ST WILLIAM

BRAND BOOK

St William
Designed for life

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WHO WE ARE

NO OTHER DEVELOPER IN BRITAIN HAS A PORTFOLIO OF SITES LIKE ST WILLIAM.

All former gas works, historically disconnected from the surrounding neighbourhood, and yet often in fantastic locations with the potential to become beautiful, desirable neighbourhoods.

So we are in a unique position to do something special. That process starts with our brand. The core idea at the heart of this business is landscape-led development. We want to create places that are sociable and sustainable. Places that respond to an increasingly hectic and congested world by offering a setting where people can mix and meet, relax and revive, and enjoy a great quality of life in a location defined by its landscape.

OUR VISUAL IDENTITY IS DESIGNED TO BRING THAT ALIVE.

It is also meant to break the mould. A lot of property marketing feels predictable and tired. We want to freshen things up. Each St William site will have its own poem. The style of photography will be different, avoiding the stereotypical cappuccino shots. We will use one font to create some coherence across the whole brand while allowing each site to sing its own song in whatever way works best.

This combination of discipline and creativity is 100% Berkeley. It's at the heart of our values. And it will help us go from strength to strength as a business.

OUR VISION

We want to be a world class business. Our ambition is to create beautiful, successful places where people aspire to live for the long-term.

We have a plan for the business structured around five key areas and very clear goals:

1 PROVIDING EXCEPTIONAL SERVICE TO ALL OF OUR CUSTOMERS, PUTTING THEM AT THE HEART OF OUR DECISIONS.

2 DEVELOPING INDIVIDUALLY DESIGNED, HIGH QUALITY HOMES WITH LOW ENVIRONMENTAL IMPACT.

3 CREATING GREAT PLACES WHERE RESIDENTS ENJOY A GOOD QUALITY OF LIFE, NOW AND IN THE FUTURE.

4 MAKING THE RIGHT LONG-TERM DECISIONS WHILST RUNNING THE BUSINESS EFFICIENTLY AND WORKING WITH OUR SUPPLY CHAIN.

5 DEVELOPING A HIGHLY SKILLED WORKFORCE THAT RUNS AUTONOMOUS BUSINESSES, OPERATES IN A SAFE WORKING ENVIRONMENT AND CONTRIBUTES TO WIDER SOCIETY.

OUR CULTURE

1 WE CARE PASSIONATELY ABOUT THE QUALITY OF THE PLACES BUILT BY ST WILLIAM – IT MATTERS TO US PERSONALLY.

2 WE TRY TO DEMONSTRATE INTEGRITY AND SHOW RESPECT FOR PEOPLE.

3 WE THINK CREATIVELY AND ACHIEVE EXCELLENCE THROUGH DETAIL.

4 THIS CULTURE INFORMS THE WAY WE WORK, THE WAY WE LEAD THE BUSINESS, AND WHAT WE DELIVER TO OUR CUSTOMERS.

5 WE FOCUS JUST AS HARD ON THE WAY WE WORK AS THE PRODUCTS WE DELIVER.

OUR HERITAGE

We chose our name to recognise William Murdoch, a pioneering Scottish engineer. At the turn of the eighteenth century, he invented the first practical system of gas lighting. This led to the development of gas works, gas holders and the use of gas that we know today.

OUR GOAL

St William is a joint venture between National Grid and the Berkeley Group. Our goal is to transform industrial sites from a bygone age into beautiful places which people call home.

Backed by the strength and commitment of National Grid and the Berkeley Group, St William will unlock some of the most technically complex regeneration sites at the heart of communities across London and the South of England, creating homes for everyone.

OUR SITES

St William has a current portfolio of 33 sites. The first group of 18 will develop 200 acres of redundant brownfield land and deliver 6.9 million square foot of development and over 40 acres of open space.

The joint venture has funds available of up to £700m, giving it the potential to be one of the top ten house-builders in Britain by turnover. This is new capital delivering additional homes in key areas of housing need.

One hundred percent of St William developments are on brownfield sites.

Across our first 18 sites, St William will deliver:

- Over 13,500 homes
- Including 4,400 affordable homes
- £201m of investment into local communities and infrastructure
- Transforming 201 acres of brownfield land
- Building two new schools
- And five city parks
- As well as renovating four listed buildings

1 Battersea
2 Fulham
3 Bethnal Green
4 Poplar
5 Beckton
6 Highbury
7 Hornsey
8 New Southgate
9 Borehamwood
10 Watford
11 Rickmansworth
12 Oxted
13 Hemel Hempstead
14 Ascot
15 Taplow
16 Hertford
17 Brighton
18 Bath

OUR BRAND IDENTITY

INTRODUCING OUR BRAND IDENTITY

At St William, we always think about the people first, the spaces they need and how they will use them. We fit the buildings to the landscape, not the other way round. The space between buildings is where you create a community. That idea inspires the approach to our brand identity.

Trying to illustrate community often results in clichéd scenes of family fêtes, cappuccino drinking shoppers or lycra-clad runners. Instead of trying to capture these scenes in photographs our approach is to conjure the feeling of being there through poetry. Short poems are able to show how it feels to be somewhere.

Our St William poem reflecting our landscape led approach. Set in our typeface and display style.

KEY ELEMENTS

This page shows some of the key elements that are involved in the St William visual identity.

These include:

our **poems**
our **imagery** style
our **typeface**
our **endorsement line**
our **colour** palette
our **logo**

EACH STEP

A MEMORY

IN THE MAKING,

Poems

Avenir Next Ultra Light

Avenir Next Regular

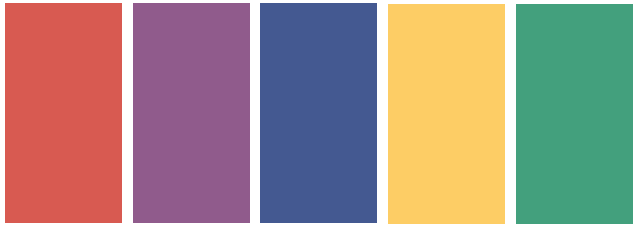
Avenir Next Medium

Avenir Next Demi Bold

Avenir Next Bold

Avenir Next Heavy

Typeface



Colour palette

Imagery

Created by St William

Endorsement line

St William
Designed for life

Logo

LOGO

Our logo typographically follows in the footsteps of other Berkeley group logos. As such, it is treated much the same. With the same rules applying for clear space, colour and colour variants to keep this part of the St William brand in line with the Berkeley Group master brand.

St William
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Berkeley Red:
CMYK: C5 M100 Y85 K10
PMS: Pantone 186C
RGB: R209 G0 B32
HEX: D10020

Berkeley Grey:
CMYK: C0 M0 Y0 K80
PMS: Pantone 452C
RGB: R80 78 B83
HEX: 504E53

St William
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Black:
CMYK: C0 M0 Y0 K100
RGB: R40 G36 B37
HEX: 282425

St William
Designed for life

White:
CMYK: C0 M0 Y0 K0
RGB: R255 G255 B37
HEX: 282425

Clear space

Maintaining a clear space is very important for a logo, it gives it room to breathe. Other text, graphic devices or similar should never encroach into the clear space outlined above.

To calculate the clear space around the Berkeley Group logo, first identify the height of 'X' which is always the height of the 'S' in St William. The clear space should always be a minimum of 'X'.

Created by St William

Endorsement line

St William
Designed for life

Minimum size

Our logo becomes illegible under 20mm in width, so please do not use it under this size.

LOGO: LOCKUPS

Our logo is typically locked up with others as endorsements. This page shows the typical lock-ups and how to position our logo within them.

Berkeley Group and St William logo

Multiple Berkeley Group division logos, plus endorsement logo

Endorsement logos

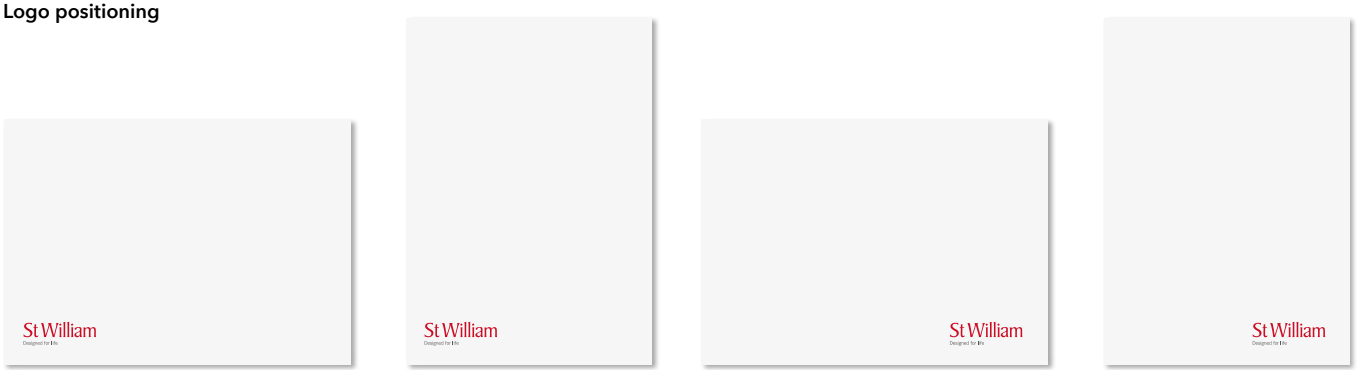
St William and development logo

Using endorsement line

LOGO: PLACEMENT & PLEASE DON'TS

When placing our logo, please have a look at these simple rules on how to treat or logo to ensure that all of our brand applications are consistent.

Logo positioning



The St William logo should be positioned bottom left or bottom right where possible with appropriate clear space

Don'ts

Rotate the logo

Change the order or position of the elements within the logo

Hinder the legibility of the logo

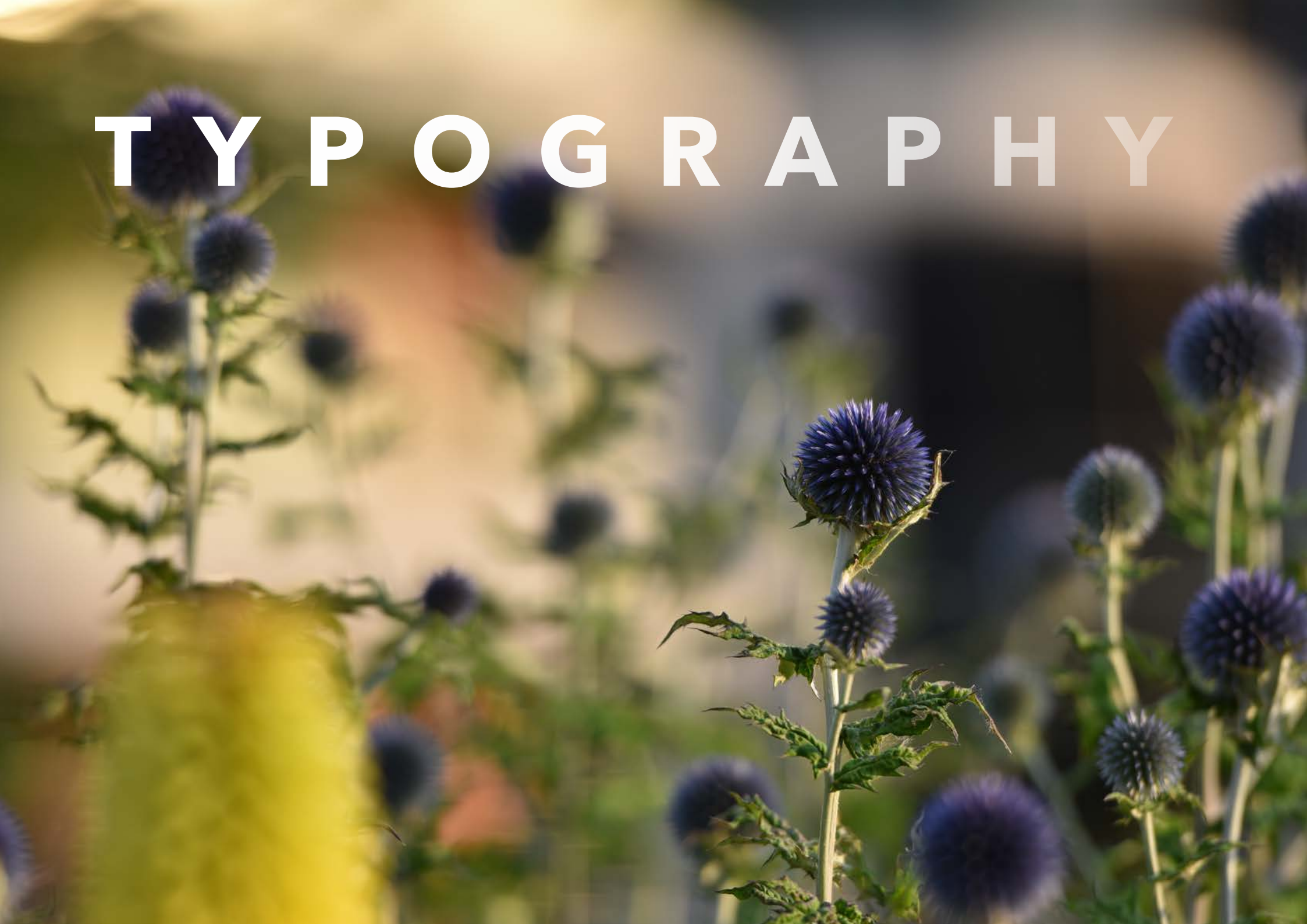
Change the typeface

Change the scale of the elements within the logo

Repeat the logo

Change the colours of the logo

TYPOGRAPHY



TYPOGRAPHY: OVERVIEW

Our typographic style is one of our key brand elements. This page displays an overview of some of the ways in which we use it.

LANDSCAPE LED

Avenir Next Ultra Light

Avenir Next Regular

Avenir Next Medium

Avenir Next Demi Bold

Avenir Next Bold

Avenir Next Heavy

Our typeface

Our body copy Oloribea sunt. Tem non ratur? Nam fugitiorrum rem et voles dolorepella nimin expereri que voluptiis es nietur resectatur maiore nimi, solores ut ommodip itasiti

Our headings and body copy

WE CAN USE DIFFERENT SIZES OF AVENIR NEXT FOR DISPLAY

Our display styles

WE ALSO USE CURVED PATHS FOR OUR POETRY

TYPOGRAPHY: TYPEFACE

Our identity includes many weights from one font family: Avenir Next. We only use weights from this font family to achieve consistency across all communications. However each weight can be treated in multiple ways so that it gives us flexibility.

Avenir Next Ultra Light
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Avenir Next Regular
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Avenir Next Medium
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Avenir Next Demi Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Avenir Next Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Avenir Next Heavy
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Avenir Next Condensed Ultra Light
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Avenir Next Condensed Regular
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Avenir Next Condensed Medium
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Avenir Next Condensed Demi Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Avenir Next Condensed Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Avenir Next Condensed Heavy
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Avenir Next Condensed should only be used to give variation and distinction in the creation of new project identities.

TYPESETTING: DISPLAY STYLE

We use Avenir Next for all our display typography as well as our informational copy. There are a few approaches to using it for display purposes. We use our display style for our poetry, important facts and to emphasise words or phrases that are in line with the core 'landscape-led' idea.

Our display typography should always be in **BOLD** or **HEAVY** capitals for impact.

No more than 3 sizes should be used at a time and should all be sufficiently different in size to create contrast.

Tracking should be set at +450 for the larger sizes and +300 for smaller sizes where appropriate to aid readability.

Leading should be set at the same value as the largest type size **or** the same size as the largest cap height value.

Display typography should look irregular but balanced picking out key words relating to landscape or key facts to highlight at different sizes.

Curved paths should ideally be used only in conjunction with environmental elements that echo the curves of the poetry. e.g ripples on water, or wind blowing through plant stems.

TYPESETTING: HEADINGS

Within digital and printed design layouts, our headings have a set style, but one which allows flexibility. Our headings can be set in any weight of Avenir Next, but always appear in capitals, 80% black and are tracked out at +170 set to optical kerning . Our minimum size for headings is 14pt.

Below our headings we can use a stroke to separate it from the rest of the page. The stroke should be at least a cap heights space from the baseline.

THIS IS A HEADING

HEADINGS CAN BE IN ANY WEIGHT OF AVENIR NEXT

BUT ARE ALWAYS IN CAPITALS

WE SET IT RANGED LEFT WITH +170 KERNING SET TO OPTICAL

AND THE LEADING IS SET BETWEEN 115% AND 120% OF THE TYPE SIZE

TYPESETTING: BODY COPY

Body copy text should be ranged left and always in sentence case and the leading should be set between 115% and 120% of the type size.

Our recommended minimum type size is 11pt. Please don't go smaller than 7pt for captions and 5pt for notes or annotations.

For typesetting body copy we primarily use Avenir Next Regular. **Medium** also works but stick to Regular as much as you can. Never go heavier than medium for body copy.

THEN BUILDINGS

The quality and design of the buildings should be determined by the needs of the people who will live there. Make no mistake, good architecture is essential to the success of the place and it generates commercial value. But the design of the buildings should be determined by the ability of the landscape to create a sociable environment. The landscape should drive the layout of buildings rather than the other way round.

The site itself will suggest how buildings should be massed to protect the tranquillity of the site from a railway line or busy road, and how to improve wind flow patterns. It is the landscape that reveals which orientations will best draw attention to a special view or landmark, a natural destination beside the water's edge, or a stand of mature trees to picnic under.

A landscape-led approach creates added value by finding the right balance between spaces and buildings, often revealing new opportunities for energy generation or turning an apparent negative, like mudflats, into something of beauty and interest.

START WITH PEOPLE AND HOW THEY LIVE, NEXT WORK ON THE SPACES AND PLACES THAT SUPPORT THIS, AND ONLY THEN SORT OUT THE BUILDINGS.

10 First life, then spaces, then buildings.

Page indicating body copy and layout style.

Sub-headings

Sub-headings should be at least 2 points larger than the body copy and a minimum of 2 weights heavier.

Pull quotes are treated much the same as headings are. The only difference is that the point size matches the body copy and the leading doubles.

PULL QUOTES ARE ALL CAPS, 170 KERNING. LEADING IS DOUBLE THE BODY COPY.

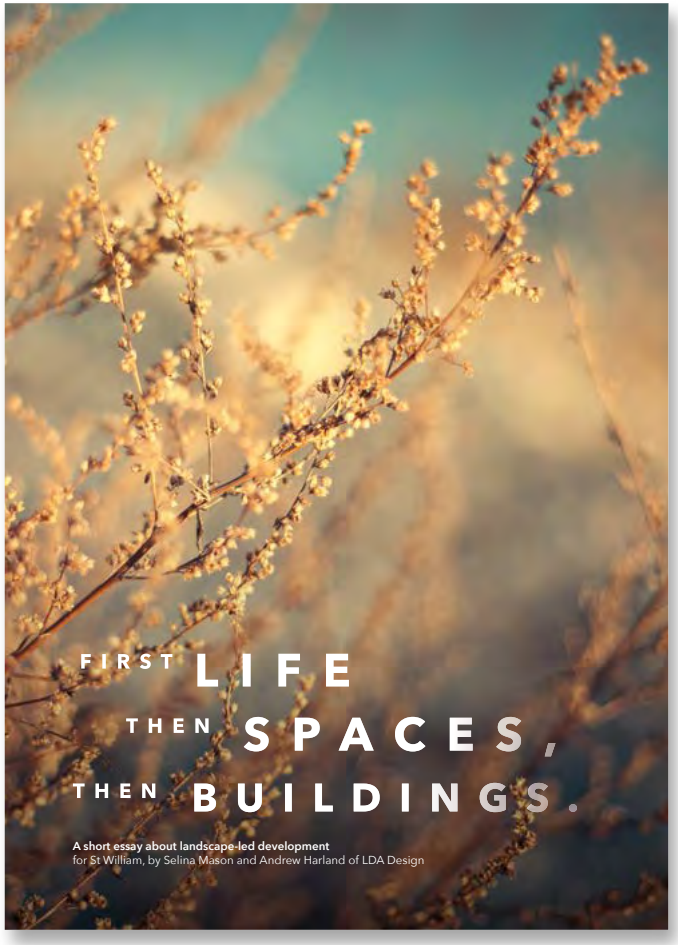
You have flexibility with the weight of Avenir Next you can choose for pull quotes just like with the headings. Try to make it contrast with the body copy as much as you can.

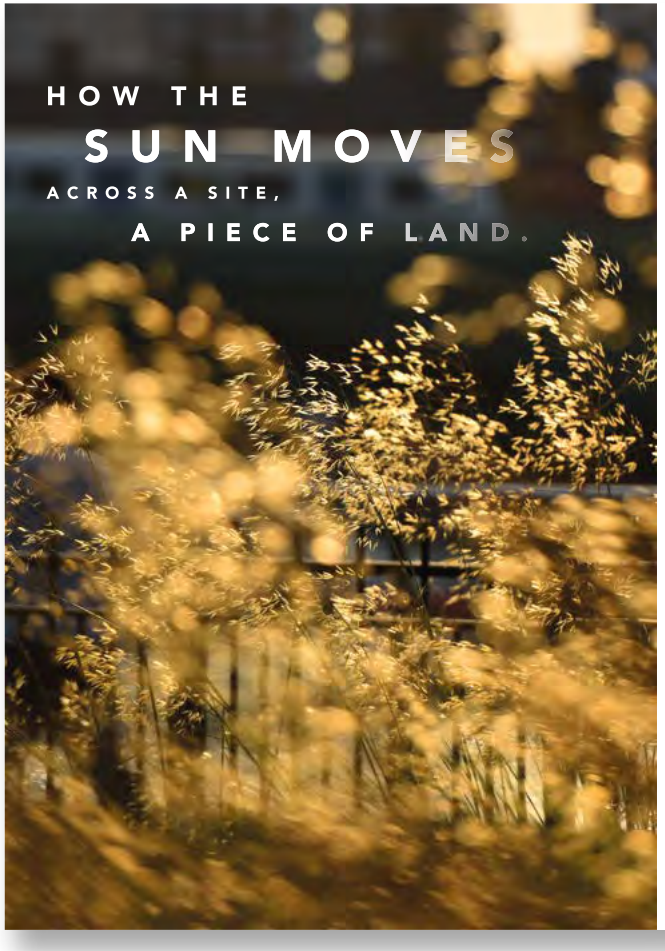
Strokes surrounding the pull quotes should be 0.5 pt thinner than the strokes underneath the headings.

For bullet lists:

- Please use
- Circular Bullets
- With enough tab space

TYPESETTING: EXAMPLES





FIRST LIFE

Starting with people means having a clear vision for the community that will live in each development. What will they hope for from their homes and what will they value most? The better balanced the community, the better it will integrate into the surrounding area. Everyone can sense straight away whether a place is welcoming or exclusive.

This kind of forward planning requires particular imagination when it comes to people relatively new to the market. Take Generation Y, for example, the demographic who reached adulthood at the turn of the Millennium and now want a foothold on the housing ladder. The research tells us that Generation Y is likely to favour a car club over a car park, provided there is good public transport.[1] Having experienced climate change as a backdrop to their entire adult lives, they are also likely to favour a low carbon home in a walkable place.[2] Our thinking about new development should evolve to reflect the generational shift taking place in society.

Then it is time to explore how the qualities of each site shape the way it will be used and function. When a design team considers, for example, how the sun moves across a site, a piece of land which had appeared peripheral might become pivotal because it gets the evening light. It can become a destination, a place for people to have a drink or a meal, and routes in and around the site can then support that use.

This might seem like common sense but more often than not masterplanning starts with the buildings instead. It assumes that the left-over space will take care of itself and be a meaningful backdrop to our daily lives. Which of course it never is.

THIS IS ABOUT MUCH MORE THAN GOOD PUBLIC REALM. IT IS ABOUT CHANGING THE ORDER OF OUR THINKING.

First life, then spaces, then buildings. 7

TYPESETTING: EXAMPLES

KEY FACTS

ACROSS OUR FIRST **18 SITES** ST WILLIAM WILL **DELIVER:**

OVER **13,500** HOMES, **4,400** OF WHICH WILL BE AFFORDABLE.

£201M OF INVESTMENT INTO **LOCAL COMMUNITIES** AND INFRASTRUCTURE.

TRANSFORMING **201 ACRES** OF BROWNFIELD LAND.

BUILDING **TWO** NEW **SCHOOLS**, AND **FIVE** CITY **PARKS.**

AS WELL AS RENOVATING **FOUR** LISTED **BUILDINGS.**

WE LIVE **LIFE** IN THE **SPACES** IN BETWEEN - EACH PATH, EACH **PARK,** EACH HELLO AS WE PASS ALONG THE STREET, OFF TO WORK, A MORNING RUN AMONG THE **TREES,** MAYBE THE SCHOOL RUN, EACH **STEP** A MEMORY IN THE MAKING,

SHAPED BY THE LAND, THIS PLACE WHERE PEOPLE GROW TOGETHER, LIVE **TOGETHER.** TOGETHER WE SHAPE OUR HOUSES INTO HOMES, THESE GREAT INDUSTRIAL LANDMARKS INTO **LANDSCAPES** LONG AGO, THESE GAS HOLDERS WARMED KETTLES, ILLUMINATED **HOMES** - NOW THEY HOLD BRIGHT ASPIRATIONS, SHAPE THEMSELVES TO NEW SONGS, MARK OUT NEW **PLACES,** WHERE PEOPLE BELONG.

IMAGERY

IMAGERY OVERVIEW

PRIMARY IMAGERY

Our primary image style should reflect the natural landscape and nature from the St William development sites and their surrounding areas.

SECONDARY

Our secondary imagery style includes photography of people interacting with the landscape, inferring people as well as architecture, interiors and computer generated images.

CONTENT IMAGERY

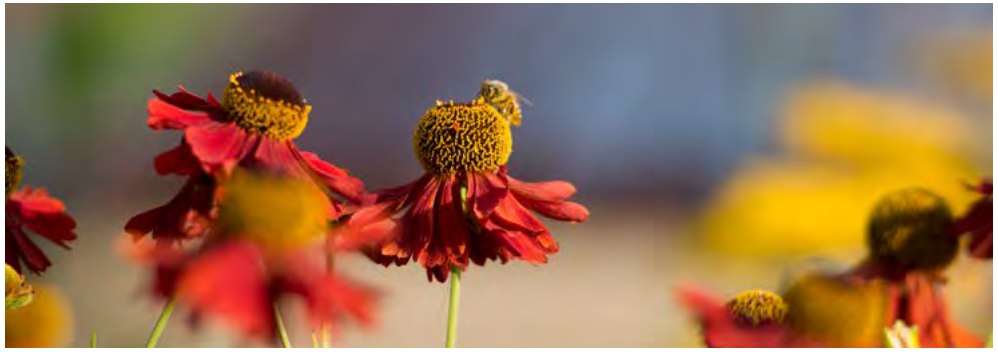
Out content imagery is used to illustrate specific points when our primary and secondary imagery don't communicate the correct message.

Each photograph and CGI should reflect these key aspects when possible.

SHALLOW DEPTH OF FIELD

THE GOLDEN HOUR

LOW POINT OF VIEW



LANDSCAPE LED

IMAGERY: PRIMARY (PHOTOGRAPHIC)

SUBJECT MATTER: NATURE

Our photographic style should evoke how it 'feels' to be in a beautiful landscape.

DO:

– Photograph scenes in the golden hour of sunlight which is a period shortly after sunrise or before sunset.

– Include wild, natural and contemporary planting

– Take photos around the 'golden hour' of the day

– Use shallow depth of field

– Low view points

– Try to shoot colours that compliment our palette

DON'T

– Move the emphasis away from 'landscape-led'

– Don't photograph scenes which appear too dark where the subject matter cannot be clearly seen.

– Don't photograph a subject matter which looks too formal

– Don't photograph an overhead shot, without using depth of field.

PLACEMAKING

RELAX

IN A BEAUTFUL SETTING

REVIVE

IMAGERY: SECONDARY (PHOTOGRAPHIC)

SUBJECT MATTER: PEOPLE

When you include people, show them interacting with the landscape.

DO:

– Capture natural interactions between people and landscape

– Golden Hour lighting

– Shallow depth of field

– Low view points

DON'T

– Focus solely on people

– Use pictures that look very staged

GATHERING

COMMUNITY

PUTTING PEOPLE FIRST

SUBJECT MATTER: INFERENCE OF PEOPLE

Another way of illustrating a sense of community in our photography is to...

DO:

– Capture objects and places which suggest the presence of people

– Golden Hour lighting

– Shallow depth of field

– Low view points

DON'T

– Photograph objects on an isolated background

FAMILY

IMAGERY: SECONDARY (PHOTOGRAPHIC)

SUBJECT MATTER: BUILDINGS & ARCHITECTURE

The architecture is clearly very important but should not always be the focal point in our photography.

DO:

– Use a shallow depth of field and include buildings within the foreground or background

– Golden Hour lighting

– Landscaping where possible

– Low view points

DON'T

– Photograph isolated scenes of the architecture without context

ARCHITECTURE

LOCAL AREA

HERITAGE

SUBJECT MATTER: INTERIORS

Capture the quality of design and specification using the same style of photography where possible with natural light and warm, strong colours.

DO:

– Give it a warm, inviting feel, echoing the theme of a golden hour

– Include beautiful cut flowers or fresh produce, where appropriate. Consider shots through the flowers

– Shallow depth of field

– Low view points

DON'T

– Use high view points

HOMES

IMAGERY: SECONDARY (CGI)

How we approach producing our CGIs is consistent with our approach to photography. By following the guidance below, we can achieve a similar appearence between our photography and computer generated imagery.

DO:

SUBJECT MATTER

Landscape – Where relevant should focus on the landscape created by the development and the spaces created for people.

Nature and landscape should be present in each CGI we create, whether it is internal or external.

STYLE

Golden hour - CGIs can be treated to appear as though they are created within the golden hour, where they have golden and natural tones within the colour and lighting of the image.

Shallow depth of field - Where possible the CGI should look as though it has a shallow depth of field to replicate the primary photography style.

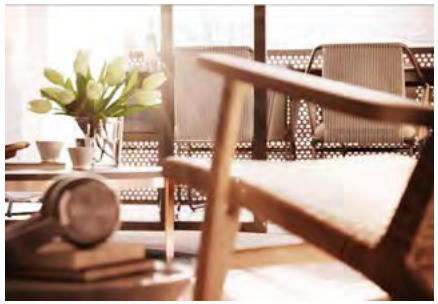
COMPOSITION

Low view points - Within CGIs, the camera angle should be lowered so that it looks through the landscape or room rather than looking down from a higher angle.

Wide angles - Can show the breadth of the landscape and planting and are also good for showing scale.

DON'T:

– Create a composition which focuses solely on the architecture



IMAGERY: CONTENT

Here are a few examples of imagery which could be used to illustrate a specific point when our primary and secondary image style cannot.

COMMERCIAL SPACE

CUSTOMERS

HERITAGE

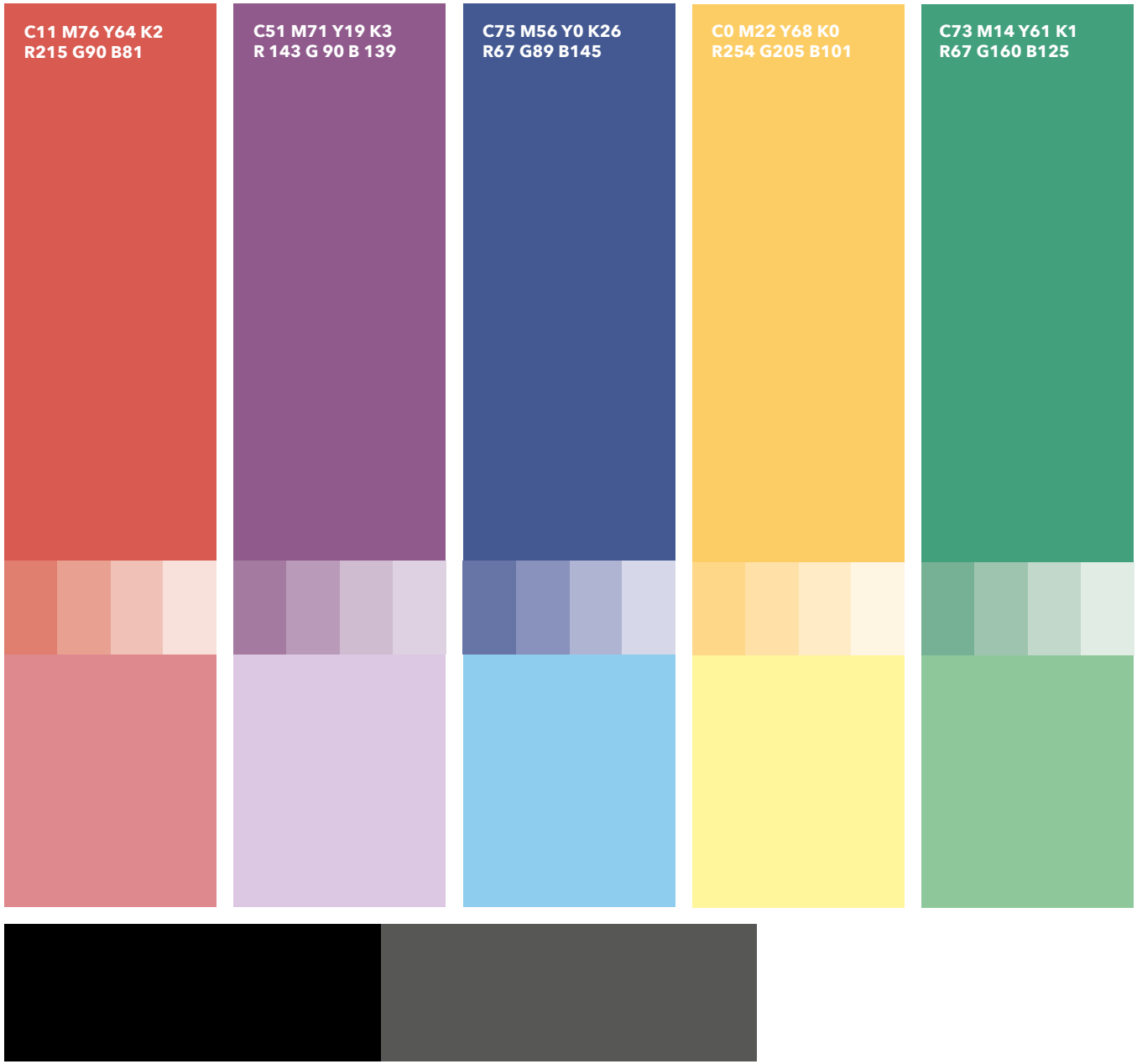
REGENERATION

COLOUR PALETTE

COLOUR PALETTE: OVERVIEW

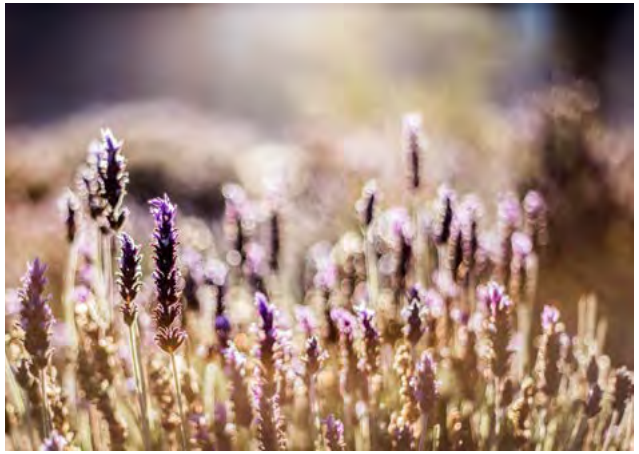
Our colour palette is first and foremost expressed through our imagery style which displays natural tones around the 'golden hour' of sunlight. We always try to lead with our imagery.

For times when supplementary colours are needed, such as in our developments brands, we have a palette of colours that are influenced by our imagery.



COLOUR PALETTE: PAIRINGS

We create colour pairings for our development brands by matching colours from our palette to our leading photography. This helps to create consistency across St William as a whole and also within our individual development brands.



DEVELOPMENT BRANDS

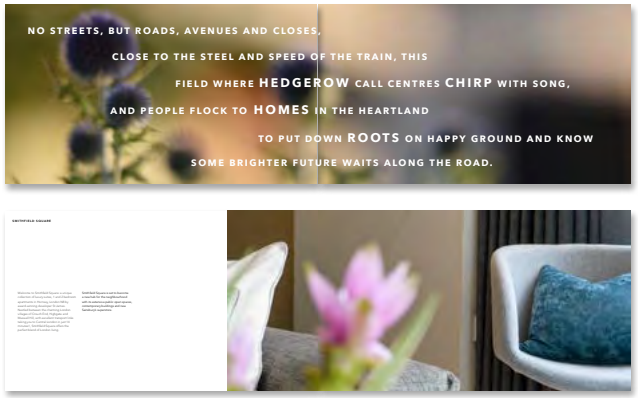
OUR APPROACH TO DEVELOPMENT BRANDS

Each new development will need its own distinct identity as part of the St William family. You can create these development brands using the key elements outlined in these guidelines, such as typography, imagery, colour and language.

EAGLESTREE
Meadows
BOREHAMWOOD

Logotype

Photographic logo



Brochures

Advertising

Hoardings

DEVELOPMENT LOGOS

Avenir Next has multiple weights to choose from when designing a development logo. As well as a choice of weights within Avenir Next – including **Avenir Next Condensed**, the development logos can also be designed in any case preferred. For example, you may set one line in upper case and the other in lowercase.

SMITHFIELD
SQUARE

N 8

First line usually reflects the name of the area or place

Second line usually highlights a location e.g. squares, riverides, meadows, woods etc.

The space left between the logotype and the locator should always be to a similar ratio to the examples shown to keep consistency.

Development logos should always have a locator.

If its based in London use its London postcode, if it has no London postcode then identify it with the area or region e.g. Borehamwood.

The locator should always be set in the same weight of Avenir Next for all developments.

Example logotypes

POPLAR
Riverside

E14

A mixture of upper and lower-case Avenir Next can be used

EAGLESTREE
Meadows

BOREHAMWOOD

An example of a locator outside of London. It should be set in the same weight of Avenir Next as the postcodes

CHELSEA
CREEK

SW3

Multiple weights of Avenir Next and Avenir next Condensed can be used to create variety.

DEVELOPMENT LOGOS

A development in West London will look and feel very different to one in East London. Our development logos can flex to accommodate this, using the weights within our font family Avenir Next, to create considered logotypes that suit each location.

CHELSEA
CREEK
SW3

EAGLESTREE
Meadows
BOREHAMWOOD

SMITHFIELD
SQUARE
N8

Premium

Urban

DEVELOPMENT LOGOS: PHOTOGRAPHIC

Each development's logo is used in conjunction with the hero imagery for that development. These photographic logos that can sit on our communications.

These photographic logos can be adjusted to fit different formats.

LOGO: TREATMENT & PLEASE DON'TS

Our development logos should look and feel almost cinematic. This treatment, along with the other elements within our identity, help to evoke a sense of place and connection with the landscape.

This treatment uses a masking technique which can only be applied within an Adobe programme such as InDesign or Illustrator.

Background images should have context within the environment and showcase a particular aspect of the landscape. They should include contrasting colours to help the masking process.

Development logo treatment

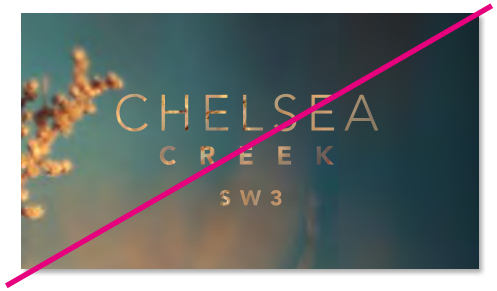
Masking – contrast

Not enough contrast

Not enough contrast

Visible contrast

Don'ts



Don't crop into images which loose their context

Place the logotype in the corner of the frame

Mask the logotype with a different image to the background

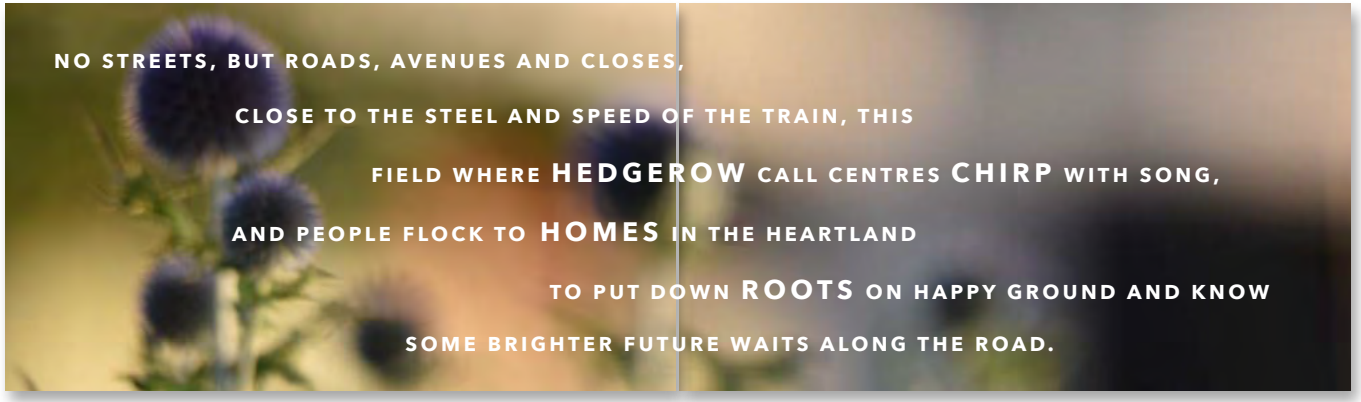
Place a coloured logotype onto an image

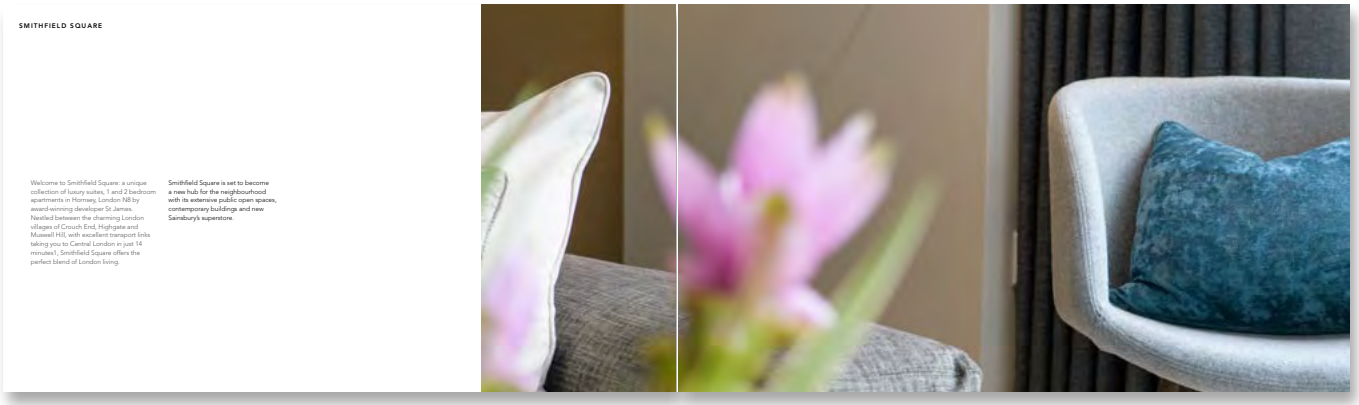
BROCHURES

Brochures for St William may have a landscape format, in keeping with the concept of landscape-led development.

The front cover should always include a hero image relating to the development or purpose of the document, with the photographic logo. The inside spread can show the development's bespoke poem.

From there on the brochure should be a mix of product imagery, CGI and landscape-led imagery.



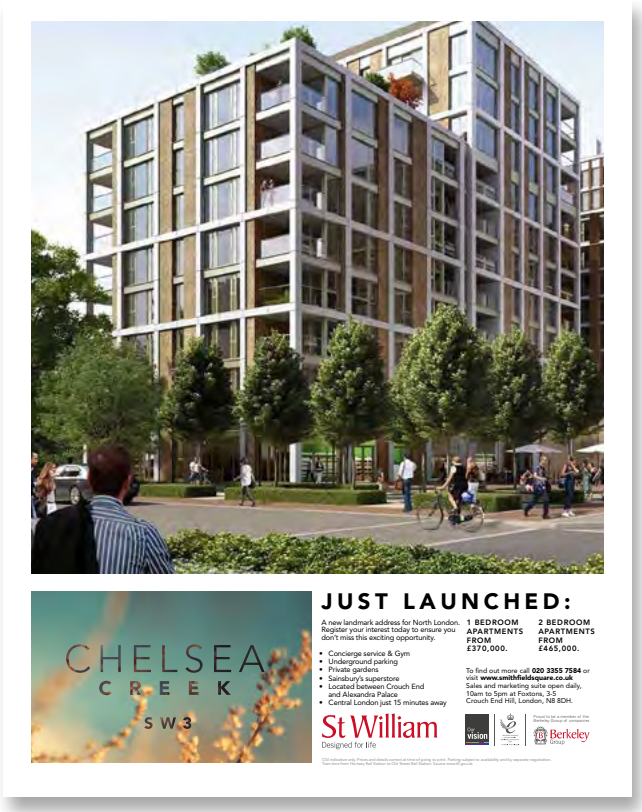


ADVERTISING: PRINT EXAMPLES

Stage 1 of development

Stage 2 of development

Stage 3 of development



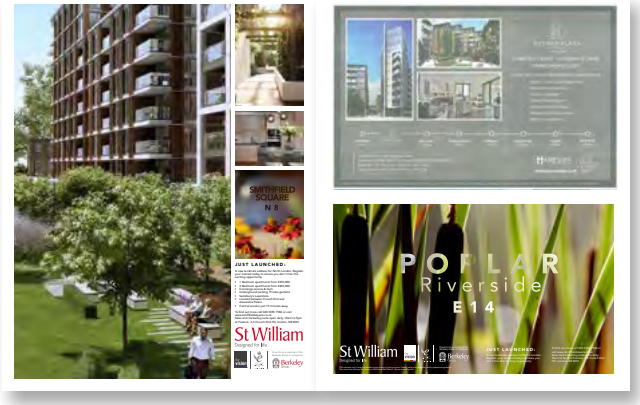
High brand imagery

High development imagery

ADVERTISING: OVERVIEW

Example development: Smithfield Square

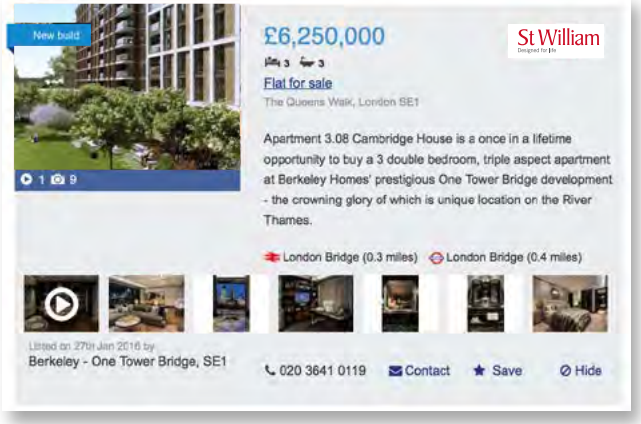
Print ads



Multiple print ads

Digital banner ads

Sliding scales



Listings

ADVERTISING: OVERVIEW

Our approach to advertising uses our brand imagery and development logotypes across all touch points but can dial up or down, depending on the stage of the project and how much of the development needs to be shown.

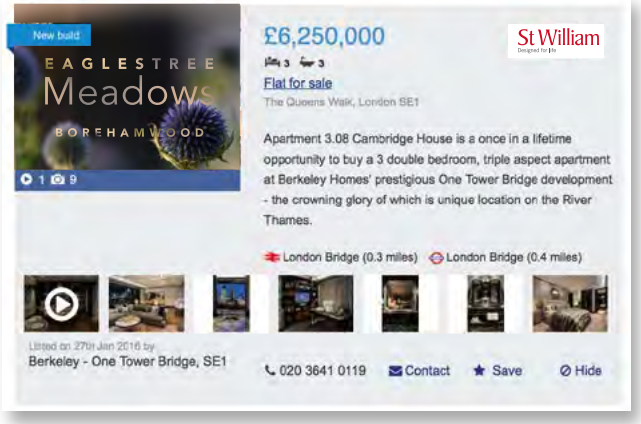
See examples right and over the following pages.

Print ads

Sliding scales

Multiple print ads

Digital banner ads



Listings

ADVERTISING: OVERVIEW

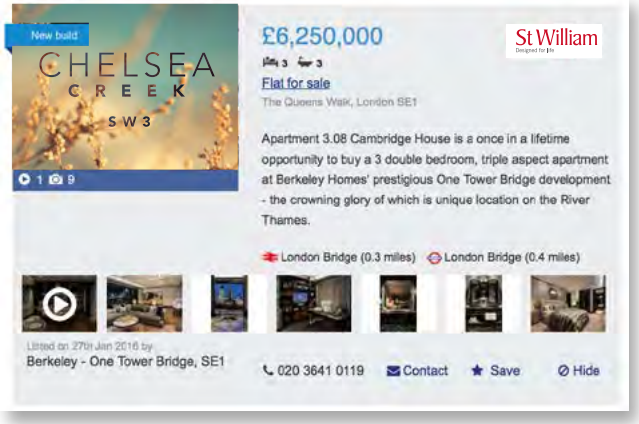
Example development: Chelsea Creek

Print ads

Sliding scales

Multiple print ads

Digital banner ads



Listings

HOARDINGS

Hoardings are a great format to showcase all elements of our identity. This example shows how the different elements work together to create a distinctive and consistent look and feel.

It is crucial to achieve balance between each identity element. This ensures that passers-by have the information needed from endorsements, specific details, CGI representations of the development, brand imagery and poetry to create a feeling of what type of lifestyle the development offers.

Please note: This is just an example concept, not a final design template. As such, use for inspiration purposes only.

SIGNAGE

We can use our signage and our environmental graphics as a way of merging the physical landscape with our identity elements.

By using typography within the environment, our signage can be functional whilst our environmental graphics can use poetry to engage the residents and visitors. This creates a link between our identity in print and on screen and in the physical environment.

Example environment graphics and location

A MONUMENT TO

A MILLION BLUE

AND ORANGE FLAMES,

RADIANT

HEARTHS, RISING

A FALLING, RISING

AND FALLING

RISING

SIGNAGE: FLAGS

Created by St William

1 BEDROOM APARTMENTS FROM £370,000.

2 BEDROOM APARTMENTS FROM £465,000.

Created by St William

1 BEDROOM APARTMENTS FROM £370,000.

2 BEDROOM APARTMENTS FROM £465,000.

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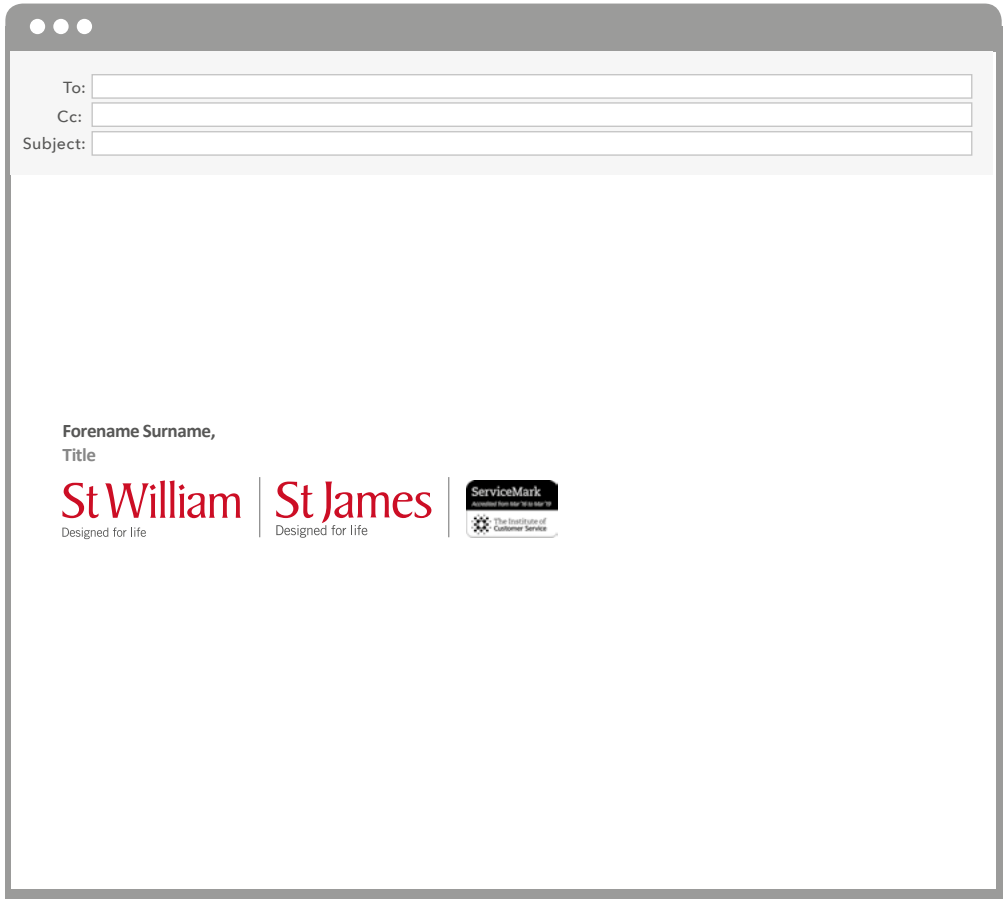
1 BEDROOM APARTMENTS FROM £370,000.

2 BEDROOM APARTMENTS FROM £465,000.

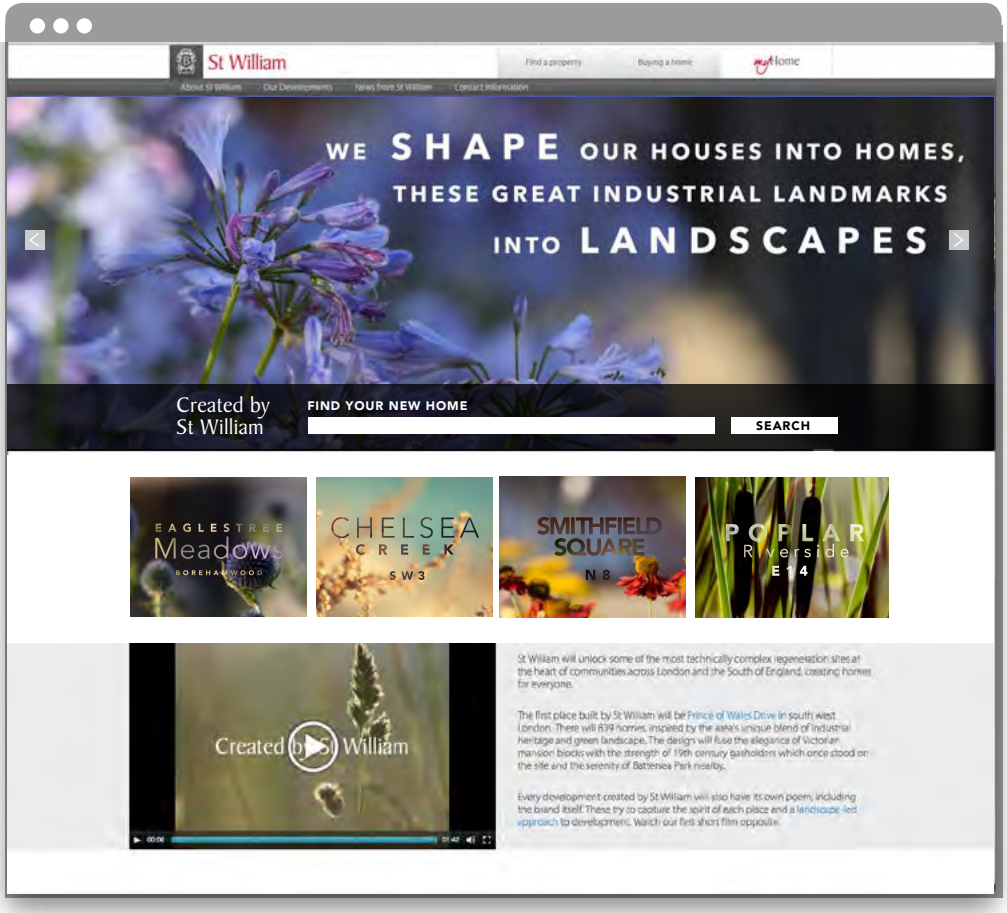
EMAIL SIGNATURE

To create consistency across all email signatures, please restrict content to **only** include the relevant division logos of the Berekley Group, followed by the Institute of Customer Service mark as shown below.



DIGITAL: WEB PAGES

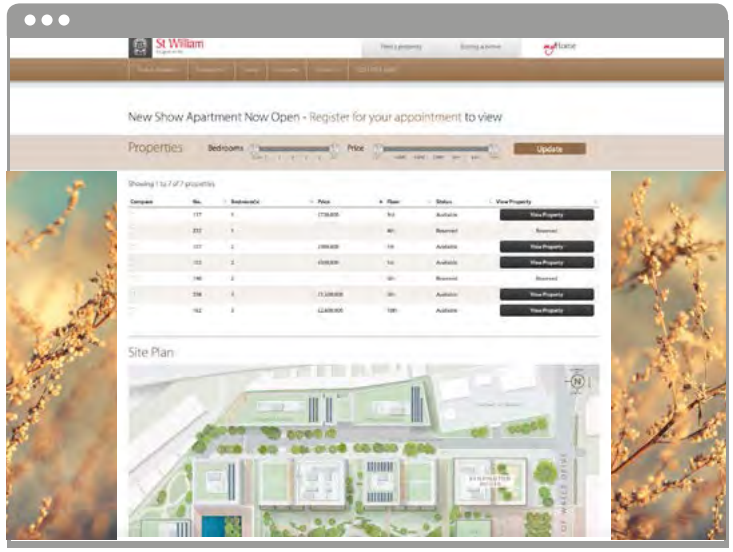
A variety of web pages.



Homepage example

Development page

Carousel

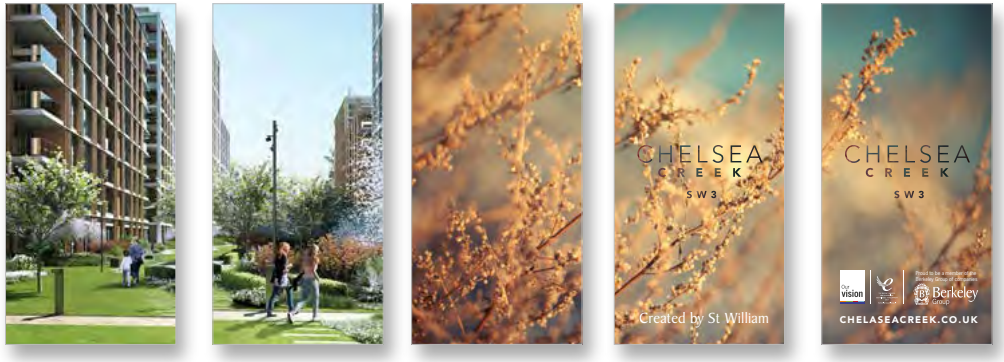


Development page

DIGITAL: BANNERS

A variety of digital web banners including animated web banners.

Animated web banner example

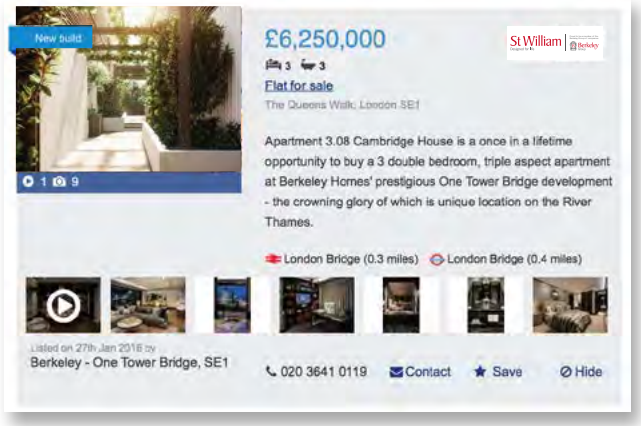


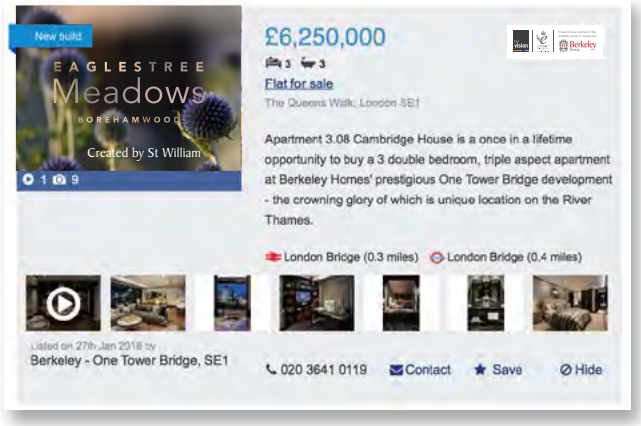
Animated web banner example

Primary photography

Secondary photography

DIGITAL: BANNERS

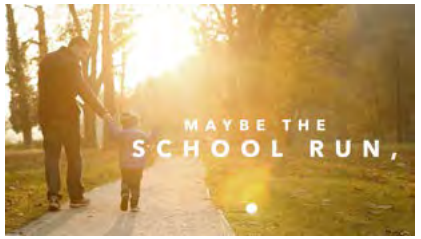
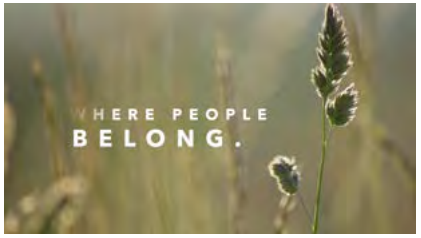




Example development listings

DIGITAL: ANIMATION

When creating a film or animation, our identity elements can be transferred to moving image. For example, our poetry can be animated and integrated with moving footage which reflects the style of our primary imagery.

When integrating typography within moving image, each stanza can be animated differently to create pace and add intrigue. The way in which they animate should relate to the footage, so that the poetry is well integrated and feels a part of each clip.

The example shown here is the film to launch the St William brand. Please ask to view this animation for your reference.