BURY

CORPORATE DESIGN

TABLE OF CONTENTS

Dear Sirs,
Dear Employees, Partners, Customers

I would like to invite you to get acquainted with this BURY Group Brand Book. It was created to provide the necessary guidelines to build a consistent identity of our company in every area of its activity - from design, through the provision of solutions, to the way it communicates about everything that concerns BURY Group.

Consistency in communication is essential to build a strong BURY brand. The Brand Book contains basic guidelines and provides a number of examples, using which we can accurately present the image of BURY Group in any situation. Based on the guidelines contained herein, the brand identity will be maintained.

With kind regards,

Henryk Bury
President of the Management Board

During 35 years of dynamic growth BURY has developed its own unique tone and style. The outstanding features of our products are recognized and valued by customers and partners around the world. All this makes BURY an object sought after and ranked exceptionally high in the category of preference and choice by our contractors, while at the same time earning the respect and awe of the competition

FROM THE IDEA TO REALITY

This is our maxim. To assist our customers at every stage of the production process – from the idea behind its creation to the functional and quality final product. We have the ambition to continuously multiply the success of our company and we devote ourselves to it with full passion and commitment. Innovation, understood as the ability to create and implement new solutions expected by our partners at the highest level of reliability, becomes a motto, a challenge and a real action for us.

COOPERATION WITH US MEANS MUCH MORE THAN JUST MEETING YOUR EXPECTATIONS

Based on the latest technologies and innovative solutions, broad competence and full integration of our activities in all areas at one location - we are creating the image of BURY. The quality will remain the core of what we create, regardless of whether the product represents the economy or premium category.

GOOD PRODUCTS ENTER THE MARKET, THE BETTER ONES DOMINATE IT

We are fully aware that transforming an idea into a technically feasible and profitable product requires the highest efforts and competence. Innovation and production are combined in our company, which makes us a leader in the industry and puts us at the forefront of competition in conquering global markets. Thus, it opens up a wide range of possibilities for achieving the planned success.

The presented handbook is a guide and a kind of visual identification code. By means of a standardized system of signs, symbols and descriptions it illustrates the strong and unambiguously recognizable effect of BURY's brand.
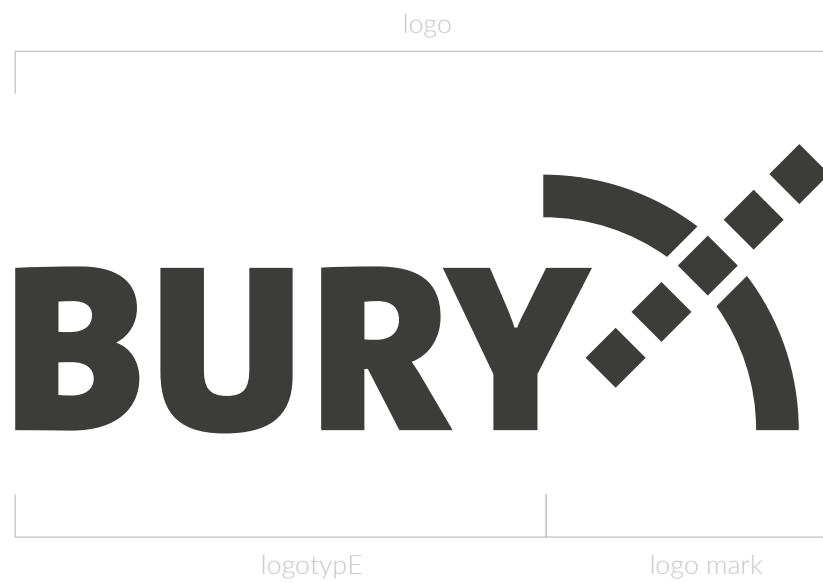
TRADEMARK PROTECTION

The management of BURY is the only entity authorized to introduce new applications of our trademark.

LOGO

The company logo consists of BURY logotype and an arc-shaped logo mark punctuated with a line of squares. The logotype, its proportions, colours and layout are strictly defined.

BASIC VERSION OF THE LOGO:

logo

logotypE   logo mark

LOGO MARK

The logo mark is a unique graphical form and is allowed to be used as an independent trademark, subject to the following rules.

The symbol is used wherever:

- for particular reasons the use of a full logo is not appropriate (e.g. the proportions of the field are not appropriate or make the full logo small and unreadable). A good example is a square application icon or so-called favicon of a website.

- complements the overall graphical form. Usually used as a large background element, with incomplete opacity. In this way it can be used in projects such as product boxes, posters, advertising materials, etc. It is recommended that the graphic material should also contain the full logo.

- the company's brand has not been emphasized enough and the visual identification of the company is incomplete.

LOGO DESIGN

The BURY company logo has strictly defined structure and proportions. The modular grid shows basic proportions and sizes of particular elements.
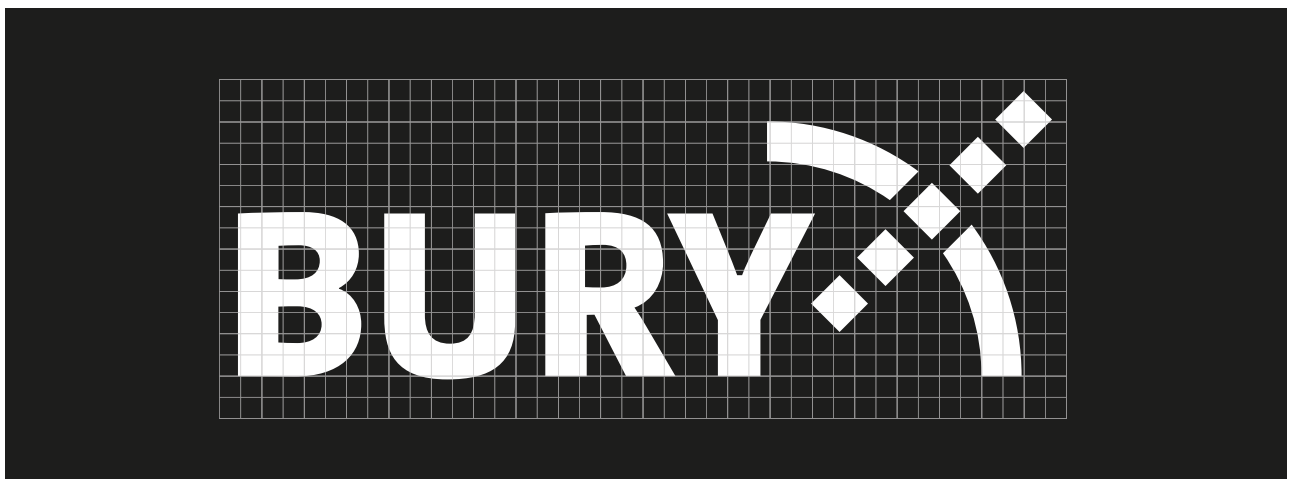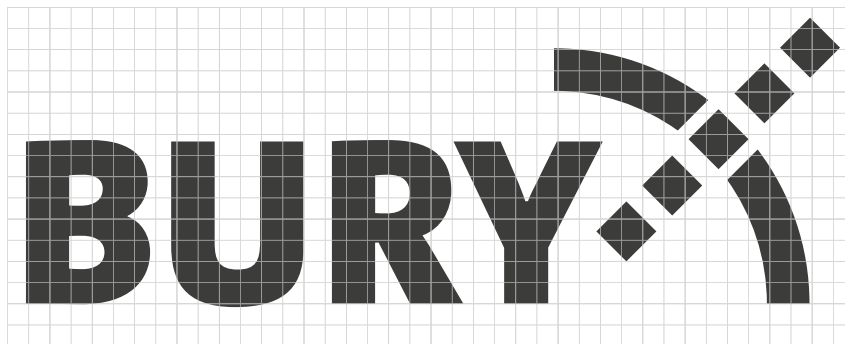
LOGO SAFE AREA

The logo safe area is the minimum distance from other graphic elements such as text or illustrations. It is necessary for proper exposure and provides a good visual effect, protecting the logo from adverse effects of side elements.

The protective field is defined by the X character.
The value of X is equal to the height of the symbol that protrudes above the BURY logotype.

MINIMUM DIMENSIONS

The logotype should be scaled maintaining certain proportions while ensuring its readability. For the logo to be clearly readable, it must be printed with a minimum height to ensure its visibility.

When the logo is printed in primary colour, the minimum height is 5 mm. In proportion to this height, the width of the logo is 14 mm.

5 mm

BURY

14 mm

COLOUR SCHEME

The BURY logo has a well-defined color scheme for both versions of the logo, designed for use on light and dark backgrounds. The base colour is gray. When used on light-colored backgrounds, gray from the range listed below to full black is acceptable for achieving adequate contrast.
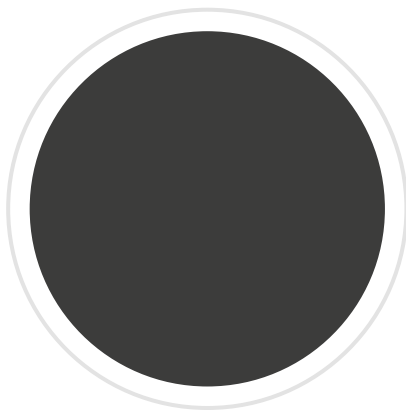
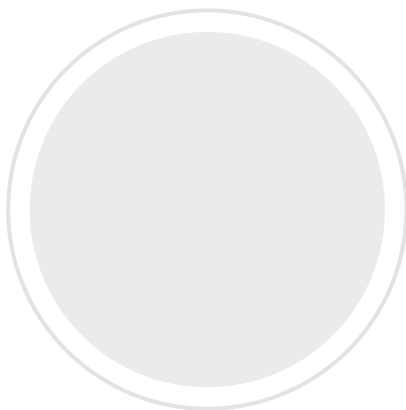|		
PANTONE Cool Gray 11 C		
CMYK 0 | 0 | 0 | 90	print	
RGB 62 | 62 | 64		
HEX #3E3E40	display	
RAL 9011	painting, varnishes, foils	

BASIC VERSION OF THE LOGO
for light background

COLOUR SCHEME

For the counter version, the base colour is light gray. When used on dark backgrounds, in order to obtain adequate contrast, a gray in the range listed below to full white is allowed.

PANTONE Cool Gray 2 C		
CMYK 0 | 0 | 0 | 11		print
RGB 235 | 235 | 235		
HEX #EBEBEB		display
RAL 9002		painting, varnishes, foils

BASIC VERSION OF THE LOGO
for dark background

ACHROMATIC VERSION

BURY

RGB 0 | 0 | 0   **CMYK** 0 | 0 | 0 | 100   #000000

ACHROMATIC VERSION
in contrasting colours

BURY

RGB 255 | 255 | 255   **CMYK** 0 | 0 | 0 | 0   #FFFFFF

NOTE: the basic version of the logo and the contrasted version are slightly yet significantly different. Therefore, it is important to always choose the version appropriate for the background used. It is unacceptable to use the counter version of the logo as a dark logo on a light background, as well as it is unacceptable to use the basic version of the logo as a light logo on a dark background. Differences in logo design geometry are shown on page 8 in the "logo design" section.

COMPANY COLOURS - BASIC

BURY uses several primary colours.

CMYK 0 | 0 | 0 | 90	PANTONE Cool Gray 11	RGB 62 | 62 | 64	WEB #3E3E40
CMYK 0 | 100 | 70 | 20	PANTONE 187	RGB 196 | 16 | 58	WEB #C4103A
CMYK 0 | 0 | 0| 11	PANTONE Cool Gray 2	RGB 235 | 235 | 235	WEB #EBEBEB
CMYK 0 | 0 | 0 | 36	PANTONE Cool Gray 5	RGB 175 | 178 | 180	WEB #BBBABA
CMYK 100 | 85 | 0 | 26	PANTONE 2747	RGB 16 | 52 | 125	WEB #103478
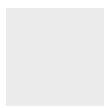
LOGO ON BASIC BACKGROUNDS

The basic backgrounds for the logotype are considered to be white, gray and for the achromatic version black. The correct use of backgrounds involves using a contrasting version of the logotype colour against a given background.

Inappropriate use:

LOGO ON NON-STANDARD BACKGROUNDS

In the case of using the logotype on non-standard backgrounds, the rule of maximum contrast between the logotype and the background and full legibility should be applied.

Inappropriate use:

UNACCEPTABLE MODIFICATIONS

The logo cannot be tilted or distorted. Also, do not use arbitrary colours or add shadows. The same applies to borders or other graphical additions of this type.

ROTATING THE SIGN

DISTORTING THE SIGN

CHANGING THE COLOUR OF THE SIGN

ADDING A SHADOW

ADDING CONTOUR

DECOMPOSITION OF SIGN ELEMENTS

USING THE LOGOTYPE WITHOUT THE LOGO MARK

PLACING OTHER ELEMENTS
IN THE SAFE AREA OF THE SIGN

KEY VISUAL

One of the graphical themes of key visuals is the colour-code bar, which helps maintain the brand's integrated communication strategy. It is useful in all media and compositions of graphical materials.

Two equivalent variations of the division between the gray stripes are allowed, which are derived from the golden ratio and the golden spiral. Both versions can be used interchangeably, depending on the needs.

Golden ratio:

$$\frac{b}{a} = \frac{b + a}{b} \approx 1{,}62$$
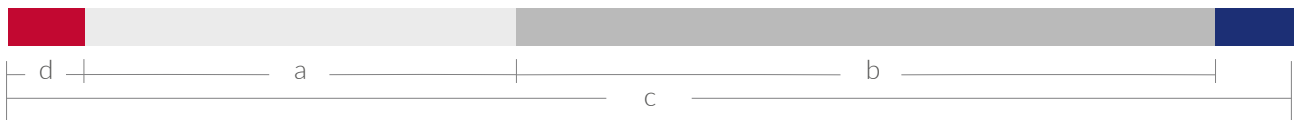
Division according to the golden spiral:

$$\frac{b}{a} \approx 2{,}67$$
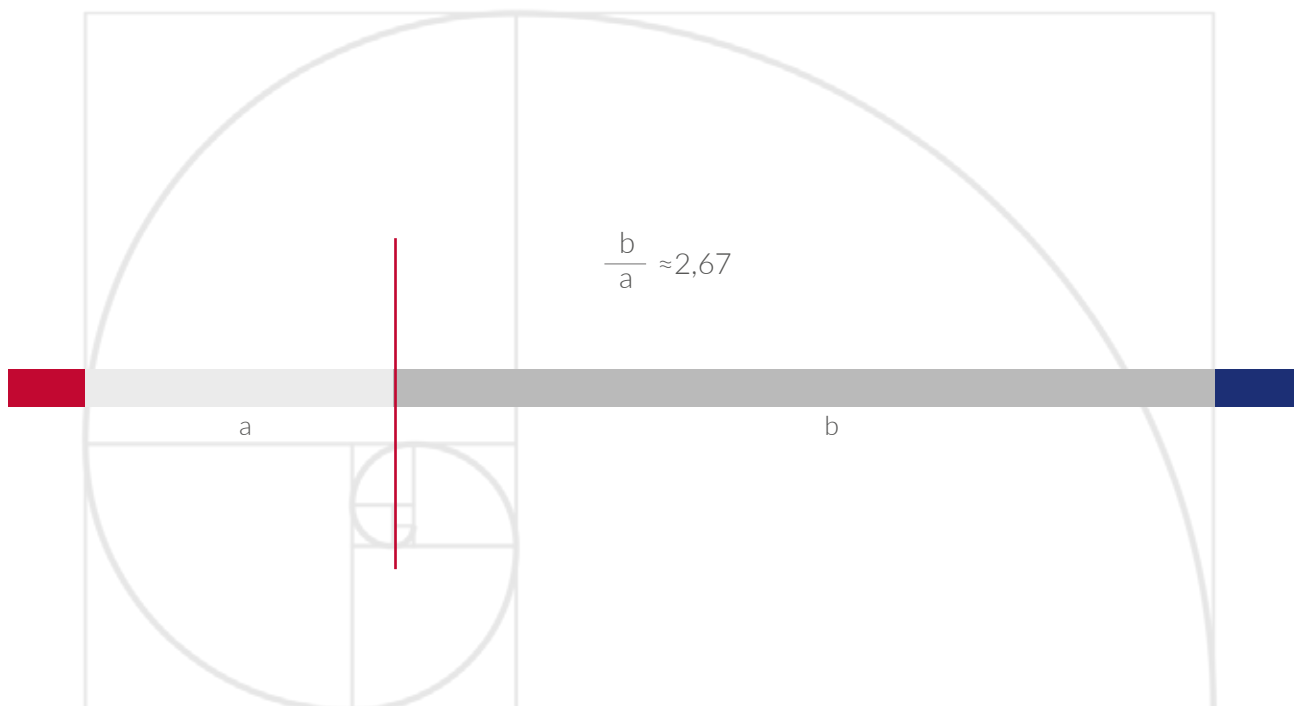
Pairing of two basic versions:

KEY VISUAL - construction and acceptable proportions

Depending on the specifics and proportions of the media on which the colour code bar appears, its size, as well as its proportions, may change so that the key visual looks as visually appealing and appropriate as possible. Therefore, the following set of principles should be used in the design of all materials.

The height of the bar should be no less than 10% of the width of the outermost bars (left red and right dark blue) and no more than 100% of their width. In other words, at the maximum allowable height, the outermost bars are square.

Golden ratio version of the bar:

The version with the lowest height - 10% d
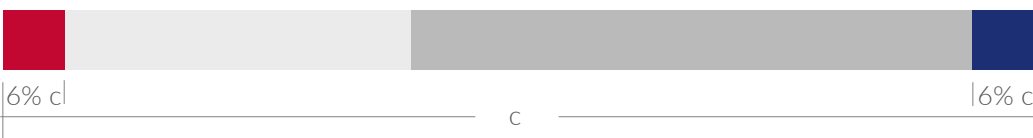
The version with the greatest height - 100%

The outermost bars (left red and right dark blue) should always be the same and always represent 6% of the width of the entire code bar

Golden ratio version of the bar
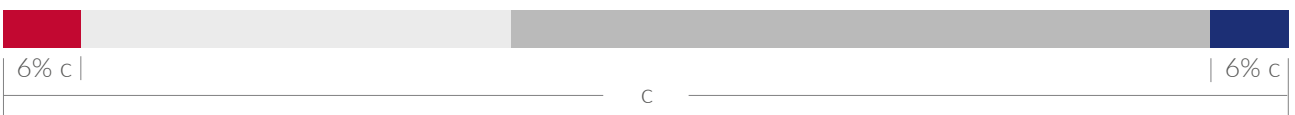
Example 1

Example 2

KEY VISUAL - construction and acceptable proportions

Golden spiral version of the bar

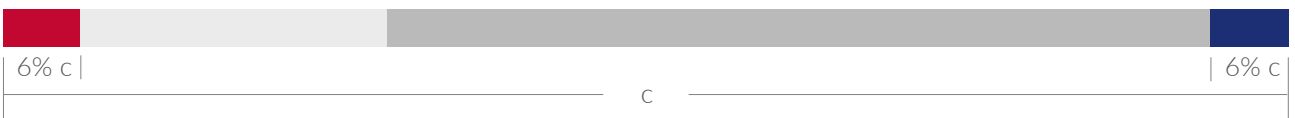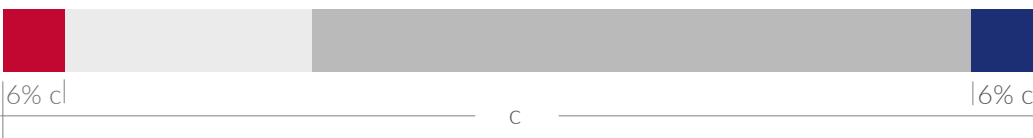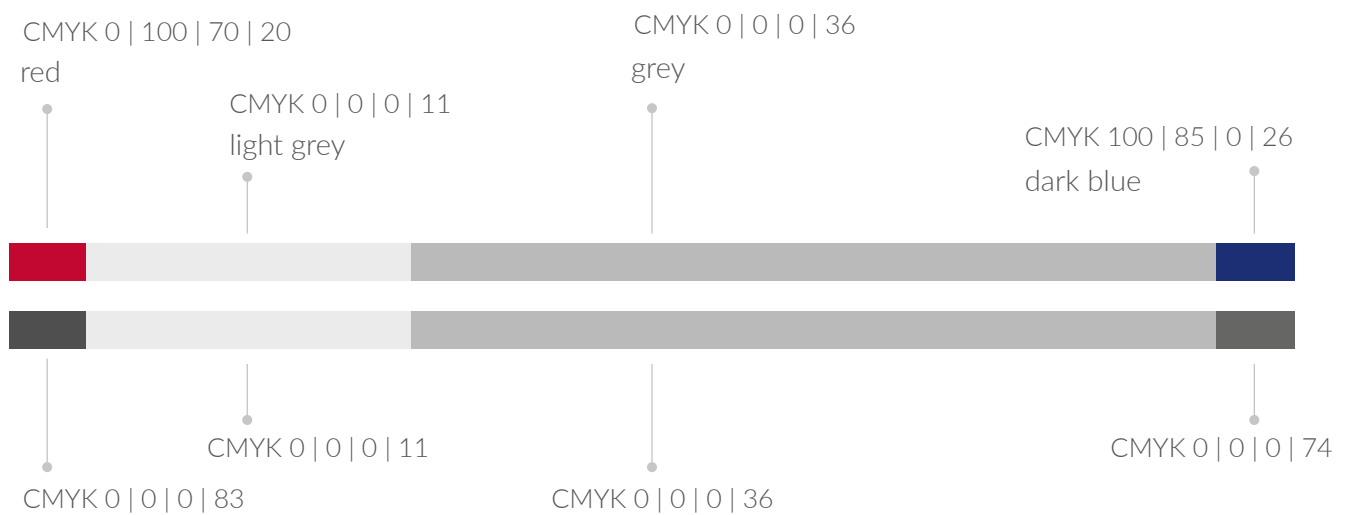The version with the lowest height - 10% d

10% d

d   d

The version with the lowest height - 100%

100% d

d   d

The outermost bars (left red and right dark blue) should always be the same and always represent 6% of the width of the entire code bar.

Golden spiral version of the bar

6% c | | 6% c

c

Example 1

6% c| |6% c

c

Example 2

6% c | |6% c

c

Unacceptable modifications

It is not permissible to change the division ratio of the gray stripes, i.e., do not swap them in place.
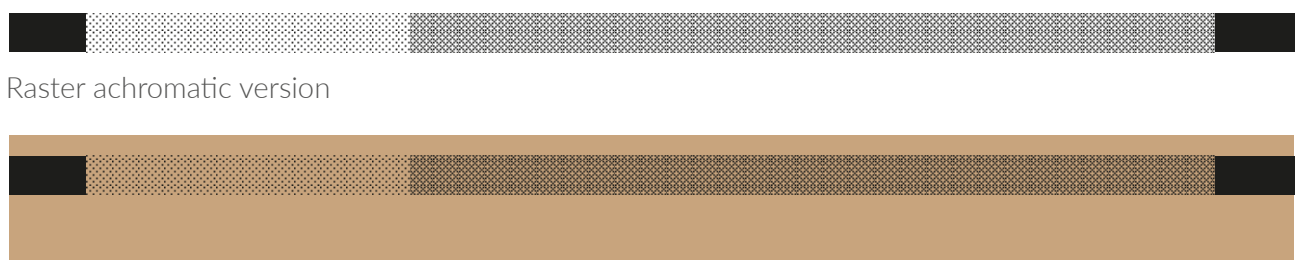
KEY VISUAL - colour scheme

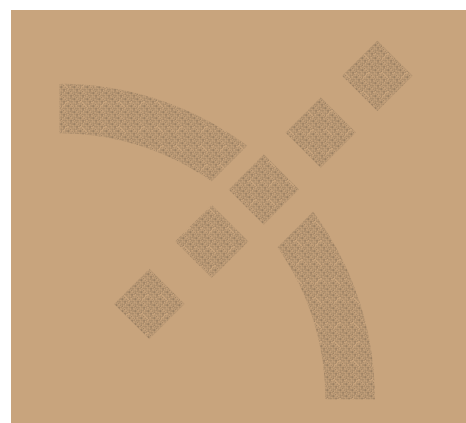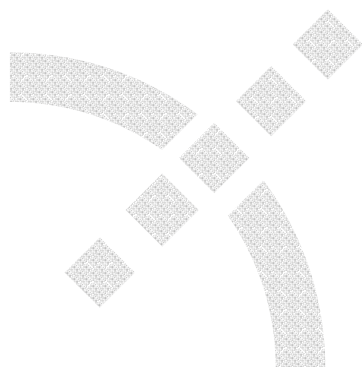Colour code bar and its colour scheme

Chromatic version

CMYK 0 | 100 | 70 | 20
red

CMYK 0 | 0 | 0 | 11
light grey

CMYK 0 | 0 | 0 | 36
grey

CMYK 100 | 85 | 0 | 26
dark blue

CMYK 0 | 0 | 0 | 83

CMYK 0 | 0 | 0 | 11

CMYK 0 | 0 | 0 | 36

CMYK 0 | 0 | 0 | 74

Achromatic version

Use of colour code bar in special printing technologies.

Raster achromatic version

Logomark - Raster achromatic version

KEY VISUAL - supplement

A supplemental motif referring to the "electronic path".

This motif can be used to enrich any materials, e.g. offer presentations, elements of visual identification, details of office interior design and any advertising media.
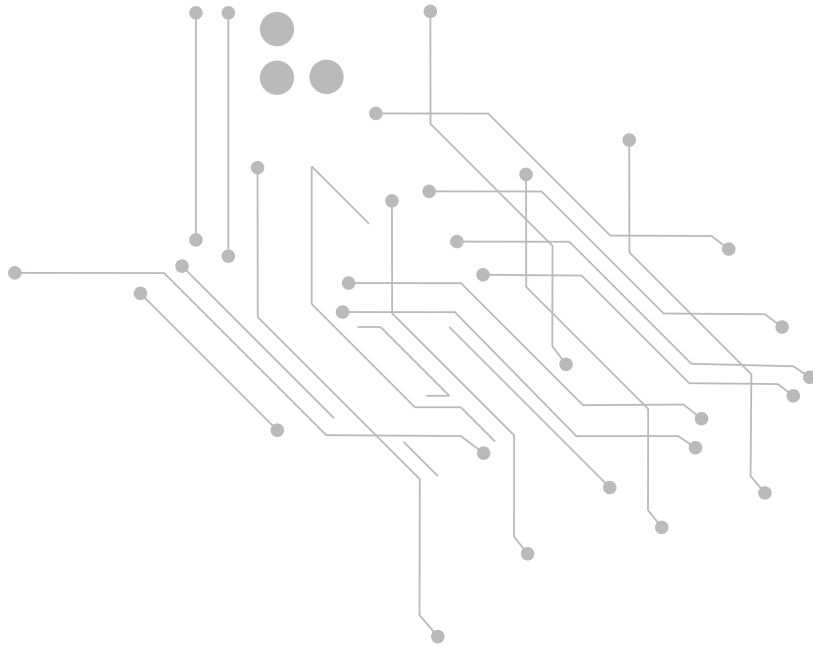
TYPOGRAPHY – BASIC FONTS

A corporate font used in written internal and external communications.

Tahoma regular

ABCDEFGHIJKLMNOQPRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890~!@#$%^&*()_+
=-[]{};:'"\|,<.>/?

**AB1
ab**

Tahoma **bold**

**ABCDEFGHIJKLMNOQPRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890~!@#$%^&*()_+=-
-[]{};:'"\|,<.>/?**

AB1
ab

TYPOGRAPHY – BASIC FONTS 2.

Press and electronic materials in external communication. Professional print documents and online materials such as flyers, brochures, websites use the fonts Montserrat and Lato.

Montserrat light

ABCDEFGHIJKLMNOQPRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890~!@#$%^&*()_+=-[]{};:'"\|,<.>/?

Montserrat regular

ABCDEFGHIJKLMNOQPRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890~!@#$%^&*()_+=-[]{};:'"\|,<.>/?

Montserrat **bold**

**ABCDEFGHIJKLMNOQPRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890~!@#$%^&*()_+=-[]{};:'"\|,<.>/?**

TYPOGRAPHY – BASIC FONTS 3.

Press and electronic materials in external communication. Professional print documents and online materials such as flyers, brochures, websites use the fonts Montserrat and Lato.

Lato light

ABCDEFGHIJKLMNOQPRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890~!@#$%^&*()_+=-[]{};:'"\|,<.>/?

Lato regular

ABCDEFGHIJKLMNOQPRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890~!@#$%^&*()_+=-[]{};:'"\|,<.>/?

Lato bold

ABCDEFGHIJKLMNOQPRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890~!@#$%^&*()_+=-[]{};:'"\|,<.>/?

AB1
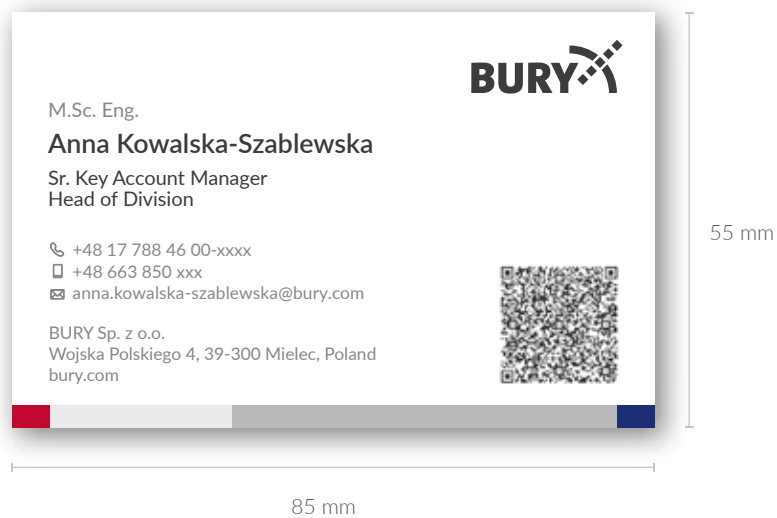ab

AB1
ab

TYPOGRAPHY – BASIC FONTS 4.

Tahoma

Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat.

Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum

Montserrat

Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat.

Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum

Lato

Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat.

Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum
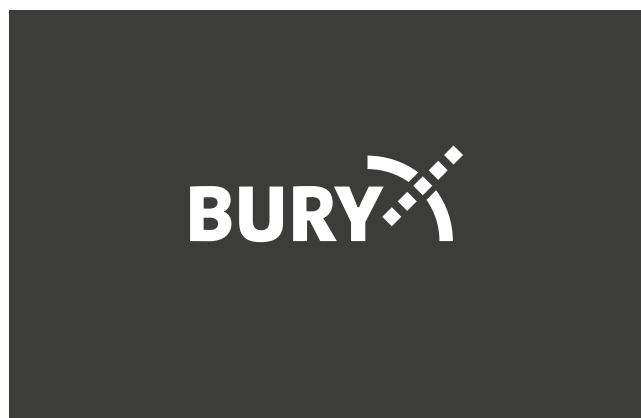
BUSINESS CARD

The same business card template applies to all locations.
The business card is described in detail in a template, which is a separate document.

Business card template

M.Sc. Eng.
Anna Kowalska-Szablewska
Sr. Key Account Manager
Head of Division

☏ +48 17 788 46 00-xxxx
☐ +48 663 850 xxx
✉ anna.kowalska-szablewska@bury.com

BURY Sp. z o.o.
Wojska Polskiego 4, 39-300 Mielec, Poland
bury.com

55 mm

85 mm

Reverse of a business card for all languages

LETTERHEAD

The sheet of a letterhead should include the following information:

- company name and logo
- registered office and address
- tax identification number
- number of the court of registration
- KRS number
- share capital amount

A letterhead template is available in a separate document.

Address field
defined in Word

Continuous text
defined in Word

Necessary information
defined in Word

E-MAIL

Another important communication tool is e-mail correspondence. It is also the means through which we present our image inside and outside the company.

To maintain a good internal and external communication trend, here are some rules to follow.

Address fields
"To" means:
That the recipient of a message must respond to the content of the message in a certain way. As a rule, only one recipient should be mentioned in an email. When a message is directed to several addressees, it is necessary to address each of them individually in order to clearly communicate what the person is being asked to do.

CC (to one/multiple recipients) means: "carbon copy" / information to be communicated. When necessary and reasonable, the recipient entered in the CC field should arrange and/or start further proceedings.

BCC stands for: "blind carbon copy"/hidden recipient and this field should not be used in internal communications. However, it should always be used when an email with a distribution list is sent externally.

Subject Line
The subject line field should always be filled in, preferably as concisely as possible. The subject line should contain short clues by which the recipient will immediately recognize what the sender's request/command is about:
• Info: ...
• To elaborate, elaborate by deadline ...
• To be resolved: ...

Polite phrases
It is always important to keep in mind the tone in which one addresses the recipient. Never forget to properly greet the recipient and end the message. Thus, at the beginning of each email there should be an appropriate polite greeting phrase and at the end a formal ending formula. It is in very poor taste to use abbreviations such as TTYL ("talk to you later") or other.

Distribution list
It is important to check one's distribution list regularly so that emails only reach or are forwarded to recipients who are involved in a particular area of work. Every sender should feel obliged not to "spam" colleagues with unnecessary e-mails. This also applies to colleagues who are on leave and by the time they return, the information sent will no longer be relevant.

Indication of urgency
The red exclamation mark should only be used in exceptional cases. That is, when the matter is very important or there is a need for urgent consultation within two working days.
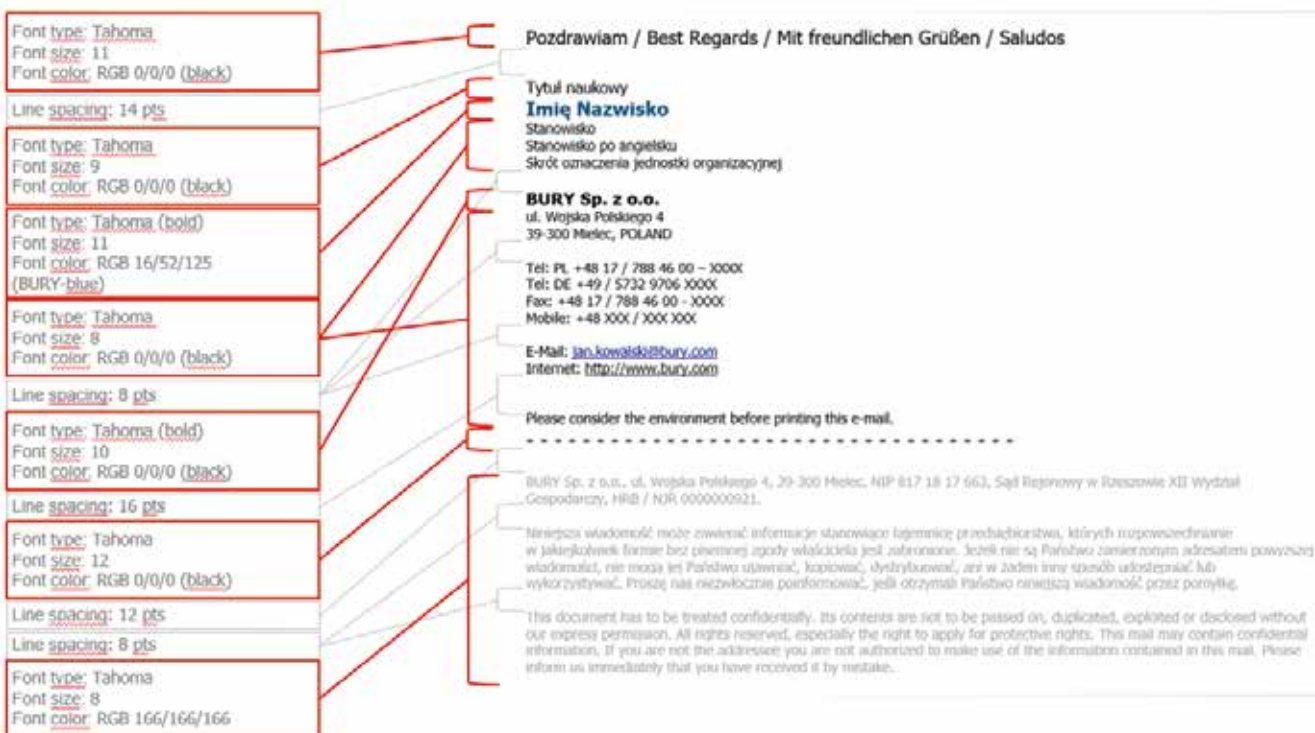
Email attachments
Attachments should be used reasonably. Do not attach e.g. a Word document that consists only of a few sentences. A short information can also be placed directly in the e-mail. This applies to both external and internal emails! Courtesy applies to everyone!

Automatic out of office reply
You should activate this function while you are away whenever you will not be able to reply to an email for more than one working day. You should inform your senders when you will be back and whether your emails will be forwarded to colleagues or not. The information should also include a contact person who can assist the sender in case of an emergency (name, phone number and e-mail address). In the event of illness, your supervisors should pay attention to whether the automatic reply function has been activated.

EMAIL SIGNATURE - TEMPLATE

An appropriate e-mail signature template applies for each of the locations. Detailed description of the pattern is available in a separate document. Ready-to-use templates can also be found in separate documents.

Font type: Tahoma
Font size: 11
Font color: RGB 0/0/0 (black)

Line spacing: 14 pts

Font type: Tahoma
Font size: 9
Font color: RGB 0/0/0 (black)

Font type: Tahoma (bold)
Font size: 11
Font color: RGB 16/52/125 (BURY-blue)

Font type: Tahoma
Font size: 8
Font color: RGB 0/0/0 (black)

Line spacing: 8 pts

Font type: Tahoma (bold)
Font size: 10
Font color: RGB 0/0/0 (black)

Line spacing: 16 pts

Font type: Tahoma
Font size: 12
Font color: RGB 0/0/0 (black)

Line spacing: 12 pts
Line spacing: 8 pts

Font type: Tahoma
Font size: 8
Font color: RGB 166/166/166

Pozdrawiam / Best Regards / Mit freundlichen Grüßen / Saludos

Tytuł naukowy
Imię Nazwisko
Stanowisko
Stanowisko po angielsku
Skrót oznaczenia jednostki organizacyjnej

BURY Sp. z o.o.
ul. Wojska Polskiego 4
39-300 Mielec, POLAND

Tel: PL +48 17 / 788 46 00 – XXXX
Tel: DE +49 / 5732 9706 XXXX
Fax: +48 17 / 788 46 00 - XXXX
Mobile: +48 XXX / XXX XXX

E-Mail: jan.kowalski@bury.com
Internet: http://www.bury.com

Please consider the environment before printing this e-mail.
- -

BURY Sp. z o.o., ul. Wojska Polskiego 4, 39-300 Mielec, NIP 817 18 17 663, Sąd Rejonowy w Rzeszowie XII Wydział Gospodarczy, HRB / NJR 0000000921.

Niniejsza wiadomość może zawierać informacje stanowiące tajemnice przedsiębiorstwa, których rozpowszechnianie w jakiejkolwiek formie bez pisemnej zgody właściciela jest zabronione. Jeżeli nie są Państwo zamierzonym adresatem powyższej wiadomości, nie mogą jej Państwo używać, kopiować, dystrybuować, ani w żaden inny sposób udostępniać lub wykorzystywać. Proszę nas niezwłocznie poinformować, jeśli otrzymali Państwo niniejszą wiadomość przez pomyłkę.

This document has to be treated confidentially. Its contents are not to be passed on, duplicated, exploited or disclosed without our express permission. All rights reserved, especially the right to apply for protective rights. This mail may contain confidential information. If you are not the addressee you are not authorized to make use of the information contained in this mail. Please inform us immediately that you have received it by mistake.

INFORMATION ABOUT ABSENCE OF AN EMPLOYEE

The automatic out of office reply informs the sender of the email that you will not be using your mailbox for a certain period of time, e.g. when you are on vacation or on a business trip. Because most often the email is not routed automatically, an alternate/contact person should be specified to whom the sender can contact in case of an emergency.
Such a note should be made in case of absence of more than one working day.

Template:
Dear Sirs,
I will be out of the office until TT.MM.JJJJ inclusive.
In urgent matters, please contact Ms. Kowalska (pani.kowalska@bury.com, Tel.: +48 (0) 12 34 / 56 78 - XXX).
Your message will not be forwarded automatically.

INVOICE - TEMPLATE

A document, such as an invoice, should also fit into the guidelines of the Brand Book. However, due to the fact that it should be a document with a simpler graphic form, for which it is not necessary to use color, it has been decided that it should have a monochromatic form.

An example of an invoice is presented below.

PRESENTATION

Also, in the case of a company presentation, an employee is required to follow a set pattern to maintain a uniform design. A presentation template is available in the company (along with a slide template). This greatly simplifies the creation of a presentation and at the same time provides a fixed design structure.

A presentation template with details and sample slides is available in a separate document.

Mandatory Information:
Title of presentation
Any text

Font

Presentation Title: Summer Regular 40 pt., colour BURY white

SLIDE TEMPLATE

Mandatory field:
Date
Date automatically
entered

Mandatory field:
Slide numbering
(title page has number 1)

Mandatory field:
Author's name and/or
department name

Mandatory field:
Scope of confidentiality
options: public, internal, confidential

Mandatory field:
Title of presentation
text corresponding to the presentation title

FINAL SLIDE

WEBSITE

The company's website is also subject to the rules contained in this Brand Book. However, minor deviations resulting from the specificity of website programming are allowed.

COMPANY DESIGNATIONS

There are different types of signs used in the company - signboards, plates, labels, etc. All such materials are also subject to the guidelines of the Brand Book.

Below are some examples of designations that are consistent with the Brand Book.

118	DD

Gabriel Buchała
Wiceprezes Zarządu
Dyrektor Rozwoju Produktu

DRMM

Obszar
Marketing PL

DYREKTOR
―――――――
MANAGER

WEJŚCIE
DLA GOŚCI
―――――――
ENTRANCE
FOR VISITORS

CON

Max Mustermann
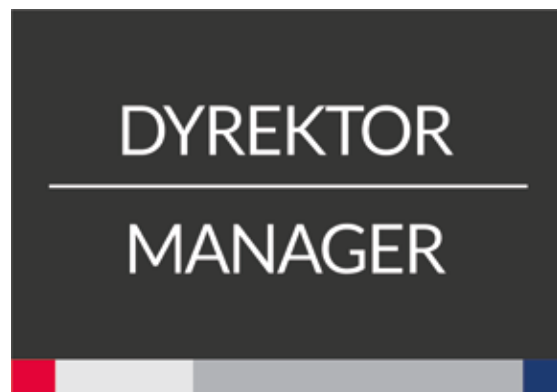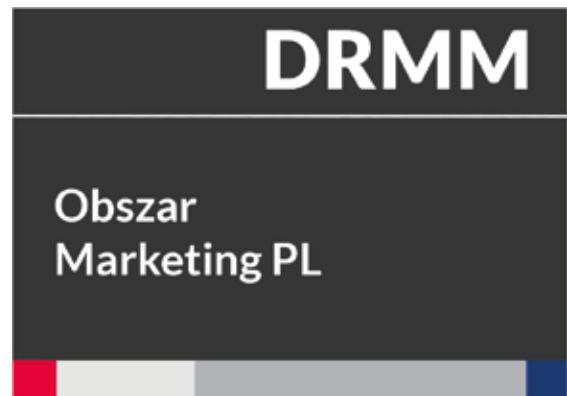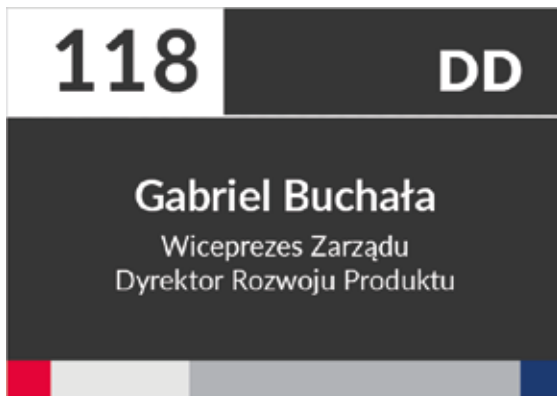
PROMOTIONAL MATERIALS

All printed promotional materials should refer to the rules contained in this Brand Book. In particular, this applies to the logotype, the logo mark, the colour code bar, the colours, as well as the supplementary motif.

Below are some examples of promotional materials that are consistent with the Brand Book.

Roll Up Banner

Document/diploma

Bulletin board

Advertisement - job offer

Advertisement - job offer

Poster

Poster

LOGO - EXAMPLES OF APPLICATIONS ON DEVICES

- injection molded mark as a concave or convex "relief". Differential surface finishes, such as texture versus gloss, are recommended to enhance contrast.

- pad printing, screen printing, hot-stamping. It is possible to use silver colors, matching the design of the product, while maintaining the appropriate level of contrast.

- on labels, nameplates and technical markings, it is possible to use both black, white and silver versions, resulting from technology, e.g. the colour created by lasering plastics.

In unusual situations, not described above, please contact BURY Marketing Department.

PRODUCT PRESENTATION

Our products are usually dark in design and not characterized by rich colors. Their differentiation is rather based on function and form. To present them properly, they are placed without a frame and background on a white surface. This way the observer's interest is directed primarily to the product. Our trademarks are the variety of high-quality surfaces and the versatile forms. The fidelity of the free white surface also applies here.

UNACCEPTABLE USE

Do not use a dominant colored background, as it will distract attention from the graphic or its meaning. Also, it is prohibited to use lighting effects, tints, graphical filters, or perspective distortions that are intended to make the image fit the size of the graphic space.

LOGO – APPLICATION IN ARCHITECTURE

In architecture it is possible to create a logo in the form of a spatial sign made of different materials such as glass, dibond, PVC, aluminum etc. It is important to maintain the principle of appropriate contrast and tonality between the sign and its background.

The illuminated logo on a building facade

The logo on the facade of a building made of glass

The 3D logo on a building facade