
Brand Style Guide

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Section 1

# Logo

## Primary Logo

Our logo is the most important part of our toolkit and should feature on all branded materials.

It consists of two elements, our icon (see page 6) and wordmark. These should be never be resized or repositioned relative to each other manually – for an alternative layout, see the following page.

UNITY

## Secondary Logo

This secondary version of our logo features our icon at a larger size proportionately and placed centred above our wordmark. This can be used when there is more vertical space available than horizontal, to prevent our primary logo from becoming too small when resized to fit this limited space.

## Icon

Our Unity icon has been crafted with precision to represent our cutting-edge technology. Rows of curves lines are interspaced at regular intervals to form a ‘U’ which can act simultaneously as symbol and monogram.

We recommend the primary logo be used first and foremost in applications, with our icon taking a supporting role where it can act as shorthand for our brand.


## Logo Colour

Our logo most often appears in White on dark backgrounds and on top of photography. No other colour should be used if the background is dark enough to provide sufficient contrast with White.

On light backgrounds such as Silver or White, or printed on white paper, the logo should appear in Midnight.

Section 2

# Typography

# D-DIN Expanded Regular

AaBbCcDdEeFfGgHhIiJj
KkLlMmNnOoPpQqRrSs
TtUuVvWwXxYyZz

## Heading Typeface

Our typeface for all headings is D-DIN Expanded in Regular.

This was chosen due to its position as a familiar typeface in the tech sector, but in an unusual variant (the Expanded style), which gives Unity its own individual style.

We only use a single weight for our headings in order to maintain consistency and a clean visual look.

GT Walsheim Pro Light
GT Walsheim Pro Regular
**GT Walsheim Pro Medium**
**GT Walsheim Pro Bold**

AaBbCcDdEeFfGgHhIiJj
KkLlMmNnOoPpQqRrSs
TtUuVvWwXxYyZz

## Body Copy Typeface

Our heading typeface is supported by GT Walsheim Pro.

This sans serif typeface is based on a geometric grid, with circular shapes and a slightly friendlier tone than D-DIN.

This balances out the technical feel from the headline, as well as offering a high level of readability for small and long-form text.

We primarily use the Regular weight, but additional weights can be used to draw attention or to create a more structured hierarchy in information-dense designs.

GEIST REGULAR

ABCDEFGHIJ
KLMNOPQRS
TUVWXYZ

## Button Typeface

When creating buttons on digital applications, the typeface Geist should be used in Regular, set to full uppercase.

This grotesk sans serif creates visual distinction to these important calls to action.

1 Section Heading

# 2 Primary Headline, Lorem Ipsum Dolor Sit Amet.

3 Body copy typeface, lorem volorepe rspera quiaerc iaeculpa ab ipsus adiorem olupienecto tor anitem fuga. Nequid etur, sape nis eaquia nest, quunt velesecum haris si velistion pa cum nimoles doluptate volo delecea seque is doluptate conem nisque plam rerfernatia nisci re, solo velleni hillandi te eturi occatur aut quunt dolores dolenienda con coneseque vollacc.

Obitate nonsequi tendam, sitionsent videlique ditatisciis ex eicipsu ntiorum quam rescit volupturd quiaturitae. Ati id et, utatio blabo. Upta vent erro velessum quodi odia culpa adis aditatior ant modis verciendebis abo. Testo ipientur sequidu ntioristiis acipictatius voluptias aut apellaccus eum experitia dolorep tatibeat ad qui ut aut am volenti aut ommolup itatur, sequatur solupta temolupta vellaborit earunture nis sum qui dolore autem vent omniscips.

4 BUTTON ↗

## Hierarchy

We recommend the following hierarchy for formatting text, although this system is flexible depending on context.

1 **D-DIN Expanded, Regular**
Title case, 0 tracking
~1.3x body copy size

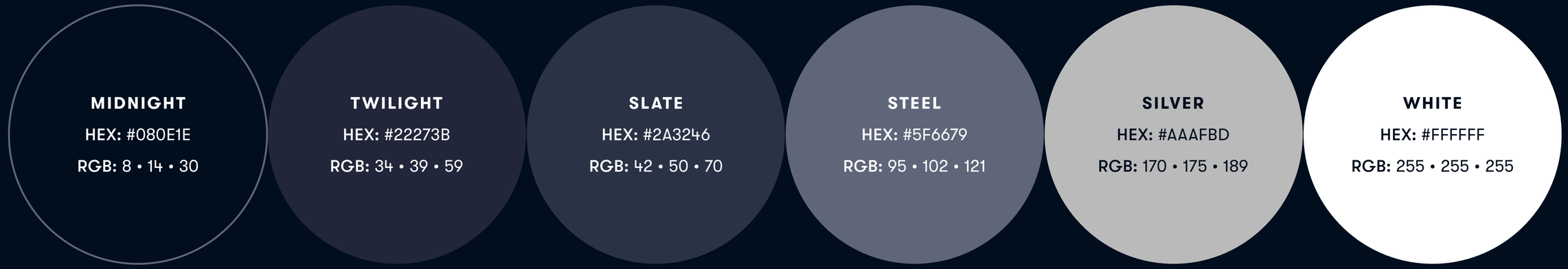
2 **D-DIN Expanded, Regular**
Title case, 10 tracking
~4x body copy size

3 **GT Walsheim Pro, Regular**
Sentence case, 0 tracking

4 **Geist, Regular**
Full uppercase, 0 tracking
~0.85x body copy size

Section 3

# Colour




## Colour Palette

Our brand palette is a spread of monochrome shades of cool grey. Together this creates a professional and technological feel, confident in its minimalism.


## Gradient

Throughout brand applications, our brand gradient can be applied to holding shapes to create structure or highlight key information. Midnight fades into Slate at a 45° angle, with a stroke outline set to Steel.

Section 4

# Brand Assets

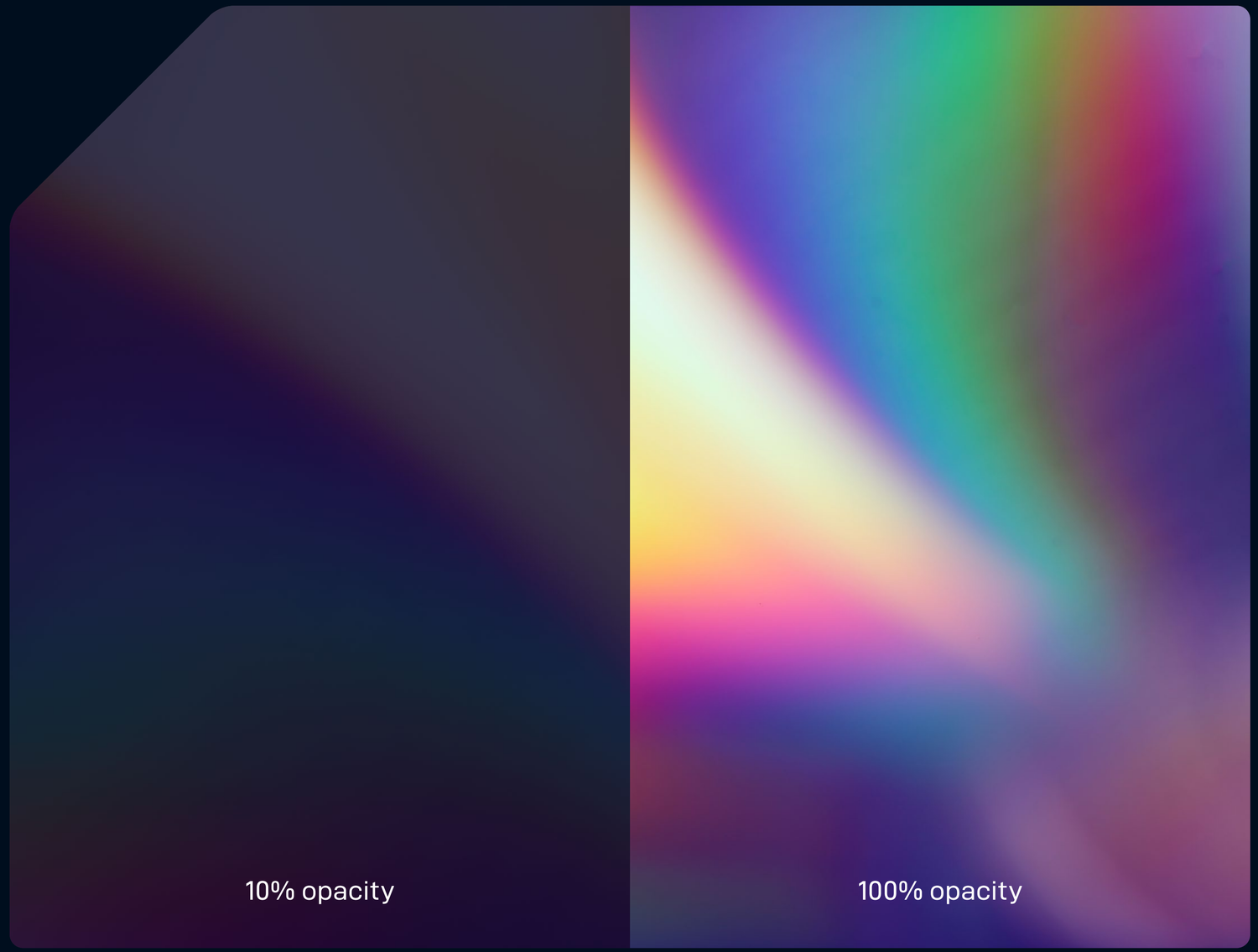


## Photography

Our photography is a visual demonstration of our reach and potential as a brand. Portrait photography shows the real people who benefit from using Unity, whilst wide shots of varied landscapes show the bigger picture.


## Text on Photography

Photography can be used as backgrounds or within the Unity Frame (see page 19). When layering text over photography, it can be helpful to apply a dark linear gradient from the left side (flush with the text) to maximise readability.




## Unity Texture

Our unique Unity Texture features a subtle blend of varied hues, symbolising the power of collaboration and shared values across our network.

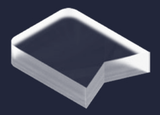
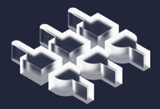
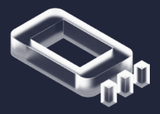
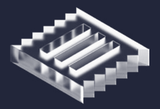
At its full opacity, it glows with vivid colour, but can also be used at 10% opacity as a background for content.

## Unity Frame

This iconic shape begins as a rectangle of any dimension, with the addition of three rounded corners, and one cut off edge at a 45° angle. Inspired by a SIM card, this design reminds us of the shift of mobile technology into the future.

The frame can be used as a content container, either filled with imagery or in one of our colour palette swatches.

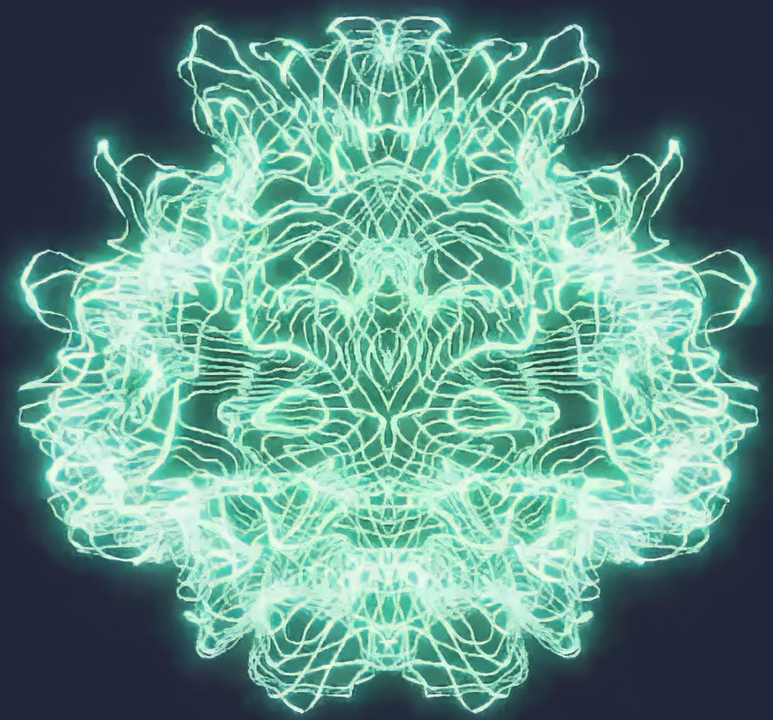




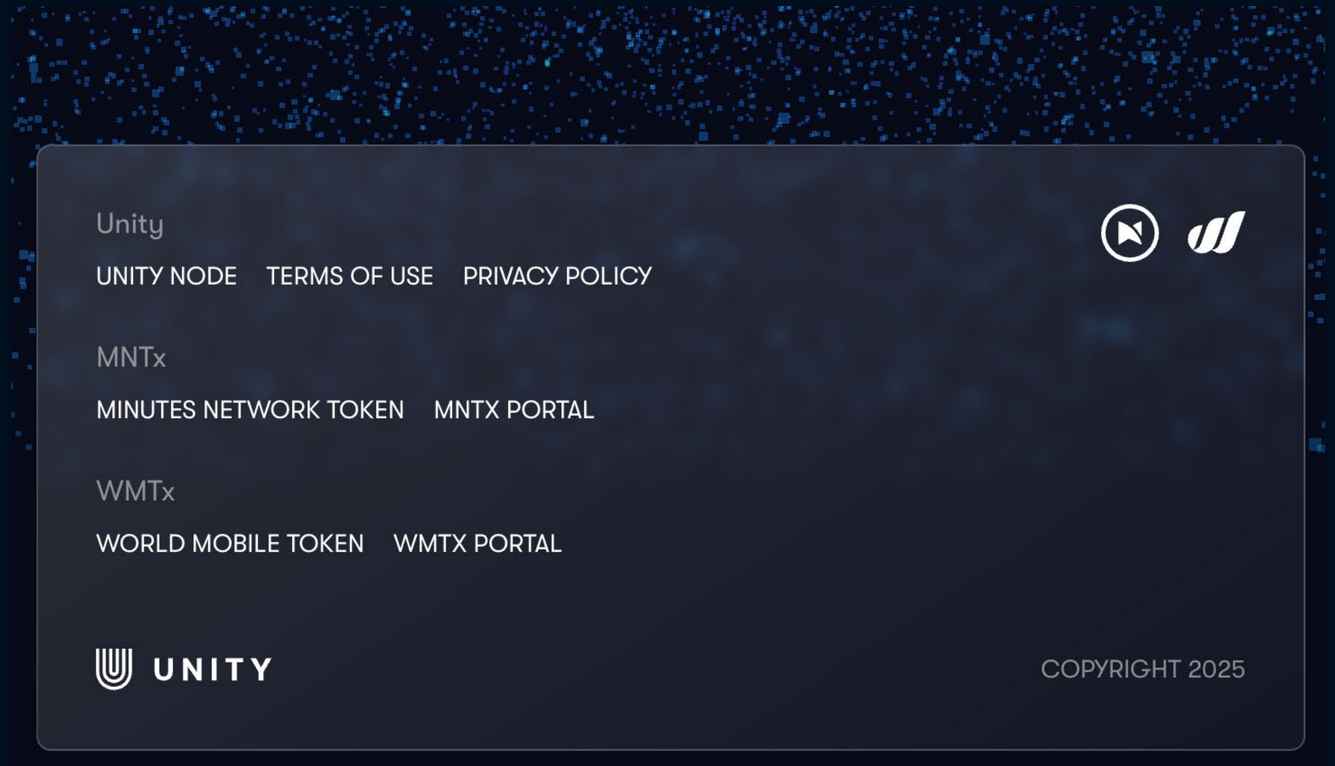
## Iconography

Our stylised 3D icons represent the more abstract elements of our business and the benefits we offer our customers.



## Unity Visual

This abstract graphic represents Unity and its network across the globe. When possible, it should be shown in its animated form.




## Glass Effect

On digital applications, our holding shapes can be set to a lower opacity with a glass effect applied, shining at the edges and blurring the content behind.