity depending on the type of paper onto which the ink is printed and the colour mode of different media types.

To ensure accurate colour reproduction across all modes and media types, the following colour palette has been employed. The recommended colour tints are listed to the right. Pantone (PMS) and CMYK colour values should be used for printed collateral. RGB values should be used for 'on screen' communications.

Primary colour palette

PMS 383 CMYK: 26.3.93.17 RBG: 161.174.57	75% Tint	50% Tint	25% Tint
PMS 7538 CMYK: 24.11.24.33 RBG: 156.161.153	75% Tint	50% Tint	25% Tint
PMS 7540 CMYK: 40.30.22.60 RBG: 94.98.104	75% Tint	50% Tint	25% Tint
PROCESS BLACK CMYK: 0.0.0.100 RBG: 0.0.0	75% Tint	50% Tint	25% Tint

Secondary colour palette

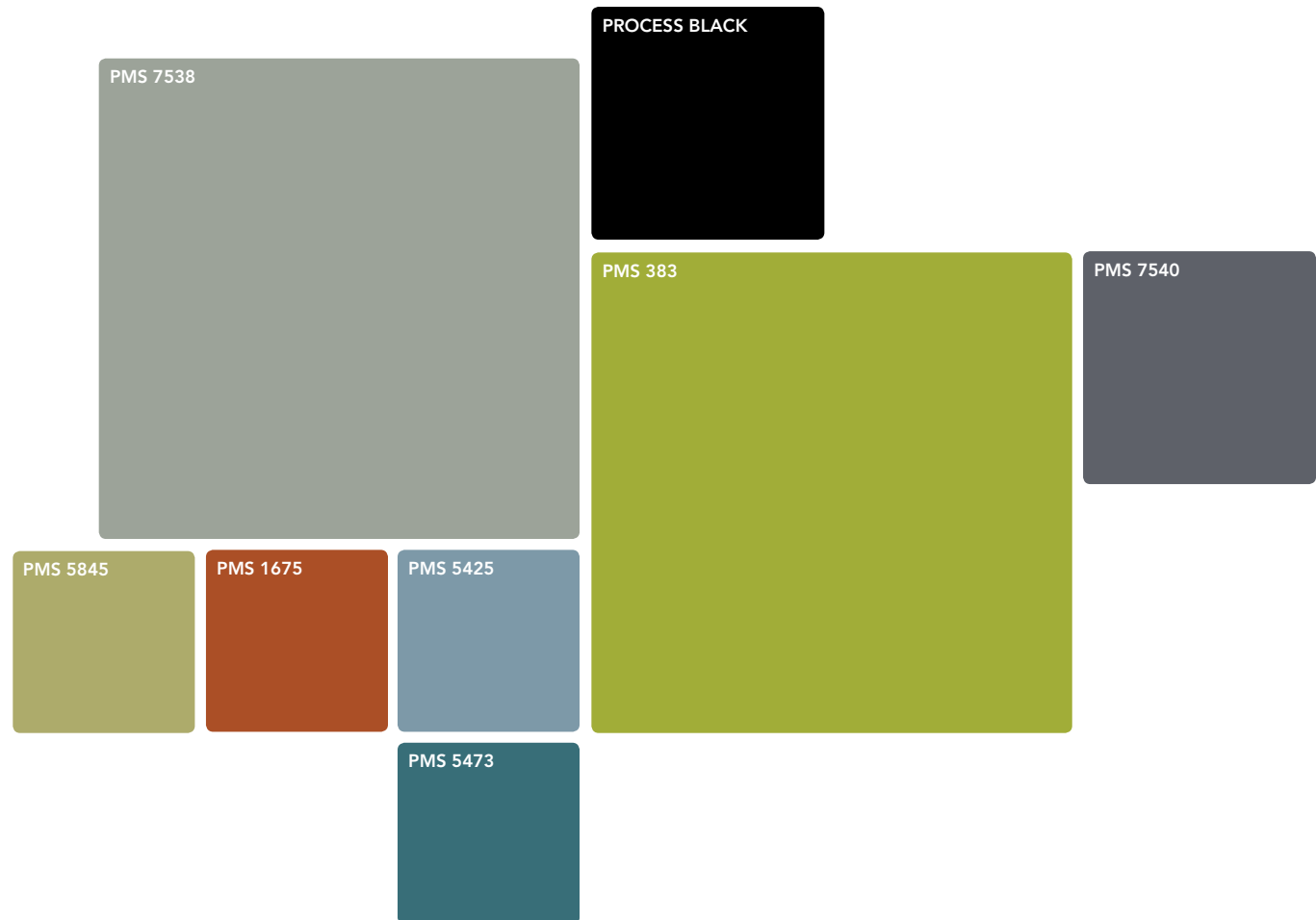
PMS 1675 CMYK: 5.82.100.26 RBG: 171.78.39	75% Tint	50% Tint	25% Tint
PMS 5845 CMYK: 14.9.51.25 RBG: 174.170.108	75% Tint	50% Tint	25% Tint
PMS 5425 CMYK: 44.15.7.25 RBG: 125.154.170	75% Tint	50% Tint	25% Tint
PMS 5473 CMYK: 83.14.23.50 RBG: 56.110.120	75% Tint	50% Tint	25% Tint

COLOUR USAGE GUIDE

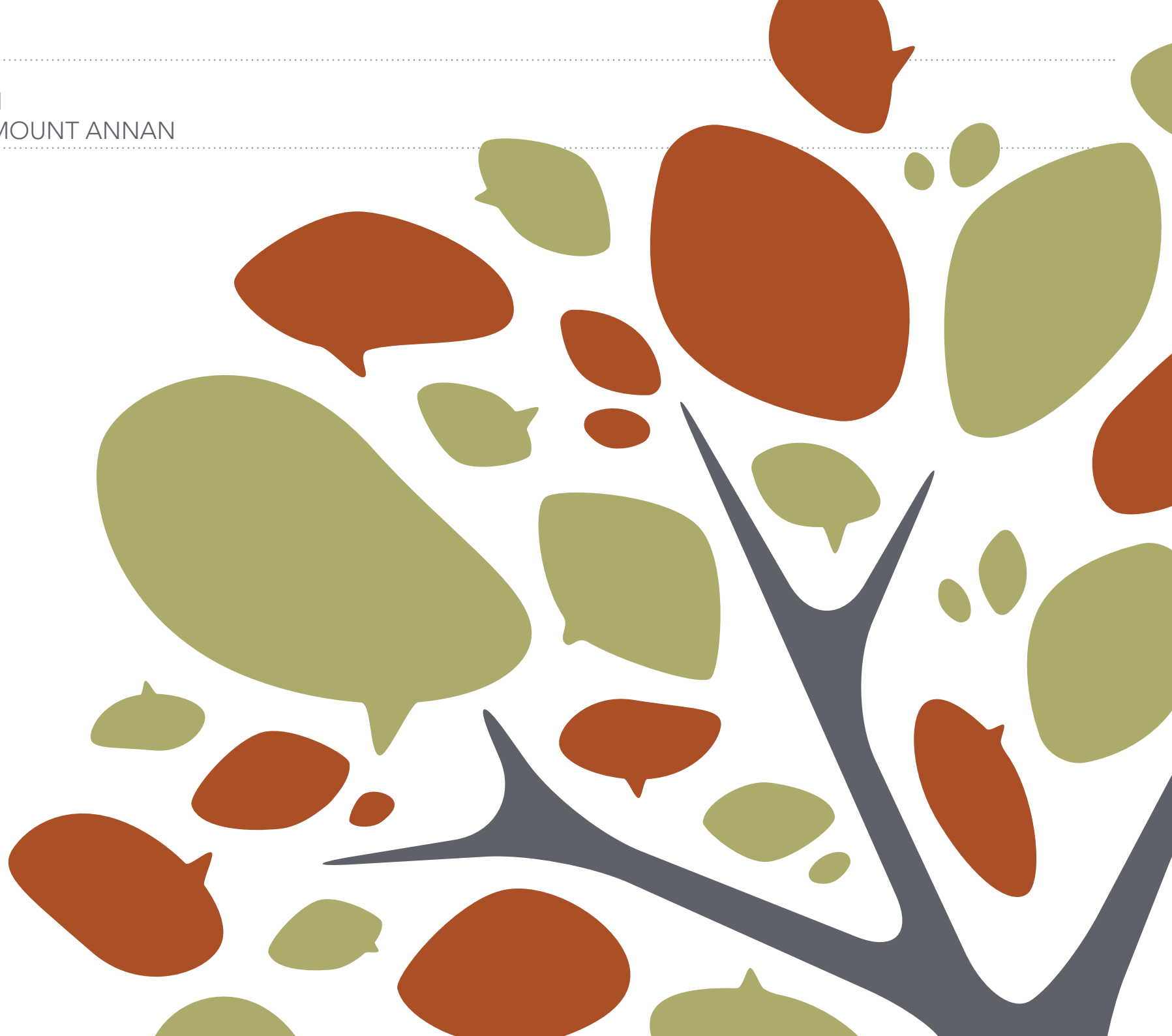
The diagram on this page can be used as reference when designing collateral for The Royal Botanic Garden Sydney.

It is important that all colours be used in the proportions shown over time. This diagram does not suggest that every single colour in exactly the proportions illustrated here must be used on all collateral.

Please note: The diagram does not show white. The use of 'white space' is an important consideration and should be taken into account when designing communications material.



4.0 THE AUSTRALIAN
BOTANIC GARDEN MOUNT ANNAN



THE BRANDMARK - VERSION A

The Australian Botanic Garden brandmark is the most important visual representation of the brand. The brandmark consists of two elements:

- The symbol - Tree of Knowledge
- The logotype - 'The Australian Botanic Garden Mount Annan'

It is important that the brandmark is applied consistently and correctly. Master artwork must always be used every time the brandmark appears. Master artwork files are available upon request. A digital file reference guide and contact details are included in this document.

There are two variations of the brandmark. Version A, shown here, should be used as first preference. Version B, occupies less vertical space and should only be used in exceptional circumstances - see page 5.4 for more details.

The relationship between the two elements in each version should never change. The brandmark must never be altered or redrawn in any way.



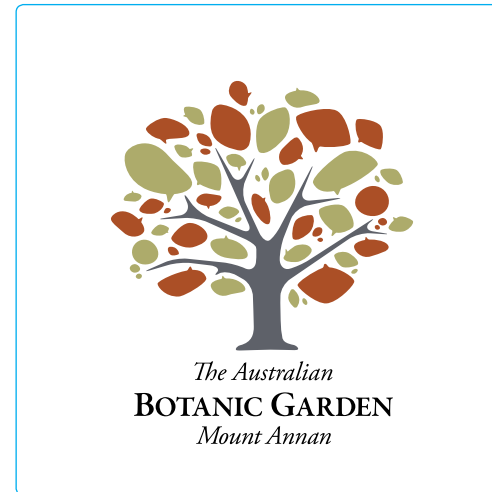
The Australian
BOTANIC GARDEN
Mount Annan

BRANDMARK VARIATIONS

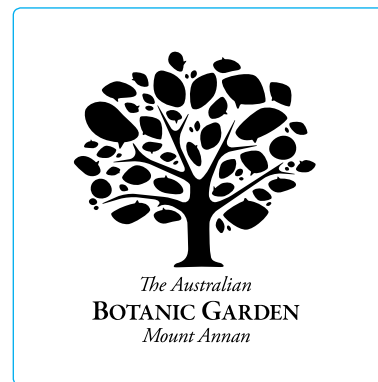
The Australian Botanic Garden landmark is available in colour and mono. To ensure maximum visibility, always consider the background upon which the landmark is placed.

The colour version of the landmark should always be used on a white background. This is the preferred way to visually represent the brand.

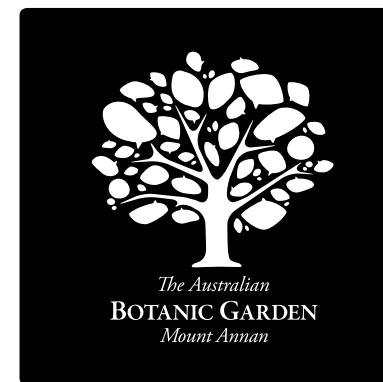
The mono version (positive or reversed) should only be used when the colour version is not appropriate. e.g. on a coloured background or when printing restrictions dictate.



Full colour



Mono (positive)



Mono (reversed)

CLEARSPACE & MINIMUM SIZE

Clear space.

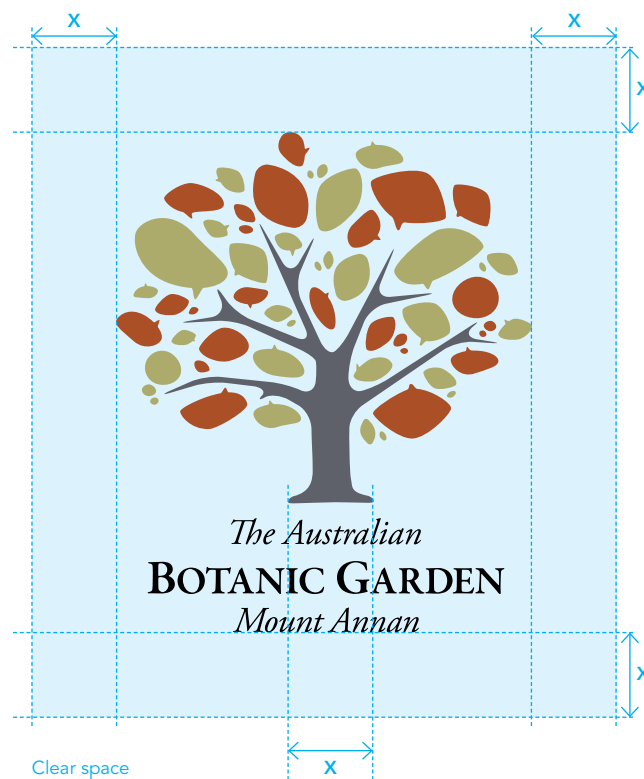
To ensure that the brandmark is clearly visible at all times, there exists an area surrounding the logo that is called a 'clear space'. Other graphic elements such as text or illustrations should not encroach on this area.

The shaded area demonstrates the minimum clear space required. The measure is derived from the width of the tree trunk base. This distance is proportional to all sizes and instances of reproduction.

Minimum size.

A 'minimum size' rule exists to maintain legibility of the brandmark. The brandmark shown far right is at minimum size. It is not recommended to reproduce the brandmark any smaller than shown here.

Please note: This is a general guide only. Printing/production techniques should be taken into account when determining minimum size.



THE BRANDMARK - VERSION B

Version B of the brandmark consists of the same two elements as version A. In version B, the proportions of these two elements has been altered to decrease the amount of vertical space.

This version of the brandmark should only be used in circumstances where vertical space is restricted and/or when legibility of the logotype is compromised.

Like version A, version B is available in colour and mono as shown here.



Full colour



Mono (positive)



Mono (reversed)

CLEARSPACE & MINIMUM SIZE - VERSION B

Clear space.

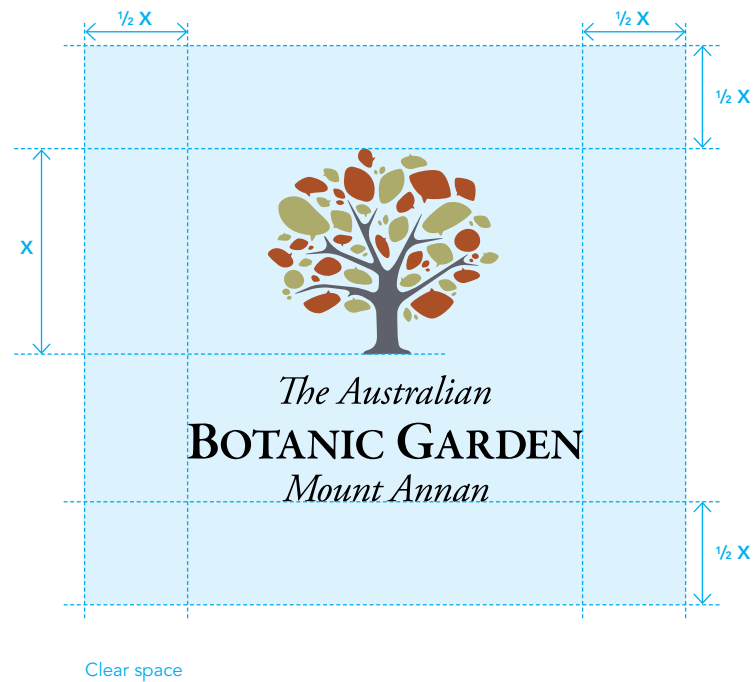
A clear space rule also applies to version B of the brandmark.

The shaded area demonstrates the minimum clear space required. The measure is derived from the height of the tree. This distance is proportional to all sizes and instances of reproduction.

Minimum size.

The brandmark shown far right is at minimum size.

Please note: This is a general guide only. Printing/production techniques should be taken into account when determining minimum size.



Minimum size

COLOUR PALETTE

Colour plays an important role in communicating the personality of the brand. The Australian Botanic Garden, Mount Annan, identity employs a primary and secondary colour palette.

The primary colour palette is made up of the colours that appear in the landmark and it is primarily these colours that should be used in The Australian Botanic Garden communications material.

The secondary colour palette is made up of the colours that appear in the landmarks of The Royal Botanic Garden Sydney and The Blue Mountains Botanic Garden, Mount Tomah. These colours can be used as complimentary colours in communications material of the Australian Botanic Garden, Mount Annan. A colour usage guide, which illustrates the proportional use of primary and secondary colours can be found on the following page.

The colours may vary in hue, shade and intensity depending on the type of paper onto which the ink is printed and the colour mode of different media types.

To ensure accurate colour reproduction across all modes and media types, the following colour palette has been employed. The recommended colour tints are listed to the right. Pantone (PMS) and CMYK colour values should be used for printed collateral. RGB values should be used for 'on screen' communications.

Primary colour palette

PMS 1675 CMYK: 5.82.100.26 RBG: 171.78.39	75% Tint	50% Tint	25% Tint
PMS 5845 CMYK: 14.9.51.25 RBG: 174.170.108	75% Tint	50% Tint	25% Tint
PMS 7540 CMYK: 40.30.22.60 RBG: 94.98.104	75% Tint	50% Tint	25% Tint
PROCESS BLACK CMYK: 0.0.0.100 RBG: 0.0.0	75% Tint	50% Tint	25% Tint

Secondary colour palette

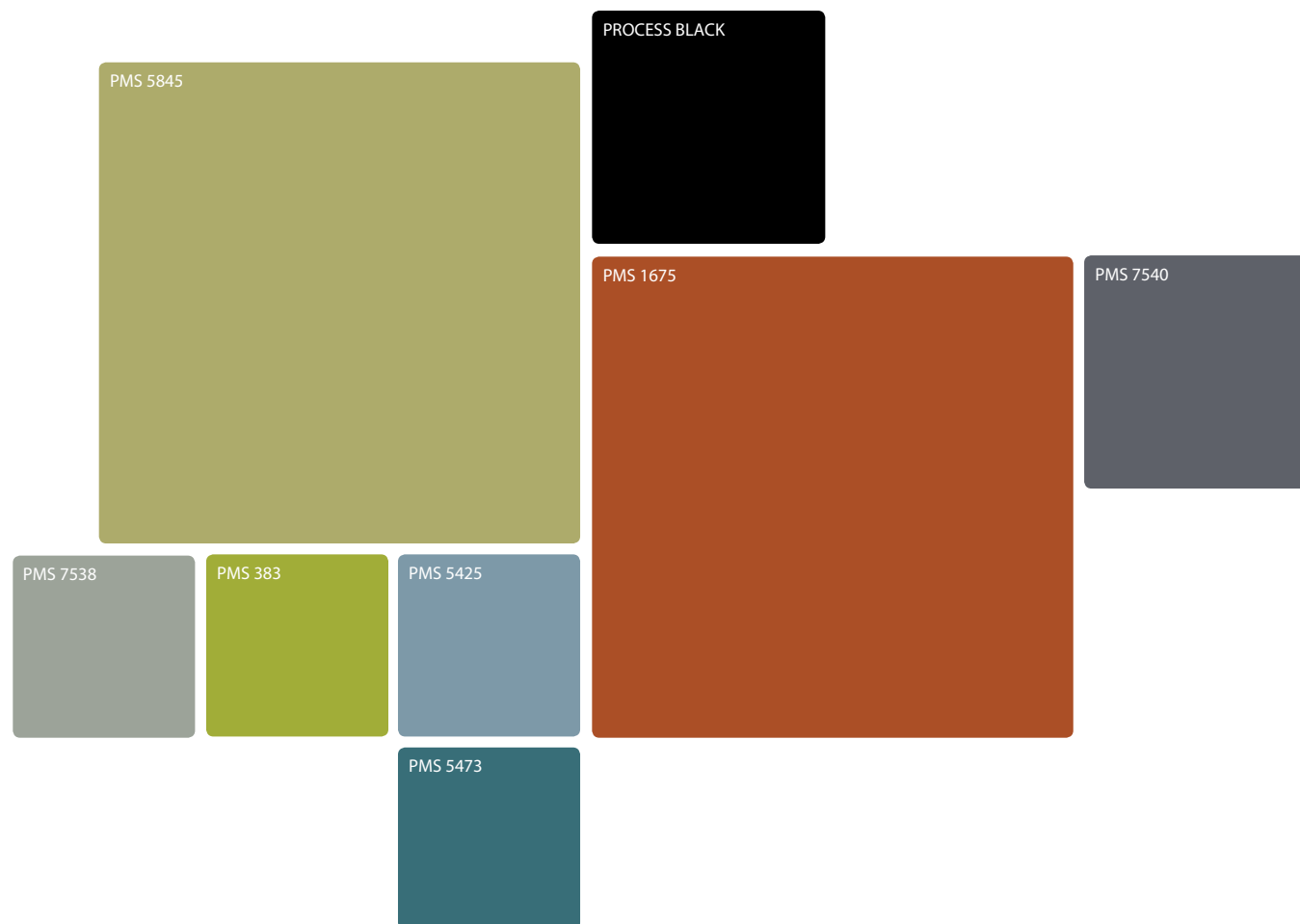
PMS 383 CMYK: 26.3.93.17 RBG: 161.174.57	75% Tint	50% Tint	25% Tint
PMS 7538 CMYK: 24.11.24.33 RBG: 156.161.153	75% Tint	50% Tint	25% Tint
PMS 5425 CMYK: 44.15.7.25 RBG: 125.154.170	75% Tint	50% Tint	25% Tint
PMS 5473 CMYK: 83.14.23.50 RBG: 56.110.120	75% Tint	50% Tint	25% Tint

COLOUR USAGE GUIDE

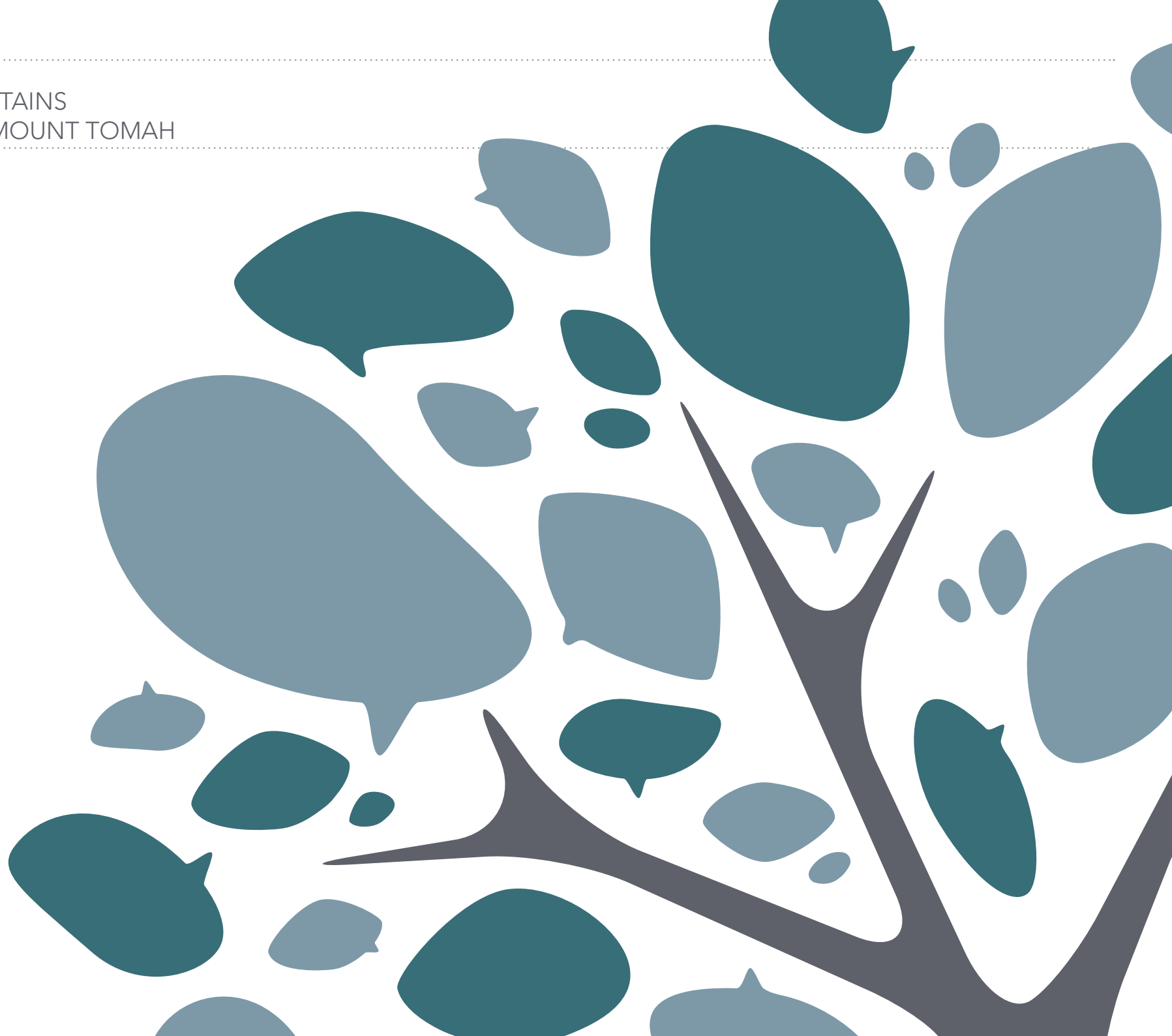
The diagram on this page can be used as reference when designing collateral for The Australian Botanic Garden, Mount Annan.

It is important that all colours be used in the proportions shown over time. This diagram does not suggest that every single colour in exactly the proportions illustrated here must be used on all collateral.

Please note: The diagram does not show white. The use of 'white space' is an important consideration and should be taken into account when designing communications material.



5.0 THE BLUE MOUNTAINS
BOTANIC GARDEN MOUNT TOMAH



THE BRANDMARK - VERSION A

The Blue Mountains Botanic Garden, Mount Tomah brandmark is the most important visual representation of the brand. The brandmark consists of two elements:

- The symbol- Tree of Knowledge
- The logotype - 'The Blue Mountains Botanic Garden Mount Tomah'

It is important that the brandmark is applied consistently and correctly. Master artwork must always be used every time the brandmark appears. Master artwork files are available upon request. A digital file reference guide and contact details are included in this document.

There are two variations of the brandmark. Version A, shown here, should be used as first preference. Version B, occupies less vertical space and should only be used in exceptional circumstances - see page 6.4 for more details.

The relationship between the two elements in each version should never change. The brandmark must never be altered or redrawn in any way.



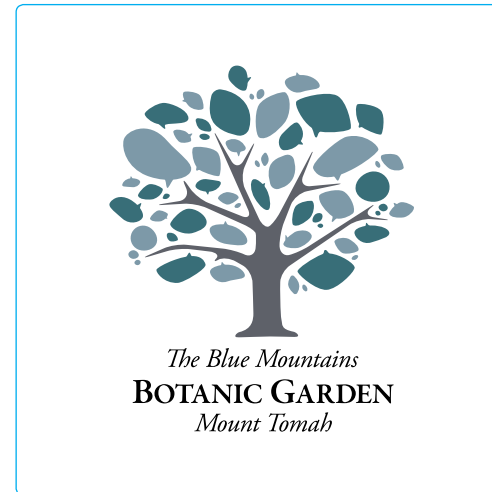
The Blue Mountains
BOTANIC GARDEN
Mount Tomah

BRANDMARK VARIATIONS

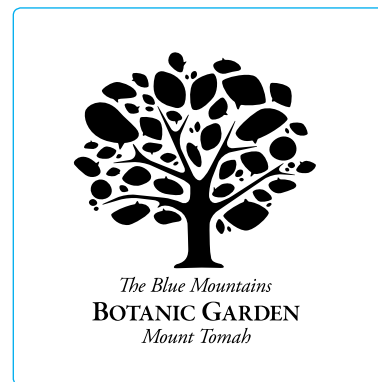
The Blue Mountains Botanic Garden
brandmark is available in colour and mono.
To ensure maximum visibility, always
consider the background upon which the
brandmark is placed.

The colour version of the brandmark should
always be used on a white background.
This is the preferred way to visually
represent the brand.

The mono version (positive or reversed)
should only be used when the colour
version is not appropriate. e.g. on a
coloured background or when printing
restrictions dictate.



Full colour



Mono (positive)



Mono (reversed)

CLEARSPACE & MINIMUM SIZE

Clear space.

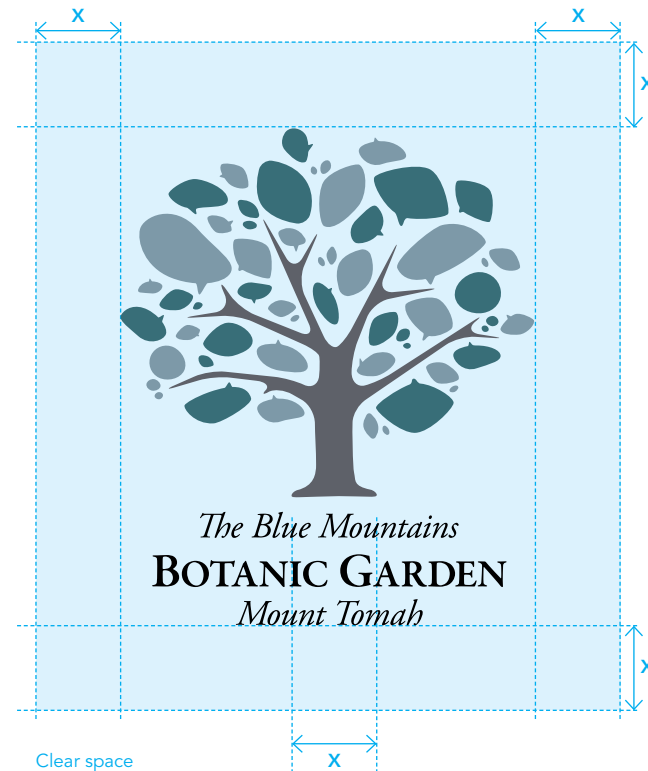
To ensure that the brandmark is clearly visible at all times, there exists an area surrounding the logo that is called a 'clear space'. Other graphic elements such as text or illustrations should not encroach on this area.

The shaded area demonstrates the minimum clear space required. The measure is derived from the width of the tree trunk base. This distance is proportional to all sizes and instances of reproduction.

Minimum size.

A 'minimum size' rule exists to maintain legibility of the brandmark. The brandmark shown far right is at minimum size. It is not recommended to reproduce the brandmark any smaller than shown here.

Please note: This is a general guide only. Printing/production techniques should be taken into account when determining minimum size.



Minimum size

THE BRANDMARK - VERSION B

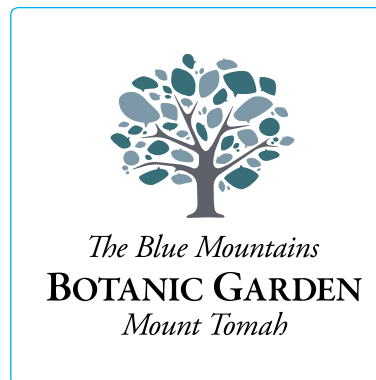
Version B of the brandmark consists of the same two elements as version A. In version B, the proportions of these two elements has been altered to decrease the amount of vertical space.

This version of the brandmark should only be used in circumstances where vertical space is restricted and/or when legibility of the logotype is compromised.

Like version A, version B is available in colour and mono as shown here.



Full colour



Mono (positive)



Mono (reversed)

CLEARSPACE & MINIMUM SIZE - VERSION B

Clear space.

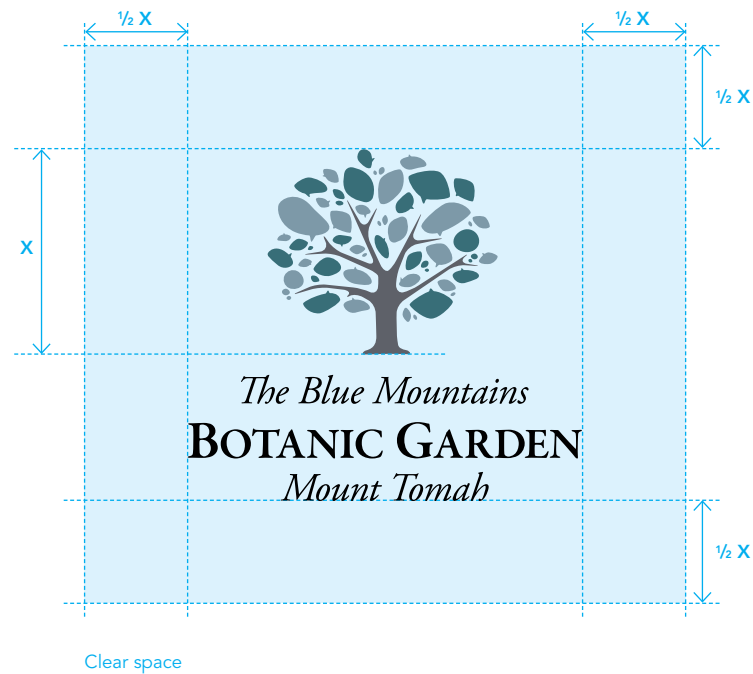
A clear space rule also applies to version B of the brandmark.

The shaded area demonstrates the minimum clear space required. The measure is derived from the height of the tree. This distance is proportional to all sizes and instances of reproduction.

Minimum size.

The brandmark shown far right is at minimum size.

Please note: This is a general guide only. Printing/production techniques should be taken into account when determining minimum size.



Minimum size

COLOUR PALETTE

Colour plays an important role in communicating the personality of the brand. The Blue Mountains Botanic Garden, Mount Tomah identity employs a primary and secondary colour palette.

The primary colour palette is made up of the colours that appear in the brandmark and it is primarily these colours that should be used in The Blue Mountains Botanic Garden communications material.

The secondary colour palette is made up of the colours that appear in the brandmarks of The Australian Botanic Garden and The Royal Botanic Garden Sydney. These colours can be used as complimentary colours in communications material of The Blue Mountains Botanic Garden. A colour usage guide, which illustrates the proportional use of primary and secondary colours can be found on the following page.

The colours may vary in hue, shade and intensity depending on the type of paper onto which the ink is printed and the colour mode of different media types.

To ensure accurate colour reproduction across all modes and media types, the following colour palette has been employed. The recommended colour tints are listed to the right. Pantone (PMS) and CMYK colour values should be used for printed collateral. RGB values should be used for 'on screen' communications.

Primary colour palette

PMS 5425 CMYK: 44.15.7.25 RBG: 125.154.170	75% Tint	50% Tint	25% Tint
PMS 5473 CMYK: 83.14.23.50 RBG: 56.110.120	75% Tint	50% Tint	25% Tint
PMS 7540 CMYK: 40.30.22.60 RBG: 94.98.104	75% Tint	50% Tint	25% Tint
PROCESS BLACK CMYK: 0.0.0.100 RBG: 0.0.0	75% Tint	50% Tint	25% Tint

Secondary colour palette

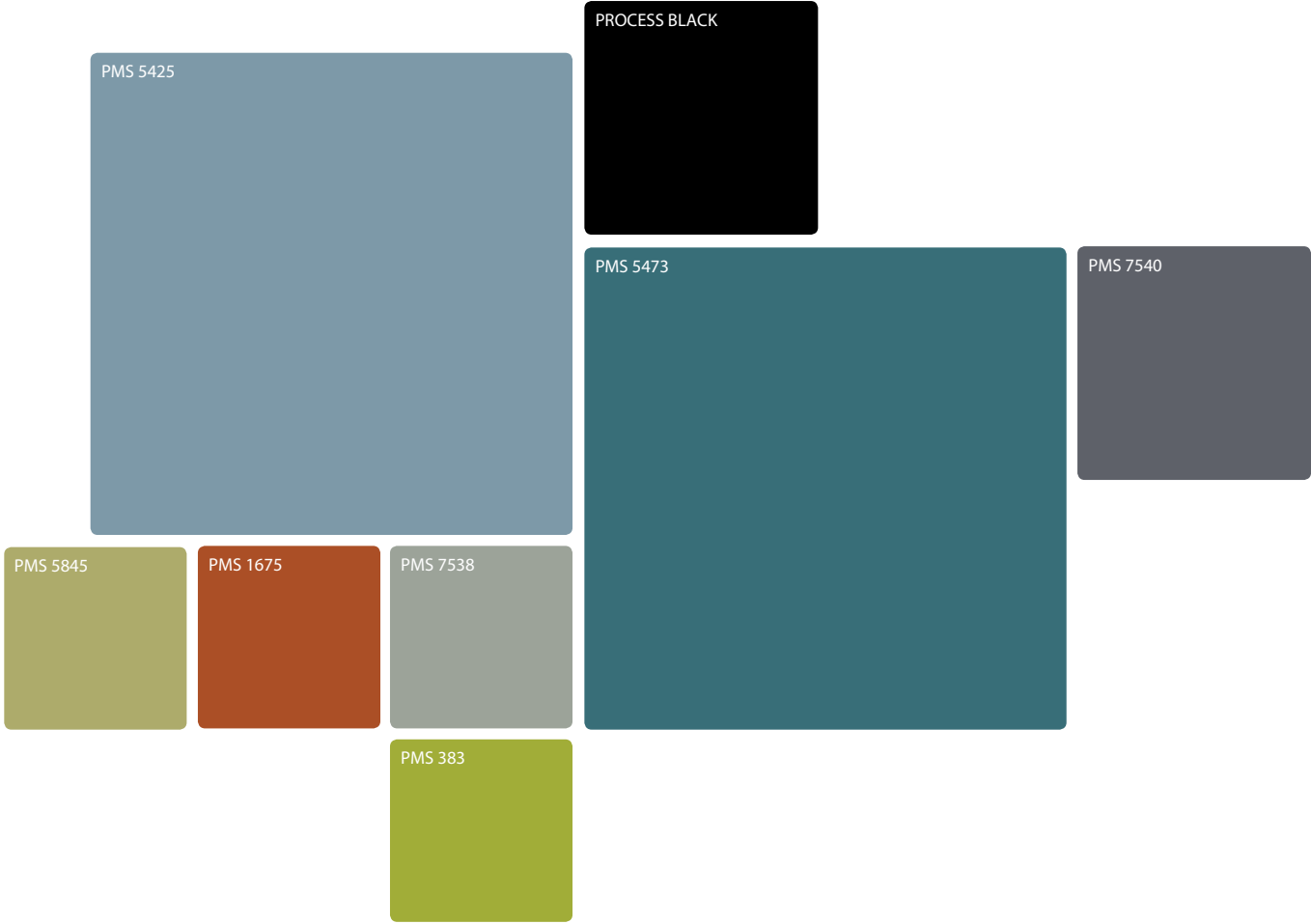
PMS 1675 CMYK: 5.82.100.26 RBG: 171.78.39	75% Tint	50% Tint	25% Tint
PMS 5845 CMYK: 14.9.51.25 RBG: 174.170.108	75% Tint	50% Tint	25% Tint
PMS 383 CMYK: 26.3.93.17 RBG: 161.174.57	75% Tint	50% Tint	25% Tint
PMS 7538 CMYK: 24.11.24.33 RBG: 156.161.153	75% Tint	50% Tint	25% Tint

COLOUR USAGE GUIDE

The diagram on this page can be used as reference when designing collateral for The Blue Mountains Botanic Garden, Mount Tomah.

It is important that all colours be used in the proportions shown over time. This diagram does not suggest that every single colour in exactly the proportions illustrated here must be used on all collateral.

Please note: The diagram does not show white. The use of 'white space' is an important consideration and should be taken into account when designing communications material.



6.0 THE BRANDMARK IN APPLICATION



BUSINESS FORMS

Stationery items are often the first point of contact a person may have with the brand. It is therefore important that every application consistently reflects the values of the brand.

Pictured right is the business card of The Royal Botanic Gardens & Domain Trust. A similar layout exists for the other estates.

Stationery should always be created from master artwork and should never be recreated in any way.

Please contact if you require further information regarding business forms.

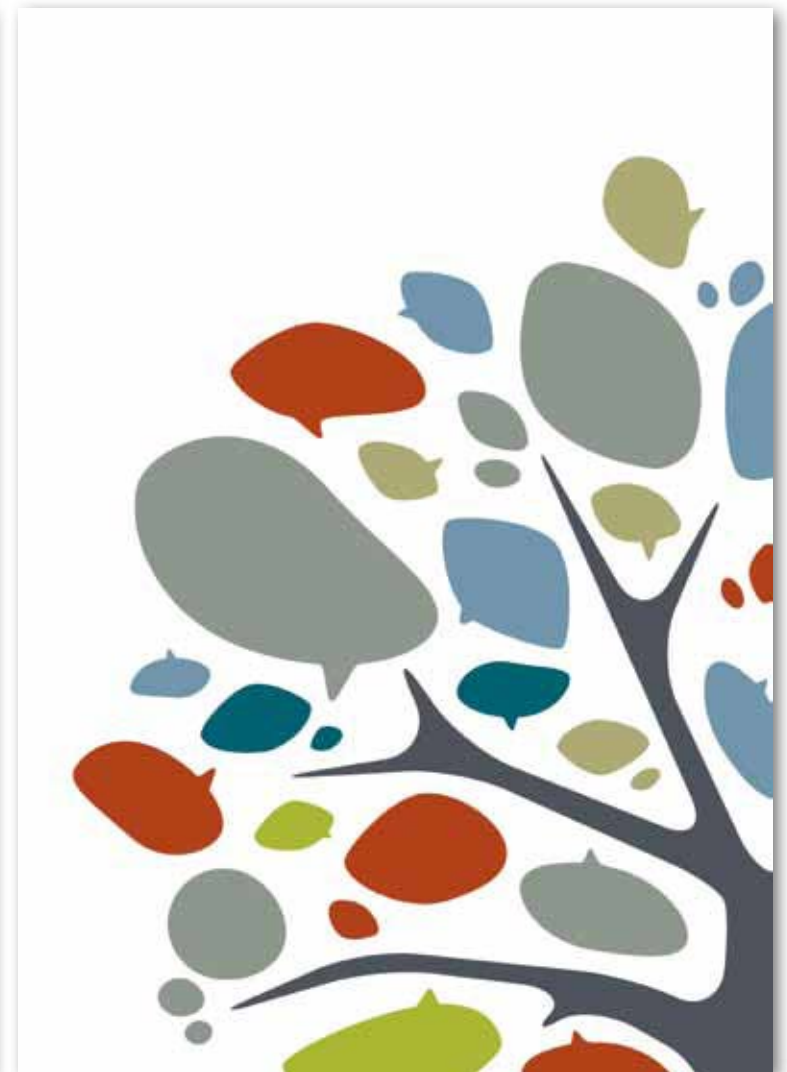


Business Card (90 x 55mm) front and back

BUSINESS FORMS Continued...

Stationery should always be created from master artwork and should never be recreated in any way.

Please contact if you require further information regarding business forms.



A4 Letterhead (210 x 297mm) front and back

BUSINESS FORMS Continued...

Stationery should always be created from master artwork and should never be recreated in any way.

Please contact Gary Bridle 8055 if you require further information regarding these forms.

Mr Macquarie Road
Sydney NSW 2000 Australia

Telephone +61 2 9231 8111
Facsimile +61 2 9231 4405

www.rbgd.com.au

FROM: Person Name

POSITION: Person's Position

TO: Person Name

DATE: 23.10.10

ORGANISATION: Organisation Name

NUMBER OF PAGES (including this one): 2

SUBJECT: Subject heading

CONFIDENTIAL: No



Dear _____

Fax can start here. Please use Avenir Book 9/12pt.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Ut conwallis pharetra tellus. Morbi tellus quam, blandit vel adipiscing eu, tincidunt sed turpis. Pellentesque consequat feils vel ipsum iaculis scelerisque. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Quisque posuere, nulla in imperdiet gravida, eros erat cursus eros, eu ornare dolor erat vitae elit. Nulla facilis. Morbi metus sapien, fringilla sed ultricies a, dapibus non nulla. Vivamus risus leo, aliquet et luctus sit amet, blandit et mi. Fusce metus purus, placerat congue dignissim nec, vestibulum non tortor. Nullam hendrent dui sed mi pharetra molestie ornare magna sodales. In sit amet mattis dolor. Morbi placerat tortor arcu.

Morbi magna dui, pretium ac facilisis sed, ultricies id erat. Nunc sagittis sapien nec quam lacinia sit amet tempus eros iaculis. Quisque venenatis cursus elit sit amet fringilla. Maecenas sit amet laoreet nunc.

Yours truly,


Name

If this fax is marked confidential, any unauthorized use of contents is prohibited.
Please contact the sender if you receive this fax but are not the intended recipient.

A4 Facsimile (210 x 297mm)



DL with compliments (210 x 100mm) front and back

EMAIL SIGNATURES

This example of an email signature is for both internal and external use. It's structure should never be recreated in any way and should only ever be used and represented as shown here.

Danielle-Louise Stocks
Executive Project Officer

Name & position:
Arial 12pt, RGB colour = 94.98.104

NB. Body of email to be same
font, size and colour



The Royal
BOTANIC GARDENS
& Domain Trust

Brandmark - division to which the sender belongs

Mrs Macquaries Road Sydney NSW 2000 • Australia
Telephone +61 2 9231 8163 | Facsimile +61 2 9251 4403 | Mobile 0418 458 940

www.rbgsyd.nsw.gov.au

Address, contact details and website:
Arial 12pt, RGB colour = 94.98.104

This email is intended for the addressee(s) named and may contain confidential and/or privileged information. If you are not the intended recipient, please notify the sender and delete it immediately. Any views expressed in this email are those of the individual sender except where the sender expressly and with authority states them to be the views of the Department of Environment, Climate Change and Water (NSW) or the Royal Botanic Gardens and Domain Trust Sydney.

Arial 10pt, RGB colour = 156.161.153

Please consider the environment before printing this email.

Arial 10pt, RGB colour = 161.174.57

PROMOTIONAL COLLATERAL Continued...

This section shows how the brandmark can be applied effectively and consistently across a range of collateral. It also demonstrates an acceptable extension of the brand's graphic elements.

Please use these examples as a guide only.



A3 Poster (297 x 420mm)



Banners

PROMOTIONAL COLLATERAL Continued...

Please use these examples as a guide only.

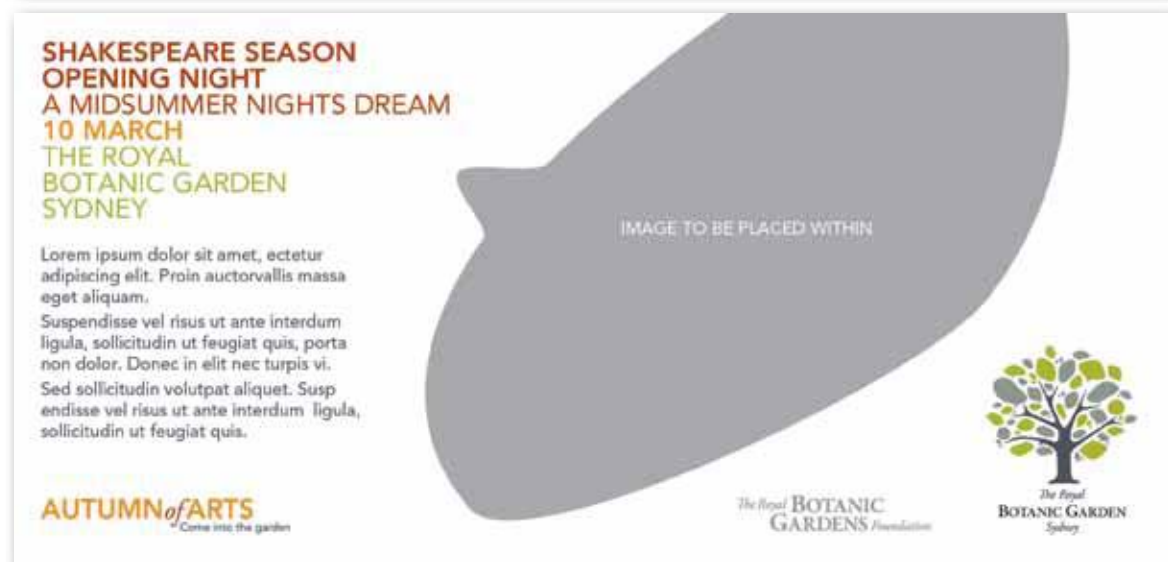


A5 Booklet (150 x 210mm) cover and spread

PROMOTIONAL COLLATERAL Continued...

The invitation shown here demonstrates an acceptable layout where co-branding is required.

Please use these examples as a guide only.



DL Invitation (210 x 100mm)

SIGNAGE

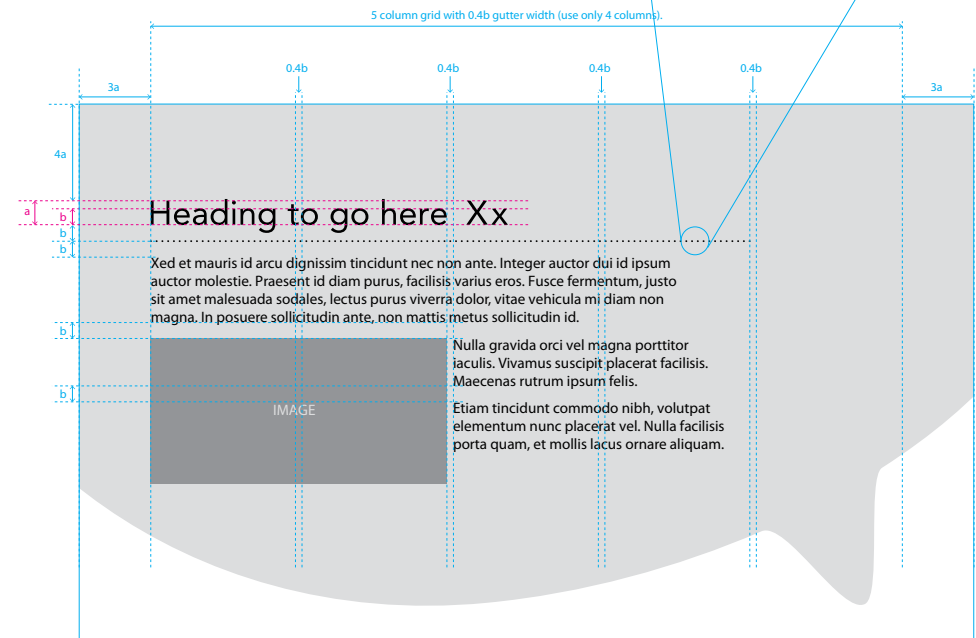
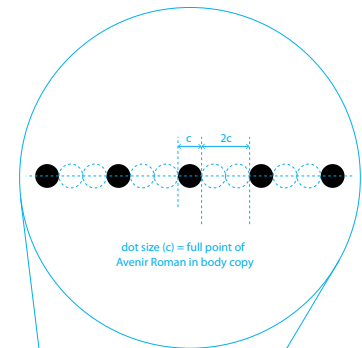
A set of rules and regulations have been developed for signage layout. These rules are generic and discretion should be used when designing signage.

All signage should be of a consistent style and reflect the values of the brand. Directional information needs to be fully legible and easy to follow.

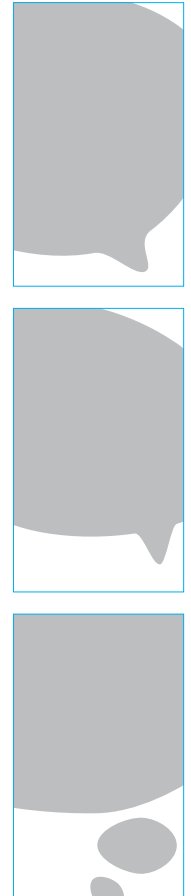
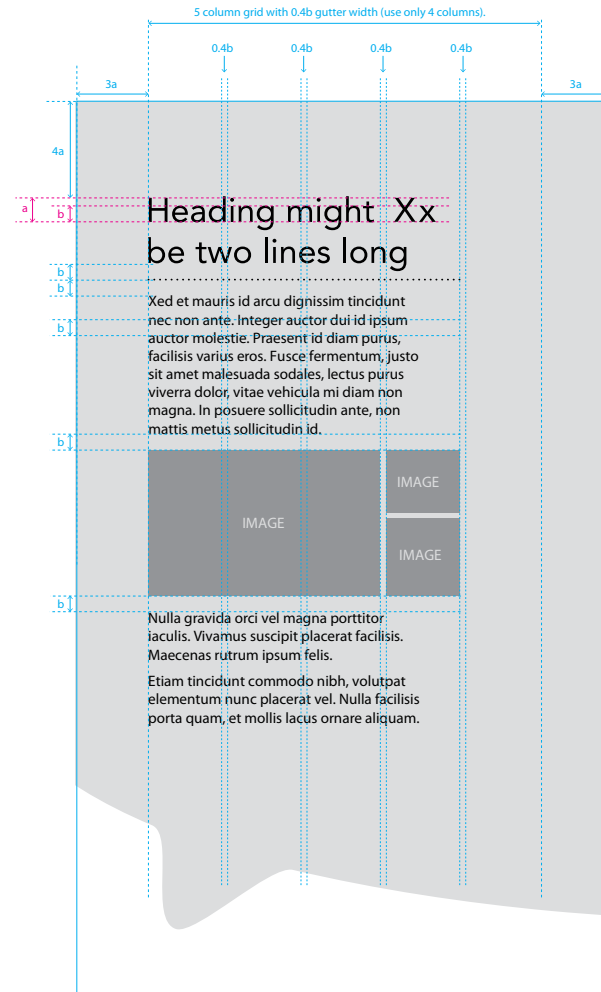
Production techniques and materials should also be carefully considered when designing signage.

For further information regarding signage of all kinds, please contact....

125pt 82pt 54pt 36pt 24pt 16pt



SIGNAGE Continued...



INTERNET

A website is an important part of any brand identity. Shown here are some examples of how the brand identity can be used on the internet.

Please note these are concepts only and design should not be limited to these examples.



UNIFORMS

All uniforms and apparel should be simple and functional. The brandmark should be positioned top right whenever possible and should be of a considered size for the item it is on.

Depending on the method of reproduction used (e.g. embroidery, screen printing), the full colour version of the brandmark should be used. Where this is not possible, the mono version of the logo should be used.

Designs and layouts are indicative only. Please liaise with uniform suppliers when ordering uniforms.



VEHICLE LIVERY

Vehicles are a moving representation of the brand and should always represent core values and beliefs.

Examples of the brand applied to vehicles can be seen opposite.



RETAIL

Examples of how the brand may be applied within a retail context are shown here - bag, wrapping paper and t-shirt.

Please note these are concepts only and designs should not be limited to the examples shown opposite.



7.0 UNIVERSAL GUIDELINES



TYPE FACES

There are two font families that can be used in communication material across all brands.

The primary and most preferred font family is Avenir, shown here in the two preferred weights. This font can be used for headings, sub headings and text in print publications, press advertisements and general promotional material.

The secondary font family is Adobe Garamond Pro. This font formed the basis for the logotype of each brand. As a general rule, the use of this font - shown here in the preferred weights - should be limited to corporate stationery, corporate communication material and livery.

In cases where neither of these fonts are available, Arial Regular and Arial Bold may be used. e.g. as html text online.

Avenir Book

AaBbCc
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Avenir Heavy

AaBbCc
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Adobe Garamond Pro Regular

AaBbCc
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Adobe Garamond Pro Italic

AaBbCc
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

INCORRECT USAGE EXAMPLES

The Royal Botanic Gardens & Domain Trust
brandmark has been used to demonstrate
examples of incorrect use. The examples
shown here are applicable across all brands.

Do not rotate



Do not distort



Do not separate elements



Do not add effects



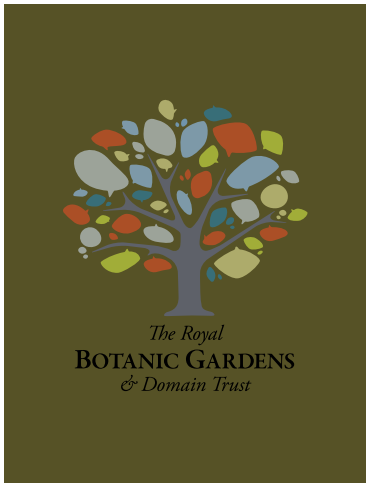
Do not alter the colour



Do not alter the logotype



Do not place on a photographic
or coloured background











Do not alter the relationship
between the elements



8.0 DIGITAL FILE REFERENCE GUIDE

When requesting master artwork, please refer to the file names as listed here.

VERSION A					
FULL COLOUR					
	PMS	RBGDT_A_PMS.eps	RBGS_A_PMS.eps	ABG_A_PMS.eps	BMBG_A_PMS.eps
	CMYK	RBGDT_A_CMYK.eps RBGDT_A_CMYK.jpg	RBGS_A_CMYK.eps RBGS_A_CMYK.jpg	ABG_A_CMYK.eps ABG_A_CMYK.jpg	BMBG_A_CMYK.eps BMBG_A_CMYK.jpg
	RGB	RBGDT_A_RGB.jpg	RBGS_A_RGB.jpg	ABG_A_RGB.jpg	BMBG_A_RGB.jpg
MONO					
	POSITIVE	RBGDT_A_M.tif RBGDT_A_M.eps RBGDT_A_M.jpeg	RBGS_A_M.tif RBGS_A_M.eps RBGS_A_M.jpeg	ABG_A_M.tif ABG_A_M.eps ABG_A_M.jpeg	BMBG_A_M.tif BMBG_A_M.eps BMBG_A_M.jpeg
	REVERSED	RBGDT_A_M_R.eps	RBGS_A_M_R.eps	ABG_A_M_R.eps	BMBG_A_M_R.eps
VERSION B					
FULL COLOUR					
	PMS	RBGDT_B_PMS.eps	RBGS_B_PMS.eps	ABG_B_PMS.eps	BMBG_B_PMS.eps
	CMYK	RBGDT_B_CMYK.eps RBGDT_B_CMYK.jpg	RBGS_B_CMYK.eps RBGS_B_CMYK.jpg	ABG_B_CMYK.eps ABG_B_CMYK.jpg	BMBG_B_CMYK.eps BMBG_B_CMYK.jpg
	RGB	RBGDT_B_RGB.jpg	RBGS_B_RGB.jpg	ABG_B_RGB.jpg	BMBG_B_RGB.jpg
MONO					
	POSITIVE	RBGDT_B_M.tif RBGDT_B_M.eps RBGDT_B_M.jpeg	RBGS_B_M.tif RBGS_B_M.eps RBGS_B_M.jpeg	ABG_B_M.tif ABG_B_M.eps ABG_B_M.jpeg	BMBG_B_M.tif BMBG_B_M.eps BMBG_B_M.jpeg
	REVERSED	RBGDT_B_M_R.eps	RBGS_B_M_R.eps	ABG_B_M_R.eps	BMBG_B_M_R.eps

9.0 CONTACT DETAILS

For more information regarding the NSW
Botanic Gardens Brand Identity Guidelines
please contact:

Gary Bridle on (02) 9231 8055