

11.0

## Official Look Photography

Expanding the possibilities.

# Photography Introduction

11.1

## Formality and Prestige

Communications that serve to reflect the fact RMIT is a leading university by imbuing a strong official tonality



Overarching  
Graduation  
Vice-Chancellor



## Warmth and Engagement

Communications that serve to appeal to the hearts and minds of our audience and encourage active involvement

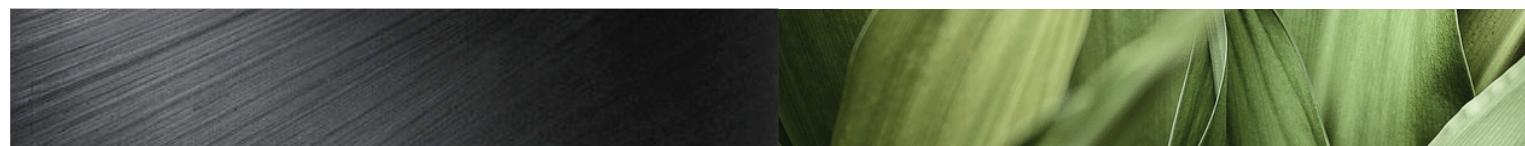


Alumni  
Development



RMIT is known for our iconic black and white photography and this is used throughout our communications (and this is no exception in the Official Look where we feature black and white photography). However in the Alumni and Development areas we relax the tone by the inclusion of desaturated colour for group photography.

The built environment of RMIT gives us a strong visual link to the University.



The use of textures is an integral part of creating tension and a uniquely RMIT Brand expression. Colour textures are used in Alumni and Development communications only.

Textures

# Photography Overview

11.2

**Inspired by the attitude and style of the people, places and textures experienced at RMIT, the Official Look photography helps to bring the RMIT Brand personality to life.**

Photography is one of the most important elements of RMIT's visual identity and therefore requires the greatest level of planning and consideration. Professional photography, styling and lighting is highly recommended.

There are three categories of distinctive hero photography styles for the Official Look (textures, people and place) with a supporting secondary photography style. Within each of the three hero photography categories, there are specific image styles tailored to suit RMIT's multitude of experiences and audiences.

Please note: the RMIT visual identity system allows for many styles of photography to be used on front covers of communications: textures, people and place. Please refer to the following pages for specification of where photography styles may be used.

For Art Direction assistance, please contact Engagement for advice.

External uses of RMIT Photography need to comply with the policies and procedures of RMIT University.

## Human Touch

### Individuals



### Leaders in Their Field



### Impact on a Bigger Scale



### Groups

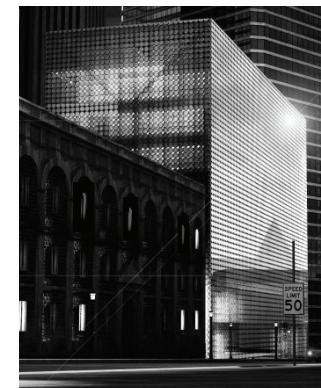


## Textures



## Locations

### Built Environment



### RMIT Campuses



## Secondary Photography



# Using Photography

	Overarching, Vice-Chancellor, Industry	Alumni, Development
<b>Textures</b>		
Dark Edge		✓
Red Edge		✓
<b>Core Look textures</b> (in their true colour)		
Local		✗
Global		✗
<b>Human Touch</b> (mainly black and white, desaturated colour for Groups)		
Individuals		✓
Leaders in Their Field		✓
Impact on a Bigger Scale		✓
Groups		✗
<b>Locations</b> (black and white, desaturated colour)		
Built Environment		✓
RMIT Campuses		✗
<b>Secondary Photography</b> (full colour, desaturated colour or black and white)		
Internal only		✓
<b>Overarching, Vice-Chancellor, Industry</b> <i>NOTE:</i> full colour Local textures may be used in Alumni and Development communications only.		
<b>Alumni, Development</b> <i>NOTE:</i> full colour Global textures may be used in Alumni and Development communications only.		
<b>Overarching, Vice-Chancellor, Industry</b> <i>NOTE:</i> black and white Built Environment images may be used in Overarching, Vice-Chancellor and Industry communications only.		
<b>Alumni, Development</b> <i>NOTE:</i> desaturated colour RMIT Campus images may be used in Alumni and Development communications only.		
<b>Overarching, Vice-Chancellor, Industry</b> <i>NOTE:</i> Secondary Photography is used only for internals and website, not to be used on brochure covers.		

# 11.4 | **Textures**

Pushing prestige.

# Textures – Dark Edge

11.4.1

Textures give our communications vitality and interest. They reference the local environment and capture the spirit of the urban environment with an eclectic mix of textural accents and details.

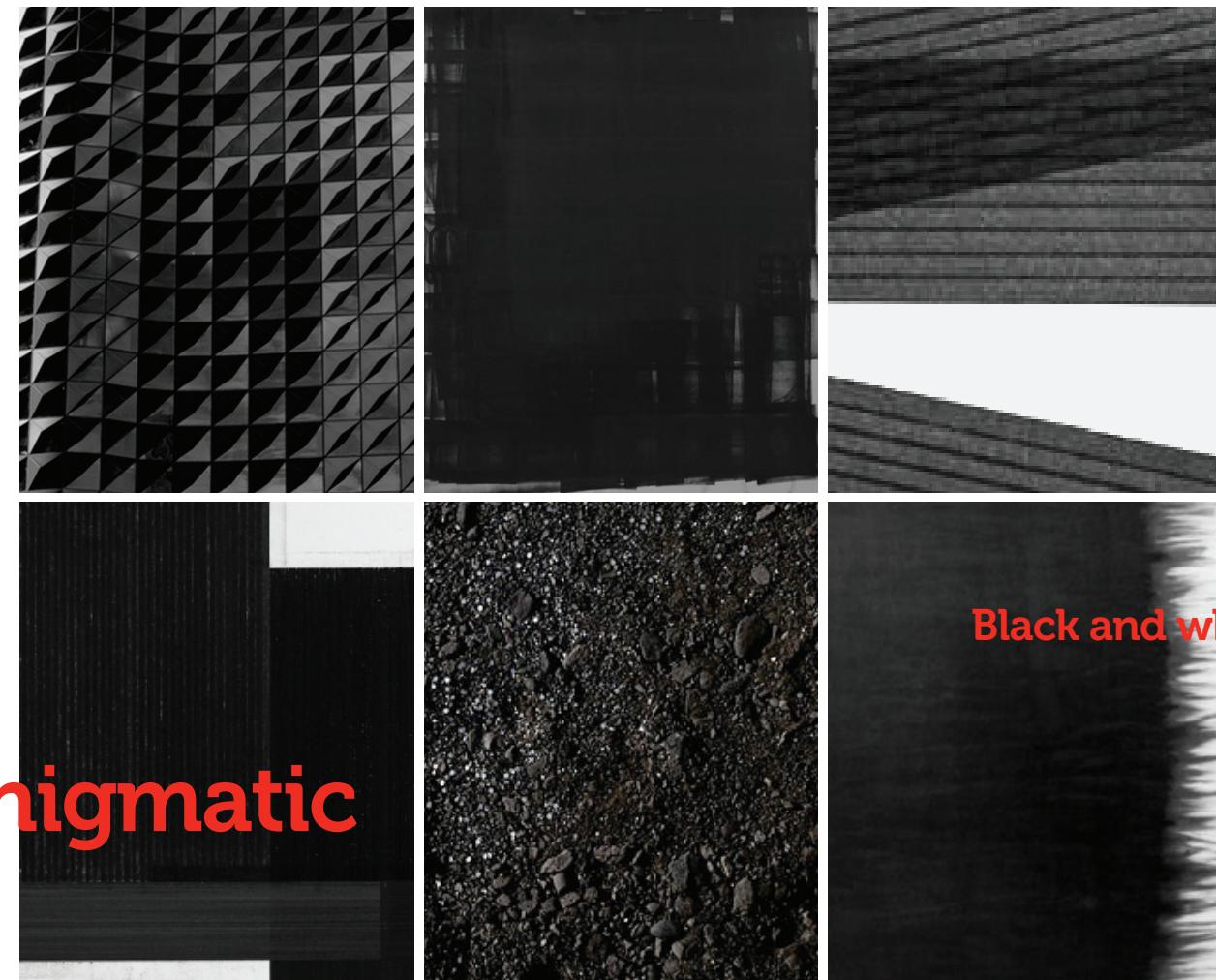
Texture images capture:

- Detail
- Found or created textures
- Captured outdoors or indoors
- Rich blacks with heavy contrast
- In neutral black and white (not warm or cool).

## Textures

- Close up view of RMIT campuses, architectural, urban, details, artwork, surfaces, materials
- Details from everyday life that reference the spirit of an urban environment
- Seek to find the small details that create an identity to an environment
- Find interesting shapes and themes
- Must be abstract, not a literal representation
- Use in their true colour (if already black) or convert to black and white
- Textures, not patterns
- No human/people content
- Can be photographic or created
- Must not have any obvious commercial content.

Please note: the images shown on this page are for inspiration of Look only, they are not part of RMIT's image library.



Found or created

Enigmatic

Detail

Black and white

# Textures – Red Edge

11.4.2

Textures give our communications vitality and interest. They reference the local environment and capture the spirit of the urban environment with an eclectic mix of the old and new.

Texture images capture:

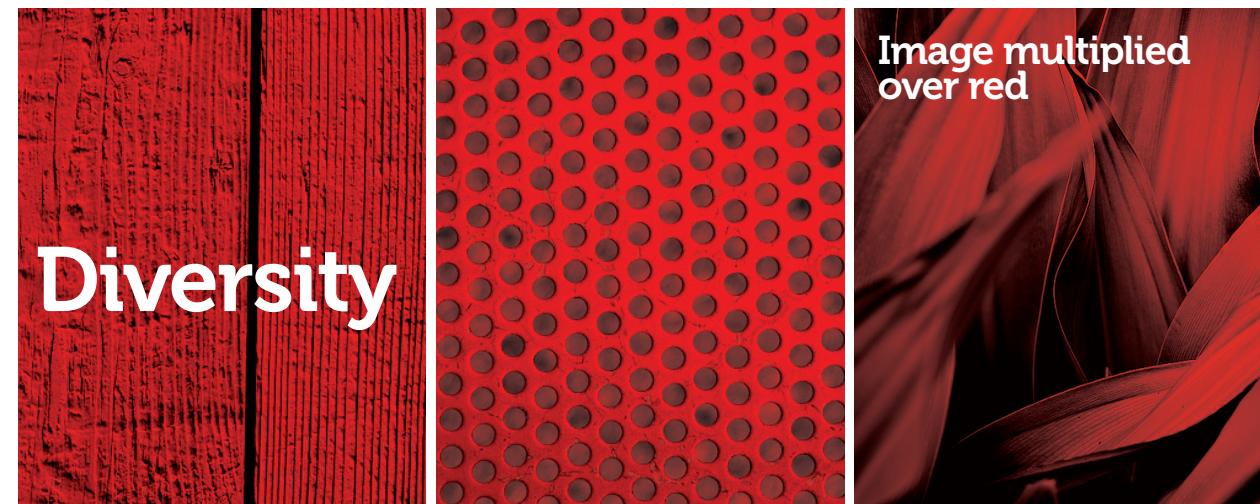
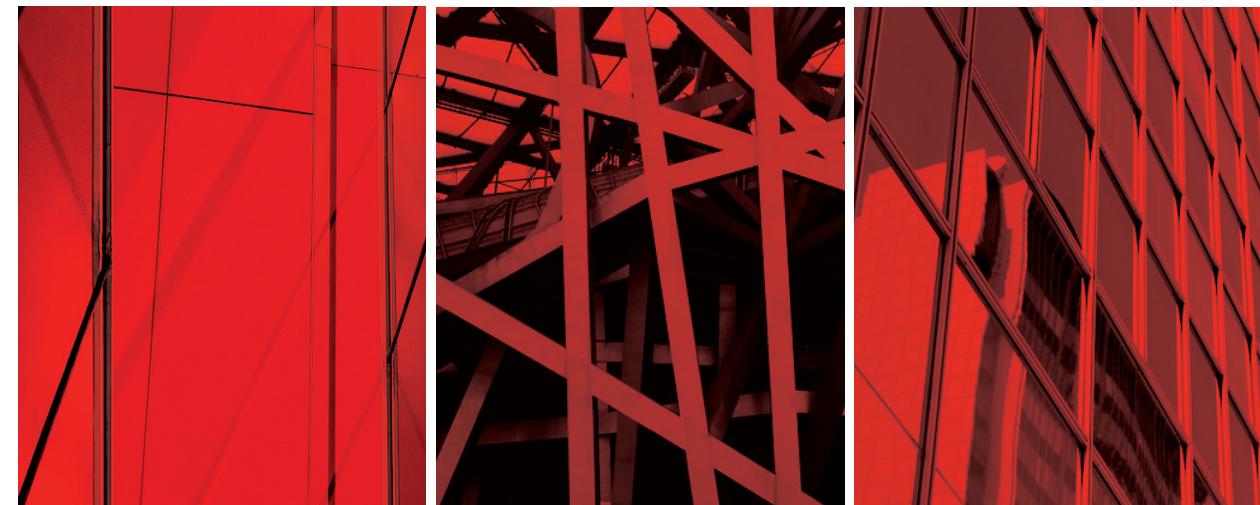
- Detail
- Found, not created
- Captured outdoors or indoors
- Rich blacks with heavy contrast
- Black and white texture image multiplied over a solid RMIT red background
- In neutral black and white (not warm or cool).

## Textures

- Close up view of RMIT campuses, architectural, urban, details, artwork, surfaces, materials
- Details from everyday life that reference the spirit of an urban environment
- Seek to find the small details that create an identity to an environment
- Find interesting shapes and themes
- Must be abstract, not a literal representation
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- Textures, not patterns
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- Can be photographic or created
- Must not have any obvious commercial content.

Please note: the images shown on this page are for inspiration of Look only, they are not part of RMIT's image library.

Found, not created



Diversity

Intensity

Image multiplied  
over red

# Applying Textures

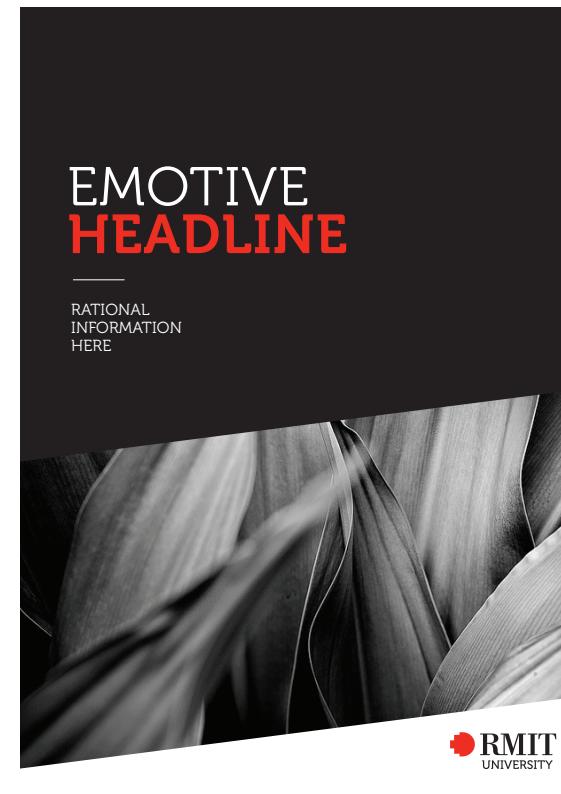
11.4.3

Here are some handy hints on how to use the RMIT Brand identity elements.

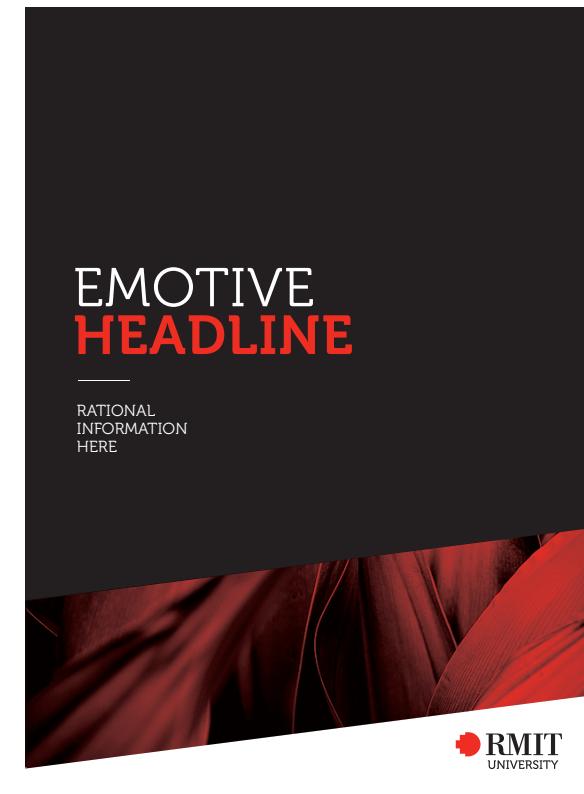
## RMIT Textures

- The textures are a truly flexible element and can be applied and cropped in a variety of ways to suit many formats and applications
- Textures can be incorporated into the Wedge layout device in a hero way i.e. on front covers or in a support way i.e. internally on double page spreads
- To maintain consistency across RMIT's applications, please ensure Wedge artwork is used.

## Flexibility of textures in application



Texture in larger proportion on front cover



Texture in smaller proportion on front cover

# Textures – Incorrect Use

11.4.4

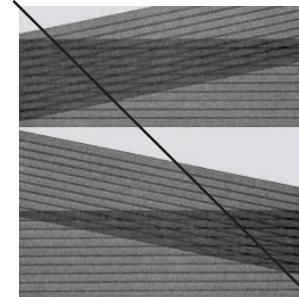
**Photography is a key component of the RMIT identity system. It helps RMIT to visually stand apart from its competitors.**

Care must be taken to avoid incorrect use of RMIT's texture photography.

The examples shown opposite demonstrate ways in which photography should not be used. Such use will weaken or damage the integrity, impact and consistency of RMIT's Brand identity.



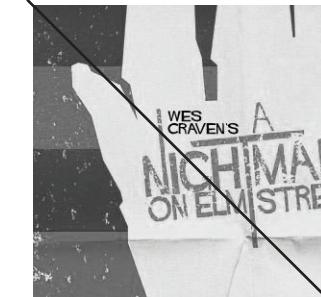
Texture images must not be literal,  
crop to create abstract look



Texture images must appear in a  
rich black, not grey



Seek textures, not patterns



Texture images must not have any  
obvious commercial content

# Textures – Best Practice Examples

11.4.5

Overarching  
Graduation Program



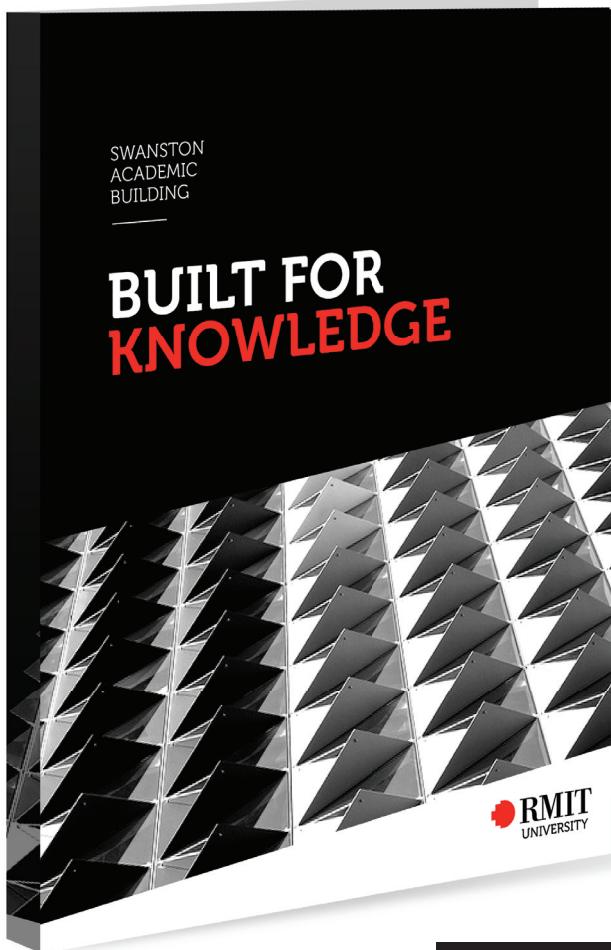
Overarching  
A4 Brochure



# Textures – Best Practice Examples

11.4.6

Overarching  
A4 Collateral Folder



Overarching  
Founders Day Magazine



duct developed for the harsh  
is being adopted to withstand  
tropical monsoon.

#### STORY BY JONA SALTER

Many Australian companies now do more of their business in Asia, so it's increasingly important to develop products with regional conditions in mind.

Bluescope Steel has been operating in Asia for 40 years – with its steel used in Kuala Lumpur's Petronas Towers and at Sydney Airport's new terminal. Dr Evans says:

The company's Colorbond Steel may be best known to Australian consumers through advertising images of quality testing in the Australian outback, but the product sold in South East Asia is very different.

Its development has taken into account the way buildings can be designed in tropical weather – using the lotus leaf as inspiration, highlighting the importance of research and development in the global expansion of local industry.

RMIT's professor Irene Yarovsky has been involved in some early research through an RMIT-Bluescope partnership. She says the ongoing study is improving the product and making it even more suitable for tropical weather and low pollution levels.

"Staining of the coating is an issue because of climatic conditions such as the high temperatures and tropical rain that bring down a fair bit of atmospheric pollution."

In order to improve the coating's capacity to stay clean, the research team needs to understand its structure and the environment it will be used in, she says.

Yarovsky, along with Bluescope's Dr Evan Evans and a team of postgraduate students,

do indeed have a very close understanding of the coating: the features they are modeling are smaller than 10 nanometres. The head of a pin, by contrast, is about 1 million nanometres across.

It is rare that research conducted on nanoscale features is applied to large-scale manufacturing, but Yarovsky's approach is helping. Keep the Asian variety of Colorbond – named Colorbond Clean – at a price that reflects its design value while maintaining quality.

"It needs to be very intelligent technology because it needs to be cost-effective," she says.

The features the research team are modeling have been influenced by nature, namely, the lotus leaf. "The surface of the lotus leaf is often seen usually, in a dirty environment – you see the mud ponds," Yarovsky says.

She says the leaves are hydrophobic,

they repel water.

"They're very rough,

so when the water droplet comes to the surface of this leaf it's being repelled due to the hydrophobic

"And because it's rough, the contaminant

can't go in and the water just rolls off,

Carrying the contaminant with it," she says.

In their modeling, the research team is testing similar concepts for the surface of Colorbond Clean. Evans says by modeling the potential changes at the nanoscale first, only the best will be manufactured for real-world testing.

"Some of those options may take us years to develop in the laboratory but if we take advantage of the models," he says.

Colorbond Clean is already well suited to tropical weather conditions. It may allow Bluescope Steel to provide a longer warranty in Asia with a longer warranty against product discoloration, which Evans says remains a major challenge in Asian markets.

"What we're doing with this is looking at the next generation of this product so that we can potentially build on our market leadership position in Asia."

# Textures – Best Practice Examples

11.4.7

## Overarching

Graduation 'Getting There' Information

2013 Graduation

## GETTING THERE

IF TRAVELLING BY TRAIN OR TRAM, HEAD STRAIGHT TO THE GATES. IF ARRIVING BY CAR, ALLOW PLENTY OF TIME.

**Cars**  
Traffic will be heavy and public transport is recommended. The most convenient way to access Docklands Stadium is by train or tram.

**Trains**  
Trams run frequently from Flinders Street Station to Southern Cross Station which is located next to Docklands Stadium. From Southern Cross Station, follow the signs to Docklands Stadium via the Bourke Street pedestrian bridge. For full details and updates visit [www.metrotrams.com.au](http://www.metrotrams.com.au)

**Trams**  
Trams operate on the north and west sides of Docklands Stadium on La Trobe Street and Harcourt Street, and stop in the CBD on Spencer, Bourke and Collins streets. For full details and updates visit [www.yarratrams.com.au](http://www.yarratrams.com.au)

[www.rmit.edu.au/graduation](http://www.rmit.edu.au/graduation)

**Suggested routes**  
If you drive be prepared for heavy traffic. Please allow enough time to tie in your registration process on time. Plan your trip early and familiar with the area to avoid delays.

Long delays are expected along the Harbour Esplanade and we recommend avoiding this route.

**Parking**  
There are more than 3000 parking spaces available at the venue or nearby. Parking within the venue costs \$10 per vehicle (payable by cash only). Car park entry off Bourke Street is open 24 hours.

**From the west:** exit the Westgate Freeway at the Docklands exit to take Wurundjeri Way and Bourke Street to car parks under the venue, or at Victoria Harbour.

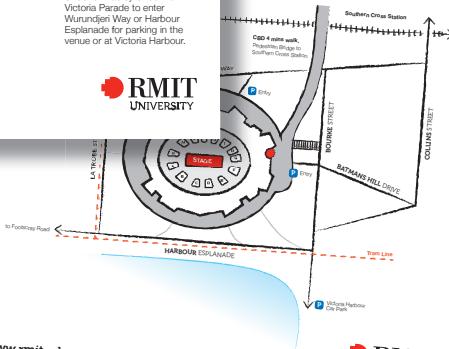
**From the south and south-east:** options available are CityLink through to Montague Street, Clarendon Street into Flinders Street, or Wurundjeri Way to car parks under the venue, or at Victoria Harbour.

**From the north:** arrive via Dudley Street to turn left into either Wurundjeri Way or Harbour Esplanade for parking in the venue or at Victoria Harbour.

**From the east:** La Trobe Street or Dudley Street via Victoria Parade to enter Wurundjeri Way or Harbour Esplanade for parking in the venue or at Victoria Harbour.

**RMIT Customer Service Desk (see below)**  
The RMIT customer service desk at Docklands Stadium Gate 2, Level 1 will be open from 4.30 pm to 11.30 pm for:  

- testamur (certificate) queries
- seating
- pre-event issues
- ticketing
- lost property



[www.rmit.edu.au/graduation](http://www.rmit.edu.au/graduation)

**RMIT UNIVERSITY**

## Alumni

Press Ad

ALUMNI

BE PART  
OF THE  
**RMIT ALUMNI  
COMMUNITY**



Join more than 230,000 alumni in 100 countries with over 700 different degrees and qualifications.

Expand your professional network, with membership open to all RMIT graduates.

Register online at  
[www.alumni.rmit.edu.au](http://www.alumni.rmit.edu.au)



# 11.5

## Human Touch

Capturing individuals.

# Human Touch – Overview

11.5.1

The black and white Human Touch portrait photography styles celebrate the diversity of RMIT students as individuals, each with their own aspirations and clear sense of purpose.

There are three hero black and white Human Touch photography styles. Two of these (Individuals and Leaders in Their Field) have common attributes which connect them together. Within each individual style there are specific details that give them their 'unique' looks. Please refer to the following pages for further specification. When creating imagery for RMIT please ensure:

## People

- Have a sense of self as individuals with a confident attitude. People must 'be themselves'. Human Touch photography seeks to capture the diversity of RMIT students ages (18 – 50), all ethnicities, with differing personal styles and backgrounds
- Talent selection should be based around individuals who reflect the university's personality traits. This may be reflected in their physical stance, features, facial expression, wardrobe, personal styling or a combination of these. When selecting talent, wardrobe, personal styling or props it is important to consider how this reflects the program/area that is being represented
- Another important consideration is the individual being photographed has a story that represents the RMIT Brand identity and conceptual target audience
- Keep talents actions realistic, proud, confident, not overly contrived.

## Viewpoint

- Photograph talent at a slightly low viewpoint.

## Lighting

- Front lit. Rich blacks with heavy contrast. Dramatic shadows to backgrounds where appropriate. There must be a tonal difference between skin tones and background colour. Overall image tonal values must be higher in contrast.

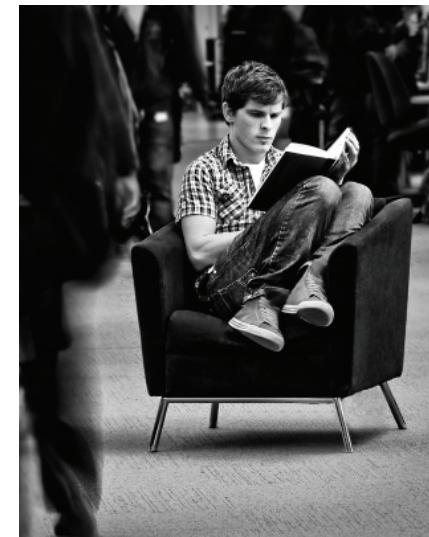
## Backgrounds and environments

- Studio: Grey neutral background
- In situ: background environments are out of focus.

## Styling and props

- Hair and make-up: simple, natural, fresh and modern. Ensure a mix of trans-seasonal wardrobe selections. Props only when essential to support the person's individuality.

## Individuals



## Leaders in Their Field



## Impact on a Bigger Scale



# Human Touch – Individuals

11.5.2

Individual in situ portraits extend the existing RMIT Brand photography to include individuals within the context of the university or local environment.

Individual portraits capture RMIT students:

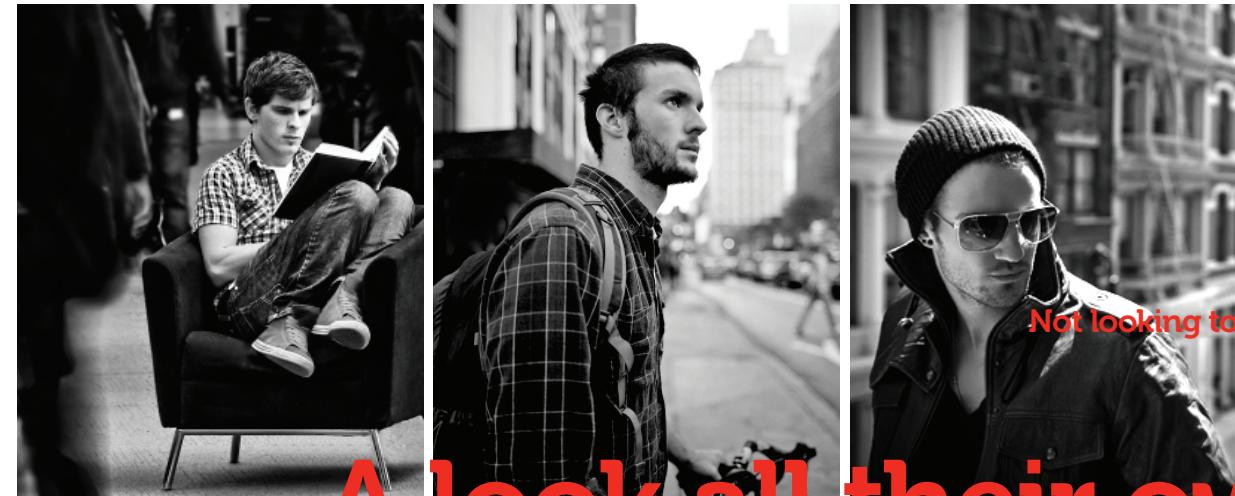
- With an urban edge
- In moments of thought
- In context of indoor or outdoor environments
- Rich blacks with heavy contrast
- In neutral black and white (not warm or cool).

## People

- Individuals
- Not looking to camera
- Serious, not smiling
- Background environment must be out of focus.

Please refer to the Human Touch overview page for overarching principles when creating black and white Official Look portrait imagery. Please refer to the More Information section for detailed technical specification on creating consistency across RMIT's black and white portrait photography styles.

Please note: the images shown on this page are for inspiration of Look only, they are not part of RMIT's image library.



Serious, not smiling

A look all their own

Black and white

# Human Touch – Leaders in Their Field

11.5.3

Leaders in Their Field portraits extend the existing RMIT Brand photography to include individuals. This is the RMIT Official Look at its most confident.

Leaders in Their Field portraits capture RMIT students:

- With an urban edge and focus
- A look all their own
- Rich blacks with heavy contrast
- In neutral black and white (not warm or cool).

## People

- Individuals
- Looking at camera
- Serious, not smiling.

Please refer to the Human Touch overview page for overarching principles when creating black and white Official Look portrait imagery. Please refer to the More Information section for detailed technical specification on creating consistency across RMIT's black and white portrait photography styles.

Please note: the images shown on this page are for inspiration of Look only, they are not part of RMIT's image library.



Rich blacks with heavy contrast



Focused

## Urban edge

Black and white

# Human Touch – Impact on a Bigger Scale

11.5.4

**Impact on a Bigger Scale** portraits capture the spirit of the influence the people of RMIT have on the world at large.

Impact on a Bigger Scale portraits capture RMIT students:

- Contemplative, in moments of thought
- Conceptual approach
- Based on cityscapes seen through reflections in glass
- Rich blacks with heavy contrast
- In neutral black and white (not warm or cool).

## People

- Individuals
- Not looking to camera
- Serious, not smiling
- Background environment must be in focus.

Please refer to the Human Touch overview page for overarching principles when creating black and white Official Look portrait imagery. Please refer to the More Information section for detailed technical specification on creating consistency across RMIT's black and white portrait photography styles.

Please note: the images shown on this page are for inspiration of Look only, they are not part of RMIT's image library.



**Black and white**

# Human Touch – Adjusting Colour

11.5.5

In instances where we must work with supplied Leaders in Their Field portrait imagery, it is important that our images retain the “edge” that RMIT is known for. We achieve this by ensuring all cover photography is black and white, and increase the contrast within the image.

Adjust the overall colour values of supplied Leaders in Their Field portrait images to black and white (rich blacks with heavy contrast).

Adjusting supplied Leaders in Their Field images to black and white



Supplied colour image (incorrect use)



✓ Adjust overall colour values to black and white for all supplied Leaders in Their Field portrait imagery

# Human Touch – Spotlight Image Style

11.5.6

An additional variation of the photographic styles has been created to give greater flexibility when working with type and image.

The inclusion of a “spotlit” approach through the application of a simple shadow allows for a greater diversity of image choices without compromising the legibility of our messaging.

Original

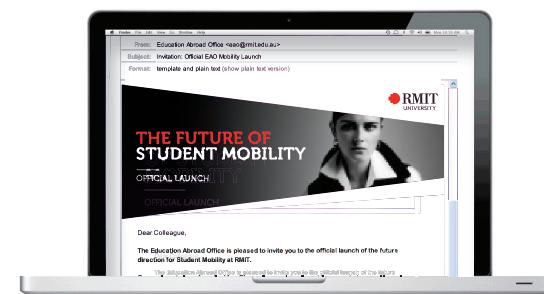


With Spotlight treatment applied in Photoshop



This is created by adding a black layer in Photoshop, with a clear circular shape over the area of focus. The layer is then blurred to soften the shape.

Spotlighting not only adds a dramatic focus to our images but also gives greater flexibility when working with type.



In situ application

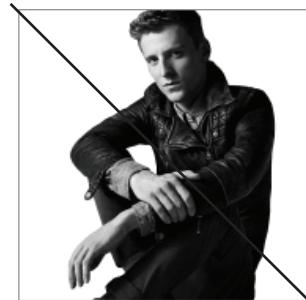
# Human Touch – Incorrect Use

11.5.7

**Photography is a key component of the RMIT identity system. It helps RMIT to visually stand apart from its competitors.**

Care must be taken to avoid incorrect use of RMIT's human touch portrait photography.

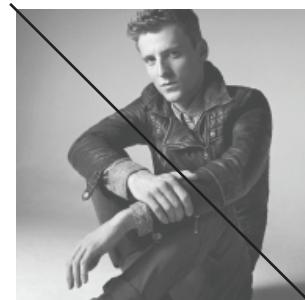
The examples shown opposite demonstrate ways in which photography should not be used. Such use will weaken or damage the integrity, impact and consistency of RMIT's Brand identity.



No deep-etched imagery, backgrounds must be real



Portrait images must be neutral black and white (not cool or warm)



Ensure overall image tonal values are higher in contrast, no flat tonal values



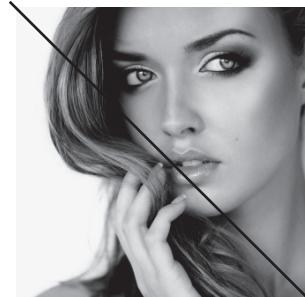
Portrait images must be used in black and white only



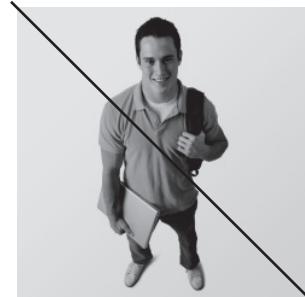
No portrait images with smiles



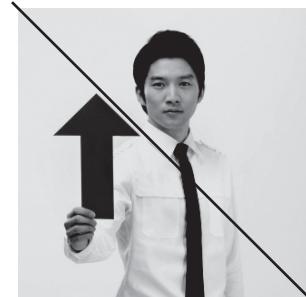
Keep patterned clothing selections in portraits to a minimum. Bold graphic clothing patterns work best



Do not overstyle hair and makeup. Keep hair and make-up natural, fresh and modern



No exaggerated angles when photographing talent



No clichéd or stereotypical prop selections or talent actions

# Human Touch – Applying the RMIT Wedge

11.5.8

Here are some handy hints on how to use the RMIT Brand identity elements.

## RMIT Wedge

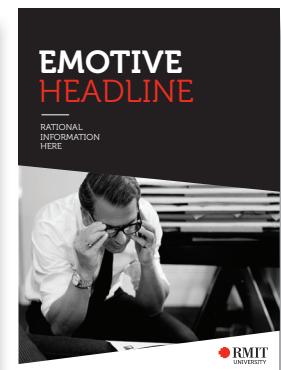
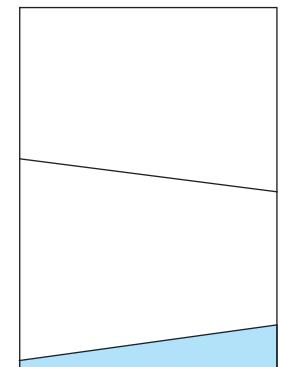
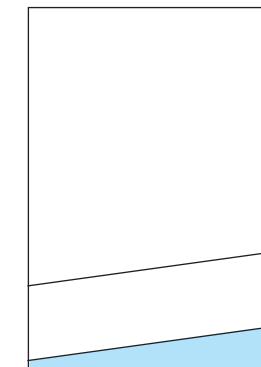
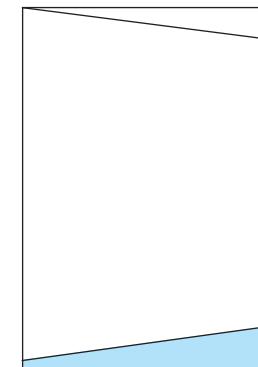
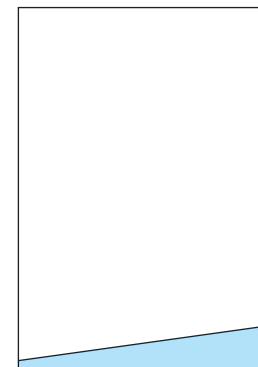
- The Wedge converges (or narrows) from left to right at a 7° angle. In limited circumstances there are a couple of exceptions where the 7° angle may be modified to suit specific applications i.e. use of the Wedge in extreme horizontal web banners
- The Wedge is a truly flexible element and can be applied and cropped in a variety of ways to suit many applications
- Colour (black or white), photographic images or photographic textures may be incorporated into the Wedge layout device
- To maintain consistency across RMIT's applications, please ensure these rules are carefully followed.

## Layout Principle

### The RMIT Branding zone

This area is primarily reserved for the RMIT Brandmark, however it can also be used to contain copy, URL etc. so long as the clear space rules are strictly observed.

The shapes can be moved vertically up or down to create layout zones for colour or photography



# Human Touch – Best Practice Examples

11.5.9

Industry  
A4 Publication

HEALTH AND COMMUNITY SERVICES

# EXTENDING CARE

Building Our Future: Your Donations to RMIT has been produced by the RMIT Development, Alumni and Advancement Services teams.

Design and layout: RMIT Design and Publishing

Photography: Katherine Dettmann

Photography: Photography

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We welcome your feedback.

Development

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**RMIT**  
UNIVERSITY

WE ARE PROUD OF RMIT'S ONGOING CONTRIBUTION TO THE WELLBEING AND SUSTAINABILITY OF THE COMMUNITIES WE LIVE IN.

Professor Margaret Gardner, AO  
Vice-Chancellor and President

## WELCOME MESSAGE

FROM THE  
VICE-CHANCELLOR

I believe education is the most transformative gift that you can give. And this is something that each one of you—our valuable donors—has contributed to RMIT and our students.

This publication is our way of saying thank you to each and every one of you who has given to the University. We believe your gift will last well.

Our donor network spans beyond Australian borders, as far as Singapore, mainland China, Hong Kong and the USA, reflecting RMIT's global reach.

There are so many stories of how giving to education at RMIT creates powerful change, and this publication highlights just a handful. As a donor to RMIT myself, I constantly see the impact of giving to RMIT across the university and in the community.

Whether your gifts support scholarships for disadvantaged or high-achieving students, helps RMIT enhance our global reach, or assists research and innovation, all of your gifts support our vision to enrich and transform the future.

I'd like to take this opportunity to introduce RMIT's new Chancellor, Dr Zbigniew Skubikowski, one of Australia's most respected technology, innovation and business leaders. His distinguished career in business includes his work as CEO and Managing Director of Telstra, CEO of Optus, and Chairman of Kodak (Australia).

I'm also delighted to introduce a new Development team, led by Director of Development, Melissa Smith, who was named the joint Global Fundraiser of the Year for 2011.

The Development team supports RMIT's vision and brings opportunities to form deeper relationships with each of you. I hope you get a chance to meet members of the team in the coming year, if you haven't already.

RMIT was built on a foundation of philanthropy. In June this year we will celebrate 125 years since our first benefactor, Francis Ormond, donated £5,000 to establish the Working Men's College in 1886, which was matched by smaller donations from the people of Melbourne. Since that time, many other donors with vision and belief in the power of education have also chosen to give to RMIT in a whole variety of ways.

Our anniversary is an opportunity to look to the future to consider how we want to shape the next 125 years – how to create solutions through innovation, build our presence in cities across the world to make a difference, and develop the global impact of our education and research. Through your gifts to RMIT, you too are part of this legacy.

Each one of you is making a difference to the future of RMIT through all the ways that you give back to the University.

*Chagauw ka down*  
Professor Margaret Gardner, AO  
Vice-Chancellor and President

# Human Touch – Best Practice Examples

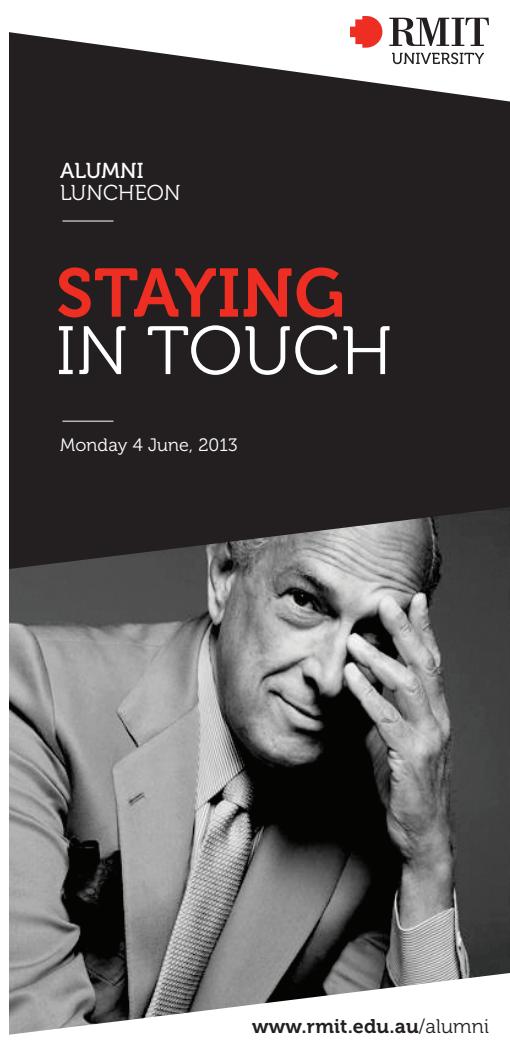
## 11.5.10

**Industry**  
A4 Publication

# Human Touch – Best Practice Examples

11.5.11

Alumni  
DL Flyer



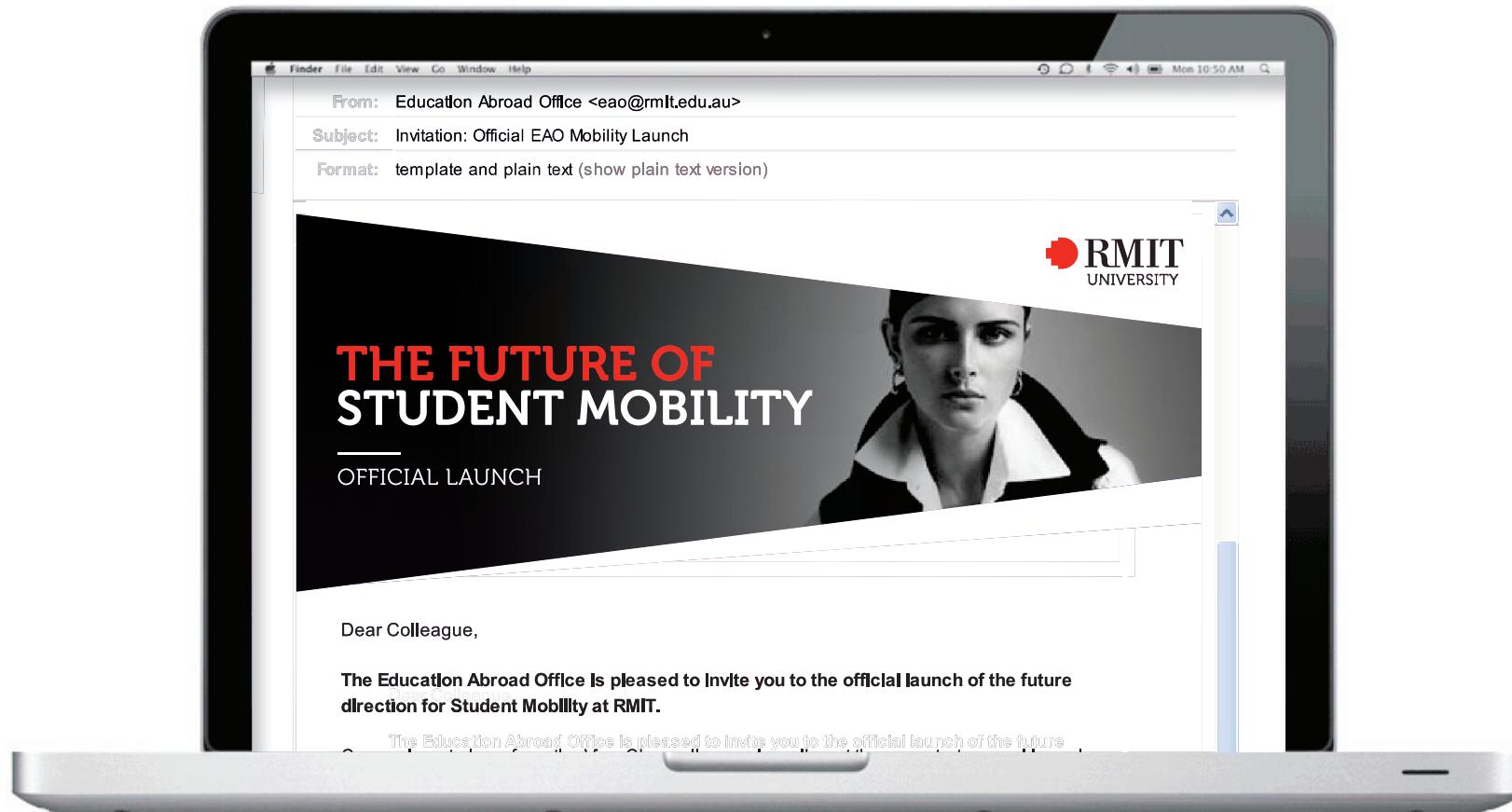
Industry  
Digital eDM Invitation



# Human Touch – Best Practice Examples

11.5.12

Overarching  
Digital eDM



# Human Touch – Best Practice Examples

11.5.13

Development  
A4 Brochure





# 11.6 | Locations

The world around us.

# Location – Built Environment

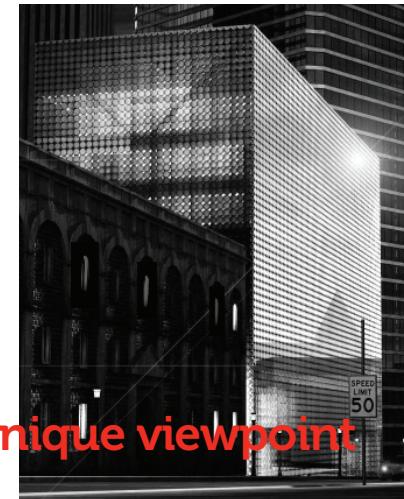
11.6.1

RMIT's Built Environment photography aims to capture more of a story and greater sense of place by pulling back on the detail and showing the bigger picture, reflecting the diversity of the urban environment.

RMIT Built Environment images must:

- Depict engaging facets of urban architecture (designed by RMIT staff or students) or RMIT campuses, whether it be modern and contemporary or gritty and traditional
- Must not be clichéd or expected
- Find interesting and unique local viewpoints that enhance the architectures textures and shapes
- Frame to capture outdoor or indoor locations, do not show whole buildings
- If people are captured within the context of these images, they must play a minor support role only
- No fauna. Built environment only
- Must be local, not touristy
- Rich blacks with heavy contrast
- In neutral black and white (not warm or cool).

Please note: some of the images shown on this page are for inspiration of Look only, they are not part of RMIT's image library. Any RMIT owned images on this page are highlighted with an asterisk.



**Detail**

# Built Environment – Incorrect Use

11.6.2

**Photography is a key component of the RMIT identity system. It helps RMIT to visually stand apart from its competitors.**

Care must be taken to avoid incorrect use of RMIT's built environment photography.

The examples shown opposite demonstrate ways in which photography should not be used. Such use will weaken or damage the integrity, impact and consistency of RMIT's Brand identity.



Use only black and white built environment images for Overarching, Vice-Chancellor and Industry communications



Built environment images must capture interesting and unique viewpoints. They must not be clichéd or expected



Built environment must not be clichéd or expected. If included, people must play a minor support role only



Do not show whole buildings, frame to find interesting and unique viewpoints

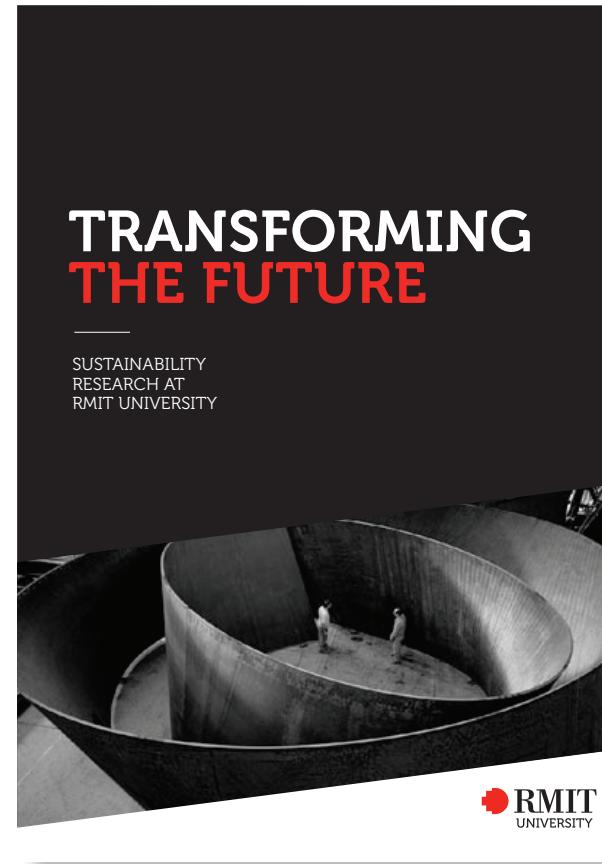


Do not use a wide angle lens when photographing built environments

# Built Environment – Best Practice Examples

11.6.3

Overarching  
A4 Brochure



# Built Environment – Best Practice Examples

## 11.6.4

## Overarching

Annual Report (A4)



RMIT IS A GLOBAL UNIVERSITY OF TECHNOLOGY AND DESIGN, FOCUSED ON CREATING SOLUTIONS THAT TRANSFORM THE FUTURE FOR THE BENEFIT OF PEOPLE AND THEIR ENVIRONMENTS

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Digitized by srujanika@gmail.com

A photograph showing a group of young people outdoors, likely students, smiling and laughing. One girl in the foreground is wearing a striped tank top and red pants. The background is blurred green grass.

# 11.7 | Alumni and Development

An engaging variation in Look.

# A warm and engaging **variation** for Alumni and Development.

Appealing to the hearts and minds  
of our audience, this variation  
encourages active involvement.

To give added personality and vitality, **Core Look textures** may be used by Alumni and Development within the Official Look.

Refer to Section 5.0 Core Look Photography for detailed specification on the Core Look textures.

# Applying Core Look Textures

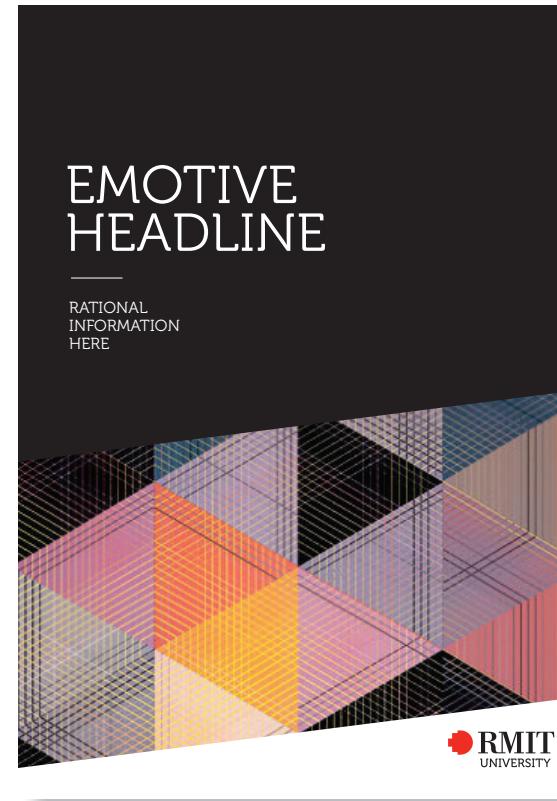
11.7.3

Here are some handy hints on how to use the RMIT Brand identity elements.

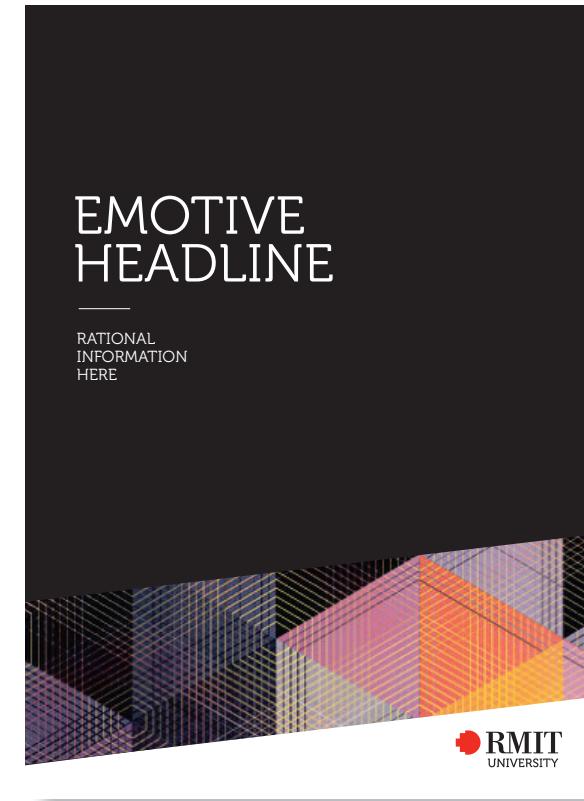
## RMIT Textures

- The textures are a truly flexible element and can be applied and cropped in a variety of ways to suit many formats and applications
- Textures can be incorporated into the Wedge layout device in a hero way i.e. on front covers or in a support way i.e. internally on double page spreads
- To maintain consistency across RMIT's applications, please ensure Wedge artwork is used.

## Flexibility of textures in Alumni and Development applications



Texture in larger proportion on front cover



Texture in smaller proportion on front cover

# Core Look Textures – Best Practice Examples

11.7.4

Alumni  
A4 Brochure



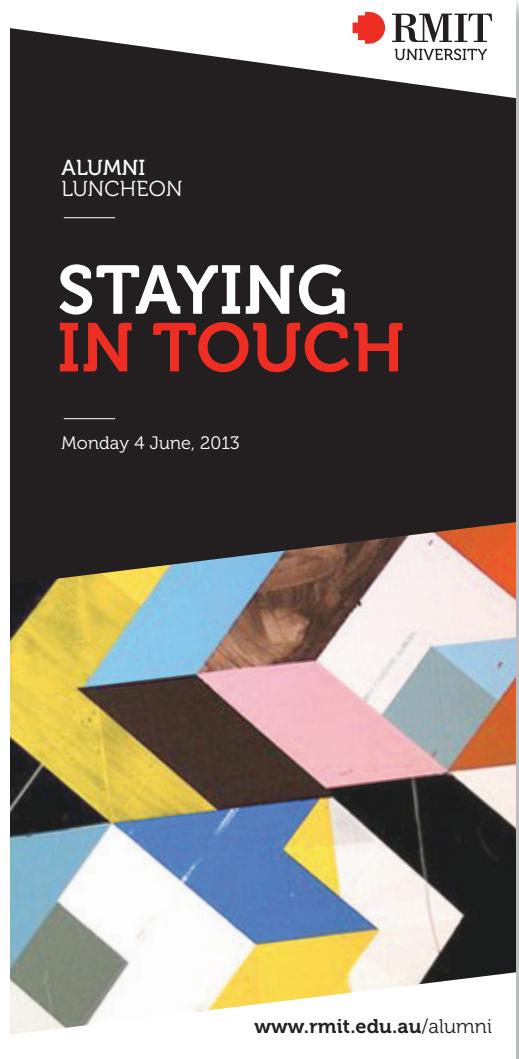
Alumni  
A5 Notepad



# Core Look Textures – Best Practice Examples

11.7.5

Alumni  
DL Flyer



Development  
A4 Landscape Brochure



# Core Look Textures – Best Practice Examples

11.7.6

**Alumni**  
Facebook Page

**Welcome.**

RMIT UNIVERSITY **RMIT Alumni** 12,192 likes · 287 talking about this

Education  
The official RMIT Alumni Facebook page.

Post Photo / Video Write something...

RMIT Alumni shared Melbourne Australia's photo.  
29 June

3 Friends Like RMIT Alumni

Recent Posts by Others on RMIT Alumni

- Chen Hu @ might be useful...please share the news  
28 June at 22:49
- Ian Wong @ The RMIT mace and RMIT alumni designers feature ...  
25 June at 22:37
- Jade Leonard SEEKING NEW TEAM LEADER Team leader required for ...  
25 June at 16:33
- Jade Leonard

**Alumni**  
Digital eDM

**STAYING IN TOUCH**

RMIT CONNECT MAY 2013

Hello Yasmina

Stuck in a career rut? This month, come along to our careers workshop and find out how to kick start your career - free for all RMIT alumni. Did you know there is now an official RMIT Alumni group on LinkedIn? [Join the conversation](#) today!

**Feature Event**

**Love your work - free careers workshop**

Considering a career change, or keen to take your career to the next level? Join us for this free career planning workshop, facilitated by a professional careers counsellor. Limited places - register now.

**Connect**

Stay connected to RMIT and your fellow alumni.

- » [Sign up](#)
- » [Log in](#)

**Find us on Facebook**

**Alumni events**

- 10 May** Australian Alumni Reunion - Hague, Netherlands
- 13 May** Mother's Day Classic Fun Run - Melbourne
- 15 May** The Human Rights Arts and Film Festival

# Groups – Overview

11.77

**Group photography celebrates the diversity, sociability and enjoyment of University life through dynamic, engaging photographic moments.**

Please refer to the following pages for further specific details that gives Group photography their own ‘unique’ look. When creating imagery for RMIT please ensure:

## People

- Have a sense of self as individuals with a confident attitude. People must ‘be themselves’. Group photography seeks to capture the diversity of RMIT students ages (18 – 50), all ethnicities, with differing personal styles and backgrounds
- Talent selection should be based around individuals who reflect the university’s personality traits. This may be reflected in their physical stance, features, facial expression, wardrobe, personal styling or a combination of these. When selecting talent, wardrobe, personal styling or props it is important to consider how this reflects the activity that is being represented
- Another important consideration is the individual being photographed has a story that represents the RMIT Brand identity and conceptual target audience
- Keep talents actions realistic, proud, confident, not overly contrived.

## Viewpoint

- Photograph talent at a slightly low viewpoint.

## Lighting and colour

- Front lit. No heavy shadows. Subtle shadows on backgrounds where appropriate. Images are in full colour, but overall colour image tones must be desaturated.

## Backgrounds and environments

- In situ: background environments are out of focus.

## Styling and props

- Hair and make-up: simple, natural, fresh and modern. Ensure a mix of trans-seasonal wardrobe selections. Props only when essential to support the person’s individuality.

## Groups



# Human Touch – Groups

11.7.8

**Group images are the productive expression of the RMIT Brand, reflecting the process of education and group involvement. This is RMIT at its most inclusive.**

Group images capture RMIT students:

- In real moments
- Interacting
- Involved in the process
- Comfortable in their surroundings
- In context of indoor or outdoor environments
- Crop image to give focus (inclusion of faces not always required)
- In desaturated colour
- In the Official Look, use Group imagery for Alumni and Development communications only.

## People

- Groups of students
- Unaware of camera, no talent looking at camera
- Relaxed, natural, real personality and pose
- Warm, approachable, contemplative, in thought or in conversation
- Wide smile, soft smile or closed mouth
- Appropriate casual clothing/styling selections for context.

Please refer to the Groups overview page for overarching principles when creating Group hero imagery.

Please note: the images shown on this page are for inspiration of Look only, they are not part of RMIT's image library.



## Capture moments



## Desaturated colour

# Groups – Incorrect Use

11.7.9

**Photography is a key component of the RMIT identity system. It helps RMIT to visually stand apart from its competitors.**

Care must be taken to avoid incorrect use of RMIT's group photography.

The examples shown opposite demonstrate ways in which photography should not be used. Such use will weaken or damage the integrity, impact and consistency of RMIT's Brand identity.



Do not use group images in their true colour, convert to desaturated colour



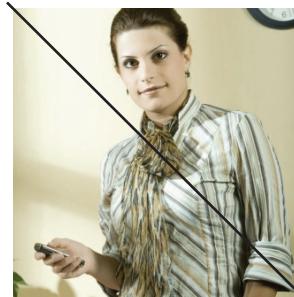
Group images must not be used in black and white



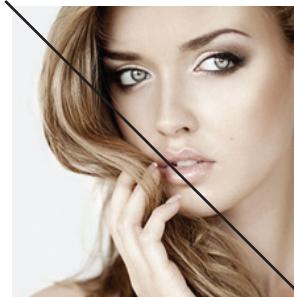
No clichéd image scenarios, talent actions or prop selections. Talent must be unaware of camera



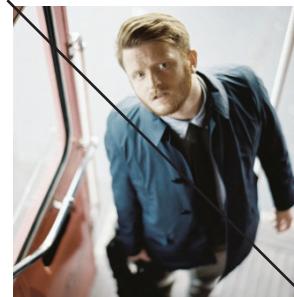
Keep patterned clothing selections to a minimum. Simple graphic clothing patterns work best



Clothing selections must reflect RMIT's brand personality



Do not overstyle hair and makeup. Keep hair and make-up natural, fresh and modern



No exaggerated angles when photographing talent

# Groups – Applying the RMIT Wedge

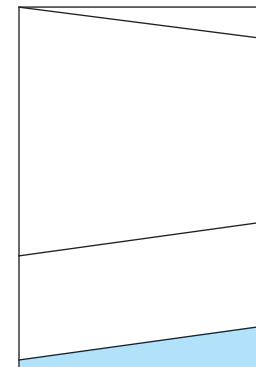
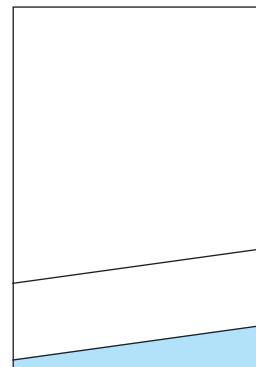
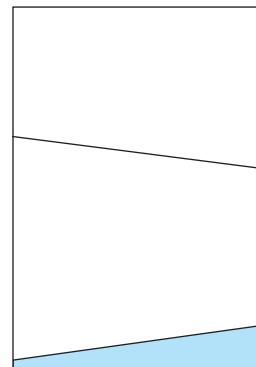
11.7.10

Here are some handy hints on how to use the RMIT Brand identity elements.

## RMIT Wedge

- The Wedge converges (or narrows) from left to right at a 7° angle. In limited circumstances there are a couple of exceptions where the 7° angle may be modified to suit specific applications i.e. use of the Wedge in extreme horizontal web banners
- The Wedge is a truly flexible element and can be applied and cropped in a variety of ways to suit many applications
- Colour (black or white), photographic images or photographic textures may be incorporated into the Wedge layout device
- To maintain consistency across RMIT's applications, please ensure these rules are carefully followed.

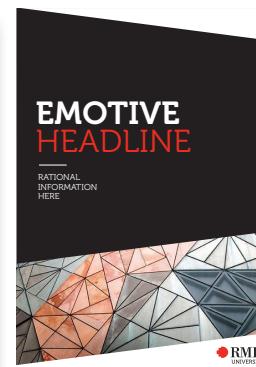
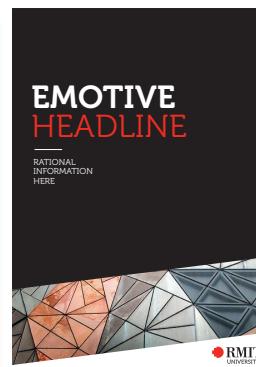
The shapes can be moved vertically up or down to create layout zones for colour or photography



## Layout Principle

### The RMIT Branding zone

This area is primarily reserved for the RMIT Brandmark, however it can also be used to contain copy, URL etc. so long as the clear space rules are strictly observed.



# Groups – Best Practice Examples

11.7.11

Development  
A4 Brochure

**BUILDING  
OUR FUTURE**

YOUR DONATIONS  
TO RMIT

RMIT

**RMIT UNIVERSITY**

The brochure cover features a large photograph of two young women laughing outdoors. The title 'BUILDING OUR FUTURE' is prominently displayed at the top, with 'OUR FUTURE' in red. Below it is the subtitle 'YOUR DONATIONS TO RMIT'. The RMIT logo is at the bottom right.

SITY

RMIT is a global university of technology and design and Australia's largest tertiary institution. The University enjoys an international reputation for excellence in practical education and outcome-oriented research.

RMIT was founded on philanthropy, and has developed into the University it is today thanks to the generosity of all our supporters.

RMIT is a leader in technology, design, global business, communications, global communities, health solutions and urban sustainable futures. RMIT has three campuses in Melbourne, Australia, and two in Vietnam. We offer programs through partners in Singapore, Hong Kong, mainland China, Malaysia, India and Europe.

Vice-Chancellor's message 1  
Message from the Director of Development 2  
News 3  
Donor thank you reception 4  
Taking on New York 5  
On exchange in Melbourne 6  
Small beginnings, big dreams 7  
The secret billionaire: giving while living 8  
A head start in business 9  
In memory of my mother 10  
Our time at RMIT 12  
Why I chose to give a bequest 14  
Inside story—Dr Ziggy Switkowski 6  
Inside story—Professor Merlyn Liddell AM 18  
Inside story—Professor Charlie Xue 19  
Celebrating 125 years 20  
A scholarship and a great opportunity 22  
Research and innovation at RMIT 24  
Supporting tribes in PNG 25  
How your donations are managed 26  
Give today 27  
Donations to RMIT in 2011 28

Building Our Future: Your Donations to RMIT  
has been produced by the RMIT Development,  
Alumni and Advancement Services team.  
Design and layout: RMIT Design  
Photography: Katharine Dettmann  
Contact:  
We welcome your feedback.  
Development  
RMIT University  
GPO Box 2432  
Melbourne VIC 3000  
Tel: +61 3 9925 5220  
Email: [www.rmit.edu.au](http://www.rmit.edu.au)  
[www.rmit.edu.au](http://www.rmit.edu.au)

2

**THANK  
YOU** THE GIFT  
OF EDUCATION

I believe education is the most transformative gift that you can give. And this is something that each one of you—our valuable donors—has contributed to RMIT and our students.

This publication is our way of saying thank you to each and every one of you who have given to the University, and to showcase our gifts at work. Our donor community stretches beyond Australian borders as far as Singapore, mainland China, Hong Kong and the USA, reflecting RMIT's global reach.

There are so many stories of how giving to education at RMIT creates powerful change, and this publication highlights just a handful. As a donor to RMIT myself I constantly see the impact of giving to RMIT across the university and in the community.

Whether your gifts support scholarships for disadvantaged or high-achieving students, help RMIT enhance our global reach, or assists research and innovation, all of your gifts support our vision to enrich and transform the future.

I'd like to take this opportunity to introduce RMIT's new Chancellor, Dr Ziggy Switkowski, one of Australia's most respected technology, innovation and business leaders. His distinguished career in business includes his work as CEO and Managing Director of Telstra, CEO of Optus, and Chairman of Kodak (Australia).

I'm also delighted to introduce a new Development team, led by Director of Development, Melissa Smith, who was named the joint Global Fundraiser of the Year for 2011.

The Development team supports RMIT's vision and brings opportunities to form deeper relationships with each of you. I hope you get a chance to meet members of the team in the coming year, if you haven't already.

RMIT was built on a foundation of philanthropy, and in June this year we will celebrate 125 years since Melbourne philanthropist Francis Ormond donated £5,000 to establish the Working Men's College in 1887 which was matched by smaller donations from the people of Melbourne. Since that time, many other donors with vision and belief in the power of education have also chosen to give to RMIT, and we are grateful for their support.

Our anniversary is an opportunity to look to the future to consider how we want to shape the next 125 years – how to create solutions through innovation, build our presence in cities across the world to make a difference, and develop the global impact of our education and research. Through your gifts to RMIT, you too are part of this legacy.

Each one of you is making a difference to the future of RMIT through all the ways that you give back to the University.

Thank you again for your support.

*Changar la din*  
Professor Margaret Gardner AO  
Vice-Chancellor and President

Building Our Future: Your Donations to RMIT

2

3



EACH ONE  
OF YOU IS  
MAKING A  
DIFFERENCE  
TO THE  
FUTURE  
OF RMIT  
THROUGH  
ALL THE  
WAYS THAT  
YOU GIVE  
BACK TO THE  
UNIVERSITY.

# Groups – Best Practice Examples

11.7.12

## Development

## A4 Landscape Brochure

# YOUR **SUPPORT** IS BUILDING OUR FUTURE

PHILANTHROPIC  
GIFTS 2013



## VICE-CHANCELLORS MESSAGE

RMIT UNIVERSITY, A GLOBAL UNIVERSITY OF TECHNOLOGY AND DESIGN, IS WHAT IT IS TODAY THANKS TO THE GENEROSITY OF OUR PHILANTHROPIC SUPPORTERS.

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*Margaret Gardner*  
Professor Margaret Gardner, AO  
Vice-Chancellor and President

SEW-EURODRIVE  
SCHOLARSHIP

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# DRIVING STUDENT CAREERS IN ELECTRICAL ENGINEERING



# Groups – Best Practice Examples

11.7.13

Alumni  
DL Flyer



Alumni  
PowerPoint Presentation Template



# Groups – Best Practice Examples

11.7.14

Industry  
Digital eDM Invitation



Professor Margaret Gardner AO  
Vice-Chancellor and President,  
RMIT University has pleasure  
inviting you to attend the RMIT  
Health and Community Services  
Industry Forum 2013.

**Date**  
Wednesday 11 July 2013

**Time**  
12-2.30 pm  
Lunch will be provided

**Venue**  
RMIT University  
Building 20, Level 1, Courtroom 3  
enter via reception at 124 La Trobe Street, Melbourne

**RSVP**  
By Wednesday 27 June 2013  
Mary Jakobenov  
Global Business and Engagement  
Email: industryconnect@rmit.edu.au  
Tel. 03 9925 9624

Development  
Digital eDM



Dear Yasmina  
Soon you will receive a letter from me about the [RMIT University Education Fund](#).  
So many wonderful initiatives at RMIT – the Vietnam campus, key research projects, scholarships  
that give opportunities to students – are only possible thanks to individual donations from people like  
you.  
That's why we are launching the [RMIT University Education Fund](#), to give you the opportunity to  
donate to support students, research or other University priorities – it's your choice.  
My letter explains in more detail just how important your contribution is, and I hope you will join me  
in supporting this initiative.  
If you'd like to find out more, or to give online today, please visit our website:  
[www.rmit.edu.au/giving](http://www.rmit.edu.au/giving)  
Thank you for supporting RMIT. Together, we can transform the future.  
Yours sincerely,

A handwritten signature in black ink, appearing to read 'Margaret Gardner'.

**Professor Margaret Gardner AO**  
Vice-Chancellor and President  
RMIT University

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# Location – RMIT Campuses

11.7.15

RMIT Campus photography uses recognisable University architecture to provide a sense of place and a discernible reference point to be used within Alumni and Development communications.

RMIT Location Campus images must:

- Depict engaging facets of RMIT Campus architecture whether it be modern and contemporary or gritty and traditional
- Must not be clichéd or expected
- Find interesting and unique viewpoints
- Frame to capture outdoor or indoor locations or locations that contrast local nature with architectural or man-made objects, do not show whole buildings
- If people are captured within the context of these images, they must play a minor support role only
- No fauna. Built environment and local nature only
- Must be local, not touristy
- In desaturated colour.

Please note: some of the images shown on this page are for inspiration of Look only, they are not part of RMIT's image library. Any RMIT owned images on this page are highlighted with an asterisk.



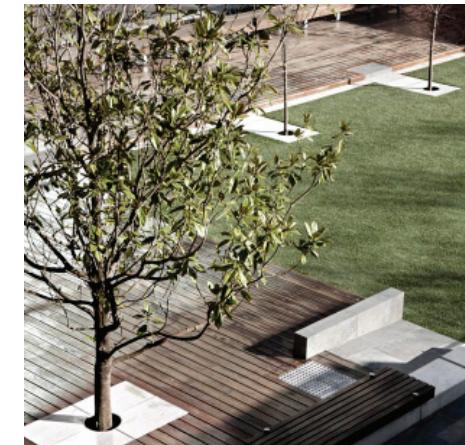
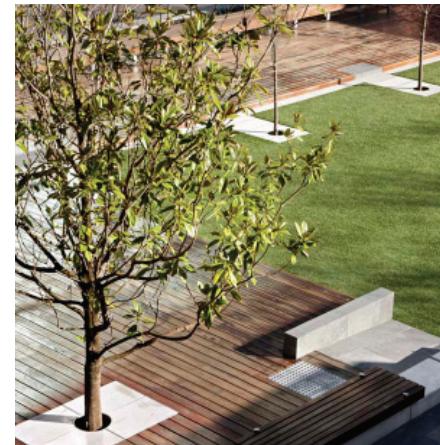
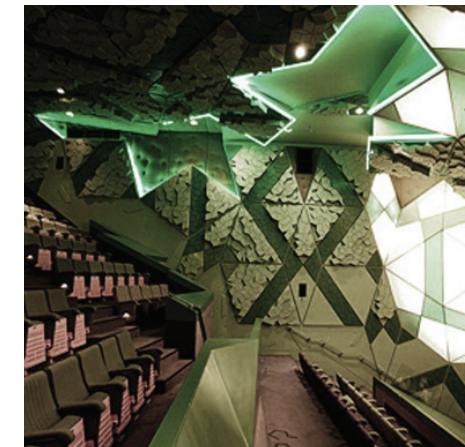
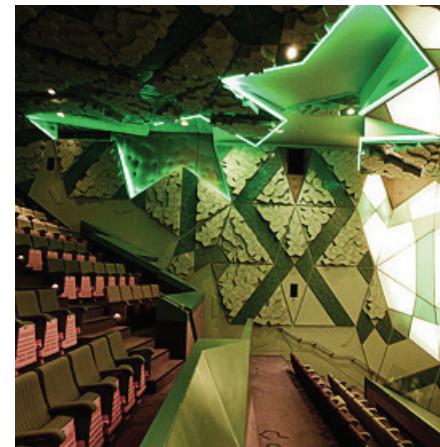
# RMIT Campuses – Adjusting Colour

11.7.16

## Creating desaturated colour images.

Adjust the overall colour values of RMIT Campus images to a desaturated colour look. By using desaturated colour for RMIT Campus photography, this reflects a softer, creative and more unique approach for RMIT.

## Adjusting RMIT Campus images to desaturated colour



Full colour image (incorrect use)

Adjust overall colour values to desaturated colour for RMIT Campus imagery

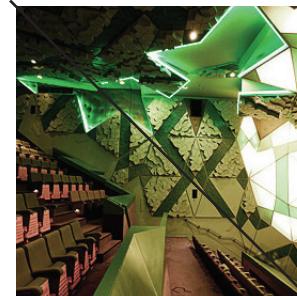
# RMIT Campuses – Incorrect Use

11.7.17

**Photography is a key component of the RMIT identity system. It helps RMIT to visually stand apart from its competitors.**

Care must be taken to avoid incorrect use of RMIT's campus photography.

The examples shown opposite demonstrate ways in which photography should not be used. Such use will weaken or damage the integrity, impact and consistency of RMIT's Brand identity.



Do not use RMIT campus images in their true colour, convert to desaturated colour



Use only desaturated RMIT campus images for Alumni and Development communications



RMIT campus images must capture interesting and unique viewpoints. They must not be clichéd or expected



RMIT campus images must not be clichéd or expected. If included, people must play a minor support role only



Do not show whole buildings, frame to find interesting and unique viewpoints



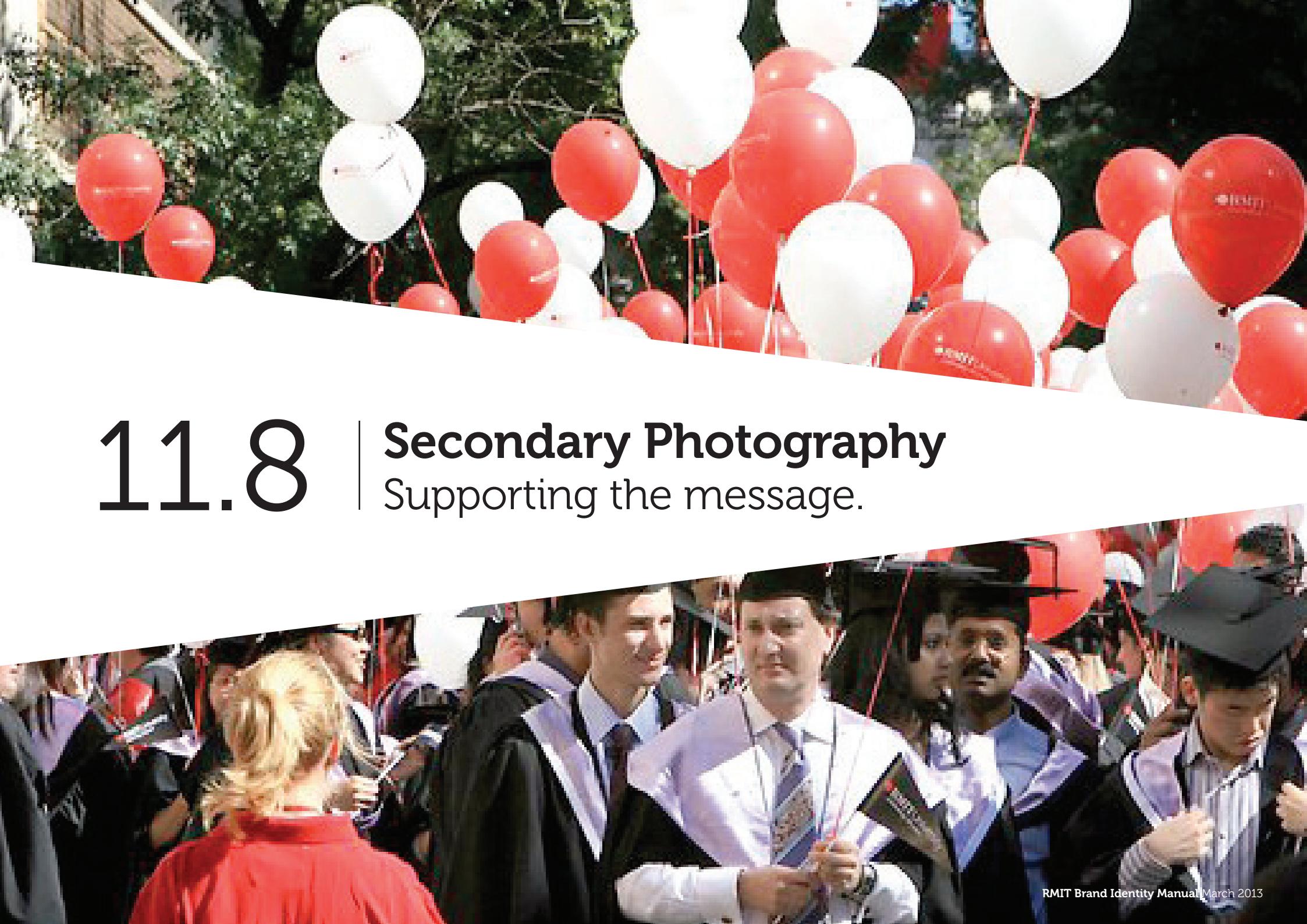
Do not use a wide angle lens when photographing campuses

# RMIT Campuses – Best Practice Examples

11.7.18

Development  
A4 Brochure

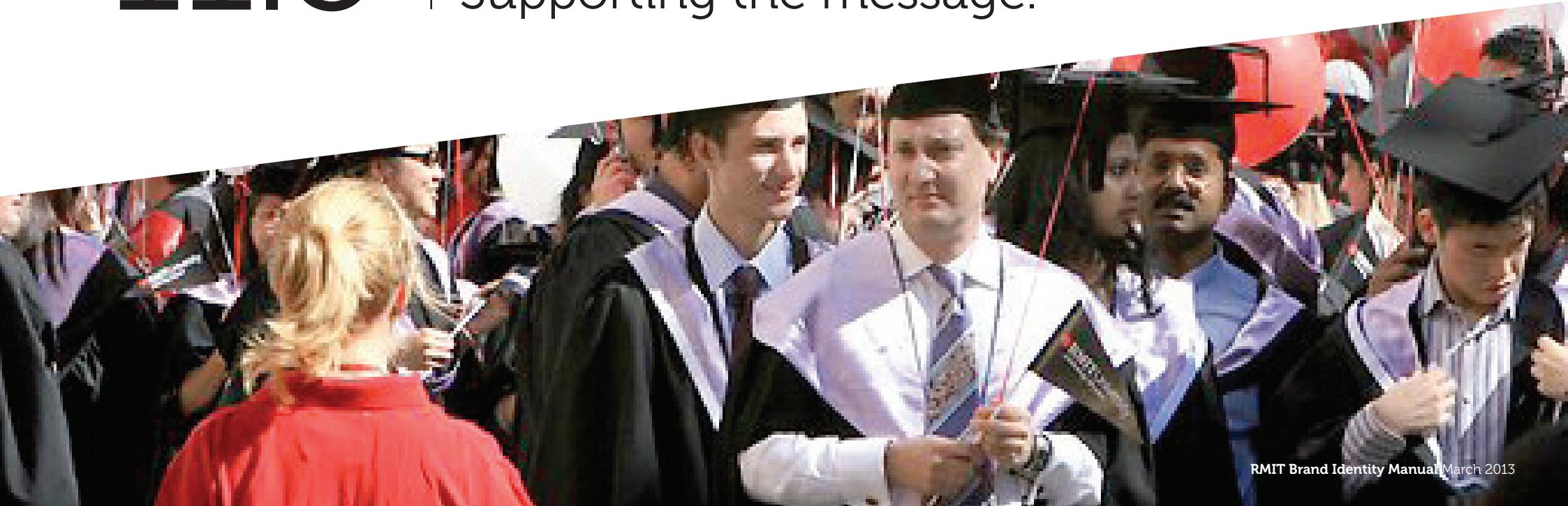




# 11.8

## Secondary Photography

Supporting the message.



# Secondary Photography – Overview

11.8.1

**Secondary photography portrays the more literal aspects of RMIT life, in a more practical way.**

The sheer amount of events and activities that occur as part of RMIT's daily life means that professional photography is often not feasible.

In these instances, some simple guidance will help ensure that regardless of the source of imagery, the look and feel of our communication will not be overly compromised.

Secondary photography may be used in black and white, desaturated colour or full colour on internal spreads as a support element. It must never be used in a hero way i.e. on the front covers of brochures or at a large scale i.e. full page in a brochure.

When colour is critical to the story i.e. showing students' work, use colour photography.



Digital image composition example

## Adjusting images to improve look



In instances where images are of poor quality or bad colouration, convert to greyscale with good contrast

# Secondary Photography – Best Practice

## 11.8.2

## Overarching

Annual Report (A4)



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