

### 1.0 Basic elements

#### 1.01 Introduction

#### About these guidelines

█ must represent itself consistently across all communication mediums. Consistency breeds familiarity which in turn helps us positively engage with various stakeholders and build productive relationships.

Additionally, █ should represent its core values at all times and communicate in a way that best serves the purpose of building the █ brand and growing the business for long-term success.

To help us achieve this we have developed a comprehensive suite of guidelines that outline some key principles for brand communications that will position █ leading provider of land, homes and property investments for █ members and their families and everyday █.

The brand guidelines support the following objectives:

1. To devise and establish suitable design criteria and guidelines for █
2. To supply written and graphic direction for the ordering of all branded collateral.
3. To instil and maintain accuracy and reproduction quality of design standards.
4. To provide consistency in the presentation of all marketing communication material.

#### Flexibility

These guidelines are meant to be just that. Naturally, situations will occur when an item will be introduced for which there are no specific design specifications. In such scenarios the same basic principles captured in these guidelines should be observed, and the spirit of the established design style adopted.

Any departure from these standards can be done only with the permission of the Communication team.

#### Usage and sign-off process

Whether marketing communication collateral is produced in-house or via third-party agencies, the material must be signed-off prior to any production or publication.

Designers and content creators should use the **ARTWORK CHECKLIST** to ensure that they have checked their work against the basic principles within these guidelines before submission to the Communication team who will provide feedback and request amends if necessary. Only on their authorisation should material be released.

Communications should be directed to:



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## 1.03 master logo

### Overview

The full colour master logo should be used in all instances that a logo is required, as long as space allows.

The three colours in the logo represent the three arms of the



The peak design of the logo represents roof lines, referencing housing which is our core business.

is fast becoming a household brand name and the consistent use, and prominent placement of the full colour master logo on all communication touch points is of fundamental importance.

Colour references based on Pantone Plus Series Colour Bridge, 2013.

### master logo



	Coated stock	Uncoated stock	CMYK	RGB	Web
	Pantone 485 C	Pantone 485 U	C0 M95 Y100 K0	R218 G41 B28	#DA291C
	Pantone 542 C	Pantone 542 U	C60 M19 Y1 K4	R123 G175 B212	#7BAFD4
	Pantone 281 C	Pantone 281 U	C100 M85 Y5 K36	R0 G32 B91	#00205B

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## 1.04 Alternative logo options – quick reference guide



						
Print advertising	Always	If no alternative	Never	Never	Never	If no alternative
Printed direct mail	Always	Never	Never	Never	Never	Never
Stationery	Priority	Never	Never	Never	Never	If no alternative
Other printed collateral (brochures etc.)	Always	Never	Never	Never	Never	Never
Signage	Priority	If no alternative	If no alternative	If no alternative	If no alternative	Never
Merchandise	Priority	If no alternative	If no alternative	If no alternative	If no alternative	If no alternative
Websites	Always	If no alternative	Never	Never	Never	Never
Mobile and device sites	Priority	If no alternative	If no alternative	If no alternative	If no alternative	Never
Electronic direct mail	Always	Never	Never	Never	Never	Never

**NOTE:** Includes black and white mono versions for all variations of the colour logos shown.

### Overview

The [redacted] typefaces have been chosen for both practical and aesthetic reasons. In determining the typeface choice consideration was given to readability, legibility, personality, reproduction, weight options, glyphs, availability and application requirements.

### Typography colour

The type colour should be 80% black when set on a white background, or 100% white when set on a colour background. 80% black takes the harshness off pure black text whilst retaining excellent readability.

For headers, any of the primary [redacted] colours can be used depending on the guideline rules governing where the collateral will be used and who the recipients will be. See the 'Corporate Application', 'SLB', [redacted] Member' and 'Investment' sections for more details.

### Primary typeface

Helvetica Neue is the chosen typeface for all external publications across all business units. This includes material that may be available online, but does not include websites or 'coded' material. Examples include brochures, reports, signage, posters, flyers etc.

Helvetica Neue has a choice of 10 weight variations which provides for multiple typesetting options without compromising on consistency. Access to the Helvetica Neue font family may be limited. Please contact the Corporate Communication team for further information.

## Helvetica Neue

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890

1. Helvetica Neue 45 Light
2. *Helvetica Neue 46 Light Italic*
3. Helvetica Neue 55 Roman
4. *Helvetica Neue 56 Roman Italic*
5. Helvetica Neue 65 Medium
6. *Helvetica Neue 66 Medium Italic*
7. Helvetica Neue 75 Bold
8. *Helvetica Neue 76 Bold Italic*
9. Helvetica Neue 85 Heavy
10. *Helvetica Neue 86 Heavy Italic*

### Secondary typeface

Arial is the chosen typeface for all internal and online (coded) publications across all business units. Examples include internal memos, file notes, letters, forms, policy documents, websites, electronic direct mail etc.

Arial is issued as standard across all Microsoft Windows™ systems, is available on the [redacted] network and is a web safe font widely accepted as being easy to read on screen.

## Arial

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890

1. Arial - Regular
2. *Arial - Italic*
3. **Arial - Bold**
4. ***Arial - Bold Italic***

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## 1.09 Photographic style

### Overview

Depending on the type of communication piece and the target market, the choice of photography will vary significantly. The following are generic points for a photographic style that will suit imagery whether it's aimed at [redacted] members, investors or development specific marketing.

**NOTE:** It is essential that photographic briefs and images intended for use are reviewed and approved by Corporate Communications prior to publication.

#### Photographic imagery should be:

- Uplifting, welcoming warm and optimistic in mood
- Utilise natural light and warm, vibrant colours
- Authentic emotion from everyday people
- Real scenarios and relaxed expressions
- Natural staging and authentic poses
- Contemporary wardrobing and propping
- A focus on happy, settled families
- Service personnel in uniform, whilst the rest of the family in casual apparel
- Images that tell a story
- Professional imagery, not stock photography

#### Photography should not be:

- Too dark
- Too busy
- Uncomfortably staged
- Awkwardly cropped
- Involve typical models
- Contrived
- Stock



Natural light



Authentic emotion



Everyday people



Vibrant, warm colour



Real scenarios



Relaxed expressions



A sense of movement



Tells a story



Defence members

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## 1.10 Tone of voice

### Our tone of voice is professional, genuine and approachable.

Our tone of voice is important because it projects [redacted] 'personality', reinforces our values and brand, and affects how people relate to us.

Our tone of voice is professional, genuine and approachable.

#### This means we are:

- welcoming, trustworthy, warm and optimistic
- professional, genuine and trustworthy
- onfident, knowledgeable and empathetic.

#### We are not:

- overly technical or full of jargon
- pushy or hard-sales focused
- boring or bureaucratic
- long-winded or self-absorbed
- arrogant or condescending.

For more detailed direction on our tone of voice please refer to the [redacted] Written Style Guide