



CHEAT SHEET

Your quick, handy reference to the Westpac Guidelines v1.0

WHAT IS A CHEAT SHEET?

This cheat sheet's a quick look at what makes us stand out. It includes the core creative idea and identity principles, as well as what you can find in our toolkit like logo, colour, fonts and more.

Ready? Let's get started.



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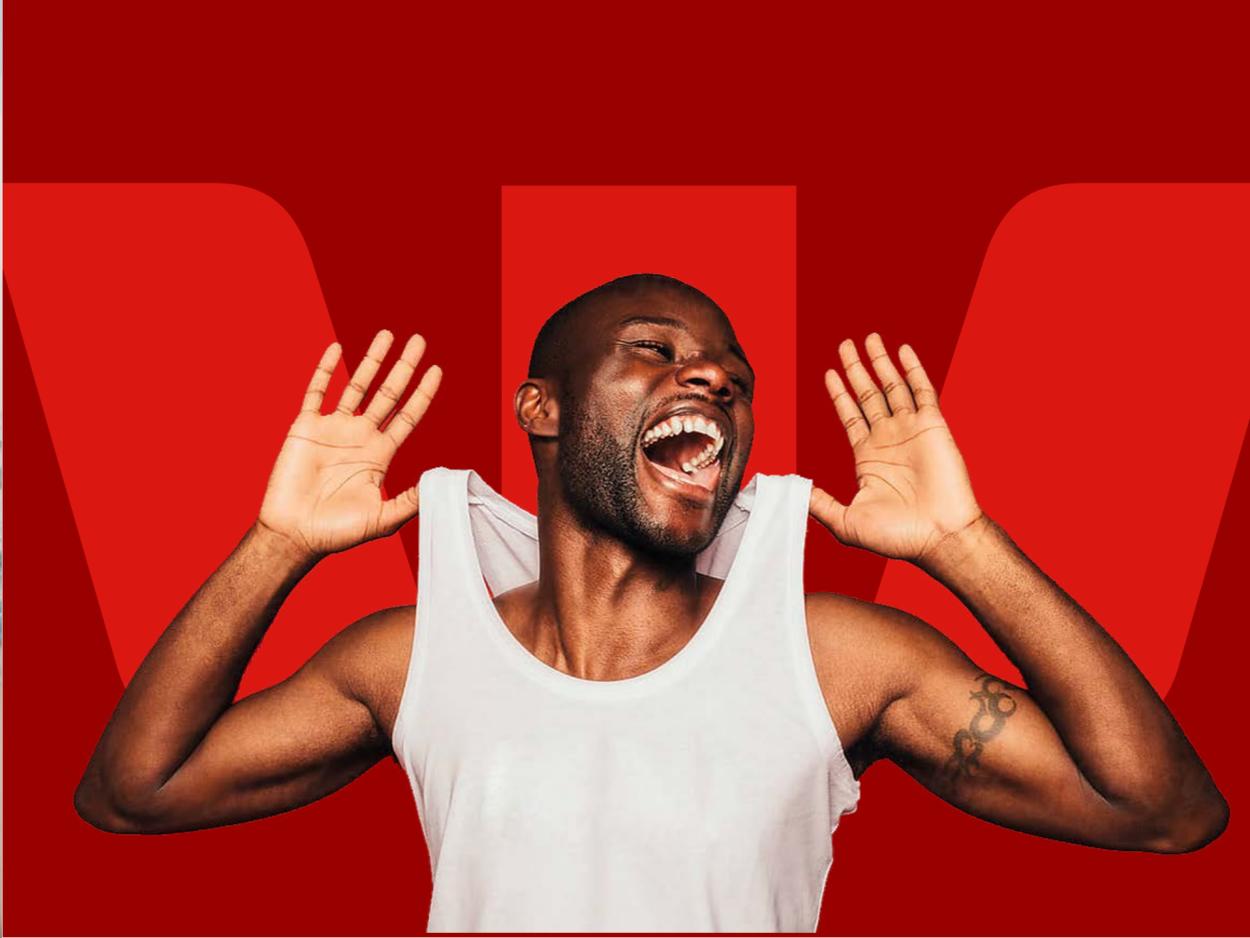
CREATIVE IDEA

BEING HELPFUL IN THE MOMENTS THAT MATTER. BIG AND SMALL.

Big. Small. Personal. Professional. We're helpful in all the moments that matter. This is our core creative idea that defines our brand and anchors the framework.

Our 'W' is a nationally recognisable shortcut for Westpac. So our logo lies at the core of our visual ecosystem.

Using the logo as a base, it can adapt to different life moments. It takes centre stage in the big moments and fits comfortably into the smaller moments. But you'll always find our 'W', wherever we are.



DESIGN PRINCIPLES

1



LIVE IN THE MOMENT

We're there for our customers in the big and small moments. This extends to how we design for them—the customer takes the lead and we're the support.

Our brand plays an authentic and relevant role in the everyday lives of Aussies. As such, our assets appear as physical elements within real situations.

💡 Helpful Tips

- 01** Use shadows, texture and light to integrate our assets into real life.
- 02** Hero the customer and adjust to what they want in the moment.
- 03** Always be authentic and relevant.

2



SIMPLER IS SMARTER

Our job is to make things easier for our customers, so clarity is crucial. We can't help people if they can't understand what we're offering.

Simple doesn't mean simplistic—it means making what's difficult more digestible. That's why we break down complicated info, use lots of clear space to help guide users, and keep things succinct.

💡 Helpful Tips

- 01** Highlight what's most important in everything we do.
- 02** Use plenty of clear space to help guide the user.
- 03** Keep it succinct and simple.

3



INJECT HUMANITY

How best to celebrate the unique, quirky idiosyncrasies of everyday Australian life? By focusing on the people, of course. We celebrate our diverse population through imagery and illustration.

We capture the feelings and emotions generated by and between Aussies—showing the benefits of banking and how we help our customers do more.

💡 Helpful Tips

- 01** Create small moments of joy that add a twist to the user journey.
- 02** Use motion to reflect human movement and gestures.
- 03** Put people front and center through imagery and illustration.

4



PUT IT INTO PERSPECTIVE

We appear in people's lives all the time, from keeping Aussies safe in the surf to enabling contactless payments at the cafe.

Our design system is based on the intriguing tension between big and small, scale and contrast.

💡 Helpful Tips

- 01** Adapt the brand around our customers.
- 02** Keep graphic tension between elements and assets.
- 03** Add dimension and scale.

LOGO



RED

WHAT MAKES US ICONIC

CHOPPER



BRAND SYSTEM

Our brand has three iconic codes that help us stand out from competitors: our logo, Westpac Red, and the chopper.

The system can respond to various communication needs, adapting and stretching to suit different life moments: big, small, or the dynamism of in-between.

Our brand codes should make up 50% of each piece of communication. And while red is important, it's not the only way we can use our toolkit.

What is the focus of the communication?

Emotive, impactful and succinct. Celebrating the moment.

Action, service based, more content heavy. Celebrating the offering.



Big Moments

For impactful brand-building communications.

Small Moments

For more punchier headlines and messaging.

Out of the Way

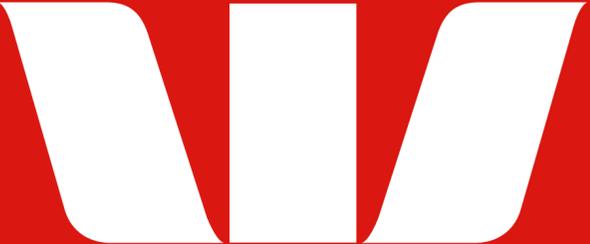
For when we need to let other elements of the communication shine e.g. rates and offers.

In the Background

For more reserved communications e.g. crisis relief, service messages.

TOOLKIT OVERVIEW

Logo



16px min height




Colour

Westpac Red RGB: 218 23 16 HEX: DA1710	CMYK: 0 95 100 0 PMS: 485C
Accent Dark Red RGB: 153 0 0 HEX: 990000	CMYK: 21 100 98 21 PMS: 7627C
Accent Pink RGB: 255 61 219 HEX: FF3DDB	CMYK: 0 95 0 0 PMS: 239C
Accent Purple RGB: 152 25 215 HEX: 991AD6	CMYK: 70 82 0 0 PMS: 266C
Accent Navy RGB: 31 27 79 HEX: 1F1C4F	CMYK: 100 98 36 38 PMS: 281C
Charcoal RGB: 24 27 37 HEX: 181B25	CMYK: 0 0 0 97 PMS: Black 7C
Grey RGB: 232 232 237 HEX: E8E8ED	CMYK: 0 0 0 8 PMS: Processed black (8%)
Pink Tint RGB: 255 217 247 HEX: FFD9F7	CMYK: 0 16 0 0 PMS: 2050C
Purple Tint RGB: 224 186 242 HEX: E0BAF2	CMYK: 14 30 0 0 PMS: 2563C



Typography

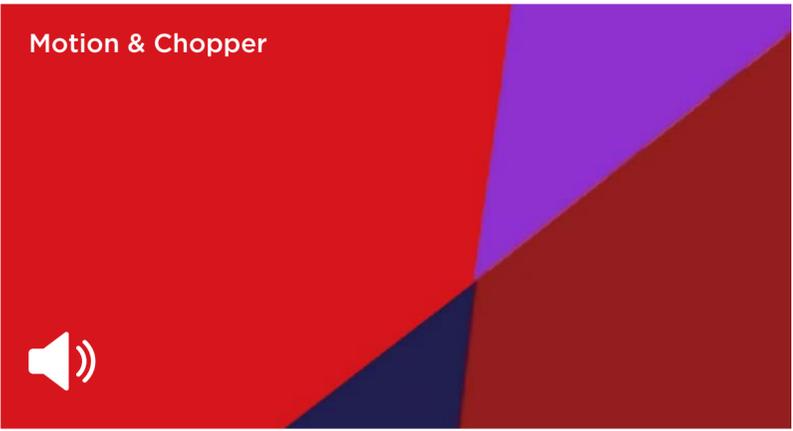
WESTPAC
FONT

Gotham
bold
medium
book

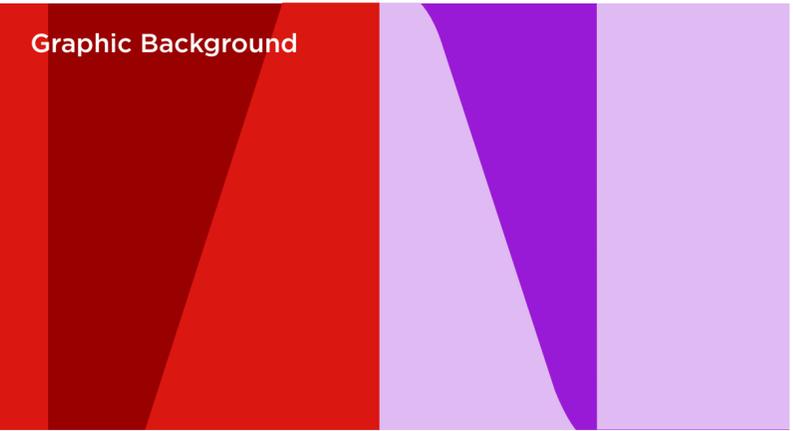
Micro-Interactions

SAVINĀŠ
FASTEST

Motion & Chopper



Graphic Background



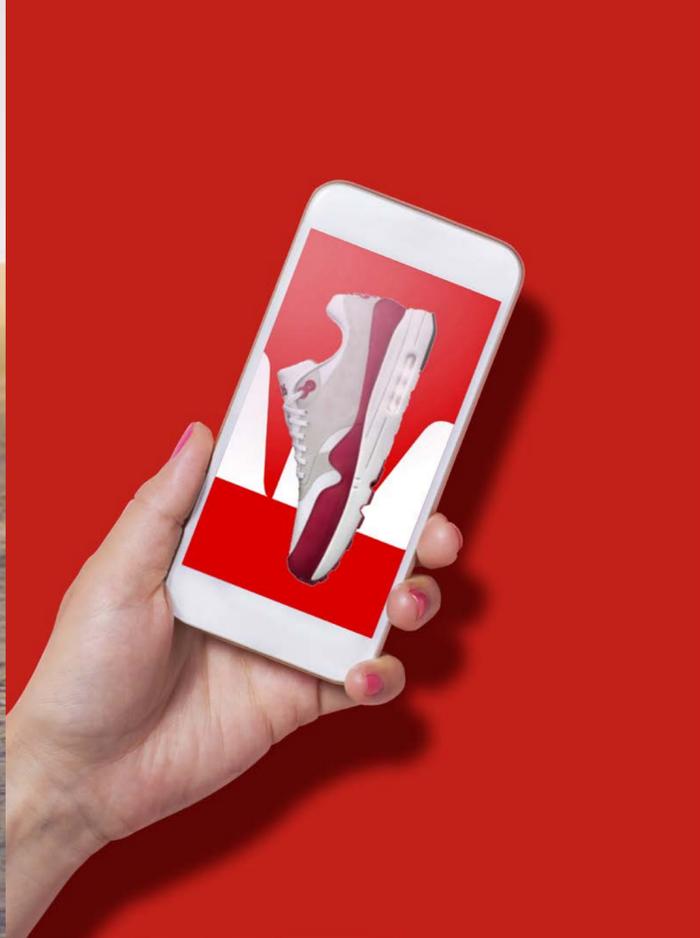
LOGO

Responsive and distinctive, the way we use our logo stretches across all media. It can be used to signal the tone of the communication, as a framing device, and as a dynamic element within the digital realm.



LOGO GUIDANCE

- 1. Don't change the transparency of the logo.
- 2. Don't outline the logo.
- 3. Don't use drop shadows or any other effects.
- 4. Don't use different colours.
- 5. Don't alter or round off any corners.
- 6. Don't use different colours.
- 7. Don't twist or turn the logo.
- 8. Don't add gradient to logo.
- 9. Don't stretch the logo.



LOGO STATES

Big



We have set positions for our logo, so it gets the attention it deserves. Big Moment state places the logo front and center. It's bold, expressive and unmissable.



If a big logo is obstructed by photography or illustration, you can place a small logo centrally above the message or in the top right of the page, integrated into the headline.

Small

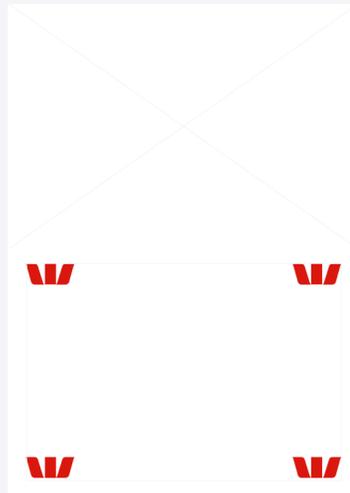


Small Moment state is used when we want to be more in the background. It can be used with full-bleed images or within a typographic layout for both brand and conversion communications.

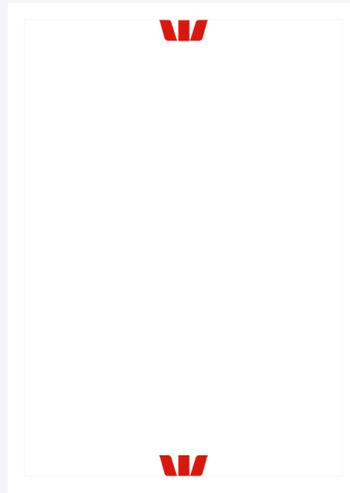


This state is bold and visually captivating, but with simplicity in mind. We're the focal point but we aren't blatant or overpowering. You can position the logo centrally within a typographic layout.

Out of the way



Out of the Way state is used when we want to step back and let other elements shine. It's used to hero a large amount of information (rates, promotions, partnerships).



'Out of the Way' state can be used in both brand and conversion touchpoints, such as digital bank communications, literature, bank cards and branded products. The logo can either be centrally aligned or in all four corners of the communication. Choose a single position that best suits the layout.

In the background



In the Background state is used when we need a graphical layer for brand communications. It provides a textured place for content and messages to live. In this state, the logo can be cropped and be in any brand colour (keeping accessibility in mind).



'In the Background' state is used in more reserved touchpoints, such as crisis relief, service messages and operational communications. We also use this state with our 'Graphic Backgrounds' on all external communications.

Colour usage

The logo should only ever be used in white or Westpac Red if it's playing the role of brand indicator.

Colours can only be changed if the logo is being used as a graphic background or within illustrations.



Logo Sizing

Our logo should always be legible and visible. It should also be given space to breathe, and clear space ensures it's impactful.

There are two minimum heights for the logo (print and screen), which exist to maintain its integrity and legibility in different environments.



20mm for print

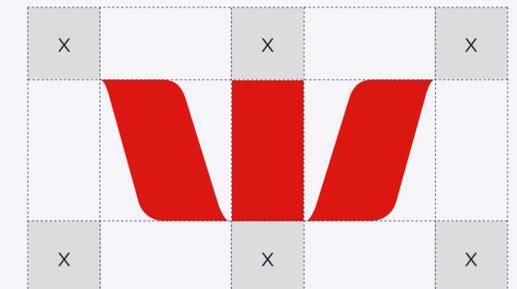


16px for screen

Clear Space

Our logo always needs clear space around so it does not lose impact.

Clear space around the logo is equal to the cap width of the 'center bar'.

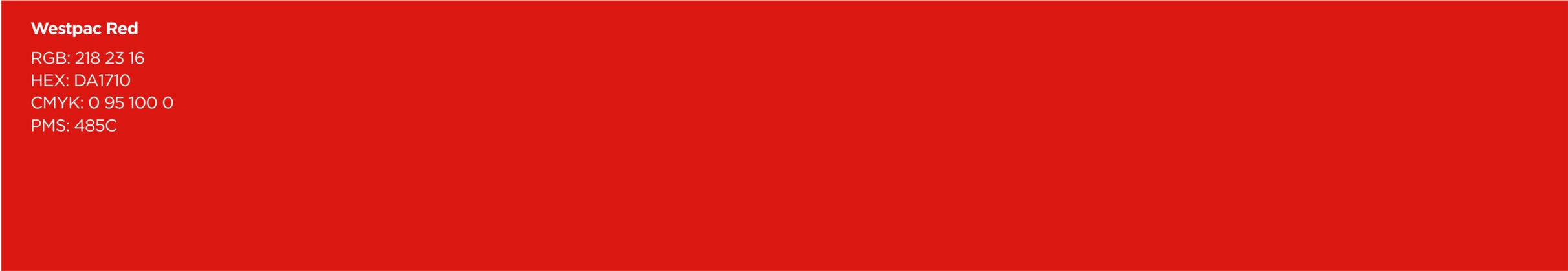


COLOUR

Wherever we live, a splash of Westpac Red should always be on show. Our core colour keeps us looking distinctly Westpac while our new expressive accent colours pack a big punch or add a subtle touch when needed.

COLOUR CONSIDERATIONS

- 1. Choose which colourway to use for paid and in channel communications.
- 2. Choose which expression colour ratio depending on tone.
- 3. Make sure all comms pass accessibility on digital platforms.



Westpac Red

RGB: 218 23 16
HEX: DA1710
CMYK: 0 95 100 0
PMS: 485C

This is our **primary colour** and should be the hero colour across all communications.

Core Colours



Accent Pink

RGB: 255 61 219
HEX: FF3DDB
CMYK: 0 95 0 0
PMS: 239C

Accent Purple

RGB: 152 25 215
HEX: 991AD6
CMYK: 70 82 0 0
PMS: 266C

Accent Dark Red

RGB: 153 0 0
HEX: 990000
CMYK: 21 100 98 21
PMS: 7627C

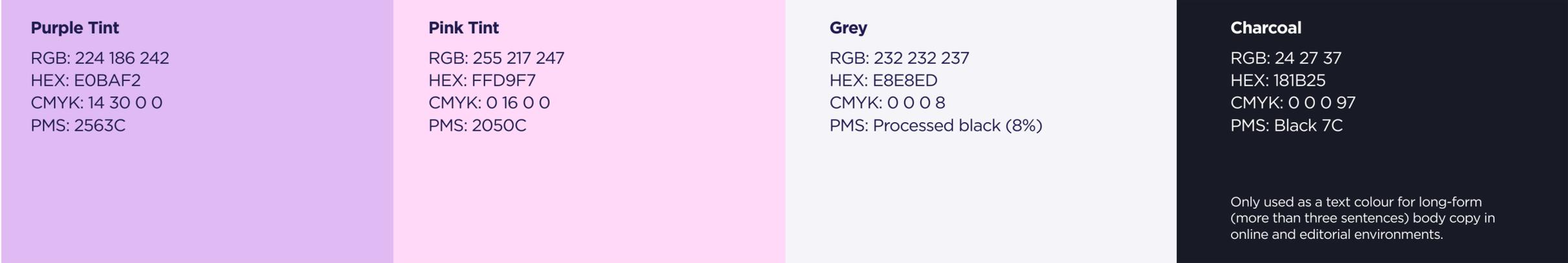
Accent Navy

RGB: 31 27 79
HEX: 1F1C4F
CMYK: 100 98 36 38
PMS: 281C

Reserved as a background colour, primarily for Private Bank and corporate communications.

This is our **accent colour** palette and is used to inject energy and tonal texture to the communication. The accent colours range from expressive to reserved, and should be selected with consideration to the audience and the tone of the communication.

Tertiary colors



Purple Tint

RGB: 224 186 242
HEX: E0BAF2
CMYK: 14 30 0 0
PMS: 2563C

Pink Tint

RGB: 255 217 247
HEX: FFD9F7
CMYK: 0 16 0 0
PMS: 2050C

Grey

RGB: 232 232 237
HEX: E8E8ED
CMYK: 0 0 0 8
PMS: Processed black (8%)

Charcoal

RGB: 24 27 37
HEX: 181B25
CMYK: 0 0 0 97
PMS: Black 7C

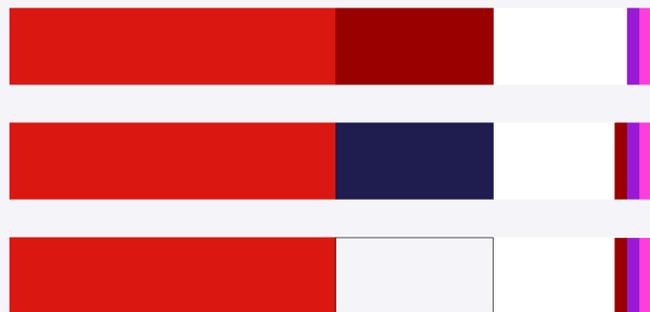
Only used as a text colour for long-form (more than three sentences) body copy in online and editorial environments.

This is our **tertiary colour** palette and is used sparingly in graphic elements and communications.

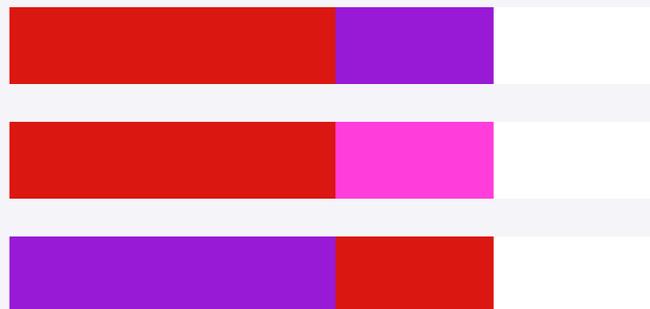
WESTPAC RED	PURPLE	PINK TINT	PURPLE TINT	DARK RED	NAVY	GREY	WHITE
<ul style="list-style-type: none"> ✓ WHITE HEADLINE 18PT+ ✓ PINK TINT HEADLINE 18PT+ ✓ PURPLE TINT HEADLINE 18PT+ 	<ul style="list-style-type: none"> ✓ WHITE HEADLINE 18PT+ ✓ PINK TINT HEADLINE 18PT+ ✓ PURPLE TINT HEADLINE 18PT+ 	<ul style="list-style-type: none"> ✓ WESTPAC RED HEADLINE 18PT+ ✓ PURPLE HEADLINE 18PT+ ✓ NAVY HEADLINE 18PT+ 	<ul style="list-style-type: none"> ✓ WESTPAC RED HEADLINE 18PT+ ✓ PURPLE HEADLINE 18PT+ ✓ NAVY HEADLINE 18PT+ 	<ul style="list-style-type: none"> ✓ WHITE HEADLINE 18PT+ ✓ PINK TINT HEADLINE 18PT+ ✓ PURPLE TINT HEADLINE 18PT+ 	<ul style="list-style-type: none"> ✓ WHITE HEADLINE 18PT+ ✓ PINK TINT HEADLINE 18PT+ ✓ PURPLE TINT HEADLINE 18PT+ 	<ul style="list-style-type: none"> ✓ WESTPAC RED HEADLINE 18PT+ ✓ PURPLE HEADLINE 18PT+ ✓ NAVY HEADLINE 18PT+ 	<ul style="list-style-type: none"> ✓ WESTPAC RED HEADLINE 18PT+ ✓ PURPLE HEADLINE 18PT+ ✓ NAVY HEADLINE 18PT+
<ul style="list-style-type: none"> ✓ White sub-heading and body copy only 	<ul style="list-style-type: none"> ✓ White sub-heading and body copy only 	<ul style="list-style-type: none"> ✓ Navy sub-heading and body copy only ✓ Charcoal long-form body copy only (over 3 sentences). 	<ul style="list-style-type: none"> ✓ Navy sub-heading body copy only ✓ Charcoal long-form body copy only (over 3 sentences). 	<ul style="list-style-type: none"> ✓ White sub-heading and body copy only 	<ul style="list-style-type: none"> ✓ White sub-heading and body copy only 	<ul style="list-style-type: none"> ✓ Navy sub-heading and body copy only ✓ Charcoal long-form body copy only (over 3 sentences). 	<ul style="list-style-type: none"> ✓ Navy sub-heading and body copy only ✓ Charcoal long-form body copy only (over 3 sentences).

COLOUR RATIOS: BRAND

Reserved



Expressive



COLOUR RATIOS: CONVERSION



COLOUR GUIDANCE



Don't use the Pink accent colour as a background in digital comms, as it doesn't pass accessibility.



Don't use charcoal in any other way besides longform copy.



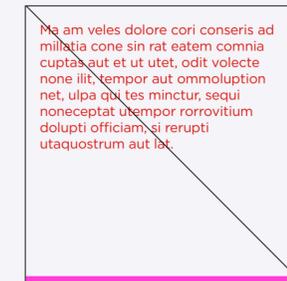
Don't use accent colours as text on Westpac Red backgrounds.



Don't use all of our colours at the same time in communications. Limit it to one primary colour and one tertiary colour.



Ensure all communications feature Westpac Red, either in frames or in a static application.



Only use charcoal for lengthy body copy.

TYPOGRAPHY

Typography is a key way of showcasing our brand's personality and voice. Our custom primary typeface is called Westpac. It's been crafted for maximum impact, character and ownability. Our secondary typeface is Gotham, which is both versatile and functional. Together, this pair of typefaces create a beautiful tension, reflective of big and small moments.

WESTPAC FONT

Aa

Gotham

Bold
Medium
Book

Aa

H1
HEADLINE

WESTPAC
Headline Leading: 80% of type size
To calculate this multiply type size by 0.8
Tracking: Set to 0

THIS IS OUR HEADLINE. WE USE IT TO GRAB THE READER'S ATTENTION.

H2
Heading

Westpac
Headline Leading: 100% of type size
To calculate this multiply type size by 0.8
Tracking: Set to 0

This heading style is more reserved. It's used when we want to be informative.

H3
Subheader

Gotham Medium
Headline Leading: 120% of type size
Tracking: Set to -30

This is a subheading and is set to Gotham Medium. It's used to explain the headline in more detail.

H4
Longform Subheader

Gotham Bold
Headline Leading: 120% of type size
Tracking: Set to -30

This is a longform subheader. It's used as a heading or highlighter for longform copy on the website and in editorial communications.

B1
Body copy

Gotham Book / Medium (digital use)
Headline Leading: 1110% of type size
Tracking: Set to -30

This is our body copy. It's set in Gotham Book. As a guide, it's set to half the point size of the subheading copy, but use your discretion depending on the communication. As a guideline, length should be between 9-12 words per line.

B2
T&C fine print

Gotham Book
Headline Leading: 120% of type size
Tracking: Set to -30

T&Cs legal text title is set to Gotham Bold. T&Cs body copy is set to Gotham Book. Occulparum estem rem faceatur rest il int ulpa voluptamus denihil is aut labores eum fuga. Itatem quidit pos nonem aute voloneh endissau untur, occum ide nonseque perspera nonsequam rem nonseni hiciis eos alltat archicta dolum, voluptur suntibus duciderum, verit, int, Cereeres erum fuga. Vel ea quata veniste mporae pra plaborumet pratqui aliquidex expliate cuscinus voluptatur? Aqut ut quam fugiae volia volupti ut fugiae num, sum voliorrort, apet est untbae isin nonsequam, sequiderum aut odigent, inihit officipiet presend isint.

HEADLINE STATE



Bold State

Dynamic State

Central State

Standard State

TYPOGRAPHIC HIERARCHY

The diagram shows a red advertisement layout with various text elements and their corresponding fonts.

- Headline:** 'GET CASH BACK' in Westpac Font.
- Sub-header:** 'Switch your home loan to Westpac and get \$2000 cash back.' in Gotham Medium.
- Text:** 'Refinance cash back per property' in Gotham Book.
- Text:** '\$2000' in Westpac Font.
- Text:** 'Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nib' in Gotham Book.
- Text:** 'Westpac Home Loan' in Gotham Book.
- Text:** 'Conditions, fees and charges apply. These may change or we may introduce new ones in the future. Full details are available on request. Lending criteria apply to approval of credit products. This information does not take your personal objectives, circumstances or needs into account. Consider its appropriateness to these factors before acting on it.' in Gotham Bold.

HEADLINE GUIDANCE

DO NOT MIX UPPERCASE AND lowercase in the same headline

DO NOT USE PUNCTUATION IN OUR HEADLINES. UNLESS APPROPRIATE

DO NOT PUT HEADLINES OVER MORE THAN FOUR LINES

DO NOT USE FONTS OTHER THAN WESTPAC FONT

NEVER HAVE TWO INDENTS ALIGNED IN THE SAME SENTENCE

DO NOT INDENT THE FIRST SENTENCE OF THE HEADLINE

AVOID INDENTING A LARGE GAP OR A SPACE

DO NOT MIX FONT SIZES EVER

HEADLINE HIGHLIGHTS

HIGHLIGHT OR CHANGE IMPORTANT WORDS

We can use our accent colours to highlight one keyword (two at the most) in a piece of communication also helps add distinction and message call-out. It's important to note we only highlight two words max in a headline using our accent colours

PUNCTUATION

DON'T ADD PUNCTUATION, UNLESS APPROPRIATE.

We don't use full stops in headlines, unless we're using another comma or full stop. i.e. "Best deal ever" doesn't need a full stop but "Best. Deal. Ever." would.

We can certainly end a headline with a question mark, that can be a great way to get the reader involved. We can also use ellipses (...those three little dots) and exclamation marks to end a headline—just remember we use them sparingly and only when they're adding extra meaning to a headline.

CTA

CTAs are used to prompt a user to click or do something. The type of communication determines which CTA button style we use. In most instances we use icons, but digital banners use text-only buttons. CTA's are supplied assets to avoid building from scratch.

CTA GUIDANCE

Digital Banners

The sizes are flexible, depending on the size of the artboard they're placed on. They're built using pixels, the height should always be divisible by the number 8 e.g. 16, 24, 32, 40...

Non Web-Based

There are two size options, depending on the layout shape. To calculate the size of these buttons we use the margin size of the document as a guide.

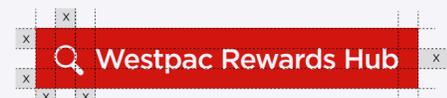
Colour Accessibility

For accessibility purposes, buttons should have the highest colour contrast possible. We only use these colour combinations.

DIGITAL BANNERS

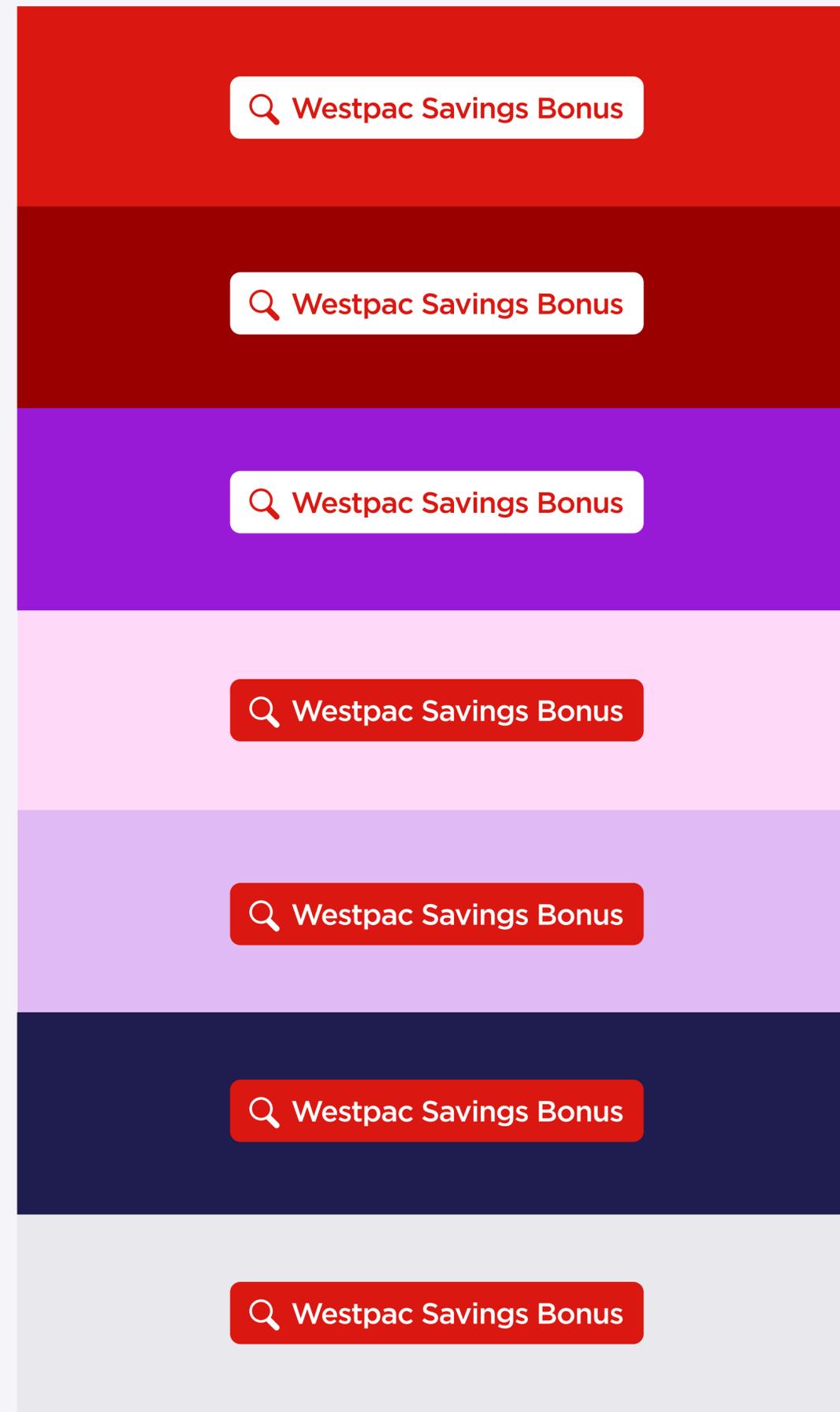


NON WEB-BASED



There are two size options, depending on the layout shape. To calculate the size of these buttons we use the margin size of the document as a guide. Refer to our guidelines for more information on how to build.

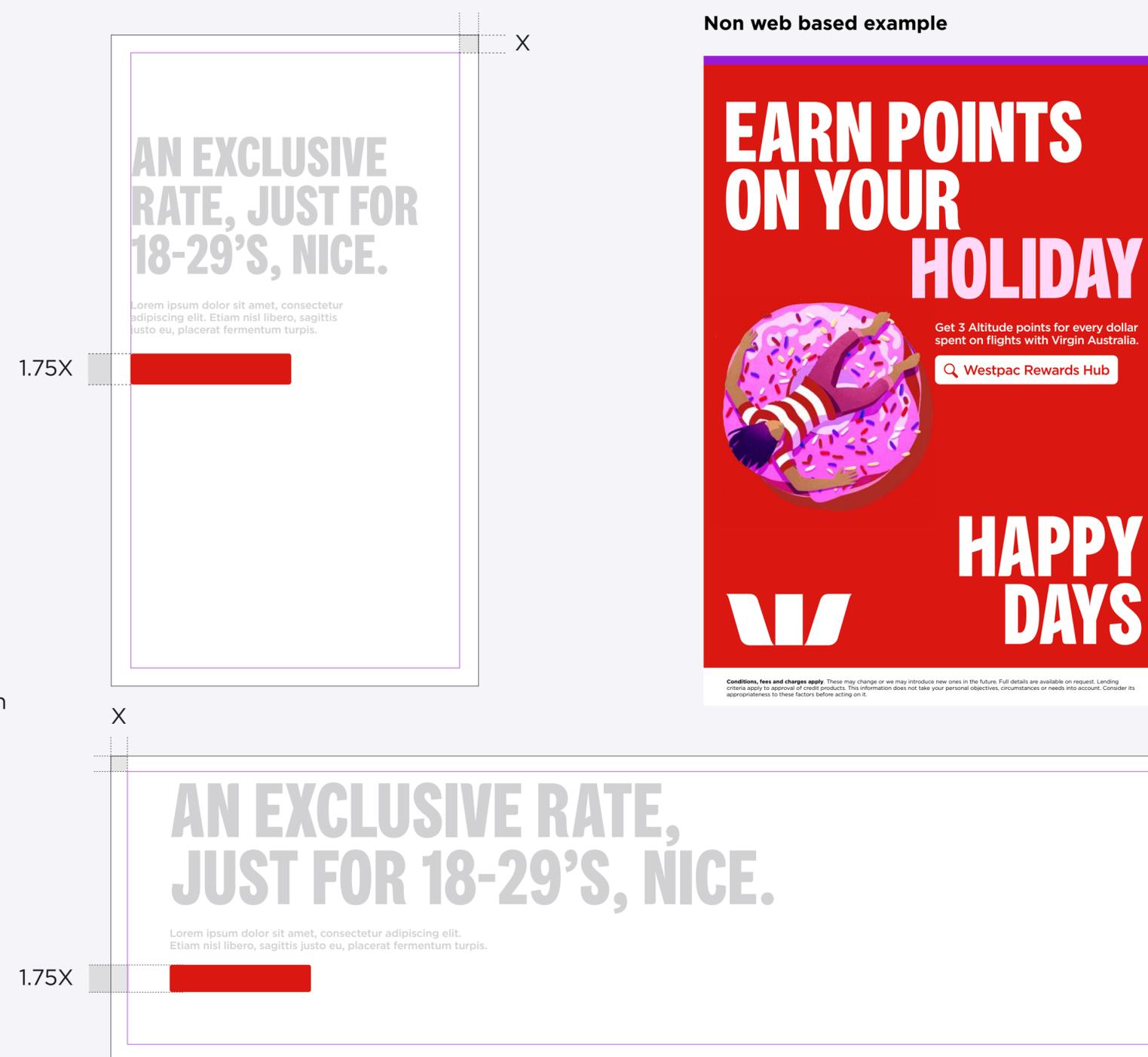
- X = 1.25**
Portrait & Landscape sizes
- X = 1.75**
Extreme Portrait & Landscape size



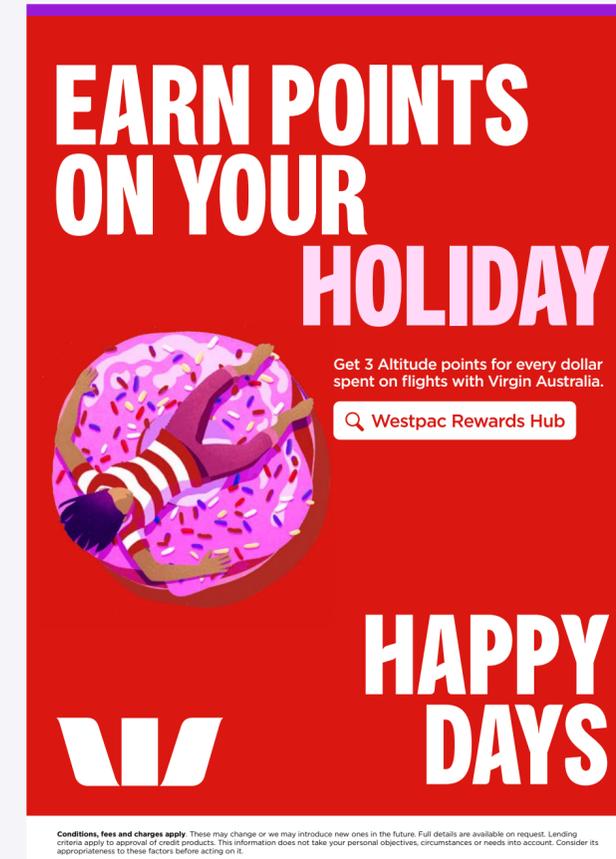
PORTRAIT & LANDSCAPE SIZES



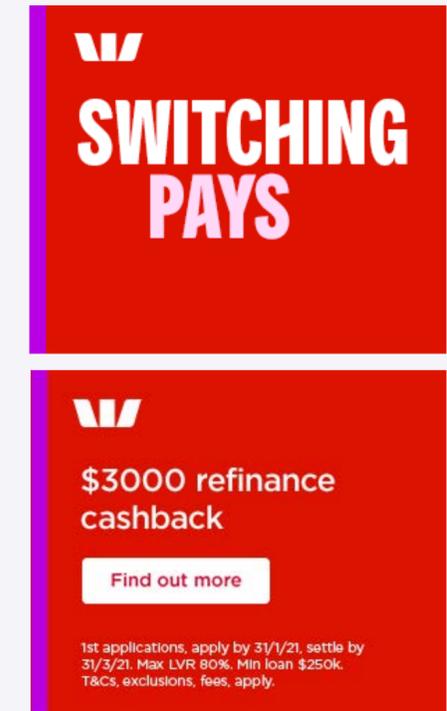
EXTREME PORTRAIT & LANDSCAPE SIZES



Non web based example



Digital banner example



PHOTOGRAPHY

Photography plays a big role within our brand, capturing the spectrum of our customers' lives, from milestone moments to everyday moments, and the dynamic interactions in-between.

We use two levels of photography: Lifestyle and Studio. Both levels work to show the flexibility of the Westpac brand. To keep our photography on brand and consistent, here are some considerations and art direction tips and tricks.



PHOTOGRAPHY CONSIDERATIONS

Expression
Simple compositions. The focus is always on people, with a high level of human expression.

In the Moment
We're always present, never static, and aim to capture the dynamic tension of an activity or connection.

Inject Brand Palette
Display our palette and accent colours within the image where possible. Brand colours are an easy way to introduce brand codes into a communication.

Australian
Ensure imagery feels Australian in both diversity and environment.



LIFESTYLE ART DIRECTION

Tone
Warm, natural light that feels inviting.

Background
Recognisable and authentic backgrounds that feel relatable.

Content
In action, unposed, candid and natural. Like you're in the moment with a friend or family member. Diversity throughout is critical.

Angles
We use a mixture of close-up and wide-angle, and more often than not, square to camera.

STUDIO ART DIRECTION

Tone
Studio photography should be bright, vibrant and high in contrast. It needn't feel literal, but should feel energetic and emotive.

Background
This should be flat and in one of our brand colours.

Content
Simple, youthful and occasionally quirky.

Angles
Photos are often square to camera, with the subject as the focal point.

LIFESTYLE

Consumer



Devices



SME



Action



LOGO PLACEMENT

Zoom out the moment



Zoom into the moment

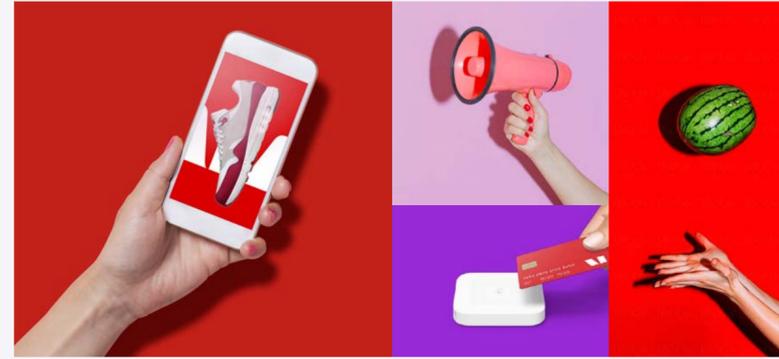


STUDIO

People

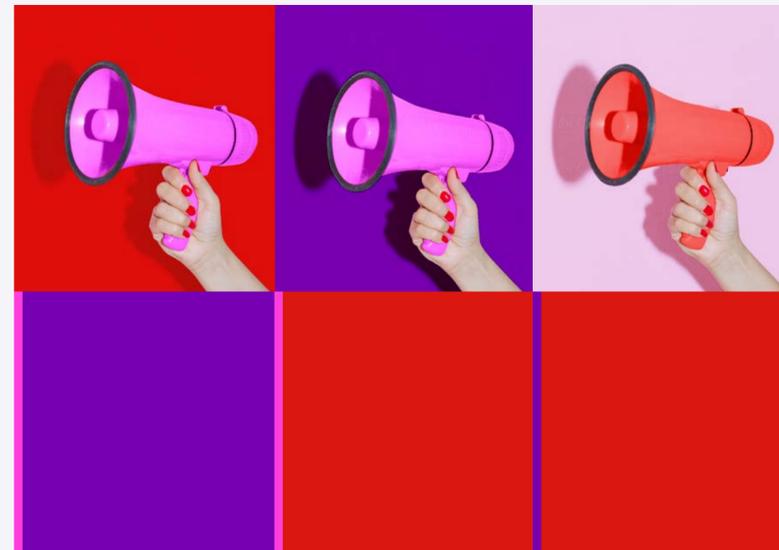


Products



COLOUR FLEX

Colour variations of the palette can be used



GUIDANCE



DOs

Our studio imagery should be natural, capturing that candid moment in time.



DON'Ts

Ensure people are candid and warm in expression, not staged or posed.



DOs

Photography should feel like we are in the moment with our customers. Showing real moments of joy in their day.



DON'Ts

Ensure settings and environments don't feel too staged.



DOs

Show relatable life moments. Embracing imperfect settings, and achievable environments for a younger demographic.



DON'Ts

Avoid the cookie cutter view of life. Ensure imagery feels inviting and relatable.



DOs

Use devices as a great way to show content.



DON'Ts

Avoid unrealistic or unnatural scenarios in photography. Where metaphoric concepts are depicted it's best to use illustration.



ILLUSTRATION

Illustration is a great way to inject energy, youth and vibrancy to the brand. Illustration is broken down into categories that facilitate different types of communications, from bespoke illustrations to ones that give stock images some flair.

We use two levels of illustration: Bespoke and Stock. Both levels work together and in harmony to provide a flexible set of illustrations to reference and build from.



ILLUSTRATION CONSIDERATIONS

Westpac at the Heart

Where possible, our Westpac 'W' should play a key role in our illustration. It might be embedded in the image or acting as a platform in the background.

In the Moment

Inject energy, flair and personality. And, if possible, a sense of movement.

Authentic and Relatable

Depict content that embraces the idiosyncrasies of life and is relatable to the audience.

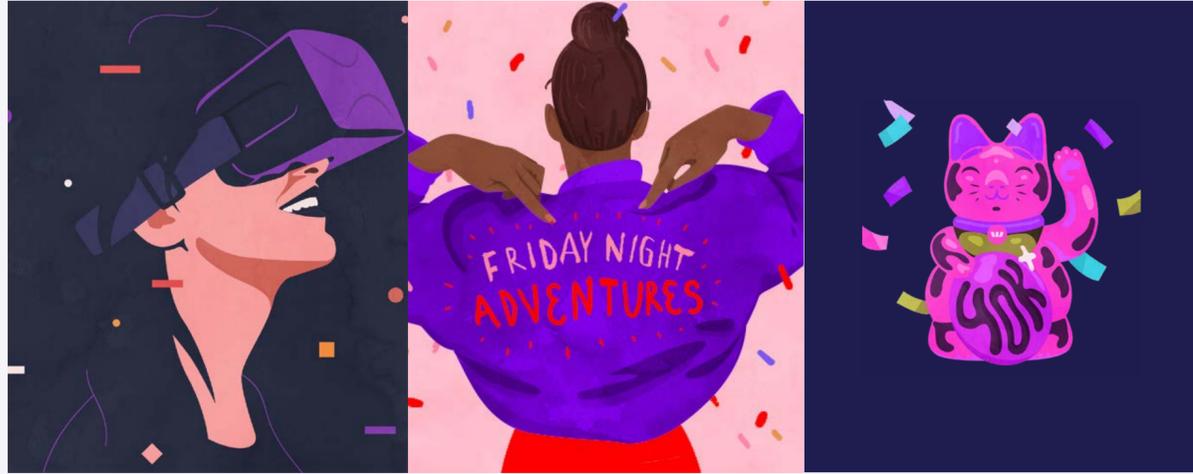
Relevant to Australia

Represent the diversity of Australia's people, culture, and landscape.



BESPOKE

These are custom illustrations that are unique to Westpac. Budget and time permitting, commissioned imagery is recommended for bringing our illustration style to life.



STOCK ILLUSTRATIONS

Sometimes we'll need to purchase stock imagery. It can be made more ownable by using our core toolkit and drawing on our considerations. We can add our logo or colours, or create textures and shadows, to give illustrations a more 'realistic' look and feel.

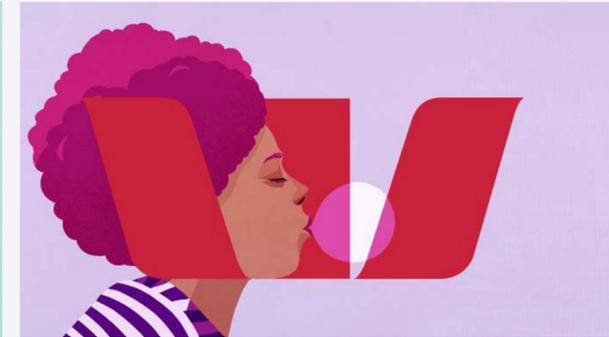


STOCK ILLUSTRATION TREATMENT

We can use our core toolkit, along with our illustration considerations and style components, to make stock illustration ownable.



It's important to explore as many conceptual avenues as possible. Stock illustration is not infinite, so flexibility of concept is advised.



Add our brand colours to backgrounds and the larger solid areas of the illustration.



By adding micro-interactions, like confetti and shapes around illustrations, we can quickly brand the space to feel more ownable to.

ILLUSTRATION DIRECTION



Simple and stylised.



Elements of surprise, humour or quirk.



Texture and noise.



Depth and shadow.



Use our brand colours.



Movement and play.

ILLUSTRATION VS PHOTOGRAPHY

Throughout the brand we alternate between illustration and photography. To help you decide, we've outlined a few key questions to ask. Ultimately the decision will come down to the creative brief, the audience, the product, budgets and timelines. We should always aim to have a mixture of both photography and illustration in market at the same time.

ILLUSTRATION VS PHOTOGRAPHY

Real-life event or moment	Serious topics	App or mobile-first product	Specific demographic	Offer related to product	Broad and abstract	Unique in the market
Photography is a great way to communicate real-life moments in relatable and authentic ways.	As a general rule, when representing a moment of crisis or poignancy, photography is more suitable.	Use photography with hands holding devices to hero the product. It's important to show our products can slot into day-to-day life.	When we know who we are speaking to directly, we can use photography or illustration e.g. 3% savings rate vs start-up SMEs.	Object photography can look contrived if not done well. Creating illustrations for offers relating to a product may work better e.g. house for a home loan rate.	Generally, illustration helps communicate more metaphoric or abstract forms that a single photograph can't capture in a non-clichéd way.	Illustration can help grab attention and convert people by bringing an extra level of personality to offers or products.
						

Photography

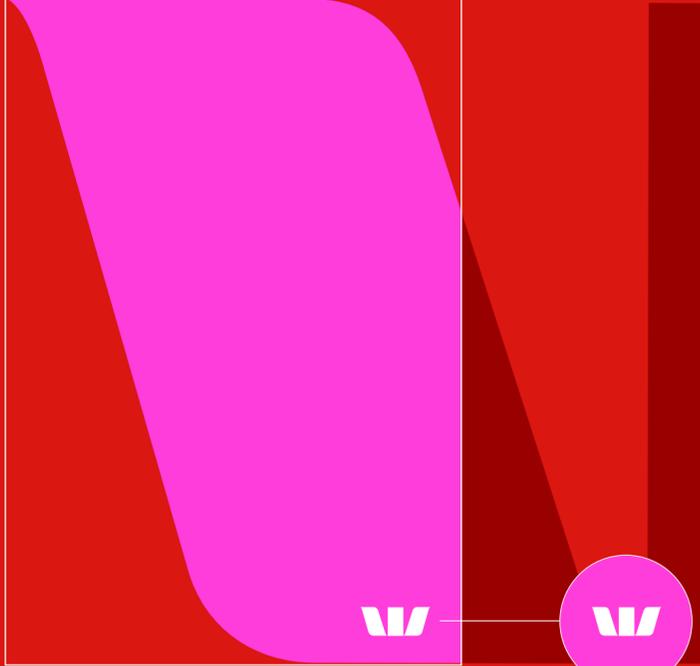
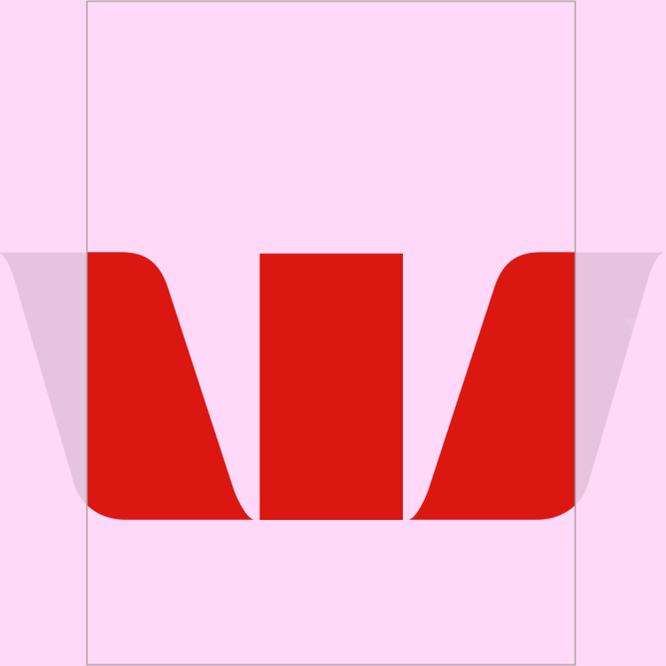
Illustration

GRAPHIC BACKGROUNDS

Graphic Backgrounds allow us to brand both print and digital communications, in lieu of imagery. We've created a dynamic and flexible palette of backgrounds, built from super-crops of our logo.

GRAPHIC BACKGROUND GUIDANCE

- 1. Use as a background to house text, imagery, illustration or photography. This is mostly used in our conversion layer or service messages. When placing text over a Graphic Background, make sure it's legible and passes accessibility on digital platforms.
- 2. Use as a simple Graphic Background on digital products and in house communications, such as presentations, to add an extra layer of graphic interest and brand language.
- 3. On special occasions, Graphic Backgrounds can be used as a framing device, adding another level of layout flexibility within our creative framework.



Ensure a legible primary logo is present when our W is heavily cropped. See full guidelines for all colour combinations.



MOTION

We bring our brand principle of 'People-First' to life by adding motion to our brand assets and communication. It's a great tool for adding emotion, building personality and breaking down the things that we say.

Our motion system is people-focused and digital-first. It follows an intuitive combination of digital gestures and interactions—Zoom, Swipe, Tap—which forms our motion treatment. In a nutshell, we're Simpler, Smarter and Smoother.

MOTION CONSIDERATIONS

Simpler

Our motion system incorporates simple movements that clearly express their intent. So the viewer can follow with ease, movements shouldn't be complicated or convoluted.

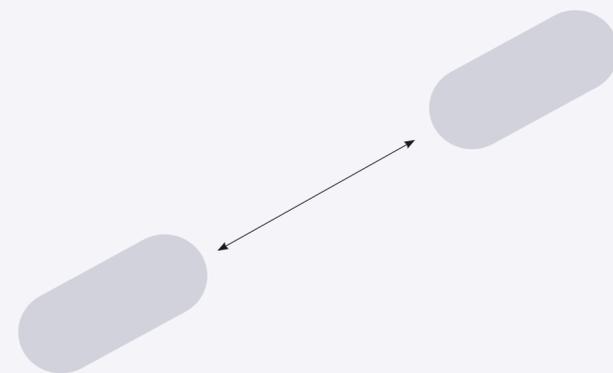
Smarter

We are digitally intuitive and so is the way we move. This straightforward and instinctual approach speaks directly to digital natives and younger audiences.

Smoother

We are always smooth and fluid, with easing applied to avoid lacklustre and sluggish movements.

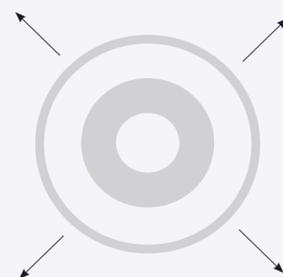
Gestures



Zoom

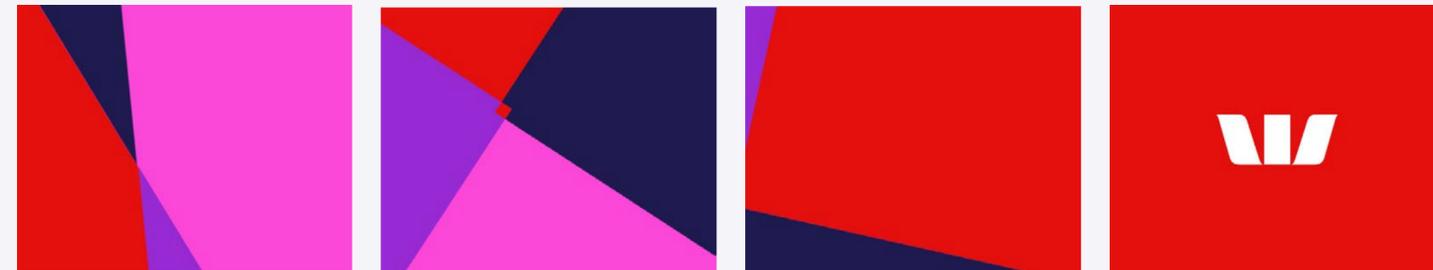


Swipe



Tap

Chopper



Micro-interactions



View Micro-interaction examples in motion here: <https://bit.ly/3inmR4O>

ICONOGRAPHY

Iconography and pictograms are a great way to tell stories and aid navigation. They are a flexible library of assets we can use throughout our brand readily. Icons and pictograms invite interactivity and can simplify complex ideas, across digital and print.

ICONOGRAPHY COVERVIEW

GEL Icons

GEL icons are used in very functional user interfaces and contexts, such as online navigations, our banking app and CTAs.

Informative Pictograms

Informative pictograms are used as a midway point between our more expressive Decorative Pictograms and GEL icons.

Decorative Pictograms

Decorative pictograms are used at larger scales and are a great way to inject energy or tell stories, such as social media communications and in literature.

GEL Icons

To aid in navigation, task functions/performing actions.



Informative Pictograms

To accompany text to aid in communicating an idea, feature, or function.

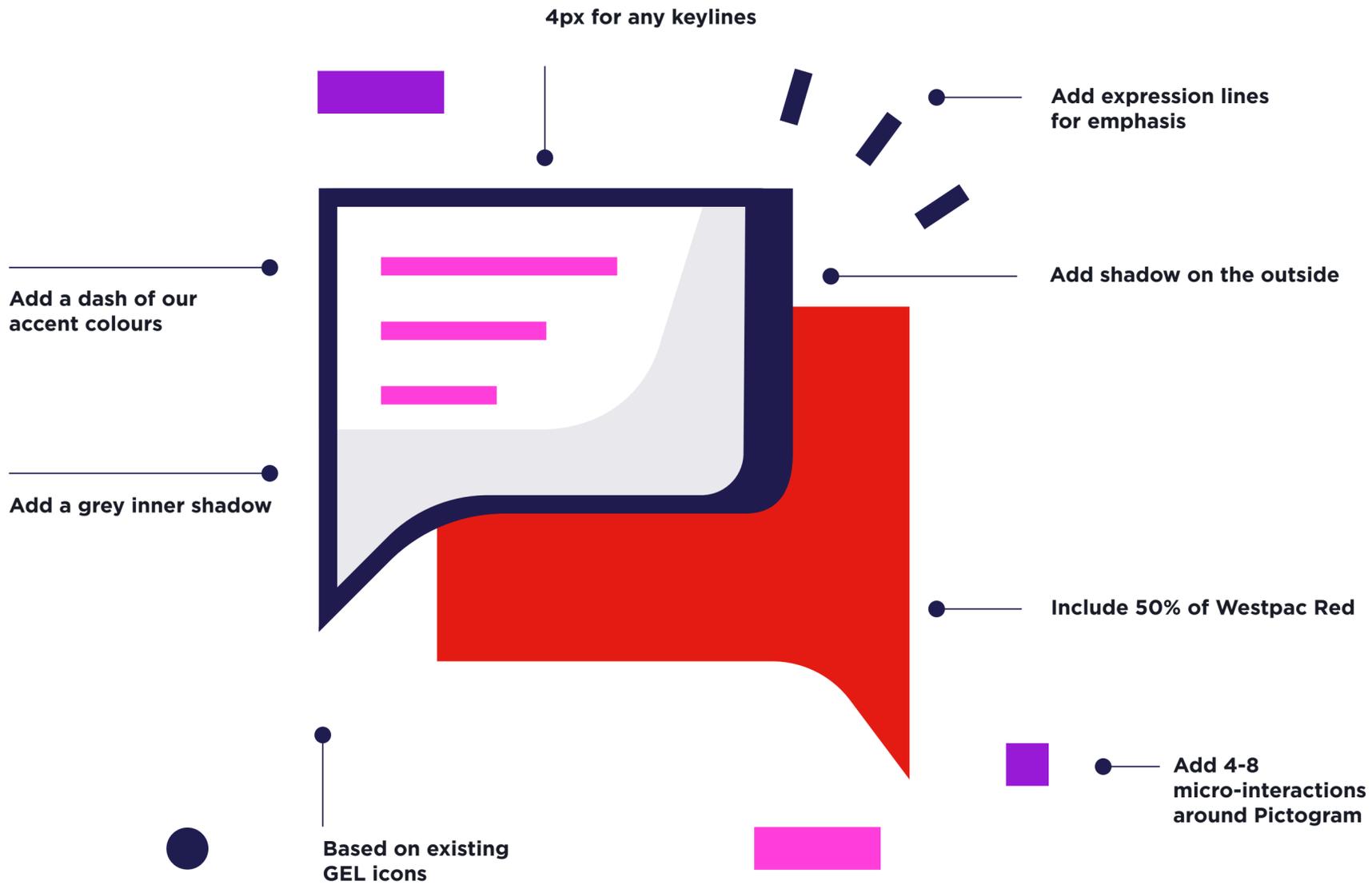


Decorative Pictograms

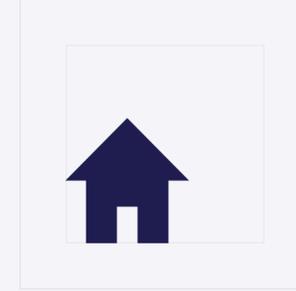
Used to draw attention to a product, enhance brand presence on the screen, or celebrate a milestone or moment.



DECORATIVE PICTOGRAM: DNA



DECORATIVE PICTOGRAM: CONSTRUCTION



Step 1
Start with your selected GEL icon on our base grid. Make sure to proportionally align your GEL icon to the 4px padding and buffer accordingly.



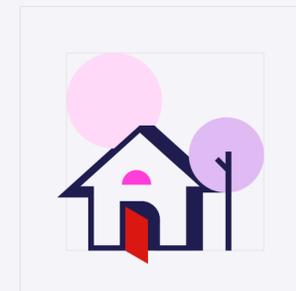
Step 2
Bring our brand anatomy into the icon by using elements forged from the Westpac wing. In this instance, the wing's curve is incorporated into the door.



Step 3
Elevate the pictogram by making it more illustrative e.g. adding an extruding shadow. Make sure to set it to the guideline depth of 4px and expand from the right.



Step 4
Use the Westpac wing to add a subtle inner grey shadow. Try to make it as obvious as possible. geometric trees.



Step 5
Add other decorative elements to bring the original GEL icon to life. In this instance, we've added trees to give the home more character.



Step 6
Add micro-interaction bars to elevate the pictogram. Make sure they correctly align with the base grid.

MICRO-INTERACTIONS

Our micro-interactions reflect the emotional benefit of banking for our customers. They're dynamic, inject personality into our communications and they are another way we can stand out as a brand.

There are two levels of micro-interactions across our brand. 'Integrated' animates the type itself and 'decorative' animates around type. Both of these types can be overlaid across a variety of words.

INTEGRATED VS DECORATIVE

Integrated

Integrated micro-interactions attach an emotional benefit to keywords or adjectives, then reflect that benefit through the graphic treatment. This level is considered a bespoke treatment, so will require consideration and attention.

Decorative

Decorative micro-interactions use a toolkit of geometric shapes. The graphic interaction happens around keywords, so it works best in communications with keywords that either have plenty of space around them or sit on their own e.g. social media or digital banners.

DECORATIVE

FASTEST

CHEEEEEKY

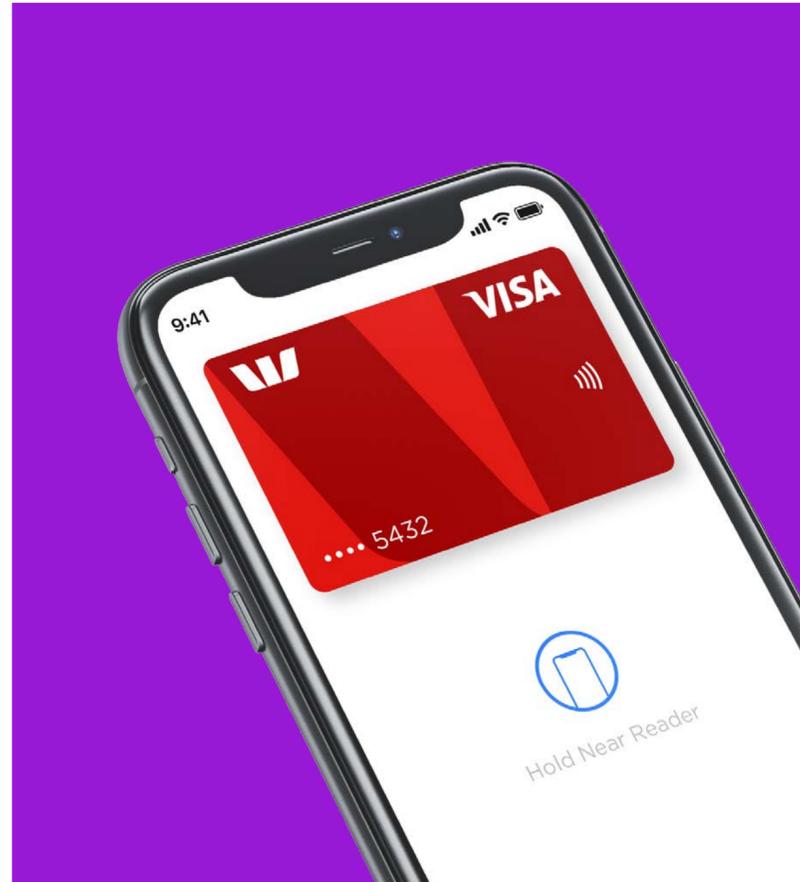
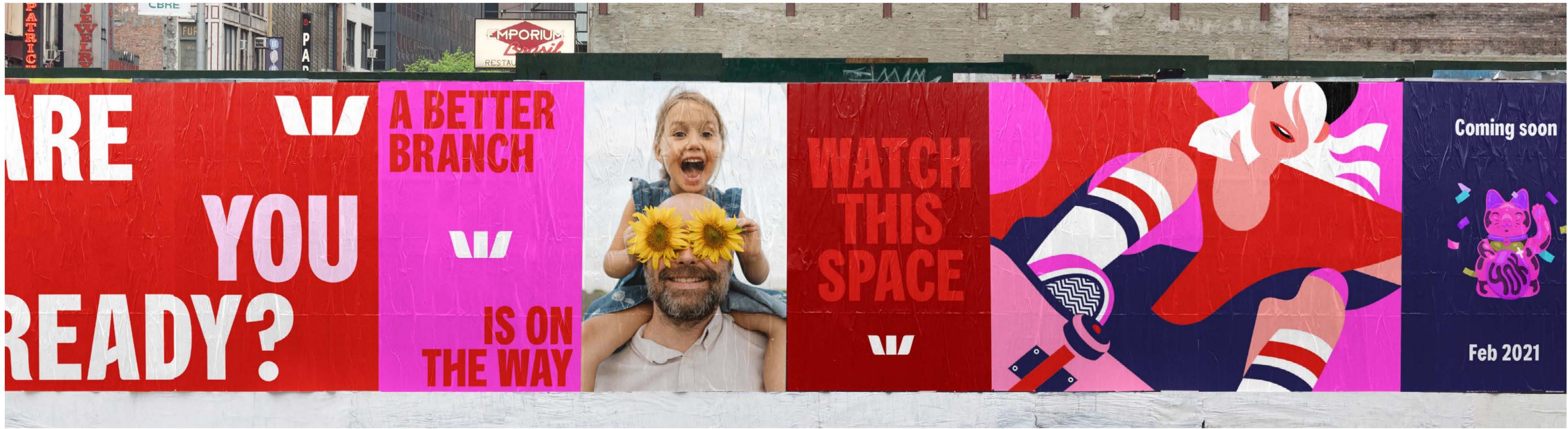
SAVINGS

BREAK

INTERGRATED

**CHA
CHING!**

**BOO
YAH!**





CONTACT

Our brand team are always happy to listen and help, so if you have any thoughts, ideas, or suggestions regarding this cheatsheet, please get in touch.

brand@westpac.com.au

For more detailed information, please reference the full Westpac Guidelines. You can also find all our assets and templates here:

<https://bit.ly/3inmR4O>

We're here to help.