

IMPROVING THE WORLD THROUGH ENGINEERING.

Institution of
**MECHANICAL
ENGINEERS**

Our identity system guidelines

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- 1.1 What is a brand?
- 1.2 Our brand
- 1.3 Our vision statement

Introduction

A brand is simply an organisation, product or service with a personality. How that personality is defined is determined by the organisations vision and values. What it believes in and what it stands for defines the way it looks and the way it talks.

Great brands make their personality clear. You judge a brand very much like you judge a person. 90% of our judgement of someone is usually based on the first three seconds of contact and brands are judged in much the same way.

A good brand helps make what you stand for crystal clear and makes the difference between you and your competitors tangible. Brands help us understand and they help us make choices.

And of course, brands also deliver value. seven out of ten testers prefer the taste of Pepsi but seven out of ten buyers prefer the experience of Coca Cola. It's part of the reason more people trust Kelloggs than the police, or the BBC more than the government.

The most recognisable elements of any brand are their visual and verbal identities, although these elements alone do not make a brand tangible.

The advertising executive David Ogilvy once said that it takes a big idea to attract the attention of consumers and get them to buy your product. Unless your advertising contains a big idea it will pass like a ship in the night. The same now applies to brands. Great brands must have very simple, strong ideas which are applied both vigorously and consistently.

Apple has the idea of 'humanising technology', Virgin has the idea of 'iconoclasm', Disney owns 'magic', Starbucks owns 'authenticity' and so on.

These brand ideas manifest themselves not just through a symbol or colour but in different ways throughout key customer touchpoints. Think of the types of products and services you sell and offer, the way the environment looks, how we talk about ourselves through communications and how we deal with our own people and how they deal with the outside world. A strong brand builds a strong reputation.

Think of Waitrose – it is seen as trustworthy, it operates ethically and professionally with all its partners and suppliers, its people are rewarded fairly and judged against their brand values and behaviours as well as being partners with a stake in shaping the business - audiences 'love' Waitrose. Then contrast that with Tesco, they constantly squeeze suppliers to make their products cheaper, their staff do a job rather than deliver a strongly branded experience, and although they are big, they do not command the same levels of brand consideration.

It goes without saying that we want to be more Waitrose than Tesco. Our brand needs to sit at the heart of the organisation and shape the way we develop our products and services, our approach to business, our environments and communications and most of all the way we deal with each other and our partners and suppliers. We have a strong reputation, and our brand can help make it stronger still.

BRAND STRATEGY.

- 1.1 What is a brand?
- 1.2 Our brand
- 1.3 Our vision statement

Our brand

VISION

Improving the world through engineering

- Setting the agenda
- Developing professional engineers
- Inspiring the next generation

PURPOSE

To lead and promote professional engineering

VALUES

High ethical standards
Professionalism
Respect for people and the environment
Integrity
Innovation

The Institution also adopted five key themes to focus its activities on:

- Energy
- Environment
- Manufacturing
- Transport
- Education

1.1	What is a brand?
1.2	Our brand
1.3	Our vision statement

Our vision statement

Throughout the constantly evolving work of mechanical engineers, one institution has been at the heart of the world's most important and dynamic industries since its formation in 1847.

Today, working hard to support our 110,000 members, the Institution is the market leader among professional engineering bodies. It is a go-ahead organization with global reach that truly represents and reflects the profession: encouraging professional registration and long-term career development.

As a global community of mechanical engineers represented in over 140 countries, the Institution is the largest network of mechanical engineering knowledge, skill and opportunity in the world. With an ever growing membership based outside the UK, we develop and maintain key partnerships with leading multi-national employers to ensure their technical workforces are trained to the highest standard. By equipping engineers with the right skills, knowledge and experience to help them develop, we contribute to strengthening the world's leading companies.

We encourage high profile education initiatives which inspire the next generation to work in engineering, and get engineers featured in the global media and heard by government.

We are committed to ensuring that the views of engineers are well represented in the public domain. Thanks to its internationally recognised thought leadership around energy, climate change and future transport, the global press trusts the Institution as a source of expert opinion. With a proven track record for understanding the needs of government, our well respected expert knowledge is sought by politicians to shape policy.

BRAND ARCHITECTURE.

- 2.1 Architecture overview
- 2.2 Architecture levels
- 2.3 Migrating businesses

Architecture overview

Our structure consists of just 2 simple levels. Our brand idea drives the look of these levels and the consistent implementation provides credibility to other parts of the organisation.

Further benefits of adopting this structure include:

- Achieves higher overall awareness
- Builds greater sense of trust
- Creates stronger sense of belonging amongst employees
- Signals a brand that values its reputation and beliefs
- Increases cross selling potential
- Reduces costs in maintaining sub-brands

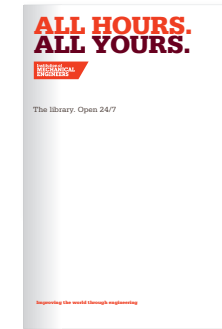
LEVEL 1 MASTERBRAND

What does this look like?

Entities are identified by a masthead, by the title of a publication or by a job description on a letterhead and business card only. Most of the Institution now falls in to this category.

What elements are used?

The Trapezium with further signposting in headline text, body copy or job descriptions. No further labels or identifiers are used apart from those required for divisions, groups and regions.



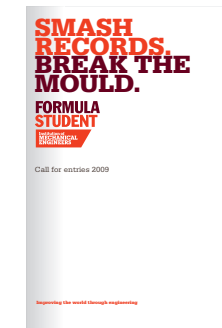
LEVEL 2 MASTERBRAND ENDORSED

What does this look like?

The same as Level 1 but with the addition of event marks. They will help people understand that the Institution and its members own these events. Further sign-posting is achieved through job descriptions on letterheads and business cards.

What elements are used?

Event marks with the Trapezium as part of the mark. Event marks do not appear on Institution stationery that may be linked to the event.



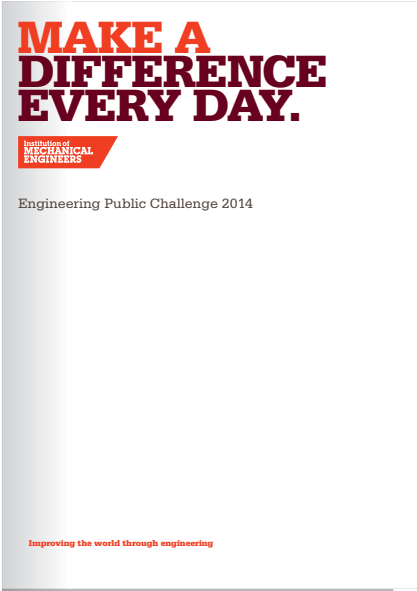
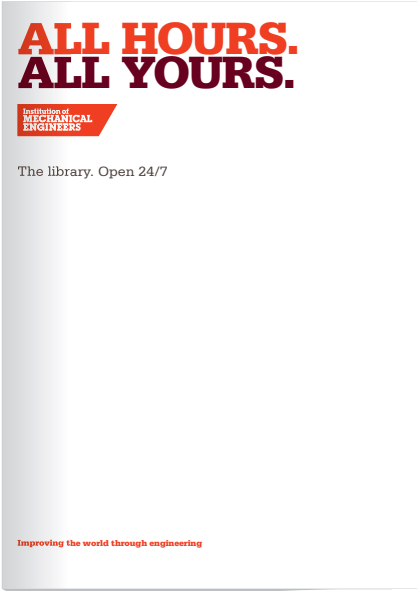
BRAND ARCHITECTURE.

- 2.1 Architecture overview
- 2.2 Architecture levels
- 2.3 Migrating businesses

Architecture levels

LEVEL 1

Examples of entities that fall in to the level 1 category. Everything follows the new system with no independent marks or descriptors.



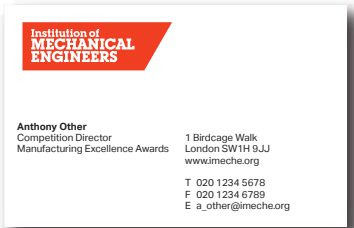
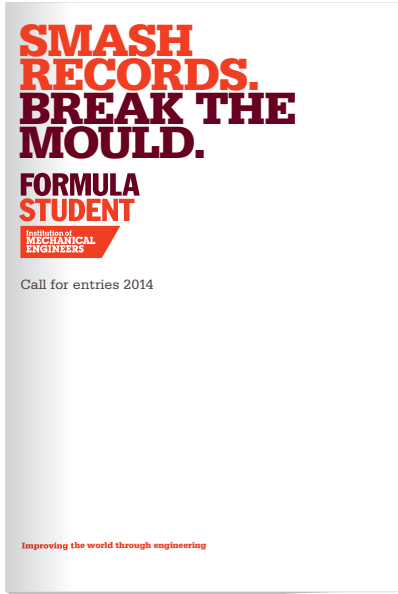
BRAND ARCHITECTURE.

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Architecture levels

LEVEL 2

Examples of entities that fall in to the level 2 category.
Instances where events have their own mark are limited.



BRAND ARCHITECTURE.

- 2.1 Architecture overview
- 2.2 Architecture levels
- 2.3 Migrating businesses

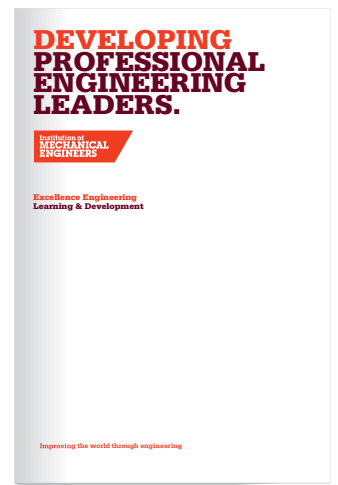
Migrating businesses

If the Institution buys another business, the usual strategy is to migrate that business into the masterbrand over a period of time, ensuring that any equity from the acquired business is also migrated into the Institution.

This communication exercise usually follows this simple process.



1. IMechE endorsement
Third party brand starts to carry an endorsement that explains the new ownership across communication materials.



2. Acquired brand endorsement
Where new ownership is sensitive and customers need more reassurance, this intermediate stage allows the brand to move closer to IMechE, but still retain old business name as an endorsement. The stage is optional and should only be used when there is a risk customers loyalty to the old brand may leave



3. Fully migrated
All materials have migrated to IMechE brand, all reference to acquired brand has been removed.

Overview

With a vision as focused as 'improving the world through engineering' we need a strong tone of voice to help deliver it.

An optimistic and informed tone of voice, with the awareness to see the positive changes ahead. And the authority and determination to involve people in making them happen.

Making our presence felt

As the voice of our profession, we're expected to lead the thinking.

But we must go beyond that.

Big changes don't happen without inspiring people to get involved and work together. So we must actively make the benefits of engineering excellence tangible and real. Both to educators, professionals and businesses as well as a wider engaged and interested general public. We must show the impact it has across countless industries, businesses and areas of life.

In doing that, our voice is an essential campaigning tool. Meaning we're restless, we ask questions, invite answers, listen and tell.

We're encouraging and engaging. We are opinionated, clear, challenging, worldly.

Ambitious for our profession, we're keen for engineering to be heard and its value to be accurately understood.

3. TONE OF VOICE.

3.1	Overview
3.2	Headlines
3.3	Long copy

–

Working together with one voice

A good way to think about expressing our brand through tone of voice is to see it as components working together.

When our words are spoken with authority and leadership we will inspire others to be at their best. And through their resulting actions, strive to change the world.

But our tone of voice needs flexibility. We provide a wide range of written communications, from the more direct, opinionated press ads to deeper and more insightful articles that take longer to make their point.

The following pages will give you a few tips and techniques on how our voice flexes to get our point across over various mediums.

THOUGHT LEADERSHIP

- Campaigning
- Challenging conventions
- Provoking thought.

A CALL TO ACTION

- Questioning.
- Setting the agenda.
- Active and engaging.
- Communicating and connecting what's tangible.
- Engineering excellence by getting involved.

Headlines

DON'T FIGHT FOR ATTENTION. DEMAND IT.

With any form of written communication, the headline is one of the most important pieces. It should be an interesting hook, attracting the reader's attention and encouraging them to read on.

Headlines must be relevant to the story and be interesting, without using lazy puns or cliché. We're making the benefit tangible – find what that is and use it. Never assume the audience knows this already. Find out what they need to know and tell them that.

Even what seems a dull story can be brought to life by finding an interesting angle and using it in the headline with a clever use of language and a strong connection to any lead image. It's here that our tone of voice can be the most distinctive. Making a short, sharp point that stands out.

If the purpose of the headline is to sell something (such as places at a seminar or a particular product or service), be very clear about the benefits of 'buying' and communicate these in the headline.

Don't send people to sleep; inspire them to come and get involved. In magazines or websites, headlines are used to navigate the reader around the page at a glance.

A good headline gets to the heart of the story in a handful of words.

Examples – where we were

To illustrate what we mean about headlines, here are a few examples. These were used previously by the Institution.

ENERGY FROM WASTE IN THE UK.

TIDAL POWER IN THE UK: SEAGEN.

While giving a clear description of the topic, they are functional, merely stating facts that won't be news to our audience. Without personality they will not grab anyone's attention or serve as an interesting lead in to the articles they headed. With our refreshed brand and vision, these are not the headlines to use.

Examples – where we are

Thought leadership:

OPPORTUNITIES SHOULD BE SEIZED, NOT THROWN AWAY.

TIDAL ENERGY IS MORE THAN A SEA CHANGE.

These new thought leadership headlines use an opinion to give an interesting angle. Thought provoking, they demand you read on to find out more. Adding some gentle wit that is both relevant to the story, helps connect to the audience and expresses a sense of confidence and leadership.

3.1	Overview
3.2	Headlines
3.3	Long copy

A call to action:

**HARNESSING
POWER FROM WASTE
BE PART OF THE
SOLUTION.**

**MAKE ELECTRICITY
GENERATION ZERO
CARBON BY 2030.
MAKE A DIFFERENCE.**

These call to action headlines have moved the debate on. Showing their authority and knowledge, they do not question the case for sustainable energy generation or carbon reduction. Instead they pinpoint the tangible solution and tangible benefit, linking that directly to the call to get involved, to be 'part of the solution.' Though longer, these lines have real energy and a sense of purpose.

SOME TIPS

- Try to get to the heart of the story – what is the real tangible benefit to the world from the subject we're addressing?
- Are we changing minds, introducing something new, over-turning current thinking? What will our audience take from this and what do we want them to do now?
- Think about how we feel about this. What's the opinion behind it? Why is it so special?
- Is there a nice/clever/appropriate link between the above?
- Try and find words that create a natural connection.
- Don't be afraid to be less explicit about the content of the headline.
- Sometimes a headline will tell you all you need to know about the article, other times it will deliberately reveal little.
- Whichever option, it should always be interesting and engaging.

Long copy

A point made simply is a point well made. It's inevitable that we will need to write in some depth on many occasions. This is where it becomes most difficult to maintain a consistent tone of voice and personality. The main thing to bear in mind is to be human.

SOME TIPS

- Write how you speak, not like a text-book
- Use active not passive constructions – 'we know' not 'it is known'
- Try and break down large bodies of text into digestible chunks
- Be clear and concise
- Use a variety of different sentence lengths to vary the pace and keep things interesting
- Use simple metaphors and analogies if they help to deliver understanding, but do so sparingly
- Short sentences make reading easier, especially if explaining something complex. Try and break large paragraphs into smaller sentences
- Get to the point quickly
- Use 'we' collaboratively not condescendingly – talk 'with' not 'at' people
- Know your facts even if you don't use all of them, your knowledge will be visible in the way you construct your arguments

EXAMPLE

The aim of the Power Industries Division is to promote the safe, efficient, cost-effective and environmentally sensible generation and utilisation of non-motive power and we will provide a national and international focus for the dissemination of mechanical engineering knowledge and best practice in that field.

HOW IT COULD BE IMPROVED

Just because a power source is non-motive, doesn't mean we can't work towards improving it. Our Power Industries Division focuses on promoting the safe, efficient, cost-effective and sustainable management of non-motive power. From how it's generated and distributed, right the way through to the way it's used, we use our knowledge of mechanical engineering to help advance the industry worldwide.

THOUGHT LEADERSHIP, WHAT WE'VE DONE:

With an emphasis on thought leadership, while retaining the same content, we've made the copy more digestible by breaking it into chunks. The first line adds a little context and opinion, helping what may seem an unrelated area feel very relevant for mechanical engineers. We've removed unnecessary long-winded words like utilisation and dissemination, replacing them with easier to read words and phrases expressing the same thing. It's not about dumbing down, just improving readability. We've also made the whole paragraph feel more active and alive, by talking in the first person and having a more human personality.

Seeing things our way.

These sections define how the basic visual elements of our brand come together. These elements are straightforward and simple to use. They have been specifically designed to work together to effectively communicate our personality and to bring our vision to life.

4.1	The Trapezium
4.2	Using the Trapezium
4.3	Minimum size and space
4.4	Positioning the Trapezium
4.5	Sizing the Trapezium
4.6	What not to do
4.7	Primary colour palette
4.8	Primary colour usage
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4.34	Commercial businesses
4.35	One Birdcage Walk

The Trapezium

This is our mark. It represents the Institution.

The mark is simple, bold and distinctive. The full name of the Institution is contained in a bold, forward facing red lozenge, giving the Institution a voice that distinguishes it from other institutions and governing bodies.

The Trapezium is unique and has been specially developed for the Institution. For this reason, it is important to only use the master artwork supplied. Never redraw or distort the artwork in any way.



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Using the Trapezium

The Trapezium may only be used in the following colours:

- Red on a white background
- Red on a Steel Blue background
- Red on a photographic background
- Red on a Dark Red background
- Red on black background
- Black on a white background

No other colours should be used.



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The Trapezium must not appear on a red background where a keyline has to be added to define the shape.

The Trapezium may also be reproduced out of various metals, for items such as badges, and etched in to material surfaces such as glass. It may also be embossed or de-bossed.



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Trapezium minimum size and space

The use of the Trapezium is flexible. It is designed to be used in close proximity to (but not touching) other elements. Typically it's used in the following ways:

- On its own on flags or banners
- In clear space on stationery, on our website or as a sign-off on the back of brochures
- Directly under messages and brochure titles and linked to the typography
- Endorsing the Institution's events such as Formula Student and Support Network where it is used directly under the event logotype

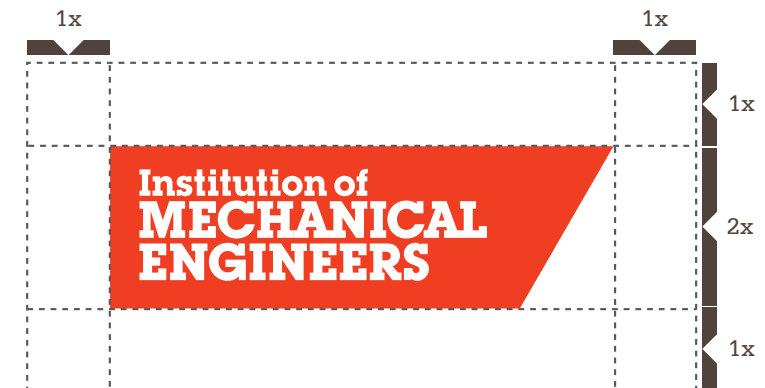


MINIMUM SIZE

The Trapezium should never be used below the minimum size shown here. However you may find that the minimum size is larger if the mark is being etched or stitched as opposed to printed.

For general use, the Trapezium should not appear close to other graphic elements. Follow the exclusion zone guideline given below.

When the Trapezium is used beneath main headings make sure that it is positioned 1x from the baseline so maintaining the exclusion zone rule.



EXCLUSION ZONE

- 4.1 The Trapezium
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Positioning the Trapezium

When the Trapezium is used beneath headings, the following basic positioning guide should be followed.



VISUAL TOOLKIT.

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Sizing the Trapezium

There are recommended sizes for the Trapezium that should be followed across communications when using it on A sized print formats.

As already illustrated the Trapezium is used directly under a headline or titles, half its height away from the headline. Its vertical position changes depending on the length of the type that precedes it.

For A3, enlarge the A4 example by the standard 144%.

For non-standard sizes like pull up banners, scale the Trapezium and dimensions to fit across the width from the examples shown here.

See 4.13 for more detailed guidelines on connecting the Trapezium to headlines.

TIDAL ENERGY IS MORE THAN A SEA CHANGE.



16mm

A4

TIDAL ENERGY IS MORE THAN A SEA CHANGE.



16mm

A5 Landscape

TIDAL ENERGY IS MORE THAN A SEA CHANGE.



16mm

DL Landscape

TIDAL ENERGY IS MORE THAN A SEA CHANGE.



16mm

A5 Portrait

TIDAL ENERGY IS MORE THAN A SEA CHANGE.



11mm

DL Landscape

TIDAL ENERGY IS MORE THAN A SEA CHANGE.



11mm

A6

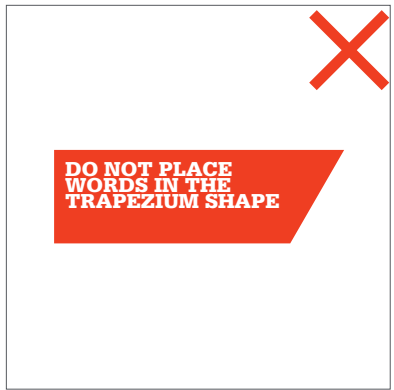
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- 4.27 Avoiding the clichés
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The Trapezium

What not to do



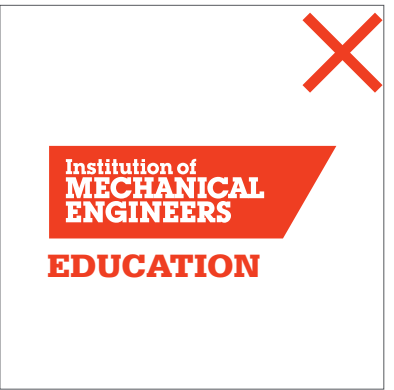
Do not use the Trapezium pointing upwards or at an angle.



Do not make shapes or tags out of the Trapezium. Don't place words in the Trapezium.



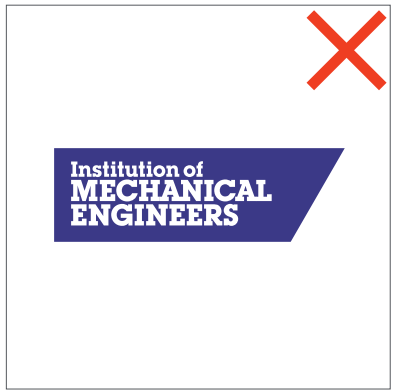
Do not use as an arrow or device to point to other information.



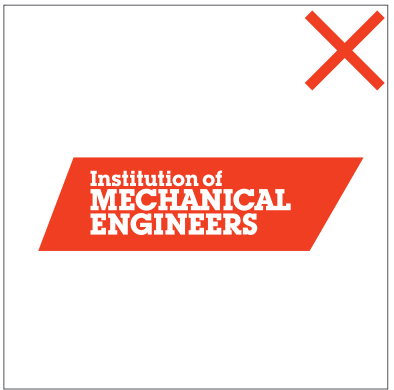
Do not add any additional descriptors under the Trapezium.



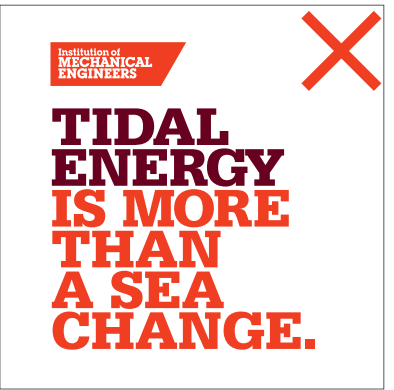
Do not reconstruct the mark using another typeface.



Do not print in any other colourway than specified.



Do not change the angle or shape of the Trapezium.



Do not add any additional descriptors under the Trapezium.

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Primary Colour Palette

Our primary palette consists of four colours plus White.

We are primarily a red brand, however the other colours in the palette should be used for variety and balance and to help soften our overall appearance.

Bright Red is our main colour, the lead colour for our headlines and the colour of the Trapezium. Bright Red can also be used as a background colour, but not in conjunction with the Trapezium. Dark Red is used as the secondary colour on headlines for emphasis and can also be used as a background colour. Do not use tints of either Red.

Steel Blue is primarily used as a background colour and adds distinctiveness to our brand. There are three permitted tints of Steel Blue. Warm Grey is normally used for text, but the specified tints can also be used for backgrounds. There are five permitted tints of Warm Grey.

Our colours have been designed to work together, but a balanced approach to their application is key. Always ensure there is sufficient contrast between design elements and that content is legible.

BRIGHT RED

PMS 485

C	0	R	213
M	90	G	43
Y	100	B	30
K	0		
#	D52B1E		

DARK RED

PMS 188

C	17	R	119
M	100	G	36
Y	62	B	50
K	60		
#	772432		

STEEL BLUE 20%

C	6	R	243
M	0	G	247
Y	4	B	246
K	1		
#	F3F7F6		

STEEL BLUE 45%

C	14	R	228
M	1	G	238
Y	10	B	233
K	1		
#	E4EEE9		

STEEL BLUE 70%

C	22	R	212
M	1	G	228
Y	15	B	221
K	2		
#	D4E4DD		

STEEL BLUE

PMS 559

C	32	R	188
M	2	G	212
Y	22	B	195
K	3		
#	BCD4C3		

WARM GREY 7%

C	2	R	241
M	3	G	239
Y	3	B	238
K	5		
#	F1EFEE		

WARM GREY 20%

C	6	R	215
M	8	G	211
Y	8	B	209
K	14		
#	D7D3D1		

WARM GREY 40%

C	12	R	179
M	16	G	172
Y	16	B	169
K	27		
#	B3ACA9		

WARM GREY 60%

C	17	R	146
M	23	G	138
Y	24	B	132
K	41		
#	928A84		

WARM GREY 80%

C	23	R	115
M	31	G	106
Y	32	B	100
K	54		
#	736A64		

WARM GREY

PMS Warm Grey 11

C	29	R	103
M	39	G	92
Y	40	B	83
K	68		
#	675C53		

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Primary colour usage – Headlines

Illustrated here are the colour combinations that should be used when setting headlines. Wherever possible, headlines should combine Bright Red and Dark Red.



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Primary colour usage – Colour combinations

This page illustrates the content and background colour combinations we would encourage when applying the primary palette. Guidance is provided for typography and other visual assets. Sufficient contrast and legibility of content are paramount.

White and Red backgrounds

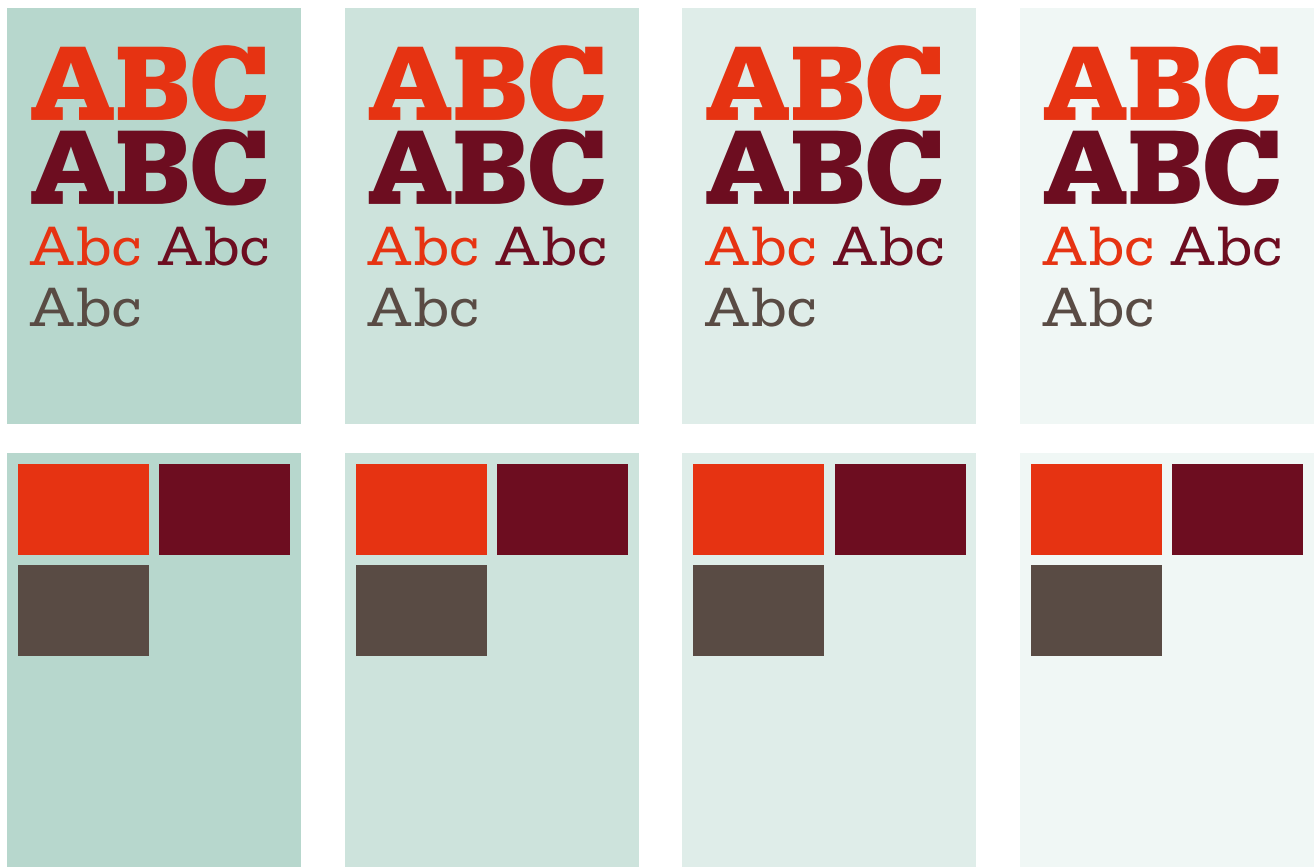


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Primary colour usage – Colour combinations

This page illustrates the content and background colour combinations we would encourage when applying the primary palette. Guidance is provided for typography and other visual assets. Tints of Steel Blue and Warm Grey may be combined provided there is sufficient contrast. Legibility of content is always paramount.

Steel Blue backgrounds

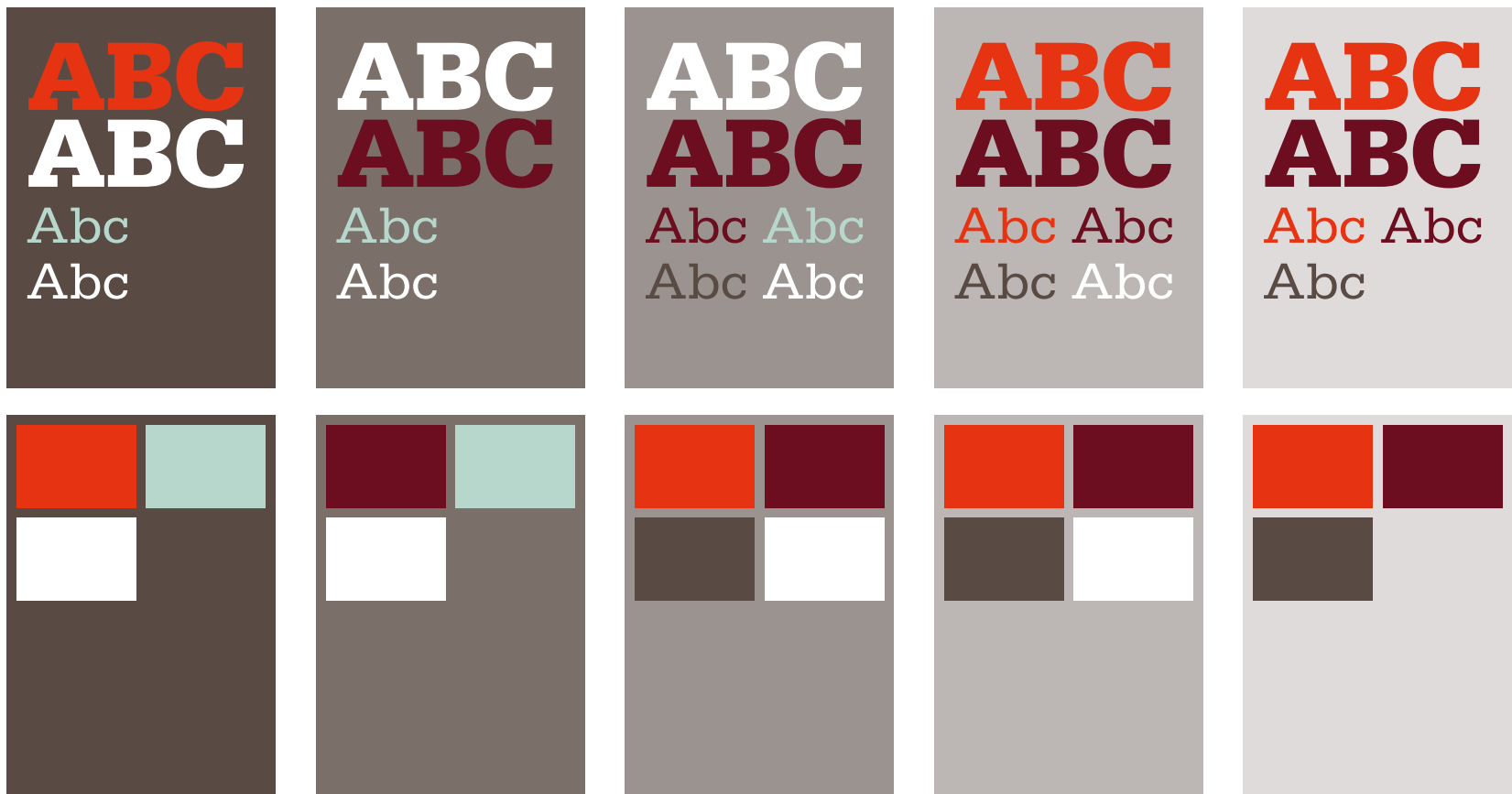


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Primary colour usage – Colour combinations

This page illustrates the content and background colour combinations we would encourage when applying the primary palette. Guidance is provided for typography and other visual assets. Tints of Warm Grey and Steel Blue may be combined provided there is sufficient contrast. Legibility of content is always paramount.

Warm Grey backgrounds



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Primary colour usage

What not to do



Do not use the Trapezium on a Bright Red background.



Do not tint either Red.



Do not use any other colours in the headlines



Do not reverse the headline colour combination.



Do not use any of the Steel Blue tints for type.

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Primary colour usage – Examples

FORMULA STUDENT
MEMBERSHIP OF THE INSTITUTION OF MECHANICAL ENGINEERS

214 UK Press | 132 Online | 24 Broadcast | 100+ International

Overview

It was a record-breaking year for Formula Student, as more than 3,000 students – the highest number in the competition's 16-year history – headed to Silverstone.

Formula Student challenges student engineers to design, build and race a single-seat racing car in one year. The cars are then judged on their speed, acceleration, handling and endurance in a series of time-trial races, while the teams are tested on their design, costing and business presentation skills.

TU Delft, from the Delft University of Technology in the Netherlands, claimed the first prize with a total of 85.5 points.

This year a number of new Ambassadors joined Formula Student, including Paddy Lowe, Executive Director of Mercedes AMG Petronas F1, Willem Toet, Head of Aerodynamics at Saab, P1 former Formula 1 driver David Brabham and BBC science presenter Doreen Campbell.

It was also a record year for Formula Student press coverage, with 24 broadcast articles including a report by TV News which was syndicated across the UK – 84 regional press articles and more than 100 stories in the international press.

Video of the Profession 2014

Institution of MECHANICAL ENGINEERS

THIS IS TO CERTIFY THAT **ROBIN WILSON**

WAS ELECTED A MEMBER OF THE INSTITUTION OF MECHANICAL ENGINEERS ON

J.A.M. Google | P. Wilson | PRESIDENT | CHIEF EXECUTIVE

Improving the world through engineering

WORLD-CLASS EVENTS.

Our world-class conferences, workshops, lectures, seminars and dinners keep you up to date on engineering ideas, inventions and the latest thought leadership within the profession.

Our members input their ideas and expertise into our events – giving you access to unique and exclusive content. Events range from short half-day workshops to three-day conferences. With interactive formats giving you access to the best minds in engineering, our events are designed so you can get the most out of your time.

- Free webinars
- Face-to-face discussions
- CPD opportunities
- Exclusive networking time with industry thought leaders

Search all our events by industry and location.
imeche.org/events

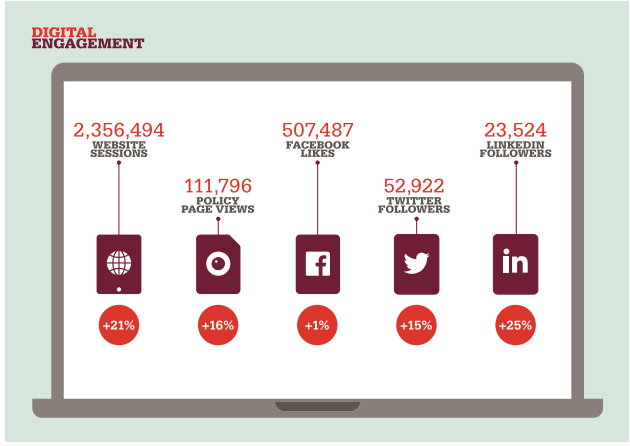
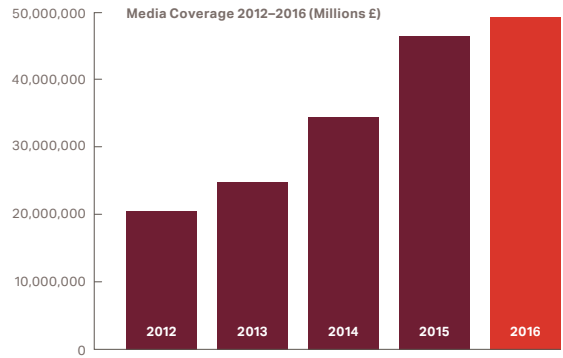
Benefit from member discounts

Excellent knowledge sharing and networking events for industry professionals.
Steve Mitchell CEng MIMechE

DIVERSITY IN ENGINEERING.

Developments in the engineering profession

Graphic showing a grid of human icons, with one icon in the bottom row highlighted in white.



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Secondary Colour Palette

Our secondary palette consists of 12 colours which play a supporting role in enhancing and brightening our communications. They are designed to complement our primary colours and should be applied in conjunction with the primary palette and not in isolation.

Each colour is designed to work in combination with its lighter and darker tones which are detailed on the following pages.

The Light colours are generally used as background colours and not for type. Conversely, the Dark/Darker colours can be used for type where there is sufficient contrast, but should not be used for backgrounds.

Some fundamental rules apply when combining the two palettes. Steel Blue should never be used in conjunction with the secondary palette and Dark Red and Darker Yellow should not be combined in the same layout. Don't combine type and backgrounds from different secondary colour combinations.

A balanced approach to the application of the Secondary Palette is paramount. Please limit the amount of different colours combined within layouts.

LIGHT BLUE

PMS	2707
C	13
M	4
Y	0
K	0
R	229
G	237
B	249
#	E5EDF9

BLUE

PMS	278
C	45
M	14
Y	0
K	0
R	142
G	186
B	229
#	8EBAE5

DARK BLUE

PMS	279
C	68
M	34
Y	0
K	0
R	180
G	145
B	35
#	3270AD

DARKER BLUE

PMS	2767
C	100
M	80
Y	0
K	65
R	25
G	33
B	73
#	192149

LIGHT GREEN

PMS	580
C	9
M	0
Y	30
K	0
R	240
G	241
B	199
#	F0F1C7

GREEN

PMS	381
C	30
M	0
Y	100
K	0
R	201
G	221
B	3
#	C9DD03

DARK GREEN

PMS	384
C	18
M	0
Y	100
K	31
R	159
G	166
B	23
#	9FA617

DARKER GREEN

PMS	553
C	70
M	0
Y	100
K	78
R	34
G	56
B	18
#	223812

LIGHT YELLOW

PMS	7499
C	0
M	6
Y	30
K	0
R	252
G	239
B	196
#	FCEFC4

YELLOW

PMS	116
C	0
M	14
Y	100
K	0
R	254
G	203
B	0
#	FECB00

DARK YELLOW

PMS	117
C	0
M	20
Y	100
K	20
R	204
G	173
B	20
#	CCAD14

DARKER YELLOW

PMS	7624
C	25
M	85
Y	100
K	40
R	103
G	46
B	20
#	672E14

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Secondary colour usage – Colour combinations

This page illustrates the recommended colour combinations when combining the Primary and Secondary palettes. Never use Steel Blue in conjunction with any of these colours. Don't use the Light colours for text or the Dark/Darker colours as backgrounds.

Blue

The image displays three columns of color usage examples for 'Blue'. Each column consists of a text sample and a color palette grid below it.

- Column 1 (White background):** Shows 'ABC' in red and dark red, 'Abc' in red and dark blue, and 'Abc' in dark red and light blue. The grid below has four colored squares: red, dark red, dark brown, and light blue.
- Column 2 (Light blue background):** Shows 'ABC' in red and dark red, 'Abc' in red and dark blue, and 'Abc' in dark red and light blue. The grid below has four colored squares: red, dark red, dark brown, and light blue.
- Column 3 (Medium blue background):** Shows 'ABC' in red and dark red, 'Abc' in red and dark blue, and 'Abc' in dark red and light blue. The grid below has four colored squares: red, dark red, dark brown, and light blue.

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Secondary colour usage – Colour combinations

This page illustrates the recommended colour combinations when combining the Primary and Secondary palettes. Never use Steel Blue in conjunction with any of these colours. Don't use the Light colours for text or the Dark/Darker colours as backgrounds.

Green

The image displays three columns of color combinations for the 'Green' category. Each column consists of a background color, a text example, and a 2x2 grid of color swatches.

- Column 1 (White background):** Shows 'ABC' in red and dark red, and 'Abc' in red, green, yellow, and grey.
- Column 2 (Light Green background):** Shows 'ABC' in red and dark red, and 'Abc' in red, green, yellow, and grey.
- Column 3 (Yellow-Green background):** Shows 'ABC' in red and dark red, and 'Abc' in red, blue, and grey.

The 2x2 grids below each text example show the following color swatches:

- Grid 1 (White background):** Red, Dark Red, Grey, Yellow-Green.
- Grid 2 (Light Green background):** Red, Dark Red, Grey, Yellow-Green.
- Grid 3 (Yellow-Green background):** Red, Dark Red, Grey, White.

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Secondary colour usage – Colour combinations

This page illustrates the recommended colour combinations when combining the Primary and Secondary palettes. Never use Steel Blue in conjunction with any of these colours. Don't use the Light colours for text or the Dark/Darker colours as backgrounds.

Yellow

The image displays three columns of typographic examples and color swatches for the 'Yellow' secondary color. Each column shows 'ABC' and 'Abc' in various combinations of red, dark red, and yellow against different backgrounds (white, light yellow, yellow). Below each column is a 2x2 grid of color swatches: red, dark red, dark grey, and yellow.

VISUAL TOOLKIT.

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Secondary colour usage

What not to do



Never use Steel Blue with the secondary colours.



Do not combine Dark Red and Darker Yellow.



Do not use the Light colours for type.



Do not use the Dark/Darker colours for backgrounds.



Do not combine type and backgrounds using different secondary colour combinations



Do not tint any of the secondary colours.

VISUAL TOOLKIT.

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Secondary colour usage – examples

3 DAY COURSE
NEW PRINCE2 FOUNDATION

UK SPEC: C/E
Gain knowledge of the PRINCE2 methodology

Our accredited PRINCE2 Foundation classroom course introduces you to PRINCE2, and helps prepare you for the Foundation examination, which assesses whether you can demonstrate sufficient recall and understanding of the PRINCE2 project management method. This course conforms to the PRINCE2 2017 syllabus.

WHO SHOULD ATTEND?
All those that are Project Managers and aspiring Project Managers, new staff involved in the design, development and delivery of projects, including Project Board members, team managers, project assurance, project support and operational the manager/staff.

KEY OUTCOMES

- Understand key concepts relating to projects and PRINCE2
- Understand how the PRINCE2 principles underpin the PRINCE2 method
- Understand the PRINCE2 themes and how they are applied throughout the project

3 DAY COURSE
NEW STAKEHOLDER MANAGEMENT

UK SPEC: C/D/E
Engage your stakeholders and add value to your organisation

This course addresses the challenges of stakeholder management and engagement and provides a series of practical techniques to ensure your project proceeds faster and more efficiently as a result.

WHO SHOULD ATTEND?
Project Managers, Team Managers, or personnel in a project assurance or project support role. Delegates should have at least 12 months experience of project management at team or project manager level.

KEY OUTCOMES

- Understand the difference and importance between stakeholder management and engagement
- Be able to identify stakeholders (and stakeholder gaps)
- Use a range of techniques to prioritise stakeholders and deal with them and their needs
- Use a range of tools to effectively gauge success in meeting stakeholder expectations
- Communicate effectively with stakeholders using the matrix key messages model
- Understand how to apply techniques to your own organisation through case studies and exercises

LEADING PROJECTS

Prince2 Member £395 +VAT
Non-member £1,100 +VAT

Locations: London

Related Courses:

- 2017 Prince2 Foundation qualification (PQ2)
- Managing engineering projects
- Project planning

Other Book 2 available to purchase 10% off

Prince2 Member £395 +VAT
Non-member £1,100 +VAT

Locations: London & Exeter

Related Courses:

- Prince2 Certified at team, managing & control level project run

Other Book 2 available to purchase 10% off

LEADERSHIP IN ENGINEERING.

As a leading engineering institution, we continue to champion innovation, research and entrepreneurship in the engineering sector.

With a global membership spanning the industrial and academic sectors, we are uniquely placed to advise governments and policymakers in the UK and elsewhere. Our policy statements, reports and media activity are influential in advising and influencing governments, the media, industry, academia and the public on key engineering issues.

Whatever your industry or area of specialism, we provide a hub of knowledge on these sectors, divisions and groups, providing you with the latest news, research, thought leadership, events and training, to keep you connected and up to date.

In the past year the Institution has contributed to and influenced the sector with reports and policy statements on key issues, including: Automation and Autonomy; Engineering out Fashion Waste; The Future for Hydrogen Trains in the UK and UK Aerospace; The Impact of Brexit.

Working in partnership

We work continually on our members' behalf to build alliances and partnerships with industry, governments and across Professional Engineering Institutions. We highlight opportunities and challenges within the profession, and support our members to work to their best ability throughout their careers.

Whether we are supporting STEM Ambassadors, contributing to sector-wide collaborative activities, such as the Engineering Policy Centre at the Royal Academy of Engineers, carrying out collaborative research with the Gatsby Foundation on female apprentices, or uncovering young people's career choices through jointly commissioned work with Engineering UK – we are keeping the Institution relevant in today's world, while fulfilling the original purpose of our founders.

In 2018 our media coverage reached over 400 million people worldwide

CALL FOR PAPERS

VIBRATIONS IN ROTATING MACHINERY- VIRM 12.

Submission Deadline: 13.09.2019

Institution of MECHANICAL ENGINEERS

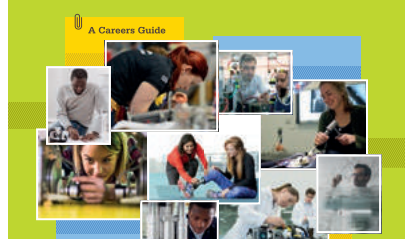
8-10 September 2020
Liverpool
imeche.org/virm

Conference
Tribology Group/Mechanics, Informatics & Control Group



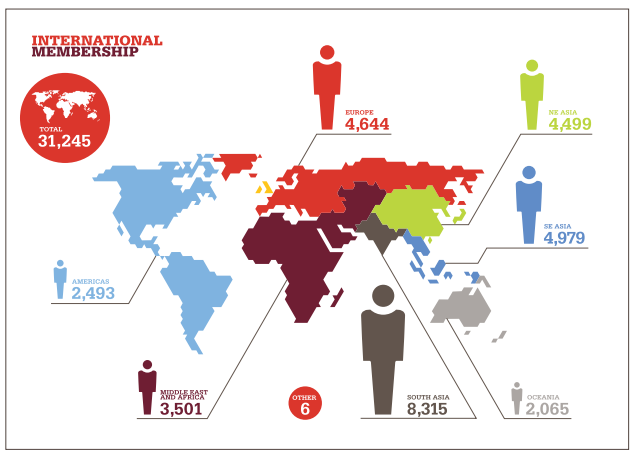
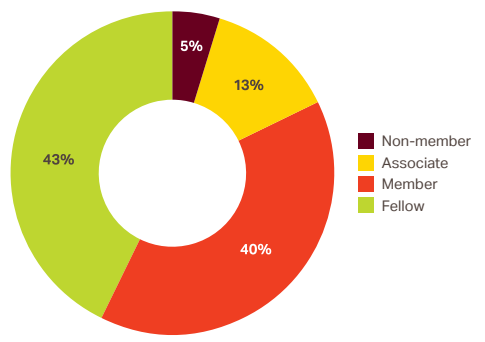
MAKING IT AS A MECHANICAL ENGINEER

A Careers Guide



Improving the world through engineering

imeche.org



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Typographic style

Our typographic style is bold and confident. We combine the slab serif font *Serifa* with the sans serif font *Aktiv* in all our printed communications. *Serifa* is available in four weights. *Serifa Black* is primarily used for headlines and *Serifa Light*, *Roman* or *Bold* for sub-headings and pulled quotes. *Serifa* should not be used for body copy.

SERIFA

ABab ABab **ABab ABab**

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890 *Serifa Light*

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890 *Serifa Roman*

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890 *Serifa Bold*

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890 *Black*

Aktiv is our body copy font and is available in two weights, *Aktiv Regular* and *Aktiv Bold*. *Aktiv Regular* should be used for all body copy with *Aktiv Bold* for emphasis. *Aktiv* should not be used for headlines or pulled quotes. For volunteer produced communications and all digital applications, such as Microsoft Office, where *Serifa* and *Aktiv* are not appropriate, *Verdana* should be used.

AKTIV

ABab **ABab**

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890 *Aktiv Regular*

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890 *Aktiv Bold*

VERDANA

ABab **ABab**

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890 *Verdana Regular*

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890 *Verdana Bold*

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Headlines

The main things to remember are to keep headlines concise, follow the specified leading ratio and avoid punctuation.

ALL HEADLINES

**SERIFA BLACK
SET IN ALL
CAPITALS
MAKES
HEADLINES
STANDOUT.**

Headline leading is always set at a fixed ratio of 1:0.75. For example 100pt type with 75pt leading.

Headlines are split using colour to highlight the meaning. The colour split should primarily use Bright Red followed by Dark Red. Please see the Primary and Secondary Colour Usage section for more information on approved headline colour combinations.

Use of punctuation which falls below the baseline – commas or brackets for example – should be avoided. Punctuation which sits on the baseline, such as colons, can be used.

All headlines should close with a full stop or a question mark.

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Education headlines

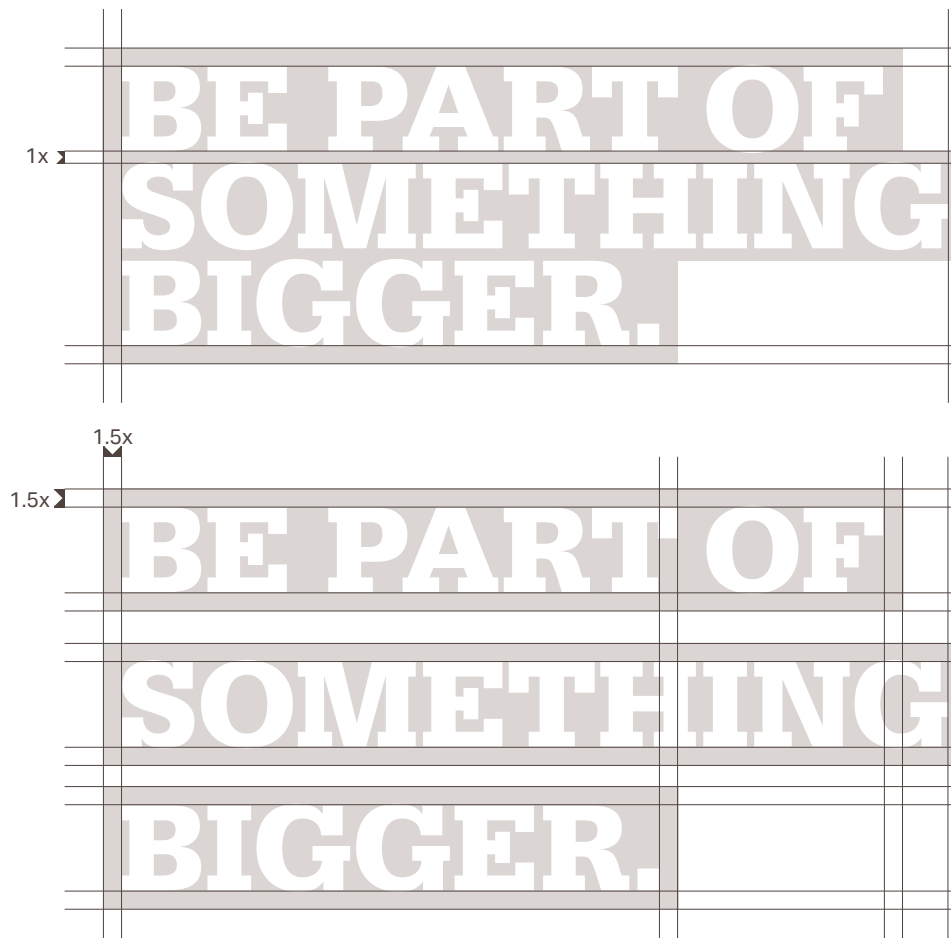
Education materials for students aged 16 and under, have their own distinct headline style, where each headline word is contained within a holding device. The headlines use the same Bright Red/Dark Red colour split to highlight their meaning, but this is applied to the holding devices.

BE PART OF
SOMETHING
BIGGER.

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Education headline construction

Education headlines should be set using the fixed headline leading ratio of 1:0.75. For example 100pt type with 75pt leading. The vertical measurement between the baseline and the cap-height is then multiplied by a ratio of 1.5. This measurement is applied to all four sides of the lines of type to create the holding device.



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Education headline construction

Each word and its corresponding holding device is then spaced horizontally and vertically using a ratio of 1:0.2. For example, a holding device which measures an additional 10mm on each side would use vertical and horizontal spacing of 2mm.

Once the headlines are constructed and spaced correctly, the horizontal alignment can be adjusted to create dynamic typographic layouts.



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Headlines

What not to do

**IMPROVING
THE WORLD
THROUGH
ENGINEERING:
INSPIRING
OUR FUTURE
ENGINEERS.**

Keep headlines short and to the point.

**DESIGN,
INNOVATE,
IMPROVE
THE WORLD.**

Avoid using punctuation that falls below the baseline.

**IMPROVING
THE WORLD
THROUGH
ENGINEERING.**

Always use the specified leading ratio.

**IMPROVING
THE WORLD
THROUGH
ENGINEERING.**

Only use approved colour combinations.

**IMPROVING
THE WORLD
THROUGH
ENGINEERING.**

**IMPROVING
THE WORLD
THROUGH
ENGINEERING.**

**Improving
The World
Through
Engineering.**

Only set headlines in Serifa Black in caps.

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Connecting the Trapezium to headlines and sub-titles

There is a fixed ratio to ensure that the Trapezium is always positioned a consistent vertical distance from a headline. When the headline works as a cover title which also features a sub-title, there is an additional ratio for connecting the elements.



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Sub-headings and intro paragraphs

There are also suggested style guidelines for other type elements used in the brand. Please refer to the colour section for guidance on applying the Primary and Secondary colour palettes to type.

FOR SUB-HEADINGS

Serifa Light set in upper and lowercase or CAPS.

Serifa Roman set in upper and lowercase or CAPS.

Serifa Bold set in upper and lowercase or CAPS.

Serifa Black set in upper and lowercase or CAPS.

FOR INTRO PARAGRAPHS

Serifa Light set in upper and lowercase.

Serifa Roman set in upper and lowercase.

Serifa Bold set in upper and lowercase.

Serifa Black set in upper and lowercase.

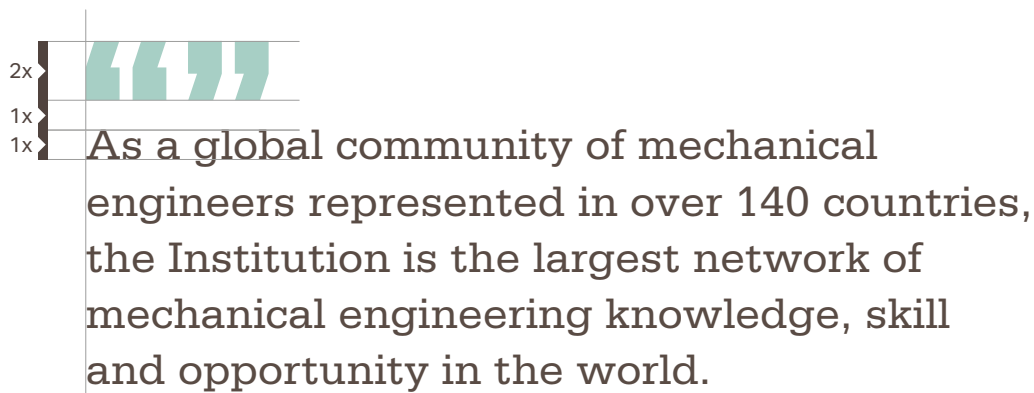
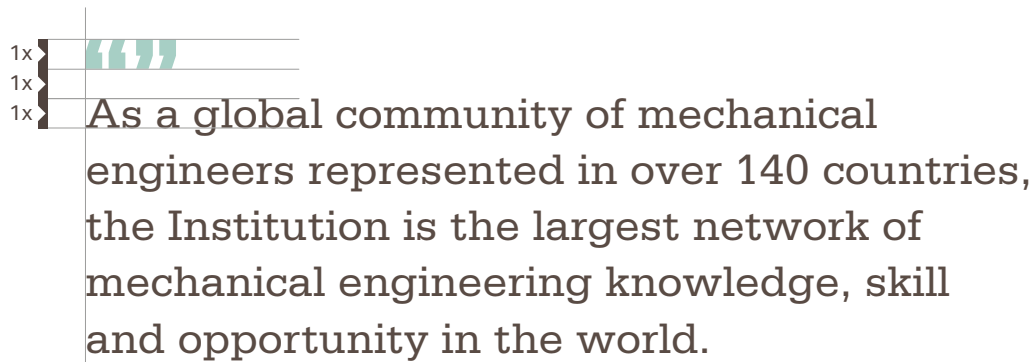
Serifa set in title or sentence case should use a fixed leading ratio of 1:1.25. For example 20pt type with 25pt leading.

There is more flexibility when setting Sub-headings which use Serifa in caps, although a minimum leading ratio of 1:0.75pt should be used. For example 20pt type with 15pt leading.

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Pull-out quotes

Pull-out quotes should be set in Serifa in sentence case. When setting quotes we keep their style consistent, heading them with quotation marks in Serifa Black in one of two sizes as shown below. The quotation marks are separated from the text by the cap height of the quote type.



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Pull-out quotes

What not to do



Apart from just transport, we have seen a slowing of overall CO₂ emissions reduction recently, with the UK reducing by just 2% in 2018 and indeed global emissions increasing by 0.6% in 2019. A recent report from the Office for National Statistics, shows the UK to be the largest importer per capita of GHG emissions in the G7 from outsourced activities, such as manufacturing and food production. This means that there is an imperative to act now and apply technologies that will reduce our impact on the environment and human health.

Keep quotes concise.



AS A GLOBAL COMMUNITY OF MECHANICAL ENGINEERS REPRESENTED IN OVER 140 COUNTRIES, THE INSTITUTION IS THE LARGEST NETWORK OF MECHANICAL ENGINEERING KNOWLEDGE, SKILL AND OPPORTUNITY IN THE WORLD.

Don't set quotes in caps.



Apart from just transport, we have seen a slowing of overall CO₂ emissions reduction recently, with the UK reducing by just 2% in 2018 and indeed global emissions increasing by 0.6% in 2019.



Don't adjust the quote style.

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Body copy

Our body copy typeface is Aktiv Regular, and is available in two weights, Aktiv Regular and Aktiv Bold. Body copy should be set in Aktiv Regular at 10/12.5pt. Small body copy, used in legends or figures for example, may be set at the smaller size of 8/10pt, but legibility is always paramount. Aktiv Bold can be used for emphasis and may also be used for sub-headings set at 10/12.5pt.

Body copy size 10/12.5pt Aktiv Regular

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Body copy should primarily be set in Warm Grey. Please refer to the colour section for guidance on applying the Primary and Secondary colour palettes to type.

Small body copy size 8/10pt Aktiv Regular

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Body copy

What not to do

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Don't use Serifa for body copy.

Apart from just transport, we have seen a slowing of overall CO₂ emissions reduction recently, with the UK reducing by just 2% in 2018 and indeed global emissions increasing by 0.6% in 2019.

This means that there is an imperative to act now and apply technologies that will reduce our impact on the environment and human health.

Don't use Aktiv above 10pt or below 8pt.

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Bullet points and numbered lists

Use two levels of bullet point – classic bullet points (•) for the first and En dashes (–) for the second. The indent distance is equal between first and second levels. When setting numbers, make sure that two digits can be used without amending the tab distance, numbers should be set in Aktiv Bold.

- The Combustion Engines and Fuels Group (CEFG) Committee represent some 12,000 IMechE member with interest in Internal Combustion, IC, Engine Systems and associated technologies
- These can range from high speed race engines, to passenger car and commercial vehicle engines and to medium and slow speed diesel engines used in rail traction, power generation and marine industries
 - The primary interest is in engine-system design to improve performance, emissions and durability to achieve the efficiency aspirations and environmental regulations
 - Thus, related technologies such as new materials for combustion engines, alternative fuels, injection systems, combustion chamber optimization, pressure charging systems, air management, engine management systems, electrification and hybrid systems, to name but a few

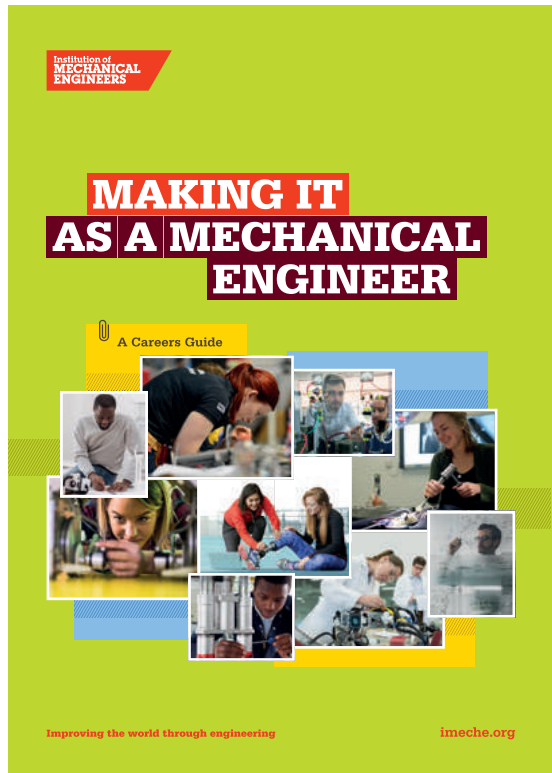
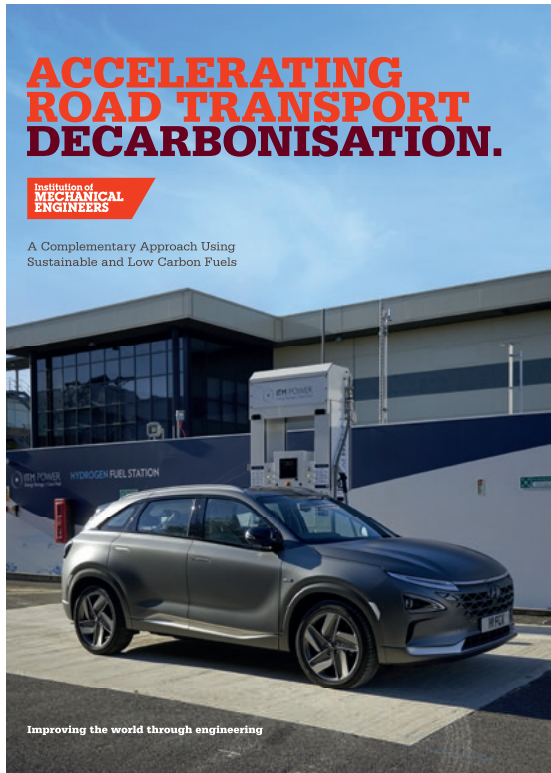
Our house style is to avoid punctuation at the end of bullets, so full stops should be removed, even at the end of the last bullet point. Question marks may be used in the example of a question being asked, and other punctuation may be used within the sentence to help with the legibility. If the bullet is made up of two sentences, a full stop may be used to break the first sentence, however the second sentence has its full stop removed.

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VISUAL TOOLKIT.

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Typography – examples



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Typography – examples

Mechanical engineers work all over the world. It's one of the rare professions where you really can work anywhere.

Not only that, you can do almost anything too. Here are just some of the industries you could be working in as a mechanical engineer.

89%
of engineers have a high level of job satisfaction

WHERE DO MECHANICAL ENGINEERS WORK?

AEROSPACE
Aerospace engineers are all about flight, whether that's planes, missiles or rockets. They design more fuel-efficient aircraft, build the satellites for global telecommunications, and are creating the next generation of spacecraft for missions to the planet Mars and beyond.

LEADING PROJECTS

3 DAY COURSE

NEW PRINCE2 FOUNDATION

UK SPEC: C/E

Gain knowledge of the PRINCE2 methodology

Our accredited PRINCE2 Foundation classroom course introduces you to PRINCE2, and helps prepare you for the Foundation examination, which assesses whether you can demonstrate sufficient recall and understanding of the PRINCE2 project management method. This course conforms to the PRINCE2 2017 syllabus.

WHO SHOULD ATTEND?
All those that are Project Managers and aspiring Project Managers, key staff involved in the design, development and delivery of projects, including: Project board members, team managers, project assurance, project support and operational line managers/staff.

KEY OUTCOMES

- Understand key concepts relating to projects and PRINCE2
- Understand how the PRINCE2 principles underpin the PRINCE2 method
- Understand the PRINCE2 themes and how they are applied throughout the project

Prices: Member £95 +VAT
Non-member £150 +VAT

Locations: London

Related Courses:

- APM project fundamentals qualification (PFQ)
- Managing engineering projects
- Project planning

Offer: Book 2 months early to receive 10% off

2 DAY COURSE

NEW STAKEHOLDER MANAGEMENT

UK SPEC: C/D/E

Engage your stakeholders and add value to your organisation

This course addresses the challenges of stakeholder management and engagement and provides a series of practical techniques to ensure your project proceeds faster and more efficiently as a result.

WHO SHOULD ATTEND?
Project Managers, Team Managers, or personnel in a project assurance or project support role. Delegate should have at least 12 months experience of project management at team or project manager level.

KEY OUTCOMES

- Understand the difference and importance between stakeholder management and engagement
- Be able to identify stakeholders (and stakeholder gaps)
- Use a range of techniques to prioritise stakeholders and deal with them and their needs
- Utilise a range of tools to effectively gauge success in meeting stakeholder expectations
- Communicate effectively with stakeholders using the matrix key messages model
- Understand how to apply techniques to your own organisation through case studies and exercises

Prices: Member £95 +VAT
Non-member £95 +VAT

Locations: London & Coventry

Related Courses:

- Project planning, project monitoring & control and project risk

Offer: Book 2 months early to receive 10% off

CASE STUDIES: WHOLE SYSTEM MULTI-TECHNOLOGY

1. Sustainable Community Energy Networks (SCENe)¹

SCENe is an innovative energy project based at the new housing development, Trent Basin, in Nottingham. The project developers are aiming to demonstrate new community scale energy systems that they hope will be deployed subsidy-free in the future. Integrated within this new community are:

- Solar PV in every viable position (panels are moved from the ground to new roofs as each additional building is erected)
- A 2.1 MWh community energy battery
- A community hub
- A cloud-based demand management system

Included within the project consortia are researchers at the University of Nottingham, who have access to data relating to energy use, cost and carbon intensity. Indoor humidity and temperature are also logged, and the site has a weather station to measure solar irradiance. Household information is anonymised to protect people's privacy, and then researchers will be able to search for trends over time in order to optimise for cost, energy and carbon emissions. As well as being able to find out more about the project in the community energy hub, residents have in-house displays, giving them real-time information about the energy usage of their home.

2. Project LEO²

Whereas SCENe is attempting to create an integrated energy system across one housing estate, Oxfordshire is looking into how it can do more across the whole of the county. Project LEO is a £40 million county-wide trial to study 'How the growth in local renewables, electric vehicles, battery storage and demand-side response can be supported by a local, flexible and responsive electricity grid and help reduce costs for consumers.'² It is one of four projects funded through the Government's Prospering in the Energy Revolution Challenge.³

The consortium involved in Project LEO comprises the city's two universities, both the city and county councils, three technology companies, EDF, while being overseen by the region's distribution network operator (SSEN).

Most innovatively, the project will seek to demonstrate the technical feasibility of using aggregated electric vehicle batteries to provide flexibility and balancing services to the local network.

3. Media City UK

Salford Quays was chosen as the location when the BBC decided to move jobs from London to Manchester in 2004. Media City UK is now also home to Salford University, ITV, and more than 200 small and medium enterprises (SMEs). At the heart of the regeneration was a 'tri-generation' scheme that serves the site with combined cooling, heat and power (CCHP). Although there is no direct community involvement, this is a good example of an innovative and efficient system that could be rolled out in developments across the country.

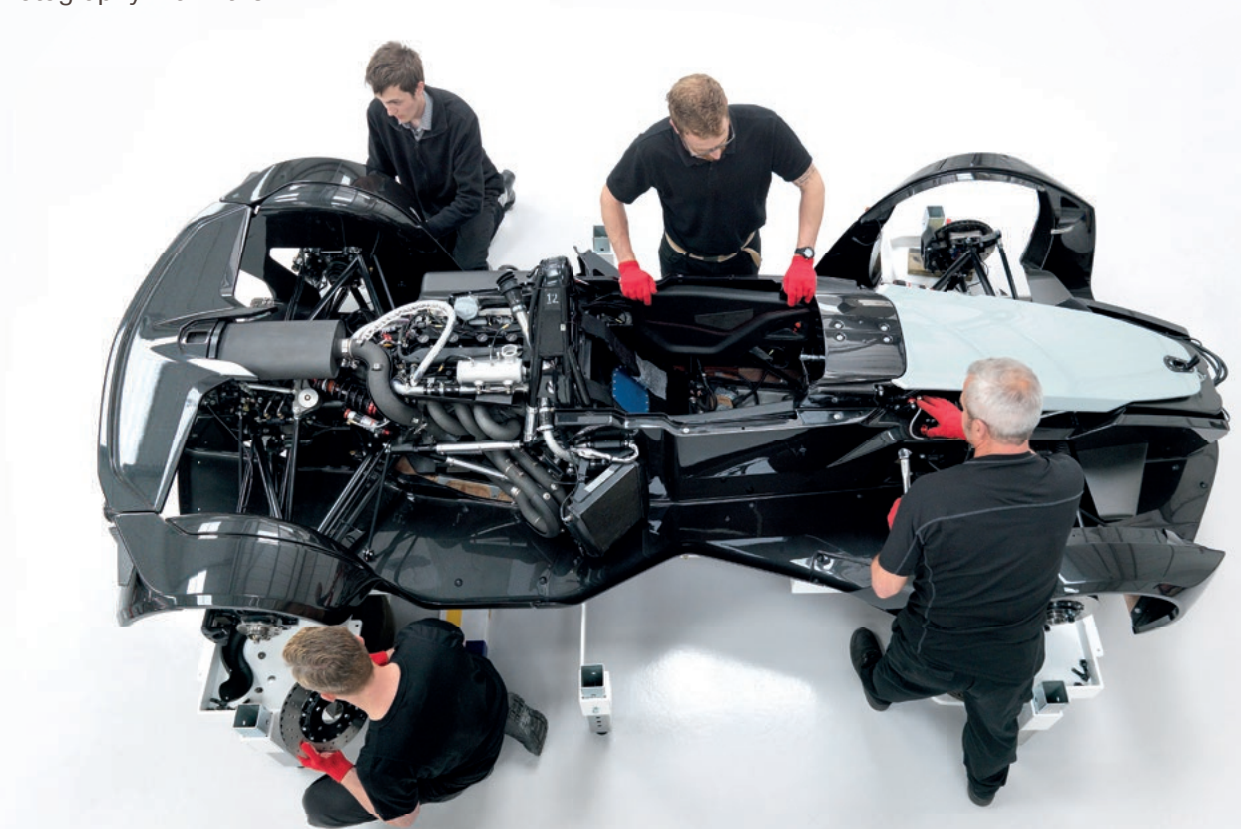
imeche.org/energy

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Imagery introduction

Where required, we always use photographic imagery. Through the subject matters we choose and the treatment of the imagery, we should create a style which is bold, dramatic and eye-catching and which supports the opinions we are communicating.

The subject matter of our imagery falls into four broad categories. The styles shown on the following pages are the ideal and assume that new photography will be commissioned. Guidelines are given within this section for making the most of any existing photography within the Institution's library of images.



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Hero engineering and news photographs

To help explain and add context to the Institution's thought leadership and role promoting engineering excellence we use news based, hero engineering photographs.

The example photography is for illustrative purposes only, and should not be used in communications.



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Commercial imagery

When we're selling services to our members, ie events and training, we should ensure that we look connected to the working lives of our members. Each image must always help to tell a relevant story or illustrate a point. We never use imagery as decoration.

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Cut-outs

These are also hero engineering shots where we want to highlight engineering details or specific products. They focus on the detail, workings and form of the product. They can be used both squared up or cut-out of a plain background in both full colour or black and white. Try and use shots that have been photographed simply and graphically, and always lead on a powerful considered shot not just the engineering detail on view.

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Graphic treatment of cut-outs

There are ways that we can bring further creative interpretation to how we use cut-out shots across the brand in communications.

On the left we show how cut-out objects can be placed on top of one of our colours – either from our primary or secondary palette. We can also use a multiplied colour placed over the photograph to very good effect. This is a useful technique to help create consistency where multiple shots from different partners have to sit well together in a single communication. This works best with shots that have a high degree of contrast like the Range Rover Evoque here. This is also a useful technique if the shots supplied by a partner are not of a high enough quality to take the lead on their own.



The example photography is for illustrative purposes only, and should not be used in communications.

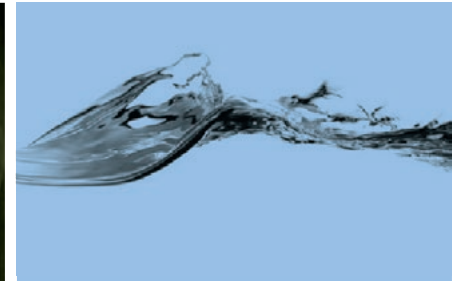
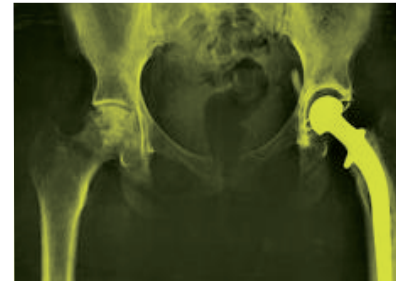
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Making the most of difficult shots

When we are working on communications where we have no budget to shoot pictures or pay expensive photo-library fees we may be forced to use shots from our own library or kindly supplied by partners where we have limited control. If this is the case then we can sometimes treat them in this way to help make them more impactful, dynamic and distinctive for the Institution.

The technique is the same as for the cut-outs previously. A multiplied brand colour is placed over the shot. Just ensure the image you use is turned to black and white first, and has enough contrast and structure in it to be still identifiable.

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Photographing people

When we photograph people there are three different ways that this should be done.

1. Cut-out hero portraits

These should be shot against a white background, and are designed to focus attention on the person, rather than allowing audiences to be distracted by the activity, job or surroundings they are in. These types of photograph should always be shot in black and white.



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2. Engineers at work

When we need to show engineers at work, keep the shots as natural and 'newsy' as possible. These can be either black and white or full colour shots, a less saturated colour palette can also work here. Try and compose the shot so that subject is the hero and they are framed in an interesting way, and make sure all portraits tell a clear and interesting story.



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3. Event speakers

When you are taking or requesting photographs of speakers, make them all black and white so they sit together successfully. All backgrounds should be plain and uncluttered, and try to avoid shots where people are artificially smiling. Unfortunately saying cheese, usually creates a cheesy image. Crop portraits as tight as you can, there is nothing wrong with losing the top of a head in a portrait, it creates energy and dynamism. Positioning them off centre in the frame will also create a more dynamic, engaging and interesting picture.



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Making the best out of an average image

At times, you may be required to make the best out of a bad image supplied to you. Here are a few tips to follow that will help you use the image more successfully.

Original



Example 1

1. Convert to image to black and white
2. Adjust curves to brighten image
3. Increase contrast
4. Crop image and off centre person in the frame – creates a more dynamic and interesting picture, whilst hiding unnecessary clutter in the background



Original



Example 2

1. Convert to image to black and White
2. Adjust curves to brighten image
3. Increase contrast
4. Blur background to create a perception of depth of field and help focus attention on the person



Example 3

When possible, it is always best to remove a cluttered background to help focus on the person

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Avoiding the clichés

These obvious stock library images ways of telling stories are not part of the brand. These over used types of image are boring and add nothing – instead they would portray us as an organisation devoid of ideas and freshness. Avoid at all costs.

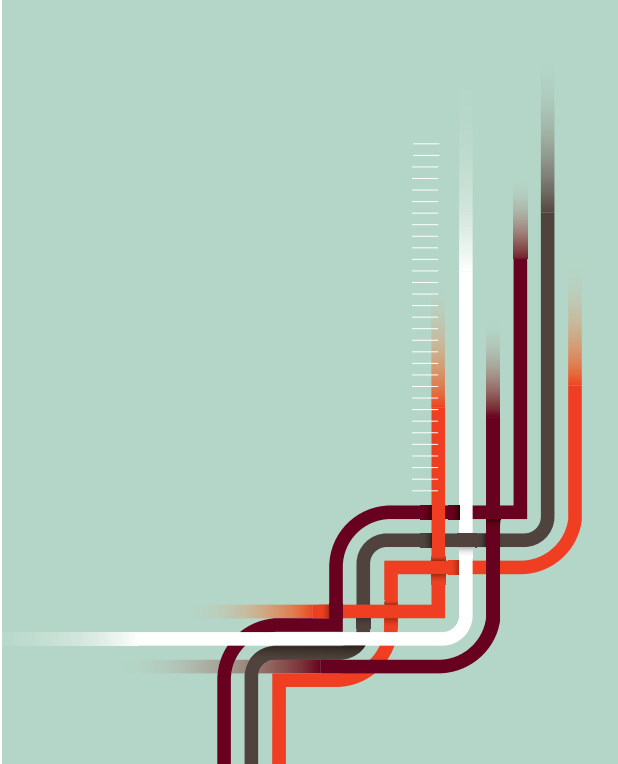
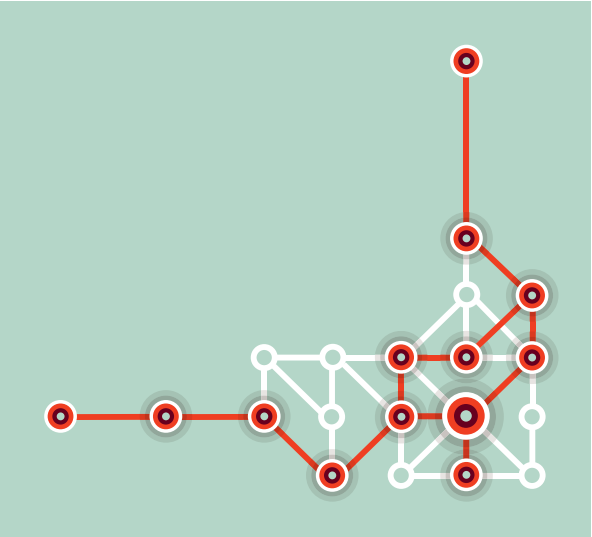
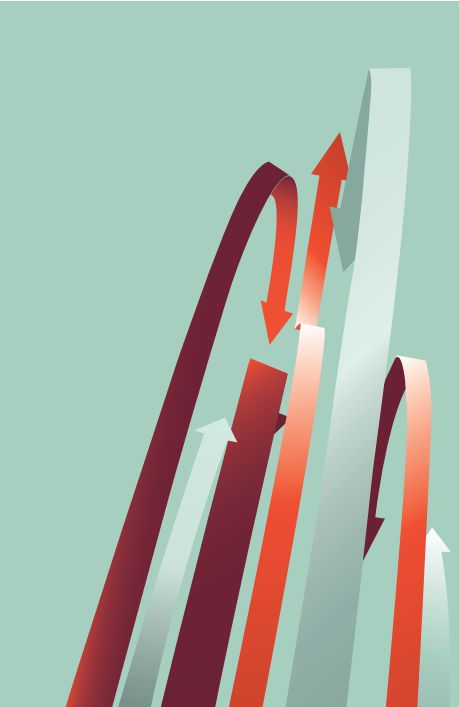
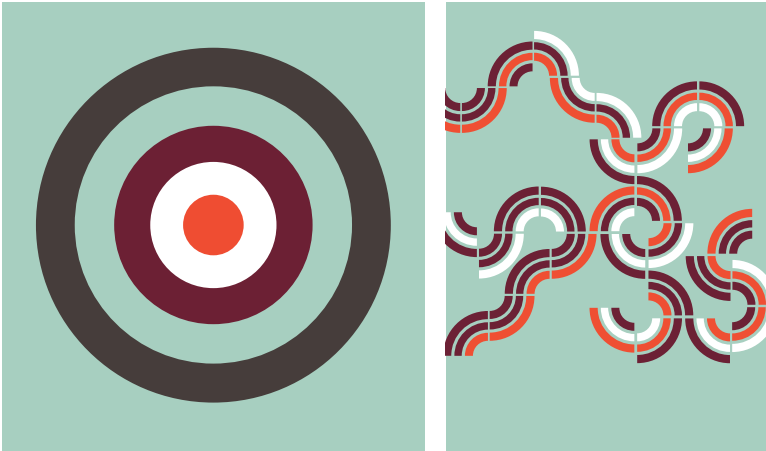


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Illustration

We don't always have to use photography. Sometimes we can use simple bold graphic illustration to help us communicate the product or service benefits. These illustrations must never try and draw representational pictures, instead they should allude to dynamism and growth, or a sense of journey, development and change.

They must always be constructed out of only the primary or support palette, never mixing from both. Subtle highlights and shadows can also help add a layer of sophistication to the final illustration.



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These further examples demonstrate a range of illustrations that were developed to help the Learning and Development team differentiate themselves from the training industry cliché of using either stock library imagery of the young and beautiful in a modern corporate office environment, or the visual metaphors such as chess pieces, formation flying, seedlings sprouting etc.

The solution was to develop these abstract images that evoked growth and dynamism in a fresh, distinctive and bold way. This communicated that we were a different, dynamic and interesting partner to help businesses with their training requirements.



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Photographs and illustration

To help bring to life a creative concept that is relevant to the communication - particularly when we are trying to sell a product or service - we can combine a cut-out photograph and graphic illustration/pattern in a dramatic way.

Always use multiplied colours from the Primary palette when doing this, and ensure that the additional graphics add further meaning to the image. Here on the example on the right we are helping describe the dynamic forward movement of the car and Jaguar Land Rover the business, the example on the left alludes to the points and tracks of a rail network and reinforces the speed and dynamism of the shot.

Both examples add personality, dynamism and interest to what would otherwise be simple and fairly basic images.

This style of imagery must only be attempted if you are able to commission the illustration out to a professional illustrator or you are confident you can match the quality of the examples demonstrated here.



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A further example that demonstrates how impactful and distinctive a treatment like this can be. Here we describe the rotation of the turbine blades within a Rolls-Royce gas turbine engine with a simple, dynamic graphic pattern.

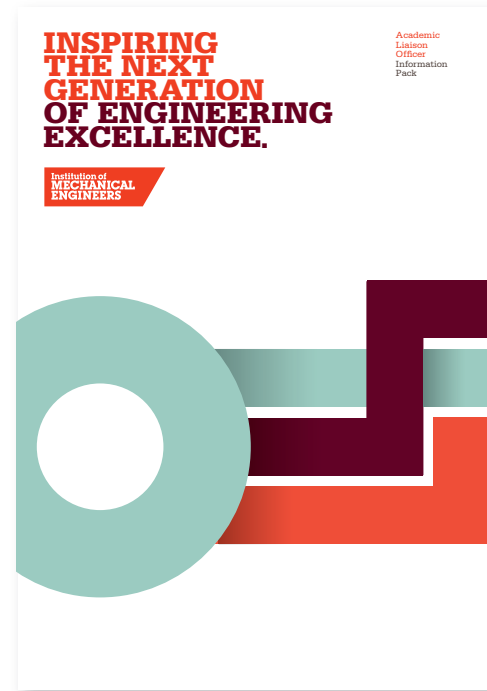


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Cover design principles

Our headline typographic style is very bold and therefore will be legible when overlaid on to most images. However, when using full bleed imagery care should be taken not to place type on complex and varied backgrounds which may interfere with legibility. Whatever the cover design, the typographic layout principles are consistent.



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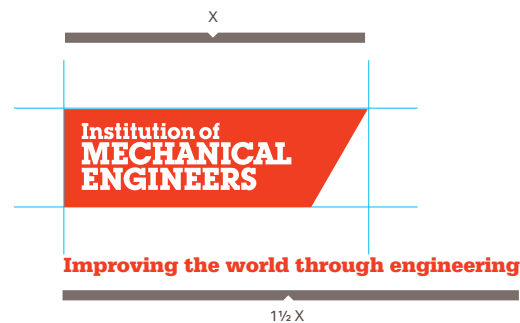
Using the strapline

We use our brand idea 'Improving the world through engineering' as a strapline. This usually appears at the bottom of stationery, literature and advertising but occasionally may be used directly under the Trapezium (such as on stationery and as part of our email sign-off).

It is set in upper and lowercase and where possible, it should appear in Bright Red. Alternatively it may appear white out of an image.

When used at the bottom of A4 stationery items, leaflets and brochures etc, the strapline is set in Serifa Black upper and lowercase. It should be positioned as shown. For other formats the size and positioning should be scaled in proportion to this specification.

When used directly below the Trapezium, such as on our email sign-off, the strapline should be positioned as shown.



- 1 Strapline
Red (Pantone 485 C)
Serifa Black
12pt

A4 Cover – 297 x 210

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Identifying divisions and groups

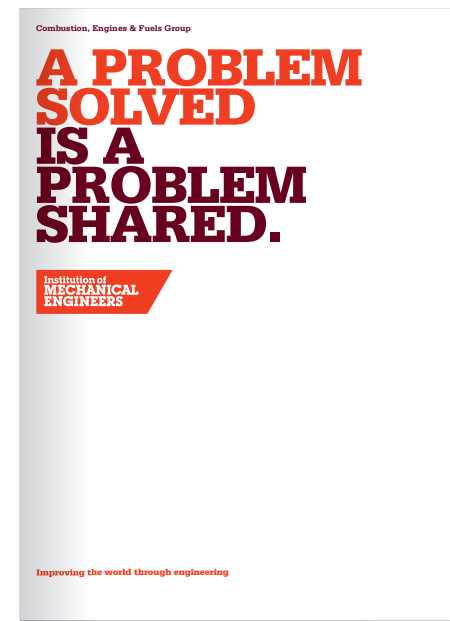
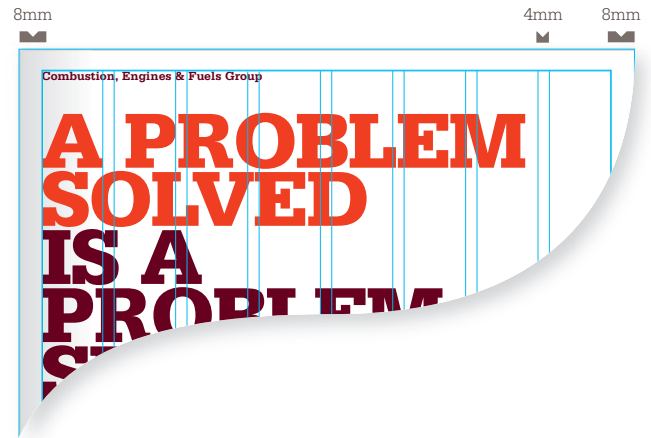
Where a piece of literature has been produced by a division, sub-division or region, this should appear as a descriptor above the main heading. The descriptor should be set in sentence case, in Warm Grey or reversed white out of an image.

Divisions, Groups, Regions and Branches

Division names set in Serifa Bold, sentence case, 12/12pt set solid. If a group name also needs to appear this should be set underneath the division name in Serifa Roman upper and lowercase. Prints Dark Red.

Subgroups (Areas, Committees, Panels)

If just group name needs to appear this should be set in Serifa Roman, sentence case, 12/12pt set solid. Prints Dark Red.



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Identifying sub-brands

Formula Student and the Support Network Awards are identified by their own mark. These are as shown below. Both have the Trapezium as part of the mark. These marks have been specially developed for the Institution. For this reason, it is important to use only the master artwork supplied.

These marks will either appear:

- In clear space on our website
- Directly under messages and brochure titles and linked to the typography

SUPPORT NETWORK

Institution of
MECHANICAL
ENGINEERS

VISION AWARDS

Institution of
MECHANICAL
ENGINEERS

FORMULA STUDENT

Institution of
MECHANICAL
ENGINEERS



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Argyll Ruane

Argyll Ruane is identified by its own mark. This is shown below. It has the Trapezium as part of the mark. This mark has been specially developed for the Institution. For this reason, it is important to use only the master artwork supplied. Never redraw or distort the artwork in any way.

These marks will either appear:

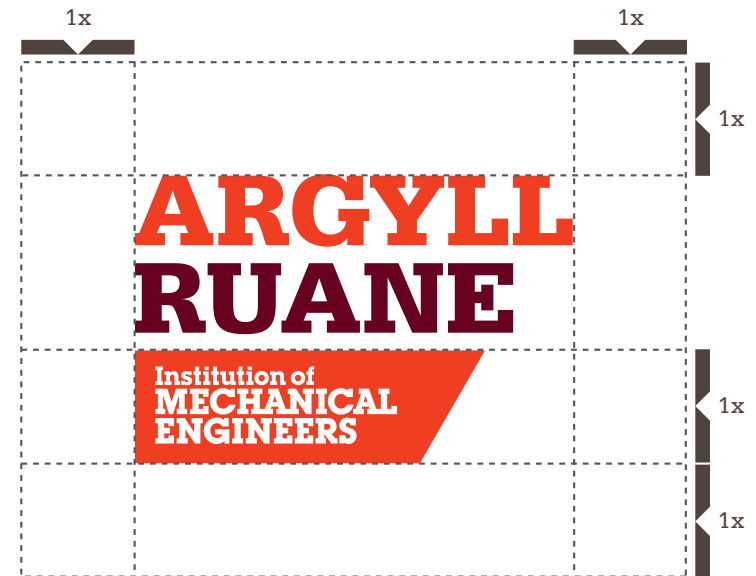
- In clear space on the Argyll Ruane and our website
- Directly above messages and brochure titles and linked to the typography

The logo should never be used below the minimum size shown here. However you may find that the minimum size is larger if the mark is being etched or stitched as opposed to printed.



MINIMUM SIZE

For general use, the logo should not appear close to other graphic elements. Follow the exclusion zone guideline given below. When the logo is used above main headings make sure that it is positioned 1x from the baseline so maintaining the exclusion zone rule.

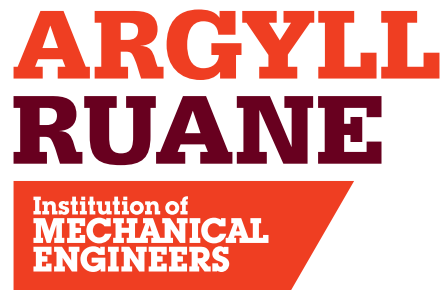


EXCLUSION ZONE

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Logo versions

The first strap line – Leaders in NDT, Corrosion and Coatings Training – should be the generic version used on collateral, letterheads and the main website banner. The different strap lines will be used in various situations dependent on the activity Argyll Ruane are pursuing.



Leaders in NDT, Corrosion and Coatings Training

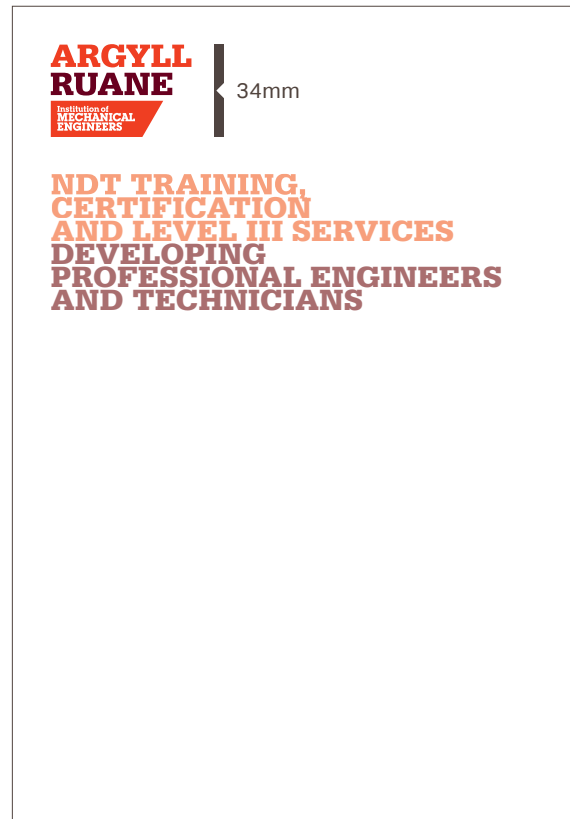


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Sizing the logo

There are recommended sizes for the logo that should be followed across communications when using it on A sized print formats.

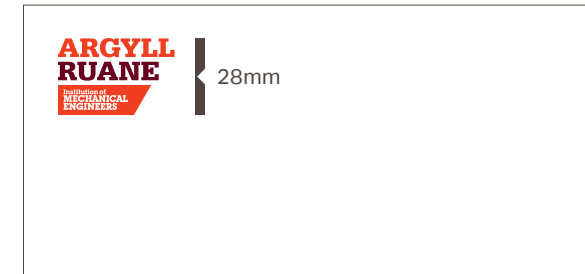
As illustrated the logo is used directly over a headline or titles, full height of the trapezium (x height) away from the headline. Its vertical position changes depending on the length of the type that precedes it. For A3 enlarge the A4 example by the standard 144%. For non-standard sizes like pull up banners, scale the Trapezium and dimensions to fit across the width from the examples shown here.



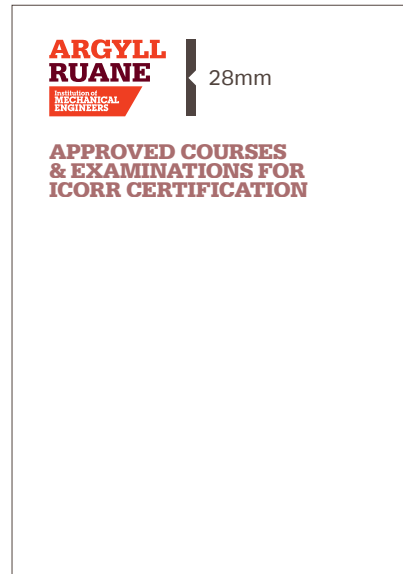
A4



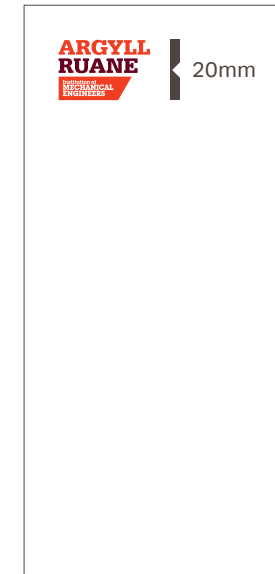
A5 Landscape



DL



A5 Portrait



DL



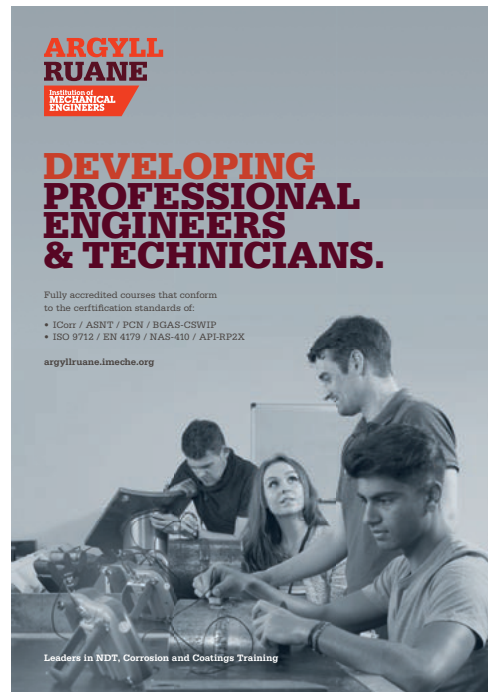
A6

VISUAL TOOLKIT.

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- 4.22 Cut-outs
- 4.23 Graphic treatments
- 4.24 Difficult shots
- 4.25 Photographing people
- 4.26 Average images
- 4.27 Avoiding the clichés
- 4.28 Illustration
- 4.29 Photographs and illustration
- 4.30 Cover design principles
- 4.31 Using the strapline
- 4.32 Identifying divisions/groups
- 4.33 Identifying sub-brands
- 4.34 Commercial businesses
- 4.35 One Birdcage Walk

Imagery

Desaturated, duotone imagery is to be used. Use brand colour filters at transparency necessary to create sufficient contrast for text legibility.



- 4.1 The Trapezium
- 4.2 Using the Trapezium
- 4.3 Minimum size and space
- 4.4 Positioning the Trapezium
- 4.5 Sizing the Trapezium
- 4.6 What not to do
- 4.7 Primary colour palette
- 4.8 Primary colour usage
- 4.9 Secondary colour palette
- 4.10 Secondary colour usage
- 4.11 Typographic style
- 4.12 Headlines
- 4.13 Trapezium and headlines
- 4.14 Sub-headings, intros
- 4.15 Pull-out quotes
- 4.16 Body copy
- 4.17 Bullet points and lists
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- 4.19 Imagery introduction
- 4.20 Hero engineering and news
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- 4.30 Cover design principles
- 4.31 Using the strapline
- 4.32 Identifying divisions/groups
- 4.33 Identifying sub-brands
- 4.34 Commercial businesses
- 4.35 One Birdcage Walk

Sonaspection

Sonaspection is identified by its own mark. This is shown below. It has the Trapezium as part of the mark.

This mark has been specially developed for the Institution. For this reason, it is important to use only the master artwork supplied. Never redraw or distort the artwork in any way.

These marks will either appear:

- In clear space on the Sonaspection and our website
- Directly above messages and brochure titles and linked to the typography



MINIMUM SIZE

The logo should never be used below the minimum size shown here. However you may find that the minimum size is larger if the mark is being etched or stitched as opposed to printed.

For general use, the logo should not appear close to other graphic elements. Follow the exclusion zone guideline given below. When the logo is used above main headings make sure that it is positioned 1x from the baseline so maintaining the exclusion zone rule.



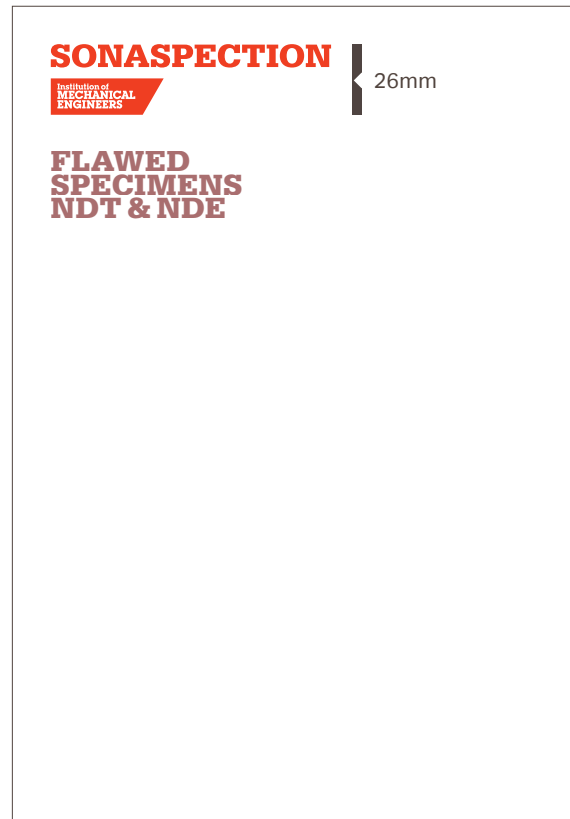
EXCLUSION ZONE

- 4.1 The Trapezium
- 4.2 Using the Trapezium
- 4.3 Minimum size and space
- 4.4 Positioning the Trapezium
- 4.5 Sizing the Trapezium
- 4.6 What not to do
- 4.7 Primary colour palette
- 4.8 Primary colour usage
- 4.9 Secondary colour palette
- 4.10 Secondary colour usage
- 4.11 Typographic style
- 4.12 Headlines
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- 4.33 Identifying sub-brands
- 4.34 Commercial businesses
- 4.35 One Birdcage Walk

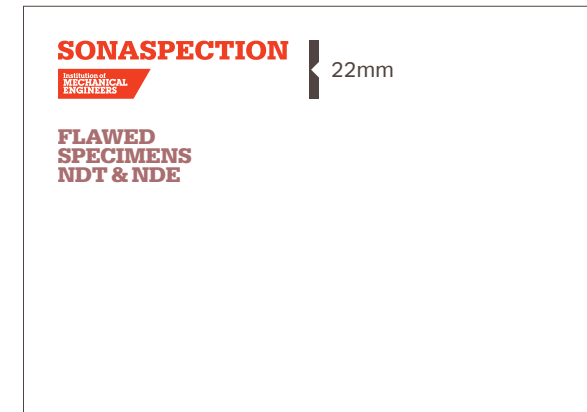
Sizing the logo

There are recommended sizes for the logo that should be followed across communications when using it on A sized print formats.

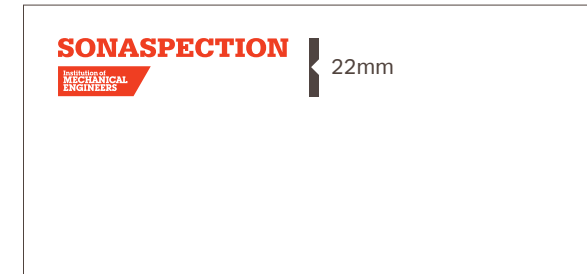
As illustrated the logo is used directly over a headline or titles, full height of the trapezium (x height) away from the headline. Its vertical position changes depending on the length of the type that precedes it. For A3 enlarge the A4 example by the standard 144%. For non-standard sizes like pull up banners, scale the Trapezium and dimensions to fit across the width from the examples shown here.



A4



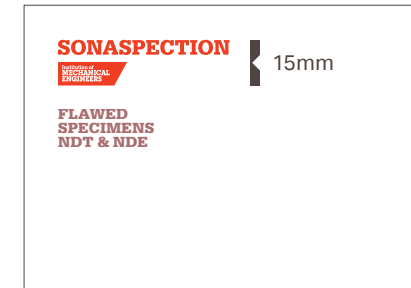
A5 Landscape



DL



A5 Portrait



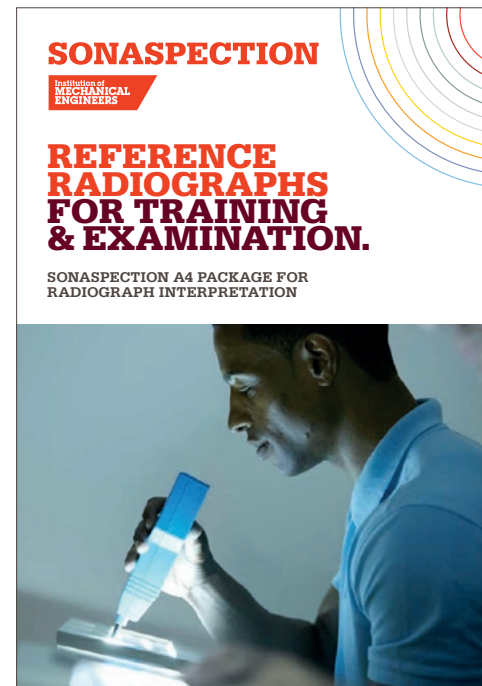
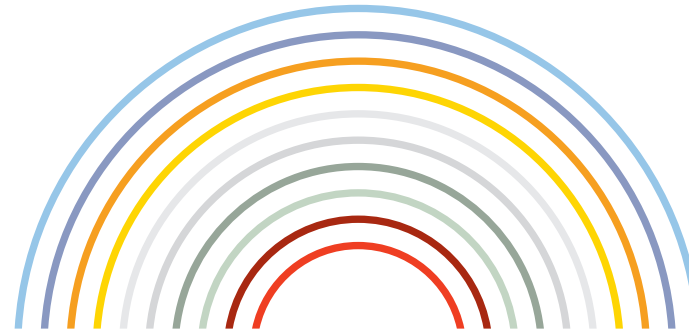
A6/DL Portrait

VISUAL TOOLKIT.

- 4.1 The Trapezium
- 4.2 Using the Trapezium
- 4.3 Minimum size and space
- 4.4 Positioning the Trapezium
- 4.5 Sizing the Trapezium
- 4.6 What not to do
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Graphic device

The Sonaspection brand mark has an optional accompanying graphic device which can be applied to communications. The application can be dynamic in both size, scale and cropping.



- 4.1 The Trapezium
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- 4.34 Commercial businesses
- 4.35 One Birdcage Walk

One Birdcage Walk

One Birdcage Walk is identified by its own mark. This is shown below. It has the Trapezium as part of the mark.

This mark has been specially developed for the Institution. For this reason, it is important to use only the master artwork supplied. Never redraw or distort the artwork in any way.

These marks will either appear:

- In clear space on the One Birdcage Walk and our website
- Directly above messages and brochure titles and linked to the typography

The logo should never be used below the minimum size shown here. However you may find that the minimum size is larger if the mark is being etched or stitched as opposed to printed.



MINIMUM SIZE

For general use, the logo should not appear close to other graphic elements. Follow the exclusion zone guideline given below. When the logo is used above main headings make sure that it is positioned 1x from the baseline so maintaining the exclusion zone rule.



EXCLUSION ZONE

VISUAL TOOLKIT.

- 4.1 The Trapezium
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- 4.31 Using the strapline
- 4.32 Identifying divisions/groups
- 4.33 Identifying sub-brands
- 4.34 Commercial businesses
- 4.35 One Birdcage Walk

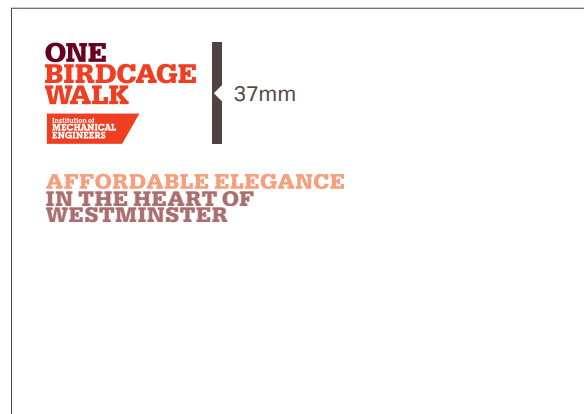
Sizing the logo

There are recommended sizes for the logo that should be followed across communications when using it on A sized print formats.

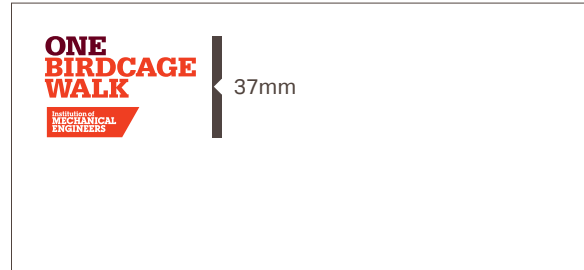
As illustrated the logo is used directly over a headline or titles, full height of the trapezium (x height) away from the headline. Its vertical position changes depending on the length of the type that precedes it. For A3 enlarge the A4 example by the standard 144%. For non-standard sizes like pull up banners, scale the Trapezium and dimensions to fit across the width from the examples shown here.



A4



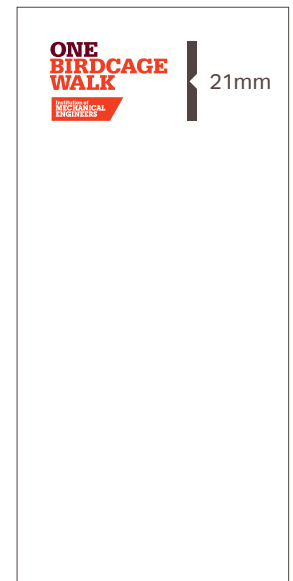
A5 Landscape



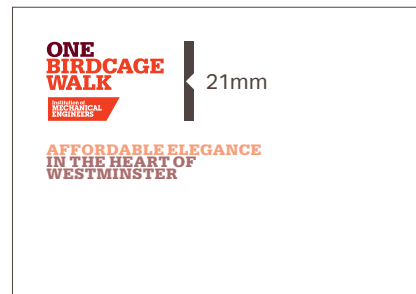
DL



A5 Portrait



DL



A6

VISUAL TOOLKIT.

- 4.1 The Trapezium
- 4.2 Using the Trapezium
- 4.3 Minimum size and space
- 4.4 Positioning the Trapezium
- 4.5 Sizing the Trapezium
- 4.6 What not to do
- 4.7 Primary colour palette
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- 4.9 Secondary colour palette
- 4.10 Secondary colour usage
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- 4.35 One Birdcage Walk

One Birdcage Walk Examples



PRINT APPLICATIONS.

Making our mark

Our print applications are more than about how we look. We must take the opportunity to be bold and voice our opinions. By combining all elements within our toolkit we are able to bring our brand to life in a consistent and compelling way.

PRINT APPLICATIONS.

- 5.1 Letterhead
- 5.2 Business cards
- 5.3 Leaflet covers
- 5.4 Leaflet back covers
- 5.5 Leaflet text spreads
- 5.6 Leaflet inserts
- 5.7 Brochure covers
- 5.8 Brochure text spreads
- 5.9 Posters
- 5.10 Paper stocks

Letterhead

Our letterhead follows a simple structure with the mark used in the top left corner and our strapline in the bottom left. This structure should be used as a basis for other A4 stationery items.

The part of the Institution sending the letter should be identified in the sign-off at the end of letter. Letterheads should be printed on Conqueror Wove Brilliant white 90gsm paper stock. The Trapezium is 45mm wide.



- 1 **Trapezium**
Red (Pantone 485 C)
- 2 **Address Details**
Aktiv Regular
8pt/10pt
Black
- 3 **Emphasis**
Verdana Bold 11pt
Black
- 4 **Body text**
Verdana
11pt/12pt
Black
- 5 **Fold Line**
3mm long 0.2pt
- 6 **Charity number**
Aktiv Regular
8pt/10pt
Black
- 7 **Strapline**
Serifa Black
9.5pt
Bright Red (Pantone 188 C)

PRINT APPLICATIONS.

- 5.1 Letterhead
- 5.2 Business cards
- 5.3 Leaflet covers
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- 5.10 Paper stocks

Business cards

Our business cards are double-sided with the strapline appearing on the back, white out of red. They are laid out in two columns with name and title of the left and address information on the right. Parts of the Institution may be identified in the job title only and must not appear as part of the address information

If the address information requires additional lines the information may be set higher on the card than the 23mm specified. The name must then also move up and align with the first line of the address. Business cards should be printed on Conqueror Wove Brilliant white 350gsm.

The diagram illustrates the layout of a business card, showing both the front and back views. The front view is a rectangle with a total width of 40mm and a total height of 23mm. It is divided into two columns. The left column contains the name and title, and the right column contains the address and contact information. The back view is a solid red rectangle with a total width of 40mm and a total height of 28mm, featuring a white strapline centered horizontally. Dimensions are indicated by brackets and arrows: 4mm for the top and bottom margins, 12mm for the top-left margin, 23mm for the main body height, and 4mm for the right and bottom margins. Design specifications are listed in a legend on the right.

1	Trapezium Bright Red (Pantone 485 C)
2	Name Aktiv Regular 8pt/10pt Black
3	Address Details Aktiv Regular 8pt/10pt Black
4	Back colour Bright Red (Pantone 485 C)
5	Strapline Serifa Black Centered 9pt White

PRINT APPLICATIONS.

- 5.1 Letterhead
- 5.2 Business cards
- 5.3 Leaflet covers
- 5.4 Leaflet back covers
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- 5.8 Brochure text spreads
- 5.9 Posters
- 5.10 Paper stocks

Leaflet covers

Leaflets may be produced as standard A4 saddle stitched documents or as larger A1 or A2 format broadsheets. They may be typographic or use an image. The main title should take the form of an opinion about the subject of the lecture. The actual title of the lecture and the speaker should appear as part of the sub-heading information. If the lecture is coming from a division or a specific group then this should appear above the main heading as described.

As our typographic style is strong and recognisable it allows some variety on the cover layout. There are no specific rules regarding the positioning of the main heading, apart from observing the grid and margins shown. However, all information should be grouped together in one area as shown. A top left positioning feels the most natural, however information may be ranged on the right hand side or towards the bottom for variety.

The Trapezium must always be positioned below the main heading as shown. Our strapline must appear on lecture series leaflets and report covers.

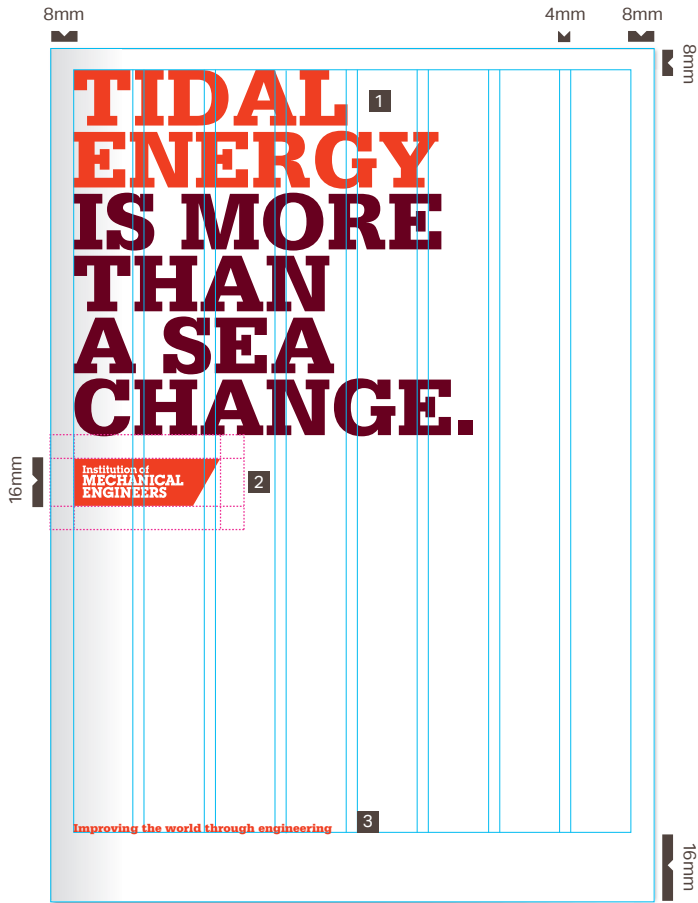


PRINT APPLICATIONS.

- 5.1 Letterhead
- 5.2 Business cards
- 5.3 Leaflet covers
- 5.4 Leaflet back covers
- 5.5 Leaflet text spreads
- 5.6 Leaflet inserts
- 5.7 Brochure covers
- 5.8 Brochure text spreads
- 5.9 Posters
- 5.10 Paper stocks

Leaflet covers

A basic eight column grid has been created for front covers. For larger or smaller formats the basic proportions should be scaled accordingly. There is flexibility when vertically positioning the headline.



- 1 Headline**
Red (Pantone 485 C)
and Dark red (Pantone 188 C)
Serifa Black
90/65pt
- 2 Trapezium**
Red (Pantone 485 C)
Height 16mm
- 3 Strapline**
Red (Pantone 485 C)
Serifa Black
12pt

PRINT APPLICATIONS.

- 5.1 Letterhead
- 5.2 Business cards
- 5.3 Leaflet covers
- 5.4 Leaflet back covers
- 5.5 Leaflet text spreads
- 5.6 Leaflet inserts
- 5.7 Brochure covers
- 5.8 Brochure text spreads
- 5.9 Posters
- 5.10 Paper stocks

Leaflet back covers

The same grid structure applies to back covers. The back cover should feature address information and contact details, always laid out to match the style here. Never add the Trapezium to the back page as part of the address block.

8mm

4mm

8mm

8mm

16mm

3

1

2

Institution of Mechanical Engineers

1 Birdcage Walk
Westminster
London SW1H 9JJ

T 020 7304 6980
F 020 7222 8553
imeche.org

1 **Name**
Aktiv Regular
White
10/12.5pt

2 **Address**
Aktiv Regular
White
10/12.5pt

3 **Colour**
Red (Pantone 485 C)

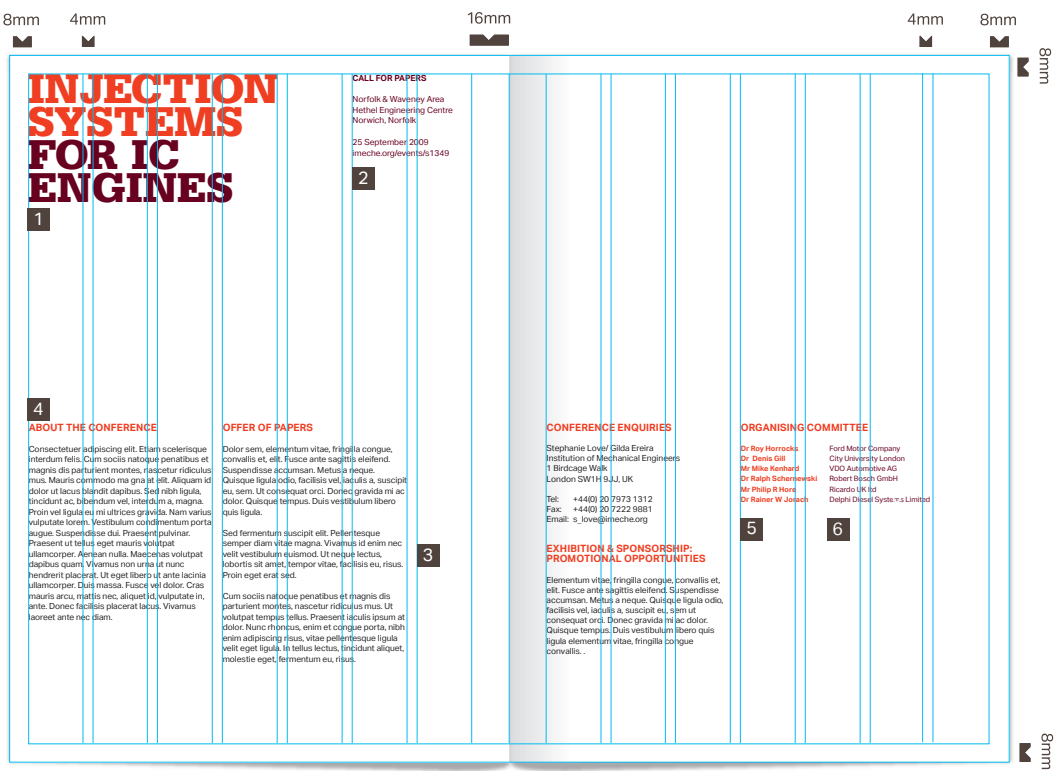
PRINT APPLICATIONS.

- 5.1 Letterhead
- 5.2 Business cards
- 5.3 Leaflet covers
- 5.4 Leaflet back covers
- 5.5 Leaflet text spreads
- 5.6 Leaflet inserts
- 5.7 Brochure covers
- 5.8 Brochure text spreads
- 5.9 Posters
- 5.10 Paper stocks

Leaflet text spreads

A basic seven column grid has been designed for inside spreads. The amount of information appearing on a page very much depends on the number of pages within the leaflet. Headings on text pages should also take the form of an opinion.

Layout is flexible but try to allow as much clear space as possible to put emphasis on the heading and to create impact through imagery where used. Single strong images which occupy the whole spread are preferred to multiple images.

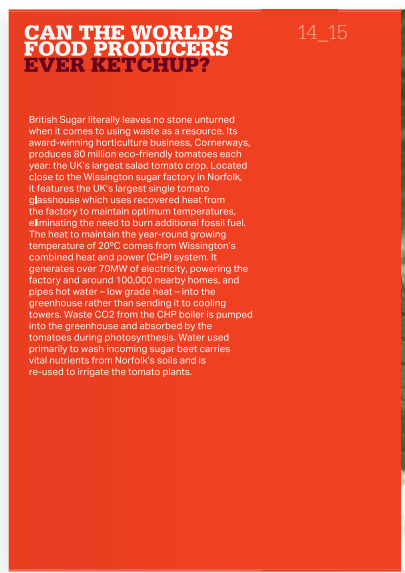


- 1 Event description**
Serifa Black Caps
Bright Red (Pantone 485 C)
and Dark Red (Pantone 188 C)
28/20pt
- 2 Event date**
Aktiv Regular
Dark Red
10/12.5pt
- 3 Body text**
Aktiv Regular
Black
10/12.5pt
- 4 Event information headers**
Serifa Black Caps
Bright Red (Pantone 485 C)
and Dark Red (Pantone 188 C)
16/13pt
- Committee members**
Aktiv Regular
Bright Red (Pantone 485 C)
10/12.5pt
- 6 Division**
Aktiv Regular
Bright Red (Pantone 485 C)
and Dark Red (Pantone 188 C)
8/10pt

PRINT APPLICATIONS.

- 5.1 Letterhead
- 5.2 Business cards
- 5.3 Leaflet covers
- 5.4 Leaflet back covers
- 5.5 Leaflet text spreads
- 5.6 Leaflet inserts
- 5.7 Brochure covers
- 5.8 Brochure text spreads
- 5.9 Posters
- 5.10 Paper stocks

Leaflet text spreads – examples



PRINT APPLICATIONS.

- 5.1 Letterhead
- 5.2 Business cards
- 5.3 Leaflet covers
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- 5.10 Paper stocks

Leaflet inserts

In order to inform on future lecture series events, inserts can be produced which give key dates as well as background details on the people hosting the event.

09.07.14

23.01.09
Bridgette Wijk Theatre
Kara Evans

23.07.09
Bridgette Wijk Theatre
Zu Patel

23.01.09
Bridgette Wijk Theatre
Angus Hyland

Institution of MECHANICAL ENGINEERS

**FRESH THINKING
IMPARTIALITY
FORWARD-LOOKING
HOPEFUL
SUSTAINABLE
RICH RESOURCE
AGENDA-SETTING
LIKE-MINDED PEOPLE
PASSIONATE
SUPPORT
INDEPENDENT
ENERGETIC
CAMPAIGNING
INSPIRING
TRANSFORMATIONAL
VISIONARY
PROGRESSIVE
TOPICAL
ON THE PULSE
RELEVANT
CONTEMPORARY
VIBRANT
REVOLUTIONARY
INSIGHTFUL
EXPERT PRECISE
KNOWLEDGEABLE
COMMUNITY-MINDED
EXPERIENCED
OPTIMISTIC
PIONEERING
ALIVE**

Institution of MECHANICAL ENGINEERS

PRINT APPLICATIONS.

- 5.1 Letterhead
- 5.2 Business cards
- 5.3 Leaflet covers
- 5.4 Leaflet back covers
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- 5.8 Brochure text spreads
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- 5.10 Paper stocks

Brochure covers

Brochures will fall into one of the following literature types: reports, our annual report, membership packs, information and entry details for events, white papers and thought pieces.

The same principles used for leaflets also applies to brochures. The main heading should take the form of an opinion with the sub-heading describing the actual topic.

These may be A4 or A5 depending on the nature of the publication and preferably perfect bound.

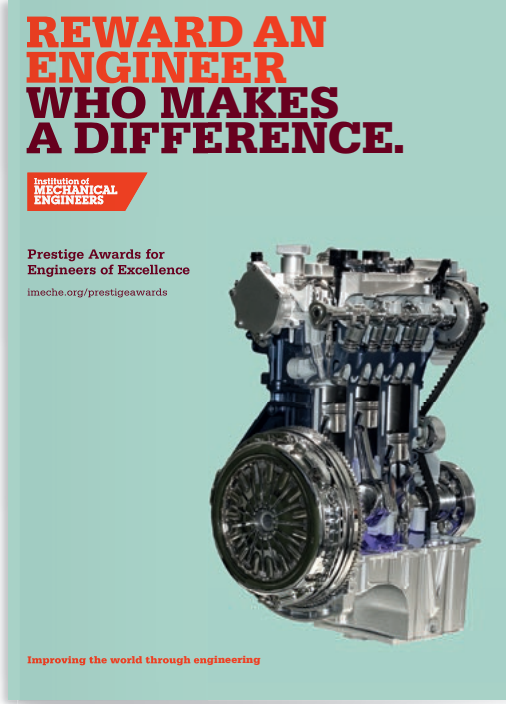
Full bleed imagery should be used more extensively on brochure covers and should bleed across on to the back cover if required in order to create more impact.

Our strapline must appear on brochure covers.

Wrap around full bleed cover for a report



Entry Award brochure



PRINT APPLICATIONS.

- 5.1 Letterhead
- 5.2 Business cards
- 5.3 Leaflet covers
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Brochure text spreads

Text spreads follow the same grid used for leaflets and may vary between two and three columns of text. Use as many full page images as possible. Chart material should be coloured using the Primary or Secondary palettes.



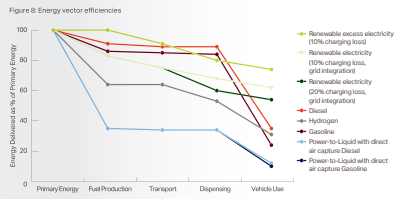
SYSTEM EFFICIENCIES FOR THE VARIOUS ENERGY VECTORS

In order to understand the impact of the 'fuel' production on overall efficiency, we need also to look at the conversion efficiencies of the various processes associated with their manufacture (Figure 8). Clearly the most efficient use of primary energy in the form of renewable electricity, is to put it into electric vehicle batteries. Next comes hydrogen, the production and use of which can be a low carbon option that is continuing to improve in efficiency, followed by synthetic fuels. This relatively poor efficiency is dominated by the fuel production processes and the efficiency of the internal combustion engine.

Based on the above, it would seem obvious that electric vehicles are the answer from a pure fuel production and use efficiency perspective, and we should focus all our efforts on accelerating their development and deployment.

However, when trying to consider all potential solutions, there are some other key facts that complicate the issue:

1. There are approximately 308.3 million passenger cars in circulation on European roads²⁰ and about 99% are powered by diesel or petrol.
2. Sales of electric vehicles and plug-in hybrid electric vehicles represented 2.2% of new passenger vehicle sales in Europe in 2018 (384,000 out of 15,624,000); over 97% of new vehicles are still powered by diesel or petrol.
3. Once a car enters the European 'parc' (the number of cars on and off the road in Europe), its average lifespan is ~12 years.



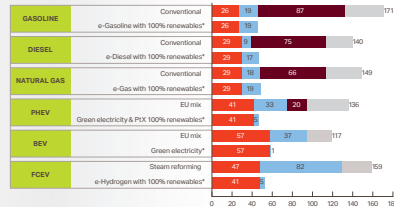
LIFE-CYCLE ANALYSIS AND HOW THIS CAN HELP WITH POLICY AND TECHNICAL DECISION MAKING

To deliver net zero in a timely manner, we need to be smarter about our technology choices, ensuring they achieve a rapid reduction, and either continue to do this, or lead to a situation where we are actively improving on the current infrastructure. Not simply replacing it with something that just has the appearance of being good in the short term.

Life cycle analysis is a technique for quantifying the environmental and human health impacts of a product over its lifespan and is often referred to as 'cradle-to-grave analysis', 'eco-balance' or 'environmental foot-printing'.

When applied in the automotive field, it can yield some interesting results, as shown in Figure 9. While pure electric vehicles offer a significant reduction in life cycle GHG emissions, they are far from zero emissions. This is driven primarily by the embedded emissions in the production of the vehicle (mainly the battery pack), and the type of generation used to make the power to charge the vehicle, neither of which is measured at point of use.

Figure 9: Life-cycle analysis of typical C-segment passenger vehicle in 2020 (sum of coloured bars) compared to current (grey bars) for different conventional and renewable fuels by life-cycle phase



*Carbon footprint for production will also be reduced
 ■ Production ■ Fuel Provision (WTT) ■ Use (ITWI) ■ Baseline (current)

PRINT APPLICATIONS.

- 5.1 Letterhead
- 5.2 Business cards
- 5.3 Leaflet covers
- 5.4 Leaflet back covers
- 5.5 Leaflet text spreads
- 5.6 Leaflet inserts
- 5.7 Brochure covers
- 5.8 Brochure text spreads
- 5.9 Posters
- 5.10 Paper stocks

Posters

Posters and adverts may be produced for a variety of reasons – to promote the Institution in general, to promote events such as Formula Student and Vision Awards or for internal campaigns and initiatives. As immediate impact is required, posters should use imagery dynamically.

Typographically the same principles apply, but don't use too much text. Posters are not for in-depth reading. Our strapline must appear on posters and adverts.



PRINT APPLICATIONS.

- 5.1 Letterhead
- 5.2 Business cards
- 5.3 Leaflet covers
- 5.4 Leaflet back covers
- 5.5 Leaflet text spreads
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Offset Litho

Edixion Challenger Offset
FSC Mix

Digital

Evolution Indigo Uncoated
FSC Recycled

Reports
Cover 300gsm
Text 150gsm
Text 120gsm for longer documents

Policy Statements 250gsm
A2 mailers 120gsm
A5 Invites 300gsm
Certificates 250gsm

FSC

Please use an FSC accredited supplier wherever possible and include the appropriate logo within the design. This should be applied at the minimum size of 17mm wide.

BUILT ENVIRONMENTS.

Being who we are wherever we are.

One Birdcage Walk is used on a regular basis for events and we need to make full use of both the foyer and the seating areas to showcase activities of the Institution. We have developed a series of display panels and updated the overall look of the entrance to the building in order to make the most of our new system.

BUILT ENVIRONMENTS.

- 6.1 Reception panels
- 6.2 Banners

Reception panels

Our large panels in the foyer area are intended to create a canvas for changeable content throughout the year. A plasma screen is set in to one of the panels, the content of which will change on a regular basis.

INSPIRING AND CHALLENGING THE NEXT GENERATION.



Encouraging, supporting and preparing tomorrow's engineers is vital if we are to respond to an increasingly technological future.

Our five challenges nurture and drive engineering excellence in over 6,500 students, apprentices and young professionals globally, whilst giving them an insight into the "real world of engineering". They further act as a platform to inspire local school children, with dedicated STEM programmes that run in parallel to the events.

The full portfolio is supported by groups of members, volunteers and leading industry experts in the aerospace, railway, design, manufacturing and automotive industries.

 Formula Student	
 Design Challenge	
 UAS Challenge	
 Railway Challenge	
 Home Automation Challenge	

BUILT ENVIRONMENTS.

- 6.1 Reception panels
- 6.2 Banners

Interior banners

Pull up banners can be used as posters to advertise specific events or be based on a report campaign that uses the front cover image and report title.

We can also use banners for generic Institution promotion. Generally here we use the strapline as the header, removing it from the base, and imagery that promotes the work we do. The examples below show generic pull up banners and a pop-up display system.



DIGITAL COMMUNICATIONS.

It's just business as usual

Our first point of contact for most members, and usually the only point of contact for overseas members, our websites, emailers and social media activity is a vitally important channel for our brand.

Because communications can be released more quickly and spontaneously through these channels doesn't mean that they shouldn't be created with the same care, and attention to detail.

Managing our digital output is vitally important for the organisation, and the following pages give you guidance on the standards we expect.

DIGITAL COMMUNICATIONS.

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	Writing for the website
7.2	Portal site
	Creating content
	Key points
	Key formatting & style tips
	Page structure
7.3	Email
	Content & style
	Copywriting tips
	Quick shortcuts to create effective emails
7.4	Social Media
	Using social media
	Popular platforms
	Top 5 tips
	Good IMechE examples
7.5	Email sign off

Website

It's important to remember that people read differently on the web, and you have only a very limited amount of time to get people's attention. Follow these key principles to help people get all the key information they need:

- People tend to read 'above the fold', so we need to keep the most relevant information within the page's initially viewable area
- Think of this as an inverted pyramid, starting with the most important message
- Most people rarely read web pages or emails word by word; instead, they scan the page, picking out individual words and sentences - use short sentences and paragraphs to enable this
- Stick to one idea per paragraph (users will skip over any additional ideas if they are not interested in the first few words in the paragraph)
- Use logical and consistent sub-headings and break up the page with images, bulleted lists and links
- Test your pages: can someone who's never seen them before get all the information they need in ten seconds?

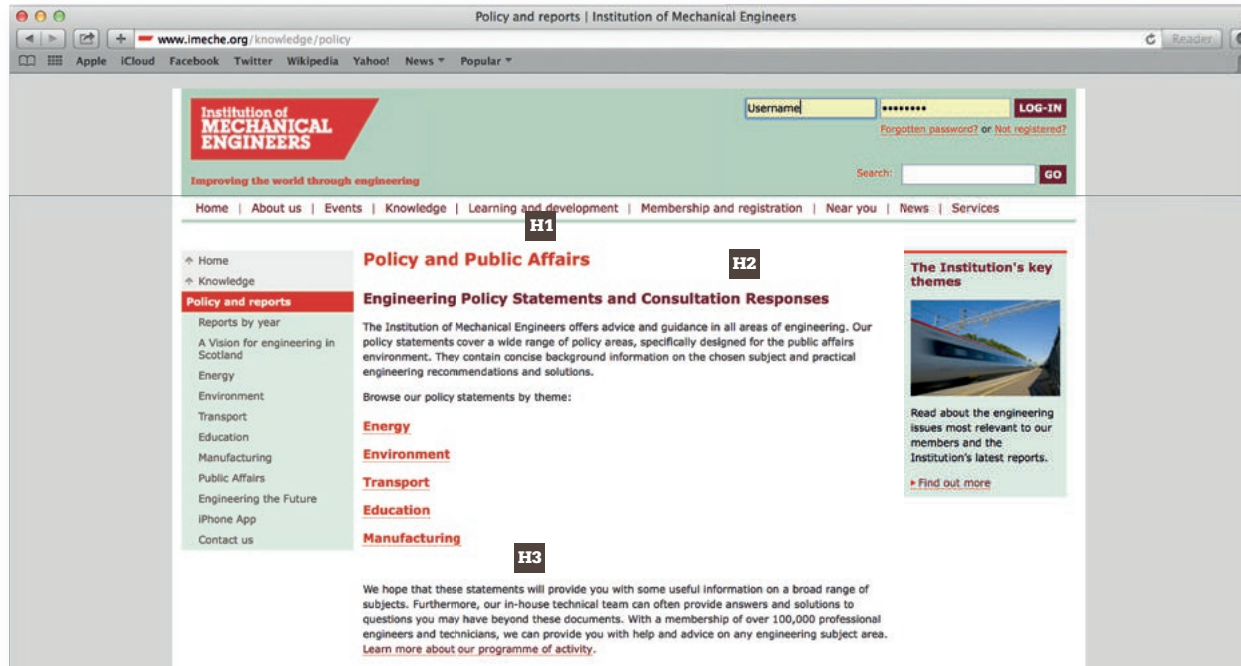
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Institution corporate site

- **Headline/page name (H1) in Bright Red**
- **Immediate sub heading (H2) in Dark Red**
- **Section/paragraph headers (H3) in Warm Grey**
- **Body text: <Normal> (ie Verdana, 8px), Warm Grey**
- **Links and URLs in Bright Red and underlined**

If you paste text from a Word document, use the 'strip formatting' tool to ensure it is consistent with the website style, or copy it into Notepad (or similar programme) first.



7.1

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Portal site

Near you portal site

See here for best practice:

<http://nearyou.imeche.org/near-you/UK/Yorkshire>

Using Near You effectively

It's vital to ensure a consistency of approach across all committee pages, particularly within the same region, so that visitors to the site are not confused. Therefore, elements such as page names, page order etc must be created according to this guideline.

This consistency is most important on your front page, which should include information about how to contact you, the types of events you hold and support you offer, which industries are important in your area and so on.

Creating content for Near You

Readers will want to go straight to the point and get the facts, so you must write what's of interest and benefit to them. For each page, make sure you can answer:

- What is the page or section's key message?
- Who is it for?
- What should the reader do next?
- How can the reader contact you?



FOLD

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Your homepage

Your committee homepage is the first point of contact with your local members. Therefore, it's very important that it acts as an effective 'gateway' to more information about your activities, events and contact details.

Key points

- Include a short introductory welcome – no more than 150 words; see the template over
- If you want to include a Chair's message, don't put it on your About Us homepage but create a separate page for it
- If you want to link to your committee's other sites such as Twitter, Facebook, Google Calendar or LinkedIn, use only small icons
- If your region is using a header image in its newsletter, contact the digital marketing team via **digital@imeche.org** to resize it for Near You and include it on your homepage – do not include header images that have not been resized



FOLD

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Please adapt the text below to ensure local members and companies can get the information they need.

Committee homepage text template

Welcome to the [xx] committee. We support Institution members in [main towns/areas], holding events, working on engineering initiatives, and raising the profile of engineering locally.

Our area covers [xx] members, and engineers here work across [list the main industries – a maximum of four]. Our events provide great networking opportunities, and if there's an event you'd like to see, please get in touch [link].

We also help local engineers to get professionally registered or upgrade membership, with the help of our regional Business Development manager [link]. Get in touch with us [link].

Our recent events include [mention three]. Find out more about what we've done [link] and how you could get involved [link].

Best practice example

Welcome to the Bedfordshire and Cambridgeshire committee. We support Institution members in Cambridge, Bedford and Milton Keynes, holding events, working on engineering initiatives, and raising the profile of engineering locally.

Our area covers nearly 1,400 members, and engineers here work in all types of industry, predominantly nuclear and automotive. Our events provide great networking opportunities and if there's an event you'd like to see, **please get in touch with us.**

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We also help local engineers to get professionally registered or upgrade membership, with the help of our regional Business Development manager, Lara Mallett. Our recent events include a visit to the Olympics site in London, a lecture from Jon Hilton of Flybrid Systems, and our Annual Dinner, which attracted 80 local engineers. Find out more about what we're up to and how you could get involved.

Key formatting and style tips

Our colours are Bright Red, Dark Red, Steel Blue and Warm Grey. These colours can be used across your pages. For instance, the heading of each page, <h1>, will be in Bright Red. When creating content in the text box, your text will be preformatted. Your text will be in <Normal> (ie Verdana, 8pt). If you paste text from a Word document, use the 'strip formatting' tool to ensure it is consistent with the website style, or copy it into Notepad (or similar programme) first.

When writing text, don't describe how to navigate to a page – use a link instead.

Instead of:

- 'For more information please contact Will Todd (GLR Climate Change Representative) via the Contacts page in the left menu'
- 'Find out more about our speaker, Julia King, at <http://www1.aston.ac.uk/about/management/julia-king/>'

Use:

- 'For more information, please contact **Will Todd**, our regional Climate Change Representative'
- '**Find out more** about our speaker, Julia King'

If you underline text, it makes it appear as though it's a hyperlink. If you want to bring something to the reader's attention, use the appropriate Heading tags or make the text bold.

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Page structure

Near You pages should appear in this order:

- About Us (always first)
- Events
- Past Events
- Any other pages (such as News and Updates, Photo Gallery, Committee Meetings, Archive, Volunteer Opportunities, Links)
- Contact Us (always last)

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Email

Content and style

You send emails to promote your events and increase attendance. So think about who you want to attend your events - and what people will get out of attending? If you can identify a key reason for attending and build your advertising around that, you will speak to your members more effectively.

These key pieces of information must be included in each email:

- What are you telling your members
- Who is it for?
- Where is your event taking place?
- When is it?
- How do I get in touch with you?

Your emails must also include a 'call to action' – encouraging the reader to take an action and stay engaged after they have finished reading.

What do you want them to do next?

Always include a link to more information, to booking the event, to read more about the speaker, or contact you for more information.

- Use an introductory line for each email, mentioning your committee, eg
 - 'Welcome to your monthly update from xx Region'
 - 'The xx Area would like to invite you to our next event...'
- Be succinct, positive, simple and clear
- Your email should be written in Verdana, black, size 10pt
- Be consistent within each email – for instance, using red for headings and bold for event titles
- Keep event descriptions to a minimum - instead include links to Near You and how to register

UK SHALE GAS THE ENGINEERS' SUMMIT

Institution of
**MECHANICAL
ENGINEERS**

25 February 2014
Broadway House, Tothill Street, London SW1H 9NQ

January sale: register by 10 January 2014 to receive 15% discount

[Book now](#)

What are the challenges associated with shale gas exploration?

If the UK does not increase its investment in Shale gas development, it has been estimated that by 2030 the government will need to import 70% of its gas.

The Institution's *UK Shale Gas Summit* is the only technical event that will showcase best practice for shale gas extraction, pioneering international case studies and lessons learned from past fracking projects.

Topics covered include:

- Assessment of the BGS and DECC reports on UK shale gas
- Identification of the challenges of capturing indigenous gas
- Strategies to ensure safety and efficiency on-site
- How to measure in-situ stress in shale rock and the importance of accurate data
- Advice from the US on shale gas exploration and extraction.

[Full list of topics and speaker line-up](#)

Here are the three ways to register for your discount.

[Register online](#)

Email: register@imeche.org
Tel: +44 (0)20 7973 1258

Speaker panel includes:

Mike Stephenson, Director of Science & Technology, British Geological Survey

John Blaymires, COO, IGAS Energy PLC

Kenneth McIntosh, Frac Team Leader, E.ON

Vincenzo De Gemaro, Principal Geomechanics Engineer, Schlumberger



OTHER EVENTS TO LOOK FOR:

[UK shale gas - The engineers' summit](#)
25 February 2014 | London

[Offshore weight control: Managing design, installation and cost](#)
19 March 2014 | Aberdeen

[Targeted maintenance boosts North Sea output by 10%](#)
6 February 2014 | London

[MHEA Bulk handling conference 2014](#)
21-22 May 2014 | North Lincolnshire

EXHIBITION AND SPONSORSHIP

For more details and opportunities, please contact Aman Duggal on 020 7973 1309 or at sponsorship@imeche.org.

NOT THE EMAIL FOR YOU?

Log in to your account and [update your industry and interests](#).

This email was sent to 01gaddasandrew@gmail.com. You're receiving this email because you have opted in to receive conference and event emails when registering as an IMechE member or event delegate. Want to unsubscribe? [Update your preferences](#).

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DIGITAL COMMUNICATIONS.

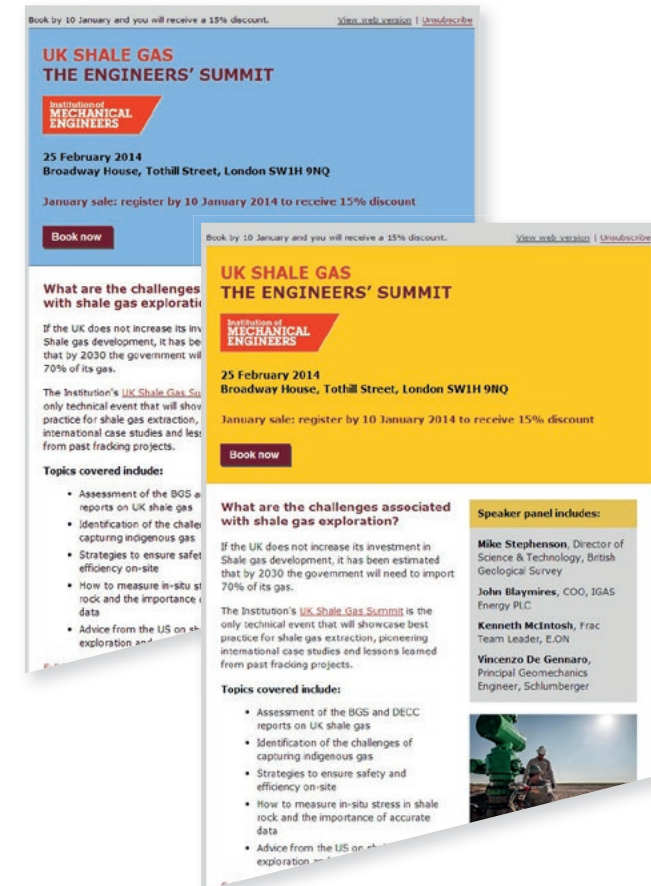
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You could use the grid layout below, which ensures that key details are understandable at a glance – plus it's much easier for you to remember to include all the information you need.

EVENT TITLE	
Key benefit of attending	Very briefly explain one thing that attendees will get from this event and nowhere else (15 words)
Date and time	
Location/venue	
Brief description and link	Should include links to Near You and information on speaker and/or venue (40 words)
Contact	Link to registration if applicable

- Advertise future events at the end of the email, eg 'Watch out soon for details of our next talk on 2 November, 'Engineering the Olympics''
- Sign off with a signature, again in black Verdana 10pt:

Your name
Your role and committee
Link to your Near You page



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Copywriting tips

1. Know who your reader is

Make your email about them, not you. When they open your email, they're thinking 'what's in it for me?' Think about who you're aiming the event at, what motivates this audience and how your event will help them

2. Know what you want to say

Use the guidelines and templates to get a grip on your email's structure and the information you need to include – and make sure it's concise

3. Use the second person singular: 'you'

Talking to readers directly engages them and makes them feel involved with your text: they want to know how they will benefit from attendance

4. Focus on benefits

Clearly stressing the benefits – ie something your reader perceives as valuable or worthwhile - attending your events will engage more members.

5. Remember KFC

What do you want your reader to know, feel and commit to after reading? Well, they should know the event's details and where to find more information, feel interested and intrigued, and be able to take the next step (to find more information, register or contact you) easily

6. Get attention with a headline

Keep it short and direct

7. Use short sentences

Long sentences can be harder to follow. You may not be getting your information across in the most effective way

Latest news, upcoming events and training opportunities. [View web version](#) | [Unsubscribe](#)

RAILWAY INDUSTRIES UPDATE

Bringing you up-to-the-minute news, upcoming events and the latest training opportunities.

Advertisement

Latest news

Institution responds to Higgins report on HS2
Welcoming the report, Dr Colin Brown says that accelerating the construction of the northern section of the project could help bridge the North South economic divide more quickly. [Read more](#)

Valleys rail electrification bill row between governments
A major upgrade to the railways in south Wales has been thrown into doubt by a row between the Welsh and UK governments over who will pay for it. [Read more](#)

Contract awarded for direct trains between Marylebone and Oxford
Network Rail has awarded a £87m contract to a joint venture of Carillion and Buckingham Group Contracting, covering the infrastructure works. [Read more](#)

Competition seeks ways to increase bridge clearances
FutureRailway, Network Rail and the DoT have launched a £3m competition to find ways to increase clearances beneath bridges to aid overhead electrification. [Read more](#)

Worker dies in Crossrail tunnel after being hit by concrete
Work at the Crossrail site in Holborn is suspended as an inquiry takes place, and the Health and Safety Executive has been informed. [Read more](#)

Dawlsh restoration now set for early April
Innovative rebuilding of the sea defences and round-the-clock working by more than 300 engineers brings forward reopening date by 2 weeks. [Read more](#)

Network Rail awards major Crossrail contract for east London and Essex
Network Rail has awarded a £150 million contract to Costain for the majority of works planned on the north-east surface section of the Crossrail route. [Read more](#)

Skills minister launches search for High Speed Rail College site
The new college will be the first of its kind in the UK.

Follow us

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- [LinkedIn](#)

Get involved with the Railway Division

The Railway Division currently has vacancies on its Board. If you are active in the sector and would like to find out more about how to get involved please contact Lisa Meenan at ge@imeche.org to complete and return a nomination form by Friday 9 May 2014.

Not your industry?

Log in to your account and [update your industry and interests](#).

Find UK Railway events in your area

- [Scotland](#)
- [North East](#)
- [North West](#)
- [Midland](#)
- [South East](#)
- [South West](#)

Virtual Library highlights

- [Mechatronic modelling of real-time wheel-rail contact](#)
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8. Use the active voice

Using verbs, imperatives, positive and powerful words appeals to casual readers – they make things clearer. For instance: hurry, remember, register, free, now, quick, best, safe, measure, solve, strengthen, improve...

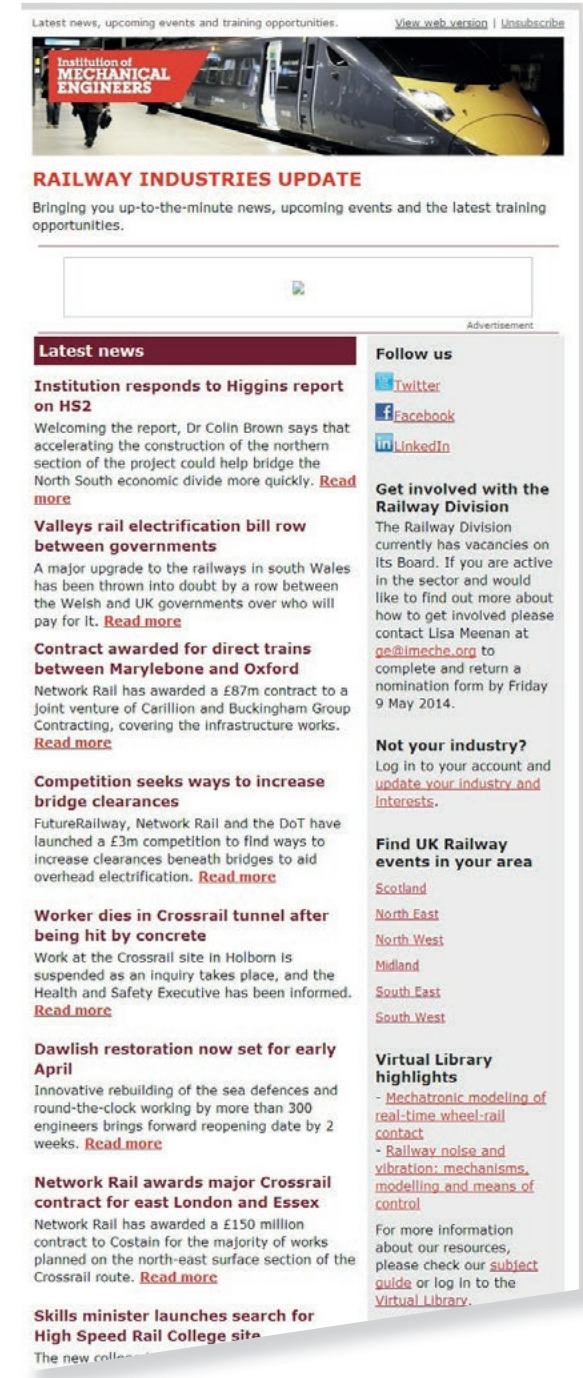
9. Include calls to action

These will push the reader to stay engaged with your event. Make them a simple, concise and clear command – 'get in touch with...', 'register now at...'

10. Be brief

Make sure key points are covered in your email and put further information on Near You. Think about how the reader will read your text and engage them

Adapted from Andy Maslen, Write to sell: the ultimate guide to great copywriting, Marshall Cavendish, 2009.



Latest news, upcoming events and training opportunities. [View web version](#) | [Unsubscribe](#)

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Quick shortcuts to create effective emails

- Bear in mind that your members may receive many emails each day, so your email subject should reference the Institution and concisely describe the content of the email, eg 'Last few spaces – IMechE Wychwood brewery tour, 30 March'
- Ensure all the correct information is included
- Include links to the event's Near You page, to more information on the speaker or facility you're visiting and a committee contact
- Where possible, make a poster for events using the template and link to that in your email or Near You page
- Check and double check the event details, formatting, spelling, contact details etc

Remember:

- The correct salutation (for example 'Dear Mr Smith') will be inserted automatically at the top of the email. You do not need to enter a 'Dear Member' line
- Basic branding is included on the email automatically, so there's no need to include a logo, images or embed the event poster in the email
- When using the imechenetwork email system, use the html setting: in the 'Compose' screen, click the 'As HTML' button in the lower right hand corner
- Use bullet points / grid layouts to ensure information is easily scannable
- Use consistent colours, fonts and text sizes so the design is not confusing to the reader
- Don't just copy and paste from the Near You event page - the formatting is always compromised and there's no point repeating information. If a member then clicks online, there's no new information and it's less likely they'll register
- Do not embed images or attach documents to your emails - they will clog up members' inboxes and may not make it through spam filters

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Social Media

A member's guide to using social media

Social media (SM) is an increasingly attractive way of reaching an audience you wouldn't normally reach, very quickly. Nevertheless, some serious consideration is needed before any IMechE volunteer or committee decides to establish a SM account under the Institution's name. This guide will provide some basic guidelines and rules of communication for those using or considering the use of SM platforms under the Institution's name.

Do you have enough to say?

One of the biggest letdowns in SM is not having enough to say to your users or followers. Popular social media users provide interesting and relevant information regularly; information that people want to read and pass on. The frequency with which you share information varies according to your audience and from platform to platform, but don't worry, with time you'll start noticing what your followers like to hear about and when. For people to engage with your accounts, though, it is important that they see you as a valuable source of engineering knowledge, not only a promotional channel (you would not watch a TV channel that only shows ads, would you?). Therefore, it is essential that you or your committee consider if you have the time and resources needed to source interesting and frequent information to communicate to your followers.

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Do you really need a new account to say it?

To date, we have found over 150 SM accounts attributed to the Institution, with over 75% of these inactive for over 10 weeks. Inactivity does send a very poor image about the Institution, suggesting we have little to say or are disinterested and unproductive. An option that is easier and yet can generate more impact than setting up a new SM account is to use an account that already exists.

The Institution has a number of well managed and popular accounts aimed at both specific and general groups including Formula Student, IMechE Young Members, Apprentices, Railway, Automotive, Events etc, so if you only have limited messages to communicate, we recommend that you use these popular accounts because your message is more likely to be seen on these accounts, which already have a broad and consolidated audience. Contact socialmedia@imeche.org to discuss your options.

By feeding the information you'd like to share through the Institution's main accounts, you will also be helping to strengthen the Institution's online presence and creating an even richer portal of engineering information for all users and followers.

To view our approved accounts, visit www.imeche.org/follow.

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Setting up an account

If your committee wishes to establish a new SM account, please contact the team at socialmedia@imeche.org to discuss the options available, and how to best promote your message and monitor your success.

As accounts that represent the Institution and/or include the IMechE name need to abide by certain rules, the SM team will be asking you to comply with our Social Media Policy. For more information, visit

<http://nearyou.imeche.org/vrc/social-media>.

After you have agreed with the account terms, you will receive a toolkit that includes a logo and guidelines on how to set up your IMechE social media account.

Ill-considered, inactive or redundant accounts, as well as poor and inaccurate communications do have a negative impact on the Institution's reputation, so we monitor and map all accounts and, where possible, store account details so we can contact the relevant individual/s if an account becomes redundant or misused.

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Popular social media platforms



Facebook: It is a less technical and formal platform. Your posts will be featured in your followers' feeds alongside family pictures, information on parties, and games etc



Twitter: Broad audience and provider of news, quick comments and links to other newsfeeds – growing popularity in providing instant updates on a current topic in the news



LinkedIn: Professional networking. Operates a number of technical discussion groups for professionals, as well as providing links to your professional business contacts.



Youtube: Video-sharing website on which users can upload, view and share videos



Tumblr: Microblogging site where users can create a profile and share films, pictures and links (mixed media) for those they are linked with



Instagram: Photo-sharing and social networking service used to apply digital filters to pictures and share them on a variety of social networking services



Flickr: Image and video hosting website and online community, popular with bloggers to host images that they embed in blogs and social media



Pinterest: Photo-sharing website that allows users to create and manage theme-based image collections such as events, interests, and hobbies. Users can browse other pinboards for images, 're-pin' images to their own pinboards, or 'like' photos

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Before you say it

Keep in mind the following when representing the Institution:

- Remember our name (Institution of Mechanical Engineers or the Institution; only use IMechE when word count is at a premium)
- Stay on policy – do not invent new policy. If in doubt, contact **publicaffairs@imeche.org** or visit the Institution's policy web pages at **www.imeche.org/policy**
- Do not disagree with the Institution on an IMechE account publicly. While we encourage debate and discussion, do not publicly initiate negative comments about the Institution
- Never use abusive, racist, provocative language when posting or commenting on another person's comment. This will be a disciplinary matter against the Institution's code of conduct
- When using pictures, ensure they are appropriate and reflect positively on your committee and the Institution. Always ask yourself if your company would be happy with you posting the image on their website? If not, then it is unlikely the Institution will

Getting your message across

Writing for SM is quite different to writing a report or letter. SM users expect simple and concise messages that allow quick review and absorption.

- Keep to the point
- Try to communicate only one message at a time
- Keep it simple and easy to understand
- Avoid jargon or overly complicated words
- Link to other information if needed to back up your point
- If promoting an event, ensure you have all the relevant information as well as a link to a webpage where people can find out more

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Top 5 tips for using social media

- 1. Pick your SM network** according to which one will best suit your style, levels of detail, audience and objectives
- 2. Plan your updates** depending on the SM platform used. As an example, engage with current news on engineering via Twitter, or post photos and videos on Facebook after an event. Certain software, such as Tweetdeck, enables you to schedule updates. The SM team can recommend ways to get started
- 3. Make time** to post information and keep your account alive. Planning updates (point 2) will help with this
- 4. Have a succession plan in place**, either for deciding who will populate the account on a daily or weekly basis, or who will take over if you step down
- 5. Answer as well as ask.** Responding to people is key – SM is a two-way platform. Ignoring posts or questions is a surefire way to create negative comments

Keep the institution informed

Keep the Institution informed of any SM activity you may be undertaking. The Institution will work with you so you are up-to-date with the latest social media news and trends, in addition to issuing best practice and other relevant information regularly.

Remember, the Social Media team has lots of helpful information, logos and images to enhance your account, and you can always contact socialmedia@imeche.org if you need assistance.

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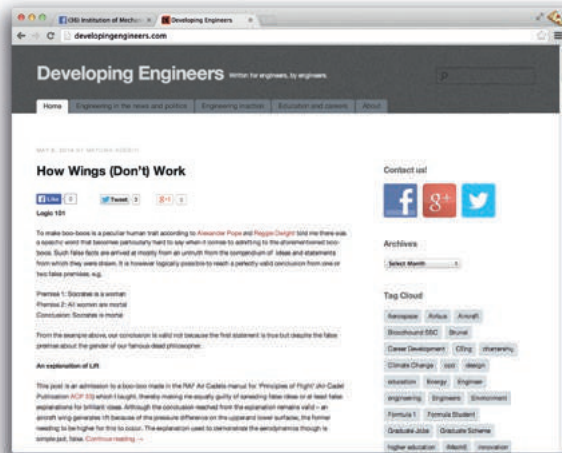
Good examples

Although your objectives will vary, these pages are a good example of how to engage with your audience:

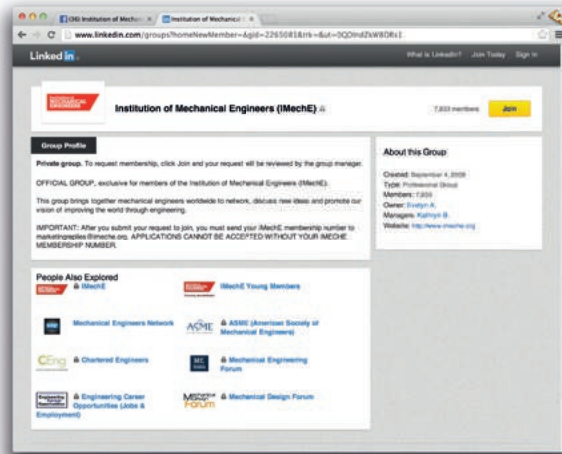
IMechE Facebook page



Developing Engineers Blog



IMechE LinkedIn Group



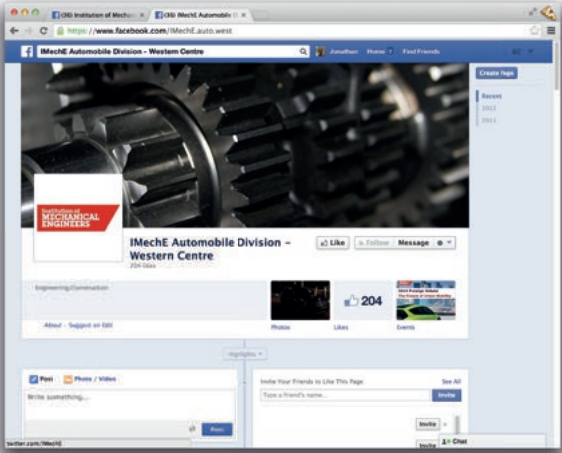
IMechE Twitter



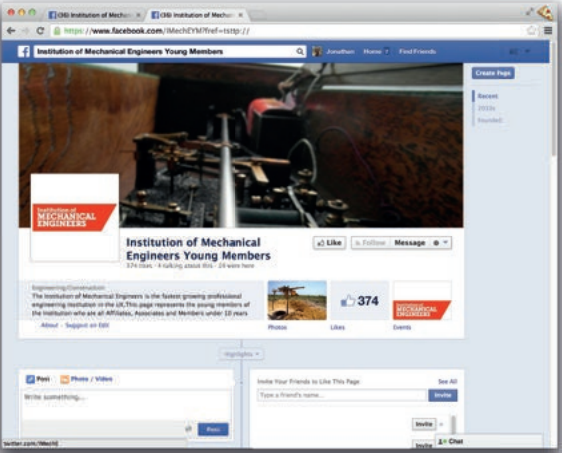
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Western Automobile Centre



IMechE Young Members Facebook Page

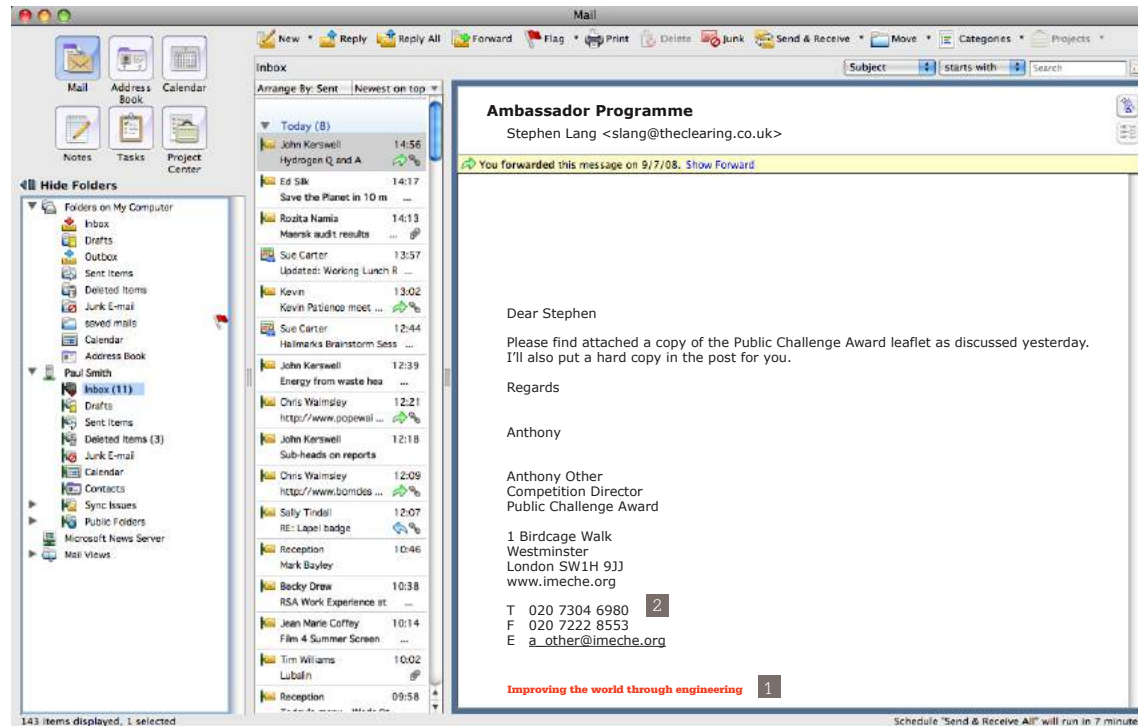


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Email sign off

This consists of name, title, contact details and the Trapezium arranged in the order shown. Our strapline is used directly below the Trapezium.



- 1 **Strapline**
Dark Red (Pantone 188C)
- 2 **Contact Details**
Verdana
10pt
Black

**Institution of
Mechanical Engineers**

1 Birdcage Walk
Westminster
London SW1H 9JJ

imeche.org