

# GUIDELINES FOR LOGO

VERSION 1.0 | 2010



**RIGHT TO  
INFORMATION**



**GOVERNMENT OF INDIA**

Ministry of Personnel, Public Grievances & Pensions  
Department of Personnel & Training

© 2010.

DEPT. OF PERSONNEL & TRAINING, GOVERNMENT OF INDIA

IDENTITY AND GUIDELINES DESIGNED BY  
NATIONAL INSTITUTE OF DESIGN, AHMEDABAD.  
FOR, THE DEPT OF PERSONNEL & TRAINING, GOVERNMENT OF INDIA

PRINTED ON 250 & 130 GSM MATT STOCK

Throughout this document trademarked names are used. Rather than put a trademark symbol in every occurrence of a trademarked name, it is stated that the names are used only in an editorial manner and to the benefit of the trademark holder with no intention of infringement of the trademark.

# why these guidelines?

FOR ANY LOGO to be memorable and have the desired recall value, it is imperative that it be reproduced across several media of communication in a consistent manner. The most important elements to be consistently used is the logo, it's colour and the typography. This ensures that the audience experiences the logo in the same manner across all media.

THESE GUIDELINES have been developed to significantly improve and standardise the visual presentation and application of the logo of Right to Information.

# who should use this?

IT IS FOR THE USE OF personnel responsible for communication or graphic designers or professional printers, who may use the logo. The content is specific and technical. This booklet lays down standard guidelines and practices for the use of logo. There are very few rules but please take the time to read and understand how they work, and how they can be used together to ensure a cohesive visual identity. It is crucial that the logo appears correctly and consistently in every communication.

AS A TECHNICAL GUIDE which is meant to inform, the colours as reproduced in this booklet may not be accurate due to limitations of the printing process used. To match the colours during print production, please use the specifications mentioned.

# what is visual identity?

ANY ORGANISATION, big or small, or an event, a campaign or a programme in the public domain, needs to have its own distinct visual identity in the communication era. A visual or an image which can transcend all borders of the written and read text across different languages – a visual which is distinct and represents the organisation's objectives, purpose or philosophy and activities. This visual identity is the one with which people associate the organisation.

On one hand, there is the tangible, physical, recordable appearance of the organisation, represented by the visual – shape & form, colour, typography and a general relationship of elements unique to the design of its visual identity.

On the other hand, there is the intangible visible feel which associates with elusive ideas such as stability, transparency, growth etc., as well as evokes emotions related to the nature of activities carried out by the organisation.

A LOGO IS ONLY A PART of the overall visual identity. A visual logo is designed but an identity is created by consistent use of the logo and various design elements over a period of time across several applications related to the organisation.

THE VISUAL IDENTITY representing the organisation translates on to several planes of visual interface with its target users. These include the basic stationary, business cards, envelopes, promotional material such as brochures, flyers, advertisements, posters hoardings etc; forms, in-house printed stationary such as vouchers and bills, environmental design such as interiors and signage systems, vehicles and uniforms, exhibitions and all promotional material in the visual media.

## NEED FOR A VISUAL IDENTITY

The identity of an organisation is like its personality. It is something that conveys through visuals, the distinctive character of the company and its activities.

VISUAL IDENTITY PERFORMS certain vital functions for the organisation, both internally as well as externally. Within the organisation, the identity provides a common umbrella for its employees. It is a symbol for association and developing a feeling of camaraderie and of team spirit. This helps reinforce a group identity and loyalty towards the company.

For its public face, the visual identity is the most important and handy tool for an organisation. It is the one means of communication that can provide instant recognition in the public mind. It also establishes a distinct character that identifies the organisation and helps it stand out in a competitive information age.

## COMPONENTS OF A VISUAL IDENTITY

The visual identity for any organisation broadly comprises of three critical components:

- the logo
- the colour scheme
- type style (fonts)

THE LOGO – either a symbol, a wordmark; or a combination of both the logo and the logotype, gives the visual identity to an organisation.

A consistent and undistorted use of the logo across various applications lend the identity a distinctive image, powerful enough to be identified, recognised and associated with the organisation.

COLOURS are a vital factor in furthering the overall image. Through consistent use of the same set of the colour palette across different mediums, the organisation can build up a very unique image in the public mind.

THE TYPE STYLE and the fonts used consistently reinforce the visual identity and help in maintaining a consistent image throughout all the communication materials produced by the organisation.

## **THE RIGHT TO INFORMATION ACT, 2005**

An Act to provide for setting out the practical regime of right to information for citizens to secure access to information under the control of public authorities, in order to promote transparency and accountability in the working of every public authority, the constitution of a Central Information Commission and State Information Commissions and for matters connected therewith or incidental there to.

WHEREAS the Constitution of India has established democratic Republic;

AND WHEREAS democracy requires an informed citizenry and transparency of information which are vital to its functioning and also to contain corruption and to hold Governments and their instrumentalities accountable to the governed;

AND WHEREAS revelation of information in actual practice is likely to conflict with other public interests including efficient operations of the Governments, optimum use of limited fiscal resources and the preservation of confidentiality of sensitive information;

AND WHEREAS it is necessary to harmonise these conflicting interests while preserving the paramountcy of the democratic ideal;

NOW, THEREFORE, it is expedient to provide for furnishing certain information to citizens who desire to have it.

# RTI, INDIA GUIDELINES FOR LOGO

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# section 1





# basic guidelines for using the logo.

THIS SECTION EXPLAINS the philosophy of the logo, and details out the basic set of guidelines on how to use the logo. It also specifies certain do's and don'ts pertaining to the usage of the RTI logo. This is to ensure that the identity is used in a consistent manner across all media, without diluting its essence.

## 1.1. THE LOGO



A VERY SIMPLE AND ICONIC logo. A sheet of paper with information on it, and the authority figure behind it – providing the information. This represents the two key stakeholders in the process of sharing information under the RTI Act.

THE LINES OF INFORMATION on the sheet of paper are rendered in a manner that makes it look transparent, showing through the form of ‘i’ from behind. The solid form of ‘i’ is a very simplistic portrayal of the human form and can also be related to the ‘i’ for information.

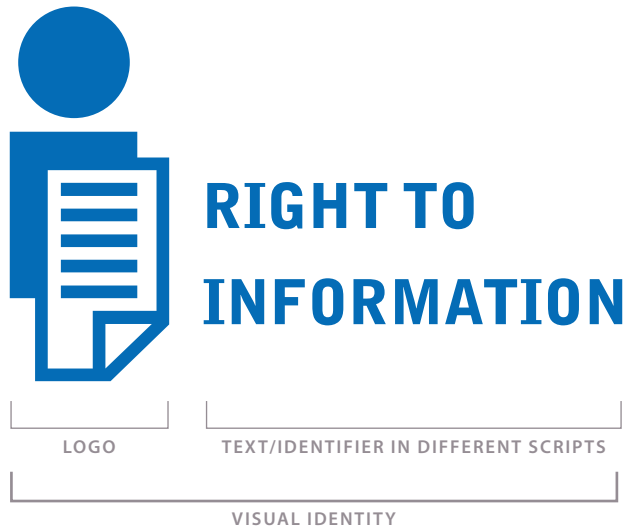
As a form, the logo is very simple in its shape and structure making it easy to remember, recall and replicate with minimal distortion.

The bright blue colour stands for transparency and purity (free from malpractices) of process.





## 1.2. THE SIGNATURE



The signature for 'Right to Information' comprises of the logo and the identifier (in different Indian scripts).

The preferred configuration is shown above and all the other scripts should also be used in the same relative configuration with the logo.

For more details on typography and font styles, please refer page 24.



ସୂଚନା  
ଅଧିକାର



தகவல்  
பெறும் உரிமை



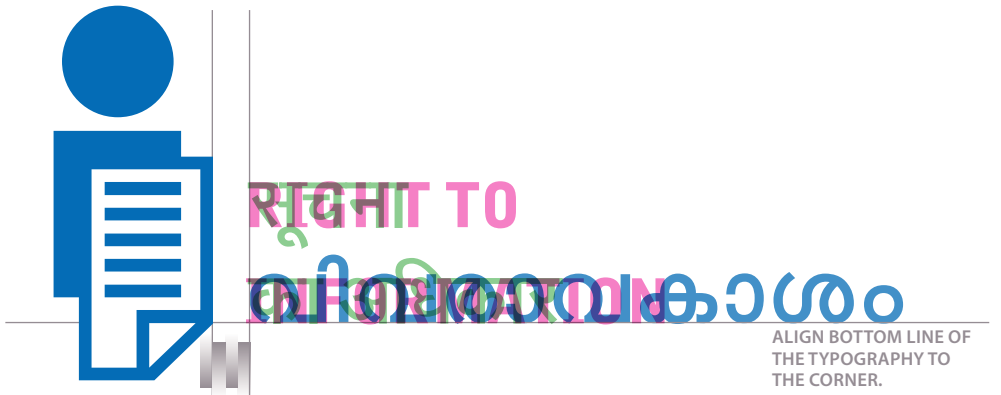
सूचना  
का अधिकार



വിവരാവകാശം

ORIYA / TAMIL

HINDI / MALAYALAM

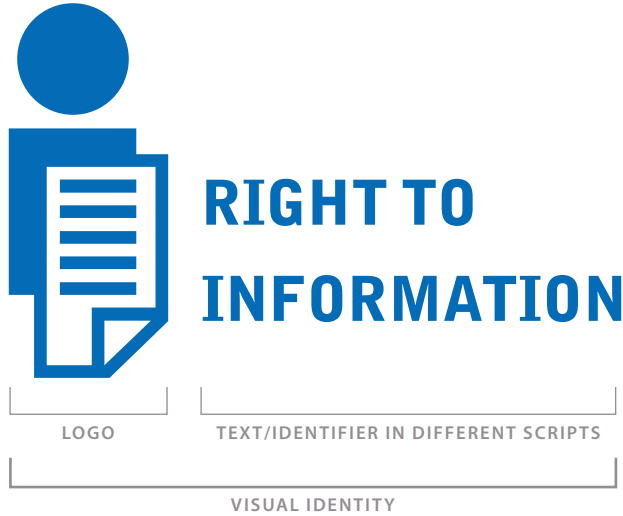


DISTANCE BETWEEN LOGO AND  
TYPOGRAPHY IS 3 TIMES THE  
THICKNESS OF THE STROKE

ALIGN BOTTOM LINE OF  
THE TYPOGRAPHY TO  
THE CORNER.

## 1.3. ALTERNATE CONFIGURATION / MINIMUM SIZES

The RTI signature identity is designed with two variations–1) a standard, preferred horizontal configuration, as shown on this page, and second 2) the alternate vertical configuration which may be used when there is less horizontal space.



### STANDARD / HORIZONTAL CONFIGURATION

The full signature (preferred) of the RTI logo can be used up to a smallest size of 15 mm height, as shown alongside. The width may vary depending on the script used.

FOR OPTIMUM VISIBILITY OF THE IDENTITY, IT IS ADVISABLE TO NOT USE THIS CONFIGURATION SMALLER THAN 15 MM HEIGHT.

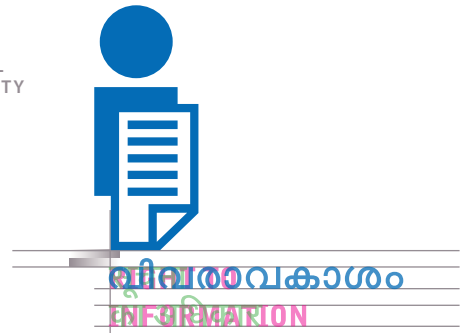




THE LOGO

TEXT/IDENTIFIER IN DIFFERENT SCRIPTS

THE VISUAL IDENTITY



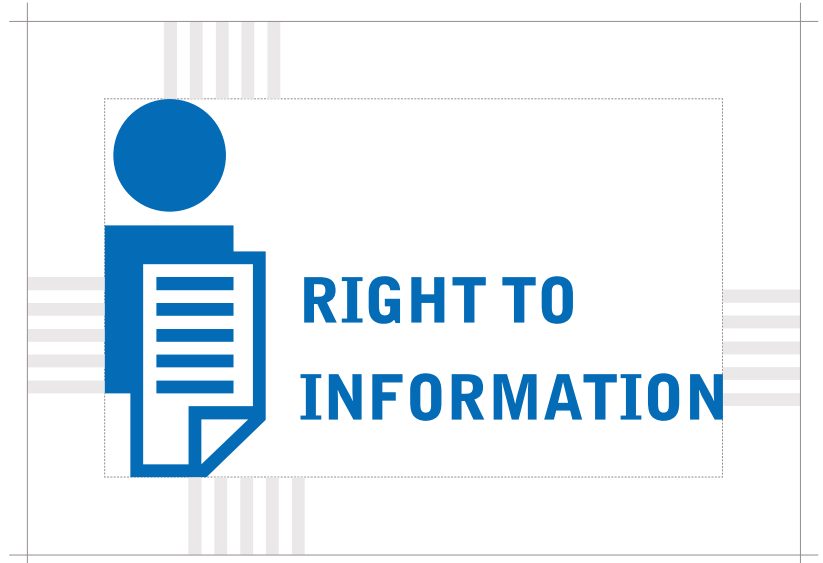
DISTANCE BETWEEN LOGO AND TYPOGRAPHY IS 2 TIMES THE THICKNESS OF THE STROKE

## THE ALTERNATE / VERTICAL CONFIGURATION

There may be situations where, the horizontal space may not be enough for optimum visibility. In such cases the alternate configuration of the signature may be used. In case the identity is to be used in a further smaller size, it is recommended to use only the logo (without the text/identifier). These can be reduced to a size of 8 mm in height; as shown on this page.



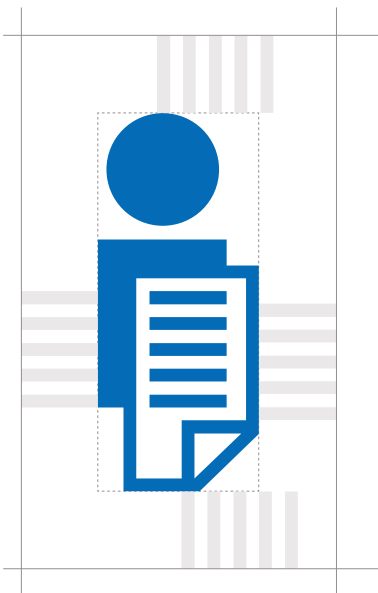
## 1.4. SAFE ZONE / CLEARANCE SPACE



TO ENSURE MAXIMUM VISIBILITY of the basic identifier in any identity, it is very important that the logo and the typography be used in such a manner that it gets its due importance.

To ensure its integrity and visibility, the RTI visual identity should be kept clear of competing text, images other graphic elements. There must be adequate clear space surrounding the identity on all four sides – a space equal to the width of the 5 horizontal lines, as shown on these pages.

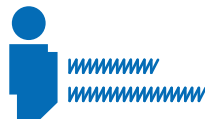
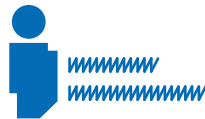




## 1.5. USEAGE WITH OTHER LOGOS

There may be situations where the RTI identity is placed along with symbols/logos of other organisations. In such a scenario first attempt should be made to give more importance to the RTI identity, however it depends on the relationship with the other organisation and their own branding guidelines.

Preferred combinations are shown on this page as suggestions and are purely indicative. An attempt should be made to keep the RTI identity towards the left during horizontal layouts, and on the top during vertical layouts, as shown here. Please ensure that the specifications for the safe zones are followed properly.



VERTICAL LAYOUTS

HORIZONTAL LAYOUTS



## 1.6. COLOUR

Colour plays a very important role in establishing the visual identity in the conscious of people, and is chosen very carefully.

The house colour identified for Right to Information is a bright sobre blue (Pantone 660 C). This bright blue colour stands for transparency and purity (free from malpractices) of process. The basic identity uses a single colour lending it a cutting-edge personality of integrity and high values.

It is recommended that the logo be used on a white or a lighter background to enhance its visibility and recall value.

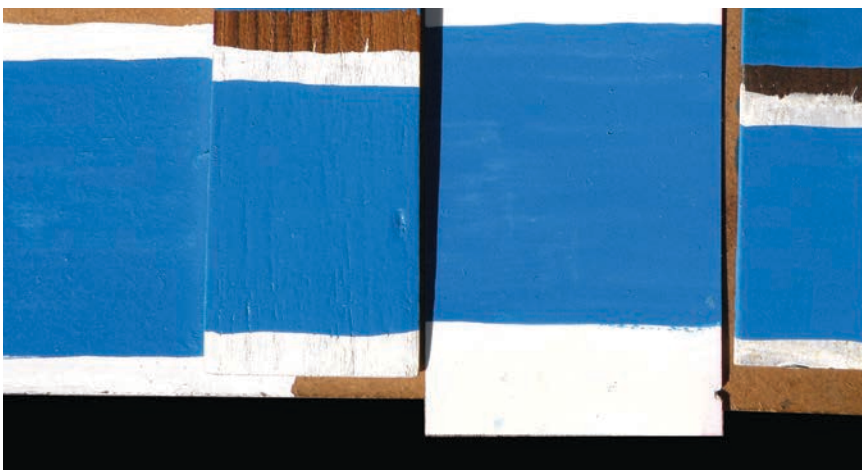


**FOR DIRECT APPLICATION ON WALLS**  
SYNTHETIC ENAMEL PAINT/NEROLAC: PHIROZI

**FOR FOUR COLOUR OFFSET PRINTING**  
C 90. M 57. Y 00. K 00.

**FOR SCREEN PRINTING ON PAPER/FABRIC AND  
SPOT COLOUR OFFSET** PANTONE 660 C

**FOR WEBSITE / ON SCREEN**  
R 27. G 117. B 188



SYNTHETIC ENAMEL PAINT > NEROLAC: PHIROZI, IN THIS PICTURE ON WOOD / PLY / PAPER / METAL.



## RIGHT TO INFORMATION

However, in situations where the house colour cannot be used due to limitations of reproduction processes, it is recommended to use the entire visual identity (logo and the masthead) in black colour as shown on this page.

An attempt should be made to maintain maximum contrast with the background colour.



## RIGHT TO INFORMATION

**PLEASE NOTE:** The colours shown throughout this booklet may not be the correct colour due to difference in printing process and pigments used. For matching the exact shade of colours, always use the specifications or refer to the colour swatches provided with this document.

PANTONE® is a registered trademark of Pantone Inc.

# 1.7. INCORRECT USEAGE : DO NOT DO THESE

To maintain a cohesive singular image across all communication material, it is imperative to follow the guidelines in terms of proportion, type, and colour. The use of the identifier (logo and masthead) should be consistent and should not be distorted or changed in relative proportion, colour etc.

The Logo has been designed with a certain logic. It is very critical to maintain the same relative proportions and colour across applications to ensure a robust and consistent identity.



USE THE LOGO IN THE ORIGINAL PROPORTIONS.

**DO THESE ALWAYS**

USE THE ELECTRONIC FILE PROVIDED. DON'T USE A WEB DOWNLOAD FOR A PRINTED PUBLICATION.

USE THE SPECIFIED COLOUR.

Please use the files which are provided in the accompanying CD of details of file formats, please refer to page 38-39. Please do not attempt to recreate/redraw the logo. A few examples are shown on this page, which should not be done in any situation or for any kind of purpose.




 DO NOT STRETCH OR CONDENSE.



 DO NOT REDRAW THE LOGO. IT WILL BE DIFFICULT TO MATCH THE OFFICIAL SPECIFICATIONS.



 DO NOT USE TWO, THREE OR MORE COLOURS.




 DO NOT ROTATE THE LOGO.



 DO NOT ADD OUTLINE OF ANY COLOUR TO THE LOGO.



 DO NOT USE THE LOGO IN REVERSE AGAINST THE SPECIFIED COLOUR.



 DO NOT USE THE LOGO AGAINST A DARK BACKGROUND.



 DO NOT MAKE THE LOGO HOLLOW.




 DO NOT ADD DROP SHADOW TO THE LOGO.



 DO NOT USE THE LOGO AGAINST ANY KIND OF TEXTURE.



 DO NOT ADD SPECIAL EFFECTS SUCH AS BEVEL OR EMBOSS TO THE LOGO.

## 1.8. TYPOGRAPHY

The basic version of the logo defines that the typography used should be of uniform thickness and bold letters (sans-serif) to complement the visual form of the logo. Examples are provided for few of the Indian languages.

It is suggested that for other Indian scripts, a similar bold, sans-serif type be used, following the instructions of relative size and positioning. The preferred typefaces are mentioned alongside, all of which are provided by C-DAC, Pune, under their multi-language software called, Leap Office.



*FOR ENGLISH, PREFERRED TYPEFACE: BELL GOTHIC, BLACK*



ସୂଚନା ଅଧିକାର

FOR ODIYA, PREFERRED TYPEFACE: OR-TT SARALA, BOLD

വിവരാവകാശം

FOR MALAYALAM, PREFERRED TYPEFACE: ML-TT KARTHIKA, BOLD

सूचना का अधिकार

FOR HINDI & MARATHI, PREFERRED TYPEFACE: DV-TT YOGESH, BOLD

માહિતી નો અધિકાર

FOR GUJARATI, PREFERRED TYPEFACE: GJ-TT MOHAN, BOLD

ਸੂਚਨਾ ਲੈਣ ਦਾ ਅਧਿਕਾਰ

FOR PUNJABI, PREFERRED TYPEFACE: PN-TT AMAR, BOLD

সূচনার অধিকার

FOR ASSAMESE, PREFERRED TYPEFACE: AS-TT DURGA, BOLD

সূচনার অধিকার

FOR BANGLA, PREFERRED TYPEFACE: BN-TT DURGA, BOLD

தகவல் பெறும் உரிமை

FOR TAMIL, PREFERRED TYPEFACE: TM-TT VALLUVAR, BOLD

# section 2



# how the logo can be used.

THIS SECTION PROVIDES suggestions on how the logo for Right to Information may be used for creating awareness across various media – both outdoors, and inhouse stationary.

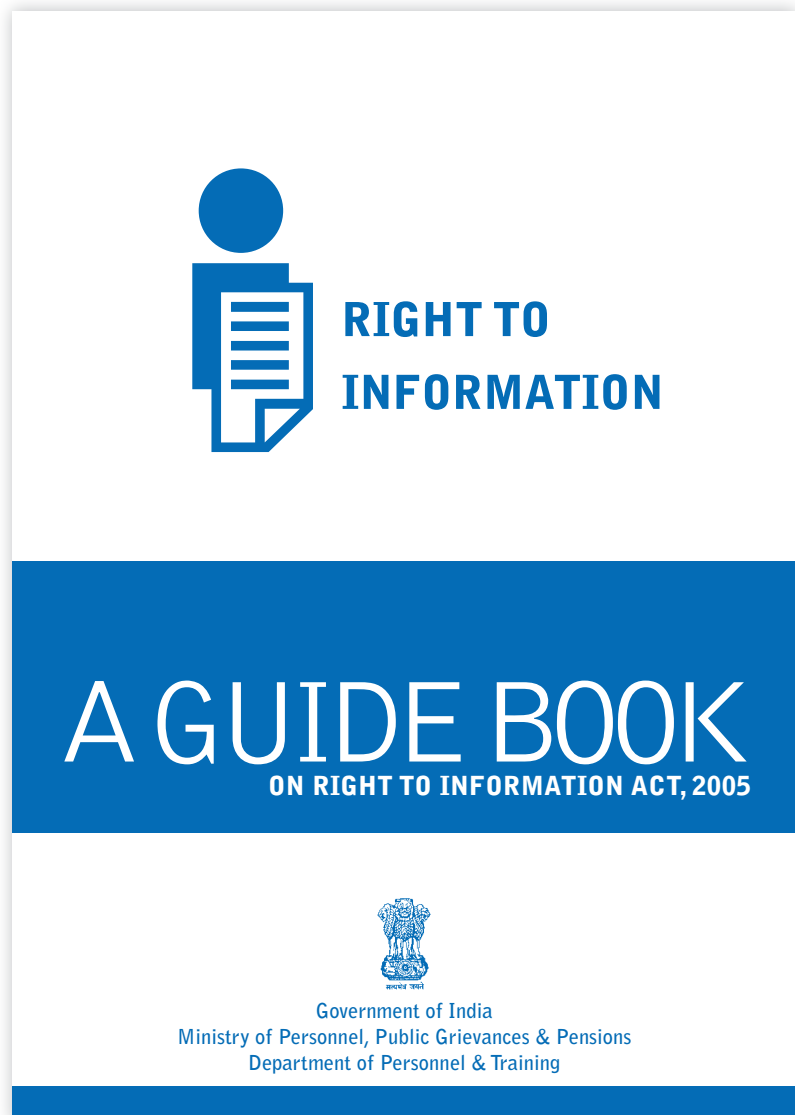
The proposed visual language is a very clean, uncluttered look with lot of white space. This would give importance to the logo and help enhance the recall value, across all media.

The designs of various items shown in the following pages, are not final designs in terms of factual content, and are purely indicative.

## 2. RECOMMENDED APPLICATIONS: PUBLICATIONS/PRINT

The logo is the recognizable face for RTI. All designs should be such that the logo gets more importance. The cover page of publications, reports, guide books and other material should be free of visual clutter.

This logo should be given more (or equal) importance on applications such as workshop kits – folders, notepads etc., made for trainings, seminars, consultations, workshops on this subject.



THIS PAGE:  
COVER OF THE GUIDE BOOK.  
FACING PAGE:  
NOTEPADS AND CONFERENCE  
FOLDERS.



## RIGHT TO INFORMATION

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**Current Issues on Right to Information:  
A Consultation of ICs**  
14th October 2010. New Delhi.

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Government of India  
Ministry of Personnel, Public Grievances & Pensions  
Department of Personnel & Training



## RIGHT TO INFORMATION

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**Current Issues on Right to Information:  
A Consultation of ICs**

14th October 2010. New Delhi.  
Department of Personnel and Training, Govt. of India.

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## 2. RECOMMENDED APPLICATIONS: PUBLICATIONS/PRINT

A rubber stamp could be made with the words, 'RTI Response'. This could be used by the PIOs and other authorised staff on the response sheet/envelopes which contain the response to the RTI applications. This shall lend credibility to the entire process.

A sticker could be made in the appropriate language which can be distributed to all concerned departments. This sticker can be put on the relevant files within the office/department for easy identification and retrieval of RTI related filing or correspondence.

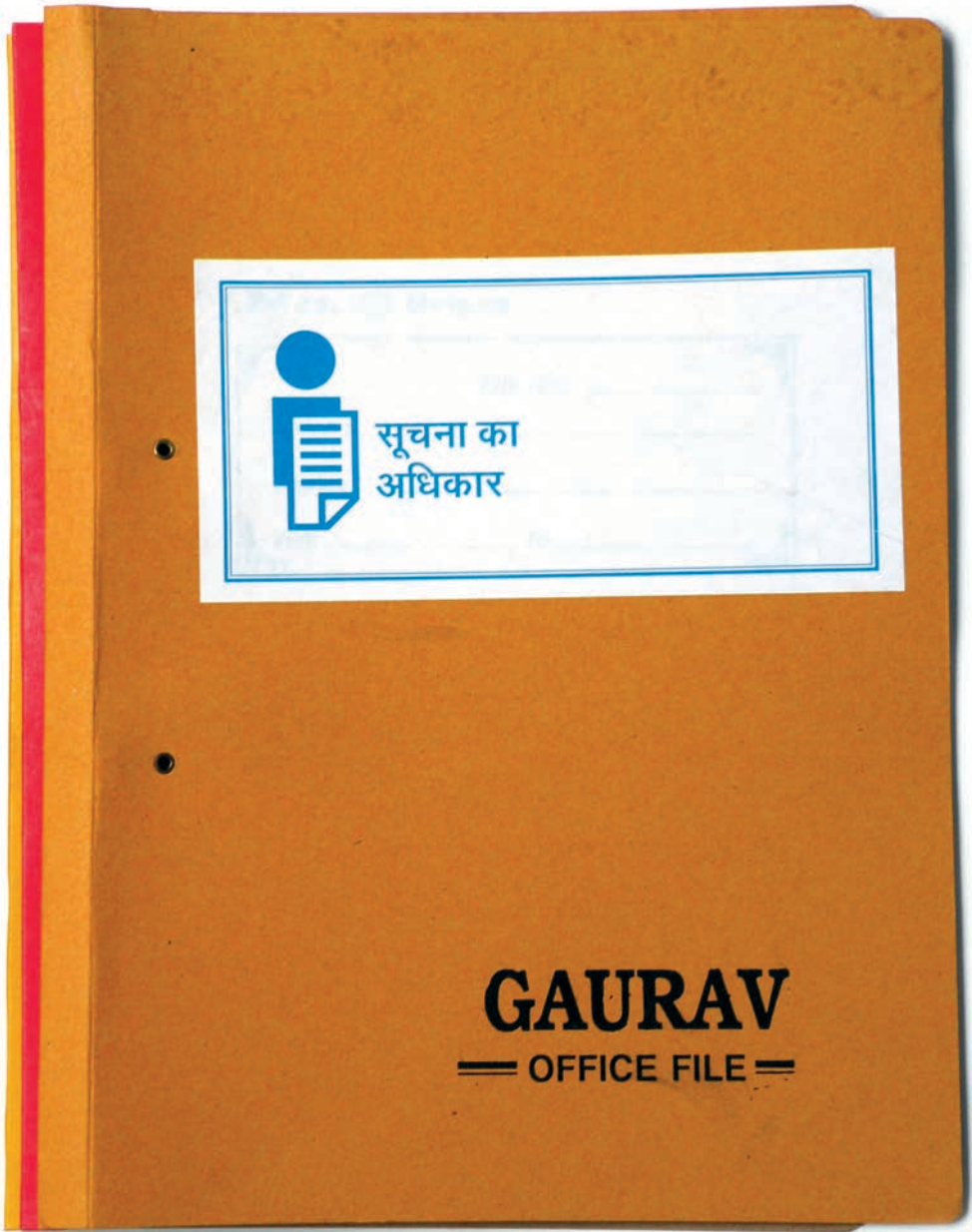


THIS PAGE:

'RTI RESPONSE' RUBBER STAMP

FACING PAGE:

STICKERS ON FILING SYSTEMS WITHIN THE GOVT. OFFICES





## 2. RECOMMENDED APPLICATIONS: OUTDOORS

The logo along with an appropriate slogans may be painted in rural as well as urban offices of the Government setup, such as water tanks, panchayat offices, hospitals, PHCs, municipal corporation buildings etc. This would enhance the visibility and awareness on the issue.

Posters /Bus panels could be designed with an appropriate slogan and the RTI logo for creating general awareness amongst the masses.



THIS PAGE:

BUS PANELS FOR GENERAL AWARENESS

FACING PAGE:

WALL PAINTINGS WITH LOGO AND SLOGANS



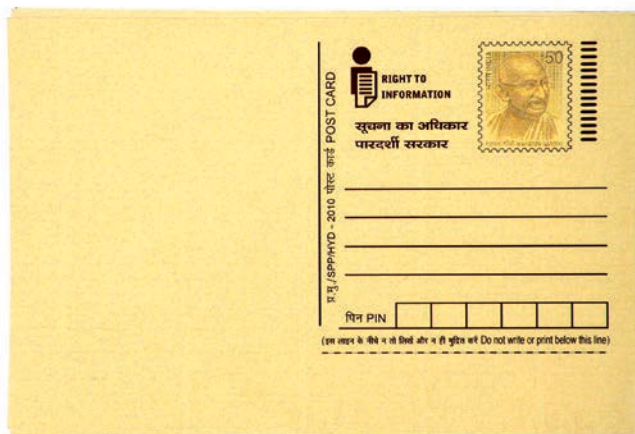
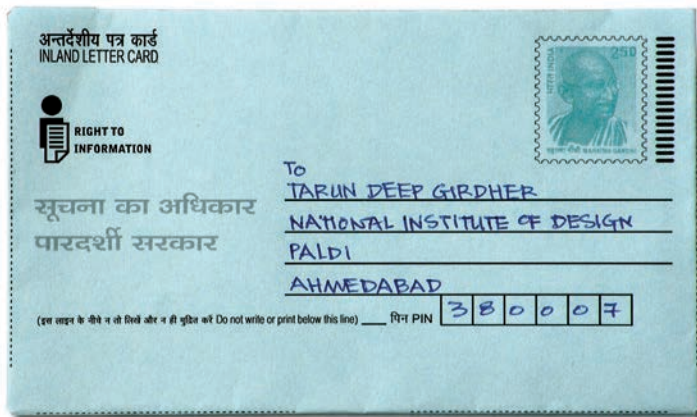


## 2. RECOMMENDED APPLICATIONS: OUTDOORS

A sticker may be made in the local language which can directly be pasted on the door of the Information Commissioners or Public Information Officers (PIOs) in several departments without disturbing their existing signage systems. This would help the public relate to the issue and also identify the location of correct official.

The logo could be used on postal stationary of the Indian Government to create mass awareness across the country.





THIS PAGE:  
USE OF RTI LOGO ON INDIAN POSTAL STATIONARY  
FACING PAGE:  
STICKER FOR OFFICE OF PUBLIC INFORMATION OFFICER

# section 3



# digital files of logo.

# colour swatches.

THIS SECTION ENLISTS details of the digital files in the accompanying CD. These are broadly divided into two categories – for use on printed material, and for web/on screen applications.

For ensuring that the correct logo is used across all media, please use the digital files from this master CD. Do not attempt to re-create/redraw the logo.

FOR DIRECT APPLICATION on outdoor media such as wall paintings, a stencil is provided, which can be made on card/metal and supplied to the local vendors.

## 3.1. LOGO FILE FORMATS IN CD

While creating any promotional material where the logo is used, it is important to use the correct file format for getting the correct results. The accompanying CD has the master artworks of the logo in English and Hindi – both the standard/horizontal and the alternate/vertical versions. These files are categorised as per their intended use: for printing purposes and for online/on-screen usage.

The EPS format is preferred for any printed projects such as publications, reports, posters, signs, booklets, stationery, stickers etc. For on-screen projects such as PowerPoint presentations, websites, blogs, films, television programmes; GIF or JPG files (depending on the application) should be used.

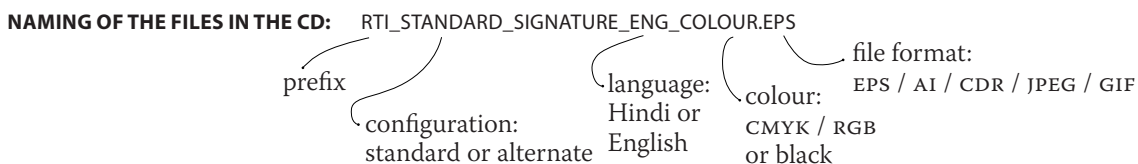
PURPOSE / FILE FORMATS	EPS	AI	CDR	GIF	JPG
MICROSOFT WORD DOCS	★	×	×	○	○
BROCHURES & POSTERS	★	★	★	×	×
DISPLAY BANNERS	★	★	★	×	×
SIGNAGE	★	★	★	×	×
BOOKS & REPORTS	★	★	★	×	×
STATIONERY	★	★	○	×	×
VEHICLE GRAPHICS	★	★	★	×	×
POWERPOINT DOCUMENTS	×	×	×	○	★
WEBSITES & BLOGS	×	×	×	★	★
VIDEOS & TV	×	×	×	×	○

EPS FILES ARE A SPECIAL FORMAT FOR PRINTING THAT ALLOWS LOGOS TO BE PRINTED CLEARLY AT ANY SIZE. THESE ARE SCALABLE / ENLARGE-ABLE. ALTHOUGH THEY MAY APPEAR JAGGED OR DISCOLOURED WHEN VIEWED ON SCREEN, EPS FILES WILL PRINT OUT CLEARLY. A TEST PRINT IS RECOMMENDED.

ALTHOUGH GIF AND JPG FILES CAN LOOK FINE ON YOUR COMPUTER MONITOR, THEY MAY PRINT OUT FUZZY (OR PIXILLATED) AND OFTEN LOOK WORSE WHEN ENLARGED. FOR PRINTING PURPOSE, USE SCALABLE VECTOR EPS FILES (OR ADOBE ILLUSTRATOR OR COREL DRAW FILES) WHENEVER POSSIBLE.

- ★ RECOMMENDED
  - ACCEPTABLE
  - ×
- UNACCEPTABLE (DON'T USE)





## 1 colour / black digital files

RTI\_alternate\_SIGNATURE\_ENG\_black.ai  
 RTI\_alternate\_SIGNATURE\_HINDI\_black.ai  
 RTI\_standard\_SIGNATURE\_ENG\_black.ai  
 RTI\_standard\_SIGNATURE\_HINDI\_black.ai

RTI\_alternate\_SIGNATURE\_ENG\_black.cdr  
 RTI\_alternate\_SIGNATURE\_HINDI\_black.cdr  
 RTI\_standard\_SIGNATURE\_ENG\_black.cdr  
 RTI\_standard\_SIGNATURE\_HINDI\_black.cdr

RTI\_alternate\_SIGNATURE\_ENG\_black.eps  
 RTI\_alternate\_SIGNATURE\_HINDI\_black.eps  
 RTI\_standard\_SIGNATURE\_ENG\_black.eps  
 RTI\_standard\_SIGNATURE\_HINDI\_black.eps

1 COLOUR / BLACK DIGITAL FILES CAN BE USED FOR SCREEN PRINTING OR FOR PHOTOCOPYING.

THE CMYK FILES CAN BE USED FOR MULTI-COLOUR OFFSET PRINTING OR DIGITAL PRINTING.

THE RGB (GIF / JPG) FILES SHOULD BE USED FOR ON-SCREEN PURPOSES SUCH AS WEB, POWERPOINT PRESENTATIONS.

## CMYK / RGB digital files

RTI\_alternate\_SIGNATURE\_ENG\_colour.ai  
 RTI\_alternate\_SIGNATURE\_HINDI\_colour.ai  
 RTI\_standard\_SIGNATURE\_ENG\_colour.ai  
 RTI\_standard\_SIGNATURE\_HINDI\_colour.ai

RTI\_alternate\_SIGNATURE\_ENG\_colour.cdr  
 RTI\_alternate\_SIGNATURE\_HINDI\_colour.cdr  
 RTI\_standard\_SIGNATURE\_ENG\_colour.cdr  
 RTI\_standard\_SIGNATURE\_HINDI\_colour.cdr

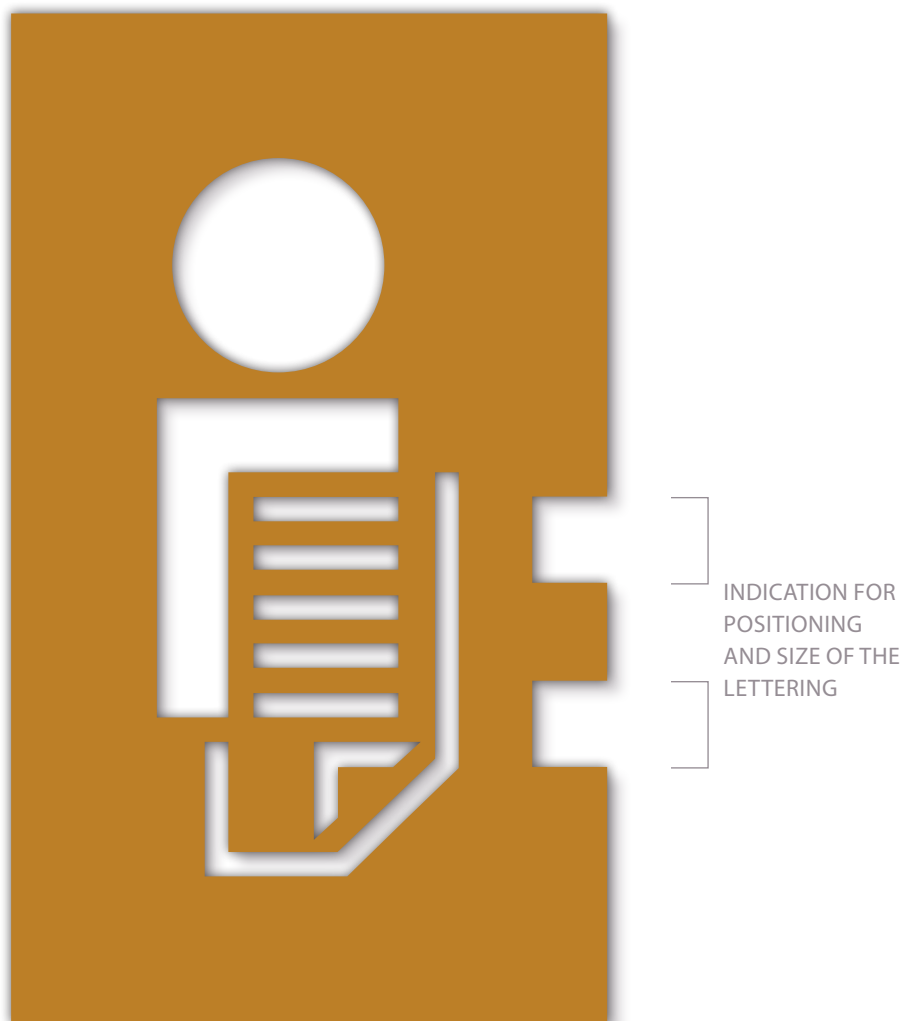
RTI\_alternate\_SIGNATURE\_ENG\_colour.eps  
 RTI\_alternate\_SIGNATURE\_HINDI\_colour.eps  
 RTI\_standard\_SIGNATURE\_ENG\_colour.eps  
 RTI\_standard\_SIGNATURE\_HINDI\_colour.eps

RTI\_alternate\_SIGNATURE\_ENG\_colour.gif  
 RTI\_alternate\_SIGNATURE\_HINDI\_colour.gif  
 RTI\_standard\_SIGNATURE\_ENG\_colour.gif  
 RTI\_standard\_SIGNATURE\_HINDI\_colour.gif

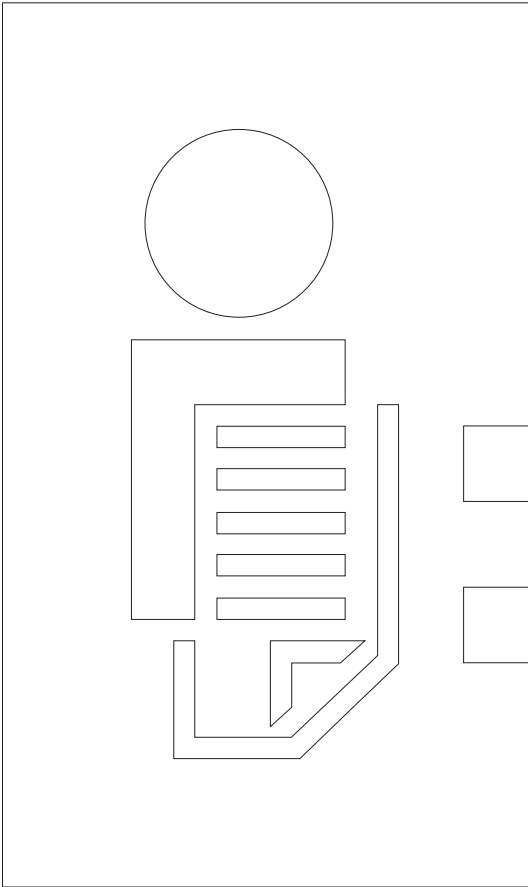
RTI\_alternate\_SIGNATURE\_ENG\_colour.jpg  
 RTI\_alternate\_SIGNATURE\_HINDI\_colour.jpg  
 RTI\_standard\_SIGNATURE\_ENG\_colour.jpg  
 RTI\_standard\_SIGNATURE\_HINDI\_colour.jpg

## 3.2. STENCIL FOR HAND PAINTING

For hand painting the logo on vertical surfaces such as walls or banners, a stencil has been created which can be used at the local level. The digital file can be scaled to any size and a stencil can be made which can be used by the local painters. This shall ensure the replication of the logo in the correct manner. For colour, please refer to page 20-21.







### scalable files for stencil

RTI\_logo\_STENCIL.eps

RTI\_logo\_STENCIL.ai

RTI\_logo\_STENCIL.cdr





## 3.3. COLOUR SWATCHES

**RTI BLUE :**

PANTONE 660 C  
C 90. M 57. Y 0. K 0.

**RTI BLUE :**

PANTONE 660 C  
C 90. M 57. Y 0. K 0.

**RTI BLUE :**

PANTONE 660 C  
C 90. M 57. Y 0. K 0.

**RTI BLUE :**

PANTONE 660 C  
C 90. M 57. Y 0. K 0.

**RTI BLUE :**

PANTONE 660 C  
C 90. M 57. Y 0. K 0.

**RTI BLUE :**

PANTONE 660 C  
C 90. M 57. Y 0. K 0.

**RTI BLUE :**

PANTONE 660 C  
C 90. M 57. Y 0. K 0.

**RTI BLUE :**

PANTONE 660 C  
C 90. M 57. Y 0. K 0.

**RTI BLUE :**

PANTONE 660 C  
C 90. M 57. Y 0. K 0.

**RTI BLUE :**

PANTONE 660 C  
C 90. M 57. Y 0. K 0.

**RTI BLUE :**

PANTONE 660 C  
C 90. M 57. Y 0. K 0.

**RTI BLUE :**

PANTONE 660 C  
C 90. M 57. Y 0. K 0.

**RTI BLUE :**

PANTONE 660 C  
C 90. M 57. Y 0. K 0.

**RTI BLUE :**

PANTONE 660 C  
C 90. M 57. Y 0. K 0.

**RTI BLUE :**

PANTONE 660 C  
C 90. M 57. Y 0. K 0.

**RTI BLUE :**

PANTONE 660 C  
C 90. M 57. Y 0. K 0.

**RTI BLUE :**

PANTONE 660 C  
C 90. M 57. Y 0. K 0.

**RTI BLUE :**

PANTONE 660 C  
C 90. M 57. Y 0. K 0.

**RTI BLUE :**

PANTONE 660 C  
C 90. M 57. Y 0. K 0.

**RTI BLUE :**

PANTONE 660 C  
C 90. M 57. Y 0. K 0.

**RTI BLUE :**

PANTONE 660 C  
C 90. M 57. Y 0. K 0.

**RTI BLUE :**

PANTONE 660 C  
C 90. M 57. Y 0. K 0.

**RTI BLUE :**

PANTONE 660 C  
C 90. M 57. Y 0. K 0.

**RTI BLUE :**

PANTONE 660 C  
C 90. M 57. Y 0. K 0.

**RTI BLUE :**

PANTONE 660 C  
C 90. M 57. Y 0. K 0.

**RTI BLUE :**

PANTONE 660 C  
C 90. M 57. Y 0. K 0.

**RTI BLUE :**

PANTONE 660 C  
C 90. M 57. Y 0. K 0.

**RTI BLUE :**

PANTONE 660 C  
C 90. M 57. Y 0. K 0.

**RTI BLUE :**

PANTONE 660 C  
C 90. M 57. Y 0. K 0.

**RTI BLUE :**

PANTONE 660 C  
C 90. M 57. Y 0. K 0.



### 3.3. COLOUR SWATCHES



<b>RTI BLUE :</b> PANTONE 660 C C 90. M 57. Y 0. K 0.	<b>RTI BLUE :</b> PANTONE 660 C C 90. M 57. Y 0. K 0.	<b>RTI BLUE :</b> PANTONE 660 C C 90. M 57. Y 0. K 0.	<b>RTI BLUE :</b> PANTONE 660 C C 90. M 57. Y 0. K 0.	<b>RTI BLUE :</b> PANTONE 660 C C 90. M 57. Y 0. K 0.	<b>RTI BLUE :</b> PANTONE 660 C C 90. M 57. Y 0. K 0.
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<b>RTI BLUE :</b> PANTONE 660 C C 90. M 57. Y 0. K 0.	<b>RTI BLUE :</b> PANTONE 660 C C 90. M 57. Y 0. K 0.	<b>RTI BLUE :</b> PANTONE 660 C C 90. M 57. Y 0. K 0.	<b>RTI BLUE :</b> PANTONE 660 C C 90. M 57. Y 0. K 0.	<b>RTI BLUE :</b> PANTONE 660 C C 90. M 57. Y 0. K 0.	<b>RTI BLUE :</b> PANTONE 660 C C 90. M 57. Y 0. K 0.
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<b>RTI BLUE :</b> PANTONE 660 C C 90. M 57. Y 0. K 0.	<b>RTI BLUE :</b> PANTONE 660 C C 90. M 57. Y 0. K 0.	<b>RTI BLUE :</b> PANTONE 660 C C 90. M 57. Y 0. K 0.	<b>RTI BLUE :</b> PANTONE 660 C C 90. M 57. Y 0. K 0.	<b>RTI BLUE :</b> PANTONE 660 C C 90. M 57. Y 0. K 0.	<b>RTI BLUE :</b> PANTONE 660 C C 90. M 57. Y 0. K 0.
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<b>RTI BLUE :</b> PANTONE 660 C C 90. M 57. Y 0. K 0.	<b>RTI BLUE :</b> PANTONE 660 C C 90. M 57. Y 0. K 0.	<b>RTI BLUE :</b> PANTONE 660 C C 90. M 57. Y 0. K 0.	<b>RTI BLUE :</b> PANTONE 660 C C 90. M 57. Y 0. K 0.	<b>RTI BLUE :</b> PANTONE 660 C C 90. M 57. Y 0. K 0.	<b>RTI BLUE :</b> PANTONE 660 C C 90. M 57. Y 0. K 0.
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<b>RTI BLUE :</b> PANTONE 660 C C 90. M 57. Y 0. K 0.	<b>RTI BLUE :</b> PANTONE 660 C C 90. M 57. Y 0. K 0.	<b>RTI BLUE :</b> PANTONE 660 C C 90. M 57. Y 0. K 0.	<b>RTI BLUE :</b> PANTONE 660 C C 90. M 57. Y 0. K 0.	<b>RTI BLUE :</b> PANTONE 660 C C 90. M 57. Y 0. K 0.	<b>RTI BLUE :</b> PANTONE 660 C C 90. M 57. Y 0. K 0.
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**INTEGRATED DESIGN SERVICES**



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