



Binary Stream

# Brand Identity Guidelines

# Primary Brandmarks



Brand Strategy

Primary Brandmarks

Sub-brand Logos

Colour Palette

Typography

Graphic Elements

Photography

Brand in Use

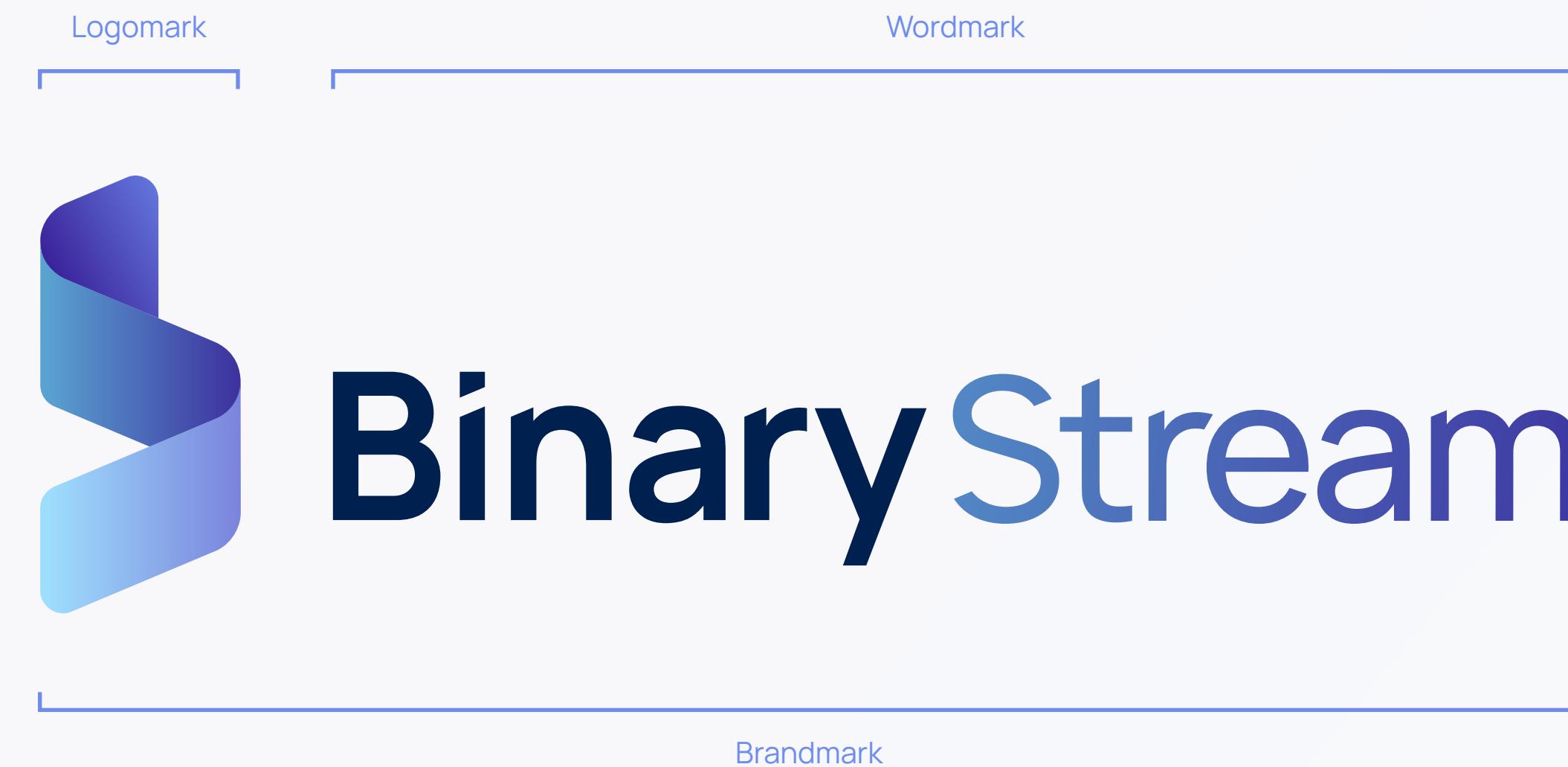
## Brandmark

Our brandmark is the focal point, and most important visual element of our brand identity.

It's comprised of two components: the logomark and the wordmark. These components can be locked up in a few different ways, but the version on this page is the main brandmark that should be chosen for the majority of design contexts.

Our brand needs to communicate everything you've already read about in the previous section, which is easier to do when writing copy.

The brandmark needs to distill all of that and use visual design principles to convey trust, expertise, innovation, flexibility, simplicity, and a history of partnership with Microsoft.





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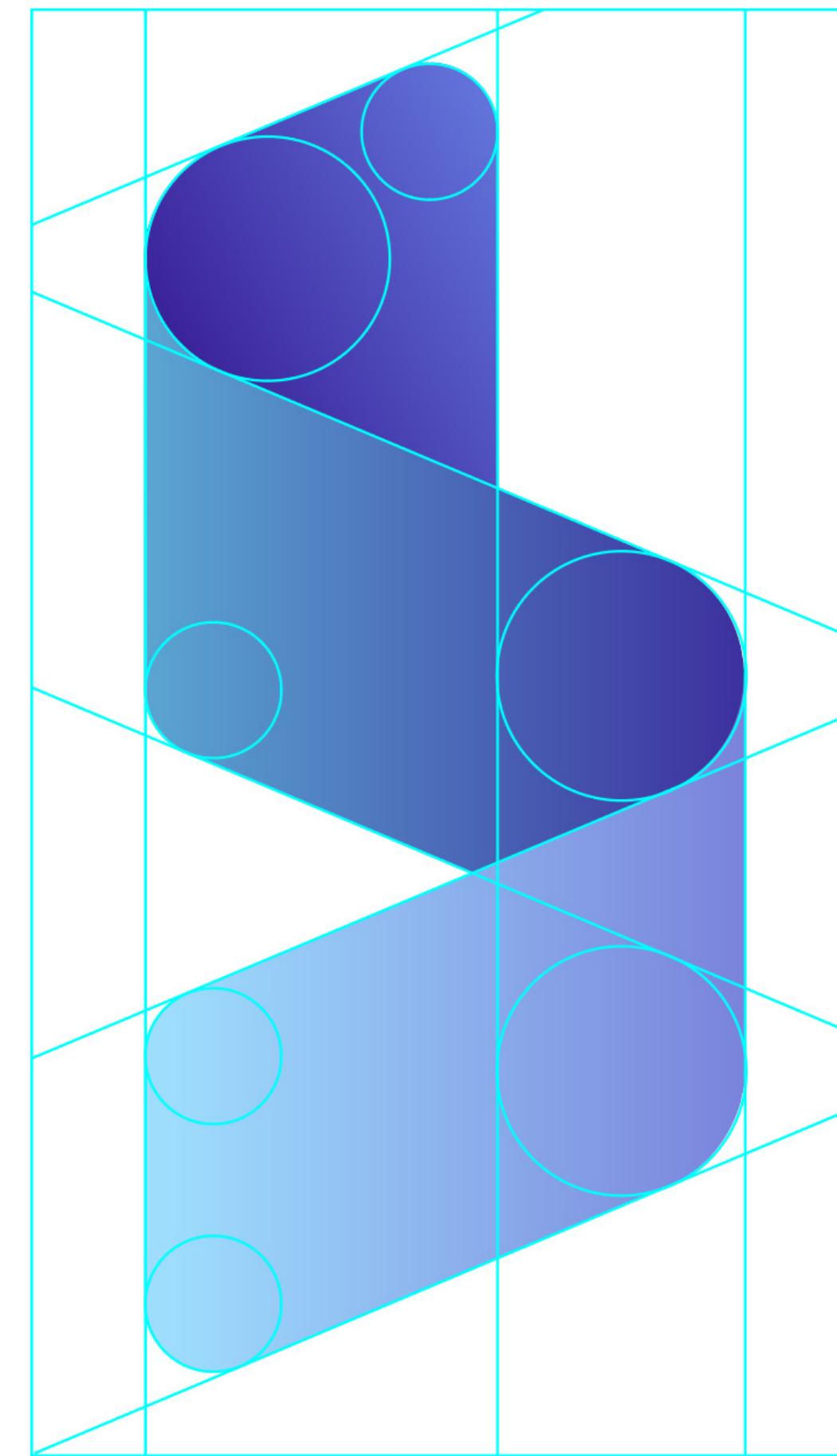
Photography

Brand in Use

## Logomark

The lower case B and S monogram uses a ribbon-like styling to create a visual connection to Microsoft while also communicating flexibility, simplicity, and innovation with its construction and colour grading.

The logomark has been constructed with precision geometry to more clearly convey expertise and trust. It may be subtle, but the eye can pick up on things that are geometric and mathematically similar, so we're leveraging that here.





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## Wordmark

The wordmark is intentionally binary in nature, using a different text treatment for each word.

“Binary” features a heavier weight and a single solid colour. With its more solid construction, it conveys the trustworthiness and expertise-focused sides of the brand.

Meanwhile, “Stream” has a lighter weight and a gradient (from a more standard, reliable blue to a more creative tone of indigo) to communicate the more innovative, flexible, and approachable side of the company.

To help the Binary Stream wordmark stand out and also utilize the mathematical precision present in the logomark, ascenders on the I, N, R, S, T, R, and M have all been customized and cut at the same angle. This gives the type further levels of uniqueness in the industry.

# Binary Stream





## Lockups

Different lockups or configurations for the logomark and wordmark can be necessary for our brand to be presented at its best in any given layout context.

1. Main Lockup - This left-aligned, horizontal lockup should be used in the majority of design layouts. The intended alignment for Binary Stream text in layout design is left aligned with a ragged right edge, so using the brandmark that is also left aligned will coordinate with most layouts.

2. Centered Lockup - When the layout is centered or horizontal space in the layout is limited, use the Centered lockup instead.

3. Stacked Lockup - When the layout is too tall and narrow for either of the preceding lockups to work, or they would end up below the minimum allowable size, then use the Stacked lockup. Versions of the Stacked lockups in square formats are also available for things like Social media images that would crop it into a circular container.

**Note:** The logomark and wordmark should only ever be used on documents where the context is already apparent. For example, this document uses the outlined logomark on the top left of each inner page because the main brandmark was already used on the cover.



# Binary Stream

1. Main lockup



# Binary Stream

2. Centered lockup



# Binary Stream

3. Stacked lockup



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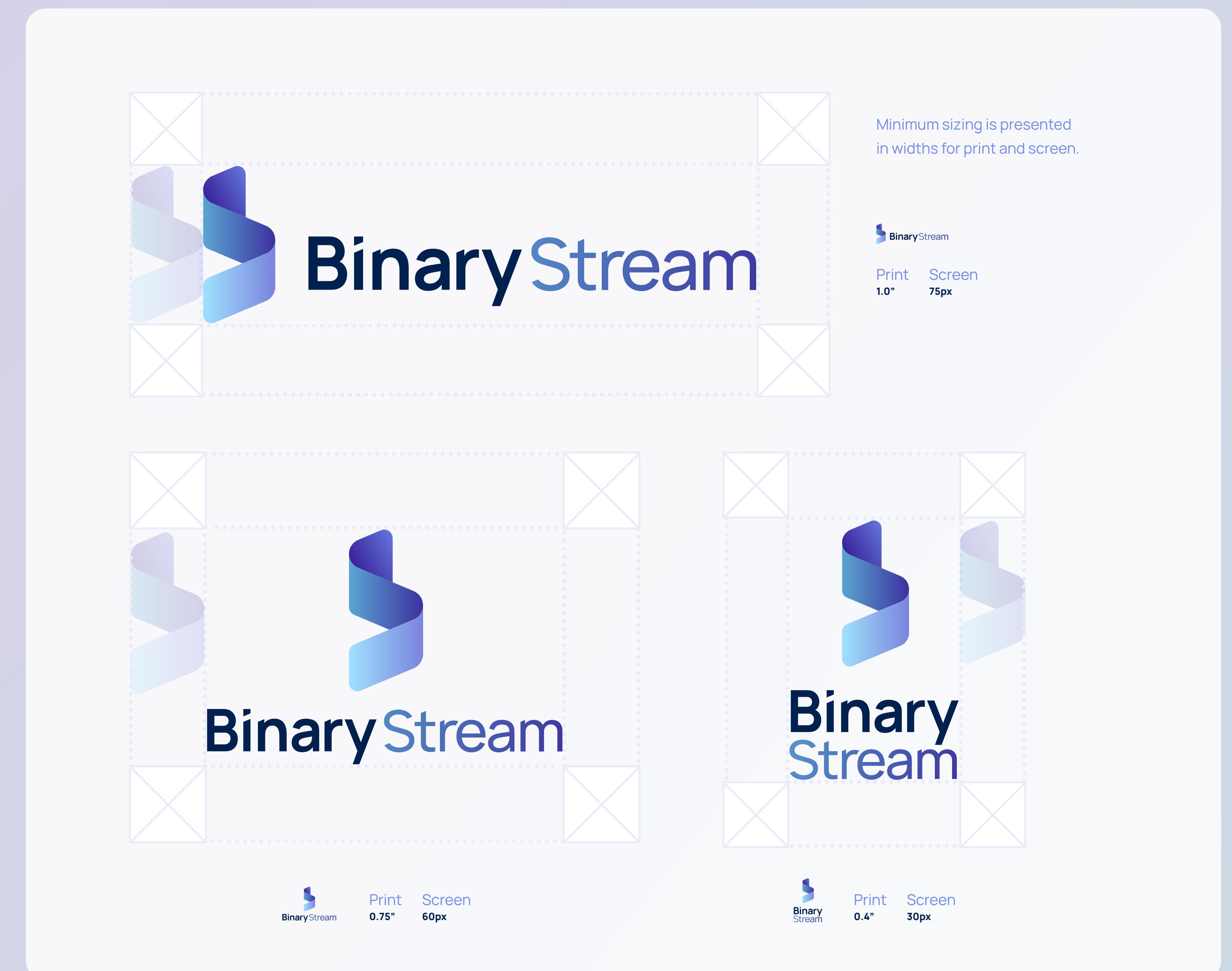
## Clear space and minimum sizing

Visual integrity is an important requirement for our brandmarks that must be adhered to. To maintain this visual integrity, we want to ensure that they have breathing room just for themselves, and never get reduced to sizes that would impact the legibility of the wordmark.

Clear space is space surrounding the brandmark that is left clear of any other design elements (other than backgrounds).

Please maintain a clear space around each brandmark that is greater than or equal to the width of its respective logomark.

The minimum sizing is brandmark-dependent, as their aspect ratios differ from one another. If you cannot remember the minimum widths offhand, go with a minimum of 1 inch, since that's always really easy to remember.

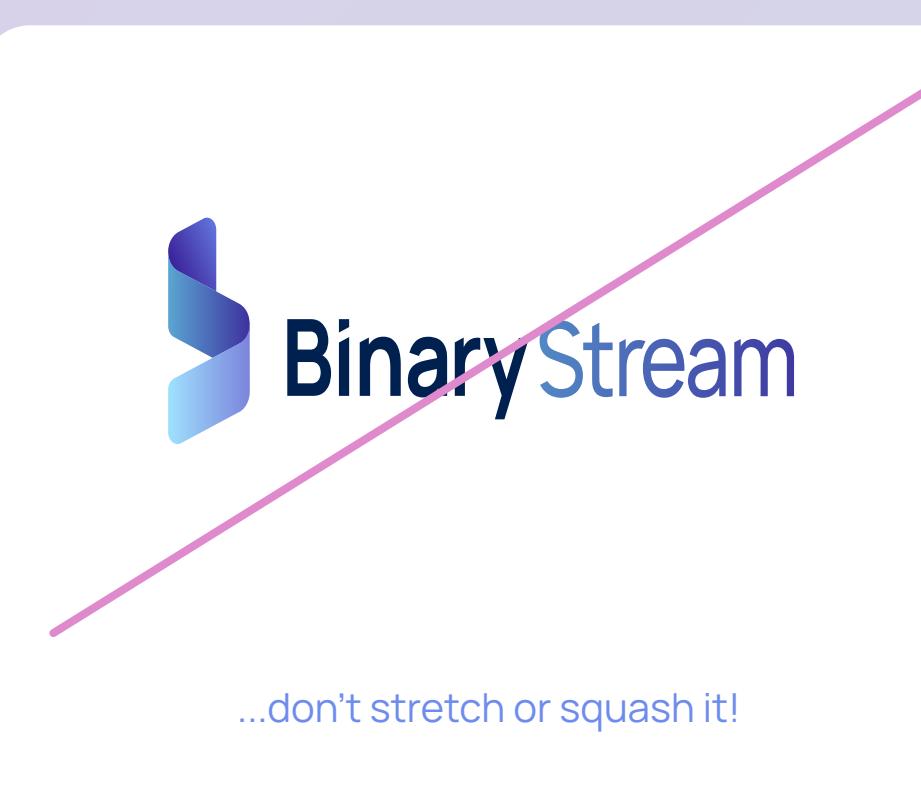




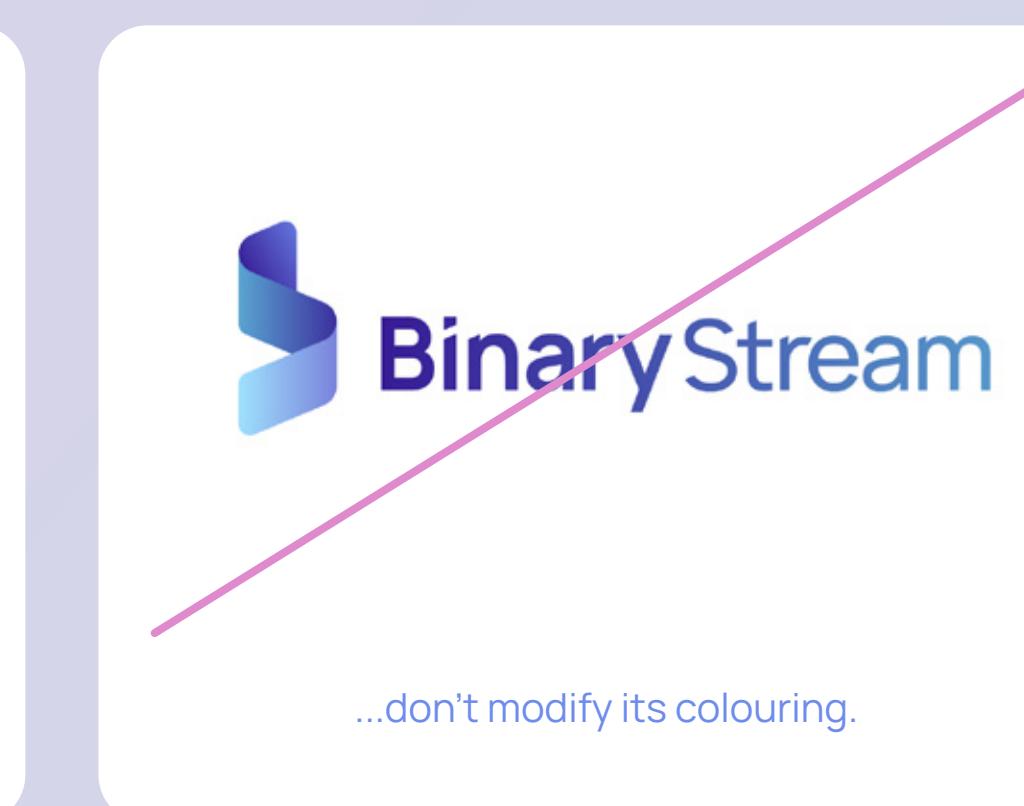
## “Please don’t.”

You might be surprised the ways in which we've seen people misuse corporate logos and brandmarks. This list doesn't just apply to our primary brandmarks, but to all of our sub-brand and suite logos as well.

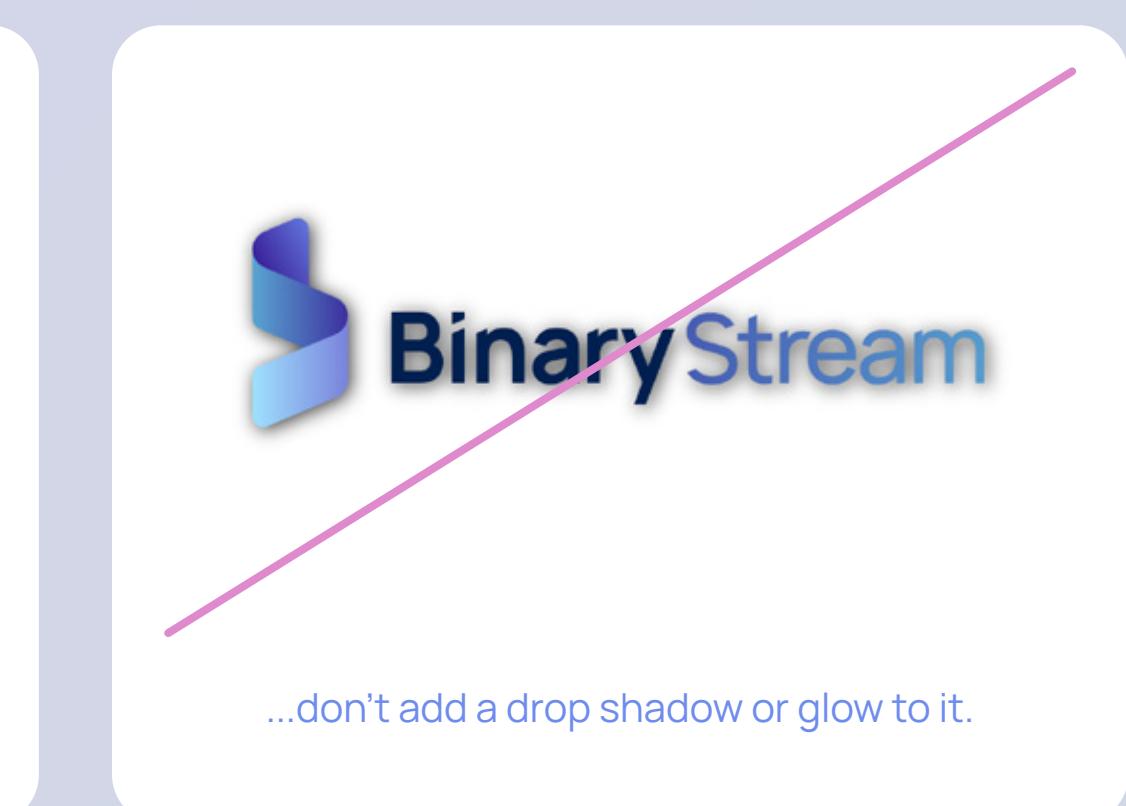
So, even if you think what you're about to do looks cool, please, please, please...



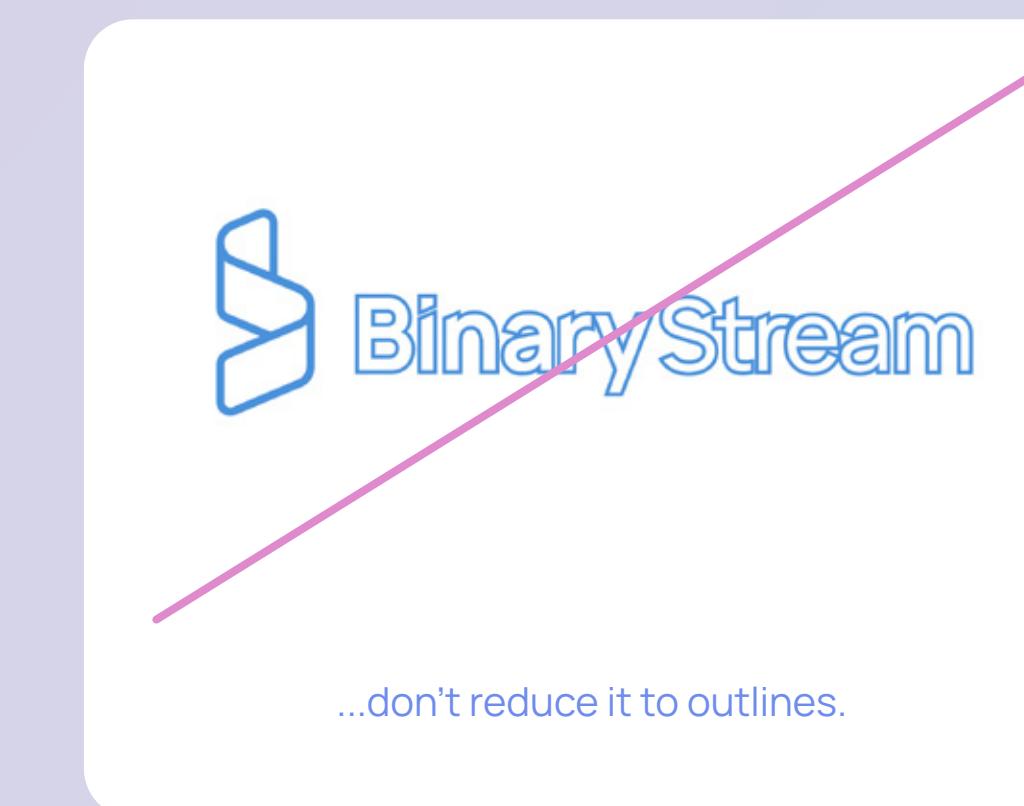
...don't stretch or squash it!



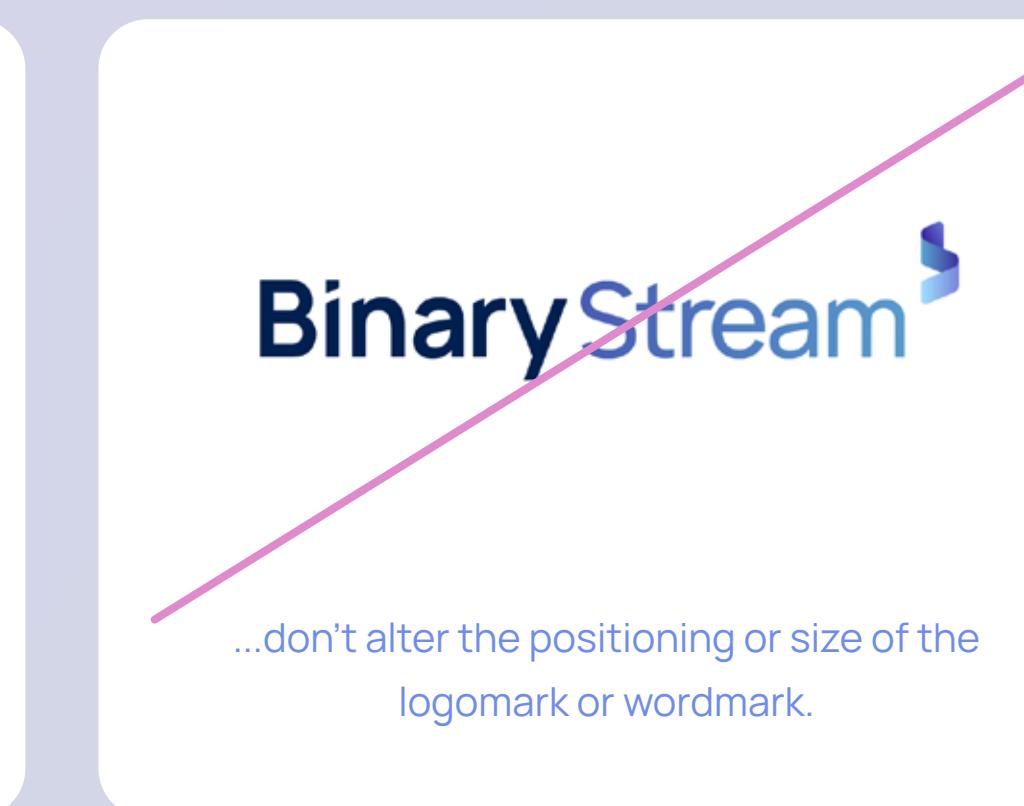
...don't modify its colouring.



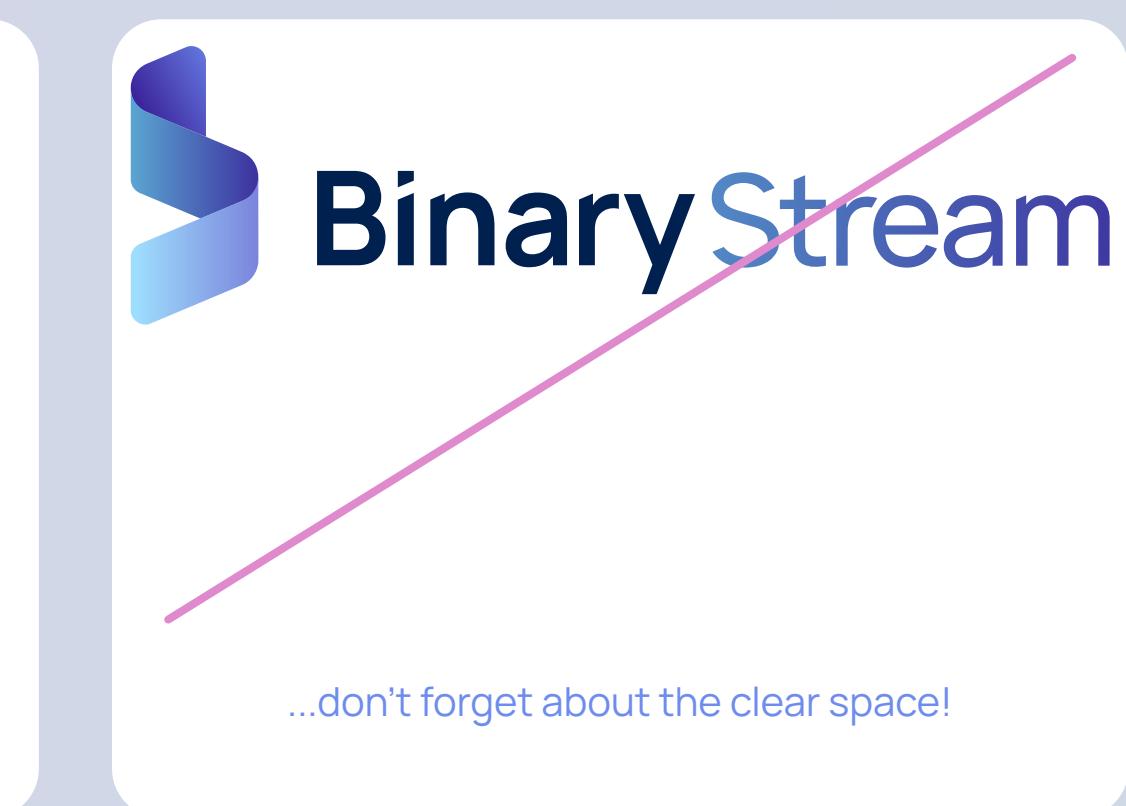
...don't add a drop shadow or glow to it.



...don't reduce it to outlines.



...don't alter the positioning or size of the logomark or wordmark.



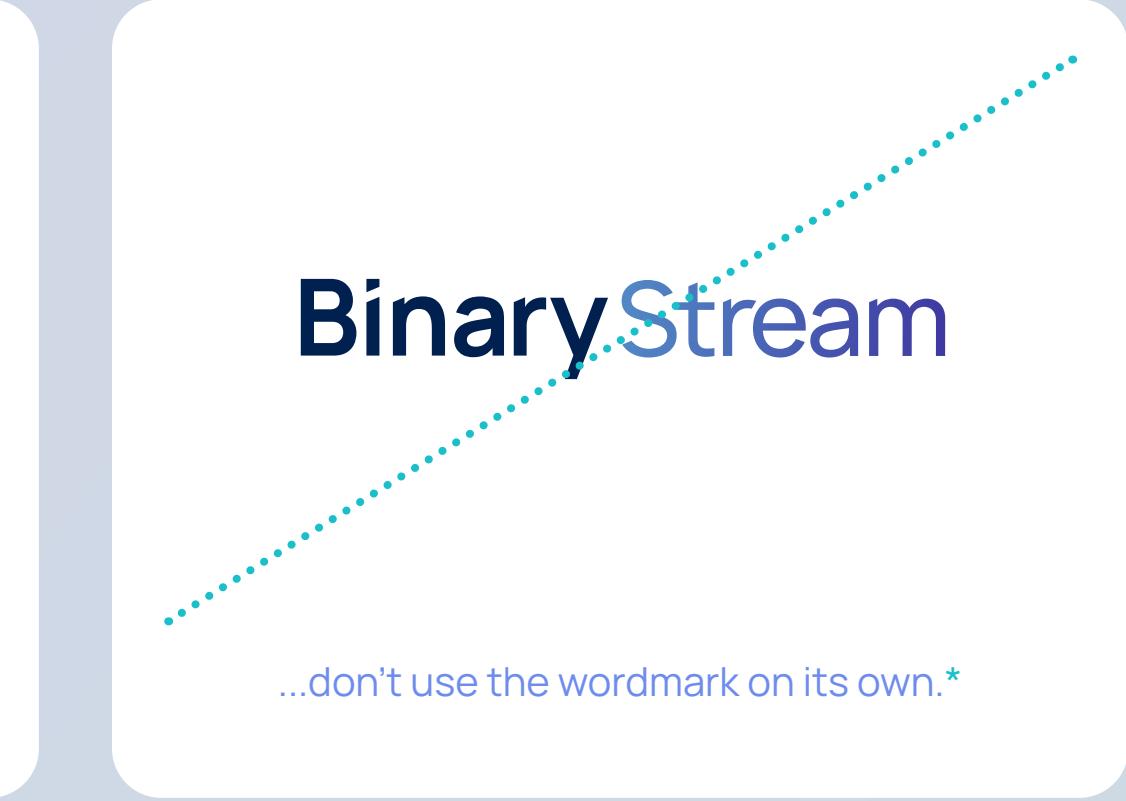
...don't forget about the clear space!



...don't apply a gradient to the 1 colour logomark.



...don't rotate it!\*



...don't use the wordmark on its own.\*

\* Note: Occasionally, rotating for a one in a million special ad or using the wordmark on its own externally can be possible. Please confirm with the head of Binary Stream's marketing team before doing either of these things.



## Colour variations

In addition to the various lockups, the brandmarks also come in 5 colour variations.

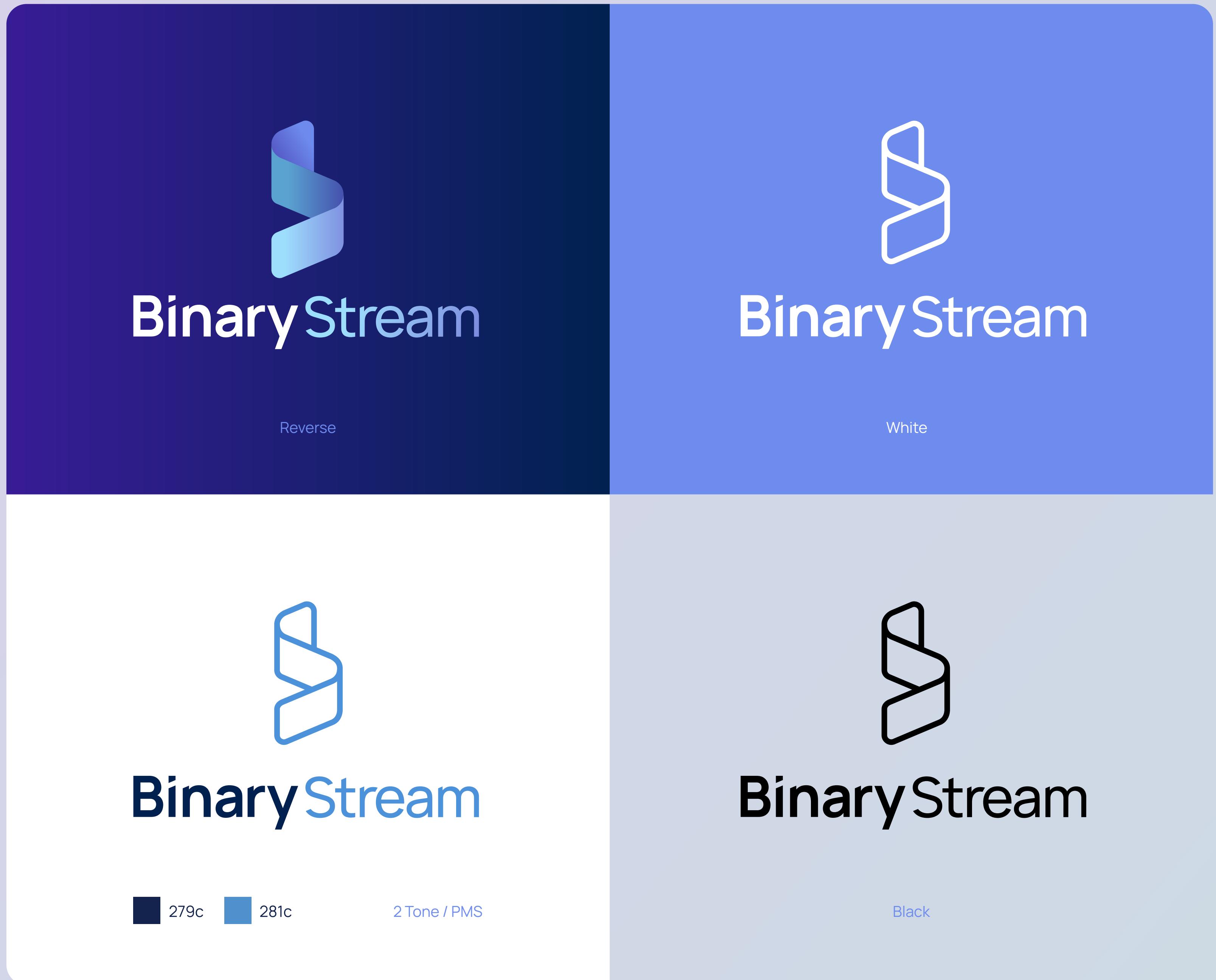
**Main** – Whenever you have a light or white background, the main variation should be used unless there are special circumstances.

**Reverse** – If the layout has a dark background, aim to use this reverse colour version if possible.

**White** – Sometimes, the background may either be too busy (if overlaid on a photo or patterned background) or not quite dark enough. Because the reverse variation has blends of graded colour in it, visual integrity may be lost on middling levels of contrast. In these instances, please use the white variation instead.

**2 Tone** – Gradients look dynamic and engaging when viewed on a screen, but they can look washed out and occasionally even have a “banded” effect that looks pretty terrible. This is due to the colour gamut of ink being substantially smaller than that for RGB screens. However, not all printers are created equal—its worth getting a printed proof to determine if the level of quality in the gradient is meeting the mark. If not, that's what the 2 tone is for. It allows us to retain branded colours without sacrificing quality. These have Pantone equivalents for ultimate accuracy.

**Black** – Black brandmarks will be needed rarely (the days of photocopying and faxing are slowly disappearing!), but sometimes you'll need them, and when that need arises, we've got you covered!





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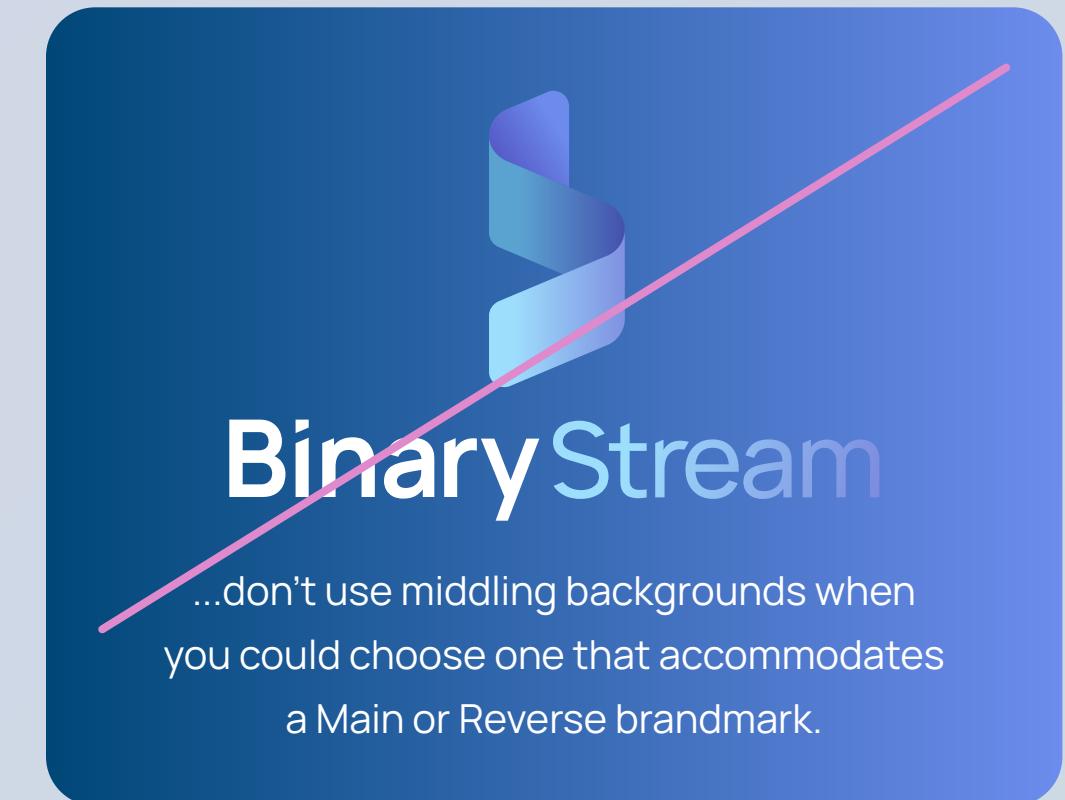
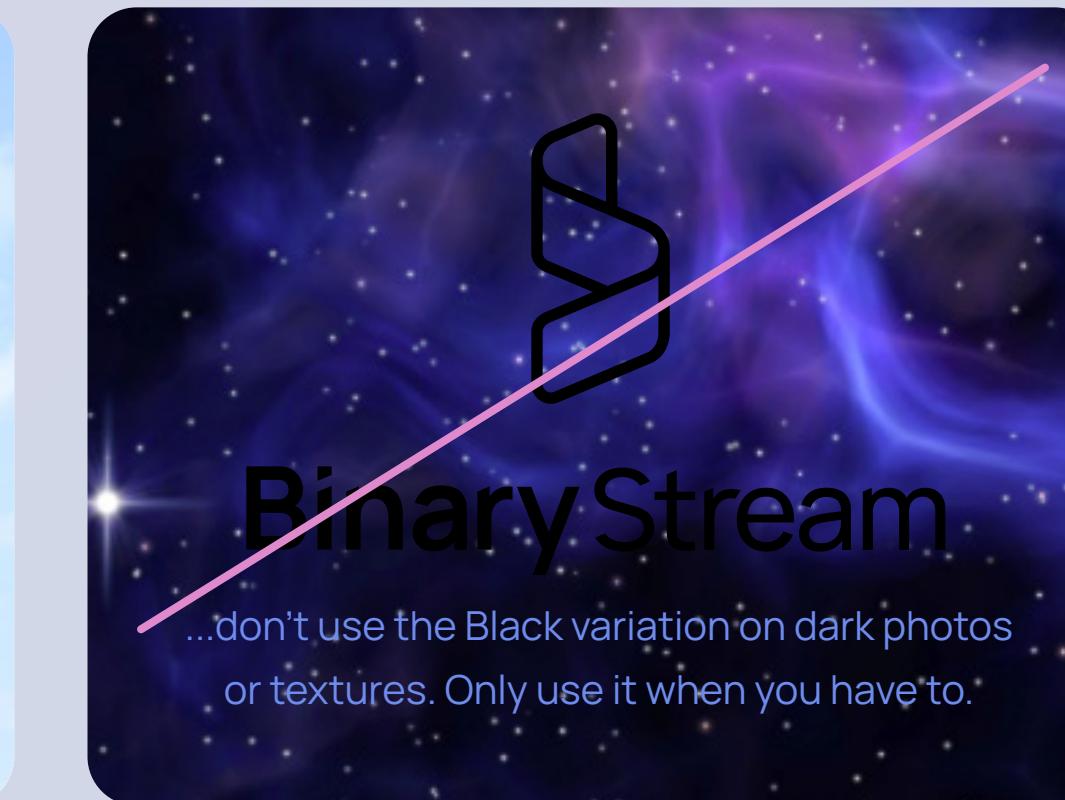
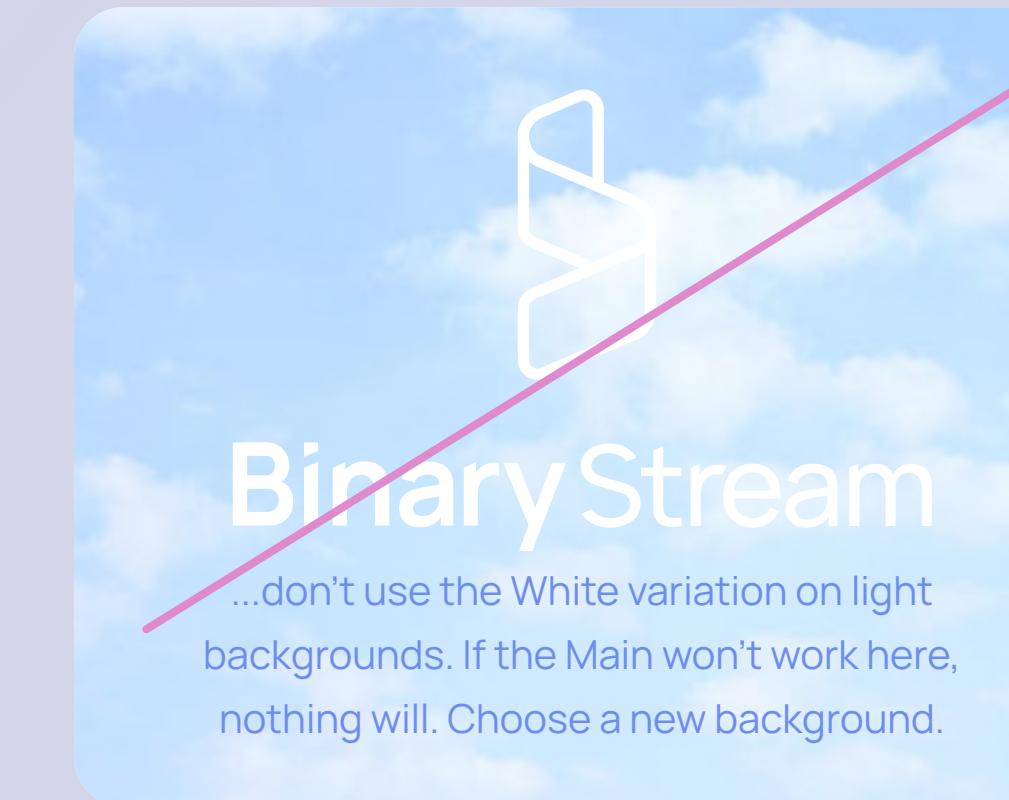
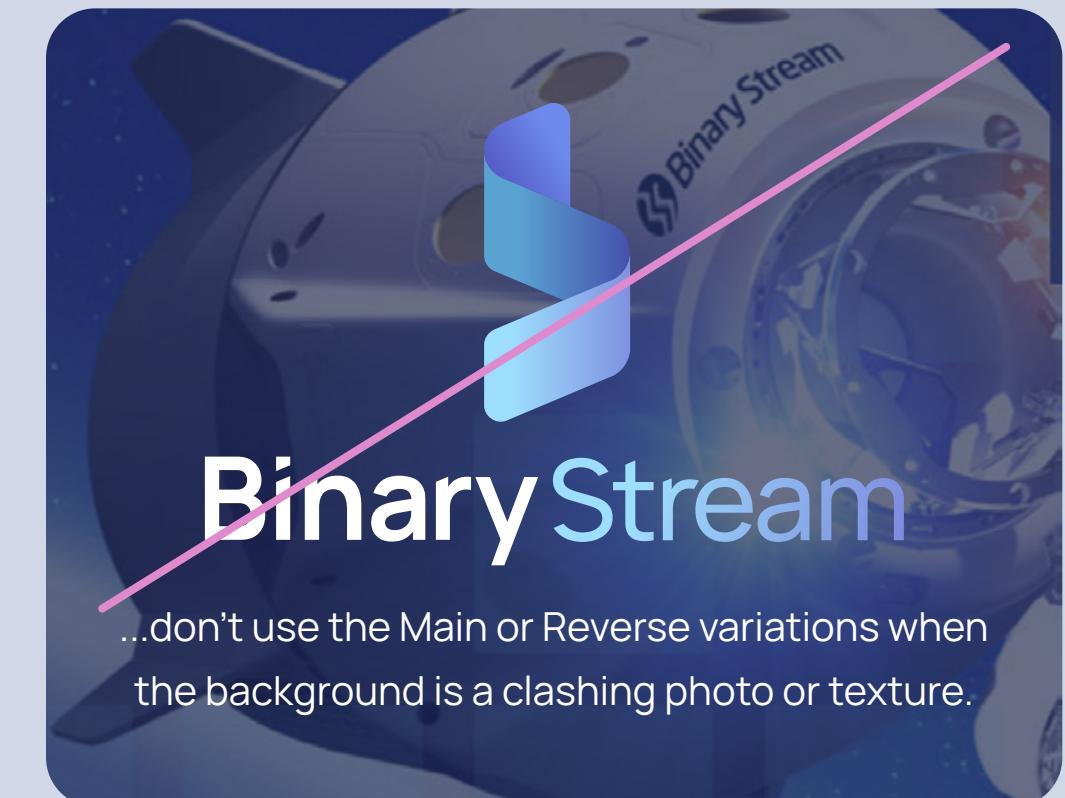
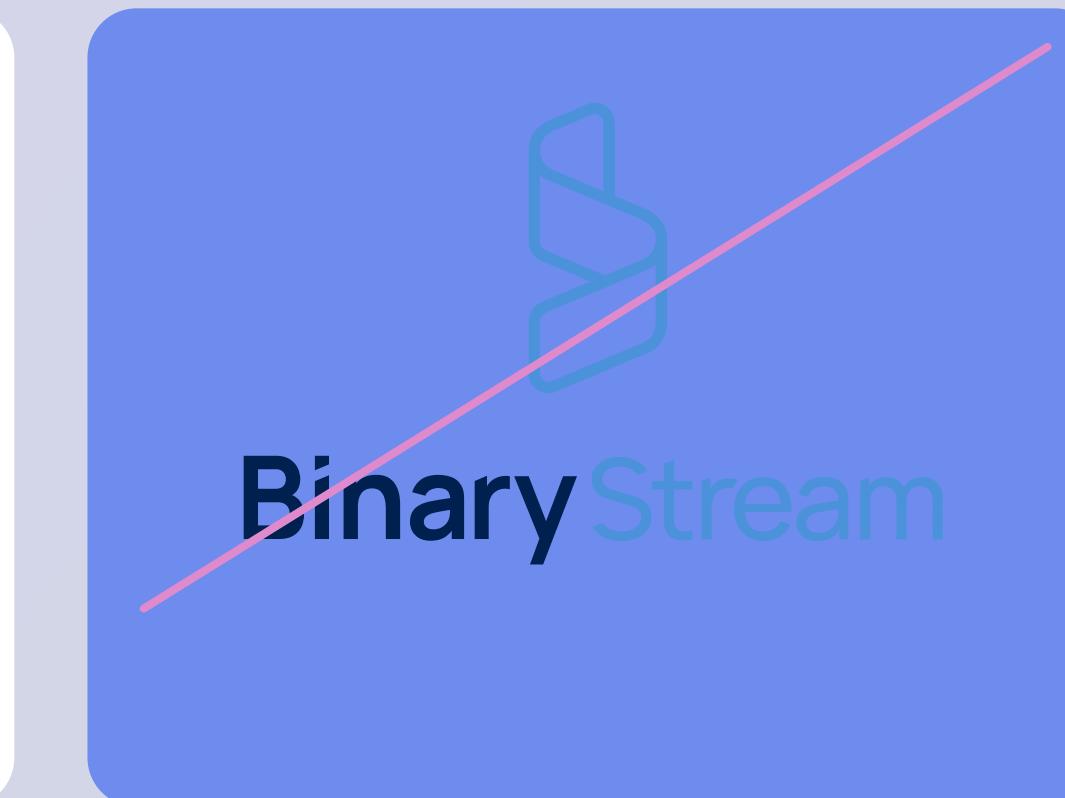
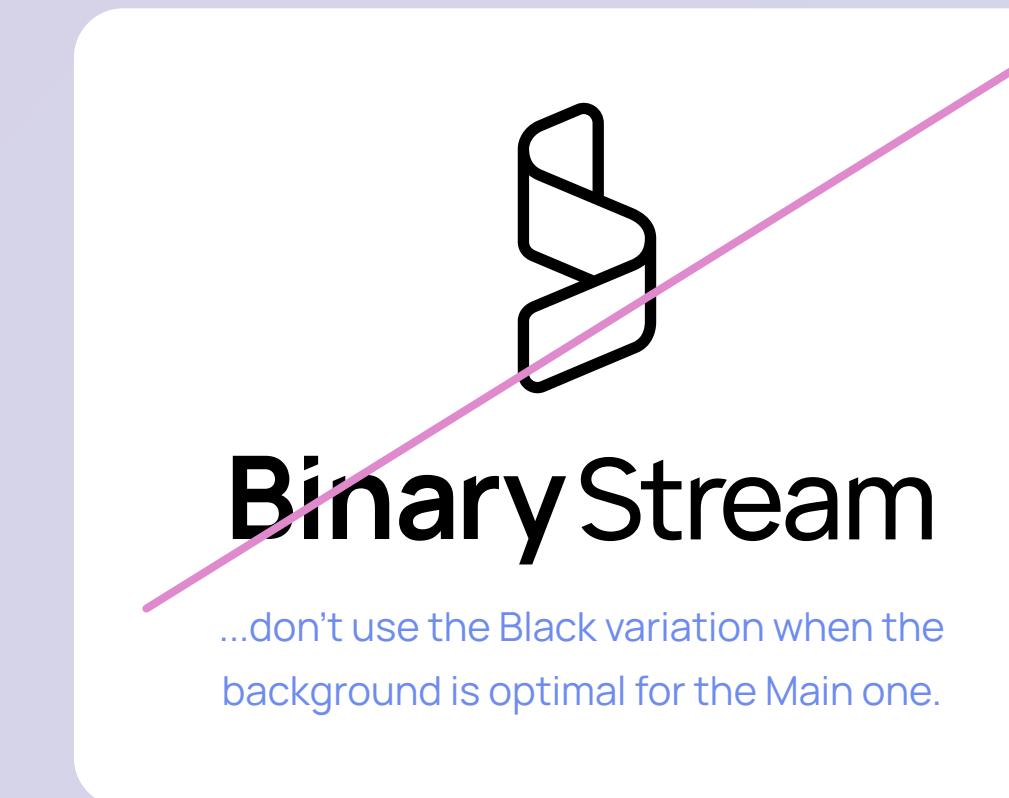
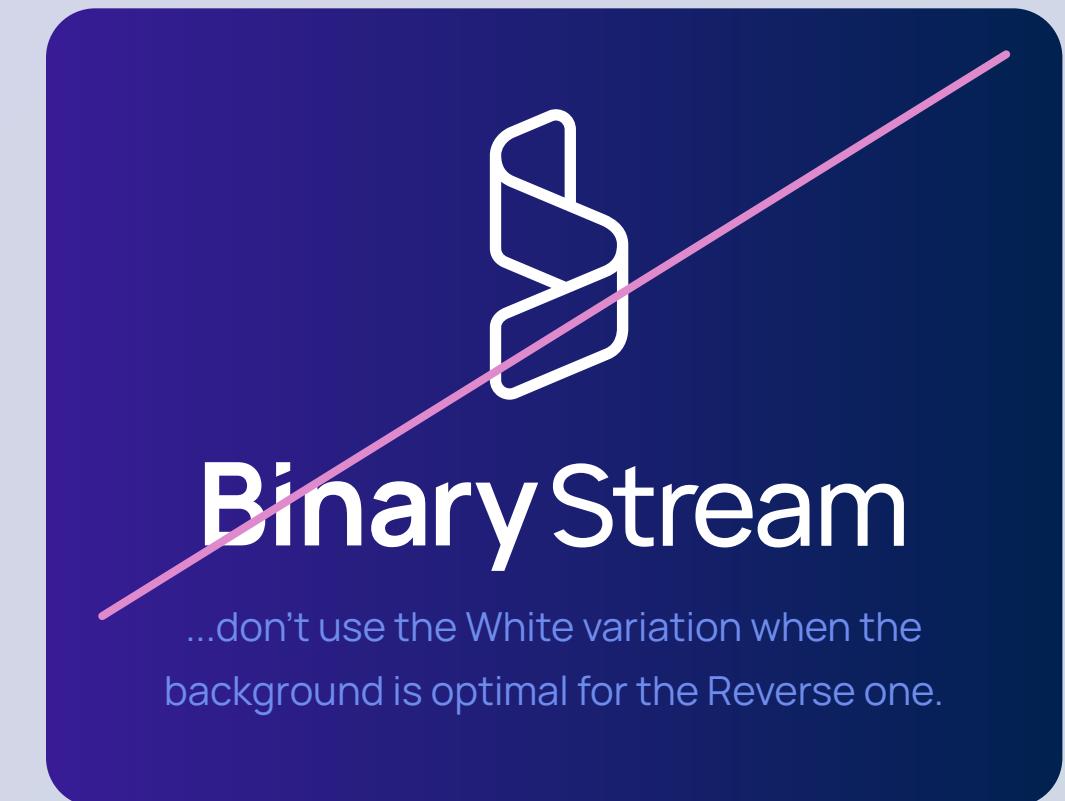
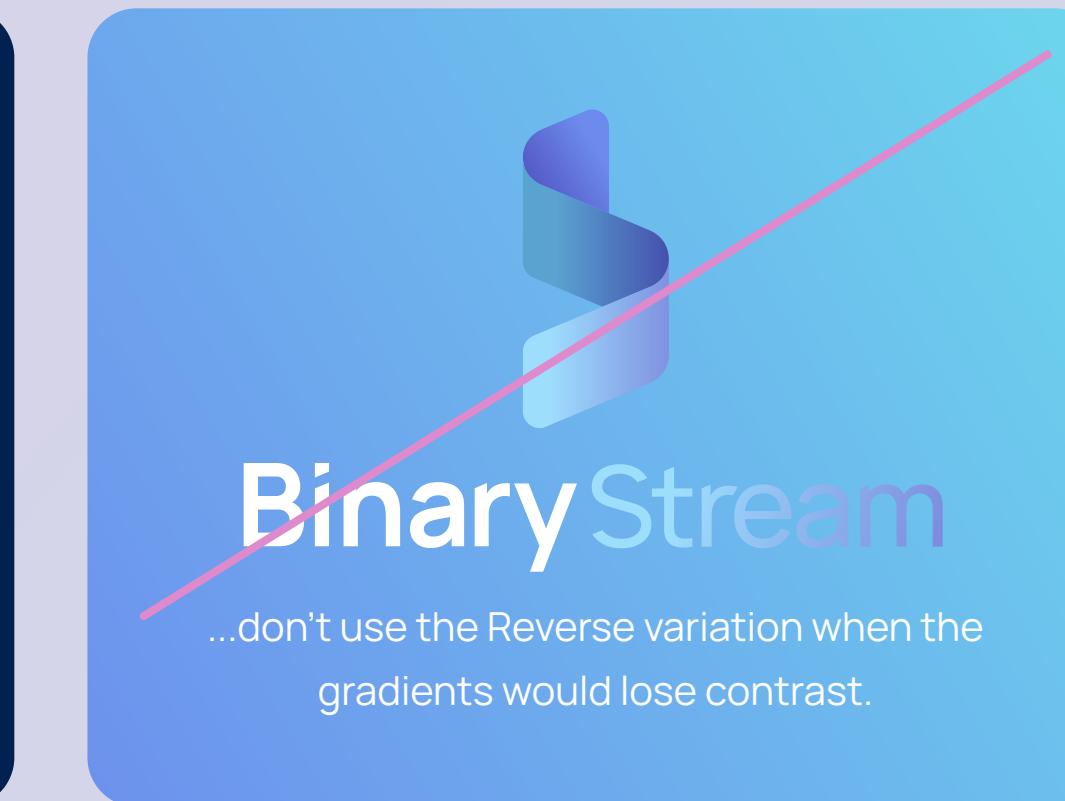
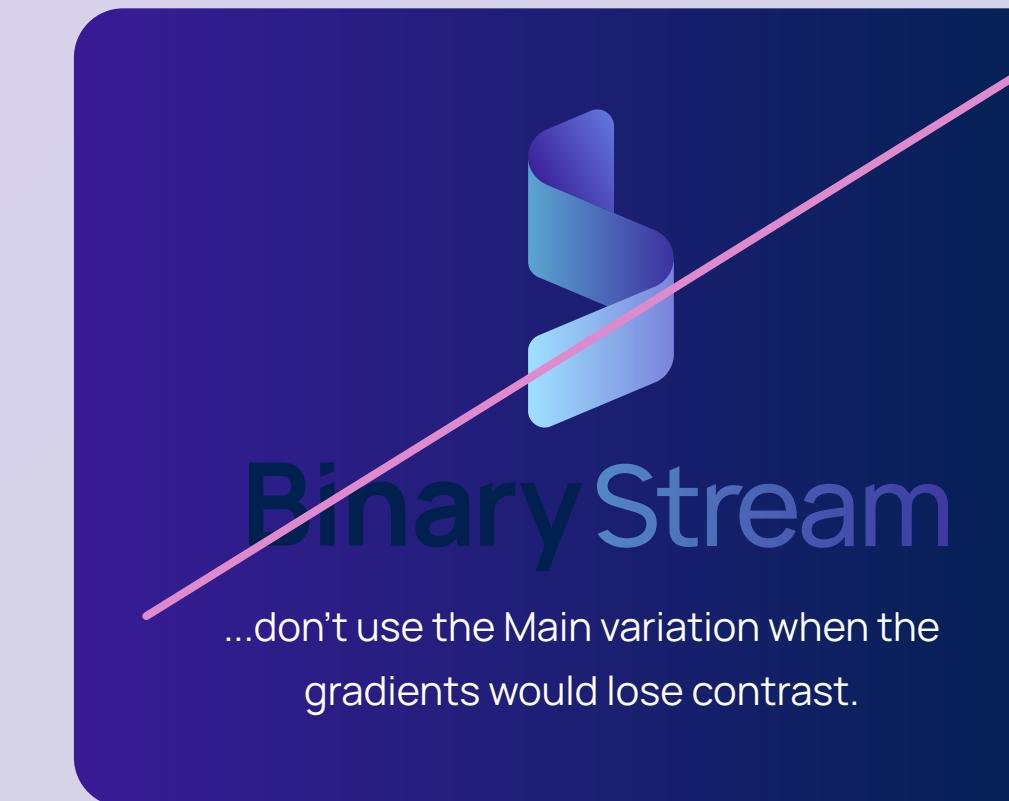
Photography

Brand in Use

## Variation misuse

The most common kind of misuse (much more common than the “Please, don’ts”!) is selecting the wrong colour variation for the background or layout context.

Here are some common circumstances to watch out for when you’re selecting your brandmark.



# Download here

Download the Binary Stream logos here



Main

[PNG](#) [SVG](#)



White

[PNG](#) [SVG](#)



Colour

[PNG](#) [SVG](#)



Black

[PNG](#) [SVG](#)



Reverse

[PNG](#) [SVG](#)



## Co-branding Lockups

Our co-branding lockups allow us to demonstrate partnerships in an easily tangible way. We have a horizontal lockup and a vertical lockup to achieve this. The options for colouring are full colour logos on white background, or completely white logos on a dark background. When producing a Binary Stream partnership co-branding lockup, please use one of our templates for Adobe Illustrator, provided by our marketing department.

When placing a partner logo into the **Template Container**, align it horizontally left in the container. Then, if it has a logotype (the brand name text—most have this unless they are Nike, Apple, or Starbucks!), align its **baseline** with the baseline in the Binary Stream logotype.

When scaling the partner logo, follow these guidelines:

1. Scale the partner logo from the left side of the baseline until the top of the logotype reaches the top of the **Logotype Container** (the vertically middle section). If the right side of the logo reaches the end of the **Template Container** before the logotype reaches full height, stop scaling there (ex. 1).
2. The top of the logotype cannot extend beyond the **Logotype Container**. If, after scaling up, the logotype is less than half the height of the **Logotype Container**, you may scale it to fill the max height. (ex. 2: fills the logotype height, so it stays. Ex. 3: Logotype height was less than half the **Logotype Container**, so we scale it up to max height, ignoring the **Logotype Container** rules.)
3. While the top of the logotype cannot extend beyond the **Logotype Container**, descenders (hanging portions of lower case letters, like g or y) can extend beyond when the logotype is at maximum height (ex. 4). Other parts of the logo such as logomarks and containers can extend beyond it as well (ex. 5).
4. Our **Template Container** is partitioned into 9 segments. If a logo would ever have a presence in more than 4 segments, stop scaling (ex. 5).

**Template Container (Max logo size)**  
X equals height of B

**Max partner logotype height**  
Scaling happens from the bottom left of the logotype.

**Logotype Container**  
logotype baseline for both

**Go to max logotype height from the baseline.**

**1** If the logomark were the size of the W, we would scale until the right side reached the edge of the Template Container, but since it is bigger, we stop when the logomark would make this logo extend into more than 4 segments.

**2** Go to max logotype height from the baseline, because the subhead stays within the overall maximum height constraints.

**3** Is too small with logotype on baseline (less than a third of the container width), so fill the container to maximum height instead.

**4** Go to max logotype height from the baseline, because the descender on the g stays within the overall maximum height constraints.

**5** Here, you cannot go to max logotype height from the baseline, because the partner logo, when scaling from the logotype baseline, would extend into more than 4 segments.



## Co-branding Stacked

With our vertically stacked co-branding lockup, the partner logo should start horizontally centered at the top of the [Template Container](#). The container, which is the same height as the Binary Stream logomark, is vertically separated into thirds, and has divisions to accommodate partner logos of different shapes and dimensions.

We use the partner logo's logotype baseline as a measuring parameter for this setup as well.

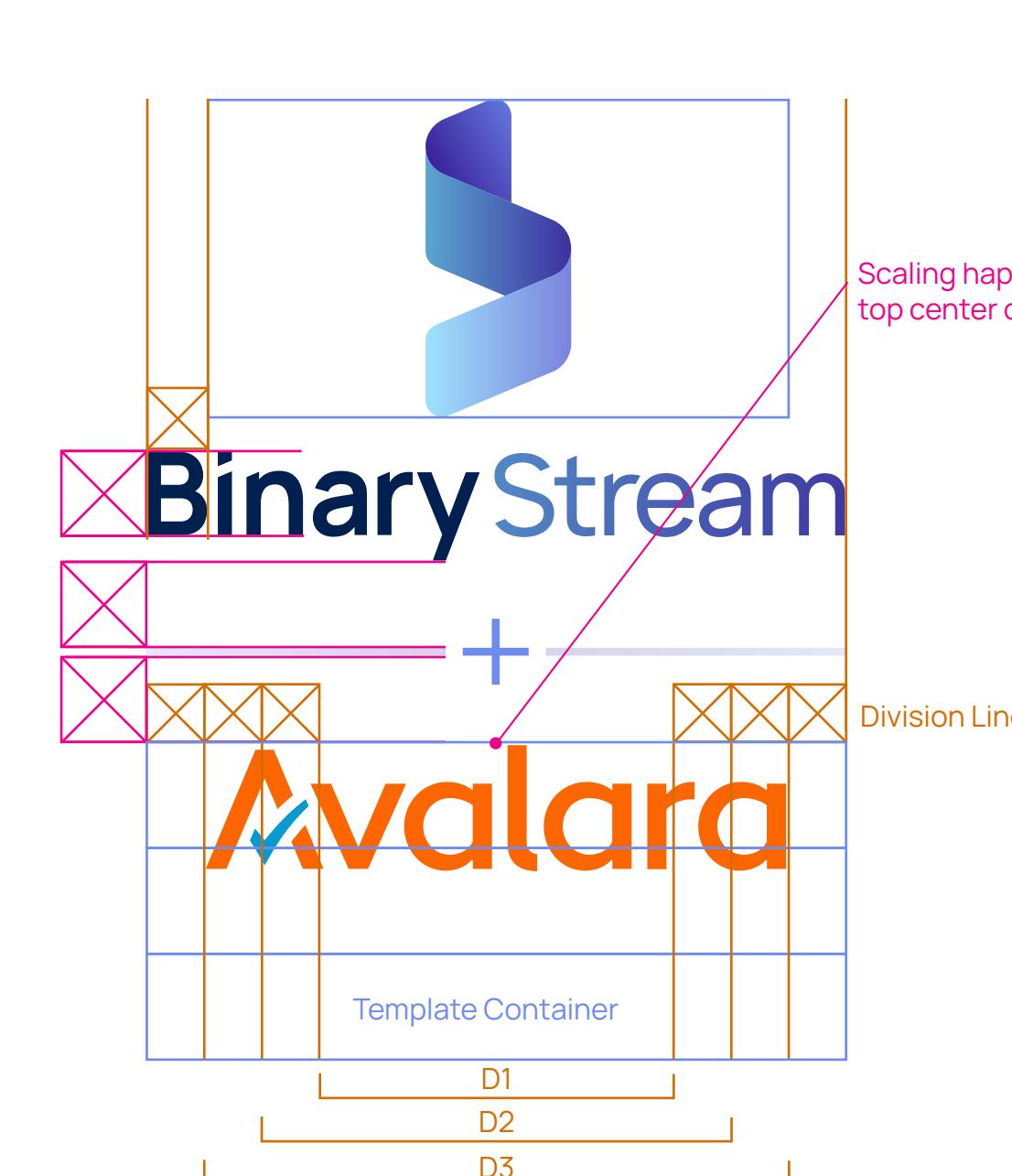
When scaling from the top center of the partner logo, scale until the [height of the logotype](#) (in this case, from the top of the tallest ascender to the baseline—ignore [descenders](#) for this calculation) is greater than the height of a third of the [Template Container](#). Then scale a little more until the sides meet the nearest division lines on the left and right.

In example 1, this final scaling did not result in the sides meeting even the first division, so we stopped due to the bottom of the logo meeting the bottom of the [Template Container](#).

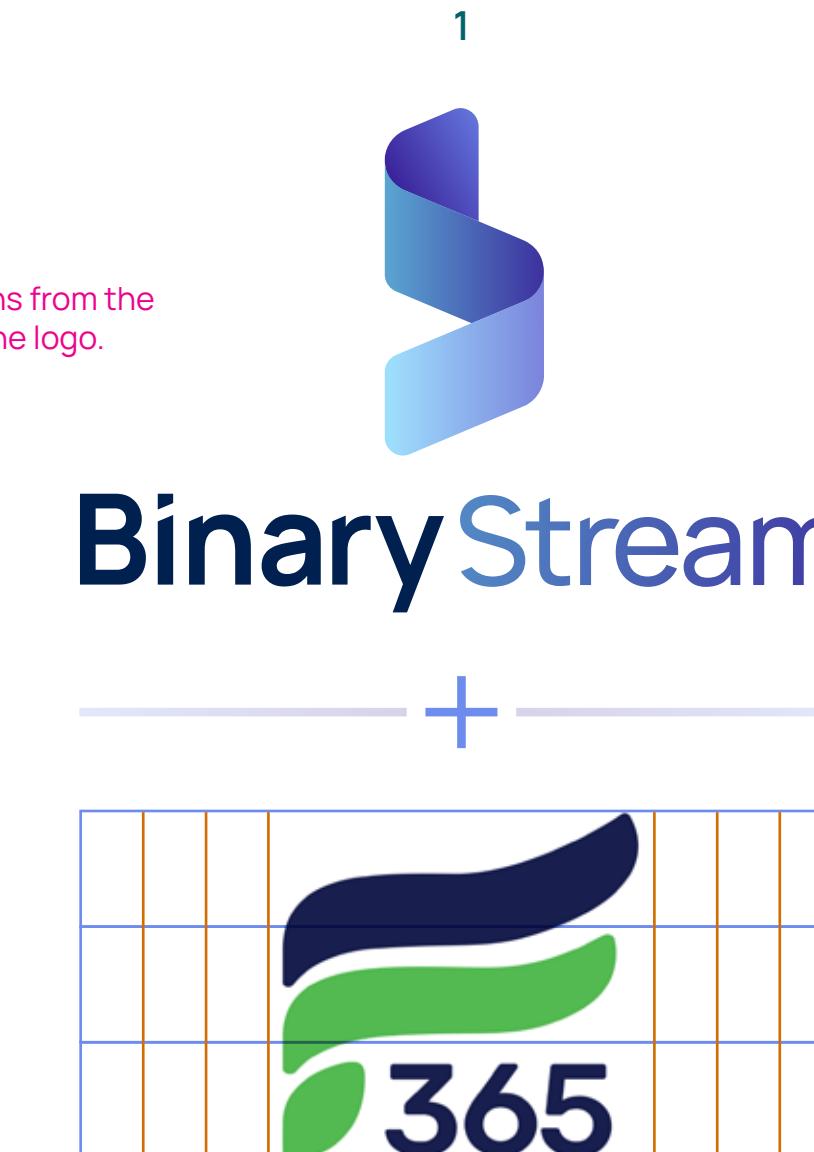
In examples 2-3, this final scaling did not result in the logotype exceeding a third in height, so we stopped due to the sides of the logo meeting the horizontal ends of the [Template Container](#).

In example 4, after its logotype exceeded a third in height, we scaled until the sides met division 2 ([D2](#)).

In example 5, after its logotype exceeded a third in height, we scaled until the sides met division 1 ([D1](#)).



3



1



4



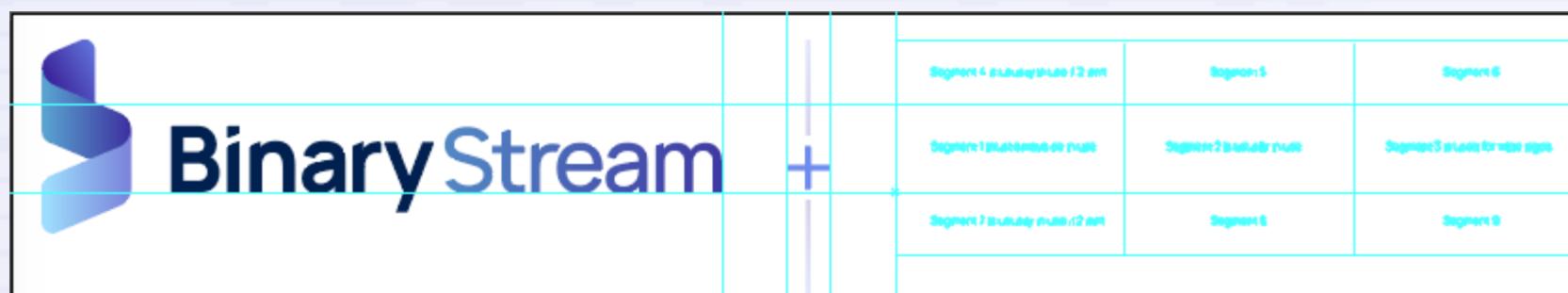
2



5

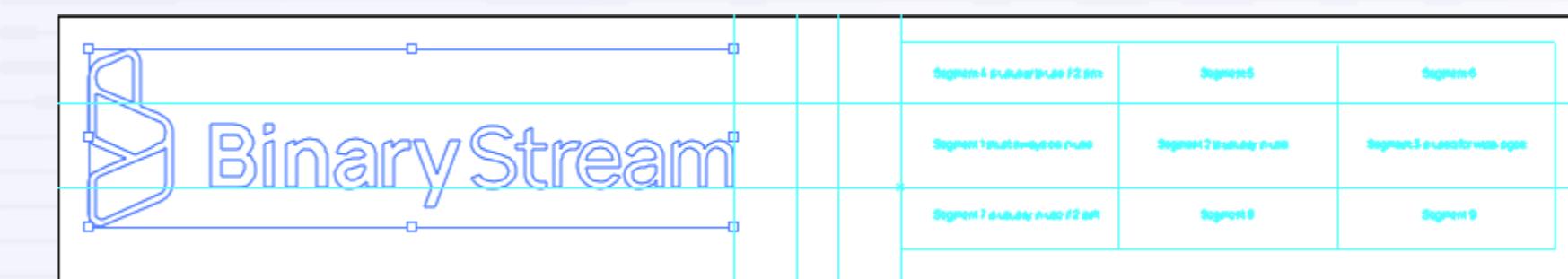
# Download here

Download the partnership logo lockups here (available exclusively as a .ai file).



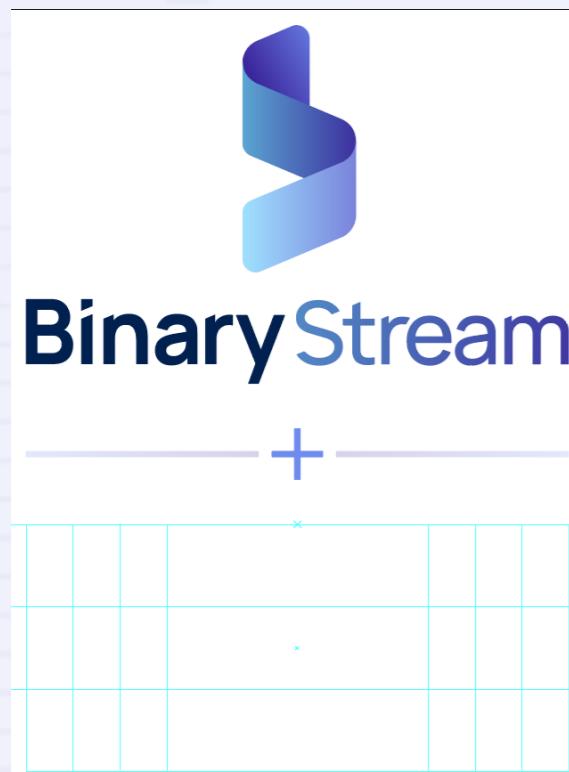
Horizontal main

[Download](#)



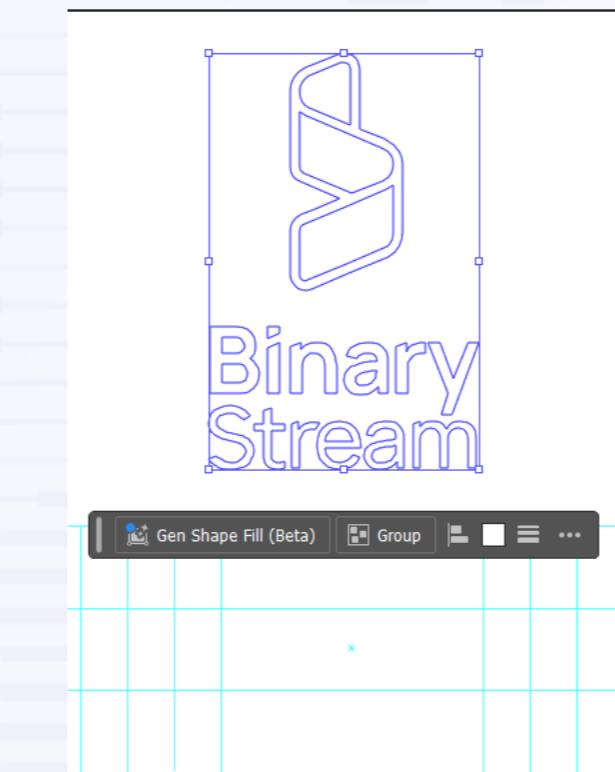
Horizontal main

[Download](#)



Stacked main

[Download](#)



Horizontal White

[Download](#)

# Colour Palettes



# Primary Palette

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Since launching the new brand with gradients front and centre, we have the opportunity to blend the stability and recognition of the past with the innovative intention for a brighter future.

That blend is most evident when viewing our Primary Colour Palette.

The new palette pairs the historical blue tones of Navy and Pacific with our innovation-focused Indigo and Azure (tones that feature in the gradients of the Logomark).

Rain and White are used for accessibly contrasting well with our other main colours (Navy, Indigo, and Pine) both as backgrounds and as text (when used on top of them).

Pine and Teal are used less than the aforementioned colours in the palette to draw attention to certain elements.

**Note:** The primary palette has Pantone Matching System (PMS) colour swatches that have been visually matched using a Pantone Coated Color Bridge. The CMYK values are the recommended mixes provided by Pantone to match these PMS values. Do not expect printed materials to accurately match the RGB values on your screen, as every screen is calibrated differently.

## Navy

RGB	HEX	Pantone	CMYK
0, 33, 79	#00214F	281c	100, 85, 5, 20

## Stream

RGB	HEX	Pantone	CMYK
0, 71, 120	#004778	308c	100, 19, 8, 46

## White

RGB	HEX	Pantone	CMYK
255, 255, 255	#000000	[Paper]	0, 0, 0, 0

## Rain

RGB	HEX	Pantone	CMYK
234, 236, 250	#EAECFA	656c	10, 2, 0, 0

## Indigo

RGB	HEX	Pantone	CMYK
56, 29, 150	#381d96	Violet C	92, 98, 0, 0

## Azure

RGB	HEX	Pantone	CMYK
109, 139, 237	#6D8BED	279c	70, 33, 0, 0

## Pine

RGB	HEX	Pantone	CMYK
0, 131, 142	#00626B	322c	100, 6, 35, 32

## Teal

RGB	HEX	Pantone	CMYK
0, 154, 166	#009AA6	3262c	78, 0, 32, 0



# Gradients

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Our brand gradients palette includes 5 approved options for use on Binary Stream and Dynamics Stack content. Each Dynamics Stack solution has its own unique signature gradients (see next page), so these would be used on layouts that aren't specific to a single individual solution.

The gradients can be used for background fills, feature headlines, and accents (single separator lines or outlines on buttons and containers, icons, illustrations, etc.) These gradient-filled feature headlines are limited to once per page to help them stand out from the rest of the text.

We suggest using "Binary" for the majority of dark background fills and "Mist" for the majority of light background fills. "Opal" can be used for full backgrounds, or for the backgrounds of containers sitting on another gradient background. "Forest" can be used infrequently for backgrounds when the section it is being applied to relates to a call to action (for example, the "Contact us" bar near the bottom of the website could be filled with Forest).

"Oceanic" is only for accents. "Dynamic" is a special gradient specifically for accents and headlines on layouts that pertain specifically to Dynamics Stack as a whole.

These gradients are linear, and should either span from left to right, or from the top left to the bottom right on an angle.

**Note:** The swatches to the right are sized based on how much presence they should have on design layouts for Binary Stream.

**Indigo**  
#381D96

**"Binary"**

Backgrounds, Headlines, Accents

**Navy**  
#00214F

**Azure**  
#6D8BED  
(20% TINT)

**"Opal"**

Backgrounds, Accents,  
Headlines (on "Binary" backgrounds only)

**Indigo**  
#381D96  
(20% TINT)

**Rain**  
#EAECFA

**"Mist"**

Backgrounds

**White**  
#FFFFFF

**Stream**  
#004778

**"Forest"**

Accents, Backgrounds,  
Headlines (on Mist/White backgrounds only)

**Pine**  
#00626B

**Azure**  
#6D8BED

**"Dynamic"**

Accents, Headlines, Backgrounds  
(Dynamics Stack layouts only)

**Indigo**  
#381D96

**Teal**  
#009AA6

**"Oceanic"**

Accents

**Azure**  
#6D8BED



## Gradients in use

To the right are some examples of the gradients being used correctly.

From the left column to the right column reflects the frequency that these various layouts should be used. In other words, Binary and Mist should be the most commonly seen background gradients, and Oceanic should be the most common gradient used for accents.

**Note:** The right column is an example of how gradients can be used specifically for a layout aimed at promoting the Dynamics Stack sub-brand. The others are all acceptable uses for any generic Binary Stream content.

Links in text.'."/>

Accent

Headline

Accent

Background

Accent

**Special Headline**  
**Secondary headlines**

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**SUBHEADS**

---

Typical body text. [Links in text.](#)

**Special Headline**  
**Secondary headlines**

---

**SUBHEADS**

Typical body text. [Links in text.](#)

**Special Headline**  
**Secondary headlines**

---

**SUBHEADS**

Typical body text. [Links in text.](#)

**Special Headline**  
**Secondary headlines**

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**SUBHEADS**

Typical body text. [Links in text.](#)

**Special Headline**  
**Secondary headlines**

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**SUBHEADS**

Typical body text. [Links in text.](#)

**Special Headline**  
**Secondary headlines**

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**SUBHEADS**

Typical body text. [Links in text.](#)

**Special Headline**  
**Secondary headlines**

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**SUBHEADS**

Typical body text. [Links in text.](#)

**Special Headline**  
**Secondary headlines**

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**SUBHEADS**

Typical body text. [Links in text.](#)

**Special Headline**  
**Secondary headlines**

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**SUBHEADS**

Typical body text. [Links in text.](#)



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# Gradient usage quick guide

Since the gradients can only be used for background, feature headlines, and accents, the chart to the right will quickly give you a reference for which gradients can be applied over other gradients (or not!).

The check and X icons represent whether accents in that gradient can be overlaid on that background or not, while the text indicates whether a Feature Headline can be set in that gradient on that background.

Check Rows for backgrounds, and columns for Accents and Feature Headlines.

	Opal	Binary	Forest	Dynamic	Oceanic
Opal	 Headlines: Yes	 Headlines: Yes	 Headlines: Yes	 Headlines: Yes	 Headlines: No
Binary	 Headlines: Yes	 Headlines: No	 Headlines: No	 Headlines: No	 Headlines: No
Forest	 Headlines: Yes	 Headlines: No	 Headlines: No	 Headlines: No	 Headlines: No
Mist	 Headlines: No	 Headlines: Yes	 Headlines: Yes	 Headlines: Yes	 Headlines: No

# Typography



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## Our brand typeface: Manrope

The Manrope font family is a crossover of different font types: it is semi-condensed, semi-rounded, semi-geometric, semi-din, semi-grotesque—perfect for a brand like us that needs to convey a wider variety of brand aspects. It employs minimal stroke thickness variations and a semi-closed aperture.

Note: Should the brand ever expand to countries around the world requiring other languages, Manrope has wide language support covering most Latin and Cyrillic languages.

Małżonkę

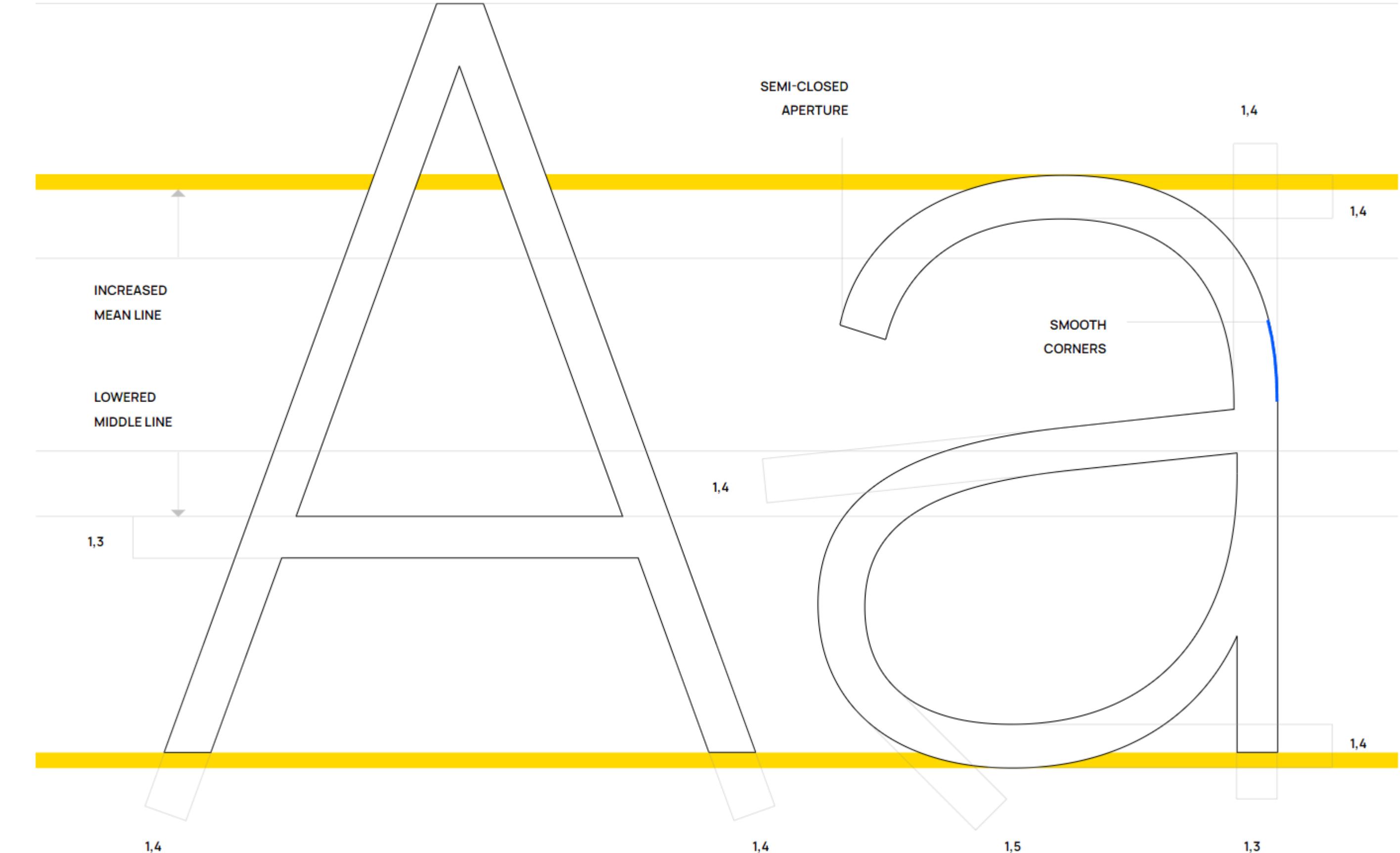
Ó, náhlý déšť

Zwölf große

ÅSIDOSÄTTA

Ευχαριστώ

Гудзик





## Weights we use

Manrope has a massive breadth of weights available as a variable font, but our brand primarily uses 5 weights from the font family.

Unless there is an exception, **all headlines should be set in sentence case** like this line (capitalize the first letter and any proper nouns like Dynamics Stack, but everything else is lower case).

### ExtraBold (800) is used for Feature

**Headlines** (on web: H1), which will appear once only per layout and will have a **gradient fill**.

**Bold (700)** is used for **subheadings** (on web: H3 & H5) **and bullets**. If the subheads are equal to or smaller than the Body/Paragraph text (on web: H6), set it in **ALL CAPS INSTEAD**. If using for bullets, set the bullets to 2 or 4 sizes smaller than the paragraph text to help balance the bullets being heavier. Our default colour for subheads is **Stream** and for bullets is **Indigo**.

**SemiBold (600)** is used for all headlines that are not a **Feature Headline** (on web: H2 & H4) Our default colour for these is **Navy**.

**Regular (400)** is used for paragraph text and body copy. Our default colour for these is **Navy** on screens and 100% black in print.

**Light (300)** is used for display text like titles on cover pages as well as quotes or other highlights (such as large percentages on stats). Callout text can be **filled with a gradient** or **Indigo**. Stream also works if you want it to be a little more subdued.

## Feature Headlines - ExtraBold (800)

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz**  
**0123456789 !**

---

## Headlines - SemiBold (600)

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn**  
**Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz**  
**0123456789 !**

---

## Body - Regular (400)

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn**  
**Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz**  
**0123456789 !**

---

## Callouts - Light (300)

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn**  
**Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz**  
**0123456789 !**

## Subs & Bullets - Bold (700)

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn**  
**Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz**  
**0123456789 !**



# Type Spacing

## Tracking/Letterspacing

The horizontal spacing between characters is generally best at the automatic/default setting, though when typesetting larger headings, lower case text looks better a little tighter while all caps tend to look better with a little extra space.

For paragraph text, stick with the default setting at 0.

For Feature Headlines, set them to -20 tracking (-0.02em).

For small subheads that are set in ALL CAPS, set them to 20 tracking (0.02em).

## Leading/Line-height

The vertical spacing between lines of text is generally best when it's tighter for headlines and roomier for larger paragraphs.

For paragraph text, set the leading between 150% and 175% (or 1.50-1.75x) the size of the font.

For headlines, set the leading between 100% and 120% (1.00-1.20x the font size—the larger the headline, the closer to 100% it should be).

## Tracking / Letterspacing



Aa  
-20 tracking

## Headlines



Aa  
+20 tracking

## SUBHEAD CAPS



Aa  
0/auto tracking

## Paragraphs

## Leading / Line-height

**Headlines**  
being twice the  
size or more of  
the paragraph  
text require  
tighter spacing.

Paragraphs, or body copy, need  
the most space between lines for  
legibility due to the smaller size.

Headlines  
1.05x font size

Paragraphs  
1.75x font size



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## Fallback Fonts

Occasionally there may be circumstances where a layout is being designed in a system that cannot access or load the Manrope font family. (Email related systems are often the guilty parties here!)

In situations where you cannot use Manrope, Arial Regular and Arial Bold can be used in a PC/Windows environment, and Helvetica Regular and Helvetica Bold can be used in a Mac/Apple environment.

Please don't default to using fallback fonts—for brand consistency and continuity, it is important to use Manrope whenever possible.

### PC - Arial

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz  
0 1 2 3 4 5 6 7 8 9 !

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz**  
**0 1 2 3 4 5 6 7 8 9 !**

### Mac - Helvetica

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz  
0 1 2 3 4 5 6 7 8 9 !

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz**  
**0 1 2 3 4 5 6 7 8 9 !**



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## Type & Background Colour Pairings

All the text colour and background colour combinations shown here pass AA accessibility for large text.

Additionally, with the exception of the Dynamics Stack-specific background gradients, all the other pairings pass AAA accessibility for small text as well.

Navy on White

Stream / Indigo on White

Pine on White

Teal on Navy

Rain on Navy

White on Navy

White on SB Gradient

Navy on Mist

Stream / Indigo on Mist

Pine on Mist

Teal on Binary

Rain on Binary

White on Binary

White on PL Gradient

Navy on Rain

Stream / Indigo on Rain

Pine on Rain

Rain on Stream

White on Stream

White on Forest

White on MeM Gradient

Navy on Opal

Stream on Opal

Pine on Opal

Teal on Indigo

White / Rain on Indigo

White on Dynamic

White on HM Gradient

**Have any lingering questions?**

Contact us at [marketing@binarystream.com](mailto:marketing@binarystream.com)



**Binary Stream**