Enterprise Brand Guidelines

July 2025, Version 2.0

Contents

These Guidelines are meant to articulate the Tyson Foods enterprise brand by demonstrating its elements and its use as a corporate name, brand and logo. They are essential to anyone creating any type of branded Tyson Foods application such as signage, marketing, advertising and web design. The proper use of Tyson Foods visual elements helps elevate our purpose and corporate brand.

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1.0 Our Identity

From John W. Tyson's humble start to our shared vision of the Tyson Foods of tomorrow, one thing will forever unite us — our passion for food. We believe food is more than sustenance; it's a vehicle for good. We bring high-quality food to every table in the world, safely, sustainably, and affordably, now and for future generations.

2.0 Logo

Our enterprise brand logo and how to use it.

2.1 Logos

Primary - Full Color Logo:

The primary logo used across the majority of touch points is the full color version. (Red outline and scalloped oval with Gold accent and White lettering)

Logo variations:

These are three variations of the Tyson Foods corporate logo artwork - one color black, one color red, and one color white for use only in situations where production limitations are required.

Full Color

Two Color with white outline

One Color Black

One Color Red

One Color White

2.1 Logo Clear Space and Minimal Size

Logo clear space

Clear space helps maintain the integrity and prominence of logos. The Tyson Foods logo should always be surrounded by a clear space equal to the height of the wordmark's "n." Make certain to keep any design elements outside of the logo's prescribed clear space. Simple backgrounds and colors are exceptions to this rule.

Logo minimal size

The minimum size for usage is 0.75 inches in print and 36 pixels in digital applications. The size ensures legibility and proper rendering of the logo, but specific production needs and limitations may necessitate distinct specifications.

2.1 Outlined Logo

For optimal visibility, we've created an outlined version of our logo. It was created for use on photography and solid colors where the unlined version has no or minimal contrast. The logo has been created with optimum outline sizing and should be used as supplied and not recreated.

Please follow the same clear space and sizing guidelines provided on the previous page.

2.1 Logo Do Nots

DO NOT USE THE INCORRECT LOGO VERSION

—

The primary logo should be used whenever possible. Logo variations such as this one color red logo are used where there are production limitations.

DO NOT CHANGE THE LOCKUP

—

Maintain the lockup of the wordmark and emblem.

DO NOT LOCK UP THE LOGO WITH THE TEXT

—

The logo should not be locked up with other text, department names or taglines.

DO NOT USE AN INCORRECT COLOR OR GRADIENT

—

The logo should not only appear in full color, one color red, one color black, or one color white.

DO NOT USE THE WORDMARK OR EMBLEM ALONE

—

The wordmark and emblem should always be used together.

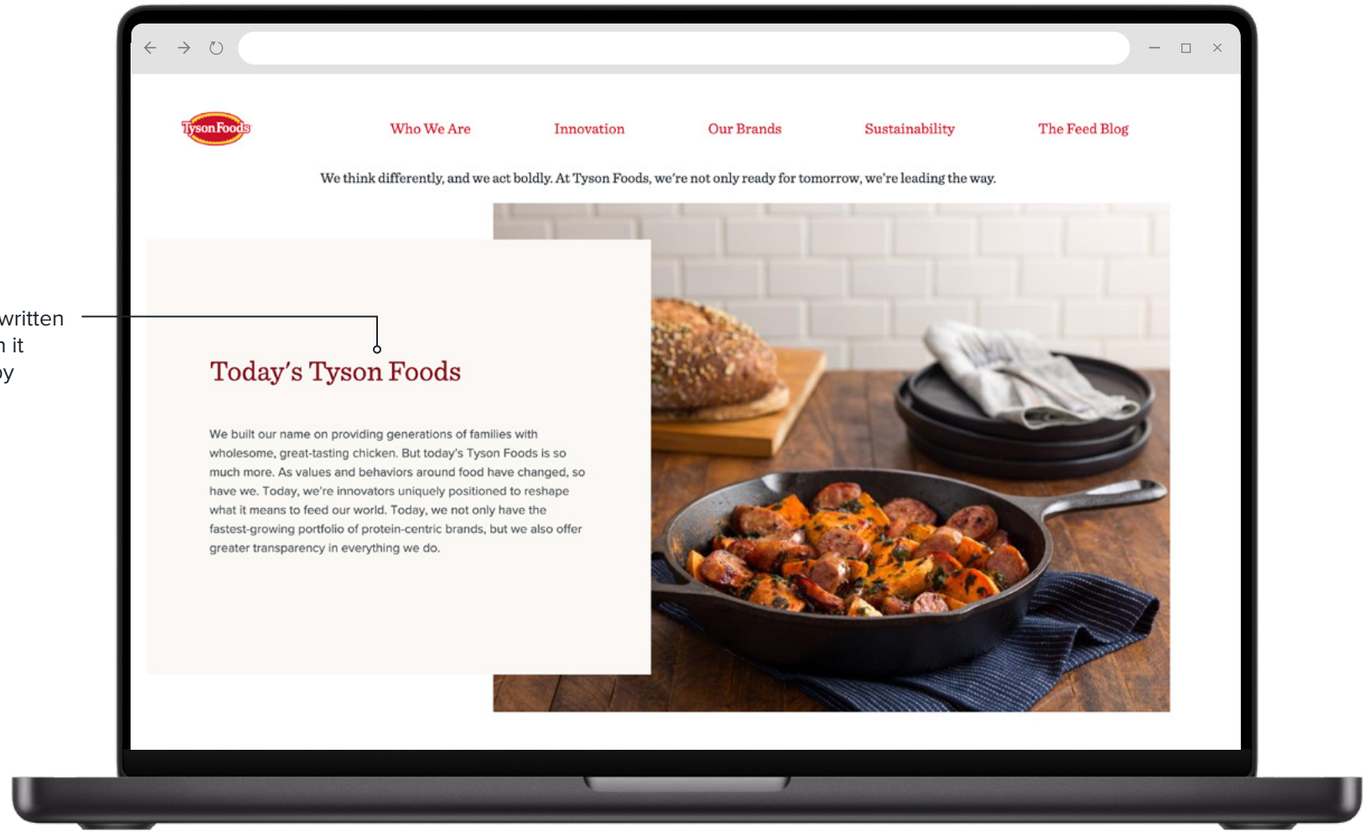
DO NOT SKEW OR WARP

—

The logo should always appear as it is built in the logo files. Do not skew it, place it on an angle or otherwise distort it.

2.2 Referencing Our Corporation

When Tyson Foods is referred to in writing, either the full name, “Tyson Foods” or “Tyson Foods Inc.” should be used to avoid confusion with the Tyson retail brand.



“Tyson Foods” written out in full when it appears in copy

2.3 Retail Brand Logo Lockup

The Tyson Foods logo can be displayed with our retail brands in the following two ways. The order, sizing, and spacing of the brand logos should be maintained as follows.

To use or obtain this artwork, please contact corporatebrand@tyson.com.

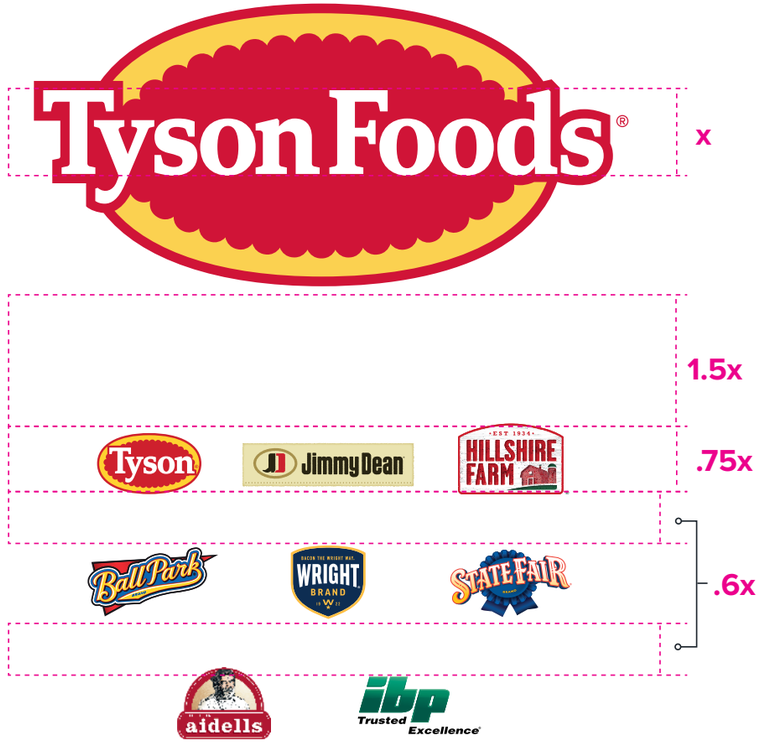
2.3 Retail Brand Logo Lockup

Our retail brand logo lockup should follow these rules in all instances.

Because our retail brand logos are all different shapes and proportions, alignment, spacing and sizing should be made optically.

The distance between the “Tyson Foods” logo and the retail logos is 1.5x the cap-height of the “T” in the “Tyson Foods” logo.

Heights of the Retail logos should be roughly .75x the height of the “T” in the “Tyson Foods” logo.



2.3 Retail Brand Logo Lockup Don’ts

DO NOT CHANGE THE SIZE RELATIONSHIP BETWEEN THE “TYSON FOODS” LOGO AND THE RETAIL LOGOS.

—

The Tyson Foods logo should not be larger or smaller than displayed on the previous pages.

DO NOT CHANGE THE STACKING OF THE RETAIL LOGOS

—

The retail logos should not be stacked on more than three lines. Please reference the recommendation on the previous page.

DO NOT CHANGE THE ORDER OF THE RETAIL LOGOS.

—

The retail logos should appear in the order portrayed on the previous pages.

DO NOT CHANGE THE ORDER OF THE “TYSON FOODS” LOGO AND THE RETAIL LOGOS.

—

The Retail logos should not be displayed anywhere but below the “Tyson Foods” logo.

2.4 Logo and Tagline

Our tagline, “Tyson Foods. We feed the world like family.™” encompasses the spirit and intentions of Tyson Foods as a whole and is always shown either following “Tyson Foods” in copy (as shown above) or following the logo at all times. Never present the tagline alone.

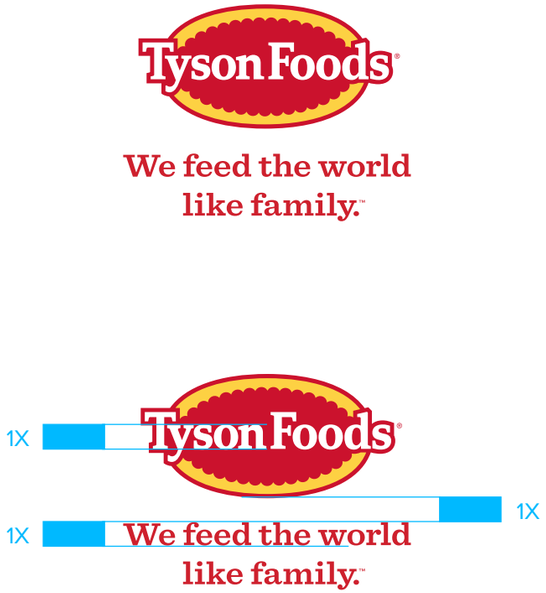
To use or obtain this artwork, please contact corporatebrand@tyson.com.

We feed the world like family.™

The tagline should be set in Sentinel Bold, sentence case with automatic leading and set to zero tracking.

2.4 Logo and Tagline Relationship

Our tagline is a big part of our brand spirit.
It can be used in one of the three arrangements seen on this page.



2.4 Logo and Tagline Do Not

DO NOT BREAK THE TAGLINE INTO MORE THAN TWO LINES.
—
The tagline may be display as one line or broken into two as supplied.

DO NOT CHANGE THE ALIGNMENT OF THE TAGLINE.
—
The tagline should always be center justified and center aligned with the logo.

DO NOT CHANGE THE RELATIONSHIP OF THE LOGO AND TAGLINE.
—
The tagline should always be displayed under or to the right of the logo and with the distance defined on the previous page.

DO NOT CHANGE THE TYPEFACE OF THE TAGLINE.
—
The tagline should always be displayed in Sentinel Bold.

DO NOT USE THE TAGLINE ALONE WITHOUT THE LOGO.
—
The tagline should always be used together with the Tyson Foods logo to enhance recognition and tie to the brand.

DO NOT CHANGE THE SIZE RELATIONSHIP BETWEEN THE LOGO AND TAGLINE.
—
The sizing relationship between the two elements should follow the examples on the previous page.

3.0 Color

Our color palette and its application.

3.1 Primary color

To create better cohesion between our corporate brand and our retail brand, we use the red from our heritage 'Tyson Foods' and 'Tyson' brand logo as our primary color.

Tyson Red

PMS 186C

RGB: 228/11/14
CMYK: 0/100/80/5
HEX: #E40B0E

3.1 Primary and Secondary Color Usage

Tyson Red should feature prominently across print and digital applications but when red and full-bleed imagery alone overwhelms the information, secondary colors can come into play.

Preference is not given to any of the secondary colors — they should all be used equally and sparingly, most often in long-form applications.

Tertiary colors are used less than 10% of the time, also mainly in long-form applications where additional colors are needed to separate sections or information from the main content.

For information graphics, we've included tints and shades of our main colors on the following page.

TYSON RED

PMS 186 C
RGB 228/11/14
CMYK 0/100/80/5
HEX E40B0E

WHITE

RGB 255/255/255
CMYK 0/0/0/0
HEX FFFFFF

BURGUNDY

PMS 201 C
RGB 157/34/53
CMYK 26/98/77/21
HEX 9D2235

KHAKI

PMS P 12-1C
RGB 224/209/177
CMYK 8/12/28/0
HEX E0D1B1

CHARCOAL

PMS 426 C
RGB 69/68/70
CMYK 67/61/57/42
HEX 454446

GOLD

PMS 122 C
RGB 253/209/67
CMYK 0/9/80/0
HEX FDD143

SKY

PMS 630 C
RGB 147/196/198
CMYK 42/9/21/0
HEX 93C4C6

PASTURE

PMS 556
RGB 136/186/144
CMYK 55/5/57/0
HEX 88BA90

PRIMARY COLOR
All applications should prominently feature Tyson Red, photography, or a combination of both.

SECONDARY
Our three secondary colors are used regularly in equal amounts but far less than our red.

Charcoal is used functionally as text in long form applications or overlaid on photography when needed.

TERTIARY
The three tertiary colors are used equally but on occasion, less than 10% of the time.

3.1 The Complete Palette

The complete palette include tints and shades of our main colors. Main colors are outlined to give context.

RED LIGHT RGB 239/199/183 CMYK 1/26/24/0 HEX EFC7B7	**GOLD LIGHT** RGB 252/228/157 CMYK 2/8/46/0 HEX FCE49D	**KHAKI LIGHT** RGB 234/223/199 CMYK 7/10/23/0 HEX EADFC7	**SKY LIGHT** RGB 195/216/214 CMYK 25/5/15/0 HEX C3D8D6	**PASTURE LIGHT** RGB 177/215/187 CMYK 35/0/34/0 HEX B1D7BB	**CHARCOAL LIGHT** RGB 208/208/209 CMYK 17/13/13/0 HEX D0D0D1
RED MEDIUM RGB 228/128/102 CMYK 0/65/63/0 HEX E48066	**GOLD** PMS 122 C RGB 253/209/67 CMYK 0/9/80/0 HEX FDD143	**KHAKI** PMS P 12-1C RGB 224/209/177 CMYK 12/14/32/1 HEX E0D1B1	**SKY** PMS 630 C RGB 147/196/198 CMYK 42/9/21/0 HEX 93C4C6	**PASTURE** PMS 556 RGB 136/186/144 CMYK 55/5/57/0 HEX 88BA90	**CHARCOAL MEDIUM** RGB 162/161/162 CMYK 39/32/31/0 HEX A2A1A2
TYSON RED PMS 186 C RGB 228/11/14 CMYK 0/100/80/5 HEX E40B0E	**GOLD MEDIUM** RGB 232/165/29 CMYK 4/40/100/0 HEX E8A51D	**KHAKI MEDIUM** RGB 188/169/121 CMYK 26/30/63/1 HEX BCA979	**SKY MEDIUM** RGB 82/127/137 CMYK 76/36/40/6 HEX 527F89	**PASTURE MEDIUM** RGB 95/151/115 CMYK 73/19/69/3 HEX 5F9773	**CHARCOAL MEDIUM 2** RGB 116/115/117 CMYK 56/48/45/12 HEX 747375
BURGUNDY PMS 201 C RGB 157/34/53 CMYK 26/98/77/21 HEX 9D2235	**GOLD DARK** RGB 196/121/0 CMYK 16/60/100/3 HEX C47900	**KHAKI DARK** RGB 135/121/79 CMYK 43/44/80/16 HEX 87794F	**SKY DARK** RGB 62/86/90 CMYK 79/52/53/29 HEX 3E565A	**PASTURE DARK** RGB 63/113/78 CMYK 83/32/83/20 HEX 3F714E	**CHARCOAL** PMS 426 C RGB 69/68/70 CMYK 67/61/57/42 HEX 454446

3.2 Logo and Color

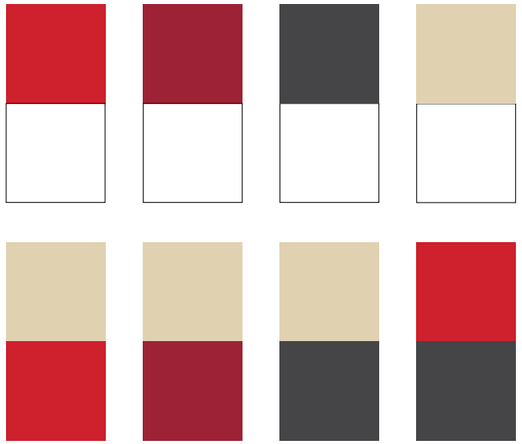
Please reference this chart for versions of our logo that can be used with colors from our palette.

3.3 Color Pairings

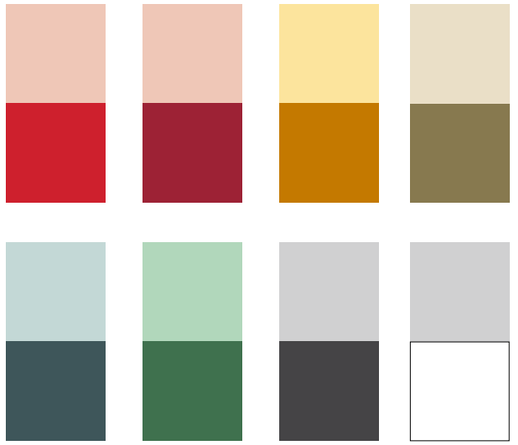
These are approved color pairings in our system chosen for maximum legibility. Color pairings pair two colors, never more and are often used to divide information in long form applications such as brochures and websites. Please follow this guide when combining color fields and type.

Never combine any colors outside of what is defined here in the first two columns and please reference the Do Not column for examples of color pairings we don't use in our system.

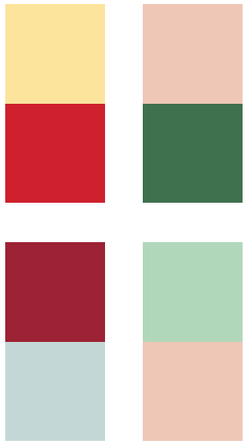
Combined color pairings



Tonal color pairings



Do Not

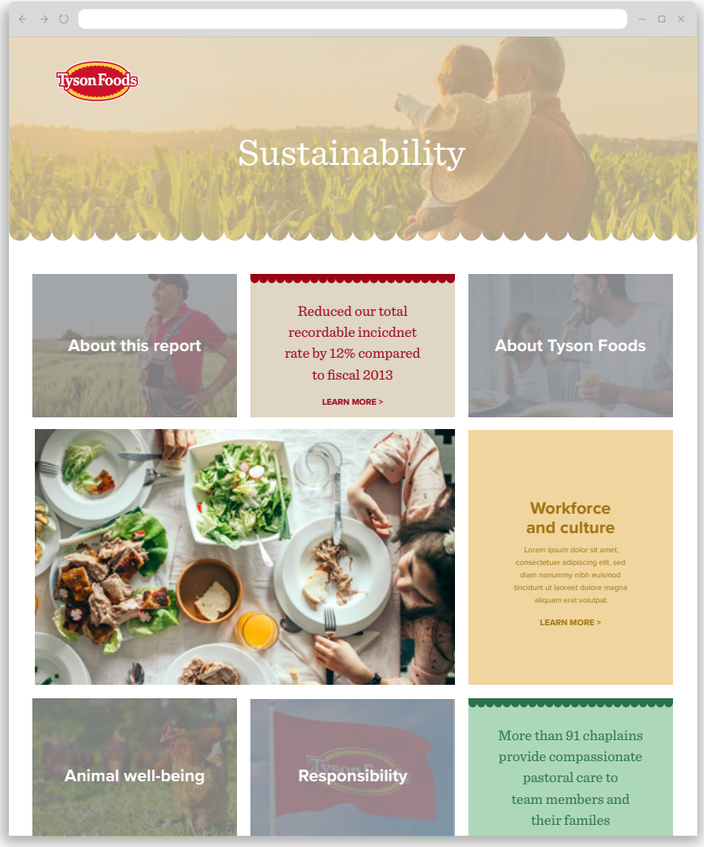


3.4 Secondary Color Use Cases

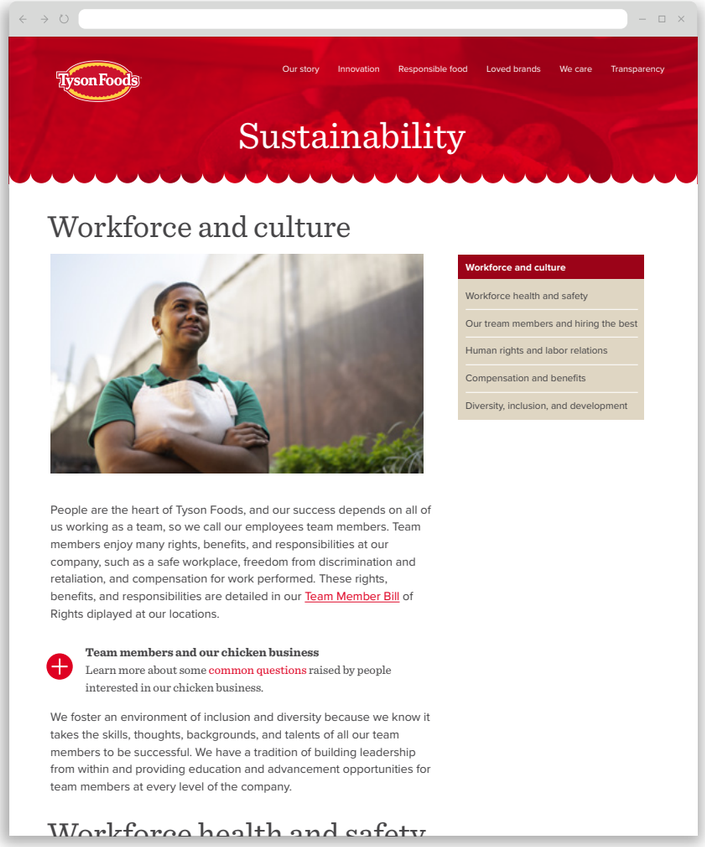
Long-form applications

The context of the application will help determine whether secondary colors are appropriate.
In multi-page materials (e.g. a presentation, report or website), secondary colors should be used to call attention to information and provide hierarchy.

Our red should feel rich. Include secondary and tertiary colors to liven a page or when the overuse of red renders an application dull or monotonous.



Secondary colors used in web to call out and separate different types of information.



Tyson Red is used for hyperlinks. Do not use secondary or tertiary colors for hyperlinks.

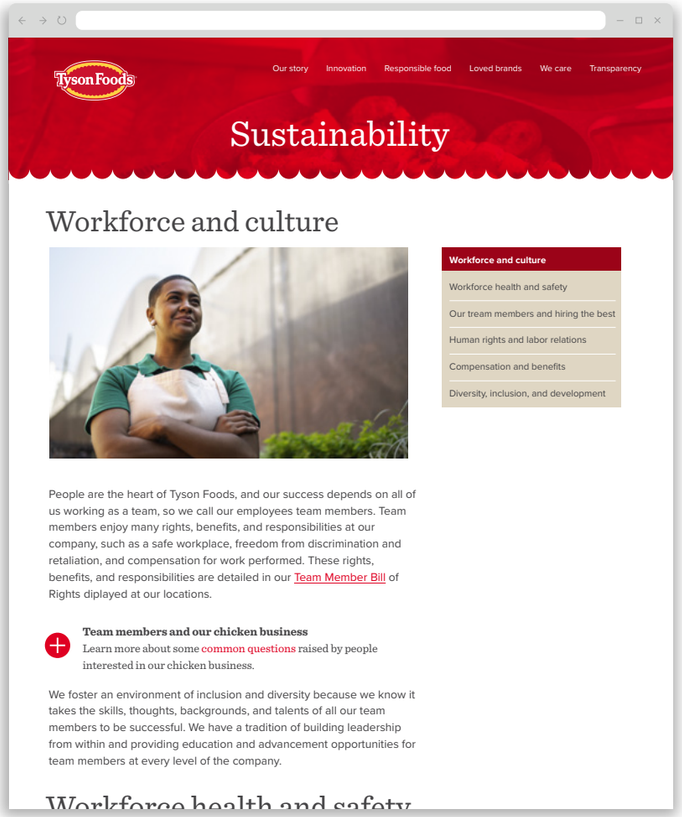
3.5 Text Color

Text in most cases appears in charcoal.

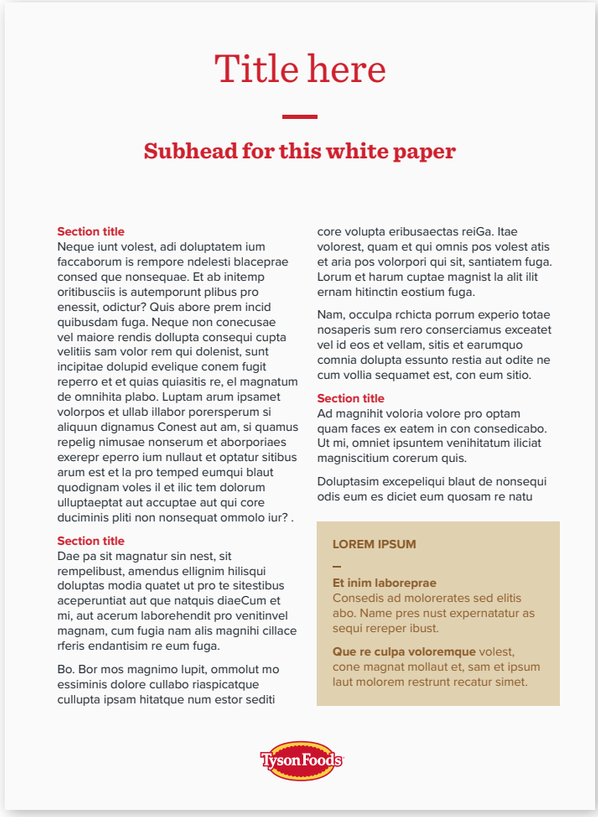
Use Tyson Red for headlines, call outs, and hyperlinks as long as it does not overwhelm the reader or conflict with printing methods.

Charcoal should be used for lengthy text in print and digital, or bits of text with secondary importance, like captions.

Secondary colors should be used sparingly for key information call outs.



Charcoal for body copy and navigational menus.
Tyson Red for call-outs and hyperlinks.



Tyson Red for headers and subheads. Charcoal for body copy.
Khaki tone-on-tone to call out key information.

3.6 Dos

DO USE PRIMARY RED AND PHOTOGRAPHY

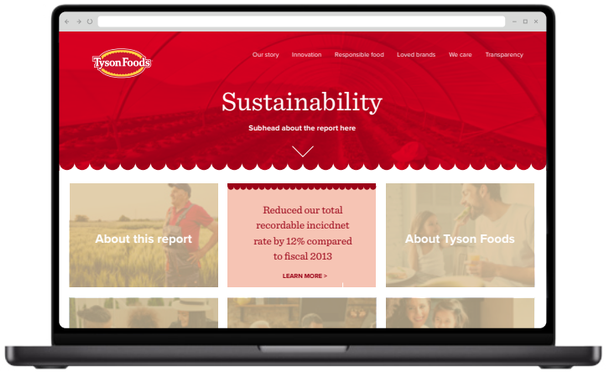
—

The Tyson Foods brand should always feature its red and photography prominently. The logo should only appear on red, white or photography. Our secondary color is only used to highlight, separate or punctuate.

DO USE CORRECT VALUES FOR TONE-ON-TONE

—

Make sure the contrast between the text and background color is sufficient. In this example, the darker red text has enough contrast against the lighter red color field behind it.



DO USE WHITE ON TYSON RED

—

Only white text should sit on top of Tyson Red.

DO USE HIGH CONTRAST COLORS ON PHOTOGRAPHY

—

Type on imagery should only be set in White or Charcoal.

3.6 Do Nots

DO NOT USE LARGE FIELDS OF SECONDARY COLORS

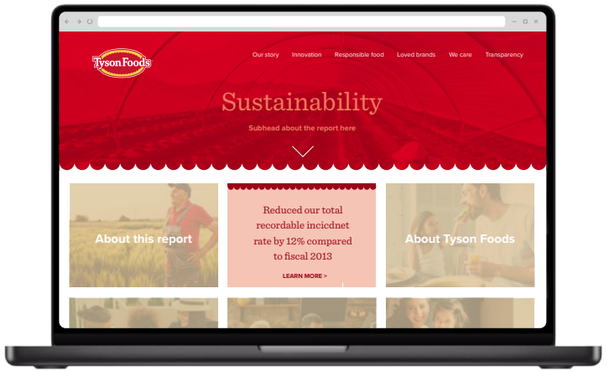
—

Do not emphasize secondary colors. There should always be enough red, white or imagery for the logo to sit on. Our brand is predominately represented by Tyson Red or photography.

DO NOT USE INCORRECT VALUES FOR TONE-ON-TONE

—

There should be enough contrast between text and background at all times. The headlines in this example are colored too closely in value as the corresponding background.



DO NOT USE A SECONDARY COLOR ON TYSON RED

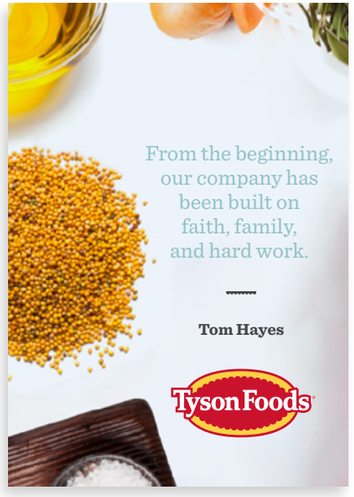
—

Do not use a secondary color on top of Tyson Red.

DO NOT USE A SECONDARY COLOR ON PHOTOGRAPHY

—

Do not set text on top of photography in a secondary color. Text on imagery should only be set in white or Tyson Red.



4.0 Photography

The way we use imagery to express our values and represent our enterprise brand.

4.1 Photography

Our imagery provides a backdrop to the enterprise brand, showcasing the important moments, ingredients and settings that define who we are and what we do.

Without exception, the element that unites all of our imagery is natural light. Our photography is warm, tonally light and bright, bold and authentic. More than any other visual element, it is a tangible expression of our commitment to raising the world's expectations for how much good food can do.

The images we use fit into one of four categories:

- lifestyle
- portrait
- still life
- in the field

4.1 Photography Art Direction

A more comprehensive guide of images that fall into each of these categories and exemplify our photography standards is available upon request.

LIFESTYLE

- Photographs consist of people in rustic or natural settings.
- Landscape photography should be shot at a wide angle.
- People should feel candid, in the moment and unposed.
- Photographs should be bright and shot in natural light.

PORTRAIT

- These photographs consist of people as the main focus.
- Shots should feel candid, in the moment and unposed.
- Photographs should be bright and light, shot in natural light.
- Subjects should be casually dressed and shot in locations that are timeless, rustic or natural.

STILL LIFE

- Styled on a light/white natural surface with a bit of texture (wood, stone, cloth, etc.)
- Props can be rustic in nature such as natural ceramic, wood handled cutlery, and linen table cloths and napkins, etc.
- Styling should look natural and as if a meal were just placed on the table.
- Photographs should be crisp and in focus.

IN THE FIELD

- Photographs are of Tyson Foods facilities, team members, stakeholders and/or food.
- Team members are in the moment, candid and are unposed.
- Photographs should be crisp and in focus bright and shot in natural light.

4.2 Photography Treatment

For photo treatments that create rich textures for backgrounds to our messages, photography can be overlaid with full-bleed color.

Color overlays are limited to our Tyson Red, Khaki, and Charcoal colors. Red and Khaki overlays are preferred while Charcoal is used in limited instances where a darker background is necessary for contrast and legibility.

Only these three colors can be used as they establish brand recognition.

Photograph is reduced to 20–35% opacity. The color is then multiplied on top. This neutralizes the photograph and enables type to be legible when positioned

Preferred

20–35% opacity

+

Full-bleed Tyson Red multiplied on top

=

Color overlaid on photo

20–35% opacity

+

Full-bleed Khaki multiplied on top

=

Color overlaid on photo

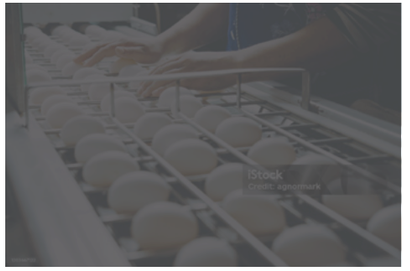
Limited use

20–35% opacity

+

Full-bleed Charcoal with 80% opacity, multiplied on top

=



Color overlaid on photo

4.2 Photography in Application

Photography can be used along with graphics such as our scallop feature and overlaid with a full-bleed of color.

Typography on photography should only be set in white (on dark photography) or Tyson Red (on light photography). Do not use a secondary color for type when the type is positioned on photography.

Images should have ample negative space (free from focal points or detailed textures) for text to sit.

Typography on photography should only be set in white or Tyson Red when on light photography.

4.2 Do Nots

DO NOT USE IMAGES WITH UNIDENTIFIABLE FOODS

—

Food should look appealing and appetizing–if you can't discern what's being represented in an image, don't use it.

DO NOT USE IMAGES WITH INCORRECT BACKGROUNDS

—

Images should be set on dark or light natural materials; no distracting patterns or obvious colors.

DO NOT USE OVER-STYLED SHOTS

—

Avoid images that feel forced – food that's been arranged too perfectly or props that feel out of place.

DO NOT OVERLAY IMAGES WITH OUR TERTIARY COLORS OR COLORS NOT SPECIFIED

—

When necessary, our photography should only be overlaid with Tyson Red or Khaki from our palette.

DO NOT USE IMAGES THAT ARE TOO DARK

—

Our photography is light and bright, not dark and ominous. Avoid imagery that is dark and dramatic.

DO NOT USE IMAGES WITH STAGED POSES

—

Images of people should feel comfortable and candid. Avoid shooting at odd angles.

5.0 Scallops

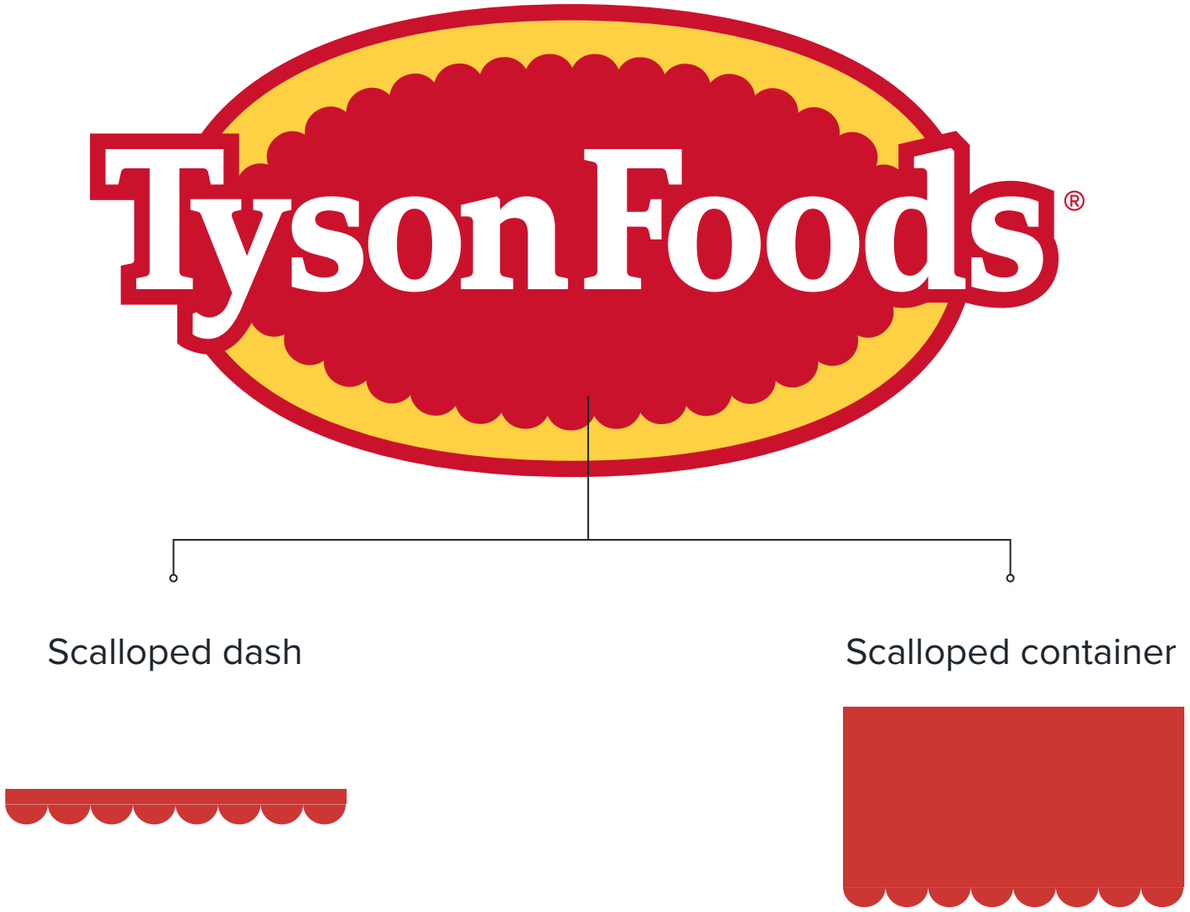
A unique and critical part of our visual system.

5.1 Scallops

Derived from our logo, our scallop graphic is a key asset in our visual system. It helps establish an ownable look and feel to print and digital materials.

Scallops are utilized in two major ways, which are outlined in this section. Use scallops according to the following rules so that they feel purposeful, not superfluous.

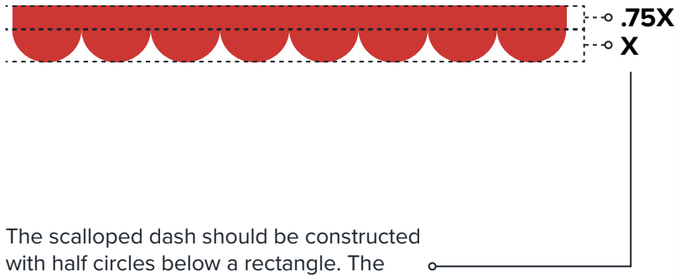
To use or obtain this artwork, please contact corporatebrand@tyson.com.



5.2 Scalloped Dash

The scallop dash is one of the two uses for our scallop feature.

It can be used to break up copy or graphics. It can be used similar to these examples and should be created with the following anatomy.



The scalloped dash should be constructed with half circles below a rectangle. The rectangle height should equal 75% of the height of the half circle. It should be made with more than three half circles which should be below the rectangle. The dash should not be used as a super graphic.

DOCUMENT TITLE DATE 00, 0000

Q3 Overview

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Section Subtitle

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SEGMENT BREAKDOWN

- Title name medium
- Title short
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- Title name medium
- Title short
- Title name medium

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Section Subtitle

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The scalloped dash used between headline and body copy.

The scalloped dash used between headline and sub-headline.

5.2 Do Nots

DO NOT USE SCALLOP DASHES AS FULL LINES

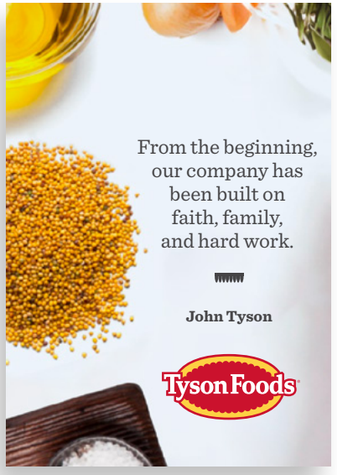
—

Scallop dashes should be used in the same fashion as a standard dash and not in long lines or borders.

DO NOT CHANGE THE PROPORTIONS OF THE SCALLOP DASH

—

Scallop dashes should follow the same proportions as outlined on the previous page.



DO NOT USE SCALLOP DASHES AT LARGE SIZES

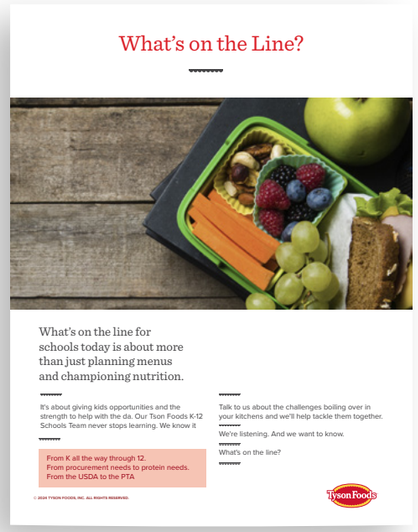
—

Scalloped dashes should be used as small details and not as large, blaring graphics.

DO NOT USE MULTIPLE SCALLOPED DASHES IN A SINLGE APPLICATION

—

Scalloped dashes should be used sparingly in order to retain their importance in the system.



5.3 Scalloped Container

Scalloped edge dividers are one of two main uses for our scallop feature.

It can be used as a divider between sections or between graphics and photography.

As a general rule of thumb, scallops used in an application should be at least as large at the cap height in the application's headline.

Scallops used to separate color blocks and photography.
In this case, the scallops should face the photography.

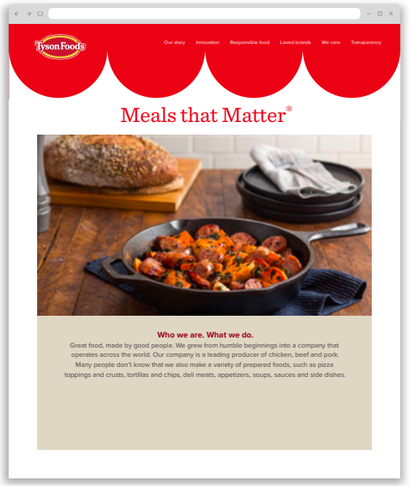
Scallops used as a section divider between headline and body copy. Scallops in this case should face away from the headline.

5.3 Do Nots

DO NOT USE SCALLOPS AT EXTREMELY LARGE SIZES

—

When using scallops as dividers or graphics, do not enlarge to the point where the graphic becomes the main asset of the application. Scallops should be more of a feature.



DO NOT USE CURVED SCALLOPED EDGES

—

Scallops should only be applied to straight, horizontal or vertical edges.

DO NOT USE SCALLOPS ON AN ANGLE

—

Scalloped edges should be kept to 90 degree angles–horizontal or vertical.

DO NOT USE SCALLOPS AT EXTREME SMALL SCALE

—

Scallops should be large enough to be purposeful and apparent. As a general rule, they should be set at a height equivalent to the height of the headline type in the application.

6.0 Typography

How our two typefaces support each other and our visual system.

6.1 Our Typefaces

We use two American-made type families — Sentinel and Proxima Nova. Both have been expertly drawn for print, web and Microsoft Office.

Aa

Our serif
Sentinel by Hoefler & Co.

Aa

Our sans serif
Proxima Nova by Mark Simonson

6.1 Our Typefaces Working Together

Our primary typeface is Sentinel, a serif by Hoefler & Co. It is honest, comprehensive and well-crafted. Its sturdy slab serifs place it in an unpretentious genre of industrial typefaces.

Our secondary typeface is Proxima Nova, a sans serif by Mark Simonson. Its geometric clarity complements the details of Sentinel and is legible even at very small sizes.

If only system standard fonts are available, use Century Schoolbook as a substitute for Sentinel and Arial as a substitute for Proxima Nova.

Sentinel
Primary

Sentinel Book
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890&%$!

Sentinel Book Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890&%$!

Sentinel Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890&%$!

Sentinel Bold Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890&%$!

Proxima Nova
Secondary

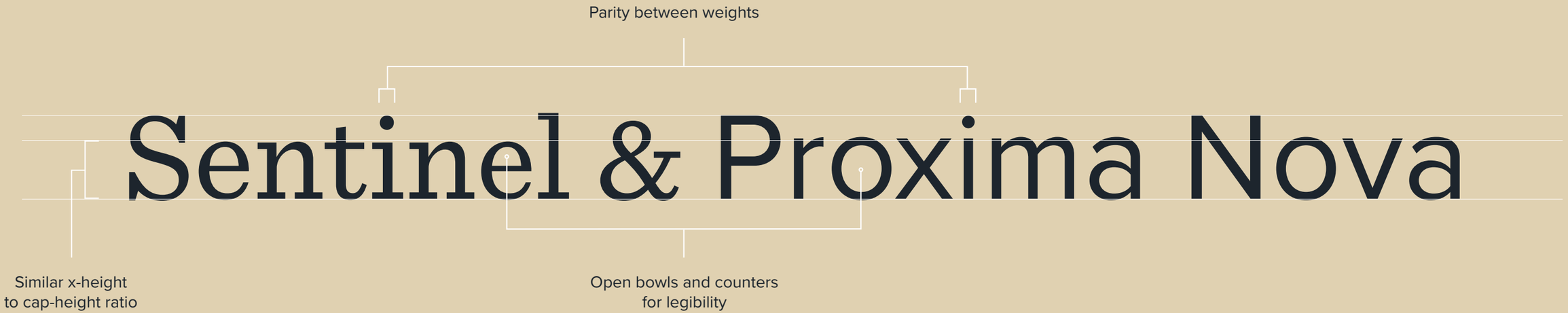
Proxima Nova Regular
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890&%$!

Proxima Nova Regular Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890&%$!

Proxima Nova Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890&%$!

Proxima Nova Bold Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890&%$!

6.1 Why Our Serif and Sans Serif Work Together



6.2 Typographic Hierarchy

Headlines
As the primary typeface, Sentinel Book should be used for all headline text.

Subheads
Use bold weights of both Sentinel and Proxima Nova for different levels of subhead text.

Body copy
Both Sentinel and Proxima Nova are suitable for web and print use. Sentinel is preferred for body copy in print and Proxima Nova for body copy in digital. These applications cater to the strengths of each typeface and maximize legibility.

Captions
Small type, like call-outs and captions, should be set in Proxima Nova.

H1 Headline Text in Sentinel Book

54/58pt type
11pt paragraph spacing

H2 Subhead in Proxima Nova Bold

22/26pt type
52pt paragraph spacing

H3 Subhead in Sentinel Bold

14/17pt type
0pt paragraph spacing

Body copy in Sentinel Book Borehent eum in cor sequam quae ea quo corit ut iuntis entet quid quat magnis ernatum ipsam et aut quas auditatem vent dolo eatureprovit doloritibus dit enectas nus moluptis ut repro dis ulluptusa sequodi coreritio dipsa velliquam ratinum ipsunt voluptas estiae ent.

12/16pt type
12pt paragraph spacing

Ed ut ate corest autem volleca borita volorepudis nonsed mosam rest, ommo odi tem simolor porporia volupta eperumquiam andunt quis eosExcea sa nonsequaerum dolut et lam re voluptatque dis.

Pa que et repudio nsequossunt explaborro imagnam illaborum arum as volendicit pe non ressusae volorem nem dolorro corporum hilita dio. Luptae vitiur as nim licitias ullesciet lam ium qui

Dentiur am fugit quis ipsam vellent, abor aut quodia solumque dolupta quiatius dolupit, simi, comnihilit, quiament fugitis voloratem aliquas pictibus, quam dolor sin.

10/12pt type
10pt paragraph spacing

6.2 Typographic Hierarchy Comparison

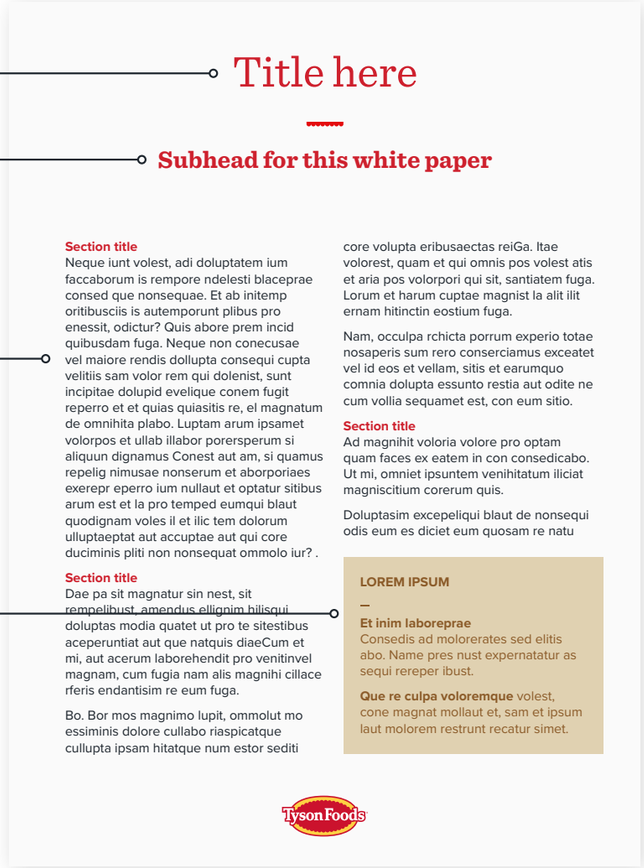
PRINT

Header
Sentinel Book

Subheads
Sentinel Bold

Body
Sentinel Book

Pull out information
Proxima Nova Regular and Bold



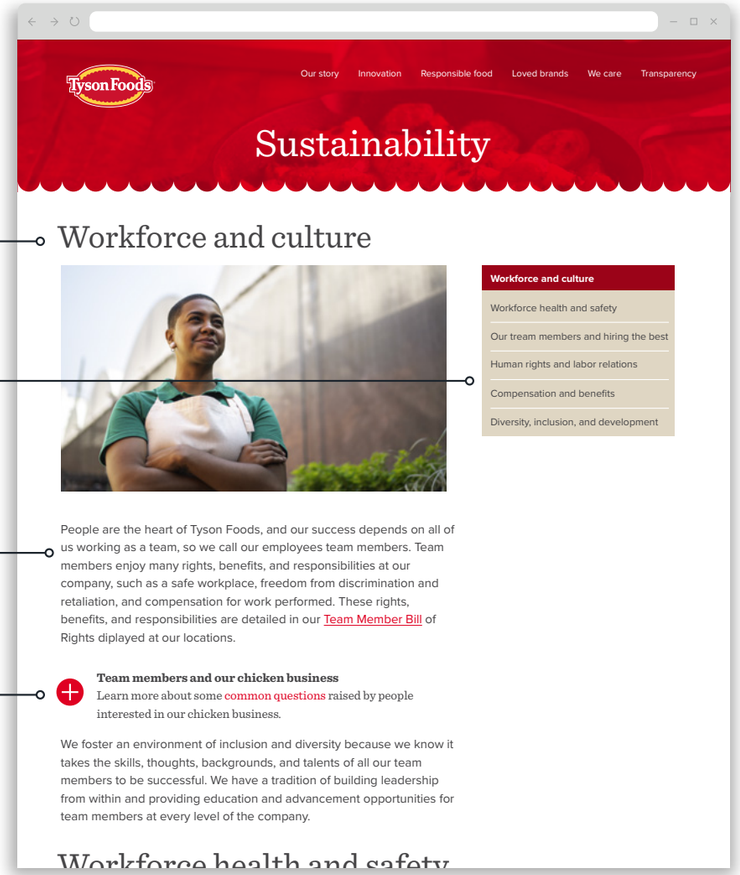
DIGITAL

Header
Sentinel Book

Menu
Proxima Nova Regular and Bold

Body
Proxima Nova Regular

Pull out information
Proxima Nova Regular and Bold



7.0 Application

Our system in action.

7.1 Application Anatomy

LOGO
Centered with headline/subhead
Set in full color

SCALLOPS
Dash sits midway between headline and subhead
Set in bold weight of the headline point size
Set in same color as text

TEXT
Center-aligned
Headline set in Sentinel Book
Subhead set in Sentinel Bold
White text on dark photography

PHOTOGRAPHY
On brief photography—naturally lit, on dark background with some light texture
Allows adequate negative space for typography to sit

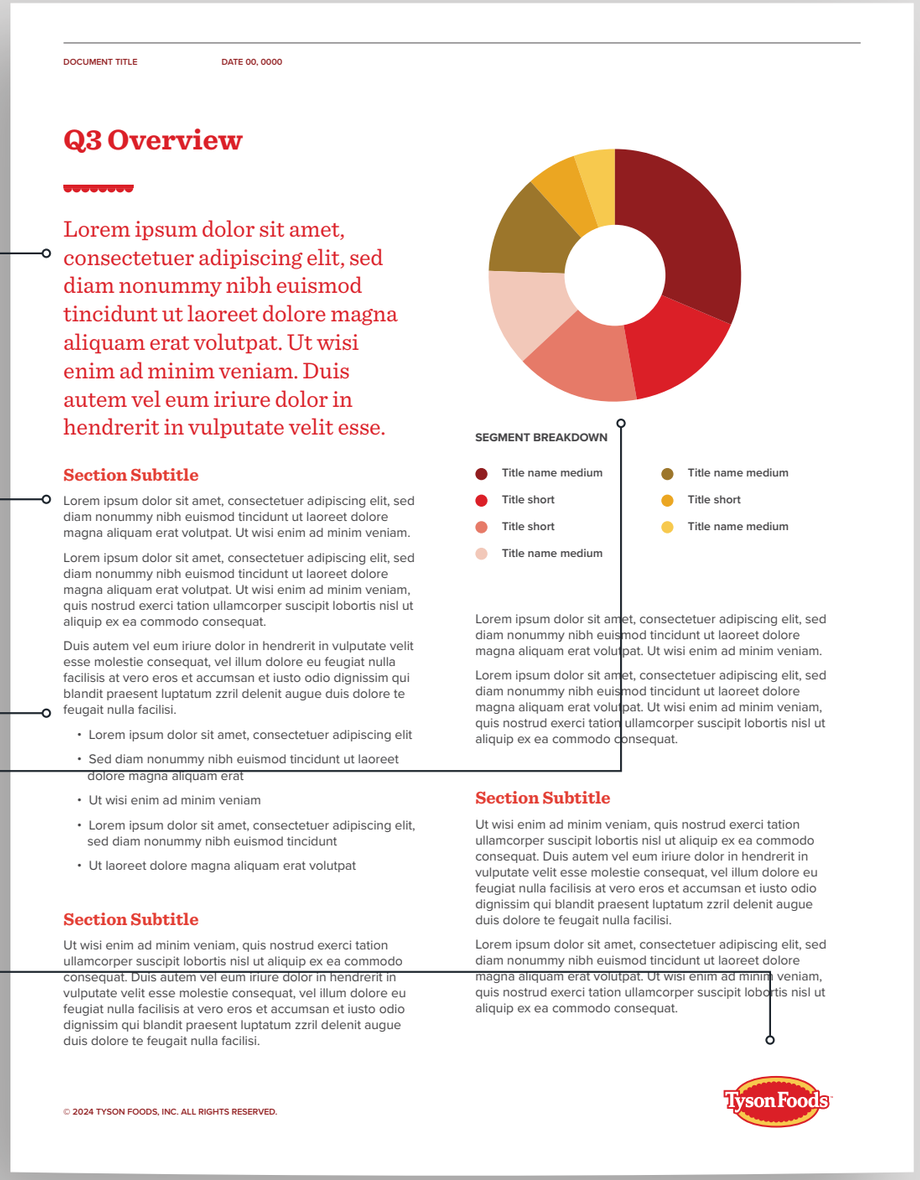
7.1 Application Anatomy

HEADLINE
Center-aligned
Headline set in Sentinel Book

TEXT
Body copy set in Sentinel Book and Proxima Nova Regular
Subheads section titles set in Sentinel Bold
Key copy (introduction, section titles, graph details) in Tyson Red
All other body copy in charcoal

GRAPH
Uses correct order of primary and secondary colors

LOGO
Centered with headline
At bottom of page as sign-off element
Set in same color as text



7.1 Application Anatomy

PHOTOGRAPHY
On brief photography–naturally lit on a light background, shot from overhead
Allows adequate negative space for typography

TEXT
Center-aligned within the negative space made by the subject matter of the image
Headline set in Sentinel Book
Subhead set in Sentinel Bold

LOGO
Centered with headline/subhead
Full color

8.0 Divisions and Programs

How our divisions and programs appear in our enterprise branding system.

8.1 United Under One Logo

Let's rally under the same flag—our company logo.

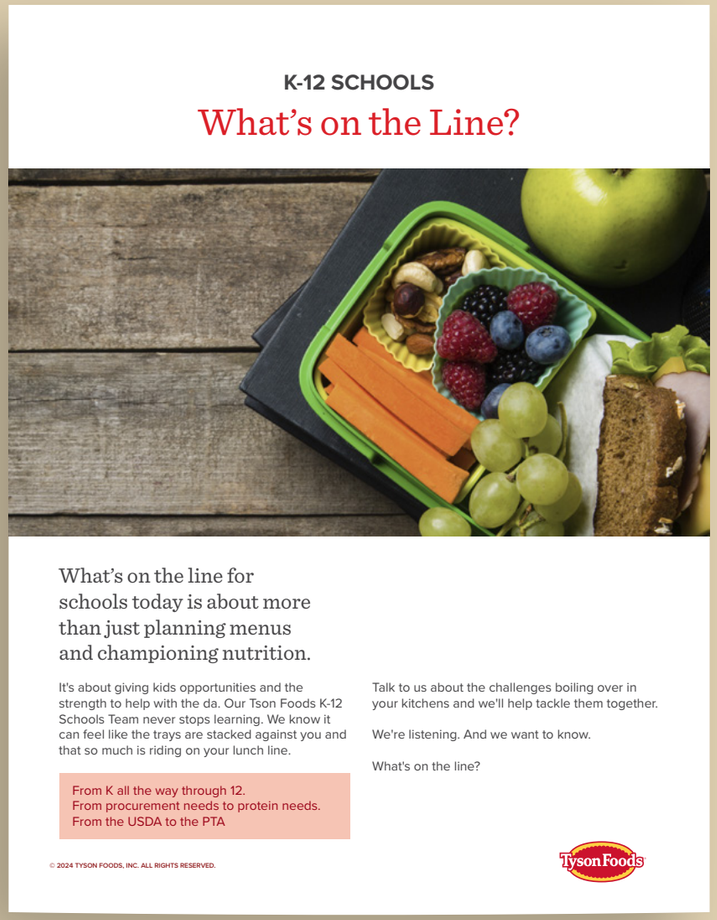
All materials created should use the Tyson Foods logo unless there is a strong business need for differentiation.

There will be instances in which groups, divisions or programs may need to deviate from this. We've outlined the correct approach to this in the following pages.

8.2 Division, Program and Facility Names

When representing different sections of the Tyson Foods corporation, display division and program names together with the “Tyson Foods” logo.

Division names do not have to appear directly locked up to the “Tyson Foods” logo, but may appear simply on the same page or within the same application. In such cases, the rules outlined in this section must still be followed.



8.2 Division and Program Styling

Divisions and programs should leverage our brand typefaces - Sentinel or Proxima Nova. Divisions and Programs should not have unique logo lockups or standalone artwork associated with them.

When used in proximity to the Tyson Foods logo, special consideration is required to ensure that the two elements remain independent.

PROXIMA NOVA – UPPERCASE
120% Leading
0 Tracking

FOODSERVICE

PROXIMA NOVA – TITLE CASE
120% Leading
0 Tracking

Foodservice

SENTINEL – TITLE CASE
120% Leading
0 Tracking

Foodservice

8.2 Divisions and Programs with Logo

When displaying divisions and programs with the Tyson Foods logo please observe the following clear space around the logo.

As a general rule, divisions and programs can sit anywhere outside of the clear space of the logo as defined here. For internal communications when used in close proximity ot the logo include modifiers like team, program, facility.

Divisions and programs must be positioned outside of the logo clear space parameters as shown here in white.

Please follow this example of minimum clear space around the “Tyson Foods” logo based on the “T” of the logo.

x-height

The Cap height of the division name should be the same as the x-height of “Tyson Foods” in the logo.

8.2 Do Nots

DO NOT DISPLAY DIVISION NAMES AT A SIZE OUTSIDE THE DEFINED PARAMETERS

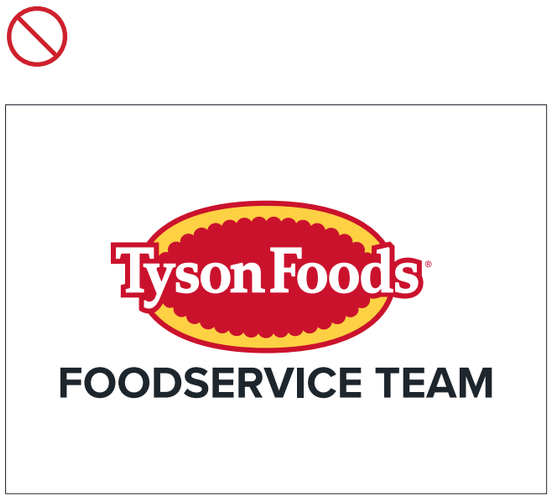
—

When displaying division names alongside the “Tyson Foods” logo, please follow the size proportion as defined on previous page.

DO NOT DISPLAY DIVISION NAMES TOO CLOSE TO THE LOGO

—

When displaying division names alongside the “Tyson Foods” logo, keep the distance as outlined on the previous page.



DO NOT DISPLAY DIVISION NAMES ABOVE THE LOGO

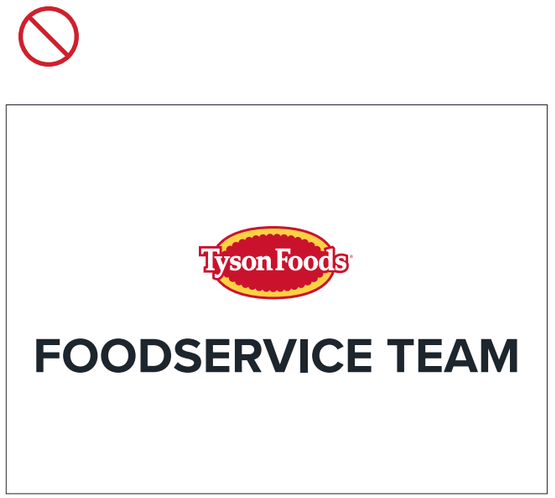
—

When locked up with the logo, division names should come below or to the right of the logo so that they are secondary to “Tyson Foods”.

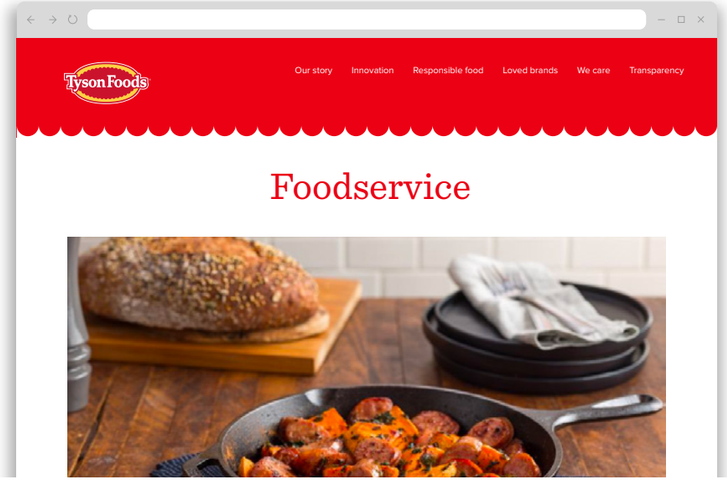
DO NOT DISPLAY DIVISION NAMES LARGER THAN THE LOGO

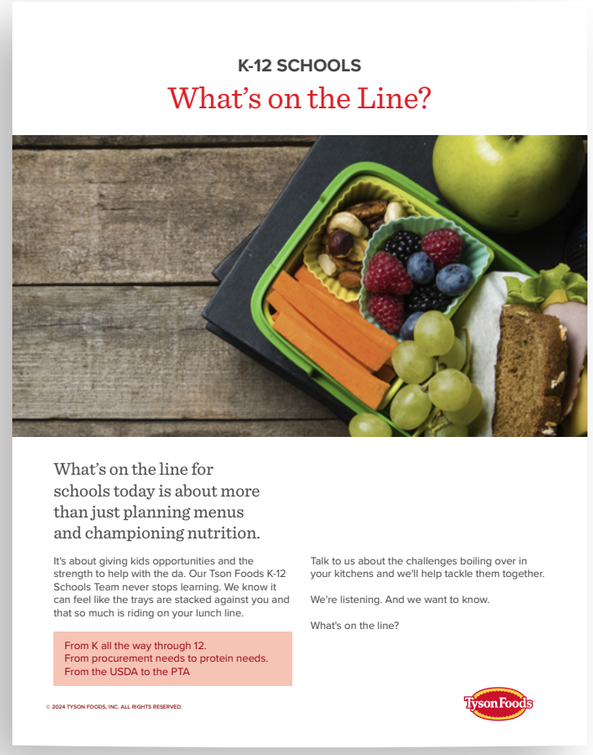
—

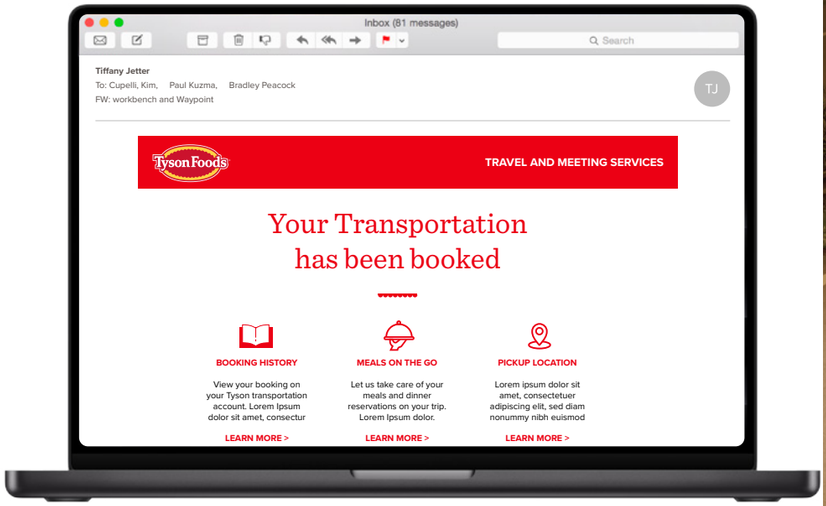
When locked up with the logo, division names should not appear larger than “Tyson Foods”. Please refer to the proportion as defined on the previous page.



8.3 Divisions and Programs in Application







9.0 Video

How our visual system is applied in motion.

9.1 Text Overlay Preferred

Names and titles captioning an on-screen speaker should always occupy the lower left hand corner of the frame. A person's name should be set in Sentinel Book and his/her title or location (if applicable) should sit below, separated by a dash, in Sentinel Bold.

Text call outs or highlights of information from video content can sit in either the left or right sides of the frame, whichever has better negative space to accommodate copy. Use Sentinel Book for these call outs.

Text can be set in charcoal or white, whichever is most legible over the video content.

Name in Sentinel Book, Title and city in Sentinel Bold at 70% point size of name.

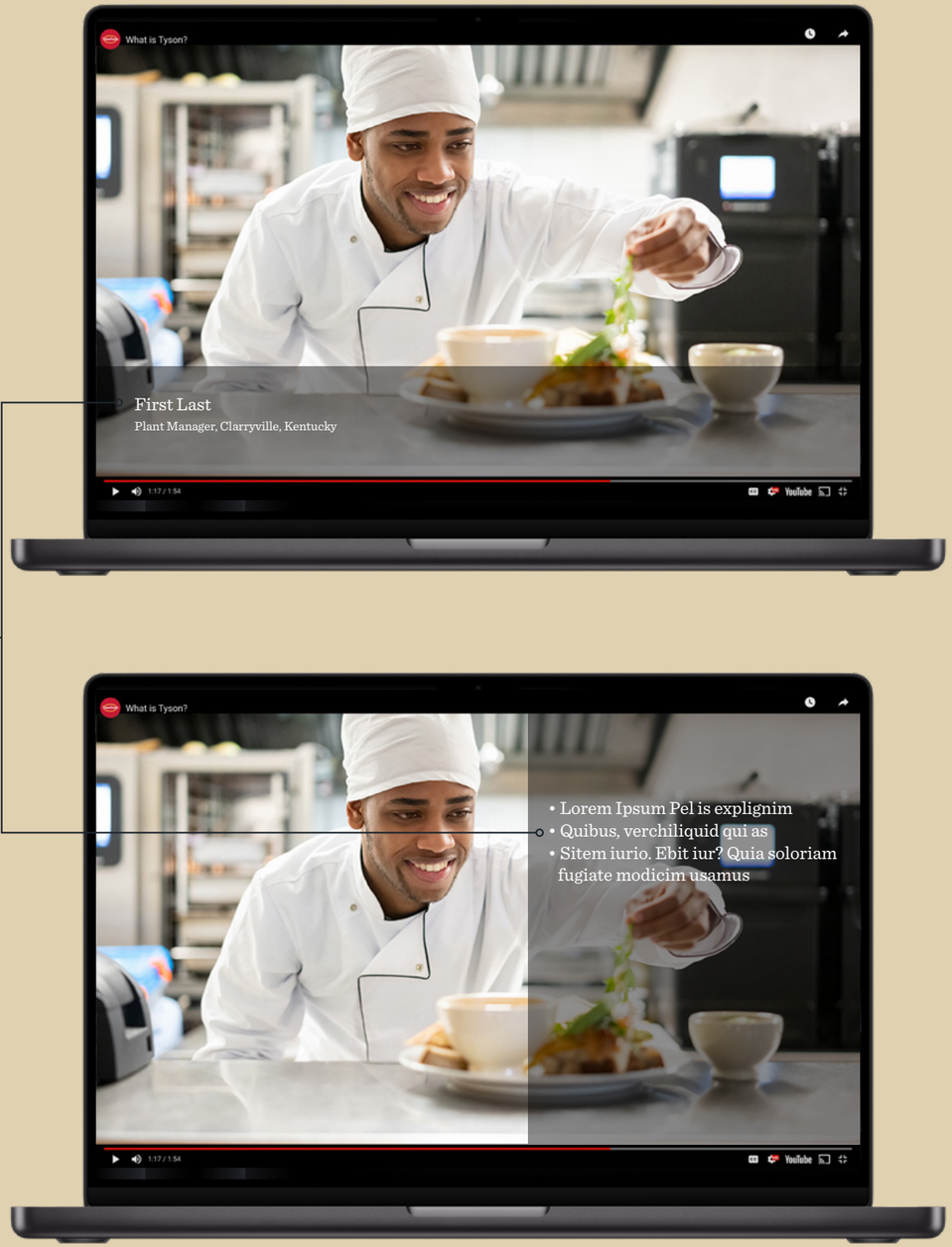
Call out information set in Sentinel Book at same point size as name in lower third.

9.2 Text Overlay for Legibility

When the content of a video prevents text alone from being read clearly, use a translucent layer of Charcoal behind white copy.

Set the Charcoal layer to multiply at an opacity that's just dark enough to provide contrast for legibility, often around 60%. The Charcoal layer should meet the edges of the frame on three sides.

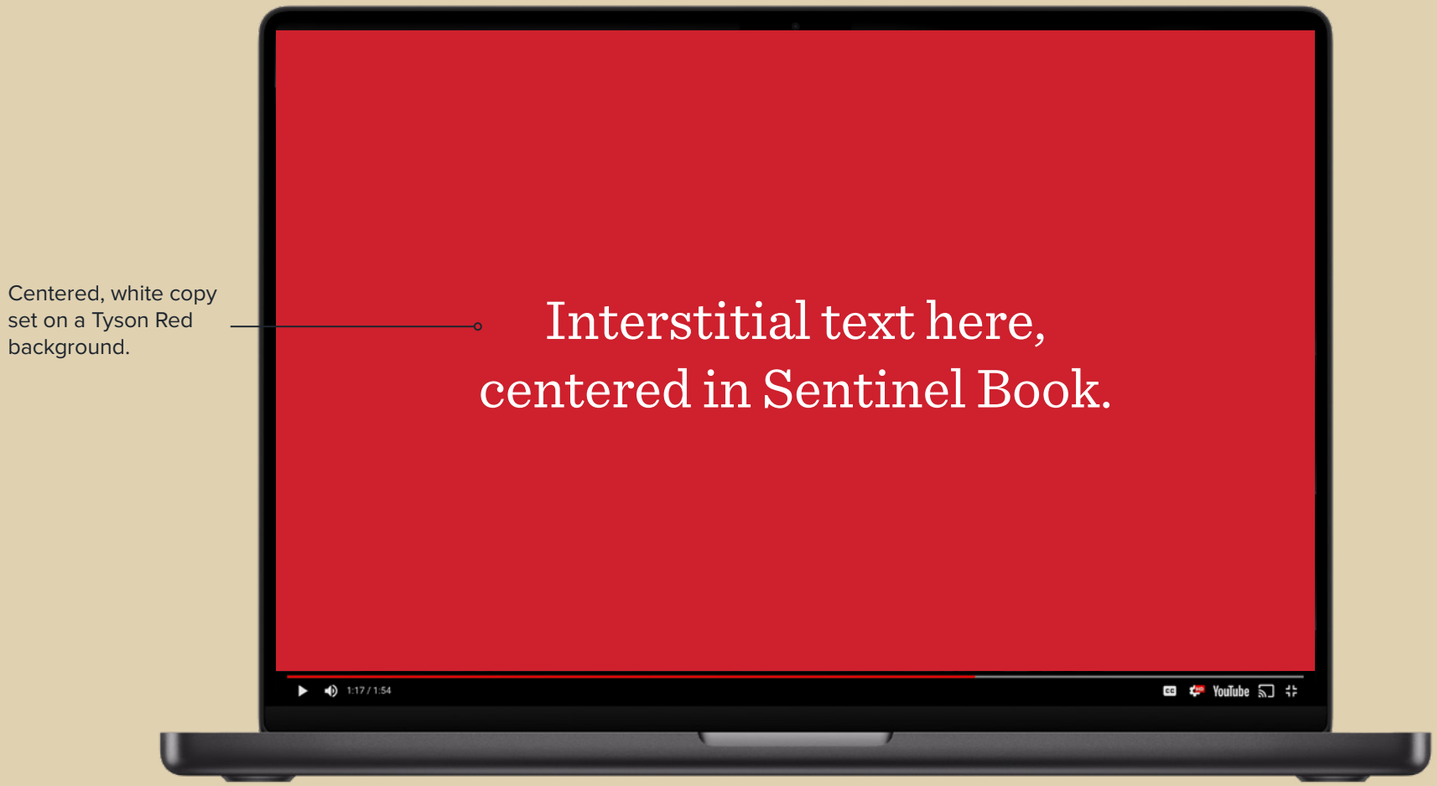
The same rules for typesetting names, titles, and call out text as defined on the previous page apply here as well.



White text set on our Charcoal-colored, multiplied layer at 60% opacity.

9.3 Interstitial Style

Frames that require text to divide video content or introduce a new segment should consist of centered, Sentinel Book in white on a Tyson Red background.



10.0 Signage

Unifying our company using one of the first visuals seen by both team members and the public.

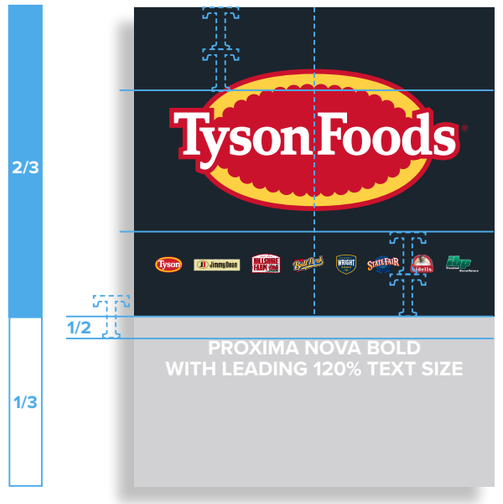
10.1 Unified Signage

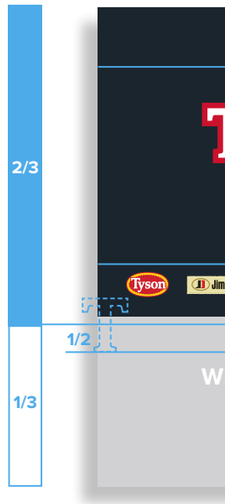
Team members and the community drive by our signs daily. Often times, photos of signs accompany media coverage.

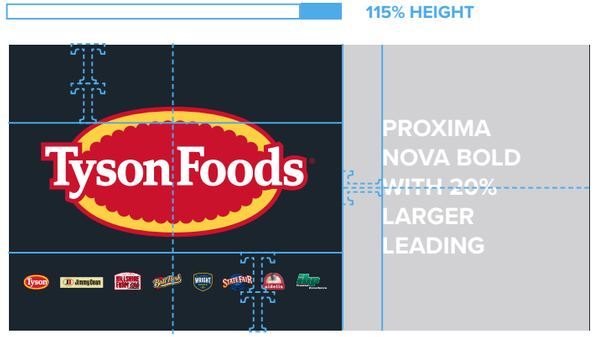
Visually cohesive signs can help give an overall impression of the stability of a local plant or office in a community. This also aids recruiting and helps communicate a common purpose.

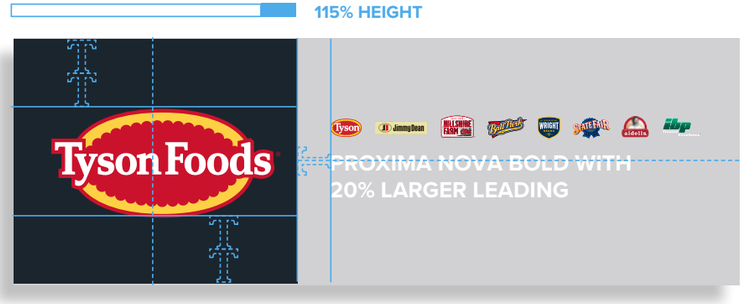
10.2 Selecting the Right Monument

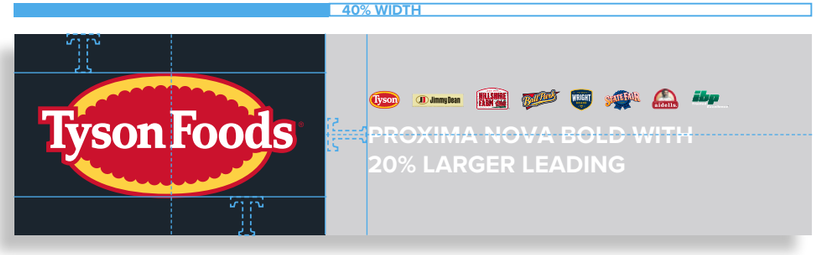
1. Determine if the sign can be refaced or if a new monument is needed.
2. Measure the existing structure and choose the guide (on the following pages) which most closely fits that proportion.
3. Using this chapter, follow the guidelines laid out to determine color, material, shape and text.

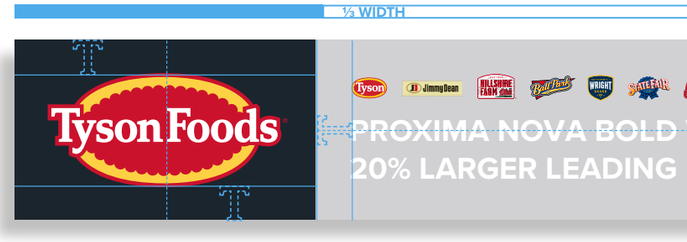








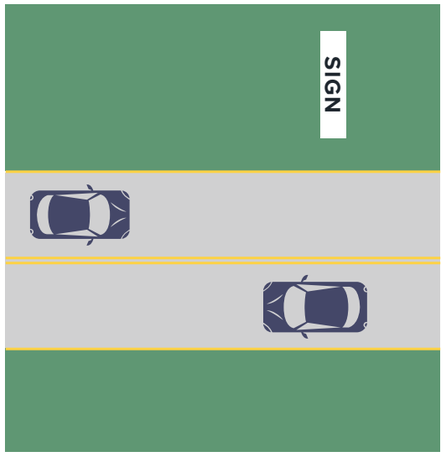




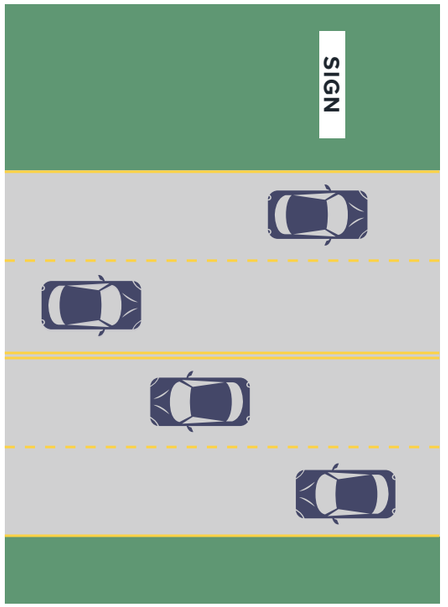
10.2 Selecting the Right Proportion

Determining the proportion of new monument signage is based on environmental elements, visual presence and impact. Refer to the right for guidelines to aid in the appropriate size of sign proportional to the number of lanes of the facing road.

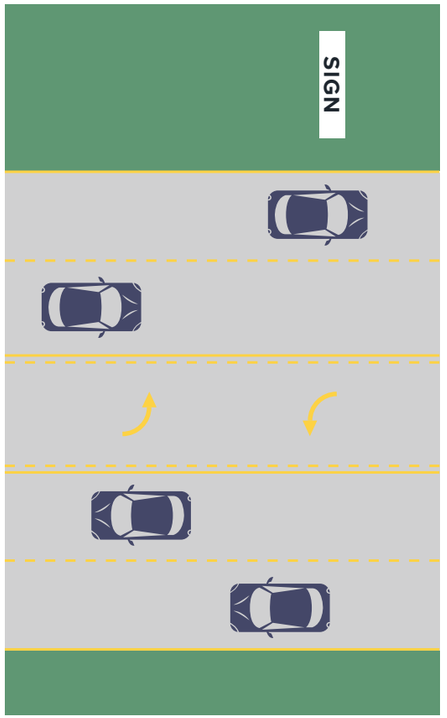
TWO LANE ROAD
Build a 4'x4' sign.



FOUR LANE ROAD
Build a 6'x6' sign.



FIVE LANE ROAD
Build a 8'x8' sign.



10.2 Location Naming

The text on your sign is as follows: include only the facility name and address

Facility Name

Naming your location based on it's geographic location is recommended.

The facility name should read:

[City or Street] + ["Facility, Complex", "Feedmill", "Distribution Center", or "Building"]

Examples:

BERRY STREET FACILITY

FAYETTEVILLE COMPLEX

OBION COUNTY FACILITY

Address

The address should only **include street number and name.** Do not include city or state.

Text should be set in **all caps.**

Spell out the full street type (i.e. street, parkway, boulevard, etc.), rather than using its abbreviation.

Examples:

2200 W DON TYSON PARKWAY

600 BERRY STREET

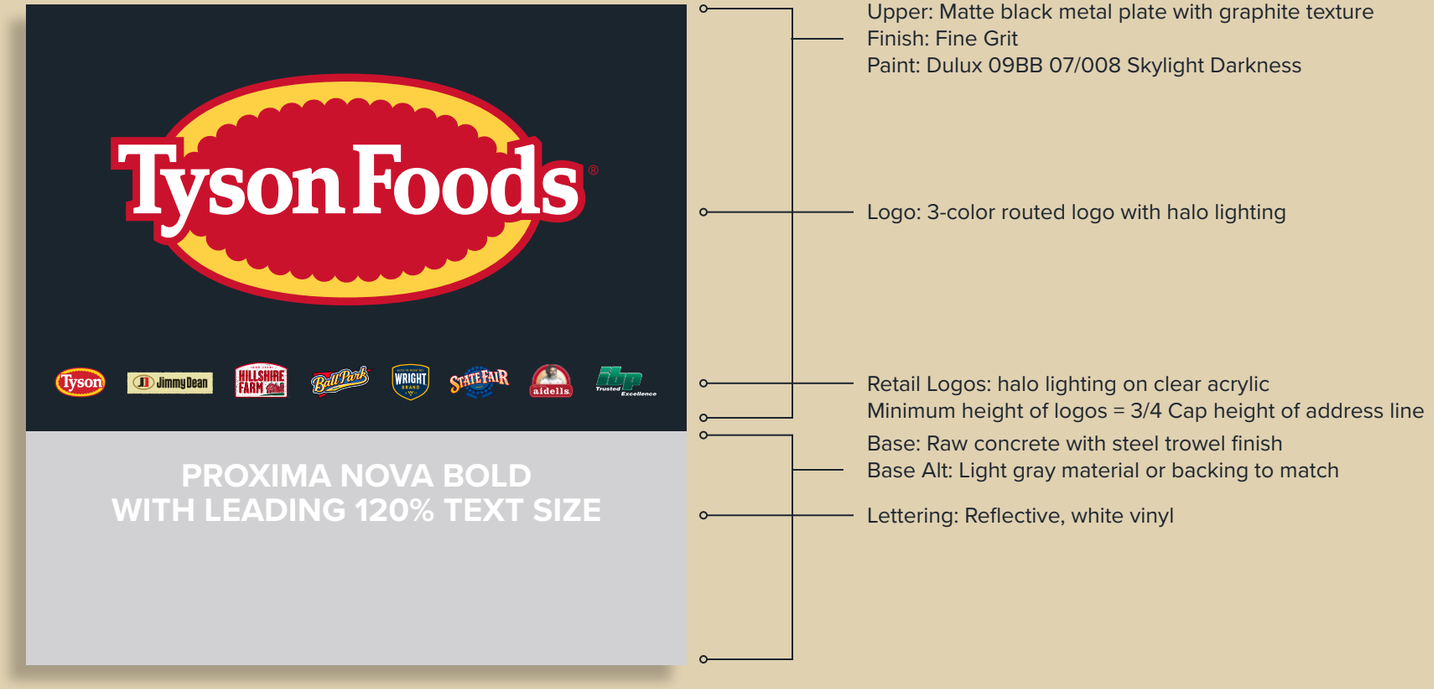
10.3 Signage Elements with Retail Brands

Total sign measurements
104″ tall x 108″ wide
Steel face: 64″ tall x 108″ wide x 16″ deep
Concrete base: 40″ tall x 96″ wide x 16″ deep

Sign paint color and finish
1. Finish: Fine Gritt
2. Paint: Dulux 09BB 07/008 Skylight Darkness

Material information
Top box: Matte black metal plate with a graphite texture, replacing the 1/2″ expanded PVC. Add a 3-color routed logo with halo lighting on clear acrylic for secondary logos.

Include an in-ground LED spotlight for both address and sign illumination.



10.3 Square with Retail Brands

Refer to the right for guidelines

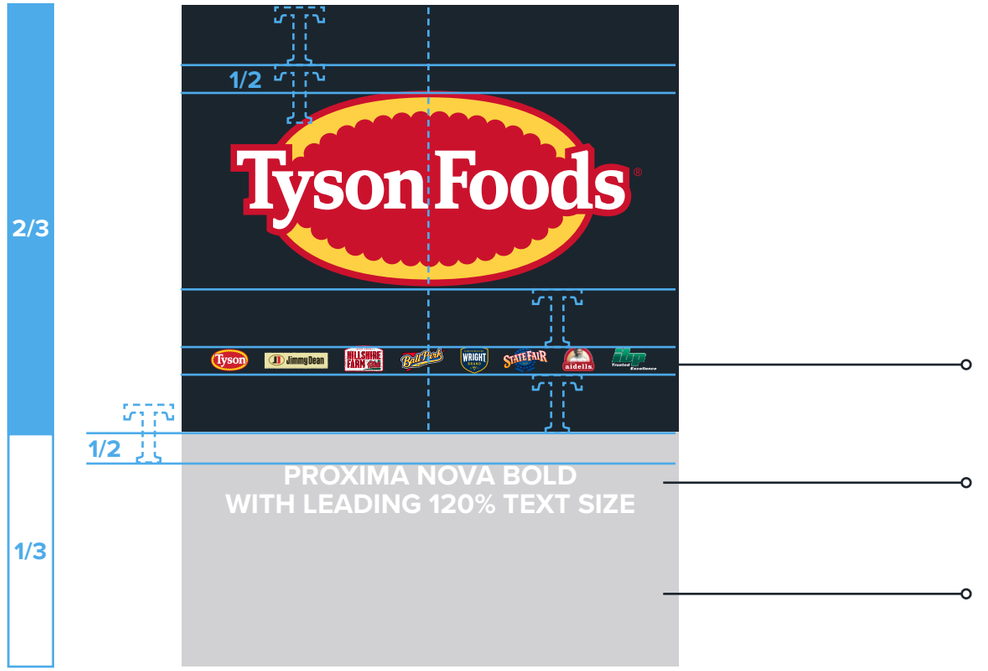
Text size

Using the logo, text at the base of the monument should be half the height of the ‘n’ in the logo.

Retail logos
Minimum height of logos =
3/4 Cap height of address line

10.3 Height > Width* with Retail Brands

***NOTE:** Signs are shown in materials used for facility and support buildings.



Text size

Using the logo, text at the base of the monument should be half the height of the ‘n’ in the logo.

n TEXT SIZE

Retail logos
Minimum height of logos =
3/4 Cap height of address line

Lettering should be
White in metal or vinyl.

Base is a gray,
concrete surface.

10.3 Width > Height* with Retail Brands

***NOTE:** Signs are shown in materials used for facility and support buildings.

Text size

Using the logo, text at the base of the monument should be half the height of the ‘n’ in the logo.

n TEXT SIZE

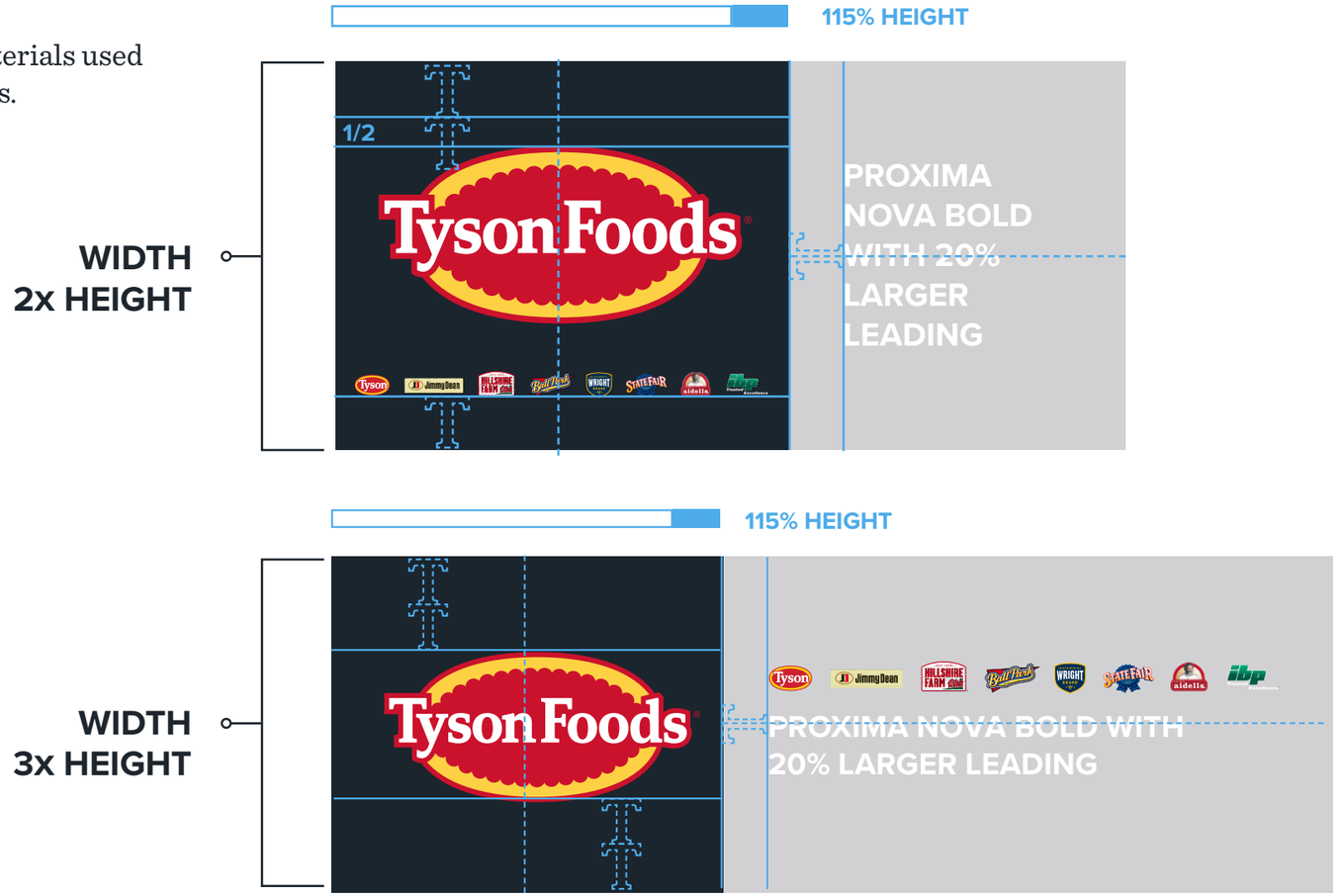
Retail logos
Minimum height of logos =
3/4 Cap height of address line

Lettering should be
White in metal or vinyl.

Base is a gray,
concrete surface.

10.3 Width > Height* (Cont.) with Retail Brands

***NOTE:** Signs are shown in materials used for facility and support buildings.



Text size

Using the logo, text at the base of the monument should be half the height of the ‘n’ in the logo.

Retail logos
Minimum height of logos =
3/4 Cap height of address line

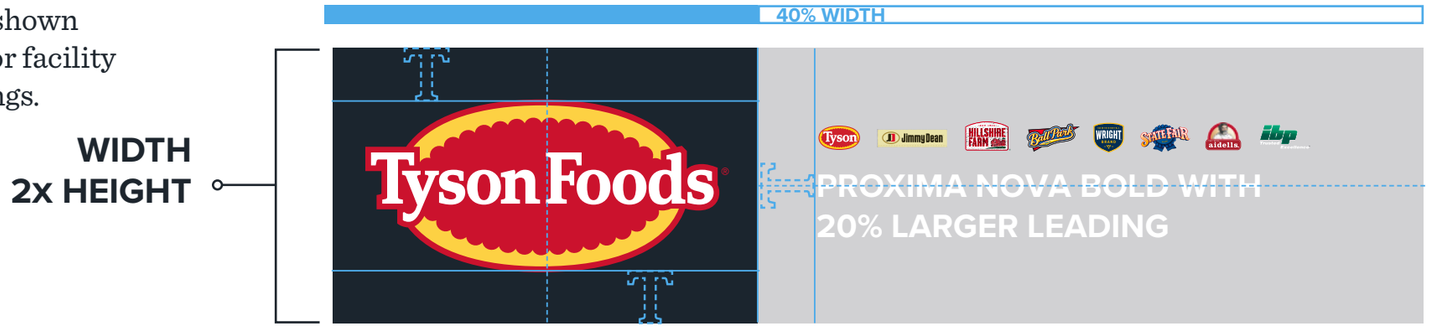
Text size

Using the logo, text at the base of the monument should be ⅔ the height of the ‘n’ in the logo.

Retail logos
Minimum height of logos =
3/4 Cap height of address line

10.3 Width > Height* (Cont.)

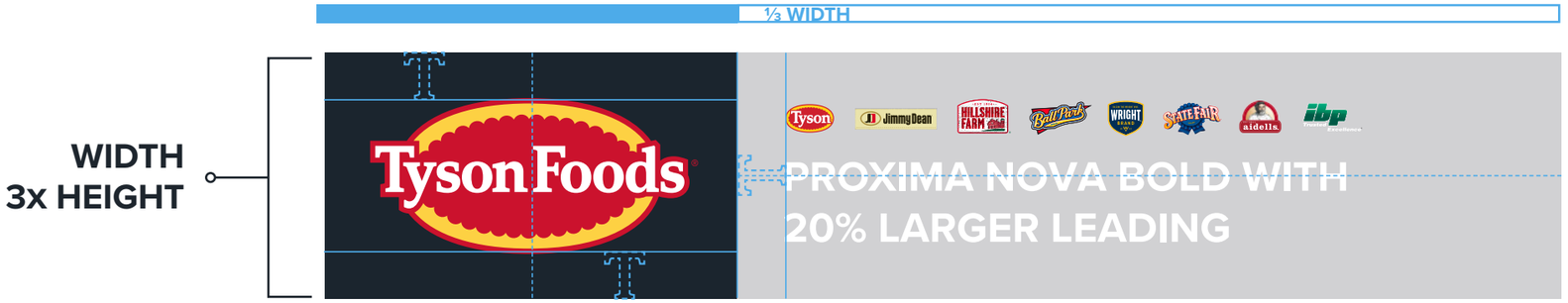
***NOTE:** Signs are shown in materials used for facility and support buildings.



Text size

Using the logo, text at the base of the monument should be ⅔ the height of the ‘n’ in the logo.

Retail logos
Minimum height of logos =
3/4 Cap height of address line



Text size

Using the logo, text at the base of the monument should be equal to the height of the ‘n’ in the logo.

Retail logos
Minimum height of logos =
3/4 Cap height of address line

10.4 Navigational Signage

***NOTE:** Signs are shown in materials used for facility and support buildings.

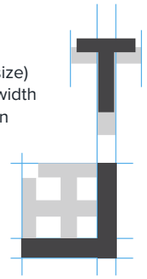
1 HEIGHT OF TEXT

Proportions are based on height of lowercase “n” from sign’s logo.

2 SHAPE OF ARROW

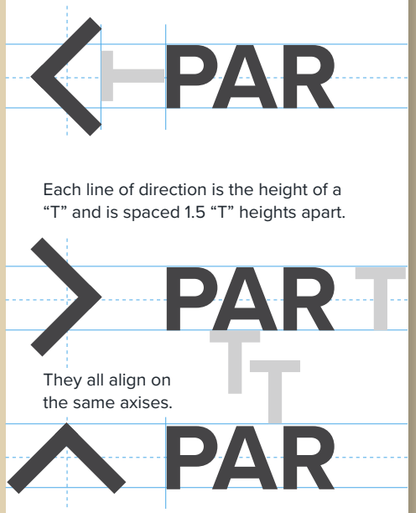
Arrow is a right angle with a stroke (or line size) equal to 125% of the width of the vertical stroke in the “T”.

Each wing of the arrow is equal to the height of the “T”.



3 SPACING OF ARROW

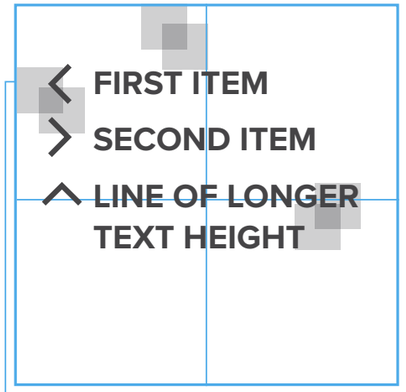
All arrows have the same shape regardless of direction. They are all placed a “T” height from text.



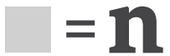
Each line of direction is the height of a “T” and is spaced 1.5 “T” heights apart.

They all align on the same axises.

4 SPACING OF TEXT ON THE SIGN

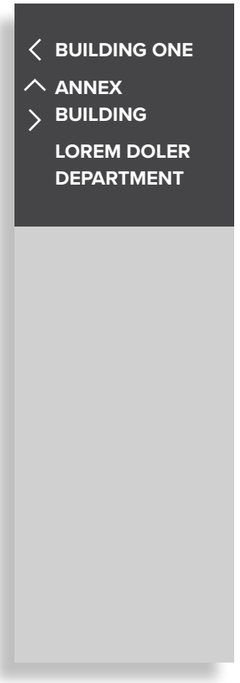


A square is equal to the size of the “N” in the signs’ logo.



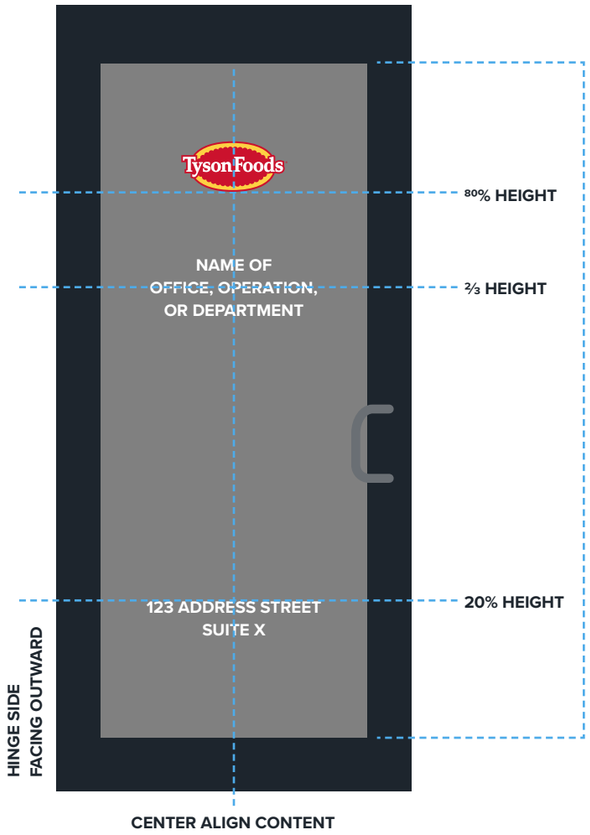
5 ELEMENTS IN APPLICATION

Lettering: White, reflective, powder-coated metal or vinyl

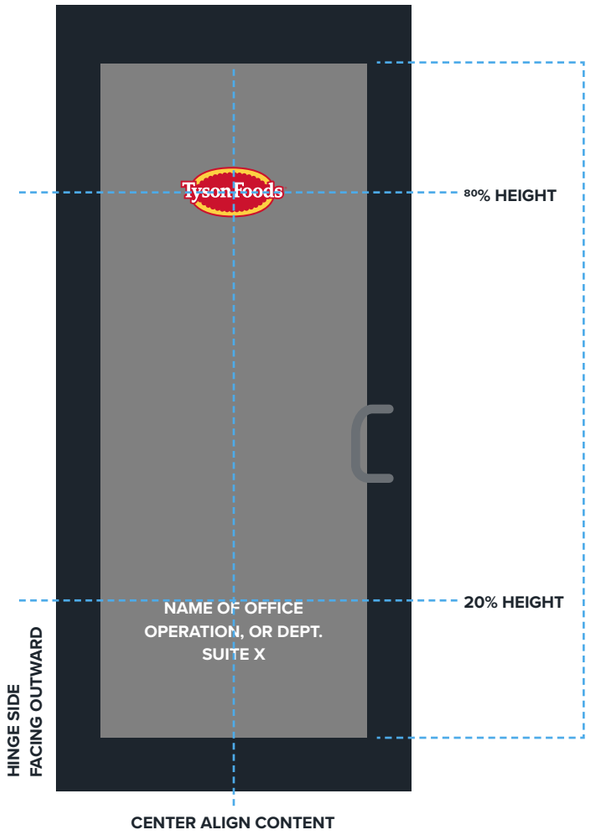


10.5 Door Signage

Plan for exterior door with nearby building monument sign



Plan for exterior door without nearby building monument sign



Quick reference for design elements

Logo on door with nearby monument sign should be 4" high

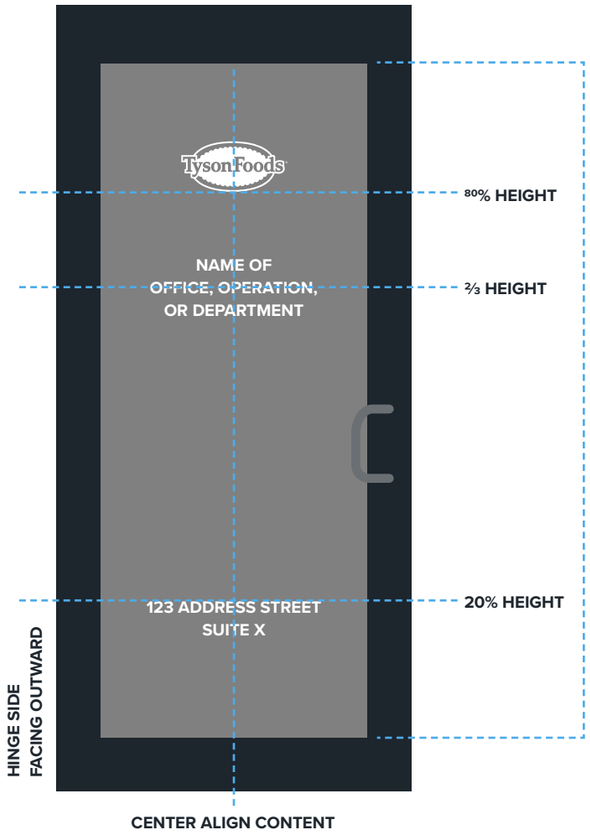
Logo on door without nearby monument sign should be 8" high

123 ADDRESS STREET
SUITE X

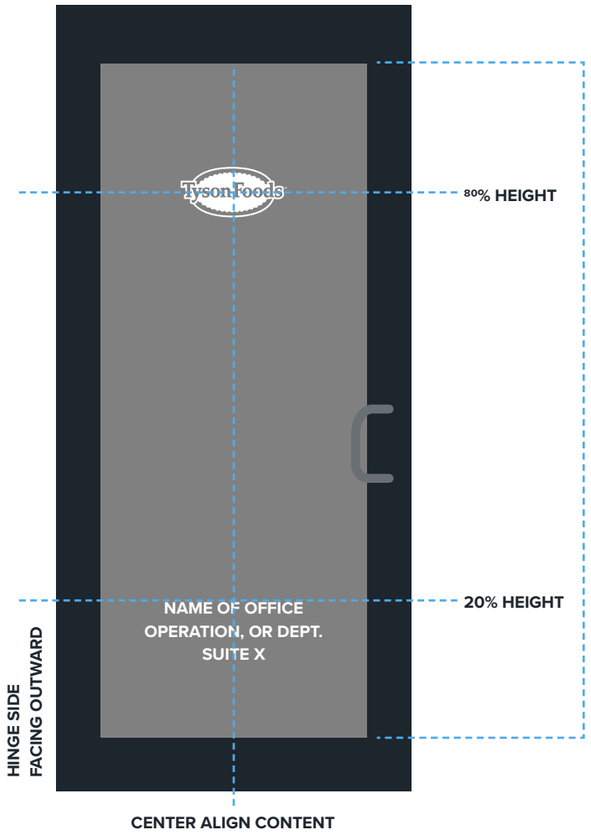
Lettering: Proxima Nova Bold at 172 pt (1.35” high) with 120% line spacing

10.5 Door Signage, One-Color Version

Plan for exterior door with nearby building monument sign



Plan for exterior door without nearby building monument sign



Quick reference for design elements

Logo on door with nearby monument sign should be 4" high

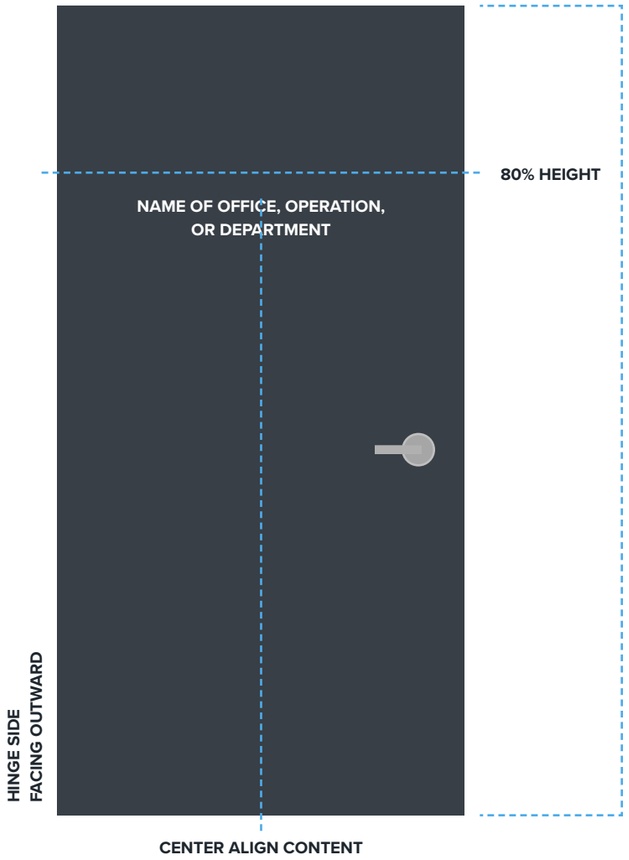
Logo on door without nearby monument sign should be 8" high

123 ADDRESS STREET
SUITE X

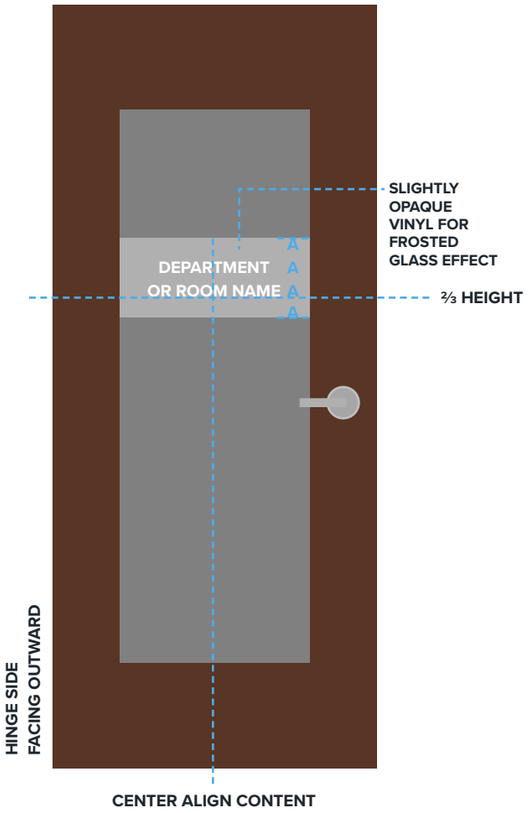
Lettering: Proxima Nova Bold at 172 pt (1.35” high) with 120% line spacing

10.5 Door Signage (Cont.)*

Plan for exterior secondary entrance



Plan for interior door dividing groups



Quick reference for design elements

The height of the lettering on the door

123 ADDRESS STREET
SUITE X

Lettering: Proxima Nova Bold at 172 pt (1.35” high) with 120% line spacing

11.0 Contact

If there are any questions regarding the material in this guide, please do not hesitate to contact the Company Brand and External Communications team.

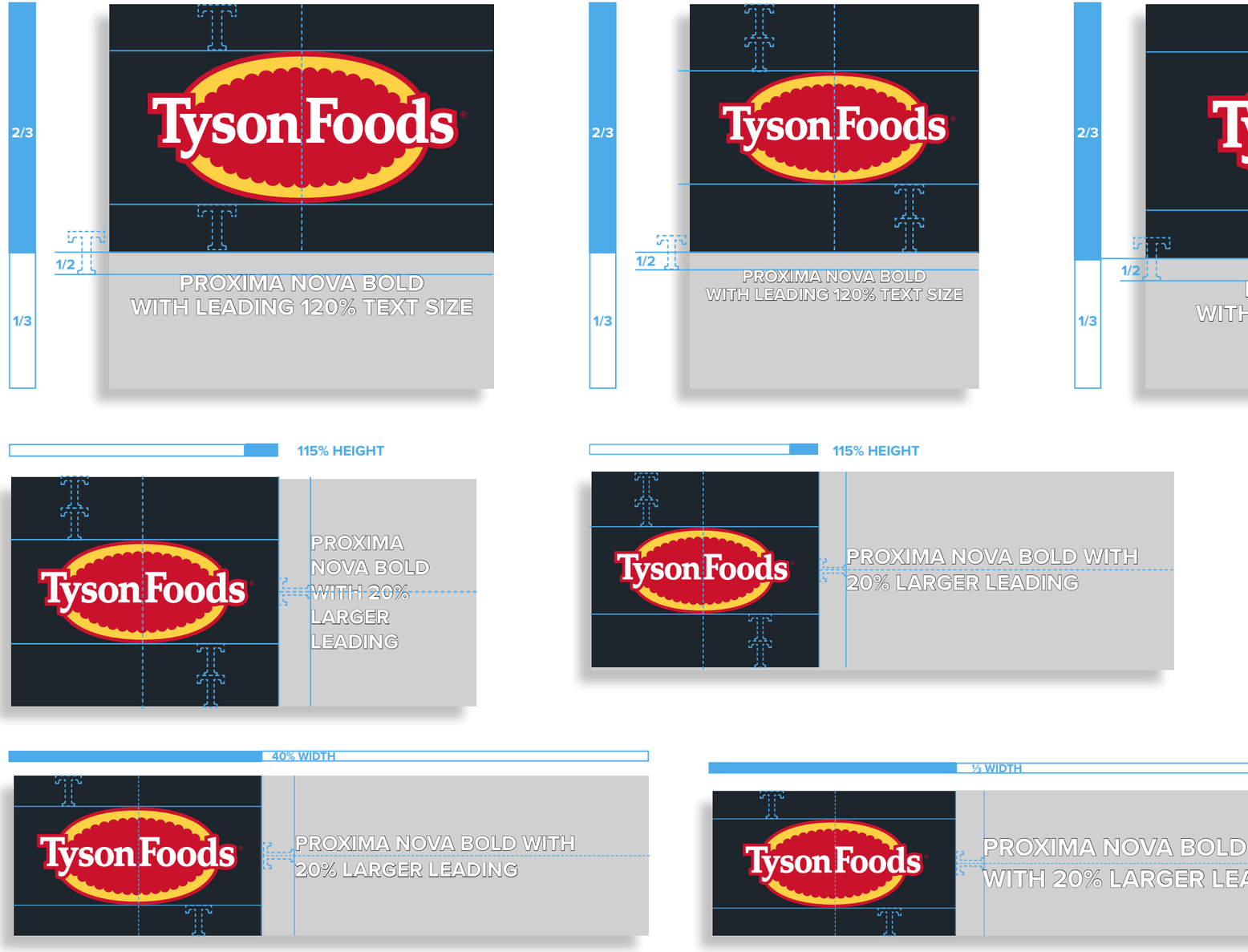
Jennifer Grondin-Johnson
Sr. Specialist Communications
Corporate & Marketing Communications

corporatebrand@tyson.com
brand.tysonfoods.com

12.0 Appendix

10.2 Selecting the Right Monument

1. Determine if the sign can be refaced or if a new monument is needed.
2. Measure the existing structure and choose the guide (on the following pages) which most closely fits that proportion.
3. Using this chapter, follow the guidelines laid out to determine color, material, shape and text.



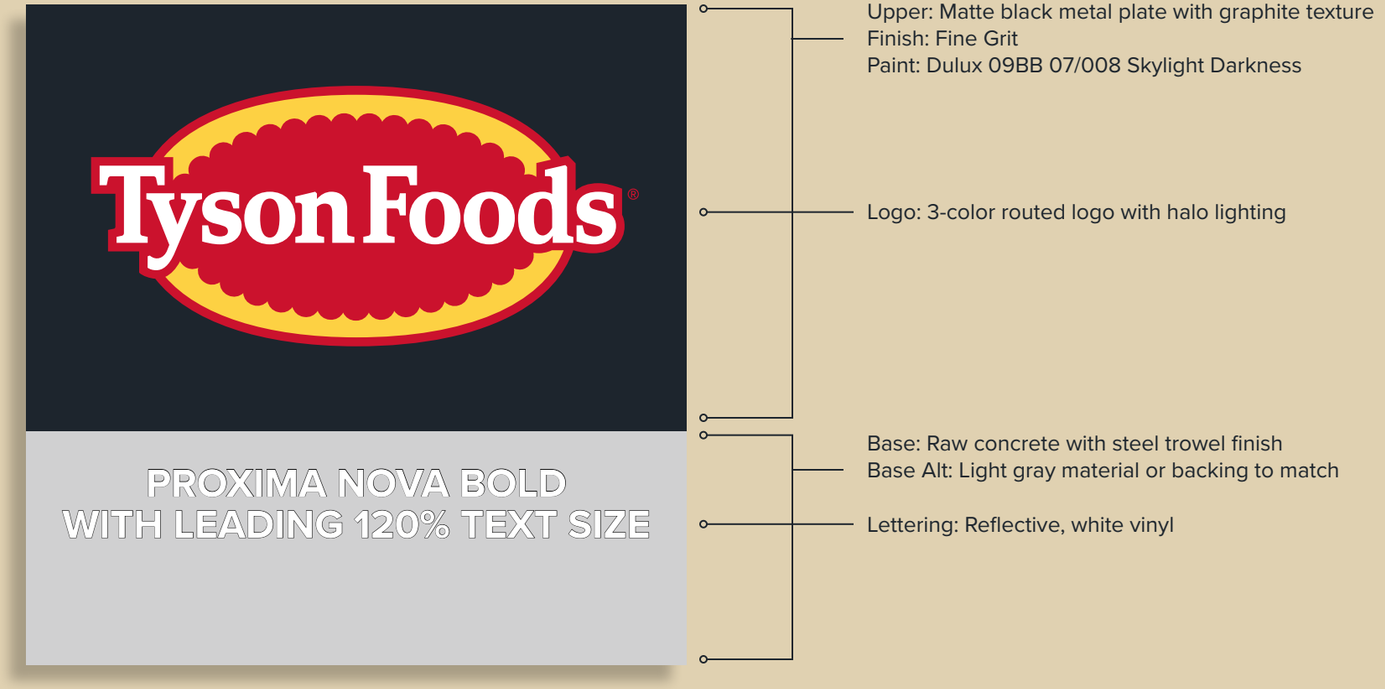
10.3 Signage Elements

Total sign measurements
104″ tall x 108″ wide
Steel face: 64″ tall x 108″ wide x 16″ deep
Concrete base: 40″ tall x 96″ wide x 16″ deep

Sign paint color and finish
1. Finish: Fine Gritt
2. Paint: Dulux 09BB 07/008 Skylight Darkness

Material information
Top box: Matte black metal plate with a graphite texture, replacing the 1/2″ expanded PVC

Include an in-ground LED spotlight for both address and sign illumination.



10.3 Square (Preferred Proportion)*

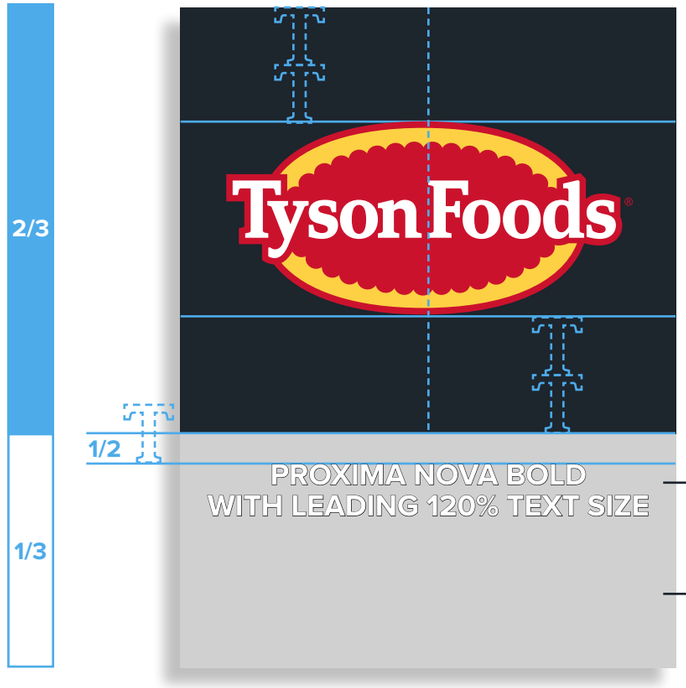
Refer to the right for guidelines

Text size

Using the logo, text at the base of the monument should be half the height of the ‘n’ in the logo.

10.3 Height > Width*

***NOTE:** Signs are shown in materials used for facility and support buildings.



Text size

Using the logo, text at the base of the monument should be half the height of the ‘n’ in the logo.

Lettering should be White in metal or vinyl.

Base is a gray, concrete surface.

10.3 Width > Height*

***NOTE:** Signs are shown in materials used for facility and support buildings.

Text size

Using the logo, text at the base of the monument should be half the height of the ‘n’ in the logo.

n TEXT SIZE

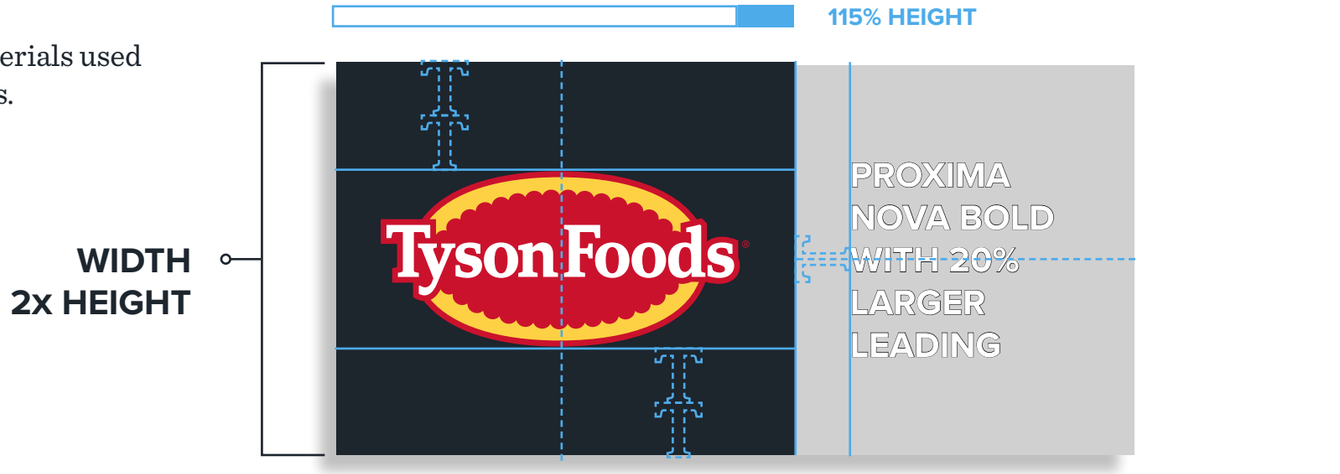
Lettering should be White in metal or vinyl.

Base is a gray, concrete surface.

*NOTE: Signs are shown in materials used for facility and support buildings.

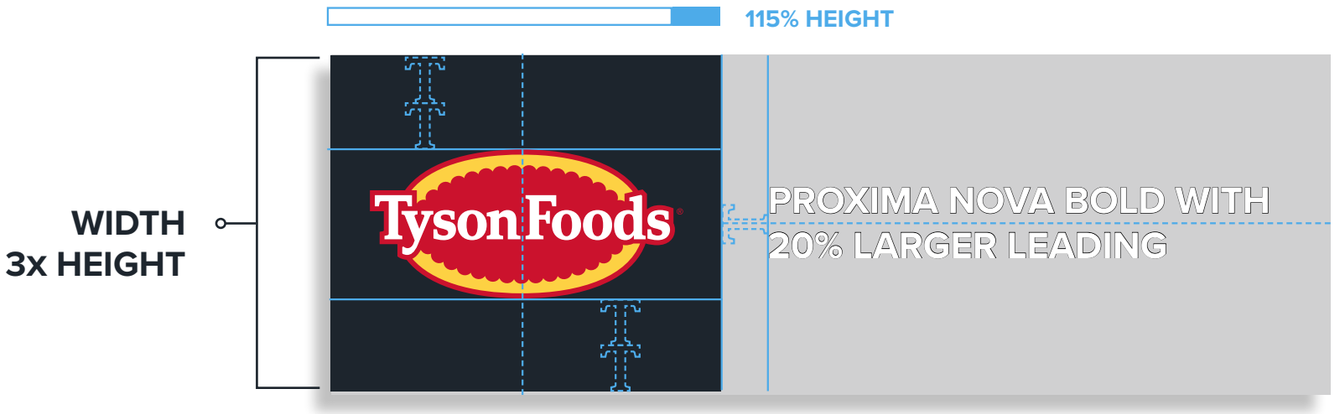
10.3 Width > Height* (Cont.)

***NOTE:** Signs are shown in materials used for facility and support buildings.



Text size

Using the logo, text at the base of the monument should be ⅔ the height of the ‘n’ in the logo.

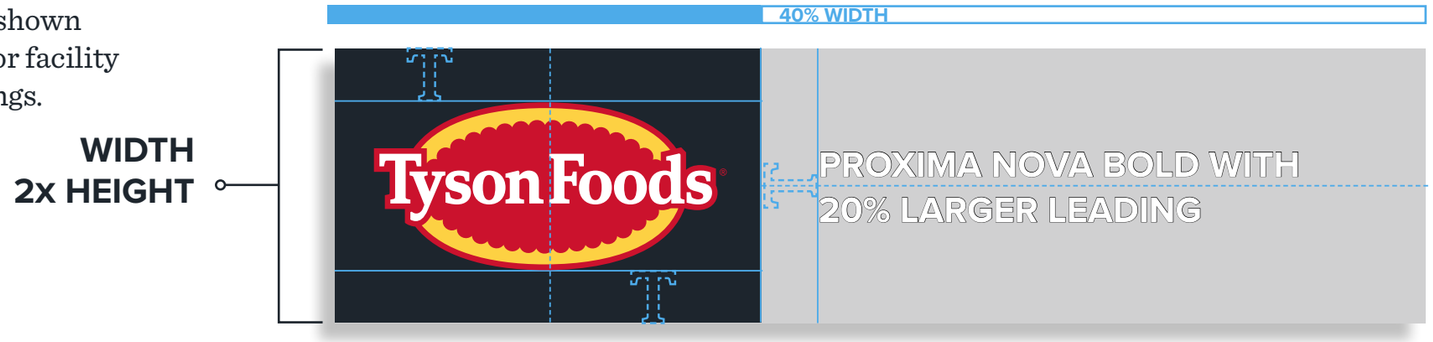


Text size

Using the logo, text at the base of the monument should be ⅔ the height of the ‘n’ in the logo.

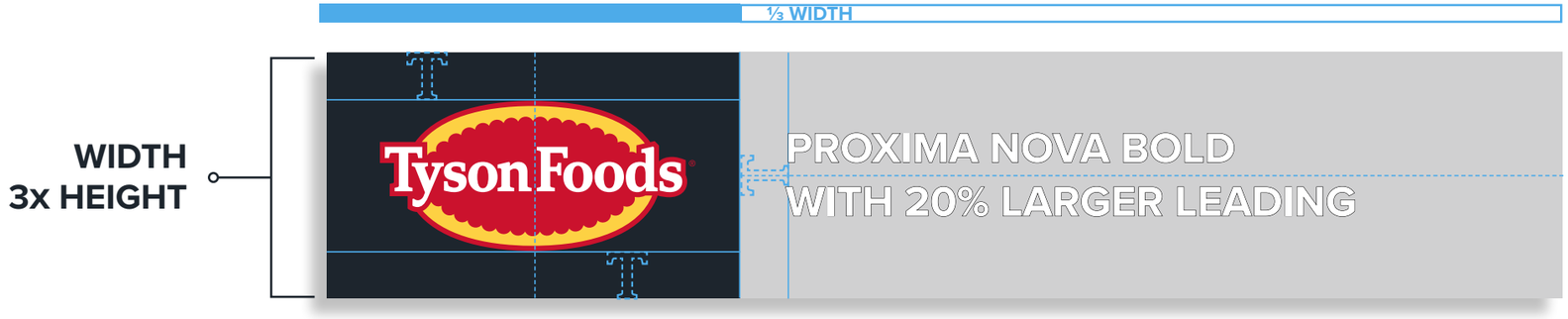
10.3 Width > Height* (Cont.)

***NOTE:** Signs are shown in materials used for facility and support buildings.



Text size

Using the logo, text at the base of the monument should be ⅔ the height of the ‘n’ in the logo.



Text size

Using the logo, text at the base of the monument should be equal to the height of the ‘n’ in the logo.