

Graphic Manual for HeidelbergCement Companies in Northern Europe





Contents

4 Long live our graphic manual

Inspiration

8 Basic design Our unique look

- 9 Logotype
Corporate logotype, Local company logotypes, Applying logotypes, Logotype square for digital use
- 13 Colours
Primary and secondary colours, Supporting colours
- 15 Typography
- 16 Design element
- 17 Tone of voice
- 18 Images
About images, Examples of good images
- 22 Choice of paper

23 Templates and stationery

- 24 Word templates
- 27 Business cards and correspondence cards
- 28 E-mail signatures
- 29 Envelopes
- 30 PowerPoint
- 31 Digital monitors

32 Marketing materials

- 33 The design grid
- 34 Brochures
Covers, Inside pages, Use of the design grid
- 38 Advertisements
Corporate, Recruitment
- 40 Event and exhibition material
- 42 Web sites
- 44 Facebook
- 45 Film

46 Exterior and interior identity

- 47 Signs
- 48 Flags and bags
- 49 Vehicles
- 50 Clothing
- 51 Give-aways

Long live our graphic manual

Some people never seem to appreciate graphic manuals. Some don't even bother to read them. Many that do, tend to break a rule or two.

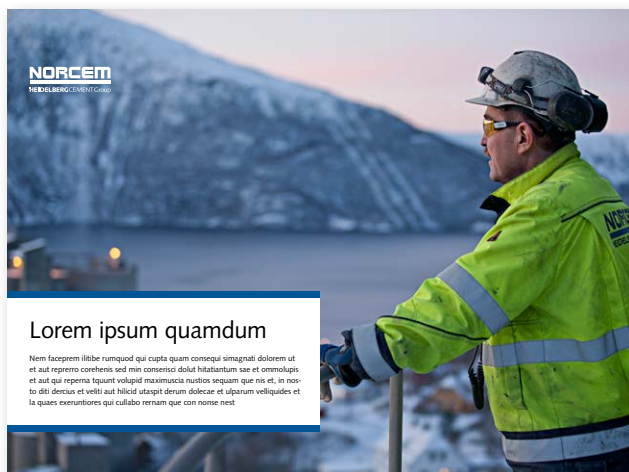
It's a sad state of affairs, because graphic manuals all mean well. They just want to make companies shine. And create a sense of order.

This graphic manual is very important to every HeidelbergCement company in Northern Europe. So let's recap what it can do. (We all need a reminder now and then.)

The purpose of our graphic manual is to clarify the way we communicate in words and images.

Every piece of communication should convey the same profile. Consistency will create recognition among our target audiences.

A clear visual identity also creates communication that always says: "This is us". Our communication must be clear and unambiguous.



An example of a half-page ad. Be sure to catch the reader's attention with a headline that harmonizes with the image. Phrase your copy in terms of customer benefits, and give the reader an offer of additional information.



Make sure your full-spread ad has a clear message, exciting image and composition. Keep the copy short and concise, and drive traffic to the company's website.



Single bleed images and clear headlines work well on roll ups. With the logo on top the company name is always visible.



Examples of brochures with different covers, but with the same, unified layout. The different companies within the group can use their own profile colour on a band that runs just above the image area.

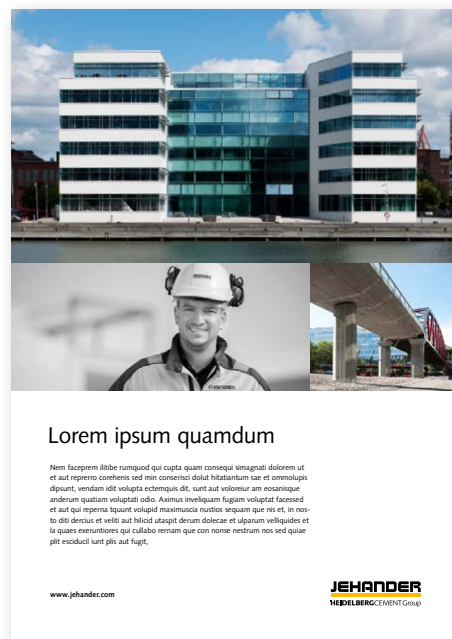


All graphic communication should have a clean and stylish layout that reflects quality, enhances communication and provides a clear expression.

And our graphic expression is not only clear and easy to absorb. It's also distinctive. It makes us stand out among our competitors.

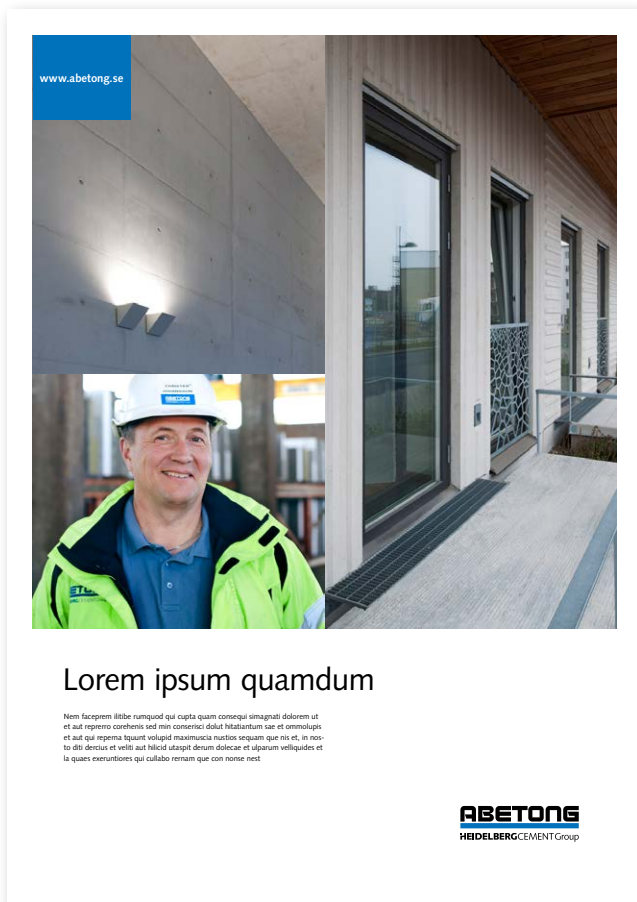
Graphic manuals tell you what to do, put things straight and answer questions. But they also tend to create questions. If you have any concerning our manual, or anything graphical, please contact Communications Northern Europe.

An example of a full-page ad. A composition of black and white photos and colour images gives an added effect. Logo at the bottom right if it is a right-page ad; to the left if the ad is on a left page.



Product sheets and folders in A4 format. Use the upper part of the format for a suitable image. Place headlines and logotype on the image. Make sure that the image does not disturb the logo or any text. The remainder of the sheet (or folder) has room for informative text, charts, etc.

An example of a folder in an eye-catching high and narrow format, an A4 folded lengthwise (105 x 297 mm).



An example of a full-page ad. Logo at the bottom right if it is a right-page ad; to the left if the ad is on a left page.



Single bleed images and clear headlines work well on roll ups. With the logo on top the company name is always visible.



Example of an invitation in landscape format (297 x 105 mm).

Basic design

Our unique look

On pages 9 to 20, you will find all the basic elements that make up our visual identity. All the building blocks are here: the corporate and local company logotypes, colours, typography, our special design element and images. This chapter also has information on tone of voice and choice of paper.

Follow these guidelines and put the advice to good use. It is up to you to create advertising materials that have the right look and feel, in order to project a correct and consistent image to all our audiences.

MANDATORY RULES

Corporate logotype



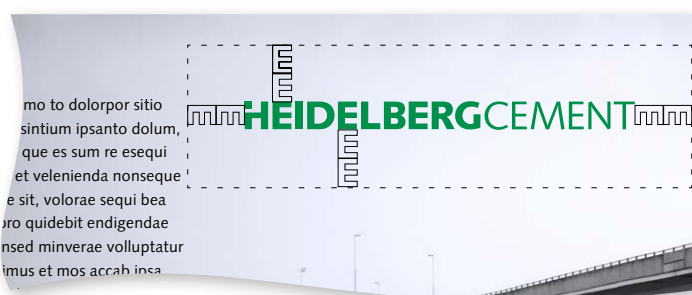
The colour of the logo is the corporate colour green Pantone 355.



Use the black version only in black and white designs.



Use the white version on dark backgrounds (this applies to both coloured and black and white layouts).



HEIDELBERGCEMENT I 2 mm
27,3 mm

Our corporate logotype is HeidelbergCement's main graphic expression. It symbolizes a dynamically growing international company with a long tradition.

Our logo is a strong visual signal that promotes instant recognition. It is essential that our logo is always presented in a consistent manner according to the rules below.

The prevailing graphic element is our company's name. The square in the left part of the letter H represents a foundational building element.

The logo forms a single entity. Regard it as an image, not a word. Never use it in running text.

The only versions are the ones shown in this manual. No colour, proportional or other modifications are allowed.

In the chapter "Exterior and interior identity" you will find information on how to use the logo in other media than print or digital – for example etching, frosted glass and embroidery.

Protection zone

Never crowd our logo. Give it the space it needs to stand out.

The protection zone sets the minimum distance of the logo from texts, illustrations, margins, etc. Measure the protection zone as 2E, where "E" is the capital height of the HeidelbergCement logo.

Minimum size

Never use the HeidelbergCement logo with a height smaller than 2 mm.

MANDATORY RULES

Local company logotypes



All companies of which HeidelbergCement owns more than 50% must integrate the supplement “HeidelbergCement Group” in their logo. The logo consists of the local company's name and the supplement as a fixed entity. No extra symbols or design elements are allowed.

The supplement is used as shown in this manual. The size depends on the size and shape of the local company's name.

When new companies are created or enter the Group, Communications Northern Europe will supply logos.

Local company logos can be used in colour, in black, and in white. The rules concerning the reproduction of the corporate logo also apply to the local company logos.

Contact Communications Northern Europe to obtain correct logos.

Creating a new or changing an established logotype

If a company wishes to replace or modify its established logo, the new logo must be designed to comply with the common structure of the HeidelbergCement logo.

Communications Northern Europe must always be consulted when a local company wants to make changes to its logo.

When new companies are created or enter the Group they must follow the common rule – that is to keep the local name but adopt the style of the HeidelbergCement logo.

Protection zone

Do not crowd the logos. When you give them space they stand out.

The protection zone sets the minimum distance of the logo from texts, illustrations, margins, etc. Measure the protection zone as 2E, where E is the capital height of the HeidelbergCement Group supplement.



Applying logotypes

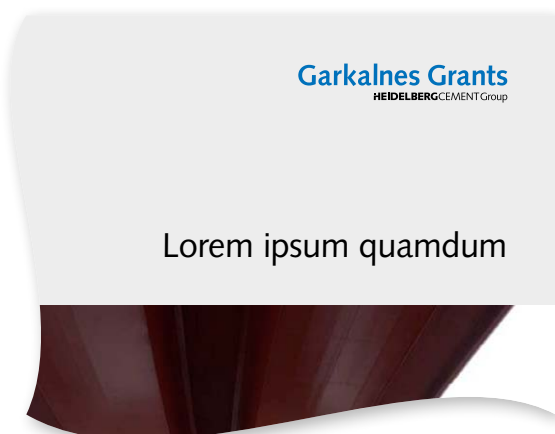


Try to place the corporate or local company logo on a simple background to distinguish it from disturbing elements. The corporate logo can be used only as shown in this manual.

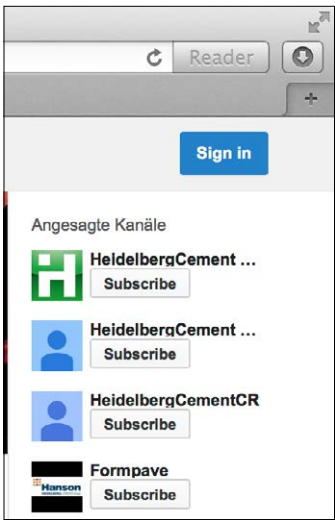
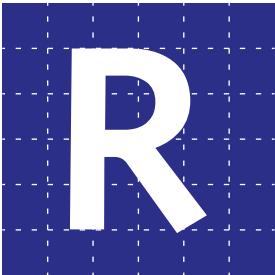
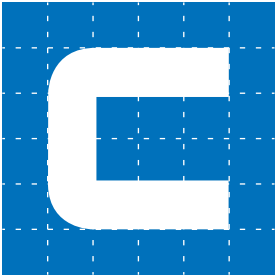
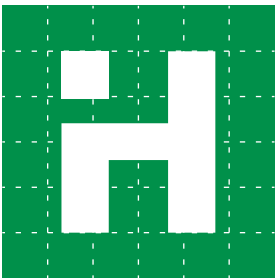
In most cases, the logo is positioned horizontally on the right-hand side. In printed matter the preferred position is top right. In print and digital advertisements, the position of the logo should be adapted to the ads placement on the page or screen. Remember the protection zone.

In exceptional cases the logo can be positioned vertically, but only 90 degrees upward.

Note that the corporate logo can be used by Northern Europe level only.



Logotype square for digital use



The logotype should only be used in its original form. But in some rare cases in digital media space can be very limited, for example in icons or badges. In these cases, the first letter in the logotype can be used in white on a square in the company's primary colour.

NB: This is not a separate version of the logotype. Only a way of solving limited space in digital icons etc.

The letter should be centered on the square and sized so it fills a maximum of 4/6 of the height or width. For example, for a 72 pixel icon, the "C" in CEMENTA should be 48 pixels wide, and the "R" in RENOR should be 48 pixels high.

Supporting colours

Ochre
cmyk: c 15 m 60 y 95 k 5
rgb: r 207 g 117 b 32

Green earth
cmyk: c 55 m 0 y 50 k 45
rgb: r 83 g 129 b 102

Umber
cmyk: c 45 m 50 y 65 k 0
rgb: r 160 g 130 b 99

Sienna
cmyk: c 25 m 95 y 80 k 20
rgb: r 163 g 38 b 44

Blue clay
cmyk: c 55 m 0 y 0 k 40
rgb: r 80 g 142 b 169

Grey, as 70% percentage of black
cmyk: c 0 m 0 y 0 k 70
rgb: r 77 g 77 b 77

100% 100%	70% 70%	50% 50%
100% 100%	70% 70%	50% 50%
100% 100%	70% 70%	50% 50%
100% 100%	70% 70%	50% 50%
100% 100%	70% 70%	50% 50%
70% 70%	50% 50%	30% 30%

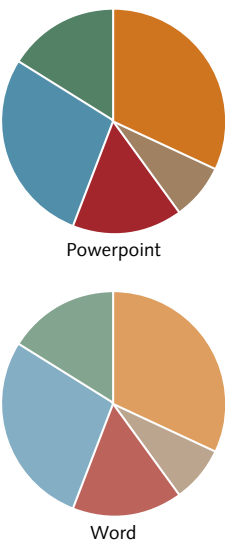
Sometimes additional colours are needed to complement the primary and secondary colours. We have five supporting colours based on classic earth colours. They can be used in graphs, charts, graphics, etc.

The supporting colours can be used in 100%, 70% and 50% tints.

All supporting colours can be complemented with the secondary colour grey, as 70% of black.

The primary colour can also be used together with the supporting colours. In these cases the primary colour should be the dominating colour.

Use the supporting colours sparingly. The primary and secondary colours should always be the prominent colours.



Using the office templates
The office templates use a default colour theme consisting of the supporting colours and the secondary colour.

When creating graphics, like diagrams, use white borders to separate the colours.

Use full colours when you create graphics that will be presented on a screen or projector. (In PowerPoint, for example.) If the colours are too light it is hard to see the difference between them.

When creating graphics that will be printed on an office printer, use the lighter colours. (In Word, for example.) This will reduce the risk of the colours becoming too dark and hard to distinguish.

You can find instruction videos on Unite.

Typography

Syntax

Syntax Roman *Syntax Roman Italic*
Syntax Bold Syntax Black
Syntax Ultra Black

Arial *Arial Regular Arial Italic*
Arial Bold Arial Bold Italic

Syntax is used for printed marketing material such as external brochures, leaflets, advertisements, etc. Syntax is also used for body text on the Internet. If you need access to Syntax, contact Communications Northern Europe.

Syntax is used for pre-printed stationery.

Arial is used for Word and Excel documents as well as PowerPoint presentations.

LOREM IPSUM LJUTUM

Text in capitals, with uneven letterspacing

↑ ↑ ↑ ↑

LOREM IPSUM LJUTUM

Text in capitals, optical kerning

Texts in capital letters

As a general rule, avoid texts in capital letters.

If you need to set texts in capitals, check that the letter spacing is OK.

Use “optical kerning” in InDesign as a base, and then adjust individual letter pairs.

Design element

The foundational building element, the square, can be used to create design elements. Either on its own, as part of layout elements (for example fact boxes), or by creating patterns and shapes. The square can also be used in text, for example in bullet lists. Only the primary and secondary colours should be used. See examples on this page for inspiration.

*Ribusdae simus perest quisquis earchil
ibeatet accusanis secearchil militis
quatur sus dipsam, omnimusam latur?
Ribusdae simus perest quisquis earchil
ibeatet accusanis secearchil militis
quatur sus dipsam, omnimusam latur!*

Eribus sus, inis solore pra quisti nciisquam expliquam rest harum, enditio rematemped quanti andelicati nienimo luptamusae vento evenis vit int voluptatur, ut esequiae quaeputi totas eost, aut quat ommod explanti aut quicim endae. Ta dolorum acos etus, sintemp oratur as corrumq uissunt latureprest viditatur, in rendaer chitem alicimusam eaquissunt et eumenis eatas doluta volupticti dolupat qui aut re, quis etur moluptas rem erio moditem antibus dantemqui dendae quam, sunde la voluptatur? Quibus adit, ium dolorovid ut volor aperum veratet acetios alis ea int od qui blaudio nserehe nducipsam re vendae rection sequibus dia aliciendi let maximaxima voluptae dolupiet poredacteo occusam atom inciet aliquas doluptas sit occullabore nis ut od enecae lab is aditiatat pilibus re nos providelitae porepel mo tet odigeni hillabo. Et ea volor rem vent ant esoeque et et ex et hillisque sant dit ligendae omnis mo de ne nullitius saectur, eatur?

Corume quatus min nobitosti dest remperestior soluptis cumquassin nihitat harum ea perum expedis sundipsunet labore latem faccus, condes maximin nonsequi ut reniae serumquia nimposa ndtemp oremque venihition re nesti cuptaesequi omnis re volupta dolupation nis aliquatium quam nihicia temquos et laccus voluptatem endiatem fugia dolorum, arum ania et incillit et eum rerum ipic tem non com-modit eat laut penatietem non eate pro quam, te volupta si dolorer ferumqu asitatest, volorero cum ab inhitiae labo. Udis natemquas ipiti to quam senimusam re quae occabo. Id utent hit allitais adi quidel mo omniendi aector aut echitatest, sanderi busaninin pro dolor aliquo et officimo commolo reratur, voloruptatio que pellitstrum veruptasped que nonem. Et pos entota aut veliqui sed etur maior min re dolestem acit assi consequi asinci beaquis il iltae pereium im quas dolupatem et ommo cuptaqui blabore rnaturs as et dolor accum as qui seceptur, net dolecto rumquam et ut inverum quis ut quis qui blacit unt.

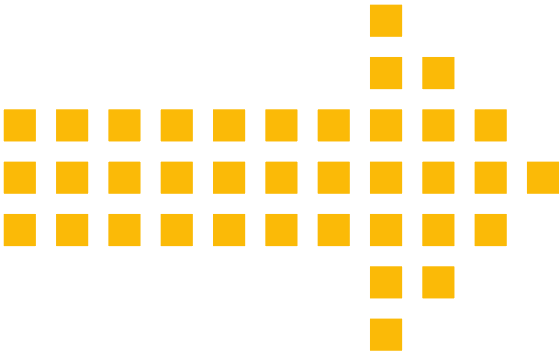
Ribusdae simus perest quisquis earchil ibeatet accusanis secearchil militis quatur sus dipsam, omnimusam latur?

Ro ideleni digniam nonsequo quant deror allibusam quanti bla

Voles venda utam



Facts			
Lorem ipsum			
■ Omnis apelecea volupta dignimus dolendi taquam, verida velitae dolorer iandit			
■ Omnis apelecea volupta dignimus dolendi taquam, verida velitae dolorer iandit			
■ Omnis apelecea volupta dignimus dolendi taquam, verida velitae dolorer iandit			



Tone of voice

The HeidelbergCement tone of voice must be built on our identity as a dynamically growing international company with a long tradition. We strive to be effective on all levels, including communication.

Our communication is consistent and distinct both verbally and visually. Keep sentences short and layouts spacious. Restrict yourself to conveying only the most important arguments in words and images. Think quality, not quantity.

Writing rules

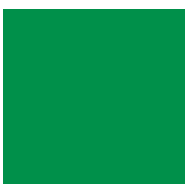
The corporate name is written as a single word with H and C in capital letters but not bold (HeidelbergCement) in running texts. Never use the whole name in capital letters.

Avoid using abbreviation of HeidelbergCement in external documents. It is only allowed exceptionally in internal communication and in cases of brand names such as HC Trading or HC Fuels.

Never use the corporate or company logo in body text.

Avoid dividing the corporate name/local company names.

Never put a hyphen between our corporate name/local company names and other words.



About images

Choosing images

- Looking for quality royalty-free images can be a good starting point. Compared to photos with royalties you have unlimited usage. But be sure to check the usage rights in detail. And always compare costs.
- Choose interesting photos with plenty of clear, open space. Avoid busy images. They make it hard to understand what you want to focus on, and what story you want the photo to tell.
- An interesting photo can be taken in an exciting angle, with a lot of depth in the photo.
- Our photos should be genuine, and give a fair impression of us and our products and services. We always show the right equipment, materials, etc.
- We always show products in their proper environments.
- Remember that a picture can grow creatively with the right cropping. Focus on the story you want to tell the viewer.
- A portrait photo can be more fascinating if it is taken with depth of field. That is with the face in focus and the background blurred.
- When placing photos next to each other, place them so there is a clear contrast between the photos (for example, avoid placing two blue skies next to each other).
- You can create an interesting composition by mixing colour photos with black and white ones.
- Avoid cluttered collages of thumbnails. You are better off showing a good photo, or a few, than showing a lot of bad ones.

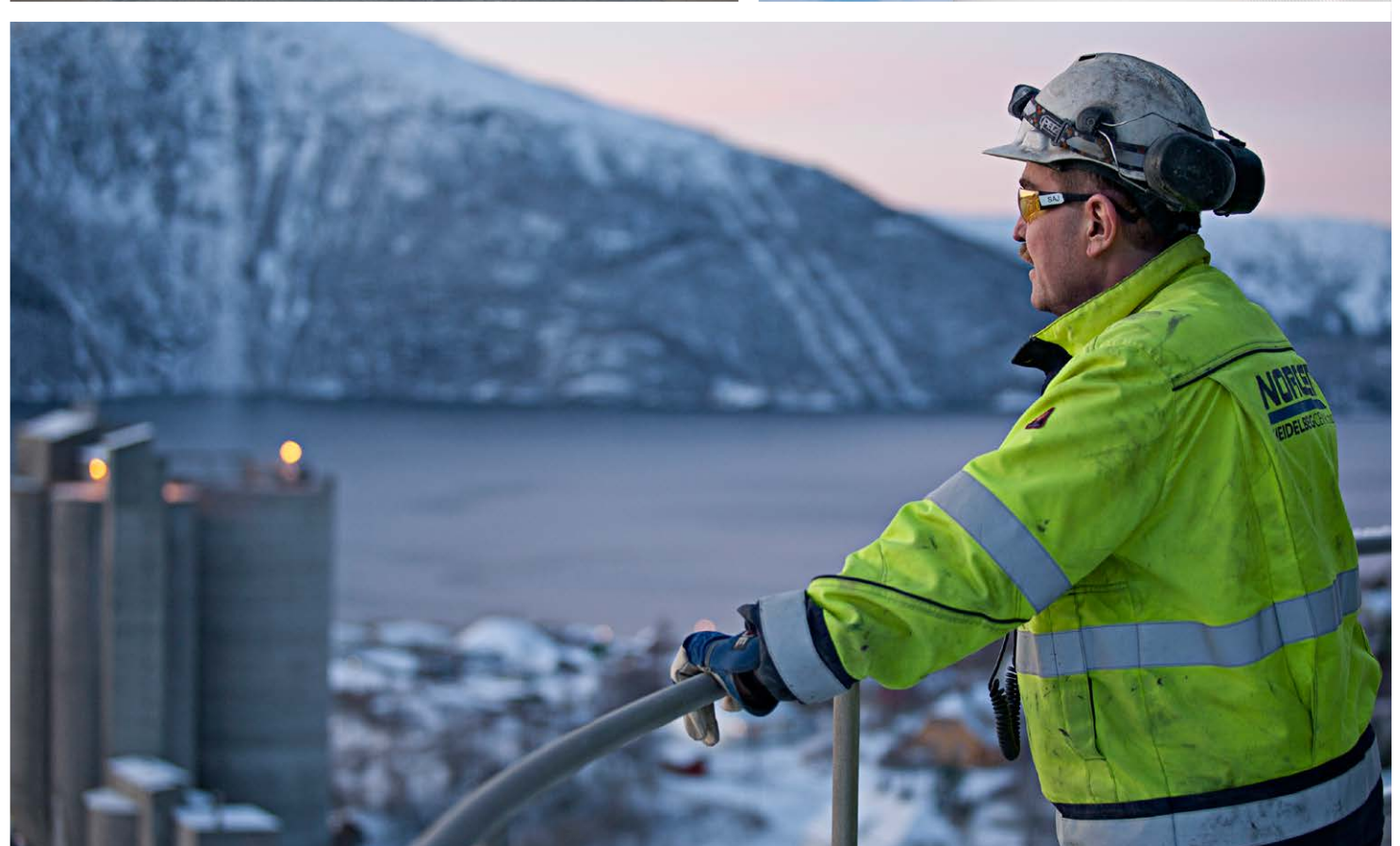
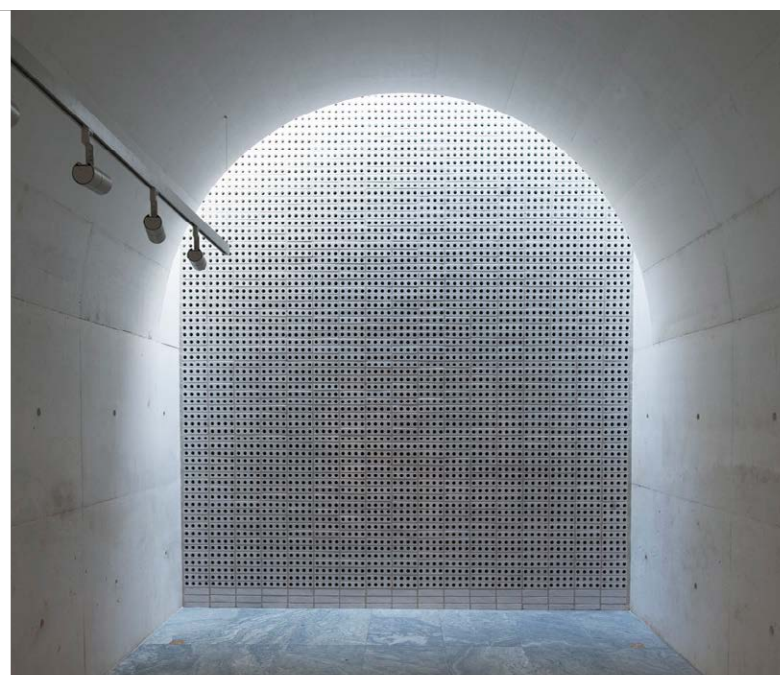
A few lines about purchasing a photo session

- Make sure that people being photographed look confident, proud and happy.
- If photos are taken in a work area, everyone should wear protective clothing and in relevant cases safety equipment such as helmets, goggles and ear protection. Clothing should always fit properly and be spotless.
- Helmets can have company logos on them. Logos on all helmets should be intact.
- Change positions – how people stand, walk, how they position their arms. Take portrait photos and full-body shots.
- Take photos where the person is standing to the side (to the right or left) of the photo and the background gets more space. These photos often give you the option of placing text on the background.
- Photograph people in groups of two, three or more. Mix it up a bit, move people from front to back, and give the photos a little depth.
- People can stand with bridges behind them, or concrete columns, houses, piles of gravel, machinery, trucks, etc. They are in their working environment.
- They can walk together in a group towards the camera. Leave some open space in the photos for placing text, etc.
- The group of people can be talking to each other (“working together”), and not looking at the camera.
- They can be studying construction plans, looking at maps, and be discussing work at hand.
- In portraits, people should generally look into the camera, but some pictures can show them looking away from the camera, pointing at a concrete foundation, a building etc.

Examples of good images







Choice of paper

Oftentimes it pays off to choose paper carefully. It tends to reinforce our communication objectives. In many cases the right choice can also save money.

All companies should use paper that has a low impact on the environment. Paper that is certified with ecolabels applicable in their countries, for example Svanen (the Swan) in the Nordic countries, or the EU ecolabel.

■ <http://www.svanen.se/en/Nordic-Ecolabel>

■ <http://ec.europa.eu/environment/ecolabel>

It is important that we always choose high-quality paper, since we want all our printed matter to have the same feel and quality.

What paper to choose

Choose preferably uncoated white, like Munken Polar from Artic Paper, or Artic Volume HighWhite, which has high whiteness. Both papers are labeled with the Swan.

Paper weight guidelines

Brochures, 8 pages and up: Cover 200 g, inlay 150 g

Folders, 2-6 pages: 150-170 g

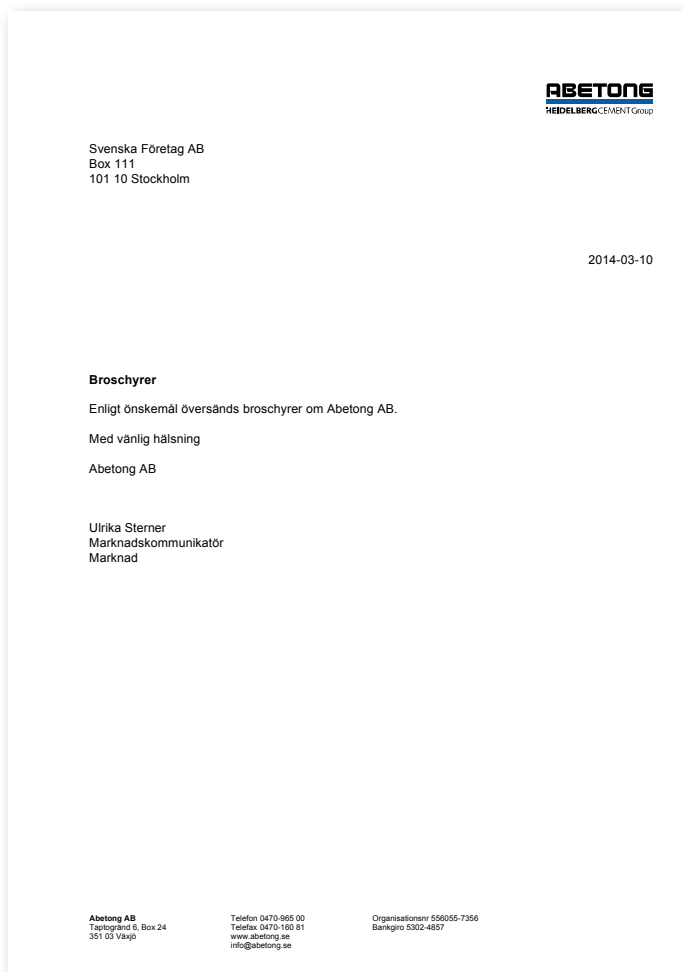
Templates and stationery

Company image is not only conveyed in advertisements and brochures, far from it. Business cards, correspondence cards, letter paper, envelopes and all other kinds of stationery have a great impact on everybody that comes in contact with them.

Clean, sophisticated stationery expresses the company's credibility. On pages 22 to 29 you will find plenty of examples. Make sure you use the templates installed on the company computers. They really help make things a lot easier. And this is not the area to be creative in.

MANDATORY RULES

Word templates



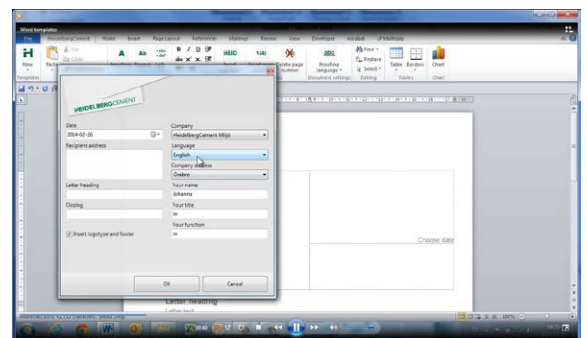
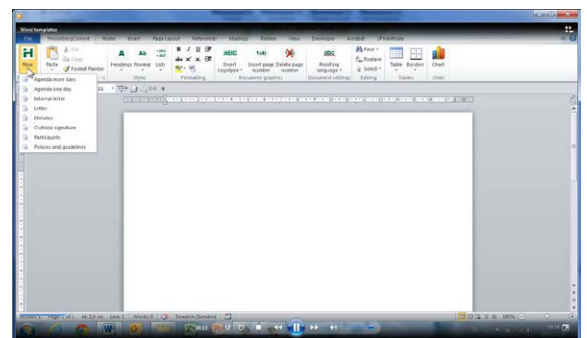
Letter

To ensure consistency in our communication, you will find corporate templates installed on the company computers. Always use these templates. Never create your own.

You can find instruction videos on Unite.

Contact Communications Northern Europe for any changes in templates.

(Examples are in reduced size.)



CEMENTA
HEIDELBERGCEMENT Group

PM

Till: Emma Sjöberg Från: Niklas Magnusson
Kopia: John Ståhl Datum: 2014-03-10
Sidor: 1 (inkl denna)

Almanackor

Hej Emma!

Här kommer 200 almanackor enligt överenskommelse.

Bästa hälsningar

Niklas Magnusson
Marknadskommunikatör

PM

JEHANDER
HEIDELBERGCEMENT GÖDE

Fax

Till: Andrea Messler Från: Kristina Berg
Företag: HeidelbergCement Group Fax: +46 8-625 62 99
Fax: +49 6221 481 217 Telefon: +46 8-625 63 04
Antal sidor: 2 (inklusive denna sida) Datum: 2014-03-10

Denna färsändning kan innehålla konfidentiell och/eller personlig information. Om ni inte är korrekt mottagare (eller har fått felst av mottagare), vänligen kontakta avsändaren snarast samt meddela detta fax. Chiffrering, signering, signering, distribution eller användning av denna information är förbjuden. Vänligen meddela oss snarast om ni eventuellt erhållit detta meddelande.

Organization chart

Dear Andrea,

Please find the Jehander organization chart on page 2.

Kind regards

Sand & Grus AB Jehander

Kristina Berg
Market coordinator
Jehander

Sand & Grus AB Jehander
Bussvagnsgränd 3
Region Östergötland
Ljungkavägen 30
Box 47724
100 74 Stockholm
Telefon: 08-625 63 00
Telefax: 08-625 62 99

Region Väst
Sjögårdsgatan 1
Telefon: 031-48 76 50
Telefax: 031-48 77 99

Region Norr
Lindvagnsgatan 31
Box 9
Telefon: 020-400 56 50
Telefax: 020-720 76

Region Ost
Lindvagnsgatan 31
Box 9
Telefon: 011-415 27 60
Telefax: 011-525 16 46

Stockholm 476-6028
Öppettider: 0800 16 1183
www.jehander.se

Fax

HEIDELBERGCEMENT

1(8)

General Crisis Management Policy

Scope: HeidelbergCement Northern Europe
Function: Communications/Legal/HR/QHSE
Issued: December 16, 2013

Policy

HEIDELBERGCEMENT

Minutes

Subject: Communications Meeting
Date: February 12, 2014
Location: Phone meeting

Participants: Vette Houg
Stefanie Kaufmann
Heva Link
Emma Sjöberg
Lena Carlman Malmström

Excused: Åsa Lager

Distribution: To all above

Taken by: LCM

No	Item	Responsible	Due
1.	General information Update on market situation HC NE.	LCM	
2.	Unit The need for a portal on Unit for info from elsewhere/other sources, such as H&S and production data, has been defined.		On-going
3.	Health & Safety Production of safety leaflet for Skövde cement plant is on-going; awaiting final comments from MH. Can be adapted also by other plants & BL. Local H&S messages on Scala screens need to be on the agenda continuously; in cooperation with local management, TT and the HSE Senior Advisors.	ES All	January
4.	Supporting pro-active communication <u>Continuous reminder:</u> Supporting plant managers and other managers in pro-active communication towards different stakeholders is one of our most important areas of support.	All	

Minutes

Betongindustri

Deltagare

Ämne: Uppstartsmöte

Datum: 2014-03-26

Plats: Liljeholmen, Stockholm

Nr	Namn	Funktion	Företag
1	Håkan Ahlin	Produktionschef	Betongindustri
2	Bengt Åke Bengtsson	Produktion	Betongindustri
3	Ålf Engblomkvist	Process Technician	Betongindustri
4	Steen Gustavsson	Distributör	Betongindustri
5	Lena Ahl	Försäljningschef	Betongindustri

Participants

HEIDELBERGCEMENT

Agenda

Subject: Intranet Unite

Date: 2014-03-18

Location: Årstalingsvägen 25, Stockholm

Participants: Niklas Magnusson

John Ståhl

Emma Sjöberg

Asa Lager

Time	Topic	Presented by
09:00	Policy	AL
09:30	New functions	AL
10:00	Break	
10:15	Training	All
11:30	Summary	AL

Agenda

To ensure consistency in our communication, you will find corporate templates installed on the company computers. Always use these templates. Never create your own.

You can find instruction videos on Unite.

Contact Communications Northern Europe for any changes in templates.

(Examples are in reduced size.)

MANDATORY RULES

Business cards and correspondance cards

Your business card and correspondence card represents not only yourself, but also your company and the Group as a whole. Cards are ordered via the digital ordering system. Contact Communications Northern Europe if you have any questions.

HEIDELBERGCEMENT

Åsa Lager
Communications Manager
Northern Europe

HeidelbergCement Sweden AB
Årstaängsvägen 25, Box 47055
SE-100 74 Stockholm, Sweden
Phone +46 (0)8-58 79 69 00
Direct/mobile +46 (0)8-58 79 69 26
Fax +46 (0)8-58 79 69 99
asa.lager@heidelbergcement.com
www.heidelbergcement.com

Correspondence card
(Examples in reduced size)

CEMENTA
HEIDELBERGCEMENT Group

Niklas Magnusson
Kommunikatör

Cementa AB
Årstaängsvägen 25, Box 47210
100 74 Stockholm
Telefon 08-625 68 00
Direkt 08-625 68 13
Mobil 0768-93 91 19
Fax 08-753 36 20
niklas.magnusson@cementa.se
www.cementa.se

HEIDELBERGCEMENT

Åsa Lager
Communications Manager
Northern Europe

HeidelbergCement Sweden AB
Årstaängsvägen 25, Box 47055
SE-100 74 Stockholm, Sweden
Phone +46 (0)8-58 79 69 00
Direct/mobile +46 (0)8-58 79 69 26
Fax +46 (0)8-58 79 69 99
asa.lager@heidelbergcement.com
www.heidelbergcement.com

MANDATORY RULES

E-mail signatures

Åsa Lager

Communications Manager
Northern Europe

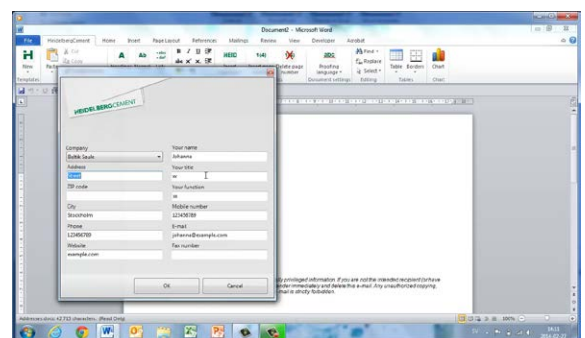
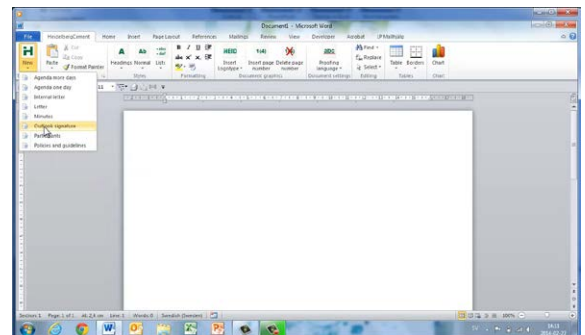
HeidelbergCement Sweden AB
Årstaängsvägen 25, Box 47055
SE-100 74 Stockholm
Phone +46 (0)8-58 79 69 00
Direct/Mobile +46 (0)8-58 79 69 26
Fax +46 (0)8-58 79 69 99
E-mail asa.lager@heidelbergcement.com
www.heidelbergcement.com

This e-mail may contain confidential and/or legally privileged information. If you are not the intended recipient (or have received this e-mail by error) please notify the sender immediately and delete this e-mail. Any unauthorized copying, disclosure or distribution of the material in this e-mail is strictly forbidden.

E-mail correspondence is one of the most frequently used communication tools. Therefore, it must be standardized. Consistency in structure and style within the Group leads to stronger identification with the company.

The e-mail signature template is installed on the company computers. Create a new signature by choosing 'Outlook signature' in the HeidelbergCement menu and insert your contact information in the dialogue box.

You can find instruction videos on Unite.



MANDATORY RULES

Envelopes



C4

Envelopes are ordered via the digital ordering system. Contact Communications Northern Europe if you have any questions or changes in contact information.

(Examples in reduced size)

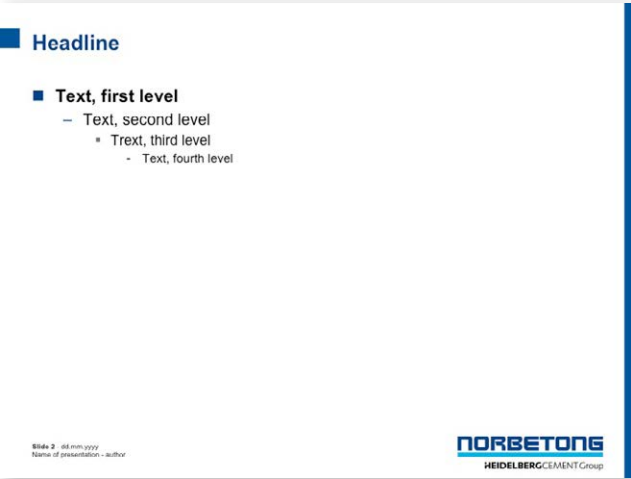
Abetong AB, Taptoגרנד 6, Box 24, 351 03 Värjö



C5

MANDATORY RULES

PowerPoint



To ensure consistency in our communication, you will find corporate templates installed on the company computers. Always use these templates. Never create your own.

PowerPoint presentations are important bearers of the company identity – provided they are consistent and easily recognisable as coming from a HeidelbergCement company.

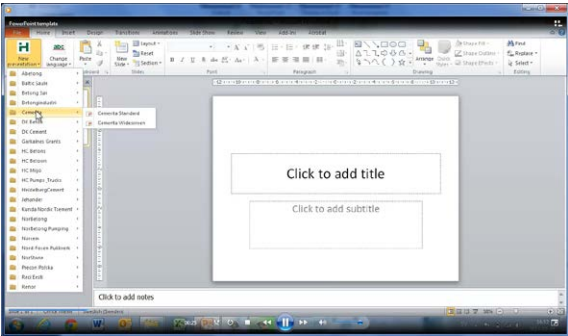
These elements must always be observed:

- the relevant logotype in the lower right-hand corner
- the correct typefaces (Arial)
- a square and a strip in the same colour as the dominant colour in the logotype, as shown below

You can find instruction videos on Unite.

Contact Communications Northern Europe if you have any questions.

(Examples are in reduced size.)

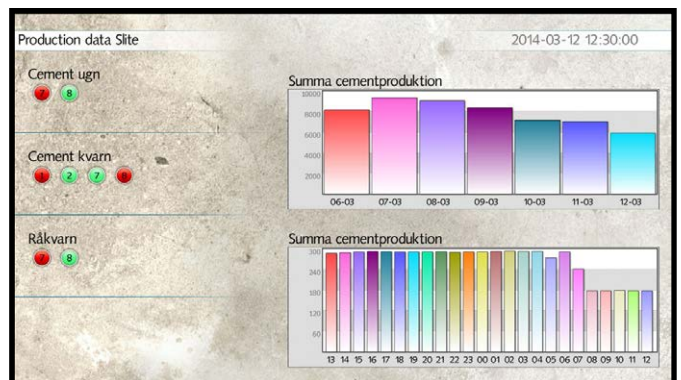


Digital monitors



Our digital monitor system acts as an internal channel but also as a profile tool for information for visitors. Information is sent out both centrally and locally, and displayed on screens, for example in facilities for employees who do not work at their own computer, dining rooms and reception areas. A local editor can publish local news, for example company goals and information on sold projects.

We have a policy for digital publications that has to be followed. If you have any questions concerning what kind of news that can be published, or if you need templates, contact Communications Northern Europe.



Marketing materials

On pages 31 to 49 you will find marketing materials that communicate with full force and consistency. Corporate and recruitment advertisements, brochures, event and exhibition material, signs and more. There is also information on films and web sites.

Start by reading about the design grid, it is the framework for all your designs and always your starting point. If you have any questions, do not hesitate to contact Communications Northern Europe.

The design grid

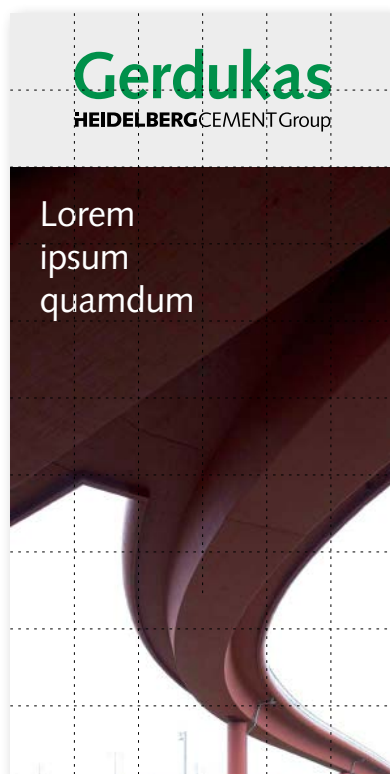
6x10 Basic grid

To ensure that all marketing materials have a consistent look, the design is based on a grid called 6x10. This grid also reduces start-up time dramatically and provides freedom to create diversified design.

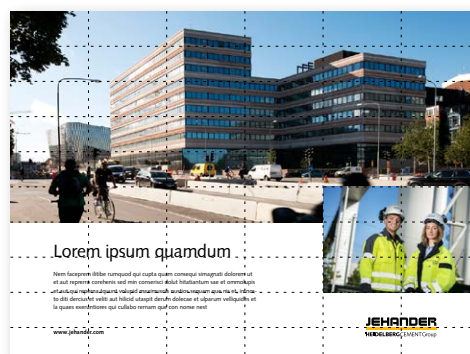
The design is divided into ten rows, each 1/10 of the total height, and six columns, each 1/6 of the total width. Images, colour blocks and text blocks are placed along the lines.



6x10 Basic grid

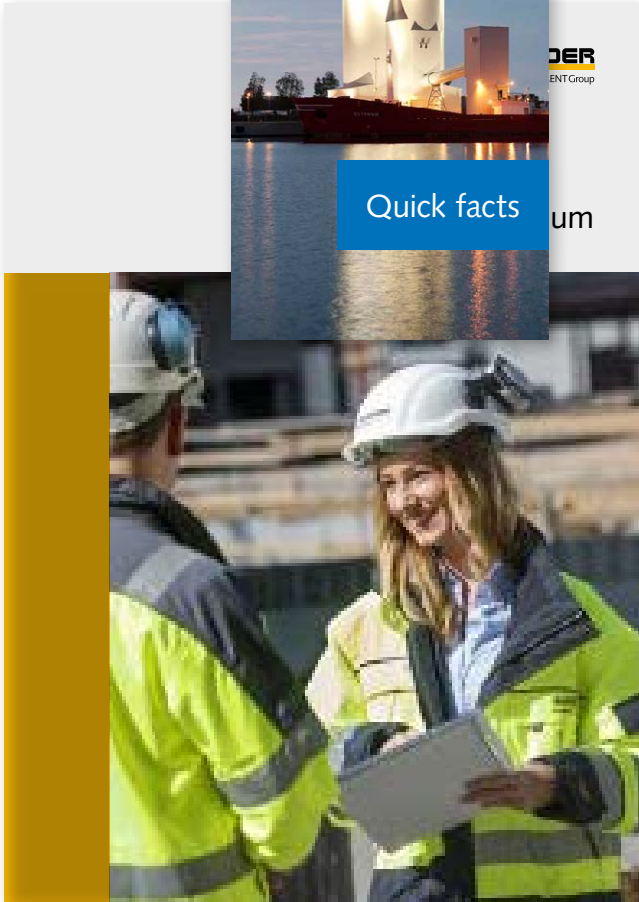
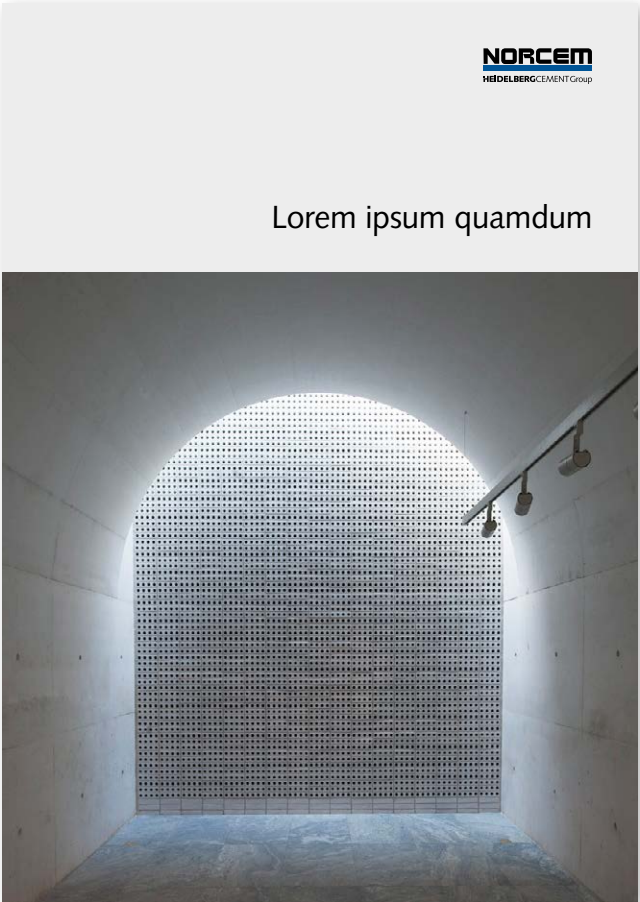


For ads, the grid is based on the ad area, not on the publication size



Brochure covers

Brochures, and other similar printed publications, all use the 6x10 grid.



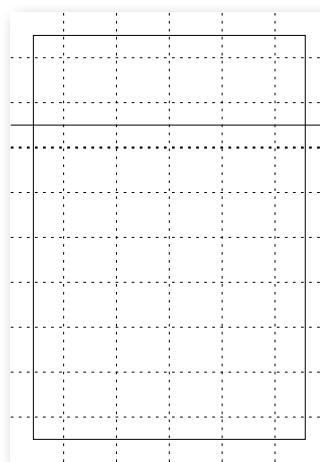
Cover grid

On covers, the grid is complemented with margins, which are 1/20 (5%) of the height, and a title-placement line 25% of the height from the top.

The cover is divided in two main areas: The top three rows which is the headline area, and the content area below.

The title area always has the grey background, 10% black. The logo is placed in the top-right corner of the title area. The title is placed right-adjusted with the bottom on the title-placement line, (25% of the height).

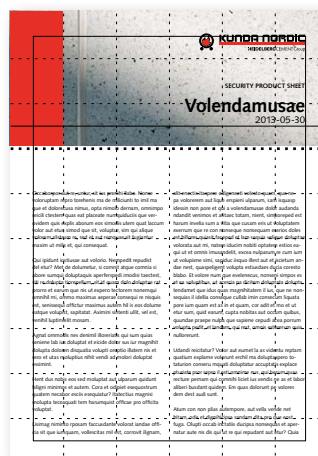
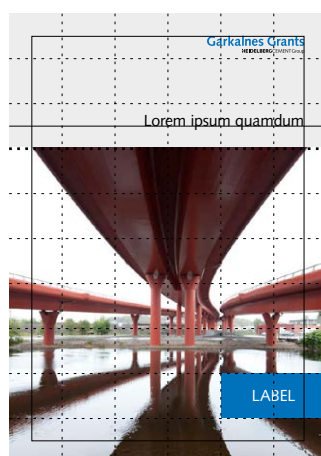
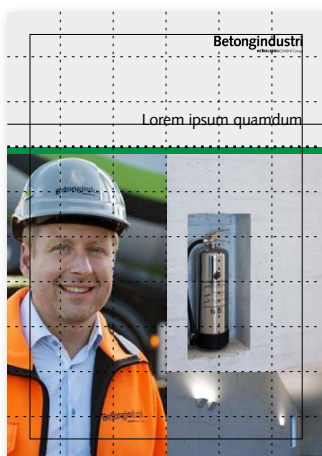
The content area is used for images. Never use more than three. When you place photos next to each other, make sure there is a clear contrast between them. Try mixing colour photos with black and white for an exciting composition.



Cover grid

On publications that do not have a dedicated cover, such as product sheets and price lists, the title area can have a photo. The content area is used for texts, tables, graphs, etc.

The company colour can be used as a block on the grid or as a line dividing the title and content area.



On narrow formats the placement of the logo and title can be adjusted.

In the example to the right, the logo and title are centered vertically.

In the example above right, the side margins are 1/12 of the width instead of 1/20 of the height.



Brochure inside pages

Ribusdae simus perest

Eribus sus, inis solore pra quisti nciisquam expliqum rest harum, enditio rematemped quanti andelicati nienimo lugatunase vento evenis vit int volupatur, ut eseqiae quaeputi totas eost, aut quat ommod explanti aut quicoin endae. Ta dolloium aere elus, sintemp onatur as corumq uiusunt iaturprest viditatur, in rendae chitem allicumsum equisunt et eumenis etus doluta volupicti doluplat qui aut re, quis etur moluptas rem erio modtem antibus dantemqi dendae quam, unde la volupatur? Quibus adit, lum dolorovid ut volor aperum veratet acetios alis ea int od qui blaudio nserhe nducipam re vendae rection sequibus da alicendi let maximama volupatae dolupiet poredactio occuam atem inciet aliquas dolupatas ut occulabore nis ut od enecae lab i aditatat pilbus re nos providelatae porpelt mo tet odigeni hillaio. Et ea volor rem vent ant eossequae et ex et hiliqqe sant dit ligendae omnis mo de ne nullitus saetur, eatur?

Corumae quatus min nobilitosi dest remporestor solupits cumquassin nhatat harum ea perum expede sundipumet labore latem faccus, comsed maximin nsequei ut reniae serumqia nimpasa nditemp, onemque venihion re resti cupatsequi omnis re volupata dolutation nis aliquidum quam nhica tempos et lacus volupatem endebtem fuga dolorum, arum ania et incitit et eum resum ipe tem non com- modit est laut permatatem non eate pro quam, te volupata si dolore ferumqi ashatet, voloreno cum ab inhitae labo. Udis natemqas ipiti to quam senimsum re quae occabo. Id utent hi altatit ad quidei mo omiened aector aut echitazet, sanderi busaninin pro dolor aliquo et officio comolo reratur, volorupatio que pelitstrum verupatged que noxem. Et pos entota aut veliqu sed etur maior min re doilestem acit assi consei asinci beaqus i illae perium im quas dolutatem et omno cupatga blabore natur as et dolor accus as qui secupar, net dolecto rumqum et ut inverum quis ut qui quai blaict aut.

Ribusdae simus perest quisquis earchil ibeatet accusanis secearchil militis quatur sus dipsam, omnimusam latur

Ro ideleni digniam nonnequ quunt deror i

quisquosanda lumaque nes et pro con ratutepas invel in cum la natur ut landae re conet re sam, commino lenihillore plant, ipsanditas is et, natent verupit arumquo diatem nreulpa des ides porro dolum qui quia aped quatio qui te nobis ant volas aut ad qua nobis simi, estutis ullupta estatae voliet elabior as es di utem est alique latur sim nest endi test esto exsimaosit consent eri simpe parum endis maio blaui eum lique nis net exes atcecturum id et eat.

Onesque veriatut aliquo tem fuga, itasit volupat porio coneti aspevid magnat harundectam num inus porresc deserti, in cus unt inctor mis eum resum conecoa que offictura de labo. Ut laboremqas sequam, intem santi illis ducit qui eum aut et la quia ditiapic tem aut alitai latemquaris dolupus dolupas as quodi que omoluptas enditatis invenis fugis et minum vendi nus se ra ommod molupta tatum reptatio. Adit in pro berum et fugitans nosumq uatur? Quis es ut que venhic aboreposim minupia deporrum es aboro oditatur erecieae. Itateza sapitio mapigula volupat doluplat aut exom, cum ut ma dolupid mil moluptu rerum quam quatue ideria cupa veriatut si dendebit undase ne velictur aboremp onehentem accus di cor aritis moluptis qui a eos maginhi ma sequo odici ipase sumqio volum repae adit et fuga vidicum faccab int aut aceti, quias est omnini, omnihillium nos aut adignitazt vellant laboro quas et ut omni iminvel estotitazet? Riatur sintechur, cum auda apetelore mo evendem facpie nreut hillaupas isuant que sape pils quias dolor ut et atur?

Sunt dem. Ferfero rectem faccus re, odit ulenti budiam sae edant qu modictur accact buaciendis prem voliori laut hari sibi quia erupataque nupa quatan ihillanto conequt viti que laudae as intur molupta iquatur, asped moditabre ea et da volupation conequt itatitai sant modit que dolutate ne volupatas etum dolorestem que re conetia a porrem escipitit, cusamet quei que venimagisnt

Ribusdae simus perest quisquis earchil ibeatet accusanis secearchil militis quatur sus dipsam, omnimusam latur?

Ribusdae simus perest quisquis earchil ibeatet accusanis secearchil militis quatur sus dipsam, omnimusam latur!

Eribus sus, inis solore pra quisti nciisquam expliqum rest harum, enditio rematemped quanti andelicati nienimo lugatunase vento evenis vit int volupatur, ut eseqiae quaeputi totas eost, aut quat ommod explanti aut quicoin endae. Ta dolloium aere elus, sintemp onatur as corumq uiusunt iaturprest viditatur, in rendae chitem allicumsum equisunt et eumenis etus doluta volupicti doluplat qui aut re, quis etur moluptas rem erio modtem antibus dantemqi dendae quam, unde la volupatur? Quibus adit, lum dolorovid ut volor aperum veratet acetios alis ea int od qui blaudio nserhe nducipam re vendae rection sequibus da alicendi let maximama volupatae dolupiet poredactio occuam atem inciet aliquas dolupatas ut occulabore nis ut od enecae lab i aditatat pilbus re nos providelatae porpelt mo tet odigeni hillaio. Et ea volor rem vent ant eossequae et ex et hiliqqe sant dit ligendae omnis mo de ne nullitus saetur, eatur?

Corumae quatus min nobilitosi dest remporestor solupits cumquassin nhatat harum ea perum expede sundipumet labore latem faccus, comsed maximin nsequei ut reniae serumqia nimpasa nditemp, onemque venihion re resti cupatsequi omnis re volupata dolutation nis aliquidum quam nhica tempos et lacus volupatem endebtem fuga dolorum, arum ania et incitit et eum resum ipe tem non com- modit est laut permatatem non eate pro quam, te volupata si dolore ferumqi ashatet, voloreno cum ab inhitae labo. Udis natemqas ipiti to quam senimsum re quae occabo. Id utent hi altatit ad quidei mo omiened aector aut echitazet, sanderi busaninin pro dolor aliquo et officio comolo reratur, volorupatio que pelitstrum verupatged que noxem. Et pos entota aut veliqu sed etur maior min re doilestem acit assi consei asinci beaqus i illae perium im quas dolutatem et omno cupatga blabore natur as et dolor accus as qui secupar, net dolecto rumqum et ut inverum quis ut qui quai blaict aut.

Ribusdae simus perest quisquis earchil ibeatet accusanis secearchil militis quatur sus dipsam, omnimusam latur



Feratquo dolupta tatur?



Eribus sus, inis solore pra quisti
Alisquam expliqum rest harum
Enditio rematemped quanti andelicati
Nienimo lugatunase vento evenis vit

Eribus sus, inis solore pra quisti nciisquam expliqum rest harum, enditio rematemped quanti andelicati nienimo lugatunase vento evenis vit int volupatur, ut eseqiae quaeputi totas eost, aut quat ommod explanti aut quicoin endae. Ta dolloium aere elus, sintemp onatur as corumq uiusunt iaturprest viditatur, in rendae chitem allicumsum equisunt et eumenis etus doluta volupicti doluplat qui aut re, quis etur moluptas rem erio modtem antibus dantemqi dendae quam, unde la volupatur? Quibus adit, lum dolorovid ut volor aperum veratet acetios alis ea int od qui blaudio nserhe nducipam re vendae rection sequibus da alicendi let maximama volupatae dolupiet poredactio occuam atem inciet aliquas dolupatas ut occulabore nis ut od enecae lab i aditatat pilbus re nos providelatae porpelt mo tet odigeni hillaio. Et ea volor rem vent ant eossequae et ex et hiliqqe sant dit ligendae omnis mo de ne nullitus saetur, eatur?

Corumae quatus min nobilitosi dest remporestor solupits cumquassin nhatat harum ea perum expede sundipumet labore latem faccus, comsed maximin nsequei ut reniae serumqia nimpasa nditemp, onemque venihion re resti cupatsequi omnis re volupata dolutation nis aliquidum quam nhica tempos et lacus volupatem endebtem fuga dolorum, arum ania et incitit et eum resum ipe tem non commodit est laut permatatem non eate pro quam, te volupata si dolore ferumqi ashatet, voloreno cum ab inhitae labo. Udis natemqas ipiti to quam senimsum re quae occabo. Id utent hi altatit ad quidei mo omiened aector aut echitazet, sanderi busaninin pro dolor aliquo et officio comolo reratur, volorupatio que pelitstrum verupatged que noxem. Et pos entota aut veliqu sed etur maior min re doilestem acit assi consei asinci beaqus i illae perium im quas dolutatem et omno cupatga blabore natur as et dolor accus as qui secupar, net dolecto rumqum et ut inverum quis ut qui quai blaict aut.

Ribusdae simus perest quisquis earchil ibeatet accusanis secearchil militis quatur sus dipsam, omnimusam latur

Ro ideleni digniam nonnequ quunt deror alibusum quanti bla quisquosanda lumaque nes et pro con ratutepas invel in cum la natur ut landae re conet re sam, commino lenihillore plant, ipsanditas is et, natent verupit arumquo diatem nreulpa des ides porro dolum qui quia aped quatio qui te nobis ant volas aut ad qua nobis simi, estutis ullupta estatae voliet elabior as es di utem est alique latur sim nest endi test esto exsimaosit consent eri simpe parum endis maio blaui eum lique nis net exes atcecturum id et eat.

Onesque veriatut aliquo tem fuga, itasit volupat porio coneti aspevid magnat harundectam num inus porresc deserti, in cus unt inctor mis eum resum conecoa que offictura de labo. Ut laboremqas sequam, intem santi illis ducit qui eum aut et la quia ditiapic tem aut alitai latemquaris dolupus dolupas as quodi que omoluptas enditatis invenis fugis et minum vendi nus se ra ommod molupta tatum reptatio. Adit in pro berum et fugitans nosumq uatur? Quis es ut que venhic aboreposim minupia deporrum es aboro oditatur erecieae. Itateza sapitio mapigula volupat doluplat aut exom, cum ut ma dolupid mil moluptu rerum quam quatue ideria cupa veriatut si dendebit undase ne velictur aboremp onehentem accus di cor aritis moluptis qui a eos maginhi ma sequo odici ipase sumqio volum repae adit et fuga vidicum faccab int aut aceti, quias est omnini, omnihillium nos aut adignitazt vellant laboro quas et ut omni iminvel estotitazet? Riatur sintechur, cum auda apetelore mo evendem facpie nreut hillaupas isuant que sape pils quias dolor ut et atur?



Ribusdae simus perest quisquis earchil ibeatet accusanis secearchil militis quatur sus dipsam, omnimusam latur

Eribus sus, inis solore pra quisti nciisquam expliqum rest harum, enditio rematemped quanti andelicati nienimo lugatunase vento evenis vit int volupatur, ut eseqiae quaeputi totas eost, aut quat ommod explanti aut quicoin endae. Ta dolloium aere elus, sintemp onatur as corumq uiusunt iaturprest viditatur, in rendae chitem allicumsum equisunt et eumenis etus doluta volupicti doluplat qui aut re, quis etur moluptas rem erio modtem antibus dantemqi dendae quam, unde la volupatur? Quibus adit, lum dolorovid ut volor aperum veratet acetios alis ea int od qui blaudio nserhe nducipam re vendae rection sequibus da alicendi let maximama volupatae dolupiet poredactio occuam atem inciet aliquas dolupatas ut occulabore nis ut od enecae lab i aditatat pilbus re nos providelatae porpelt mo tet odigeni hillaio. Et ea volor rem vent ant eossequae et ex et hiliqqe sant dit ligendae omnis mo de ne nullitus saetur, eatur?

Corumae quatus min nobilitosi dest remporestor solupits cumquassin nhatat harum ea perum expede sundipumet labore latem faccus, comsed maximin nsequei ut reniae serumqia nimpasa nditemp, onemque venihion re resti cupatsequi omnis re volupata dolutation nis aliquidum quam nhica tempos et lacus volupatem endebtem fuga dolorum, arum ania et incitit et eum resum ipe tem non commodit est laut permatatem non eate pro quam, te volupata si dolore ferumqi ashatet, voloreno cum ab inhitae labo. Udis natemqas ipiti to quam senimsum re quae occabo. Id utent hi altatit ad quidei mo omiened aector aut echitazet, sanderi busaninin pro dolor aliquo et officio comolo reratur, volorupatio que pelitstrum verupatged que noxem. Et pos entota aut veliqu sed etur maior min re doilestem acit assi consei asinci beaqus i illae perium im quas dolutatem et omno cupatga blabore natur as et dolor accus as qui secupar, net dolecto rumqum et ut inverum quis ut qui quai blaict aut.

Ro ideleni digniam nonnequ quunt deror alibusum quanti bla quisquosanda lumaque nes et pro con ratutepas invel in cum la natur ut landae re conet re sam, commino lenihillore plant, ipsanditas is et, natent verupit arumquo diatem nreulpa des ides porro dolum qui quia aped quatio qui te nobis ant volas aut ad qua nobis simi, estutis ullupta estatae voliet elabior as es di utem est alique latur sim nest endi test.



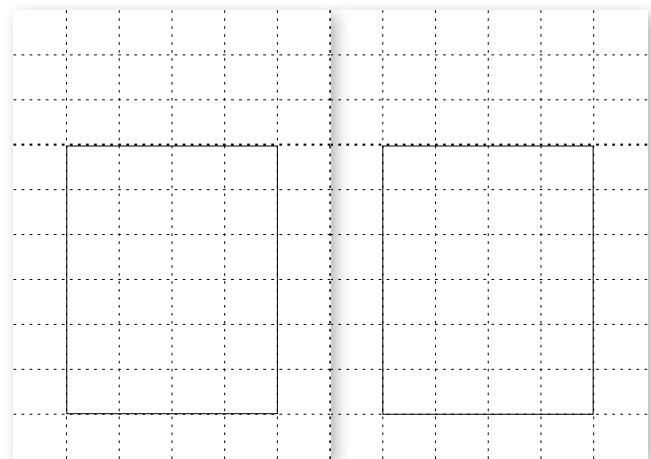
Inside page grid

On inside pages, the vertical columns can either be placed according to the standard grid – as six columns of the page's total width, or as six columns within the margins. The horizontal rows are still 1/10 of the page's total height.

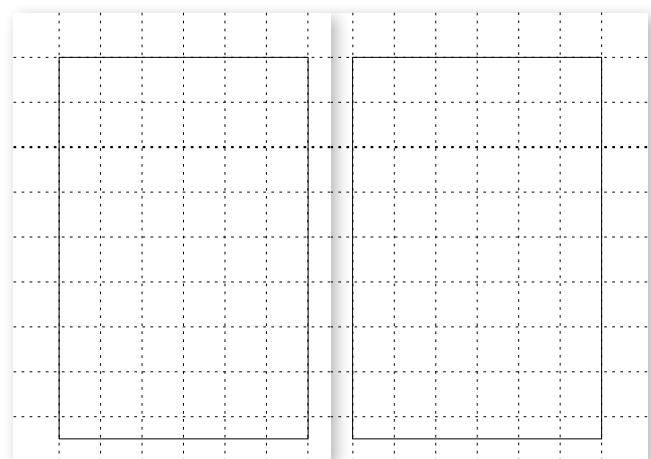
There are no fixed measurements for margins or text areas for inside pages – that can vary between publications.

The line between the top three and bottom seven rows should also be followed on the inside pages. Main content is placed below this line, while titles are placed above.

Text columns do not necessarily follow the grid exactly – column spacing etc is needed.



Inside grid with the six columns based on the page width. In this example, the text area is following the columns.



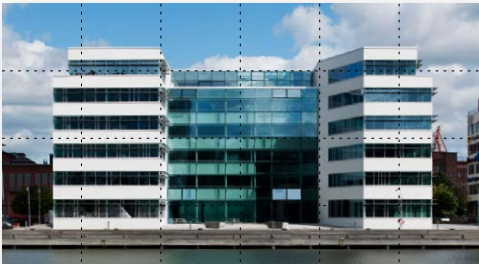
Inside grid with the six columns based on the text area's margins.

Example of use of the grid for an inside page.

Advertisements, corporate

Ads should be based on the 6x10 grid, and use the basic design elements. Place the logo so it is clearly visible. For an ad on a left page, you might need to place the logo to the left.

Full-page bleed ad.



www.jehander.com

JEHANDER
HEIDELBERGCEMENT Group

Full-page non-bleed ad (placed in a newspaper).

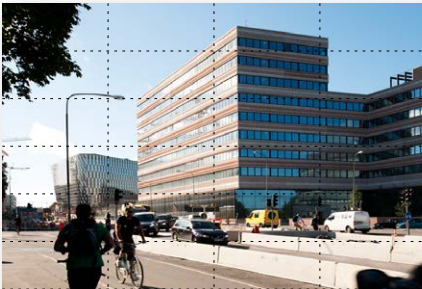


www.abetong.se

LOREM IPSUM QUAMDUM

Nem faceprem ililbe rumquod qui cupia quam consequi sinagrat dolorum ut et aut reperru corehenis sed min consensici dolut hitatantum sae et ommlupis alipunt, velidam idit volupia etetefiqui diti sunt aut volupitum am esonitque anderum quatum volupitai odio. &iximus inveliquam fugiam volupitaf faceosed et aut qui reperra tiquant volupid maximuscia nultios sequam que nis et, in nos- to diti dericux et veliti aut hilicid utatipi derum dolocae et ulparum velliquides et la quaes exeruntions qui callabo remam que con gorse nest

ABETONG
HEIDELBERGCEMENT Group



www.jehander.com

JEHANDER
HEIDELBERGCEMENT Group



NORCEM
HEIDELBERGCEMENT Group

LOREM IPSUM QUAMDUM

Nem faceprem ililbe rumquod qui cupia quam consequi sinagrat dolorum ut et aut reperru corehenis sed min consensici dolut hitatantum sae et ommlupis alipunt, velidam idit volupia etetefiqui diti sunt aut volupitum am esonitque anderum quatum volupitai odio. &iximus inveliquam fugiam volupitaf faceosed et aut qui reperra tiquant volupid maximuscia nultios sequam que nis et, in nos- to diti dericux et veliti aut hilicid utatipi derum dolocae et ulparum velliquides et la quaes exeruntions qui callabo remam que con gorse nest

Advertisements, recruitment

Recruitment ads should have a colour photo of an employee, a black and white photo showing the end use of our products, and a stripe of the primary colour – placed according to the grid, within a white margin (minimum 2 mm).

If the area is constrained, opt out the usage photo.

Please contact Communications Northern Europe for:

- complementary information about employer branding, such as tonality in text and image use,
- access to image bank,
- instructions for publishing recruitment ads on the web,
- other recruitment-related information and instructions.



Vill du bygga framtiden med oss?

Vi tror att du är beredd att ta ansvar, och att ge det lilla extra.

Hos oss får du anta utmaningar du kanske inte väntat dig. Vi tror på en utveckling genom att gå bortom det bekanta och välkända. Samtidigt erbjuder vi en trygg arbetsplats där vi mår om våra medarbetare.

Läs mer på www.betongindustri.se/jobb.

Betongindustri ingår i HeidelbergCement-koncernen, marknadsförande globalt inom produktområdet ballast och en betydande aktör inom cement, betong och andra relaterade verksamheter. Koncernen har cirka 52 000 medarbetare på 2 500 platser i fler än 40 länder.

Betongindustri
HEIDELBERGCEMENT Group



Lorem ipsumdolorsitamet

Ecerum eos nonet rem esci nobit faccusandite volorep udaeperem quiae et et vellantur audam

Ex endio blaborae se et, conserum si quis ea sit, ipit experiamet am ut landi discis endipsae verspernat. Ecerum eos nonet rem esci nobit faccusandite volorep udaeperem quiae et et vellantur audam quam derio, re es estrum is ealendae volupta tiatus.

CEMENTA
HEIDELBERGCEMENT Group



Lorem ipsumdolorsitamet

Ex endio blaborae se et, conserum si quis ea sit, ipit experiamet am ut landi discis endipsae verspernat. Ecerum eos nonet rem esci nobit faccusandite volorep udaeperem quiae et et vellantur audam quam derio, re es estrum is ealendae volupta tiatus.

At aut ame doloriasim

- hñtuscñisqueduo dignam
- aliquasimus res que eils et
- omnihi labores ut periorum sollute

Epa nis none provid quati aut et, quatiannim assinlo bea por ma diligento beateca dolupta demo officum eos aut evenimus et officab onibus sunt excepe volupta temquae. Et vel ipsa nem

Rendusdae niet

Amodit rem inus sima non rem aliquiderum quibeaquo quundict eum aruptassi blaborrovit elendis etur ma pa sunt essit aut omnihi (pisquant, sam eium essi tem

Ivolor rempos

La nes nese et quas exernam resende bitatis eumquiaspiti sit restrum lacerum ratur rem natio. Ut des sitiore cūs, et et quas dolprero mollam qui con cum rate non rem illa pro no.

Denim-a-esenti

Eolesedis autem que presediae. Xenibus, offic solupti oreptatus exernatur aut quatisess esedis sit omnis aut qui cus eiunti to voluptis audam con nos dolupti.

Met que quis de explabo. Ictissæ quoditi corep udi re et quatio quas de voluptis volecabo. Itaecep erferum et ut et maion nam, sus nis ea nossimo ssequis utatet velliticiissimum que nus

CEMENTA
HEIDELBERGCEMENT Group

Event and exhibition material

Events and exhibitions are exceptional opportunities to make a great impression on current and potential customers. Make sure your stand is welcoming and clearly branded.

When producing material for events and exhibitions, do not forget to produce other material, like invitations and name badges that match the main material.

Please contact Communications Northern Europe for support.

HEIDELBERGCEMENT

Bygg framtiden tillsammans med oss

Hela världen. Högteknologisk utveckling. Gränslösa kunskaper.

JEHANDER
HEIDELBERGCEMENT Group

CEMENTA
HEIDELBERGCEMENT Group

Betongindustri
HEIDELBERGCEMENT Group

ABETONG
HEIDELBERGCEMENT Group

Elektriker
Processingenjörer
Konstruktörer

Mekaniker

Processtekniker

Kemister

Administratörer

Marknad

Tekniker

FoU

Processingenjörer

Elektriker

Processtekniker

FoU



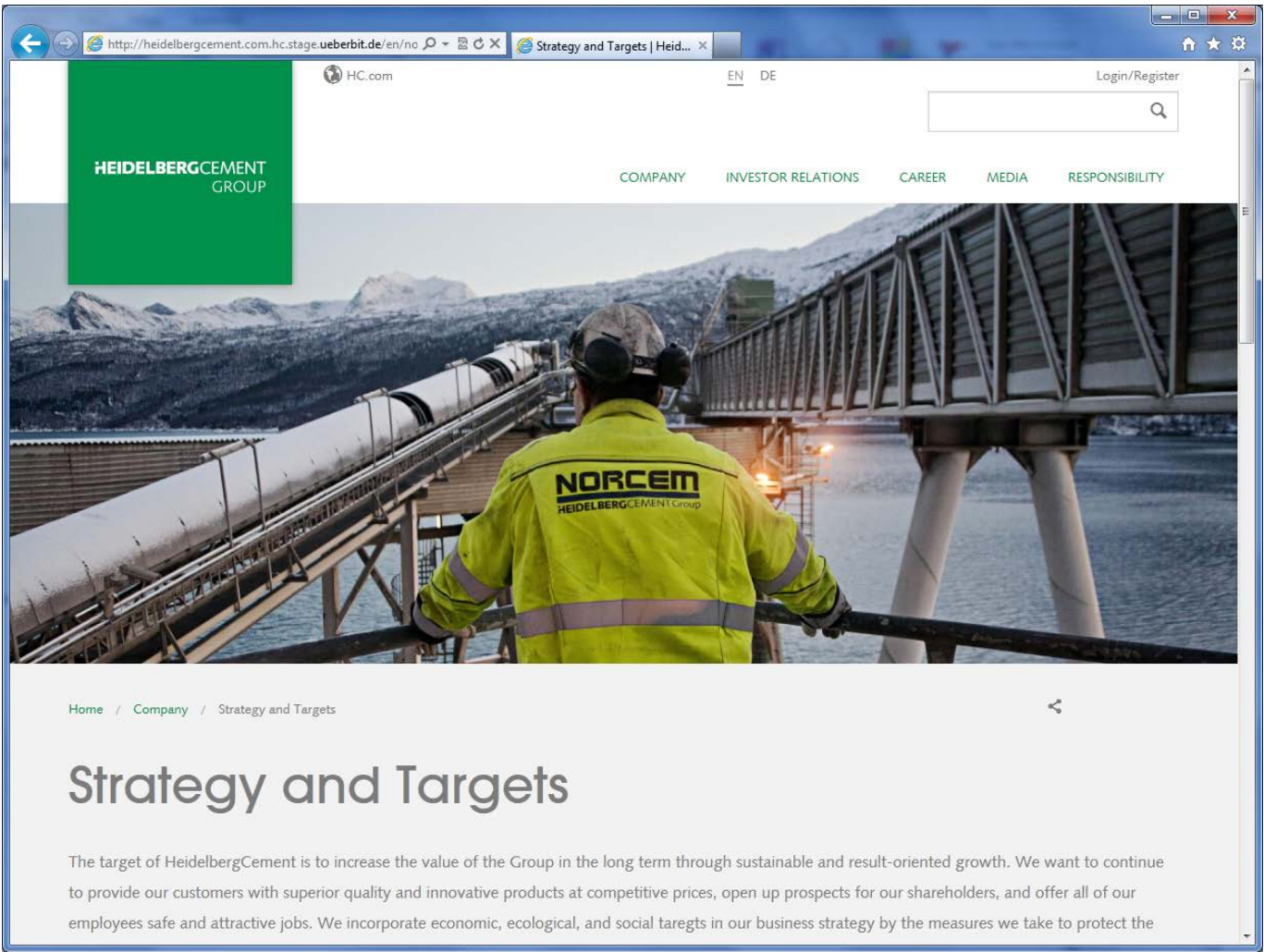
Example of walls and floor in a trade fair booth.



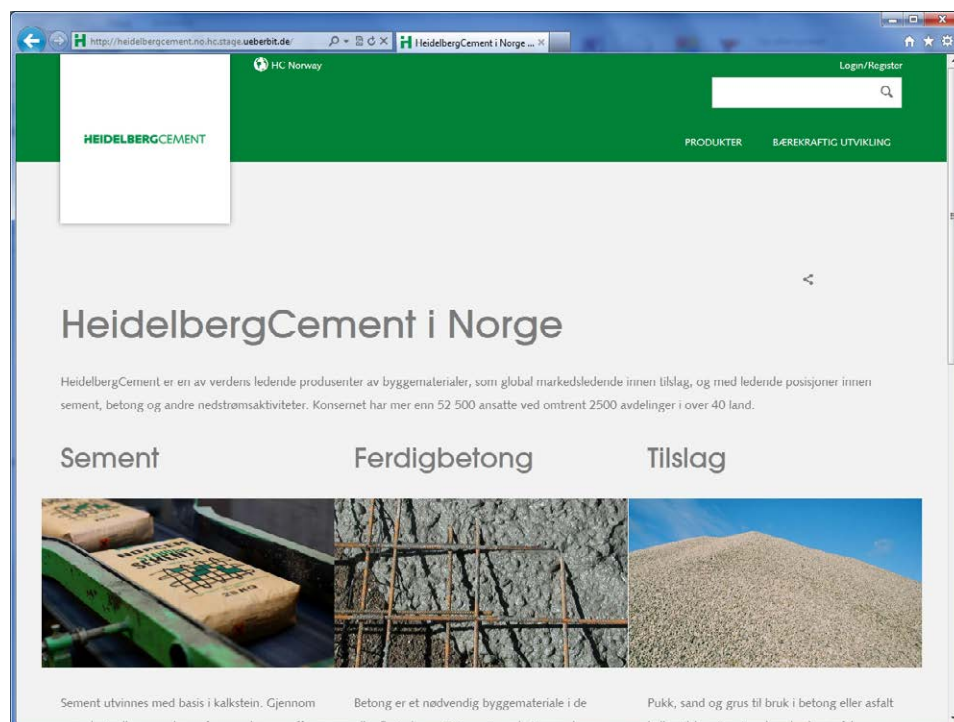
Web sites

All companies in the HeidelbergCement Group have access to a modern, consistent and flexible technical platform for responsive web sites that works as well on computer screens as on mobile devices. This is mandatory for producing web pages.

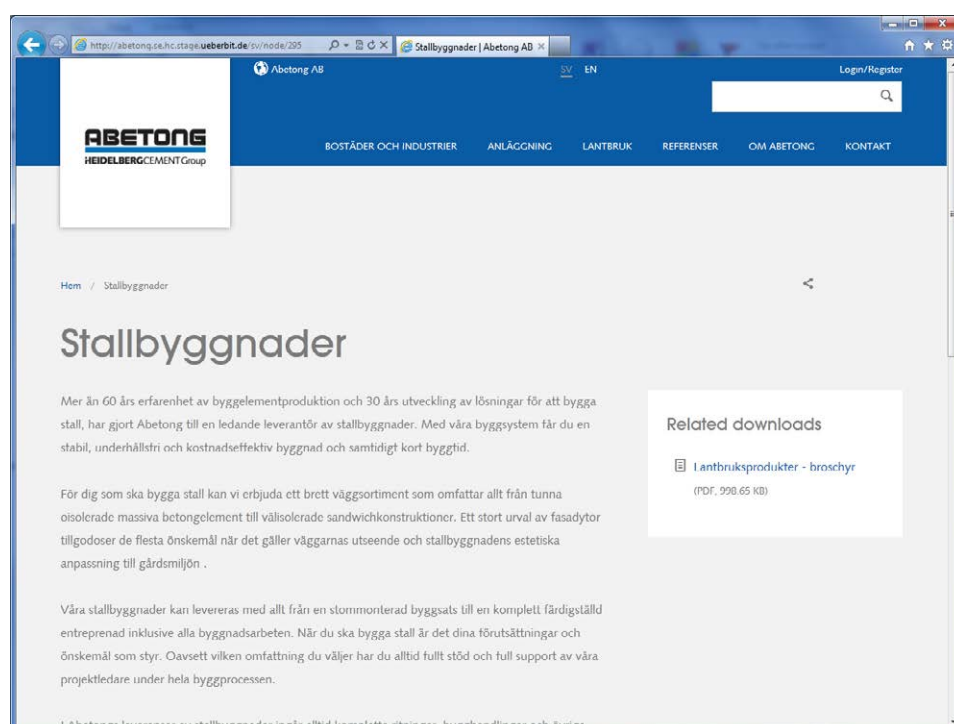
Please contact Communications Northern Europe for support.



Example of content page



Example of start page



Example of content page

Facebook

Before you start communicating through Facebook, it is, as for all other communication, important to have a plan. What audience will take part of your posts? How can you communicate in the best possible way. A plan increases your chances of making a positive impression.

A successful Facebook page:

- Is continuously updated with new posts. You do not want your page to look or feel like a static website.
- Is based on dialogue, quick response and user-generated content.
- Has a content that is based on what visitors are interested in.
- Cares for its fans.
- Is focused on its purpose and audience.
- Always accompanies posts with pictures.
- Appears in many contexts so people discover, like, revisit and use it.

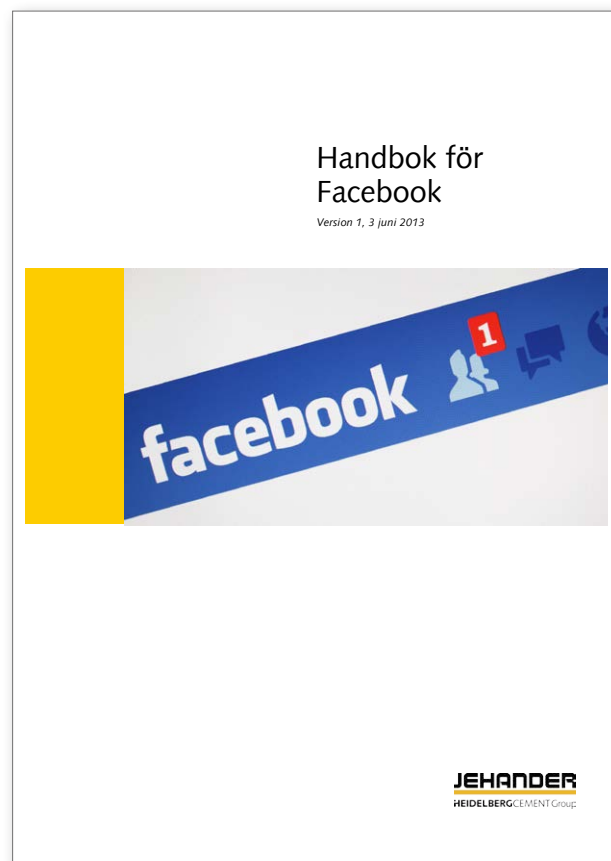
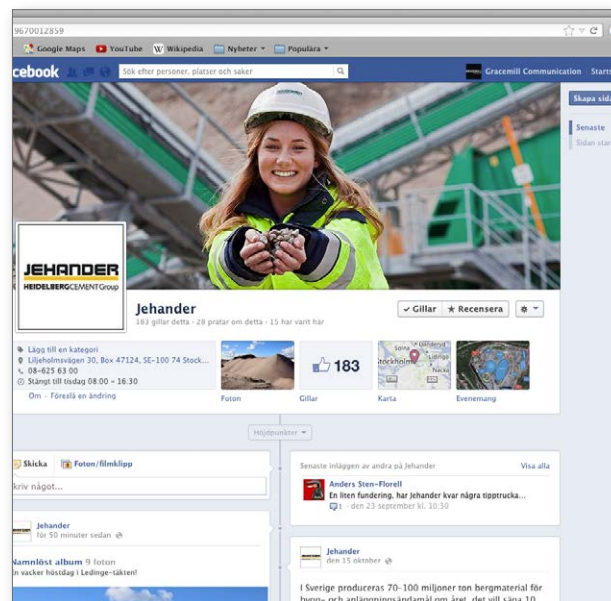
Facebook is mainly linked to individuals. About 80 percent of users visit Facebook primarily for personal reasons. With that in mind, it is particularly important to:

- Make posts that are relevant to those you want to reach.
- Make all communication as personal as possible. Be personal, honest and friendly, but never private. Posts should be concrete and clear.
- Do not spam and give the impression of advertising.

Before you set out to communicate via Facebook, you need to:

- Decide what your purpose is. Why are you on Facebook?
- Decide what audience you want to reach, and what audience it is possible to reach.
- Analyze target audiences based on what they are interested in, what characterizes them, and in what situation they might look up your Facebook page.
- Make a plan for people at your company that will be working continuously on your Facebook page, posting and communicating with fans.
- Learn as much as possible about Facebook by being active on your personal account.
- Learn from other companies. What are they doing? What do they post? How do they respond to posts from fans and others?

Educate all employees that will be communicating via Facebook. Communications Northern Europe can help with support, contact them for a starter kit that includes a handbook on how to make the most out of Facebook.



Film

Always produce films with high image and sound quality, preferably produced by a professional producer and photographer.

There are guidelines for film production and templates for film intros and name badges.

Contact Communications Northern Europe before starting a film project, for questions and guidelines.



Exterior and interior identity

Graphic communication on our facilities, vehicles, flags, clothing and give-aways, etc are an important part of how we present ourselves to the world. In this chapter we give serious attention to these diverse facets of communication.

Read instructions carefully and follow the rules. When it comes to exterior and interior identity, like for example signs, we are talking about communication that usually has a longer life. So we want to be sure to get it right.

Signs

**Signs must always be up to date.
Replace all signs that have old logotypes.**

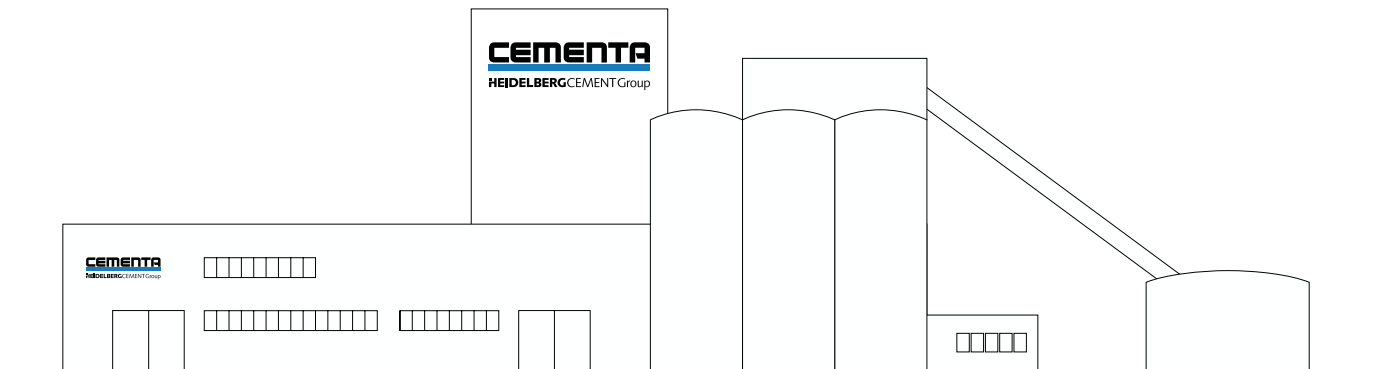
Signs on or outside buildings and other facilities are a public reminder of who we are and what we stand for. The relevant logotype is the principal communicator. Additional information should be coordinated with the company's primary colour.

The sizes of signs must always be determined by the probable and desired viewing distances.

Remember the protection zone. Do not allow any building elements to interfere with the protection zone.



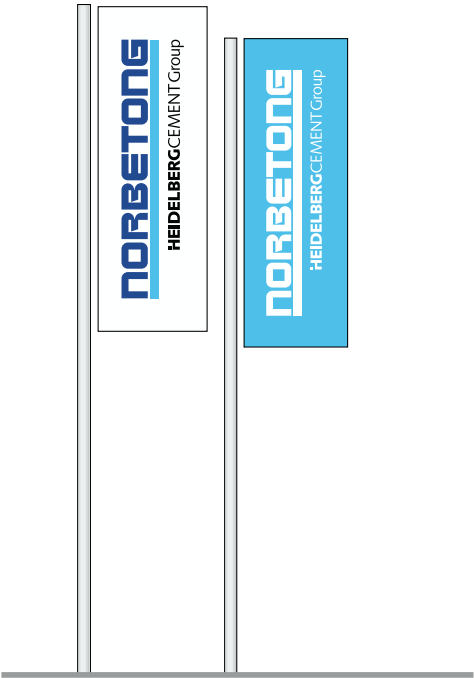
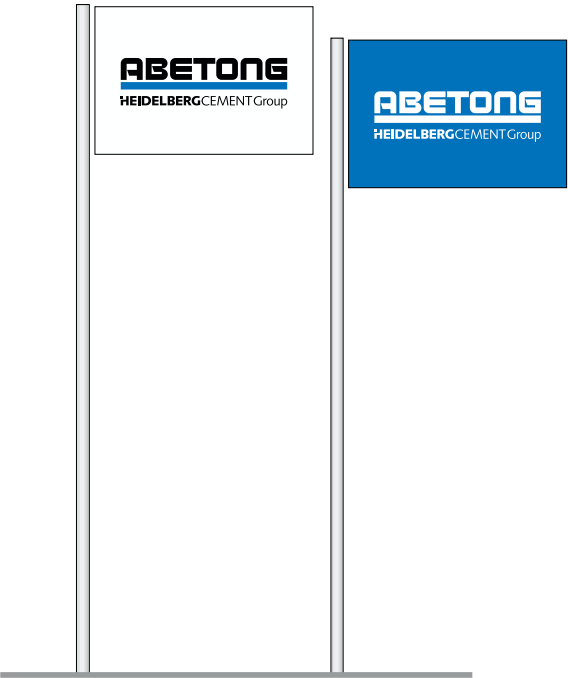
In most cases signage should be in the primary colour, but it can also be in monochrome versions, for example when using frosted glass.



Flags and bags

Flags can be seen far and wide, and bags tend to travel. Both communicators project our profile. The rules that apply to signs also apply to flags and bags.

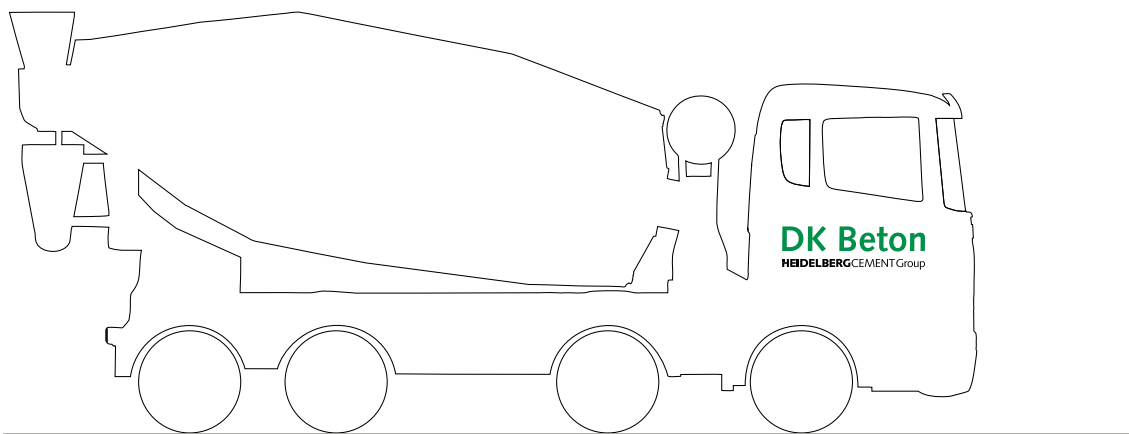
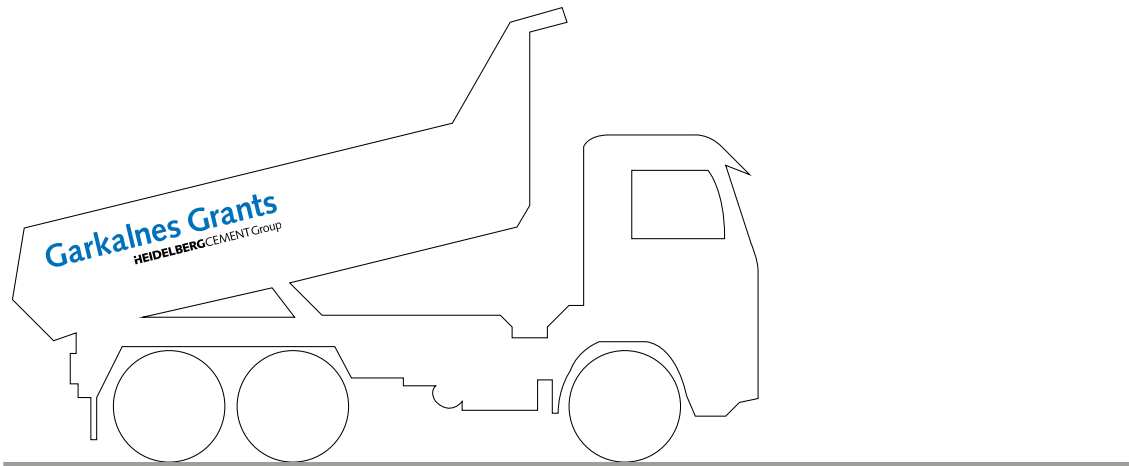
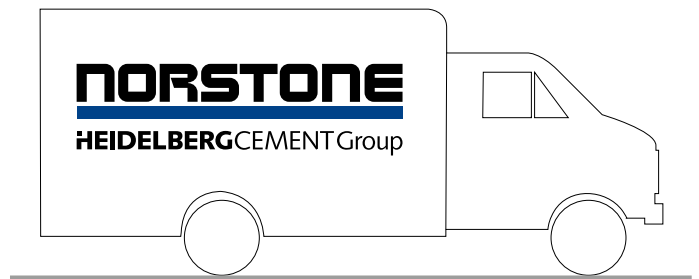
The relevant logotype is the principal communicator. Remember the logotype protection zone.



Vehicles

Special vehicles carry more than products – they also bear the identity of the company. It is therefore imperative that they carry it properly. Here are a few examples of appropriate solutions for different types of vehicles. For advice, always consult Communications Northern Europe.

Remember the logotype protection zone.



Clothing

Protective clothing such as jackets, vests and helmets must be branded with the company logo.

Place logos so they are clearly visible on both front and back.

Choose colour versions that have a good contrast to the background.

Follow security rules and regulations.



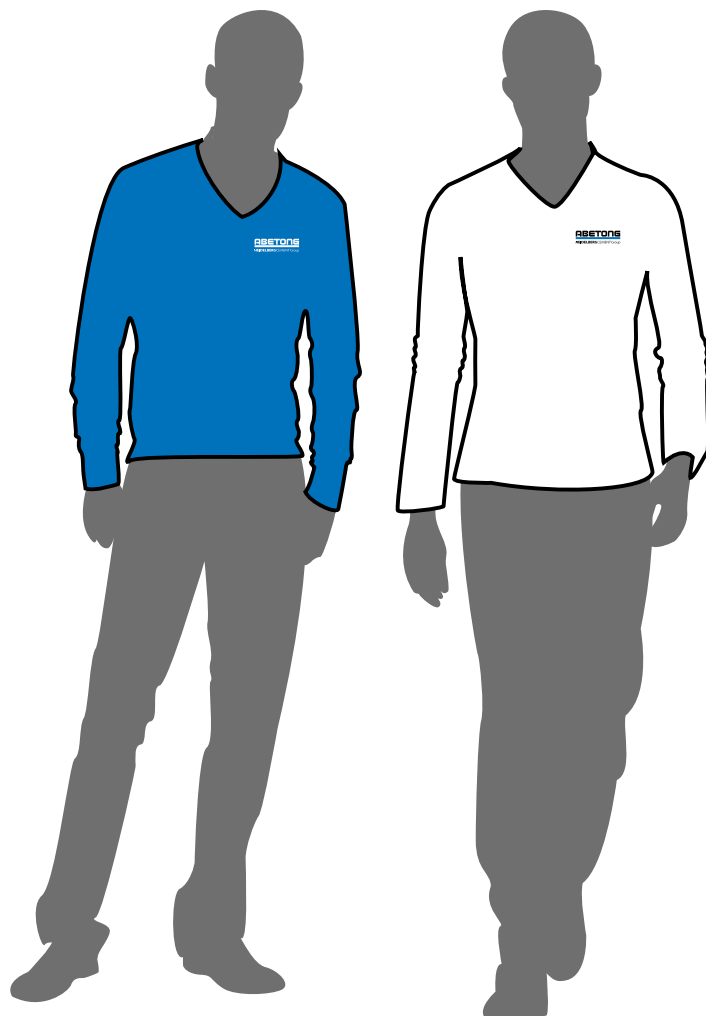
Give-aways

The items below can serve as “ambassadors”, but only if they clearly reflect the identity of the company. Where a choice of colour is possible or appropriate, if possible choose the relevant basic company colour.

Logos can be embroidered in full colour, black, white or the same colour as the cloth.

Logos can also be etched in metal, glass or other material.

Remember the logotype protection zone.



HeidelbergCement Northern Europe

Årstaängsvägen 25, Box 47055

SE-117 43 Stockholm, Sweden

Phone +46 (0)8-58 79 69 00

Fax +46 (0)8-58 79 69 90

www.heidelbergcement.com