

A brand will help us

Inspire, think,
exchange, create
and communicate



What is a brand?

You may not think the IEE has a brand. We are not a burger restaurant, or a washing powder.

We are a professional network for electrical engineers, why would we even want a brand?

Our Mission

By facilitating the exchange of knowledge and the advancement of 'engineering and technology' through publishing, education and our networks - we inspire thoughts that realise personal ambitions and positively affect humankind.

Our Values

Inspiring, insightful, relevant, optimistic and innovative.

To be inspiring we must have an identity that motivates.

To be insightful we must communicate our knowledge.

To be relevant we must be modern, informed and up-to-date.

To be optimistic we have to be confident and positive.

To be innovative we must surprise.

Well, it depends on how you define the word 'brand'. Every organisation or product creates an impression in the mind of the audiences it interacts with. What do they say about it? How do they describe it? The impression that they have is what we term a brand. Of course our audiences will say great things about us, but they may say less positive things as well, all of these will colour their vision of our brand. We want our audiences' views to match our own, understanding our viewpoints, our ambitions and our vision. By actively managing our brand we can help to control their understanding. This is as beneficial for the IEE as for any other organisation. This is why we have undertaken a project to define our brand.

To help bring the new brand vision to life we have also started to change the way we appear. We are a leader in the field of electrical engineering and at the forefront of the thinking of so many of the technologies that will shape all of our futures. To be credible in this role we have to appear in touch, in tune and in step with the modern world. We have to look like leaders. That means we must appear confident, clear and highly visible.

Every time we communicate we leave an impression. Currently there is little over and above our logo for audiences to link our communications together so we must start to bring further consistency to these communications. Doing this will help us to build the right impression in the minds of our audiences.

The following pages show the elements that go together to form our new identity, as well as how they should be used. Follow these simple guides as you produce any new communications and remember a strong brand is managed through every communication, however small.

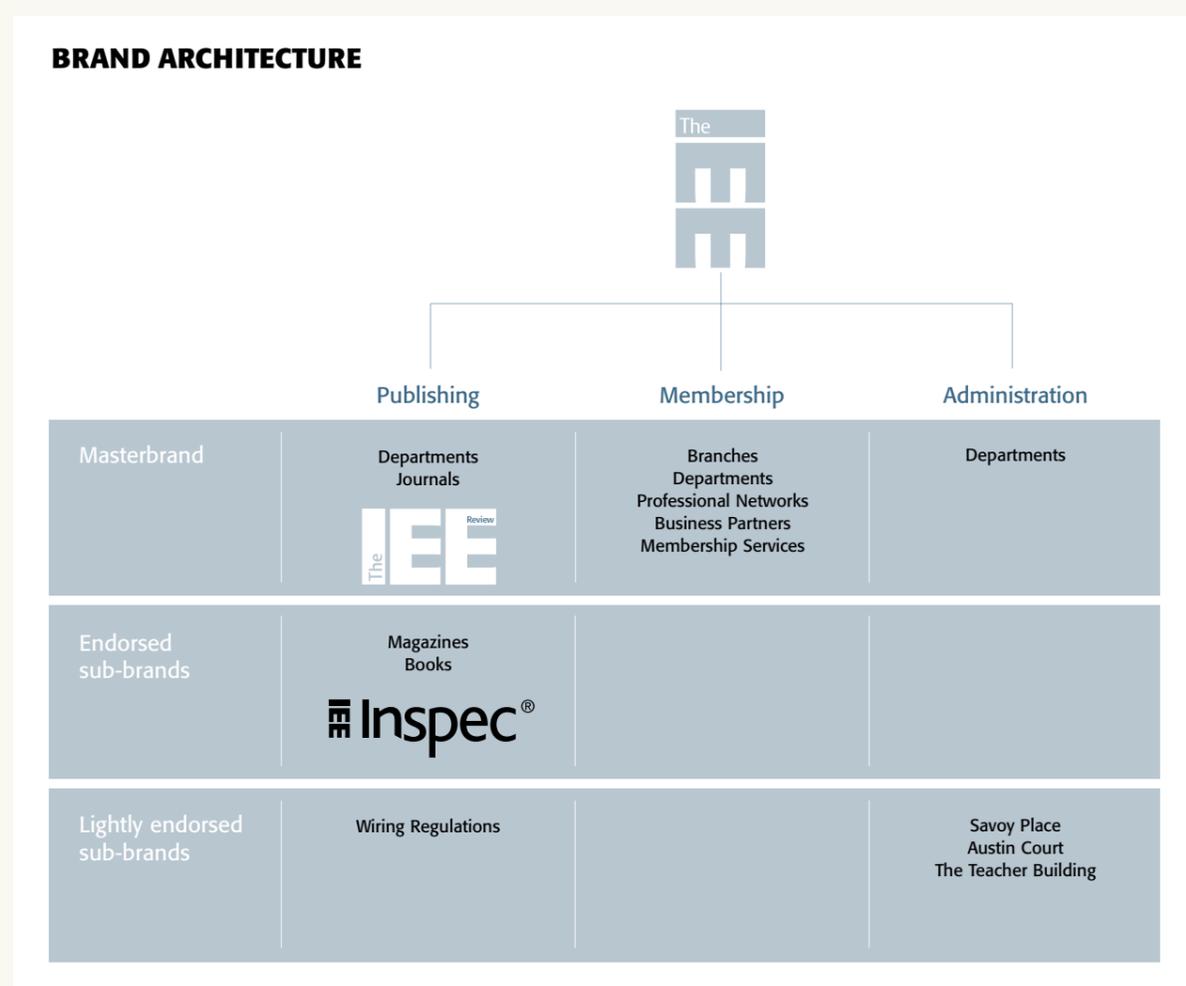
Brand Architecture

Brand strategy is the process whereby the 'offer' is positioned in the minds of our customers. Brand architecture is the organising structure that helps to specify that relationship. It also helps

define the purpose of the brands and products within the organisation. They are not fixed and can change over time, adapting to your business needs. ■

There are three brand architecture options. A monolithic architecture focuses all attention on the corporate brand so that the products and services simply become descriptors. Think of Barclays or BMW for instance; they project powerful and confident single brands. An endorsed architecture uses sub-brands endorsed with a strong corporate brand like Kit Kat from Nestlé. This allows you to build value in the parent whilst still having tremendous equity and personality in your product brands. Finally, there are product branded architectures where there is no corporate brand, just a portfolio of product brands. Unilever use this system because they have so many different brands. It makes sense for them to keep Persil and Birds Eye separate.

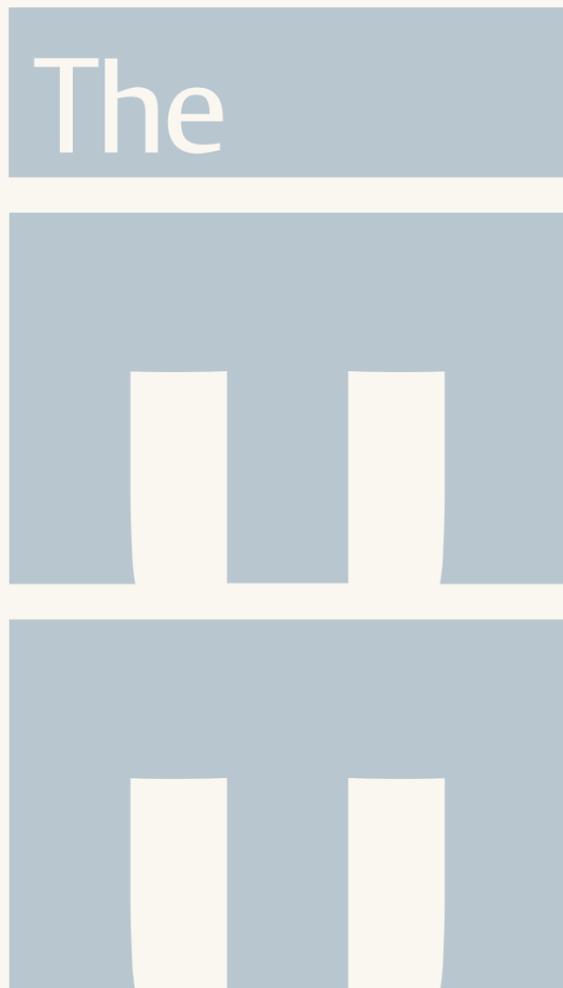
The IEE has a monolithic architecture. All products and services support our core business interests and should be treated like descriptors with the exception of Inspec, which is a heavily endorsed sub-brand, and our magazines and books. They should have the freedom to develop unique mastheads and names. This simple architecture will allow us to build the maximum value in the IEE brand.



The logotype

At the centre of our identity is our new logotype. Specially drawn, this is a unique property of the IEE which we always use confidently across our communications. There are two main logotypes which can be used across the IEE colours (see page 6 for further details).

We have also created a black and white logo for use where colours are limited. Never draw up your own version and never use it in a colour that hasn't been specified. Abiding by these simple rules will ensure it always works hard to position us as the leader we are. ■



IEE Blue 5

(For IEE Blue 5 use Pantone® 5435)

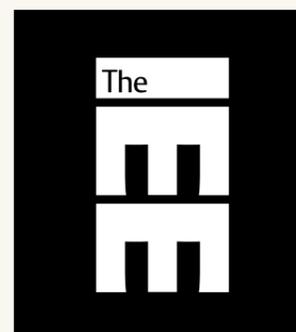
This is the version of the logotype to be used most often. For example on our corporate stationery and most corporate communications.



IEE Blue 2

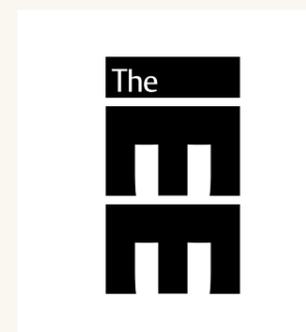
(For IEE Blue 2 use Pantone® 5405)

This version of the logotype is the darkest. It can be used whenever there is a strong need to stand out on a light background.



White

The white logo should be used on backgrounds when the IEE Blue 5 logo is too dark or struggles to stand out, for example on the secondary colours.



Black

Where there are limited colours available and the logotype needs to stand out on a light background use the black version. This logotype should also be used at small sizes on a light background to help it stand out.

A see-through 'The'

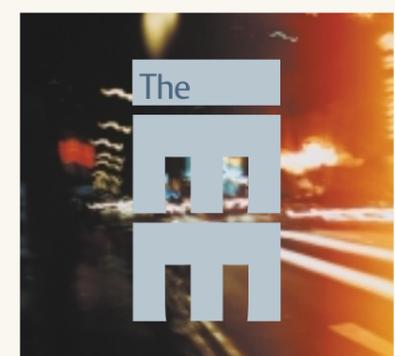
There are three versions of the IEE logotype. A version where the 'The' in the I of IEE is transparent (see visual left), and a version where it is either white or IEE Blue 2. The transparent version is only used by the marketing department. Never use the logotype on a busy, crowded background.

Coloured 'The'

White



IEE Blue 2

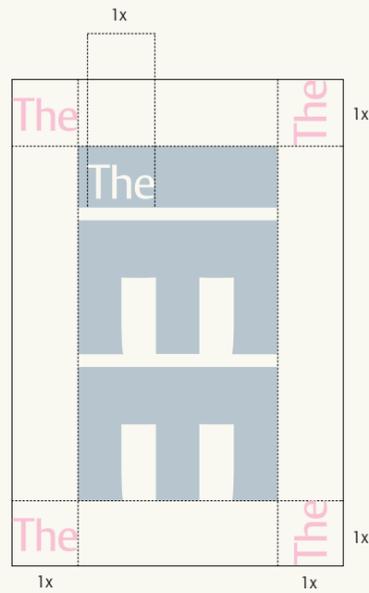


The colours shown here and throughout this document have not been evaluated by Pantone, Inc. for accuracy and may not match the PANTONE® Colour Standards. Consult current PANTONE® publications for accurate colour. PANTONE® is the property of Pantone, Inc.

Using the logotype

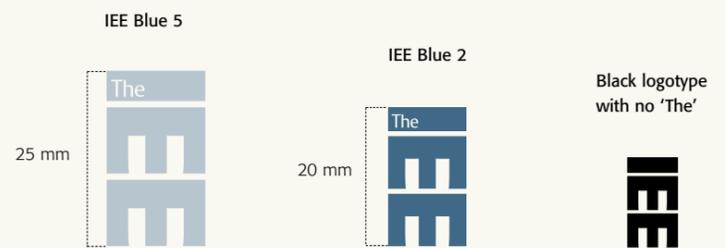
There are a few simple rules we use to make sure our logotype always looks its best. An exclusion zone, to keep other objects at a complementary distance, and some minimum sizes that help maintain its legibility and stature. We have also

shown how to lock-up the strap line to the logo when necessary and provided a guide to locking the IEE logotype to other identities. Abiding by these simple rules will ensure it always works hard to position us as the leader we are. ■



Exclusion zone

It is important to keep corporate marks clear of any other graphic elements. To regulate this, an exclusion zone has been established around the logotype. This indicates the closest any other graphic or text can be positioned in relation to the logotype.



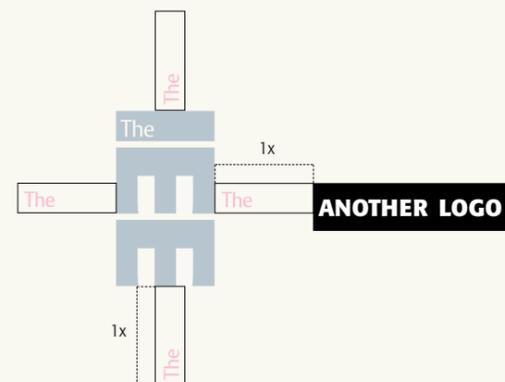
Minimum size

We use our logotype at a large confident size to reinforce our position of leadership. To maintain legibility there is a different minimum size depending on the colour of the logotype used. For the rare instances where the logotype has to be reproduced smaller than 20mm use the version that doesn't have the word 'The'.



Logotype lock-ups and joint branding

Our strap line 'Engineering the future' should always be set in Formata Regular. It is positioned below the logo as shown above and the distance between the logotype and the strap line should always be 1x. The strap line may increase or decrease in size as necessary.



When locking up any other logotype to IEE allow an '1' width between them.



Locking up a product name

If we need to lock-up a product name then this simple relationship allows us to do so. Remember we are a monolithic brand so our IEE logotype is always the most dominant feature.

Use this lock-up with caution, in most cases product titles and product names can simply be integrated into the communication title.

Colours

We have a range of different colours that help to make communications relevant to our different audiences. The corporate colours are serious and confident, our primary colours are muted and warm. Our secondary colours introduce richer accents. We can use the IEE logotype on all the

IEE colours. To help maintain the legibility of the logotype, please use these guidelines to determine which logo is used on which background. Controlling the colours we use is a very visible way of bringing consistency to our communications. ■

CORPORATE COLOURS							
These are the core colours to be used on all corporate communications and membership materials							
For IEE Blue 1 use: PANTONE® 5395C C:100 M:50 Y:0 K:95 R:13 G:50 B:70	For IEE Blue 2 use: PANTONE® 5405C C:61 M:18 Y:0 K:59 R:64 G:99 B:122	For IEE Blue 3 use: PANTONE® 5415C C:51 M:16 Y:0 K:48 R:98 G:130 B:151	For IEE Blue 4 use: PANTONE® 5425C C:35 M:9 Y:0 K:36 R:137 G:162 B:179	For IEE Blue 5 use: PANTONE® 5435c C:16 M:3 Y:0 K:18 R:173 G:193 B:206	For IEE Blue 6 use: PANTONE® 5445C C:10 M:0 Y:1 K:14 R:202 G:217 B:226	For IEE Blue 7 use: PANTONE® 5455C C:8 M:0 Y:0 K:8 R:220 G:231 B:237	For White use: PANTONE® N/A CMYK N/A R:255 G:255 B:255
PRIMARY COLOURS							
Our primary colours should be used on publications, journals, and serious promotional literature. They follow the same tonal range as the corporate colours but add some warmth and variation							
For Sand 1 use: PANTONE® Warm Grey 2C C:0 M:2 Y:6 K:11 R:221 G:218 B:209	For Sand 3 use: PANTONE® Warm Grey 6C C:0 M:9 Y:14 K:40 R:177 G:169 B:162	For Lilac use: PANTONE® 664C C:9 M:13 Y:0 K:0 R:217 G:207 B:226	For Sage 1 use: PANTONE® 5585C C:15 M:0 Y:15 K:10 R:203 G:219 B:209	For Sage 2 use: PANTONE® 5507C C:12 M:0 Y:10 K:29 R:179 G:195 B:193	For Beige use: PANTONE® 5807C C:4 M:0 Y:25 K:6 R:230 G:235 B:209		
BACKGROUND TINTS							
You can use 50% tints of the IEE colours below to create subtle, warm backgrounds							
For 50% tint of IEE Blue 7 use: 50% of PANTONE® 5455C C:3 M:0 Y:0 K:4 R:240 G:244 B:246	For 50% tint of Sand 1 use: 50% of PANTONE® Warm Grey 2C C:0 M:3 Y:3 K:6 R:243 G:238 B:234	For 50% tint of Lilac use: 50% of PANTONE® 664C C:7 M:6 Y:0 K:0 R:239 G:238 B:246	For 50% tint of Sage 1 use: 50% of PANTONE® 5585C C:6 M:0 Y:6 K:6 R:232 G:237 B:232	For 50% tint of Beige use: 50% of PANTONE® 5807C C:0 M:0 Y:6 K:4 R:247 G:246 B:236			
SECONDARY COLOURS							
The set of secondary colours should be used across more promotional items such as student or event posters or to add variation and life to publications							
For Claret use: PANTONE® 201C C:0 M:100 Y:60 K:39 R:170 G:43 B:74	For Orange use: PANTONE® 717C C:0 M:73 Y:100 K:1 R:230 G:114 B:0	For Yellow use: PANTONE® 124C C:0 M:33 Y:100 K:4 R:234 G:178 B:0	For Green use: PANTONE® 384C C:25 M:0 Y:100 K:38 R:150 G:168 B:0	For Teal use: PANTONE® 562C C:88 M:0 Y:58 K:40 R:24 G:134 B:125	For Purple use: PANTONE® 5135C C:29 M:70 Y:0 K:33 R:153 G:112 B:144		
SPECIAL USE SECONDARY COLOURS							
Across a limited range of applications that are used in schools and colleges we can use this small range of much brighter colours							
For Bright Blue use: PANTONE® 284C C:53 M:20 Y:0 K:0 R:149 G:175 B:222	For Bright Pink use: PANTONE® Rhodamine RedC C:5 M:92 Y:0 K:0 R:240 G:0 B:150	For Bright Green use: PANTONE® 390C C:26 M:0 Y:92 K:5 R:174 G:212 B:22	For Bright Yellow use: PANTONE® 123C C:0 M:22 Y:90 K:0 R:247 G:211 B:0				
* The colours shown here and throughout this document have not been evaluated by Pantone, Inc. for accuracy and may not match the PANTONE® Colour Standards. Consult current PANTONE® publications for accurate colour. PANTONE® is the property of Pantone, Inc.							

Typefaces

Being associated with a typeface is a very powerful way of building consistency in our communications. We use two different typefaces across our material. For most communications we use Formata. This is a modern san serif font that lends itself well to all headlines, titles and covers. Nimrod Cyrillic is

a very readable text font. This should be used to set large areas of text in magazines, journals and brochures. Arial and Times are the only other typefaces that should be used, Times for word processing our letters and faxes etc, and Arial for all electronic communications. ■

Primary font

Formata

Formata Light

Formata is our primary font. It is a highly readable san serif font that can be easily used across most of our communications.

Formata Regular

Formata is our primary font. It is a highly readable san serif font that can be easily used across most of our communications.

Formata Medium

Formata is our primary font. It is a highly readable san serif font that can be easily used across most of our communications.

Text font

Nimrod Cyrillic

Nimrod Cyrillic Regular

Nimrod Cyrillic is our text font, it should be used when setting large areas of text. The serifs and letter sizes make it very easy to read.

Nimrod Cyrillic Bold

Nimrod Cyrillic is our text font, it should be used when setting large areas of text. The serifs and letter sizes make it very easy to read.

Nimrod Cyrillic Italic

Nimrod Cyrillic is our text font, it should be used when setting large areas of text. The serifs and letter sizes make it very easy to read.

Electronic text font

Arial Regular

Arial is the font we use for our electronic communications.

Arial Bold

Arial is the font we use for our electronic communications.

Arial Italic

Arial is the font we use for our electronic communications.

Typing font

Times New Roman

Times New Roman is the font we use for typing letters and faxes.

Times New Roman Bold

Times New Roman is the font we use for typing letters and faxes.

Times New Roman Italic

Times New Roman is the font we use for typing letters and faxes.

Using our corporate typefaces

These examples show the different ways we use our typefaces. Headline and titles in Formata and body copy in Nimrod Cyrillic.

Arial regular

Formata medium

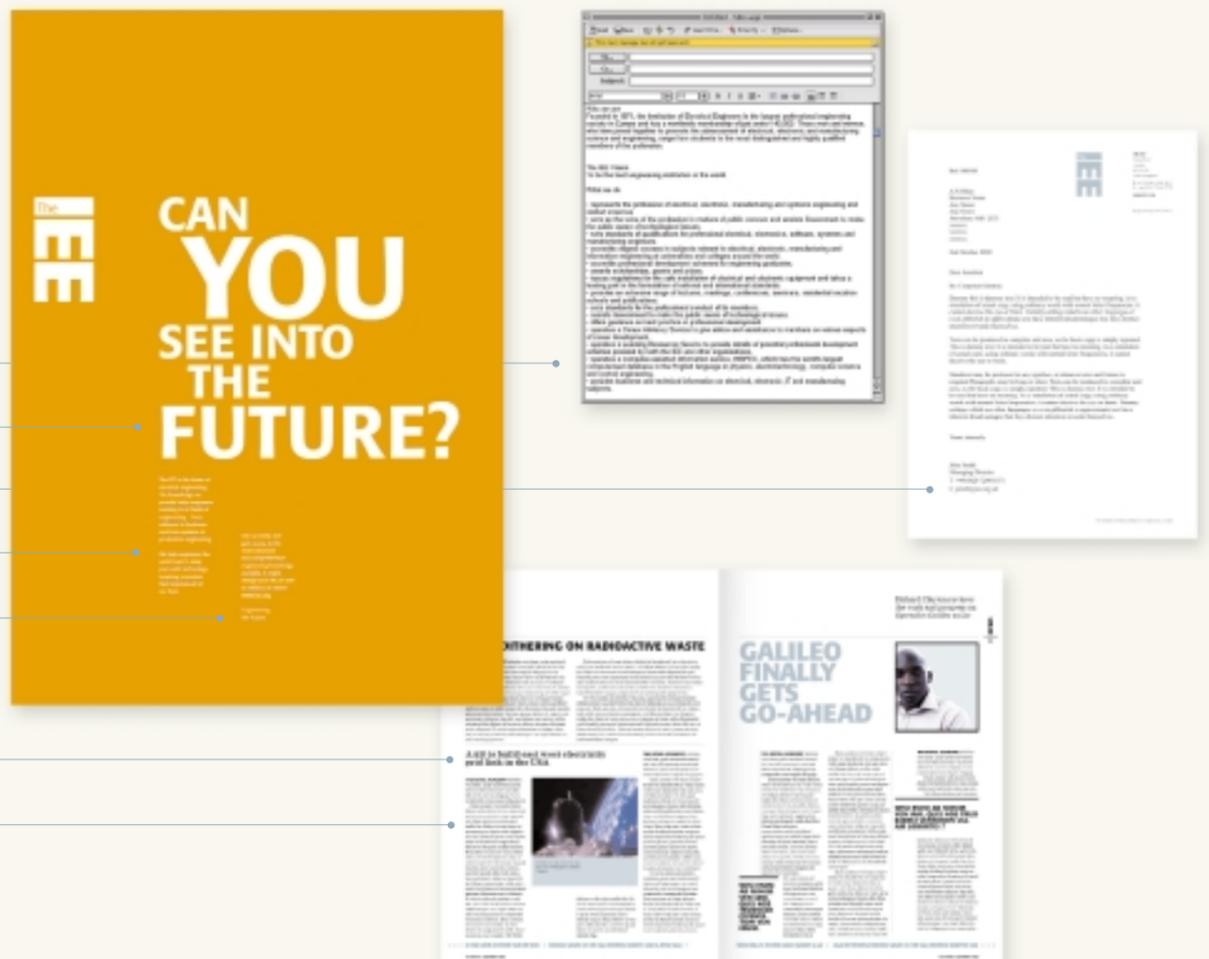
Times New Roman

Formata regular

Formata light

Nimrod Cyrillic bold

Nimrod Cyrillic regular



RELEVANT

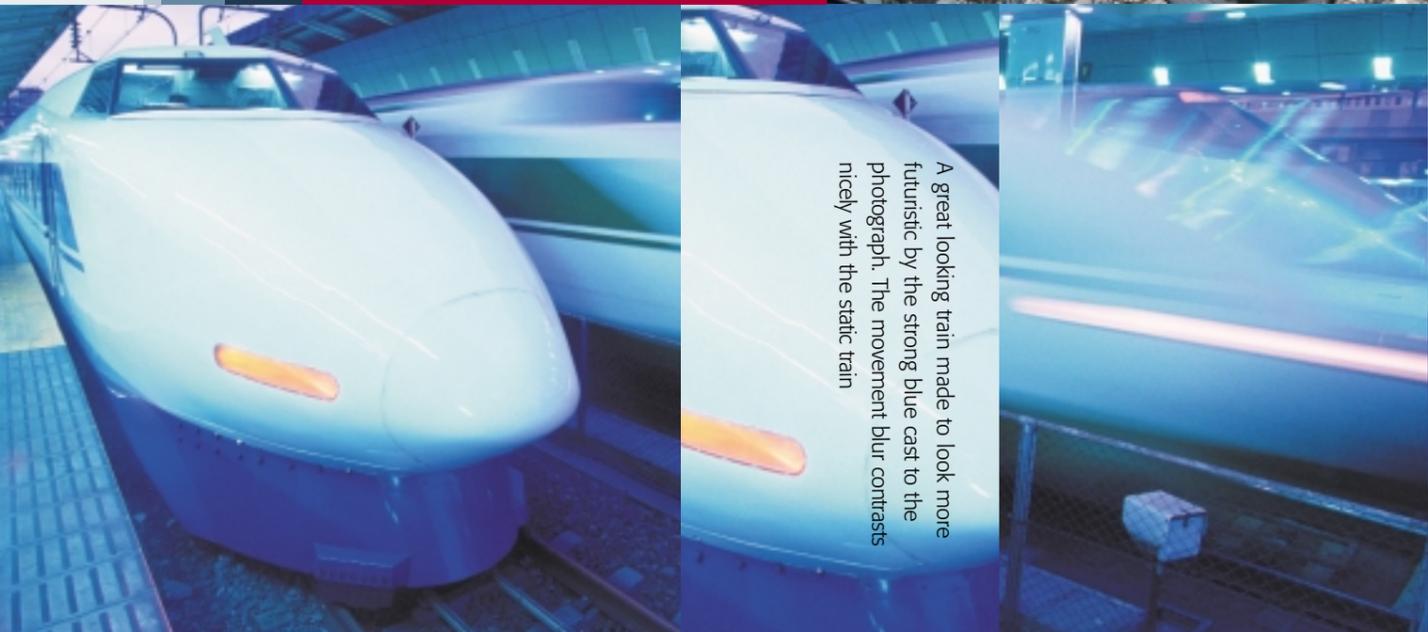
A modern building shot in an abstract way creates a dramatic picture that uses strong simple shapes



INNOVATIVE



A great looking train made to look more futuristic by the strong blue cast to the photograph. The movement blur contrasts nicely with the static train

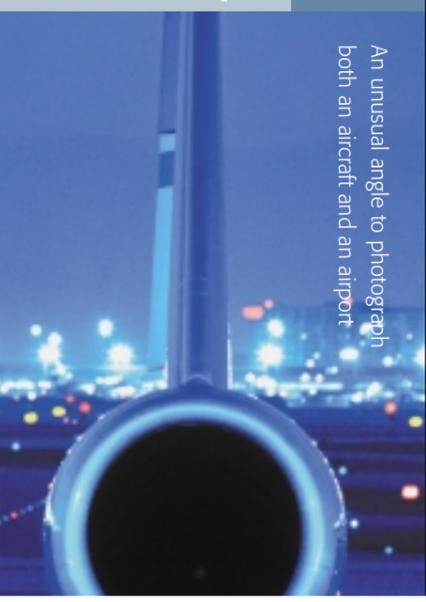


We have all seen photographs of the earth taken from space. But by placing the earth at the top of the picture you create a far more unsettling and dramatic composition that is far less predictable



INSIGHTFUL

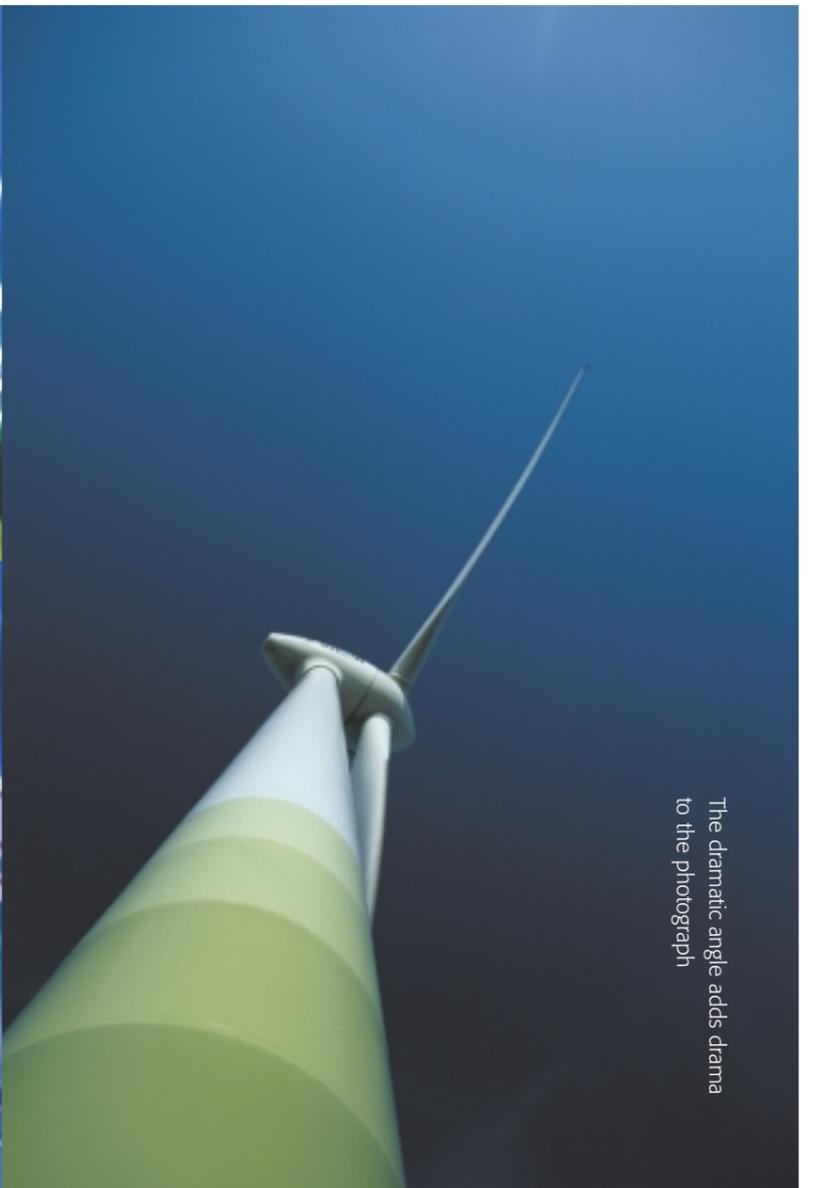
An unusual angle to photograph both an aircraft and an airport



Imagery

The IEE core photographic theme shows how our members are helping to create a better world for us all to live in. The photographs we use should be dynamic and exciting views of this better world. Dramatic angles and unusual crops create photographs that tell much more interesting stories. Avoid flat and amateur documentary

photographs. One great photograph is far more powerful than lots of predictable ones. The examples shown on this page start to illustrate what we look for in a good photograph, what we mean by an interesting crop or an unusual angle. This is what we should strive for. ■



The dramatic angle adds drama to the photograph

A high street photographic developer might sticker a picture that has half a face cropped out, but this is not a bad photo. Cropping adds drama and movement to any photo

**ENGINEERING
THE FUTURE**



INSPIRING



Grids

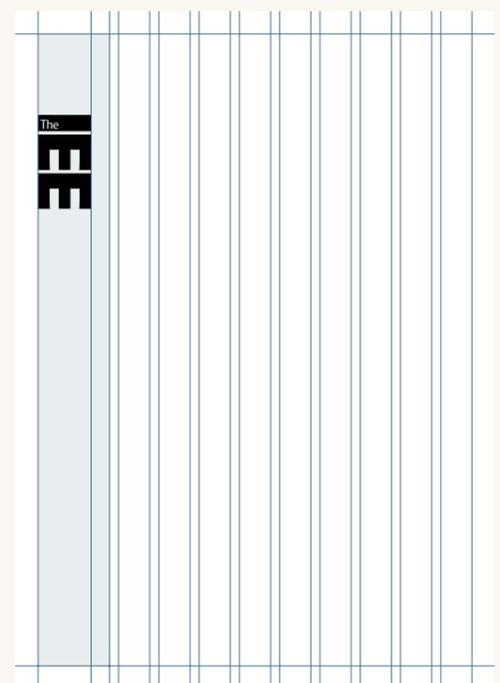
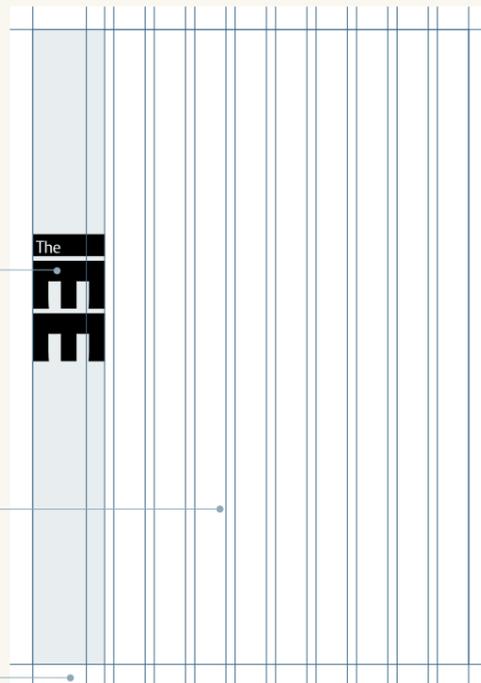
The consistency of our visual appearance is maintained by the careful use of our grid. This governs the size and position of our logotype across material and where we place

text. Simply scale up or down the grid depending on what you are designing. The layouts beneath demonstrate the flexibility of this simple system. ■

The logotype can be used at any position vertically up and down the left side column, indicated by the tinted box. There are two sizes allowed which are shown on the grid.

Text can be placed anywhere on the grid within the margins specified.

Type exclusion zone.



A4 application



A5 application

Application examples

These examples show how the grid has been applied to a poster, corporate brochure and membership material.



Stationery guides

Most of us use our stationery as a primary way to communicate anything of importance to our members and contacts. Consistency in layout is therefore very important but is often

overlooked. There are a simple set of rules to follow when laying out a letter, these are built into your stationery template. ■

Ref: 000/00

30mm

45mm

1 A.N.Other

2 Business Name

3 Any Street

4 Any Town

5 Anywhere AB1 2CD

6 xxxxxx

7 xxxxxx

8 xxxxxx

9

10 2nd October 2002

11

12

13 Dear Jonathan

14

15 Re: Corporate Identity

16

17 Dummy this is dummy text. It is intended to be read but have no meaning. As a

18 simulation of actual copy, using ordinary words with normal letter frequencies, it

19 cannot deceive the eye or brain. Dummy settings which use other languages or

20 even gibberish to approximate text have inherent disadvantages that they distract

21 attention towards themselves.

22

23 Texts can be produced to complete and area, as the basic copy is simply repeated.

24 This is dummy text. It is intended to be read but have no meaning. As a simulation

25 of actual copy, using ordinary words with normal letter frequencies, it cannot

26 deceive the eye or brain.

27

28 Simultext may be produced in any typeface, at whatever size and format is

29 required Paragraphs may be long or short. Texts can be produced to complete and

30 area, as the basic copy is simply repeated. This is dummy text. It is intended to

31 be read but have no meaning. As a simulation of actual copy, using ordinary

32 words with normal letter frequencies, it cannot deceive the eye or brain. Dummy

33 settings which use other languages or even gibberish to approximate text have

34 inherent disadvantages that they distract attention towards themselves.

35

36

37 Yours sincerely

38

39

40

41

42

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44 Managing Director

45 T +44 (0)20 7240 1871

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Engineering the future

The Institution of Electrical Engineers is registered as a charity

Typing measure 140mm

Fold line for DL formats

Letter body text is
Times New Roman 12pt
with 14pt line spacing

Last line of
letter text



Putting it all together

Any good identity system should allow communications to be relevant to a large number of diverse audiences. This poster shows how the IEE identity system allows us to communicate our diverse range of activities, from the more corporate membership material to the vibrant education and student material.

Promotional communications

Corporate communications

Corporate promotional communications

Publishing

The IEE, Marketing Communications,
Brand Development, Michael Faraday House,
Six Hills Way, Stevenage, Hertfordshire,
SG1 2AY, United Kingdom
Email: marketing@iee.org
Website: www.iee.org

