





Logo

*The key element of the whole brand,
follow these rules to keep it consistent.*

The Mark

The Mark is the iconic part of the logo and the most prominent part of the whole brand.



Construction of the Mark

- The Mark is based on the uppercase S in the Benton Sans Black typeface.
- The yellow band and the white space either side of it are equal in width and centred on the middle diagonal stroke of the S.
- The ends of the black segments are cut off along a diagonal line between the two extreme corners so that they line up.

The angles used in this design (17°, 35.5° and 107° or derivations thereof) are used for decorative elements throughout the brand to maintain consistency.

The Logotype

The text-based part of the logo is known as the Logotype.

The Logotype is displayed here to demonstrate its construction, but in use it never appears by itself, it always appears with the Mark.

It is based on the typeface Benton Sans Black but also features elements of Monsal Gothic Heavy.

Construction of the Logotype

M The M in MASTER is taken from the Monsal Gothic Heavy typeface and the weight adjusted to match the Benton Sans Black typeface.

— — — The cap-height of MASTER is half the cap-height of STRIPE and letterspacing is adjusted to equalise width.

..... The space between STRIPE and MASTER is 1/3 cap-height of MASTER.





Logo Versions

There are two versions of the logo for use in different circumstances.

The construction and use of each version are outlined here as well as separate use of the Mark without the Logotype. The Logotype is never used alone.



Construction of Version 1

- — — The height of the Mark aligns vertically with the Ss in STRIPE and MASTER.
- — — The height of the Separator aligns vertically with the cap-height (square letters) of the STRIPE and MASTER. The difference is small but distinct.
- — — The width of the Separator is 1/8 width of the I in STRIPE.
- The space either side of the Separator is 2x width of the I in STRIPE.





Construction of Version 2

- — — The space between the Mark and the Logotype is equal to the cap-height of MASTER.
- — — The width of the Mark is 1/2 width of the Logotype and centred.

Version 1 Use and Space

Version 1 is the preferred version in all circumstances. Sufficient space should be allowed around the logo for it to maintain its prominence.

The minimum space allowed is the cap-height of MASTER and there should never be so much space that the logo looks stranded from other page elements. Either enlarge the logo or move it closer to other page elements to maintain

a sense of structure. The edge of the page can serve as a structural element in this context.

Where the logo appears with other logos on a Stripe Master branded document, other logos should never be more than 3/4 height or width of Stripe Master logo.

Version 1 should never appear less than 50mm wide.





Version 2 Use and Space

Version 2 should only be used where there is insufficient space to allow use of Version 1.

Due to its intended use at smaller sizes, the relative space allowed around the logo should be larger to ensure it always stands prominent despite its reduced size.

The minimum space allowed is the cap-height of STRIPE and,

as with Version 1, there should never be so much space that the logo looks stranded.

Version 2 should never appear alongside other logos on Stripe Master branded documents. It may be used where it appears as a secondary logo on another company's branded documents.

Version 2 should never appear less than 20mm wide.

The Mark Use and Space

The Mark may be used by itself as a decorative element, as discussed later in the guide.

Where the Mark is used in the context of a logo, it should only be used where there is insufficient space for either Version 1 or 2.

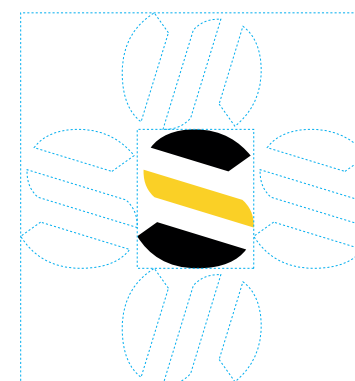
It should never appear as the only use of the logo in an entire document, there should be at least one other use of either Version 1 or 2 elsewhere in the document.

Due to its intended use at very small sizes, the relative space

allowed around the logo should be greater than either Version 1 or 2 to ensure it still maintains prominence.

The minimum space allowed is the width of the Mark, and as with Version 1 and 2, there should never be so much space that the Mark looks stranded.

The Mark should never appear alongside other logos on Stripe Master branded documents or on another company's branded documents. Either Version 1 or 2 should always be used in those circumstances subject to the rules already stated.





Typefaces

Text makes up the major part of your documents, it should compliment the brand just as much as the logo.





Monsal Gothic Heavy

Used for headings and sub-headings

This typeface is selected to complement but not compete with the main typeface of the logotype. The logotype should be the only place where Benton Sans Black appears so that it stands apart from other text.

Monsal Gothic Heavy is a similar weight to Benton Sans Black and in fact contributes the M used in the logotype. This helps to maintain a consistency of appearance without diverting focus from the logo.

The Quick Brown Fox Jumps Over the Lazy Dog

HEADINGS Size 34pt, Leading 38pt

The Quick Brown Fox Jumps Over the Lazy Dog

SUB-HEADINGS Size 19pt, Leading 22pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 !@£\$%^&*()-+{}[]

FONT SAMPLE





Montserrat Light

Used for introductions and body text.

A sans serif font with low contrast line-widths conveys an impression of clarity and consistency, while sufficient differences between height, width and shape of individual characters maintain legibility and avoid large areas of text just becoming homogenous blocks of grey.

Introduction paragraphs use an italic variation of the same typeface.

The quick brown fox jumps over the lazy dog

INTRODUCTION *Italic; Size 18pt, Leading 22pt*

The quick brown fox jumps over the lazy dog. Ernatus everum quis et ut magnat est, ut facimpo riost, consequi in num nusandi nusdae que simagnatet arum re perum volupta taspers pellaboria nam dolum qui non pro. lquat aruntibus doluptat di te que inus.

BODY TEXT *Size 11pt, Leading 15pt*

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 !@£\$%^&*()-+{}[]

FONT SAMPLE



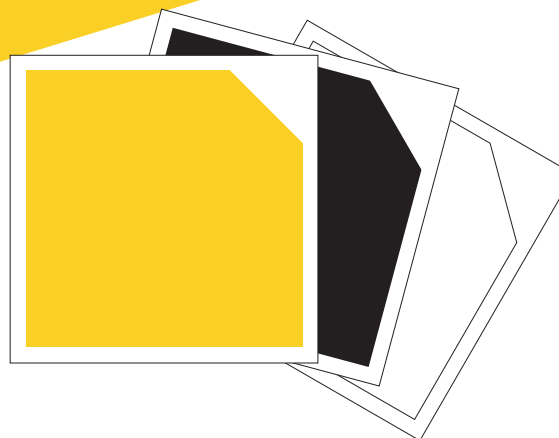
Colours

Using the right colours, in the right proportions, reinforces the brand image.



Primary Colours

The primary colours used in the brand are those that appear in the logo.



Stripe Master Yellow

C 2 · M 16 · Y 92 · K 0

R 253 · G 211 · B 12

#FDD20C

Pantone 109c

Hexis S5109B Buttercup Yellow

Hexis HX20109B Sun Yellow

In order of priority, Stripe Master Yellow takes precedence. This is the key identifying colour of the brand. However, care should be taken not to over-use the colour. In order of surface area covered, white should come first.

Generally, taking a document as a whole, Stripe Master Yellow should cover no more than 30% of the total surface area, Black should cover no more than 10%, other colours should cover no more than 10% combined and white should cover the rest.

There is room for variation and the use of colour depends greatly on the specific circumstances and context of its use, so be willing to experiment and break the rules while respecting the spirit of them.



Average proportional use of colour across the whole brand





Logo Colourways

For each of the three primary brand colours, there is an alternative logo colourway. These additional options allow you to incorporate bold features and visual effects into your designs without compromising the brand.

1 and **2** may be used on patterned, photo or other coloured backgrounds.

3 should usually be used on a Stripe Master Yellow background only, the colour is a key part of the brand and should always appear in association with the logo where possible.

3 may only be used on patterned, photo or other coloured backgrounds where lack of contrast makes it impossible to use either **1** or **2**.

When all other options have been exhausted, **4** is available as a final fall-back option. The single colour version may be used in either black or white.

1



2



3



4





Secondary Colours

In addition to black, white and Stripe Master Yellow, various shades of neutral grey can be used for emphasis and decoration.

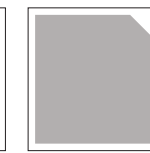
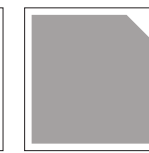
Other colours can also be used for identification or to differentiate key products, services or document sections from each other.

A selection of colours has been made that offer a wide variety while ensuring that the selected shades contrast and complement well with Stripe Master Yellow.

Stripe Master Grey

C 20 · M 20 · Y 20 · K 50

#827e7c



Stripe Master Yellow

C 2 · M 16 · Y 92 · K 0

#fdd30c



90%

80%

70%

60%

50%

Green

C 100 · M 40 · Y 100 · K 20

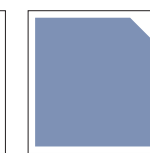
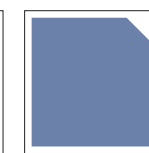
#006133



Blue

C 100 · M 70 · Y 20 · K 10

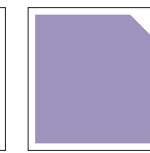
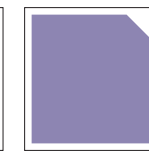
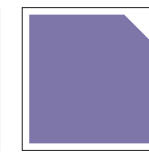
#004a82



Purple

C 80 · M 80 · Y 15 · K 0

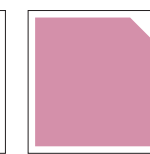
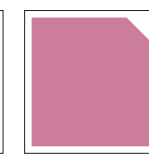
#554689



Pink

C 30 · M 100 · Y 30 · K 0

#b81867



Red

C 20 · M 100 · Y 100 · K 10

#b71918





Shapes & Layouts

Design features and layouts of all media should be consistent with the brand.



Design Features

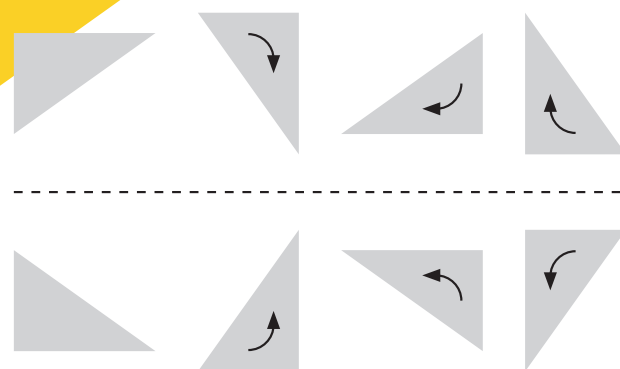
This document demonstrates a number of design features - here are the principles behind them.

Documents and media can be made more visually interesting with bold blocks of colour and shapes.

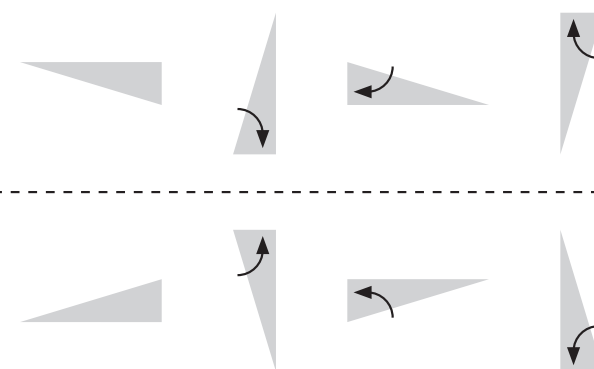
These blocks reflect angles and shapes that are found in the logo to maintain a visual consistency throughout the design.

Angles can be rotated and reflected by 90° or 180° to suit circumstances according to the available space or page design.

The shapes below can all be resized and used as design features.



This triangle is based on the 35.5° angle between the extreme corners of the logo mark.



This triangle is based on the 17° angle of the central stripe in the logo mark, and the perpendicular 73° angle.



Grid Layouts

Using a grid helps to maintain consistency through your layouts. They give structure to your pages and allow the viewers eye to follow the content more easily.

Grids are usually based on a series of columns and gutters, but may also include rows and horizontal gutters.

Grid columns are not necessarily the same as text columns, text may span multiple grid columns.

The grid layout for this branding guide is based on a series of 12 columns, as demonstrated here.

Other alternative layouts will be added in future as required.

Logo Versions

There are two versions of the logo for use in different circumstances.

The construction and use of each version are outlined here as well as separate use of the Mark without the Logotype. The Logotype is never used alone.

Images and diagrams are aligned to columns



Construction of Version 1

The height of the Mark aligns vertically with the Ss in STRIPE and MASTER.

The height of the Separator aligns vertically with the cap-height (square letters) of the STRIPE and MASTER. The difference is small but distinct.

The width of the Separator is $\frac{1}{6}$ width of the I in STRIPE.

The space either side of the Separator is 2x width of the I in STRIPE.

Gutter space is retained between items

Text columns span three grid columns





The Brand in Use

*On the next few pages are
some examples of how the
brand could be used.*





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