



The Royal Academy
of Engineering



Design standards

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President's foreword

The Royal Academy of Engineering promotes excellence in the science, art and practice of engineering. We are Britain's national engineering academy as well as a fellowship of the country's most eminent engineers.

Our strategic priorities are clear. Our work programmes focus on enhancing the UK's engineering capabilities. We celebrate excellence and inspire the next generation of Britain's engineers. And we guide informed thinking, influence public policy and provide a forum for debate.

Our new visual identity, which is vibrant, dynamic and future-focussed, will support us in achieving these tasks.

By applying these guidelines consistently you will help us to engage with all our audiences and, importantly, help us to stand out in a very busy marketplace.

Lord Broers FEng FRS (Winter 2004)

Using the standards

These design standards set out the basic principles behind our visual brand and provide information on its implementation. They are intended to help you to understand its aims and assist in producing materials that are appropriate to our communications needs.

These design standards have six sections. The first deals with the key elements of our visual brand; the toolkit. The subsequent sections cover the principles that underpin the design of specific materials. There is also a complementary guidelines document on written content.

Logo references

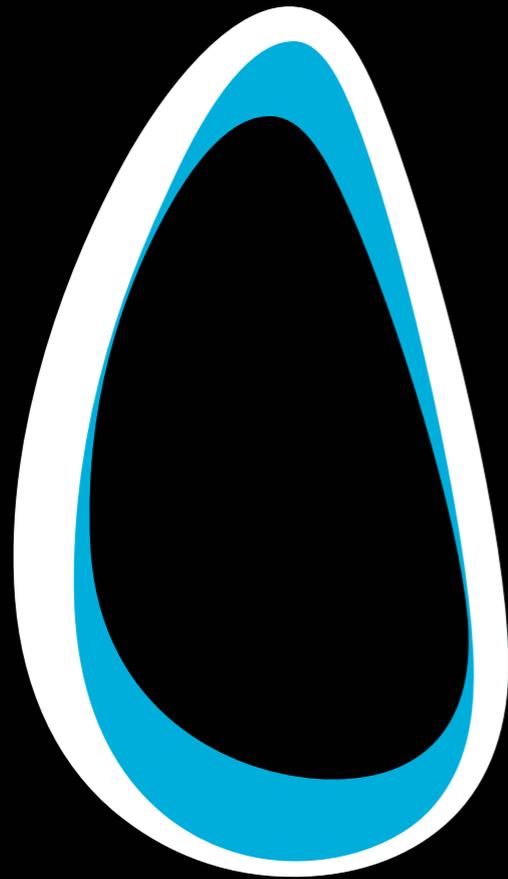
Digital master references of our logo including EPS, JPEG and WMF formats can be obtained through our website, intranet or from the Communications Department.

Help and advice

If you have any queries about our visual brand or the design and production of specific materials please contact the Communications Director.

1 Toolkit

This section shows the key elements of our visual brand. They are exclusive to the Academy and form the basis of our uniquely differentiating brand language. The standards that are set out in this section must be followed at all times.



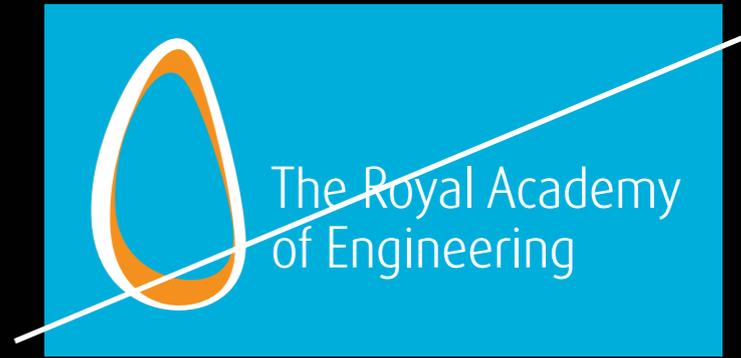
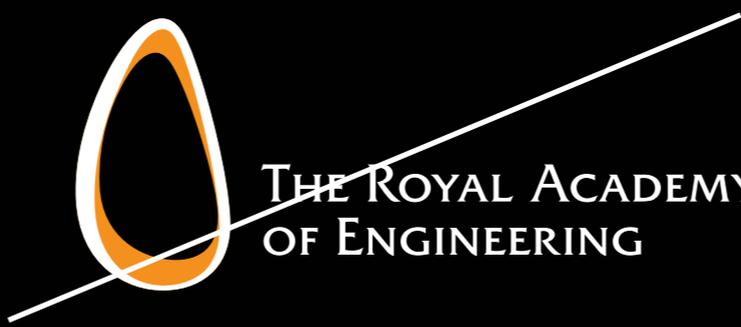
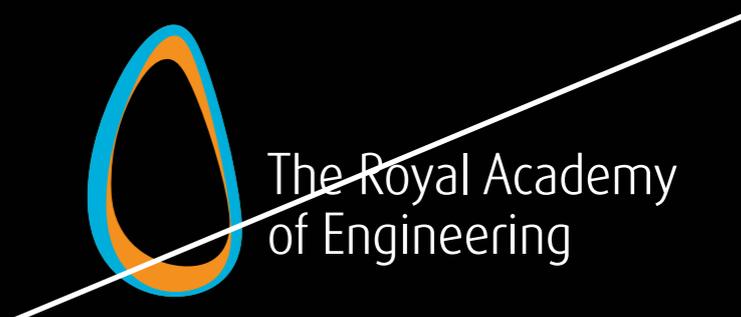
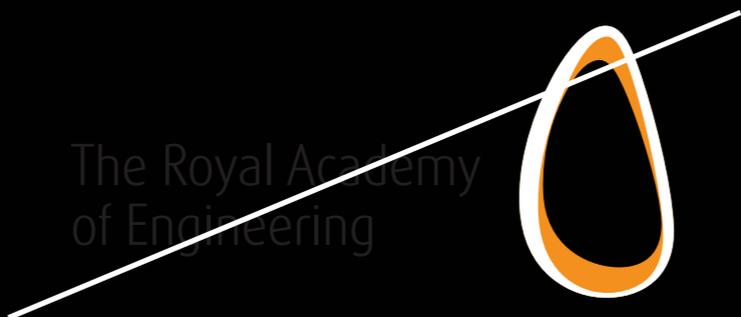
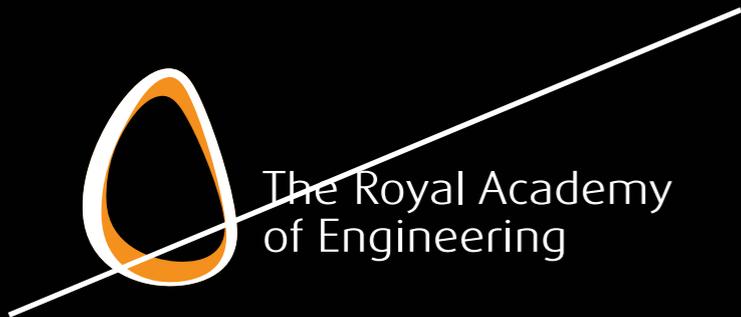
The Royal Academy of Engineering

1.1 Logo

The logo is the most important element of our visual brand and must be used on all materials. It consists of two elements; the symbol (which itself has an inner shape and an outer shape) and the name style. These must not be redrawn or altered in any way. No other words should be attached to our logo except sub-brand names

for which a special relationship has been created (see section 6). The logo must always be reproduced from a digital master reference. EPS files should be used for printed materials and WMF files for word processed materials. The logo must never be printed from a JPG or GIF format master reference.

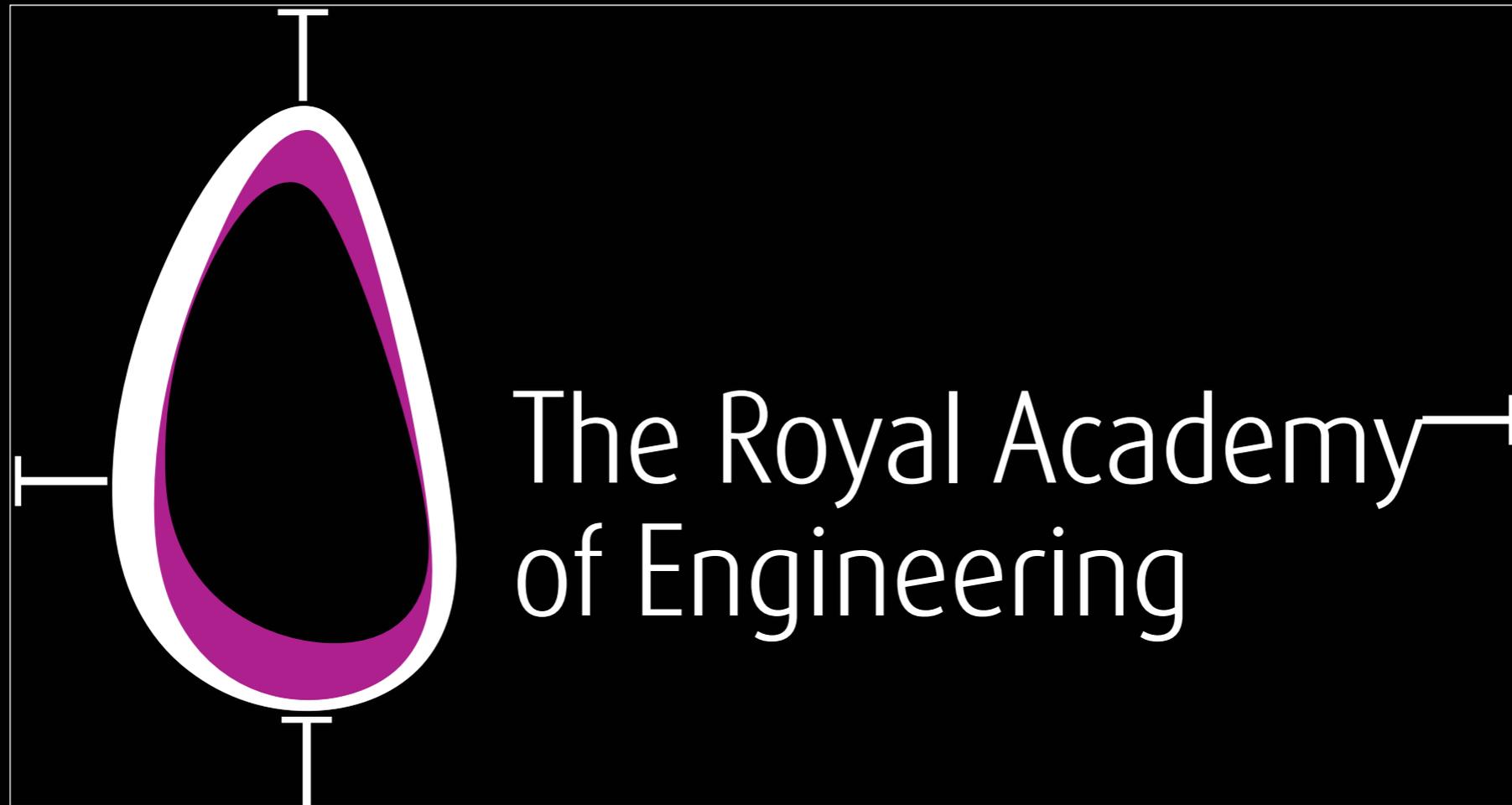
Our new visual identity specifies the protected use of the original Academy monogram, not as a logo but, uniquely, as the Fellowship's mark of distinction. It must only be used on the Academy letterhead, together with a short statement, and on the reverse of publications.



1.2 Logo misuse

The logo must always be reproduced from a digital master reference. It must never be redrawn or modified nor must the relationship between its elements be altered in any way. Do not distort the logo. Do not use incorrect

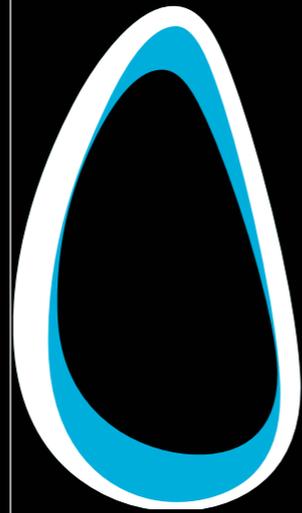
colourways. Do not reposition the namestyle in relation to the symbol. Do not box the logo; all backgrounds on which it appears should extend horizontally and/or vertically to the edges of materials. Do not change the namestyle.



1.3 Exclusion zone

The logo will be more visible and have greater impact where it is surrounded by a sufficient amount of space. So an exclusion zone has been created within which no type, images or other graphics may appear. The zone is defined by the height of the letter T as shown. Additional

space should be given wherever possible. In print, the logo must not appear smaller than 25mm measured across its entire width. On screen, it must not be smaller than 115 pixels at 72dpi.



The Royal Academy of Engineering

Lorem ipsum dolor sit amet,
consectetur adipiscing elit,
sed diam nonummy nibh.

Lorem ipsum dolor sit amet,
consectetur adipiscing elit,
sed diam nonummy nibh.

Lorem ipsum dolor sit amet,
consectetur adipiscing elit,
sed diam nonummy nibh.

1.4 Logo alignment

The relationship between the logo and any associated text and images should conform to the basic principles shown on this page. This will help ensure consistency in the appearance of our materials. The logo must always be

positioned in the top left hand corner of all materials. Any exceptions to this rule must be agreed in advance with the Communications Department. Text and images should align vertically or horizontally with the logo as

shown. Two vertical alignments are permissible. However, the principal alignment is with the name style. Text and images should only align with the symbol where space is limited.



1.5 Colour palette

Our colour palette has been created to enable the design of materials that are vibrant, dynamic and future-focussed. The palette has a wide variety of uses. Black and white are the main background colours and should be used wherever possible. Blue, orange, yellow, red, green and purple may be used to 'signpost'

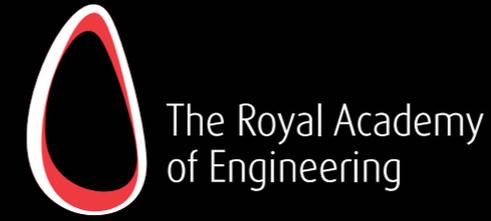
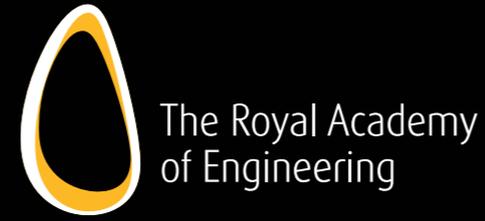
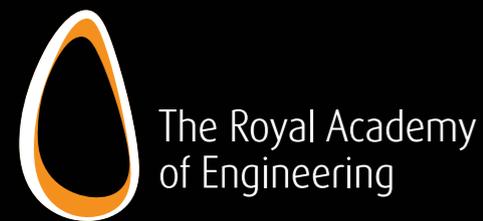
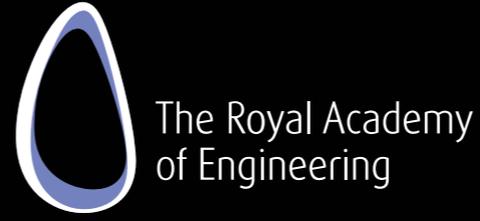
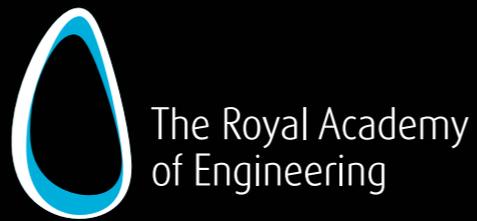
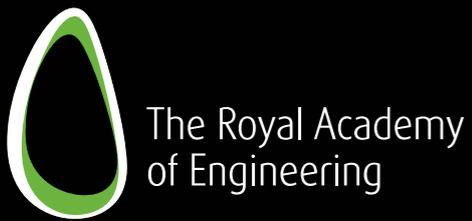
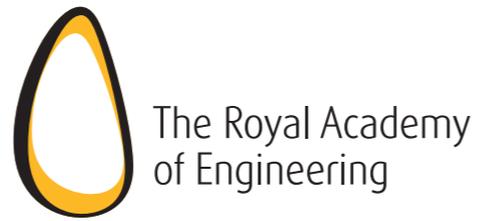
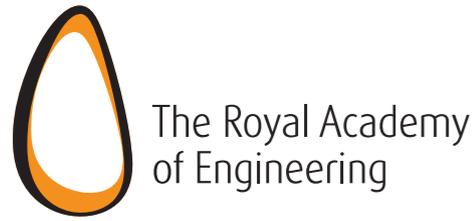
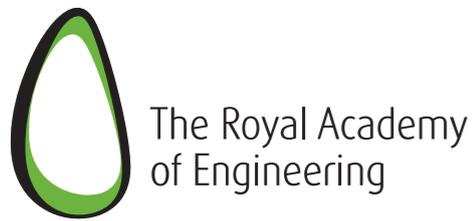
lengthy printed documents (eg section dividers) and to help facilitate website navigation. Our palette consists of the following colours:

Blue PANTONE® 312 (C 96%, Y11%)
Orange PANTONE® 152 (M 51%, Y 100%)
Yellow PANTONE® 110 (M 12%, Y 100%, K 7%)

Red PANTONE® 185 (M 91%, Y 76%)
Green PANTONE® 369 (C 59%, Y 100%, K 7%)
Purple PANTONE® 272 (C 58%, M 48%)
PANTONE® Process Magenta
PANTONE® Process Black
White

In lieu of the colours specified in these standards, the stated PANTONE colour may be used, the standard for which is as shown in the current edition of the PANTONE Color Formula Guide.

PANTONE® is a registered trademark of Pantone, Inc. The colour shown in these guidelines is not intended to match the PANTONE Color Standards.



1.6 Logo colourways

The logo must only appear in the colour combinations shown on this page. The namestyle and outer shape of the symbol should appear in black or white. The inner shape of the symbol may appear in any of our palette colours. The various colourways

are not designed to be used to categorise our communications. Our visual identity system has been designed to be flexible and to work with many background colours although our logo is particularly striking when set against black or white. The Communications

Department's advice must be taken where an alternative colour is being considered. Where colour reproduction is not available (eg newspaper advertisements) the inner shape of the symbol should appear in a 40% tint of black.

Myriad

Myriad light
abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

Myriad Roman
abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

Myriad Semi-bold
abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

Myriad Bold
abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

Myriad light italic
abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

Myriad Roman italic
abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

Myriad Semi-bold italic
abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

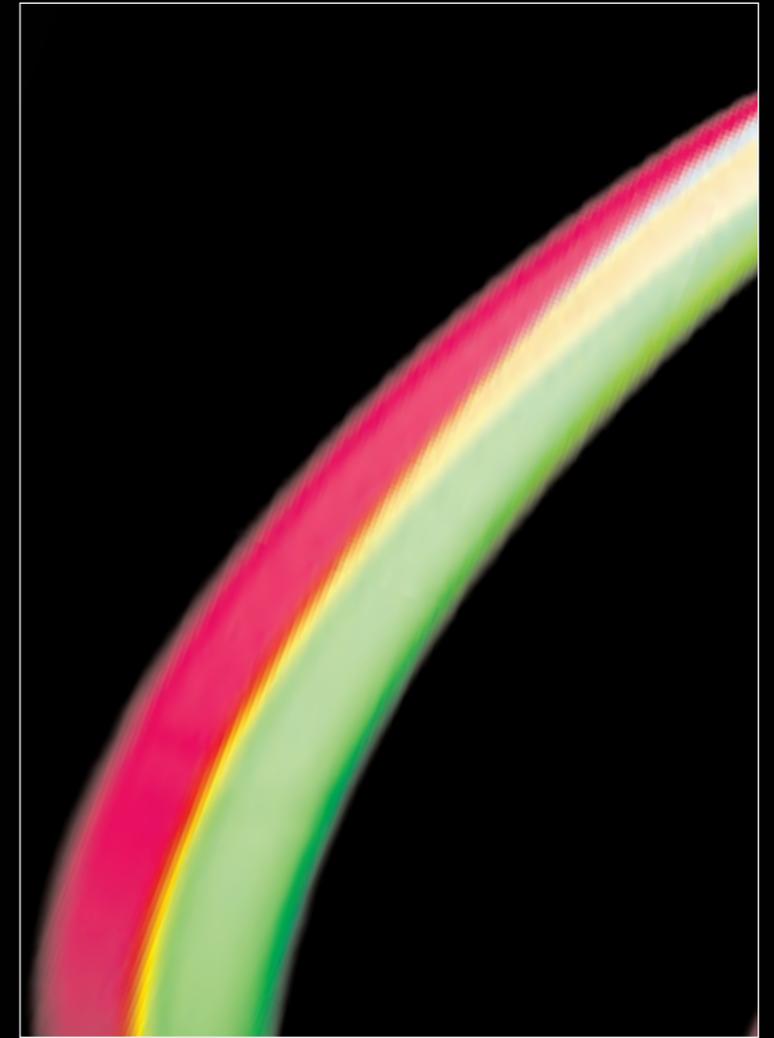
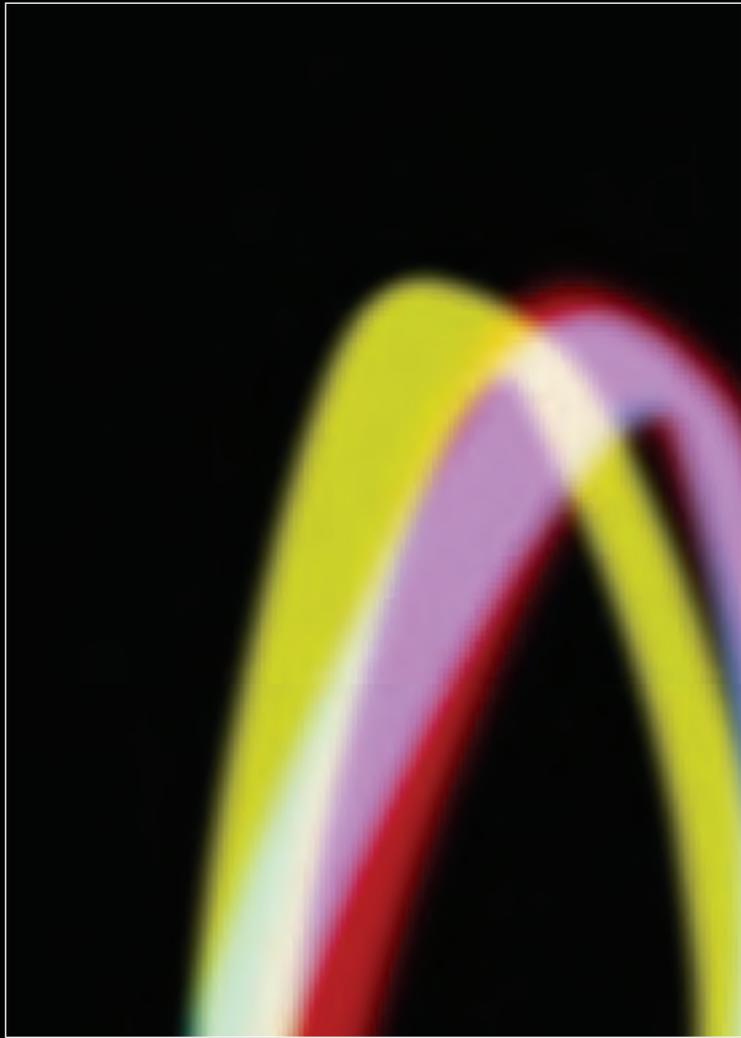
Myriad Bold italic
abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

1.7 Typeface

Our typeface is called Myriad Pro. It has been chosen for its distinctive appearance and its compatibility with the logo. Myriad is available in a wide range of fonts (light, italic, bold etc). It must be used for all applications of our

visual brand with the exception of stationery (see section 2). Type should be ranged left and ragged right, that is, its left-hand edge aligns vertically and the lines are of varying length. Normal letter and word spacing should always

be used. Myriad should never be condensed or expanded. The typeface that should be used for all word processed documents such as typed letters, memos and internal reports is Arial.

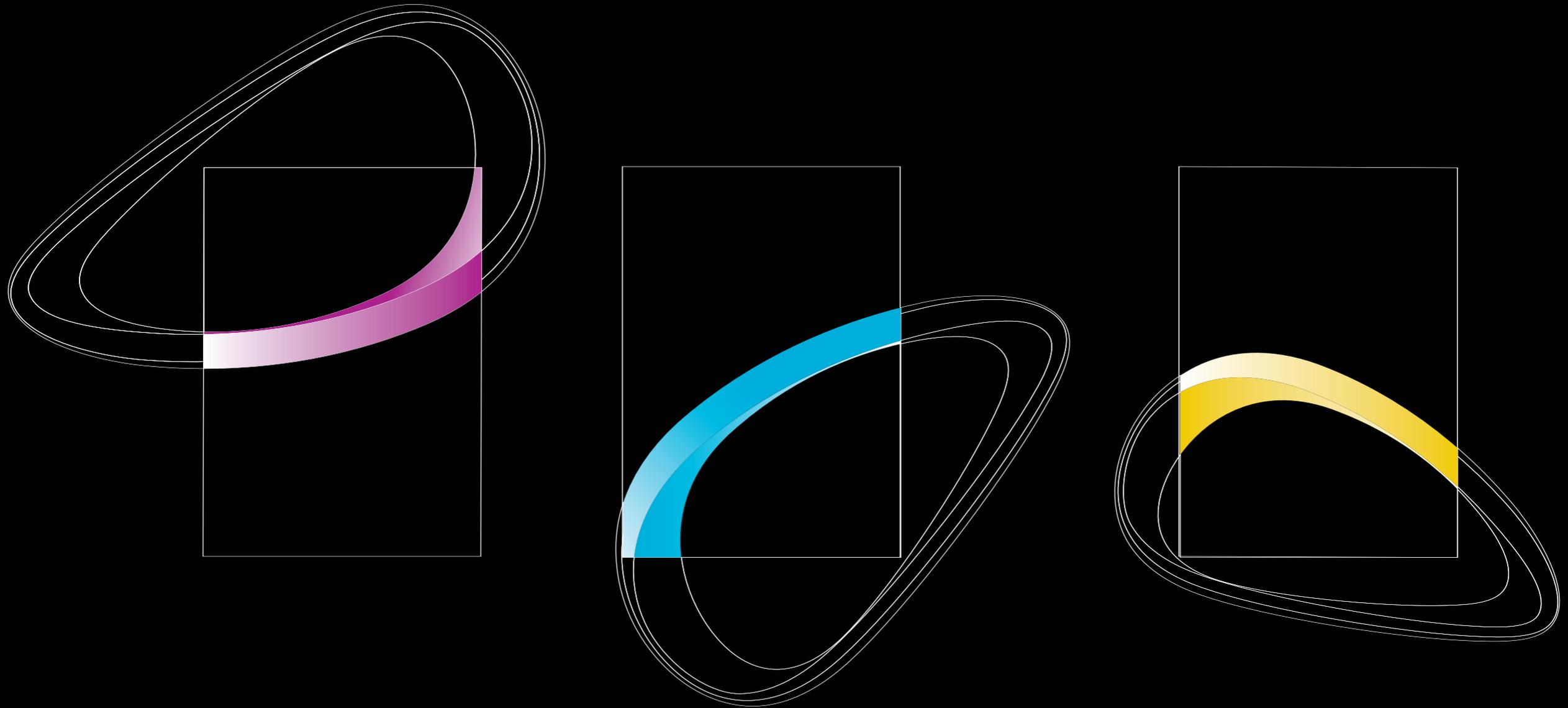


1.8 The glow

The glow has been created to give graphic impact and reinforce our visual brand. Where a version of the glow is used, the logo must always appear in a supporting role. The glow may only be used in the design of corporate

materials such as *A brief guide*, the *Annual Review*, the *List of Fellows* and our presentation folder. It must not feature in the design of any other category of materials. It must be created from the symbol in Adobe Photoshop. A great

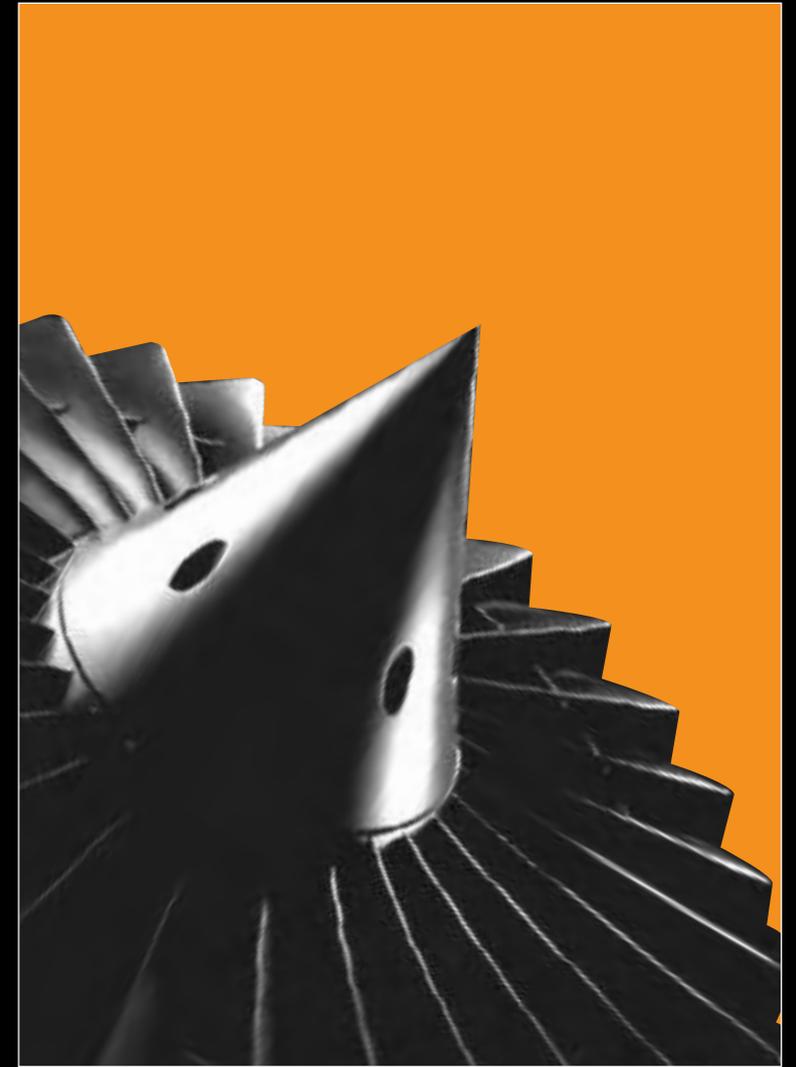
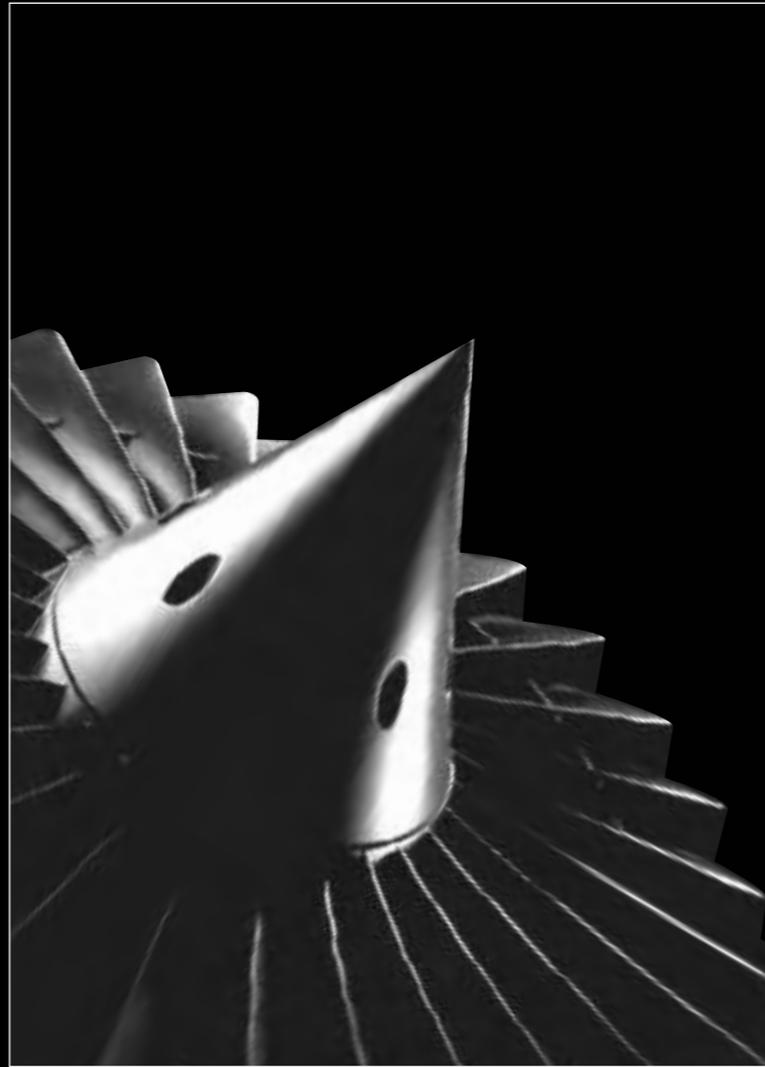
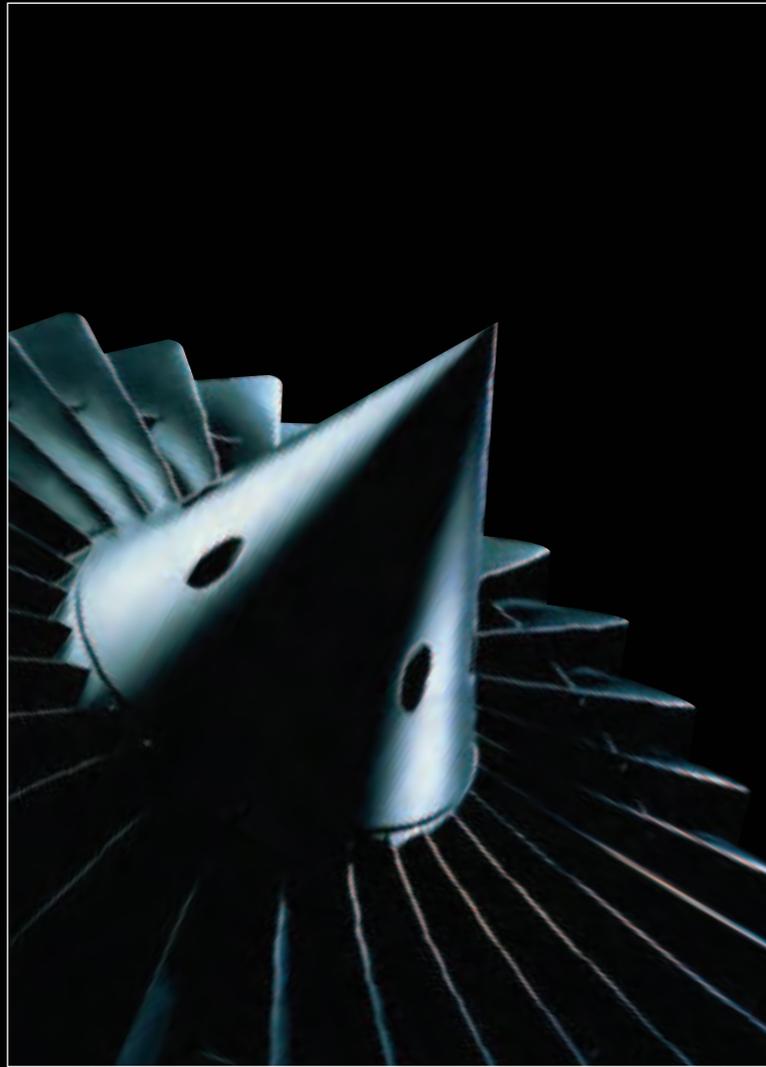
deal of flexibility is allowed in the appearance of this form of the symbol. The examples on this page give an indication of the effects that can be achieved.



1.9 The arc

The arc is used to create dramatic effect on publications covers and to define the position and shape of images. It must be created from a segment of the symbol as shown. The symbol may be rotated to achieve the required shape

but it must not be reversed or distorted. The arc can be given a wide variety of graphic treatments. Cover examples of policy documents, event materials and bursary leaflets are shown on pages 3.5, 3.6 and 3.7.



1.10 Images

Photographs often have greater impact than words so it is important that they are used appropriately. Always consider whether the use of a particular image is necessary, what it will communicate and whether it is of sufficient technical quality. Composition is extremely important. For example, the impact of an

image can be increased by cropping close into the subject or by creating a 'cut-out'. The choice of a full colour or black and white image can also influence audience reactions. The image examples on this page are shown in full colour and black and white. The black and white image is also shown as a 'cut-out'.



2 Stationery

Stationery is one of the most important applications of our visual brand. This section shows the consistent approach that underpins the design of our internal and external stationery.



The Royal Academy
of Engineering

The Royal Academy
of Engineering
29 Great Peter Street
London SW1P 3LW

Tel +44 (0) 20 7227 0500
Fax +44 (0) 20 7222 9075

name.name@raeng.org.uk
www.raeng.org.uk

A N Other
Company name
Street name and number
Town or city
County
POSTCODE

11 October 2004

Dear Anyone

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laore dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat.

Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore euor feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatu zzril delen augue duis dolore te feugait nulla facilisi. Lorem ipsum dolor sit consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat.

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Yours sincerely

Sender's name
Position



The Royal Academy of Engineering
promotes excellence in the science,
art and practice of engineering
Registered charity number 293074



The Royal Academy
of Engineering

The Royal Academy
of Engineering
29 Great Peter Street
London SW1P 3LW

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www.raeng.org.uk

Registered charity number 293074



The Royal Academy
of Engineering

Tom McLaughlan
Director of Communications

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Tel +44 (0) 20 7227 0500
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tom.mclaughlan@raeng.org.uk
www.raeng.org.uk



2.1 Letterhead, compliments slip and business card

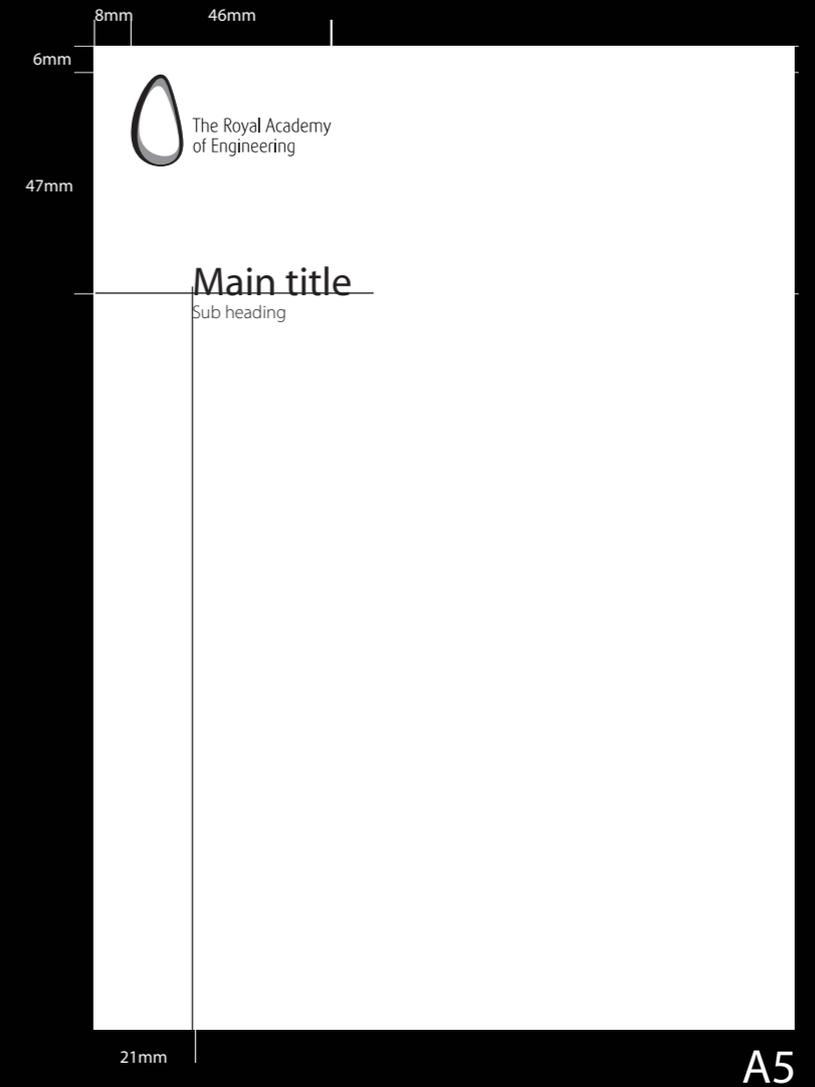
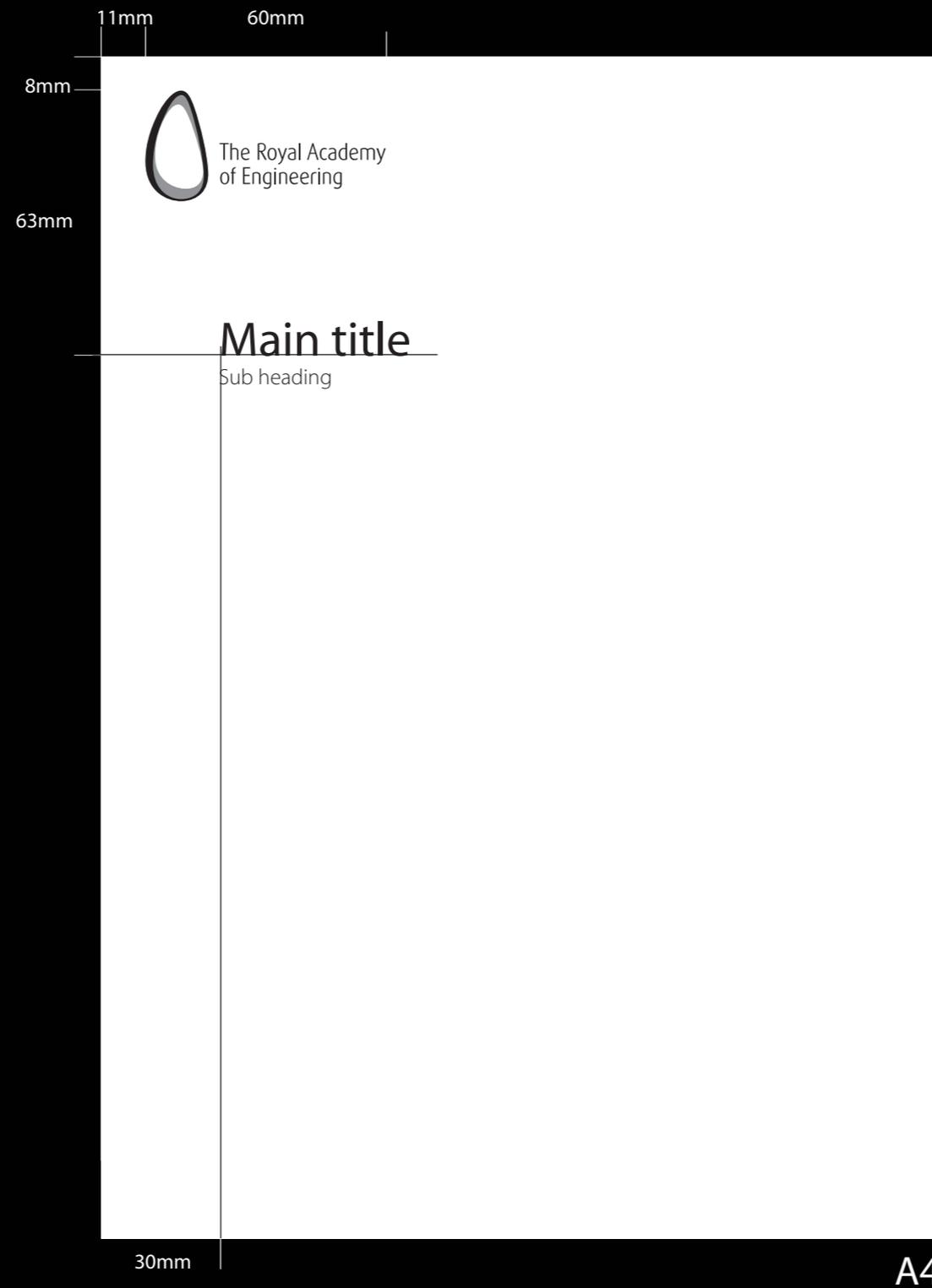
Our stationery is business-like and professional. With the exception of approved personalised letterheads and compliments slips, no variation in the design of these items is permitted. The monogram must never be used on our compliments slips or business cards. A range

of templates have been prepared to ensure consistency across all typed stationery (eg letterheads, faxes and invoices). Guidance on the use of these templates can be obtained from the Communications Department.



3 Printed materials

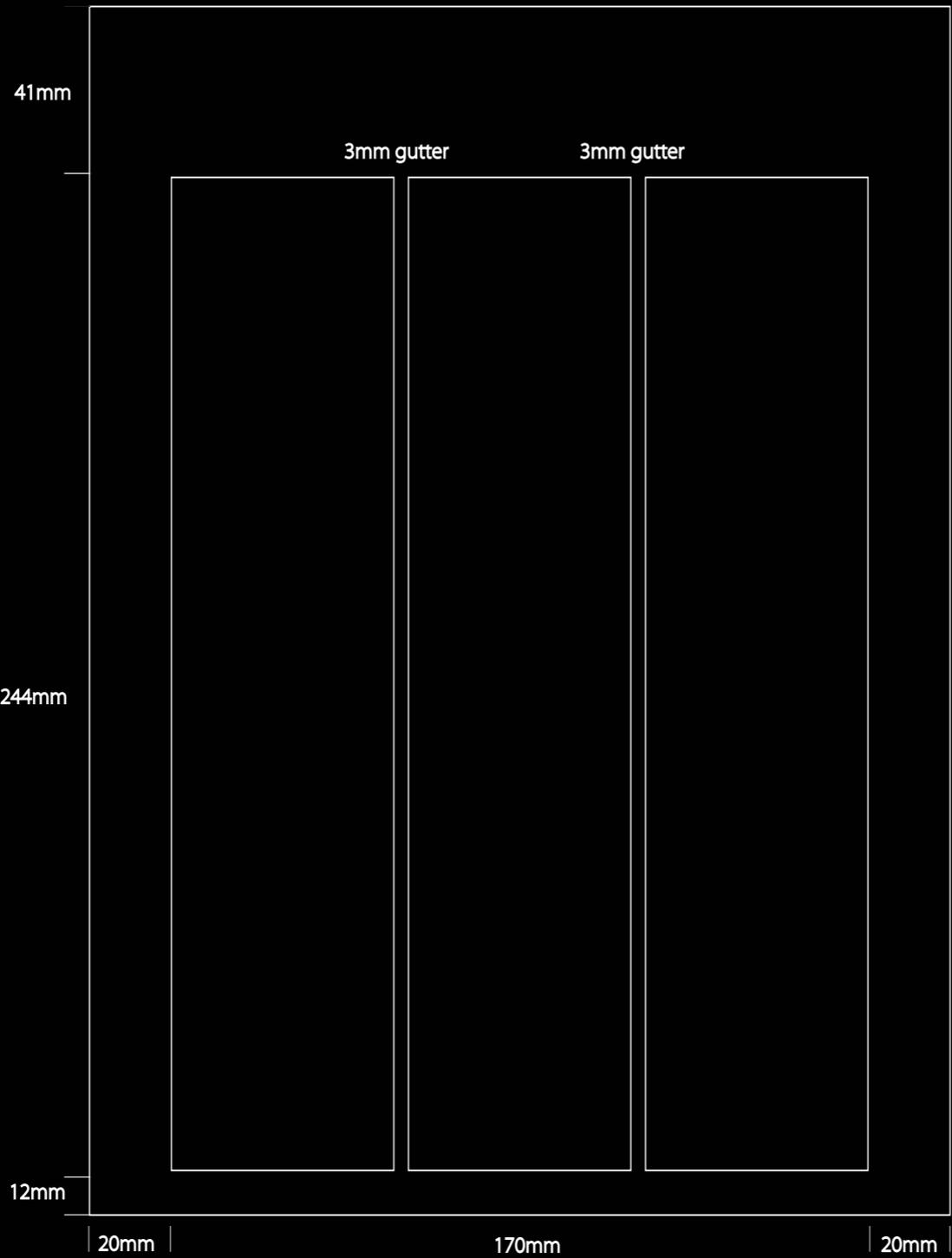
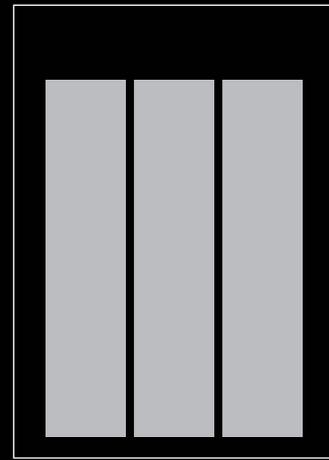
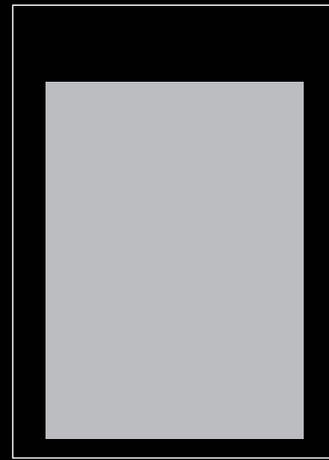
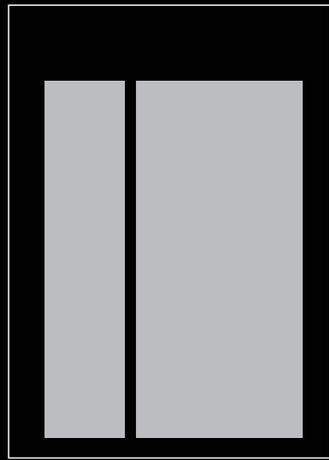
Our printed materials cover a wide range of topics and must communicate with diverse audiences. The examples in this section illustrate the use of the principle elements of our visual brand. Corporate materials refer to those that speak on behalf of the whole organisation such as the *Annual Review*, the *List of Fellows* and *A brief guide*. Other printed materials support specific aspects of the Academy's work such as policy reports, bursary awards and events.



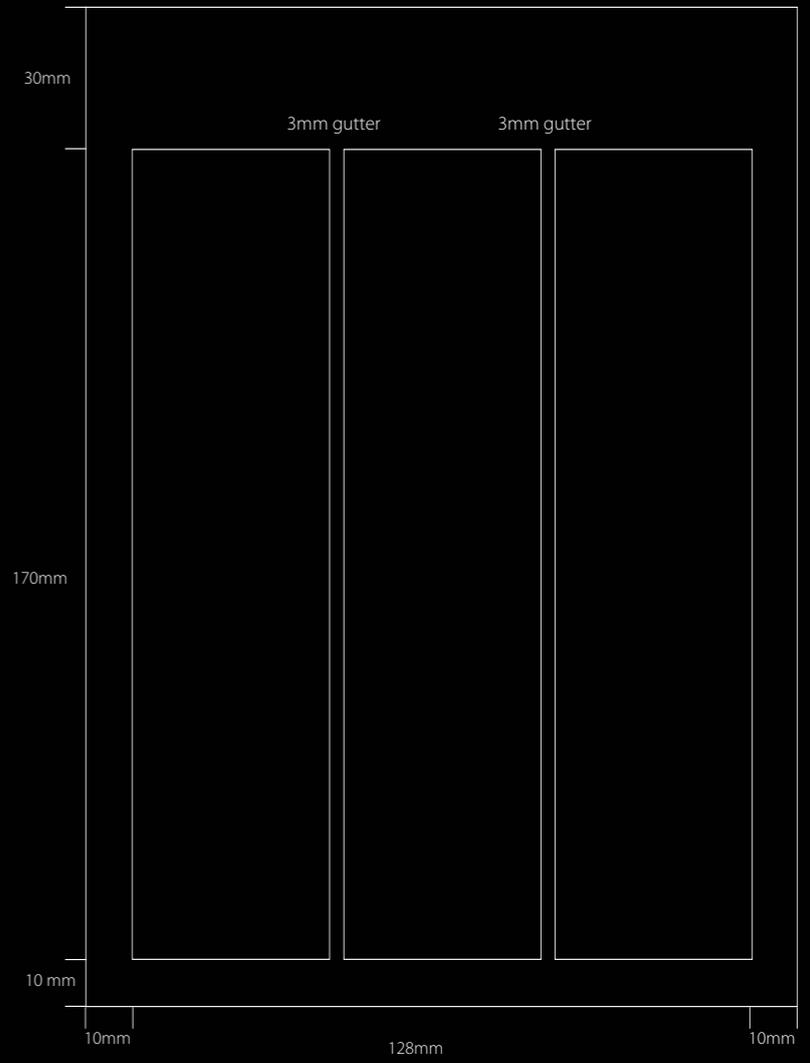
3.1 Cover structure

A cover structure has been created for all our brochures and leaflets to ensure that they are consistent in their overall appearance. The structure establishes the size and position of the logo on A4 and A5 covers and the position of titles and sub-titles. The logo must be

positioned in the top left-hand corner. Titles must appear in Myriad Roman and sub-titles in Myriad Light. They should be set in upper and lower case and aligned vertically with the logo as shown.



A4

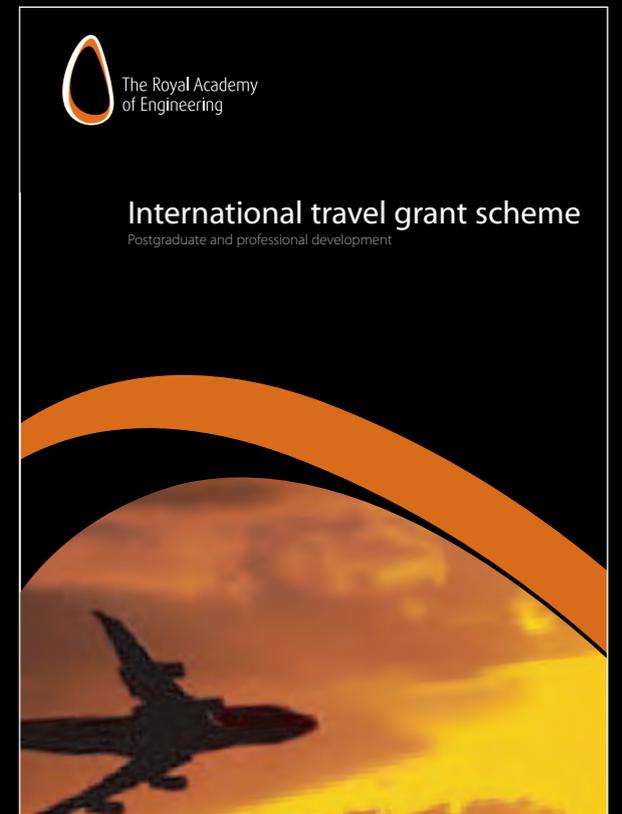
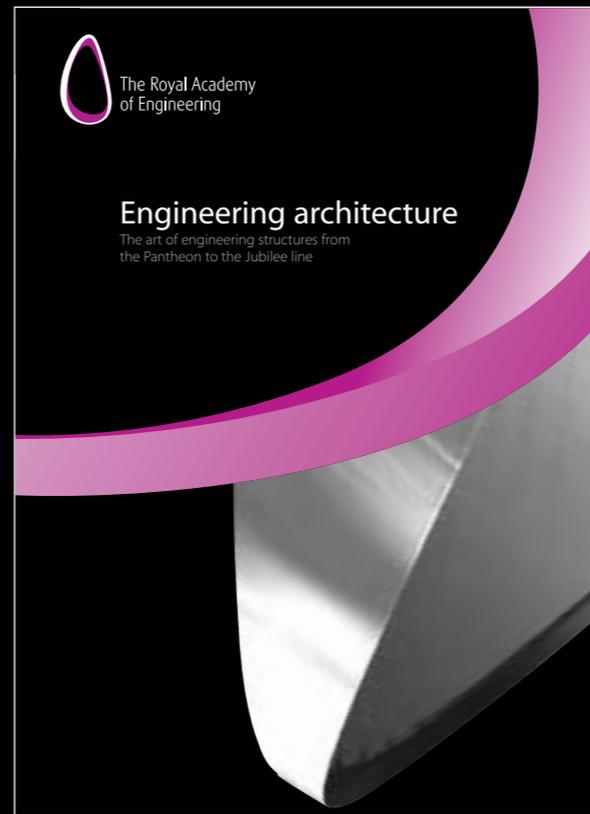
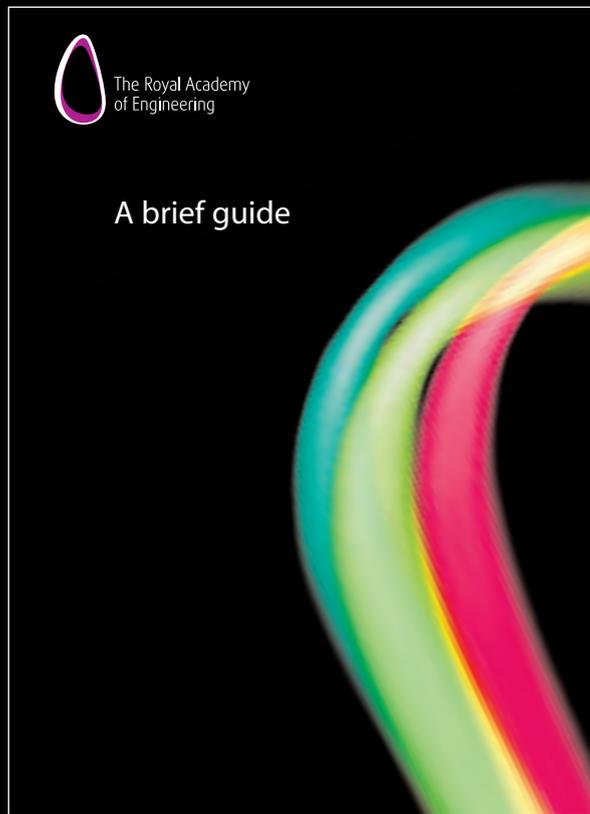


A5

3.2 Text page grid

A grid structure for all text pages has been created to enable the design of all brochures and leaflets to be consistent in their overall appearance. Grids are invisible structures that divide pages into a standard framework within

which type and photographs are positioned. Our basic A4 grid divides pages into vertical columns that can be combined or omitted to achieve a variety of layouts. The areas shaded in grey show some of the possible permutations.

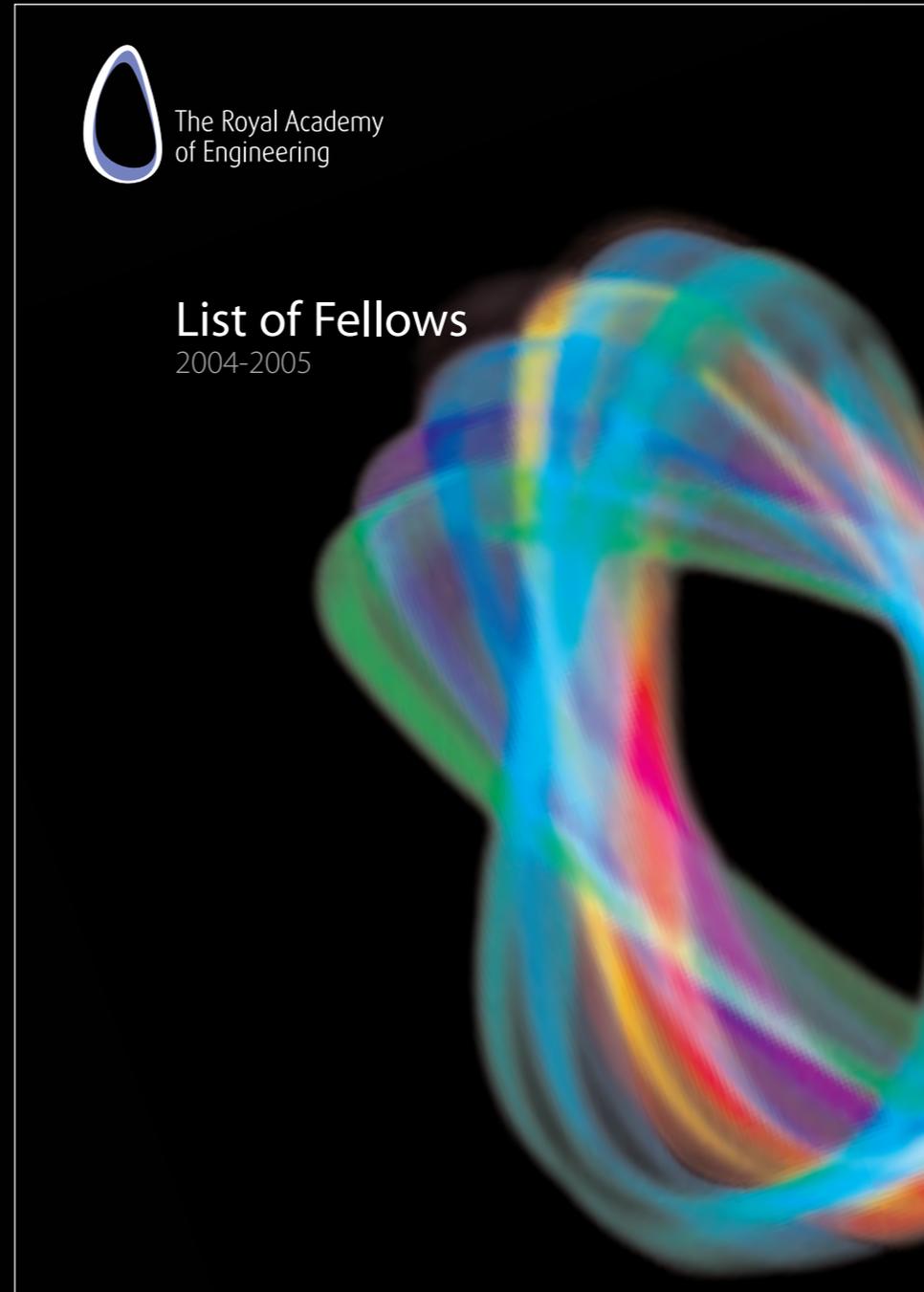
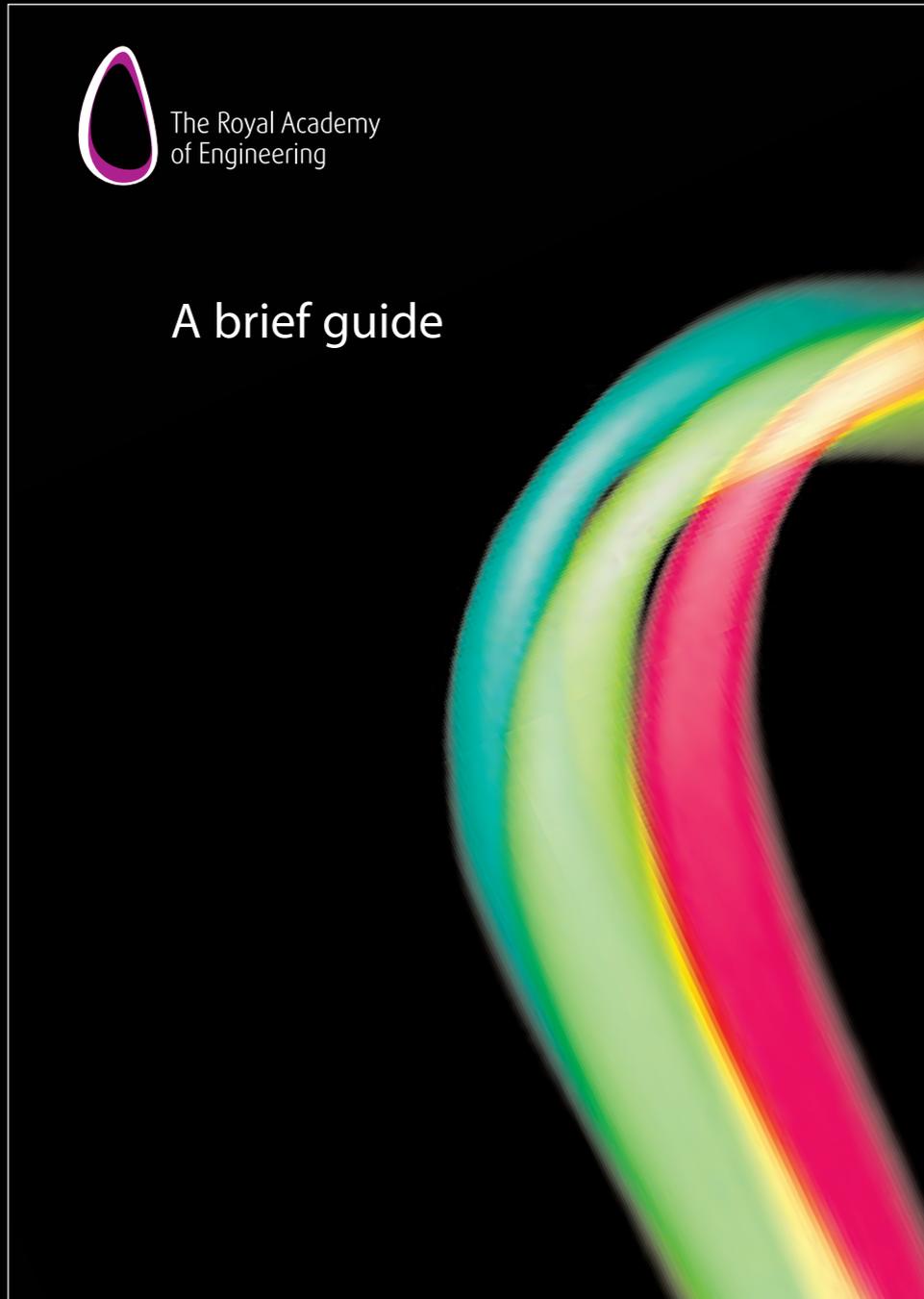


3.3 Range of covers

These examples demonstrate how our visual brand allows our brochures and leaflets to be flexible in their appearance whilst maintaining an overall consistency. The logo must always be positioned consistently but its colour can change to reflect a theme or the dominant

colour of an image. Titles and sub-titles must also be positioned consistently and use a common typographic style. Corporate covers feature the use of the glow whilst the covers of all other printed materials feature various graphic treatments of the arc. Images

on policy document covers and bursary brochures and leaflets must be in full colour. Images on event materials should normally be in black and white. The Communications Department's advice must be taken where colour images are being considered.



3.4 Corporate document examples

Corporate document covers must feature the prominent use of the glow which should normally appear on a black background. The Communications Department's advice must be taken where colour backgrounds are being

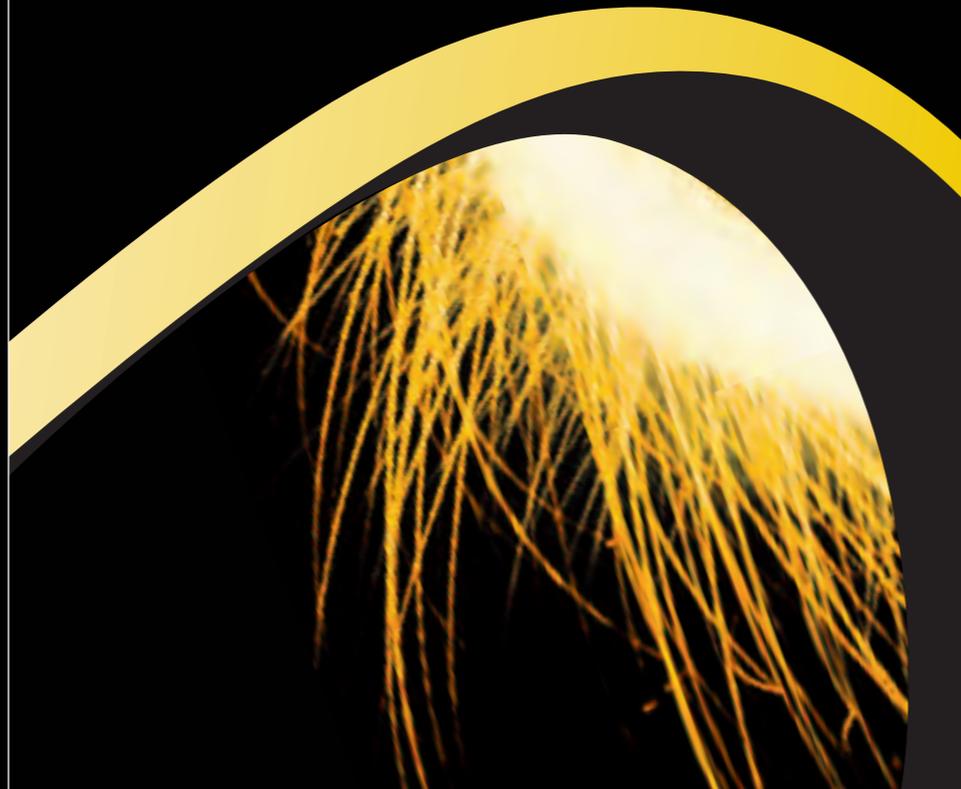
considered. The logo must be positioned in the top left-hand corner of all covers. Titles and sub-titles should be as short as possible. Titles should appear in white and sub-titles in 40% black.



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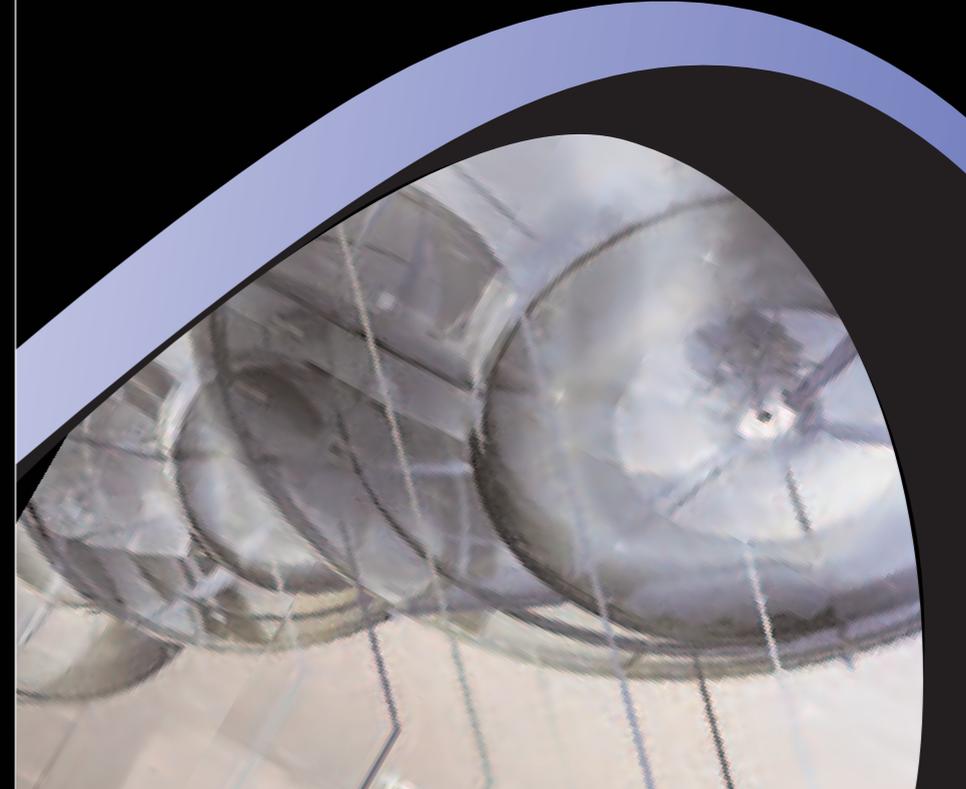
Risks posed by humans in the control loop

The third in a series of three reports on managing
engineering risk produced by working groups of
The Royal Academy of Engineering



The Royal Academy
of Engineering

Measuring excellence in engineering research

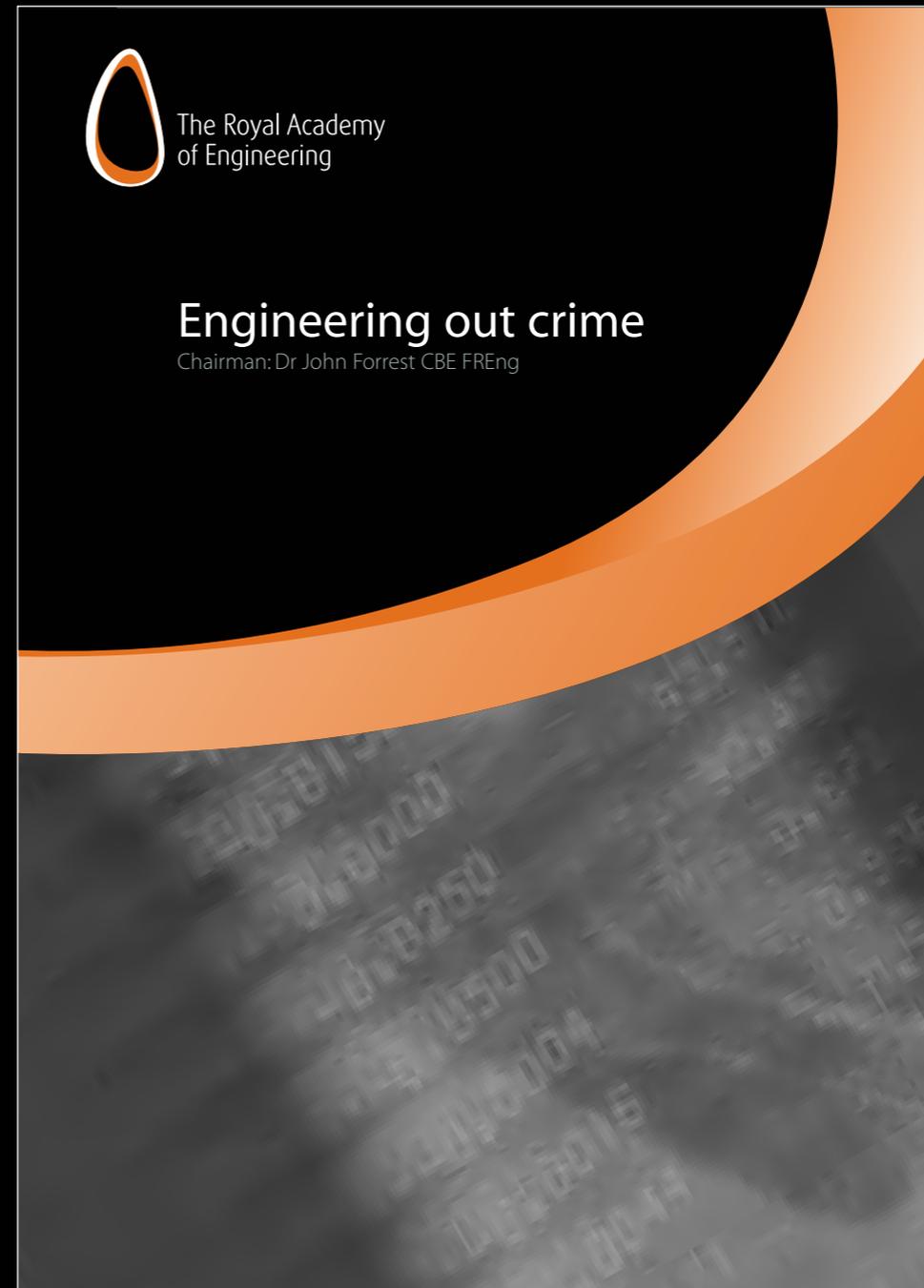
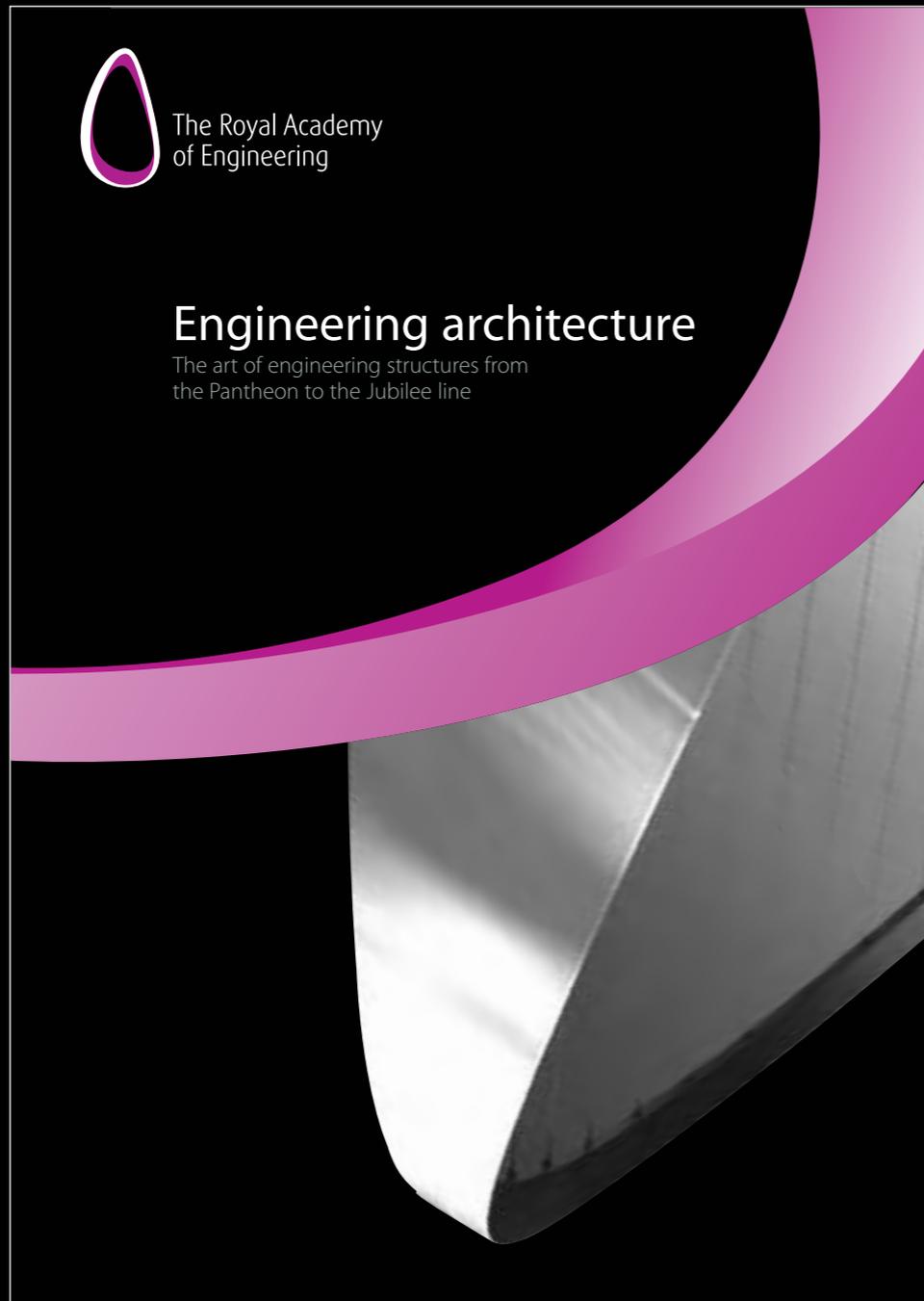


3.5 Policy document examples

Policy document covers feature the use of the arc in conjunction with an appropriate full colour photographic image. Covers should normally have black backgrounds. The Communications Department's advice must

be taken where colour backgrounds are being considered. The logo must always be consistently positioned but its colour can change to reflect a theme or the dominant colour of an image. The colour of the logo

must reflect the colour of the arc. Titles and sub-titles should be as short as possible. Titles should appear in white and sub-titles in 40% black.



3.6 Event document examples

Event materials feature the use of the arc preferably in conjunction with an appropriate black and white photographic image. Materials should normally have black backgrounds. The Communications Department's advice must

be taken where colour images and coloured backgrounds are being considered. The logo must always be consistently positioned but its colour can change to reflect a theme or the dominant colour of an image. The colour

of the logo must reflect the colour of the arc. Titles and sub-titles should be as short as possible. Titles should appear in white and sub-titles in 40% black.



The Royal Academy
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International travel grant scheme

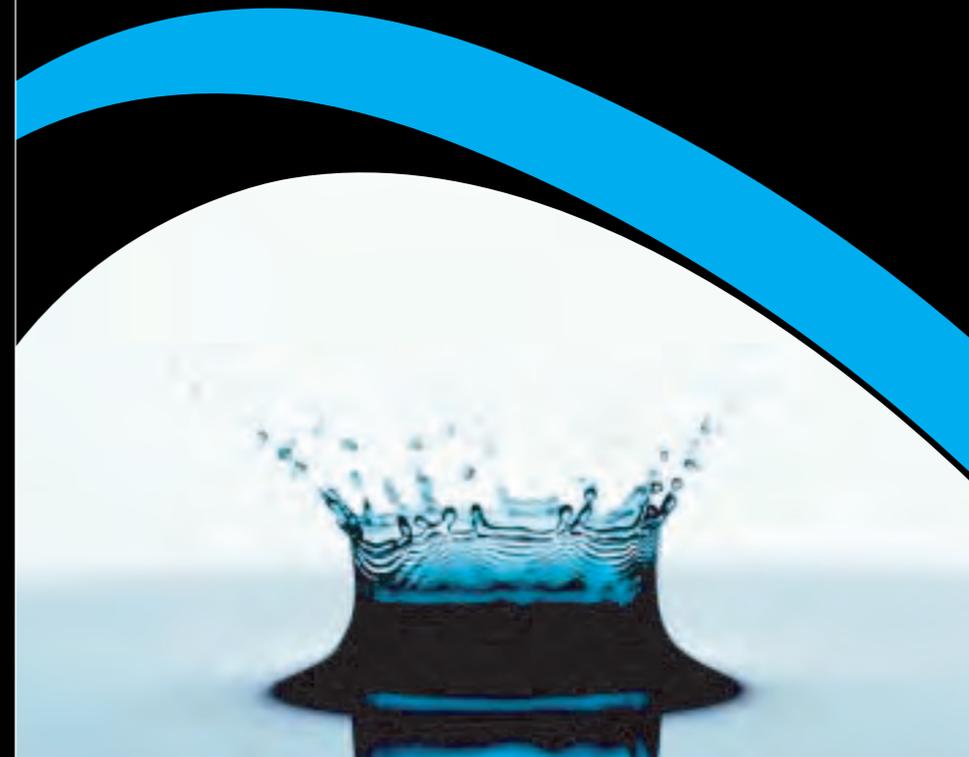
Postgraduate and professional development



The Royal Academy
of Engineering

The Sir Angus Paton Bursary

Postgraduate and professional development



3.7 Bursary document examples

Bursary brochure and leaflet covers feature the use of the arc in conjunction with an appropriate full colour photographic image. Covers should normally have black backgrounds. The Communications

Department's advice must be taken where colour backgrounds are being considered. The logo must always be consistently positioned but its colour can change to reflect a theme or the dominant colour of an image. The colour

of the colour must reflect the colour of the arc. Titles and sub-titles should be as short as possible. Titles should appear in white and sub-titles in 40% black.

How can we help you?

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Sainsbury Management Fellowships*

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Engineering Professional Development Awards

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Panasonic Trust Awards

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Sir Angus Paton Bursary

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International Travel Grants

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Executive Engineers Programme*

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Out and about

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What we do

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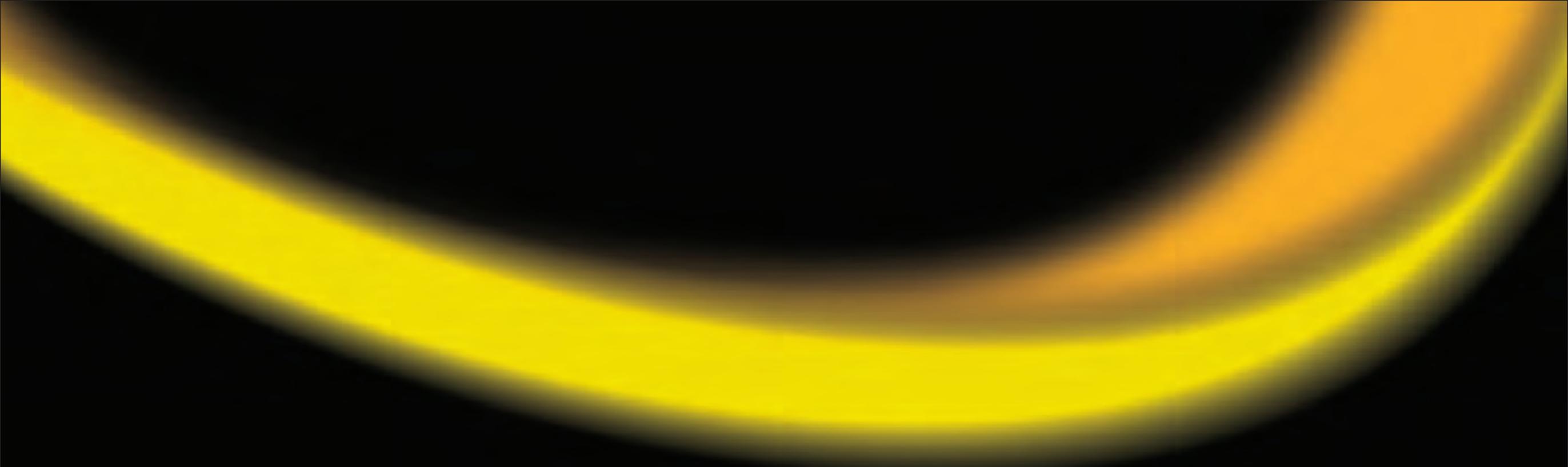
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3.8 Page spread example

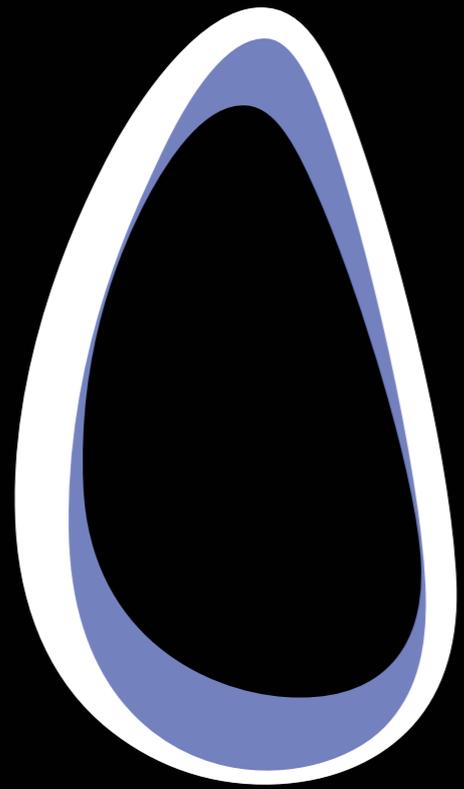
This example is intended to give a general impression of how the page grid can be used in the design and layout of printed materials. Page layouts should be uncluttered and the information simply presented. All type should

set in Myriad. It should be set ranged left and ragged right, that is, the left-hand edge of the type aligns and the lines are of varying length. Standard word and character spacing should be used.



4 Sub-brands

The principles set out on pages 1.1 to 1.7 apply equally to our sub-brands. This section focusses on specific design principles that underpin the graphic relationship between the Academy and the Best Programme.



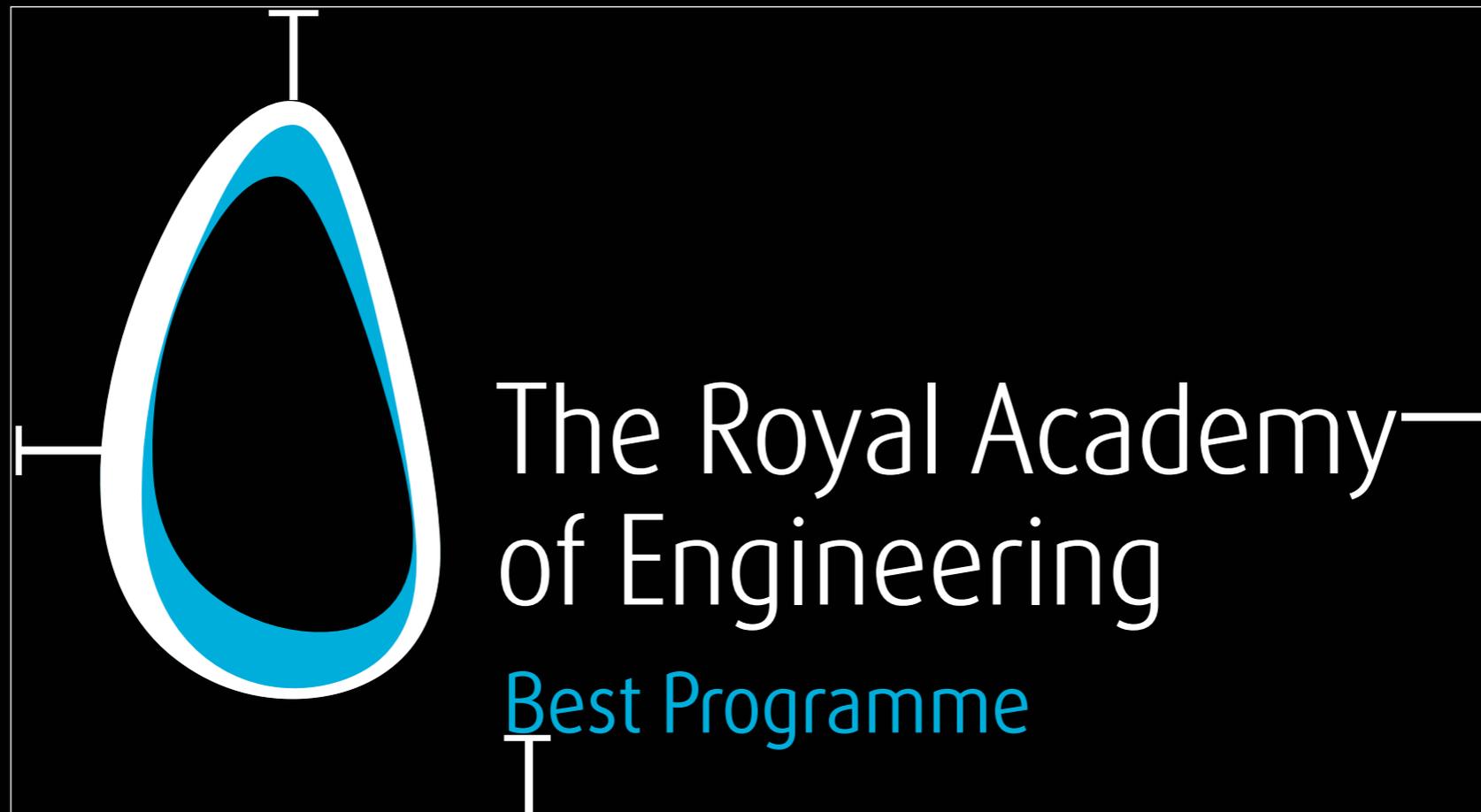
The Royal Academy of Engineering

Best Programme

4.1 Best Programme logo

A special version of our logo has been created for the Best Programme. This logo must be used on all of its materials. It must not be redrawn or altered in any way. The logo must always be reproduced from a digital master reference.

EPS files should be used for printed materials and WMF files for word processed materials. The logo must never be printed from a JPG or GIF format master reference.



4.2 Exclusion zone

The Best logo will be more visible and have greater impact where it is surrounded by a sufficient amount of space. So an exclusion zone has been created within which no type, images or other graphics may appear. The zone is defined by the height of the letter T

as shown. Additional space should be given wherever possible. In print, the logo must not appear smaller than 25mm measured across its entire width. On screen, it must not be smaller than 115 pixels at 72dpi.



The Royal Academy
of Engineering
Best Programme

The Royal Academy
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London SW1P 3LW

Tel +44 (0) 20 7227 0500
Fax +44 (0) 20 7222 9075

name.name@raeng.org.uk
www.raeng.org.uk

A N Other
Company name
Street name and number
Town or city
County
POSTCODE

11 October 2004

Dear Anyone

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Yours sincerely

Sender's name
Position



The Royal Academy
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Best Programme

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Dr Peter J Revell
Programme Manager

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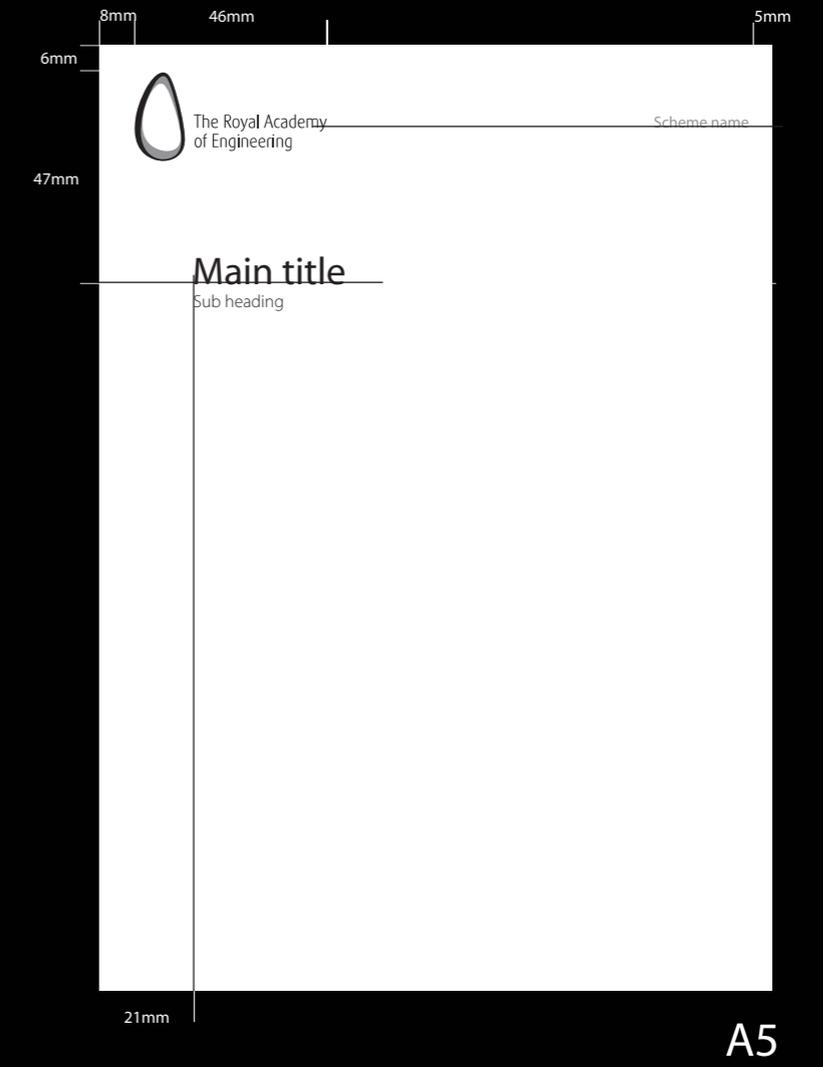
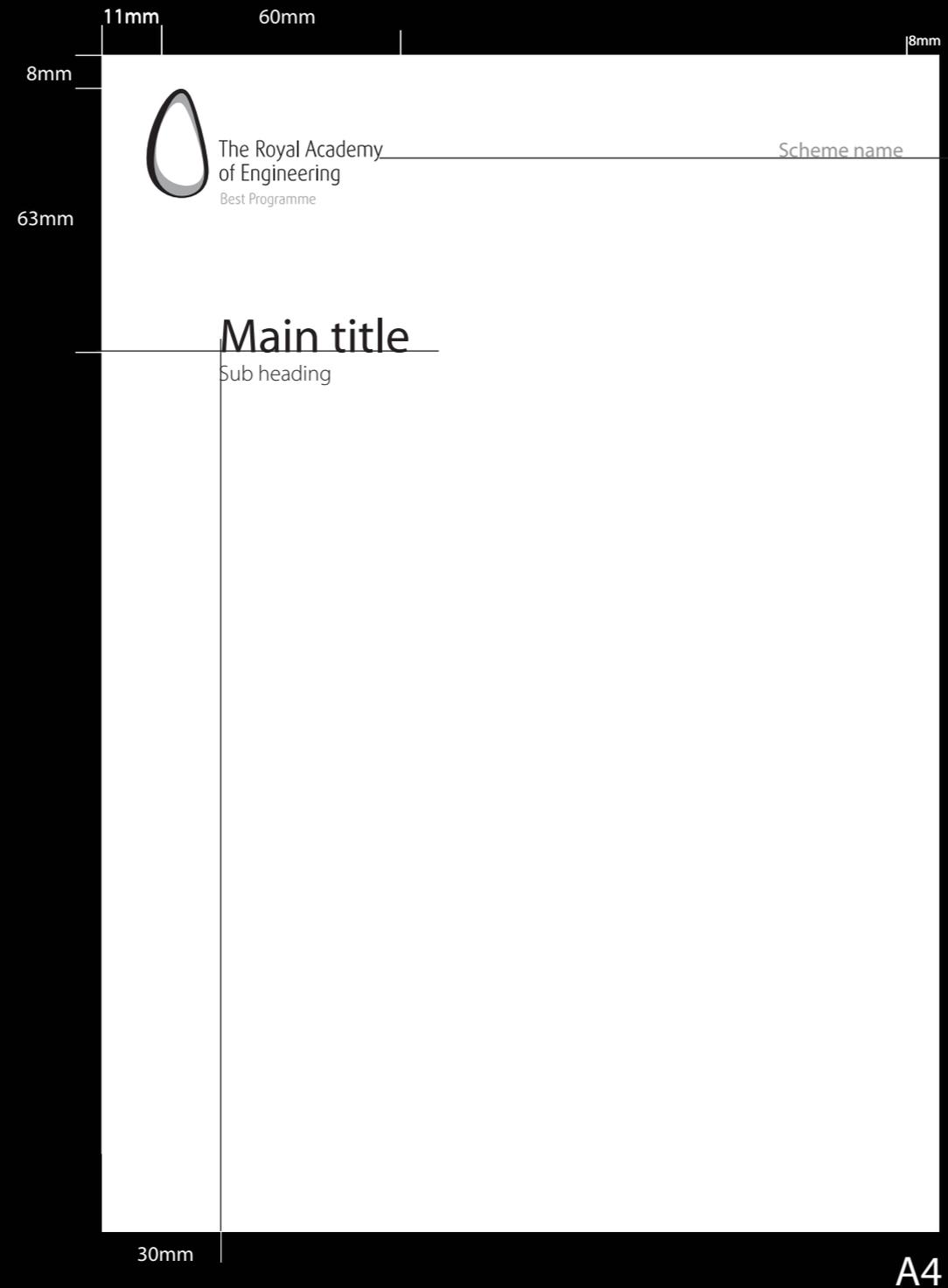
peter.revell@raeng.org.uk
www.raeng.org.uk



4.3 Best Programme stationery

Best Programme stationery is business-like and professional. With the exception of approved personalised letterheads and compliments slips, no variation in the design of these items is permitted. The monogram is not used on Best Programme stationery. A range of templates

have been prepared to ensure consistency across all typed stationery (eg letterheads, faxes and invoices). Guidance on the use of these templates can be obtained from the Communications Department.

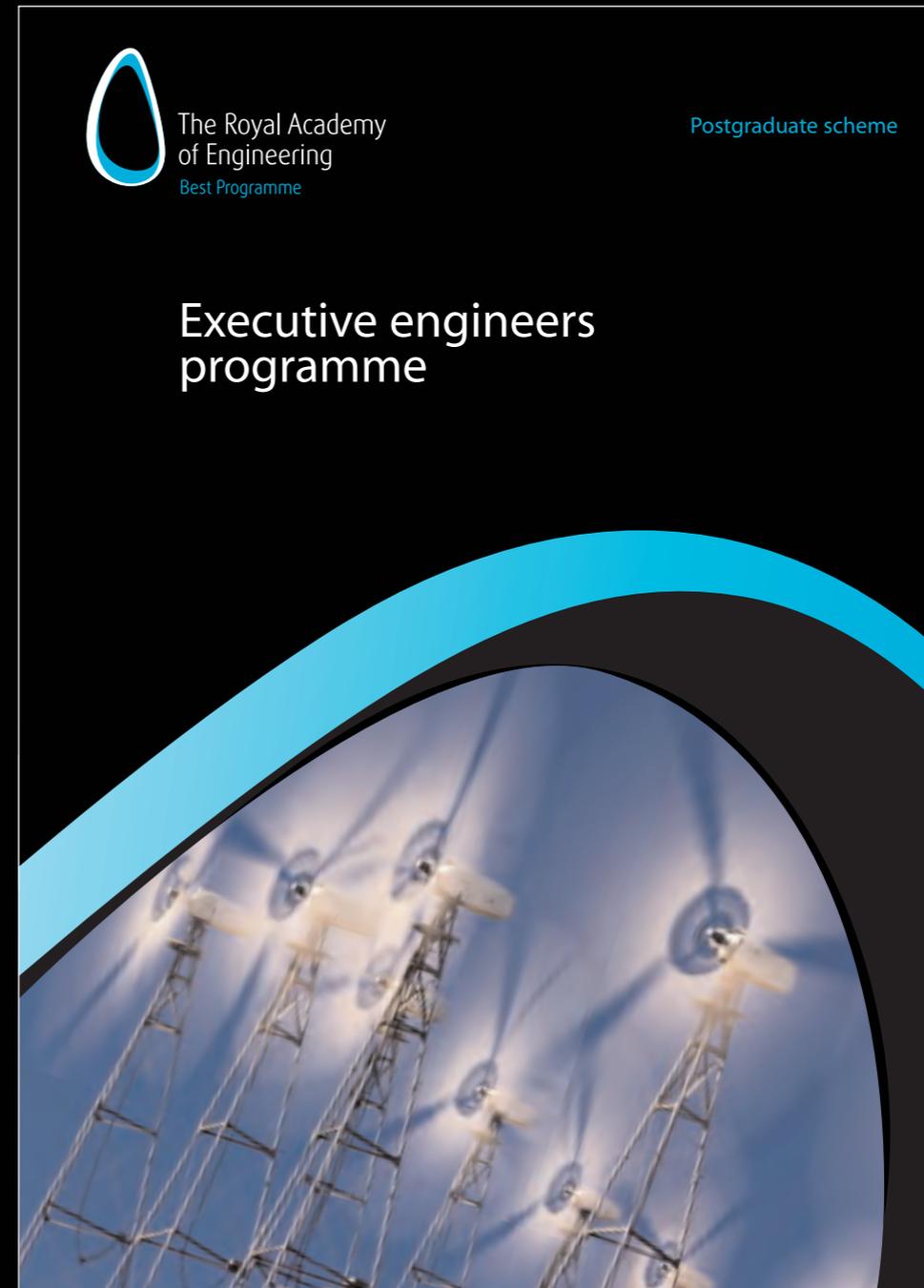


4.4 Cover structure

A cover structure has been created for all sub-brand brochures and leaflets to ensure that they are consistent in their overall appearance. The structure establishes the size and position of the logo on A4 and A5 covers and the position of scheme names, titles and sub-titles. The logo

must be positioned in the top left-hand corner of all covers. Scheme names should be set in Myriad Roman and ranged right. They should be in the same size as the logo name style and appear in the same colour as the inner shape of the symbol. They should align with the logo

and be positioned as shown. Titles must appear in Myriad Roman and sub-titles in Myriad Light. They should be set in upper and lower case and aligned vertically with the logo as shown.



4.5 Cover examples

Best Programme Policy document covers feature the use of the arc in conjunction with an appropriate full colour photographic image. Covers should normally have black backgrounds. The Communications

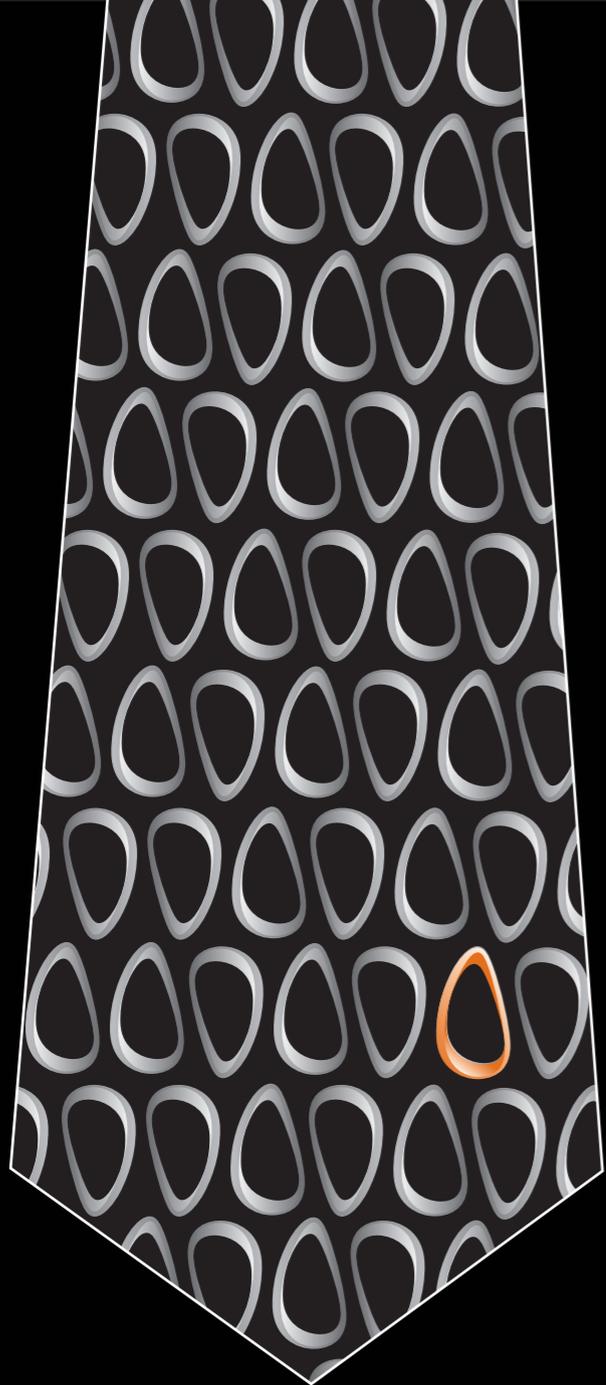
Department's advice must be taken where colour backgrounds are being considered. The logo must always be consistently positioned but its colour can change to reflect a theme or the dominant colour of an image. The

colour of the logo must reflect the colour of the arc. Scheme names must be in the same colour as 'Best Programme'. Titles and sub-titles should be as short as possible. Titles should appear in white and sub-titles in 40% black.



5 Miscellaneous

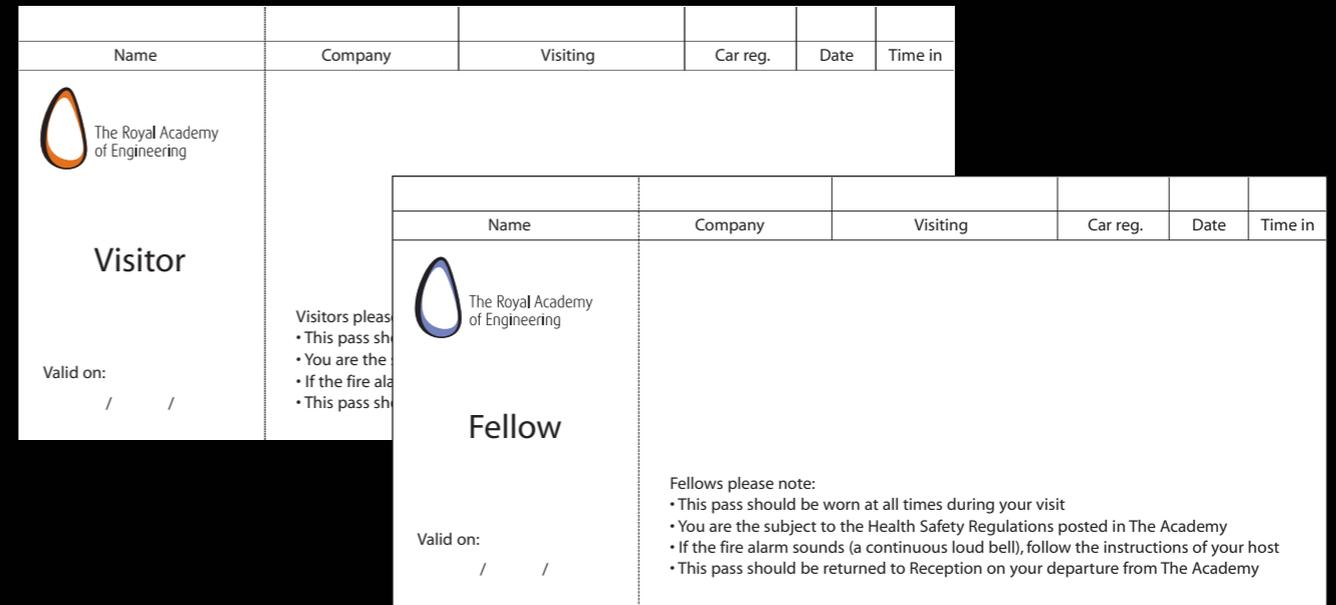
The symbol is ideally suited to the design of many items over and above printed materials. This section outlines some of these uses.



5.1 Accessories

The new visual identity specifies the use of the original Academy monogram not as a logo but, uniquely, as the Fellowship's mark of distinction. Existing Fellowship materials – such as the tie and brooch – will, therefore, remain available.

Sitting alongside these will be a new range of *Academy* products that will use the logo symbol as the core element of their design, as shown by these examples.



5.2 Placecard, badge and visitor passes

These examples show the principles behind the use of our visual brand in the design of staff badges, visitor passes and placecards. Visitor passes reflect our visual brand as much as their standard format will allow. 'Visitor' is clearly visible as is all statutory information.

Staff badges clearly display the name of the wearer. Placecards have been designed to be visible from a distance. The logo occupies a prominent position on all items. Type should appear in Myriad and be set in upper and lower case and ranged left.



5.3 Signage and flag

All external signs must be clearly visible from a distance. The entrance sign and flag on this page illustrate the simple, elegant use of the logo at the Academy's London headquarters.



6 Partnerships

Wherever we work in partnership with another organisation the relationship must be correctly communicated through the design of the partnership's materials. This section provides some guidelines as to how this should be achieved.



PARTNER LOGO

PARTNER LOGO

PARTNER LOGO



6.1 Logo positions

The schematics on this page illustrate the three most likely relationships. Where we are the lead partner the design of materials should conform to our design standards with our partner's logo positioned at the bottom of

covers. Where we are working in equal partnership both logos should appear at the top of covers and the design of materials should, where possible, conform to our design standards. Where we are not the lead partner

the design of materials will normally be influenced by our partner's own design standards. In this instance we must ensure that the logo is used according to the basic principles set out in these design standards.