TRINITY OUTSOURCING SOLUTIONS · MANILA

Brand guidelines.

We were the client first.

PART ONE · AUGUST 2026

PROPOSAL — NOT FINAL ARTWORK

CONTENTS

What is in this document.

Twenty-one pages. The first three are the whole argument; everything after them is that argument turned into rules somebody can execute without asking.

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04 What Trinity sells, and to whom

05 **The moodboard**

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SUMMARY

The brand on one page.

If you only read one page, read this one. Everything after it is detail.

Trinity is the legal employer. That single fact is the pivot of the whole identity — it makes the ethics claim literally true rather than a positioning line, and it answers the trust objection in four words.



THE MARK

The Philippine flag's triangle, stood on its point, woven in banig. The flag's geometry, never its colours.

THE PALETTE

Five grounds from paper to deep indigo, three heats from ochre to flash orange. Two working type colours.

THE TYPE

Four voices: a slab for headlines, a grotesk for body, a mono for labels, an italic serif for the aside.

Sali na *We were the client first.*

MANILA · SINCE 2015

One brand, two temperatures

Clients are not Filipino; the talent is. So the same identity does two jobs. To talent the vernacular is insider language — recognition and belonging. To clients it is a credential: this is where your team actually sits, and we are proud of it. Never exotic decoration, never a costume.

What never moves

The mark. The five grounds. The four typefaces and the job each one does. What moves with the dial is weave strength, burst presence, how much of a layout an accent is allowed to own, and whether Taglish appears at all.

23.8	25.6	70M+	91%	10	100+
DAYS TO HIRE	DAYS ONBOARDING	TALENT DATABASE	RETENTION	COUNTRIES	PARTNERED COMPANIES

What Trinity sells, and to whom.

Two products, one company, and an asymmetry between the audiences that the design has to carry rather than smooth over.

	CLIENT-FACING	TALENT-FACING
WHO	Founders, COOs, department heads and HR leads abroad — US, AU, UK	Young, ambitious Filipino professionals
THEY ARE	**Not Filipino**	**Filipino**
CORE MESSAGE	Access the Philippines' best talent, without the bureaucracy or markup of traditional outsourcing.	Join the community. We'll find you where you fit.
TONE	Polished, warm, story-led, quietly confident	Taglish, energetic, community-first, a little cheeky
PRIMARY CALL	Book a call	**Sali Na** — drop your profile
WHO HOLDS THE CARDS	Trinity presents its process and its proof	The talent does — Trinity earns the right to represent them

The four objections, and what answers each

OBJECTION	ANSWERED BY	WITH
Quality — will they be good enough?	Our Talent Pool	The gate, named. Screening stages, standards, who gets in and who does not.
Trust — is this safe, who is liable?	Our Process · The Trinity Difference	Trinity employs them. Contracts, HMO, compliance, transparency.
Been burned — the last BPO was awful	Home · About	Jamie's story. She was the client this happened to.
Price — justify the spend	The Trinity Difference	Cost and ethics in one argument: cheaper than legacy BPO, more defensible than freelancers.

LANGUAGE SCOPE

Taglish is talent-side only. Client-facing pages stay in English throughout.

THE FOUNDING STORY

Jamie was a client first — she experienced how slow, bureaucratic and needlessly costly traditional outsourcing was, and how little attention was paid to the people doing the work. Because the client has been burned before, that story belongs on the homepage, not in About.

TRINITY · MOODBOARD · REBRAND PART ONE



MANILA · OWN OFFICE





JEEPNEY · ON THE WAY IN

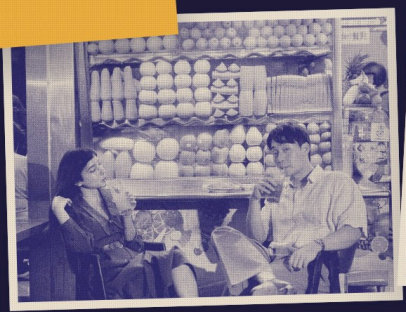




DUOTONE · ACCENTS ONLY

Sali Na







23.8

DAYS TO HIRE

Trinity

We were the client first.

OUTSOURCING SOLUTIONS · MANILA

ART DIRECTION

The board, read out.

A moodboard that needs explaining has failed, but the reasoning behind this one should still be written down once.

01 — MANILA STREET PRINTING

Riso colour, hand-painted signage, market lettering. The reference is print that had to work fast and cheap and still be seen from across a road. That is why misregistration is a feature.

02 — THE WEAVE IS THE GROUND

Banig, the woven mat in every Filipino household. It appears as pattern behind everything, never as an object in its own right, and it is what carries the mark.

03 — PHOTOGRAPHS ARE PINNED, NOT PLACED

Every picture sits at an angle, edged in paper, casting a shadow. The board reads as something a person assembled by hand, which is the opposite of a stock-photo grid.

04 — DUOTONE IS AN ACCENT

One indigo and one orange per board, no more. The rest of the photography runs untreated so the treated ones actually register as a decision.

05 — THE WORDMARK LAPS THE PICTURES

Type over photograph is normally a readability bug. Here it is the whole point: the wordmark is printed on top of the board, so it overlaps by design and only ever at large size.

06 — ONE HOT MOVE PER SURFACE

Either the starburst or a saturated ground. Never both at once, on any board, in any application.



THE GOLD CHIP, PINNED AT AN ANGLE OVER THE PHOTOGRAPHS



THE BURST — ONE PER BOARD, CARRYING ONE REAL NUMBER



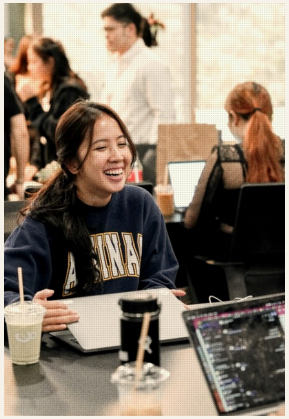
THE WOVEN MARK AND THE MISREGISTERED WORDMARK, LAPPING THE PICTURES

Nothing on the board is decorative. Every element on it is a rule somewhere later in this document.

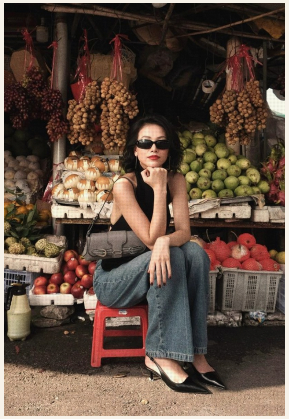
ART DIRECTION

Photography.

The single biggest lever on whether this brand holds together. Get the pictures wrong and no amount of correct logo placement saves it.













INDIGO DUOTONE · #332E6E GROUND



HOT DUOTONE · #D2591F GROUND



UNTREATED · THE DEFAULT

WHAT IT IS

Real people at real desks, real streets, real food. Available light. Faces mid-sentence rather than posed to camera.

THE TREATMENT

Greyscale, contrast up, screened over one flat colour. Indigo for calm surfaces, orange for loud. One of each per layout, never more.

NEVER

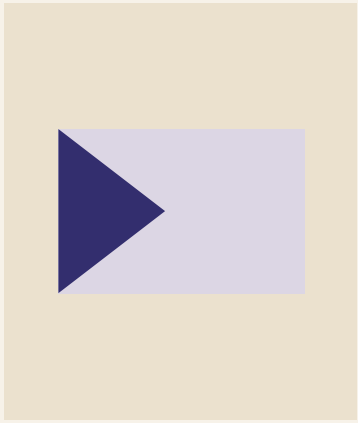
Stock people. Generated people. Anyone smiling at a laptop in an office that is not Trinity's. If it is not real it does not go in.

Where it comes from.

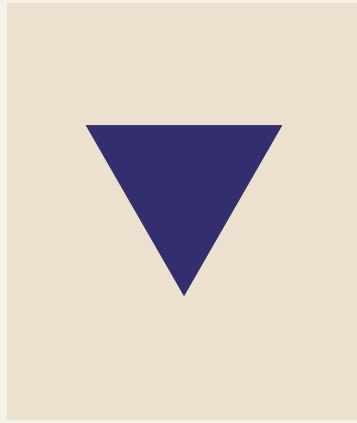
The flag's triangle, stood on end, woven in banig. Recognised in about a second, without a word of explanation.



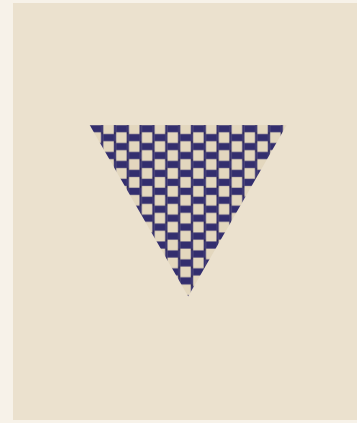
01 · THE FLAG



02 · GEOMETRY ONLY



03 · STOOD ON ITS POINT



04 · WOVEN IN BANIG

NOT A WEDGE

RA 8491 specifies an equilateral triangle at the hoist, not a chevron. The mark takes that triangle exactly.

WHY THREE

Three stars on the flag, three island groups — Luzon, Visayas, Mindanao. Three sides. The name is already in the shape.

WHY NOT THE SUN

The sun and the three stars are spoken for. Every Filipino bank, agency and beer brand owns a version of them.



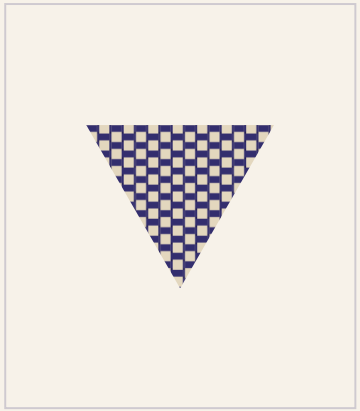
A confident geometric mark with a textile texture.

Nothing to decode, nothing exotic, nothing borrowed from another Filipino brand. Recognised in about a second, without a word of explanation — which is the only test a mark has to pass.

The mark takes the flag's geometry, never its colours. No flag red, no flag blue, anywhere in the system. The one question still open is the vertical-flag protocol — how hard the inverted triangle reads to a Filipino audience is not something this document can settle.

The forms.

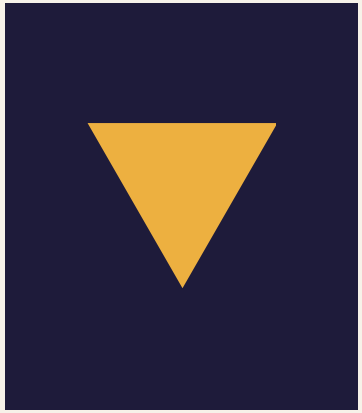
Woven at every real size — print, screen, signage. It drops to solid only where the weave would turn to mud.



WOVEN · THE PRIMARY



SOLID INK · SMALL SIZES



SOLID LIFT · ON DARK



SOLID PAPER · ON ACCENT

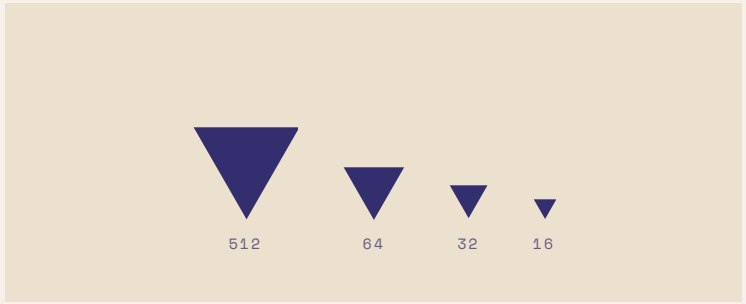
The lockup







STACKED · FOR SQUARE AND CENTRED SURFACES



HORIZONTAL IS PRIMARY

Mark left, wordmark right, optically centred on the wordmark's x-height. Use the supplied files — never rebuild it.

THE WORDMARK IS SEPARATE

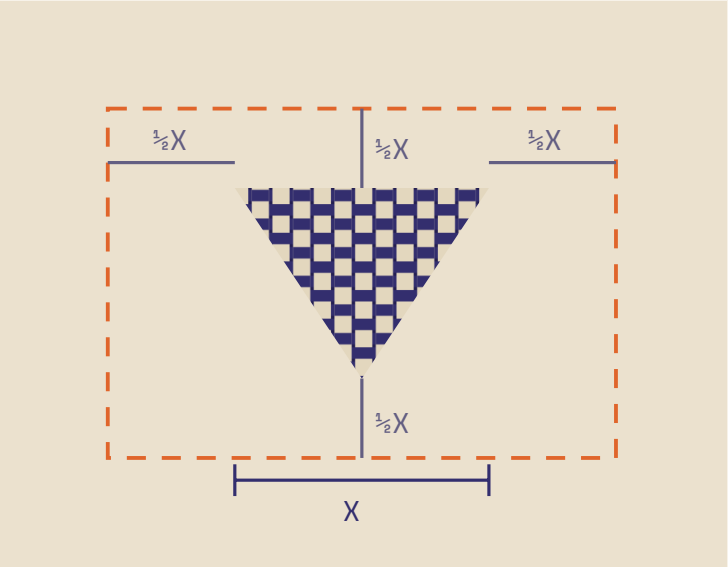
Alfa Slab One is a stand-in for painted lettering. Drawing a real wordmark is part two, and until then the mark and the wordmark are allowed to travel apart.

Clear space, minimum size.

Two numbers, both derived from the mark itself so they scale with it instead of needing a table.

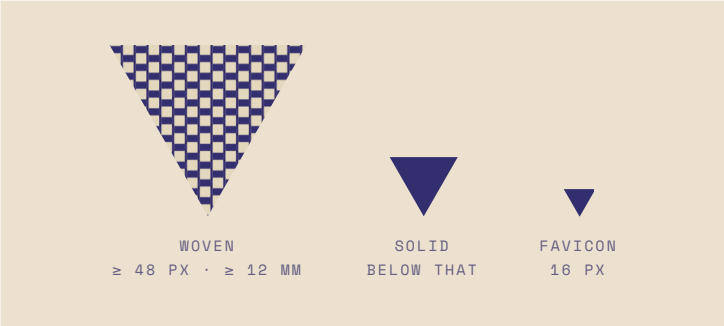
Clear space = ½ X

X is the triangle's width. Keep half of it clear on every side, minimum — more is always fine, less never is.



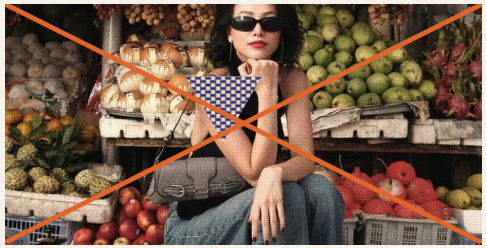
Minimum size

Woven at 48 px and up, and at 12 mm and up in print. Below that the weave collapses, so the mark goes solid. Never woven at favicon size.





RIGHT · FLAT AREA, PAPER MARK, CLEAR SPACE HELD



WRONG · WOVEN MARK LOST IN DETAIL



RIGHT · ON WEAVE, ALWAYS ON A PLATE

BACKGROUNDS

Paper, sand and mist take the woven or ink mark. Deep and ink take lift. Flash orange takes paper only.

ON PHOTOGRAPHS

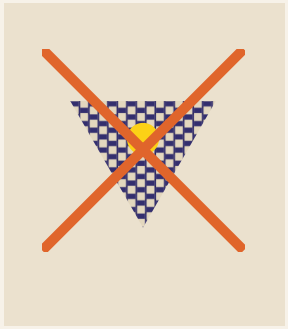
Only over a flat area, only in paper or lift, and only where the mark keeps its half-X of clear space against detail.

NEVER ON THE WEAVE

The mark is made of weave. Putting it on more weave makes it disappear — put a plate behind it first.

What it never does.

Five of these are about the flag. That is deliberate — borrowing national geometry only works if the borrowing stops at geometry.



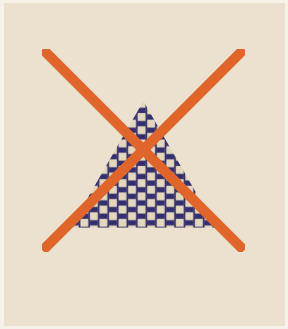
ADD THE SUN



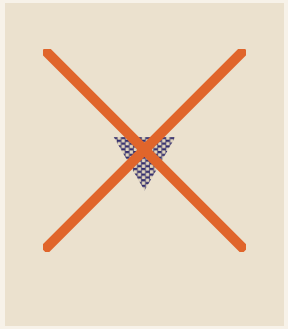
ADD THE STARS



FLAG RED OR BLUE

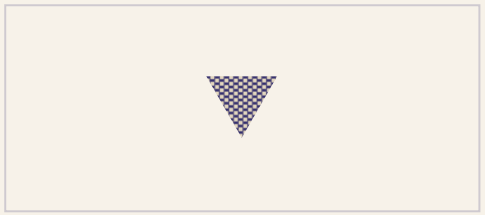


POINT IT UPWARD

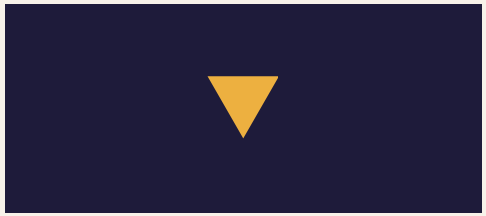


WEAVE IT TINY

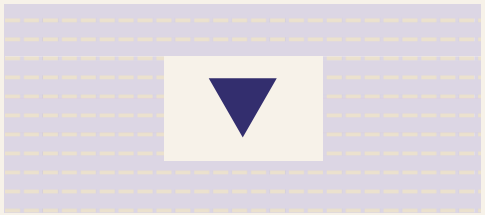
AND WHAT IT ALWAYS DOES



WOVEN, ON A LIGHT GROUND



SOLID LIFT, ON DEEP



ON WEAVE — ALWAYS ON A PLATE FIRST

DO NOT STRETCH IT

The triangle is equilateral. Scale it proportionally or not at all.

DO NOT OUTLINE IT

No keyline, no stroke, no drop shadow. It is a solid or it is woven.

DO NOT ROTATE IT

Apex down, always. It is not a dynamic element and it does not tilt with the photographs.

DO NOT RECOLOUR THE WEAVE

Three weaves exist — quiet, tonal, hot. Mixing new thread colours is not an option.

Ten values, three jobs.

Five grounds, two type colours, three heats. Nothing outside this list appears anywhere in the identity.

GROUNDS

Paper
#F7F2E9 · PAGE GROUND

Sand
#EBE1CE · SECTIONS

Mist
#DCD6E4 · QUIET PANELS

Ink
#332E6E · THE MARK, TYPE

Deep
#1E1B3A · DARKEST GROUND

TYPE

Body
#2B2757 · BODY COPY

Muted
#635E82 · CAPTIONS

HEAT

Primary
#E28C33 · EDGES, RULES

Lift
#EDB040 · CALLS TO ACTION

Flash
#E0652B · ONE HIT ONLY

NAME	HEX	RGB	ROLE
Paper	#F7F2E9	247 · 242 · 233	The page. Most of any layout.
Sand	#EBE1CE	235 · 225 · 206	Second ground, sections, chips
Mist	#DCD6E4	220 · 214 · 228	Quiet panels, the light weave thread
Ink	#332E6E	51 · 46 · 110	The mark, headlines, the weave thread
Deep	#1E1B3A	30 · 27 · 58	Darkest ground, navigation, plates
Body	#2B2757	43 · 39 · 87	Body copy, everywhere
Muted	#635E82	99 · 94 · 130	Captions and fine print only
Primary	#E28C33	226 · 140 · 51	Edges, rules, the hot weave thread
Lift	#EDB040	237 · 176 · 64	Calls to action, the mark on dark
Flash	#E0652B	224 · 101 · 43	One hit per layout. Never type, never a text ground.

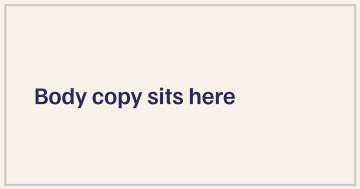
Hex and RGB are exact. **Pantone and CMYK must be matched by the printer against a physical proof** — a numeric conversion of these values will not hold on uncoated stock, which is what most of this brand prints on.

In use, and the floor.

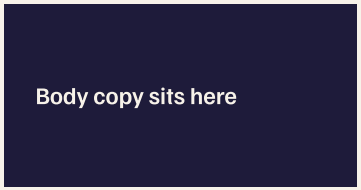
The proportions matter more than the values. Most of any layout is ground; heat is a small fraction of it, always.



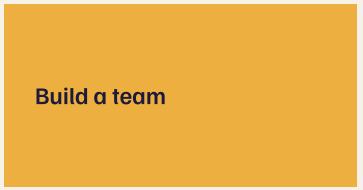
52% PAPER 22% SAND 16% INK 6% 4%



RIGHT · 13.1:1



RIGHT · 14.8:1



RIGHT · 8.7:1, THE CTA PAIRING



WRONG · FAILS AT ANY SIZE

The contrast floor

4.5:1 is the accessibility minimum for body text. **Flash orange has no passing text colour at all** — nothing legible sits on it at body size, which is exactly why it is a one-hit accent and never a text ground. Primary passes with deep and ink only.

COMBINATION	RATIO	VERDICT
Body #2B2757 on paper	13.1:1	Passes everywhere, the default pairing
Ink #332E6E on sand	9.4:1	Passes everywhere
Muted #635E82 on paper	5.2:1	Body size and up only — not for fine print at 6pt
Paper on deep #1E1B3A	14.8:1	Passes everywhere
Deep on lift #EDB040	8.7:1	Passes — this is the call-to-action pairing
Anything on flash #E0652B	< 4.5:1	**Fails.** Shapes and large display only, never body copy

TYPOGRAPHY

Four voices, four jobs.

All four are on Google Fonts, so the team can set anything in this system without a licence conversation.

Sali na

ALFA SLAB ONE · HEADLINES, THE WORDMARK, POSTER ROLES · ONE WEIGHT, ALWAYS TIGHT

Employed by Trinity, placed with a company abroad.

FAMILJEN GROTESK · BODY COPY AND INTERFACE · 400 AND 600, NOTHING HEAVIER

MANILA · OWN OFFICE · 23.8 DAYS

SPACE MONO · LABELS, CHIPS, CAPTIONS, RUNNING FEET · ALWAYS UPPERCASE, ALWAYS TRACKED

We were the client first.

INSTRUMENT SERIF ITALIC · THE ASIDE, ONCE PER SURFACE — IT STOPS WORKING THE MOMENT THERE ARE TWO

NEVER MIX THE JOBS

A slab never sets body copy. A mono never sets a headline. The italic is never a caption.

TWO WEIGHTS ONLY

Familjen Grotesk at 400 and 600. Nothing heavier, nothing lighter, no italic in the grotesk.

MONO IS ALWAYS TRACKED

.14 em minimum, uppercase, and never below 5.5 pt in print or 10 px on screen.

SUBSTITUTES

If a face will not load: Georgia for the slab, system sans for the body, any monospace for the labels.

TYPOGRAPHY

The scale, and the rhythm.

Every section in this identity is built the same way: mono kicker, two-line slab headline, one short bold sentence. Then the content.

ROLE	FACE	SETTING
KICKER	Space Mono	6 pt · .22 em · uppercase
HEADLINE	Alfa Slab One	28–56 pt · −.045 em · .88 leading
SUB-HEAD	Alfa Slab One	14–20 pt · −.035 em
LEDE	Familjen Grotesk 600	10–12 pt · 1.45 leading
BODY	Familjen Grotesk 400	8.5–10 pt · 1.55 leading
CAPTION	Space Mono	5.5–6 pt · .16 em · uppercase
ASIDE	Instrument Serif italic	16–28 pt · 1.1 leading

THE ONE RULE THAT MATTERS

Slab headlines are always tight and always two lines if they can be. A slab headline set loose looks like a different brand.

BOARD FOUR · OPEN RIGHT NOW

Four roles, one template.

Employed by Trinity. Placed with a company abroad.
Applications read by a person, not a filter.

↑ KICKER · HEADLINE · LEDE — IN THAT ORDER, ON EVERY SURFACE

Banig.

The mat every Filipino household has had underfoot or on a bed. It is the texture the whole identity is built from.

QUIET · MIST ON SAND · CLIENT SURFACES



TONAL · INK ON SAND · THE DEFAULT



HOT · ORANGE ON DEEP · TALENT SURFACES

IT IS A GROUND

The weave sits behind things. It is never an object, never a border, never a divider.

THREE WEAVES ONLY

Quiet, tonal, hot. New thread colours are not a decision anyone downstream gets to make.

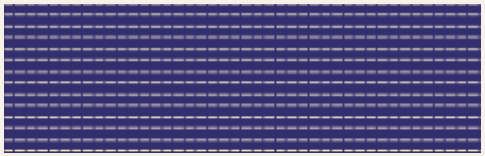
SCALE WITH THE SURFACE

Roughly 2.5% of the surface width per thread. Too fine and it moirés in print; too coarse and it reads as checks.

IT CARRIES THE MARK

The mark is woven from the same tile. That is the join between texture and symbol — do not break it.

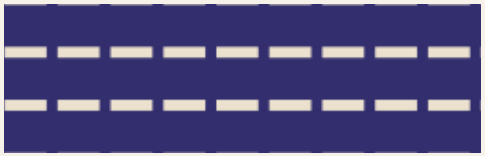
THREAD SCALE, AGAINST THE SURFACE IT SITS ON



TOO FINE · MOIRÉS IN PRINT



RIGHT · ABOUT 2.5% OF THE SURFACE WIDTH



TOO COARSE · READS AS CHECKS



One brand, two temperatures.

Same grid, same faces, same mark, same palette. Only the ratio of ground to heat moves — calm for the people buying, loud for the people applying.

FOR COMPANIES · US · AU · UK

Hire a Filipino team without opening an office.

Shortlist in 23.8 days. Employed here on a Philippine contract, so the local employment risk is never yours.

CALM · PAPER GROUND, QUIET WEAVE, NO BURST, ENGLISH ONLY

FOR TALENT · MANILA

A real contract. Not freelance roulette.

Sali Na

LOUD · DEEP GROUND, HOT WEAVE, GOLD CHIP, TAGLISH ALLOWED

NEVER CHANGES

The mark. The five grounds. The four typefaces and the job each one does.

MOVES WITH THE DIAL

Weave strength, burst presence, how much surface an accent owns, and whether Taglish appears at all.

Recruitment posters.

The highest-volume thing this brand makes. One template, filled in by somebody who is not a designer, and still on-brand.

LOCKED

Mark top-right. Then eyebrow, role, location, call to action, fine print — in that order, every time.

SWAPPABLE

The ground: a photograph, hot weave, or sand with a photo band. That is the only choice being made.

ONE HOT MOVE

The burst or a saturated ground. Never both. Never text on flash orange.



TALENT · 90 · DEEP GROUND



TALENT · 90 · HOT WEAVE BAND, TYPE ON SOLID

THE SET OF FOUR, AT REDUCTION



APPLICATIONS

Merchandise.

Given to top candidates at fairs and university partnerships, never handed out. It has to read as a status object, not a conference tote.

DRAWN, NOT PHOTOGRAPHED

Each piece is a production drawing built to millimetres, so the print area is placed by construction. These go to a printer as they are.

ONE INK WHERE ONE WILL DO

The canvas tote is a single screen. Anything needing four colours is the wrong object.

THE MARK IS A HOLE

On every piece the triangle is unprinted material showing through — never a white shape on top.

SALI NA IS FOR CANDIDATES

The invitation goes on things people wear by choice. The notebook and the pass stay on the wordmark.



PROOF

Six numbers, all real.

Nothing in this rebrand invents proof. These are the only claims used anywhere across the work, and no others may be added without a source.

23.8
DAYS TO HIRE, AVERAGE

25.6
DAYS ONBOARDING, AVERAGE

70M+
TALENT DATABASE

91%
RETENTION RATE

10
COUNTRIES, GLOBAL OUTREACH

100+
PARTNERED COMPANIES

If a number is not on this page, it does not go on a layout.

Files, and what is still open.

This is part one. It is a proposal, and it is honest about the places it has not finished thinking.

What ships with this

LOGO	Mark and lockups, SVG and PNG, four colourways, plus favicons at five sizes
PATTERN	Banig as a seamless tile and as sheets, in all three weaves
COLOUR	The ten values as hex, ready for Canva brand kit
TYPE	Four families, all on Google Fonts — no licence needed
TEMPLATES	Recruitment poster, LinkedIn set, merchandise specifications

Still open

THE WORDMARK

Alfa Slab One is the closest thing on Google Fonts to painted lettering. The board is hand-painted; this is not. Drawing a real wordmark is part two.

THE MARK NEEDS A NATIVE CHECK

Show it uncaptioned to ten Trinity staff in Manila and ask one question: what is it? Whether the flag geometry reads cannot be settled from a desk elsewhere.

PHOTOGRAPHY

Every person shown is a placeholder with the house finish applied. Real Trinity staff, real Manila, no stock — the highest-value thing to commission next.

Part two

01

A drawn wordmark, to replace the Google Fonts stand-in

02

The Manila photography commission — staff, office, street

03

The client site, built on the homepage direction in this book

04

First merchandise sample run, to settle ink on dark cloth

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