

Brand guidelines

Updated October 2025

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The Royal Academy of Engineering creates and leads a community of outstanding experts and innovators to engineer better lives. As a charity and a Fellowship, we deliver public benefit from excellence in engineering and technology and convene leading businesspeople, entrepreneurs, innovators and academics from every part of the profession. As a National Academy, we provide leadership for engineering and technology, and independent, expert advice to policymakers in the UK and beyond.

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"Engineering better lives"

Our strapline captures the essence of our mission and can be introduced to our design collateral where appropriate. It appears as a standard footer on our internal documents and stationery, such as headed letters, and we encourage its use on campaign materials and corporate communications, such as fundraising calls and PowerPoint presentations about the Academy.

For our full boilerplate, to be used on publications such as reports, corporate communications, and booklets, please contact Gemma Hummerston, Senior Editorial and Brand Manager, at gemma. hummerston@raeng.org.uk

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Our visual identity

Our identity helps the Royal
Academy of Engineering to stand
out from similar organisations.
Our approach is modern, fresh
and simple, presenting a sense of
clarity, confidence and a passion
for innovation.

These guidelines exist to protect our identity – to make it consistent and engaging. They do not exist to stifle creativity, or imprison our brand, but with freedom comes responsibility.

Please try to follow these guidelines accurately so that we can maintain and present a cohesive, united identity that is accessible to everyone.



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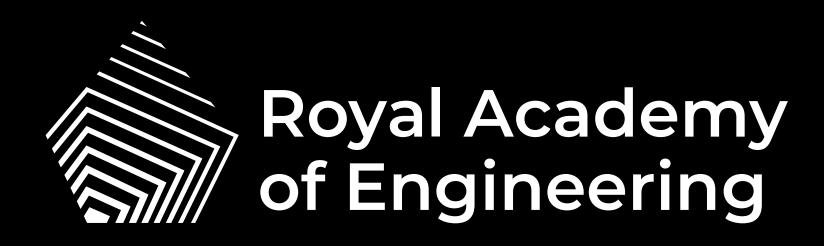
Our logo

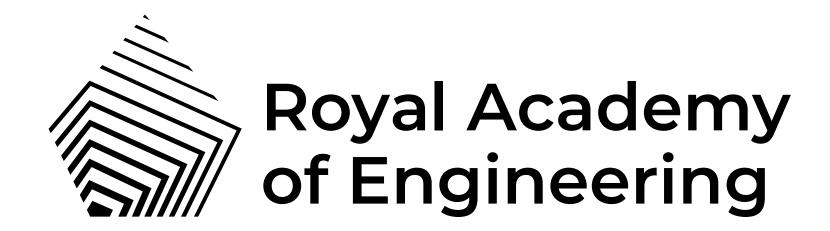
Our logo features a clear, elegant and modern typeface, and a sharp and precise icon based around our historic flint icon. Some may spot a flint, others might simply see a bold and exciting geometric shape that suggests engineering systems and processes. Others will spot that our logo is three-dimensional rather than 'flat'. There are no right or wrong answers when it comes to decoding our marque. What's important is that it's distinctive and intriguing – instantly recognisable on and offline and interesting enough to incline people to ask questions and engage with our brand.

Colour

We feel the logo works best when we apply one of the monochrome options opposite. These versions can be used across all online and offline marketing material without any restriction other than the rules outlined in the rest of this section.

Our logo should only ever be placed on top of a plain background. The logo should never be placed on our pattern. It can be placed on top of photographic backgrounds if there is enough clear space for it to be accessible.





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Colour

Along with our core monochrome versions, we have four colour versions of the logo that can be used sparingly.

To ensure maximum impact and legibility of our logo marque, one of the colour options illustrated opposite should only be used on a white or black background.

Please note: for accessibility purposes our green variant of the logo and word marque should only be used on a white background.

Suitable applications could be a full bleed black or white background, for example a business card or other piece of internal stationery, or a simple brochure cover or typographic poster.

While designer discretion is encouraged, we recommend that supporting titles, shapes and patterns used with the colour variants should adhere to a complementary colour from the palette, for example blues and greens with a blue logo, oranges and yellows with an orange logo.

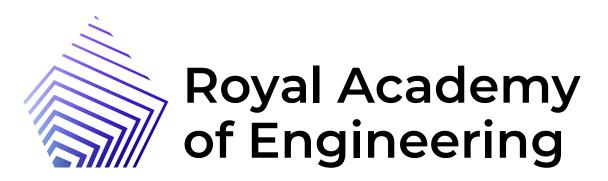
















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Protecting our logo

Clear space

There is a minimum isolation area around the logo that should always remain clear of other text or graphics.

This is measured by the height of a portion of the graphical icon, as illustrated opposite.

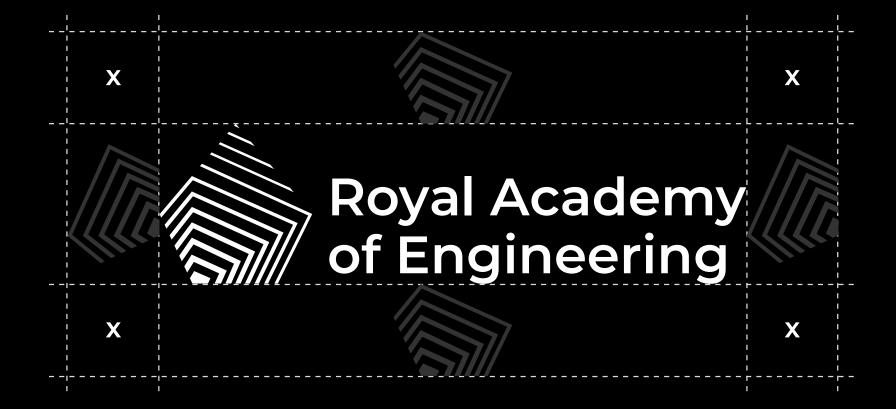
The graphical icon in its entirety should not be used as a rule for the isolation area as it creates a large and impractical area of clear space.

Minimum size

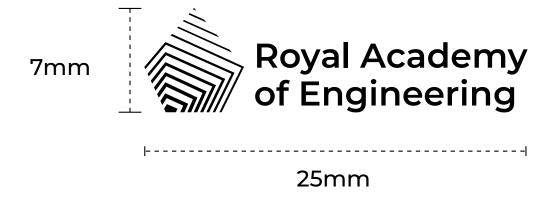
The minimum sizes for the logo are set at 7mm by 25mm for print applications and 40px by 100px for digital applications.

To ensure legibility, especially with printed materials, our logo should never appear at sizes smaller than this.

Designers should ensure that the logo is big and clear enough in all digital previews and contexts.



Clear space





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Positioning our logo

Logo position

Our logo should typically be positioned in the top-left corner, next to the margin, on designed materials including reports, publications, press releases, the website and microsites, and when working with partners (see page 14 for specific guidelines). However, in some cases – for example social media cards and event flyers – it can be placed in one of the other corners if required for the design.

Recommended margin sizes

A0 = 50mm A1 = 35mm A2 = 25mm A3 = 18mm A4 = 13mm A5 = 9mm

Logo size for print materials

The size of the logo will differ depending on the size and purpose of the collateral but here are some recommended logo sizes for standard print formats.

Recommended logo width size

A0 = 228mm A1 = 161mm A2 = 115mm A3 = 82mm A4 = 58mm A5 = 41mm



Our logo should be positioned in the top-left corner of the collateral

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What not to do

It's easy to make mistakes with a logo, so here are a few pointers to make sure our logo always looks as good as we intended it to across everything we do.

These rules apply to all variations of our logo.



Royal Academy of Engineering

Do not add a gradient to the text

Do not add new colours



Royal Academy of Engineering

Do not add a drop shadow

Do not change the lock up



Royal Academy of Engineering

Do not use on an angle

Do not squeeze or stretch

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Icon

Our icon is a shortcut for our logo. We only use it where there is not enough space to use the full logo. Examples where we might use the icon would be for the website favicon, app icon or social media thumbnails.

Colour

Where possible it should always appear white on a black background.

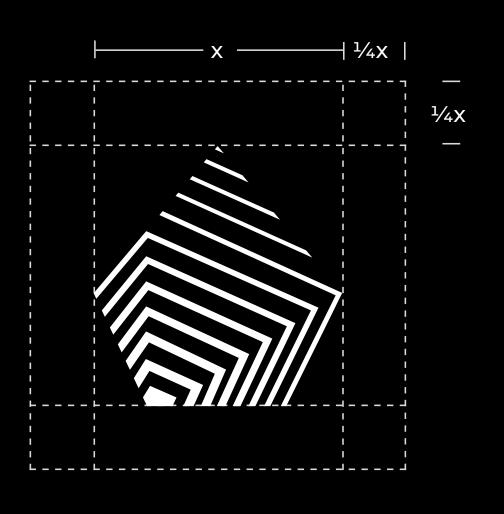
Clear space

There is a minimum isolation area around the icon that should always remain clear of other text or graphics.

This is measured by 1/4 of the width of the icon.







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Products

Some of our programmes are defined by a word marque in the same font and size as our Royal Academy of Engineering word marque, separated from the core logo by a dividing line of the same colour.

This is a selection of logos used by some of our programmes. Not all products/programmes will necessarily have a variation of the logo and please do not create your own version – please speak to Gemma Hummerston, Senior Editorial and Brand Manager, if you think you need your own version of the logo.

It is important that the Academy's visual identity is consistent to create brand recognition. Please do not create your own logo or visual identity for your product. If you would like to speak about your product or programme's identity, please contact Gemma Hummerston.









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Partner brands

When using our logo alongside partner logos on a single sheet such as a poster certain rules must be followed to ensure visual consistency and a hierarchy within our brand collateral.

When we are working in equal partnership, the partner logo(s) may be placed at the top margin, with our logo always at the left margin. To ensure our logo always stays at a legible size, partner logos in this instance may be moved to the bottom margin when working with three or more partners. Please see the examples opposite.

The exception to this rule is National Engineering Policy Centre (NEPC) branded materials. The NEPC logo should be top left and the Academy logo top right. This is measured by 1/4 of the width of the icon.

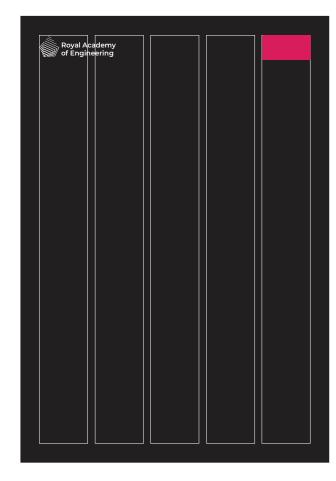
In instances where we are the lead organisation and partner brands are secondary, our logo maintains its top left position. However it is desirable for all partner logos to run equally across the bottom margin.

If there are two partners, their logos sit in opposite corners. If there are more than two partners, the logos are spread equally between the corners as illustrated opposite.

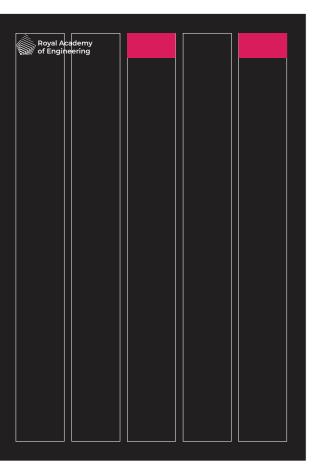
Please contact the Digital
Communications team
(digitalcomms@raeng.org.uk)
directly to discuss how partner
brands should be displayed on
webpages and social media cards.

Equal partners

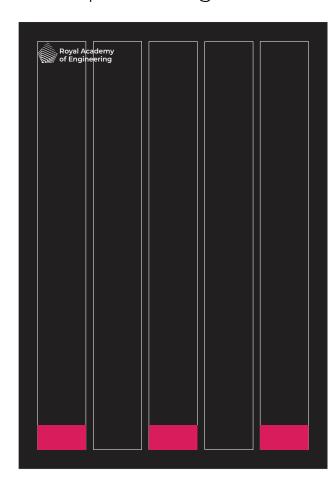
Single partner logo



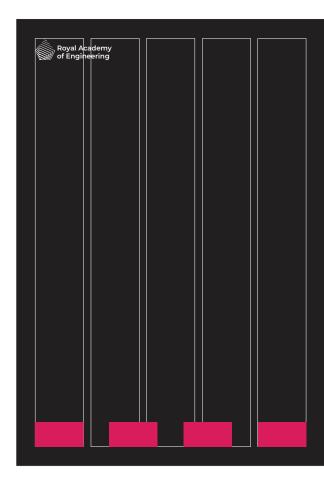
Two partner logos



Three partner logos

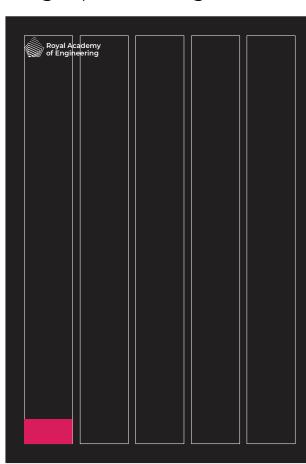


Four partner logos

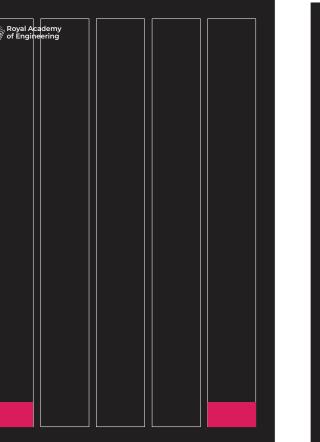


Secondary partners

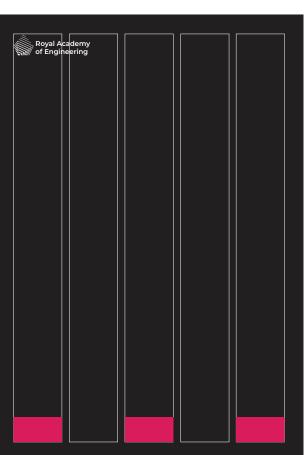
Single partner logo



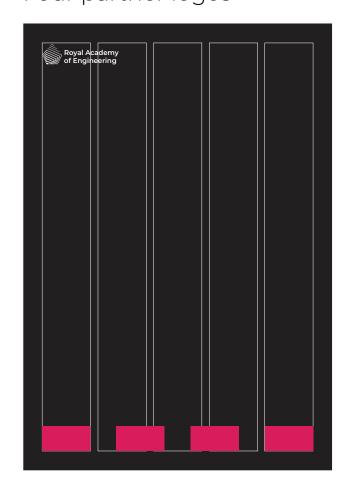
Two partner logos



Three partner logos



Four partner logos



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Our palette

Our preference is for backgrounds to be plain, using white or charcoal – especially behind text. Designs should be uncluttered and include space - there is no need to use lots of colours or try to use all of our design elements on materials. At a programme level, some materials can and will use coloured backgrounds for certain materials, but these should still abide by the above principle of less is more and avoid looking cluttered.

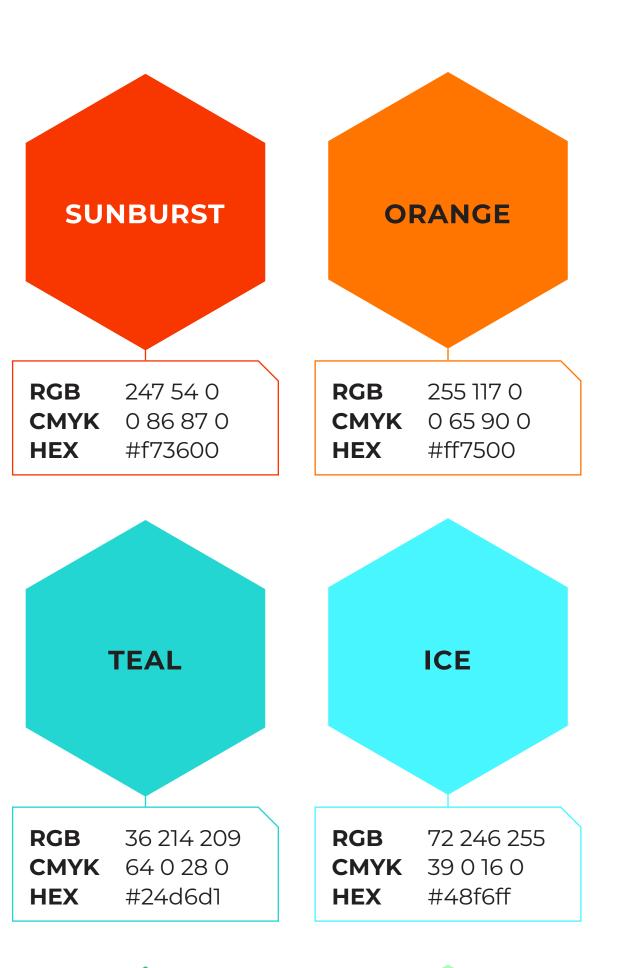
These colours can be used for headlines or statements but should be avoided in body copy. Please also refer to the accessibility checker on page 18 to make sure that it can be used for text. For example, teal or ice against white would be illegible as would fuchsia or indigo against charcoal. Please check the WebAIM contrast checker for digital materials if still unsure.

These colours can also be used to fill shapes, to use as text boxes or as a design element, but this approach should be used sparingly and only where it will not overpower the design by making it look busy.

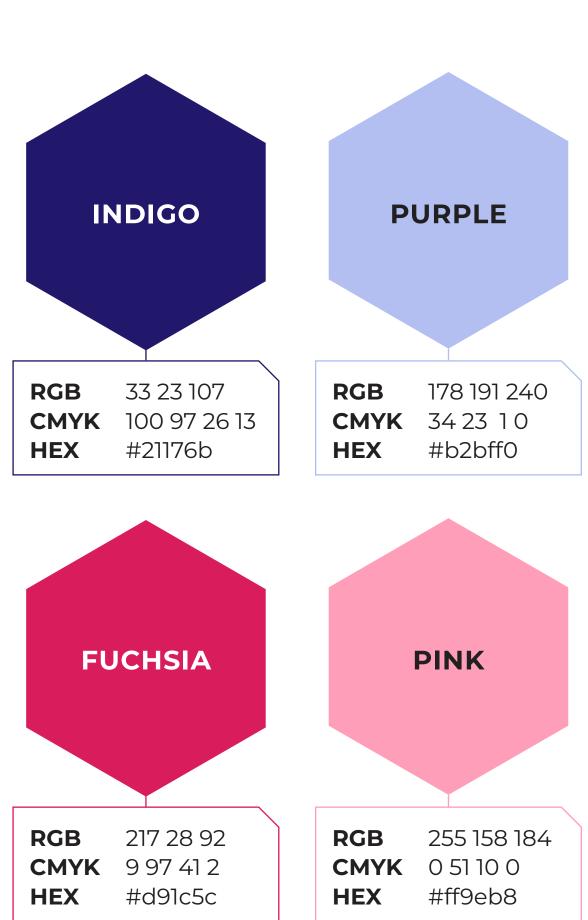


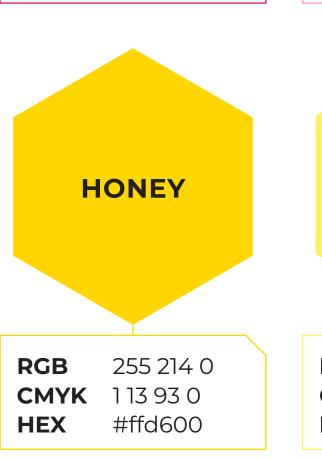
34 31 32 **RGB CMYK** 73 67 59 79 #221f20 HEX

Note that this colour is to be used instead of black and should be the main colour for backgrounds together with white.











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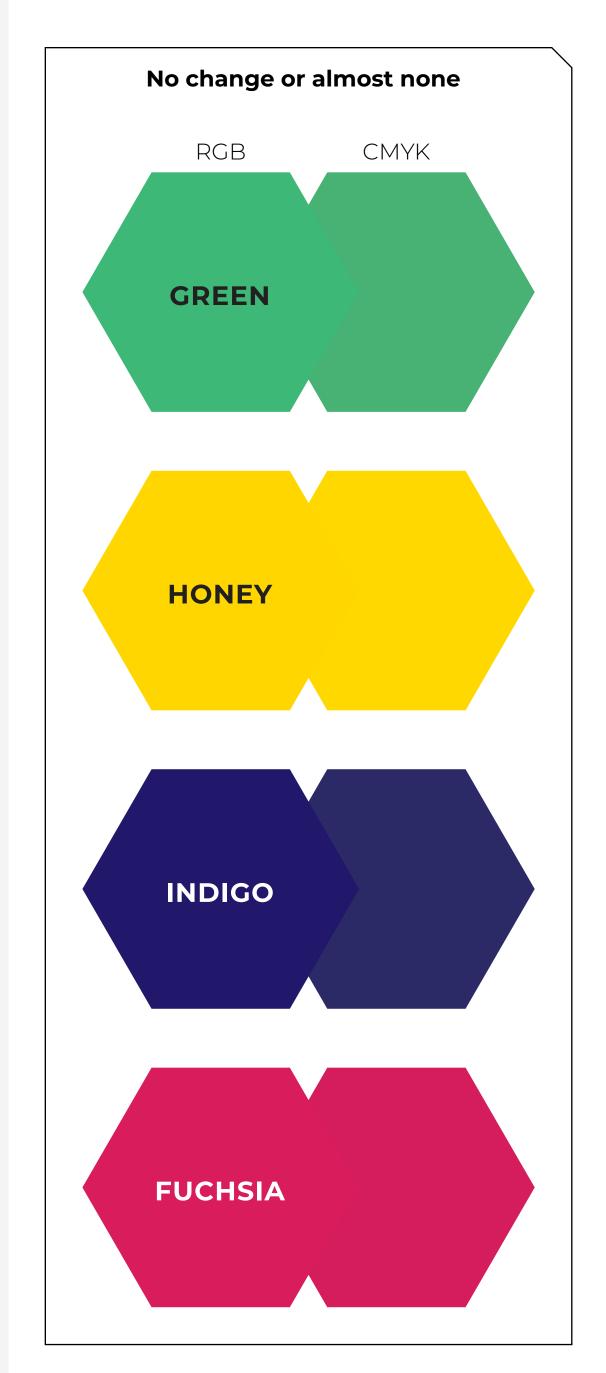
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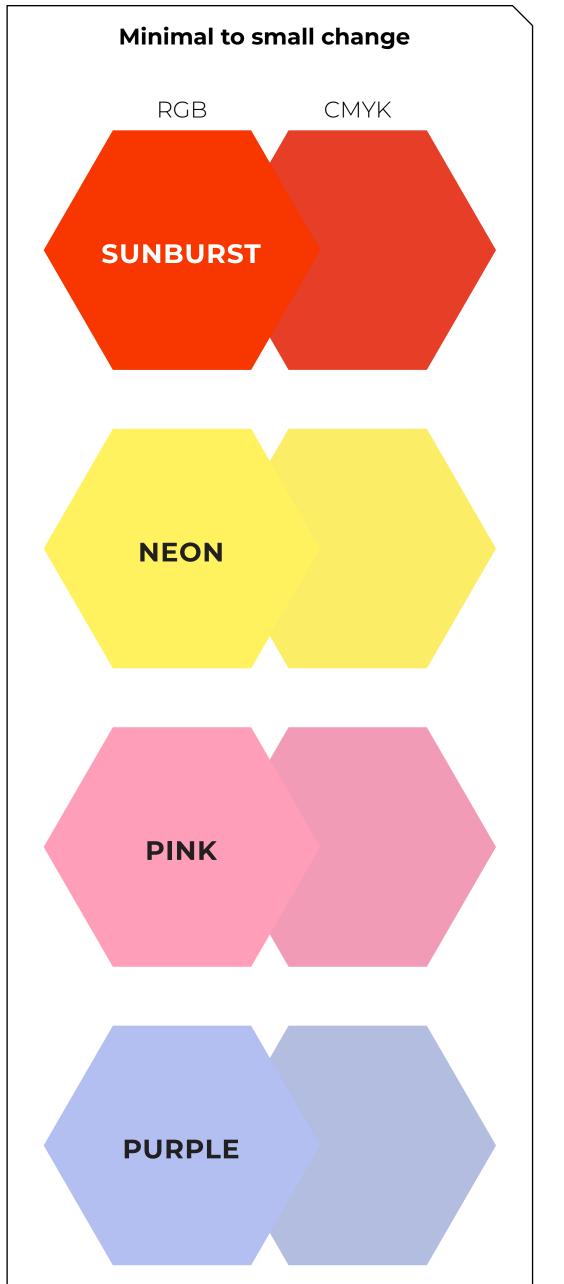
RGB vs CMYK

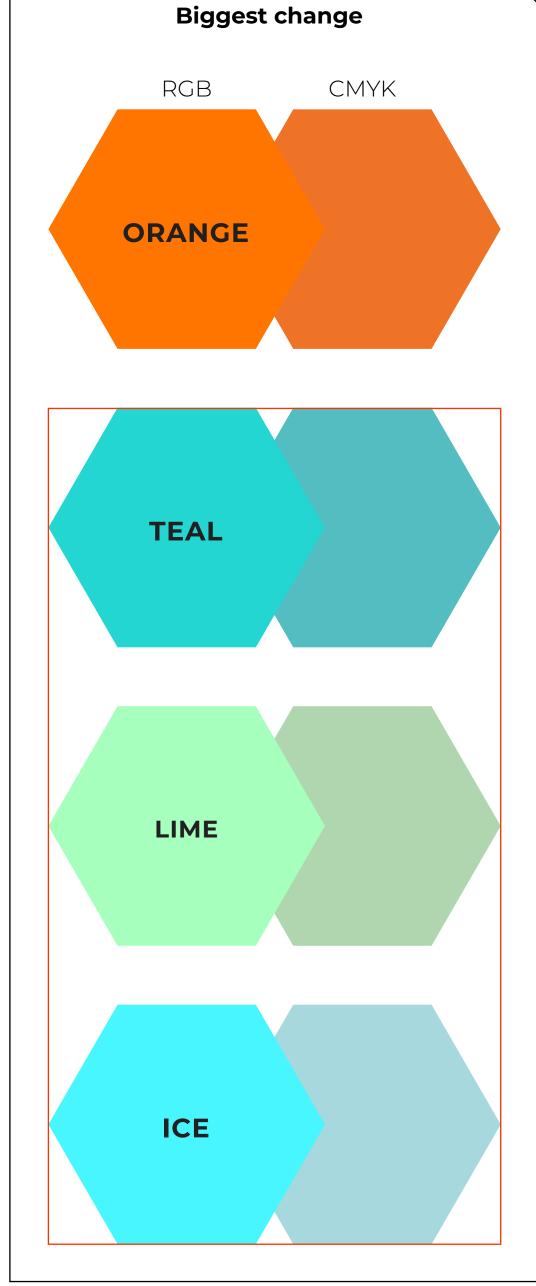
On page 16 we have provided codes for both RGB (digital) and CMYK (print) colours. The shades of these colours vary quite significantly between the two models, with some colours that look vibrant on screen appearing much duller in print.

The difference in colours is shown to the right. Please consider these changes when designing for digital and print purposes.

Please note that this is just an approximation of how colours will look in print, as it is impossible to recreate on screen.







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Accessibility

Accessibility is important in our communications. All text should be legible across print and digital designs. It is particularly important that on screen contrast is sufficient so that content is readable and accessible to everyone, which is why we refer to the WCAG guidelines.

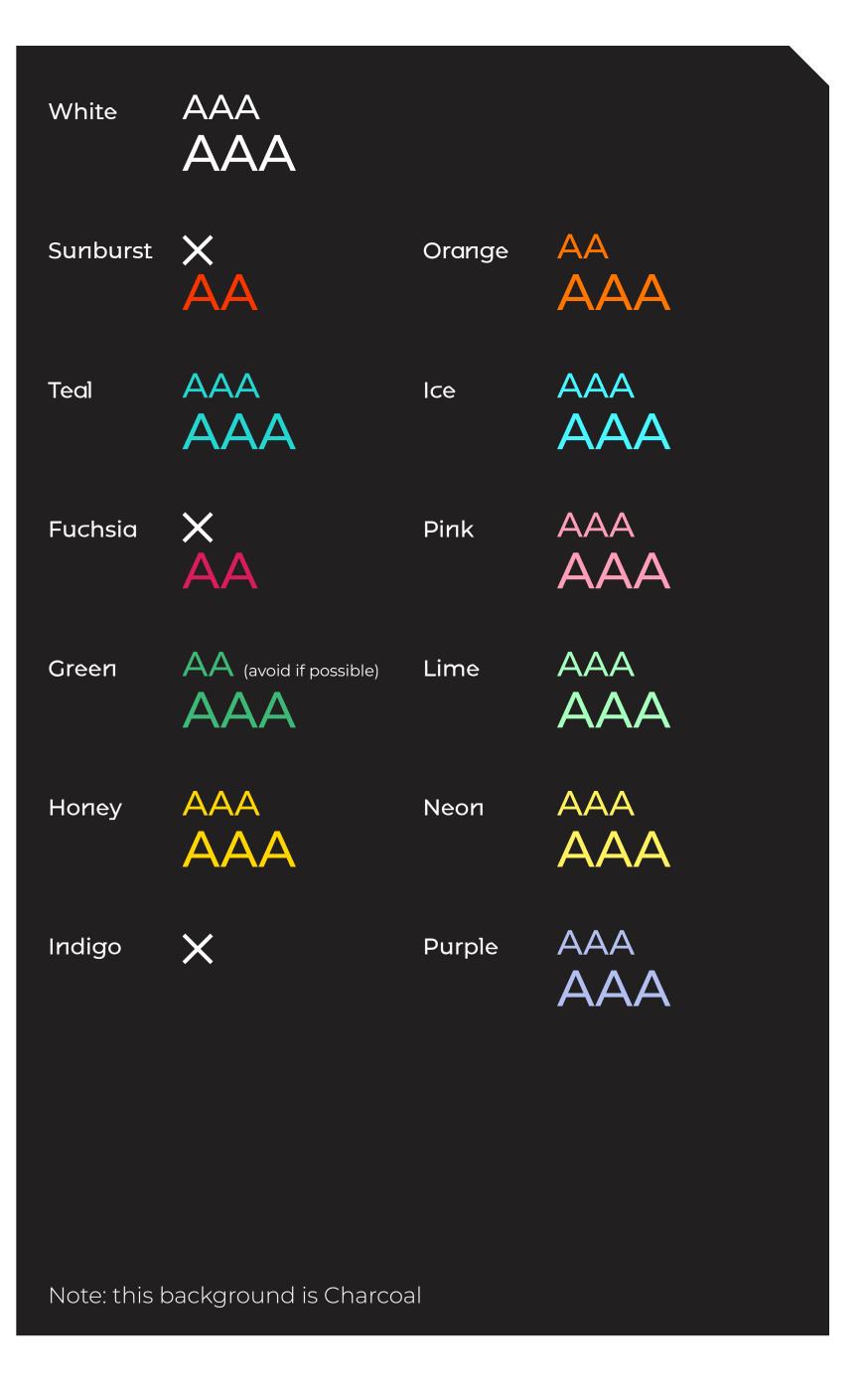
All digital content should comply with WCAG2.2, which establishes two levels of accessibility: AA and AAA. AAA is stricter so accessibility will be higher when using colour combinations that meet this standard.

Where AA is shown, the combination only achieves the less strict standard, while where AAA is shown, it will meet both AA and AAA standards. AA is usually considered the goal.

Text should be either white or black, but if you would like to use colour for a heading or background, please refer to the guide opposite to make sure it will be accessible. This applies to both print and digital designs.

The guide shows the standard met by the brand colours when used on white and charcoal, for small and large text. Large text is either defined as 18 point (typically 24px) or larger; or bolded text that is 14 point (typically 18.66px) or larger. Note that these are sizes at 100% size, if a PDF page is shrunk to be visible on screen, the size will have to be larger to compensate.

Charcoal	AAA – small text AAA – large text*		
Sunburst	X	Orange	×
Teal	×	Ice	×
Fuchsia	AA (avoid if possible)	Pink	×
Green	×	Lime	×
Honey	×	Neon	×
Indigo	AAA	Purple	×



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Gradient

Our gradients are another way of bringing colour to our communications.

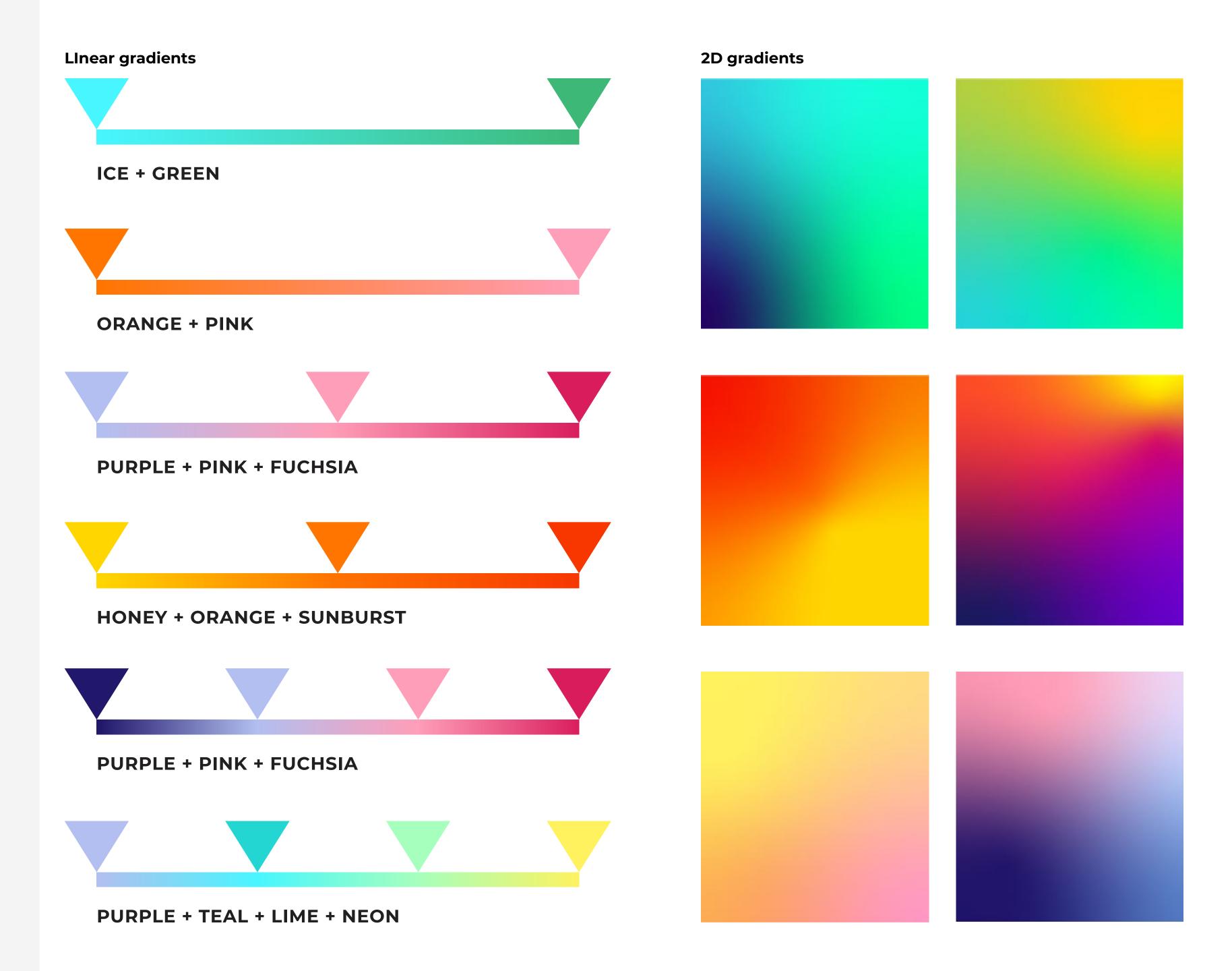
Linear gradients

These gradients should primarily be used to outline our shapes (see page 32) and should be used rather than solid colours for this purpose.

2D gradients

These gradients can, sparingly, be used as a background or to fill a shape but should not have text placed over them – for example, they may form the background of a page that then has a white or charcoal text box placed over it.

Please do not apply any of our gradients to text.



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Colour combinations

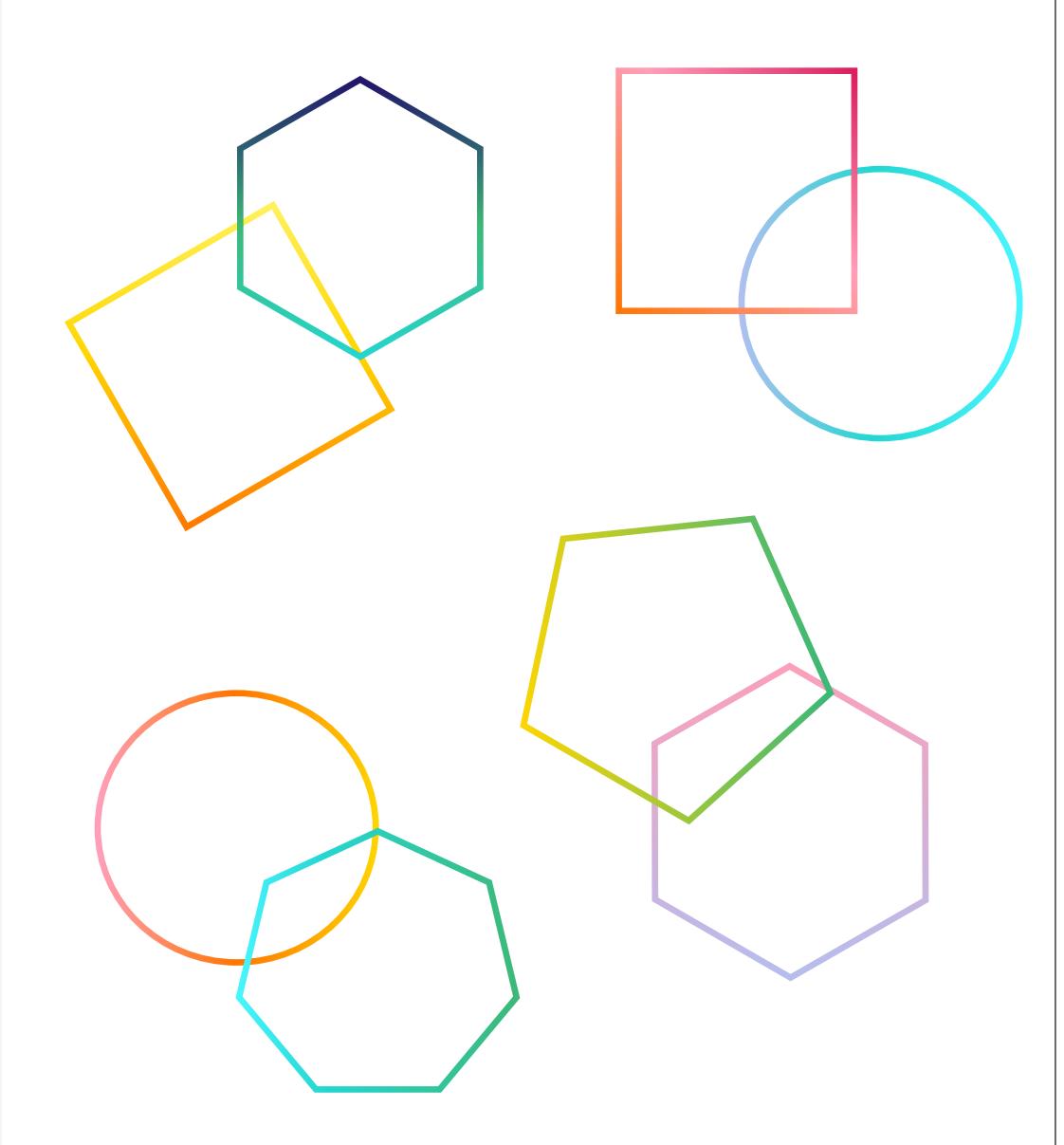
All colours across our palette can be used in designs, but no more than three of the complementary colours shown on page 16 should be used on any one spread or design.

Designs that have numerous pages, such as a report or PowerPoint deck, can use more than three colours if needed – for different chapters/sections, for example – but please ensure that they are complementary and follow the above rule that no more than three colours are used per page/slide.

Boxes and tables should preferably have white or black backgrounds, with colour added to the framing lines or header boxes. Boxes (or shapes) can contrast with the overall background – for example, if the design background is white, the text box can be black – but the preference is for it to be the same colour as the background with a gradient outline.

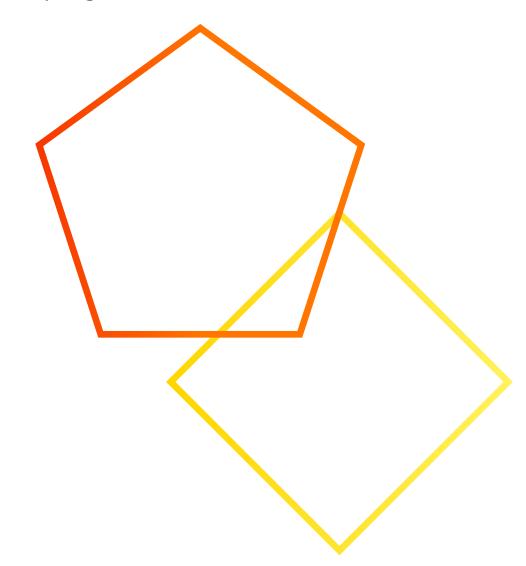
When using colours together, please ensure significant contrast for maximum impact, for example sunburst/fuchsia and honey/neon would not be suitable pairings.

Examples of gradient combinations



Examples of programme-specific combinations

Africa programmes



Enterprise



*Please note, these are an example of how some programmes tend to stick to the same mix of colours from our palette for all of their materials. This does not mean that they cannot use other complementary colours or that other products/programmes cannot use these colours

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Data visualisation

Tints can only be applied to colours in our palette for use in figures, i.e. to differentiate results in bar or pie charts.

GENDER PAY GAP REPORTING

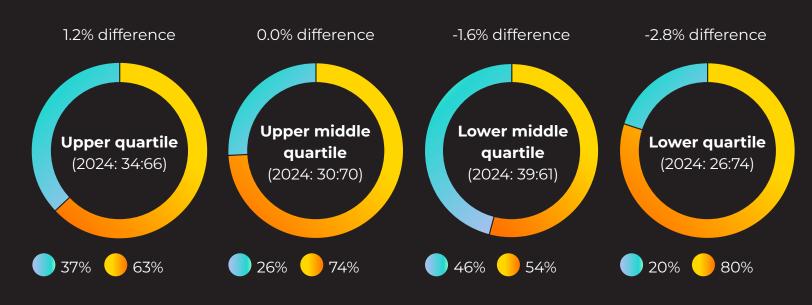
At the 'snapshot' date of 31 March 2025, the mean gender pay gap was 4.5% and the median gender pay gap was -1.1%. On 31 March 2025, we employed 243 relevant employees (2024: 227).

All figures below are as at 31 March 2025:



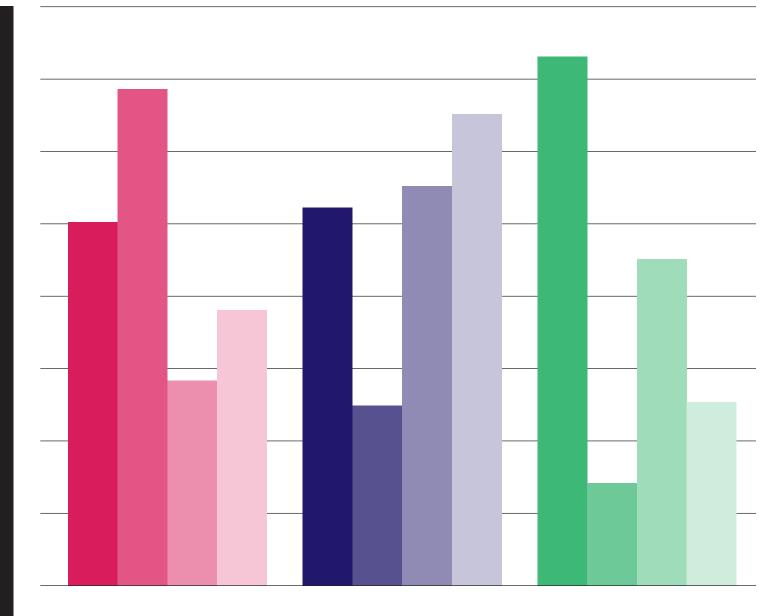
PROPORTION OF MEN AND WOMEN IN EACH QUARTILE (%)

The difference between the mean pay of the men and women in each quartile is shown above each chart (a negative difference indicates that the mean pay of women was higher).



Note: gender pay gap percentages referenced in quartiles are based on mean calculations. The reported quartiles represent an equal number of employees in each quartile, from the highest paid to the lowest paid. The upper quartile represents the highest paid employees. Quartiles are based on mean pay and so there are different numbers of men and women in each quartile.

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Brand font

Our bespoke Title Font is
Montserrat Engineered – a
modified version of the Montserrat
typeface. We have designed
it specifically for headlines on
audience-facing communications,
for example a brochure cover,
campaign poster or website
headline. It should be used
sparingly, and as such it should
never be used in body copy in
documents or brochures.

Leading for headings should always be set to +8%, so leading on 75pt type would be 81pt (75x1.08=81). Tracking should always be set to 0pt.

To ensure maximum impact and legibility, we suggest limiting text to a maximum of five lines when using Montserrat Engineered, as illustrated opposite. Montserrat Engineered looks best when used for titles and short statements, therefore lengthy paragraph copy should be avoided.

Examples of how our bespoke font is best used can be seen in the 'Applications' section of these guidelines.

Our bespoke headline typeface is Montserrat Engineered.

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Brand font

Montserrat Bold is used for internal titles, sub headings, pull-out statements and quotes throughout all communications. It is always used in sentence case.

Leading for headings should always be set to +8%, so leading on 75pt type would be 81pt (75x1.08=81). Tracking should always be set to 0pt.

Montserrat Regular is our body copy font and should be used for all flowing body text.

Montserrat Medium can be used with body copy to highlight key points, or in instances where Bold may be too heavy at a small size – for example table titles or statistics.

Please note that body copy should never be smaller than 9pt in size for accessibility purposes.

Leading for body copy should be set at +30%, so leading on 12pt type would be 16pt (12x1.3 = 15.6) rounded to the nearest decimal. Tracking should always be set to 0pt.

We use Montserrat Bold for secondary headlines, quotes, and key statements.

We use Montserrat Medium for highlighted body copy.

We use Montserrat Regular for flowing body copy.

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Fallback typeface

In circumstances when our brand fonts are not available, Arial can be used as a replacement.

This includes occasions when you're sending Microsoft Office publications that will need to be edited by someone who does not have the Montserrat typeface on their computer. And where embedding the font hasn't worked (as can happen).

It may also be necessary to use a 'web safe' font like Arial for emails and email newsletters because of the limitations of older email browsers.

Please note, the fallback font should never be used to create offline collateral.

Arial is our fallback typeface

ARIAL BLACK

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789#*!@()

ARIAL REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789#*!@()

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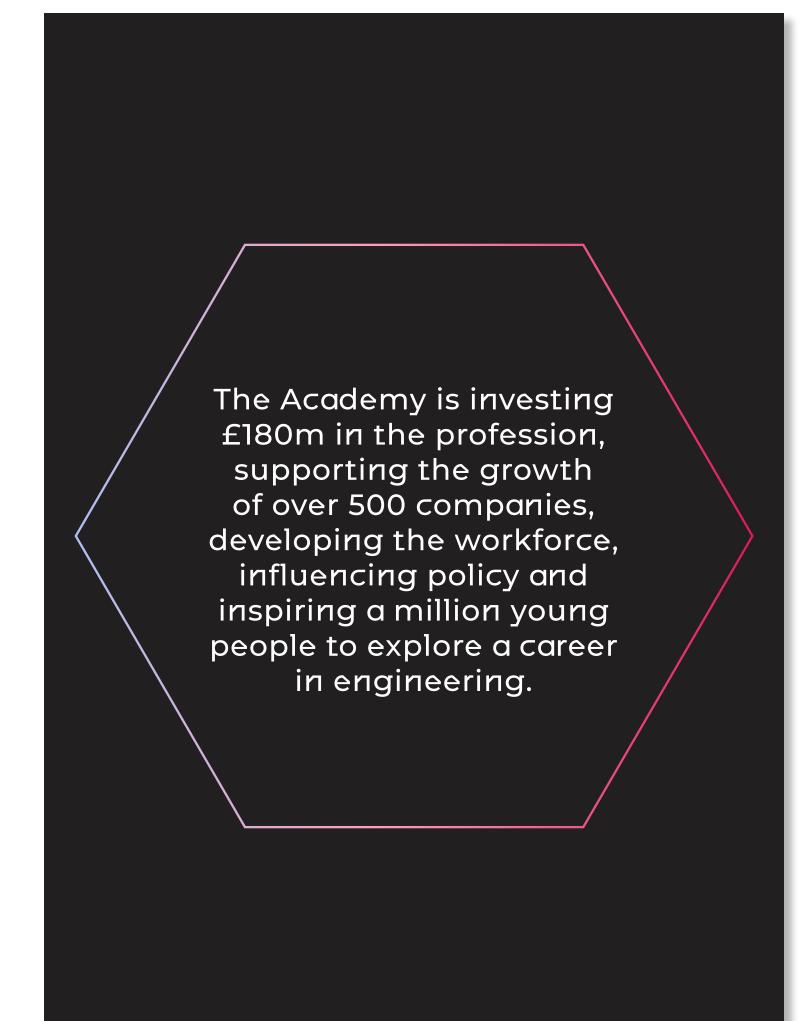
Type alignment – Editorial

When pulling out key statements or quotes internally within a document, we can left-align or centre text as with our titles.

Centered text is particularly effective within our graphic shapes on a core colour, full bleed background as illustrated opposite.

With flowing paragraph body copy we try to ensure that the type is left-aligned where possible. The exception to this rule is type within forms, shapes and tables, such as opposite, where centred text may be used for visual consistency and a more balanced format.

Please do not justify text, as the stretching of words and lines and inconsistent spacing makes blocks of text less readable.





Newsletter Summer 2025

World-first, life-saving technology wins 2025 MacRobert Award





(Left) The OrganOx team with Science Minister Lord Vallance KCB HonFREng FRS FMedSci © Rob Lacey. (Right, OrganOx's devices replicate the physiological conditions of an organ within the body © OrganOx

On 8 July, the team behind OrganOx received the 2025 MacRobert Award at the Royal Academy of Engineering's annual Awards Dinner. OrganOx has developed a life-saving technology that is supporting more organ transplants and helping cut waiting lists.

The OrganOx team was presented with the MacRobert Award gold medal and a £50,000 prize by Science Minister Lord Vallance KCB HonFREng FRS FMedSci, at the ceremony at The Londoner Hotel. The MacRobert Award is the longest running and most prestigious prize for UK engineering innovation.

The University of Oxford spinout has developed two of the most complex medical devices ever designed and built in the UK. They maintain livers and kidneys functioning outside the body for up to 24 hours clinically and several days preclinically, dramatically increasing the number of viable transplants for patients, eradicating night-time operations for clinicians, and reducing overall healthcare costs for providers.

The technology, which was initially designed to preserve livers, has enabled over 6,000 transplants across 12 countries on four continents. Medical facilities adopting the technology have reported up to a 30% net increase in transplants, with

waiting times and waiting list mortality cut by more than half.

The other finalists were Microsoft Azure Fibre for its hollow core optical fibre technology enabling near-instant data transfer, and Synthesia, for its human-centric AI platform that generates audio and video from text. Amol Rajan, presenter of the BBC's *Today* programme, hosted the evening, which also celebrated an array of other awardwinning engineers, and featured a keynote speech from Baroness Martha Lane Fox CBE HonFREng.

Two Princess Royal Silver Medals were awarded to early- to mid-career engineers who have already made an outstanding and personal contribution to UK engineering. New Scientist Editor, Catherine DeLange, presented the medals to Dr Alex Kendall OBE, CEO and Co-Founder of Al company Wayve; and Professor Themis Prodromakis, whose work on brain-inspired computer chips could revolutionise the energy efficiency of Al.

Dr Mahmoud Wagih received this year's Sir George Macfarlane Medal. Dr Wagih, a lecturer at the University of Glasgow, is developing wireless power and sensing technologies using sustainable materials.

A team from Scottish Water was awarded the

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People photography

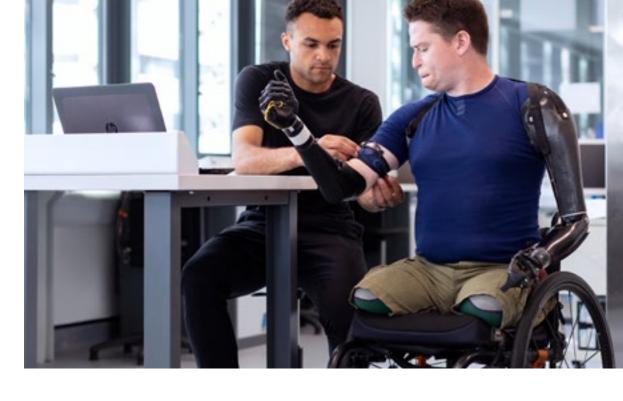
Top-level photography should seek to use a reportage style to give the brand a more professional and human face. This type of photography feels real and authentic and this helps the public to relate to it.

Our photography should always represent a diverse range of people, and avoid narrow stereotypes.

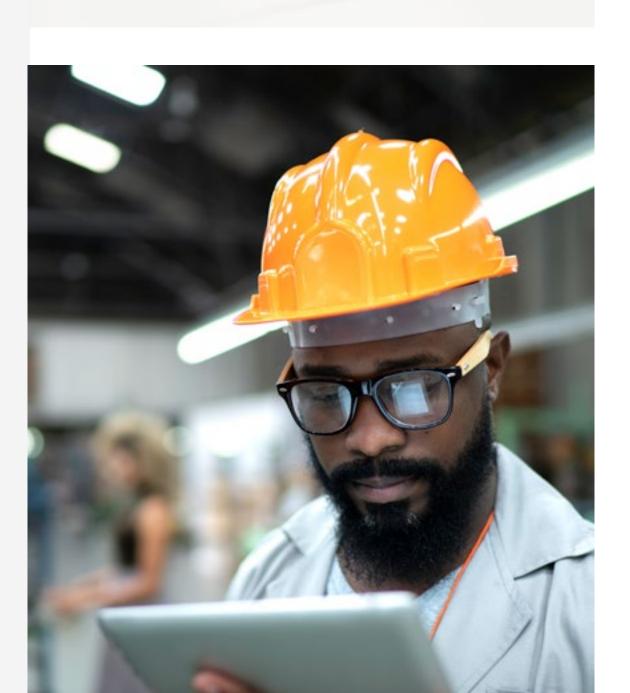


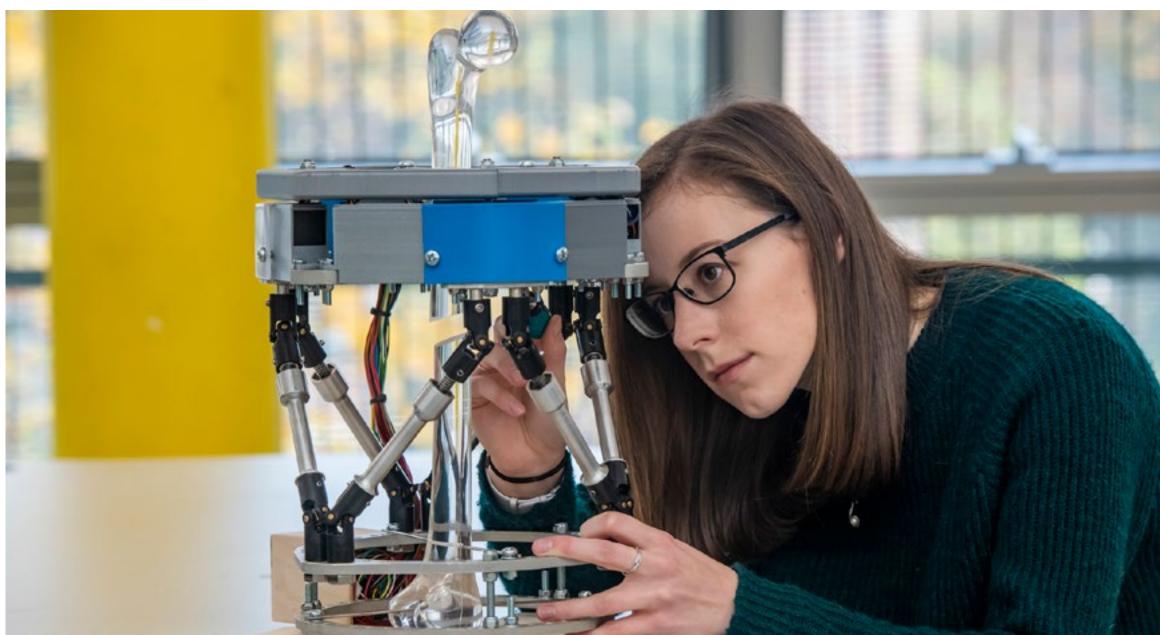












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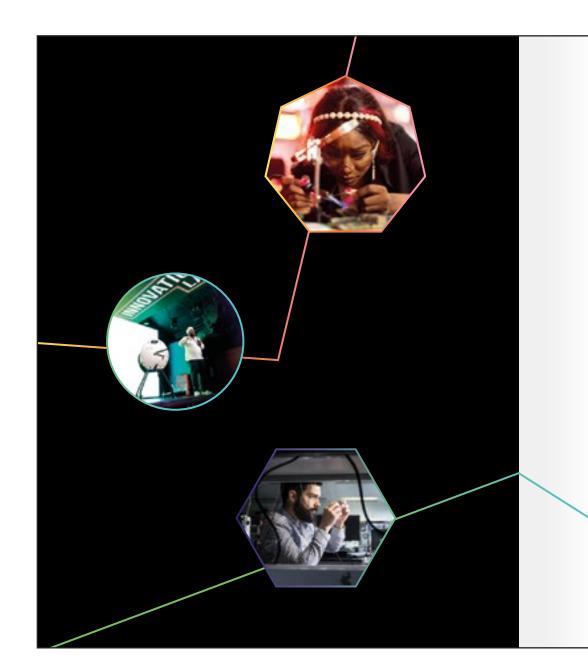
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Photo presentation

Images can be presented in a whole shape (typically when used small) or within a partial shape (typically when used at a larger scale, such as half or a full page - as seen in the bottom right example). Smaller images can also be connected by a shape outline either on their own or together see right. All outlines should use a linear gradient.

Images can still also be used as full page bleeds or front covers, and you may choose to apply a duotone (see page 29) for these uses.



Headline sponsor's welcome

Alan Newby FREng
Group Research and Technology Director, Rolls-Royce

Engineering has long been the driving force behind human progress, shaping industries, transforming societies, and powering innovation.

Tonight, we celebrate the very best in engineering – the visionaries, pioneers, and problem-solvers who push the boundaries of possibility We are grateful to the Academy for its pivotal role in promoting

Rolls-Royce is proud to stand among the shining examples of engineering excellence in the UK. From revolutionising aviation to delivering safety-critical power around the world, its ongoing legacy is one of ingenuity, resilience, and ambition, marking over a century

As we honour today's brightest minds, may their spirit of innovation continue to inspire future generations.



Keynote speaker

Baroness Martha Lane Fox CBE HONFRENG

Martha Lane Fox is a British entrepreneur and crossbench member of the House of Lords.

She is currently President of the British Chambers of Commerce and Chancellor of the Open University. She is a Non-Executive Director at British Airways, Chanel, and Multiverse. Until its sale in summer 2024, she was chair of WeTransfer.

Martha co-founded and chairs Lucky Voice, a karaoke chain. She also founded Doteveryone, a responsible technology thinktank that operated between 2015 and 2020, and the grant-making trust Antigone which operated between 2009 and 2012. Between 2009 and 2013, she was the Digital Champion for the UK, during which time she helped create the Government Digital Service that launched gov.uk in 2010 and was tasked with spearheading a campaign to improve compute

Her work focuses on digitisation, diversity, ethical technology, and widening access to education and digital skills in both business and public policy.





10 Royal Academy of Engineering Strategy 2030

· Hold at least 10 international multidisciplinary summits supporting engineering and technology for societal benefit. Campaigns and events increasing public

changemakers and driving global

development and deployment of

practical technological solutions.

access to engineering expertise about

how technology impacts their lives.

collaboration towards equitable

Where technology in a forms is used to meet t most important humar needs, avoid harm, sup fairer societies and brea down barriers to oppor

Logo

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Duotone

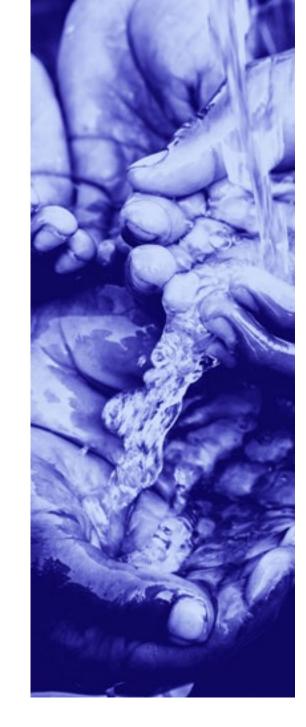
There is the option to add a duotone filter to images - for hero images to add impact - but this should be the exception rather than the rule. The filter doesn't have to, and shouldn't be, applied to every image but can be used to bring branding together.

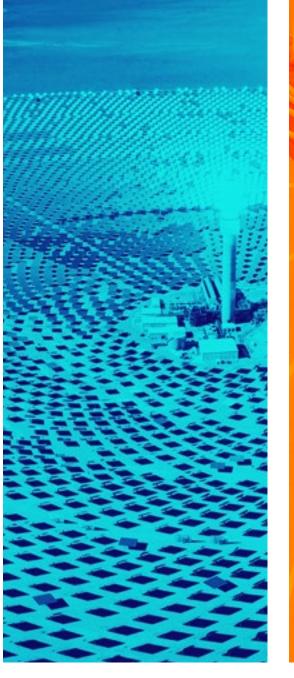
The filter should only be used on images that have high contrast so that they don't look washed out.
The colours used for the filters should not be altered in any way.

To ensure consistency in the duotones used across our communications, we have created a pre-determined set of complementary colours that create suitable contrast and complement our brand aesthetic.

When using a number of duotone images across a document a spread of colours should be used to ensure visuals do not become repetitive.

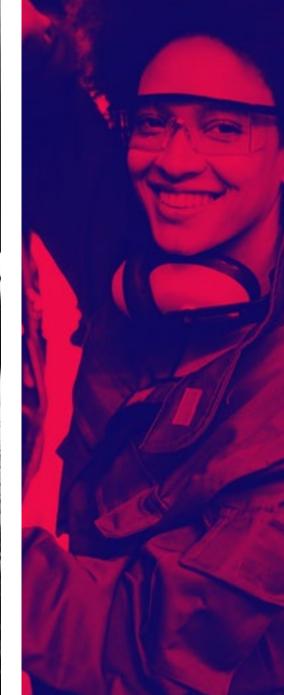
A master Photoshop file for these duotones can be found within the brand assets package provided alongside these guidelines.

















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Creating duotones

We have created a master duotone file that should be used to create any duotone effect for our brand.

The step-by-step instructions illustrated opposite show the simple process involved.

Please note, the shade of green used for the duotone is different to the shade in the palette. This is to ensure vibrancy.

Colour codes (HEX) for the duotone colours are below.

Dark green* (#3f6f19) to lime (#a6ffbd)

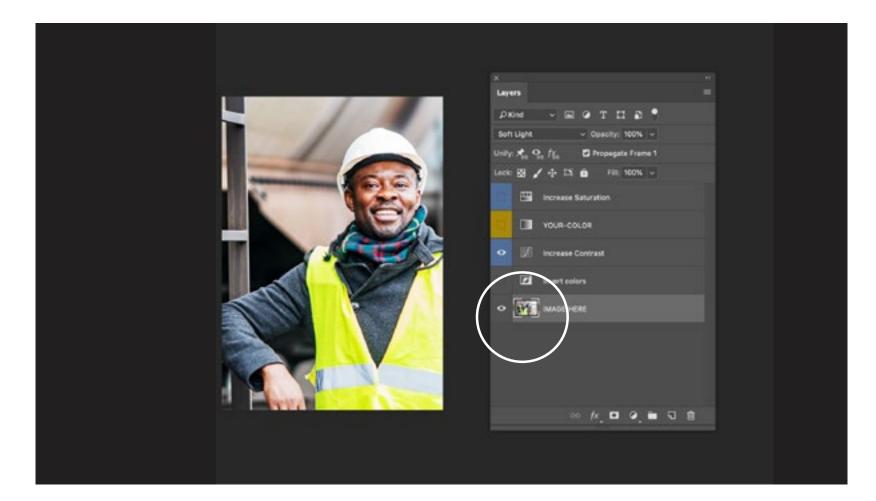
Sunburst (#f73600) to orange (#ff7500)

Indigo (#21176b) to purple (#b2bff0)

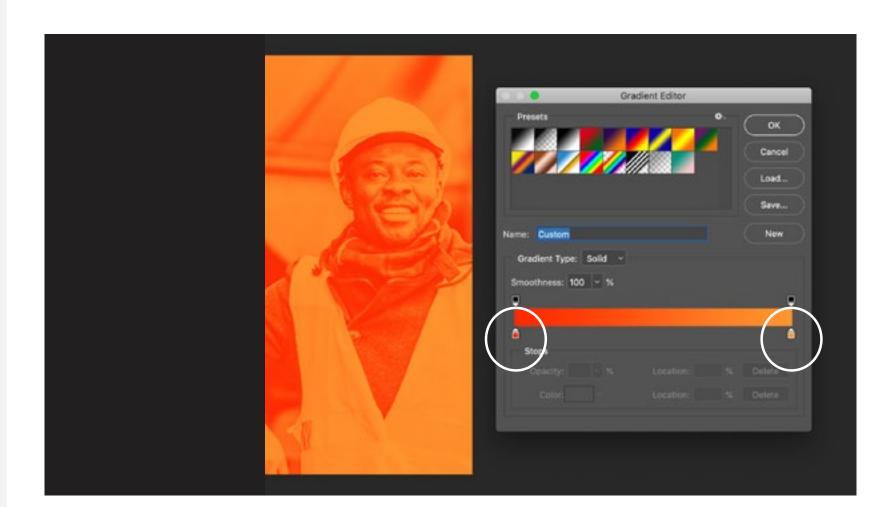
Indigo (#21176b) to teal (#24d6d1)

Indigo (#21176b) to fuchsia (#d91c5c)

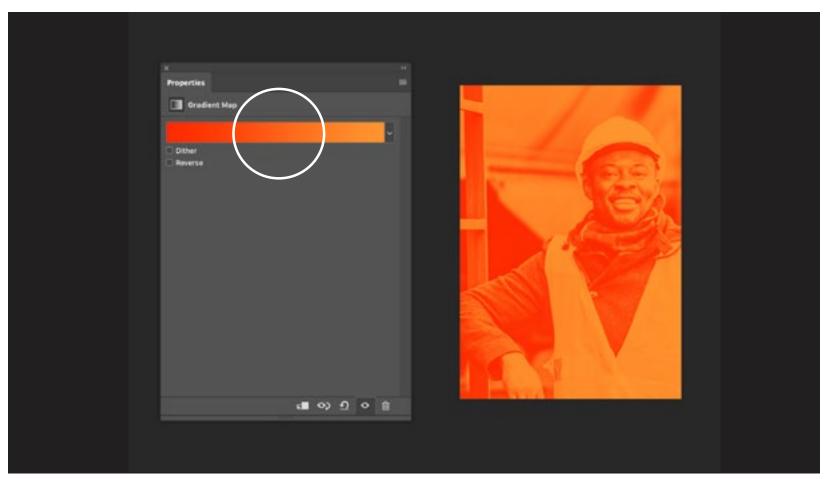
* Note this colour is not part of the brand palette, and should only be used for this particular gradient.



1. Place your image into the file and position the layer at the bottom of the group as illustrated here. This will ensure the effect works as intended.



3. On the gradient, double click the swatch tabs at either end of the gradient window, as shown above. This will bring up a palette from which you can change the colour value by entering the references as specified on the previous page.



2. Clicking on the 'YOUR COLOUR' layer will show a gradient map in the 'Properties' panel. By double clicking on this gradient, a further colour palette window will appear, from which you can alter the colours accordingly.



4. When both values are selected, your duotone is ready to be saved. **Please note:** as our master file is large, we recommend saving over the original .psd file and exporting the image as a single layered .tiff file under a new file name.

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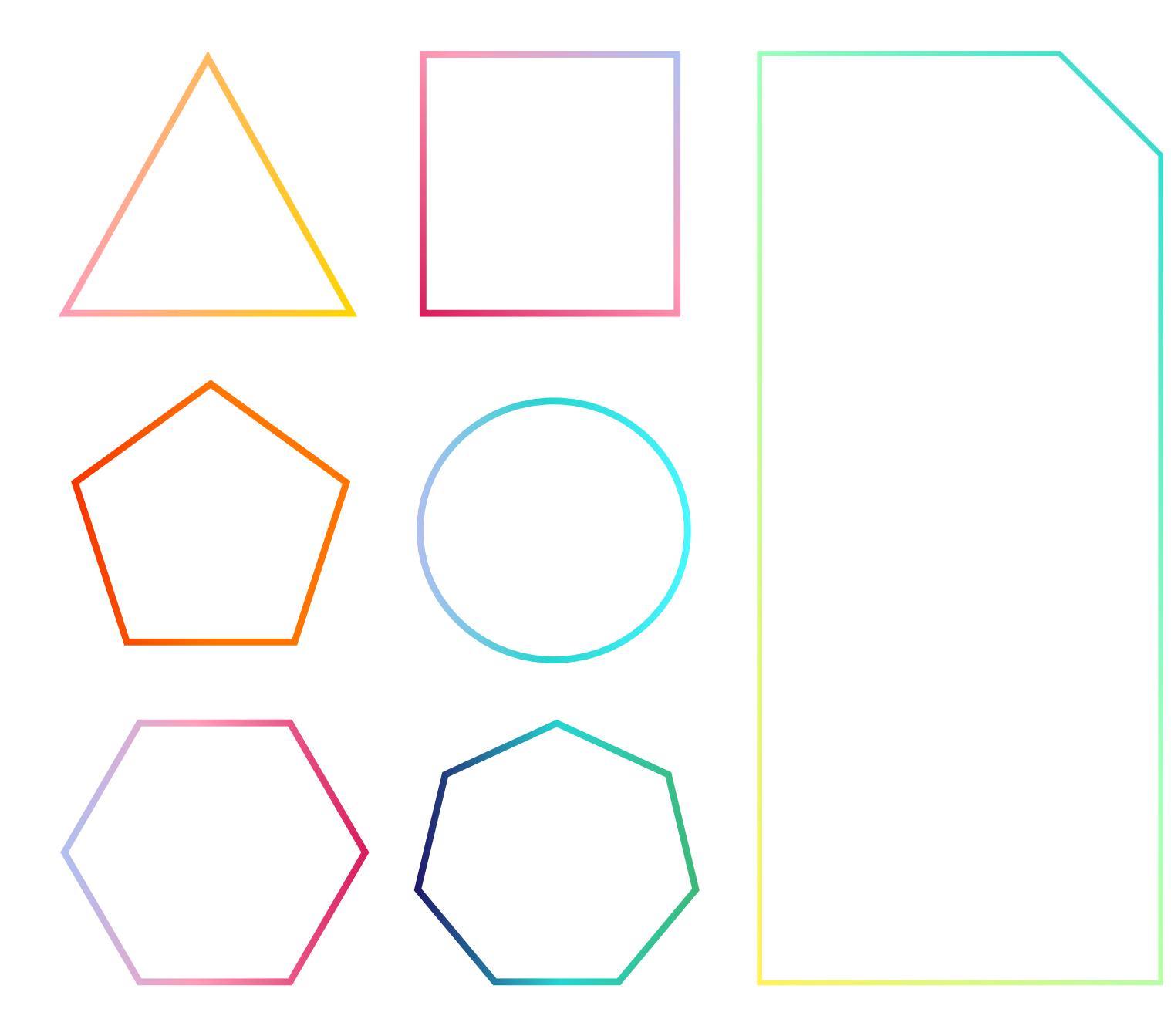
Applications

Shapes

Our shapes are a key asset of our visual identity.

Shapes can be used hold text, such as key stats or quotes, or images, with the frame/outline bringing colour to the design. Shapes can also be filled with solid colour to use as text boxes or as a design element, but this approach should be used sparingly and only where it will not overpower the design by making it look busy. They can also be filled with a gradient, but these should not be used as text boxes.

Please do not introduce new shapes to our suite and please do not modify them. Shapes can be rotated, but please do not stretch them or skew in one direction, for example making an oval or irregular hexagon.



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Shapes

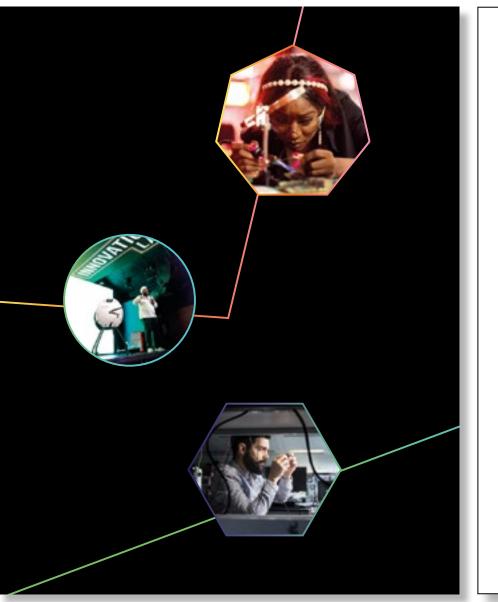
Shapes that contain images can also be connected by lines. The preference here is just one or two images, but a maximum of four is allowed, and this approach should only be used when the design doesn't use interconnecting shapes on the same page.

The shapes that are interconnecting can contain text or images, but designers should use their discretion as to how this is used. For example, including separate images or blocks of text in both shapes and where they interconnect, would probably make the design look too cramped.

The shapes should also not be used in a way where the outline seems to underline the text.







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ur vision

Engineering and technology in the service of society

Our role

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Pattern

Patterns can be used as supporting graphics to help frame designs. This could be to add some interest in the corner of a page or as a footer for example.

It should not be used as a background or underneath text or images.

There is no regimented grid that should be followed when using our patterns, however the designer should ensure the format is balanced and aesthetically pleasing.

The pattern should be used sparingly and should not be used to fill a whole page.

New patterns for designs should not be created.

Both gradients and solid colours can be applied to the patterns, but please do make sure that the approach follows the guidelines for colour usage on page 15.

Our pre-approved constructed patterns can be found within the brand asset package provided alongside these guidelines.



Royal Academy of Engineering

Awards Dinner 2022

Sir George Macfarlane Medal

For the overall winner of the Young Engineer of the Year



George Imafidon
CEO and Co-Founder, Motivez

George Imafidon is a performance engineer working with Sir Lewis Hamilton MBE HonFREng's X44 electric racing team to design Extreme-E race cars. The motorsport team, founded in September 2020, aims to draw attention to environmental issues by racing in remote locations affected by the climate crisis.

In addition to his E-racing career, George is also CEO and Co-Founder of Motivez, an app designed to help young people from underrepresented backgrounds access personalised opportunities, particularly within science, technology, engineering, and maths.

George's commitment to giving a platform to underrepresented voices was further evidenced by his appointment in September 2020 to the Board of Commissioners for Sir Lewis Hamilton's Commission, set up jointly with the Royal Academy of Engineering, to address the underrepresentation of Black people in UK motorsport.

He also featured in the 2021 series of the Academy's *This is Engineering* videos, designed to encourage young people from all backgrounds to follow what they love doing into a career in engineering.

Royal Academy of Engineering Awards Dinner 2022

Major Project Award for Sustainability

For a team that has played a critical role in a major engineering project that has had substantial impact on society and sustainability.





North Sea Link Interconnector Project

North Sea Link (NSL) is a HVDC (high voltage direct current) subsea interconnector stretching across the North Sea between the UK and Norway. Delivered in partnership between the National Grid and Statnett, the high-voltage direct current subsea interconnector allows renewable energy to flow between Norway and the UK for the first time.

NSL can transmit power in both directions and allows both countries to benefit from the flexibility and energy security that interconnectors provide.

The project will help achieve net zero targets as Norwegian power generation is primarily sourced from hydropower plants connected to large reservoirs.

Hydropower plants can respond quickly to fluctuations in demand compared to other major generation technologies but as the water level in reservoirs is subject to weathe conditions, production varies throughout seasons and years.

By enabling the efficient trade of renewable energy between the two countries, it is estimated that NSL will help reduce the burning of fossil fuels in the UK and avoid 23 million tonnes of carbon emissions by 2030.

In addition to the converter stations, the project has engaged extensively with local communities to inspire new generations of scientists and engineers and demonstrate the importance of engineering innovation as part of a sustainable net zero future.

The recipients of the Major Project

Noel McGoldrick

Project Manager, UK Converter Station

Nigel Williams

NSI Project Directo

C+----

Senior Project, Manager Converters

Dr Richard Poole

Jennifer McCartney



13

not for presentation)

Subheading

d do

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 Vestibulum lectus mauris ultrices eros.

lacus.

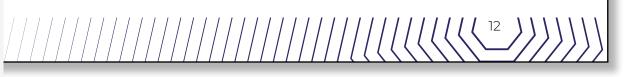
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 Lectus sit amet est placerat in egestas erat. Vulputate ut pharetra sit amet aliquam id diam maecenas. Volutpat blandit aliquam etiam erat velit scelerisque in dictum non.



Deck title here keep to two lines

Add a subtitle if your title is too long

www.raeng.org.uk



Logo

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Our grid

Please try to lock core elements, such as text boxes, images and logos to an appropriate area of the vertical grid. This ensures visual consistency across our suite of marketing collateral, and that the format of the design hangs together well.

We work to a six column grid, with 5mm gutter. This allows us to be a little bit flexible with our designs while ensuring continuity.

Recommended margin sizes

A0 = 50mm

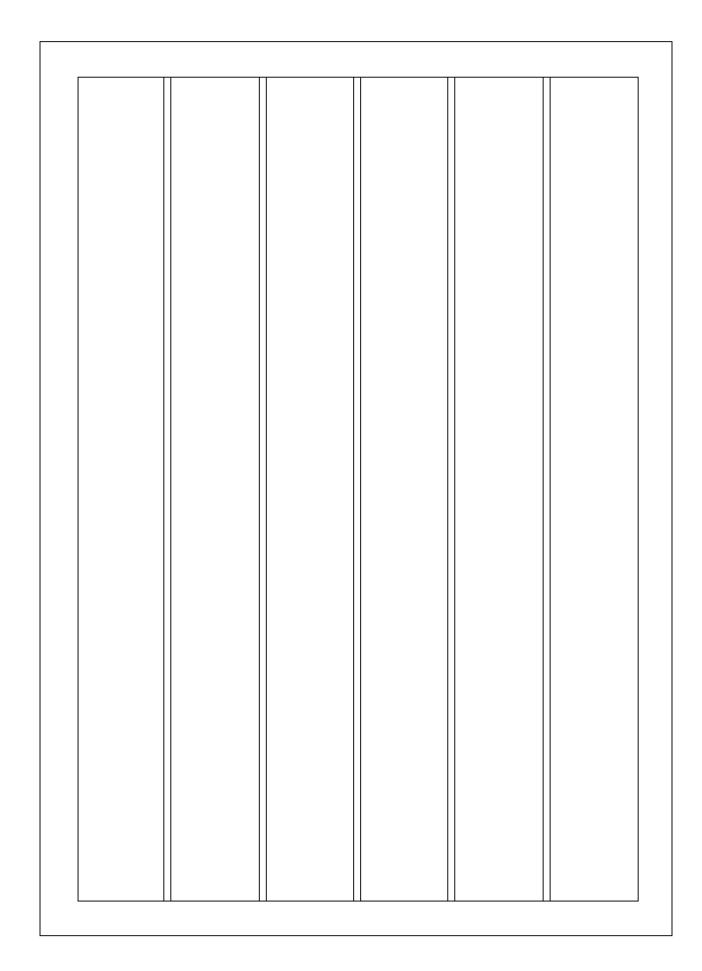
A1 = 35mm

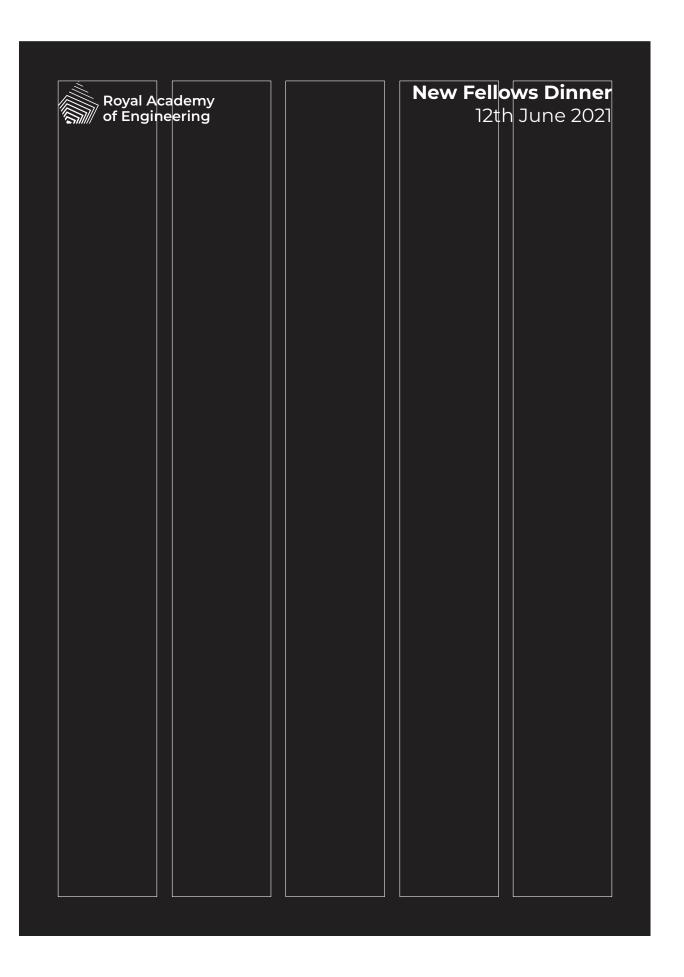
A2 = 25mm

A3 = 18mm

A4 = 13mm

A5 = 9mm





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Covers

Overview

Logo

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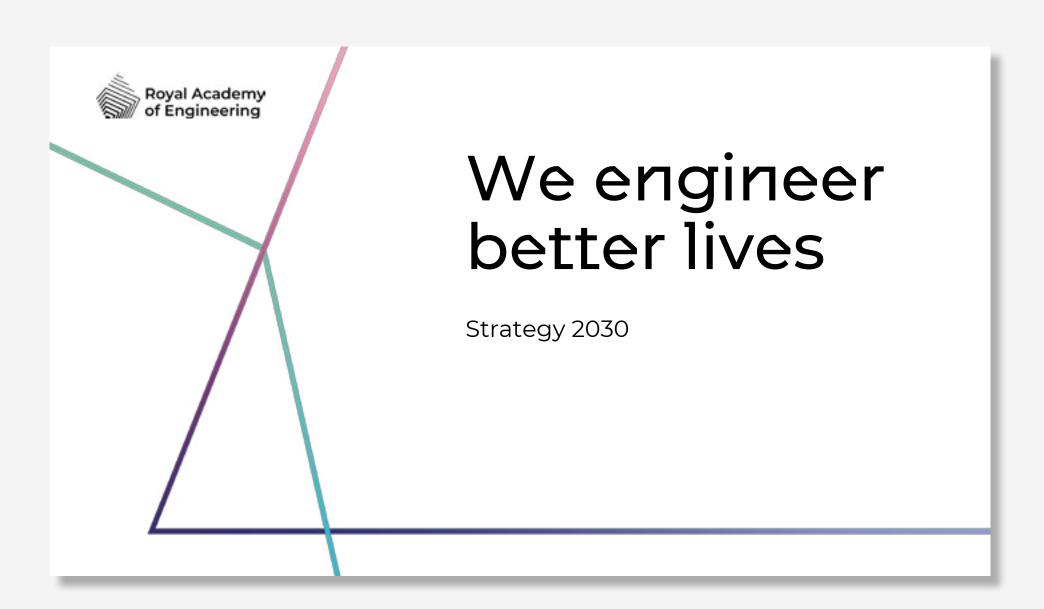
Photography

Shapes

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Logo

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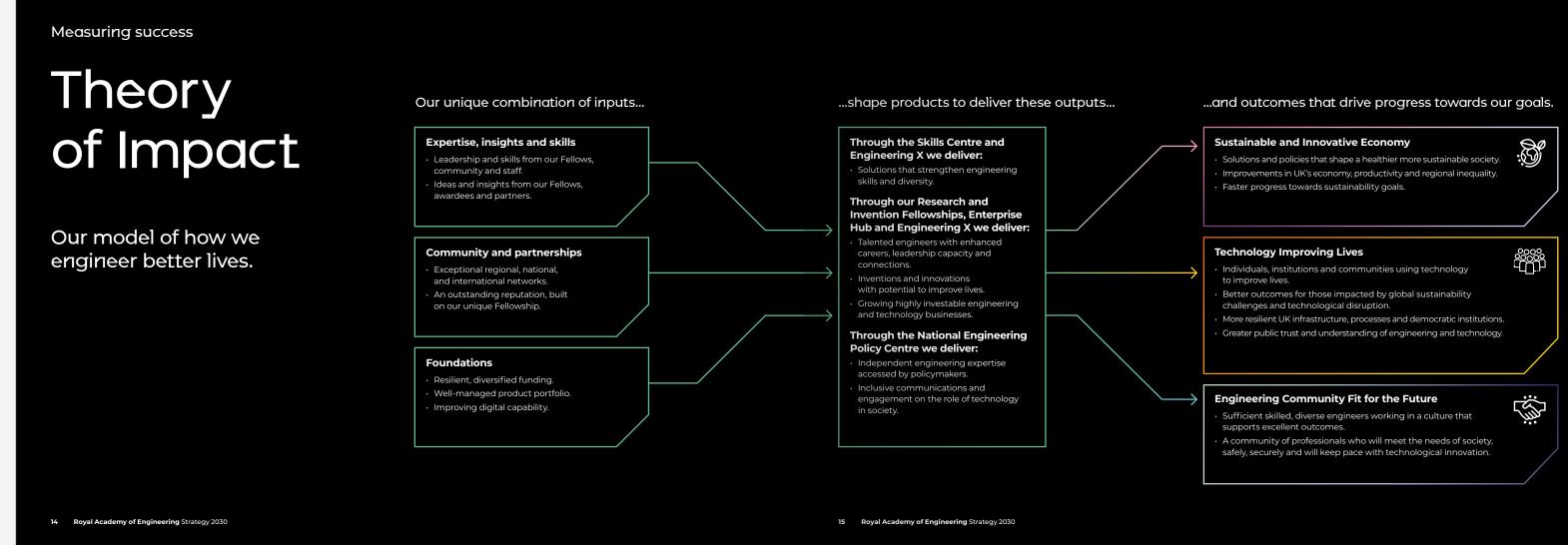
Pattern

Grid

Applications

Infographics





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Editorial



Policy and engagement

To help drive prosperity and increase progress towards a sustainable, inclusive future, engineering expertise should be at the heart of decisionmaking – across government, within communities and internationally.

Our actions over the past five years have ensured that engineering expertise is easily accessible to policymakers – through the National Engineering Policy Centre (NEPC) – and that engineers engage with wider society to increase awareness of engineering's relevance and impact, building excitement to inspire young people to join the profession. Our work with international networks and collaborations is also aiding understanding of how engineers can contribute to solving complex global challenges.

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Peer-to-peer mentoring

This year, two of our programmes that aim to enhance the earning, teaching and skills of engineering students came ogether to develop a unique peer-to-peer mentoring network.

Our Engineering Leaders Scholarship (ELS) programme supports ambitious undergraduates in UK higher education nstitutions who display the potential to become leaders and nnovators in engineering. Meanwhile, the Visiting Professors scheme allows industrial engineers and entrepreneurs to articipate in university teaching. With support from Visiting Professor Dr Emma Taylor and external peer mentors from across industry and academia, ELS awardees have developed another in accelerating career impact.

A dedicated mentoring group has created and managed the network over the past 12 months in response to an ELS-led proposal at the 2023 annual conference. The network aims to bridge age and knowledge gaps and help break down barriers opportunity. The core activity for this first year of peer-to-peer mentoring has been supporting one another with developing personal development plans, in line with the ELS programme's im of awardees moving into engineering leadership roles early in their careers.

nackathon as part of the Engineers for Deaf Awareness Project (E-DAP), an initiative established by Dr Taylor that focuses on naking deaf awareness standard practice in engineering. LS scholars visited Google's Accessibility Discovery Centre for a tour of the technology at the centre, before taking part in the hackathon. This was aimed at developing integrated echnology support for deaf individuals in professional and academic settings. The team heard a keynote talk and benefited from valuable advice provided by the RNID (the Royal National nstitute for Deaf People), a Google Accessibility Discovery Centre partner. Members of the group have also joined career workshops and delivered a workshop at the Awardee Excellence

the 2024 ELS annual



Creating an inclusive workforce

In 2024, the Graduate Engineering Engagement Programme (GEEP) celebrated 10 years. Run in partnership with engineering employers including Amey, Rolls-Royce, bp, Johnson Matthey, National Grid, COWI and BAM, GEEP aims to increase the number of engineering graduates from diverse backgrounds entering the profession and has worked with over 300 volunteers from more than 50 companies. In the 10 years that it has been running, more than 1,300 students from over 70 universities have taken part, 30% of whom were women and over 90% from Black. Asian and minority ethnic backgrounds. The programme has led to at least 320 engineering employment opportunities including internships graduate placements and jobs. In recent years, we have delivered the programme in partnership with the Windsor Fellowship and with support from the Association for Black and Minority Ethnic Engineers and the Women's Engineering Society.

Early in 2025, we celebrated the graduation of our very first ${\bf cohort\ of\ Inclusive\ Leadership\ Programme\ awardees-48}$

engineering and HR professionals across all levels from 12 companies including Hitachi Rail, Mott MacDonald, Rolls-Royce, The Manufacturing Technology Centre, and Zurich Engineering. This marks a significant milestone in our efforts to create a truly inclusive UK engineering workforce. The three-year pilot programme aims to develop a scalable, practical and evidencebased model for building inclusive leadership mindsets in engineering industry, which we can scale to upskill engineering leaders at all levels and support them to create a more inclusive engineering culture and more impactful engineering products, services and outcomes for society.

1,3k

30%

90% from Black, Asian and minority ethnic backgrounds.

"The Inclusive Leadership Programme has helped me develop the awareness to be more considerate, more articulate when addressing issues and more confident to call out micro-aggressions or raise objections to bias experienced at work. I'd like to see the engineering industry cultivate an inclusive culture from the top and embed it into the training and career development of new and existing engineers as they grow."

Matt Thomas, Chief Engineer, The Manufacturing Technology Centre

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Our vision

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We create and lead a community of outstanding experts and innovators to engineer better lives

Who we are

A Charity:

delivering public benefit from excellence in engineering and technology.

A Fellowship:

convening leading businesspeople, entrepreneurs, innovators and academics from every part of engineering and technology.

A National Academy:

providing leadership for engineering and technology, and independent, expert advice to policymakers in the UK and beyond.

Everything we do is underpinned by our values

Progressive leadership

Embody the courage and commitment to drive positive change for engineering

Equity, diversity & inclusion

and society.

Create a culture where everyone feels valued, and can thrive and strive for excellence.*

Excellence for impact Instil a mindset

where evidence, expertise, integrity and passion deliver meaningful impact.

Collaboration first

Work in collaboration and partnership with our community and stakeholders to improve outcomes.

Creativity & innovation

Pursue opportunities to think differently, try novel approaches and test new ideas.













Social media

will support better lives for all.
#EngineeringBetterLives

and Head of Energy and Climate
Change Division and Sustainable
Energy Research Group,
University of Southampton

#RAEngFellows raeng.org.uk/new-fellows-202X



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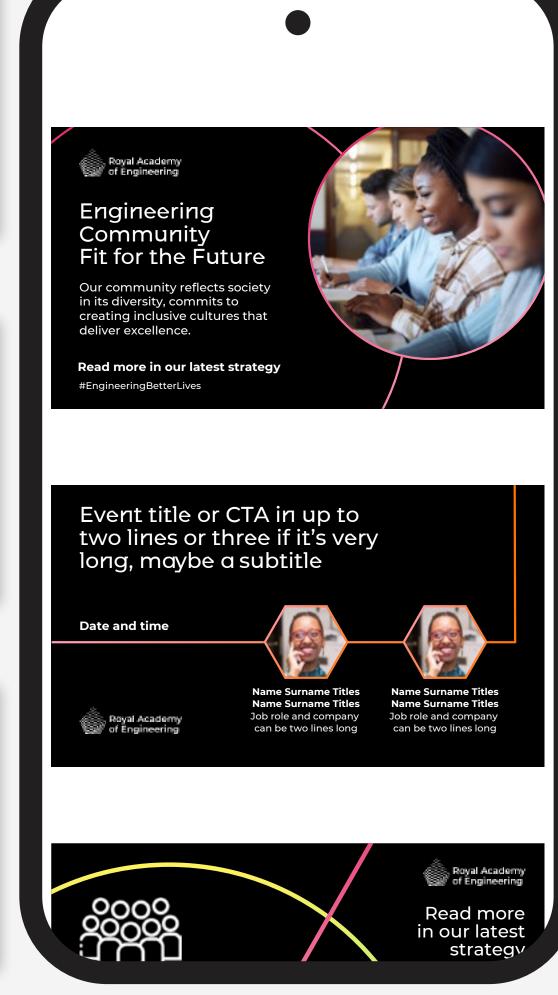
Grid

Applications



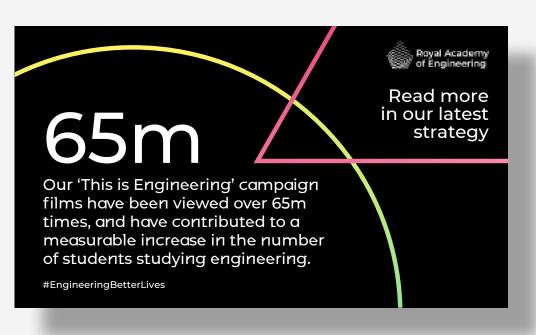


















Lightbox

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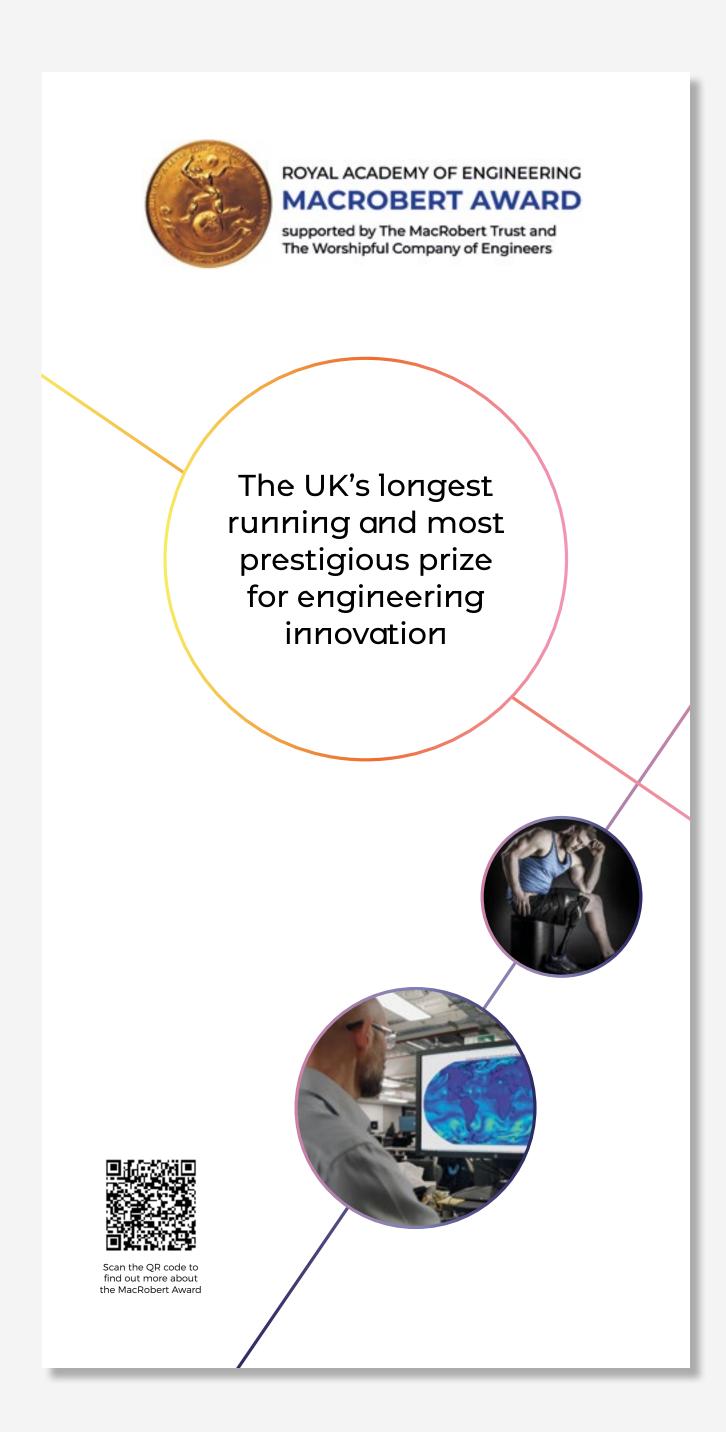
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Print – choosing stock

Paper stock

When choosing stock we recommend that you always choose an uncoated paper. Try to avoid satin or gloss as it has a shiny laminate effect that can reduce accessibility.

We strongly recommend recycled and Forest Alliance certified paper where possible for all our printed collateral.

Paper weight

We recommend the following gsm as a minimum for the following formats:

Cover = 250gsm Inside pages = 120gsm Leaflet = 170gsm Business card = 350 gsm Stationery (letterhead / comp slip) = 130gsm









The Princess Royal Silver Medals

to project and operating personal contribution to UK engineering by a rary to mid-career engineer resulting in market exploitation





Sustainable development



Thank you for following our guidelines.

If you have any questions please email Gemma Hummerston at gemma.hummerston@raeng.org.uk

