a guide to the use of our corporate logotype
IMPORTANT:

Do NOT copy, scan, print or reproduce the logos used to illustrate this guide.

Instead, use only logos supplied as graphic files or as bromides, specially made for reproduction purposes.

The S.E.A. Group logotype is designed on the basis of two geometrical figures: a hexagon and a square.

The hexagon symbols form a honeycomb pattern. This symbolises the system thinking that permeates the company and its activities.

The letters S.E.A. are constructed using square shapes. Both the exterior boundaries of the letters and their interior construction (such as the thickness of the letters and the internal and external corners) are based on square shapes in the arrangement of a quincunx.
The S.E.A. Group logotype is available in four distinct styles, depending on available space.

**Preferred style:**
This is the style that should *always* be used, unless space restrictions apply.

**Vertical style:**
Use this style if the design does not lend itself to the horizontal “Preferred” style.

**Cluster only:**
For applications where space is at a premium, the S.E.A. honeycomb “cluster” may be used without the text at the side or bottom. In this style, the lettering “S.E.A.” is added to the bottom hexagon.

**Single hexagon:**
The single S.E.A. hexagon should only be used where available space is very small and precludes the use of any other option.

**IMPORTANT:**
*Do not modify the available designs.*
This is the preferred colour style.

ALWAYS use this style if possible.
The colour of the S.E.A. Group logotype can be specified in a number of ways, depending on the method of reproduction.

**Pantone Matching System® (PMS):**
The ink matching system used by printers when printing a special flat colour.

*Colour number: 300*

**CMYK:**
The colours (Cyan, Magenta, Yellow, Black) used in four-colour process printing.

*C100 — M43 — Y0 — K0*

**RGB:**
The system (Red, Green, Blue) used to specify colours on a computer monitor.

*R0 — G102 — B204*

**HEX:**
Same as RGB, but expressed in hexadecimal for use in HTML programming.

*0066CC*

**HSB:**
System used in computer graphics to describe colour in terms of Hue, Saturation and Brightness.

*H210 — S100 — B80*

**LAB:**
A colour description system used in computer graphics

*L43 — A8 — B-62*

**IMPORTANT:**
*Do not use any other colour as a substitute. If absolutely necessary (for instance, if having a logo embroidered onto a garment), always choose a BLUE colour that is as close as possible to the S.E.A. corporate blue colour.*
black & white styles of the logotype

If colour is not available, The S.E.A. Group logotype is available in black & white, in the same four styles as the colour logo.

Preferred style:
This is the style that should always be used, unless space restrictions apply.

Vertical style:
Use this style if the design does not lend itself to the horizontal “Preferred” style.

Cluster only:
For applications where space is at a premium, the S.E.A. honeycomb “cluster” may be used without the text at the side or bottom. In this style, the lettering “S.E.A.” is added to the bottom hexagon.

Single hexagon:
The single S.E.A. hexagon should only be used where available space is very small and precludes the use of any other option.

IMPORTANT:
Do not modify the available designs.
This is the preferred b&w style.

ALWAYS use this style if possible.
reversed styles of the logotype

“Reversed” means that the logo appears in white on the background. The background may be a flat colour or a photograph or a pattern.

Preferred style:
This is the style that should always be used, unless space restrictions apply.

[Image of Preferred style]

Vertical style:
Use this style if the design does not lend itself to the horizontal “Preferred” style.

[Image of Vertical style]

Cluster only:
For applications where space is at a premium, the S.E.A. honeycomb “cluster” may be used without the text at the side or bottom. In this style, the lettering “S.E.A.” is added to the bottom hexagon.

[Image of Cluster only]

Single hexagon:
The single S.E.A. hexagon should only be used where available space is very small and precludes the use of any other option.

[Image of Single hexagon]

IMPORTANT:
Do not modify the available designs.
This is the preferred reversed style.

ALWAYS use this style if possible.
The outline styles are special styles that are **NOT intended for printing**. They are available for special uses, such as creating an embossing or debossing block, and in vinyl and decal cutting. Outline artwork of the logo is available in the same styles as the colour logo.

**Preferred style:**
This is the style that should **always** be used, unless space restrictions apply.

**Vertical style:**
Use this style if the design does not lend itself to the horizontal “Preferred” style.

**Cluster only:**
For applications where space is at a premium, the S.E.A. honeycomb “cluster” may be used without the text at the side or bottom. In this style, the lettering “S.E.A.” is added to the bottom hexagon.

**Single hexagon:**
The single S.E.A. hexagon should only be used where available space is very small and precludes the use of any other option.

**IMPORTANT:**
*Do not modify the available designs.*
This is the preferred outline style.

ALWAYS use this style if possible.
using the colour logo on various backgrounds

Depending on the nature of the background, the colour version of the logo should be used with discretion:

**White or light, neutral background:**
The colour logo can often be used successfully on this type of background.

![White or light, neutral background](image)

**Light, pastel background:**
The colour logo can sometimes be used successfully on this type of background. NOTE: if the colours clash, use the b&w logo instead.

![Light, pastel background](image)

**Light photographic background:**
The colour logo can sometimes be used successfully on this type of background. NOTE: if the colours clash, use the b&w logo instead.

![Light photographic background](image)

**Other backgrounds:**
The best solution is to use the REVERSED version of the logo.
using the b&w logo on various backgrounds

Depending on the nature of the background, the b&w version of the logo should be used with discretion:

**White or light, neutral background:**
The b&w logo can often be used successfully on this type of background.

![White or light, neutral background example]

**Pastel background:**
The b&w logo can sometimes be used successfully on this type of background.

![Pastel background example]

**Some middle range backgrounds:**
Depending on the hue of the background, the b&w logo can sometimes be used.

![Some middle range backgrounds example]

**Light photographic background:**
Depending on the nature of the background, the b&w logo can sometimes be used.

![Light photographic background example]

**Other backgrounds:**
The best solution is to use the REVERSED version of the logo.
using the reversed logo on various backgrounds

The reversed version of the logo should be used in most instances where the background is of a saturated colour, or is dark, or is not a flat background.

**Saturated solid colour background:**
The reversed logo can usually be used on backgrounds of solid colour.

![Saturated Solid Colour Background](image)

**Black or solid dark background:**
The reversed logo can always be used on dark backgrounds.

![Black or Solid Dark Background](image)

**Photographic background**
The reversed logo can be used on most photographic backgrounds.
NOTE: if the background is very light, use the colour or b&w logo.

![Photographic Background](image)

**Pattern background:**
The reversed logo can be used on most dense patterns.
NOTE: if the background is very light, use the colour or b&w logo.

![Pattern Background](image)
When using text alongside the logo (for example, in an address block), the text should be aligned with the logo in an aesthetically and graphically pleasing way.

**Where to place text**

Always endeavour to align text with a part of the logo. The illustration shows some options of doing so:

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**Selecting a font**

Font selection for the address block and other elements is up to the designer. Preferably, select a clear, legible, non-italic, non-decorative font. “Square” and “Eurostile” are two fonts that are somewhat similar to the S.E.A. Group logotype, but using these fonts is not imperative.
There are certain design abuses that MUST NOT be committed. Some of these are illustrated below:

**DO NOT use a colour other than the S.E.A. Group colour:**

**DO NOT skew the logo:**

**DO NOT use only part of the logo:**

**DO NOT integrate the logo with another logo:**

**DO NOT add lines or other shapes to the logo:**

**DO NOT place a box around the logo:**

**DO NOT distort the logo:**

**DO NOT use dropshadows or other effects:**

**DO NOT use the outline style in print or on screen:**

**DO NOT remove the ® sign:**
when to use which logotype

This is a brief guide to the use of the various styles and colours of the logotype

When to use which style:

<table>
<thead>
<tr>
<th>Style:</th>
<th>Example:</th>
<th>Application:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preferred style</td>
<td><img src="image" alt="Preferred Style Example" /></td>
<td>Whenever possible.</td>
</tr>
<tr>
<td>Vertical style</td>
<td><img src="image" alt="Vertical Style Example" /></td>
<td>Only if preferred style is impossible due to shape restrictions.</td>
</tr>
<tr>
<td>Cluster only</td>
<td><img src="image" alt="Cluster Only Example" /></td>
<td>Only if size is at a premium.</td>
</tr>
<tr>
<td>Hexagon only</td>
<td><img src="image" alt="Hexagon Only Example" /></td>
<td>Only if no other style is practicable.</td>
</tr>
</tbody>
</table>

When to use which colour:

<table>
<thead>
<tr>
<th>Application:</th>
<th>Colour:</th>
<th>B &amp; W:</th>
<th>Reversed:</th>
<th>Outline:</th>
</tr>
</thead>
<tbody>
<tr>
<td>White background</td>
<td>Yes</td>
<td>Yes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Black background</td>
<td></td>
<td></td>
<td></td>
<td>Yes</td>
</tr>
<tr>
<td>Light (pastel) flat colour background</td>
<td>Yes*</td>
<td>Yes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dark (saturated) flat colour background</td>
<td></td>
<td></td>
<td></td>
<td>Yes</td>
</tr>
<tr>
<td>Light halftone (photo) background</td>
<td>Yes*</td>
<td>Yes*</td>
<td>Yes*</td>
<td></td>
</tr>
<tr>
<td>Dark halftone (photo) background</td>
<td></td>
<td></td>
<td></td>
<td>Yes</td>
</tr>
<tr>
<td>Process colours not available</td>
<td>Yes*</td>
<td>Yes*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PMS spot colour not available</td>
<td>Yes*</td>
<td>Yes*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Embossing/debossing</td>
<td></td>
<td></td>
<td></td>
<td>Yes</td>
</tr>
<tr>
<td>Vinyl cutting</td>
<td></td>
<td></td>
<td></td>
<td>Yes</td>
</tr>
</tbody>
</table>

*) Depends on the nature of the background
general points for stationery

Stationery will necessarily have to look somewhat different, depending on the region in which it is used. This is due to regional variables such as company names, paper sizes, standards symbols, logos of industry associations and other factors.

However, designers should strive to approximate the general layout guidelines provided here.

Business cards:

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Notes:

Use good quality, matt, white paper stock.

Use the preferred (horizontal) logo style.

The horizontal line on this card is gradated from 100% PMS300 to 0%.

Other designs are possible.

Keep other logos (standards, associations) well away from S.E.A. logo.

On this card design, full address details are printed on the back of the card. If desired, these may be moved to the front of card, space permitting.
general points for stationery

Letterheads:

Notes:

Use good quality, matt, white paper stock.

Use the preferred (horizontal) style logo.

Place logo in the top right hand corner. This is for a number of reasons:
- Works well in ring-binders (left placement becomes hidden by previous page in a full binder)
- Stays on top in portrait-style filing cabinets
- Stays on top in landscape-style filing cabinets

Address block at the bottom of the page allows a clean, clear addressee block at the top.

Keep other logos (standards, associations) well away from S.E.A. logo.
**Invoices/statements/orders:**

**Notes:**

*Invoices, orders, statements etc can also be written on standard S.E.A. letterheads.*

*Use good quality, matt, white paper stock.*

*Use the preferred (horizontal) style logo.*

*Keep other logos (standards, associations) well away from S.E.A. logo.*
The typographic design of advertisements, leaflets, posters, brochures, exhibition displays and web pages is up to the designer.

However, in the case of instruction manuals, induction texts, discussion papers, editorial articles and other long documents, some basic typographic points must be kept in mind.

What is a ‘long document’?

A ‘long document’ contains large blocks of text that require concentrated, continuous reading.

The word ‘long’ refers to the reading of the text, not to the extent of the document. For example, although it contains many pages, this style guide is NOT a long document, because it is mainly a ‘look-up’ utility.

Choice of typeface for body text

Generally, the typeface used in the body text of printed long documents should be a basic serif font, such as one of the following:

Baskerville
Century
Garamond
Palatino
Times Roman

The reason for using a serif typeface is that serif typefaces have been shown to be significantly more readable than sans serif typefaces in long texts.

There are many suitable typefaces, and designers are not confined to only the samples given. Choose any ‘traditional’ serif typeface, such as those used in book publishing.
Text divisions and hierarchy of headings

The division of a text into logical segments will make it easier not only to read and digest the text, but also to form an overview of the text before it has been read thoroughly. There are many ways of achieving this. One document may require only one or two sub-levels, whereas another might demand a more complex hierarchy. The main objective is to create a logical and visually obvious sub-level system, and then stick to it consistently.

Below are a few examples of various devices that can be used to divide the text into contextual blocks.

MAJOR HEADINGS

Major headings in S.E.A. long documents should preferably be **bold** and centred. The typeface can be the same serif font as used in the body text, or a sans-serif typeface for contrast.

Major headings are usually set in a distinctly larger type size than the rest of the text.

Note that the first line after the major heading should not be indented.

Subheadings

Subheadings can be used to point out the main subject of a sub-section. Set subheadings one or two point sizes larger than the body text. Use the same typeface as the body text, but in bold. Alternatively, if a sans serif font is used for major headings, use the same font for the subheadings.

Subheadings should appear at the left edge of the column. The first line after the subheading should not be indented.

Minor subheadings

If yet another sub-level of side headings is required, set the heading in the same typeface and type size as the body text, and set it apart from the text by making the heading **bold**.

Minor subheadings should appear at the left edge of the column. The first line after a minor subheading should not be indented.

Run-on headings can be used for minor subdivisions of the text. They are normally set in the same typeface and type size as the body text, but set apart from the text by making them **bold**, *italic*, or setting them as SMALL CAPITALS. Run-on headings should not be indented.

Margin headings

Margin headings are an excellent way to give an overview of various sections of a long text.

It is up to the designer or writer to use other devices, such as:

- bullets
- *em* rules
- b) letters
- (3) numbers
- 5.16 index markers
typefaces and styles in long documents

Some don’ts in S.E.A. long documents

It is both easier and more appropriate to point out a few design pitfalls that should be avoided, rather than to give precise guidelines as to what should be done.

DON’T...

...set the text in such a way that each line contains more than, say, fifteen words. The ideal line length for comfortable reading is considered to be around eleven or twelve words per line. If the lines are too long, either increase the type size, or present the text in columns.

DON’T...

...use fully justified text. This is particularly important if the column is narrow, resulting in ugly holes in the text. The preferred S.E.A. style is range left.

DON’T...

...set the body text in a sans serif typeface. It has been shown that body text set in the traditional serif typefaces are easier to read for most people. However, it is fine to use traditional sans serif fonts (such as arial, avant garde, helvetica, and unvers and many others) for headings and captions.

DON’T...

...use italicised text in big blocks. Italics in long passages can be tiring on the eye. Instead, if a section needs to stand out from the rest of the text, use some other typographic or design device, such as placing it in a box or on a tinted background.

DON’T...

...use both paragraph indents and paragraph spacing. The preferred S.E.A. style is to indent paragraphs (except the first paragraph after a heading), in which case paragraphs do not need to be separated by any extra space. If the document demands that paragraphs should be flush left, it is necessary to insert a little space between paragraphs.
Artwork for the corporate logotype is available at our web site.


Should you have any queries or comments about the logo, please write to:

[seansw@sea.com.au](mailto:seansw@sea.com.au)

or fax:

[+61 (0)2 9979 5364](tel:+61%20(0)2%209979%205364)