

Graphic Guidelines.



Welcome.

Welcome to Bambora's Graphic Guidelines. This document will introduce you to the different elements of our identity system and how they work together to create Bambora's distinctive look and feel.

Our identity is not just the logo. Understanding and adhering to these guidelines is essential to maintaining visual consistency and a unique voice for Bambora.

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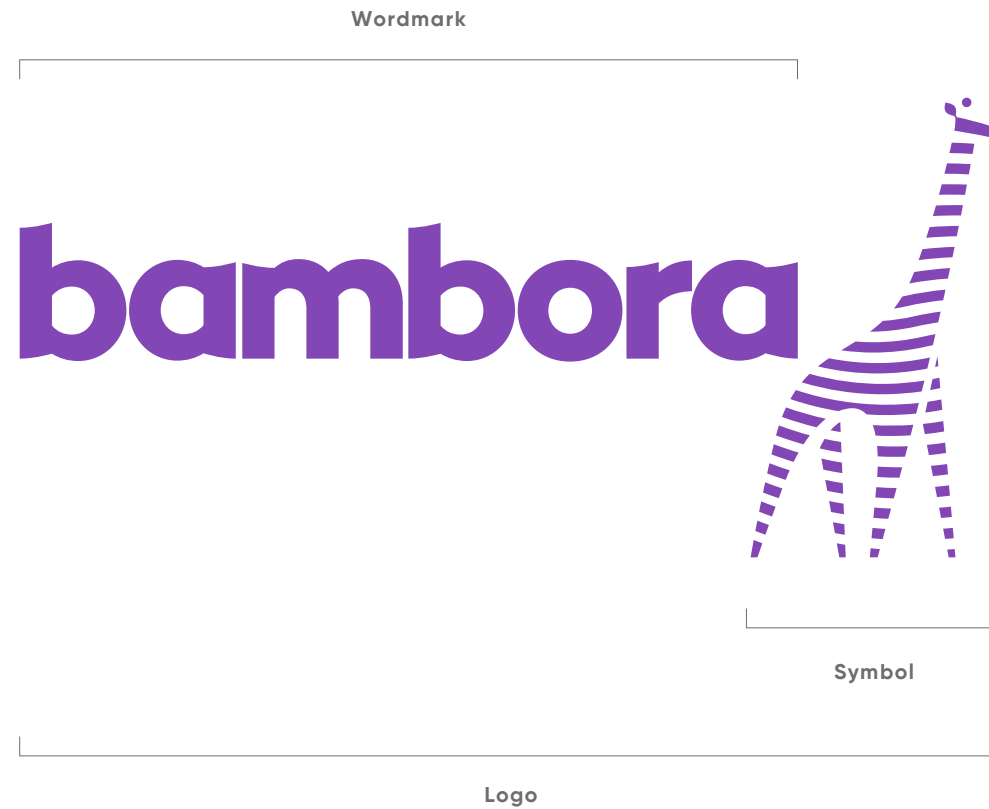
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Examples

Logo.

The logo elements

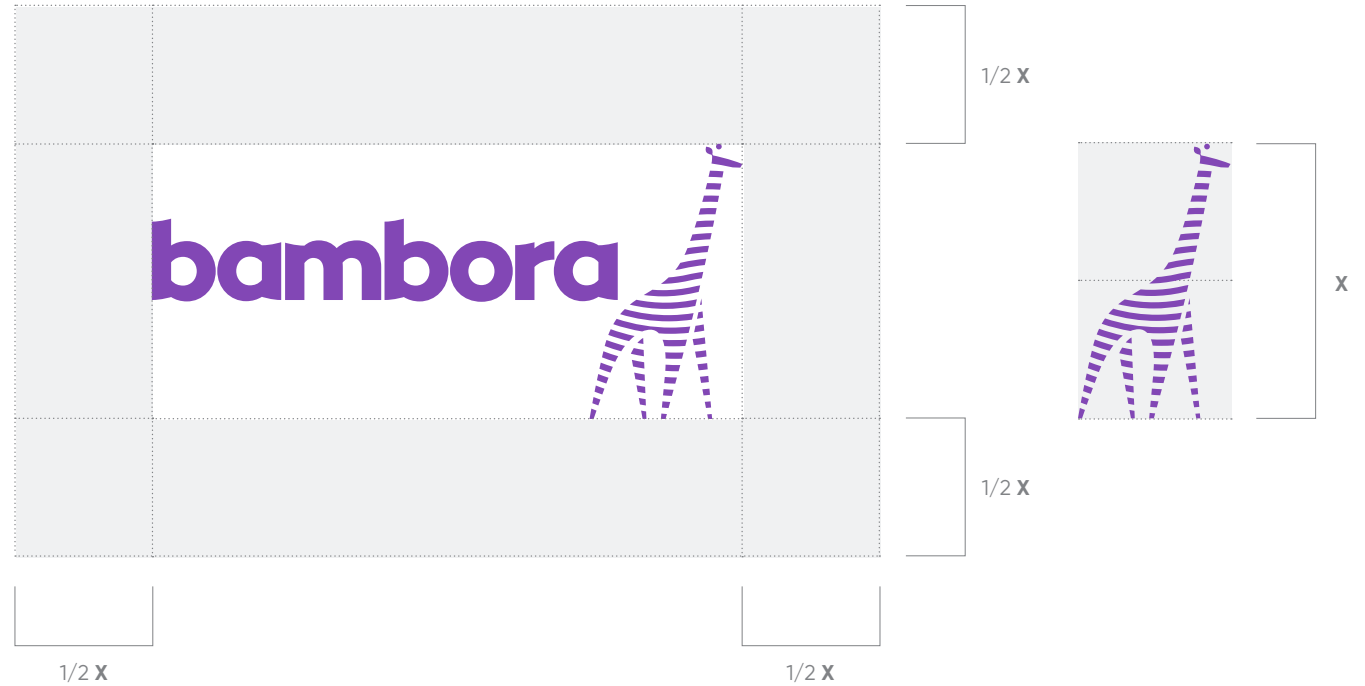
This is the Bambora logo. It consists of the wordmark and symbol put together in a lockup with these exact proportions.



Clearspace

To ensure integrity and visibility, our logo should always be kept clear of competing copy, images, and graphics. The clearspace is therefore the smallest distance allowed between the logo and any other graphic element or edge.

The clearspace for the logo is half the height of the symbol.



Clearspace examples

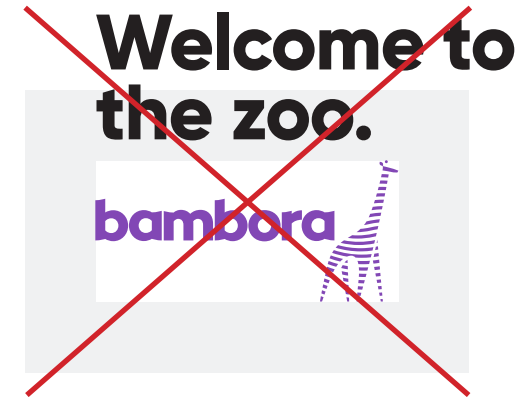
This page illustrates the importance of clearspace. In the two examples at the top, other graphic elements are too close, compromising the impact of our logo.

In the two examples below, the logo has enough room to ensure integrity.

The clearspace defined here is only the minimum distance allowed. Use more space when possible.



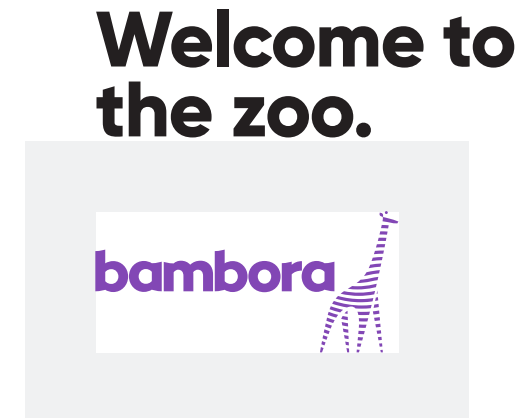
The Mastercard logo is too close and is competing with our logo.



The copy is too close to our logo.



Now there is enough space between the two logos, but the more space the better.



The copy is now at an acceptable distance from our logo, but the more space the better.

Wordmark

This is our wordmark. It is a bold and bespoke sans serif. We use the wordmark alone on surfaces where the logo lockup is hard to place or creates awkward spaces.

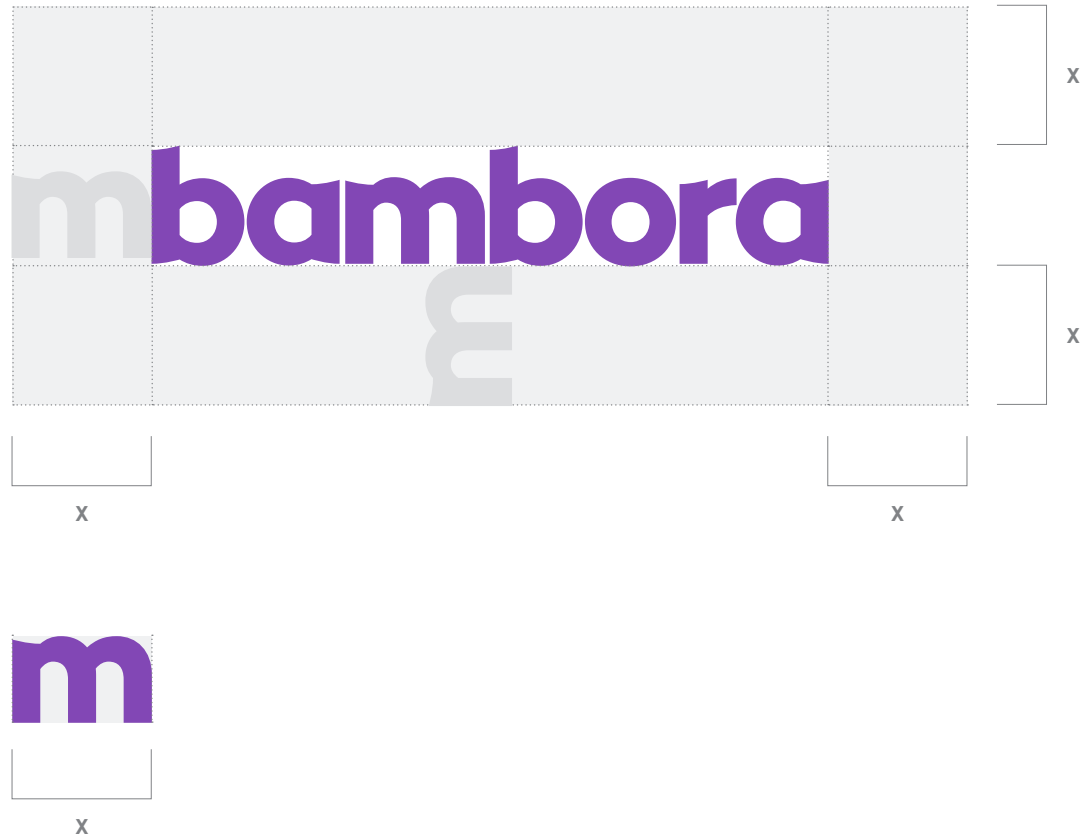


bambora

Wordmark

Wordmark clearspace

The minimum clearspace around the wordmark is equal to the width of the "m".



Symbol

This is our symbol. It is known to most Bamborians as the Zebraff, a giraffe with the stripes of a zebra.

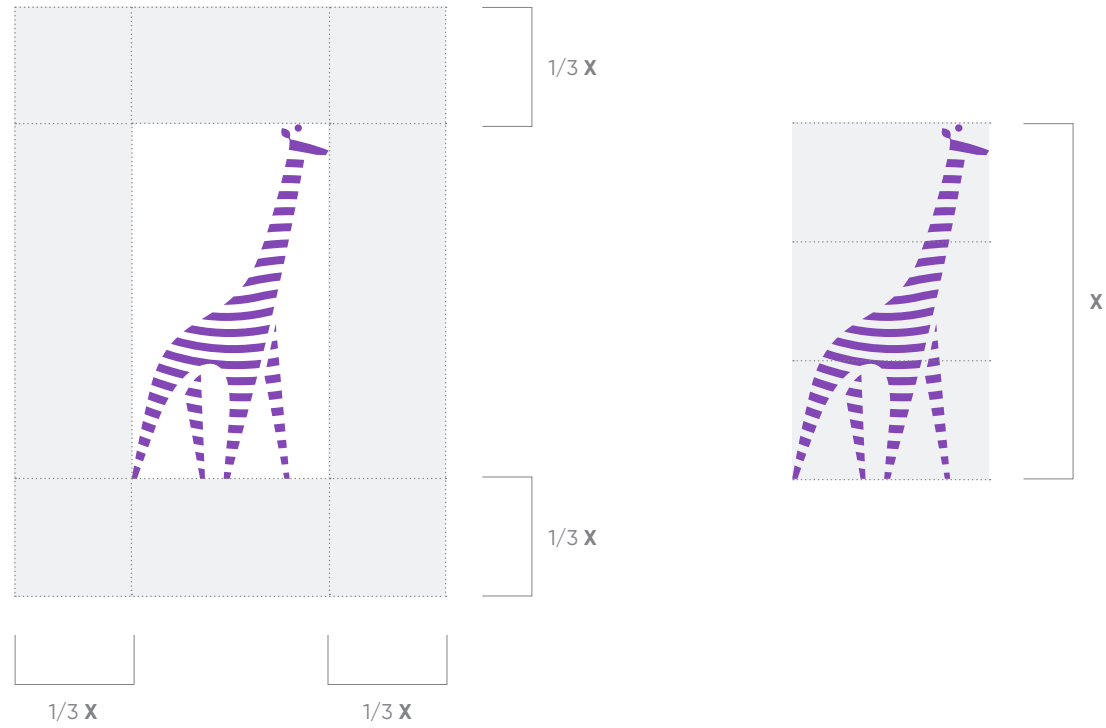
The giraffe has the capacity to see things from above, from a higher level than everyone else. It has a unique overview and therefore a broader, more intelligent perspective on things. Just like our symbol, Bambora is a cross-breed of many companies.



Symbol

Symbol clearspace

To ensure integrity and visibility, the minimum clearspace around the symbol is equal to a third of its height.



Minimum sizes

Our logo, wordmark and symbol should never be used in smaller sizes than specified on this page. This ensures visibility and impact in all situations.



Print
25 mm



Print
20 mm



Print
7 mm



Digital
90 px



Digital
70 px



Digital
30 px

Logo color

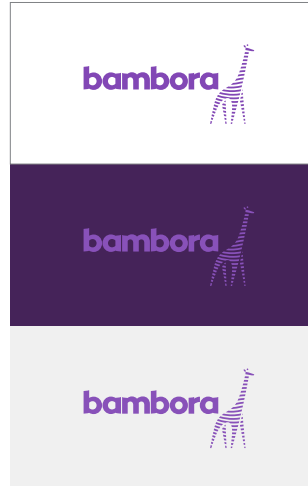
The primary color used for our logo is **Bambora Purple**. To ensure legibility, we only use this color option on either a white, grey or Amethyst background.

The white logo is used on a Bambora Purple or Amethyst background. It can also be used over images, or other darker color in third party communication.

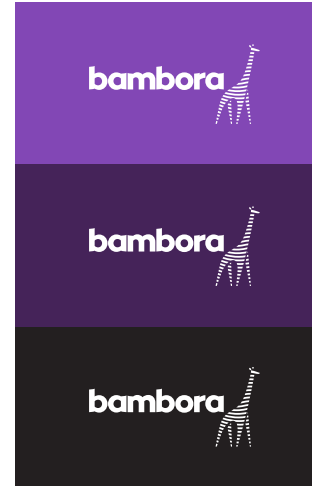
The black color option is only used over images, or in third party communication.

The grey logo is only used over a white background in digital media.

Purple



White



Black



Grey



Logo misuse

To remain visually consistent, the logo should **never be altered in any way**.

Ask your design team for the correct versions of the logo.



Don't use the old vertical logo lockup.



Don't apply two different colors or use an old two-color logo.



Don't use the old mini version of the logo with wider stripes.



Don't use our dark purple Amethyst for the logo.



Don't put the logo in any other color than specified on the previous page.



Don't apply any treatment to the logo.



Don't warp or change the proportions.



Don't tilt the logo.



Don't try to recreate the logo using a different typeface.



Don't change the size of only one logo element, always scale the whole logo proportionally.



Although seemingly tempting, never provide the Zebraff with equipment.



Never chop off parts of, or mutilate the Zebraff.

Logo placement

There are five different options for logo placement, keeping the system flexible yet consistent.

The five placement options are:

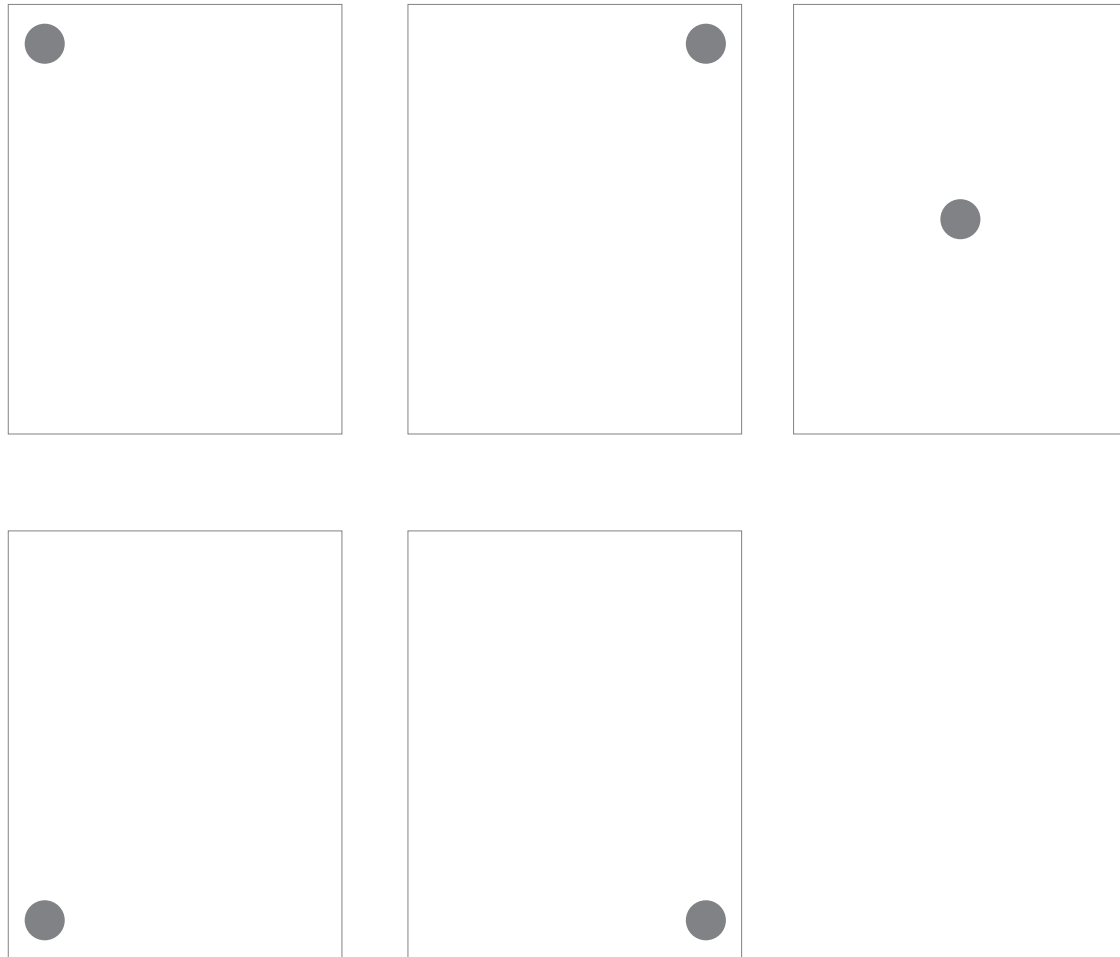
Upper left corner

Upper right corner

Center

Lower left corner (preferred)

Lower right corner (preferred)

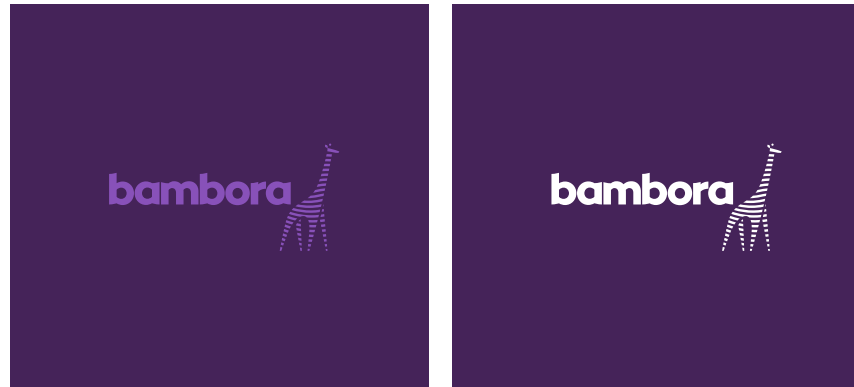


Logo clarity

When the logo is placed over a colored background or image, it is most important that the logo remains fully visible.

Make sure that contrasts are high enough and that the logo stands out when it is placed on a colored background.

Pay extra attention when placing the logo over an image. Make sure that **the area behind the logo is as clean and free from graphic noise as possible**. Also make sure that the contrast between logo and image is high enough.



These examples illustrate enough clarity and contrast between the logo and the background.



There isn't enough contrast between the logo and the background.



This image is too busy and the logo disappears. We also never use the purple logo over images.

Logo for social media

For highest recognition and legibility, the official social media logo/avatar is the wordmark in white over a Bambora Purple background.

The symbol is used for other accounts, such as "Life at Bambora". For consistency, it is white over a Bambora Purple background.

Do not introduce a third symbol, such as the "b" from the wordmark. Doing so will only weaken the brand. Bambora has both a wordmark and a symbol and they are meant to be used until being officially updated or replaced.

Bambora Official



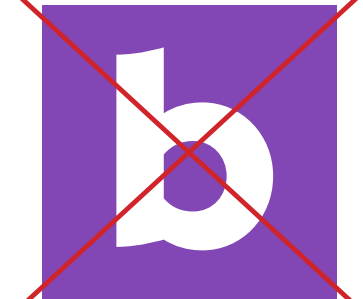
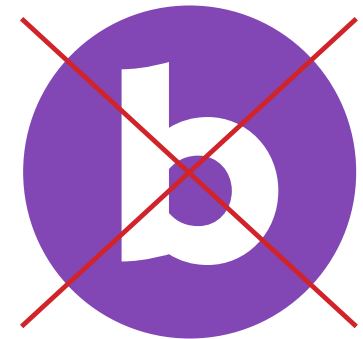
We use the wordmark for Bambora's official accounts.

Less official accounts



We use the symbol for all other accounts.

Don'ts



Introducing a third element, such as the "b" from the wordmark, will only weaken Bambora's identity and make it scattered.

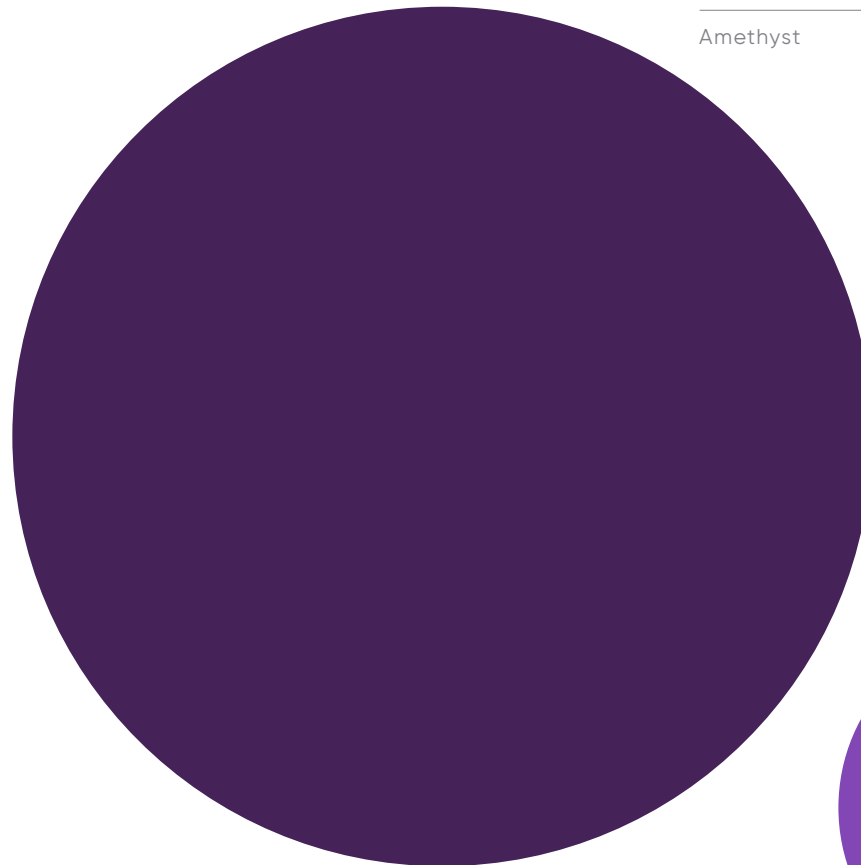
Color & Materials.

The primary purples

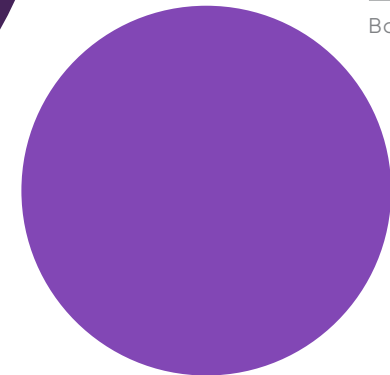
Bambora has two primary purple colors. The darker purple, **Amethyst**, and the lighter purple, **Bambora Purple**, work side by side to create a dynamic and living brand.

These purple colors **play a significant role** in Bambora's graphic identity, as they are the second element after the logo that create the most instant brand recognition.

The following pages will explain how and when to use them correctly.



Amethyst

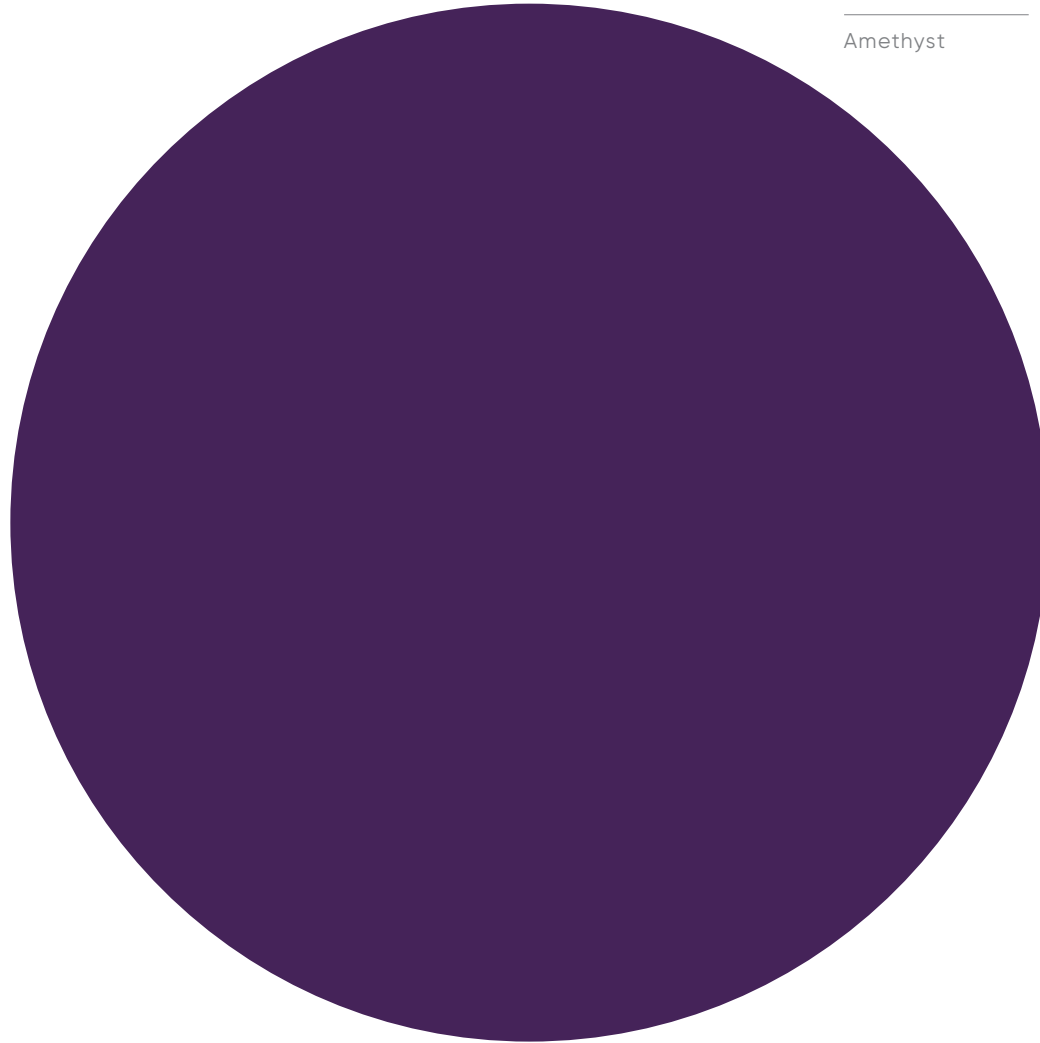


Bambora Purple

Amethyst

The darker purple, **Amethyst**, is used for solid color backgrounds on larger surfaces, such as the cover of printed media, packaging, or digital backgrounds. It can also be used for typography.

Amethyst should always be **the primary choice for solid color backgrounds**, or the significantly most used one in a set of applications.

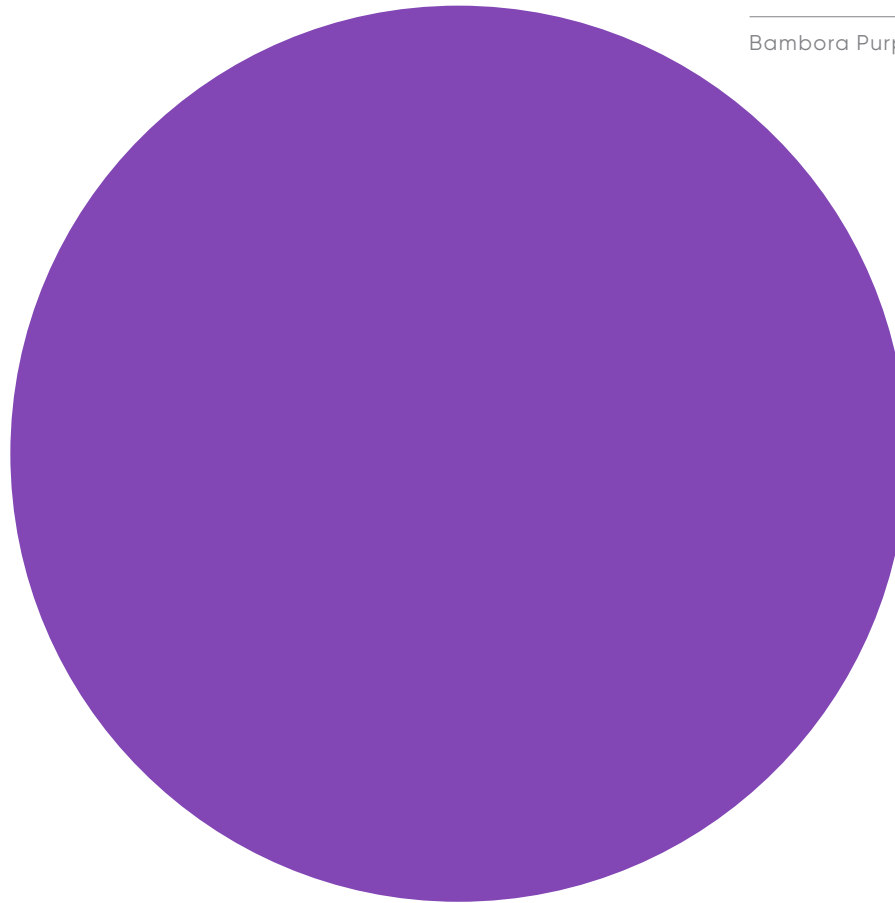


Amethyst

Bambora Purple

The lighter purple, **Bambora Purple**, boosts our graphic identity with energy and confidence. Combined with Amethyst, it gives the possibility to work tone on tone and create a softer expression and a more considered look and feel.

Bambora Purple is **used in smaller scale**, for typography, illustrations, or for our logo. Occasionally it can also be used for backgrounds.



Bambora Purple

Color palette

The full Bambora palette contains primary, segment and a set of neutral colors. In order **to maintain a clear voice** for Bambora, it is important that these colors are applied as specified in this manual.

Color values for print – PMS

For the highest accuracy of color reproduction in print, choose the Pantone Matching System (PMS), as it has a much wider gamut than CMYK. Pantone colors can never be achieved using a CMYK printer.

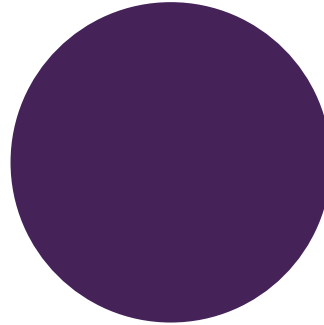
Color values for print – CMYK

CMYK uses a four color print process. Extra attention needs to be payed when using CMYK, to ensure that colors don't appear too muted or different from those on screen. **Especially critical is the reproduction of purple** when using CMYK.

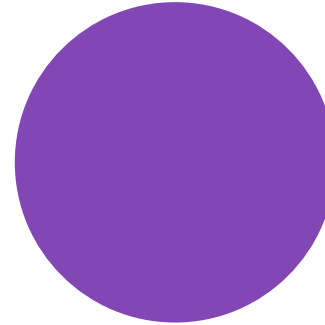
Color values for digital – RGB

To ensure color consistency in any kind of digital media, use the RGB values listed here.

Primary

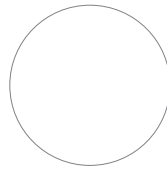


Amethyst
PMS 2627 U
CMYK 84-98-29-26
RGB 69-36-89
#442358

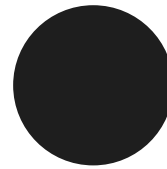


Bambora Purple
PMS 266 U
CMYK 69-79-7-0
RGB 130-71-181
#8247b5

White and Black



White

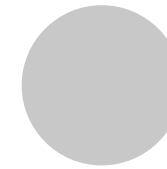


Black
PMS Black 3 U
CMYK 58-43-70-54
RGB 30-30-30
#1e1e1e

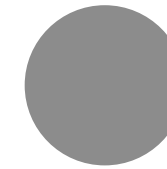
Neutrals



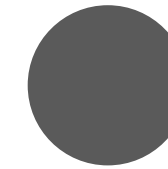
Marble
PMS Cool Gray 1 U
CMYK 4-3-6-7
RGB 240-240-240
#f0f0f0



Misty
PMS Warm Gray 3 U
CMYK 53-65-0-0
RGB 200-200-200
#c8c8c8



Stone
PMS Warm Gray 6 U
CMYK 75-85-10-11
RGB 140-140-140
#8c8c8c



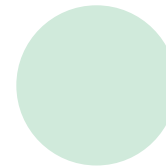
Charcoal
PMS Cool Gray 11 U
CMYK 75-85-10-11
RGB 90-90-90
#5a5a5a

Colors for graphs and diagrams

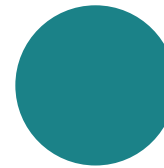
Bambora is primarily a purple brand. With the exception of the two segment colors, Dusty Pink and Light Blue, we only use Amethyst and Bambora Purple in all of our external communication. This is to build brand awareness and help our customers recognize Bambora.

However, for graphs and diagrams it is sometimes necessary to add more colors for an easier differentiation. The colors **Mint**, **Emerald**, **Tangerine**, and **Bronze** are added for this purpose only. They are never to be used as main colors for text, patterns or backgrounds in our external communication.

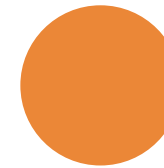
The colors **Dusty Pink** and **Light Blue** are used for graphs and diagrams but have other uses as well (see chapter on Segmentation, page 60).



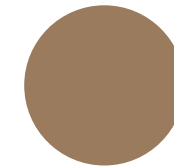
Mint
PMS Pastel 9040 U
CMYK 18-0-14-0
RGB 208-234-219
#d0eadb



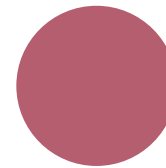
Emerald
PMS 2235 U
CMYK 83-21-39-0
RGB 27-130-136
#1b8288



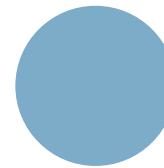
Tangerine
PMS 143 U
CMYK 0-36-81-0
RGB 235-135-55
#eb8737



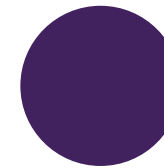
Bronze
PMS 455 U
CMYK 22-33-68-8
RGB 160-123-94
#a07b5e



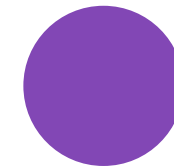
Dusty Pink
PMS 702 U
CMYK 4-58-23-4
RGB 181-94-112
#b55e70



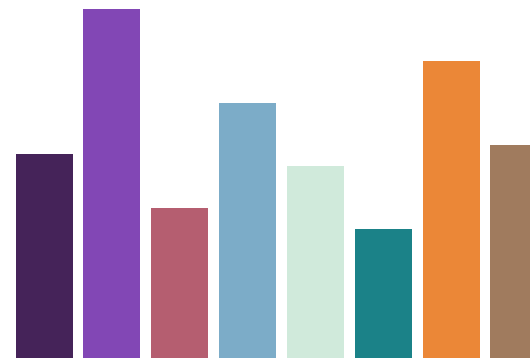
Light Blue
PMS 2169 U
CMYK 54-10-0-6
RGB 124-172-200
#7cacc8



Amethyst



Bambora Purple



Applying colors for digital

When designing for different applications, we use our purples to maintain visual consistency and to build brand recognition. Maintaining a strong brand recognition is important as our customers are faced with a big number of different brands and visual messages every day.

Primary color options

For backgrounds we primarily use Amethyst or white, occasionally we use grey. Big headlines can be set in both white and Bambora Purple, but we keep the body copy white as it is the most legible option against a dark background.

There are two options when working with a white or grey background; headlines in Bambora Purple with black body copy or both headlines and body copy set in Amethyst.

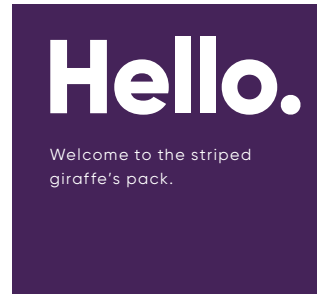
Don'ts

As we rarely use Bambora Purple for backgrounds or Amethyst for text, we don't use these two in combination either.

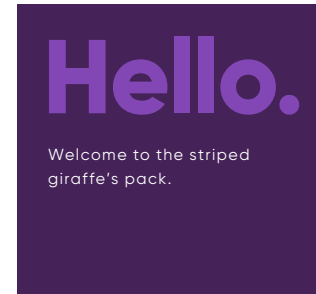
We avoid using black headlines as this creates a very different visual expression.

To ensure good legibility, we don't use Bambora Purple for body copy.

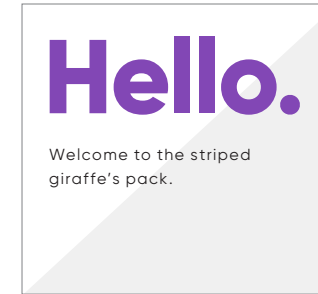
DOs



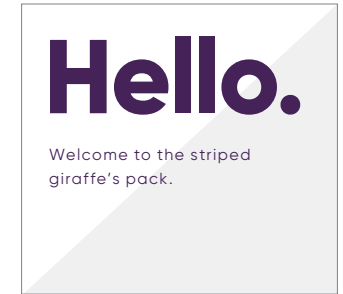
Alt. 1 White headline and body copy against Amethyst background.



Alt. 2 Bambora Purple headline and white body copy against Amethyst background.



Alt. 3 Bambora Purple headline and black body copy against white or grey background.



Alt. 4 Bambora Purple headline and body copy against white or grey background.

DON'Ts



Example 1. Don't use Bambora Purple as background and Amethyst for headline and body copy.



Example 2. Don't use big headlines in black.

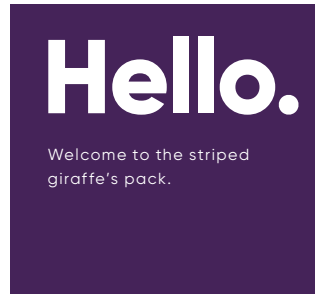


Example 3. Don't use Bambora Purple for body copy.

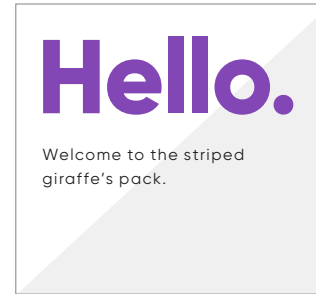
Applying colors for print

When designing for print, we use the same color options as for digital (see previous page), with one exception. We **don't use any purple tone-on-tone options** as we can't ensure high enough contrast in print.

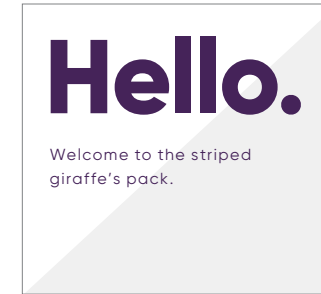
DOs



Alt. 1 White headline and body copy against Amethyst background.

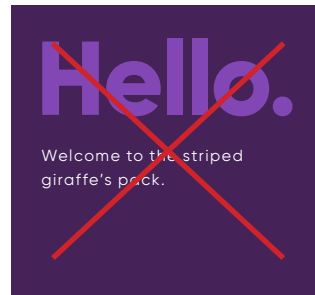


Alt. 2 Bambara Purple headline and black body copy against white or grey background.



Alt. 3 Amethyst headline and body copy against white or grey background.

DON'Ts



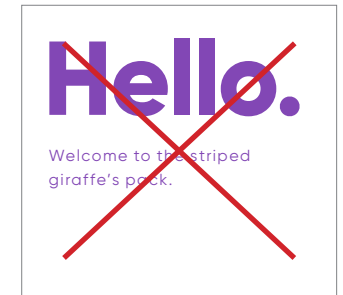
Example 1. To ensure contrast and legibility, don't use purple text against purple background for print.



Example 2. Don't use Bambara Purple as background and Amethyst for headline and body copy.



Example 3. Don't use big headlines in black.



Example 4. Don't use Bambara Purple for body copy.

Papers

At Bambora we care equally as much about the environment as the quality of our products, therefore we choose our papers responsibly. To ensure that our printed matter remains consistent and considered, we use these **uncoated papers** to the extent that we can.

Antalis, Brown Board

A high quality brown board for all our boxes, carried by Antalis within Europe.

GF Smith Colorplan, Amethyst

A dark purple paper that we use for packaging such as envelopes, folders and business cards.

Scandia 2000, White

Our primary choice for product sheets, flyers, and other printed matter.

If these papers are unavailable in your country, ask your design team for samples to find uncoated papers equal to these.

Packaging



Antalis
Brown Board



GF Smith Colorplan
Amethyst

Print



Scandia 2000 (or equal)
White

Typography.

Meet Gilroy

Bambora's typeface is Gilroy. It is an important part of the brand identity and is used throughout all communication. Gilroy is a modern and geometric sans serif that has a round and friendly feel.

**Welcome to
the jungle!**

**Seamless
shopping
experience.**

**The simple
package solution
for in-store card
payments.**

Bambora Checkout is quick and easy to set up. While your customers enjoy a convenient shopping experience, you get an effective, practical solution with a high conversion rate.

Gilroy weights

We use three weights of Gilroy: ExtraBold, Bold and Regular. Supergraphics are always set in ExtraBold. Headlines, lead-ins, headers/footers and body copy are set in Regular. Subheadings are set in Bold.

**Gilroy
ExtraBold.**

**ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmnop
qrstuvwxyzåäö
1234567890&%*!?**

Gilroy Bold

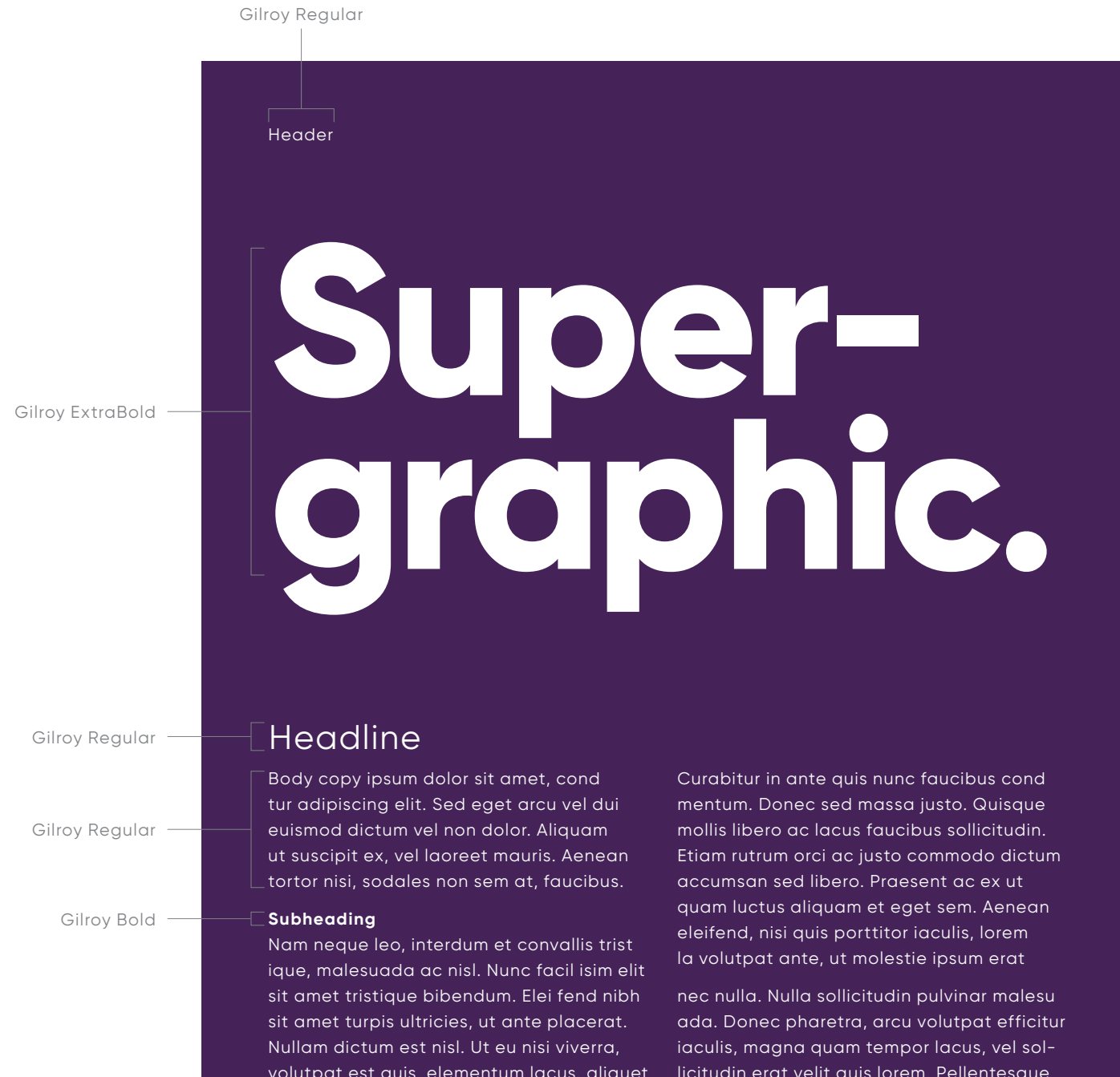
**ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmnop
qrstuvwxyzåäö
1234567890&%*!?**

Gilroy Regular

**ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmnop
qrstuvwxyzåäö
1234567890&%*!?**

Weight usage

It is important that the correct weight is used for each typographic level in the hierarchy. This ensures consistency and clarity in all communication.



Hierarchy

To ensure clear communication, it is important that a distinct typographic hierarchy is established. Different type sizes are never closer to each other than half the height of the previous size

There are **two ways** of setting headlines. When typography is used as **supergraphics**, a decorative element to replace images or illustrations on the cover of printed matter, packaging or for bolder statements in print or digital, Gilroy Extrabold is used.

When headlines only serve a **functional purpose**, they are set in Gilroy Regular. These two ways of setting headlines create a good balance between a passionate and sophisticated expression.

Alt. 1

X — [**E-commerce.**

Max 1/2 X — [**Payments**

Alt. 2

X — [**E-commerce**

Max 1/2 X — [**Payments**

Type as supergraphics

There are **two ways** of setting headlines. When typography is used as **supergraphics**, a decorative element to replace images or illustrations on the cover of printed matter, packaging or for bolder statements in print or digital, **Gilroy Extrabold** is used.

Try to write as **short and to the point** as possible. This enables the use of larger point sizes, creating a passionate expression with **visual impact**. Always use **punctuation** for supergraphics.

Oddly
human.

Type as supergraphics – settings

The settings for **leading varies** for each situation depending on the amount of text and the combination of characters. Leading that works for a longer text might be too loose for something shorter (and vice versa).

The letters should never touch. Crashes between ascenders and descenders are solved by either **increasing the leading** or **adjusting linebreaks**.

Supergraphics should always be set with **-20 for tracking**. Use the setting **Optical** if you don't feel confident about manual kerning.

Oddly
human.] Too loose

44/42 pt

Oddly
human.] Good

44/35 pt

Too tight (A) (e)
A complete
package solution
for card payments.

44/35 pt

Good (A) (e)
A complete
package solution
for card payments.

44/42 pt

Setting type

Different settings for tracking and leading are used depending on the point size. This ensures good readability and balance.

Headlines

- Gilroy Regular

Point Size	Tracking	Leading
12-14 pt	40	120%
15-19 pt	30	120%
20-29 pt	20	110%
30-69 pt	0	110%
70 pt +	-20	110%

Body copy, subheadings, lead-ins & headers/footers

- Gilroy Regular/Bold

Point Size	Tracking	Leading
6-8 pt	50	150%
9-17 pt	50	140%
18-32 pt	30	140%
33 pt +	20	140%

Tracking

Leading

leading

Paragraphs

These guidelines show how to set paragraphs in a way that ensures optimal readability. As a rule of thumb, there should be between **50 and 75 characters per line**. More than this makes it harder for the reader to continue on the correct line in large blocks of text. If the line is too short it will break the reader's rhythm by making the eyes travel back too often.

Paragraphs are always **aligned left** since it is easier to read than text that is justified or aligned right.

Aligned left

Lorem ipsum dolor sit amet, consectetur ut adipiscing elit. Fusce id libero a eru quam finibus imperdiet. Curabitur finibus eros tempus tempus. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Integer dignissim erat quis malesuada dapibus. Proin ultrices lorem fringilla, faucibus turpis a, efficitur sapien. Donec eget ultrices risus. Fusce maximus id metus eget consectetur. Proin imperdiet, ut tempor consectetur, elit ligula lobortis lacus, non porta sem leo malesuada tortor. Sed ornare vel ex non scelerisque lorem ipsum. Ut ipsum lorem eleifend dignissim tempus.

Good width

~~Lorem ipsum dolor sit amet, consectetur adipiscing elit. Fusce id libero a quam finibus imperdiet. Curabitur finibus eros a ex tempus tempus. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per conubia nostra, per inceptos himenaeos. Integer dignissim erat quis malesuada dapibus. Proin ultrices lorem fringilla, ultrices lorem fringilla.~~

The paragraph is too narrow

Do not justify

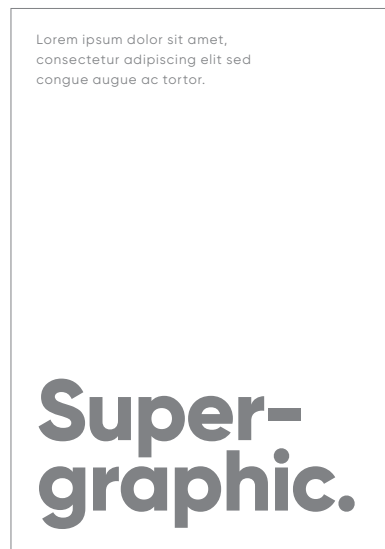
~~Lorem ipsum dolor sit amet, consectetur adipiscing elit. Fusce id libero a quam finibus imperdiet. Curabitur finibus eros a ex tempus tempus. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos himenaeos. Integer dignissim erat quis malesuada dapibus. Proin ultrices lorem fringilla, faucibus turpis a, efficitur sapien. Donec eget ultrices risus. Fusce maximus id metus eget consectetur. Proin imperdiet, nulla ut tempor consectetur, elit ligula lobortis lacus, non porta sem leo malesuada tortor. Sed ornare vel ex non scelerisque. Ut eleifend dignissim tempus.~~

The paragraph is too wide

Do not align right

Basic layouts

The use of type should be both clear and consistent as well as flexible and dynamic. These examples show **basic layouts that can be used**. The examples shown here are only general guidelines and are not to be viewed as defined rules. More advanced layouts are allowed in certain situations (see Advanced layouts).

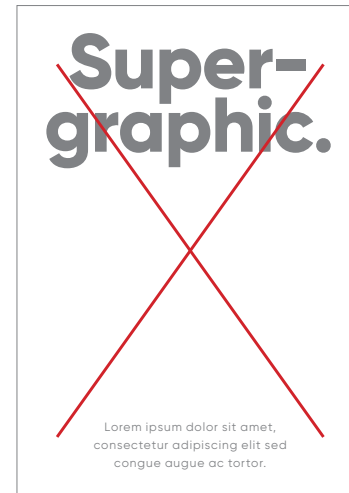


Basic layouts - don'ts

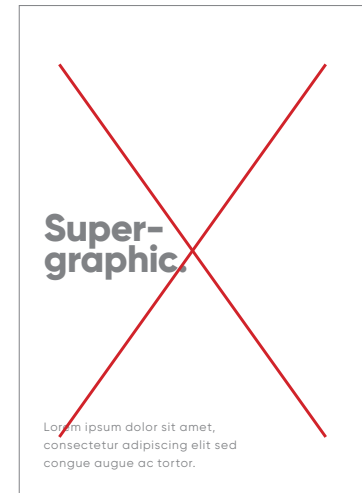
It is important to keep layouts clean and simple with a clear typographic hierarchy. To ensure a **consistent visual language** the following examples are not allowed.



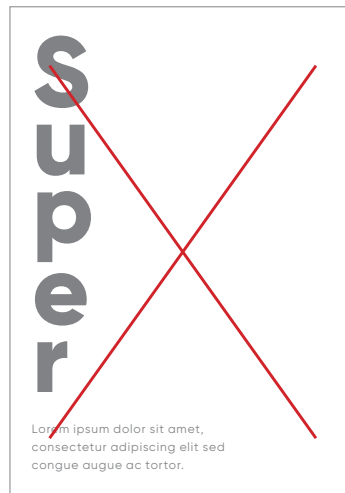
Don't align right



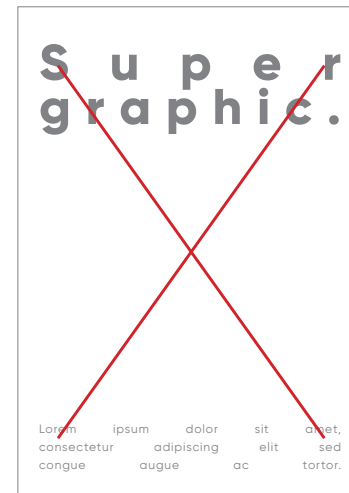
Don't align center



Don't use too small headline



Don't work vertically



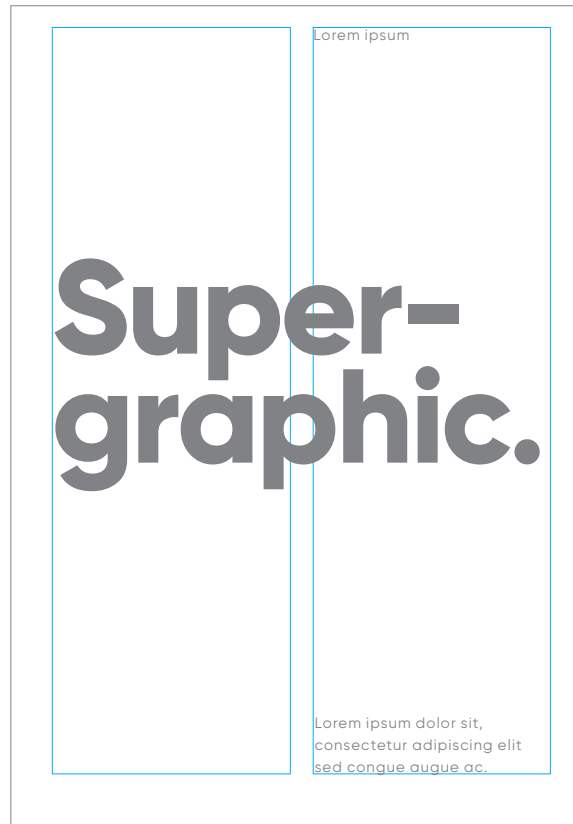
Don't justify



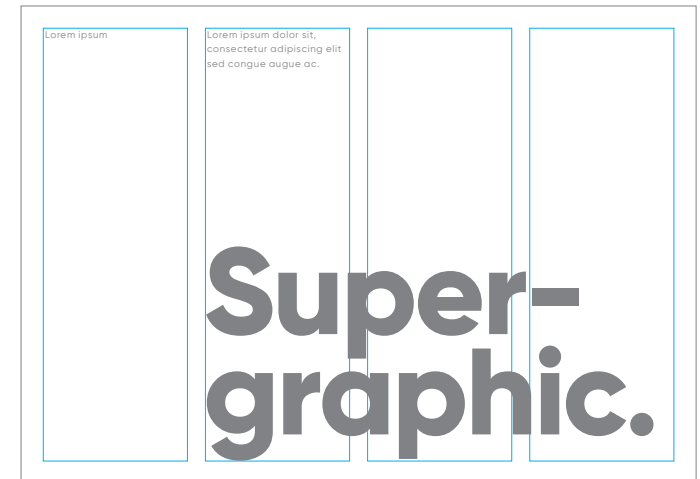
Don't use uppercase

Advanced layouts

More advanced layouts may be needed in certain situations. The examples shown here serve as general guidelines and inspiration, they are not to be viewed as rules. Please contact the design team if you feel unsure about what to do.



Asymmetry and rhythm can be created by placing type in different columns. In this example the type is placed in the second column of a 2-column grid.



Here the type is placed in the second column of a 4-column grid

Backup typeface – Arial

Arial is our backup typeface. It is only used in rare circumstances when it is not possible to use Gilroy. This can be due to technical limitations or when the fonts are not available.

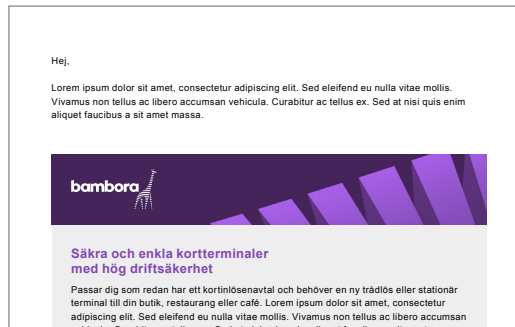
Gilroy is a very important part of the identity. Therefore you should always do everything you can to make its use possible before resorting to Arial.

Arial Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZÅÖ
abcdefghijklmnopqrstuvwxyzåö
1234567890&%*!?

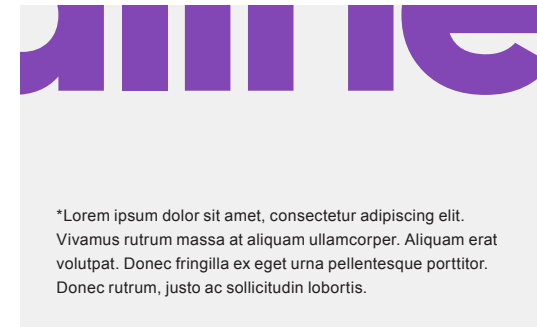
Arial Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZÅÖ
abcdefghijklmnopqrstuvwxyzåö
1234567890&%*!?



Newsletters and seller emails

It is usually not possible to use custom fonts in emails. Arial is the preferred substitute for Gilroy in these cases.



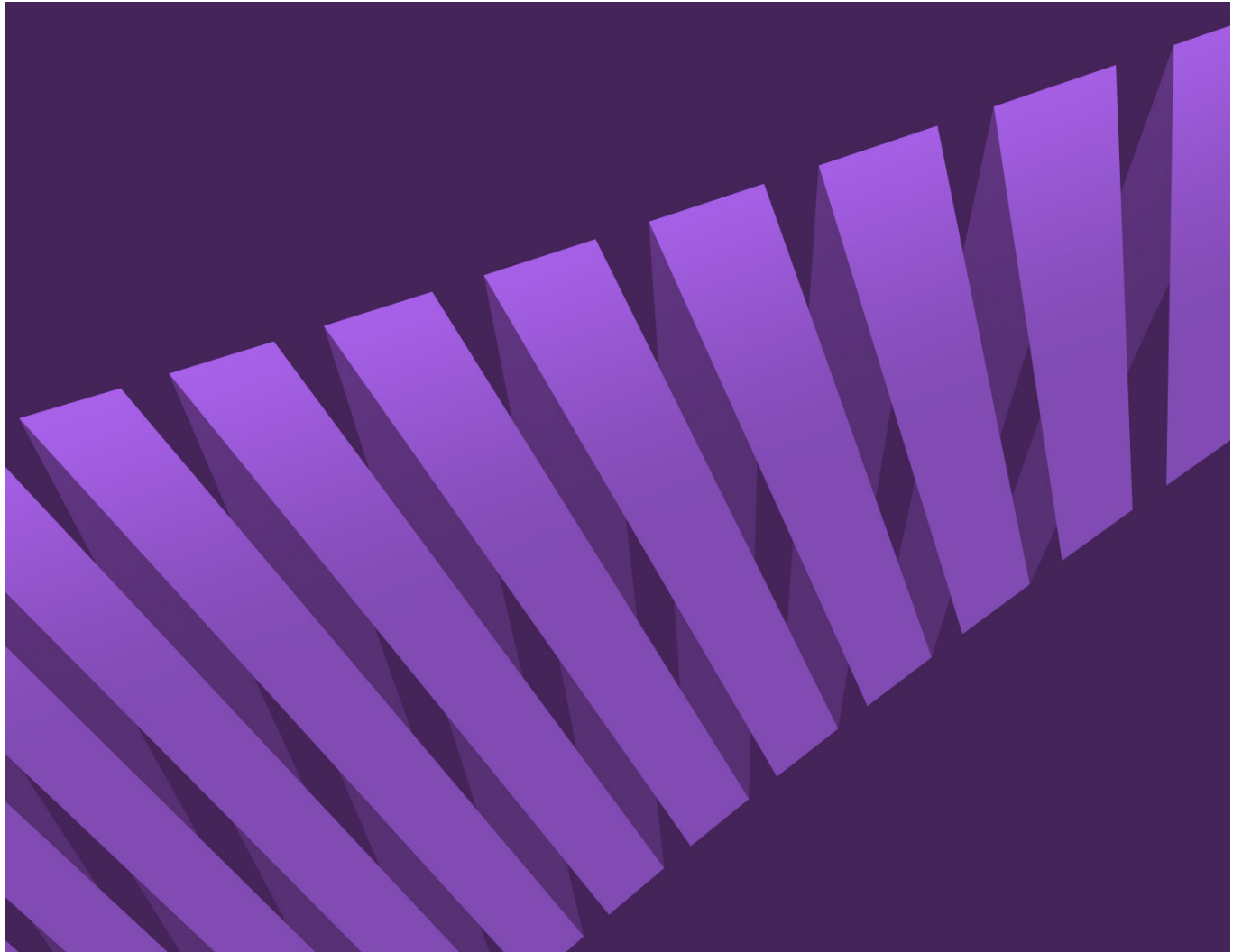
Arial for small text

Besides its use as a backup typeface, Arial can also be used in rare cases where the point size needs to be very small and readability is important.

Stripes.

Stripes

Bambora's stripes can be used to add energy and a sense of movement to designs. The stripes have a clear connection to the Zebraff and they help in building a strong brand presence. However, it is not necessary or desired to use stripes all the time. A balanced use across applications creates a dynamic brand.



Examples – digital

The stripes can be used against backgrounds that are Amethyst, white or grey. There are two color options; Bambora Purple (which has the most visual impact) and Amethyst (more subtle tone-on-tone option).

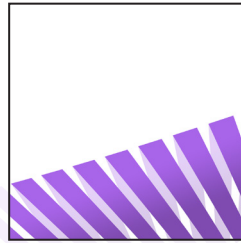
It is okay to set typography in Amethyst when using Bambora Purple colored stripes against a white/grey background. This exception to the color rules is to ensure good legibility in cases where stripes and typography overlap.



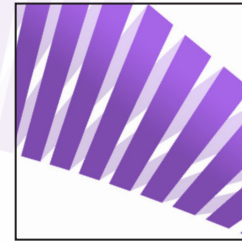
Cropping stripes

It is okay to crop, rotate, mirror and scale the stripes to best suit the layout. This creates flexibility and enables the design to be tailored to the content.

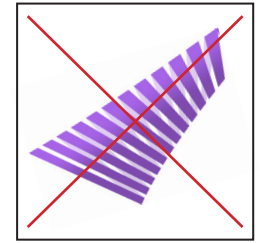
The stripes are never shown in their entirety, the start and end points should always be cropped.



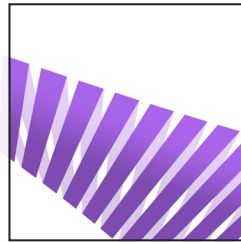
Crop



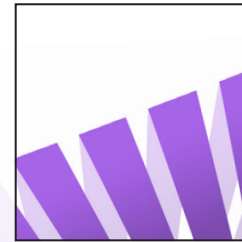
Rotate



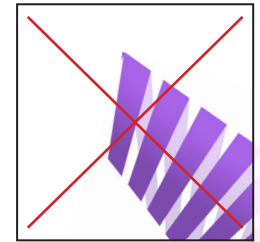
Never show full graphic



Mirror



Scale

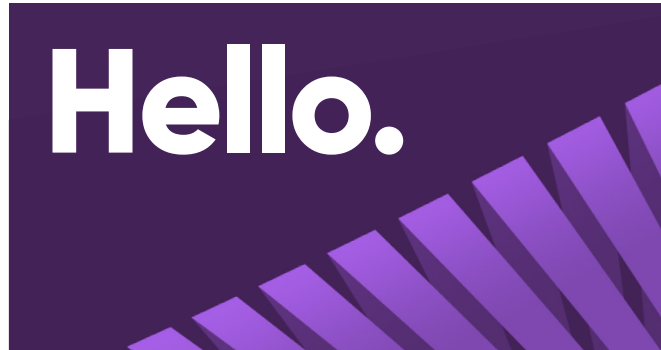


Start and end points should always be cropped

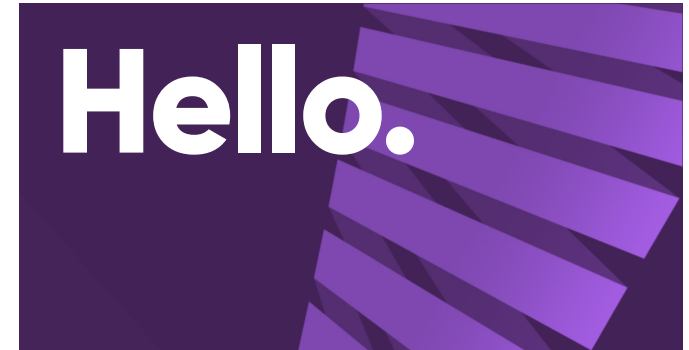
Cropping stripes

It is okay to crop, rotate, mirror and scale the stripes to best suit the layout. This creates flexibility and enables the design to be tailored to the content.

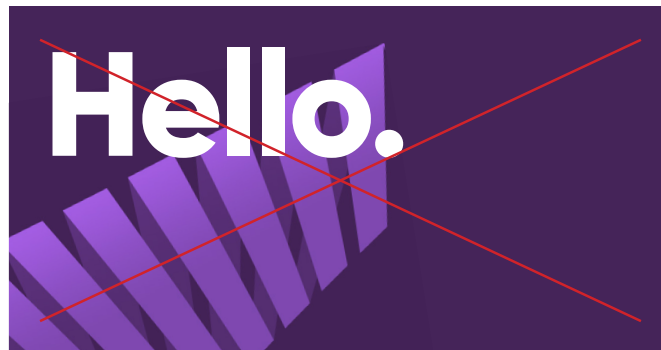
The stripes are never shown in their entirety, the start and end points should always be cropped.



The composition has a good balance between stripes and typography.



It is okay to rotate and/or zoom in on the stripes if it better suits the application.



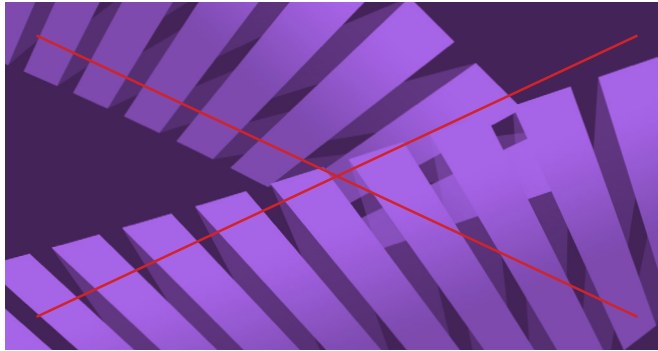
The stripes' start or end should never be shown, always crop tighter. Here the composition is unbalanced as well.



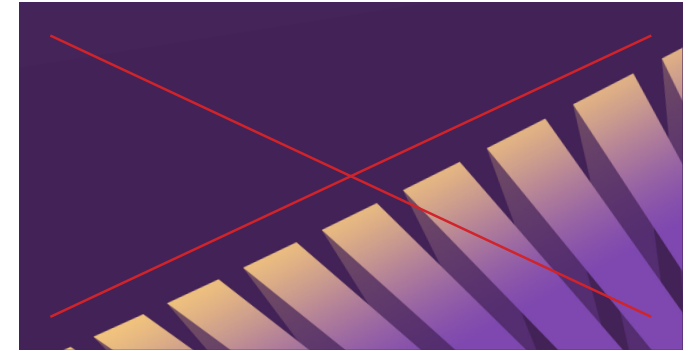
The stripes' start or end should never be shown, always crop tighter. Here the composition is unbalanced as well.

Stripes - don'ts

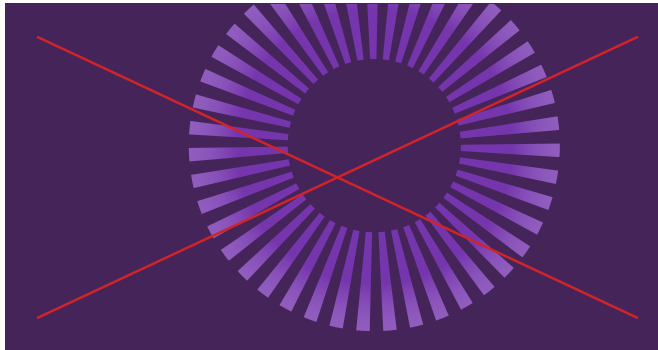
Stripes should be used in a consistent way, following the guidelines. Here are examples of what not to do when working with stripes.



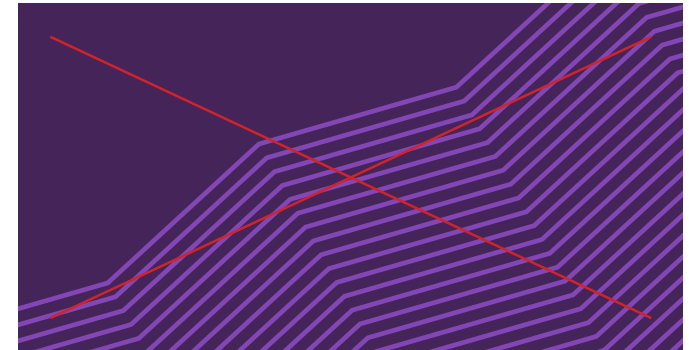
Don't use multiple overlapping stripes.



Don't use other colors than specified.



Don't use other shapes.



Don't create new stripes with different expression.

Imagery.

Photography

**Awaiting
images.**

Segment images

- Small

Three kinds of images are used specifically for the Small segment:

- Personal portraits of customers in the Small segment (preferably including Bambora products and/or payment related situations).
- Packshots showing Bambora's different products/services.
- Brand building graphics (see chapters Stripes and Segmentation).



Segment images - Mid/Large

Three kinds of images are used specifically for the Mid/Large segment:

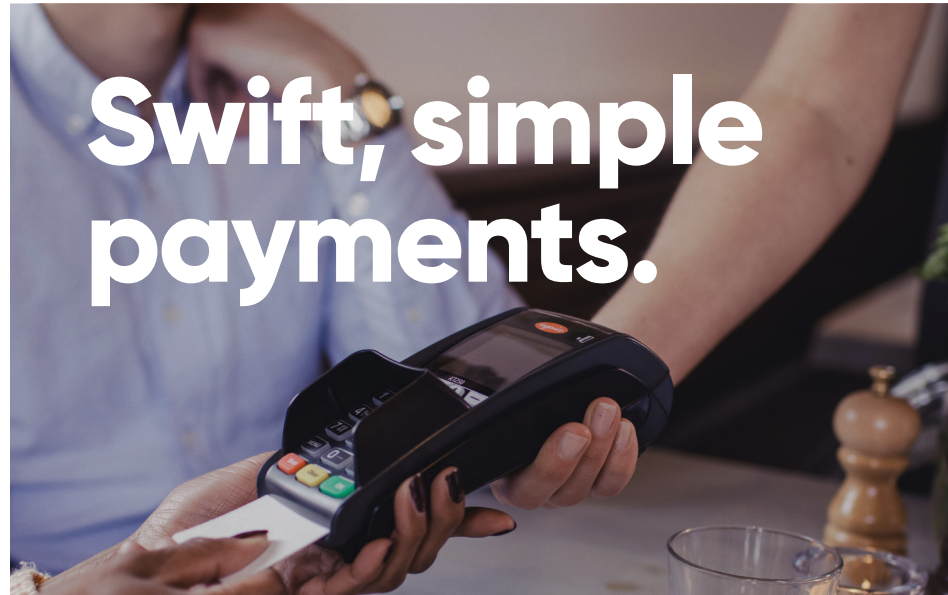
- Photography showing Mid/Large companies.
- Packshots showing Bambora's different products/services.
- Brand building graphics (see chapters Stripes and Segmentation).



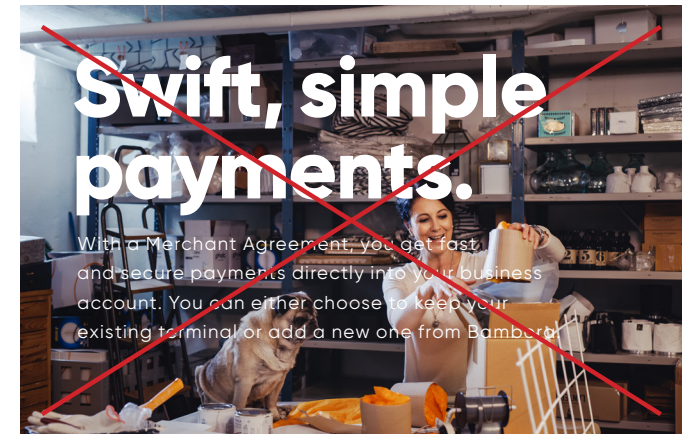
Type on image

When copy is placed over an image, it is most important that the copy is legible.

Make sure that **the area behind the copy is as clean and free from graphic noise as possible.**



Copy should be placed over images that are as clean and clear from noise as possible.



The shelves in the background make the image too busy to place copy over.

Type on image

Sometimes it can be tricky to ensure enough contrast when placing type over image. A solution to this is to slightly darken the image. This is always done as subtle as possible, using black at a low opacity.

We do not use Amethyst, Bambora Purple or any of the segment colors over images (no gradients or duotone treatments).



Untreated image.



Image darkened with subtle black gradient with low opacity, creating better contrast between text and image.



Don't use Amethyst or Bambora Purple.



Don't use segment colors.

Layout with images

The examples show a simple and effective approach to layouting with images.

By using a single fullbleed image and a colored block, the design feels clear and professional. It signals Bambora without manipulating the image in any way.



Print



Digital

Packshots

**Awaiting
images.**

Illustration.

Technical illustrations

Technical illustrations are detailed line drawings, used for instructions on how to handle terminals or other technical equipment. We use them inside and on the cover of **guide books, or packaging for each terminal.**

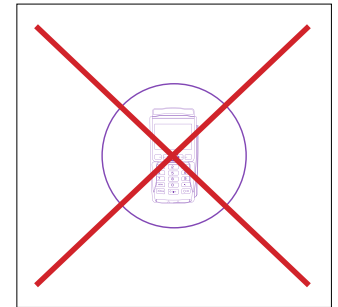
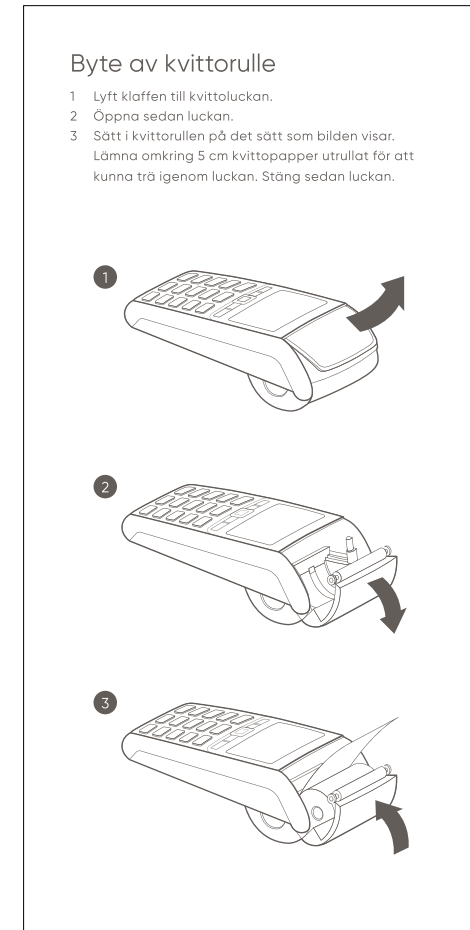
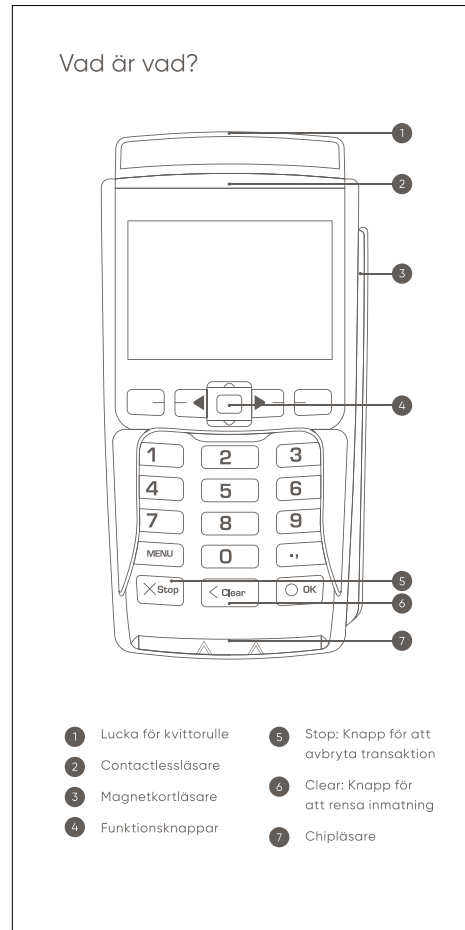
The line weight can vary, a slightly thicker line around the object can at times help contain the illustration better.

Always make sure that each line is visible in print and that **no line is ever thicker than 0.75 pt.**

Technical illustrations **should not be used as icons** since they are too complex for small sizes.

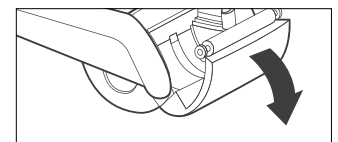
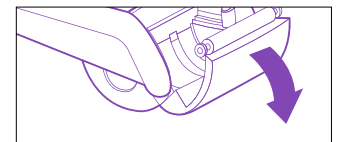
Color

To ensure that the illustration is visible enough we always use white against dark backgrounds and Bambora Purple and black against light backgrounds.



Do not use technical illustrations as icons

The illustrations should be used large and clear, their level of complexity is too high for small applications such as icons.



Color usage

Illustrative icons

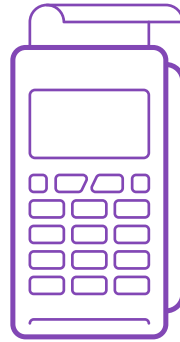
To keep communication from becoming too text heavy, illustrative icons can be added to enhance written instructions. For visual consistency, the icons are outlined just as the technical illustrations.

Line thickness

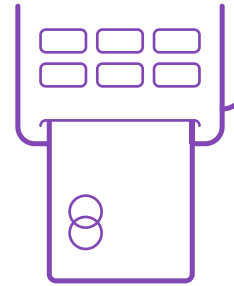
Two different line weights are used for each icon to create a more considered look. The thicker lines are always twice as thick as the thinner lines.

Color

The bottom row shows how we apply color to the icons. To ensure that the icons are visible enough we always use white against dark backgrounds and Bambora Purple and black against light backgrounds.



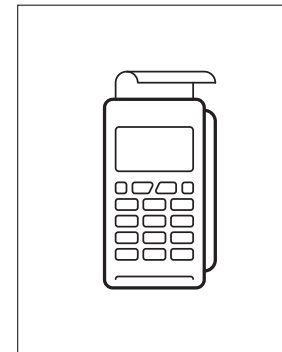
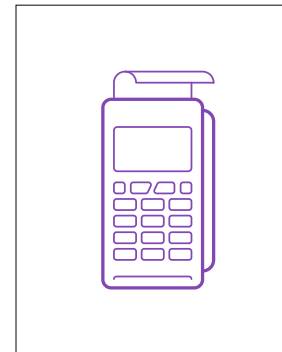
Icon for terminal.



Icon for purchase with an international card.



Icon for choosing currency in the terminal.



Color usage

Segmentation

Segments

Bambora is on an ongoing growth journey. We come from a stage where we have been good at positioning the brand and our offerings towards small and many times newly started merchants, but at the same time, we have been struggling to communicate our value proposition in a trustworthy way towards more established, mid-sized and larger merchants. Portfolio analyses show that the merchants mainly attracted by our communication through marketing and sales campaigns during previous years are small, many times on the edge to micro. Going forward, a new positioning and focus is key in order for Bambora to establish itself as a reliable and leading payments provider towards mid-sized and larger merchants.

Bambora needs to slightly tweak the perception of the brand to establish itself as a trustworthy payments partner also towards larger merchants, with a clear identity and message. Therefore, we have been looking into how we can differentiate our brand and ways of communicating, towards the Small and Mid/Large segment.

Small Merchants

TRV (transaction value) <300' SEK/month

Midsized Merchants

TRV (transaction value) >300' SEK/month

Large Merchants

>500' SEK in annual NNR

Ways to differentiate between segments

There are some **differences** in how we communicate with merchants in the Small segment and the Mid/Large segment. This is primarily done through **photography** (see page 51) and differences in the tonality of **copy**. We also have **segment colors** that can be used to further differentiate the segments visually.

Photography Copywriting Colors

Segment colors

These two colors, Dusty Pink and Light Blue, are used when needed to differentiate between Bambora's segments. They are chosen because they are distinct from each other yet still the closest to purple on each side of the color spectrum; when mixed together they become purple.

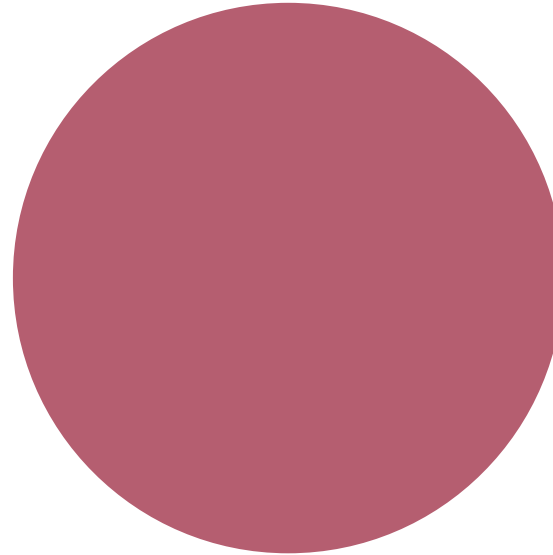
Dusty Pink

Dusty Pink is the warmer of the two colors, and therefore used for communication within segment Small.

Light Blue

When we communicate within the Mid/Large segment, we use Light Blue.

The colors are **only used when we differentiate** between the segments and intended to be used subtly. Applications should always feel **predominantly purple**. The segment colors can be used as accent colors; either in **gradient backgrounds** or on **stripes**.

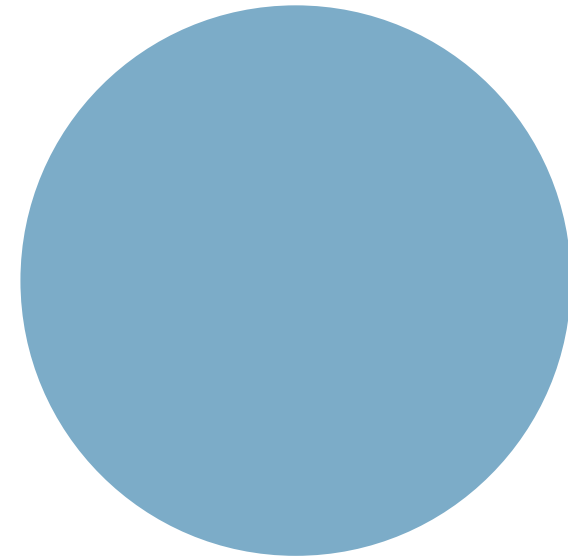


Dusty Pink (Small)

PMS 702 U
CMYK 4-58-23-4
RGB 181-94-112
#b55e70

Light Blue (Mid/Large)

PMS 2169 U
CMYK 54-10-0-6
RGB 124-172-200
#7cacc8



Segmentation - gradients

Gradients can be used to differentiate between Bambora's segments. Amethyst and Light Blue are used for Mid/Large while Amethyst and Dusty Pink are used for Small.

The segment colors are intended to be used subtly. Applications should always feel predominantly purple, with an added accent of Light Blue or Dusty Pink.

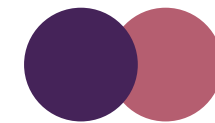
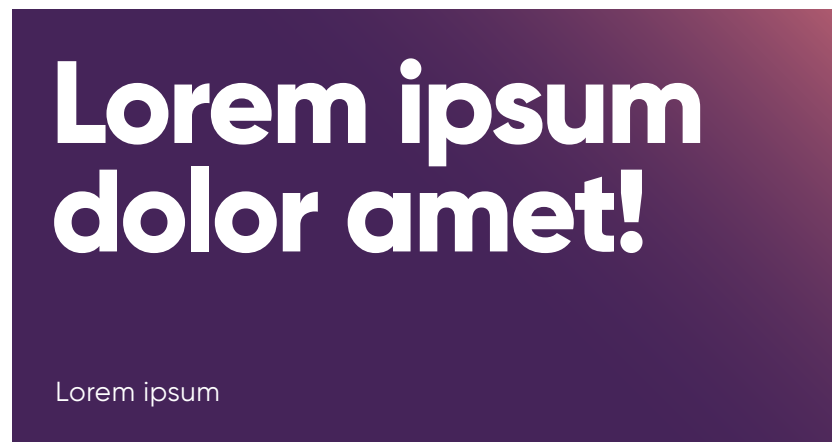
Mid/Large



Amethyst & Light Blue



Small

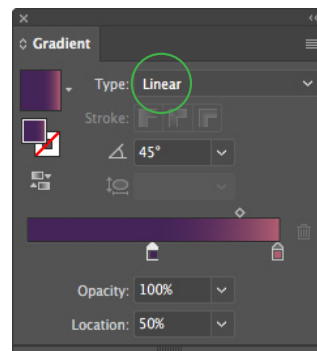
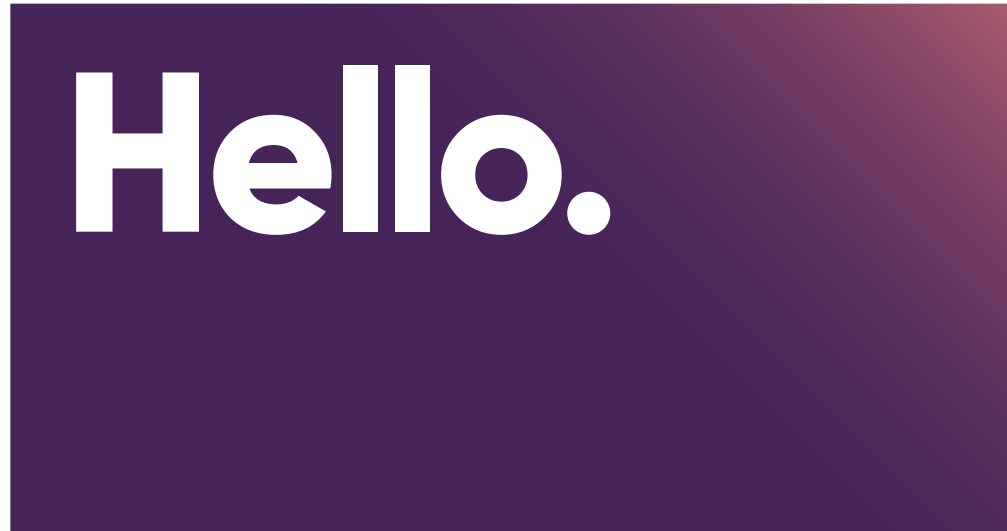


Amethyst & Dusty Pink

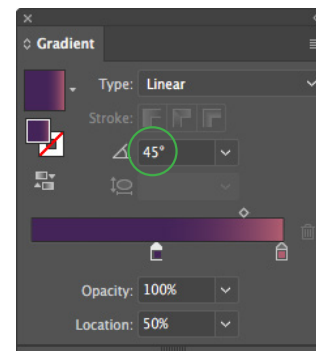


Applying gradients

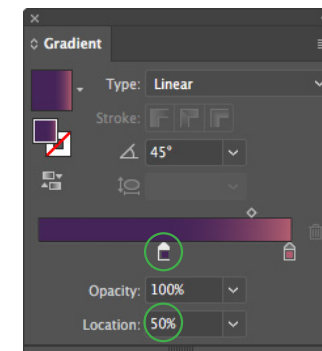
It is important that gradients are applied according to these instructions. It creates consistency and ensures that there is a good balance between Amethyst and the segment color, making the design feel predominantly purple. The settings are used regardless of the application's size or proportions.



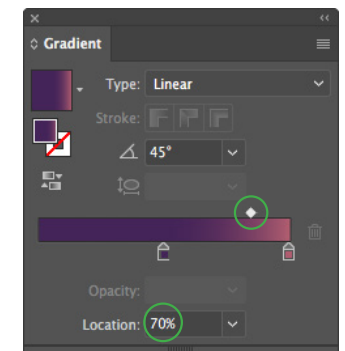
1. Set type to Linear



2. Set angle to 45°



3. Set Amethyst Location to 50%



3. Set midpoint Location to 70%

Applying gradients - don'ts

Always use the gradient settings shown on the previous page. These examples show incorrect applications.



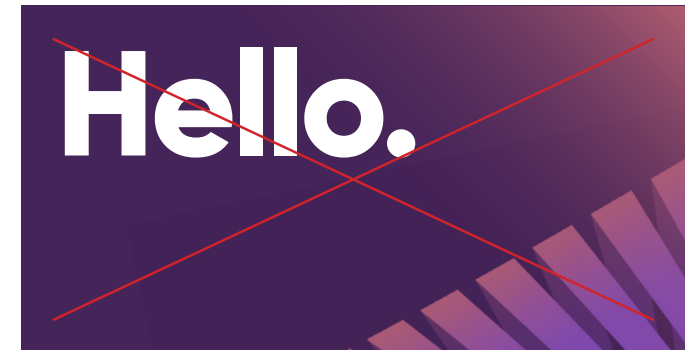
Don't use different placements than specified.



Don't use multiple gradients or both segment colors.



Don't use radial gradients.



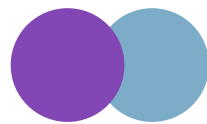
Don't use gradient backgrounds and stripes at the same time.

Segmentation - stripes

Variations on the stripes' colors can be used when there is a need to differentiate between Bambora's segments. The stripes fade between Bambora Purple and the segment color (Light blue for Mid/Large and Dusty Pink for Small).

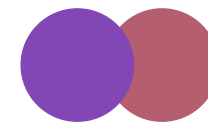
Segment colors are only used as accents, there should always be a distinct and pre-dominant presence of Bambora Purple.

Mid/Large



Bambora Purple & Light Blue

Small



Bambora Purple & Dusty Pink

Segmentation in social media

We target **different segments in different social media channels**. These are examples of how our communication can look on Facebook and LinkedIn.

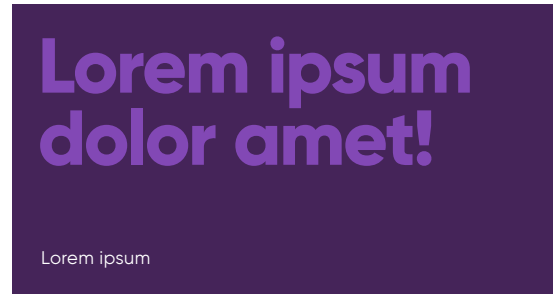
Facebook

Small and **non-segmented** communication are used.

LinkedIn

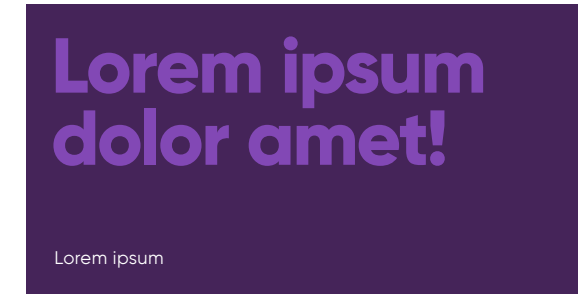
Mid/Large and **non-segmented** communication are used.

Examples of segmentation on Facebook

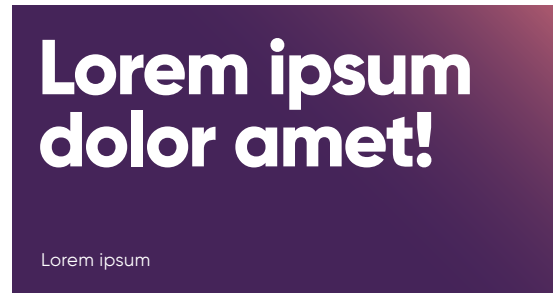


Non-segmented

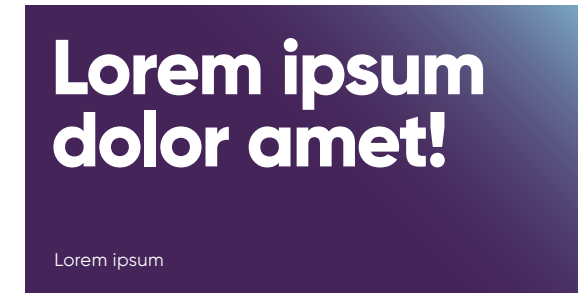
Examples of segmentation on LinkedIn



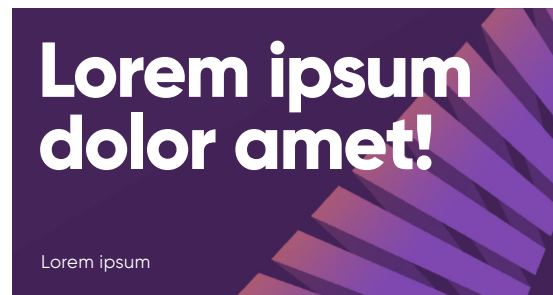
Non-segmented



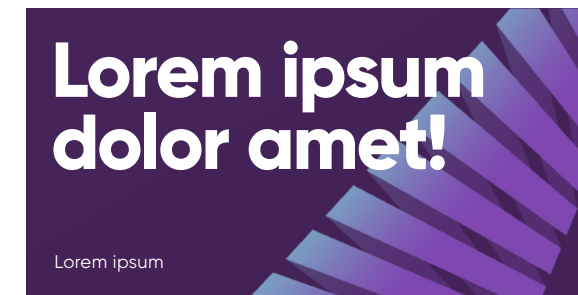
Small



Mid/Large



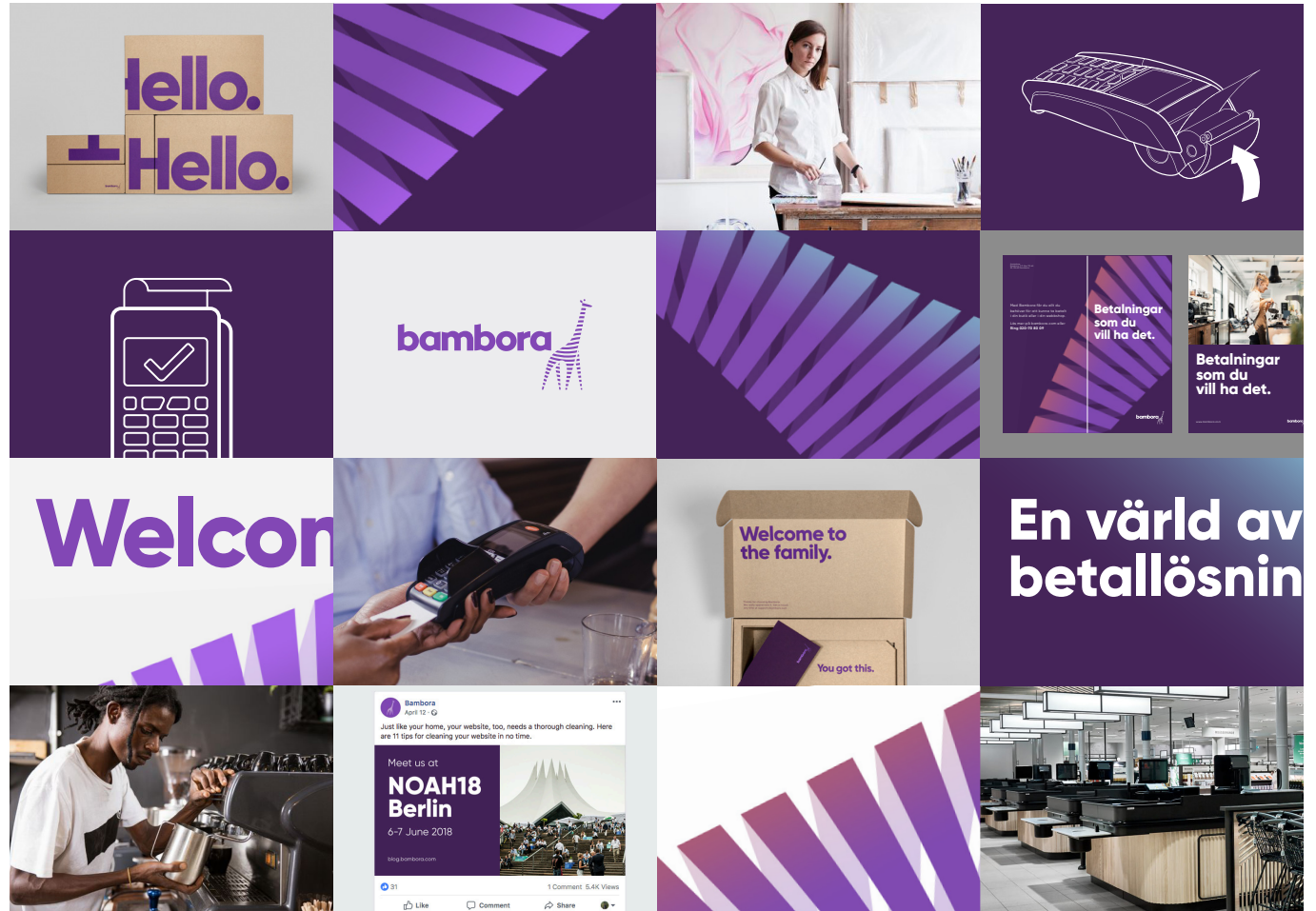
Small



Mid/Large

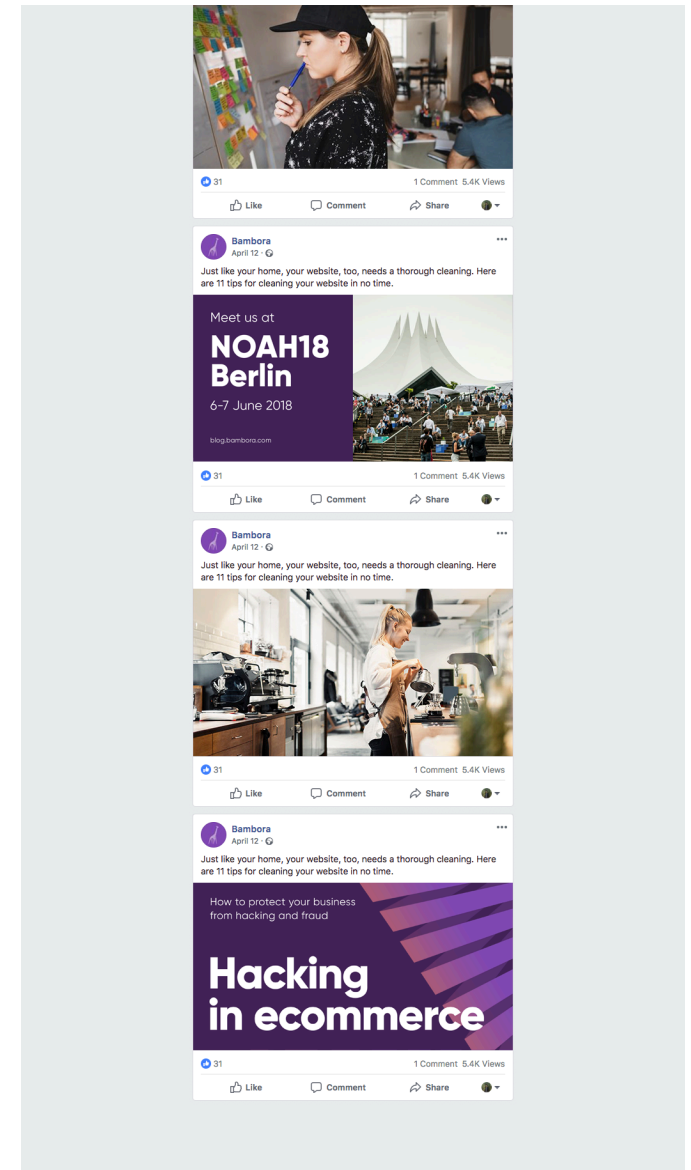
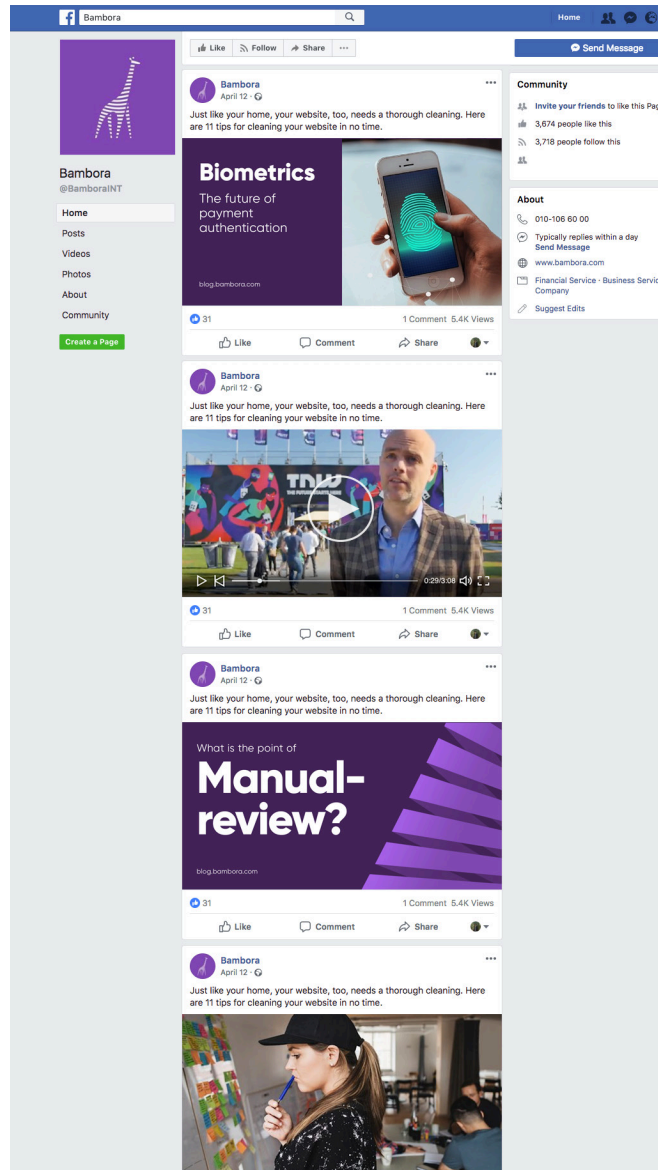
Examples.

Brand overview




Social media

- Examples showing the interplay between different parts of the graphic toolbox.
- The mix of photography, color, typography, stripes and gradients create a cohesive yet varied whole that communicates Bambora.



Newsletters

- Simple structure with a mix of 1 and 2 columns.
- Choose Arial when it's not possible to use Gilroy.
- Gilroy can also be used in images to strengthen the brand.



Förverkliga dina drömmar – Starta företag!

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[Läs mer](#)

Kan vi hjälpa dig förverkliga dina drömmar?

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Telefon: 031 - 320 32 00
sales_sverige@bambora.com
www.bambora.com

Följ oss på sociala medier:

Vill du inte längre ha dessa utskick?
[Klicka här](#)

Seller emails

- More personal feel than the newsletters. Beginning and end clearly written by seller.
- Simple structure with a mix of 1 and 2 columns.
- Choose Arial when it's not possible to use Gilroy.
- Gilroy can also be used in images to strengthen the brand.

Hej,

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bambora

Säkra och enkla kortterminaler med hög driftsäkerhet

Passar dig som redan har ett kortinlösenavtal och behöver en ny trådlös eller stationär terminal till din butik, restaurang eller café. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Sed eleifend eu nulla vitae mollis. Vivamus non tellus ac libero accumsan vehicula. Curabitur ac tellus ex. Sed at nisi quis enim aliquet faucibus a sit amet massa.



Stationär

Med en stationär kortterminal tar du betalt vid din kassaapparat. Tack vare anslutningen till internet får du en snabb hantering av dina transaktioner.

Bambora iWL250 3G/GPRS

- Inkluderar:
- Dockningsstation
 - Laddare
 - SIM-kort
 - Kvittorullar
 - Rengöringskort

Trådlös

Med en trådlös kortterminal tar du betalt var du vill i din lokal. Terminalen skriver ut kvittot på plats, perfekt för till exempel restaurangverksamhet! Fungerar med de vanligaste betalkorten.

Bambora iCT250

- Inkluderar:
- Strömadapter
 - Nätverkskabel
 - Kvittorullar
 - Rengöringskort

Hej,

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bambora

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Stationär

Med en stationär kortterminal tar du betalt vid din kassaapparat. Tack vare anslutningen till internet får du en snabb hantering av dina transaktioner.

Bambora iWL250 3G/GPRS

- Inkluderar:
- Dockningsstation
 - Laddare
 - SIM-kort
 - Kvittorullar
 - Rengöringskort

Trådlös

Med en trådlös kortterminal tar du betalt var du vill i din lokal. Terminalen skriver ut kvittot på plats, perfekt för till exempel restaurangverksamhet! Fungerar med de vanligaste betalkorten.

Bambora iCT250

- Inkluderar:
- Strömadapter
 - Nätverkskabel
 - Kvittorullar
 - Rengöringskort

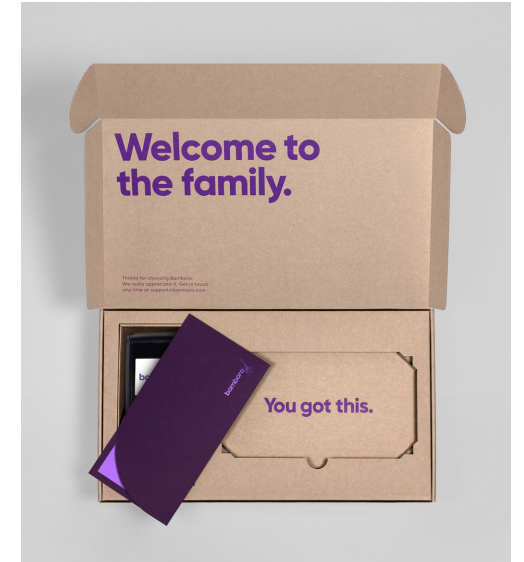
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Med vänlig hälsning

Nann Namnsson
Betalarrådgiver - Teamleder, SV

+46 0000000000
Nann.namnsson@bambora.com
Följ oss på [Facebook](#)
Besök oss på [bambora.com](#)

Bambora box



Stationery



Business cards



Paperbag



Tape



Technical illustration

