bmc

Our foundation

01

Introduction

Reintroducing our brand.

The new BMC brand represents a turning point in our history. While in the past we've been defined by the customer groups we serve, today we recognize the value in having a single, unified story that brings clarity to who are and what we do, and defines our competitive advantage to customers around the world.

Although BMC stands alone in its knowledge, expertise, and ability to serve the needs of enterprise business, we face an active and aggressive marketplace. We must overcome the perception that we are a legacy brand with a complicated, expensive, and outmoded line of products. To rise above the fray, we must clearly articulate our advantages and speak as one company and one brand, with one voice.

This document is intended to guide our expression across touchpoints—empowering everyone at BMC to tell our story in a repeatable, consistent, and resonant way that works across all mediums.

The success of this effort—and indeed, our company—depends on your participation, collaboration, and adherence to these guidelines. Our investment in communications will only pay off when our people reinforce our story on a day-to-day basis.

In that way, each of us plays an important role in revitalizing and amplifying the power of the BMC brand.

02
Why now?

The enterprise is transforming (again).

Why do we need a new brand? And why now?
Because our customers are in the midst of a major sea change, and they need us more than ever.

Think of it as digital transformation 3.0: the rise of AI. A paradigm shift that represents both new opportunity and incredible challenges of scale, speed, and complexity.

Everyone is eager to embrace the promise of AI, but few have a blueprint to get there. One thing is clear: The enterprise can no longer afford to operate in the same way.

But what's equally true is that BMC is the only company with the expertise, vision, and products to help organizations make the most of AI's potential to optimize their data to deliver new efficiencies, new thinking, and previously unattainable outcomes.

This is our time. This is what we do. And we must do everything we can to help the world understand that BMC has what they need to meet the challenge.

03
Our vision

Business, faster than humanly possible.

The rise of Generative AI marks the next major era of digital business and a new set of imperatives for enterprise IT. The first wave was about creating connections between every aspect of the business in order to better share data across the organization.

The second wave was about leveraging that data to create new business models and seize opportunities in real time.

But now, we're in the age of artificial intelligence. Once an ingredient, it's taken center stage, creating a new level of expectation among business users, leaders, and customers for the speed at which data can be activated to create innovative strategies, models, and products. Humans may initiate these activities, but customers expect to see outcomes in near-real time.

Today, business must move faster than humanly possible. And this is only possible when IT operations are infused with AI to ensure that data is collected, routed, analyzed, and optimized to automate, accelerate, and deliver business outcomes.

This is the vision of the Autonomous Digital Enterprise, powered by digital operations to deliver on the expectations of an AI-defined world.

04

Our unique advantage

ConnectedDigitalOps is how you get there.

In a world moving at the speed of AI, it's essential that digital operations and business imperatives are all aligned and working as one.

That's what BMC does. Our entire portfolio of products is built on over 20 years of experience helping the world's largest enterprises connect digital operations to business results. That means our expertise in AI and machine learning runs deep. We've seen firsthand how these technologies can transform digital operations and redefine their potential, from merely "keeping the lights on" to delivering the critical foundation for ongoing innovation and business growth.

In a world of Connected Digital Ops, IT is no longer siloed, but connected to every aspect of the business. Accelerating development, improving service, driving sales, and enabling new customer and employee experiences. Deeply integrated, unified, and infinitely adaptable. Ready for any eventuality. Able to apply real-time data from across the organization to automate intelligently and respond faster than humanly possible.

AutonomousOps

DataOps

ConnectedDigitalOps

DevOps

ServiceOps

AIOps
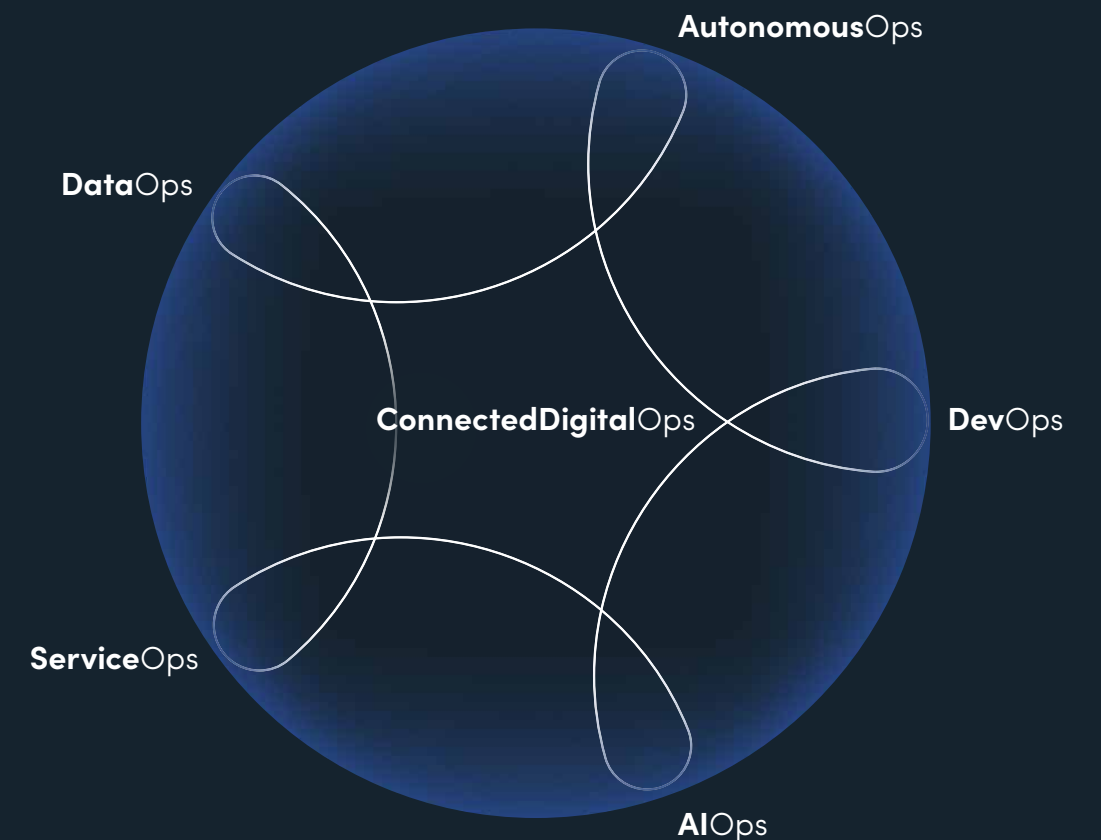
05

Messaging overview

WHY
**Today, business must move faster than humanly possible.** We call this the Autonomous Digital Enterprise: an organization that's agile, resilient, digitally transformed, and ready to compete and win.

HOW
Connected Digital Ops is how you get there. We enable the Autonomous Digital Enterprise by connecting and amplifying hybrid IT to accelerate innovation, efficiency, and experiences.

WHAT
We deliver the industry's most innovative portfolio of infrastructure software and expertise, empowering customers to transform digital operations into a catalyst for continuous value.
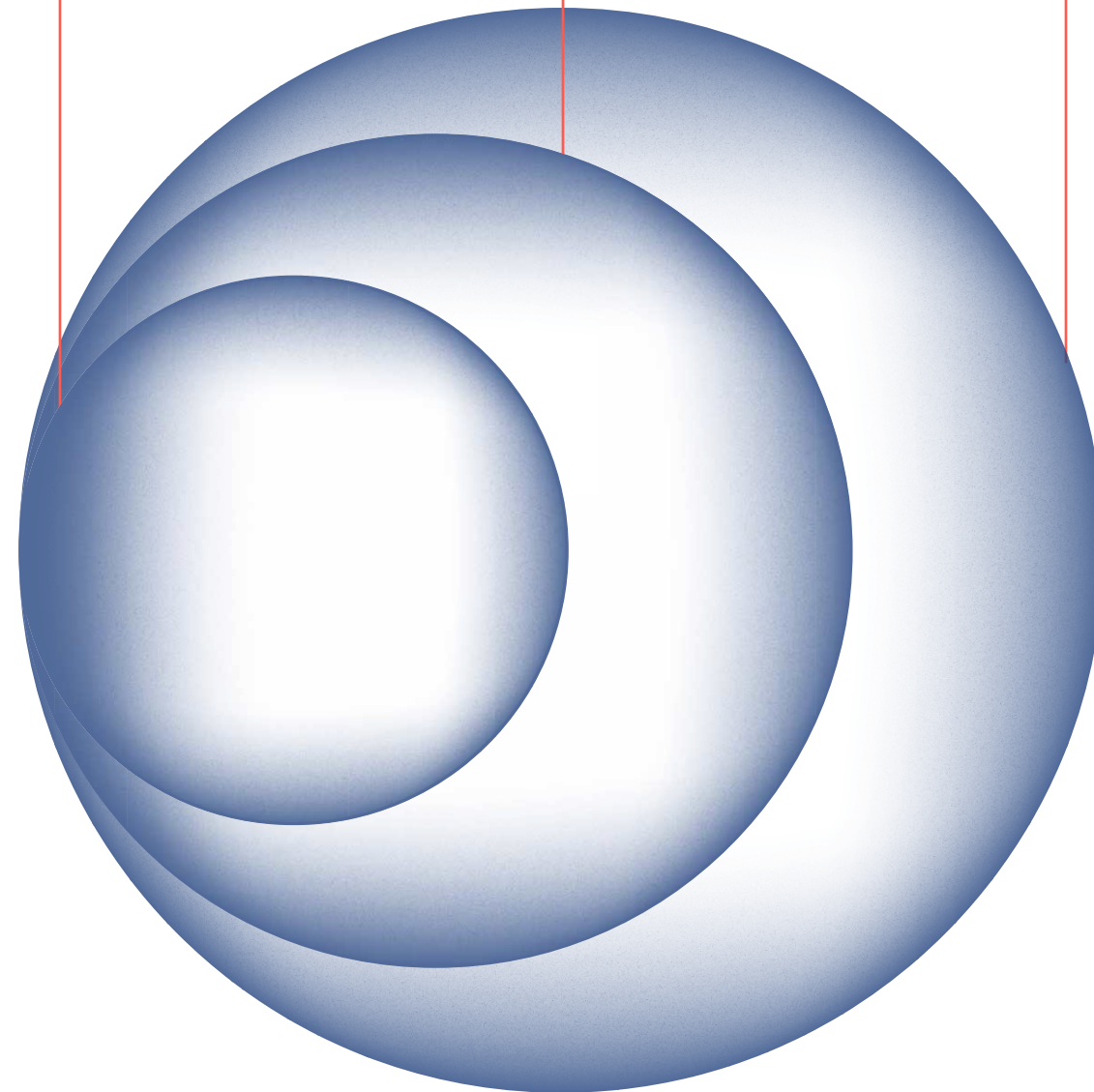
Visual principles

01

Logo

The BMC logo

The BMC logo is a clean, graphic, and contemporary mark. It is the most immediate representation of our brand and a valuable asset in telling our story.

The logo consists of two elements: the brandmark and the wordmark.

The brandmark
Aside from the obvious reflection of the B in our brand name, the synthesis of rounded and angular geometry hints at fluid interconnection. The mark can also be seen as connected arrows, indicating our commitment to innovation and transformation for our customers on the path forward.

The wordmark
A modern, approachable wordmark accompanies the brandmark—using lower case to achieve a personal, conversational tone. However, when set in type, BMC should always be written in all caps.

Clear space
To protect the clarity and visual integrity of the logo, always maintain a clear space around it.

The x-height of the wordmark functions as a guide to the minimum clear space allowed. The x-height is equivalent to the height of the "C" in the wordmark.

X

X

X

X

X

BMC BRANDMARK

BMC WORDMARK

Preferred color application

When context and accessibility allow, represent the BMC logo in two colors, especially in situations where the audience is primarily new to the brand, such as at third-party events and in major advertising efforts. Other acceptable use cases for the two-color logo may include applications featuring the logo as the main component, high-level marketing assets, or more monochrome compositions where an additional touch of color would be welcome. The brandmark should always be shown in BMC Orange with the wordmark in our brand Midnight, or reversed on a dark background.

Although most use cases should involve the complete logo lockup, the BMC brandmark can at times lend itself to graphic applications to help tell the brand story.

Two-color
For use in most applications where contrast and accessibility allow.

Two-color reversed
For use on darker backgrounds.

Alternate color application

In some instances, the two-color logo may not be appropriate for use. Do not use the two-color logo on brightly colored or photographic backgrounds where BMC Orange might fail to meet accessibility standards or in applications where the logo plays a supporting role to other brand assets—some event materials, for example. In these cases, the logo should be represented in a single color, our brand Midnight, or reversed on a dark background. If color is not an option, the logo can be represented in black.

Medium or bright values
Many bright and medium colors will clash with the brandmark if depicted in BMC Orange and create accessibility issues.

Photography
Even photography with relatively light or dark colors and plenty of clear space can fail to pass accessibility standards. In most cases, the one-color logo is preferred on top of photographic backgrounds.

Logo in use

Marketing

For major marketing efforts, the two-color logo helps draw the eye and tells people who we are. The one-color logo may also be used if the BMC Orange will not meet accessibility standards.
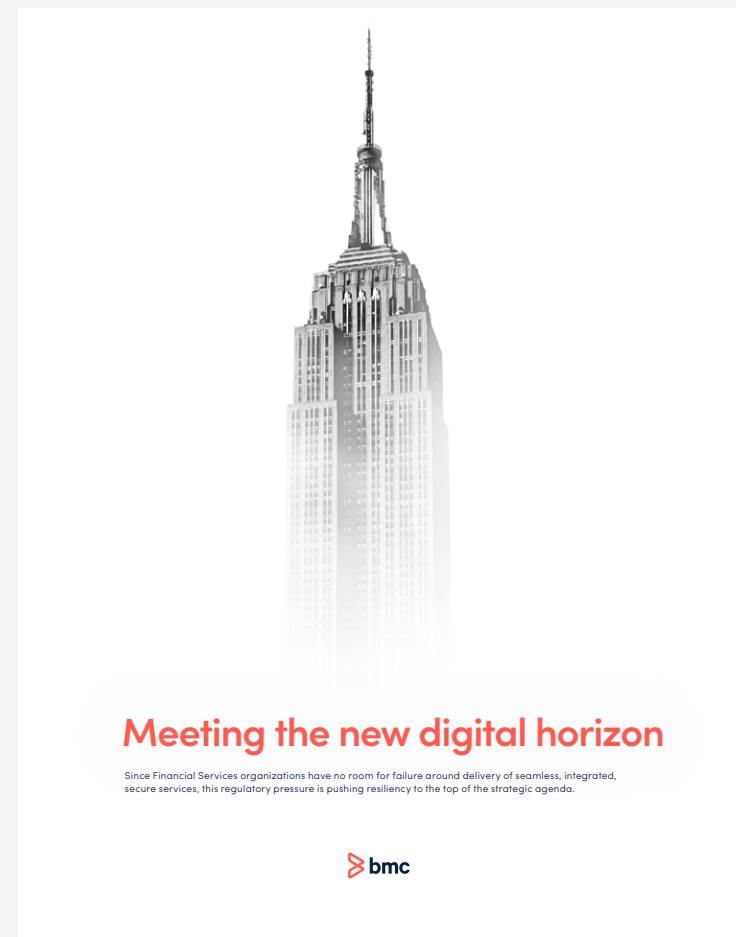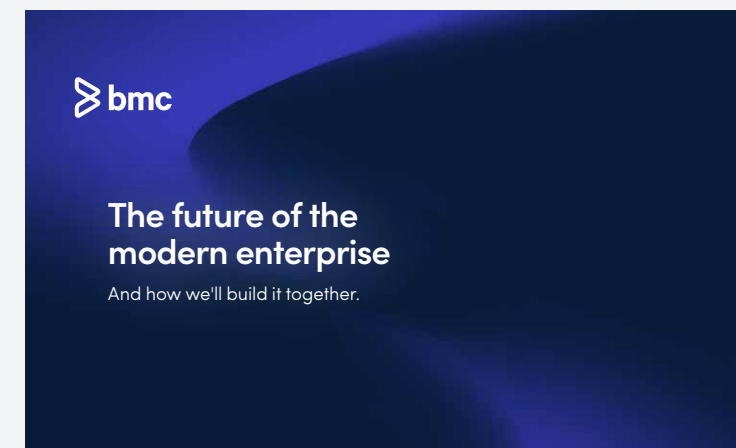

Social and video

Social media posts and video end cards are a place to prominently display the BMC brand using the two-color logo.
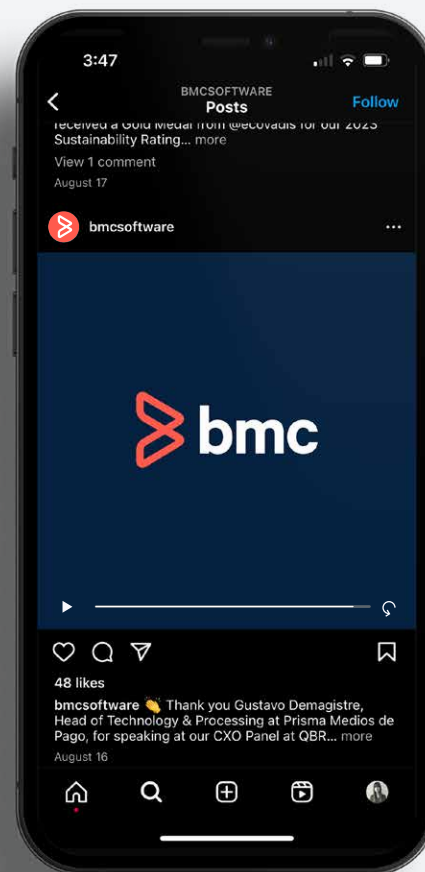
Complex or colorful backgrounds

In most cases, the one-color logo is preferred on top of photography or any colors that may clash with the BMC Orange and create accessibility issues.
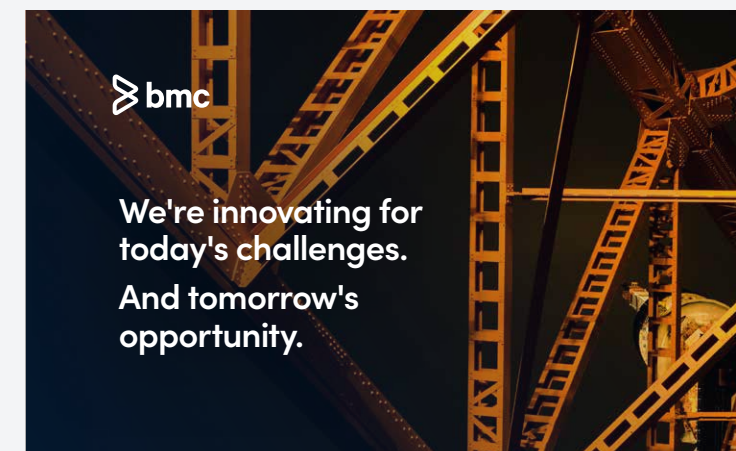
Internal events and co-branding

Use the one-color logo in lockups with additional elements, such as internal BMC events and in lockups with partner logos.

Logo misuse

To maintain the integrity of the BMC logo and promote brand consistency, it is important to use only the official logo files as described in these guidelines. Here are examples of improper logo use that are damaging to the brand.
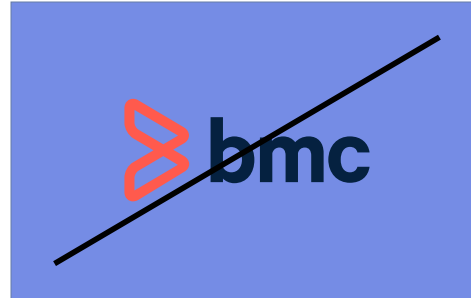
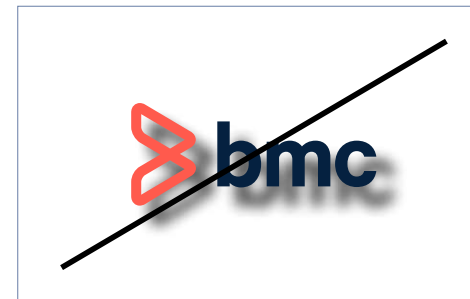Don't use the two-color logo on any backgrounds that clash or create accessibilty issues with the BMC Orange.
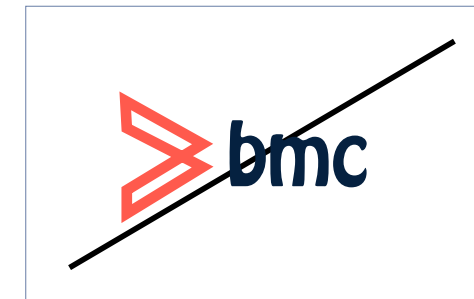
Don't use the logo in non-approved colors.
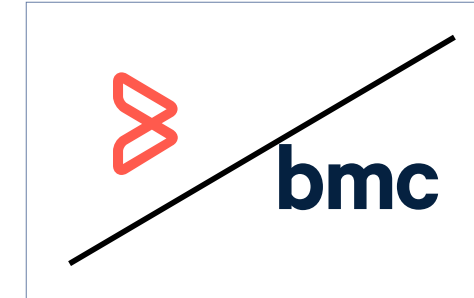
Don't separate the brandmark from the wordmark.

Don't stretch or alter the logo's proportions.

Don't use drop shadows, reflections, or glow effects with the logo.

Don't recreate or alter the logo artwork in any way.

Partner lockups

When representing BMC in partnership with other organizations, use a hairline rule as a dividing element between the BMC logo and any partner logos, and always maintain the appropriate clear space between elements. Partner logos should be a single neutral color whenever possible.

Partner logos come in a wide variety of sizes and shapes, so there is no one-size-fits-all solution for defining the relationship between the BMC logo and the partner logo. The goal is to visually balance the lockup.

Primary lockup (horizontal)

In most cases, the BMC and partner logos should be aligned horizontally along the baseline of the BMC wordmark or center aligned with the BMC logo, depending on the composition of the partner logo. When possible, elements of the partner logo should correspond in size with either the x-height of the BMC wordmark or the helix mark.

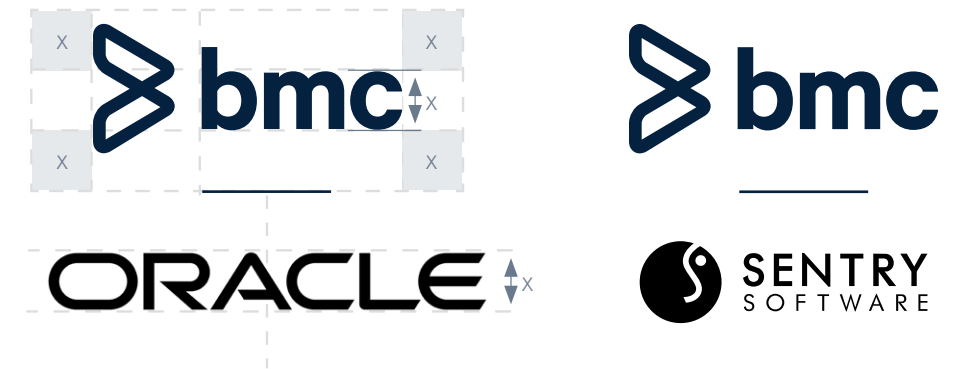### Alternate lockup (vertical)

If a composition demands a vertical alignment of the BMC and partner logos, the alternate lockup style may be used.
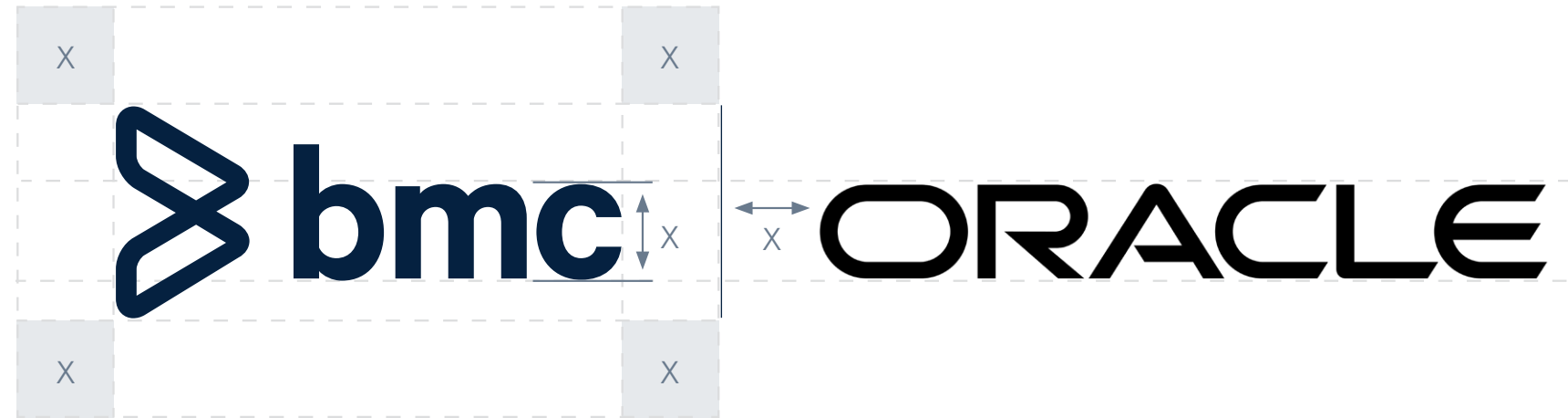
PRIMARY LOCKUP (HORIZONTAL)

ALTERNATE LOCKUP (VERTICAL)

02

Color

Core palette

We've evolved the core BMC brand colors to create a more contemporary palette that is bold without sacrificing maturity. The colors have all been finessed with harmony and accessibility in mind. The core color palette should be used consistently across all touch points as a primary brand indicator.

BMC is a digital-first brand and the palette has been crafted with the needs of digital to the fore. However, these colors have been formulated to work equally well in print to create maximum consistency across all materials.

BMC ORANGE
RGB: 255, 90, 77
HEX: #FF5A4D
CMYK: 0, 80, 70, 0
SPOT: PANTONE WARM RED C

MIDNIGHT
RGB: 5, 33, 64
HEX: #052140
CMYK: 100, 84, 44, 52
SPOT: PANTONE 289 C

WHITE
RGB: 255, 255, 255
HEX: #FFFFFF
CMYK: 0, 0, 0, 0

SKY
RGB: 237, 251, 255
HEX: #EDFBFF
CMYK: 5, 0, 0, 0
SPOT: PANTONE P 115-1 C

CLOUD
RGB: 247, 248, 253
HEX: #F7F8FD
CMYK: 2, 1, 0, 0
SPOT: PANTONE P 99-1 C

An essential BMC color but should be used sparingly for accents, large text, and CTAs to add excitement, emphasis, and "pop" rather than dominate a layout.

Our deepest color, used in place of black as the primary color for text on light backgrounds or as a background color, as well as the primary color for our logo.
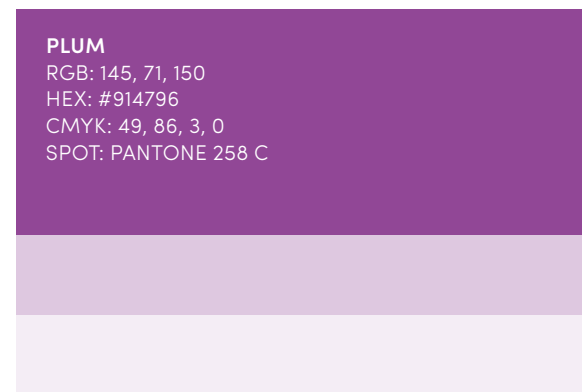
An important ingredient in all materials, providing a sense of openness and clarity that helps define the brand.

A light and approachable blue for use as a background color in addition to or as an alternate to white.

A subtle blue-gray for use as a background color in addition to or as an alternate to white.

Extended palette

The extended color palette is used to complement the core palette and provide further flexibility in areas such as illustration and supporting graphics.

PLUM
RGB: 145, 71, 150
HEX: #914796
CMYK: 49, 86, 3, 0
SPOT: PANTONE 258 C

MEDIUM BLUE
RGB: 38, 69, 128
HEX: #264580
CMYK: 97, 83, 22, 7
SPOT: PANTONE 7686 C

ELECTRIC BLUE
RGB: 64, 64, 217
HEX: #4040D9
CMYK: 82, 76, 0, 0
SPOT: PANTONE 2368 C

LILAC
RGB: 117, 140, 229
HEX: #758CE5
CMYK: 55, 43, 0, 0
SPOT: PANTONE 7452 C

ORBIT
RGB: 21, 35, 46
HEX: #15232E
CMYK: 86, 71, 56, 65
SPOT: PANTONE 5395 C

A plum color that bridges the gap between warm and cool in graphics and illustrations.

A medium blue to extend layouts using Midnight blue extensively.

A vibrant blue to be used in minimal amounts for hairline treatments and graphic touches.
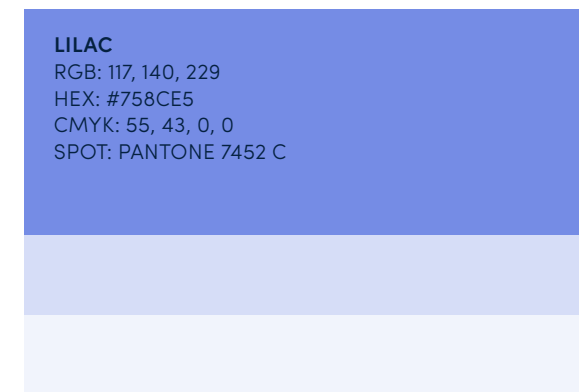
A lilac used to add additional lightness and color contrast.
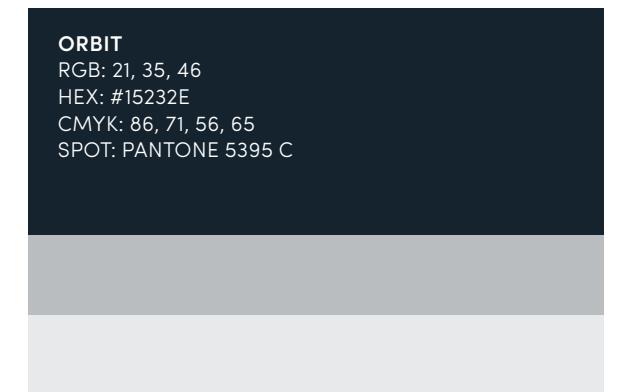
A dark blue that borders on black used to create contrast with saturated colors.

Color balance

Color must be used thoughtfully to ensure balance, legibility, and accessibility. These examples represent abstract color hierarchies—the more saturated colors speak louder and can therefore be used in smaller amounts, while the less saturated colors can be used to offset and balance them.

Orange should generally be used as an accent color, for CTAs, and for providing areas of pop rather than dominating the layout. Midnight should be used for most text or as a background to anchor the design. Large fields of light brand tones bring subtlety and warmth without overwhelming the layout and provide contrast for legibility.

In general, don't use more than three brand colors together in one layout.
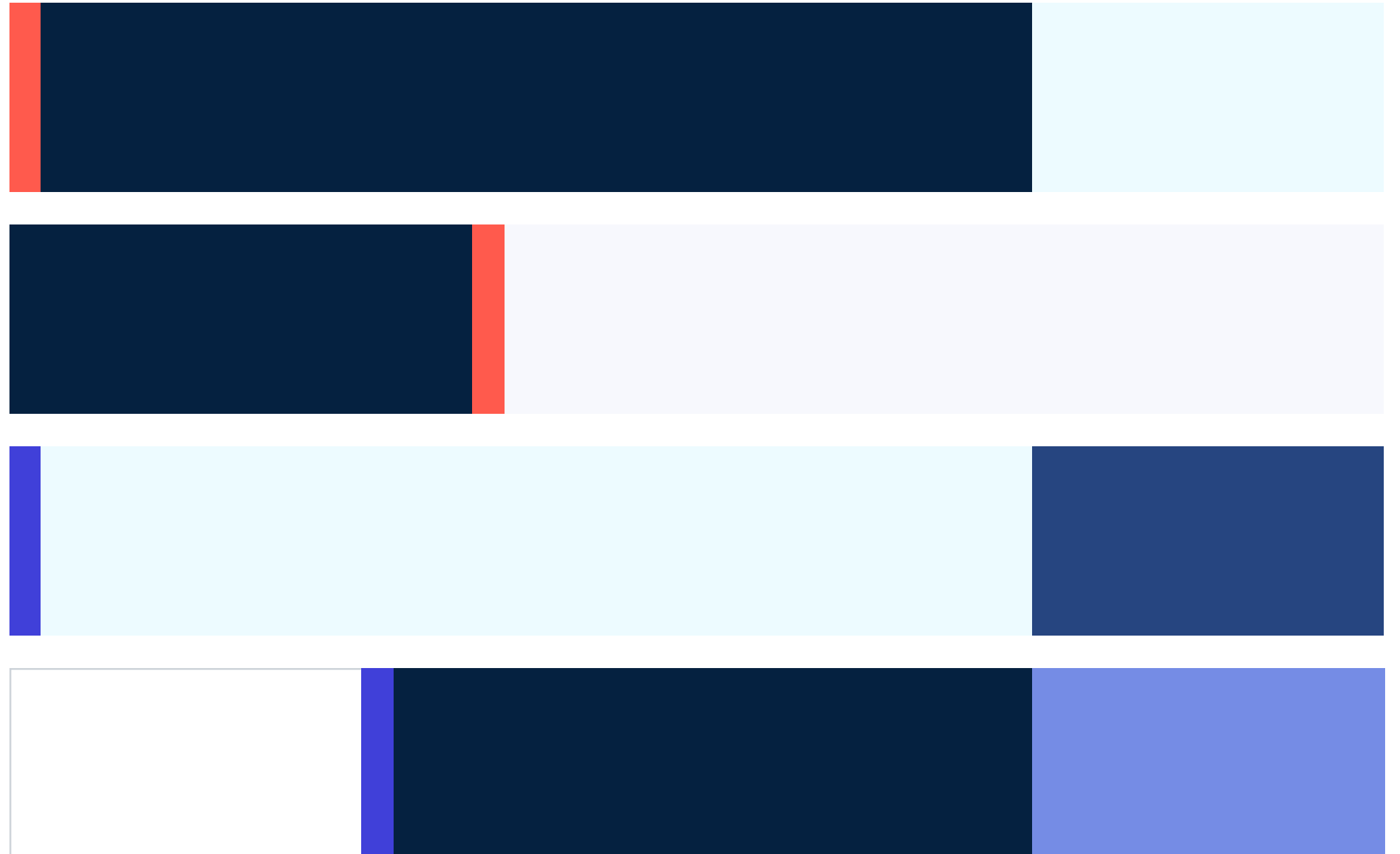
Color and accessibility

Accessibility is another term for color contrast, specifically as applied to type. At smaller sizes, more contrast is needed to make type accessible, whereas less is needed at larger sizes. Our goal is to ensure AA compliance in all digital materials, which requires a contrast ratio of at least 4.5:1 for normal text and 3:1 for large text. Generally, large text is defined as 18 pt (typically 24px) or larger, while normal text is defined as anything smaller.

Accessible on light

Smaller dark text

Large dark text, large orange or "pop color" text

Normal size dark text

Dark buttons with white text or orange with dark text

LAUT AUT HICIMUS SAPELIG

Lorem ipsum dolor sit amet ebis.

Catque nonseque que vellandaecum explandit odi cum cus ique parchil magnis.

Learn more

Not accessible on light

Smaller light and orange text

Large light text

Normal size light and orange text

White buttons with light text or orange with light text

LAUT AUT HICIMUS SAPELIG

Lorem ipsum dolor sit amet ebis.

Catque nonseque que vellandaecum explandit odi cum cus ique parchil magnis.

Learn more

Accessible on dark

Smaller light text

Large light text, large orange or "pop color" text

Normal size light and orange text

White buttons with dark text or orange with dark text

LAUT AUT HICIMUS SAPELIG

Lorem ipsum dolor sit amet ebis.

Catque nonseque que vellandaecum explandit odi cum cus ique parchil magnis.

Learn more

Not accessible on dark

Smaller dark text

Large dark text

Normal size dark text

White buttons with light text or orange with light text

LAUT AUT HICIMUS SAPELIG

Lorem ipsum dolor sit amet ebis.

Catque nonseque que vellandaecum explandit odi cum cus ique parchil magnis.

Learn more

Color and differentiating information

One color

When building charts and graphs, try limiting the palette to one bright color on a neutral background. Tints and shades can create variation where needed and help avoid visual clutter.

Two colors

Color alone does not convey meaning, so always consider whether adding additional colors actually aids understanding. One bright color paired with a supporting color (or a second bright color in small amounts) should be sufficient for most uses.

Three colors

If three or more colors are needed, such as for very complex charts and graphs, always aim to pair a single bright or more saturated color from the palette with more neutral supporting colors.

When asked about their ability to gain a unified view of their data that enables insights and helps avoid costly mistakes, **respondents reported they face challenges in:**

44% STREAMING / REAL-TIME REQUIREMENTS

40% LACK OF AUTOMATION

38% DATA QUALITY ISSUES

51% 56% 60% 62%

38% 36% 35% 32%

2020 2021 2022 2023

■ lorem ipsum dolor sit ■ lorem ipsum dolor sit

Lorem ipsum dolor sit amet

Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse.

DUIS AUTE IRURE DOLOR IN REPREHENDERI

Lorem ipsum dolor sit amet, consectetur adipiscing.

Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse .

Chart title

■ 1ST QUARTER ■ 2ND QUARTER ■ 3RD QUARTER

35% 25% 40% 27% 30% 39% 27% 30% 39%

CATEGORY ONE CATEGORY TWO CATEGORY THREE

Lorem ipsum dolor sit amet, consectetur adipiscing.

75% LOREM IPSUM DOLOR

12% LOREM IPSUM DOLOR

24% LOREM IPSUM DOLOR

Lorem ipsum dolor sit amet, consectetur adipiscing.

Chart title

■ LOREM IPSUM ■ LOREM IPSUM
■ LOREM IPSUM ■ LOREM IPSUM
■ LOREM IPSUM ■ LOREM IPSUM
■ LOREM IPSUM ■ LOREM IPSUM
■ LOREM IPSUM ■ LOREM IPSUM

03

Typography

Typography

A brand typeface should be many things: unique without being overly extravagant, flexible throughout many applications and environments, and clean and clear while retaining personality.

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
**abcdefghijklmn
opqrstuvwxyz
0123456789**

Aa

Primary typeface

The new brand typeface is Sofia Pro, an open, approachable, modern sans serif font with a classic geometric touch and a full range of weights and italics.

Sofia Pro should be used in all design materials, marketing communications, external advertising, and on the web.

Sofia Pro

LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

LIGHT ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

REGULAR ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

SEMIBOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

SEMIBOLD ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

BOLD ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Type hierarchy

Good typography organizes information so it can be quickly and easily taken in at a glance. Although each layout will have its own unique needs, the following are some general guidelines around using type. Typesetting specifics tracking and leading are always dependent on size, but below are some general examples.

Eyebrow text
Sofia Pro Bold or Light, all caps. 10/11, tracking +25.

Headline text
Sofia Pro Semibold or Bold, sentence case.
Use punctuation except where context prevents it, for example short titles and labels. 46/49, tracking –30.

Subhead text
Sofia Pro Light or Extra Light, sentence case. 16/20, tracking –10.

Type contrast
Minimum of two weights difference between headline and body copy.

Body copy
Sofia Pro Light or Regular, text should be left-aligned. 12/16, tracking 0.

CTA text
Sofia Pro Bold, sentence case. 10/14, tracking 0.

EYEBROW — **LAUT AUT HICIMUS SAPELIG**

HEADLINE — Lorem ipsum dolor sit amet ebis millore.

TYPE CONTRAST

SUBHEAD — Catque nonseque que vellandaecum explandit odi cum cus ique parchil magnis conseceptam denditas.

BODY COPY — Fictiuntur, officiis necupit, quo beat quos aut pos ideliaes audanis quiam earumque prationse sitatem quiant. Hitiumqui con nimodia quist que nonem etur sam dit minciisi derum volut volo et enihili. Nem re natur, int fugia consequ iaesequ atincte cuptibu sapicta vel imilition et liquatqui del magnis et, consequis exernatetur aut mollani hicipsunt quas volum eat apiet explandic to cum vero toreperum excesti te dolecae dolecta.

CTA — **Learn more**

Specialized type

The unique mixed-weight type treatments shown on this page can provide a visual distinction for BMC solutions. These specialized treatments should come into play for headlines and highly visual applications. In regular text applications such as body copy, they should appear as capitalized words in the same weight.

Headline treatment:	Text treatment:
ConnectedDigitalOps	Connected Digital Ops
ServiceOps	ServiceOps
AIOps	AIOps
DevOps	DevOps
AutonomousOps	AutonomousOps
DataOps	DataOps

HEADLINE OR VISUAL TREATMENT

ConnectedDigitalOps

BODY COPY

In the world of hybrid IT, Ops are everything and only Connected Digital Ops can handle it all—optimizing and integrating otherwise siloed operations to fuel innovation across your enterprise.

HEADLINE OR VISUAL TREATMENT

ServiceOps

BODY COPY

ServiceOps removes the barriers between service and operations, opening up greater collaboration between teams and departments to drive amazing user experiences.

Type in use

These examples illustrate a few of the ways the recommendations on the previous page could come to life.
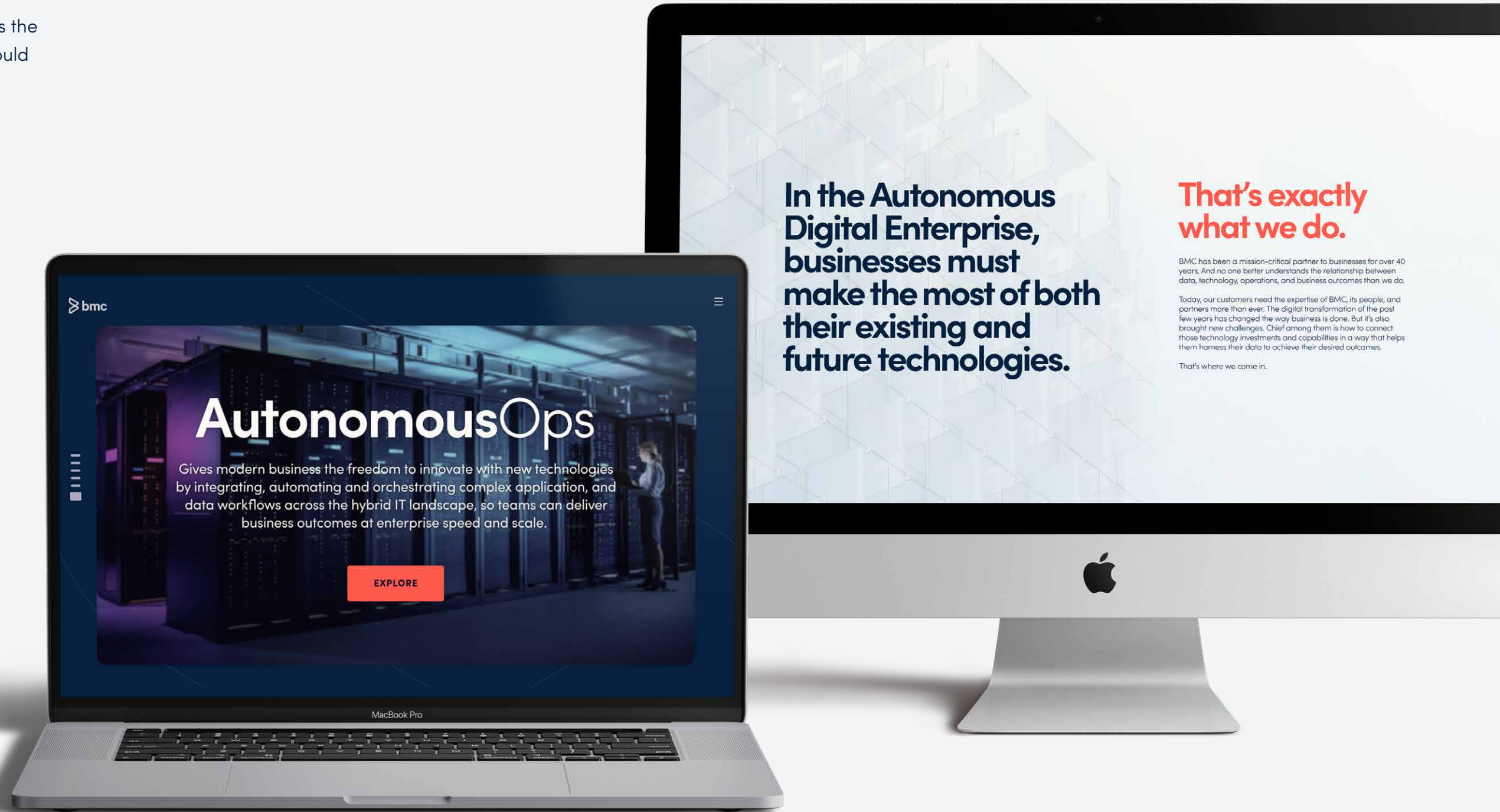
Alternate headline treatment

In some cases, Sofia Pro Extra Light may be used for headlines to allow for a lighter composition when the headline is particularly long or to give more emphasis to other content areas on the page.

FY23 LOOKBACK

Customers with high adoption maturity generate

10%
MORE DSOM PIPELINE

84%
MORE DBA PIPELINE

EXCEPTEUR SINT OCCAECAT CUPIDATAT

Incididunt ut labore et dolore magna aliqua.

Incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.

Incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.

▶ bmc

EXCEPTEUR SINT OCCAECAT CUPIDATAT

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam.

▶ bmc

Secondary typeface

Tenorite is our secondary typeface and the preferred font for PowerPoint presentations, as well as the rest of the Microsoft business suite. It is available in all Microsoft applications and will automatically install when opening a document or template that uses Tenorite.

Tenorite

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

REGULAR ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

BOLD ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Secondary typeface in use

Examples of notional presentation layouts using Tenorite.

04

Graphic toolkit

Icons

The BMC icon set represents a library of modern, minimal symbols that can visually signify key concepts and add graphic interest to a layout. As shown to the right, brand icons should be outlined rather than solid, presented in a single color, and compact in scale.

Keep in mind that icons work best when paired with text—they should not be relied upon to convey meaning independently, or to represent overly technical or complex concepts, but rather to reinforce and call attention to accompanying content. They should function as supporting elements, never as a replacement for illustration or photography.
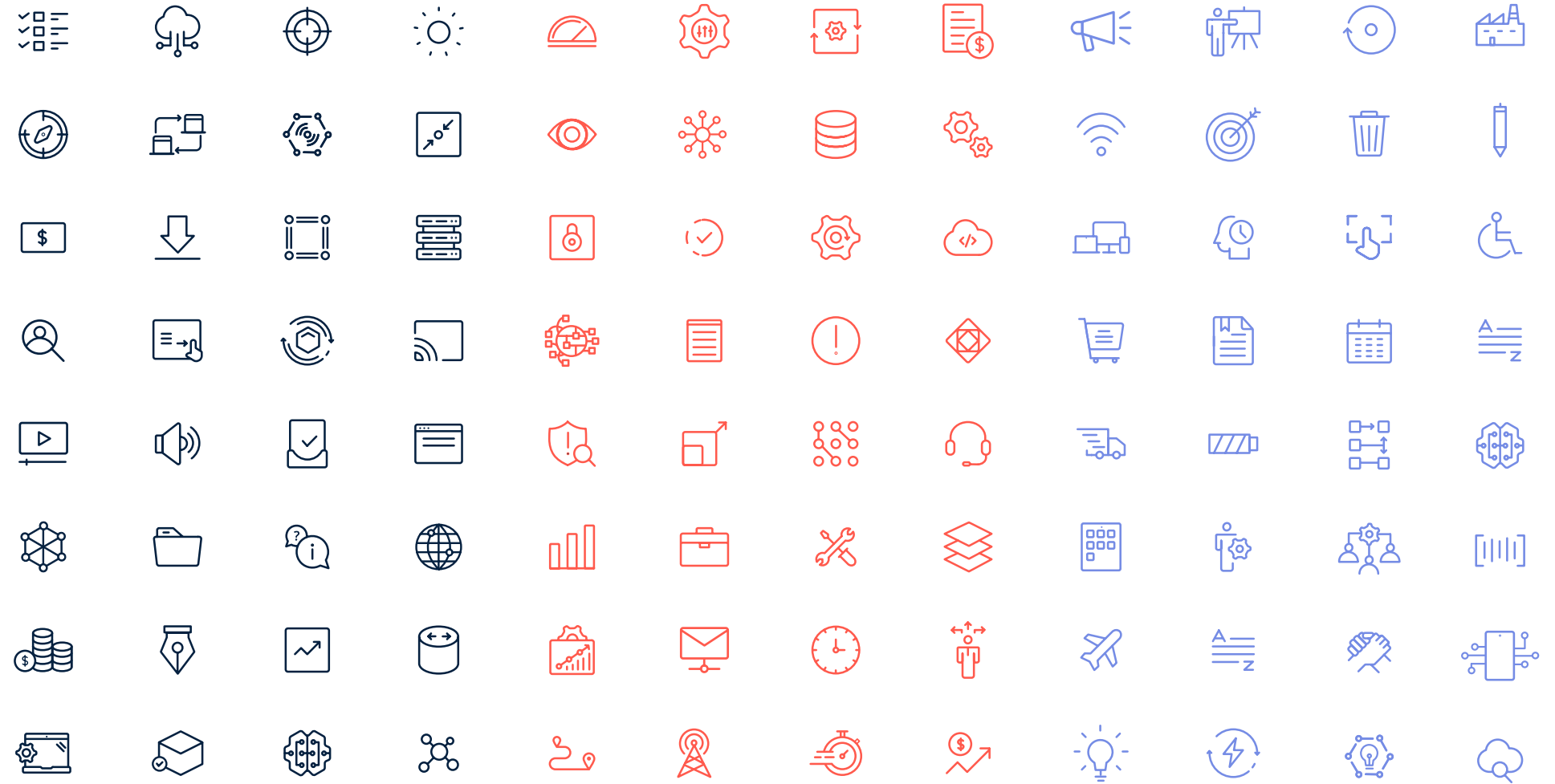
Icon do's and don'ts

Do use icons as supporting elements paired with text and to bring a touch of color to a layout if desired.

Do not add additional colors or fills to the icons.

Do not scale up icons too much. Icons should not dominate a layout or be used as hero elements.

Do not combine icons with photography or other elements that create unnecessary complexity.

Excepteur sint occaecat
Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.

Excepteur sint occaecat
Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.

Excepteur sint occaecat
Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua.

Excepteur sint occaecat
Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua.

Excepteur sint occaecat
Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.

Excepteur sint occaecat
Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.

Excepteur sint occaecat
Lorem ipsum dolor sit amet, consectetur adipiscing elit.

Excepteur sint occaecat
Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua.

Data visualization and information graphics

On the web, data visualizations can aid understanding of complex concepts. They should always be used with purpose, not only to bring life and color to a composition, but to support content and add clarity. Built on a foundation of basic shapes and visual principles, BMC infographics should be simple and straightforward, and used to convey broad strokes, but never to tell the full story.

⊳ bmc

Are you realizing the full value of your data?

A survey by 451 Research, part of S&P Global Market Intelligence, commissioned by BMC, shines new light on the business benefits you may already be mining from your data—and the technology, strategy, and people skills you need to tap into its full potential.

In a survey of 1,100 IT and data professionals from large enterprises in diverse regions, **respondents said they focus on using data initiatives to drive measurable improvements in:**

68%
INCREASED REVENUE

55%
CUSTOMER ENGAGEMENT / SATISFACTION

50%
COST REDUCTION

Core graphic elements

A set of simple foundational elements keeps the BMC illustration style visually consistent across all applications. These elements should be the building blocks for developing any new imagery in this style.
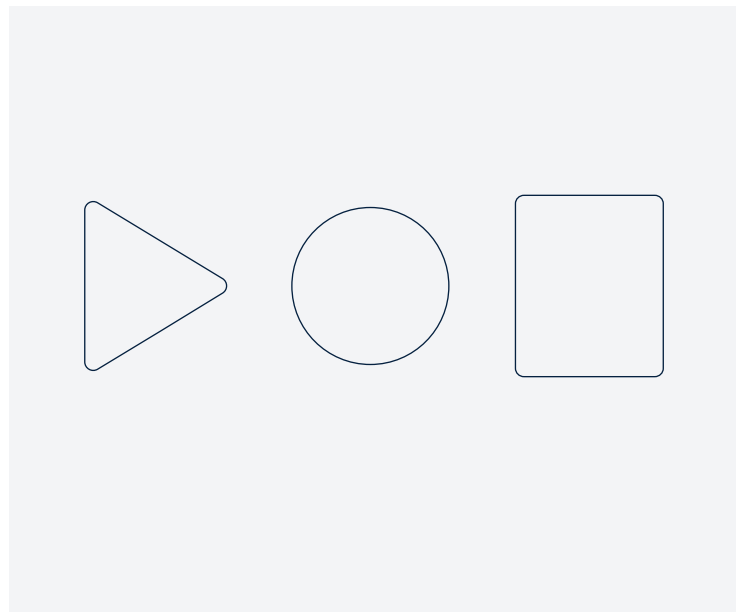
Basic shapes
Three basic shapes serve as a formal starting point, whether on their own or combined to create more complex geometric structures.
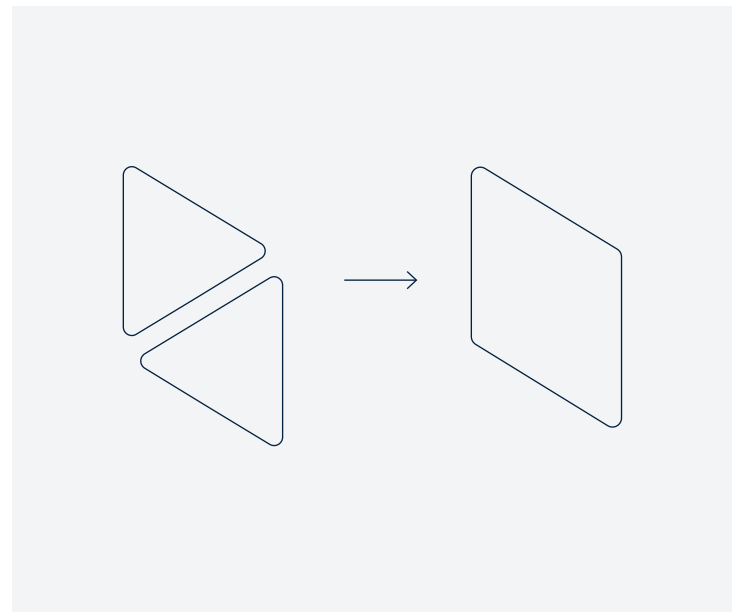
Combined shapes
The basic shapes shown above can be combined and combined again to add unique elements to illustrations. When combining shapes, a mix of sharp and rounded corners is acceptable.
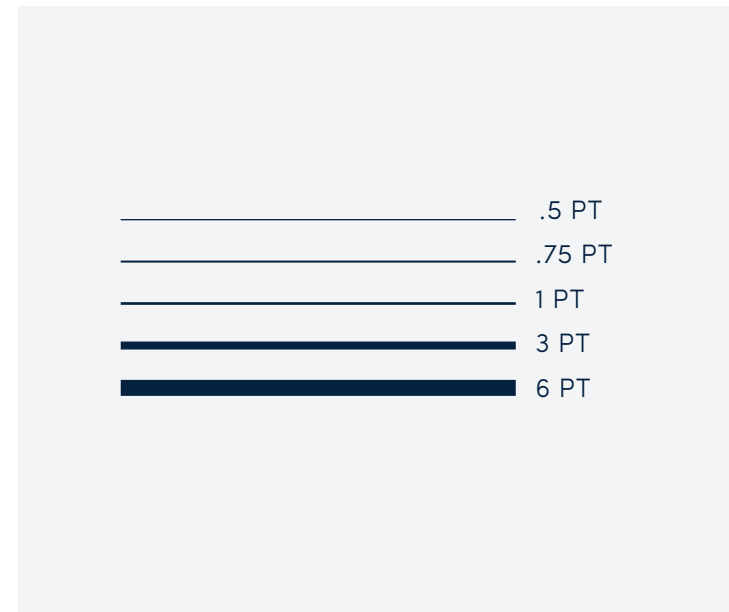
Line weights
For simplicity, most illustrations should employ one or two line weights, unless in a gradation as shown above.
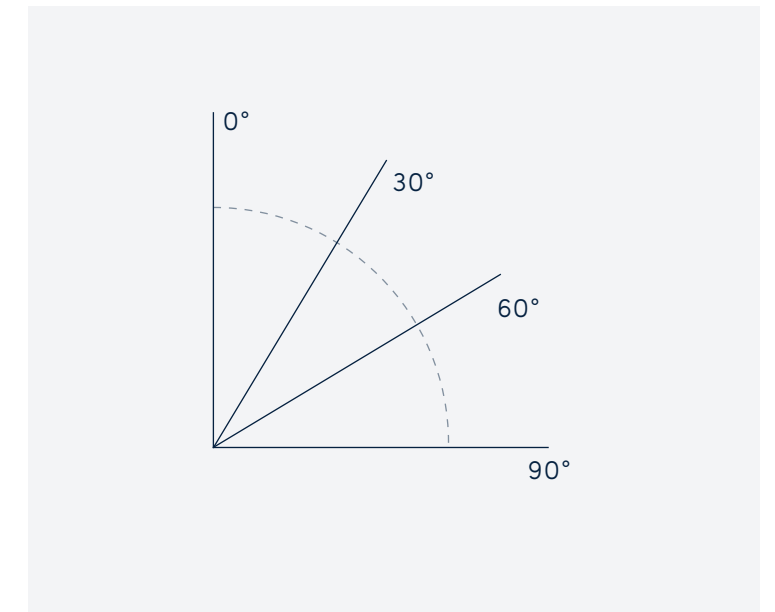
Angles
As much as possible, restrict any line work to the angles shown above, based on the BMC brandmark.

Graphic principles

BMC illustration is guided and inspired by the following set of principles.
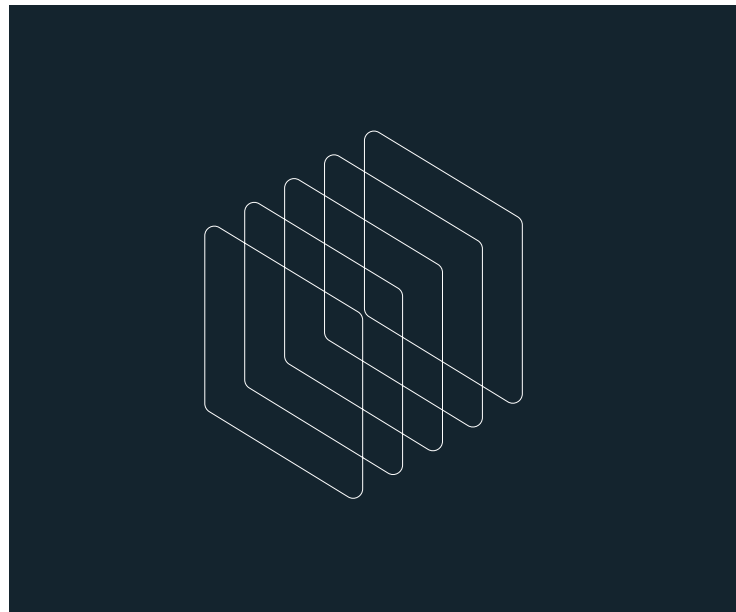
Repetition
Repeating elements create a sense of rhythm, depth, and movement. However, avoid overcomplicating illustrations by repeating elements too many times.
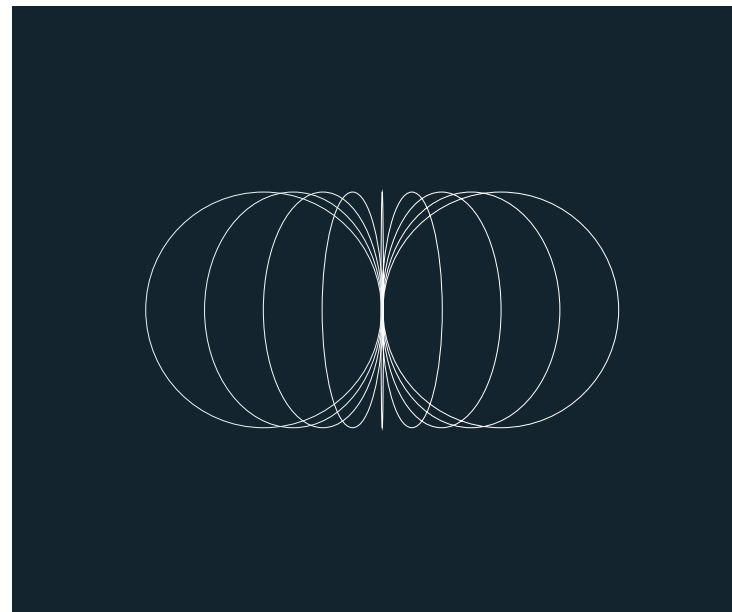
Transformation
Showing forms that change shape or color reflects the always-evolving digital landscape.
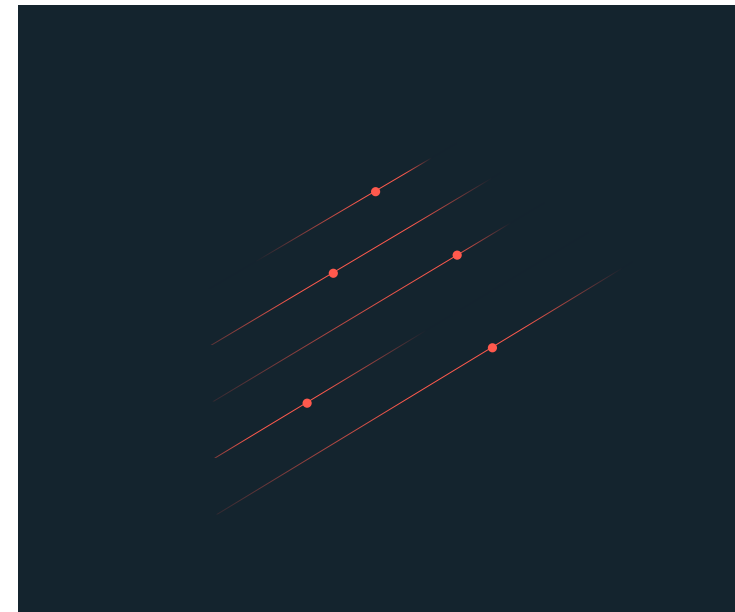
Motion
Angles, curves, and gradients can convey motion and create dynamic compositions that help bring big ideas to life.
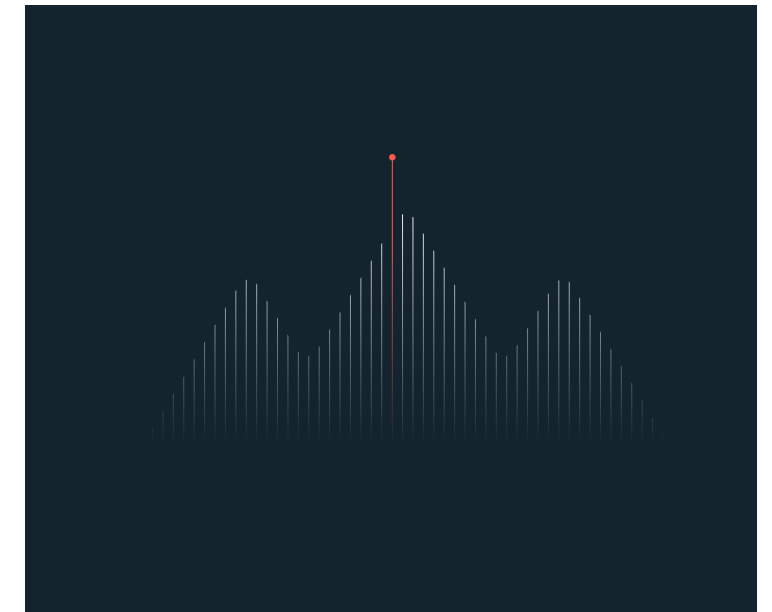
Clarity
Avoid overcrowding illustrations with extraneous elements and give them plenty of breathing space within a composition.

Color and gradients

Gradient should be limited to two solid colors, or a single color with transparency. In most cases, use only two to three colors per illustration. Let one bright color be the hero, with the other more neutral colors from the brand palette in supporting roles.
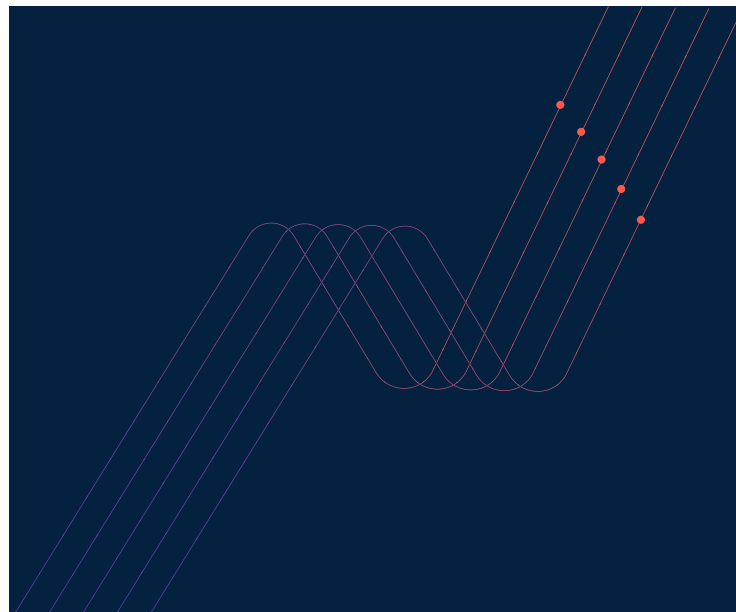
Two color gradient
Gradients that shift from one brand color to another can help reinforce ideas of transformation. Use these gradients as the main focus of a composition paired with more neutral supporting colors.

Single color to transparent gradient
Gradients that shift from a bright or neutral color to transparency suggest movement. Use these gradients on either main or supporting elements.
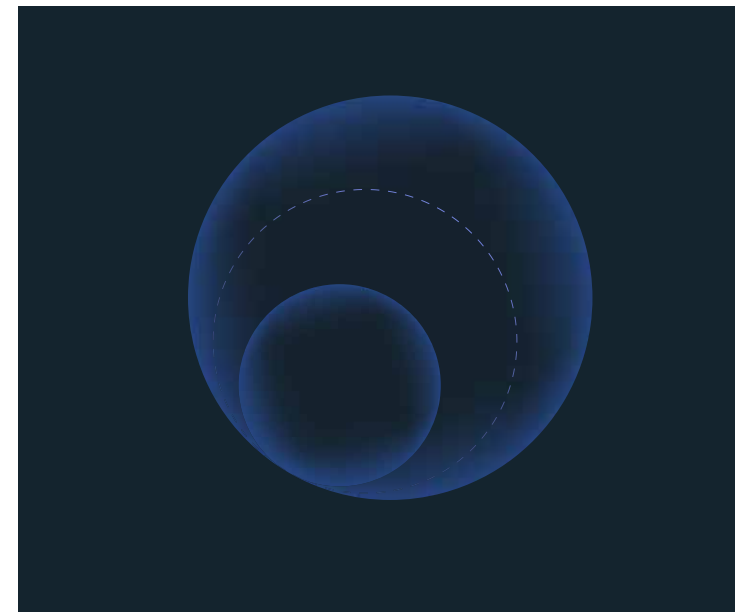
Gradient mesh
Filling solid shapes with a gradient mesh creates a softened, dimensional effect. Generally, the mesh should be a single brand color at the edge of the shape and transparent in the center.
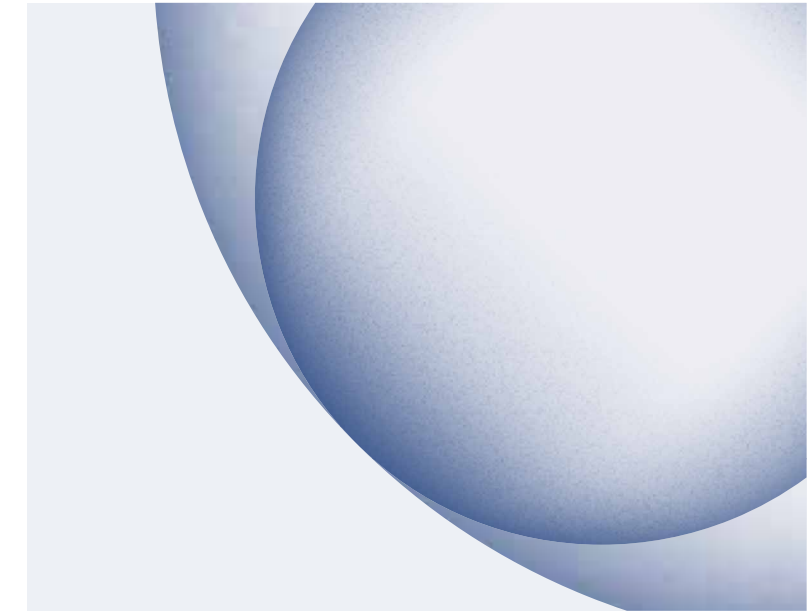
Texture
A soft grain effect applied on top of the gradient mesh lends additional depth and a tactile quality to our illustrations.
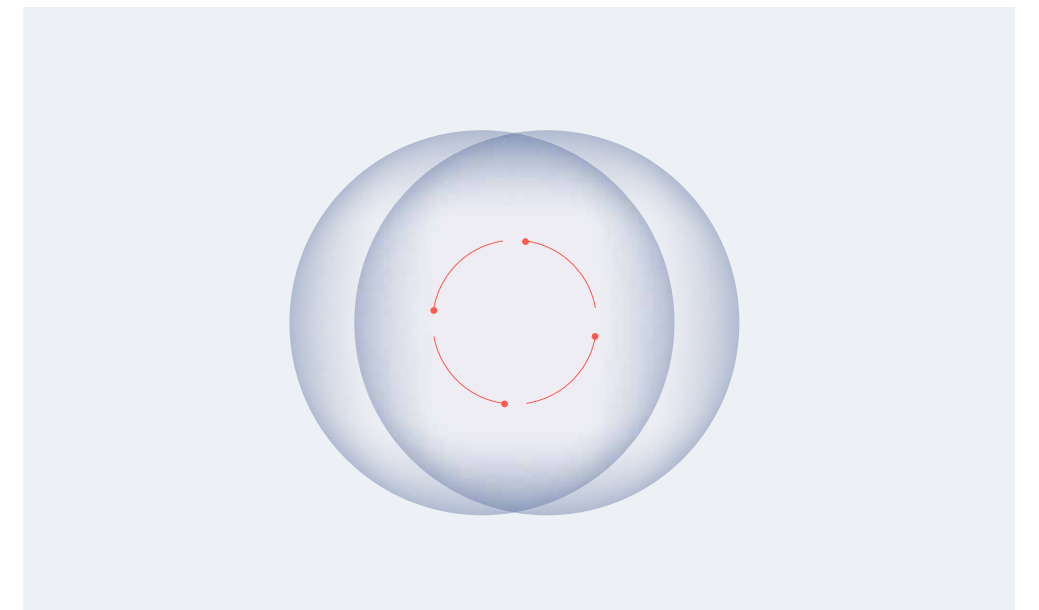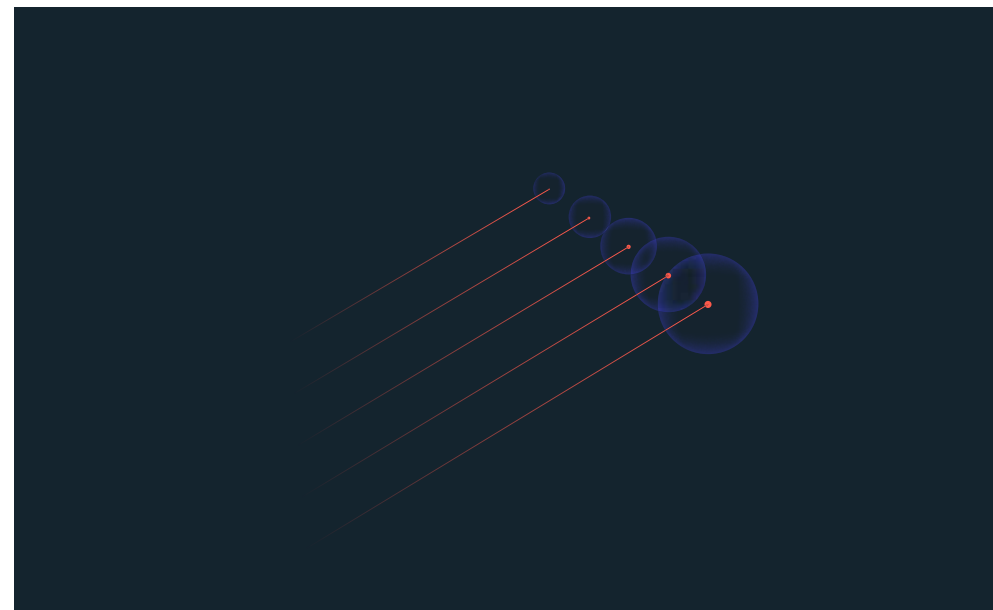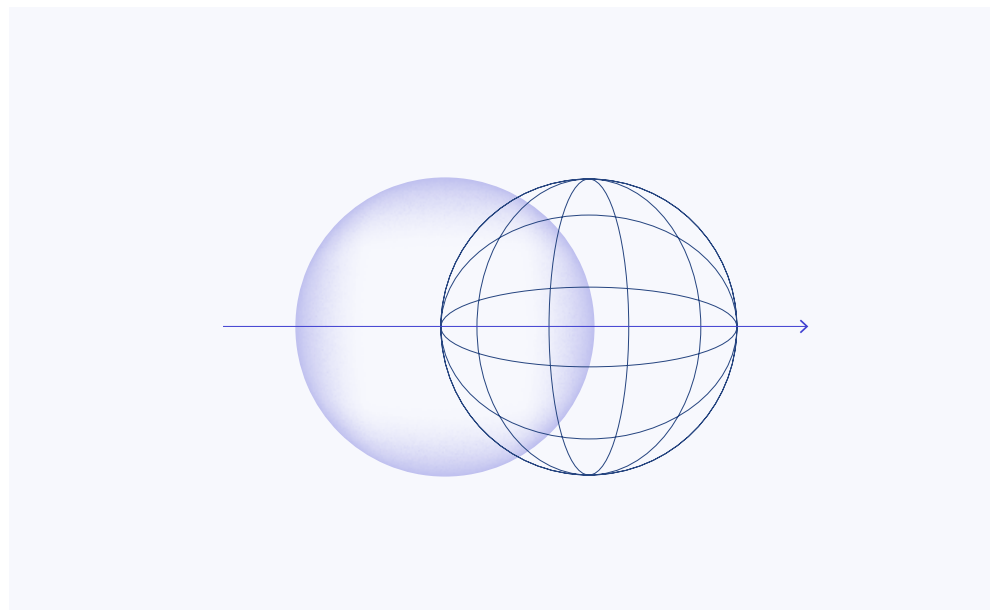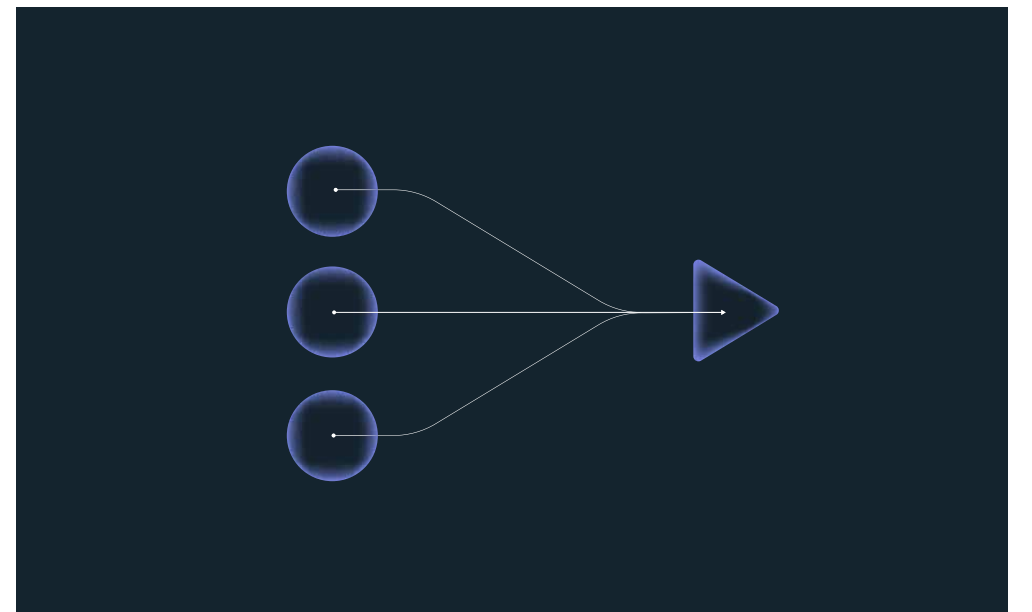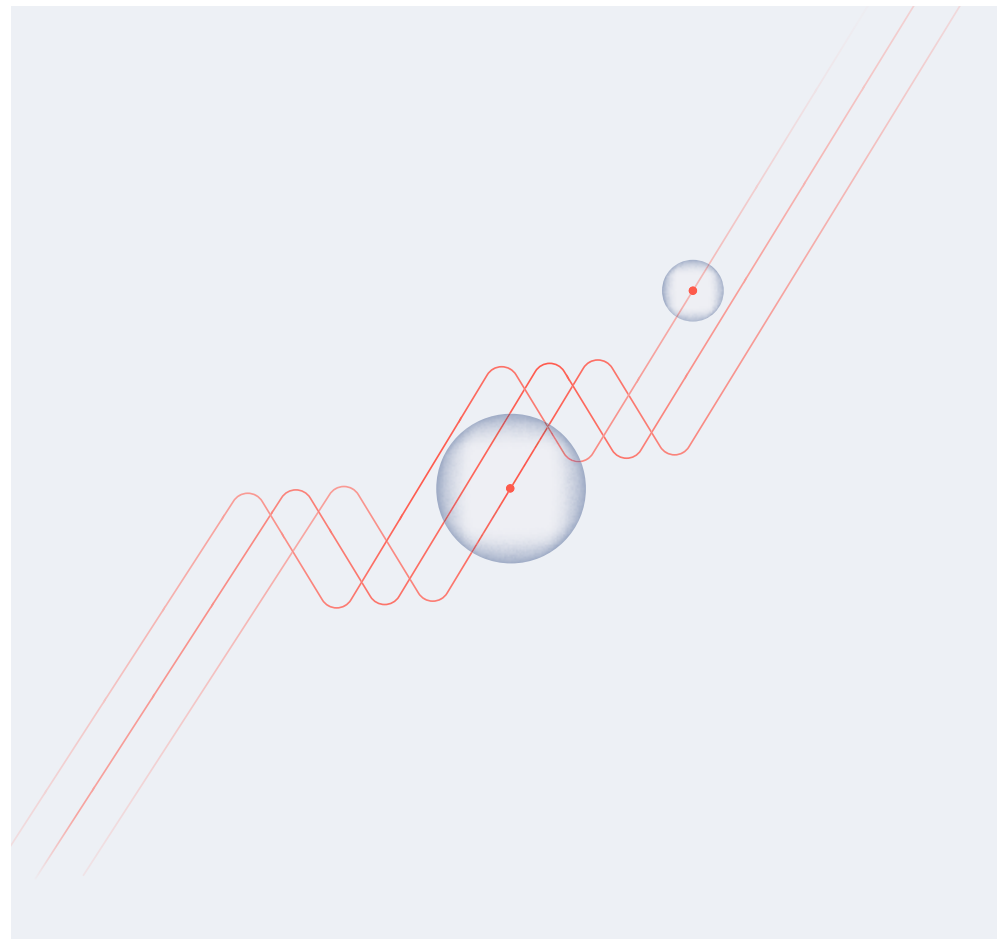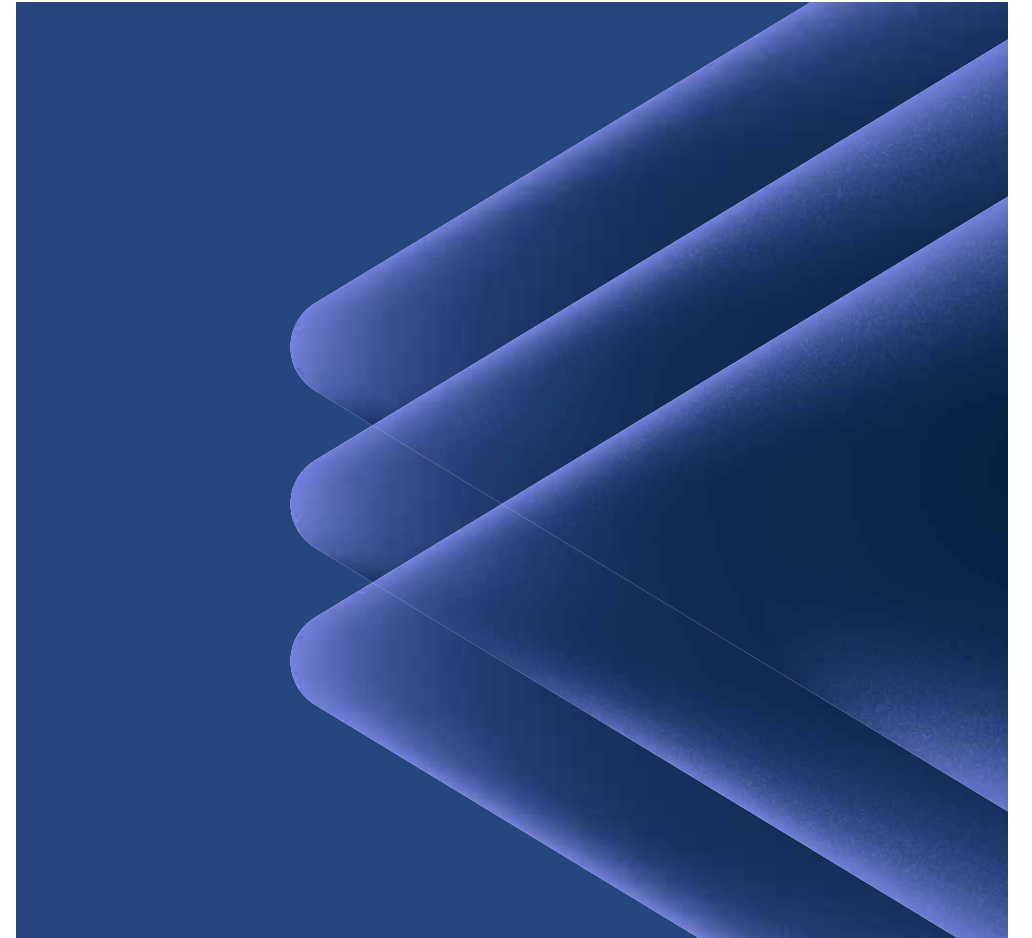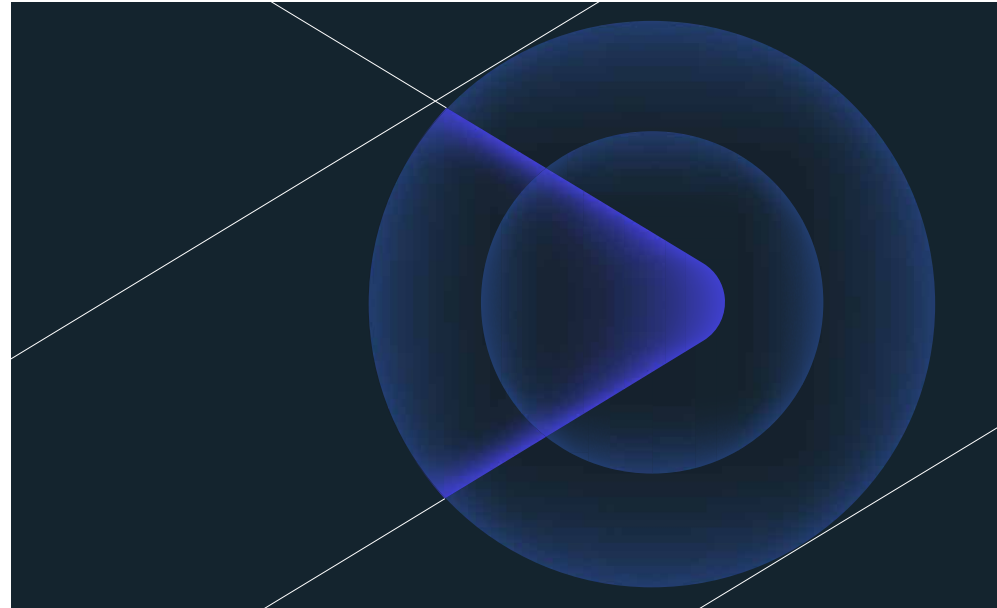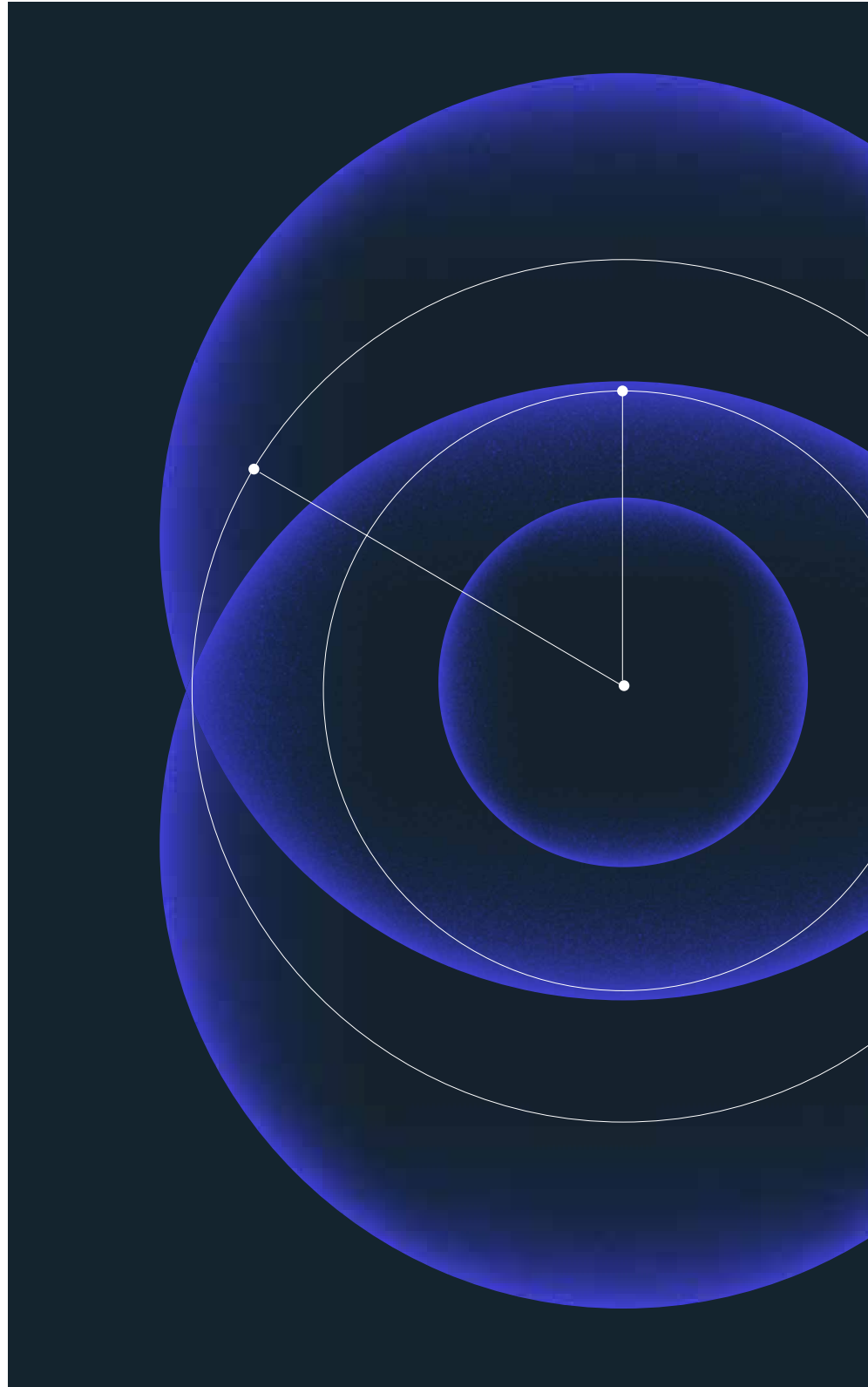
Product screens

Abstracted representations of the BMC product UI help keep the focus on specific interactions or features by simplifying and removing elements that are unnecessary to the story.
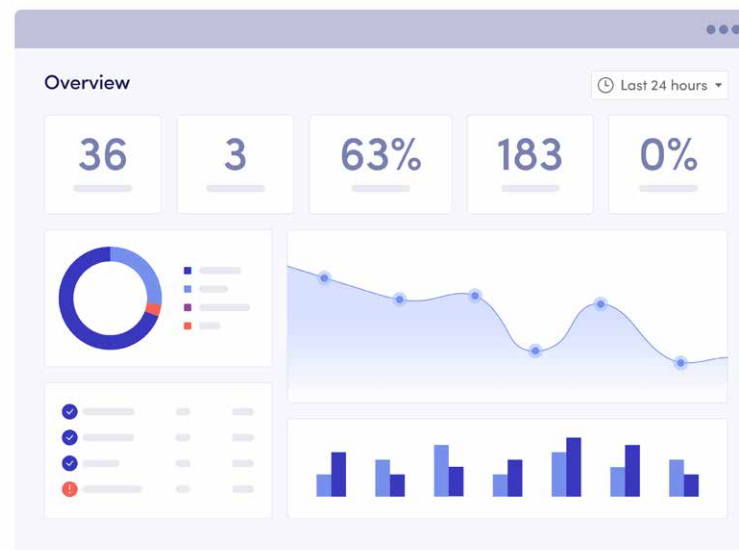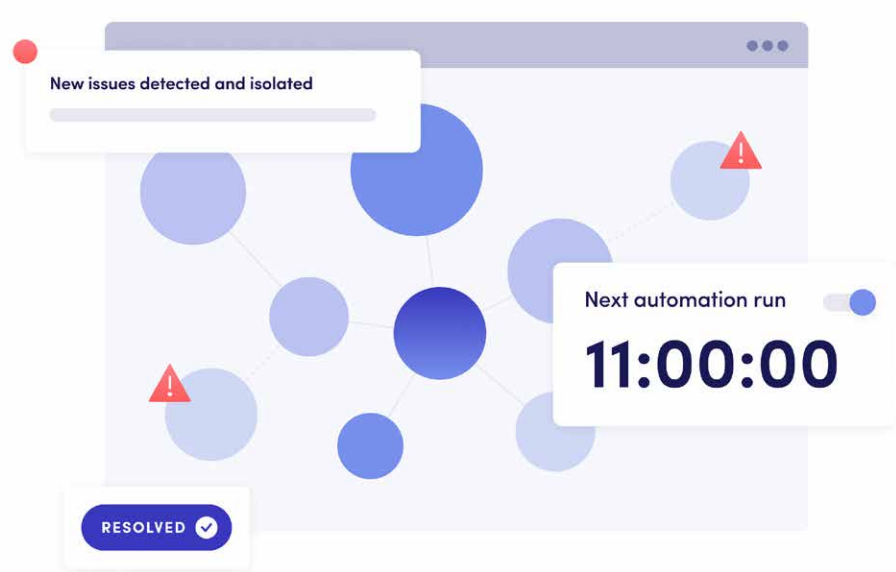
Abstract graphics

Inspired by the ideas of connection, flow, and the visual language of the BMC brandmark, these graphic gestures help bring the brand to life. Use these abstract images to bring color and impact to layouts or to ground complex ideas that may not benefit from literal representation.

Graphics in this style should feature one brand color as the focus, with one or two additional supporting colors from the palette. When applying text or other graphic elements on top of these images, use additional colors sparingly, if at all.
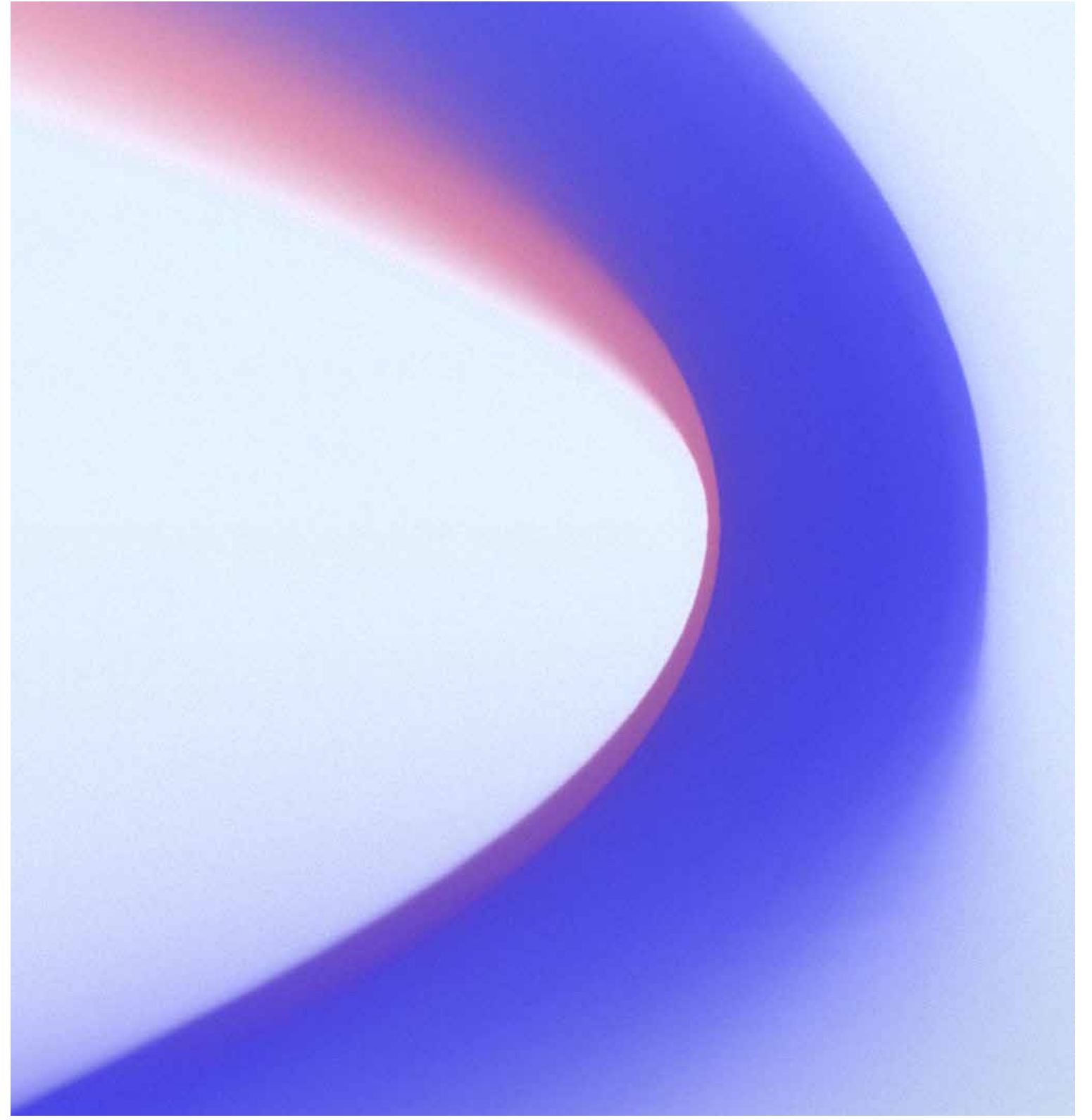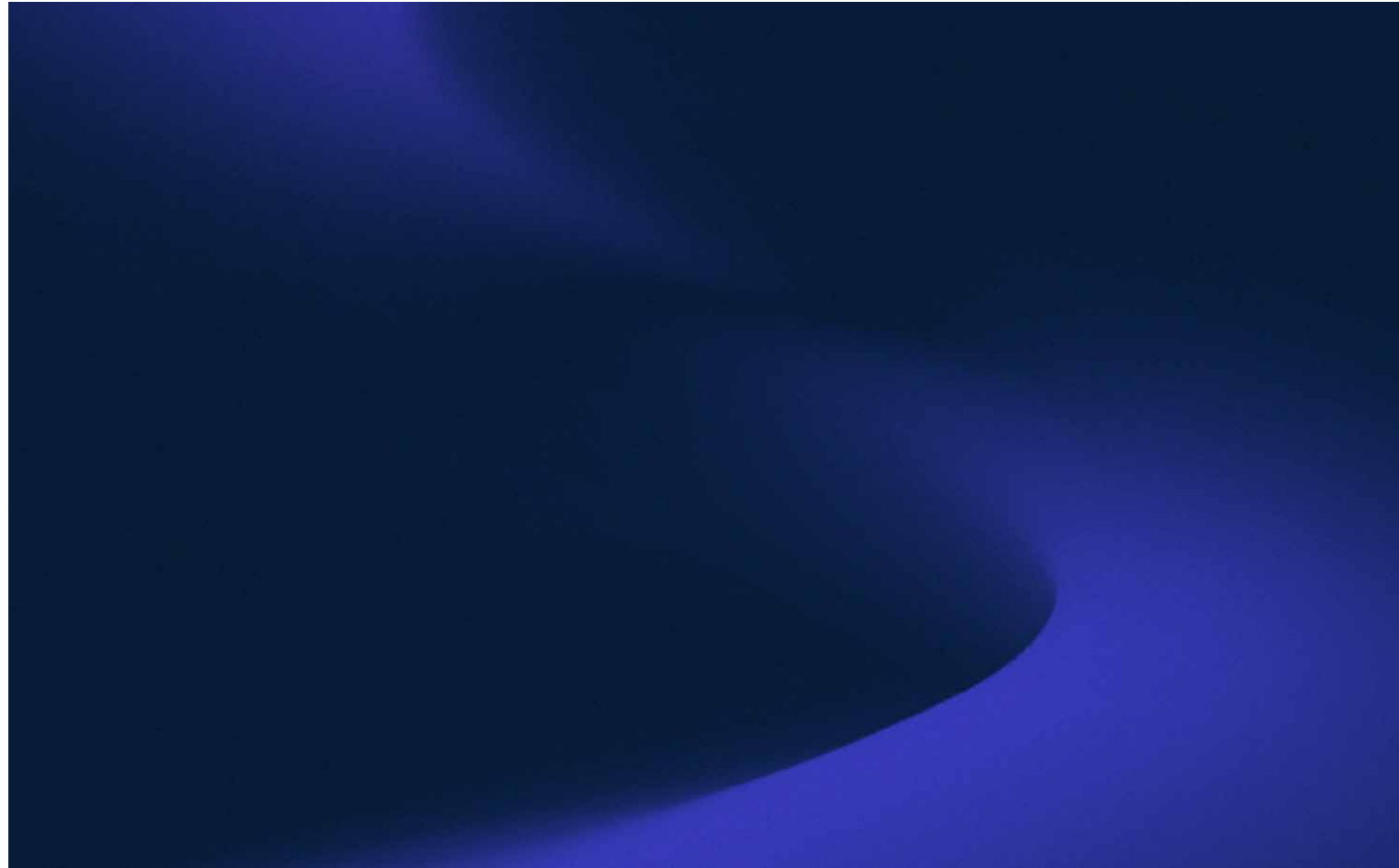
Abstract graphics in use

Appropriate applications include use as backgrounds for presentations, video calls, and on the web.
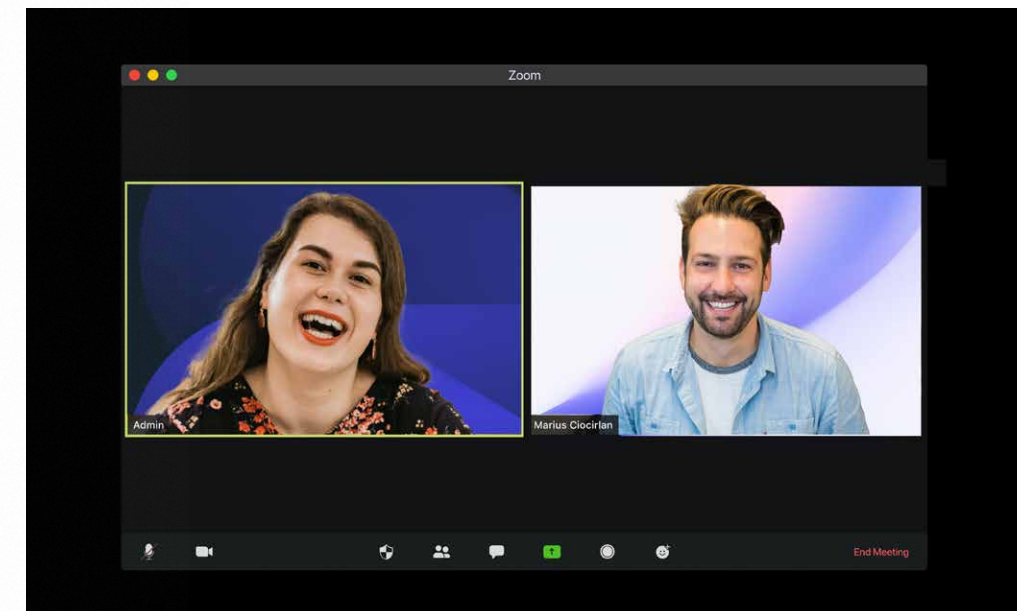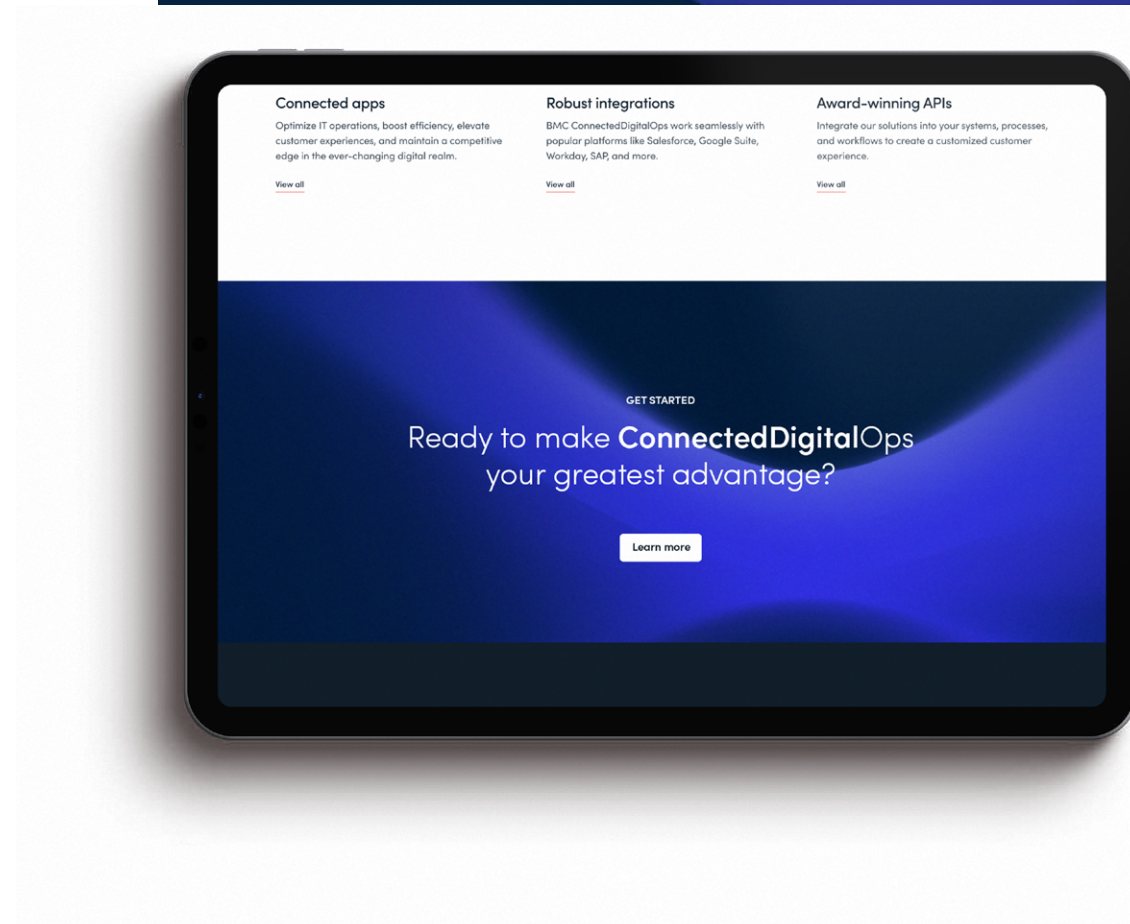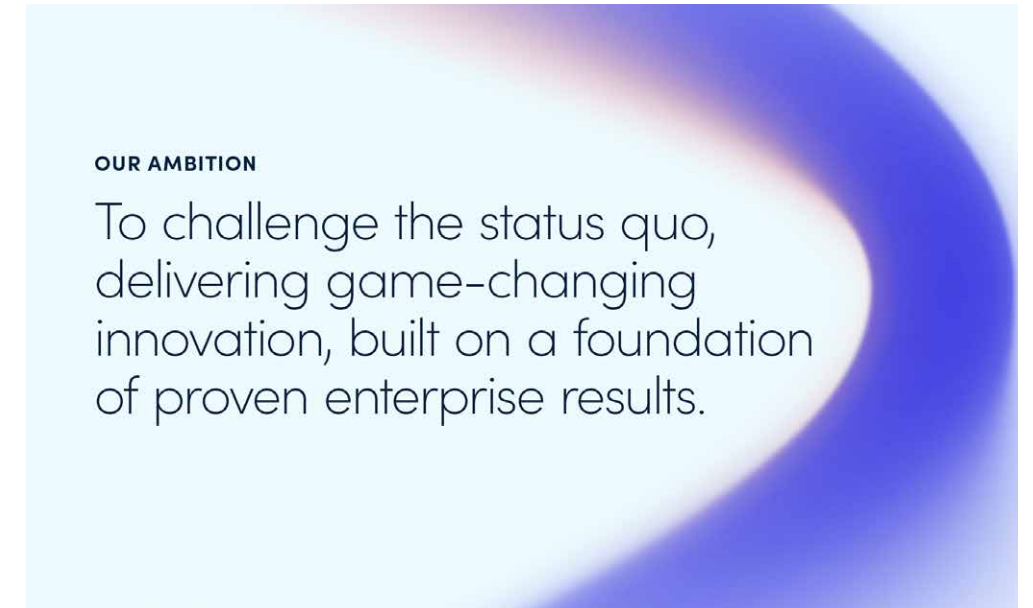
Outline brandmark treatment

An outline version of the BMC brandmark can be used as a graphic background on top of photography and flat color. Use an asymmetrical crop of the mark that bleeds off at least two edges of the composition. The outline should typically be a 1- or 2- point stroke weight. On oversized layouts, such as large scale event signage, it may be necessary to increase the stroke weight for visibility.

Reserve this treatment for high-impact areas to avoid diluting the integrity of the brandmark. Do not use it on multiple elements on the same page or multiple consecutive pages.
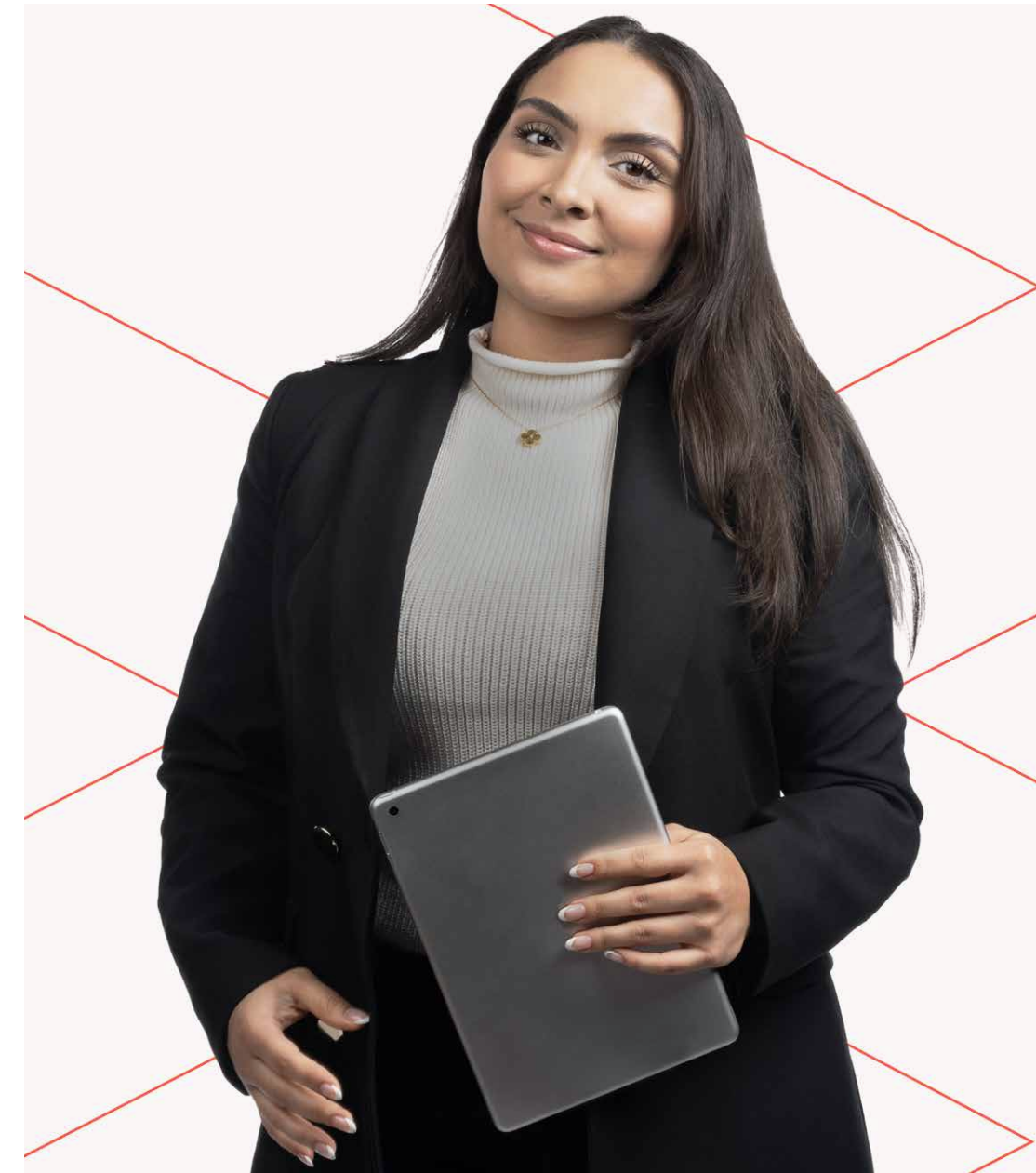
05

Photography

Photography

Photography can be one of the most valuable brand assets yet also one of the most enigmatic. When used well, it can help elevate the brand to new heights.

Through photography, we can add relevance and resonance to our messages. From highlighting the human experience, to spotlighting a specific customer or partner, or visually representing an abstract concept, technology, or industry, every photo can help us tell an authentic and compelling story.

Whether creating bespoke images or sourcing stock photography, the principles and example photographs on the following pages will help guide image selection and maintain a consistent brand tone.

Image types

BMC brand photography can generally be grouped into the following categories.

Portraits

Portrait photography of our own BMC employees (or stock photography in a similar style) brings warmth and humanity to the brand. Our employee portraits are shot on a clean white background, keeping the focus on the subject. While adjustments can be made to the background color as seen above, lighter tones tend to work best.
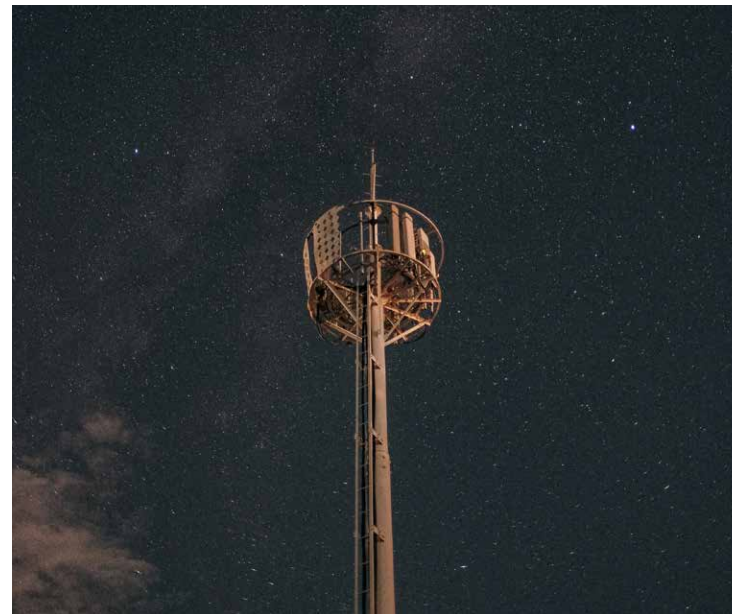
Industries

Images that reflect our industry and those of our customers help to illustrate our story. Look for images that have a unique perspective that can symbolize broad categories such as communications, healthcare, or manufacturing.
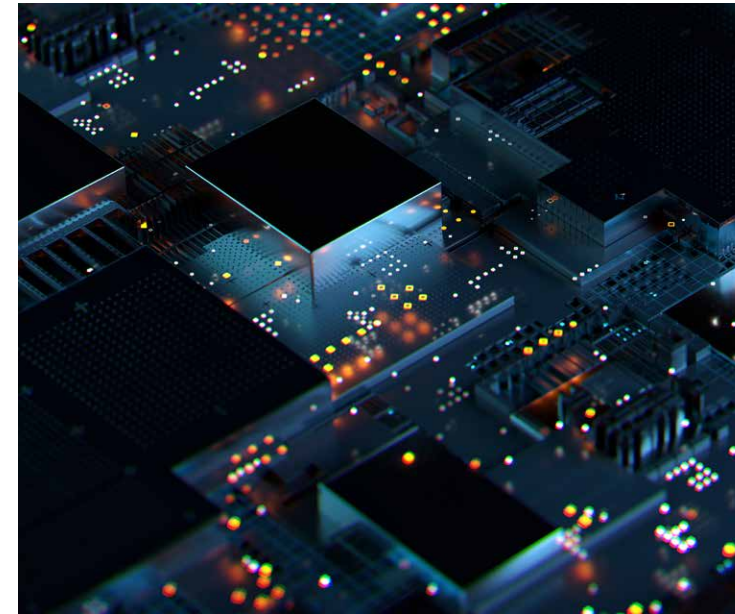
Technology

Representing technology is key to depicting what we do. This category includes photography of devices such as computers and servers as well as more abstract images such as light effects or geometric structures that may speak to complex technology concepts and functions that take place beyond what the eye can see.

People + technology

Photography of people interacting with technology and our product help bring the BMC brand to life. Look for naturalistic images of people in real-world environments, as well as more conceptual images.

Selecting images

Color

Look for images that have a clear color harmony. Compositions unified by neutral tones or one or two strong colors bring focus. Low saturation or black–and-white images are also acceptable.
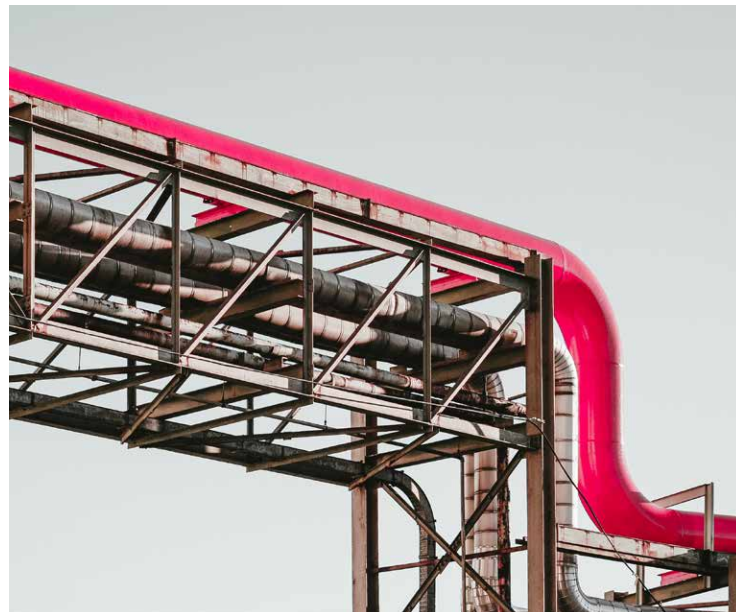
Lighting

Lighting should feel natural or appropriate within the context of the image. Avoid lighting that is overly harsh or that washes out the subject.
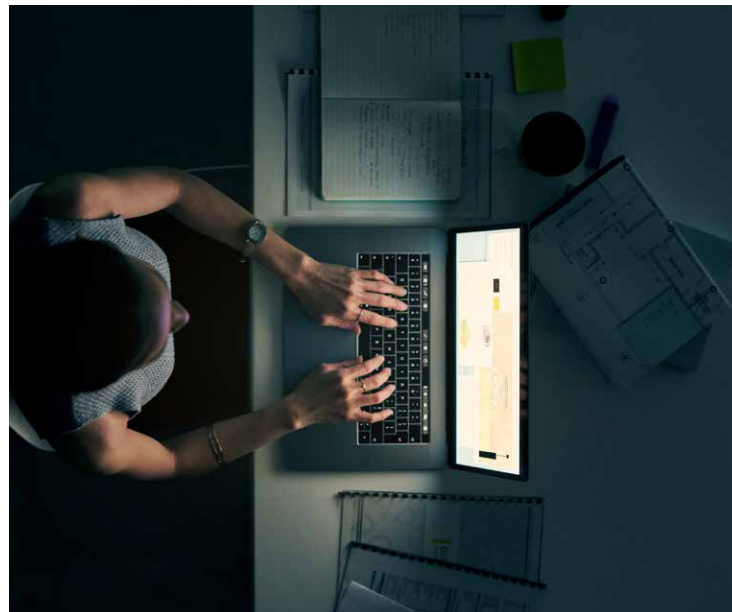
Composition

Look for images with a clear focus and perspective. Photographs with clear space around the subject tend to work well. Geometric elements that draw in the eye can add interest.

Texture

Close crops or compositions with repeating elements can serve as an alternative to more spare photography. Look for images that have a distinct unity of color and shape to avoid visual clutter.
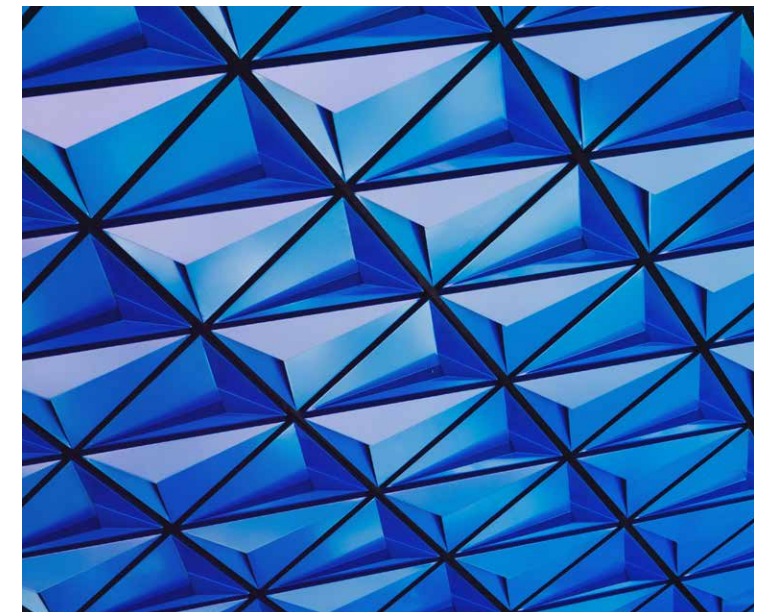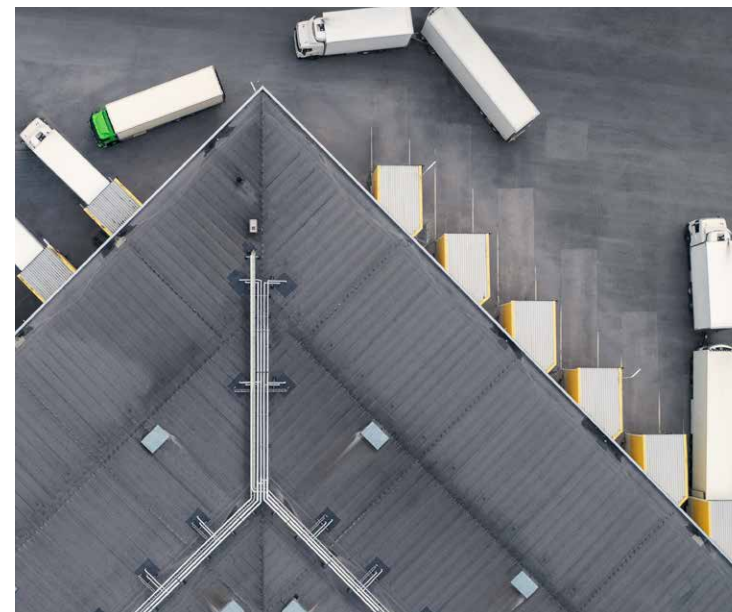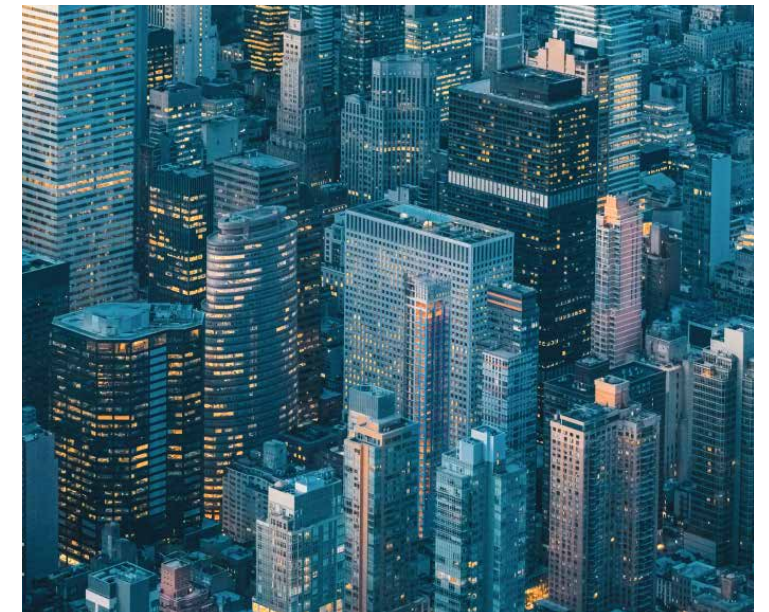
Our photography is

Natural

Whether stock or BMC employee portraits, photography should represent subjects with natural poses and expressions.
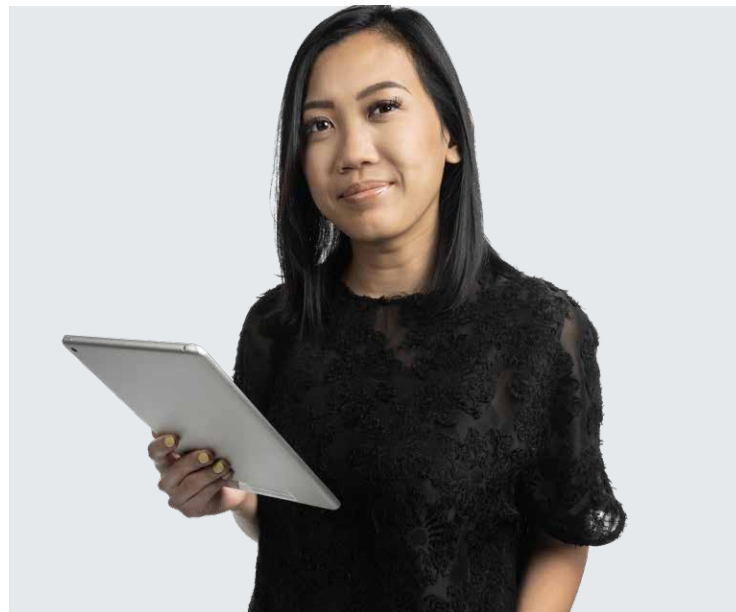
Bold

Big, bold images reflect the scale of our business and our ideas.
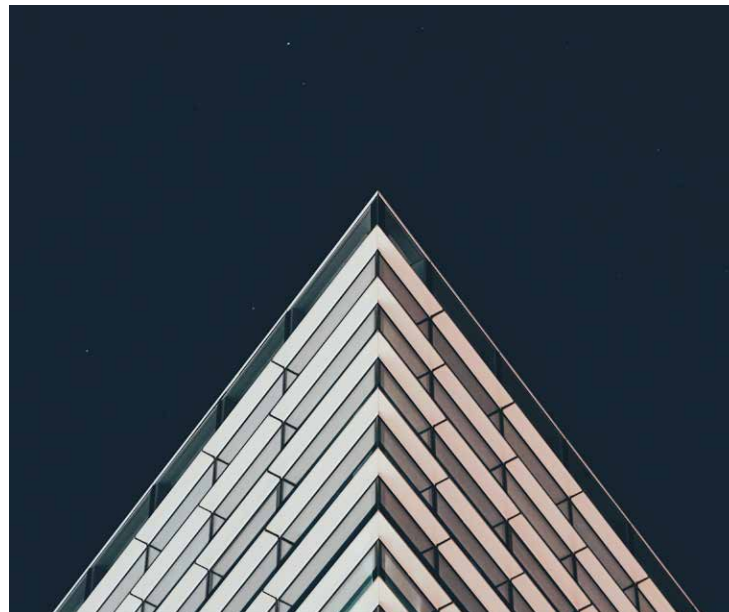
Clean

Focus on one or two clear elements, without extraneous details.
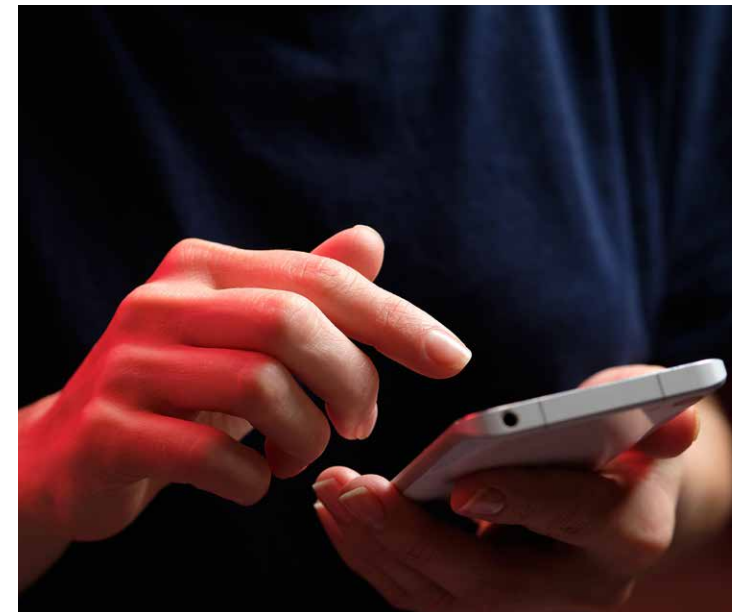
Relevant

Images should reflect our employees, customers, and business in subject matter and environment.

Our photography is not

Unnatural or stilted
Avoid images where the subject or environment appears overly posed, or the expression too extreme.

Heavily treated
Digital and color effects on photography should be used sparingly and considerately, if at all.

Visually cluttered
Avoid images that are visually cluttered with too many elements or an overly complex background.

Overly casual
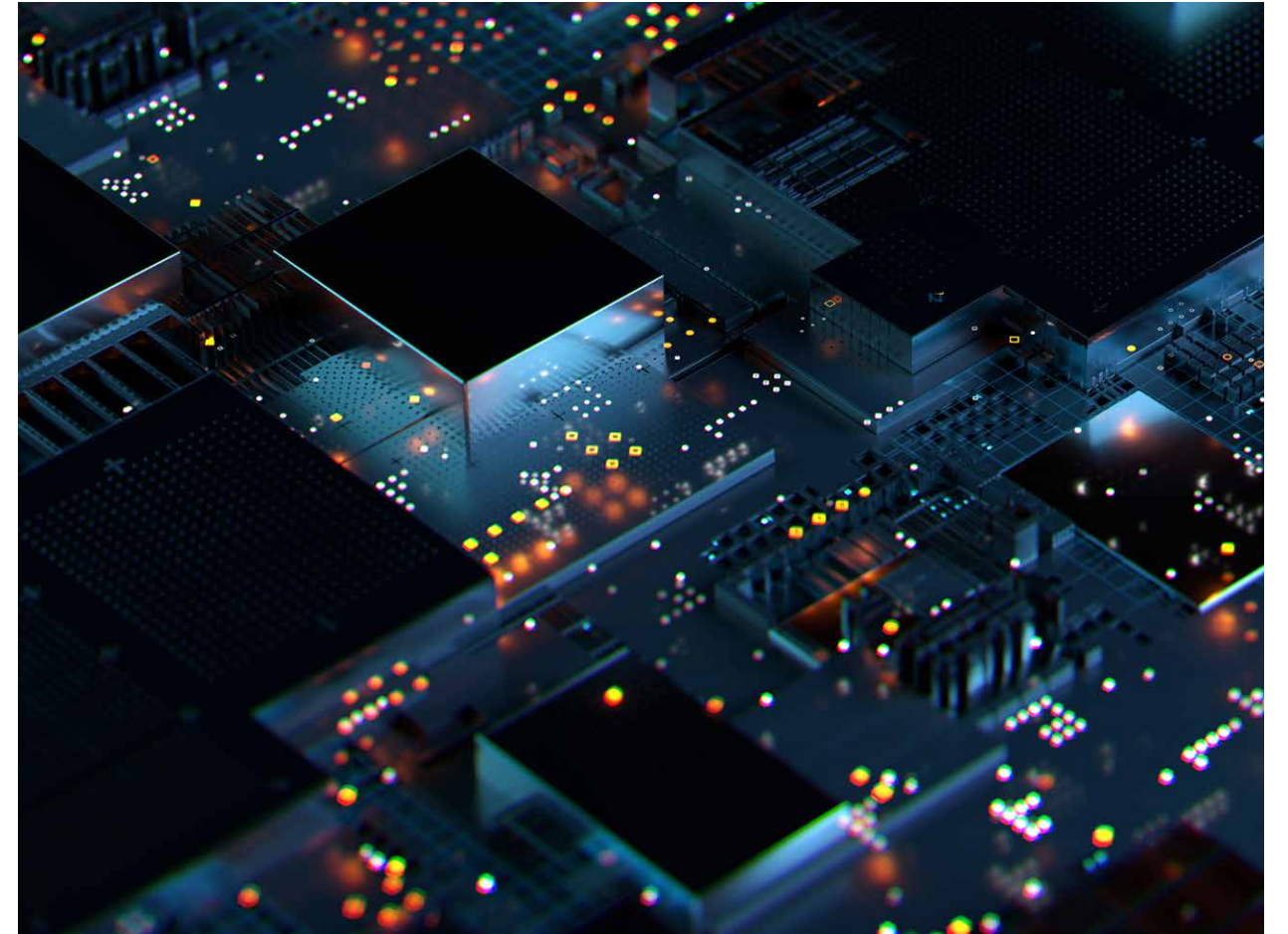Avoid subjects and environments that are outside of BMC's core audience.
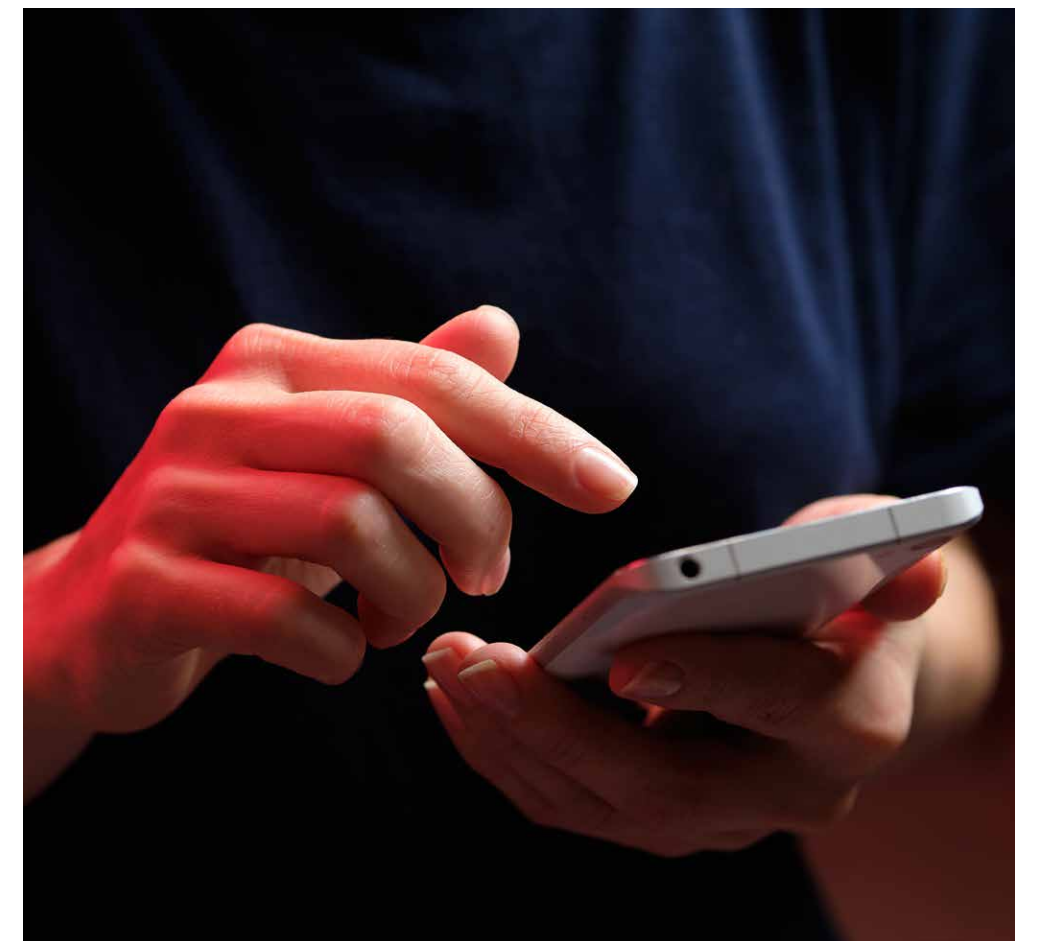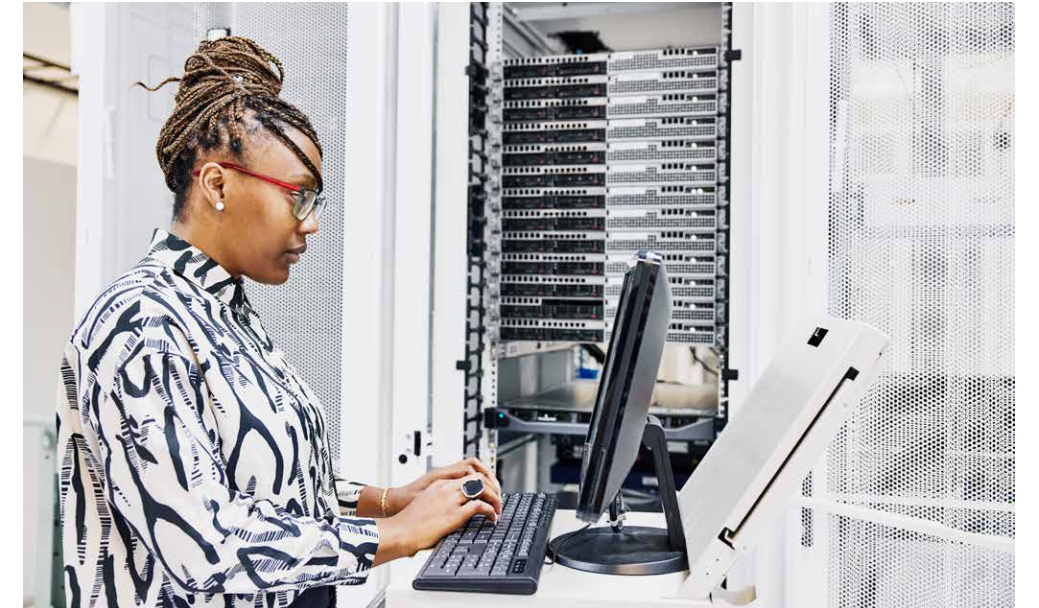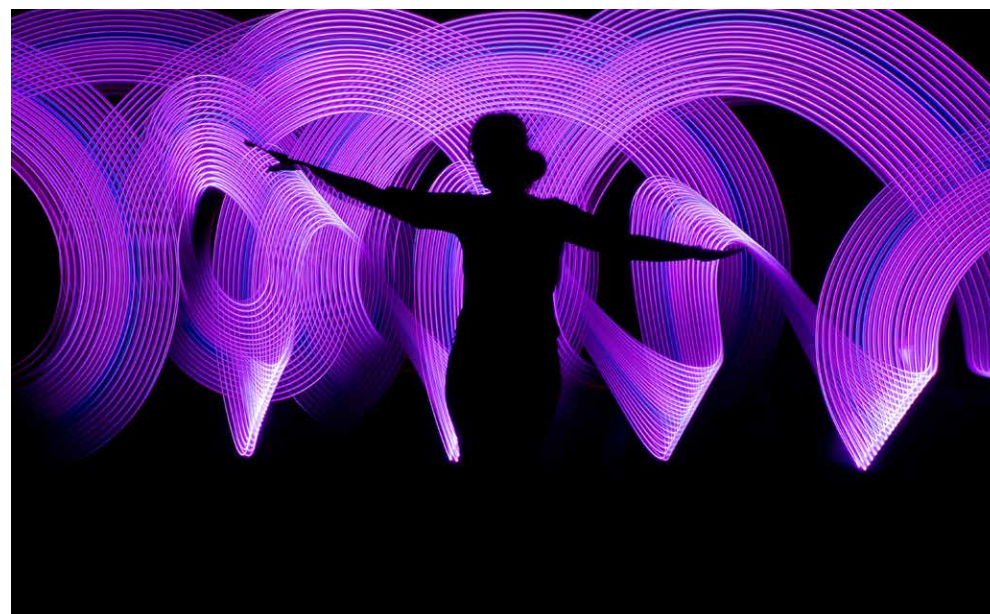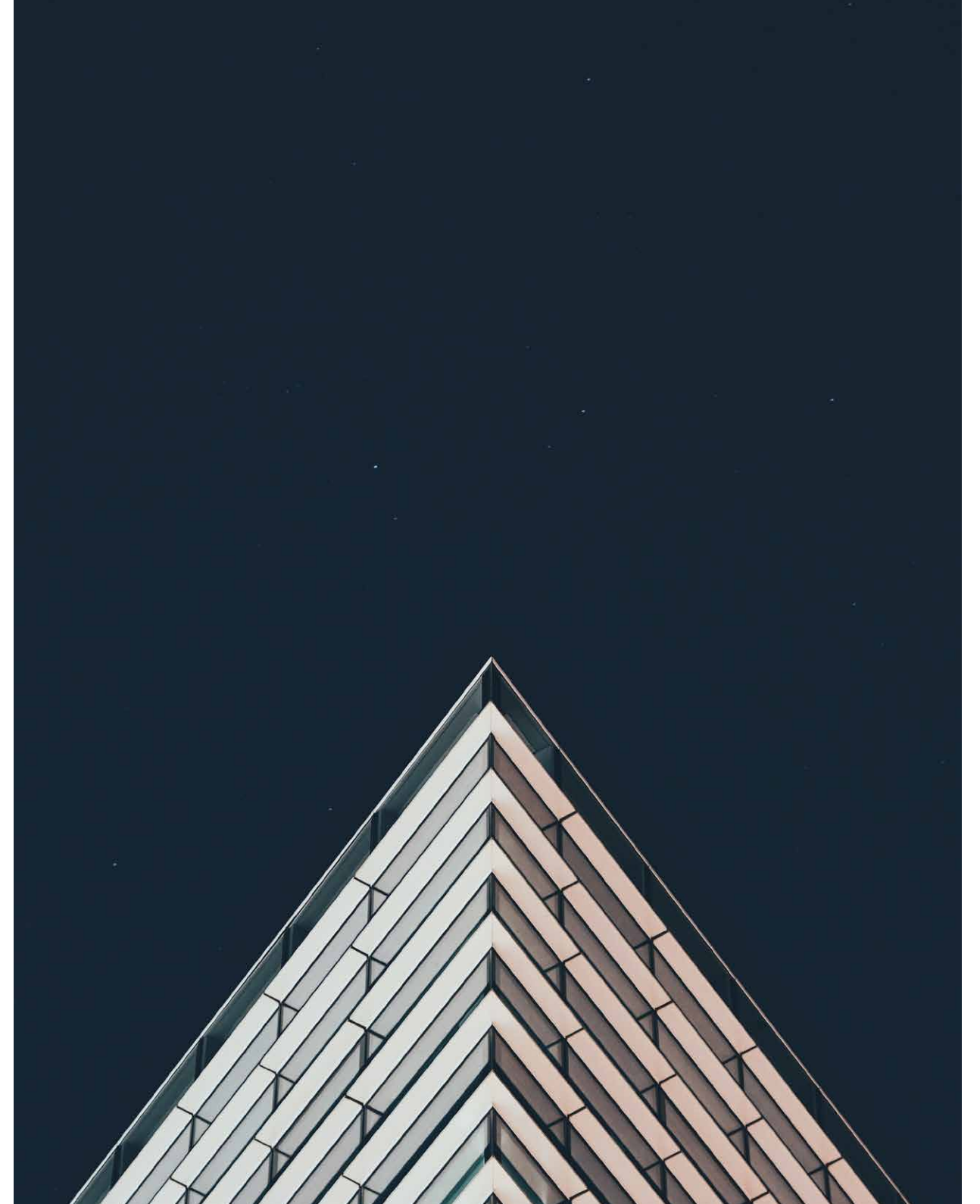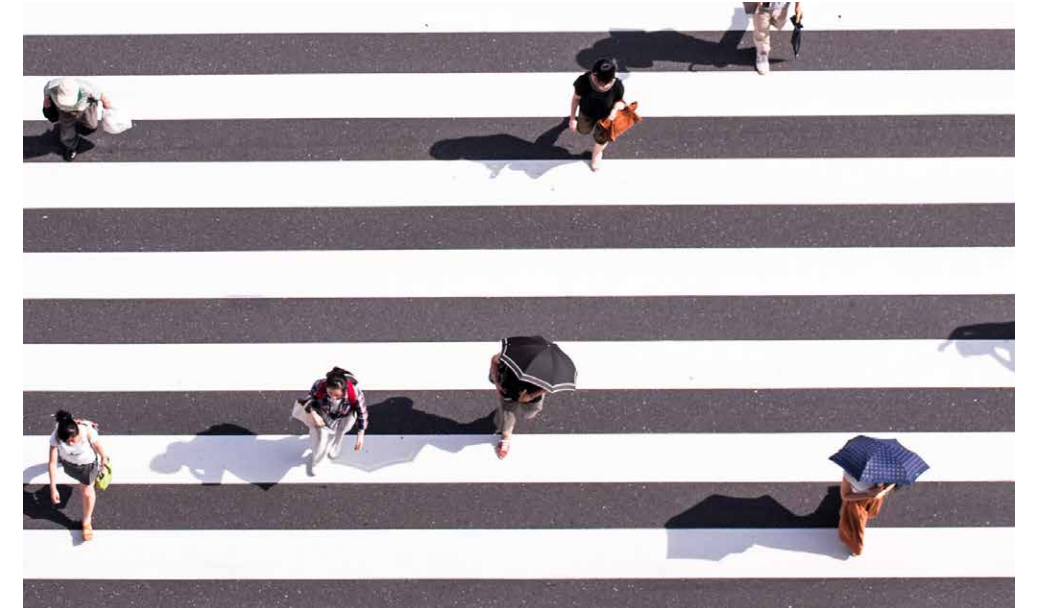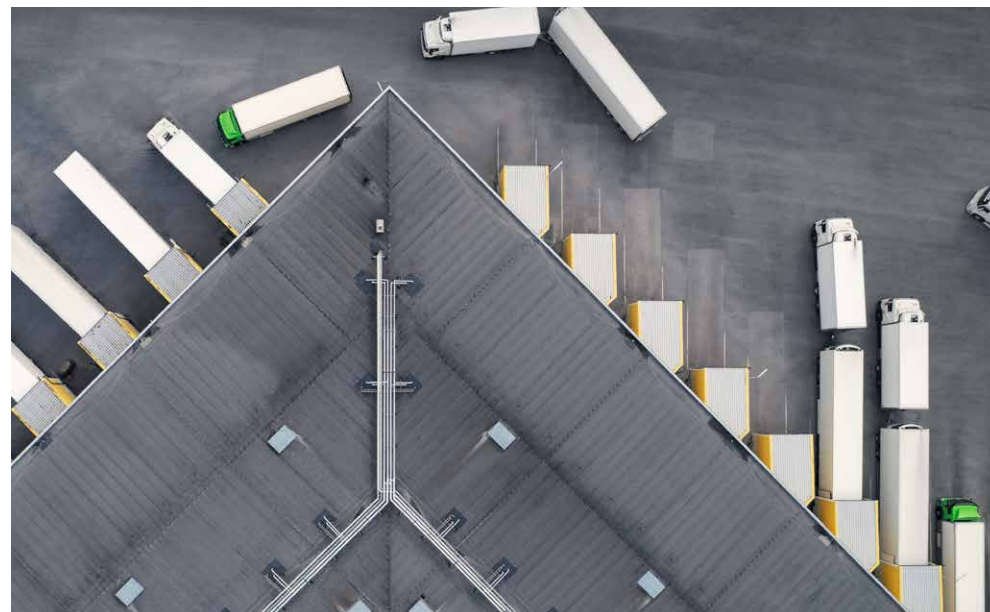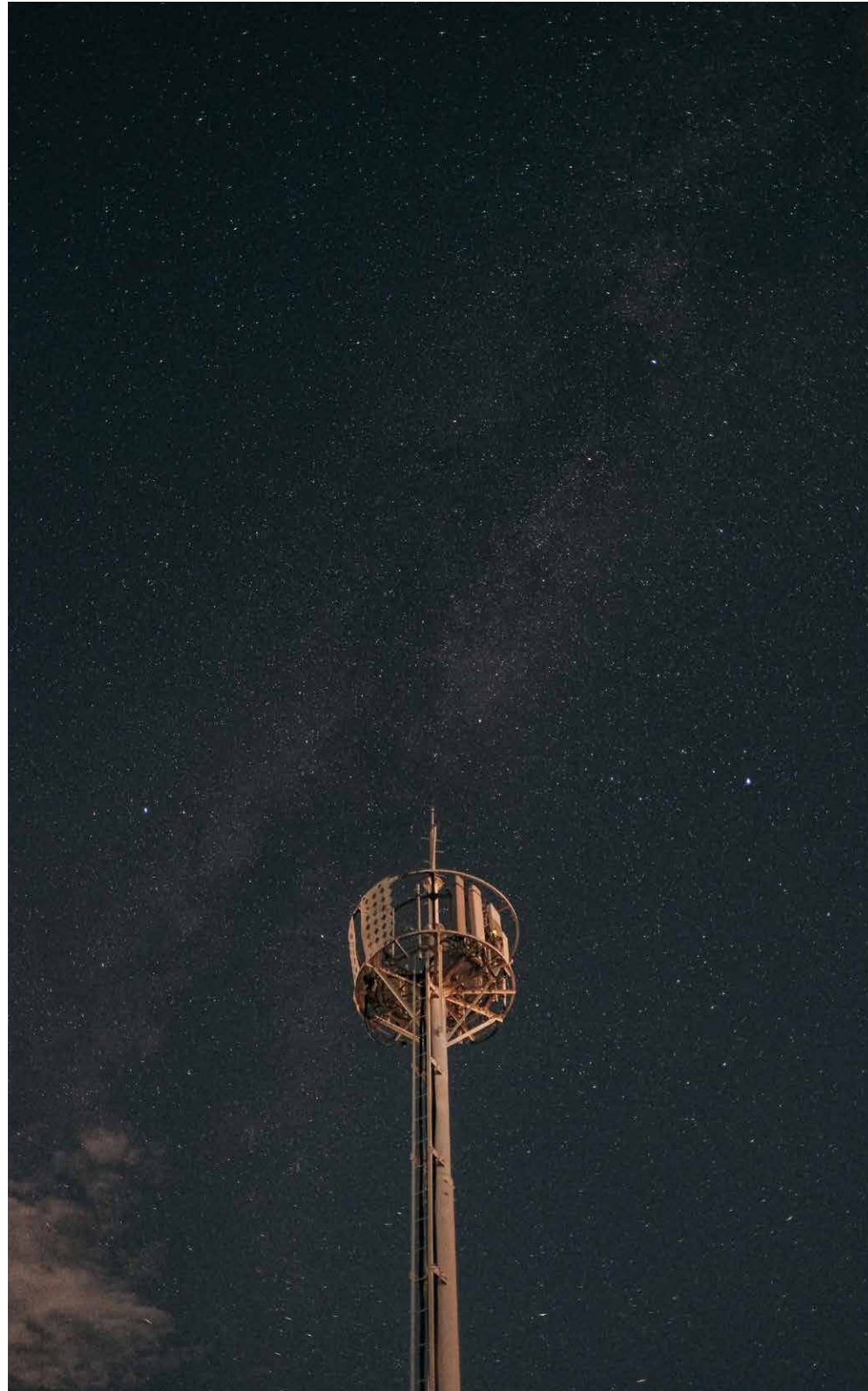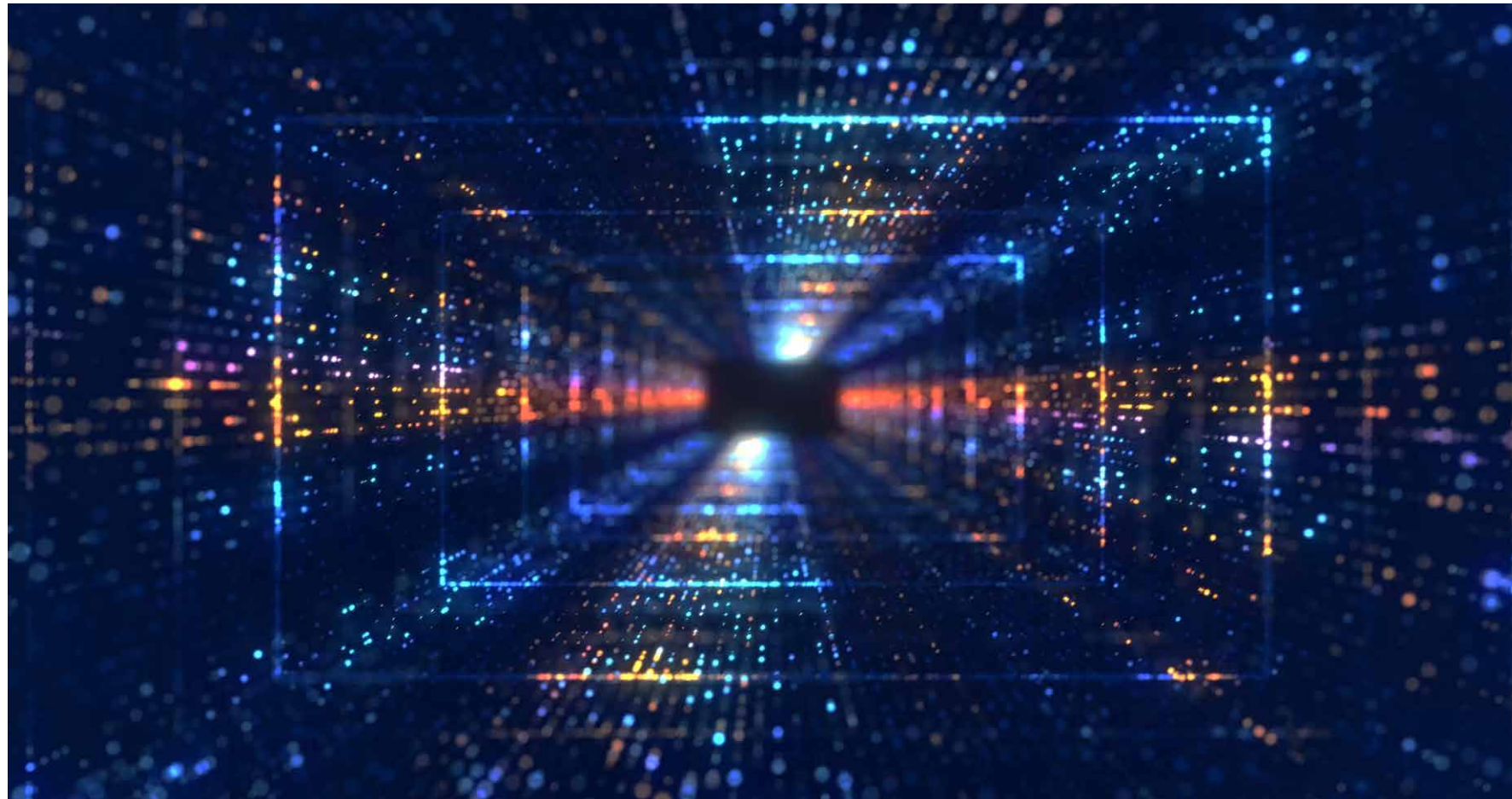
06

Events

Whether internal or customer-facing, events may have a unique look and feel, and present an opportunity to embrace additional graphic elements and themes. However, the core principles outlined in this guide should still apply to ensure that all events family within the larger brand.

Typography
The BMC brand font, Sofia Pro, is adaptable to any application and should always be the selected font for event materials. Sofia Pro comes in multiple weights, which may be used to add variety.

Color
While the brand color palette should be applied to events, colors from the secondary palette, tints of the core colors, or unique color combinations may be featured more heavily on these occasions than they would be on evergreen materials.

Logo application
Many events will have their own wordmark and lockup with the BMC logo. The BMC logo may visually take a backseat to the event wordmark and may be presented in one color and adhere to the logo use guidelines.

Image selection
Events may feature special imagery or graphics that would not be used on other branded materials, but take care to follow the spirit of the rules around photography laid out in the previous pages.

Recurring and one-off events
A distinction can be made between one-off events and those that are part of an ongoing series. Ongoing events must family together while still making each new iteration feel unique and memorable. This can be done through the use of recurring elements such as an event lockup or distinct graphic treatment, paired with theme-specific imagery and palette decisions. One-off events must still family to the larger BMC brand but are more free to feature exclusive themes or elements. The following pages illustrate examples of both.
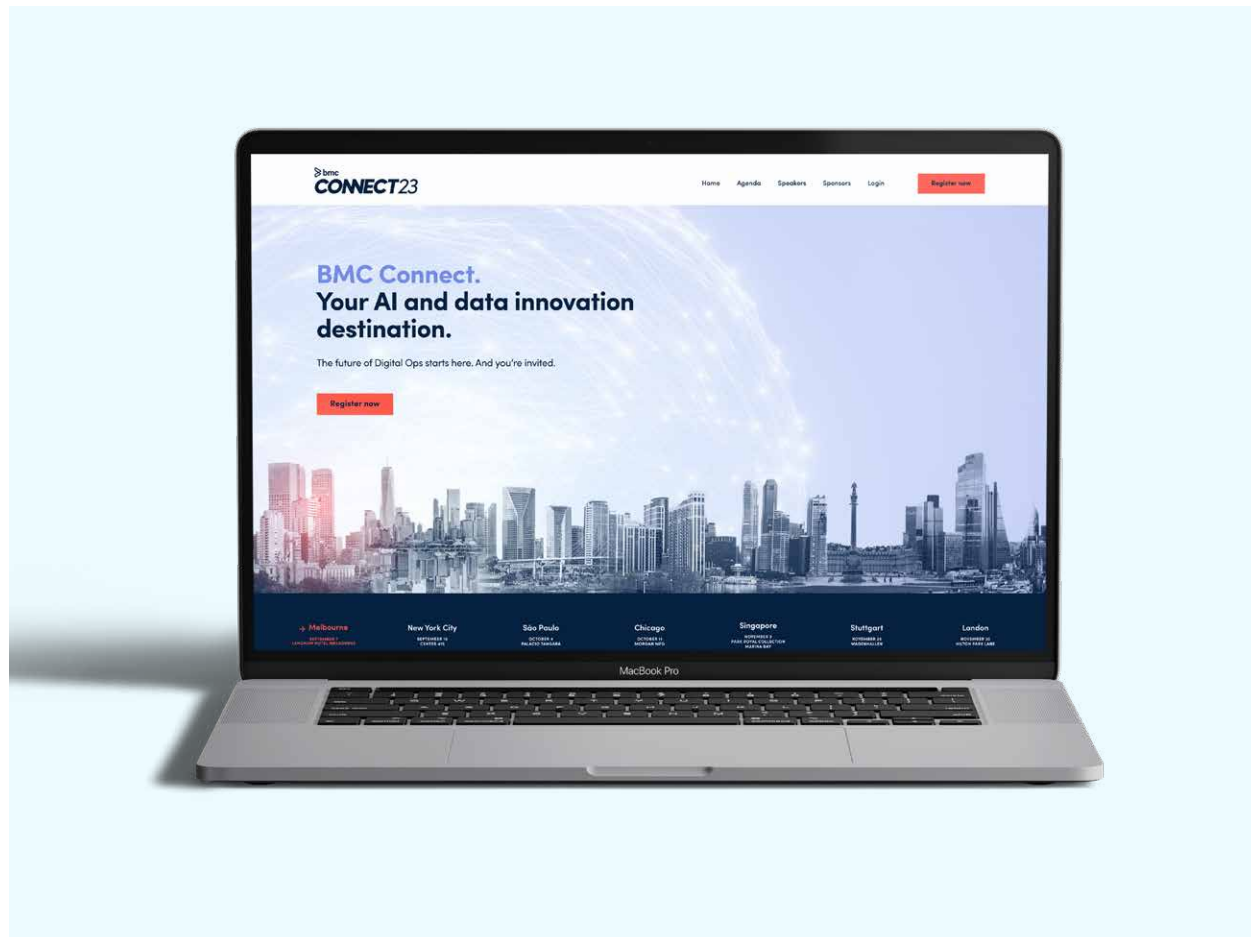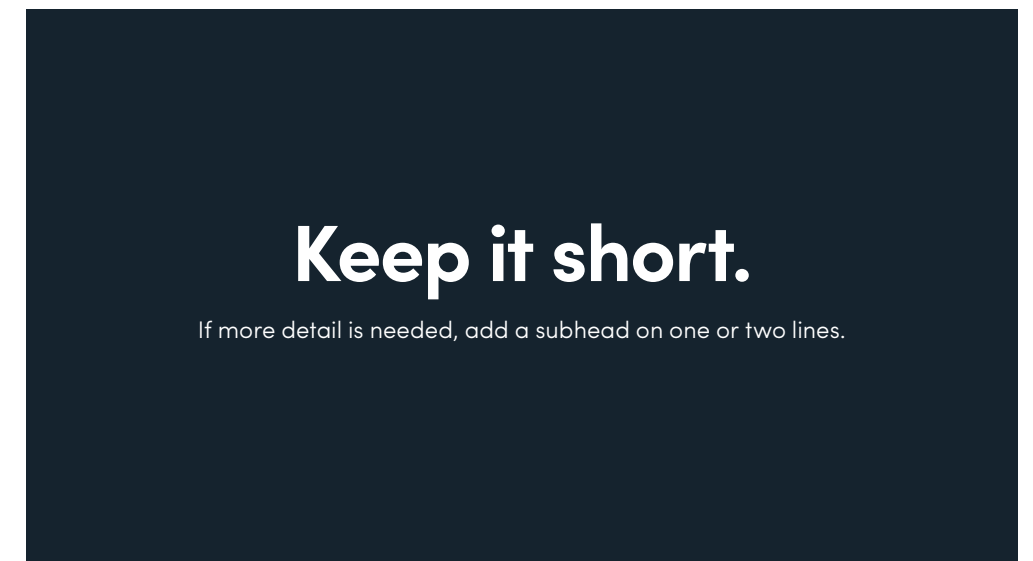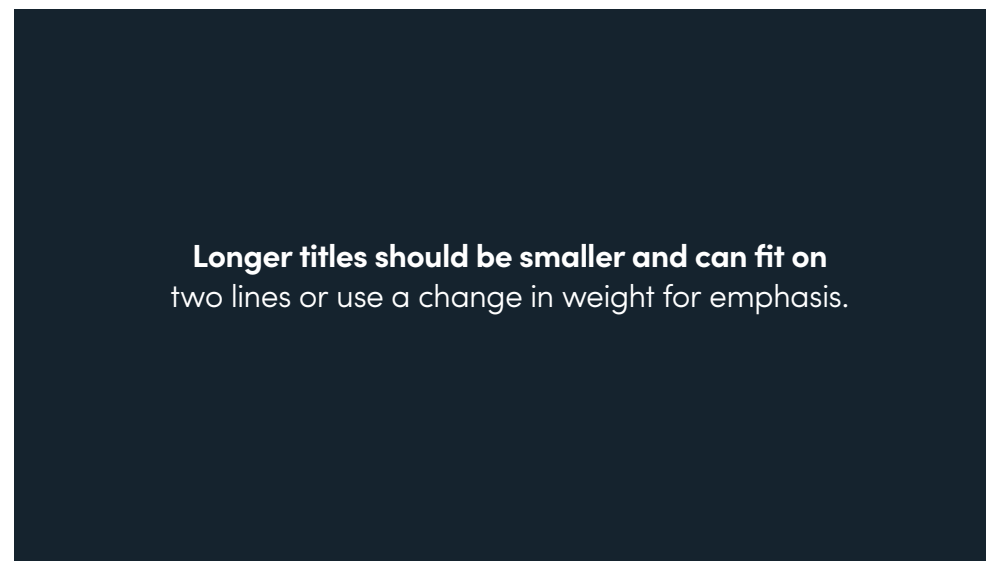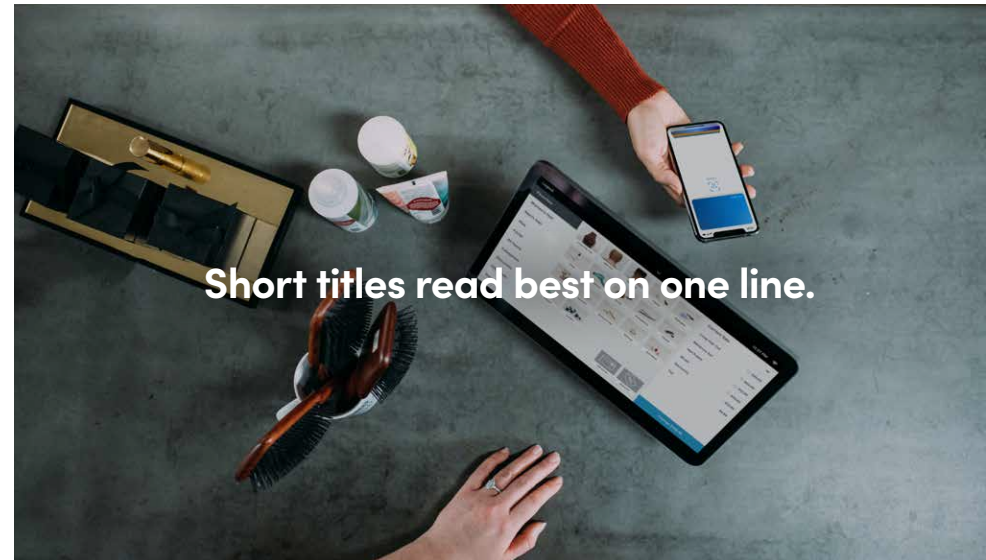
07

Video

Video titles

Titles bring context and clarity to brand videos, and when treated consistently, can also provide visual unity across a variety of complex topics. As a general rule, video titles should be concise and easily digestible. They should complement, rather than compete, with the visual content. Titles can appear over flat color or moving footage. When placing titles over footage, apply a drop shadow or a dark overlay if needed for visibility, but take care to keep any darkening effects subtle. Drop shadows should be highly diffuse, and overlays should typically have an opacity of 10%.
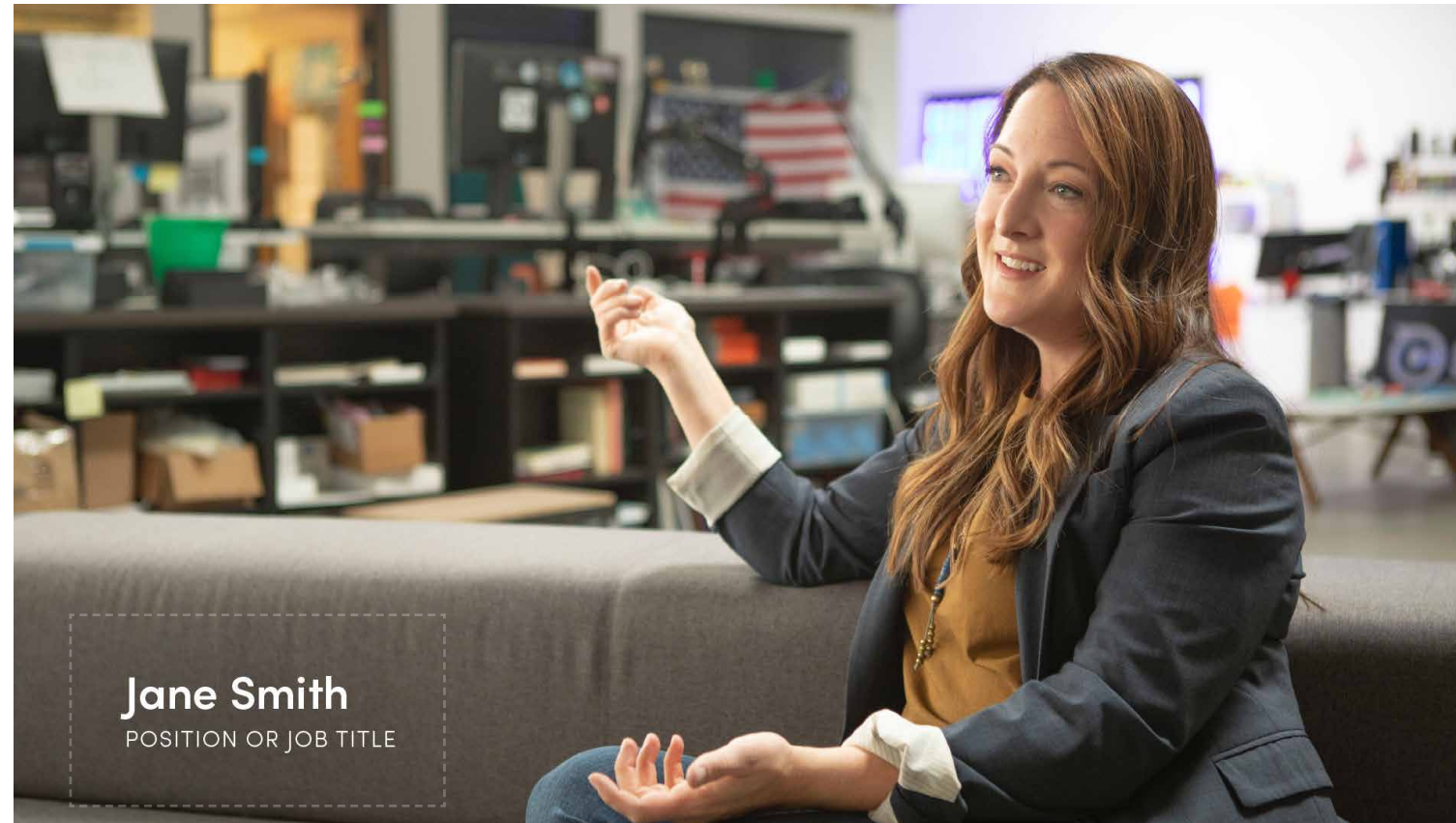
To the right are a few examples of acceptable title treatments. However, make sure to preserve appropriate margins and legibility of text when resizing videos for nonstandard aspect ratios or mobile devices.

For more details about font and acceptable use, review the typography section of this guide.

Short titles read best on one line.

Big idea, big text.

Longer titles should be smaller and can fit on two lines or use a change in weight for emphasis.

Keep it short.

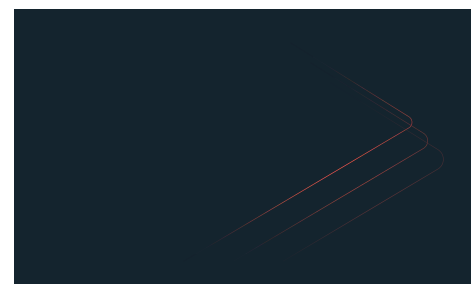If more detail is needed, add a subhead on one or two lines.

Lower thirds

Always use the brand font and appropriate hierarchy for lower thirds. A subtle drop shadow is also acceptable as needed for visibility. As shown in the example frames to the right, animation may be incorporated to introduce lower thirds when they appear on screen. When not using animation, use text only without additional elements.
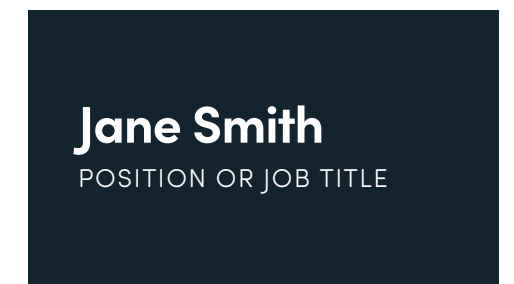

Jane Smith
POSITION OR JOB TITLE

LOWER THIRDS ANIMATION

FRAME 1

Jane Smith

FRAME 2

Jane Smith
POSITION OR JOB TITLE

FRAME 3

Jane Smith
POSITION OR JOB TITLE

FRAME 4

Motion graphics

Geometric elements and data visualization can lend themselves to animation. These motion graphics can help break up longer sections of footage, visualize abstract ideas, and provide graphic variety. Follow the guidelines on pages 35–40 for developing these graphics in the brand style.
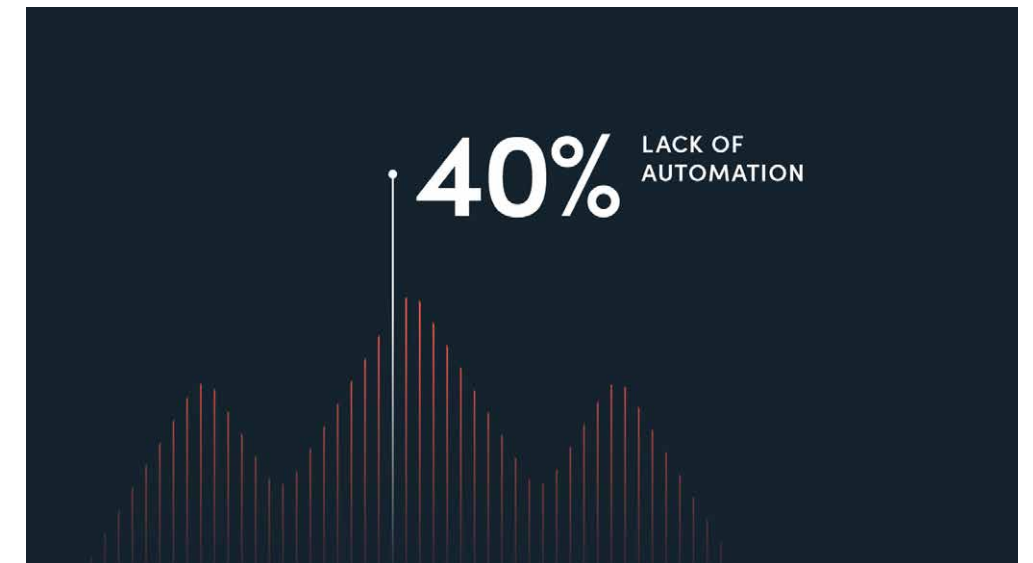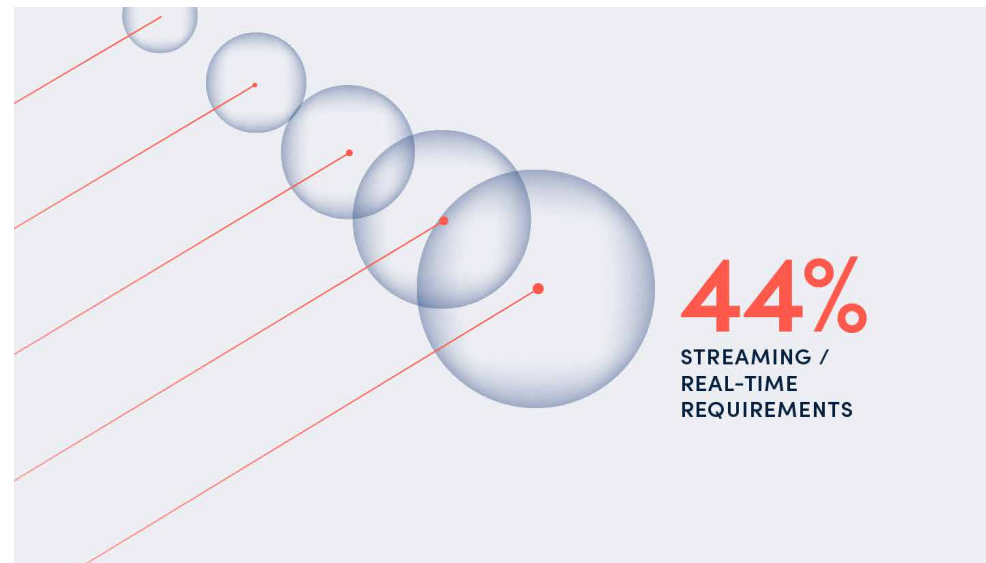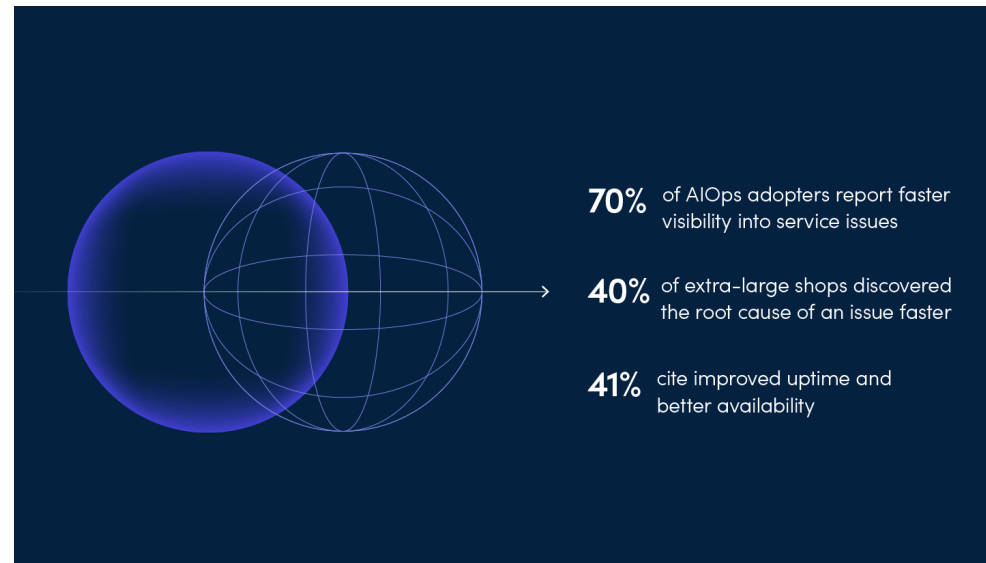
End cards

End cards provide a place to highlight the brand as the final frame of a video. Present the two-logo on midnight or white in most cases. The one-color logo may be used on top of secondary colors from the palette when more variety is needed.