

Brand Guidelines

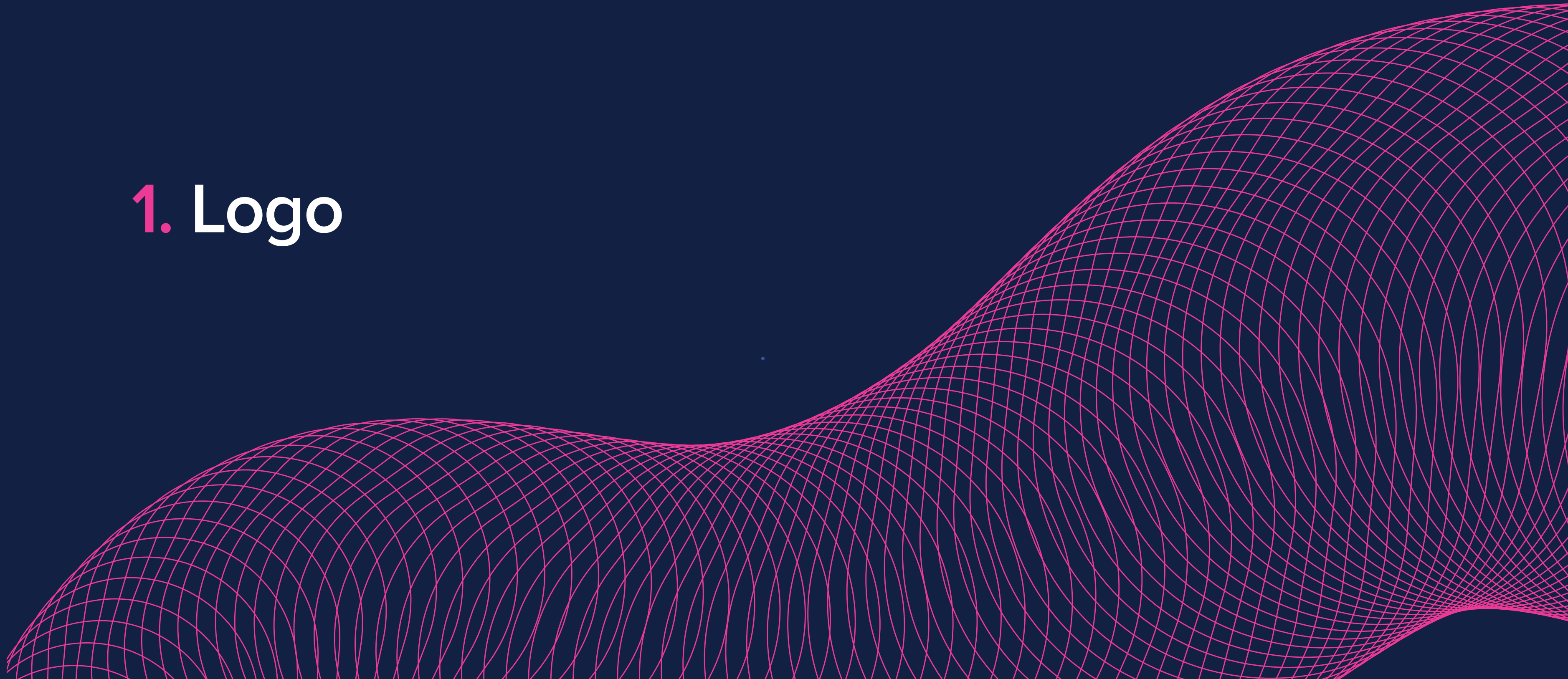


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1. Logo





1. Logo

Brand Mark Lockups

For materials targeting prospective customers or other applications where brand awareness is crucial, always use our full brand mark lockups.

Our Primary Lockup should be used whenever layouts allow. The Horizontal Stacked Lockup is great for tighter spaces where a more condensed form is needed. And our Stacked lockup works best for centered layouts.

Our lockups are the face of our brand and should never be modified in any way.

Primary Lockup



Horizontal Stacked Lockup



Stacked Lockup





1. Logo

Symbol and Badge

Our symbol should always be used in context whenever possible. It should only be used on its own in specific instances where we determine it absolutely necessary.

Our badge is a secondary option for us in tight cases that need encapsulated context. Such as on a vehicle door, or the back of a shirt. The badge has the least brand recognition and should always be the last choice for customer facing content.

When in doubt, always defer to one of our three full brandmark lockups to build brand recognition.

Symbol



Badge





1. Logo

Clear space & minimum size

Clear space is our way of keeping the logo from getting cluttered, giving it room to breathe and live

Across all of our lockups, our clear space should be equal to the width of the symbol used in the lockup. For our symbol and badge, utilize a clear space equivalent to 50% of the logo height.

Minimum size

We have set limitations on how small the logos can be. Keep the lockups and symbol at a minimum of 16px tall for digital applications and .25" tall for print. The badge should have a minimum of 64px tall for digital and 1" for print.

Primary Lockup Clear Space



Symbol Clear Space



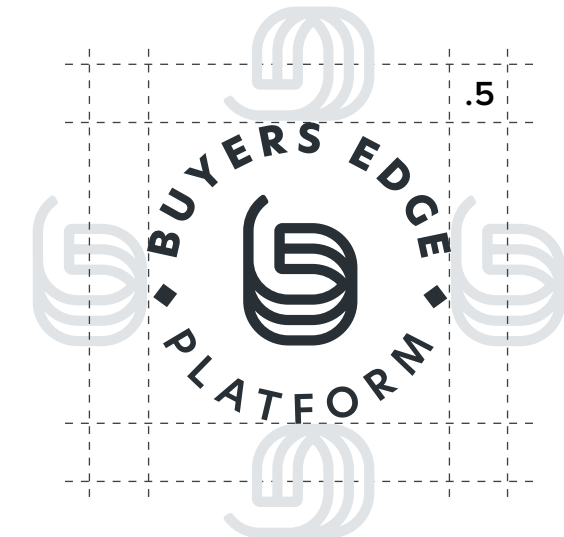
Horizontal Stacked Lockup Clear Space



Center Stacked Lockup Clear Space



Badge Clear Space





1. Logo

Color

Our logomarks use the BEP Ecosystem colorpallet. Our logo has a primary full color set for light and dark use cases.

Black and white versions are also available for use in color-restricted use cases.

Full Color



1. Logo

Logo Do's

Follow these rules to get the most out of the Buyers Edge Platform logo



Do use the logo over appropriate brand photography



Do use the logo over brand colors or patterns



Purpose-Built for Foodservice

Do anchor heading messaging to our logo



Buyers Edge Platform



BUYERS EDGE Platform

Do adapt our logo to media types



1. Logo

Logo Don'ts

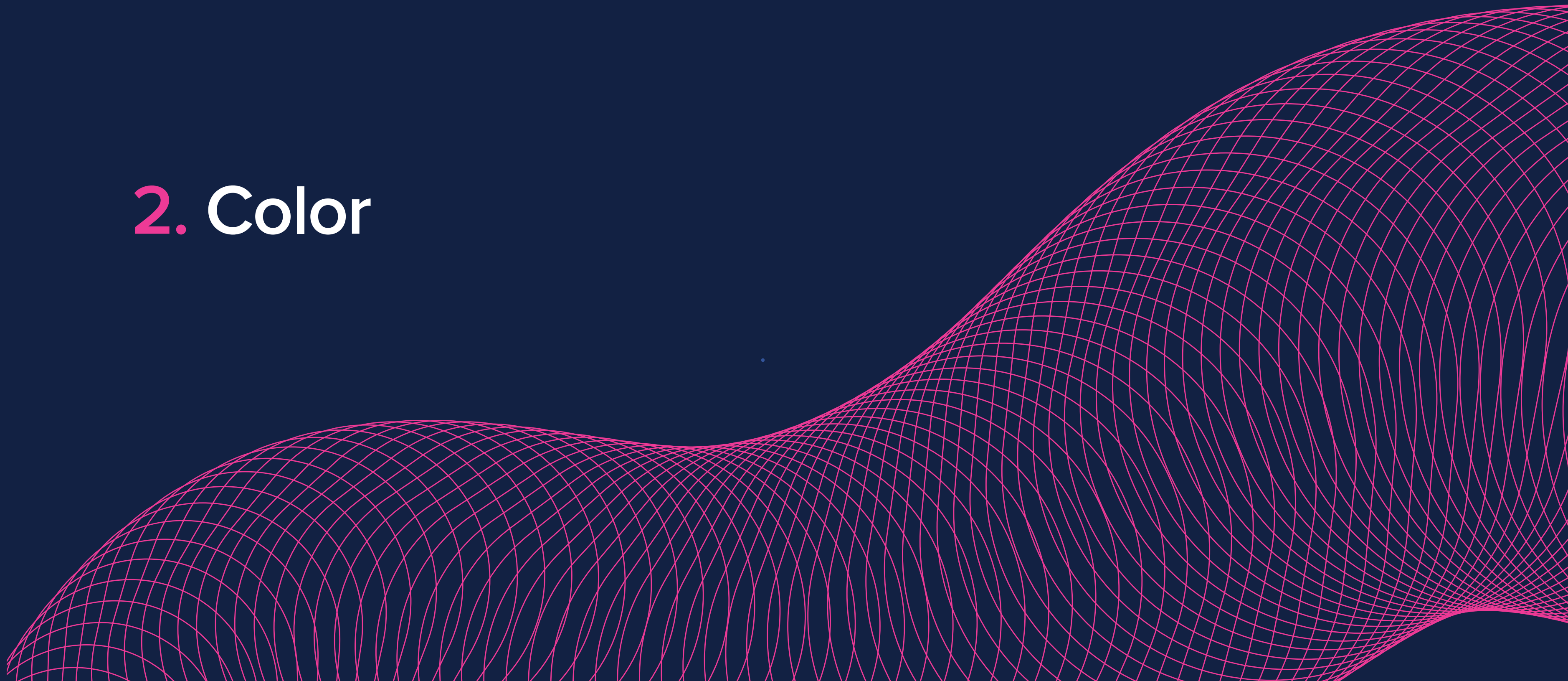
The lockups should only be used as outlined in this guide. These “don'ts” apply to all logo versions

The following “don'ts” are just a baseline guide. In general, the logo should be used with care to retain brand consistency throughout all use cases.

			
Do not add strokes	Do not use low contrast color combos	Do not stretch or compress	Do not use logo in a sentence
			
Do not place on low contrast or busy photos	Do not add drop shadows or effects	Do not alter the forms of logo	Do not remove elements
			
Do not rotate logos	Do not use multiple in same application	Do not color in different ways	Do not combine marks



2. Color





2. Color

BEP Primary Color Palette

Color is an essential component of our brand identity. Consistent color application enhances brand visibility, fosters brand loyalty, and facilitates instant brand recall.

Our Primary Color Palette is the basis for our branding and collateral. This color set should be most prominently used in our materials.

The BEP Palette is pulled from our Ecosystem. See the full palette [here](#).

Raspberry 50

Hex FDEBF5

RGB 253, 235, 245

CMYK 0, 11, 0, 0

Pantone 7436 C

Raspberry 500

Hex ED3A96

RGB 237, 58, 150

CMYK 0, 88, 0, 0

PANTONE 2039 C

Raspberry 800

Hex 6B1345

RGB 107, 19, 69

CMYK 43, 100, 33, 34

PANTONE 2357 C

Elderberry 800

Hex 122143

RGB 18, 33, 67

CMYK 100, 95, 45, 42

PANTONE 2766 C

Elderberry 500

Hex 2C52A8

RGB 44, 82, 168

CMYK 90, 70, 0, 0

PANTONE 2133 C

Slate 50

Hex F1F4F7

RGB 241, 244, 247

CMYK 6, 2, 2, 0

PANTONE 656 C

White

#FFFFFF

Slate 800

Hex 283036

RGB 40, 48, 54

CMYK 82, 65, 56, 60

PANTONE 532 C

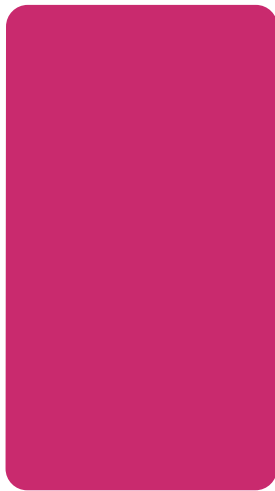
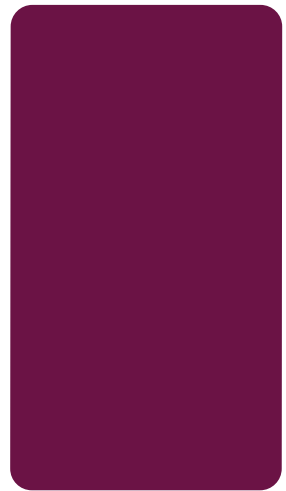
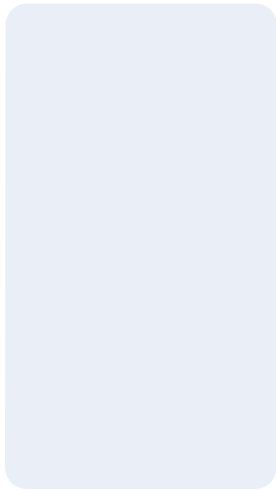
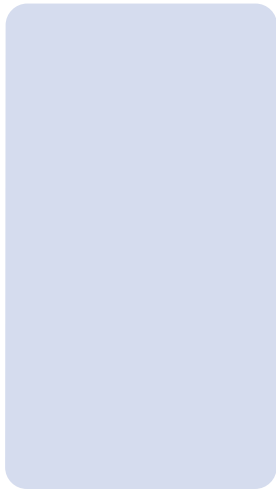
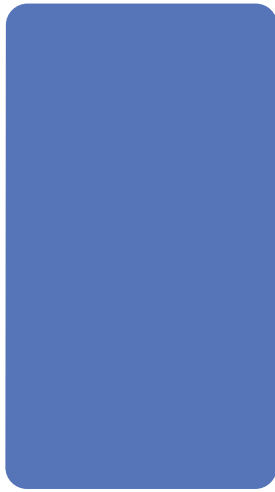


2. Color

Extended Color Palette

Our full shade palette can be used in ui elements or other supplementary use cases or data graphics.

The BEP Palette is pulled from our Ecosystem. See the full palette [here](#).

								
Raspberry 50 Hex FDEBF5 RGB 253, 235, 245 CMYK 0, 11, 0, 0	Raspberry 100 Hex FBD8EA RGB 251, 216, 234 CMYK 0, 22, 0, 0	Raspberry 200 Hex F8B0D5 RGB 248, 176, 213 CMYK 0, 42, 0, 0	Raspberry 300 Hex F489C1 RGB 244, 137, 193 CMYK 0, 60, 0, 0	Raspberry 400 Hex F161AC RGB 241, 97, 172 CMYK 0, 76, 0, 0	Raspberry 500 Hex ED3A96 RGB 237, 58, 150 CMYK 0, 88, 0, 0	Raspberry 600 Hex C92A6E RGB 201, 42, 110 CMYK 7, 100, 17, 1	Raspberry 700 Hex 8E235B RGB 142, 35, 91 CMYK 34, 100, 26, 13	Raspberry 800 Hex 6B1345 RGB 107, 19, 69 CMYK 43, 100, 33, 34
								
Elderberry 50 Hex EAEEF6 RGB 234, 238, 246 CMYK 9, 4, 1, 0	Elderberry 100 Hex D5DCEE RGB 213, 220, 238 CMYK 18, 10, 0, 0	Elderberry 200 Hex ABBADC RGB 171, 186, 220 CMYK 37, 21, 0, 0	Elderberry 300 Hex 8097CB RGB 128, 151, 203 CMYK 56, 34, 0, 0	Elderberry 400 Hex 5675B9 RGB 86, 117, 185 CMYK 74, 51, 0, 0	Elderberry 500 Hex 2C52A8 RGB 44, 82, 168 CMYK 90, 70, 0, 0	Elderberry 600 Hex 234286 RGB 35, 66, 134 CMYK 98, 82, 8, 1	Elderberry 700 Hex 1A3165 RGB 26, 49, 101 CMYK 100, 91, 31, 14	Elderberry 800 Hex 122143 RGB 18, 33, 67 CMYK 100, 95, 45, 42



3. Typography





3. Typography

Proxima Nova

The Buyers Edge brand typeface is Proxima Nova, in Regular, Medium, Semibold and Bold weights. Proxima Nova is a beautiful typeface with a geometric appearance and modern proportions. Proxima Nova is used for both headlines and body copy throughout our brand

Alternative:

When building presentations in Google slides or PowerPoint, we substitute Proxima Nova with the free Google font, Montserrat or the native Microsift font Aptos Display. We treat it with the same type sensibilities we would if using Proxima Nova

Proxima Nova Regular
Body and Eye Brows

+20 pt tracking

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!?

Proxima Nova Medium
Subheadings and Intros

+20 pt tracking

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!?

Proxima Nova Semibold
Headings, Subheadings

-10 pt tracking

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!?

Proxima Nova Bold
Body Copy Subheadings

-10 pt tracking

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!?

Free Alternative: Montserrat or Aptos Display

For use as a replacement when Proxima Nova is not available

Regular, Medium, & SemiBold Styles

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!?



3. Typography

Proxima Nova

We use Proxima Nova Semibold for headlines, and Proxima Nova Medium and Semibold for sub-headlines or Eye Brows. Proxima Nova Bold should be avoided for H1s, and primarily used for body copy subheadings or other small typography instances. To portray our brand as nimble and smart, we stay away from heavier weights beyond semibold for large typography. Overuse of heavy fonts runs opposite to our brand voice and aesthetic.

We keep our tracking and leading tight for headlines, slightly below the default tracking of the typeface (-10 to -20pt). Always be conscious of awkward overlaps or interactions between descenders in letters and adjust spacing to work with the copy and layout.

Headings should always be set to black, however we can use our Raspberry-Primary to highlight sections of the copy if that serves the content

For Body Copy, we can use Slate 600-700 to create contrast. For Leading we generally use 1.5x the font size as our rule of thumb starting point.

Our brand leads with typography, and attention to detail should be our #1 priority.

Eye Brow
Proxima Nova Medium or Bold
Black, Grays, or Color

Heading
Proxima Nova Bold or Semibold
Black

Intro Copy
Proxima Nova Medium
Black or Dark Gray

Body Copy
Proxima Nova Regular
Dark Gray

Sub-Heading
Proxima Nova Bold
Dark Gray or Black

Our Solutions

Accelerate Your Supply Chain Success

From do-it-yourself to we do it all, Buyers Edge puts you in the driver’s seat.

Lorem ipsum dolor. Um que pratep oritatq uassit rero es ullabo. Ta ium doluptat versper itiatum voloressit quia volut abor mincte que eossus, coria volupid iantio. Et pedit fuga. Luptaqui officillorit et occatur, volorpo remquia tiuntus exero ea di re veliciis etur solecte prem fuga.

Who We Are

Um que pratep oritatq uassit rero es ullabo. Ta ium doluptat versper itiatum voloressit quia volut abor mincte que eossus, coria volupid iantio. Et pedit fuga. Luptaqui officillorit et occatur, volorpo remquia tiuntus exero ea di re veliciis etur solecte prem fuga. Nam quo evel ipit ex escium is moluptur.

16 pt
20 pt Leading
+10 Tracking

40 pt
44 pt Leading
-20 Tracking

24 pt
28 pt Leading
-20 Tracking

12 pt
18 pt Leading
+10 Leading



4. Iconography





4. Iconography

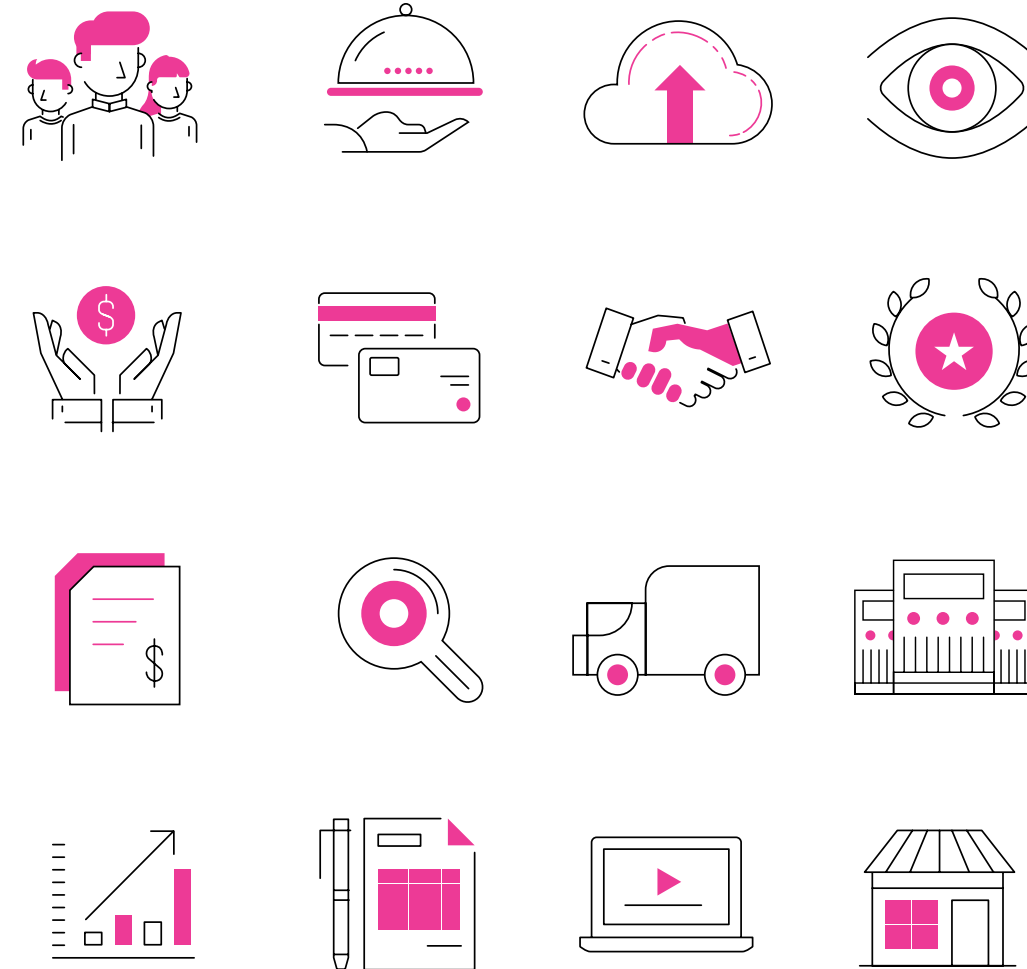
Icon Style

To balance our bold blocks of color, we use a simple but expansive style of custom thin line iconography.

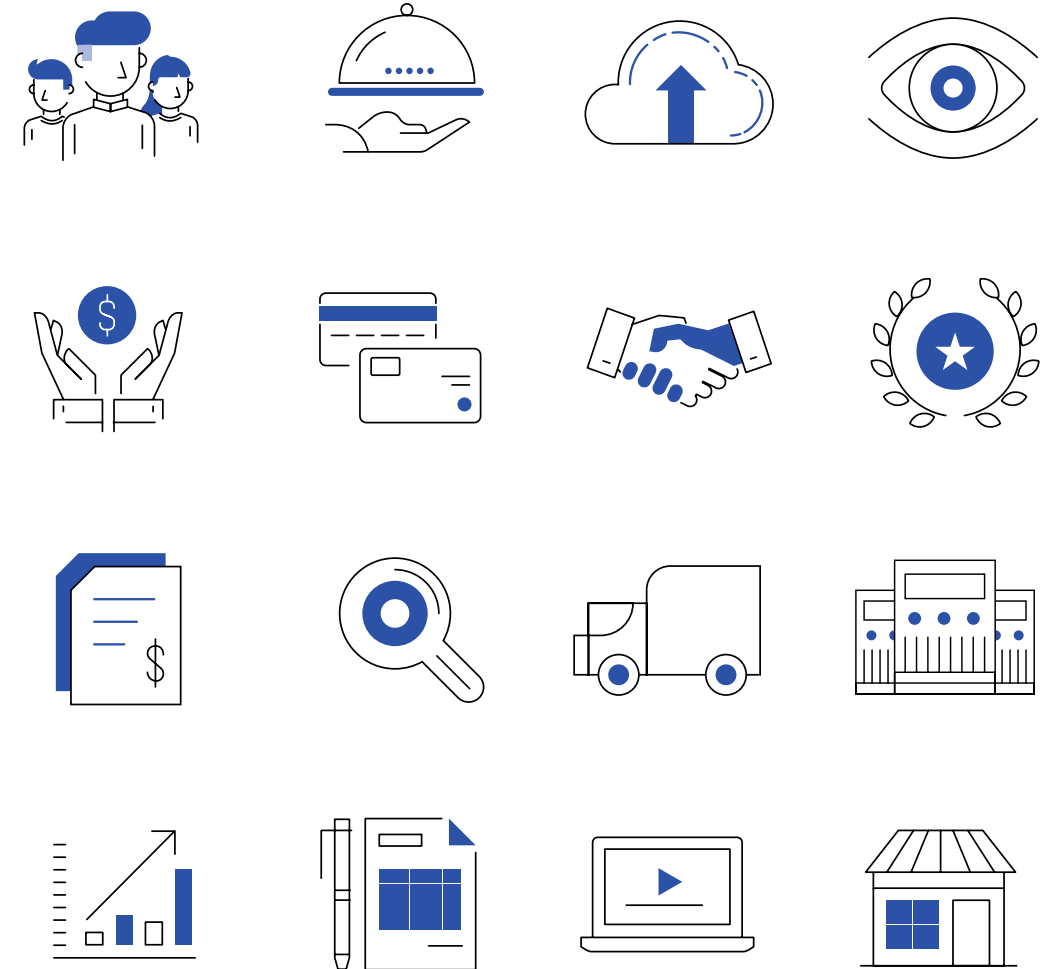
The key to a great icon is simplicity and consistency. Building new icons in our style relies on a short list of principles

1. Use a combination of shapes built from strokes and shapes built from solid color fills
1. Use one single line weight. (2 pts in adobe programs is a good starting point but depends on the pixel dimensions of the design).
2. Use line breaks to build depth and show layers.
3. Keep things simple. The fewer marks the better. An icon should just get the idea across, not be an exact replica.
4. Try to stay within a square grid to keep consistency in shape and size.

Raspberry



Elderberry





5. Photography





5. Photography

Our People

Our people photography fits into two major groups. Portraits and Situational. Our images should feel real, well-lit with higher than average contrast. The color tone should be balanced but cool in temperature.

Portraits: When posing, we strive for a sense of confidences and calm. Encourage people to be comfortable and expressive, and let them interact with the camera. Our goal is to capture their personality beyond their physical appearance. If possible, we should shoot in their real environments. They are the heroes of our story, and they should look like it.

Situational: When they are in action, make sure it is about the action, no forced or contrived posing to make a situation feel staged. Unlike portrait photography, people should not be interacting with the camera. They must be engaged with whatever task they are undertaking.



When there are blue or pink hues in an image, we should do our best to match these to the BEP palette. Adding a hue and saturation adjustment layer in Photoshop, choose cyan and magenta from the drop down, and move the Hue until it matches our palette



5. Photography

Situational

The main objective of our situational photography is to illustrate the genuine activities of our industry.

Our images should feel real and well-lit with higher than average contrast. People in this style should not be interacting with the camera. They must be engaged with whatever task they are undertaking. The color tone should be balanced but cool in temperature.

This is also our opportunity to showcase any branded physical spaces. Locations that feature our brand colors or use our logo are encouraged. Our offices, equipment, and people should be a focus when appropriate.



While there are multiple ways to cool the photo temperature. A quick way is to use photo filters in Photoshop. Add a photo filter adjustment layer, then select our Elderberry-Primary as the filter color. This can be saved as a template for quick application on other photos.





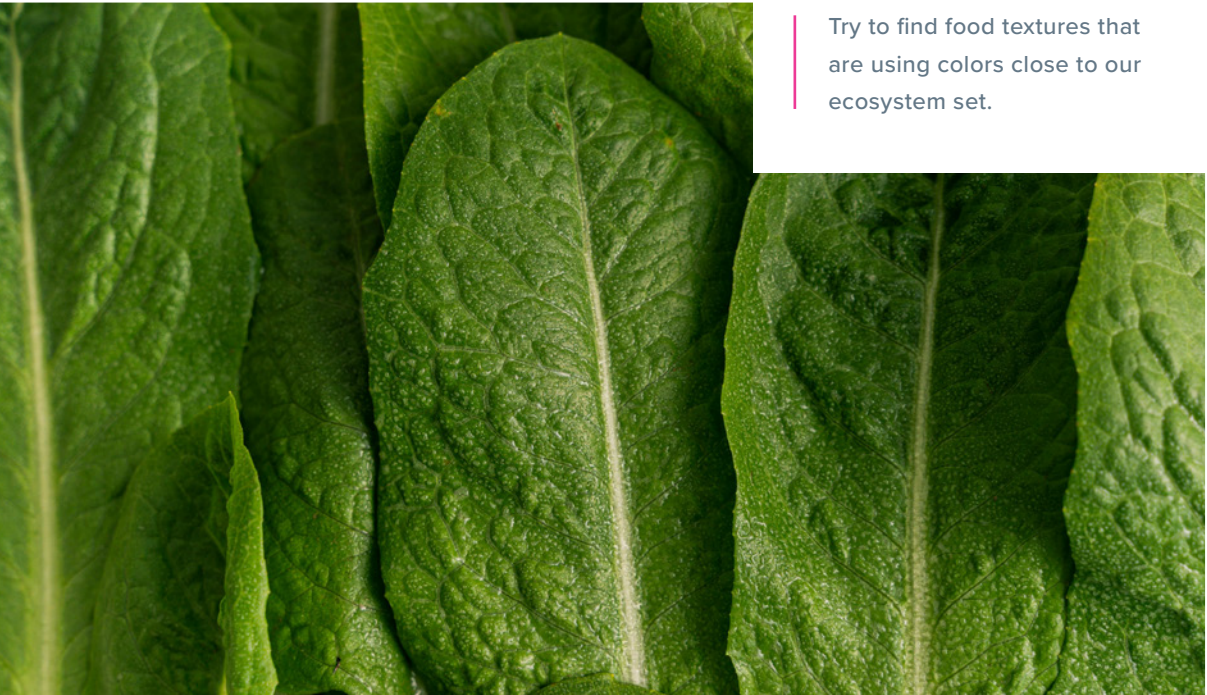
5. Photography

Food Textures and still lifes

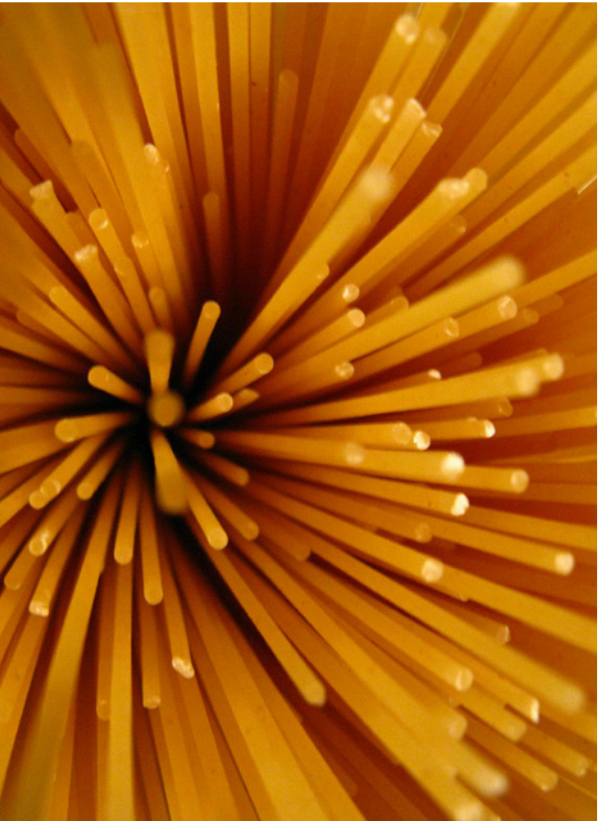
We use our food industry photography as a nod to our industry and customer base.

Close-up textural shots of food and ingredients is a great tool for us to use in our materials. Adding a pop of color and texture to layouts or backgrounds.

Our “Still Life” photography adds a modern and functional element to our brand kit. These can be created in Ai platforms for a consistent art directed look. We use our brand ecosystem color suite as light backgrounds. These can add related subject matter and interest to a layout.



Try to find food textures that are using colors close to our ecosystem set.





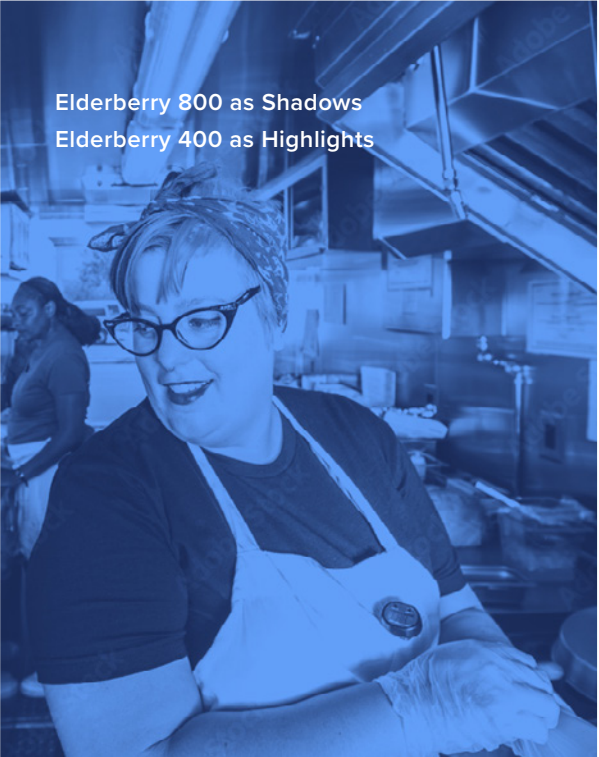
5. Photography

Gradient Maps

We can use gradient map filters to leverage our shade palette in photography. This specifically should be used as part of our graphic language, in our image grids.

Gradient maps work by replacing shadows, highlights, and midtones with single colors from our palette.

This is a very strong effect, and adds a lot of weight to an image, completely changing the look of a layout. **It is only one element of our brand aesthetic and should not be overused.** Our responsibility as creatives is to use the proper amount of restraint, and solid reasoning for every choice we make.



5. Photography

Things to Avoid

Avoid contrived posing, forced frames, flat lighting, and Instagram-filter-like color treatments. Unless it is a purposeful portrait, people must be engaged in a task of sorts, and they may not interact with the camera. Photo composites and fake imagery should also be avoided.





6. Graphic Language





6. Graphic Language

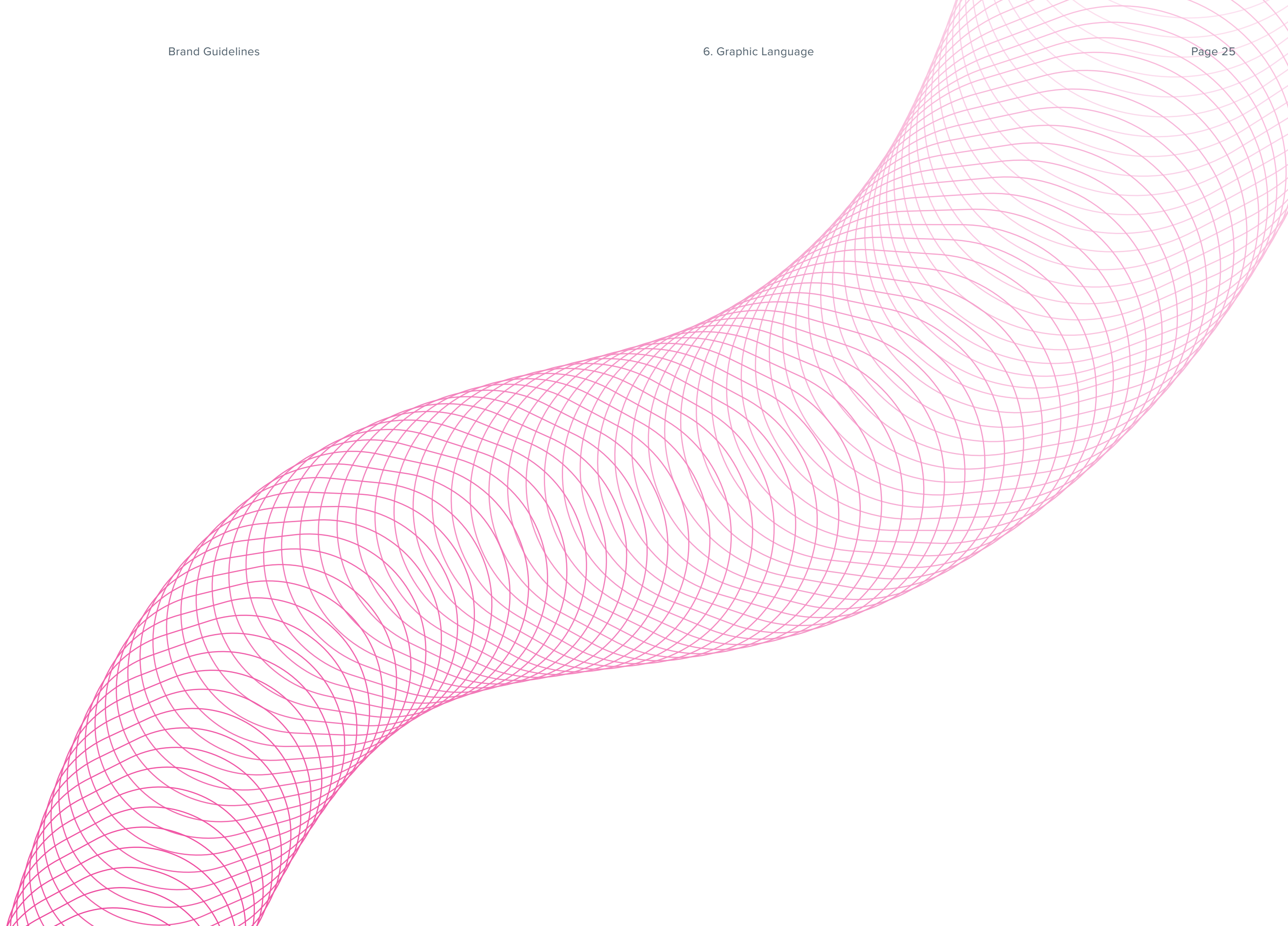
The BEP “Slinky”

The BEP “Slinky” is a dynamic textural element that can be used in a variety of applications.

Built from a spline of interlocking shapes that follow a snaking path through a layout. Our Slinky can provide a touch of modern motion to our materials. It is a representation of the connections we make in the industry, our flexibility, and our dynamic and forward-thinking ideals.

This is a very strong effect, and adds a lot of weight to an image, completely changing the look of a layout. **It is only one element of our brand aesthetic and should not be overused.** Our responsibility as creatives is to use the proper amount of restraint, and solid reasoning for every choice we make.

The [illustrator template for building your own slinky layouts as well as a selection of pre-built structures](#) can be found in the brand file [BEP-Slinky.ai](#)





6. Graphic Language

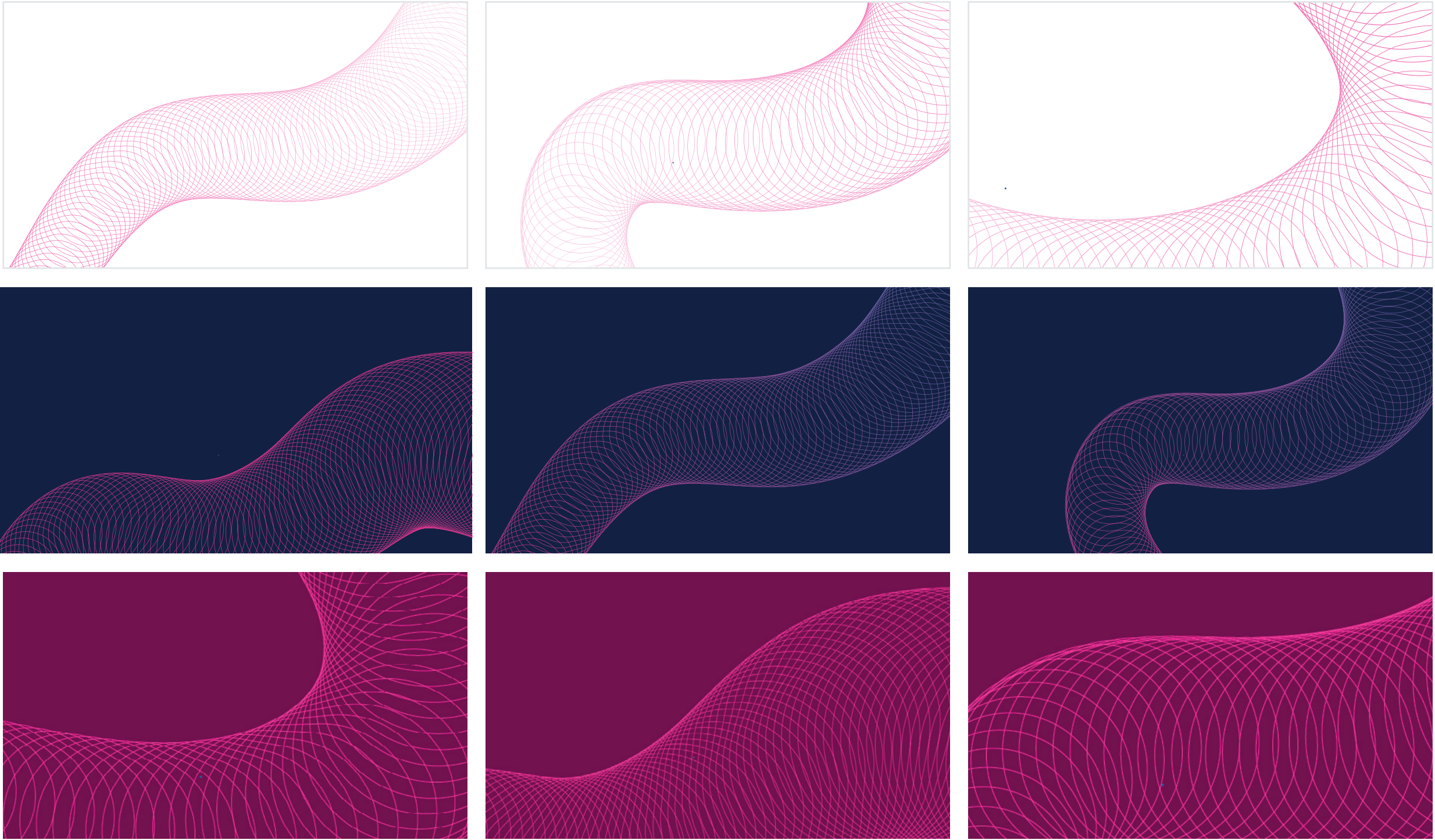
The BEP “Slinky”

Our Slinky is a dynamic graphic, meaning that it can flow and form to endless possibilities

It is best used as a full-bleed element. Flowing on and off the layout. It is great for simple content layouts and gridded structuring.

We can also use our raspberry and Elderberry colors for a gradient effect.

The [illustrator template](#) for building your own slinky layouts as well as a selection of pre-built structures can be found in the brand file [BEP-Slinky.ai](#)





6. Graphic Language

The BEP Grid

Inspired by the shapes in our brand mark, the BEP Grid is a bold and versatile tool in our brand kit.

The Grid can be used as color blocks alone or serve as a frame for photography. With a few overarching rules, this element is a flexible but consistent part of our aesthetic.

The next few pages will break down this construction and guidelines for this element. Keep in mind, giving this element its dynamic appeal requires a certain amount of artistic expression. Attention to detail and care through the process is important. Have fun and stay creative.

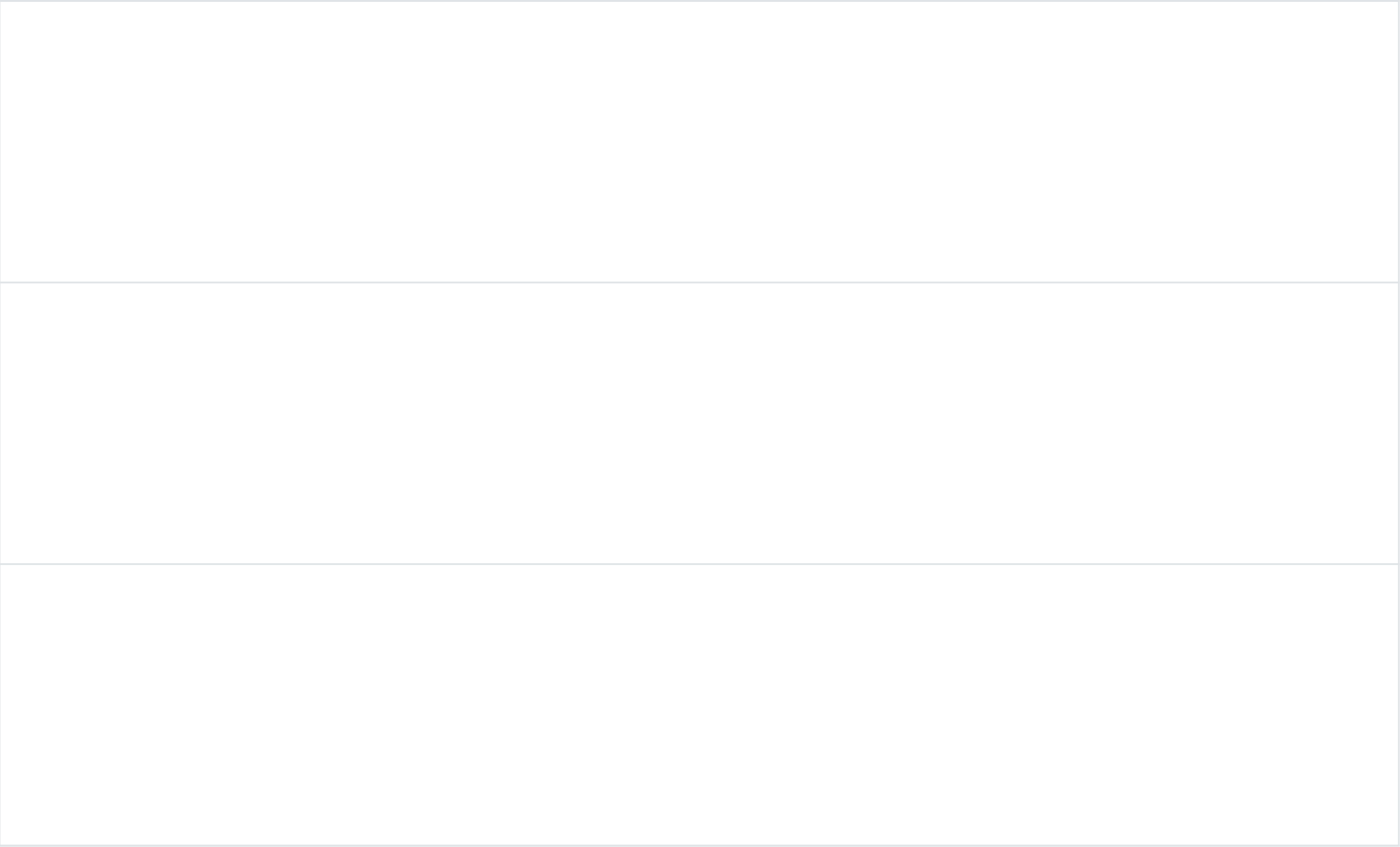


6. Graphic Language

The Starting Point

We start the grid build with a basic structure. The frame we are using should be split into 3 rows. Do this by dividing the size of the total space it is being used by three.

While this is a great starting point. We can play fast and loose with our grid, and make it fit to the space we want. If 4 rows work better, use that. If 8, use that. The grid is here to serve you, not the other way around.



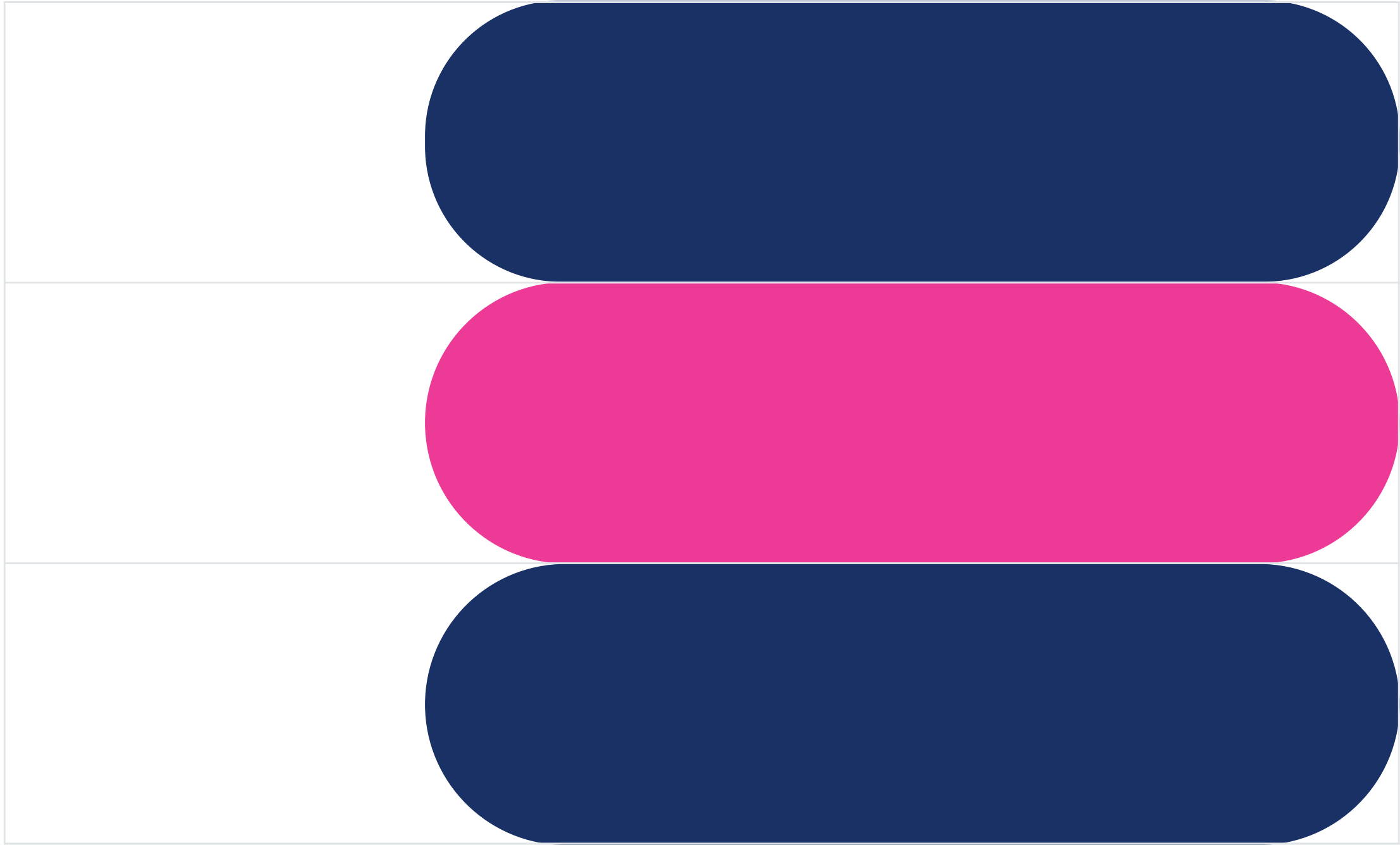


6. Graphic Language

Constructing the Grid

Once we have our grid in place, our blocks can be laid in.

The blocks should all be rounded to a perfect circle at the ends. Forming a signature pill shape. Rounding both ends allows us to play with the shapes size and position once they are in place.



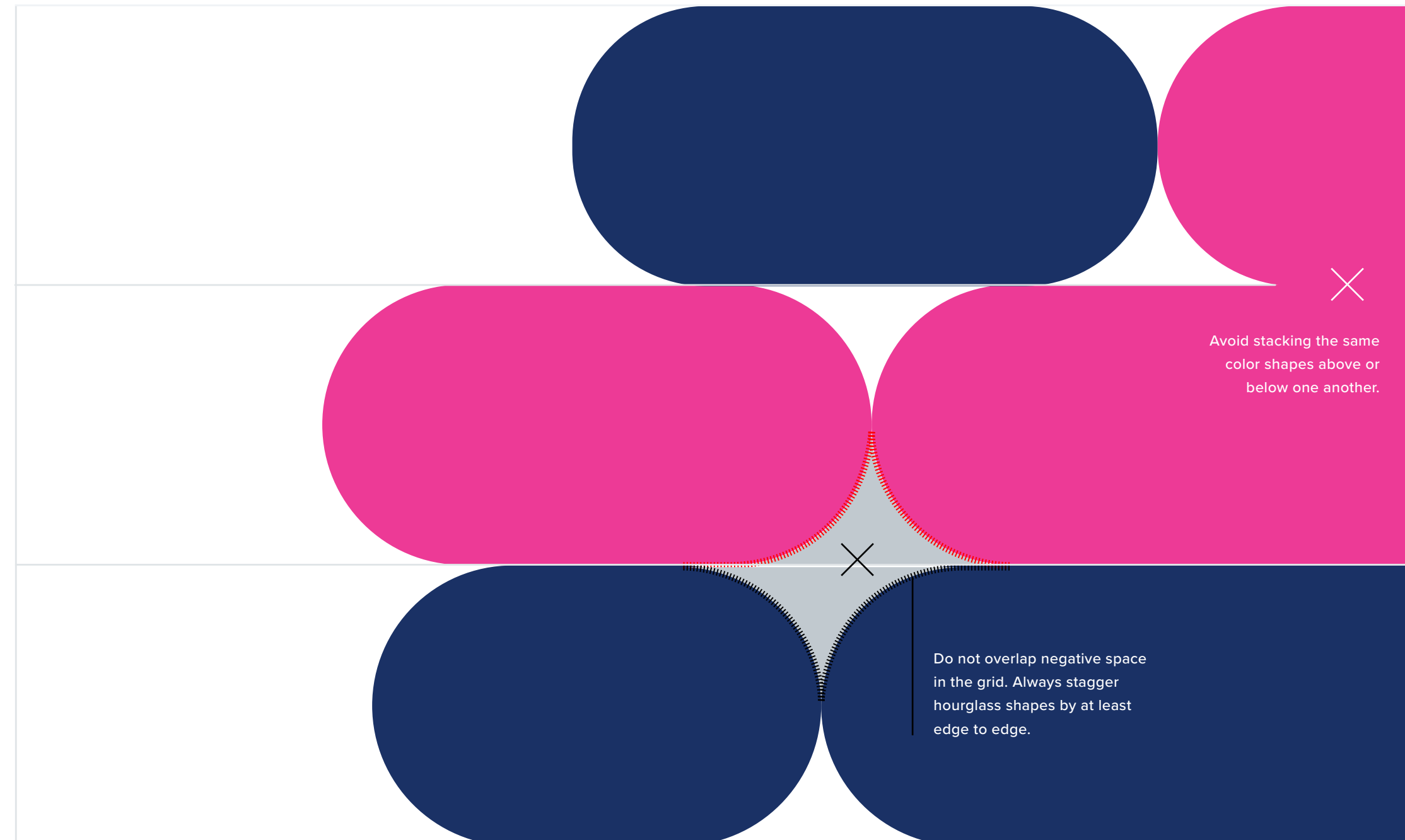
6. Graphic Language

Constructing the Grid

With the base in place, Duplicate and shift the blocks to fit the layout you need. Work with the white space and see what fits.

As we stagger blocks, the white space between end caps creates an hourglass shape. These shapes are welcomed, and create a sense of balance and rhythm.

As hourglass shapes begin to form, keep their position in mind. These shapes should never overlap at the top or bottom



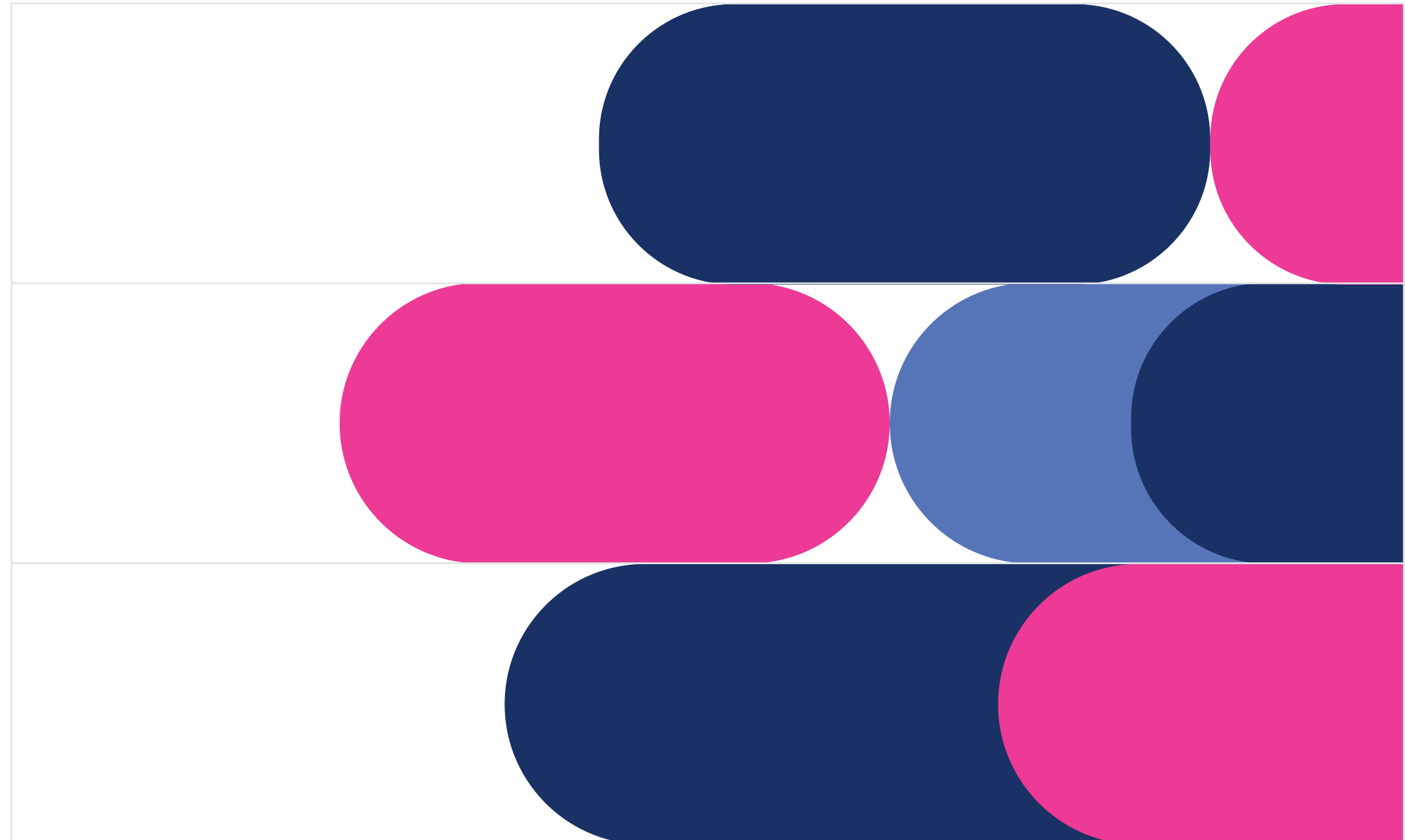
6. Graphic Language

Constructing the Grid

We can then begin overlapping shapes and creating a dynamic layout with color and shape

This is where the art comes into play. Keep moving and playing with the colors throughout the layout to make it work. The goal is visual balance.

- Stagger color shades as well. Keep a good color rhythm in the layout so no bars bleed together
- Play with horizontal size. Keep some long and some short.
- Overlap additional bars over the base layout
- Keep an eye on where bars line up. Avoid creating exact vertical stacks
- If using the stack for image frames. Think about where you want your images to land. Keep those shapes larger and stagger them to create a visual flow





6. Graphic Language

Constructing the Grid

Drop in your photos and make all adjustments, removals, or additions until it feels balanced.

All brand photography rules should be followed, keeping a cool temperature and high contrast.



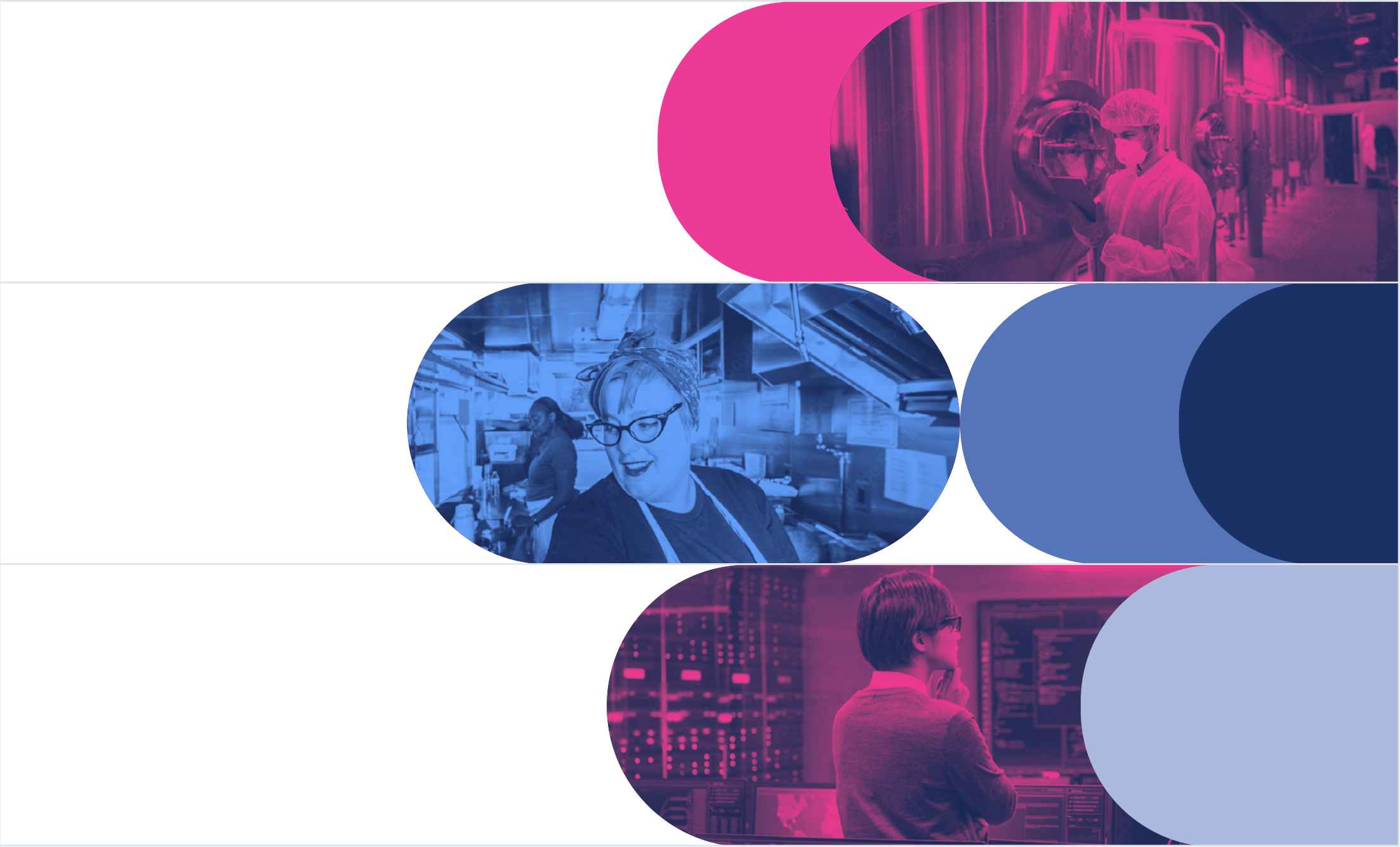


6. Graphic Language

Constructing the Grid

Our Gradient map photos help build more in-sync layouts without having the perfect image selection.

Using the same rules as the bar stack colors. Stagger gradient map photography into the layout





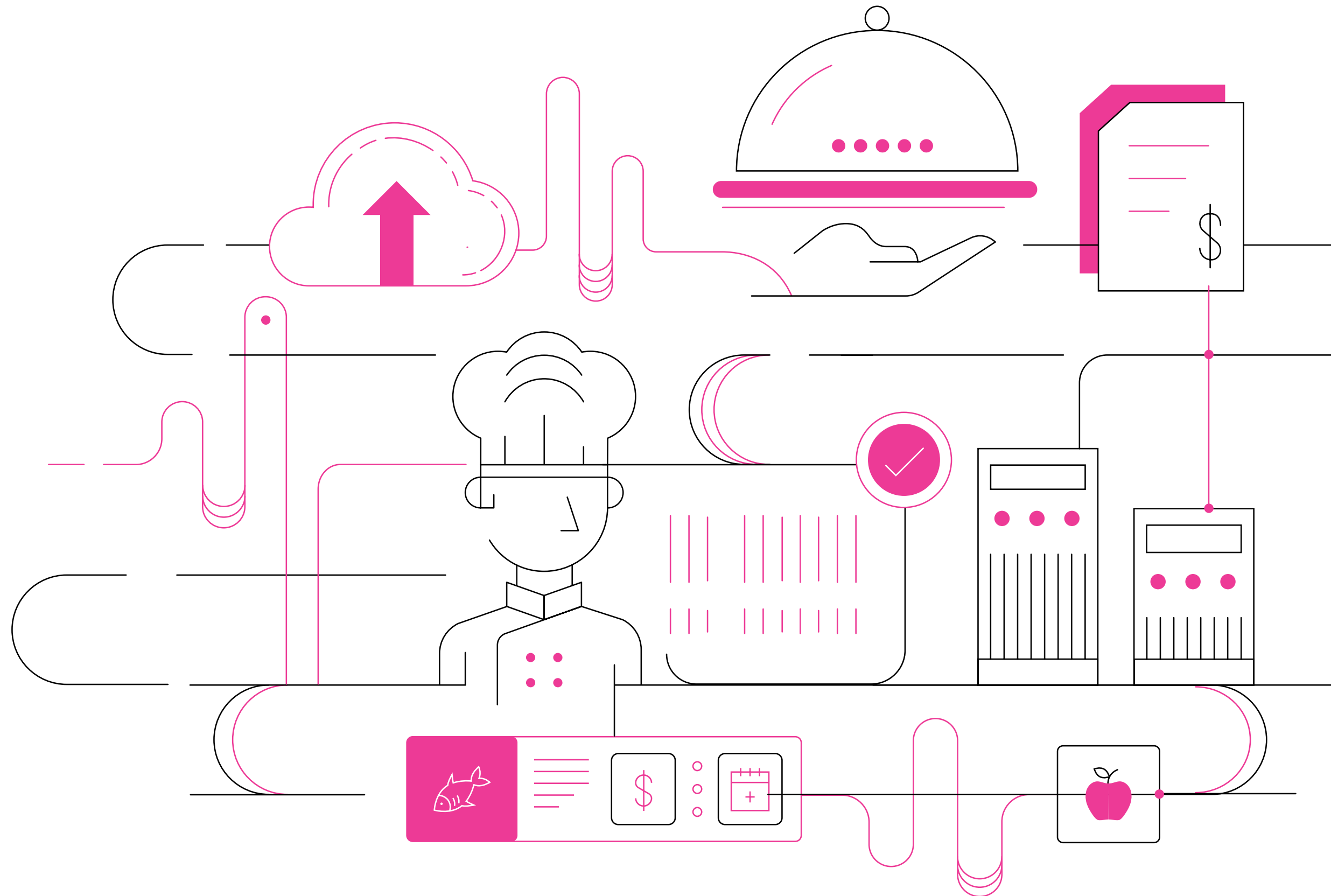
6. Graphic Language

Illustration Style

Our Illustration style is also built from the overlapping shapes found in our logo mark.

This style is a representation of the connections we make in our space. It is a flexible tool that can be used as a full background, pattern, featured image, or as just a small pop of color in a layout.

The next few pages will break down this construction and guidelines for this element. As with our Grid, attention to detail and care through the process is important.



6. Graphic Language

Building Illustrations

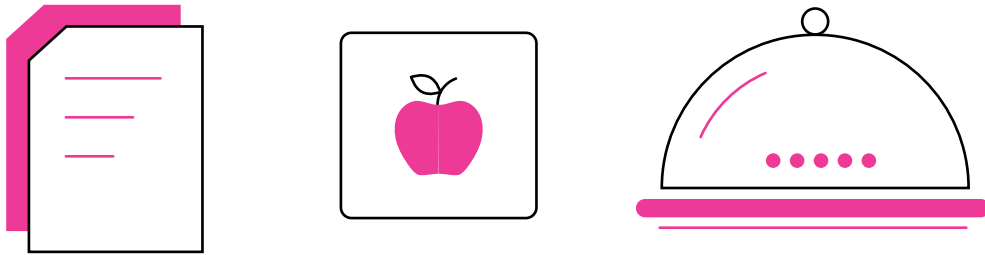
Our Illustration style is made up of three simple elements. When put together in the right composition, these three parts can create an infinite number of layouts and configurations

The true impact is made through the relationships and connections between the elements.

The primary palette for our illustrations is pink and black. But they can be modified when necessary to fit a project need. Reverse black to white on dark backgrounds, and use Elderberry as a secondary option in your builds.

1. Iconography

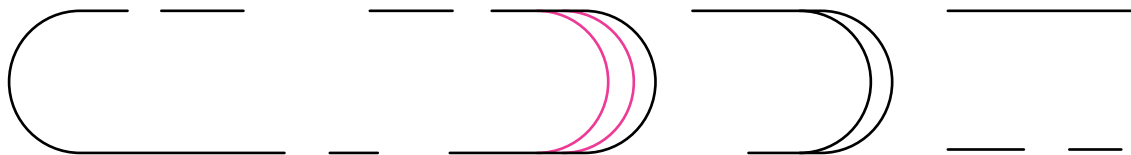
Our iconography style serves as the graphic focal points for illustrations. These demonstrate the subject matter so should be chosen first when building an illustration layout. While the same base iconography rules apply (pg 14), we can add more detail to fit their larger use in an illustration. We can also break from the icon friendly square dimensions to fit a composition. Building wider or taller icon illustrations to fit our layout.



2. Horizontal Pills and Grid Lines

The pill shapes make up the base shape of the illustration. These are the connecting horizontal lines that form the structure and in between points of interest of the composition.

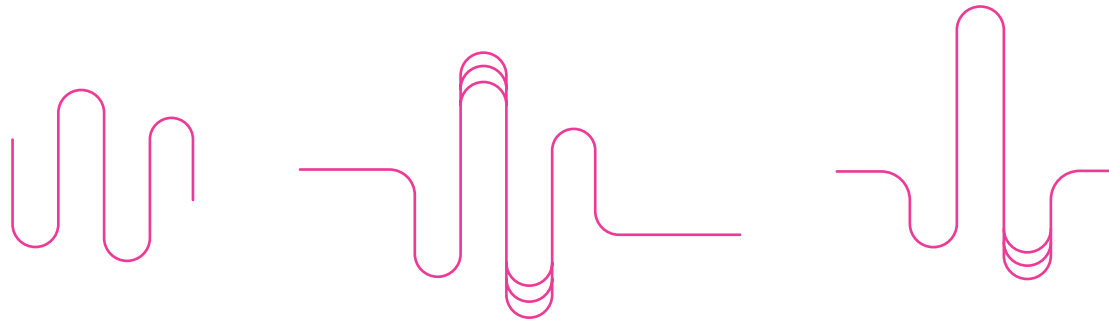
These grid lines can end in pill shapes, in the same way as our grid. These circle end caps create comfortable edges to graphics so it feels like an end to the composition. These circular endings can also be repeated and stacked in the same vain as our logomark form.



3. Vertical Pills

The vertical pill shapes do the job of filling space and adding additional connections and color to a composition. These shapes can overlap, under lap, or fit between the iconography and horizontal grid lines.

As with the horizontal pills, their circular endings can also be repeated and stacked to tie them to our logomark form.



6. Graphic Language

Building Illustrations

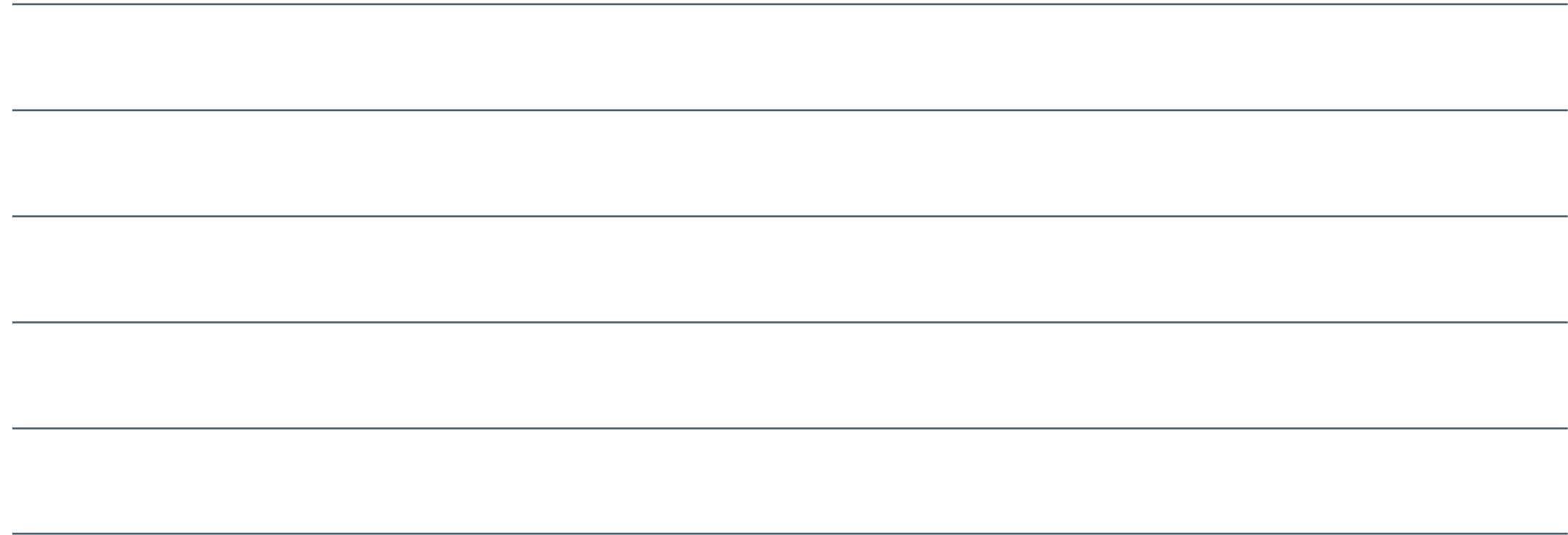
Starting with a Grid

Every illustration starts with a set of evenly spaced horizontal lines. These serve as the guide for all elements.

The amount of lines you use should be based on the location and space you want your illustration to be used

Six is a good starting point for a horizontal structure that can be used in a variety of layouts, but there is no minimum or maximum.

Keep in mind, these lines are not all showing in the final composition, but just serve as a guide and reference when building.



6. Graphic Language

Building Illustrations

Placing the Iconography focal points

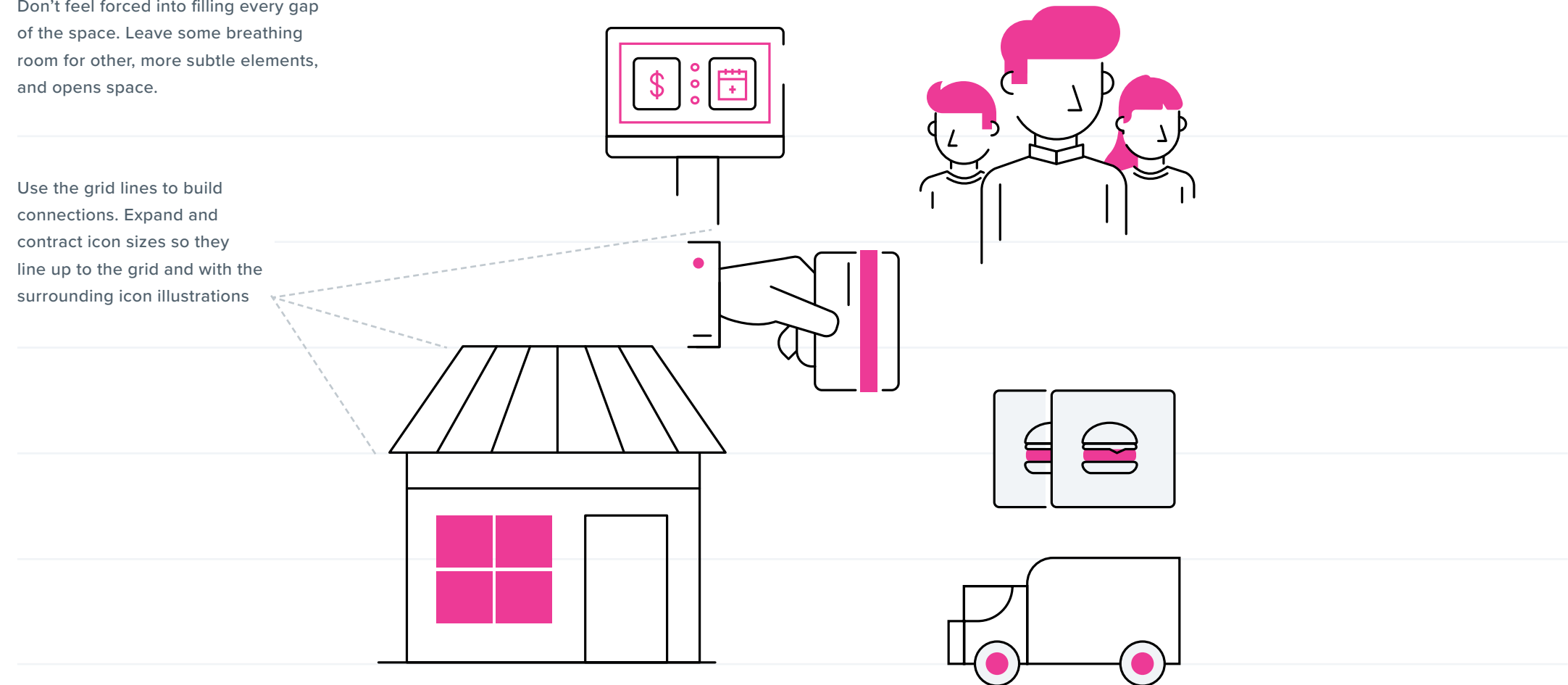
With the Grid lines in place, we begin dropping in the subject matter. The icons. In this example build, we want a visual that represents “restaurant payments”.

Our goal when dropping these in is to achieve a visual flow and balance. The solid pink shapes of our icons build out the focal points and “heavy” areas of the illustration composition.

Use the horizontal guides to build relationships and connections along the grid. Take your time here, but don’t try to make it perfect yet. The composition will need to be continually tweaked and moved around as other elements are dropped in and space is filled.

Don’t feel forced into filling every gap of the space. Leave some breathing room for other, more subtle elements, and opens space.

Use the grid lines to build connections. Expand and contract icon sizes so they line up to the grid and with the surrounding icon illustrations



6. Graphic Language

Building Illustrations

Building Horizontal Structure

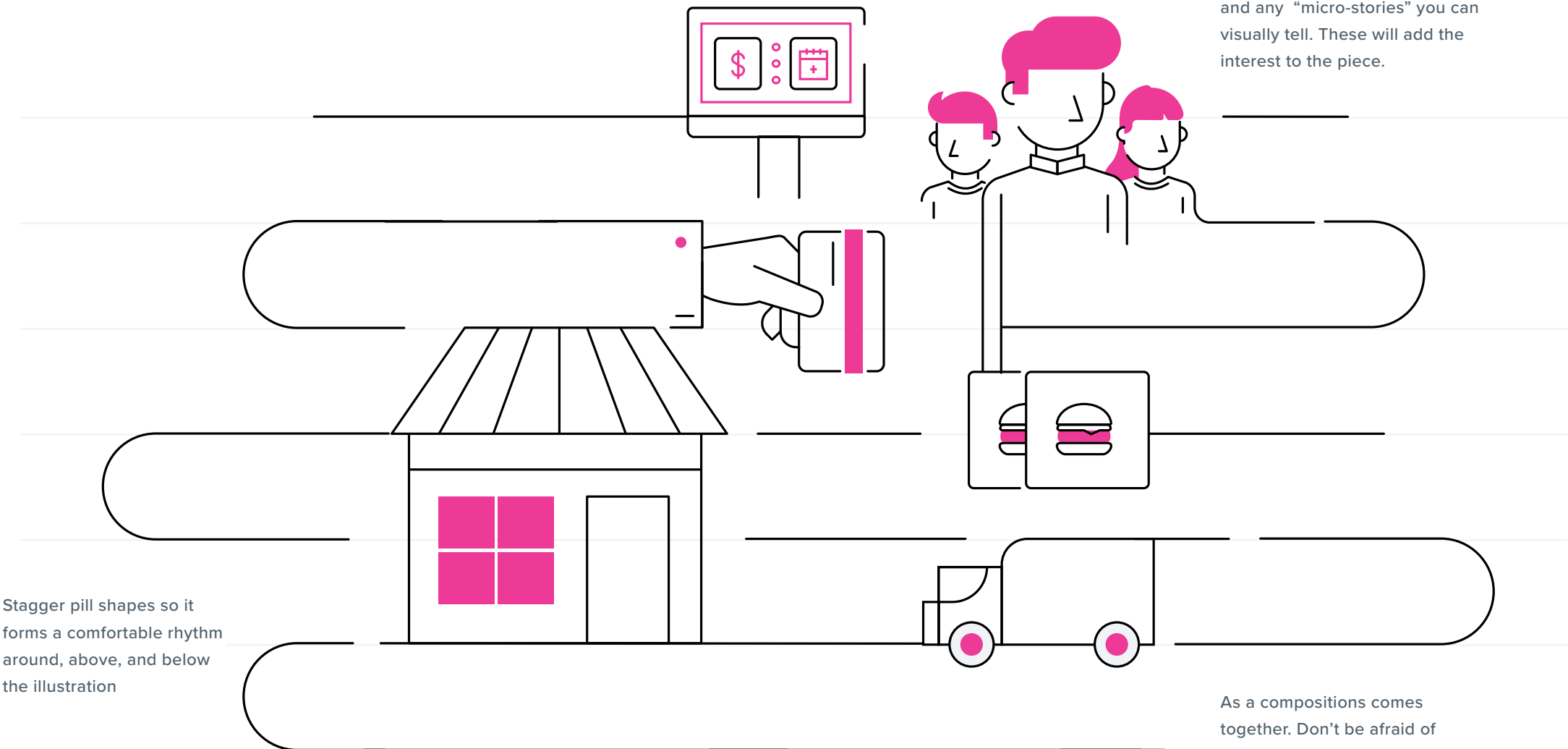
Once our subject matter begins to take shape, begin adding the horizontal pills and lines. These will build the form and determine the rhythm and spacing around the icons

Continue to make connections between elements and shift pieces around to fit the layout. Fun and interesting connections will start to take shape.

Stagger pill shapes so it forms a comfortable rhythm around, above, and below the illustration

Think about the subject matter and any “micro-stories” you can visually tell. These will add the interest to the piece.

As a compositions comes together. Don't be afraid of adding or subtracting grid lines if it supports the layout.



6. Graphic Language

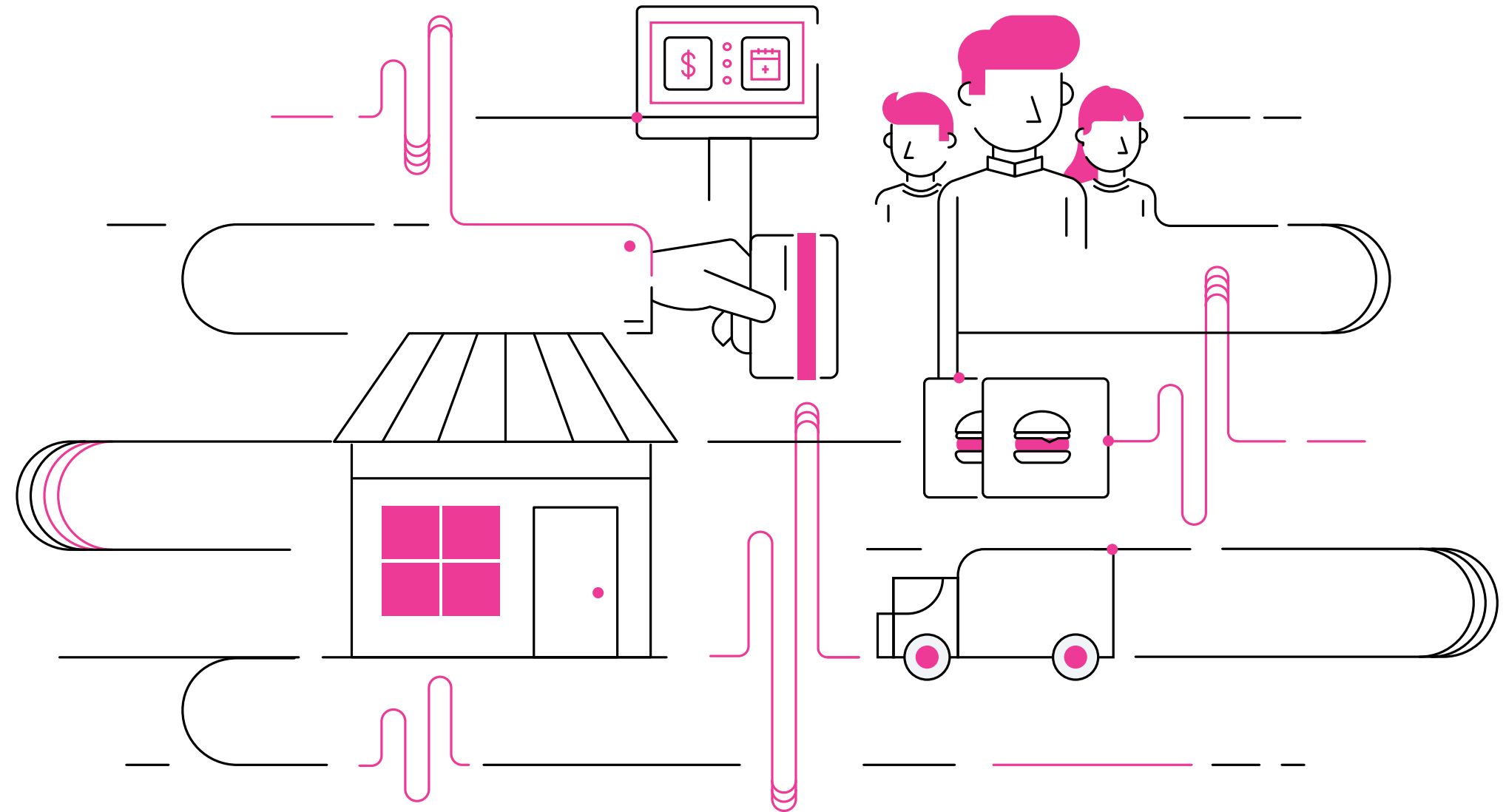
Building Illustrations

Finishing

As a final touch, we add the repeated lines to the pill shapes in the layout. Duplicating circular ends and creating multiples to add detail and interest.

Break up strokes along the horizontal axis so there aren't too many strong horizontal lines. This gives the elements room to breath

Refine the edges of the composition by adding continuously smaller breaks and shorter lines. This gives the illusion of a fading line and softer edge to the piece.





7. Bringing it Together



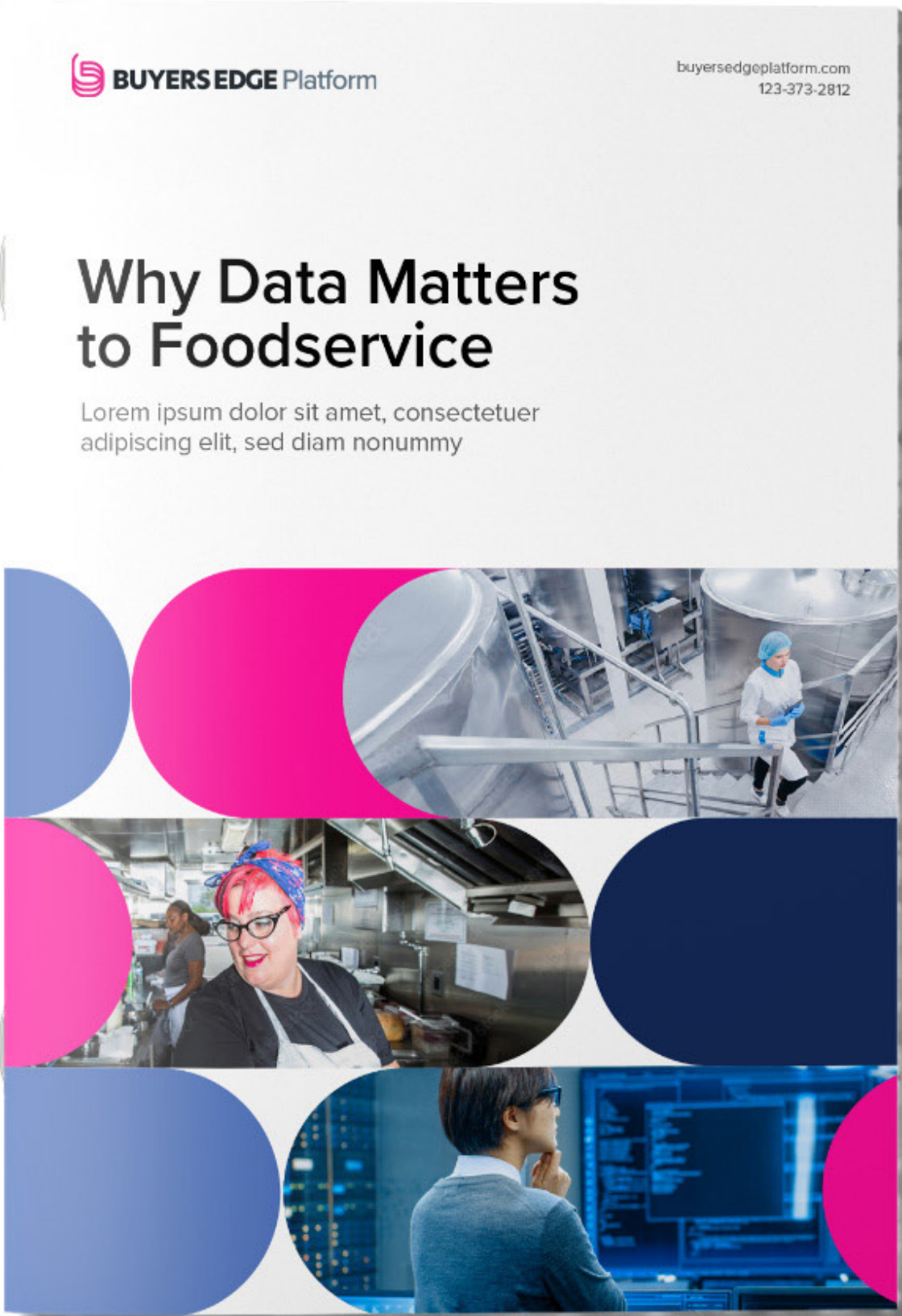


7. Bringing it Together

The Grid and Typography Application

Now that we fully understand how to build and use all of our brand elements individually, we can talk about deploying it into design applications.

The grid and our clean typography play a central role in our brand.

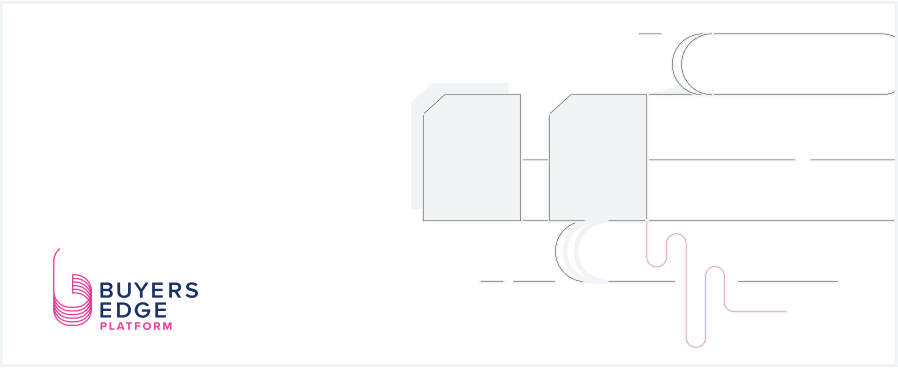
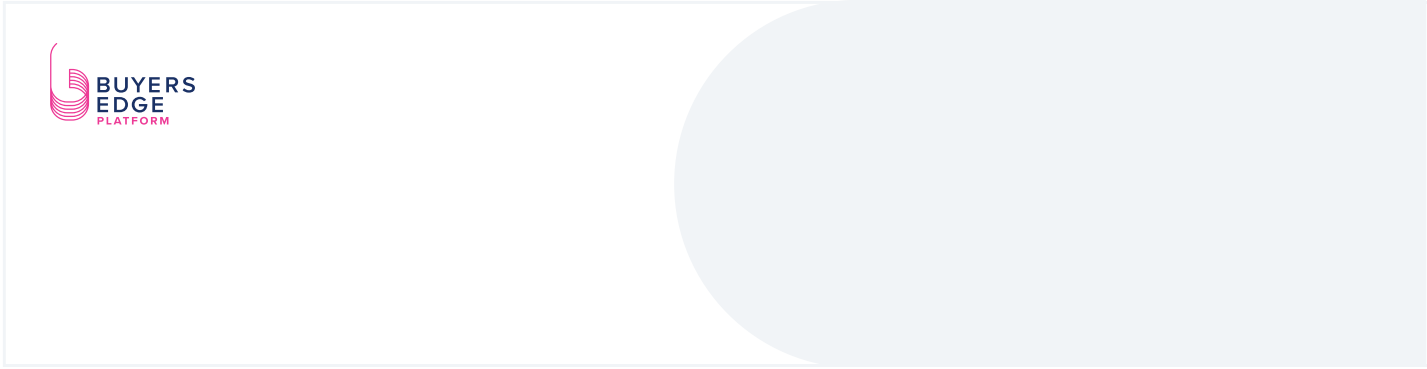
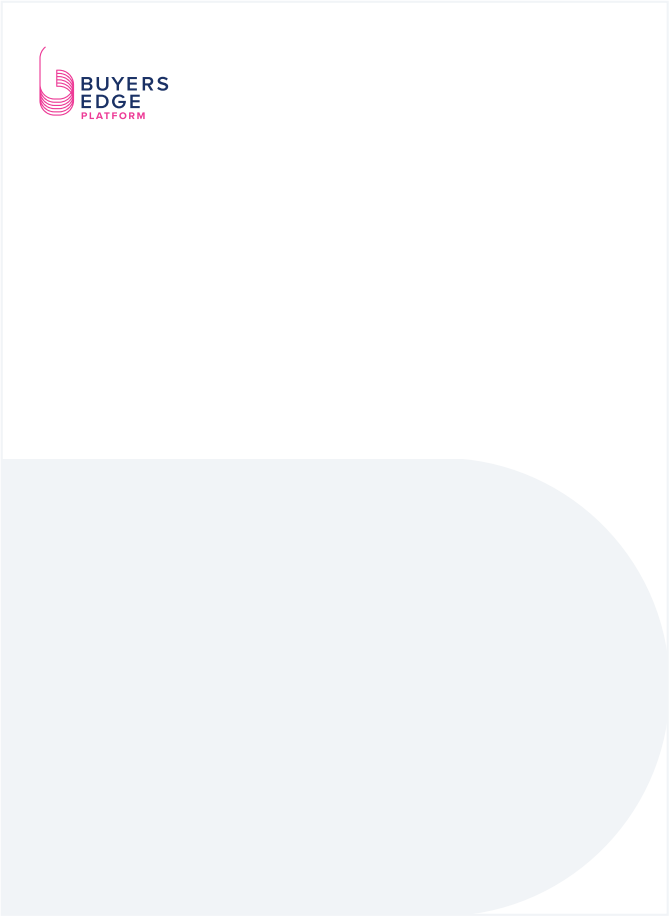




7. Bringing it Together

White Space

We should always attempt to create balance between our energetic, powerful elements and the white space. The ideal ratio is 50:50, but there is room for deviation under the right circumstances.





7. Bringing it Together

Typography

Our headlines use Proxima Nova Semibold or Bold

We always set our headline type to Black, however we are allowed to use our Primary Raspberry or Elderberry to highlight a section of the copy if it serves the content.



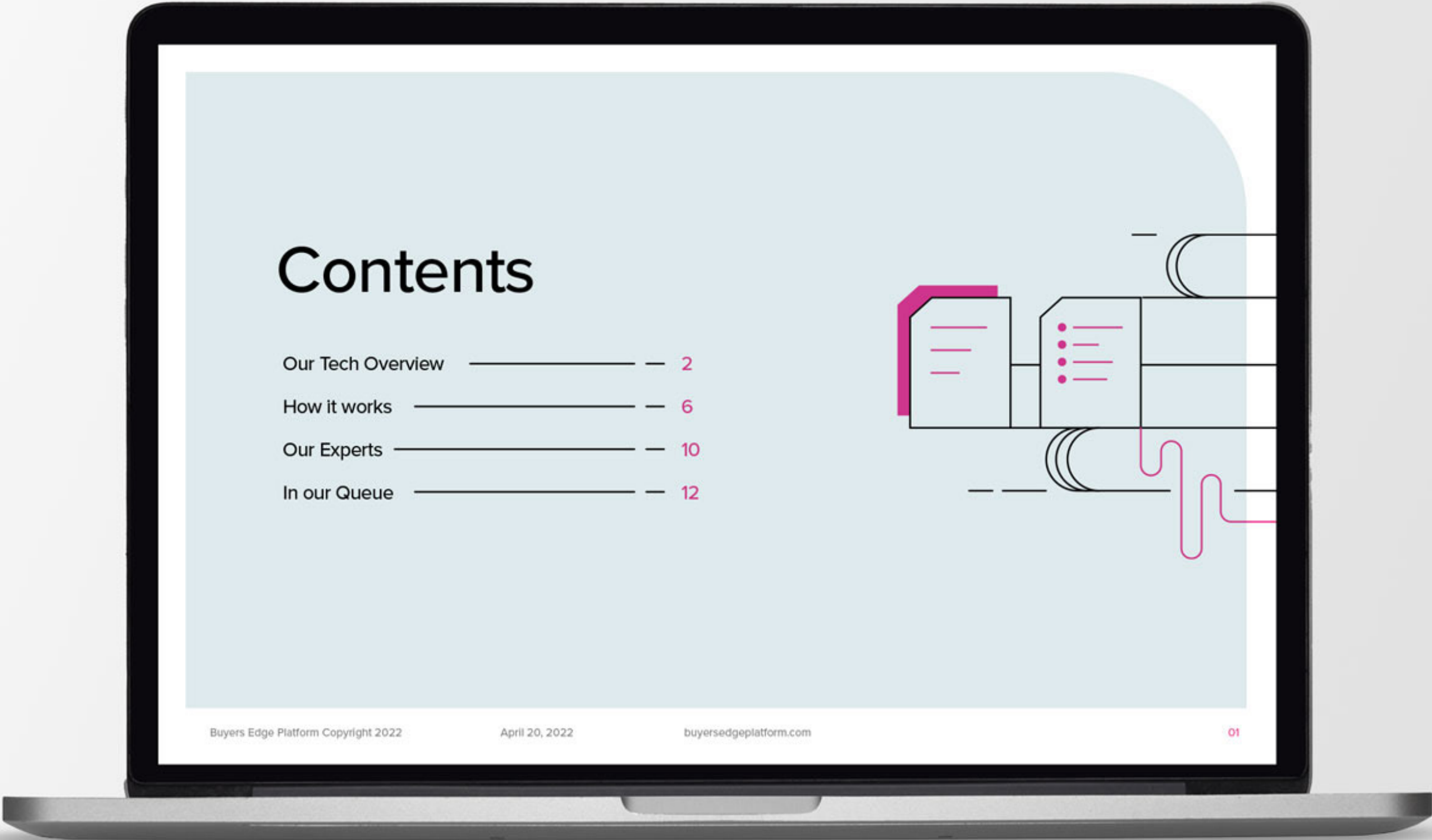


7. Bringing it Together

Color Block Backgrounds

Our Elderberry and Raspberry Super Light colors serve as great background accents to frame or separate content.

When using a solid color block as a background, frame it to the layout, and round a corner to bring it into our aesthetic system.



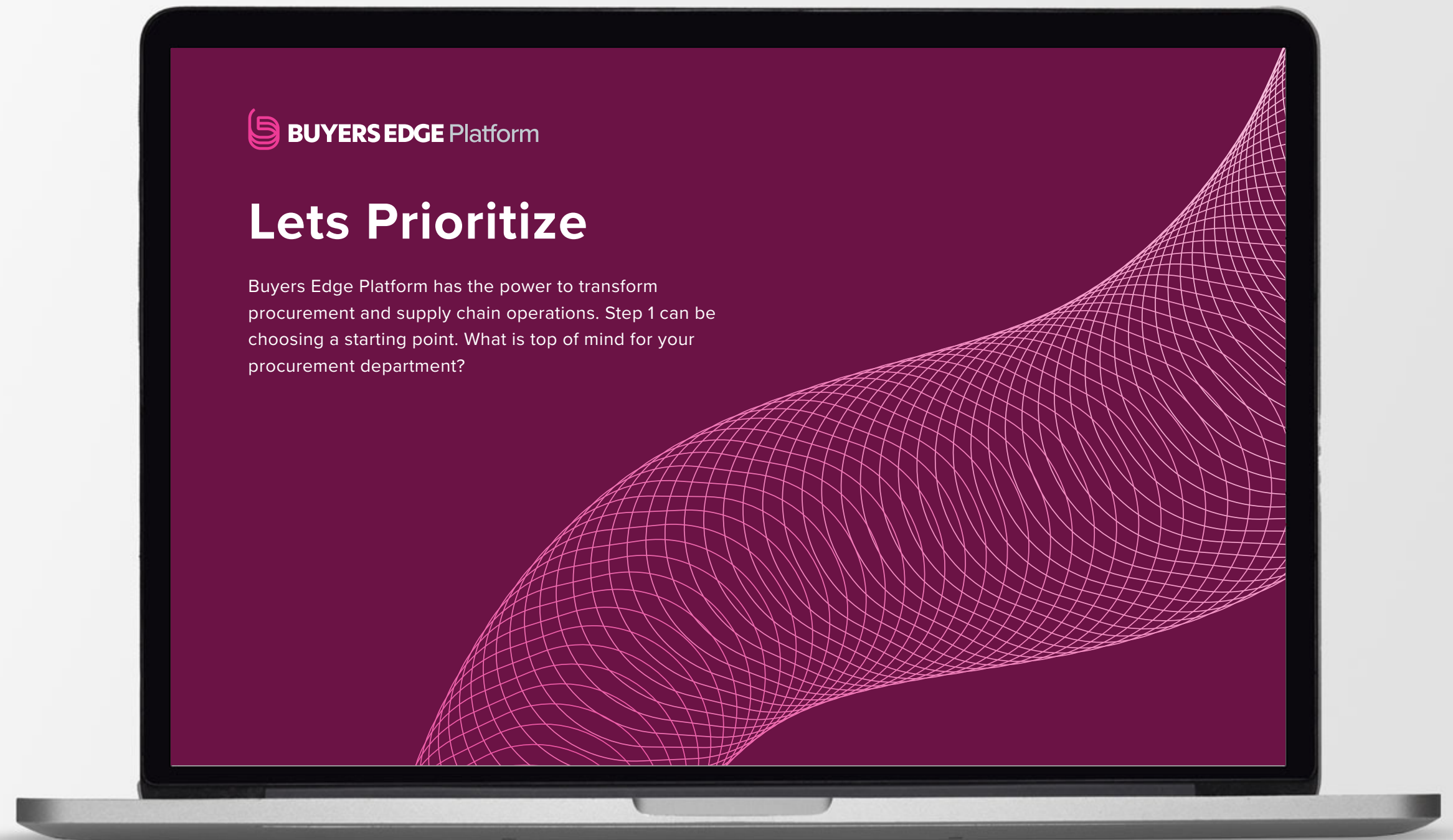


7. Bringing it Together

Using the Slinky

Our Slinky is a dynamic graphic, meaning that it can flow and form to endless possibilities

It is best used as a full-bleed element. Flowing on and off the layout. It is great for simple content layouts and gridded structuring.





7. Bringing it Together

Using Illustrations

Our Illustrations are a diverse and versatile tool in our brand style kit.

We can use them as a full centerpiece for a layout, or scale it back to use as a more subtle element of interest





7. Bringing it Together

Using Illustrations

While pink and black serve as the primary palette of our illustration style. They can be modified when necessary to fit a project need. Substitute black for Elderberry Bright on dark backgrounds.





7. Bringing it Together

Combining Elements

Avoid over-combining our graphic language elements. Our grid and illustrations styles are both very bold and powerful graphic expressions, so bringing them together in the wrong ways can create a sloppy look.

There is a place for it in the right circumstances. But when in doubt, stick to one element at a time.

Our responsibility as creatives is to use the proper amount of restraint, and solid reasoning for every choice we make.

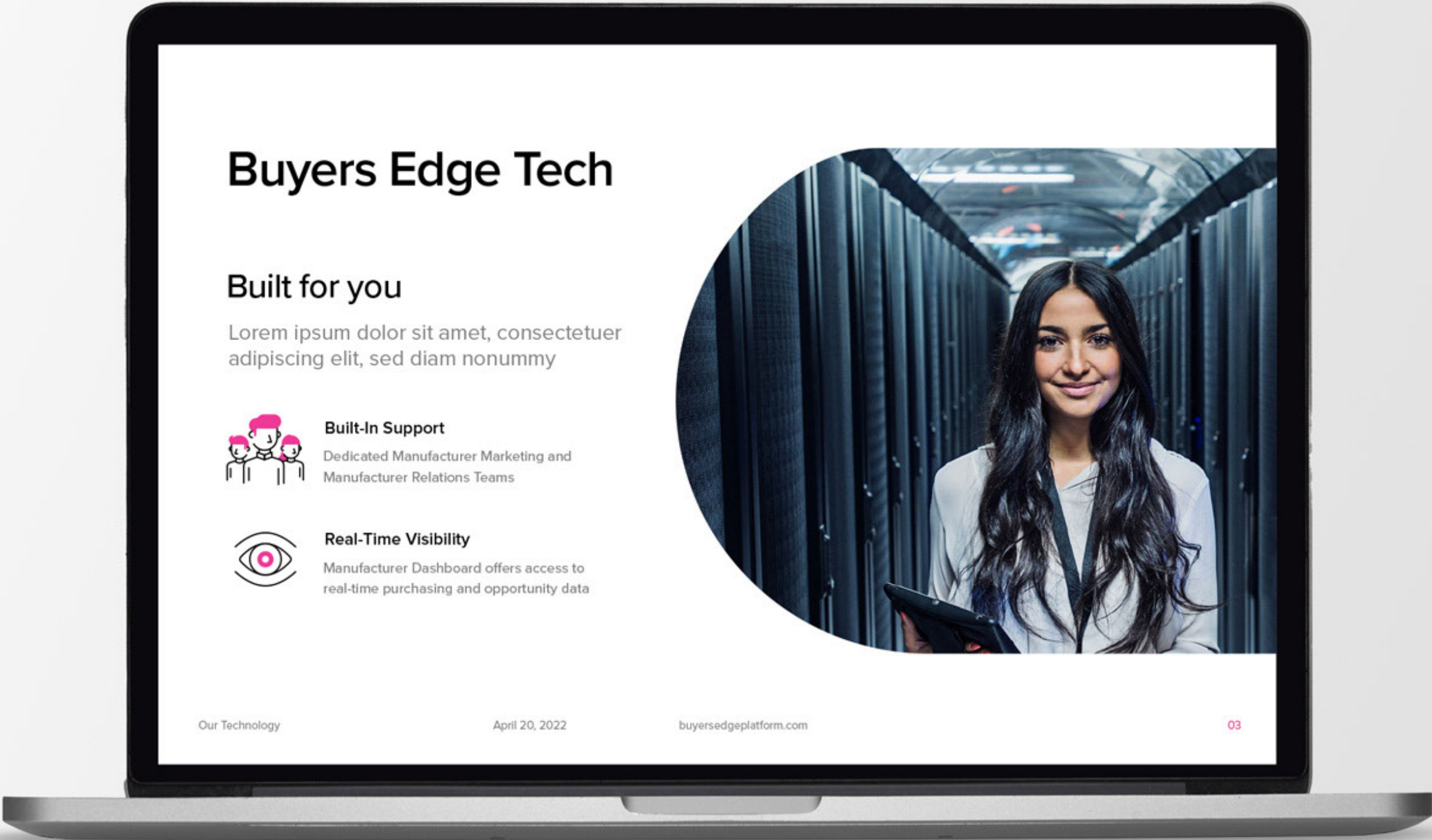


7. Bringing it Together

The Pill Shape

Our grid style and shape can be scaled back to the simplest use cases and still be effective.

The pill shape from our system is a strong ownable form that we can apply to our collateral for a quick and easy punch of brand recognition. Especially when combined with our color palette, iconography, typography, etc.





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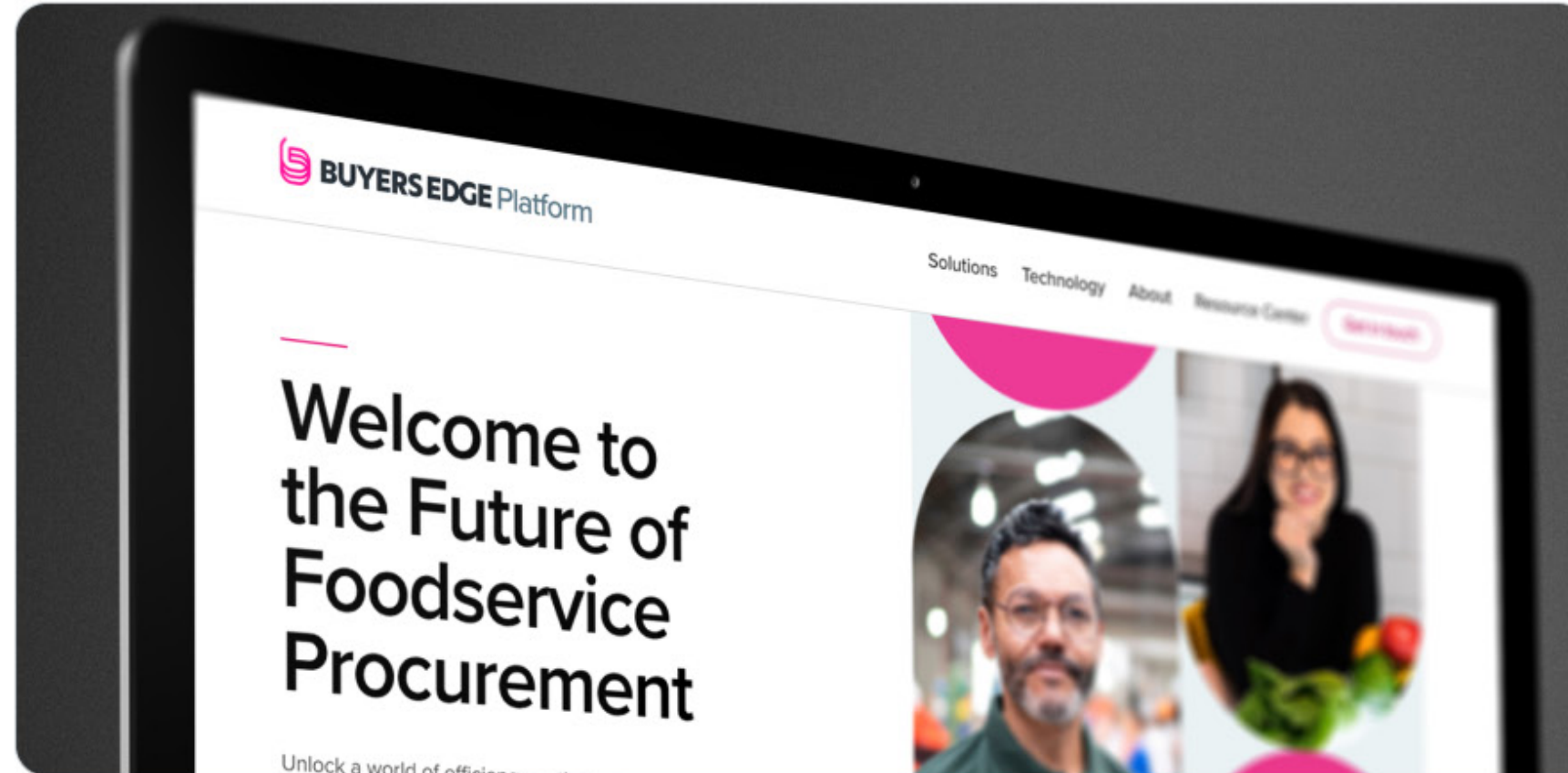
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