



# BAE Systems Brand Identity Rules

[baesystems.com](https://baesystems.com)



## Why our brand matters

Our brand is so much more than the way we look. It is a representation of who we are and what we stand for. Every element in our brand identity has been crafted with this in mind.

We provide an essential edge, to protect what matters most – this is our story, and our brand is its vessel. From our cutting-edge innovations to the dedicated people across our organisation going above and beyond for the customer, our brand helps to present us as a modern, forward-thinking company, leaders in defence technology.

But our world is in a constant flux. The future arenas are evolving at a greater pace than ever before, and with it, our competition grows fiercer.

In order to be successful in the future, we must communicate in a way that cuts through the noise, inspires confidence, and continues to attract the very best talent on which our achievements have always relied.

Our brand is how we do this well. When applied consistently, it not only helps us stand out in an increasingly crowded market, but also helps to signal to our audiences that we are one organisation, globally.

## Who our brand is for

Our future success is up to all of us.

As we adapt to the shifting environments of our customers, our strength increasingly relies on our ability to leverage the skills and capabilities across our whole organisation and provide integrated solutions that help our customers stay ahead.

In order to demonstrate that, it is up to all of us to ensure that we maintain a single strong brand that communicates in a clear and consistent voice throughout.

This begins with understanding. Think of these guidelines as more than a set of rules. They are a roadmap to help each and every one of us understand the importance of our brand, and to bring it to life in the best possible way.

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# I Showcase



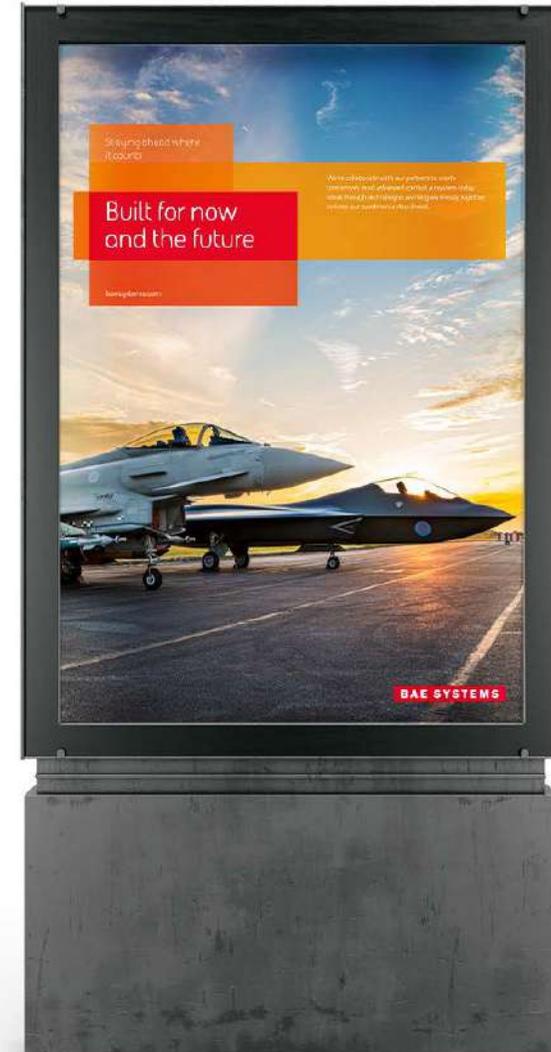
## Showcase of applications

Here are some best practice examples of how our identity system is applied. These examples show a cross-section of our applications, from more traditional advertising formats, to digital uses and beyond.

Be inspired by them. Use them as a reference to understand what good looks like and how to replicate that in your own communications.

## 1.2 — Print gallery

Out of home adverts



## 1.2 — Print gallery

Billboard advert



## 1.2 — Print gallery

US Letter advert



## 1.2 — Print gallery

Brochure cover



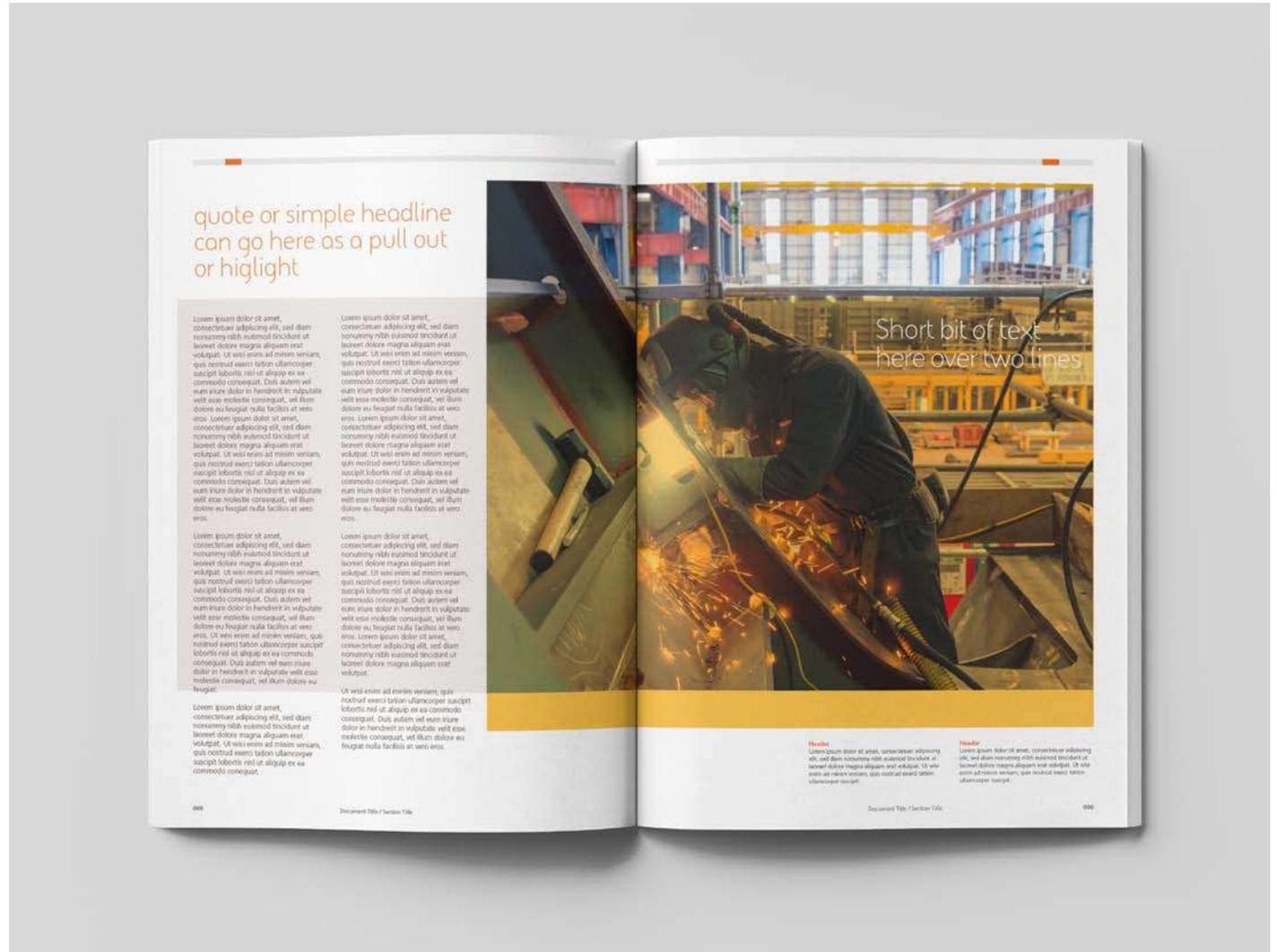
## 1.2 — Print gallery

Brochure cover and spread



# 1.2 — Print gallery

## Internal document layouts



## 1.2 — Print gallery





## 1.2 — Print gallery

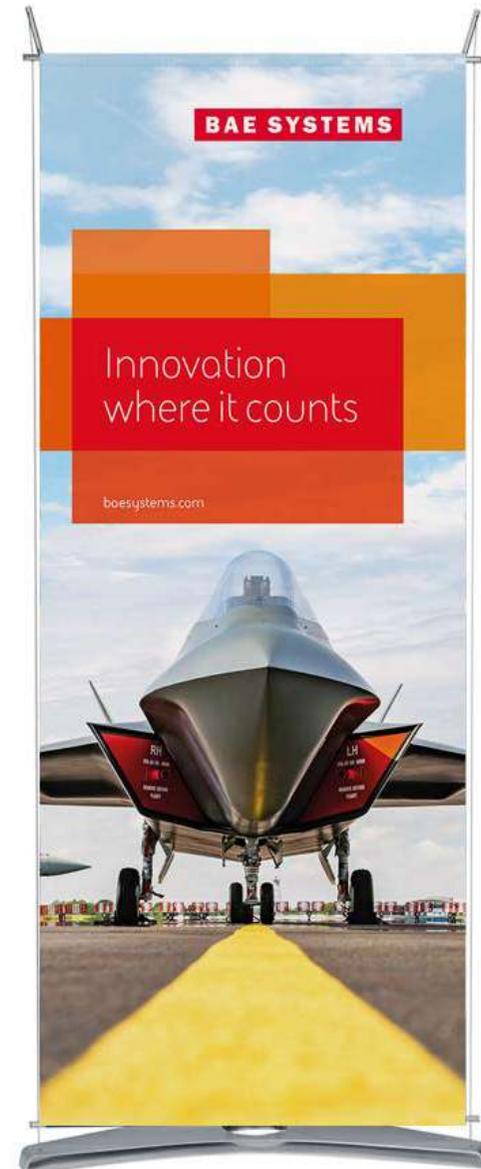
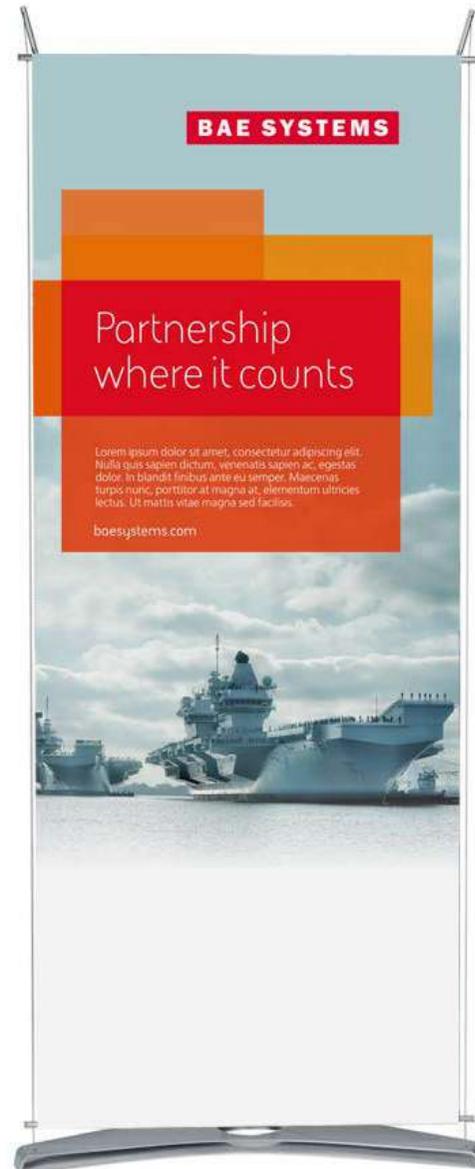
### Stationery

Please note that logo and address details may alter due to security markings.



## 1.2 — Print gallery

Pull up banners



## 1.2 — Print gallery

Small bannerstand



## 1.2 — Print gallery

Medium banerstand



## 1.2 — Print gallery

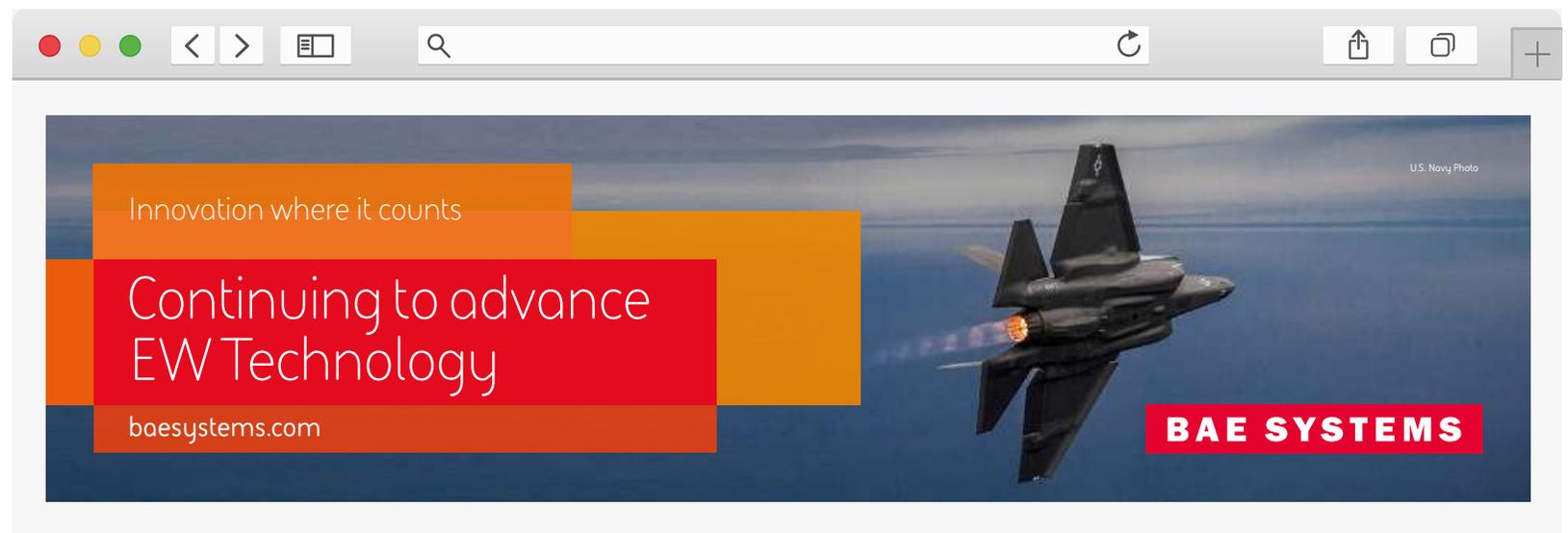
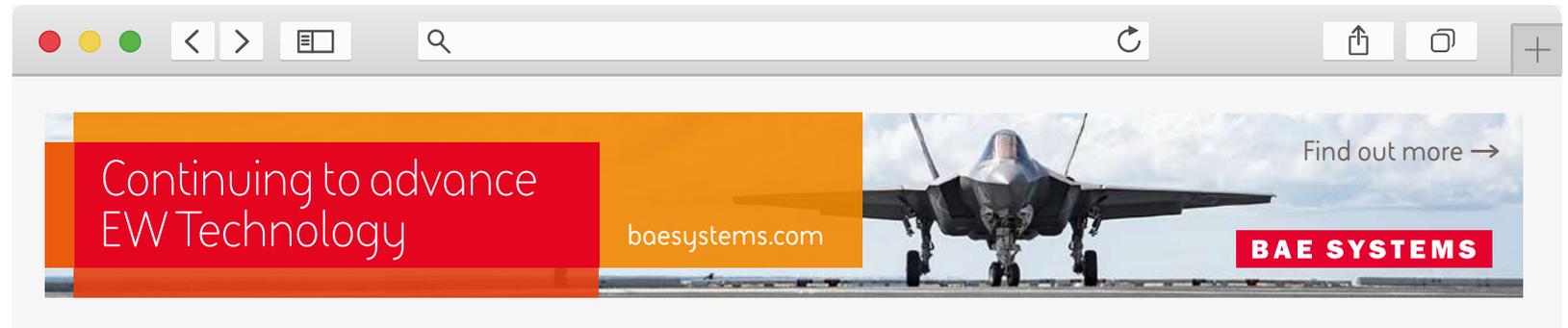
Large bannerstand.

Full events and exhibitions rules and assets available via the Brand Portal.



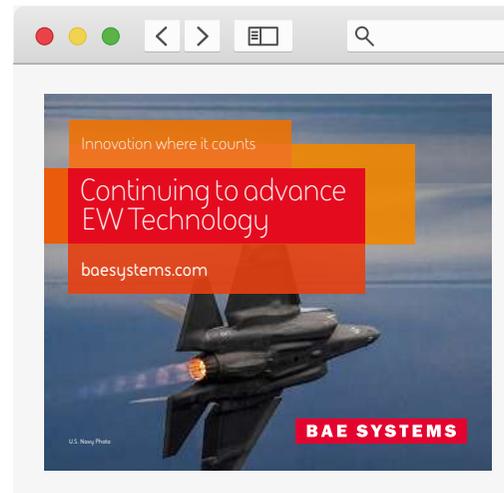
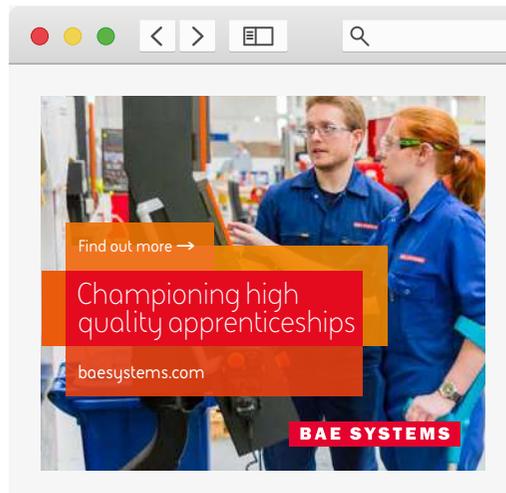
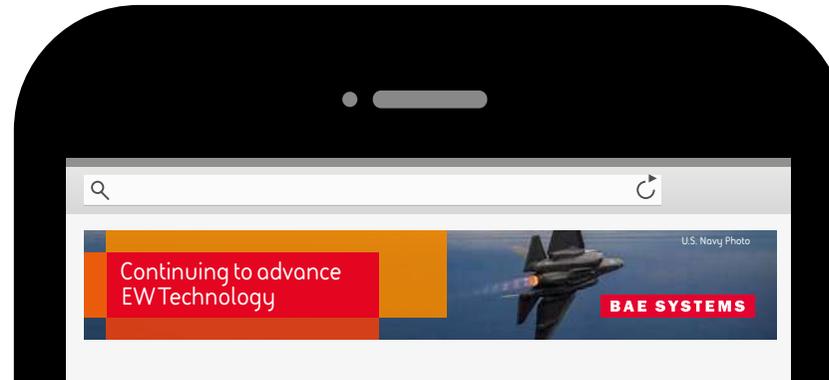
## 1.3 — Digital gallery

### Web banners



## 1.3 — Digital gallery

### Web banners



# 2 Logo



## Our logo

Our logo is the linchpin of our identity. It influences everything in our system, from the dimensions of our layout grids to the shapes and colours in our distinctive dynamic tab device.

Our name, in bold capitalised type, set within our signature red wordmark box, is the most prominent expression of our brand, and as such, acts as a clear and consistent identifier.

It is a simple and instantly recognisable shape, that has become a hallmark of our proud history, and a visual embodiment of the sense of focus and precision that characterises our company.

## 2.1 — Overview

Our logo is made up of the BAE Systems wordmark and a wordmark box. The diagram on the right illustrates these different elements.

On all forms of communication, our logo is a universal signature, and our stamp of authenticity. That is why it is important to understand how to use it correctly and consistently. Use this section to learn how.

Logo artworks can be downloaded from the Brand Portal. Logo artworks are available in English. Saudi Arabia and Oman have specific Arabic versions.

### Use of the BAE Systems logo

Our logo is the registered trademark of BAE Systems Plc. Our logo must be protected or we risk legal and reputational damage to our company.

The logo artwork and how it is used is critical to the protection of its Intellectual Property. Our logo should not be provided to third parties without approval from Heads of Communications within businesses or functions, Group Communications and/or Group Legal.

Before providing our logo and guidance of use to a third party, the following must be considered:

- Is this a trusted third party?
- Can we control its use and duration of use?
- Are there any risks?

### Creation of other logos

The creation of other logos dilutes and weakens the overall BAE Systems brand. The creation of other logos weakens our 'one-brand' culture. They also cost time and money in development and management. Budgets should not be assigned for logo development unless appropriate approvals have been put in place at an Inc. or Plc level (see below).

Please refer to 'Brand descriptors' on page 31 for how to highlight your internal initiative, business area, product or capability.

Other logos must not be created, except with pre-approval by the Group Communications or Inc. Communications, and appropriate Legal teams. These might include Joint Venture, customer partnerships, and international programs. You must engage with the appropriate teams before any work is carried out. A logo request form will be available shortly.

### Joint venture, partnership and program logos

These logos can be considered but must be pre-approved by the Group Communications or Inc. Communications, and Group Legal teams. You must engage with the appropriate teams before any work is carried out.

### Third party use of our logo

Our logo should not be provided to third parties without approval from Brand Guardians or Heads/VP, Communications within businesses or functions, Inc. Communications, Group Communications and Group Legal.

Consider when, where, how often and what context the logo is used in. If we grant a third party permission to use our IP rights, this must be properly documented and appropriate approvals obtained. Please refer to the IP policy or your local Legal team or IP&TL point of contact for assistance.

All enquiries from third parties will need to be assessed in line with our approval principles. We must ensure that any permission granted for the use of our logo allows the partner or supplier to use the logo only for the specific purpose requested, requiring that any further use of our logo or name be sought in writing.



Exclusion zone. See page 19 for more details on logo safe area

## 2.2 — Logo versions

### Primary logo

Our primary logo is the preferred use for all situations. Our primary logo colour never changes and we do not permit the logo to be used in any other colour combination. For colour references please see below the logo.



**BAE SYSTEMS**

Red — Pantone 199c  
CMYK: 0 / 100 / 80 / 0 — RGB: 218 / 3 / 44 — HTML: ED1A3B



**BAE SYSTEMS**

### Mono logo

Our mono logo is only used in cases where our primary logo cannot be used, due to print or media restrictions. If you need to use the mono logo, or for wider use of black and white in communications, please seek approval from Group Communications or your nearest Brand Guardian before any work is carried out.



**BAE SYSTEMS**

Black — Pantone Process Black C  
CMYK: 0 / 0 / 0 / 100 — RGB: 0 / 0 / 0 — HTML: 000000



**BAE SYSTEMS**

### Special circumstances

In special circumstances — such as on merchandise (where there are limited print colours) or on VIP areas on exhibition stands — we can use silver for our logo as a foil or embossed. If you need to use the special circumstances logo version, please seek approval from Group Communications or your nearest Brand Guardian before any work is carried out.



**BAE SYSTEMS**

Silver — Pantone 877 C  
CMYK: 45 / 34 / 34 / 0 — RGB: 138 / 141 / 143 — HTML: 8A8D8F



**BAE SYSTEMS**

## 2.3 — Safe area & minimum sizes

We always make sure there is clear space around our logo, so it has enough space to stand out and be noticed.

### Safe area

The safe area around the logo defines the minimum amount of space that should be left clear of all other graphic elements. It is defined by using the height of the BAE Systems wordmark box 'X' applied equally all around. When using the logo on format sizes larger than 420mm (16.5"), the safe area is reduced to 0.5 'X' applied equally all around.



Logo safe area for format sizes up to 420mm (16.5") wide.



Logo safe area for format sizes larger than 420mm (16.5").

### Minimum size

Our logo has a minimum size of 25mm (1") wide for print and 71px wide for any digital and merchandise applications. Do not reduce the size of our logo beyond these points.

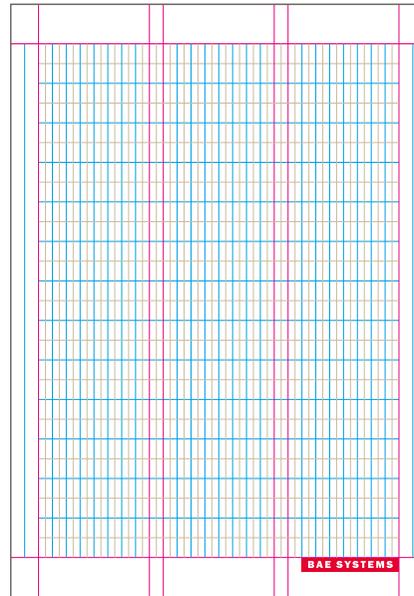


## 2.4 — Positioning

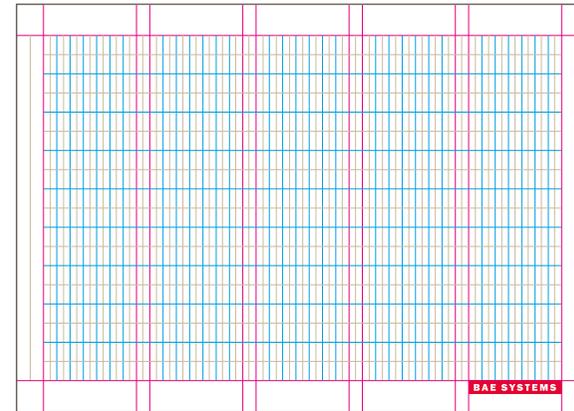
For clarity and consistency, we always put our logo where it can be easily seen. Wherever possible, the logo should be placed in the bottom right hand corner, even for applications that use multiple images.

On extreme size formats, such as pull up banners, exhibition spaces and some digital applications, the logo can be placed in the top right-hand corner for maximum visibility.

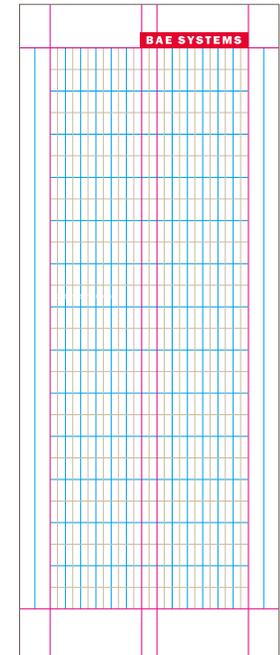
Our logo should never be centrally placed or floating in random places. We allow for a small degree of flexibility on the position of the logo in Arabic only, to allow for text placements running right to left.



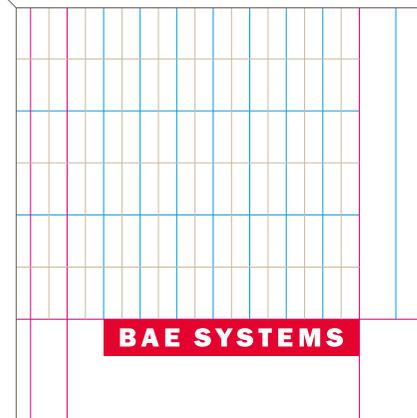
Logo position sitting just outside the main grid on a portrait application.



Logo position sitting just outside the main grid on a landscape application.



**Exception:** Logo in the top right hand corner sitting just outside of the main grid on a pull up banner.



## 2.5 — Sizing

We must always make sure our mark is the right size. The table opposite shows the logo height for some common page formats. To protect the integrity, legibility and impact of the logo, it must never be reproduced on these formats in sizes smaller than those shown here.

When dealing with non-standard size formats, please follow the layout principles in the layout section of this document.

### Remember

The logo is measured by the height of the wordmark box 'X' as shown below.

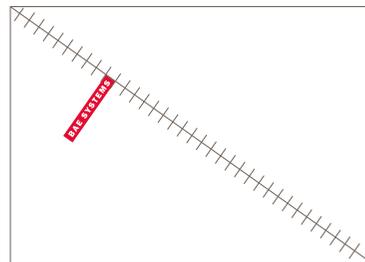


Format	Logo size									
	3.65mm	5mm	7mm	10mm	14mm	16.5mm	20mm	23.5mm	57mm	179mm
< A6	✓	X	X	X	X	X	X	X	X	X
A6	✓	X	X	X	X	X	X	X	X	X
A5	X	✓	X	X	X	X	X	X	X	X
A4	X	X	✓	X	X	X	X	X	X	X
A4 trifold	X	✓	X	X	X	X	X	X	X	X
US letter	X	X	✓	X	X	X	X	X	X	X
A3	X	X	X	✓	X	X	X	X	X	X
A2	X	X	X	X	✓	X	X	X	X	X
50 x 70	X	X	X	X	X	✓	X	X	X	X
A1	X	X	X	X	X	X	✓	X	X	X
70 x 100 cm	X	X	X	X	X	X	X	✓	X	X
6 sheet ad	X	X	X	X	X	X	X	X	✓	X
48 sheet ad	X	X	X	X	X	X	X	X	X	✓

Format	Logo size		
	<71px	71px	>71px
Digital .GIF .JPG .PNG	X	✓	✓

### Unconventional formats

When dealing with tall, wide and odd shaped formats (for example when one side is three or more times longer than the other), use your judgement when sizing the logo and constructing the grid. Please seek approval from your Brand Guardian for all unconventional format designs.



1. For 'Out of home' advertising, measure the diagonal of the format and divide it by 38, this determines the height of the wordmark box.



2. Set the margins as follows:

- Left and right = 2 x the height of the wordmark box.
- Top and Bottom = 2.25 x the height of the wordmark box.

## 2.6 — Logo on imagery

Since our logo is contained within our logo wordmark box, it can easily be placed over an image and still maintain maximum standout. Placing our logo over an image does not affect its position in the bottom right-hand corner or in some instances the top right-hand corner on pull up banners and trade stands.

However, please ensure that our logo is never positioned on top of a focus point or an important part of the image. In the examples shown here, our logo is positioned correctly – never covering or cutting through important content in the images.



Logo never placed over a focus point of an image.



Landscape version.



Pull up banner version.

## 2.7 — Dos & don'ts

To ensure our logo is always applied correctly and consistently this page outlines some key dos and don'ts when using our logo.



**Do** leave the correct amount of clear space around the logo.



**Do** use our logo on top of photography if there is enough stand-out.



**Do** use our logo on top of our coloured backgrounds.



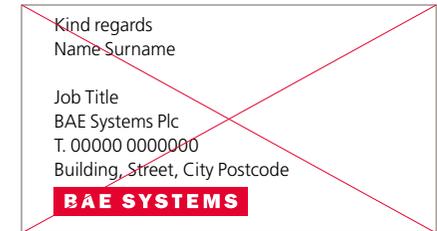
**Do not** use the logo on an orange background.



**Do not** insert additional text locked up to the logo that encroaches the safe area.



**Do not** change colour of the logo.



**Do not** use the logo on email signatures.



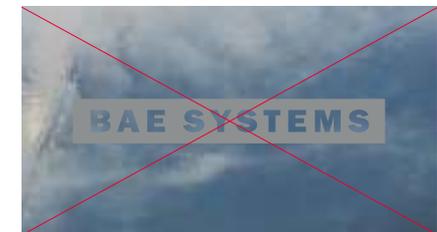
**Do not** change the proportions of the logo.



**Do not** put the logo over an integral part of the image.



**Do not** create a holding shape behind the logo.



**Do not** use the silver logo unless you have permission from your brand.

## 2.7 — Brand descriptor

The visual identity principles are applied to internal programmes and initiatives within BAE Systems as well. To create consistency across the organisation, we never create separate logos for these initiatives. Instead, we use our BAE Systems typeface and colour palette to create branded descriptors that can sit together with BAE Systems as the master brand.

### Branded descriptor principles

- Always use our BAE Systems typeface in bold to create the descriptor.
- Where the BAE Systems logo is used, the descriptor should be positioned underneath it, always allowing for the correct safe area space (see example). Never lock the descriptor to the logo.
- Descriptors should always appear in orange or dark grey.
- Descriptors are written in title case. Only use upper case for acronyms.
- The descriptor is purely typographic. Never use any graphic device or create new symbols to go with the name.
- Do not use typographic glyphs for decorative purposes.

### Simple branded descriptor

Most branded descriptors will be a simple piece of typesetting consisting of a few words

- Always keep names to one line.
- Always use our BAE Systems typeface in bold and in title case.



Examples brand descriptors

Enterprise IT Services

Enterprise IT Services

Export Control

Export Control

# 3 Colours

## Colours

Most of what we say comes through before people process words.

Using the right colours in the right way, is crucial to creating the best impression of our company, and creating lasting relationships with our brand.

Along with the red in our logo, orange is the most important colour in our palette. As a positive, vibrant and warm colour, orange effectively captures the spirit of our brand and helps to present us as a modern, tech-driven company.

Our core palette draws orange and red together in a spectrum, ranging from warm yellow to deep red, so that our orange tab and our logo exist in harmony within the dynamic tab system.

Just as important as the colours we choose, is the way they come together. We have an additional colour palette in our system, and we use it in a way that is complimentary and helps to highlight the best features of our dynamic tab.

### 3.1 — Overview

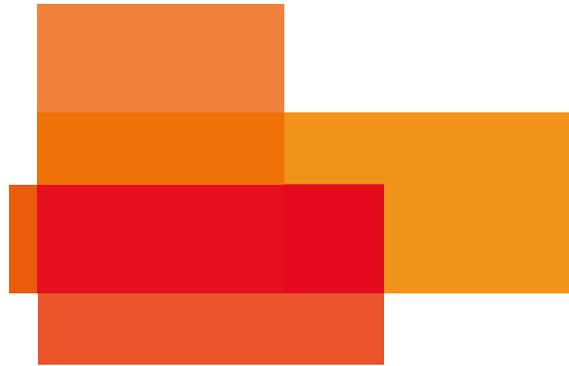
We have two colour palettes in our system: Core Colours and Additional Colours.

We use colour for a variety of purposes – to aid navigation through text, create contrast and vibrancy in layouts and provide distinction in information graphics.

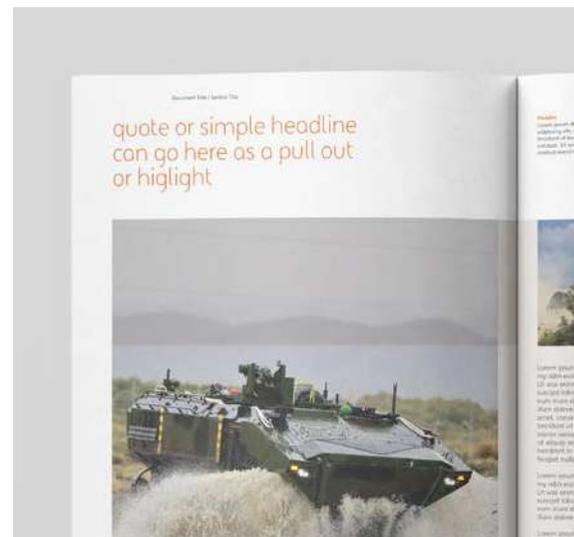
It is important to understand the role of each palette and how they come together, in order to ensure that we create clean, compelling and consistent colour combinations throughout our communications.

Use this section to understand how to use our palettes properly within type, layout backgrounds, graphic illustrations and in our distinctive dynamic tab device.

#### Core Colours



Dynamic Tab

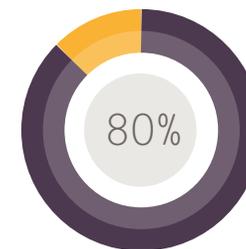


Typography

#### Additional Colours

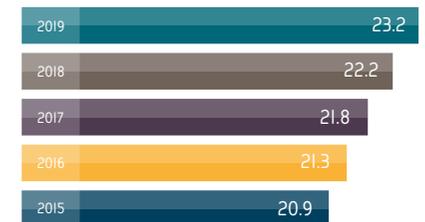


Internal document layouts



Graph title  
Graph descriptor

Information graphics



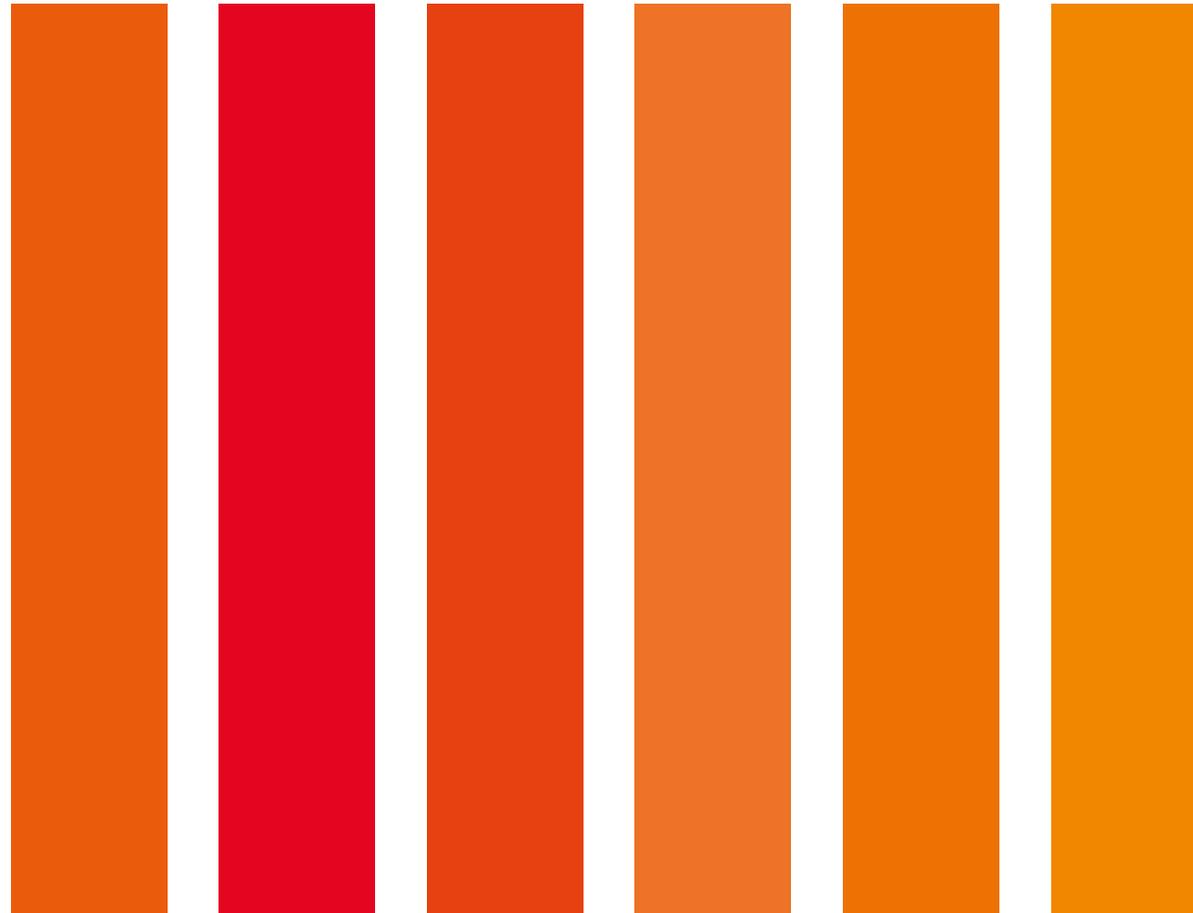
Graph Title  
Graph Descriptor

## 3.2 — Core Colours

Our Core Colours act as an anchor for our brand, building consistency and recognition. These six tones of orange help harmonise the relationship between the logo red and the old Orange Tab.

Our Core Colours are used primarily within our dynamic tab device as shown in section three of these guidelines. However, we also use our Core Colours in headline text, layout backgrounds and graphics, providing a visual link back to our dynamic tab device.

For rules on where our Core Colours can be applied, see the colour usage page in this section (3.4) and the type styles page in section 5 (5.4).



Tab Orange  
PMS 1655c  
CMYK 0/75/100/0  
RGB: 252/76/2  
HTML: FC4C02

Sunset Orange  
PMS 185c  
CMYK 0/100/90/0  
RGB: 228/5/33  
HTML: E40521

Dark Orange  
PMS 1655c  
CMYK 0/85/100/0  
RGB: 231/64/17  
HTML: E74011

Orange  
PMS 158c  
CMYK 0/65/90/0  
RGB: 238/115/38  
HTML: EE7326

Mid Orange  
PMS 151c  
CMYK 0/65/100/0  
RGB: 238/114/3  
HTML: EE7203

Light Orange  
PMS 137c  
CMYK 0/55/100/0  
RGB: 241/135/0  
HTML: F18700

Please note the colours have not been print tested so might not be 100% accurate.

### 3.3 — Additional Colours

Our Additional Colours provide flexibility and vibrancy to our communications. We use our Additional Colours for layout and background design, as well as in graphics and illustration.

We never use Additional Colours within the dynamic tab device, whether in the panels themselves, or in copy (with the exception of white – see section four of these guidelines). Outside of the dynamic tab device, Additional Colours can be used for background layouts, and in typography for headings, subheads, pull outs and quotes – as long as it is placed on a white background. Body copy Grey and white are the only Additional Colours to be used for body copy.

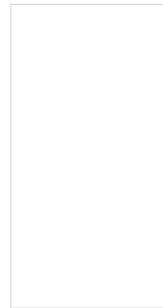
Select from a broad range of colours – including lighter tones and darker tones – to create contrast and mood. More neutral colours provide a clean canvas where our core colours can pop, while brighter colours provide a vibrancy and contrast.

#### Transparency

You can use transparency levels with Additional Colours to aid design diversity. The level of transparency will depend on the background image and overall desired effect. However, as a guide, use increments of 20% to create enough distinction.

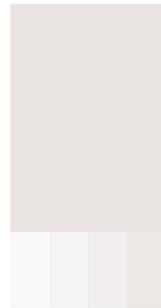
Please note the colours have not been print tested so might not be 100% accurate.

#### White



White  
 CMYK 0/0/0/0  
 RGB: 255/255/255  
 HTML: ffffff

#### Lighter tones



Grey  
 PMS Warm Grey 1c  
 CMYK: 10/10/11/0  
 RGB: 233/228/225  
 HTML: E9E4E1



Stone  
 PMS 726c  
 CMYK: 10/25/35/0  
 RGB: 232/199/170  
 HTML: E8C7AA



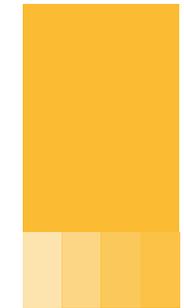
Teal  
 PMS 325c  
 CMYK: 65/0/30/0  
 RGB: 80/188/189  
 HTML: 50BCBD



Blue  
 PMS 636c  
 CMYK: 50/5/5/0  
 RGB: 134/201/232  
 HTML: 86C9E8



Purple  
 PMS 665c  
 CMYK: 40/35/5/0  
 RGB: 166/165/204  
 HTML: A6A5CC



Yellow  
 PMS 130c  
 CMYK 0/30/85/0  
 RGB: 251/188/51  
 HTML: FBBC33

#### Grey



Body copy Grey  
 PMS Cool Gray 10c  
 CMYK: 40/30/20/66  
 RGB: 61/65/70  
 HTML: 3D4146

#### Darker tones



Dark Grey  
 PMS Warm Gray 11c  
 CMYK: 55/50/50/30  
 RGB: 108/100/96  
 HTML: 6C6460



Dark Stone  
 PMS 721c  
 CMYK: 15/40/65/0  
 RGB: 220/163/102  
 HTML: DCA366



Dark Teal  
 PMS 5473c  
 CMYK: 90/45/45/0  
 RGB: 0/115/131  
 HTML: 007383



Dark Blue  
 PMS 540c  
 CMYK: 100/50/25/50  
 RGB: 0/64/94  
 HTML: 00405E



Dark Purple  
 PMS 519c  
 CMYK: 75/80/50/30  
 RGB: 77/57/79  
 HTML: 4D394F

## 3.4 — Colour usage

Here is a quick reference table showing how our colour palettes can be applied across our identity system.

Colour	Layout		Typography				
	Backgrounds	Pull outs	Headlines	Subheads	Quotes	Body	Captions
Logo colour	X	X	X	X	X	X	X
Core Colours	✓ ‡	X	✓	✓	✓	X	✓ *
White	✓	X	✓	✓	✓	✓	✓
Body copy Grey	X	X	✓	✓	X	✓	✓
Additional Colours	✓	✓	X	X	✓	X	X
Black	X	X	X	X	X	✓ †	✓ †

Colour	Graphics			
	DNA bar	Nav bar	Infographics	Icons
Logo colour	X	X	X	X
Core Colours	✓	✓	✓	✓
White	X	✓	✓	✓
Body copy Grey	X	X	X	X
Additional Colours	✓	X	✓	✓
Black	X	X	X	X

\* For caption titles only.

† For screen use only where legibility is an issue.

‡ Only to be used on internal document pages or when the Dynamic Tab is not being used.

## 3.4 — Colour usage

Here are some examples of colour usage for Core Colours.



Here are some examples of colour usage for Additional Colours.



## 3.5 — Dos & don'ts

To ensure our colour palettes are always used correctly and consistently this page outlines some of the dos and don'ts.

Core Colours can be used for headlines, subheads and quotes

**Do** use the Core Colours for headlines, subheads and quotes.

White or Core Colour copy over Additional Colour backgrounds

**Do** use our additional colours for backgrounds to create interesting layouts.

Frutiger Light is used for body copy. Interdum phasellus blandit posuere amet at, "Frutiger has enough weights to allow for distinction within body copy", sit donec, sit diam ipsum venenatis ut. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Praesent id justo ut ipsum congue vulputate.

**Do** use Body copy Grey for all body copy unless on a dark background.

Never use the BAE Systems logo red in applications

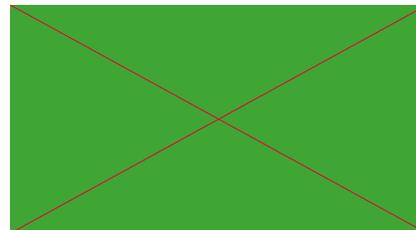
**Do not** use BAE Systems logo red for any backgrounds or copy.

Do not use any of the Additional Colours for headlines or quotes

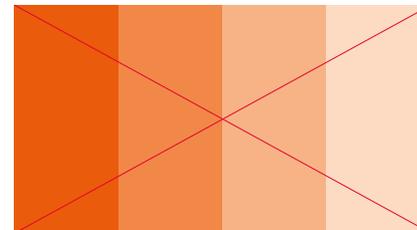
**Do not** use any of the Additional Colours for headlines, subheads or quotes.

Frutiger Light is used for body copy. Interdum phasellus blandit posuere amet at, "Frutiger has enough weights to allow for distinction within body copy", sit donec, sit diam ipsum venenatis ut. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Praesent id justo ut ipsum congue vulputate.

**Do not** use large amounts of orange type in body copy.



**Do not** add any more colours to the Core or Additional palettes.

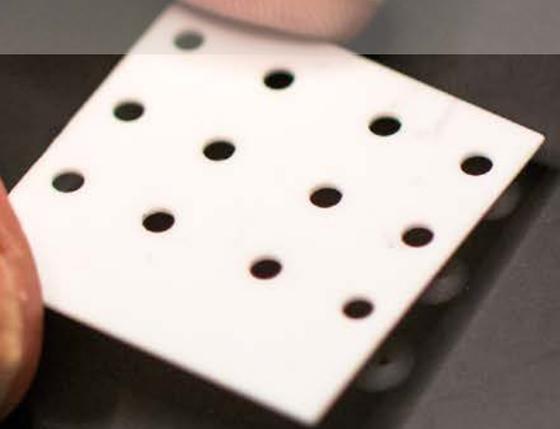


**Do not** use tints of any of the Core Colours.

Do not use black for backgrounds or headlines

**Do not** use black for any backgrounds or large copy within applications.

# 4 Dynamic Tab



## The Dynamic Tab

A bold, bright and attractive device, the Dynamic Tab not only distinguishes us from our peers, but also allows us to integrate the multiple functions of communications within a single intelligent system.

But more importantly, the Dynamic Tab speaks to who we are and where we add value. Our ability to integrate complex systems to provide dynamic, cutting edge solutions is a big part of what makes our offer unique. From intelligent interface panels that provide pilots of our Typhoon aircraft with multiple facets of information simultaneously, to layered displays of complex engineering sketches in our drawing programs, we provide our customers with a digital advantage, both in the design of our products and their efficiency out on operations. The Dynamic Tab is a living, breathing expression of that.

In this way, we not only have a device that encapsulates our unique capability, but also a device that is instantly recognisable as BAE Systems, supporting our logo as a key identifier for our brand.

## 4.1 — Overview

The Dynamic Tab is a flexible system that allows us to create multiple interesting configurations to suit any format, and provides space for innovative ways to place different copy content, from headlines, captions and body copy, to URLs and calls to action.

The difference in size, shape and overlap of the panels provide enough proportional contrast to communicate the sense of dynamism that is central to the concept. Meanwhile, it has been designed to provide high impact on all forms of communication.



## 4.2 — How it works

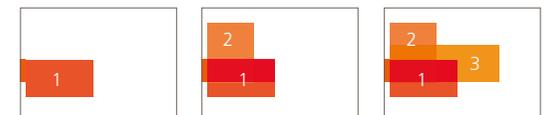
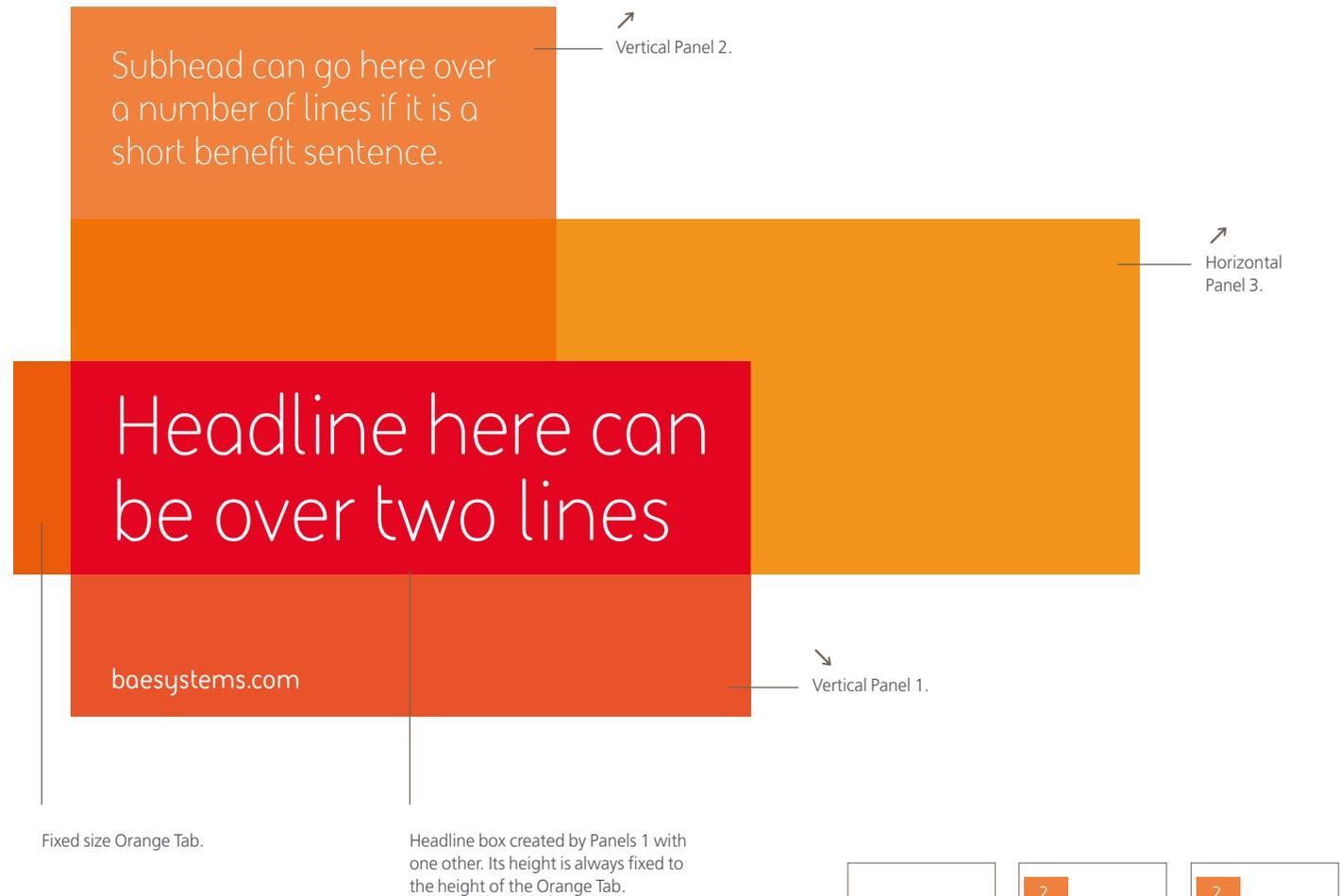
The Dynamic Tab consists of a set of overlapping semi-transparent panels that pull out from our orange tab. Where these panels overlap, new areas of colours are created. This gives our Dynamic Tab its distinctive colour scheme and, crucially, allows us to create our central red headline box. To understand the rationale behind the colour scheme and ensure each panel is arranged correctly, it is important to understand how the system is built.

The system begins with our Orange Tab – always left aligned and fixed in size. From this point, two or three panels pull out, depending on your preferred configuration.

- Panel 1 is our vertical down panel – it pulls out to the right and vertically down, with its top line aligned with the top of our orange tab.
- Panel 2 is our vertical up panel – it pulls out to the right and vertically up, with its bottom line aligned with the bottom of our orange tab.
- Panel 3 is our horizontal panel – it pulls out to the right and horizontally, with its bottom line aligned with the bottom of our orange tab.

To ensure that our headline box is always present, Panel 1 is always present in any Dynamic Tab configuration, and at least one other panel.

The height of the headline box is therefore determined by the height of the Orange Tab and is fixed. The length of the red headline box can vary depending on the length of your headline (up to 36 characters; maximum two lines long) and is created by pulling Panel 1 further to the right.



Panels build out from the Orange Tab from 1-3 to make your configuration. Please see page 61 for more information.

## 4.3 — Colour scheme

The colours of each panel, and the colours created in the overlapping sections of the panels, form our Core Colour palette, and bridge the gap between the orange tab and the logo red. The colour scheme is determined by the colour of each panel and the colours created when panels overlap.

### Panel colours

- Panel 1 – Dark Orange (CMYK 0/85/100/0).
- Panel 2 – Orange (CMYK 0/65/90).
- Panel 3 – Light Orange (CMYK 0/55/100/0).

### Overlap box colours

- The colour created between Panels 1,2 and 3 is called Sunset Orange (CMYK 0/100/90/0).
- The colour created between Panels 2 and 3 is called Mid Orange (CMYK 0/65/100/0).

All colours that are used in the Dynamic Tab are set at a opacity of 90% which both allows the background image to show through, grounding the Dynamic Tab within the design, and provides enough opacity for copy to be legible on panels.

**Note:** The color scheme of the headline box will sometimes appear as one colour and other times as two colours. This is determined by the type of configuration you choose to use, and which panels overlap. The headline box is always created using Panel 1 – the colour scheme within the headline box will depend on the configuration of the remaining panels.



## 4.4 — Positioning

The positioning of our Dynamic Tab will depend on the type of application and the content of your image. Therefore, we have four positioning options.

### Position 1 – preferred



Position 1 allows for maximum impact whilst not obscuring or compromising imagery or typographic content.

### Position 2 – print cropping



Position 2 is where the Dynamic Tab is inset into the grid by 7 mm or 1 unit to avoid it being cut off or hidden.

### Position 3 - free positioning



Position 3 is when specific images used within a design require a different focal point. The Dynamic Tab may be moved to various places on the grid.

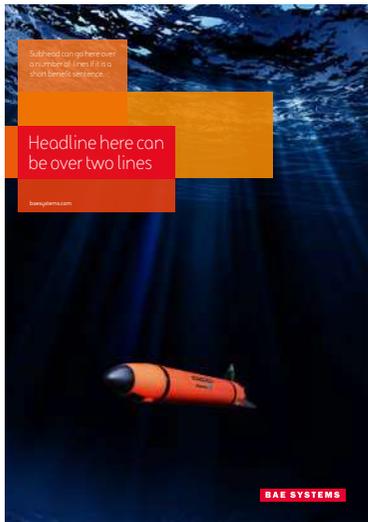
### Position 4 – extreme formats



To ensure that our Dynamic Tab maintains integrity and consistency across extreme formats, one of the panels must touch the edge of the margins.

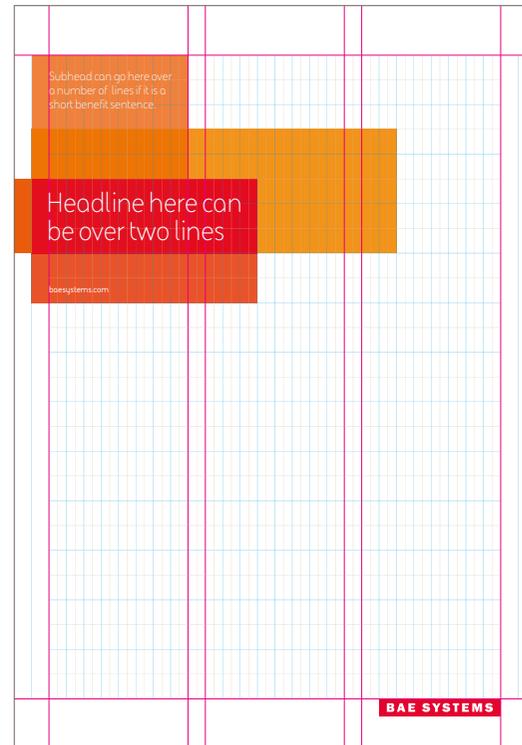
## 4.4.1 — Positioning I

Positioning 1 is our preferred positioning. The Dynamic Tab is positioned in the top left-hand corner of the application, with the Orange Tab bleeding off the left edge of the page. Use the grid to position that tab perfectly.



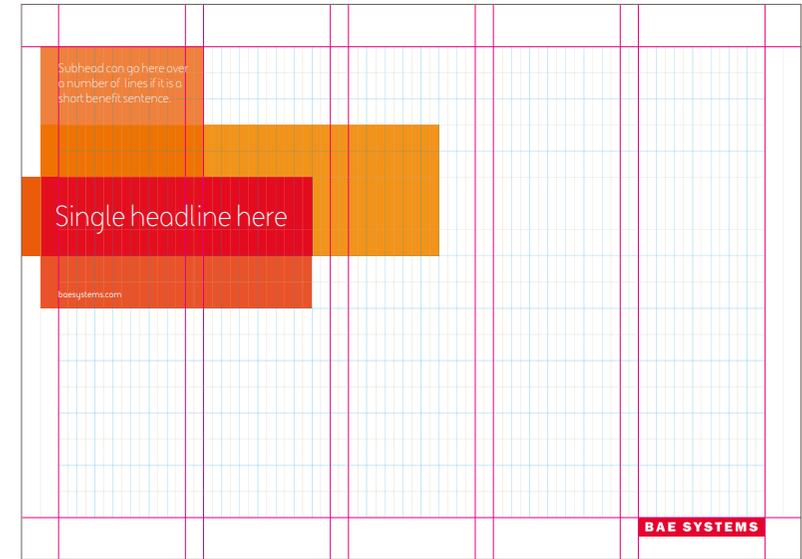
Position 1 allows for maximum impact whilst not obscuring or compromising imagery or typographic content.

### Portrait



The 3-panel Dynamic Tab sitting in the top left-hand corner of the portrait grid.

### Landscape



The 3-panel Dynamic Tab sitting in the top left-hand corner of the landscape grid.

## 4.4.2 — Positioning 2

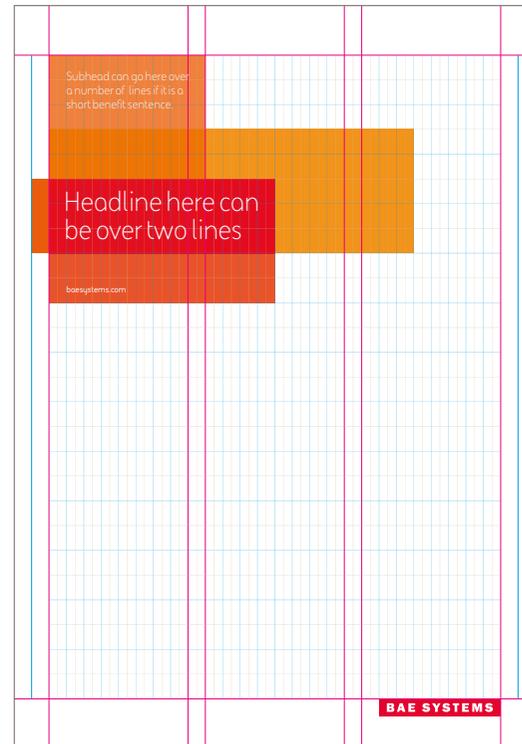
Positioning 2 is used to prevent print cropping. In some print applications, the Dynamic Tab may need to be inset so that no part of the design is cut off or hidden by a frame or fold.

In such cases, the grid has been designed to allow an alternative positioning. The Dynamic Tab can simply be inset by 7mm or one unit, so that there is a clear margin around the application.



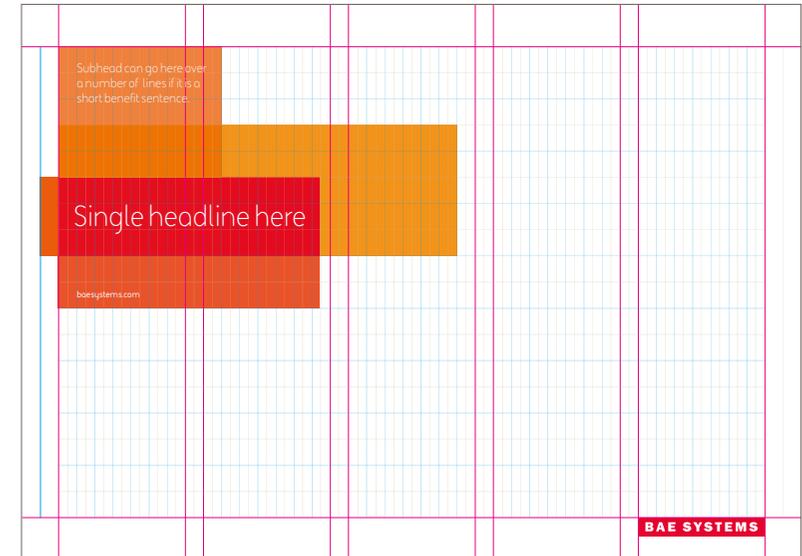
Position 2 is where the Dynamic Tab is inset into the grid by 7 mm or 1 unit to avoid it being cut off or hidden.

### Portrait



The 3-panel Dynamic Tab sitting in the top left-hand corner of the portrait grid.

### Landscape



The 3-panel Dynamic Tab sitting in the top left-hand corner of the landscape grid.

## 4.4.3 — Positioning 3

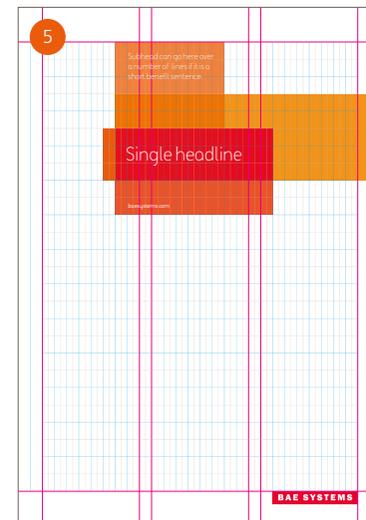
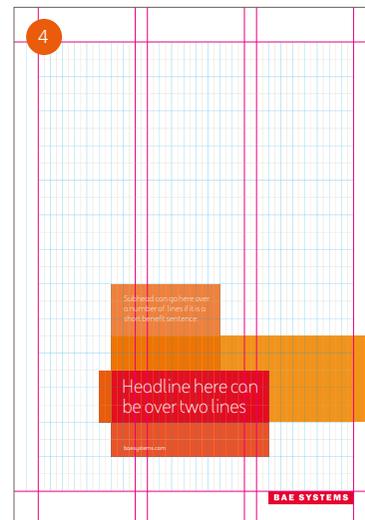
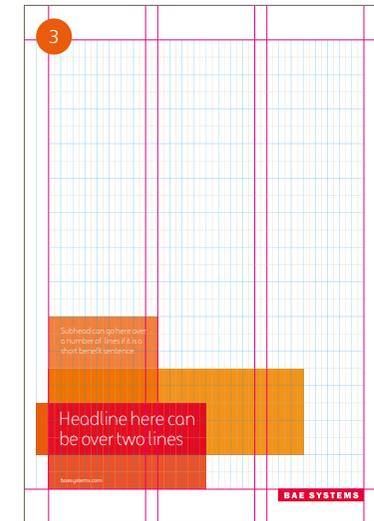
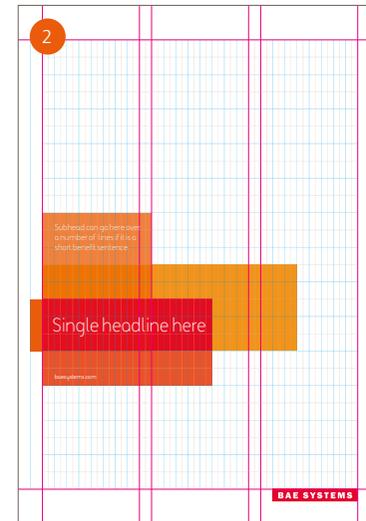
Positioning 3 is our free positioning. When specific images used within a design require a different focal point, the Dynamic Tab may be moved to various places on the grid. However, it must remain inside the set margins and positioning should always be determined on the grid lines.

This can be done by moving the Dynamic Tab in increments down the application and/or towards the right-hand margin as shown here. If moving the Dynamic Tab to the right-hand margin, please ensure that none of the elements bleed off the page. Please also ensure that the logo does not move from its designated position and that there is enough safe area surrounding it, no matter the final position of the Dynamic Tab.

The images show examples based on these alignments:

1. Quarter grid alignment
2. Centre grid alignment
3. Bottom grid alignment
4. Bottom right-hand margin alignment
5. Top right-hand margin alignment

### Free positioning examples



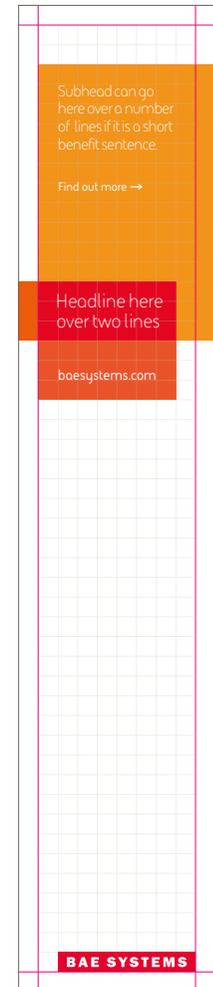
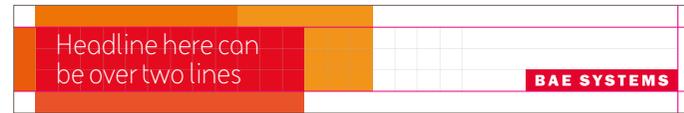
Example of content driven positioning where the Dynamic Tab is clear of the image focus.

## 4.4.4 — Positioning 4

Positioning 4 is our extreme format positioning. To ensure that our Dynamic Tab maintains integrity and consistency across extreme formats as well, one of the panels must touch the edge of the margins – for vertical applications this panel must touch the left and right-hand margins; for horizontal applications, this panel must touch the top and bottom margins.

Just like in standard formats, you can use both 2-panel or 3-panel configurations on extreme formats, depending on the space and content required.

### Extreme format examples



To ensure that our Dynamic Tab maintains integrity and consistency across extreme formats, one of the panels must touch the edge of the margins.

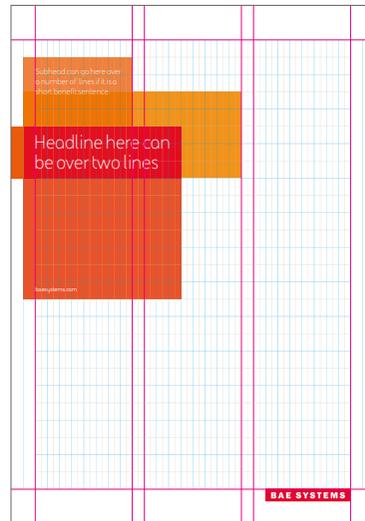
## 4.5 — Configurations

The Dynamic Tab can be created as 3-panel or 2-panel configurations – but never 1-panel.

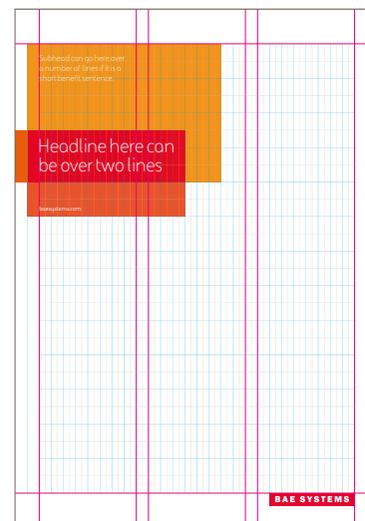
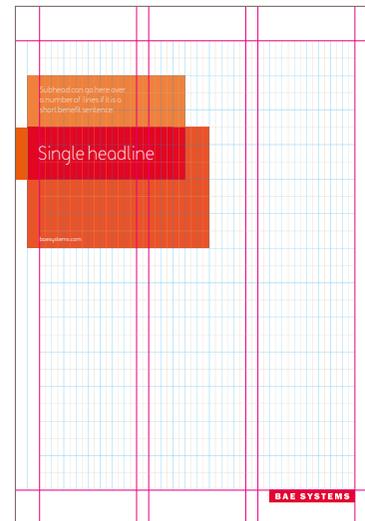
Many configurations have been created for use across both print and digital applications – ranging from standard A4 sizes to many extreme formats. Templates of these can be found on the Brand Portal. Use or adapt these templates to suit your needs. Should you wish to design your own Dynamic Tab, instructions are given on page 61.

For all typographic rules related to the Dynamic Tab please see page 68.

Example 3-panel configurations



Example 2-panel configurations



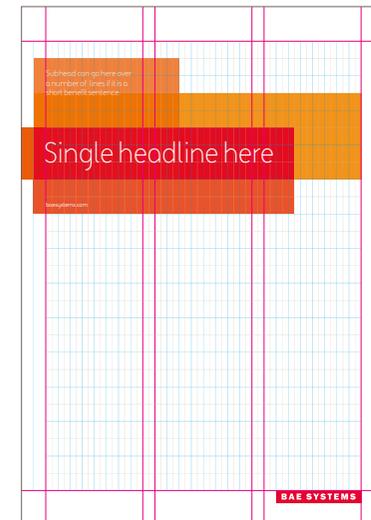
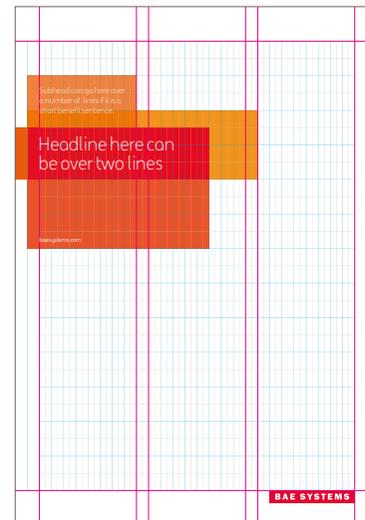
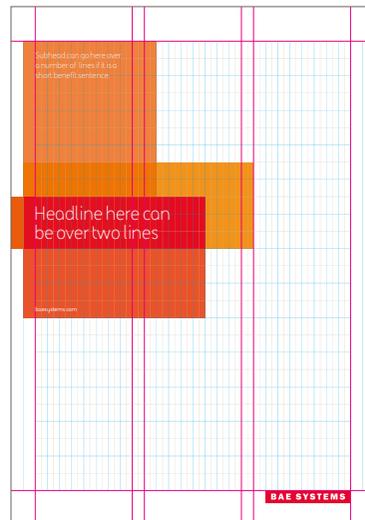
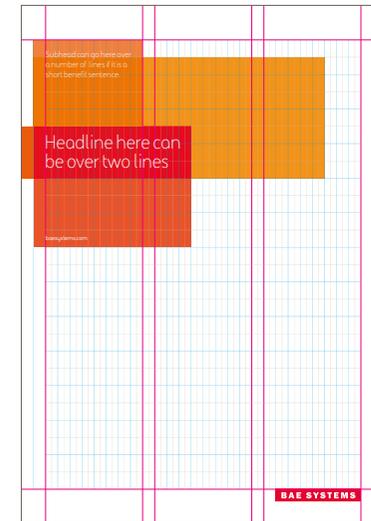
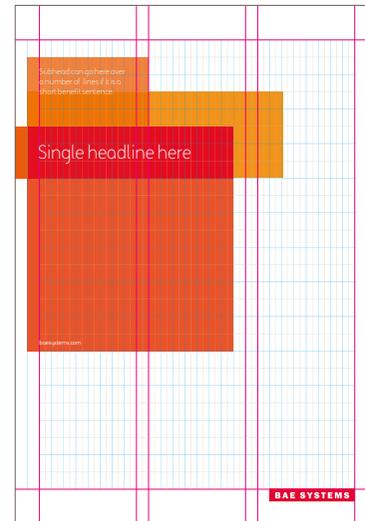
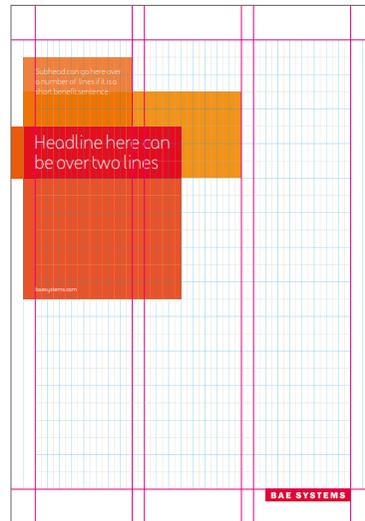
Never use 1-panel configurations

## 4.5.1 — Print examples — 3-panel

Here are some example variations of our 3-panel configuration, that can be used across different applications.

Templates of these can be downloaded from the Brand Portal.

### Example 3-panel configurations

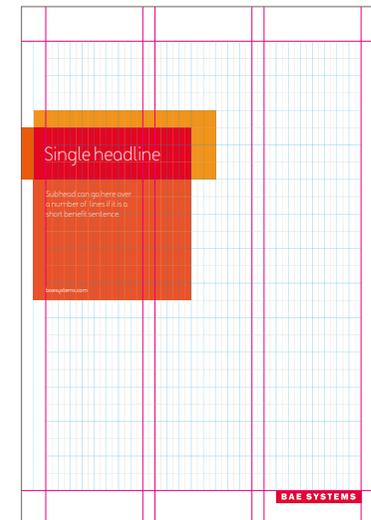
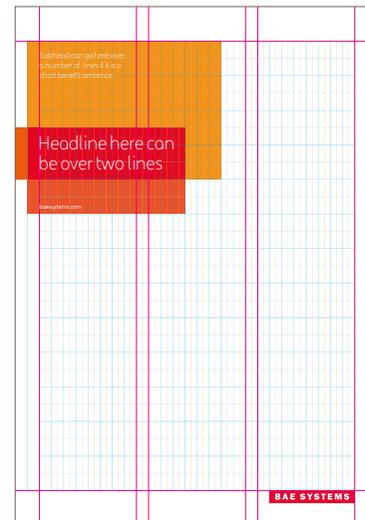
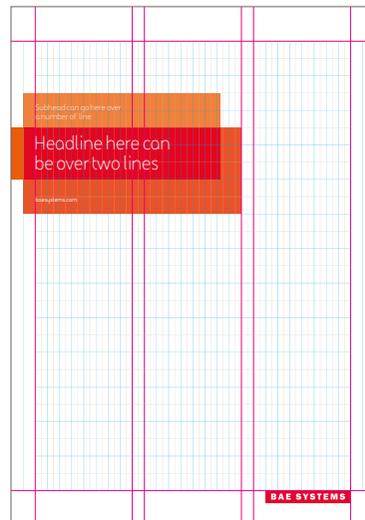
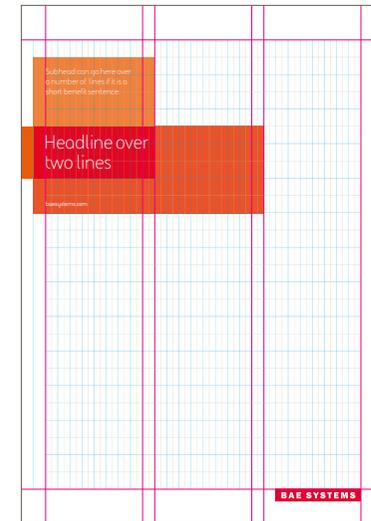
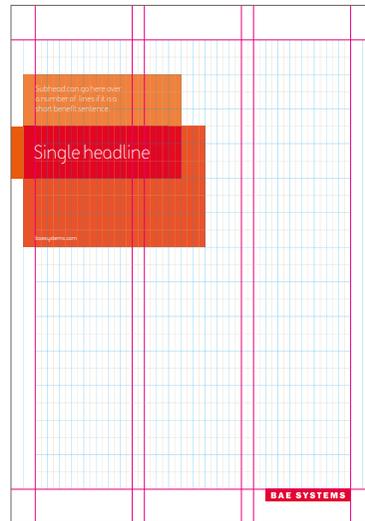


## 4.5.2 — Print examples — 2-panel

Here are some example variations of our 2-panel configuration, that can be used across different applications.

Templates of these can be downloaded from the Brand Portal.

### Example 2-panel configurations



## 4.5.4 — Print dos & don'ts

To ensure the Dynamic Tab is always used correctly and consistently this page outlines some simple dos and don'ts when using the Dynamic Tab.



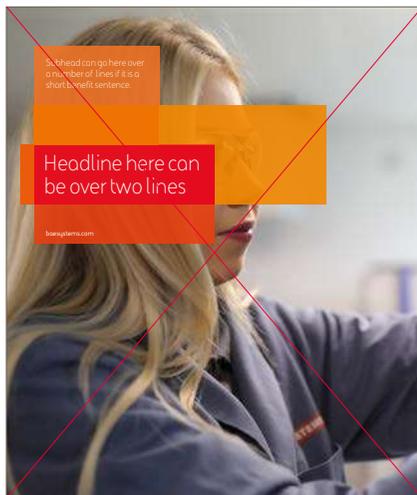
**Do** use the Dynamic Tab over imagery.



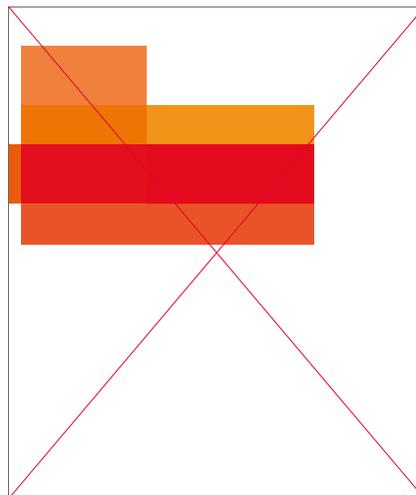
**Do** bleed the Dynamic Tab off the left-hand edge wherever possible.



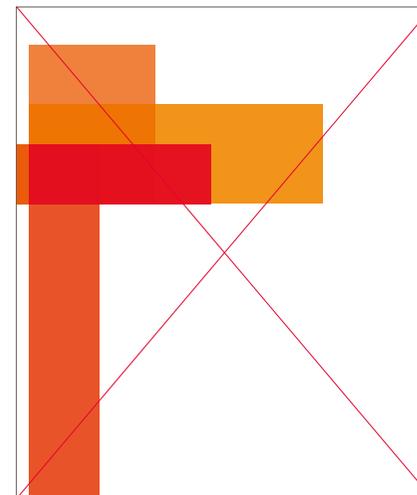
**Do** move the Dynamic Tab within the grid to fit with the image focal area.



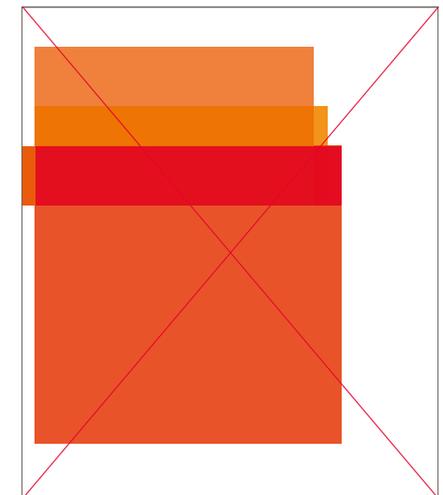
**Do not** place the Dynamic Tab over the focal point of an image.



**Do not** end the Dynamic Tab flush with other panels.



**Do not** use any of the panels too thinly.



**Do not** overlap the panels too much so that there isn't enough offset between them.

## 4.5.5 — Digital examples — 3-panel

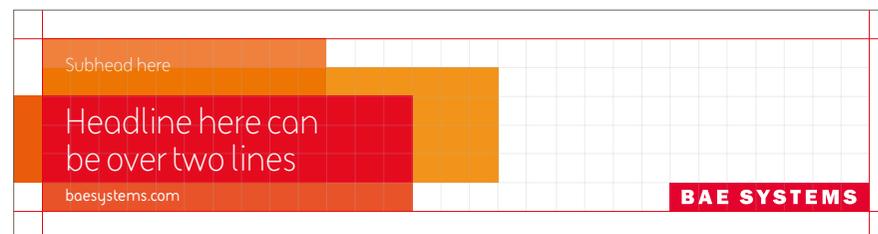
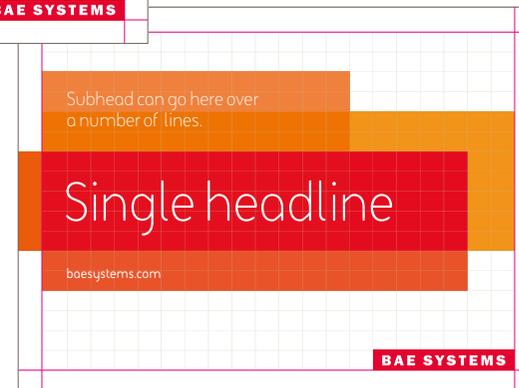
Here are some example variations of our 2-panel configuration, that can be used across different applications.

Templates of these can be downloaded from the Brand Portal.

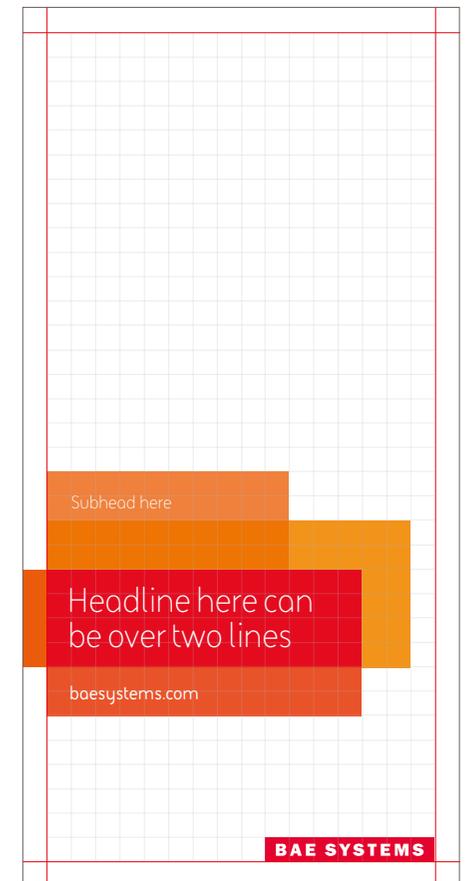
### Example 3-panel configurations



Screen format with 3-panel configurations.



Horizontal web banner with 3-panel configurations.



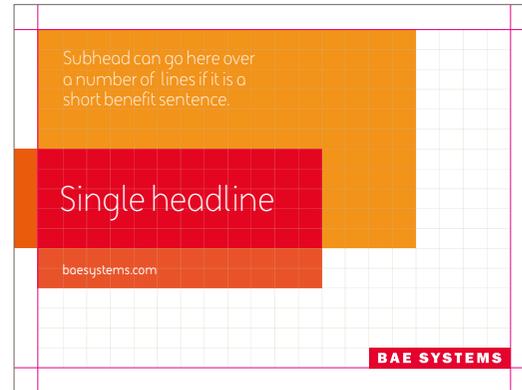
Vertical web banner with 3-panel configurations.

## 4.5.6 — Digital examples — 2-panel

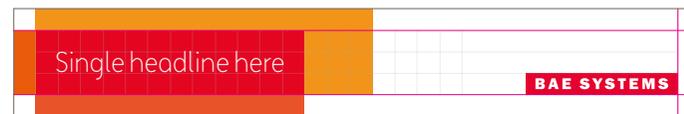
Here are some example variations of our 2-panel configuration, that can be used across different applications.

Templates of these can be downloaded from the Brand Portal.

### Example 2-panel configurations



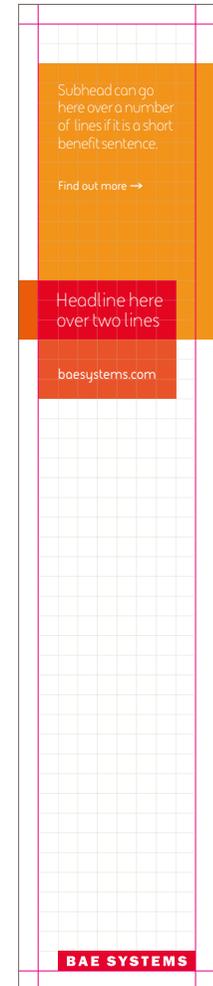
Screen format with 2-panel configuration.



Mobile web banner with 2-panel configuration.



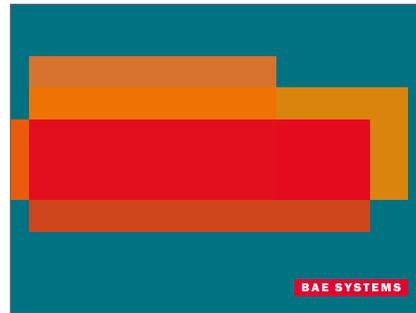
Leaderboard web banner with 2-panel configuration.



Skyscraper web banner 2-panel configuration.

## 4.5.7 — Digital dos & don'ts

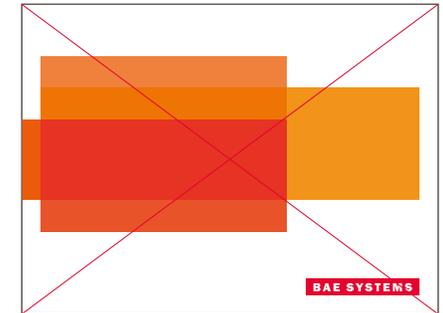
To ensure the Dynamic Tab is always used correctly and consistently this page outlines some simple dos and don'ts when using the Dynamic Tab.



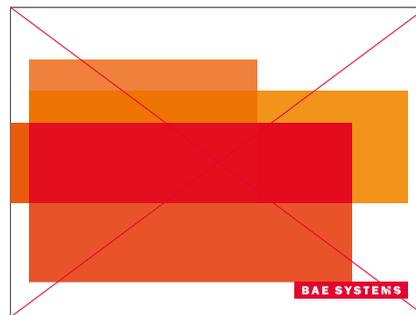
**Do** use the Dynamic Tab on background colours.



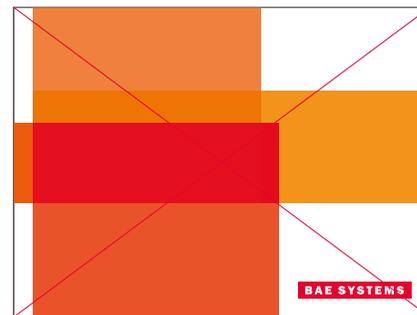
**Do** move the Dynamic Tab on the grid to fit with any required content.



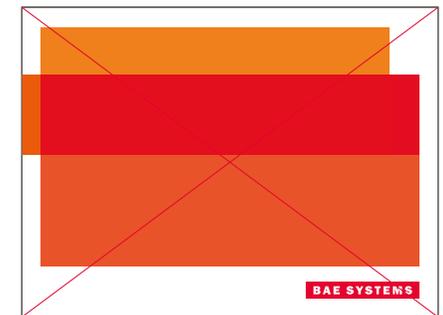
**Do not** end the dynamic tab flush with other panels.



**Do not** encroach on the logo with the Dynamic Tab.



**Do not** bleed the Dynamic Tab off all sides of your format.



**Do not** cover the whole format with the Dynamic Tab. It is important to leave some white space.

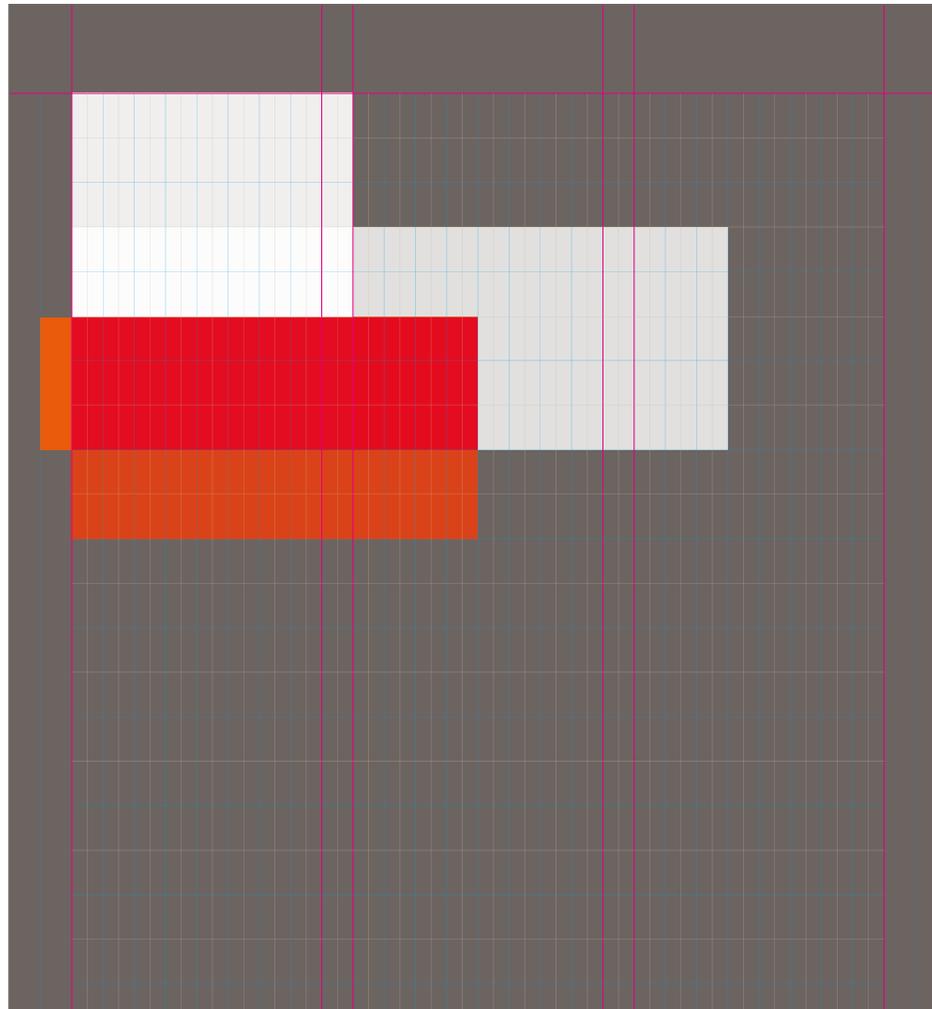
## 4.6 — Accessibility Dynamic Tab

We have created a secondary Dynamic Tab that is used for special circumstances. It will be primarily used for enabled audiences.

The secondary Dynamic Tab is constructed the same way as the standard version. Panels 2 and 3 are replaced by white panels with 80% transparency. For maximum clarity the Dynamic Tab should be inset to the margin instead of the edge of the format.

Any usage of the Accessibility Dynamic Tab must be approved by your Brand Guardian.

### Accessibility Dynamic Tab



This example shows our Accessibility Dynamic Tab on a dark image.



## 4.7 — Multiple imagery

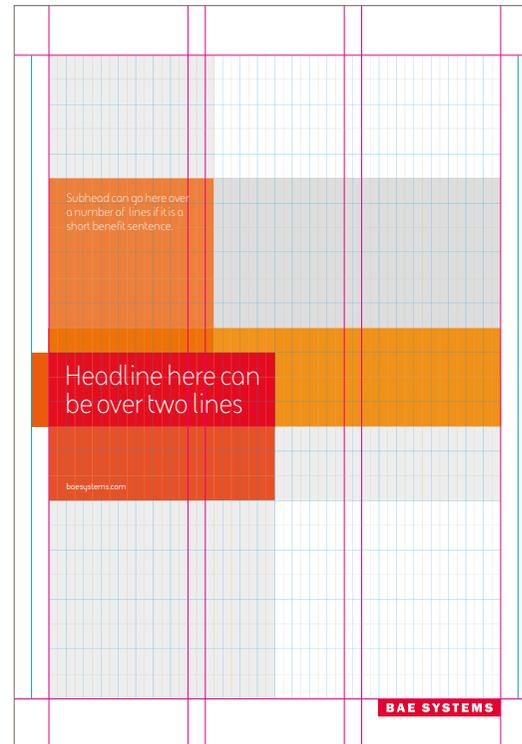
There is sometimes a need to show more than one image on print or digital applications. The flexibility of the Dynamic Tab allows it to be used with multiple images.

When using the Dynamic Tab with more than one image, it should move to the centre of the vertical grid of the format, so that the extra images can be extended from the dynamic bars in all three directions – up, down and right.

When creating an advert, cover or slide with multiple imagery, it is important to ensure that ample white space is left for any additional copy.

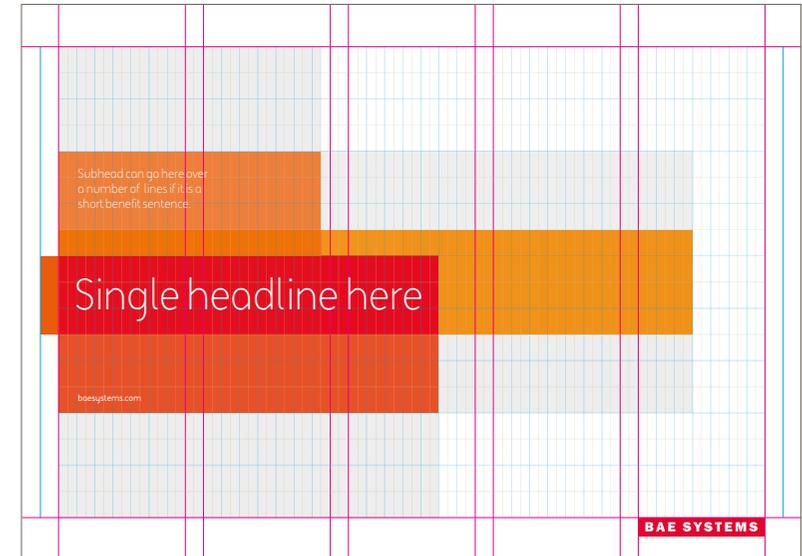
For all typographic rules related to the Dynamic Tab please see page 68.

### Portrait



The 3-Panel Dynamic Tab with four images on the portrait grid.

### Landscape



The 3-Panel Dynamic Tab with four images on the landscape grid.

## 4.7.1 — How to use the Dynamic Tab with multiple imagery

When creating a new application with multiple imagery, please follow the steps shown here.

It is easiest to start with the bottom left hand section, as this will normally be the largest image. Select the most important image to inhabit this space. Build the rest of the layout from this point.

Please overlay the panels on top of each image to integrate the images within the layout.

White space provides space for additional copy and placement of logo.

### Building a multiple image application



- 1 Start the layout with your Dynamic Tab placed in the vertical centre of the format, with Panel 3 extended all the way to the right-hand margin. For the first image, create an image box extended from Panel 1.



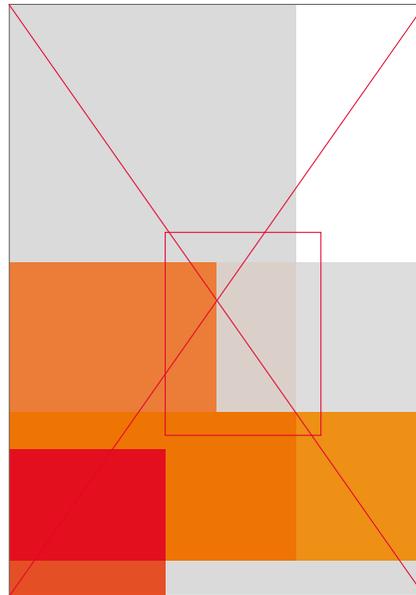
- 2 When you have created the first image box, in turn, create a new image box for each of the panels and extend it to the nearest margin.



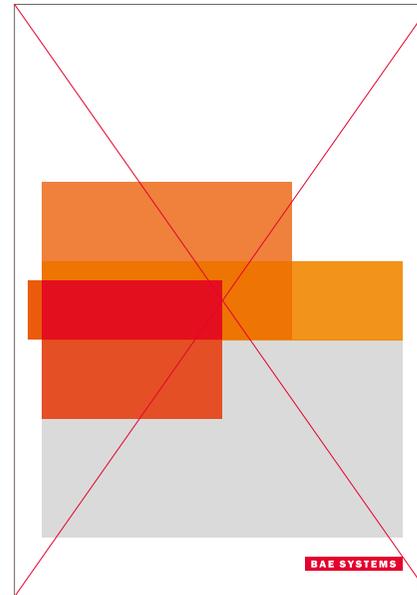
- 3 The ideal result is to have the four image boxes in line with each of the panels, extended to the margins. This will leave enough room for any additional copy, if required.

## 4.7.2 — Multiple imagery don'ts

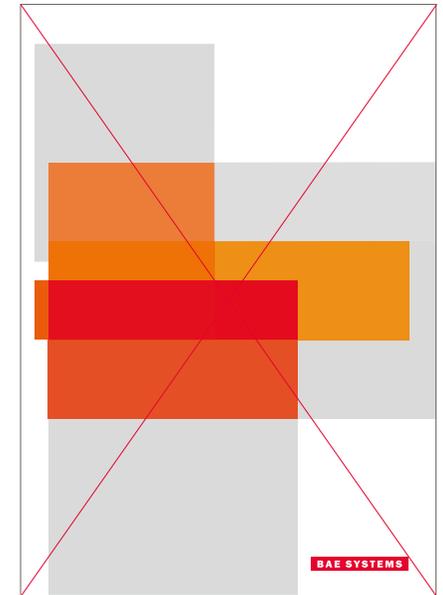
To ensure the Dynamic Tab is always used correctly and consistently this page outlines some simple don'ts when using the Dynamic Tab.



**Do not** overlap the images on top of the panels.



**Do not** extend one image across more than one tab and the whole format.



**Do not** extend the images past the margins or bleed them off the edge.

## 4.8 — How to construct a Dynamic Tab

If you want to construct your own Dynamic Tab – i.e. to fit with specific content or images, or to create a distinctive look on particular applications – please follow the steps below:

### 1: Add Orange Tab

0/85/100/0 @ 100% opacity

### 2: Place Panel 1

0/85/100/0 @ 90% opacity

### 3: Place Panel 2

0/65/90/0 @ 90% opacity

### 4: Place Panel 3

0/55/100/0 @ 90% opacity

### 5: Place Overlap Box OL1 in the overlap between Panels 1 & 2 and change the colour

0/90/90/0 @ 90% opacity

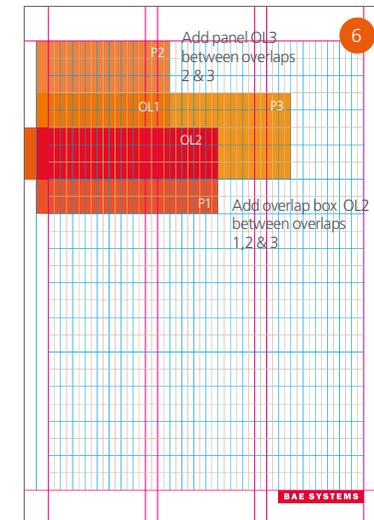
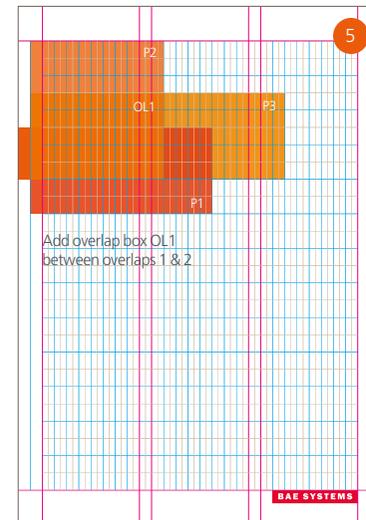
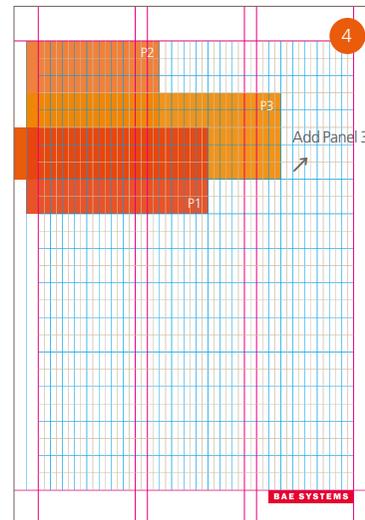
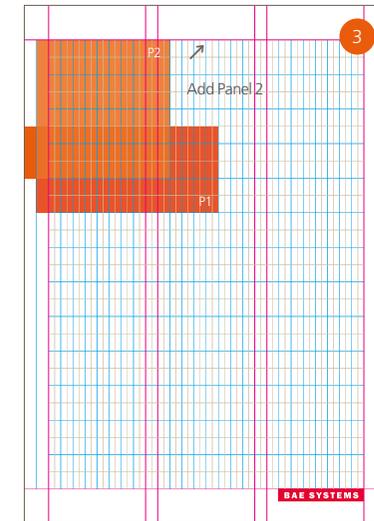
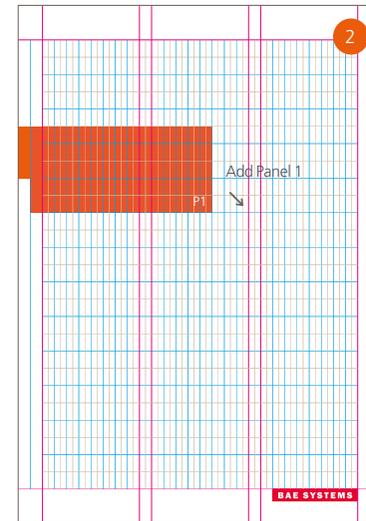
### 6: Place Overlap Box OL2 in the overlap between Panels 1, 2 & 3 and change the colour

0/100/90/0 @ 90% opacity

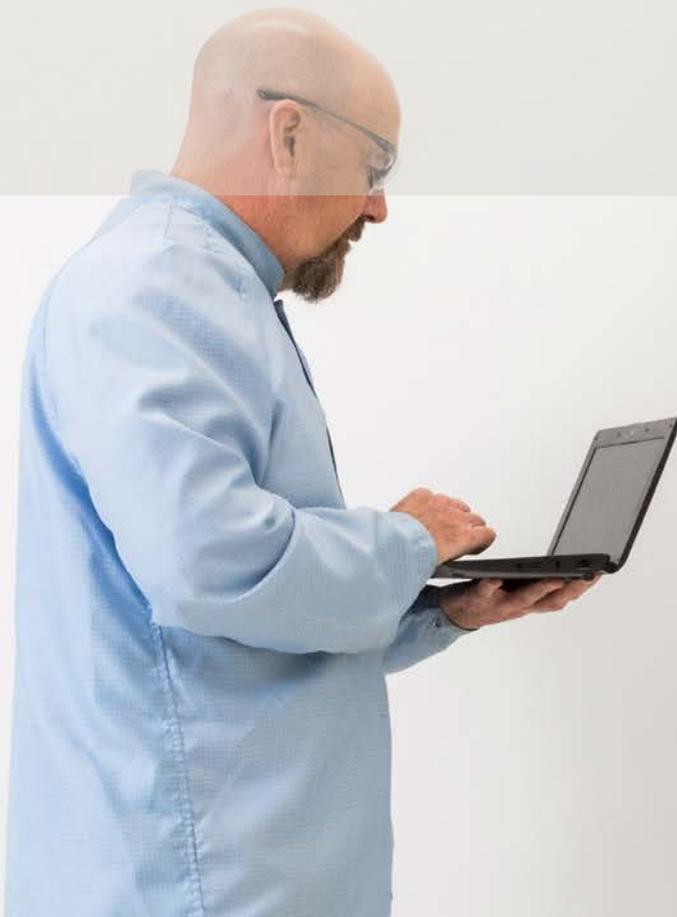
**Note:** omit stage when only using the 2-panel Dynamic Tab

Visit the brand portal to review animation of this.

### Bespoke Dynamic Tabs



# 5 Typography



# Typography

What we say is vitally important. But just as important, is the way our words look and feel on the page.

Our typography does a lot more than transmit words. It helps to instill those words with the spirit and character of our brand, presenting us as a modern, tech-orientated company with a future focus.

Our distinctive BAE Systems font is unique to us, and acts as one of the main identifiers for our brand. Our additional digital and systems fonts have been specifically selected to complement our signature font, ensuring that we communicate in a consistent voice across our brand.

## 5.1 — Overview of fonts

Our brand identity comes through not just in the words we use, but also in how these words look and feel.

We use three different and distinctive typefaces as part of our identity system to ensure consistency and optimisation across different applications – from short punchy copy within our Dynamic Tab to longer bodies of text on data sheets or internal spreads.

Each typeface also comes in a range of weights, which we use according to the different hierarchy of each application.

Use the following pages to see how to use the right typeface for each application, and how to use weights correctly.

### Typography glossary

Leading refers to the space between each line of text.

Tracking refers to the consistent amount of space you define as a rule to set in between letters.

Kerning refers to the process of adjusting the space in between individual letters.

### Brand typeface

The BAE Systems typeface is our main brand font. It is unique to us and becomes a very important distinctive asset, part of our visual identity system.

### Print body copy typeface

Frutiger is our body copy font on print applications. Clear and universal, Frutiger helps us communicate longer sections of copy without confusion or difficulty.

### Digital typeface

Sometimes our print typefaces are not compatible with Microsoft Office applications. To ensure files can be shared and still reflect a consistent brand image, we use our Tahoma typeface as an alternative digital font on things like Microsoft Word and Microsoft PowerPoint.

# BAE Systems

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
Light Regular **Bold**

# Frutiger

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
Light *Light Italic* Roman *Italic* **Bold** **Italic**

# Tahoma

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
Regular **Bold**

## 5.1.2 — Our brand typeface – BAE Systems

The BAE Systems typeface is our main brand font. It is unique to us and becomes a very important distinctive asset, part of our brand identity system.

### How we use our typeface

We use it across all platforms, except Microsoft applications. However, our brand typeface is used differently depending on the application. Within the Dynamic Tab, all copy is in our distinctive brand font; whereas on internal spreads or data sheets, our brand typeface is used selectively.

To help create clarity, legibility and navigation, we have three weights of the BAE Systems typeface:

- BAE Systems Bold
- BAE Systems Regular
- BAE Systems Light

Please refer to the sections of our typography hierarchy to find out how each weight of our brand typeface is used.

The BAE Systems typeface can be downloaded from the Brand Portal. The BAE Systems font does not carry all-inclusive licensing. Any requests for the BAE Systems font must go through business and functional Brand Guardians.

Please note for Arabic communications we use DIN Next Arabic in Light and Regular instead of our BAE Systems typeface. This can be obtained from [www.linotype.com](http://www.linotype.com).

# BAE Systems

Modern / fresh / dynamic  
/ simple

BAE Systems Light  
BAE Systems Regular  
**BAE Systems Bold**

abcdefghijklmnop  
nopqrstuvwxyz  
ABCDEFGHIJK  
LMNOPQRSTU  
VWXYZ12345  
67890

? & ( ; ! )

### 5.1.3 — Our print body copy typeface – Frutiger

Frutiger is our body copy font on print applications where longer amounts of body copy is required – such as internal spreads and data sheets. Clear and universal, Frutiger helps us communicate longer sections of copy without confusion or difficulty.

#### How we use our typeface

We use Frutiger for all of our body copy that appears in printed applications where the Dynamic Tab is not used, with the exception of printed office applications, which use the system font Tahoma.

For distinction, navigation and clarity, we have three weights of Frutiger:

- Frutiger Light
- Frutiger Roman
- Frutiger Bold

We also use Frutiger Italic in the weights shown above for further emphasis if an additional layer of differentiation is required (e.g. annual reports) or for quotes.

The appropriate user license needs to be purchased for Frutiger. Frutiger may be obtained from [www.linotype.com](http://www.linotype.com).

Please note for Arabic communications we use the Frutiger Arabic font family in equivalent weights. This too can be obtained from [www.linotype.com](http://www.linotype.com)

# Frutiger

## classic / clear / universal

---

Frutiger Light  
Frutiger Roman  
**Frutiger Bold**

abcdefghijklmnop  
nopqrstuvwxyz  
ABCDEFGHIJK  
LMNOPQRSTU  
VWXYZ12345  
67890

? & [ ; : ! ]

## 5.1.4 — Our system font – Tahoma

We use Tahoma for all text on any Microsoft application – including headlines, subheadings, pull outs, call-outs and body copy.

However, for differentiation between each type of text, we have two weights of Tahoma:

- Tahoma Regular is used for all large headings, pull outs and all body copy.
- Tahoma Bold is used for headlines and subheadings within body copy.

### Letter spacing

Tahoma has very tight tracking, so it needs to be spaced out. Use +50 tracking in all instances, except PowerPoint. The way in which you adjust the tracking depends on the piece of software that is being used. So, if unsure, please seek advice from IT.

**Tahoma**  
clean / technical  
use +50 tracking

---

Tahoma Regular  
**Tahoma Bold**

---

abcdefghijklmnop  
nopqrstuvwxyz  
ABCDEFGHIJK  
LMNOPQRSTU  
VWXYZ12345  
67890

---

?&[;:!] ]

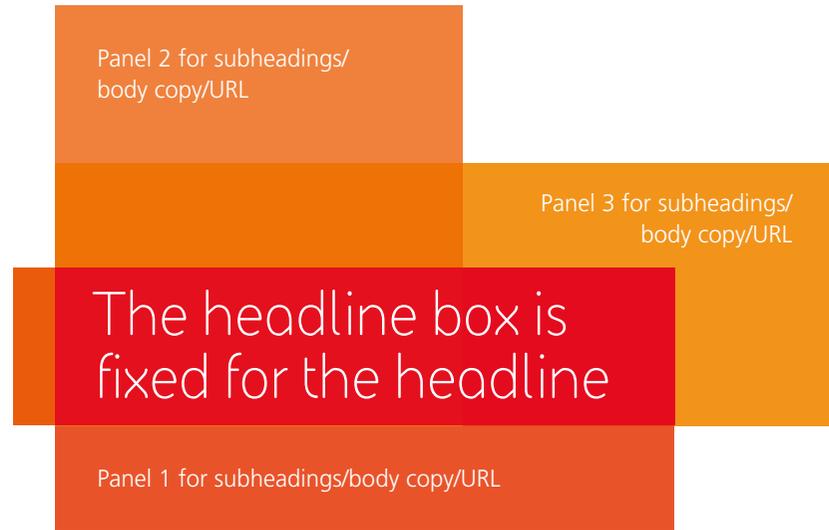
## 5.2 — Typography hierarchy: Dynamic Tab

The panels of the Dynamic Tab create multiple places to place copy. There are up to four spaces\* to place copy within the Dynamic Tab:

- 1) Headline box
- 2) Panel 1
- 3) Panel 2
- 4) Panel 3

The purpose of the headline box is fixed – it is always used to contain a headline. The purpose of all other panel areas is flexible – they can be used for the placement of subheadings, body copy and URL in a hierarchy of your choice.

### Text placement within the Dynamic Tab



### Text placement within the Dynamic Tab 2-panel example



### Variations on type placement



\*On 2-panel configurations, there will be just 3 spaces to place copy on the Dynamic Tab.

Headline fixed within the headline box, URL placed in panel 1, subheading in panel 2, body copy in panel 3.

Headline fixed within the headline box, URL placed in panel 1, body copy panel 2, no copy in panel 3.

Headline fixed within the headline box, URL and body copy placed in panel 1, subheading in panel 2, no copy in panel 3.

## 5.2 — Typography hierarchy: Dynamic Tab

We use different typefaces at different sizes and weights within the various spaces of the Dynamic Tab. This hierarchy creates the ideal legibility and navigation on all print and digital applications.

### Headlines

Use BAE Systems Regular typeface for headlines – set at 32pt with 32pt leading, with no tracking. Headlines can be up to two lines long, with up to 36 characters and centred in the panel. For single line headlines, centre it inside the panel (as shown). Ideally the same type size should be used, but if the headline is short a maximum of 48pt type can be used. If you need to use a longer headline a maximum character length of 60 should be used.

### Subheadings

Use BAE Systems Regular for subheadings and shorter intro paragraphs up to 5 lines – set at 14pt with 16pt leading, with no tracking.

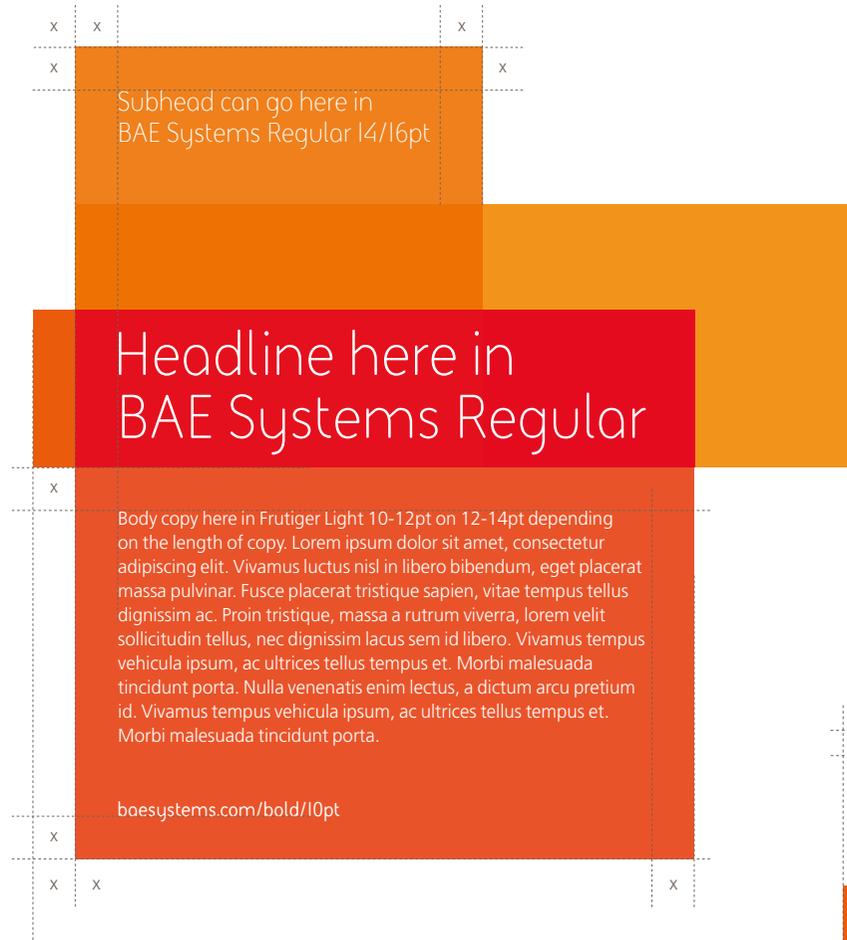
### Body Copy

Use Frutiger Light for body copy – set at 10-12pt with 12-14pt leading, with no tracking.

### URL

Use BAE Systems Bold for the URL. It should be set at 10pt with no leading or tracking.

### Type sizes within the Dynamic Tab



For longer headlines the maximum character length is 60. Please make sure the headline does not extend past this point.



### Single line headline



## 5.2 — Typography hierarchy: non Dynamic Tab

We use a different set of rules for typeface and hierarchy outside of the Dynamic Tab. For internal spreads, content pages within applications and data sheets please use the typographic rules and hierarchy set out here.

### Internal spreads and data sheets

Use the BAE Systems typeface for short amounts of larger sized text, such as headings, pull-out text or quotes, and in charts. Use Frutiger for longer amounts of copy, such as body copy, and subheadings. Each typeface weight can be used for a set number of purposes. See below:

### BAE Systems

- BAE Systems Light is used only at large sizes, e.g. large feature call-outs, pull-outs and quotes.
- BAE Systems Regular is used for headlines, subheads and short introductory paragraphs.
- BAE Systems Bold is only used for small breakout copy, URL's and small digital headlines when legibility is an issue.

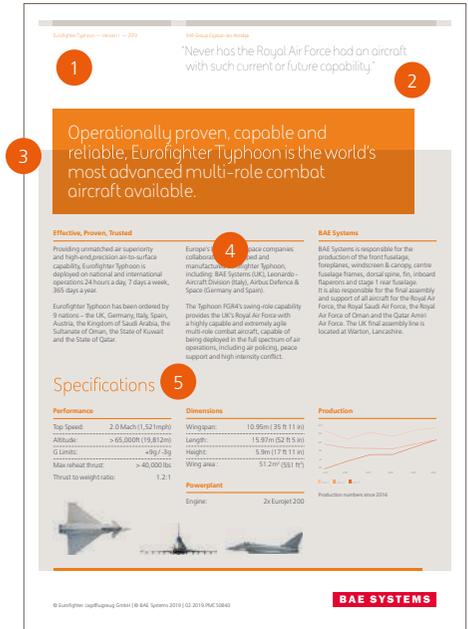
### Frutiger

- Frutiger Light is used for all body copy, captions and document footers.
- Frutiger Roman is used for distinction by highlighting key words and call-outs within main body copy.
- Frutiger Bold is used for creating subheadings within body copy, caption headings and page numbering.

### Internal spreads and data sheet font usage



- 1 — Spread quote in BAE Systems Light.
- 2 — Body copy in Frutiger Light.
- 3 — Highlight within body copy in Frutiger Roman.
- 4 — Breakout copy in BAE Systems Bold.
- 5 — Spread pull out copy in BAE Systems Light.
- 6 — Captions in Frutiger Bold (heading) and Frutiger Light (body copy).
- 7 — Page numbering in Frutiger Bold.
- 8 — Page footer in Frutiger Light.



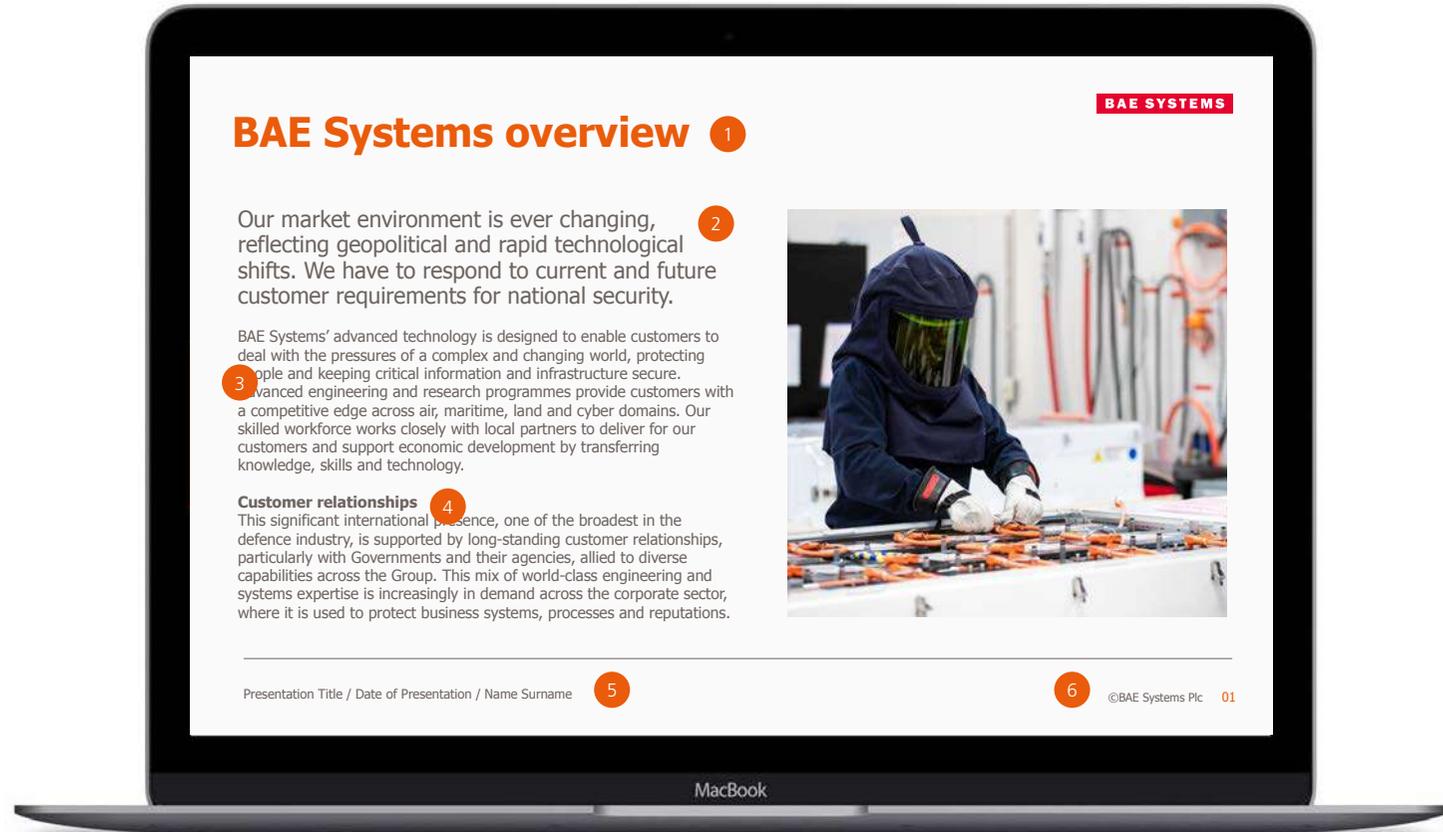
- 1 — Subhead in BAE Systems Regular.
- 2 — Quote in BAE Systems Light.
- 3 — Large introduction copy in BAE Systems Regular.
- 4 — Body copy in Frutiger Bold (heading) and Frutiger Light (body copy).
- 5 — Headline in BAE Systems Regular.

## 5.2 — Typography hierarchy: Microsoft applications

To ensure files can be shared across platforms and still reflect a consistent brand image, we use our systems font for all Microsoft applications, such as Microsoft Word and PowerPoint. The systems hierarchy is as follows:

- Tahoma Regular is used for all body copy, headings and titles.
- Tahoma Bold is used for headlines and subheadings within body copy.

### Microsoft application font usage



- 1 – Page headline in Tahoma Bold
- 2 – Page heading in Tahoma Regular
- 3 – Body copy in Tahoma Regular.
- 4 – Sub headings in Tahoma Bold
- 5 – Page footer in Tahoma Regular
- 6 – Page numbering and copyright in Tahoma Regular

## 5.3 — Writing our name

### Upper and lower-case

Within a heading, subtitle, text or bullet point

Always BAE Systems or  
BAES never BAE

### Upper-case

Only if the rest of the heading is in upper-case

BAE SYSTEMS IS IN AN  
UPPER-CASE HEADLINE

### Abbreviation

Always write BAE Systems in full – never abbreviate. However, if an abbreviation is required for a digital file name or code, use 'BAES'.

BAES\_filename.pdf

### Do not split the name

When setting text, do not split our name over two consecutive lines.

Do not split the name BAE  
Systems over two lines

### Registered trademark

BAE Systems is a registered trademark. In order to preserve the registration, the mark must maintain its distinctiveness. To help ensure that happens, please follow the Communications Policy and Intellectual Property (IP) usage policy and always conform to the BAE Systems Brand Identity Rules.

To that end, all internal and external communications collateral should always include the statement:

'BAE SYSTEMS is a registered trademark of BAE Systems Plc'  
(Use for any part of the company other than Inc.).

'BAE Systems is a registered trademark of BAE Systems'  
(Use for any part of BAE Systems, Inc.).

### BAE Systems Brand Identity Rules

The BAE Systems Brand Identity Rules are the collection of brand identity elements and production guides that ensure our brand identity is applied correctly and consistently in accordance with our Operational Framework. The Brand Identity Rules are mandated by the Communications Policy and the IP Policy. All resources can be found on the Brand Portal available on the Global Intranet homepage.

### Legal name

The full legal name of our parent company is BAE Systems Plc. There are some contexts that requires its use. To determine which legal entity (i.e. company name) should be used for your particular situation, internal employees should consult with their supporting legal department or the UK Group Intellectual Property & Technology Law team.

## 5.4 — Type styles

Use the table shown here for typographic guidance when creating communications.

Please note that the sizes in the table are based on standard A4 formats, creating other formats requires you to also adjust the typesizes proportionally to your format.

To help you, here are a few examples:

1. Headlines are only allowed inside the Dynamic Tab so will only ever be white text on the Sunset Orange background.

2. If you are highlighting a quote in a document it can be in any of the Core or Additional Colours, but they must only ever be seen on a white, light grey or dark grey background.

3. Body copy must only ever be used in white or dark grey but can be placed on any of the Core or Additional Colours.

4. We are not using the www. before the URL from this point forward. Only use **baesystems.com**

### Dynamic Tab

Element	Attributes				Spacing		Layout		
	Style	Italics	Case	Size	Leading	Alignment	Colour	Background	Columns
Headline	BAE Systems Regular	X	Sentence	32pt	32pt	Left*			X
Subhead	BAE Systems Regular	X	Sentence	14pt	16pt	Left*			1-2
URL	BAE Systems Bold	X	Sentence	10pt	X	Left*			X
Supporting text	Frutiger Light/Bold		Sentence	10-12pt <sup>§</sup>	12-14pt <sup>§</sup>	Left*			1-2

### Internal document pages

Element	Attributes				Spacing		Layout		
	Style	Italics	Case	Size	Leading	Alignment	Colour	Background	Columns
Titles	BAE Systems Light	X	Sentence	32pt	32pt	Left*			2-3
Breakout text	BAE Systems Bold	X	Sentence	12pt	14pt	Left*			1-2
Quote/pull outs 1	BAE Systems Light	X	Sentence	24-32pt	100%	Left*			2-3
Quote/pull outs 2†	BAE Systems Light	X	Sentence	24-32pt	100%	Left*			2-3
URL	BAE Systems Bold	X	Sentence	10pt	X	Left*			1
Body text	Frutiger Light/Bold		Sentence	9pt	11pt	Left*			1-2-3
Caption text/page numbers/footers	Frutiger Light/Bold		Sentence	7pt	9pt	Left*			1

§ Supporting text within the Dynamic Tab panels can vary in size depending on the length of copy (e.g. if the copy is short use 12pt).

† Quote/Pull Outs: only white or Tab Orange text is allowed to be placed on Additional Colour backgrounds.

If the text is in an Additional Colour then it should only be on a white or light grey background.

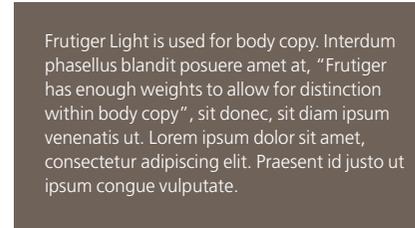
\* Alignment can change for a unique design or for languages that do not read from left to right.

## 5.5 — Dos & don'ts

To ensure our typography is always used correctly and consistently this page outlines some dos and don'ts when using our typography.



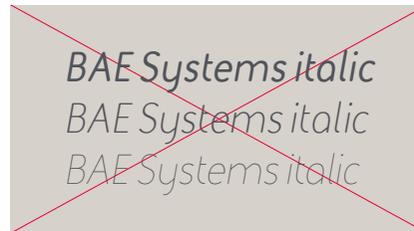
**Do** use the BAE Systems typeface for headlines, subheads and quotes.



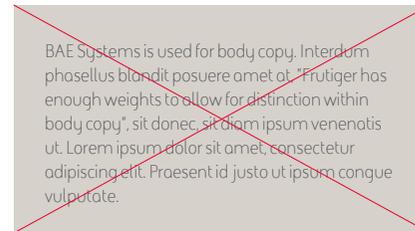
**Do** use the Frutiger Light for body copy for printed applications.



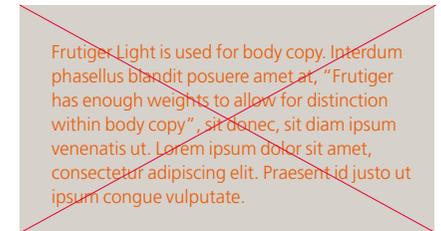
**Do** use white copy on the Dynamic Tab.



**Do not** use the BAE Systems typeface in italics.



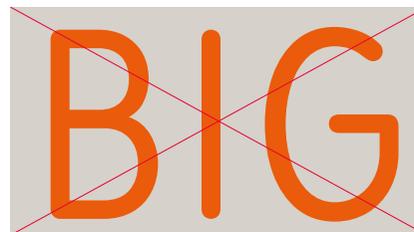
**Do not** use BAE Systems for body copy or any copy above 6 lines.



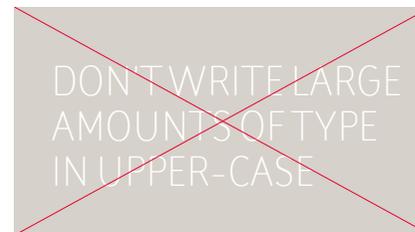
**Do not** use large amounts of orange type in body copy.



**Do not** use grey type on the Dynamic Tab.



**Do not** use BAE Systems Bold at large sizes.



**Do not** use upper-case for large amounts of copy within applications.



**Do not** use any additional fonts in any print or digital applications.

# 6 Infographics



# Infographics

Infographics form a significant part of our day-to-day communications. They allow us to convey large amounts of data and factual information in a way that is quick, characterful and easy to digest.

We have created a broad range of infographic representations – from the simple to the more characterful – that will work for any application. Use this section to get a sense of our infographic style, select from a broad range of options, and as inspiration to develop your own ways of communicating data.

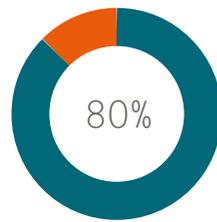
## 6.1 — Overview

A key asset in everything from data-sheets to PowerPoint presentations, we present data in a way that is clear, coherent and consistent with our brand identity.

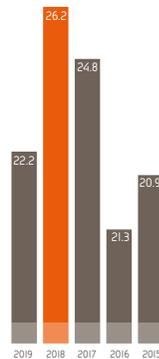
As a principle, we always make use of our distinctive colour palettes to display data differentiation. In addition, you may wish to create more meaningful links to other key features of our brand identity – such as the use of overlapping and integration.

If you need a quick and simple approach, select from our broad range of basic options. If you would like infographics to form more of a feature in your communications, refer to the numerous characterful ways to bring information to life developed in this section.

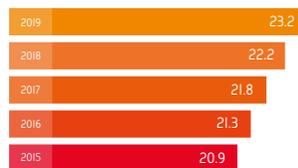
### Single tone



Graph title  
Graph descriptor

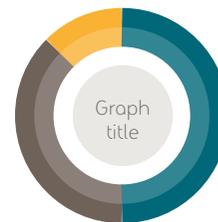


Graph title  
Graph descriptor

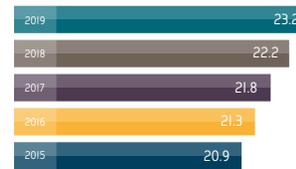


Graph Title  
Graph Descriptor

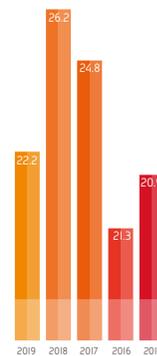
### Dual tone



50% Descriptor  
30% Descriptor  
20% Descriptor

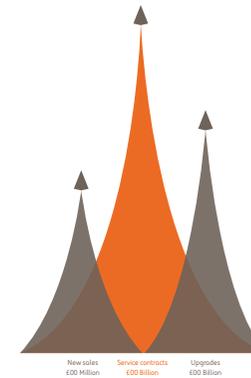


Graph Title  
Graph Descriptor

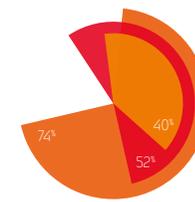


Graph title  
Graph descriptor

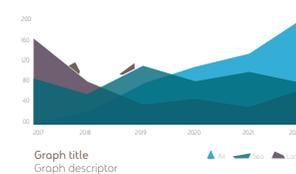
### Descriptive



Graph title  
Graph descriptor

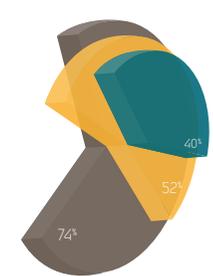


New sales £00 Billion  
Upgrades £00 Billion  
Service Contracts £00 Billion

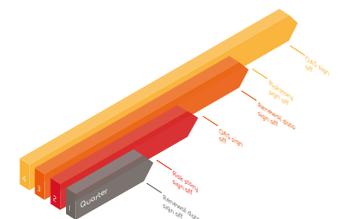


Graph title  
Graph descriptor

### Three dimensional

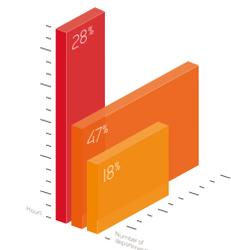


New sales £00 Billion  
Upgrades £00 Billion  
Service contracts £00 Billion



Graph title  
Graph descriptor

Graph title  
Graph descriptor



## 6.2 — Single tone infographics

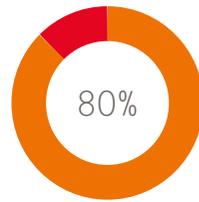
Single tone infographics are simple and quick to create. They can be used for any type of application, including financials, reports and presentations. Single tone infographics are ideal for presenting information in a clear and concise way, in smaller sizes.

Different combinations of colours can be used, e.g. Core Colours with Additional Colour highlights or Additional Colours with Core Colour highlights. In addition, tones of the same colour can be used to show multiple sections.

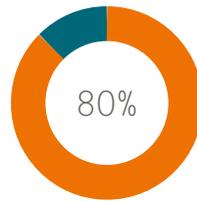
When using tints of colour please make sure it is in increments of 25%.

BAE Systems Regular can be used for all copy. The title must match the main colour of the infographics, with all other copy being dark grey or white.

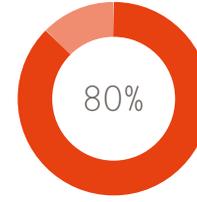
### Single tone doughnut charts



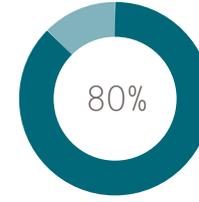
Graph title  
Graph descriptor



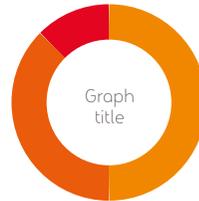
Graph title  
Graph descriptor



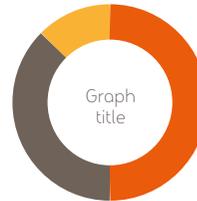
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Graph descriptor



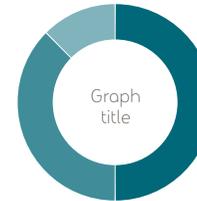
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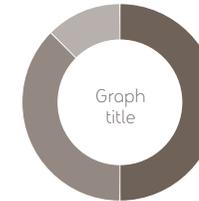
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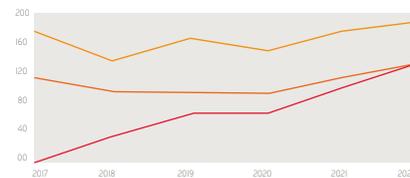


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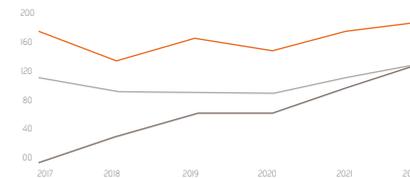


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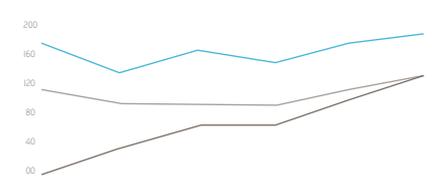
### Single tone scatter charts



Graph title  
Graph descriptor



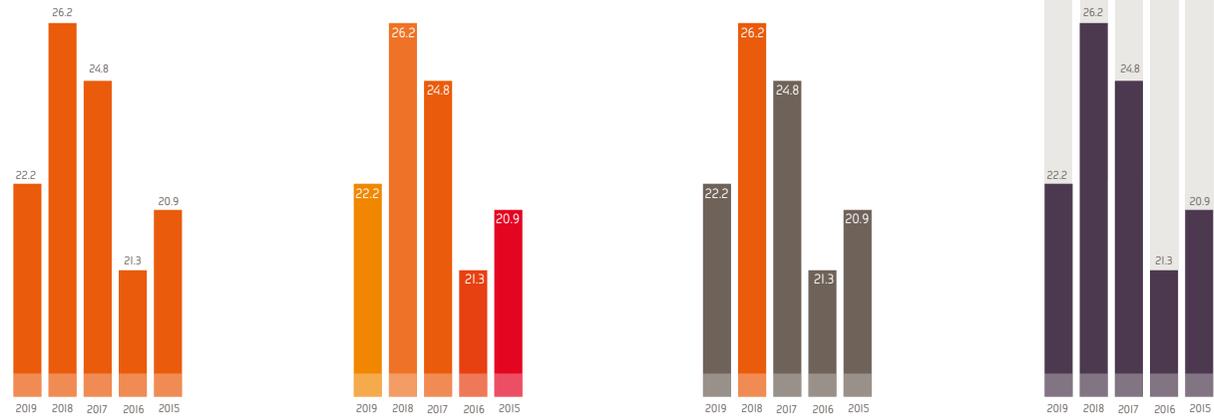
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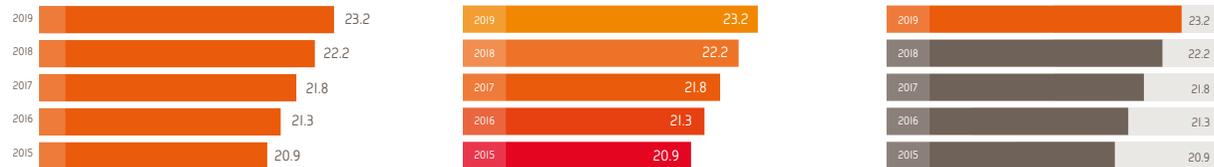
Graph title  
Graph descriptor

## 6.2 — Single tone infographics

### Single tone column charts



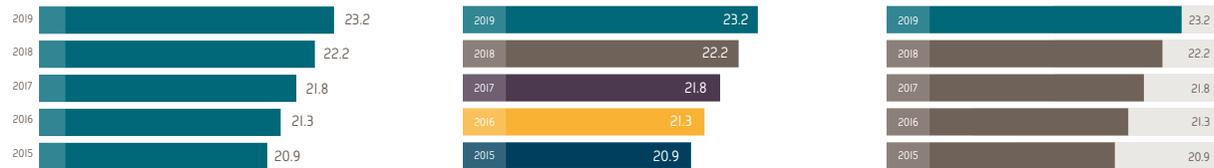
### Single tone bar charts



Graph Title  
Graph Descriptor

Graph Title  
Graph Descriptor

Graph Title  
Graph Descriptor



Graph Title  
Graph Descriptor

Graph Title  
Graph Descriptor

Graph Title  
Graph Descriptor

## 6.3 — Dual tone infographics

Dual tone infographics have more character and detail, with the use of transparency. The use of the transparency creates a visual link to the Dynamic Tab. They can be used for financials, reports and presentations, and are able to present information in a clear and concise way, in smaller sizes.

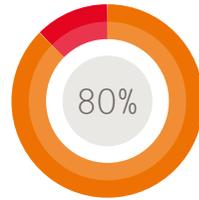
Different combinations of colours can be used, e.g. Core Colours with Additional Colour highlights or Additional Colours with Core Colour highlights. In addition, tones of the same colour can be used to show multiple sections.

When using tints of colour please make sure it is in increments of 25%.

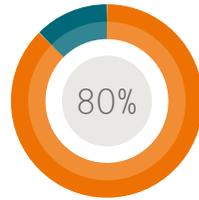
When adding transparency, please make transparent sections half the width or length of the elements. It should be white, with 20% transparency. This will make sure that it is consistent across all infographics.

BAE Systems Regular can be used for all copy. The title must match the main colour of the infographics, with all other copy being dark grey or white.

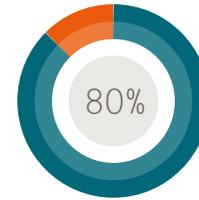
### Dual tone doughnut charts



Graph title  
Graph descriptor



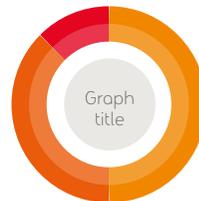
Graph title  
Graph descriptor



Graph title  
Graph descriptor



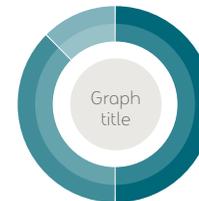
Graph title  
Graph descriptor



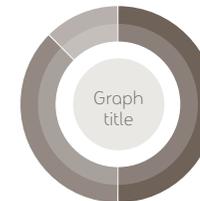
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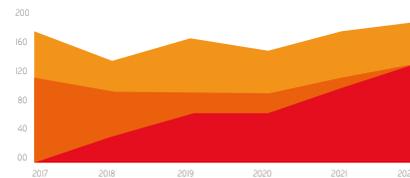


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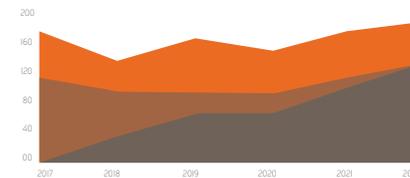


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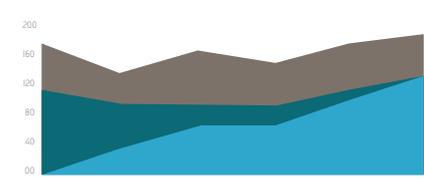
### Dual tone scatter charts



Graph title  
Graph descriptor



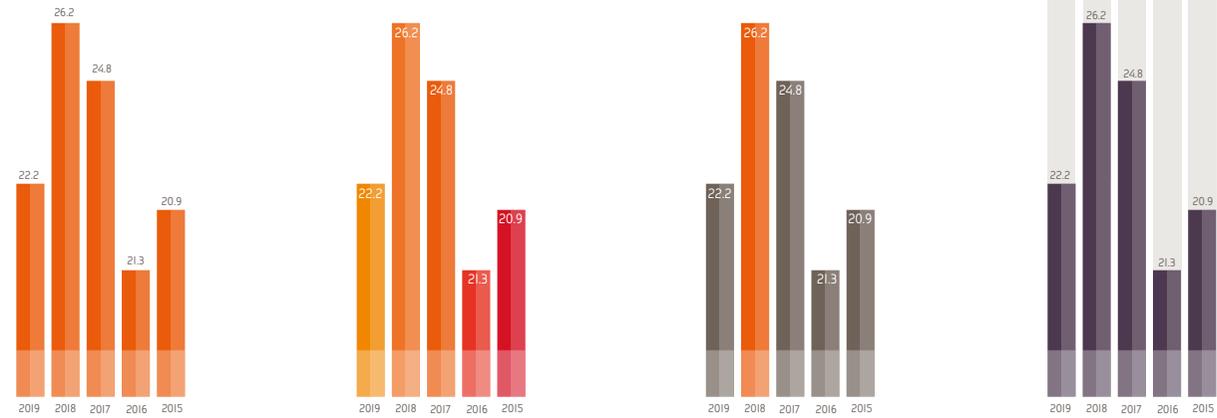
Graph title  
Graph descriptor



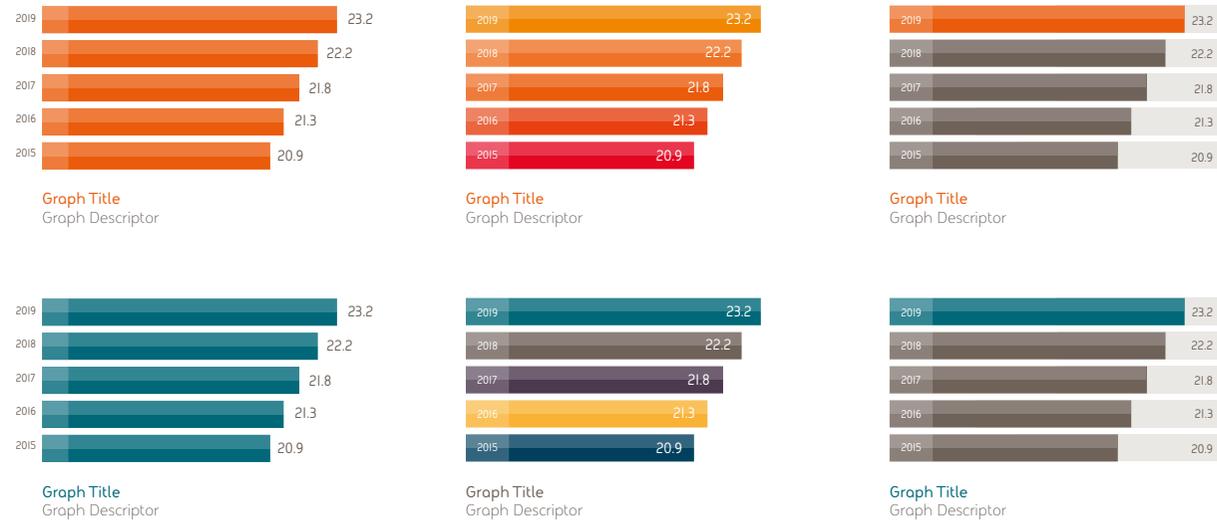
Graph title  
Graph descriptor

## 6.3 — Dual tone infographics

### Dual tone column charts



### Dual tone bar charts



## 6.4 — Descriptive infographics

This allows content to be presented in a way that helps to illustrate the information, e.g. using a conical shape to represent a jet stream when talking about the Typhoon.

It is important to keep the information clear and easy to understand, so any creation of shape or configuration must be carefully considered.

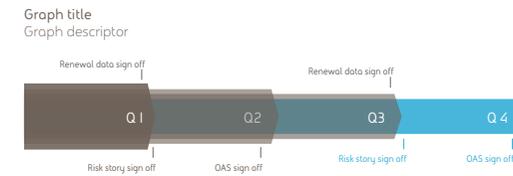
Different combinations of colours can be used, e.g. Core Colours with Additional Colour highlights or Additional Colours with Core Colour highlights. Also tones of the same colour can be used to show multiple sections.

When adding transparency here, please follow these simple rules:

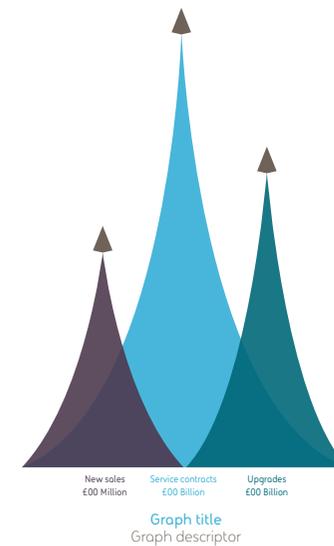
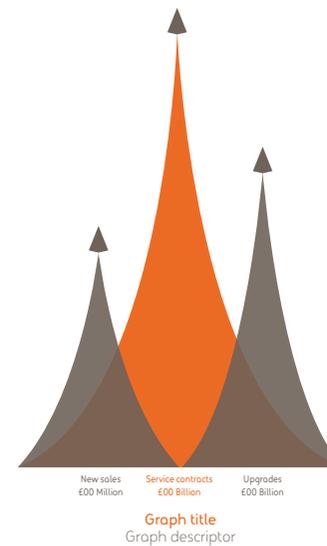
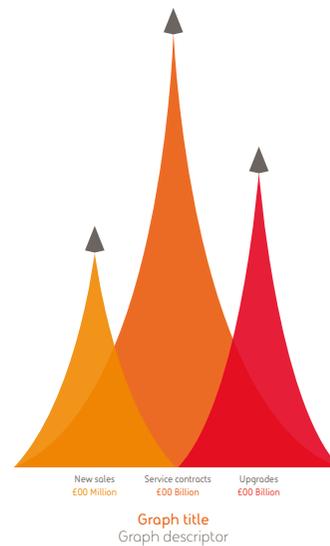
- Top layer: 90%
- Subsequent layers: 60%
- Bottom layer: 90%

BAE Systems Regular can be used for the copy. The title must match the main colour of the infographics with all other copy being dark grey or white.

### Descriptive flow charts

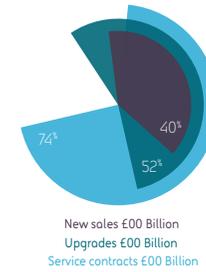
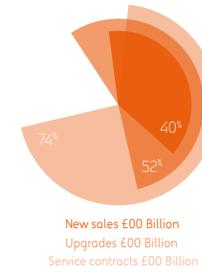
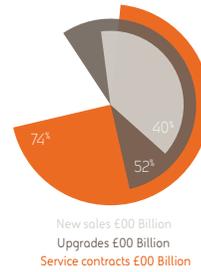
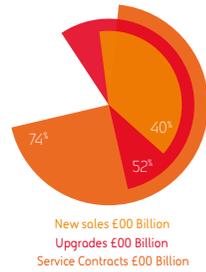


### Descriptive column charts

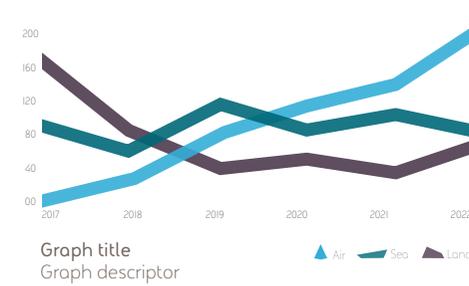
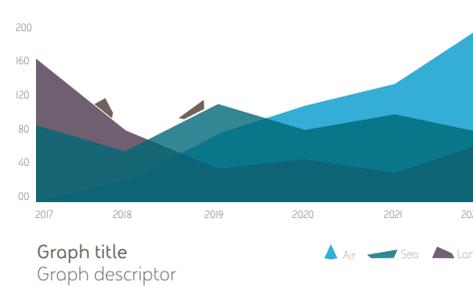
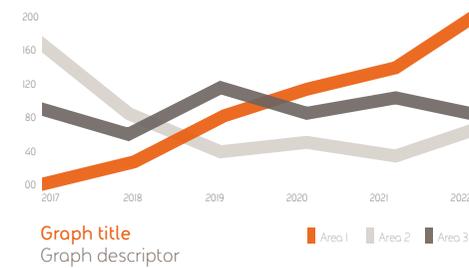
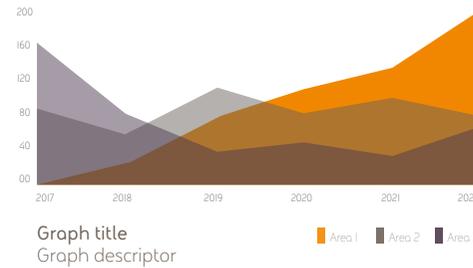


## 6.4 — Descriptive infographics

### Descriptive pie charts



### Descriptive scatter charts



## 6.5 — Three dimensional infographics

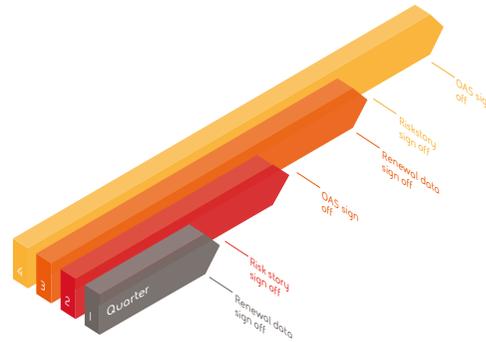
Three dimensional infographics is our most characterful and bold level of infographics. This type of infographic is ideal for large display areas and exhibition spaces. However, they can also be used to make more of a feature of your infographics in documents or spreads.

All 3D infographics are set at an angle of 30 degrees and each section is an identical width. The individual sections can be separated or touching, depending on the information. It is important to keep the information clear and easy to understand, so any creation of shape or configuration must be carefully considered.

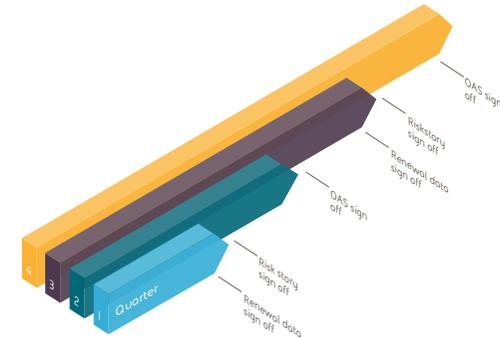
Different combinations of colours can be used, e.g. Core Colours with Additional Colour highlights or Additional Colours with Core Colour highlights. Try not to use tones of same colours, as this will dilute the information presented.

BAE Systems Regular can be used for the copy. The title must match the main colour of the infographics with all other copy being dark grey or white.

### Display flow charts

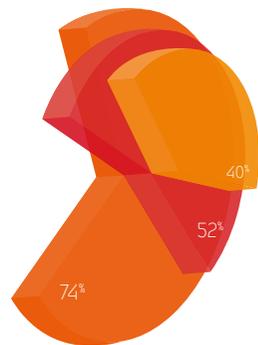


Graph title  
Graph descriptor

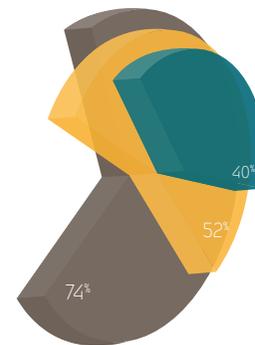


Graph title  
Graph descriptor

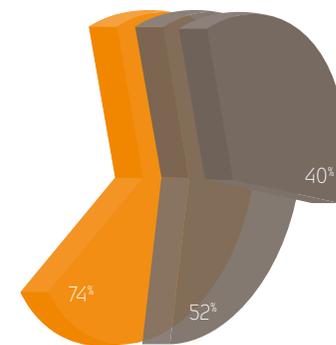
### Display pie charts



New sales £00 Billion  
Upgrades £00 Billion  
Service contracts £00 Billion



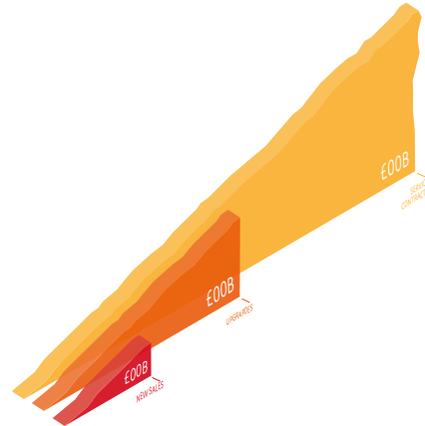
New sales £00 Billion  
Upgrades £00 Billion  
Service contracts £00 Billion



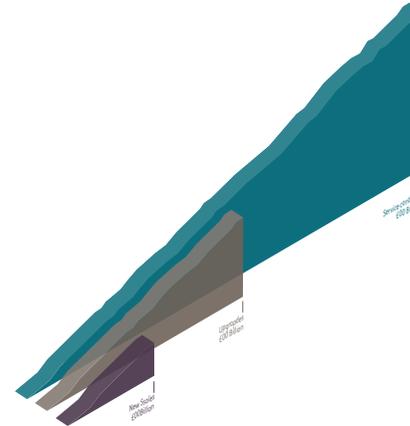
New sales £00 Billion  
Upgrades £00 Billion  
Service contracts £00 Billion

## 6.5 — Three dimensional infographics

### 3D bar charts



Graph title  
Graph descriptor

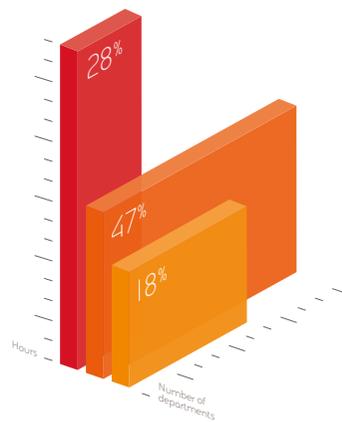


Graph title  
Graph descriptor

### 3D column charts

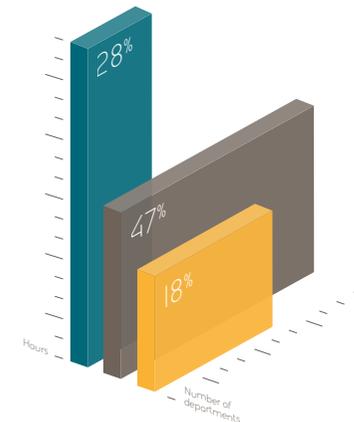
Graph title  
Graph descriptor

■ Area 1 ■ Area 2 ■ Area 3



Graph title  
Graph descriptor

■ Area 1 ■ Area 2 ■ Area 3



# 7 Messaging



## Messaging framework

Across our organisation, we have many great stories to tell.

The nature of what we do, the tireless dedication to developing the essential edge, our unique ways of working, and the emotional reasons that sit behind all of that – these provide countless opportunities to tell powerful stories that have a meaningful and lasting impact on our audiences.

Our messaging platform allows us to tap into what sits at the heart of all of them – a sense of pride in being there where it really counts; where we make a difference for our customers, and to the world.

## 7.1 — Where it counts

At the heart of 'where it counts' is a simple idea. Our customers play a vital role and we are there alongside them, in body and spirit, helping them do that. So, whoever you are, whatever you do, you are part of something that counts; something that makes a vital difference.

'Where it counts' is more than a strapline. It acts as a platform for highly distinctive and emotive communications, that talks about how we do things differently, and more importantly, why.

Everything we do is to help protect those who risk their lives protecting all of us. And this is the emotional core of every story we have to tell.

We deliver 'where it counts' through five supporting themes, think of them as your starting points for storytelling. Each theme represents a key aspect of our story. They work individually or collectively.

### Messaging framework

<b>Platform</b>	Where it counts				
<b>Keywords</b>	Protect	Advantage	Lives	Together	There
<b>Themes</b>	'We help protect lives, livelihoods, ways of life'	'Our customers rely on us for a vital advantage'	'Lives depend on us'	'Together we make a critical difference'	'We're always there for our customers'

## 7.2 — Theme I

'We help protect lives,  
livelihoods, ways of life'

### Theme description

As we go about our daily lives, it's easy to take for granted everything that makes this possible. People, employment, infrastructure, economies, values, freedoms, futures – these are the things that matter, the things that need protecting.

Our customers play a vital role in protecting our lives, livelihoods and ways of life – from securing trading routes and making sure we always have access to the things we need, to keeping our vital data safe and maintaining the relationships which allow us to prosper.

Working side by side with our customers, we give them a vital advantage that allows them to do that.

### Examples of use

#### 01

She has hundreds of lives in her hands.  
So do we.

#### 02

Inspired by the exceptional, our ambitious teams design and develop technology and intelligence solutions that protect people all over the world. We work in a flexible, collaborative culture where our ideas and efforts receive the recognition they deserve. Right now is an exciting time to join our team.

## 7.3 — Theme 2

'Our customers rely on us for a vital advantage'

### Theme description

Advantage is at the heart of what we provide our customers. Be that a military advantage – greater range, speed, agility, stealth, power, durability – or an information advantage of being able to extract better insights from increasingly complex data, faster. Or indeed in always providing a commercial advantage, finding ways to save our customers time and money.

Our customers rely on us for the critical advantage that ultimately allows them to do their vital job of protecting all of us. And it is this trust that our customers place in us that drives us to keep on improving, innovating, pushing ourselves to deliver the edge.

### Examples of use

#### 01

Making 17,000 tons of nuclear submarine invisible. It's not magic – it's Dreadnought.

#### 02

Getting it right the first time. Our Striker® II head-mounted display gives pilots a fully digital solution, combining accurate night vision with target tracking technology. At 50,000 ft and almost twice the speed of sound, seeing more, and seeing it sooner, gives them the edge. The work we do helps them get home safely.

## 7.4 — Theme 3

### 'Lives depend on us'

#### Theme description

Countless soldiers, sailors, airmen and others, put their lives on the line every day to protect us all.

We're spurred on by the bravery of these exceptional people, and by the critical role we play in helping them. By providing the vital advantage, we ensure that they complete their missions successfully and come home safely.

It's a point of immense pride for all of us, no matter what role we occupy across our organization, driving us on to do our absolute best.

#### Examples of use

##### 01

It's why a soldier, sailor, or pilot can say to us, "If it wasn't for you, I wouldn't be here today."

##### 02

Making them safer drives us to deliver. We continually improve every detail in how we develop, produce and deliver combat vehicles, motivated by the knowledge that our systems protect the lives of military men and women who serve around the world. We are driven to do our jobs flawlessly so they can meet their missions safely.

## 7.5 — Theme 4

'Together we make  
a critical difference'

### Theme description

Our greatest advantage is our people. From our 85,000 colleagues across the world to our extensive network of partners – our customers rely on our ability to leverage the skills, capabilities and diverse perspectives and expertise across the entire organisation to keep providing the essential edge.

We collaborate across every domain – air, land, sea, cyber and space – and with our customers, suppliers, industrial partners and universities so that we can make a difference.

### Examples of use

#### 01

Working closely with everyone involved to completely reinvent the way we support the RAF's Typhoon fleet – together we do amazing things.

#### 02

A shared ambition. From the outset, we have worked closely with our international partners in the development, production and sustainment of the F-35. It's about sharing the risks and rewards and pushing the boundaries as a team. So the F-35 can continue to excel in the air.

## 7.6 — Theme 5

### 'We're always there for our customers'

#### Theme description

Being there for our customers is about being close and staying close, where we're most needed, and where we can really make our commitment count.

But it's not just about physically being there with our customers – right alongside them, on the ground, in the air, out at sea. It's also about being there for our customers in spirit, in attitude, and in focus.

We are passionately committed to meeting our customers' needs – in pushing the boundaries of defence technology to provide the essential edge, or empowering nations' economic prosperity through sovereign industrial capability.

#### Examples of use

##### 01

When the going gets tough and others leave, we stay put. True partners – we stand side by side with our customers through thick and thin.

##### 02

Trusted partners. We're working with our partners around the world to help them realise their visions for the security and prosperity of their nations.

## 7.7 — Tone of voice

To help us bring our stories to life, we need to have an authentic and engaging tone of voice. The right tone determines the way that our audience feel when we communicate with them.

Our tone has three characteristics, designed to work together: clear, calm and confident.

You should look to combine all three to some degree in communications. So, it's not just about being clear, or calm or confident. It's about being clear and calm and confident, together in the right way for each circumstance.

### Characteristics

<b>Clear</b>	A clear tone ensures we're always easy to understand and to the point. This is key in establishing a sense of trust and relatability with our audiences. Clarity helps us cut through the noise and avoid any confusion or uncertainty. When we're clear, we make sense and highlight value for our audiences.	<ul style="list-style-type: none"> <li>– Use everyday language – no jargon</li> <li>– Be precise</li> <li>– Cut out unnecessary words</li> <li>– Avoid or translate acronyms</li> </ul>
<b>Calm</b>	A calm tone creates a sense of reassurance in an increasingly uncertain world. To do this effectively, we avoid the shouting or over-claims, to offer a welcome reassuring voice. This tells our audiences that we speak from experience, and let our achievements speak for themselves. When we're calm, we keep things simple and focused.	<ul style="list-style-type: none"> <li>– Have a light touch</li> <li>– Don't shout</li> <li>– Avoid being over the top</li> <li>– Let facts speak for themselves</li> </ul>
<b>Confident</b>	A confident tone tells our audience that we believe in our products, and reflect the pride we have in what we do and why we do it. Our broad capabilities, our ongoing innovation and our great history give us the confidence to speak with authority. When we're confident, we speak with positivity and certainty.	<ul style="list-style-type: none"> <li>– Be positive</li> <li>– Have a point of view</li> <li>– Focus on what matters</li> <li>– Avoid being vague or unsure</li> </ul>

# 8 Imagery



# Imagery

Taking a picture is like telling a story.

Unlike text, imagery has a wonderful ability to convey multiple complex narratives in a matter of seconds. This makes it an ideal medium for telling our story.

But imagery is everywhere. In a world where people are flooded daily with images, it is essential that we develop our own distinctive image style that helps us stand out and create the greatest impact.

Our imagery aims to showcase and celebrate the technological innovation in our products, the sense of meticulous precision in our production processes, and the amazing people who deliver, day in day out, for the customer.

Whether selecting images for a piece of communications or commissioned to take inspiring photographs for BAE Systems, understanding the principles that underpin our imagery, be that in the subjects we capture or the style we adopt, is key.

## 8.2 — Overview

### Types of imagery

As a business, the things we need to communicate are evolving rapidly. And not everything we want to say can be captured in a photograph. Where once a photograph of one of our impressive aircraft, ships or combat vehicles, was enough to communicate our unique advantage, today the benefit we bring is increasingly around advanced technology, digital software and integrating systems.

Our primary type of imagery is photography, allowing us to capture tangible subjects with ease. We have an extensive bank of inspiring photographs, and we continue to commission shoots of our impressive products, people and places. These can be used full frame, or as a cut out, depending on the needs of communications. In addition, we have a secondary imagery type – illustration – which allows us to capture the more abstract or intangible concepts across our organisation.

Having different imagery types ensures that everything we need to say can be captured visually. A glory shot of our striking Typhoon aircraft in flight is highly effective at communicating our advanced defence capabilities in a tangible way. While for more abstract concepts, such as a complex piece of software that helps protect businesses from fraud, you may wish to commission illustration.

### Photography



### Illustration guidance to follow

## 8.3 — Subjects overview

We have so many powerful and unique stories to tell.

From the defining feature of a product to an apprentice's rise through the first year of their career with us, our aim is to capture as many of these unique stories as we can to tell the bigger story of how and where we make a difference.

Ultimately, we give our customers an essential edge to protect what matters most, and we focus on three subjects in particular, to communicate this.

Our imagery can be product focused, people focused or place focused, or, for more maximum impact, a combination of all of them. Choosing your subject will depend on the type of story you are trying to tell.

People



Place



Product



## 8.4 — Product focus

At BAE Systems, we deliver extraordinary products.

But our products can mean many different things to different areas of our organisation – from advanced defence systems that provide our customers with an essential edge, to vital services that maintain operational efficiency over time, or critical cyber security solutions that help protect the most vulnerable. That is why our product imagery covers a broad spectrum of subjects, from the tangible to the more abstract.

Whatever your product, getting the right angle is key. Whether honing in on a fine detail or a particular product feature, or demonstrating the product in action, we always aim to capture the advantage our products deliver and the benefits our services bring.

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When choosing product focused imagery look for the following:

- Find different ways to focus on and dramatise a particular feature of our product.
- Parts of the product to capture exclusive details.
- Different angles that depict the functionality of each product.
- Images that capture our product benefits and advantages.



## 8.4 — Product focus: don'ts

To ensure our product focused imagery always captures our products and services in the best possible way, this page outlines some things to avoid when choosing or creating an image:



**Do not** use images that are threatening.



**Do not** shoot product at night time, unless this supports the story you are trying to tell.



**Do not** add colours or effects that create an artificial look and feel.



**Do not** let a highlighted detail disappear into the rest of the picture – make sure you make it the hero.

## 8.5 — People focus

Our people are our greatest asset. Behind every great product, is a global force of dedicated individuals with a genuine passion for what we do, and why we do it.

Whether it's a talented engineer on the shop floor or a member of our senior leadership, our people are the ambassadors for our brand.

Capturing our people, engaged in their special activity or working together as a team, helps to present the sheer breadth of skills that we offer as an organisation, and the diversity of perspectives that we are able to leverage for the customer.

Our people imagery presents real people, from across our organisation, in a positive and natural way, reflecting the spirit of our culture at every level.

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### When choosing or creating people focused imagery, include some or all of the following:

- People in positive, natural and real scenarios.
- People working while showing the wider environment they work in.
- Bringing out a particular skill or characteristic of that person's job.
- People working together as a team.



## 8.5 — People focus: don'ts

To ensure our people focused imagery always captures our talent in the right way, this page outlines some things to avoid when choosing or creating an image:



**Do not** use staged photos. Always try to achieve authenticity in images with a natural and genuine moment.



**Do not** be flippant when shooting portraits — draw out people's professional personality in a way that inspires trust.



**Do not** contrive situations.



**Do not** add artificial effects like modern virtual technology.



**Do not** make photos look sinister.



**Do not** crop the story out of the photo.

## 8.6 — Place focus

The places where we design, develop and manufacture our products are often as cutting edge as the products themselves.

In many ways, our operations are advanced systems in their own right — synchronised spaces, where everything has a purpose and everything connects together. We can draw this out by capturing the strong clean lines and the grid like order and tempo found in many of our workplaces.

Large impressive spaces, state of the art facilities and technically advanced equipment — capturing the sheer scale and sophistication of the places we work in helps to highlight our unique capability to deliver the most cutting-edge products.

**When choosing or creating place focused imagery, include some or all of the following:**

- A clean, organised and state-of-the-art environment.
- Important physical geometry that is apparent in our operations.
- Creative ideas on how to reference people as supporting elements.



## 8.6 — Place focus: don'ts

To ensure our place focused imagery always captures our locations and operations in the way that we want, this page outlines some things to avoid when choosing or creating an image:



**Do not** use shots where the operation looks chaotic and there are no strong geometric features to speak of.



**Do not** use photos with messy surroundings – always make sure you work with the operations team to help provide a clean and tidy setting.



**Do not** use grim and sinister settings.



**Do not** shoot anything that site security won't want others to see. Ensure that they are fully engaged from the outset.



**Do not** show people engaged in working situations where they could be harmed. Be conscious of H&S.



**Do not** crowd the photos with people when the hero of the story is the operation.

## 8.7 — Style overview

Equally important to the subjects of our imagery, is the style in which they are presented.

If we think of photographs as narratives, the style of an image is the tone we adopt to deliver those narratives, helping to elicit a certain feeling towards our subject matter.

The principles of our style therefore, are key factors in presenting BAE Systems as a modern, forward-thinking company with a customer focus and a strong sense of purpose.

We adopt a particular point of view on the use of image focus, composition and lighting to create a highly distinctive imagery style that helps us stand out and look cohesive across our communications.

Clear focus



Compositional drama



Positive lighting



## 8.8 — Clear focus

All great stories need a protagonist, around which the story's action can unfold.

Our imagery follows this same principle. While our images often provide many great opportunities to tell our story, we select one clear protagonist and focus our story around it. If it's a people story, then they are the hero; if it's a product story, then we allow the product, be that a defining feature or a resulting advantage, to shine.

Having a clear focus connects the viewer to the nub of the story as quickly as possible, strengthening our message and creating a clean, crisp and professional aesthetic.

More importantly, by removing any clutter or confusion from our imagery, we establish a clarity of expression that conveys a sense of confidence in our subject.

**To achieve clear focus, include some or all of the following:**

- Clean, uncluttered and precise composition.
- Hone in on the crux of the story.
- Bold, distinctive crop and angles.
- Interesting use of depth of field.



## 8.8 — Clear focus: don'ts

To ensure our images feature clear focus in the right way, this page outlines some things to avoid:



**Do not** use images with no perceived area or point of focus.



**Do not** use complicated compositions where it isn't clear who or what is the hero of the picture.



**Do not** obscure the subject, draw them out.



**Do not** over blur subject.



**Do not** use excessive crops to remove clutter as you will limit the use of the image.



**Do not** include unnecessary clutter.

## 8.9 — Compositional drama

Once you have chosen the protagonist of your story, you want to help it shine. This ensures that our audiences feel a powerful connection with what they are viewing.

We don't just want to display our subject, we want to dramatise it. This not only helps to reinforce the hero of our story, but also creates an attractive cinematic effect that makes our imagery memorable.

Compositional drama requires that we find the most eye-catching angles, play with scale and depth of field to draw out our main focus, and manipulate lighting to create the right mood for our story.

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**To achieve compositional drama, include some or all of the following:**

- An intimate dialogue between the picture and the viewer.
- Artful, surprising and dynamic compositions that inspire awe and wonder.
- Dramatic scale and depth of field of the subject.
- Products in use or people at work add drama and realism.



## 8.9 — Compositional drama: don'ts

To ensure our images feature compositional drama in the right way, this page outlines some things to avoid:



**Do not** use mundane shots with no clear focal point.



**Do not** use dark or threatening pictures – keep in mind the dawn light style characteristic, unless that is critical to the story.



**Do not** use fantasy or fake scenes – stay in the real world.



**Do not** over dramatise – this is about creating drama through visual composition lighting and depth of field rather than dramatic subject matter.

## 8.10 — Positive lighting

Lighting has a profound effect on our mood. And the right lighting can often make or break an image. For instance, a well-lit image with a warm hue is likely to create a positive and uplifting effect, whilst darker images with starker tones could imply threat or insecurity.

This is especially critical for our imagery, as we strive to always create a sense of confidence in our products efficiency and highlight the emotional intention behind what we do.

For this reason, we ensure that our images are always lit in the most complimentary way, bringing out the best features of our subject, and helping to add an air of lightness to communications. Whether shooting indoors or out in the open, adapting levels of exposure, creating warmer tones or adding subtle orange elements to an image help us to create this effect.



**To ensure our images feature positive lighting, include some or all of the following:**

- Fresh blues that provide overall lightness.
- Weather elements like the morning fog and mist in the air that have a brightening effect.
- Subtle warm light flare – characteristic of dawn light.
- Orange elements that naturally appear in the environment.



## 8.10 — Positive lighting: don'ts

To ensure our images feature positive lighting in the right way, this page outlines some things to avoid:



**Do not** use too much orange or yellow.



**Do not** apply automatic photo presets, or standard filters to add dawn light to your photos.



**Do not** use photos taken before dawn when it's still too dark, unless that is part of the story you are telling.



**Do not** add colours that create an artificial look.



**Do not** use staged or clichéd images picturing the early riser.



**Do not** add too many elements, excessive flares and clearly fake effects in your photo.

# 9 Layouts



## Layout System

Our brand identity system is highly distinct. Individually, each element holds a part of our story, and together they build a full picture.

Our flexible layout system allows us to bring those elements together in an effective and attractive way, across all of our touchpoints.

Whether you are creating a high-profile advertising campaign, or a page within an internal document, or if your format is standard A-size, large out of home, extreme tall or wide – our grids ensure that our elements are applied consistently across all of our communications.

Scalable and adaptable, our layout grids provide a simple step-by-step process to help you get it right, every time.



## 9.2 — Print layouts: A4 portrait & landscape

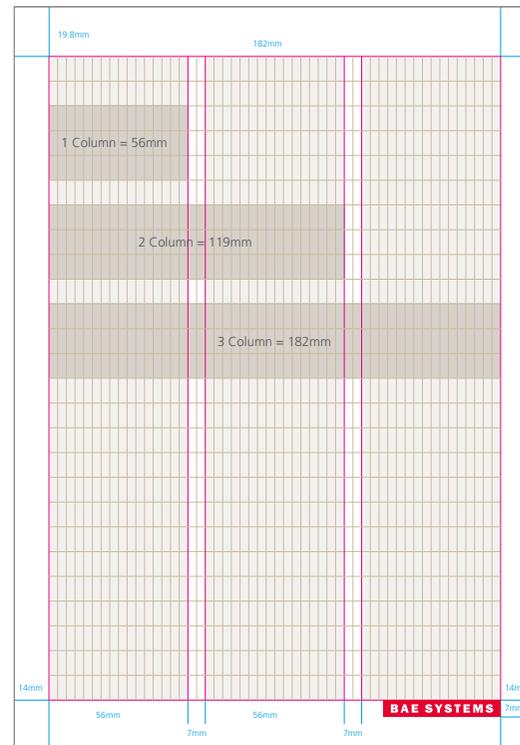
The A4 portrait layout is based on a three-column grid. See the column size and measurements for the margins and gutters, right.

The A4 landscape layout has been adapted into a five-column grid, while keeping the margin and gutter measurements of the portrait grid for consistency across both layouts.

Use these grids as a guide for all BAE Systems print A4 portrait and landscape documents. The same grid can also be used for all portrait or landscape formats. Simply scale the grid up or down in proportion.

Alternatively, templates of these can be downloaded from the Brand Portal.

### Portrait



#### A4 Portrait 3 Column key measurements

Margins = Left & Right 14 mm, Top & Bottom 19.8 mm  
 1 Column = Width 56 mm  
 2 Column = Width 119 mm  
 3 Column = Width 182 mm  
 Gutters = Width 7 mm

### Landscape



#### A4 Landscape 5 Column key measurements

Margins = Left & Right 14 mm, Top & Bottom 16 mm  
 1 Column = Width 48 mm  
 2 Column = Width 103.5 mm  
 3 Column = Width 158.5 mm  
 4 Column = Width 214 mm  
 5 Column = Width 269 mm  
 Gutters = Width 7 mm

## 9.2 — Print layouts: A4 portrait & landscape

Portrait example



Landscape example



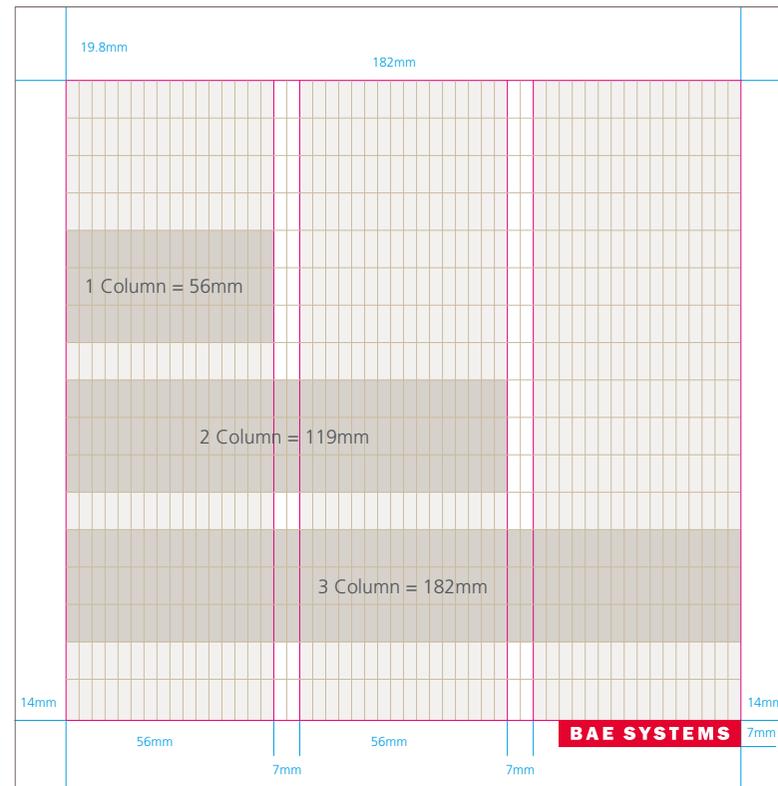
## 9.2 — Print layouts: square

Our A4 grid has been adapted to fit a square format, to ensure maximum consistency across layouts.

The square grid is based on a three-column grid. Use it as a guide for all BAE Systems print square format documents. The same grid can be used for all square formats. Simply scale it up or down in proportion.

Alternatively, templates of these can be downloaded from the Brand Portal.

### Square



#### A4 Square 3 Column key measurements

Margins = Left & Right 14 mm, Top & Bottom 19.8 mm

1 Column = Width 56 mm

2 Column = Width 119 mm

3 Column = Width 182 mm

Gutters = Width 7 mm

### SQUARE EXAMPLE



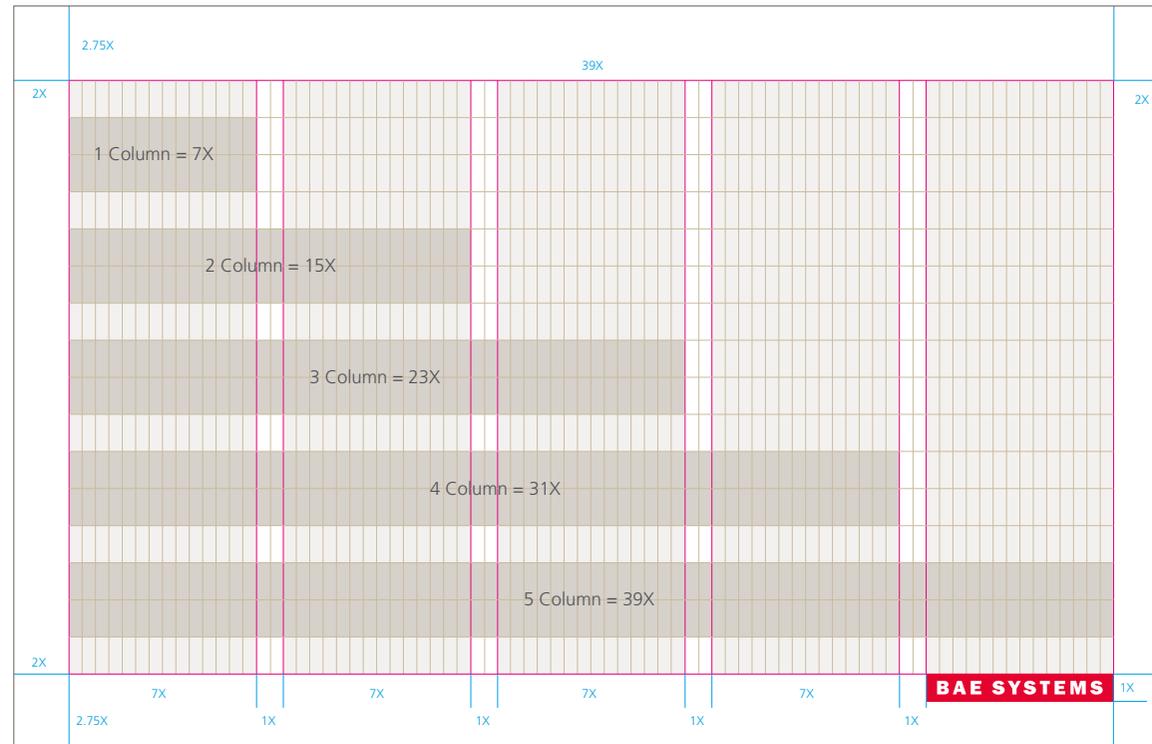
## 9.2 — Print layouts: large format

Our A4 grid has been adapted to fit large formats, to ensure maximum consistency across layouts.

The large format grid is based on a five-column grid. Use it as a guide for all BAE Systems print large format documents. The same grid can be used for all large formats. Simply scale it up or down in proportion.

Alternatively, templates of these can be downloaded from the Brand Portal.

### Landscape



#### Large format 5 Column key measurements

Logo = 1X

Margins = Left & Right 2X, Top & Bottom 2.75X

1 Column = Width 7X

2 Column = Width 15X

3 Column = Width 23X

4 Column = Width 31X

5 Column = Width 39X

Gutters = Width 1X

## 9.2 — Print Layouts: large format

### Large format landscape example



## 9.2 — Print layouts: US Letter portrait & landscape

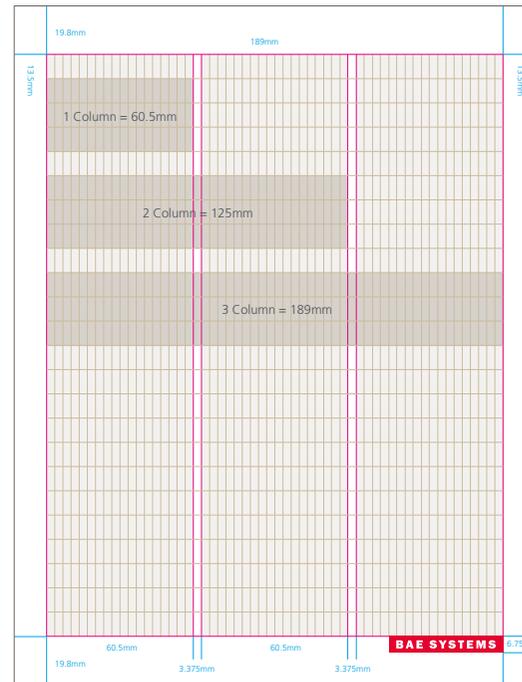
The majority of our printed applications are used in more than one country. This means that we must ensure our layouts are compatible with formats from around the world.

When producing documents primarily for the United States, Canada, Mexico and the Dominican Republic, we use the US letter format as an alternative to A4. See adaptations to sizes and measurements, right.

Our US letter grids are in proportion to our A4 grids, to ensure maximum consistency across all applications.

Alternatively, templates of these can be downloaded from the Brand Portal.

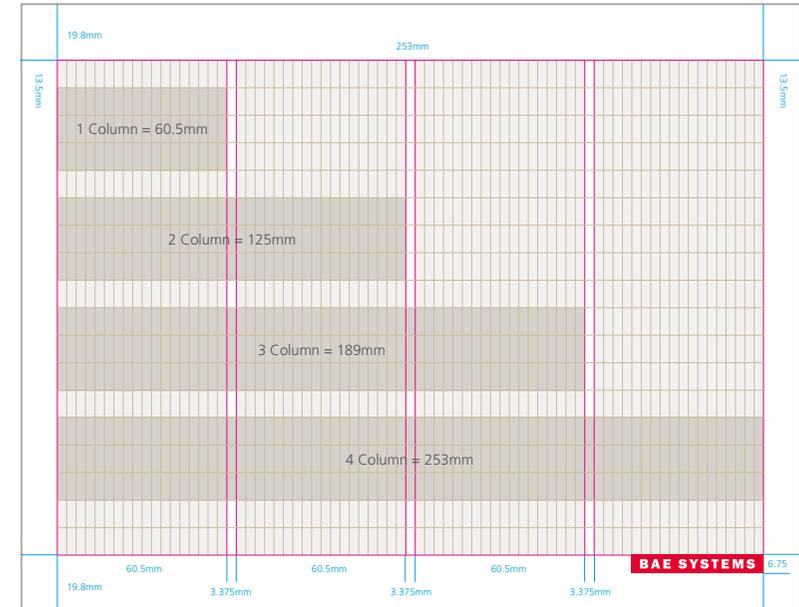
### Portrait



#### US Letter Portrait 3 Column key measurements

Margins = Left & Right 14 mm, Top & Bottom 19.8 mm  
 1 Column = Width 60.5 mm  
 2 Column = Width 125 mm  
 3 Column = Width 189 mm  
 Gutters = Width 3.375 mm

### Landscape



#### US Letter Landscape 4 Column key measurements

Margins = Left & Right 14 mm, Top & Bottom 19.8 mm  
 1 Column = Width 60.5 mm  
 2 Column = Width 125 mm  
 3 Column = Width 189 mm  
 4 Column = Width 253 mm  
 Gutters = Width 3.375 mm

## 9.2 — Print layouts: US Letter portrait & landscape

Portrait example



Landscape example



## 9.2 — Print layouts: internal document pages

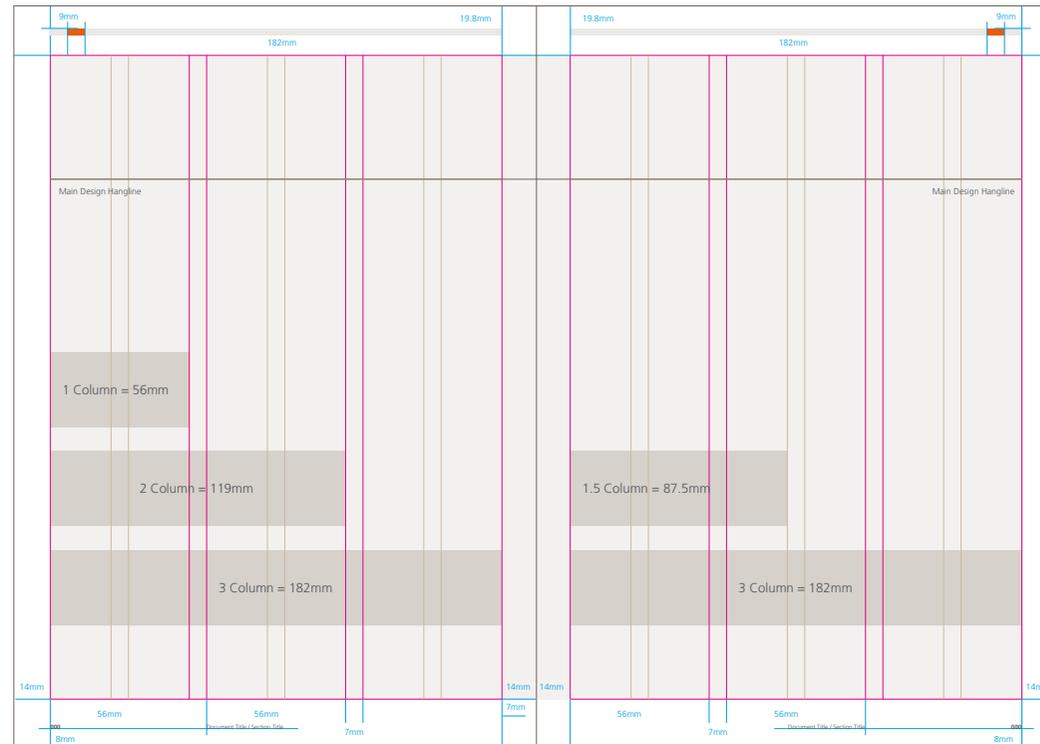
For Internal document pages, the same grid system can be used with the addition of a few key features.

At the top of the page is a navigation bar that helps guide you through longer documents. It should be only ever be used for documents larger than 16 pages. The orange sections within the navigation bar will denote the section you are in in the document. At the bottom of the grid are the page numbers and document footer.

There is also a design hangline which is taken from where the Dynamic Tab sits on the cover. The hangline is used to line up text, images and large background boxes. The hangline should be used to create connections between spreads/pages and consistency between documents.

The same grid can also be used for all portrait or landscape formats. Simply scale the grid up or down in proportion.

### Internal spread grid



#### A4 Internal 3 Column key measurements

Margins = Left & Right 14 mm, Top & Bottom 19.8 mm  
 1 Column = Width 56 mm  
 2 Column = Width 119 mm  
 3 Column = Width 182 mm  
 Gutters = Width 7 mm

Maximum Image Size = 257.4 x 392 mm (for the whole spread)  
 257.4 x 182 mm (for a single page)  
 Typographic Hangline = 49.5 mm from top margin  
 DNA Bar = 9 mm from top of page / 2.5 mm deep  
 Page Number and Footer = 8 mm from bottom of the page

# 9.2 — Print layouts: internal document pages

Here are a few examples of internal document page layouts. There are a few things to note:

1 – On each spread there are two large overlapping boxes that relate to the Dynamic Tab system. One box should be from the colour palettes and the other must be light grey. The two boxes must overlap and can be used to either highlight a focal point of an image or hold some pull out copy. One or both boxes should have a level of transparency that fits with the image being overlaid.

2 – Quotes and pull out text can be added in any colour. If text is placed on a background colour from the Additional Colours palette, then it should be set in Tab Orange or white.

3 – In longer documents containing many pages and/or sections (such as the annual report) the DNA Bar can be used as a navigation bar. The navigation DNA Bar shows the progress throughout a document by having a 9mm block moving right along the DNA Bar. These markers should be orange unless the background image prevents visibility, then they can be white.

4 – In some circumstances, large overlapping boxes will not be appropriate – i.e. in text heavy pages such as data sheets or within longer documents. In this case a thin DNA Bar can be used along the design hangline or on the top margin of the page. The DNA Bar references the colour overlap in the dynamic tab, condensed into a thin line. This line contains intelligent 2-tone colour blocking (either two contrasting colours from our Core Colours or two contrasting greys) to indicate the presence of pull out text or imagery above or below the line. This is done by lining up the size and position of your darker tone with your images or pull out text. If you need to use the DNA Bar in your design, please seek approval from Group Communications or your nearest Brand Guardian before any work is carried out.

## Internal spread examples



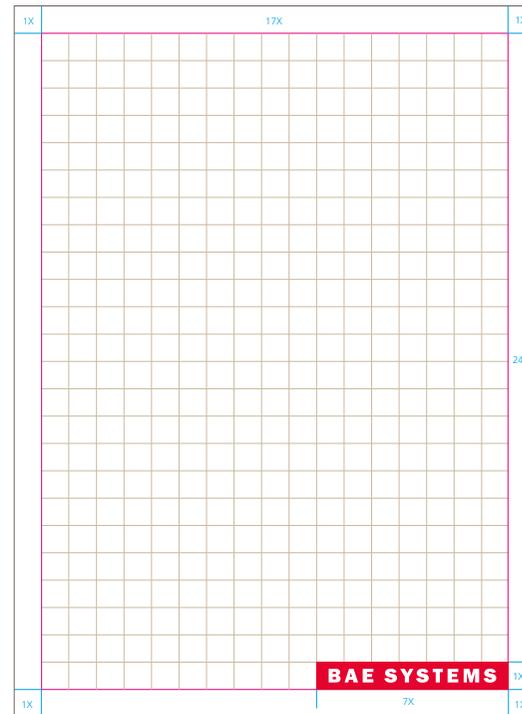
## 9.3 — Digital layouts: portrait & landscape

For maximum flexibility, our digital grids are based on the height of our logo. This grid gives enough clearance around the margin while having a large content area to play with.

The same grid can be used for all digital formats. Simply scale it up or down proportionally to either the height or width of the format.

Alternatively, templates of these can be downloaded from the Brand Portal.

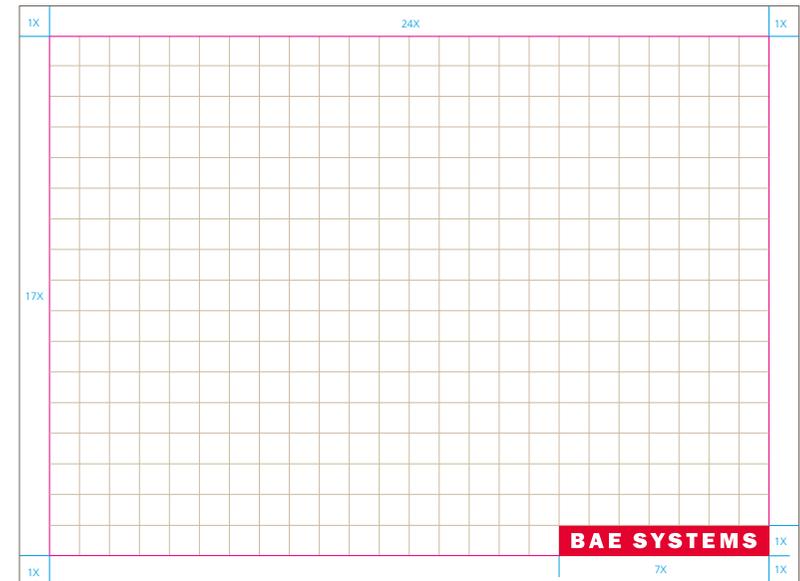
### Portrait example



#### Portrait digital format key measurements

Logo = 7 x 1X  
 Margins = 1X  
 Content area = 17 x 24X

### Landscape example

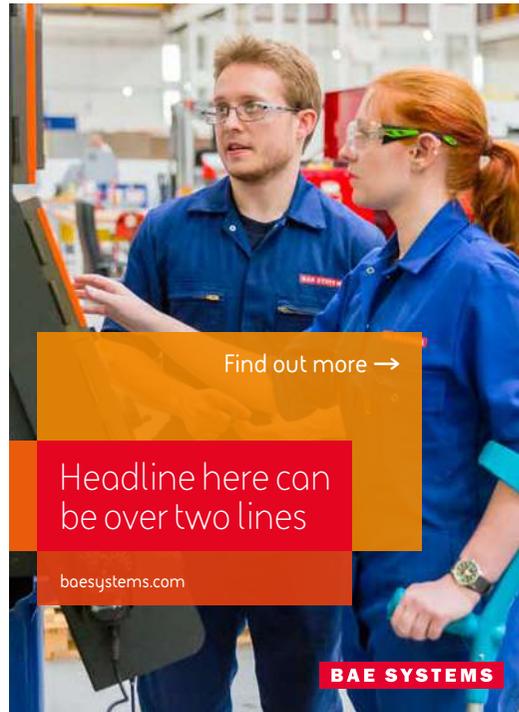


#### Landscape digital format key measurements

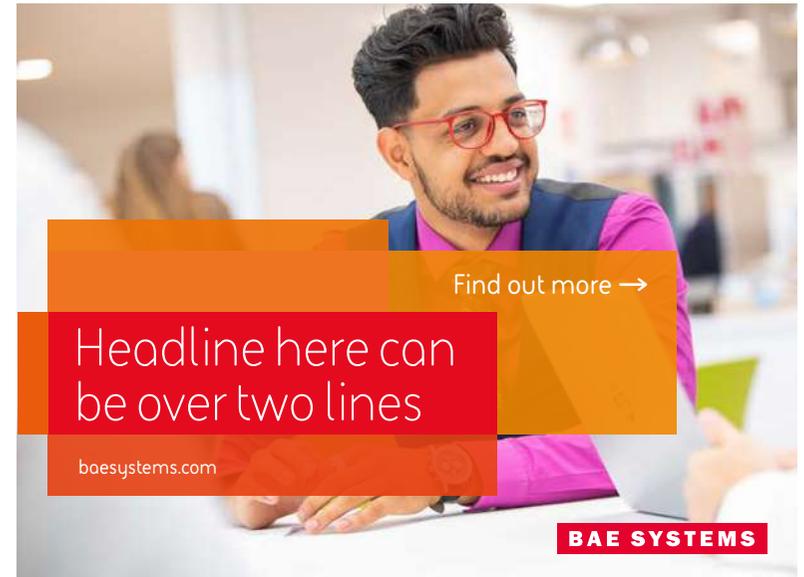
Logo = 1 x 7X  
 Margins = 1X  
 Content area = 24 x 17X

## 9.3 — Digital layouts: portrait & landscape

Portrait example



Landscape example



## 9.3 — Digital layouts: Horizontal web banners

For maximum flexibility, our web banner grids are based on the height of our logo. This grid gives enough clearance around the margin while making sure there is enough room for typographical and image content.

As most of the formats are slightly different you can use the general rule of 1 x logo height for the margins and starting size for the Dynamic Tab panels.

Alternatively, templates of these can be downloaded from the Brand Portal.

### Horizontal web banners



#### 970 x 250px Horizontal web banner format key measurements

Logo height = 1X  
Margins = 1X  
Content area = 29 x 6X



#### Mobile web banner format key measurements

Logo height = 1X  
Margins = 1X  
Content area = 29 x 3X

## 9.3 — Digital layouts: Horizontal web banners

### Horizontal web banner examples



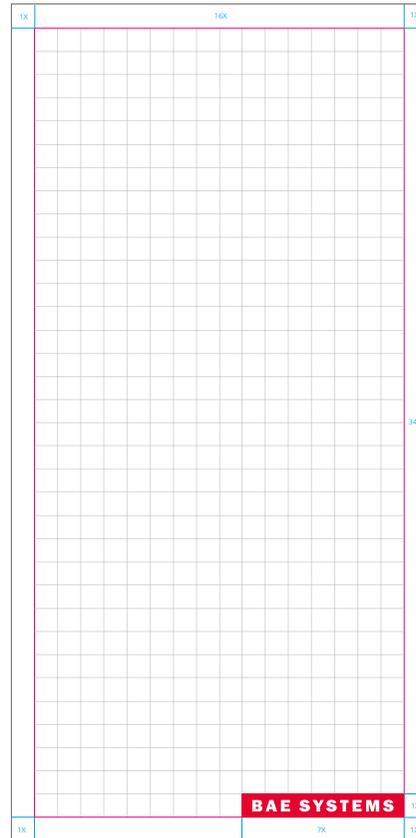
## 9.3 — Digital layouts: Vertical web banners

For maximum flexibility, our web banner grids are based on the height of our logo. This grid gives enough clearance around the margin while making sure there is enough room for typographical and image content.

As most of the formats are slightly different you can use the general rule of 1 x logo height for the margins and starting size for the Dynamic Tab panels.

Alternatively, templates of these can be downloaded from the Brand Portal.

### Horizontal web banners



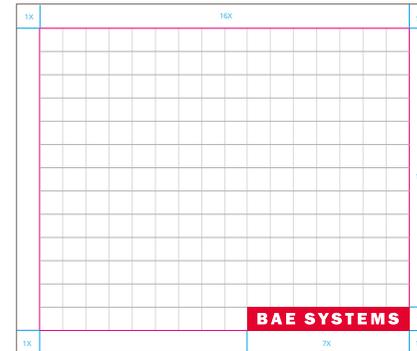
#### 300 x 600px vertical web banner format

##### key measurements

Logo height = 1X

Margins = 1X

Content area = 16 x 34X



#### 300 x 250px vertical web banner format

##### key measurements

Logo height = 1X

Margins = 1X

Content area = 16 x 13X

## 9.3 — Digital layouts: Vertical web banners

### Horizontal web banner examples



## 9.4 — Size Summary chart

Use this chart as a quick reference guide for common print formats. All templates of these can be downloaded from the Brand Portal.

Please note that since our master grid is based on standard A4 formats, creating other formats requires you to also adjust the length and depth of the columns, gutters and margins, proportionally.

For the correct logo size on the different formats, please refer to the Logo Sizes table (2.5) in the Logo section of these guidelines.

Please refer to the Type Styles table (5.5) in the Typography section of these guidelines for additional information on overlaying text onto our grid system.

### Brochure size

	Margins T/B/L/R	Portrait column widths	Portrait column height	Gutter size	Column Numbers	Landscape column widths	Landscape column height	Gutter size	Column numbers
A3	28/28/20/20 mm	W 79 mm	H 363 mm	10 mm	3	W 68 mm	H 251 mm	10 mm	5
A4	19.8/19.8 14/14 mm	W 56 mm	H 257.4 mm	7 mm	3	W 48 mm	H 178 mm	7 mm	5
A4 Square	19.8/19.8 14/14 mm	W 56 mm	H 171 mm	7 mm	3	-	-	-	-
US Letter	19.8/19.8 13.5/13.5mm	W 60.5mm	H 239 mm	3.375 mm	3	W 60.5 mm	H 175.75 mm	3.375 mm	4
A5	10/10/7/7 mm	W 28mm	H 129 mm	5 mm	3	W 34 mm	H 125 mm	5 mm	5
A6	7/7/5/5 mm	W 19.75mm	H 91 mm	3.35 mm	3	W 24 mm	H 89 mm	3.35 mm	5