Brand Book

tb.lx brand principles

Welcome to the tb.lx brand book

Here you can find all the brand elements you need to create an aligned tb.lx brand experience.

OUR **BRAND** IS AN EXTENSION OF OUR **IDENTITY**

it communicates our values and
personality even before our message.

INDEX

1.

OVERVIEW

TL;DR: tb.lx Brand Overview 05

2.

BRAND CONCEPT

Mission, Vision, Purpose and Values 07
Brand Name 08
Brand History 10
Brand Personality 11

3.

COPYWRITING

Tone of Voice 14
Slogan, Headline and Tagline 16

4.

LOGO

Lettermark Logo 21
Combination Mark Logo . Versions 22
Lettermark Logo . Versions 23
Minimum Size 24
Monochrome Version 25
Logo on Color 26
Logo on Image 27
Negative Space (Safety Margins) 29
Co-branding 32
Structures 33
Incorrect Uses 34
Composition and Grid 35
File Organisation 38

5.

GREEN SHADE

Build the Green Shade 40
Green Shade Rotation 41
Composition and Crops 42
Green Shade and Logo 45
Green Shade and Headlines 46
Green Shade on Color 47
Green Shade on Image 48

6.

COLORS

Overview 50
Main Color Palette . Greens 51
Main Color Palette . White and Grays 52
Complementary Color Palette 53
Color Codes 54
Text on Color . Headlines 55
Text on Color . Normal Text 58

7.

TYPOGRAPHY

Typography . General Information 62
Type Hierarchy 64
Text Alignement . Normal 65
Text Alignement . Graphic 66

8.

GRAPHIC ELEMENTS

White Lines 68
Icons 71
Icons . Full Color Background 73
Icons. Green Shade 74
Social Media Graphic Elements 75

9.

IMAGERY AND GRAPHICS

Photography and Videography 77
Photography 78
Photography + Graphic Design 82
Videography 83
Video . Examples 84

10.

BRAND IN USE

Website 86
Medium 88
Social Media and Other Platforms 90
Print . General Guidelines 91

1.

OVERVIEW

TL;DR: tb.lx Brand Overview

TL;DR: tb.lx Brand Overview

The tb.lx brand is composed by the tb.lx logo, the green shade, white lines



Logo | Green Shade | Green Shade + White Lines

Main font is a combination of Aldrich and Source Sans Pro Light

Aldrich + Source Sans Pro Light

Calibri

Main Font Combo | Fallback and Document Font

Slogan

Developing digital products for
sustainable transportation

Main colors are tb.lx Green, Pure White and tb.lx Gray

#3aaa35	#ffffff	#3c3c3b
tb.lx Green	Pure White	tb.lx Gray

Tagline

The will to drive the future,
the power to make it sustainable

2.

BRANDING ELEMENTS

BRAND CONCEPT

Mission, Vision, Purpose and Values

Brand Name

Brand History

Brand Personality

Mission, Vision, Purpose and Values

Our Mission
To build interconnected digital solutions that enable a smooth transition towards more sustainable transportation, placing our customers and our people in the center of everything we do.

Our Vision
To live in a world of connected and sustainable transportation.

Our Purpose
For all who keep the world moving.



Brand Name

- The tb.lx brand name is always spelled in lower case: “tb.lx”
- Alternatively, when necessary, it can be spelled in upper case: “TB.LX”
- Always spelled: tb.lx’s
- When referring to tb.lx employees, we use the term “tblxer” (singular) or “tblxers” (plural) - without the dot, and always adding the suffix er/ers, also always spelled in lower case.

The brand name is never spelled:

- Never spelled: “tbl.x” or “t.blx”
- Without the dot: “tblx” or “TBLX” or others
- With mixed caps: “tb.LX” or “Tb.lx” or others
- The word mark (logo) must never be used in text to write “tb.lx”

Brand Name

The tb.lx brand name comes from:



T:
Trucks
tires

B:
Buses
bytes

LX:
Lisboa

The official company name is:

DTB Tech & Data Hub Unipessoal, Lda.

(DTB = Daimler Trucks & Buses)

It was used until the introduction
of the tb.lx brand in mid 2019

Brand History

Another topic to keep in mind is the **importance** of establishing tb.lx as Daimler Truck's **digital product studio**, while keeping the idea of a corporate startup as an origin at a safe distance.

TECH+DATA HUB

by Daimler Truck

2018

DTB Tech & Data Hub

2019

tb.lx logo

2023

Combination mark logo
Visual elements: green shade and white lines

Brand Personality

Identity exercise based on Carl Jung’s archetypes

The tb.lx brand identity revolves strongly around two pillars: Digital Products and People.

From these, we can explore shared driving forces such as innovation, knowledge, and mastery on the Digital Products side, and belonging and service on the People side – a balance of providing structure for change, social and philosophical connection.

This exercise brings us to 5 personality archetypes peaks that we can strongly associate with tb.lx: the creator, the sage, the everyman, the caregiver, and the hero.

Considering that the Creator is the strongest trait, we can explore the other four even further:

- The wise hero (Digital Products): seeking knowledge and mastery
- The community caregiver (People): seeking a sense of belonging and providing acts of service

The beauty of this exercise is that these five archetypes connect the Digital Products and People pillars in different ways, allowing us to envision the tb.lx brand as “a Creator, whose innovation power lies in being a wise hero and a community caregiver”.

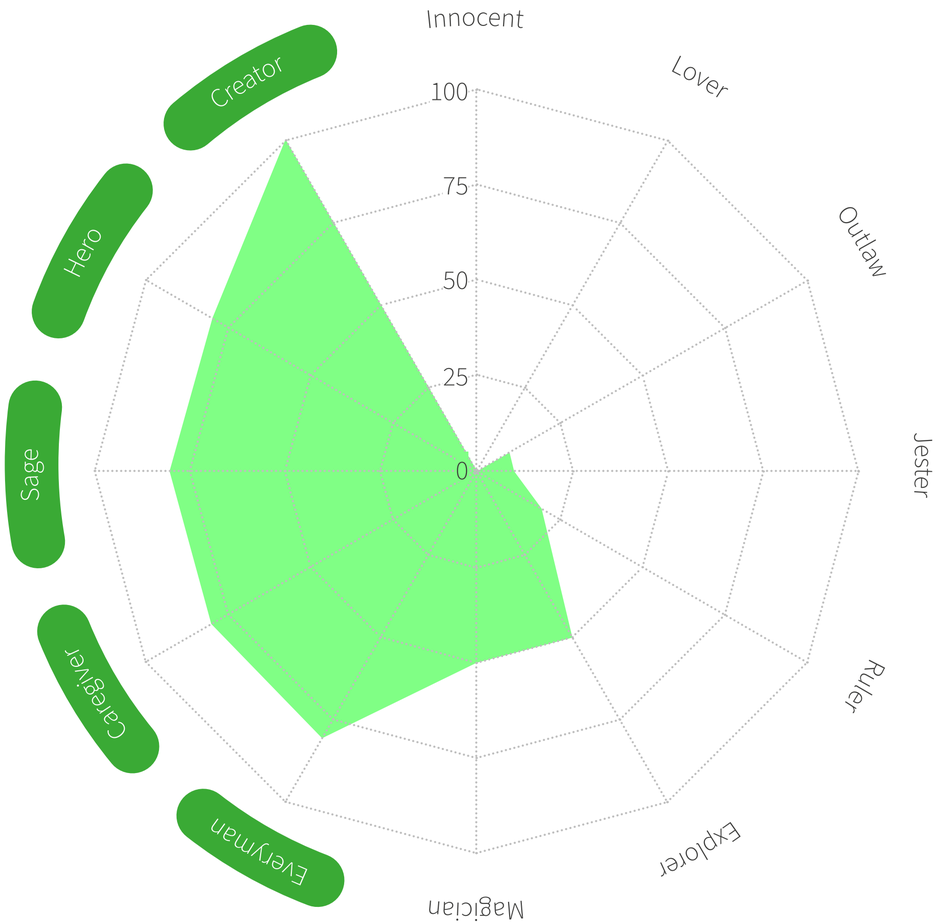


Brand Personality

Identity exercise based on Carl Jung’s archetypes

Of course these four personality archetypes are strong traces of the tb.lx identity but all brands have multiple sides to their personalities and can have different tones depending of the timing and context.

Here’s a complete exercise of the personality archetypes for tb.lx, that you can use to build deeper layers and variety for different messaging and contexts:



3.

BRANDING ELEMENTS

COPYWRITING

Tone of Voice

Slogan, Headline and Tagline

Tone of Voice

The tb.lx brand is casual, neutral and respectful, it should be inspiring and motivating, informative, friendly, and it should incorporate a leadership posture, while keeping to the following brand tone markers:

Knowledge - we speak with knowledge and authority about our domain, both for technical and culture topics we support our arguments with research and trustworthy information.

Transparency - even with uncomfortable topics, we're clear with our intentions and honest about reality. We're open to feedback and questions from the community.

Clarity - we strive to be as clear as possible and avoid communication grey areas, we choose expressions with intent and precision.

Proximity - authority and intention don't exclude a warm friendly tone. We have a sense of humour, but are aware of our responsibilities. We proactively engage with the community.

Aspirational - our vocabulary is as aspirational as our values, we're guided by our best-brand-behaviour: knowledgeable, holistically sustainable and inclusive.

People-centricity - without our people we're nothing - we're happy to celebrate our accomplishments, we're proud to spotlight our tblxers, but we don't force anyone to have a public presence.

Timing - our community comes first, sometimes it's better to postpone communication initiatives, and others it's better to speak before confusions arise. When in doubt, we're not afraid to take our time to ponder.

Inclusivity - we are inclusive and diverse, our tone is fresh but ageless, fun but genderless and can be shared with our tblxers' own tones.

Energy – we are dynamic and energetic, our presence is contagious and upbeat, we radiate a positive presence and share it with our audience.

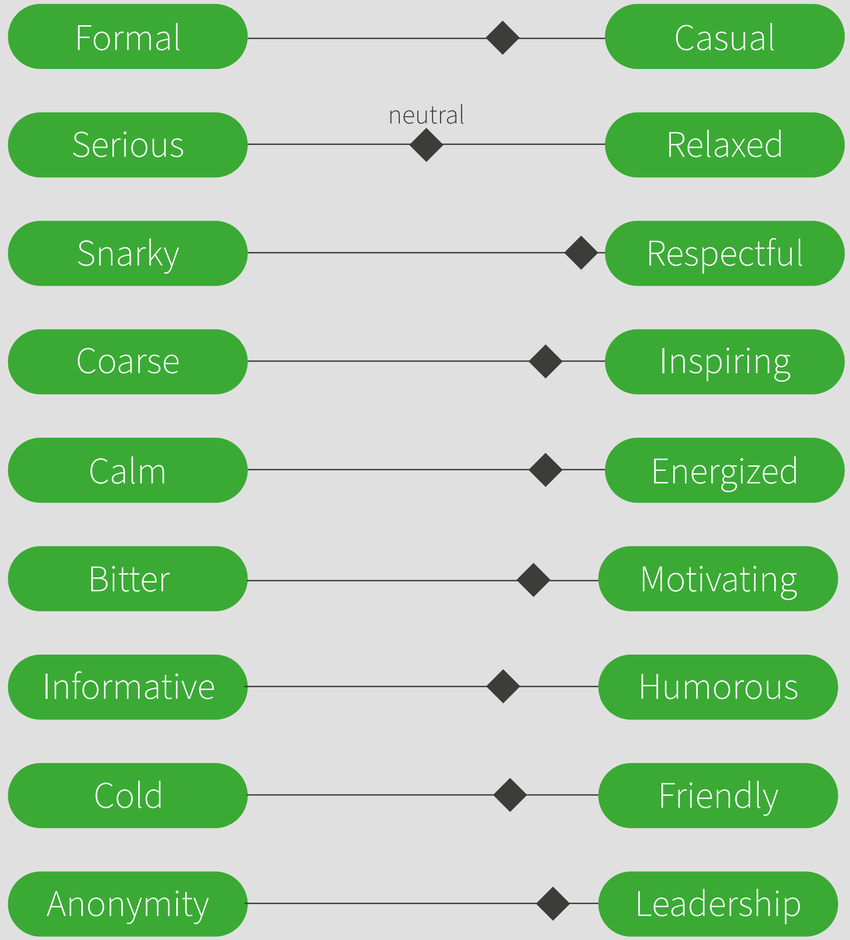
Engagement – our posture is thought-provoking, welcoming, and appealing, our presence is undeniable to our audience, creating a safe space for a shared and engaging conversation.

Tone of Voice

Please take special care:

- The tone of voice in writing should follow the general tb.lx brand Tone of Voice and markers, with particular care for Clarity and Inclusion - since written communication can lack non-verbal context and cues.

- The tb.lx brand tone of voice should always and thoughtfully be adjusted to each audience.



Slogan, Headline and Tagline

At tb.lx we use different messages depending on the occasion:

		When to use:
Slogan	Developing digital products for sustainable transportation	Top-Funnel
Headline	Our vision is to live in a world of connected and sustainable transportation	Combination or Mid-Funnel
Tagline	The will to drive the future, the power to make it sustainable	Combination or Mid-Funnel

Slogan, Headline and Tagline

	When to use:
Slogan	Top-Funnel

- This is our first-choice for any top-of-the-funnel situation where the audience might not be familiar with tb.lx.
- This is our most concrete and factual message.
- It’s descriptive of what we do concretely.
- It is the first message our audience should encounter.

Developing digital products for sustainable transportation.

- Referring to technology, engineering, and programming
- To distinguish from hardware products, and reference that we’re a digital product studio with a problem-solution mindset
- The broad area our digital solutions operate in

Slogan, Headline and Tagline

	When to use:
Headline	Combination or Mid-Funnel

- This headline is obviously our brand vision. It can be used in combination with the slogan in top-of-the-funnel, or on in midfunnel situations.

Our vision is to live in a world of connected and sustainable transportation

- Objectively introducing the subject
- Connectivity is one of our main areas, Sustainability is one of our core values
- Our market

Slogan, Headline and Tagline

	When to use:
Tagline	Combination or Mid-Funnel

- This is our third choice, used in combination with the slogan or in midfunnel situations.
- This is our most aspirational message.
- It is used to describe tb.lx’s vision and purpose, while referencing our industry.
- It should be used to express tb.lx’s conceptual universe.
- It should always be used in this order: will + power, and if necessary split in 2 or 4 lines.

The will
to drive the future,
the power
to make it
sustainable

Referring to the expression “will power”

“drive” in reference to trucks, buses, motivation and change, “future” in reference to shaping the future through technology

The power: referring to the expression "will power" and electric vehicles

Sustainability is one of our core values

4.

BRANDING ELEMENTS

LOGO

Lettermark Logo
Combination Mark Logo . Versions
Lettermark Logo . Versions
Minimum Size
Monochrome Version
Logo on Color
Logo on Image
Negative Space (Safety Margins)
Co-branding
Structures
Incorrect Uses
Composition and Grid
File Organisation

Lettermark Logo

The tb.lx letter mark logo was designed in 2019, by Lumen and has its own brand book available.

In 2023, a slight update and reinterpretation of brand communication was carried out by LOBA.

Preference should be given to using the version of the combination mark logo (presented on the next page). This version presented in the side diagram (without subtitles) should be used as an exception.

Regarding the chromatic versions of the logo, we currently prefer the all white or coloured version (gray + green), as follows:



Combination Mark Logo . Versions

The combination mark logo is a combination of the letter mark logo with a subtitle (“by Daimler Truck”)

This logo version should be used to highlight the close relationship between tb.lx Daimler Truck such as:

- Business Partners;
- Internal Communications with Daimler Truck;
- Employer Branding events such as talent and hiring fairs;
- Employer Branding merchandise such as lunchboxes, backpacks, among others.

See sizing explanation and details on page 24.

Large logo
(‘lx’ with 7 lines)



Medium logo
(‘lx’ with 4 lines)



Small logo
(‘lx’ with 3 lines)



Lettermark Logo . Versions



Large logo (‘lx’ with 7 lines)



Medium logo (‘lx’ with 4 lines)



Small logo (‘lx’ with 3 lines)

1) Large logo (‘lx’ with 7 lines):

This is the original version and should be used whenever possible in large formats.

Use in printed formats: when it is possible to apply the logo with a width of more than 45 mm.

Use in digital formats: when it is possible to apply the logo with more than 415 px width.

2) Medium logo (‘lx’ with 4 lines):

Use in printed formats: when it is necessary to apply the logo with a width between 44mm and 35 mm.
Example: merchandising (notepads, small stickers, etc.) or when the logo needs to be applied in a reduced size on a leaflet.

Use in digital formats: It must be used with dimensions between 414 px and 136 px wide.
Example: PowerPoint presentations, Web (responsive design), etc.

3) Small logo (‘lx’ with 3 lines):

Use in printed formats: when it is necessary to apply the logo with a width between 34 mm and 17 mm.

Use in digital formats: It must be used with dimensions between 135 px and 60 px wide.
Example: PowerPoint presentations, Web (responsive design), etc.

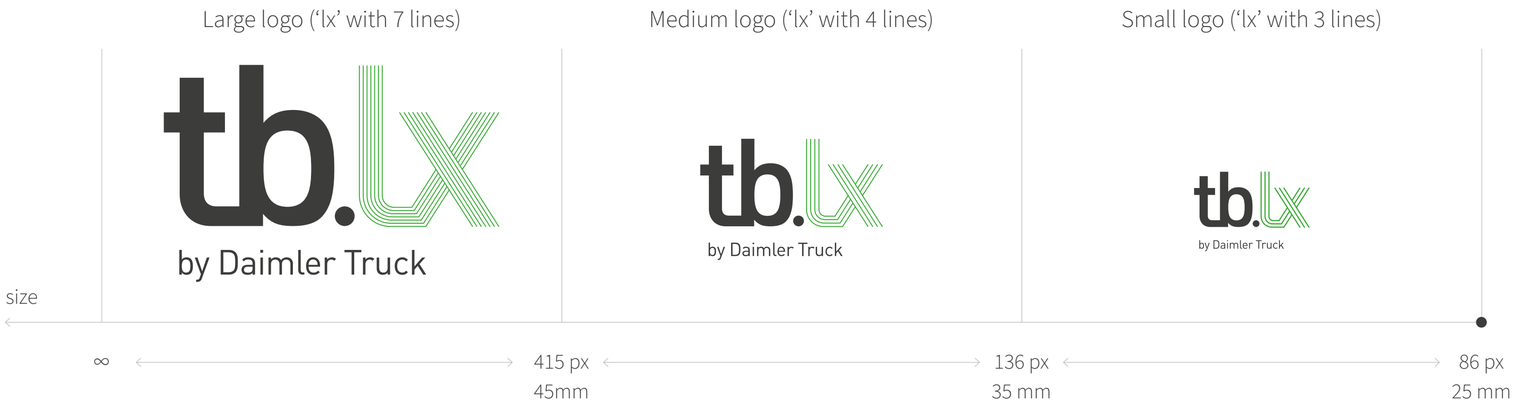
Minimum Size

To ensure the legibility of the logo, minimum dimensions were defined for its application. These dimensions must be respected, and the logo must always be used with a size equal to or larger than that.

The side scheme presents these dimensions for printed (in millimeters) and digital (in pixels) formats for each version of the logo.

These sizes were specifically defined taking into account the characteristics of each type of media in which they will be used.

Combination Mark Logo (with subtitle)



Lettermark Logo (without subtitle)



Monochrome Version

The logo in monochrome versions should only be used when it is not possible to reproduce it in color. The use of this logo must be limited.

This version is useful in black & white newspaper advertisements, stamps, etc.

The logo monochrome 100% black on white background



The logo monochrome white on black background



Note:
The same monochromatic application logic applies to the version of the logo with the subtitle “by Daimler Truck”.

Logo on Color

Depending on the background colors (belonging to the tb.lx palette), the logo may have different chromatic behaviors.

On lighter colors, the logo must be applied in the original colors.

On shades of green and deep black, the logo must be applied in white.

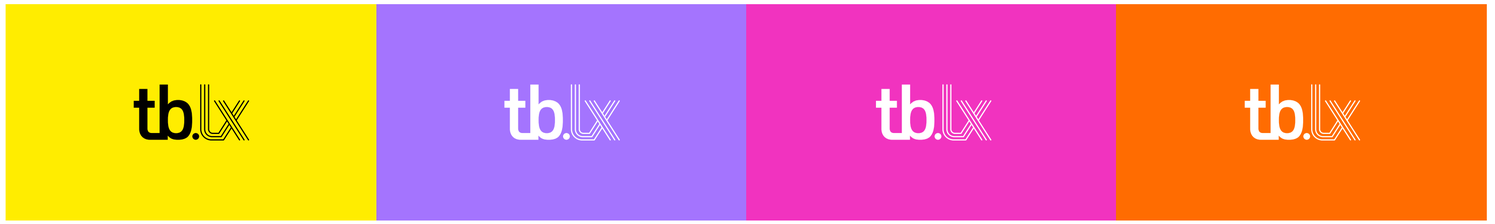
In the case of very bright background colors, such as “frost green”, the logo must be applied in the color “deep black”.

When the logo is applied in non-institutional colors (such as colors of partner entities), the version of the logo that provides the best contrast must be used.
In a general way:

- **On light backgrounds**, use the logo "All Black" (example: "All Black" logo on light blue background);
- **On medium or dark backgrounds**, use the logo "All White" (example: "All White" logo in medium or dark tones of red and blue).







Note:
The side scheme presents as an example the small version of the logo (‘lx’ with 3 lines). However, the rules presented are applicable to the large, medium and small versions of the logo (with and without the subtitle “by Daimler Truck”).

Logo on Image

The application of the tb.lx logo on an image must take legibility into account. The version that provides the best contrast with the background should be used.

The color version should be used on the brightest and most uniform areas of the image.

The white version should be used on the darker, more uniform areas of the image.

The logo must not be applied to areas of the image that contain many elements and make it difficult to read.



Note:
The side scheme presents as an example the small version of the logo (‘lx’ with 3 lines). However, the rules presented are applicable to the large, medium and small versions of the logo (with and without the subtitle “by Daimler Truck”).

Logo on Image

Whenever there is a need to apply the logo to an image that does not present good legibility, it must be applied to a white (preferred) or black transparency area depending on the image/photograph. The opacity should be 75% for both cases.

Black opacity should only be used in exceptional cases, for example, when it is only possible to print in black and white and we need to use monochrome versions of the logo.

The shape in which the logo will be applied is flexible (it can be circular, rectangular or any other that best suits the format - there is no specific shape), however it is mandatory that this shape respects the safety margins defined on pages 29 - 31.



Example of white transparency with 75% opacity (the shape in which transparency is applied is flexible for greater adaptability to each situation).



Example of black transparency with 75% opacity (the shape in which transparency is applied is flexible for greater adaptability to each situation).

Note:
The side scheme presents as an example the small version of the logo ('lx' with 3 lines). However, the rules presented are applicable to the large, medium and small versions of the logo (with and without the subtitle "by Daimler Truck").

Negative Space (Safety Margins) . Large Logo with 7 Lines

The logo requires space around it to maximize its visual impact and maintain its integrity.

Safety margins ensure that external elements do not interfere with the legibility of the brand.
The margins must be respected and expanded whenever possible.

The safety margin is represented by the **square** with measurement “A” that corresponds to the width of the letter “x” (“x” is proportional to the size of the version of the logo in use).

Large logo (‘lx’ with 7 lines)

a = the width of “x”





Large logo with “by Daimler Truck” (‘lx’ with 7 lines)

a = the width of “x”





Negative Space (Safety Margins) . Medium Logo with 4 Lines

The logo requires space around it to maximize its visual impact and maintain its integrity.

Safety margins ensure that external elements do not interfere with the legibility of the brand.
The margins must be respected and expanded whenever possible.

The safety margin is represented by the **square** with measurement “A” that corresponds to the width of the letter “x” (“x” is proportional to the size of the version of the logo in use).

Medium logo (‘lx’ with 4 lines)

a = the width of “x”

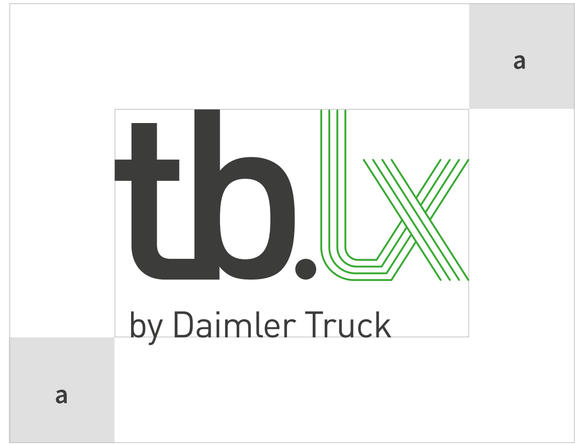




Medium logo with “by Daimler Truck” (‘lx’ with 4 lines)

a = the width of “x”





Negative Space (Safety Margins) . Small Logo with 3 Lines

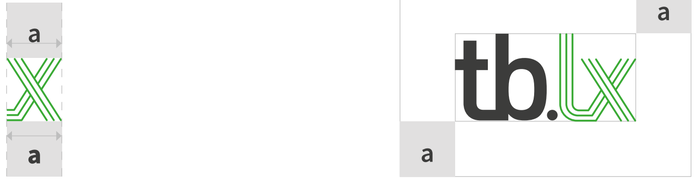
The logo requires space around it to maximize its visual impact and maintain its integrity.

Safety margins ensure that external elements do not interfere with the legibility of the brand.
The margins must be respected and expanded whenever possible.

The safety margin is represented by the **square** with measurement “A” that corresponds to the width of the letter “x” (“x” is proportional to the size of the version of the logo in use).

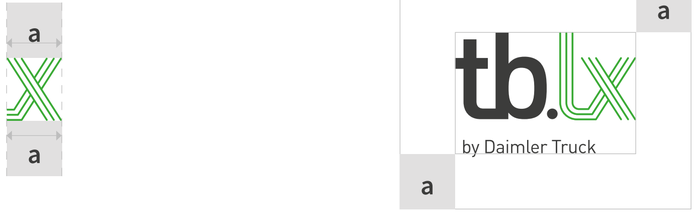
Small logo (‘lx’ with 3 lines)

a = the width of “x”



Small logo with “by Daimler Truck” (‘lx’ with 3 lines)

a = the width of “x”



Co-branding

Whenever there is a need for the tb.lx logo to appear together with other entities, the space between logos must not be less than twice the safety margin (2x measure “a”). See safety margins on pages 29, 30 and 31 of this chapter.

Logos must be proportionately sized and centered.

The existing rules in each entity’s brand manual must also be considered, so that their application rules are not infringed.

If a Daimler Truck logo is used - these logos have their own brand books, please combine with the other brand guidelines.

Simple logo



Logo with subtitle “by Daimler Truck”



Note:
The FUSO and WESTERN STAR logos were used merely as an example.

The side scheme presents as an example the small version of the logo (‘lx’ with 3 lines). However, the rules presented are applicable to the large, medium and small versions of the logo (with and without the subtitle “by Daimler Truck”).

Structures

The side scheme defines the proportions of the elements that are part of the tb.lx logo.

In the version with a subtitle, the description “by Daimler Truck” must appear aligned to the left by the vertical line of the “t”.

The distance between the subtitle “by Daimler Truck” and the logo is not the same in all versions (large, medium and small), as the logo decreases, the distance increases to guarantee a relationship of proportionality and legibility.

In the side scheme, the distances between the logo and the subtitle and the height of the subtitle are calculated using the height of the “l” of the logo (represented by the “y”) which is divided by the indicated values.

Large logo
(‘lx’ with 7 lines)



Medium logo
(‘lx’ with 4 lines)

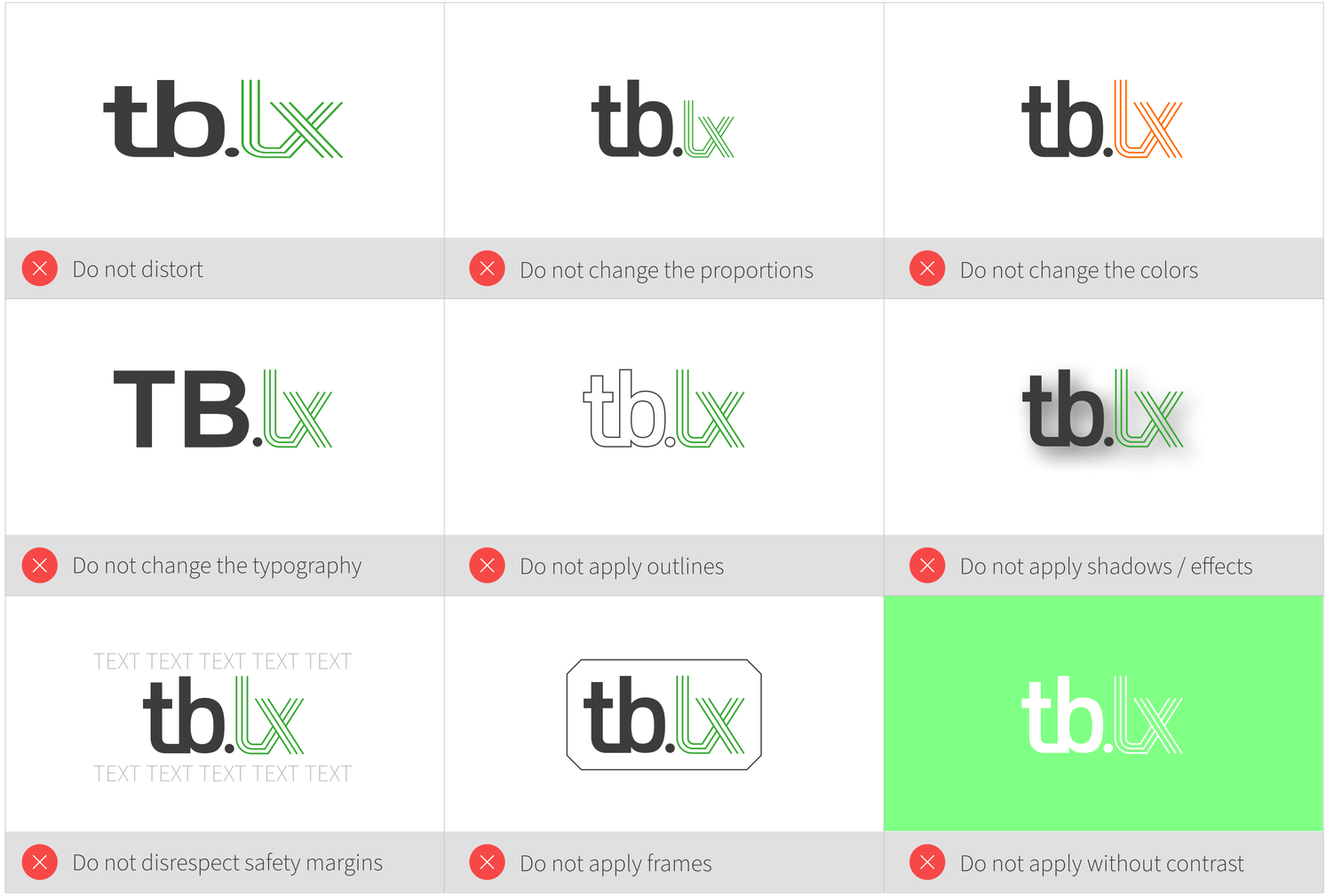


Small logo
(‘lx’ with 3 lines)



Incorrect Uses

The logo must never be altered. Below are some of the most common mistakes that should be avoided, as they compromise the integrity and recognition of the brand.



Note:
These restrictions apply to large, medium and small versions of the logo (with and without the subtitle “by Daimler Truck”).

Composition and Grid

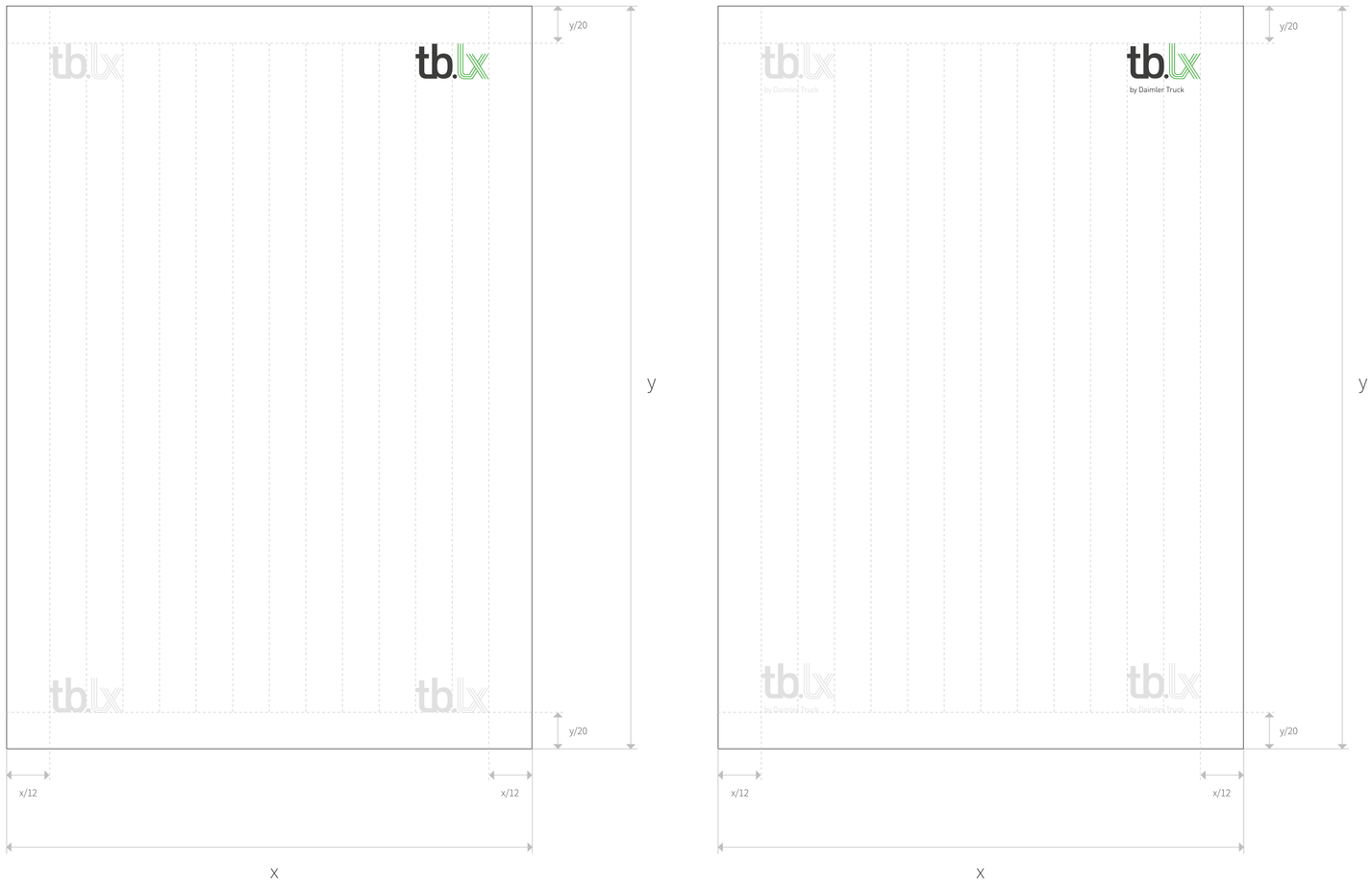
The layouts follow a 12-column grid.
Margins are calculated based on the dimensions “x” (document width) and “y” (document height).

Portrait format:
Top and bottom margins: y/20
Side margins: x/12 (side margins may be expanded in the case of books and long documents that require a larger margin for binding).

The logo must be aligned with the margins of the document or, on supports where it needs greater prominence (such as covers and other advertising materials), appear centered or in another justified position.

The three versions of the logo can occupy the space of more columns, whenever necessary, so that the minimum size of each version (defined on page 24) is respected.

Portrait



Note:
These margin rules apply to large, medium and small versions of the logo (with and without the “by Daimler Truck” subtitle).

Composition and Grid

The layouts follow a grid of 12 columns (landscape) and 10 columns (square). Margins are calculated based on the dimensions “x” (document width) and “y” (document height).

Landscape format:
Top and bottom margins: y/18
Side margins: x/20 (side margins may be expanded in the case of books and long documents that require a larger margin for binding).

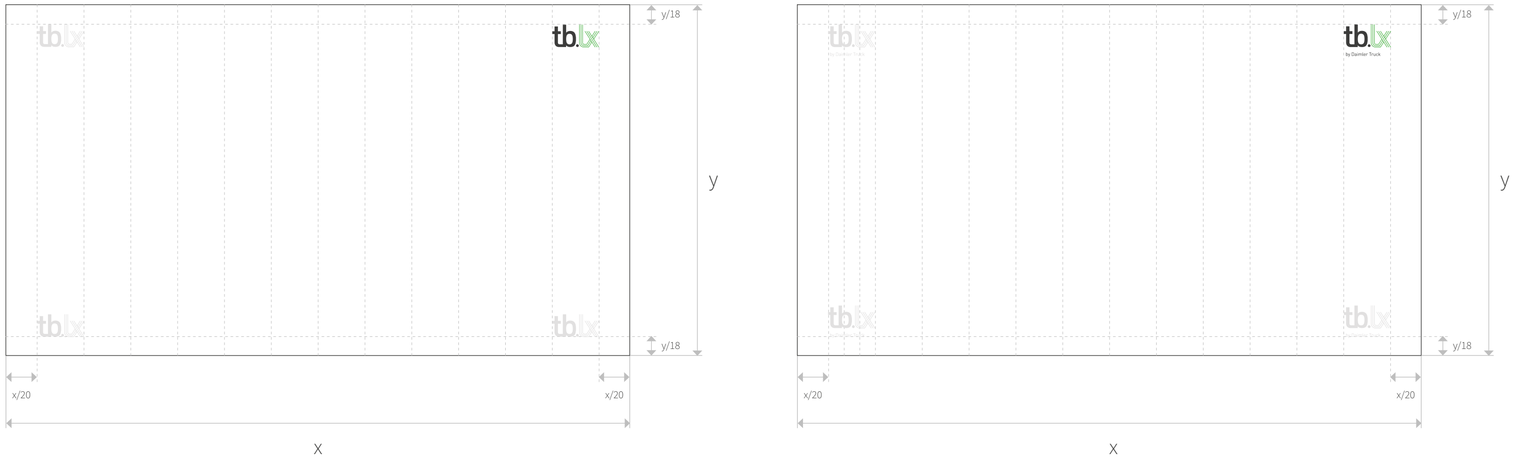
Square format:
Top and bottom margins: y/18
Side margins: x/12 (side margins may be expanded in the case of books and long documents that require a larger margin for binding).

The logo must be aligned with the margins of the document or, on supports where it needs greater prominence (such as covers and other advertising materials), appear centered or in another justified position.

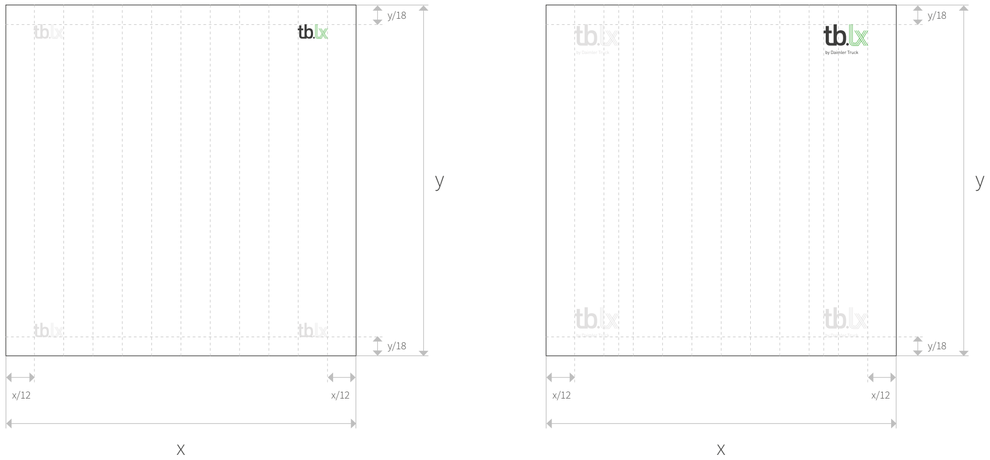
The three versions of the logo can occupy the space of more columns, whenever necessary, so that the minimum size of each version (defined on page 24) is respected.

Note:
These margin rules apply to large, medium and small versions of the logo (with and without the “by Daimler Truck” subtitle).

Landscape



Square



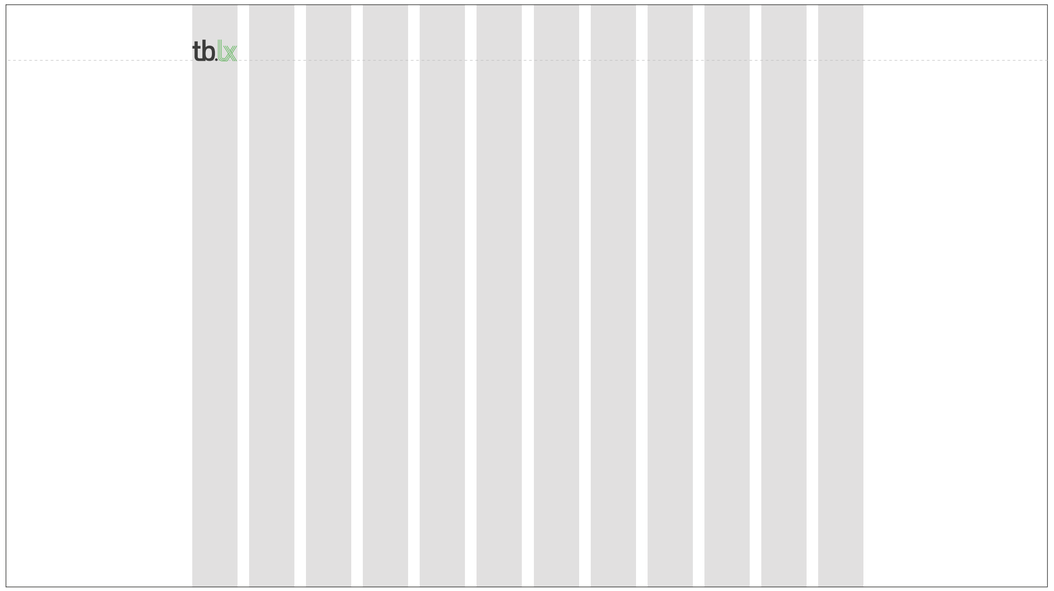
Composition and Grid

The website follows a 12-column structure for desktop and 6 columns for mobile.

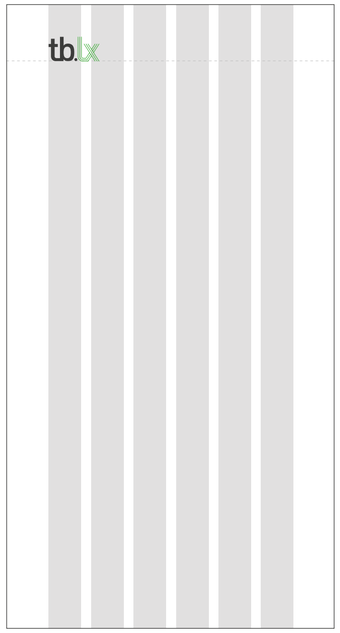
The operation of the grid is responsive, adapting to the width of the display.

The size of the logo may vary depending on the specificities of each interface (occupying more or fewer columns), as long as the minimum dimensions defined on page 24 are respected.

Website (desktop)



Website (mobile)



File Organisation

You can find the logo folder organized in 2 versions:

- Lettermark Logo (without subtitle)
- Combination Mark Logo (with subtitle)

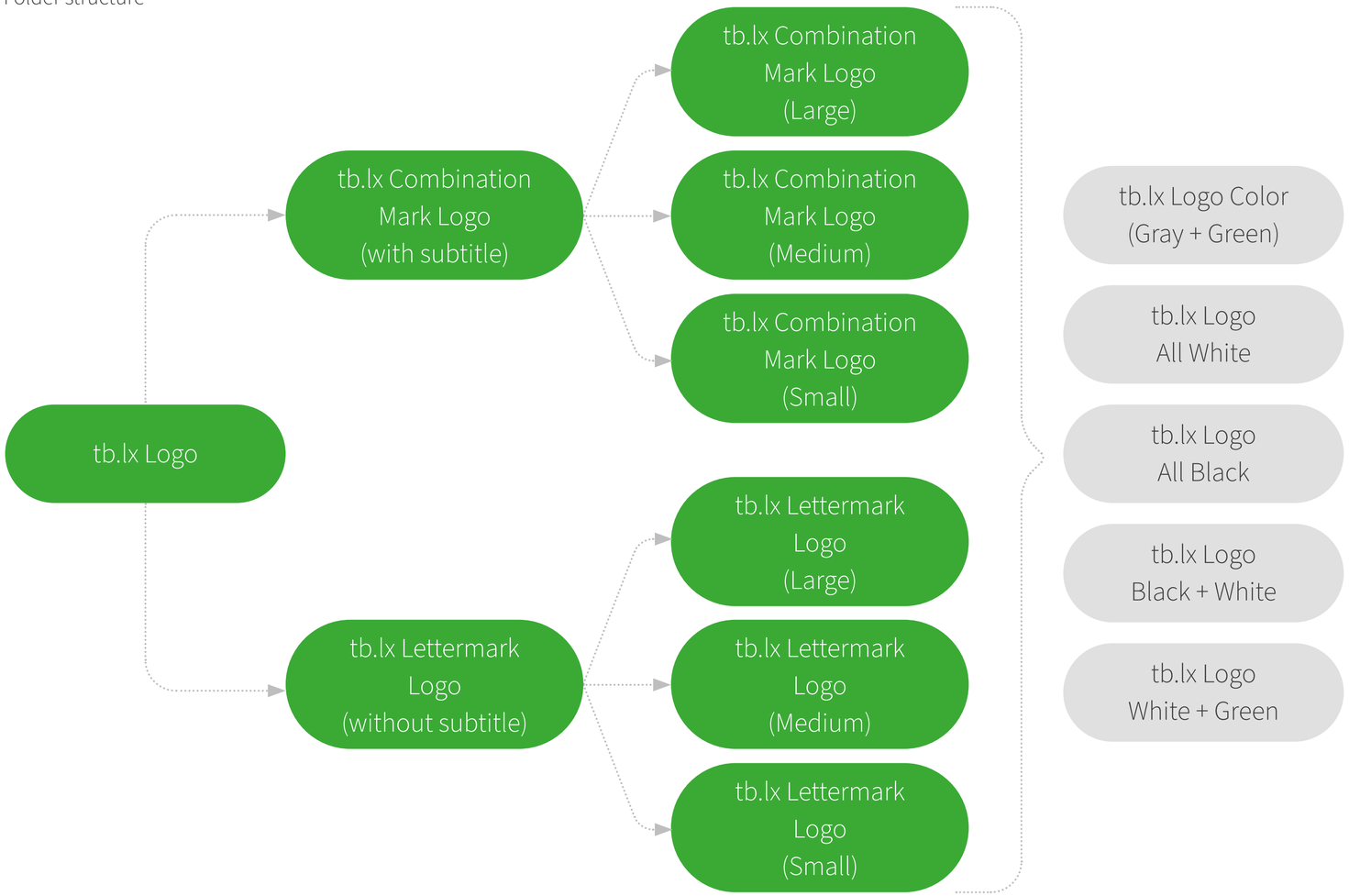
Each file also has different color versions:

- All Black
- All White (preferred)
- Color (Gray + Green) (preferred)
- Black + White
- White + Green

There are also 3 different sizes:

- Small (3 lines)
- Medium (4 lines)
- Large (7 lines)

Folder structure



Attention:
The logo combination Black + Green does not exist.

5

BRANDING ELEMENTS

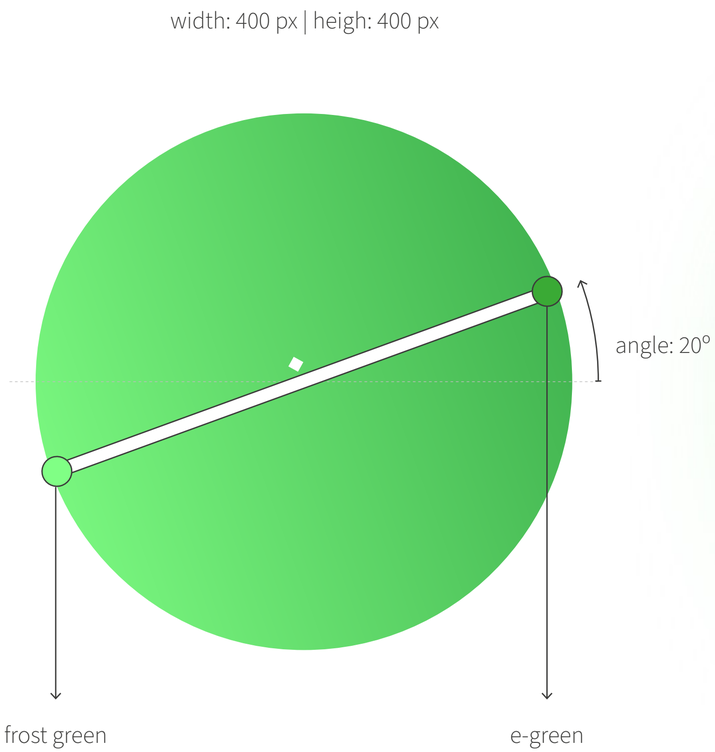
GREEN SHADE

Build the Green Shade
Green Shade Rotation
Composition and Crops
Green Shade and Logo
Green Shade and Headlines
Green Shade on Color
Green Shade on Image

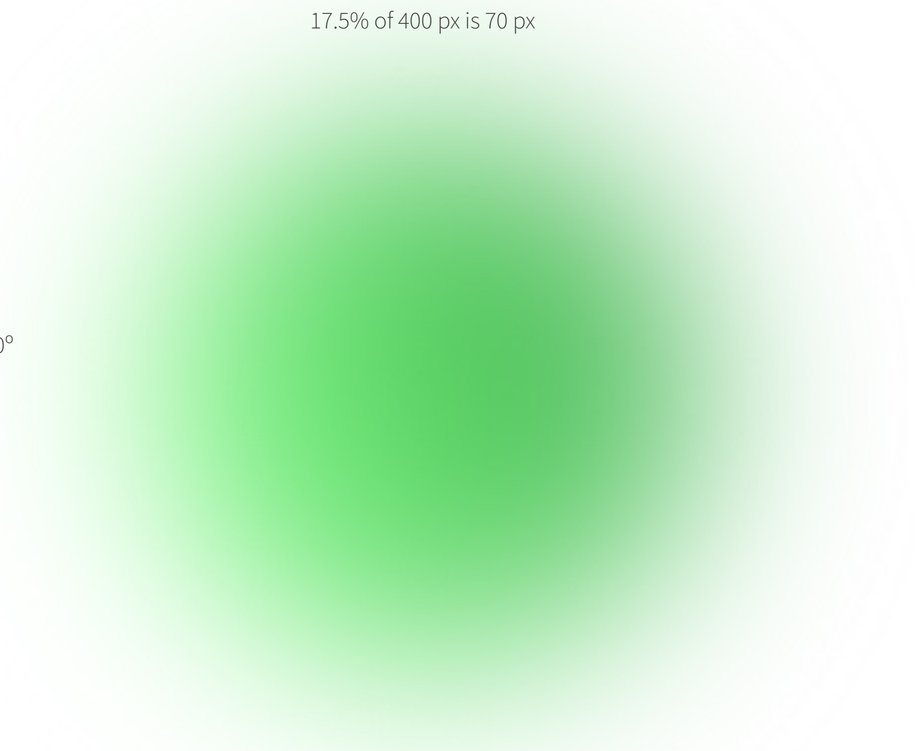
Build the Green Shade

The green shade is constructed from a circle filled with a linear gradient composed of the colors e-green and frost green. A blur effect is applied to this gradient (the blur effect must be 17.5% of the diameter of the circle).

Construction of the green shade (exemplified for a circle with 400px in diameter)



17.5% of 400 px is 70 px



Green Shade Rotation

The tb.lx green shade is a dynamic and diffuse circle composed of different green tones.

It is used in an organic way, over plain backgrounds, and images.

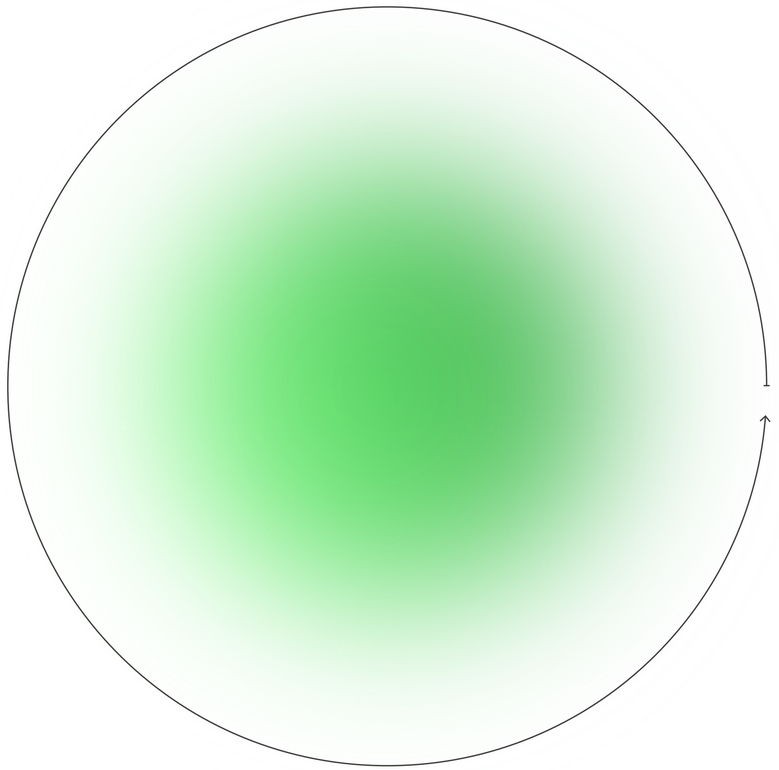
This shape can be freely rotated to allow flexibility in communication supports.

When it appears in its static form, the darkest area of the green shade should always be close to the edge of the circle. In motion, the darker shade can move more freely, as long as in the end it comes back closer to the edge of the circle.

On the website, it assumes an interactive behavior, following the mouse on the homepage, as well as a playful behavior with different positions throughout the pages.

It can be used in full or appearing in the margins (see examples on the following pages of this chapter).

Green shade rotation



Composition and Crops

The green shade is a graphic element used in tb.lx communication that makes physical and digital media more visually attractive.

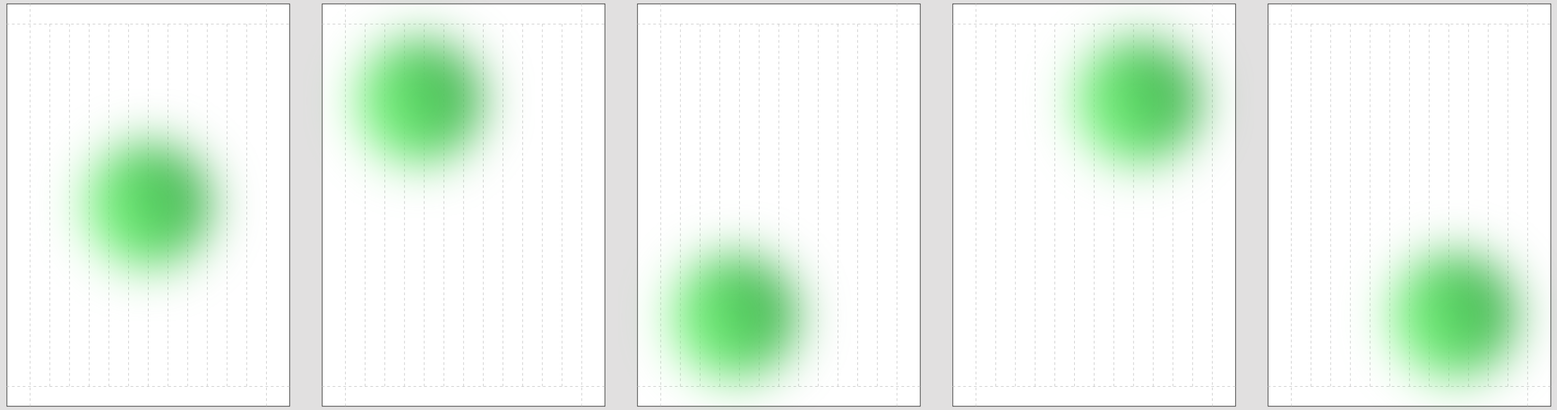
Its correct application gives unity and coherence to the different materials, which is reflected in brand recognition.

The side scheme show some examples of how the green shade can be used in **portrait formats**.

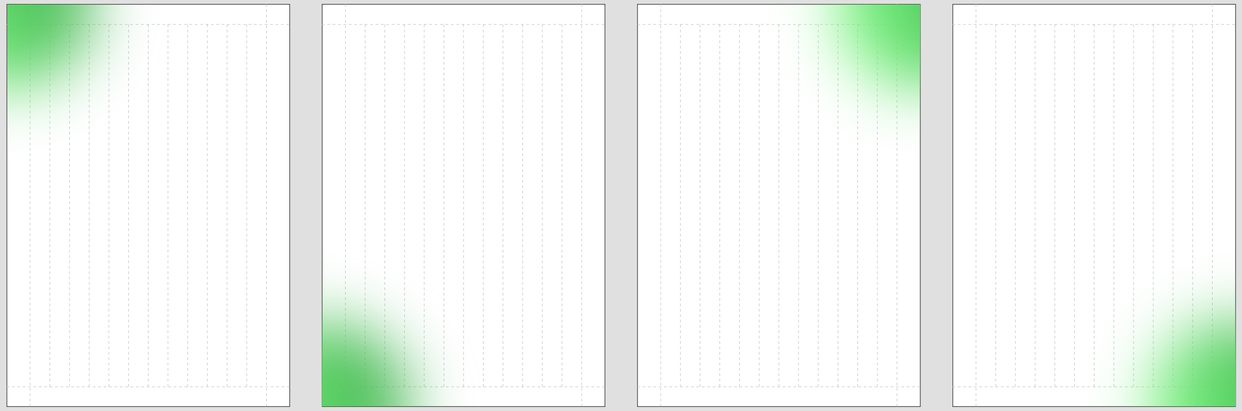
The green shade should be understood as a dynamic element that can be entire or cropped, increase or decrease and be positioned at different points in the spread. All options are valid as long as the element does not occupy more than ⅔ of the available space.

Important:
It is not mandatory for this element to be present on all pages or slides of a document. These examples are just to illustrate some green shade positions in portrait format.

Portrait (entire green shade) examples



Portrait (crop green shade) examples



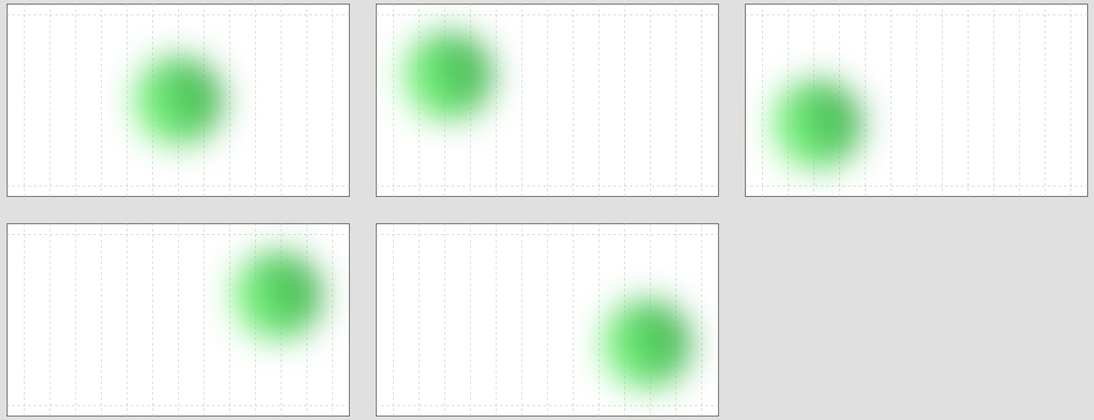
Composition and Crops

The side scheme show some examples of how the green shade can be used in **landscape formats**.

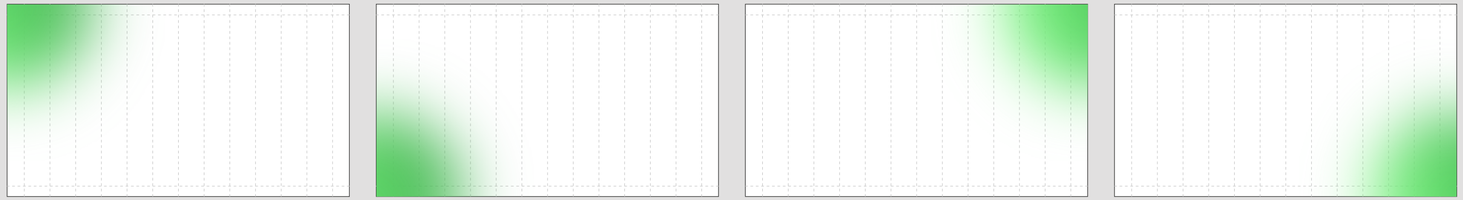
The green shade should be understood as a dynamic element that can be entire or cropped, increase or decrease and be positioned at different points in the spread. All options are valid as long as the element does not occupy more than ⅔ of the available space.

Important:
It is not mandatory for this element to be present on all pages or slides of a document. These examples are just to illustrate some green shade positions in landscape format.

Landscape (entire green shade) examples



Landscape (crop green shade) examples



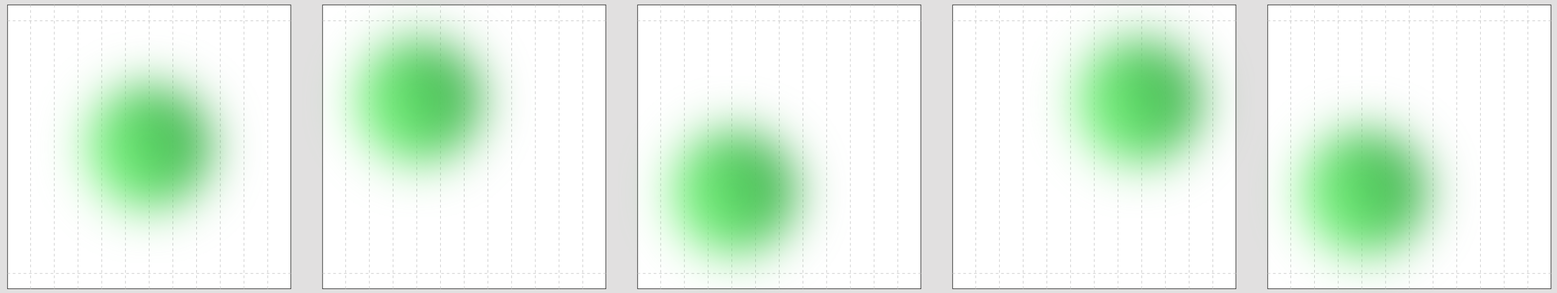
Composition and Crops

The side scheme show some examples of how the green shade can be used in **square formats**.

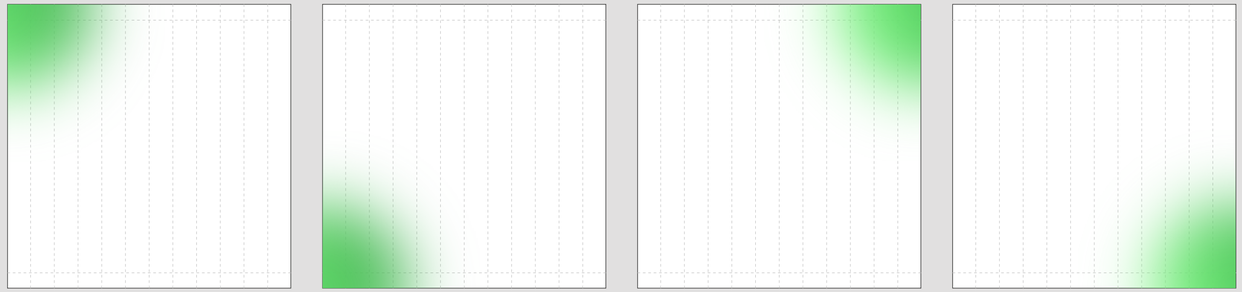
The green shade should be understood as a dynamic element that can be entire or cropped, increase or decrease and be positioned at different points in the spread. All options are valid as long as the element does not occupy more than ⅔ of the available space.

Important:
It is not mandatory for this element to be present on all pages or slides of a document. These examples are just to illustrate some green shade positions in square format.

Square (entire green shade) examples



Square (crop green shade) examples



Green Shade and Logo

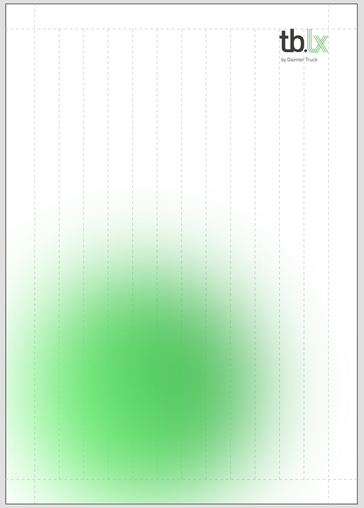
On the communication supports where the green shade appears, the tb.lx logo is also present. The logo can be applied aligned with the margins as defined on pages 35 and 36 or in interaction with the green shade.

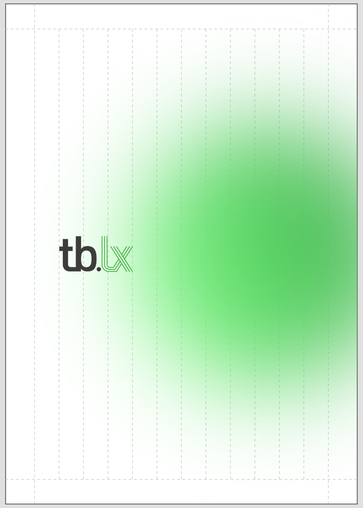
On some media, depending on how prominent you want the logo to be, its size can be increased and its position changed in relation to that defined. It is important that this adjustment ensures the balance and harmony of the composition.

Whenever the logo is applied to interact with the green shade, it is important that it is used over this shadow so that legibility is not compromised (it should never be applied below the transparency of the green shade).

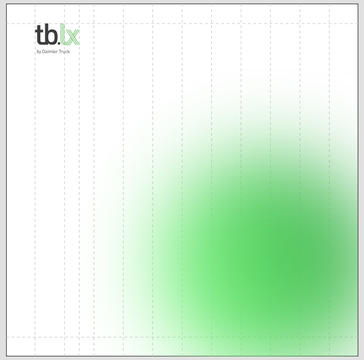
The three versions of the logo can occupy the space of more columns, whenever necessary, so that the minimum size of each version (defined on page 24) is respected.

Portrait examples



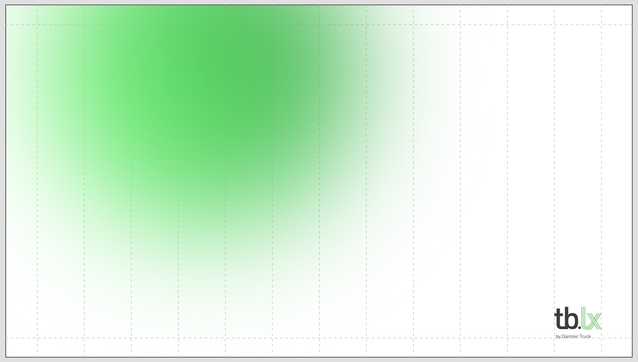


Square examples





Landscape examples





Note:
These margin rules apply to large, medium and small versions of the logo (with and without the “by Daimler Truck” subtitle).

Green Shade and Headlines

When we apply a headline over the green shade, the contrast between the text and the green background must be ensured so that legibility is not compromised.

In the case of these types of applications where the text is already applied over the green shade, it is important that the logo is in a cleaner area of the surface (outside the green shade area). In this way we create hierarchy and make the composition more balanced.

The side scheme shows some examples of applications.

The three versions of the logo can occupy the space of more columns, whenever necessary, so that the minimum size of each version (defined on page 24) is respected.

Note:
These margin rules apply to large, medium and small versions of the logo (with and without the “by Daimler Truck” subtitle).

Portrait examples



Landscape examples



Square examples

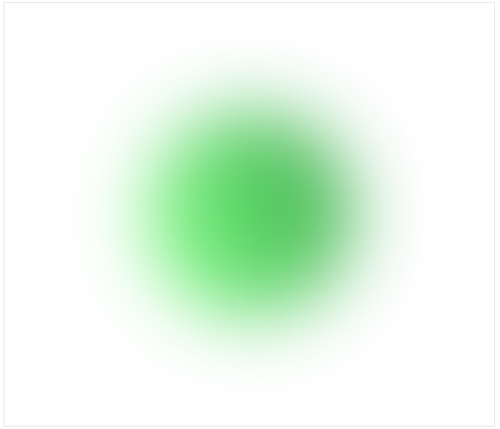


Green Shade on Color

The application of green shade over color must take harmony and contrast into account. Application should preferably be applied to pure white, frost gray and tb.lx gray backgrounds. Application over the pebble gray and magnesium gray tones is possible, but it is not the preferred situation.

Applying the green shade over other greens does not create a sharp contrast, but can be used to make backgrounds more attractive.

Green shade on white



Green shade on frost gray



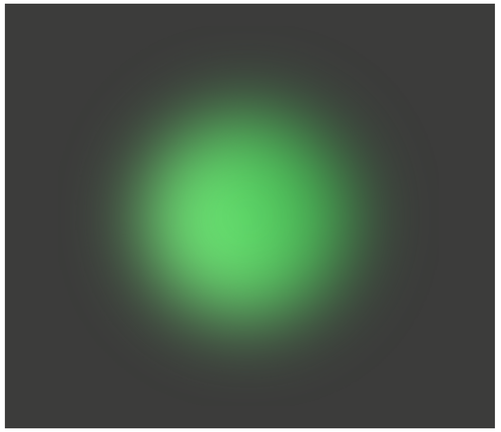
Green shade on pebble gray



Green shade on magnesium gray



Green shade on tb.lx gray



Green shade on tb.lx green



Green Shade on Image

The application of the green shade on the image must occur in areas that do not overlap the subject of the photograph/footage (example A).

When the photograph/footage is a background with homogeneous tones (example B) the application of the green shade is more flexible and can occupy a larger area and different positions in the image.

It is recommended that, for printing purposes, the green shade is applied in cmyk to the photograph (also in cmyk). This image editing must be done in appropriate software, such as photoshop, and saved as a single flat image.

Due to the blur effect, the green shade already has its transparency, so it should be applied to the photograph without any additional effects or transparency modes.

Example A



Example B



6

BRANDING ELEMENTS

COLORS

Overview
Main Color Palette . Greens
Main Color Palette . White and Grays
Complementary Color Palette
Color Codes
Text on Color . Headlines
Text on Color . Normal Text

Overview

tb.lx's colors reflect innovation and concern for the environment.

In the main palette, gray represents technology (software development), seriousness and commitment. Greens represent nature and balance.

The complementary palette is made up of lemon yellow, orchid purple, hibiscus pink and clementine orange.

Complementary colors should only be used in combination with the main color palette, in a reduced proportion, or in cases when the main palette doesn't work. The complementary colors don't represent tb.lx on their own.

Main color palette



tb.lx green
E-green
Frost green
Monstera green
Forrest green
Pure white
tb.lx gray
Deep black
Magnesium gray
Pebble gray
Frost gray

Complementary color palette



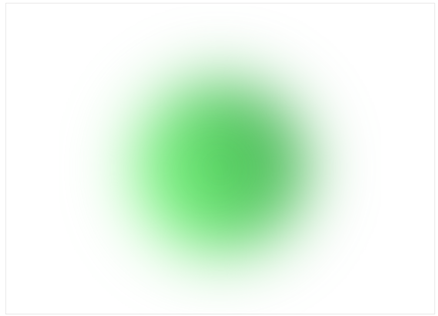
Lemon yellow
Clementine orange
Orchid purple
Hibiscus pink

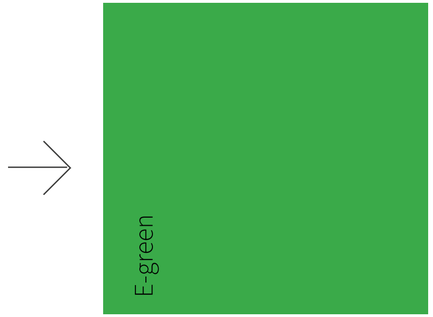
Main Color Palette . Greens

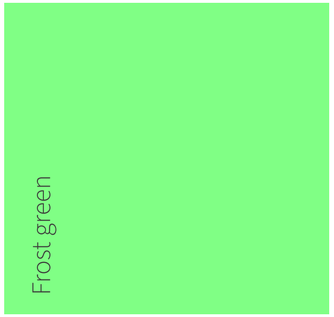
Green colors are used as accent and/or background colors in tb.lx communication.

The side scheme shows the color hierarchy. tb.lx green is the predominant one, followed by the lighter greens and, finally, the darker greens that are used only in small details or, for example, to create contrasts in a block of text when the background has the color frost green.

	Frost green	E-green	tb.lx green	Monstera green	Forrest green
Predominance over other colors	20%	20%	40%	10%	10%
Use on media	All greens can be used in print & digital, however they must respect the appropriate color coding for each case (see page 54).				







Green shade	composed by a radial blur gradient of:	**#3aaa49** R**58** G**170** B**73** C**74** M**0** Y**90** K**0**	**#80ff85** R**128** G**255** B**133** C**49** M**0** Y**69** K**0**

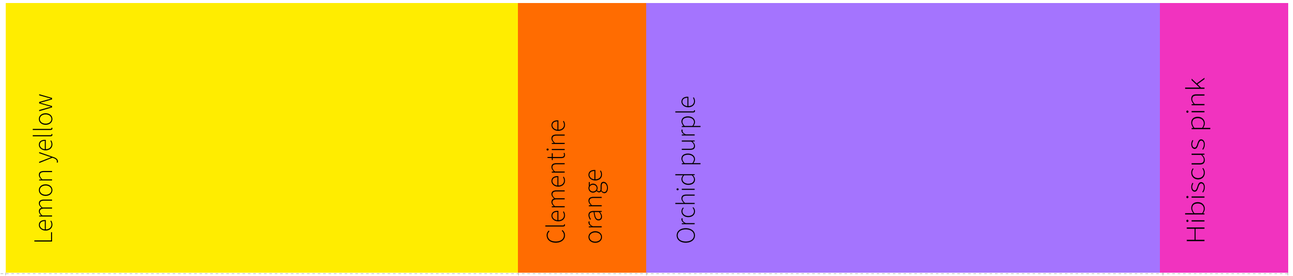
Main Color Palette . White and Grays

The side scheme shows the gray color hierarchy. tb.lx's gray is predominant (it is present in the logo), light colors such as pure white, frost gray and pebble gray are used in backgrounds and large areas of color and darker tones for texts and highlights.

	Pure white	Frost gray	Pebble gray	Magnesium gray	tb.lx gray	Deep black
Predominance over other colors	20%	10%	10%	10%	40%	10%
Use on media	Pure white, gray and Deep black can be used in print & digital, however they must respect the appropriate color coding for each case (see page 54).					

Complementary Color Palette

Four complementary colors were defined. Lemon yellow and Orchid purple are more prevalent in relation to Hibiscus pink and Clementine orange.



Predominance over other colors	40%	10%	40%	10%
Use on media	The complementary palette can be used in print & digital, however they must respect the appropriate color coding for each case (see page 54).			

Color Codes

Color name: **tb.lx green**
Hex code (for web): **#3aaa35**
RGB (for digital): R**58** G**170** B**53**
CMYK (for print): C**75** M**0** Y**100** K**0**
HKS coated: **HKS 60 K**
Pantone coated: **Pantone 361 C**
RAL: 6018

Color name: **tb.lx gray**
Hex code (for web): **#3c3c3b**
RGB (for digital): R**60** G**60** B**59**
CMYK (for print): C**0** M**0** Y**0** K**90**
HKS coated: **HKS 97 K**
Pantone coated: **Pantone 2 C**
RAL: 7043

Color name: **Deep black**
Hex code (for web): **#000000**
RGB (for digital): R**0** G**0** B**0**
CMYK (for print): C**0** M**0** Y**0** K**100**
HKS coated: **HKS 88 K**
Pantone coated: **Pantone Black C**
RAL: 9005

Color name: **Magnesium gray**
Hex code (for web): **#bebebe**
RGB (for digital): R**190** G**190** B**190**
CMYK (for print): C**29** M**21** Y**22** K**3**
HKS coated: **HKS 99 K**
Pantone coated: **Pantone 428 C**
RAL: 7045

Color name: **Pebble gray**
Hex code (for web): **#e1e0e0**
RGB (for digital): R**225** G**224** B**224**
CMYK (for print): C**14** M**11** Y**11** K**0**
HKS coated: **HKS 91 K**
Pantone coated: **Pantone Cool Gray 2 C**
RAL: 7047

Color name: **Frost gray**
Hex code (for web): **#f2f2f2**
RGB (for digital): R**242** G**242** B**242**
CMYK (for print): C**6** M**4** Y**5** K**0**
HKS coated: no match
Pantone coated: **Pantone Cool Gray 1 C**
RAL: 9018

Color name: **Pure white**
Hex code (for web): **#ffffff**
RGB (for digital): R**255** G**255** B**255**
CMYK (for print): C**0** M**0** Y**0** K**0**
HKS coated: no match
Pantone coated: no match
RAL: 9010

Color name: **E-green** (shade)
Hex code (for web): **#3aaa49**
RGB (for digital): R**58** G**170** B**73**
CMYK (for print): C**74** M**0** Y**90** K**0**
HKS coated: **HKS 65 K**
Pantone coated: **Pantone 376 C**
RAL: no match

Color name: **Frost green** (shade)
Hex code (for web): **#80ff85**
RGB (for digital): R**128** G**255** B**133**
CMYK (for print): C**49** M**0** Y**69** K**0**
HKS coated: **HKS 67 K**
Pantone coated: **Pantone 7487 C**
RAL: no match

Color name: **Monstera green**
Hex code (for web): **#308e2b**
RGB (for digital): R**48** G**142** B**43**
CMYK (for print): C**80** M**18** Y**100** K**4**
HKS coated: **HKS 57 K**
Pantone coated: **Pantone 576 C**
RAL: 6017

Color name: **Forrest green**
Hex code (for web): **#2b6825**
RGB (for digital): R**43** G**104** B**37**
CMYK (for print): C**83** M**34** Y**100** K**26**
HKS coated: **HKS 58 K**
Pantone coated: **Pantone 575 C**
RAL: 6010

Color name: **Lemon yellow**
Hex code (for web): **#ffed00**
RGB (for digital): R**255** G**237** B**0**
CMYK (for print): C**0** M**0** Y**100** K**0**
HKS coated: **HKS 3 K**
Pantone coated: **Pantone Yellow C**
RAL: 1016

Color name: **Clementine Orange**
Hex code (for web): **#ff6c01**
RGB (for digital): R**255** G**108** B**1**
CMYK (for print): C**0** M**68** Y**94** K**0**
HKS coated: **HKS 7 K**
Pantone coated: **Pantone 151 C**
RAL: 2011

Color name: **Orchid purple**
Hex code (for web): **#a474fe**
RGB (for digital): R**164** G**116** B**254**
CMYK (for print): C**53** M**61** Y**0** K**0**
HKS coated: **HKS 36 K**
Pantone coated: **Pantone 2655 C**
RAL: 4005

Color name: **Hibiscus pink**
Hex code (for web): **#f133bf**
RGB (for digital): R**241** G**51** B**191**
CMYK (for print): C**6** M**70** Y**0** K**0**
HKS coated: **HKS 27 K**
Pantone coated: **Pantone 232 C**
RAL: 4010

Attention:
The HKS palette has a reduced number of colors. The values mentioned are approximations.

The RAL palette has a reduced number of colors. The values mentioned are approximations. It is recommended to see the palette that the supplier has and see if it is possible, through mixing, to achieve a more exact color.

Text on Color . Headlines

Green Backgrounds

The scheme alongside shows the colors that headlines (in digital format) can have on green backgrounds.

WCAG* level AAA accessibility tests were carried out, where the color contrast of large text with the background must have, at least, a ratio of 4.5:1.

Colors from the tb.lx palette that were not mentioned in each background in the side scheme failed the tests.

These tests are performed based on the “regular” typography weight. It is not possible to test lighter weights, so it is advisable to take extra care in validating their use.

Color contrast always depends on the media and reproduction methods. Therefore, for printed formats it is advisable to do a test print first.

Background color: **tb.lx green**	Background color: **E-green**	Background color: **Frost green**
DEEP BLACK	DEEP BLACK	DEEP BLACK tb.lx GRAY FORREST GREEN
Background color: Monstera green	**Background color: Forrest green**	
DEEP BLACK	PURE WHITE FROST GRAY LEMON YELLOW FROST GREEN PEBBLE GRAY	

Note:
*WCAG - Web Content Accessibility Guidelines
The test was done through the website: https://colourcontrast.cc/

Text on Color . Headlines

Grays and white Backgrounds

The scheme alongside shows the colors that headlines (in digital format) can have on grays and white backgrounds.

WCAG* level AAA accessibility tests were carried out, where the color contrast of large text with the background must have, at least, a ratio of 4.5:1.

Colors from the tb.lx palette that were not mentioned in each background in the side scheme failed the tests.

These tests are performed based on the “regular” typography weight. It is not possible to test lighter weights, so it is advisable to take extra care in validating their use.

Color contrast always depends on the media and reproduction methods. Therefore, for printed formats it is advisable to do a test print first.

Background color: **tb.lx gray**	Background color: **Deep black**	Background color: **Pure white**
PURE WHITE FROST GRAY LEMON YELLOW FROST GREEN PEBBLE GRAY MAGNESIUM GRAY	PURE WHITE FROST GRAY LEMON YELLOW FROST GREEN PEBBLE GRAY MAGNESIUM GRAY CLEMENTINE ORANGE E-GREEN tb.lx GREEN ORCHID PURPLE HIBISCUS PINK MONSTERA GREEN	DEEP BLACK tb.lx GRAY FORREST GREEN
Background color: **Magnesium gray**	Background color: **Pebble gray**	Background color: **Frost gray**
DEEP BLACK tb.lx GRAY	DEEP BLACK tb.lx GRAY FORREST GREEN	DEEP BLACK tb.lx GRAY FORREST GREEN

Note:
*WCAG - Web Content Accessibility Guidelines
The test was done through the website: https://colourcontrast.cc/

Text on Color . Headlines

Complementary Palette Backgrounds

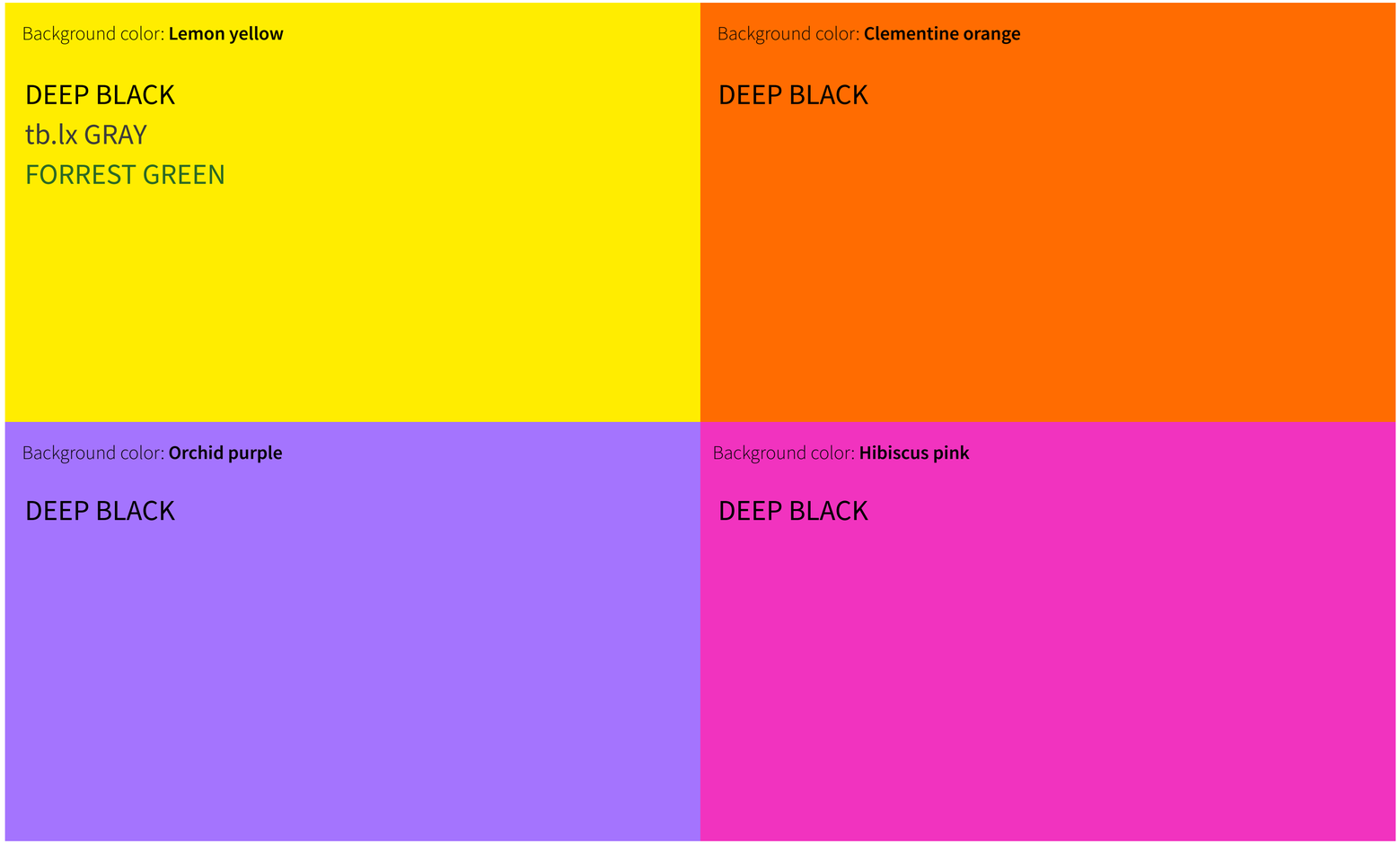
The scheme alongside shows the colors that headlines (in digital format) can have on complementary Palette Backgrounds.

WCAG* level AAA accessibility tests were carried out, where the color contrast of large text with the background must have, at least, a ratio of 4.5:1.

Colors from the tb.lx palette that were not mentioned in each background in the side scheme failed the tests.

These tests are performed based on the “regular” typography weight. It is not possible to test lighter weights, so it is advisable to take extra care in validating their use.

Color contrast always depends on the media and reproduction methods. Therefore, for printed formats it is advisable to do a test print first.



Note:
*WCAG - Web Content Accessibility Guidelines
The test was done through the website: https://colourcontrast.cc/

Text on Color . Normal Text

Green Backgrounds

The side scheme shows the colors that normal text (in digital format) can have on green backgrounds.

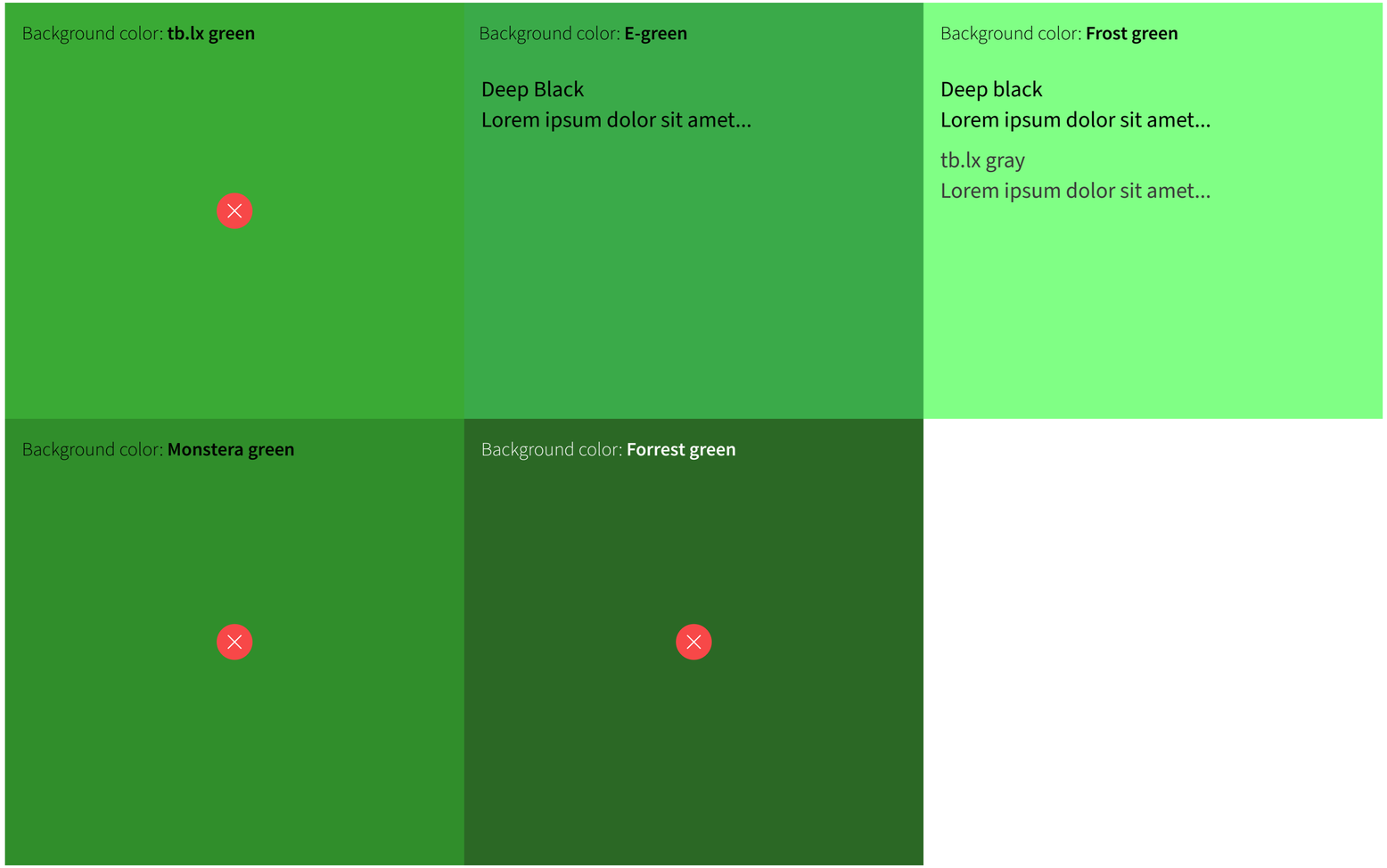
For large blocks of text, it is important that readability is guaranteed, so it is recommended to use deep black or tb.lx gray depending on the best contrast with the background.

WCAG* level AAA accessibility tests were carried out, where the color contrast of normal text with the background must have at least a ratio of 7:1.

Colors from the tb.lx palette that were not mentioned in each background in the side scheme failed the tests. Text over the colors "tb.lx green", "monstera green" and "forrest green" did not pass the AAA test.

These tests are performed based on the “regular” typography weight. It is not possible to test lighter weights, so it is advisable to take extra care in validating their use.

Color contrast always depends on the media and reproduction methods. Therefore, for printed formats it is advisable to do a test print first.



Note:
*WCAG - Web Content Accessibility Guidelines
The test was done through the website: https://colourcontrast.cc/

Text on Color . Normal Text

Grays and white Backgrounds

The side scheme shows the colors that normal text (in digital format) can have on grays and white backgrounds.

For large blocks of text, it is important that readability is guaranteed, so it is recommended to use deep black, tb.lx gray or white depending on the best contrast with the background. Use the other colors in the palette only for small highlights.

WCAG* level AAA accessibility tests were carried out, where the color contrast of normal text with the background must have at least a ratio of 7:1.

Colors from the tb.lx palette that were not mentioned in each background in the side scheme failed the tests.

These tests are performed based on the “regular” typography weight. It is not possible to test lighter weights, so it is advisable to take extra care in validating their use.

Color contrast always depends on the media and reproduction methods. Therefore, for printed formats it is advisable to do a test print first.

Background color: **tb.lx gray**

Pure white
Lorem ipsum dolor sit amet...

Frost gray
Lorem ipsum dolor sit amet...

Lemon yellow
Lorem ipsum dolor sit amet...

Frost green
Lorem ipsum dolor sit amet...

Pebble gray
Lorem ipsum dolor sit amet...

Background color: **Deep black**

Pure white
Lorem ipsum dolor sit amet...

Frost gray
Lorem ipsum dolor sit amet...

Lemon yellow
Lorem ipsum dolor sit amet...

Frost green
Lorem ipsum dolor sit amet...

Pebble gray
Lorem ipsum dolor sit amet...

Magnesium gray
Lorem ipsum dolor sit amet...

Clementine Orange
Lorem ipsum dolor sit amet...

E-green
Lorem ipsum dolor sit amet...

Background color: **Magnesium gray**

Deep black
Lorem ipsum dolor sit amet...

Background color: **Pebble gray**

Deep Black
Lorem ipsum dolor sit amet...

Background color: **Frost gray**

Deep Black
Lorem ipsum dolor sit amet...

Background color: **Pure white**

Deep Black
Lorem ipsum dolor sit amet...

tb.lx gray
Lorem ipsum dolor sit amet...

Note:
*WCAG - Web Content Accessibility Guidelines
The test was done through the website: https://colourcontrast.cc/

Text on Color . Normal Text

Complementary Palette Backgrounds

The side scheme shows the colors that normal text (in digital format) can have on complementary palette backgrounds.

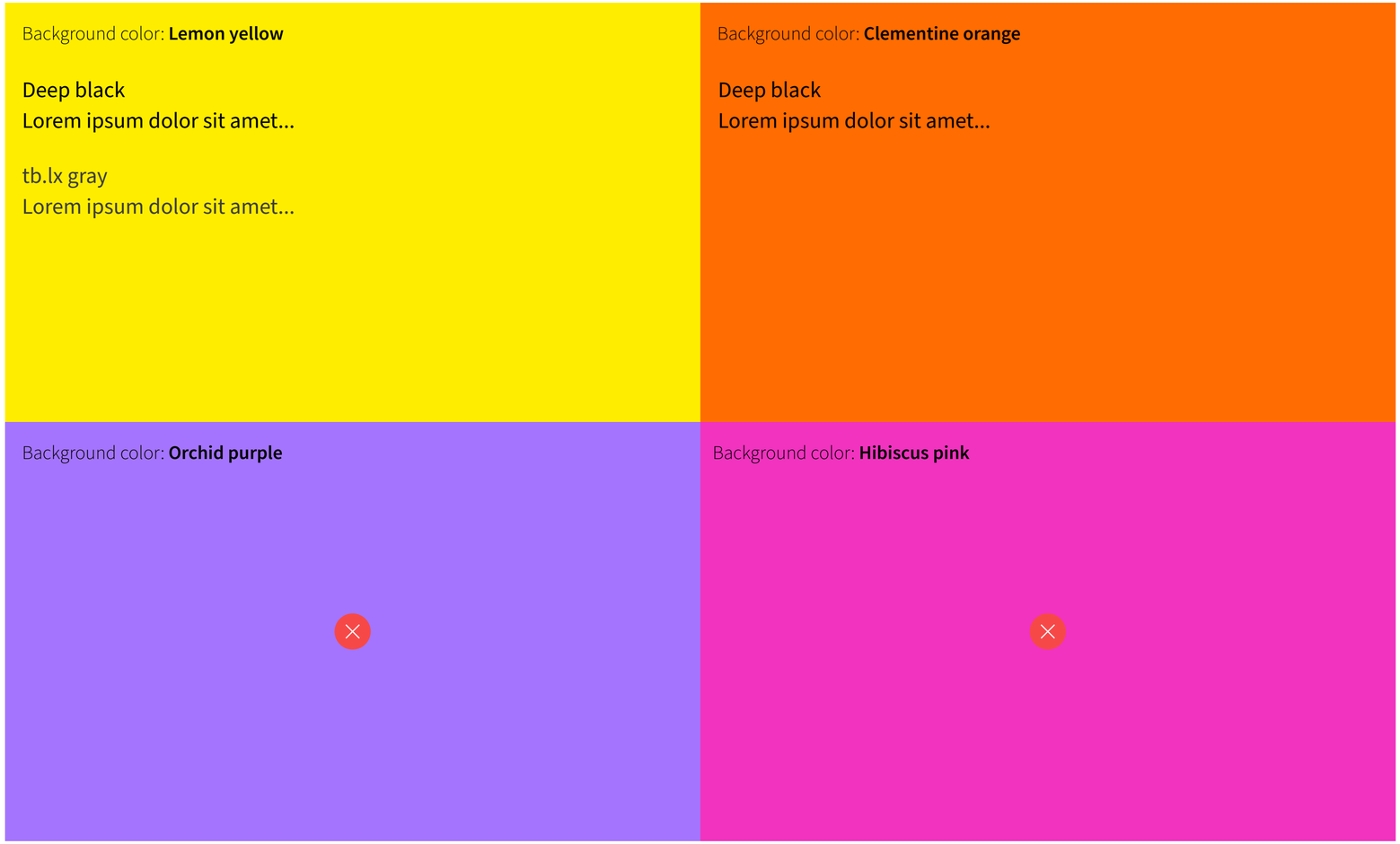
For large blocks of text, it is important that readability is guaranteed, so it is recommended to use deep black or tb.lx gray depending on the best contrast with the background.

WCAG* level AAA accessibility tests were carried out, where the color contrast of normal text with the background must have at least a ratio of 7:1.

Colors from the tb.lx palette that were not mentioned in each background in the side scheme failed the tests. Text over the colors "orchid purple" and "hibiscus pink" did not pass the AAA test.

These tests are performed based on the “regular” typography weight. It is not possible to test lighter weights, so it is advisable to take extra care in validating their use.

Color contrast always depends on the media and reproduction methods. Therefore, for printed formats it is advisable to do a test print first.



Note:
*WCAG - Web Content Accessibility Guidelines
The test was done through the website: https://colourcontrast.cc/

7

BRANDING ELEMENTS

TYPOGRAPHY

Typography . General Information
Type Hierarchy
Text Alignement . Normal
Text Alignement . Graphic

Typography . General Information

tb.lx's communication uses 2 typefaces: **Source Sans Pro** and **Aldrich Regular**.

It is not recommended to use characters with ligatures in titles or texts in digital format.
For printed formats, ligatures can be used in body text, however, they must be used sparingly so as not to impair the readability of the text.

Calibri as Fallback Typeface for Documentation and written communications and documents (ppt, pdf, word, email etc.).

Aldrich Regular

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
0123456789

abcdefghijklmn
opqrstuvwxyz
0123456789

You can access the font pack online:
https://fonts.google.com/specimen/Aldrich

Source Sans Pro

ExtraLight* | Light* | **Regular** | **Semibold*** | *ExtraLight Italic* | *Light Italic* | ***Italic*** | ***Semibold Italic***

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
0123456789

abcdefghijklmn
opqrstuvwxyz
0123456789

* Most used weights

You can access the font pack online:
https://fonts.adobe.com/fonts/source-sans

Typography . General Information

Tabular figures are not present in the **Aldrich Regular** typography pack. Still, it is recommended to use this font for presenting big numbers.

In tables, the **Source Sans Pro** font must be used and the numbers must be aligned to the right. The “Tabular Lining” option must be activated in the design software).

Fractional numbers must be represented by their mathematical symbol.

Example of big numbers

5 YEARS
130 PEOPLE
6 GUILDS

Example of tabular Lining

	column title
descriptive / name 1	345.88
descriptive / name 2	250.11
descriptive / name 3	20.74

Examples of representing fractions

½, ⅓, ¼, ⅕, ⅙, ⅛

Type Hierarchy

Headlines

Fonts: Source Sans Pro Extra Light (uppercase)
Bold: Aldrich Regular (uppercase)
Distance between headline and sub-headlines:
There is no closed rule to guarantee some flexibility. The margin below the headline can never be lower than the headline leading/line-height.

Print
size: minimum 3 times the bodycopy size
Leading: 107%
Tracking: 0

Digital
size: minimum 3 times the bodycopy size
Line-height: 107%
Letter-spacing: 0

DEVELOPING DIGITAL SOLUTIONS FOR **SUSTAINABLE** TRANSPORTATION

Sub-Headlines

Fonts: Aldrich Regular (sentence case)
Distance between sub-headlines and bodycopy:
There is no closed rule to guarantee some flexibility. The margin below the title or sub-headline can never be less than the leading/line-height of the bodycopy.

Print
size: is the same as the bodycopy
Leading: 138%
Tracking: 0

Digital
size: is the same as the bodycopy
Line-height: 138%
Letter-spacing: 0

The will to drive the future
The power to make it sustainable.

Bodycopy

Fonts: Source Sans Pro Light (sentence case)
Bold: Source Sans Pro Semi-Bold (sentence case)

Print
size: never less than 8 pts, ideally use 10 pts.
Leading: 138%
Tracking: 0

Digital
size: never less than 12 px, ideally use 14 px
Line-height: 138%
Letter-spacing: 0

As a digital product studio, we engineer sustainable transportation software solutions in a global ecosystem with Daimler Truck. With our **people-centric mindset**, we challenge the status quo and pioneer in hybrid work.

Text Alignement . Normal

The alignment of headlines, titles and texts should preferably be done to the left (without justifying). The spacing must comply with what was stipulated on the previous page.

When support allows, longer texts should be arranged in columns to make reading easier. The width and number of columns is flexible, varying depending on the format.

The composition of layouts always depends on the document format, therefore, closed rules are not advisable.

Good practices must be followed to keep texts legible, have well-divided blocks of information and white spaces so that the overall appearance is light and balanced.

These rules apply to digital and printed formats.

Example of text alignments

WHAT WE DO

The will to drive the future the power to make it sustainable.

Sustainable transportation solutions of tomorrow engineered today.

At tb.lx we're developing sustainable transportation solutions in a global ecosystem. That means we collaborate with our parent company Daimler Truck to bring trucks and buses closer to a sustainable future through eMobility products, connectivity services, and customer solutions.

Our interdisciplinary teams are composed of Software Engineers, Data Engineers, Architects, QAs, Data Scientists, UX/UI Designers, Product Managers, Product Owners, and Agile Coaches. We collaborate within our teams and globally to connect our trucks and buses to a sustainable future through technology.

These new customer-centric products improve vehicle efficiency, cost reduction, and predictability for the commercial vehicle industry users all around the world, such as fleet managers, drivers, operators, and cities.

By living our **mission and values**, we are enabling a smooth transition towards more carbon neutral transportation, for our customers and for society.

Text Alignement . Graphic

Headlines with multiple lines, whenever possible, should be aligned according to the following logic:
Left, Right, Left, Right

The sub-headlines and bodycopy must be aligned to the left. It is advisable to avoid justified texts.

These rules apply to digital and printed formats.





8

BRANDING ELEMENTS

GRAPHIC ELEMENTS

White Lines

Icons

Icons . Full Color Background

Icons . Green Shade

Social Media Graphic Elements

White Lines

The tb.lx white lines are a group of thin white wavy lines, inspired by the stripes in the “lx” part of the logo, and symbolizing a winding road.

They are used in a surprising, playful way, over the green shade and/or photo/video backgrounds, except for plain white.

They are used in different positions, both in static supports and in the moving/video version.

On the website, they assume a wavy behavior, appearing playfully here and there, in different parts throughout the pages.

They can be used as an extra highlight element.

The line thickness may vary, however in printed media it is important that the line thickness is never less than 0.5 pts.

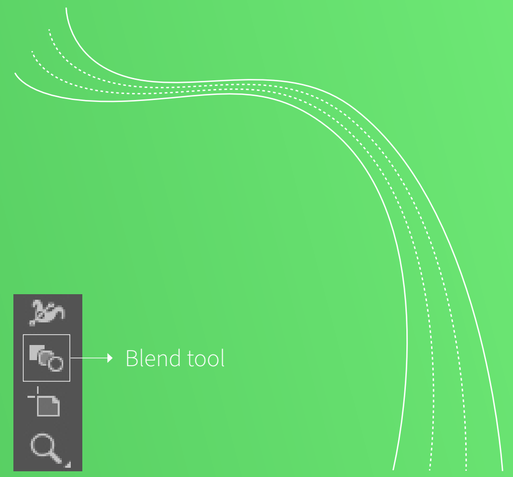
The white lines are build in two steps:

Step 1



The two end lines are drawn.
It is important that the 2 lines are constructed with the same number of stitches.

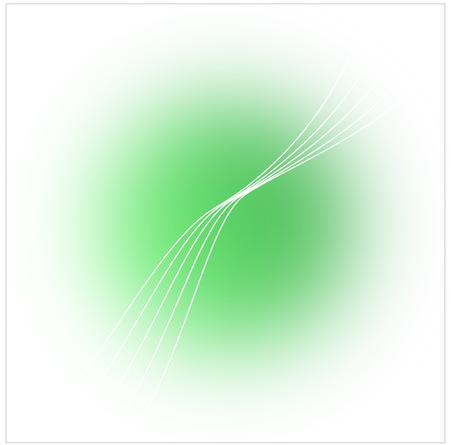
Step 2



Adobe illustrator’s “Blend” tool is applied to obtain the intermediate lines. In this tool’s window, the number of intermediate lines is specified (in this example two). The result are 4 lines with the same distance from each other.

White Lines . Position Examples

5 position examples



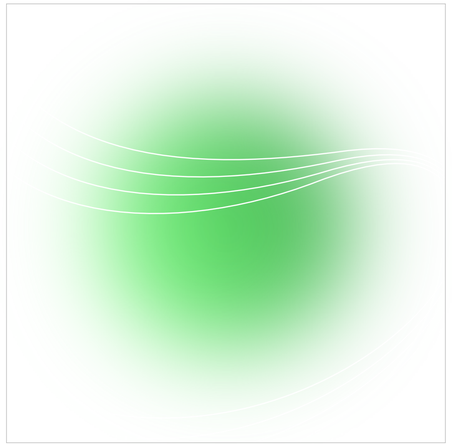
Position 1



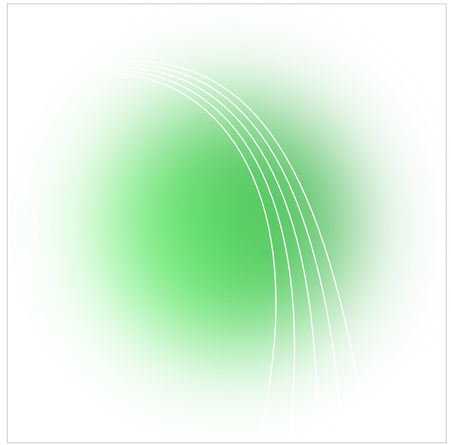
Position 2



Position 3



Position 4



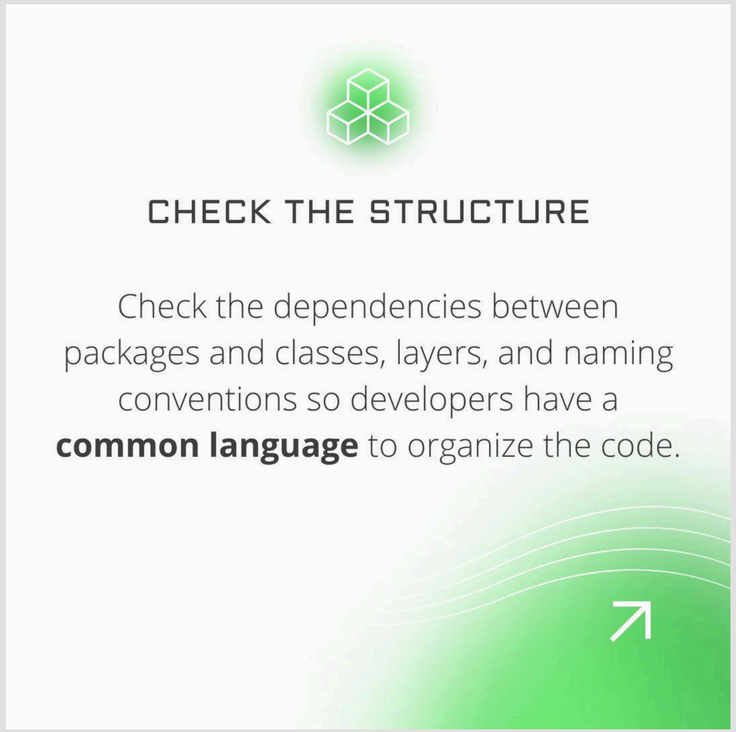
Position 5

White Lines . Examples

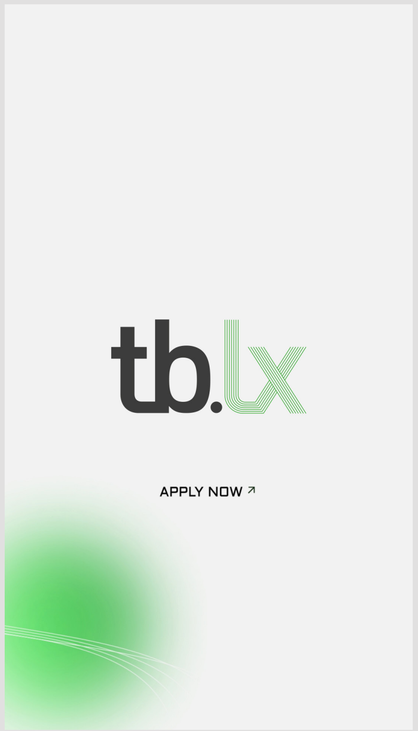
On the website



In social media posts



In video story format



Icons

Icons are used to easily identify key topics.

Construction
The icons are built based on a grid of 24 px * 24 px, have rounded corners, and the stroke thickness is 1 px.

Scales (stroke thickness)
Digital:
When it is necessary to apply icons with dimensions smaller than 24 px * 24 px, the stroke thickness of 1 px must be maintained, that is, when icons are applied with 16 px * 16px, the stroke thickness must be 1 px.
It is not allowed to apply icons smaller than 16 px * 16 px.
When icons are applied in sizes greater than 24px * 24 px, the increase in stroke thickness must be proportional

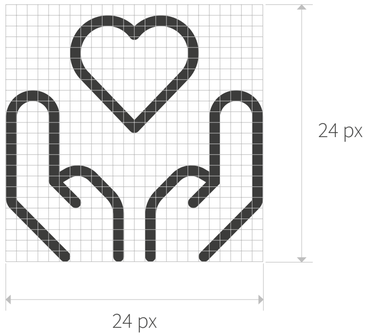
Print:
In printed materials, icons must not be smaller than 8.5 mm * 8.5 mm. The stroke weight for this size is 1 pt.
When it is necessary to apply icons larger than 8.5 mm * 8.5 mm, the stroke thickness must increase proportionally.

Style:
Icons can be used in the colors that make up the brand's palette (see chapter colors), however it is recommended:

- **On light backgrounds**, use icons with darker colors, such as "tb.lx gray", "tb.lx green" or "deep black".
- **On dark backgrounds**, icons with lighter colors should be used, such as "pure white" or "frost gray".

In both cases, you should always choose the color that provides the best contrast with the background.

To create new icons please follow this grid and style indications:



The construction grid must have a size of 24 px * 24 px. This grid must be divided into 24 squares vertically and horizontally (each square will be 1 px wide).

The stroke must be 1 px thick. You must also have the "round cap" and "round join" stroke options active in your vector drawing software.

The vertical and horizontal lines must be located in the space between the grid lines or overlapping the grid lines.

Note:
The icon is presented at a scale 8 times larger than 24 px.

Icons



Note:
The icons above are represented at a scale 6 times larger than 24px.

Icons . Full Color Background

About tb.lx







Benefits & perks













Guilds







Tech





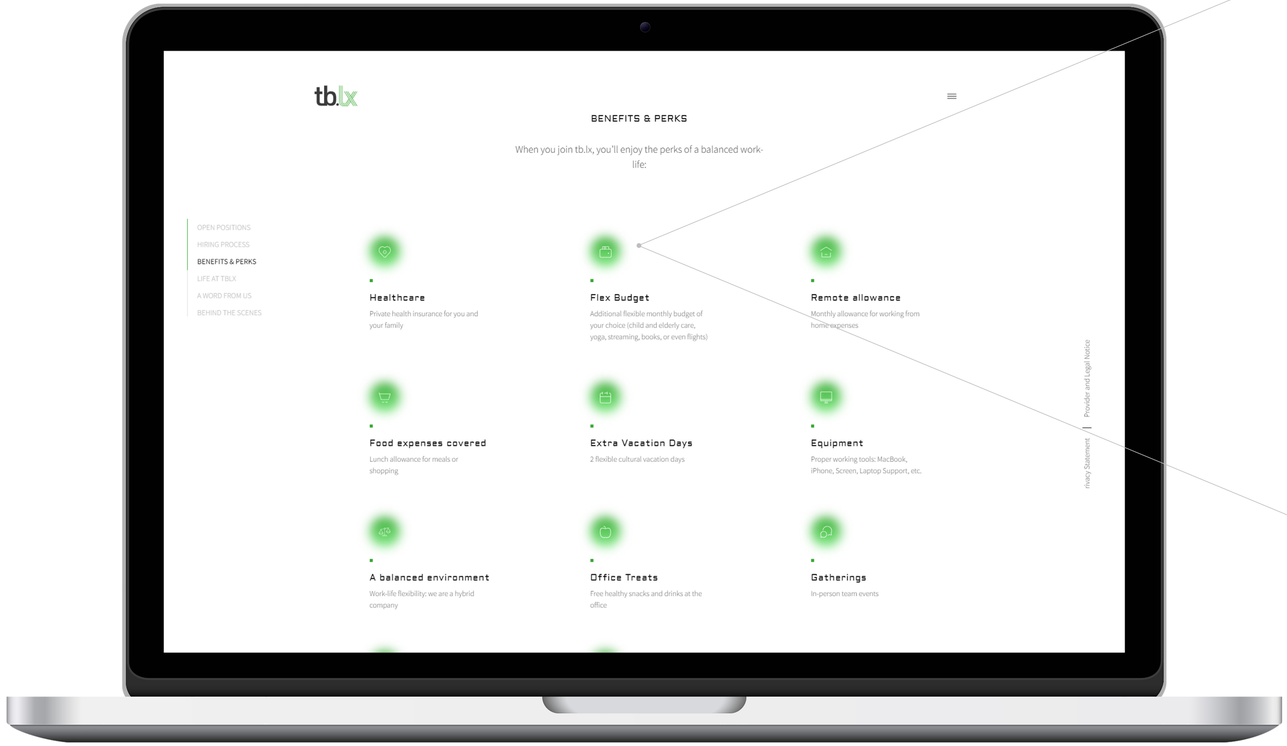

Extra

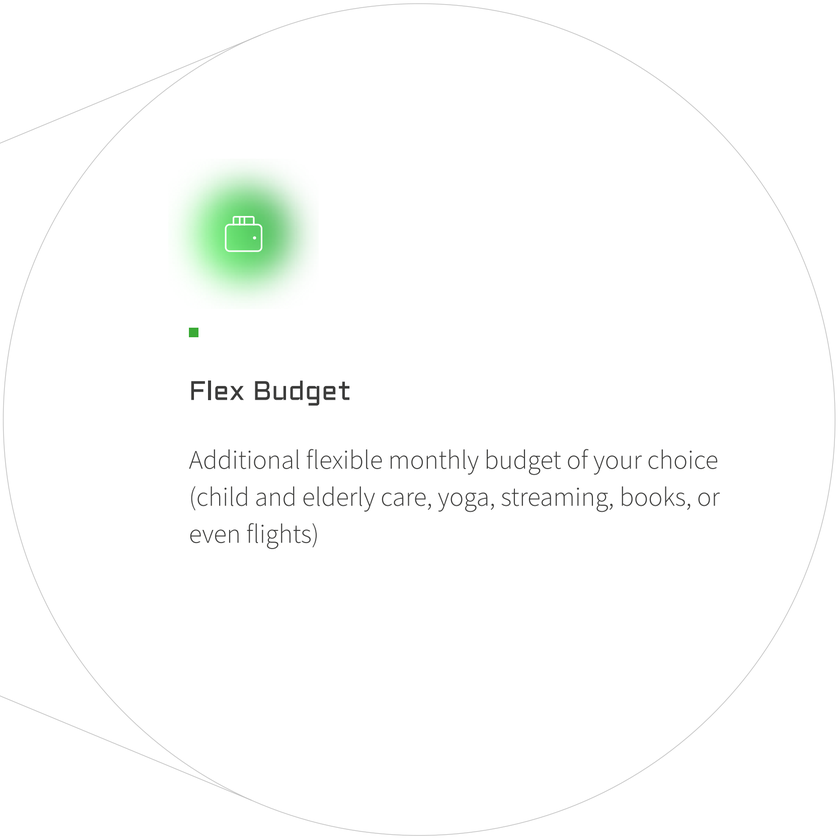





Icons . Green Shade

Examples of icons applications:





Flex Budget

Additional flexible monthly budget of your choice (child and elderly care, yoga, streaming, books, or even flights)

Social Media Graphic Elements

Social media has its own design guidelines, based on the tb.lx brand book. The grid used was defined for square and landscape formats in chapter 4 Logo (page 36 - Composition and Grid).

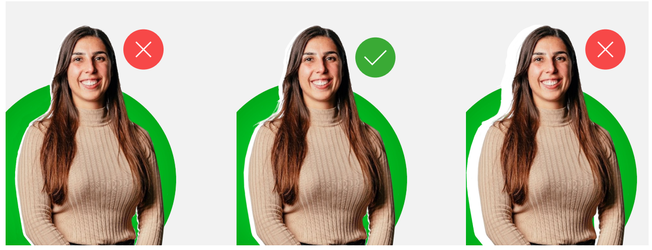
Besides the green shade and white lines, when using shapes for social media there are 2 main graphic elements:

- **Full green circle:** to highlight visual elements
- **White “sticker style” outline:** to highlight people or figures from the background

The “sticker style” appears applied to irregular shapes (usually cropped photographs), so it is not possible to apply a mathematical distance. This adjustment must be optical. See the side scheme for examples of correct and incorrect application.



“sticker style” optical adjustment



Other post examples



9

BRANDING ELEMENTS

IMAGERY AND GRAPHICS

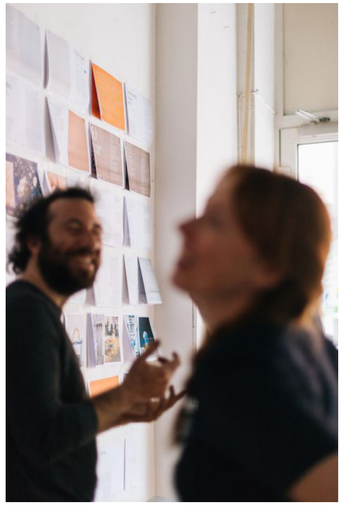
Photography and Videography . General Guidelines
Photography
Photography + Graphic Design
Videography
Video . Examples

Photography and Videography . General Guidelines

Our imagery highlights our values: **people-centricity**, **collaboration** and genuine **trustworthy** and **transparent** human interactions, **sustainability** and nature, trucks, buses and technology as a result of our **challenger mindset**, **hunger for impact** and **flexibility**.

- We should showcase people and electric vehicles (trucks and buses) as much as possible.
- We prefer as little photo and video manipulation as possible, highlighting the natural beauty of each image. This is also valid for subject posing.
- Whenever possible we prefer outdoor, natural lighting.
- For portraits we prefer natural, candid and genuine facial expressions.
- Indoor imagery with botanical elements and/or backgrounds, and outdoor imagery with greenery and natural elements are encouraged.
- Try to include blurred natural green backgrounds, and alternatively blurred techrelated backgrounds.
- Always try to include three of these elements: Genuine People - Nature - Technology - Trucks and Buses.
- Prop suggestions: plants, water, coffee, tech and industry books, tech tools, work tools, notebooks and others.













Photography

Trucks and buses - examples

Description:

Selected Daimler Truck media site photos should include outdoor and nature elements such as greenery and ocean or rivers as much as possible.

To include natural elements, wider shots are preferable.

Preference for showcasing electric vehicles (trucks and buses).

When necessary, fuel vehicles may be used.

Angled shots are preferable to showcase the vehicle model name.

Always use the latest model of the vehicle.













Note:
Daimler Truck media site photos.

Photography

Portraits - examples

Description:

tb.lx Portraits always use natural light, and are preferably outdoors.

People should be wearing their own clothes (depending on the situation they can be wearing tb.lx branded clothes).

People should be photographed in a comfortable setting, with genuine facial expressions and poses, interacting with other people or on their own.

Seated or standing positions, and even more relaxed stances are all welcome.

Framing can be done in a wider angle, keeping in mind that frequently portraits are cropped to a circular and/or square close-up.

Background should be light coloured (shades of white, cream and light earthy tones), and should also include some texture as well as preferably some natural green elements (in or out of focus).

Portrait props can include plants, tech equipment and office objects.

Photographs must not show confidential codes, emails or information, whiteboards, post-its. Logos from other companies must not appear.











Note:
tb.lx portraits done by WSA.

Photography

Portraits indoor - moodboard








Note:
Photos collected from Pexels and Unsplash websites.

Photography

Portraits outdoor - moodboard








Note:
Photos collected from Freepik, Pexels and Unsplash websites.

Photography + Graphic Design

Sometimes there's the need to combine graphic design and photos. In these cases the preferred combinations are:

- Photo background + copy + white lines, green shades
- Photo background + copy + white lines / green shades / white sticker effect
- Plain background + copy + green shades + white lines, portrait in a circular frame

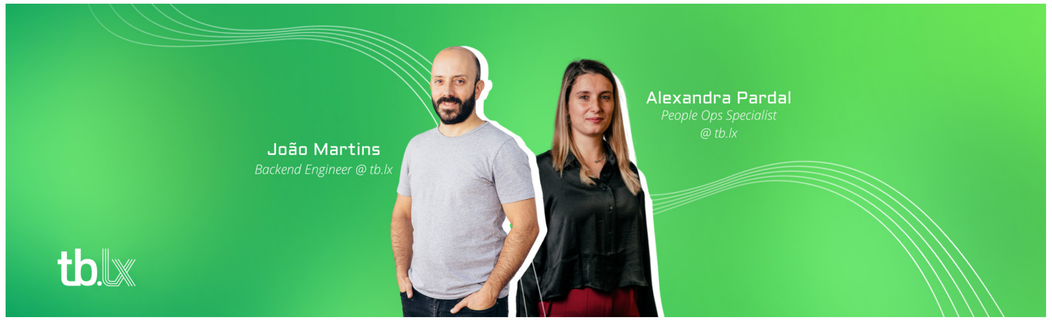
Note that not all graphic elements need to be used simultaneously.

When applying graphic elements to photographs, we must take into account that:

- The green shade and white lines must be applied to an area of the photograph that does not affect the reading of the text or the highlighted image.
- The white sticker effect should be used on isolated elements, to highlight people or objects.
- Portraits of people/photographs can also appear within a circular frame, however they should never have outlines.



→ Example Photo background + copy + white lines, green shades



→ Example Photo background + copy + white lines / green shades / white sticker effect

Videography

tb.lx videos can be more inspirational or more informative, they should feature tblxers as much as possible and may also include professional voice-overs.

A storyline should be planed before hand, and it should include brand elements such as Mission, Vision, Purpose, Values, Slogan, Tagline, Headlines.

Brand videos may also include graphic elements such as the green shade, white lines and icons.

Sometimes videos need to convey specific emotions and build their own setting.

tb.lx videos can have different storylines, but share a combination of the following elements:

- Genuine People
- Nature
- Technology
- Trucks and Buses

Example 1

tb.lx | developing digital solutions for sustainable transportation

https://youtu.be/4Sk07YuO_LQ



Example 2

tb.lx | the will to drive the future, the power to make it sustainable

https://youtu.be/WW6YZ8qhT4s?si

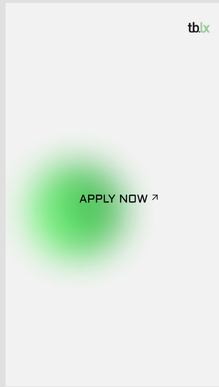


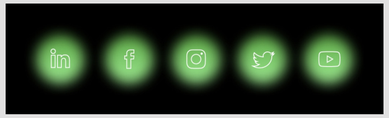
There is a video element pack available,designed by LOBA, it includes:

- Intro
- Outro
- Oracles
- Clip transitions
- Chapters
- Social Media elements
- Apply Now CTA

Example of pack elements

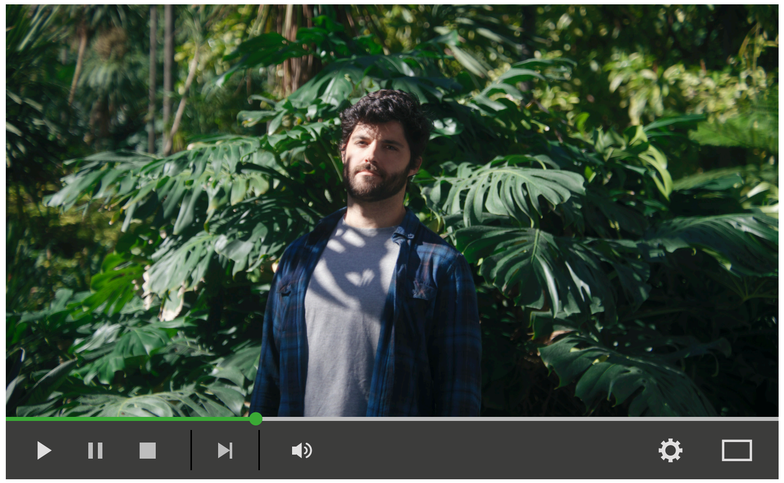






Video . Examples:

Stills from CSNV video for tb.lx









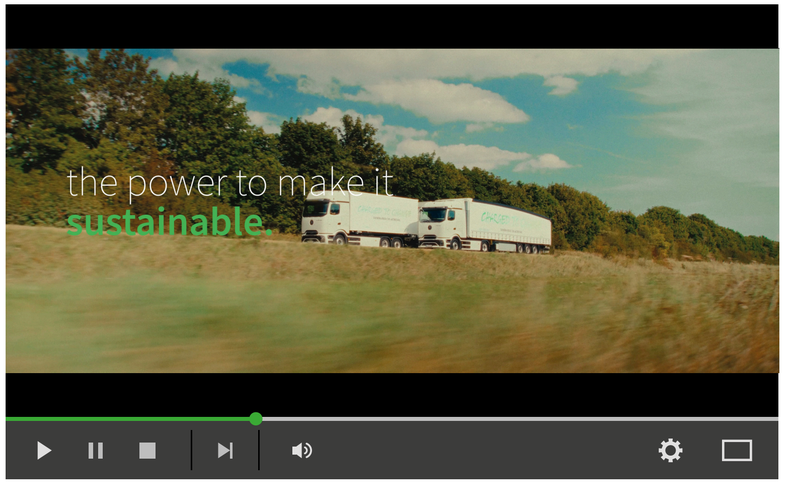


tb.lx | developing digital solutions for sustainable transportation
https://youtu.be/4Sk07YuO_LQ

This video features:

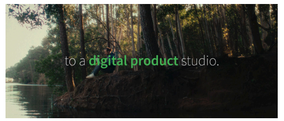
- tblxers interacting directly with the camera, with natural feeling lighting, laptop, notebooks and backpacks as props, and a green natural background (in focus);
- additional editing includes: a white graphic typography, white line inspired motion graphics and a professional voice-over and sound design.

Stills from CSNV video for tb.lx

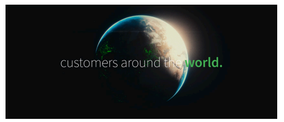
















tb.lx | the will to drive the future, the power to make it sustainable
https://youtu.be/WW6YZ8qhT4s?si

This video features:

- tblxers interacting directly with the camera, in an outdoor set with natural feeling lighting, with laptops, phones as props, and a natural background;
- additional editing includes: motion graphics, graphic typography, Daimler Truck stock video of trucks and buses, voice-over and professional sound design.

10

BRANDING ELEMENTS

BRAND IN USE

Website

Medium

Social Media and other platforms

Print . General guidelines

Website

The tb.lx website was initially designed in-house in 2019.

The new (current) version was design in partnership with LOBA in 2022 and constitutes the base for this brand book.

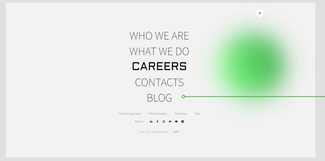


Website

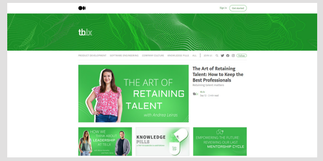
Homepage



Main menu

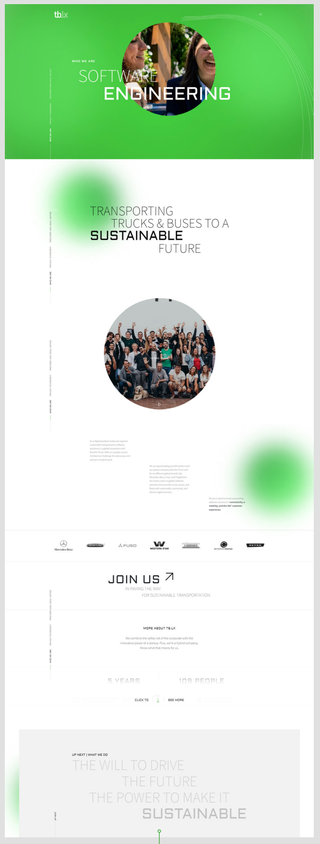


External link to the Blog

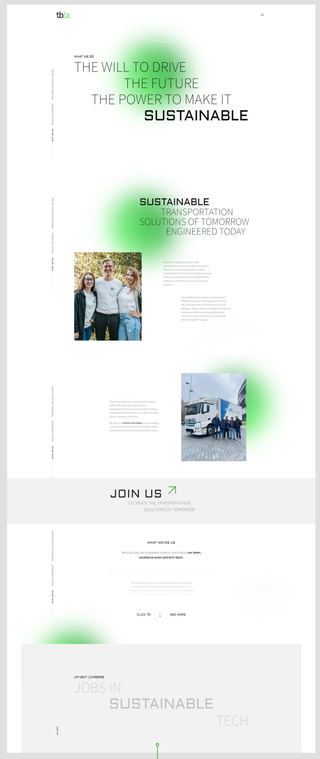


External link to the Blog

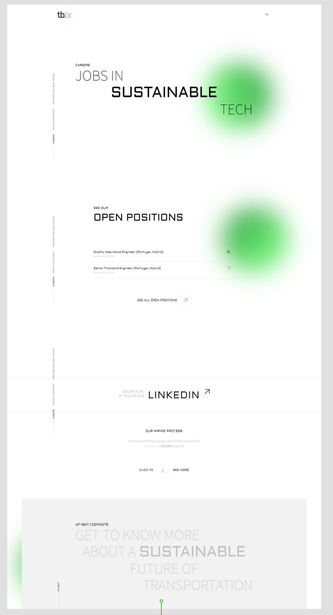
Who we are



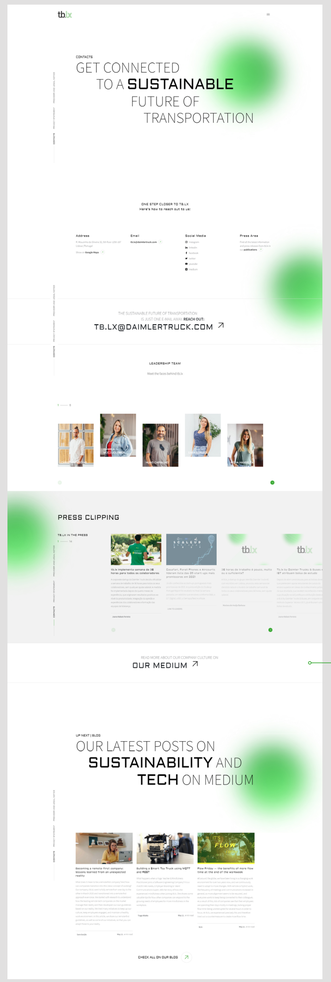
What we do



Careers



Contacts



Medium

Medium cover images should reflect the subject of the article. Its dimension is 1920 px wide and 578 px high.

Margins must be calculated according to the side scheme:
side margins = x (cover width)/20
top and bottom margins = y (cover height)/10

The cover is divided into 12 columns (excluding the margins) and the logo must be adjusted to the bottom margin (on the right or left side) occupying at least one column.

The main elements (the part intended to be highlighted in the photograph/image and the text) must be within the defined security area, which is equivalent to 7 columns (6 central ones + half a column on each side). This security area means that when the image is used as a thumbnail, no important information is lost.

Grid for medium cover image (1920 px * 578 px)



Example of the cover built using the grid



Medium

The side images show some examples of covers for Medium:

Photo with green shades - The green shade can be applied to the photograph, but without hiding the subject. Take the case of example 1 where the background photograph has two people in a forest environment, the green shade is applied to the vegetation, but leaves the people highlighted.

Solid background with photo - In this case the photograph must be direct, without surrounding elements (see example 2) and it is recommended to apply the White “sticker style”.

Background and icons - In special sections of our blog, it may be necessary to create icons or illustrations. These should be as simplified as possible. Icons must use line and illustrations must use a flat style with colors defined in the brand’s palette (see example 3).

White lines must be applied in such a way that they do not impair the reading of the text and the perception of the images.

Example 1



Example 2



Example 3



Social Media and Other Platforms

Please check the tb.lx Social Media Brand Guidelines.

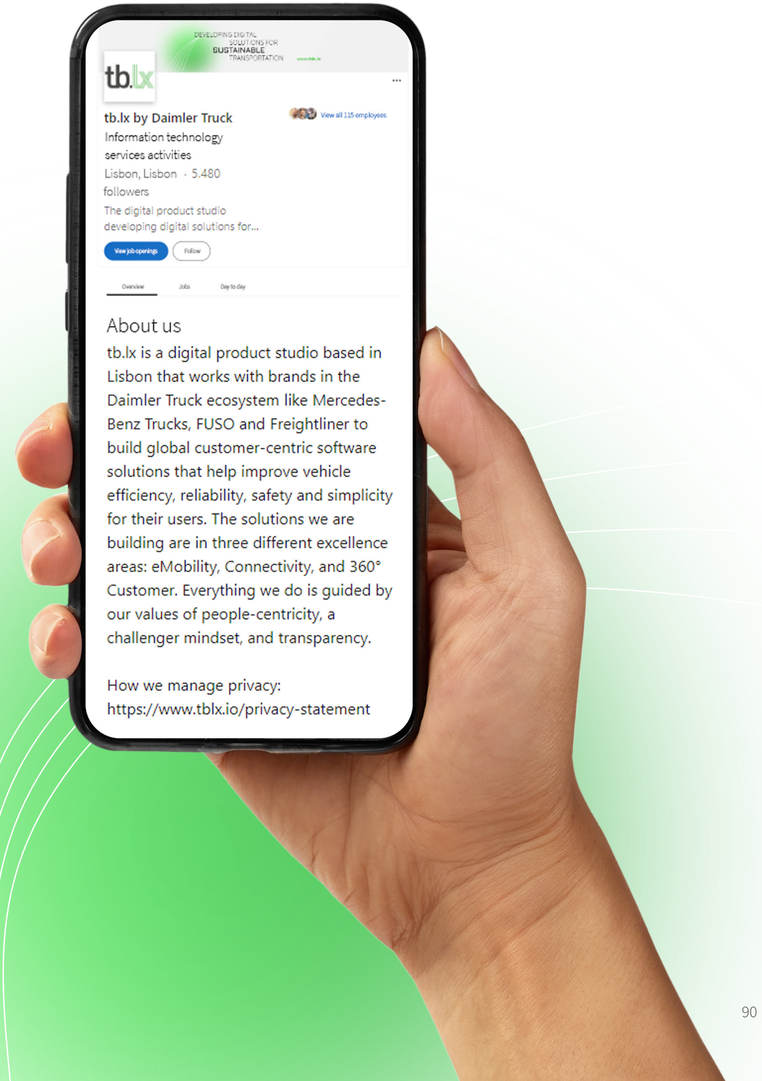
The tb.lx Social Media Brand Guidelines derive from this Brand Book, but constitute a more fluid and transformative style of communication.

The tb.lx social media channels are:

- LinkedIn
- Instagram
- Instagram Stories
- Instagram Reels
- Facebook
- Twitter
- Youtube
- Youtube Shorts

Other communication channels may include:

- Personio
- Landing Jobs
- Teamlyzer
- Glassdoor
- Email signature
- Newsletters
- Email Footer and Header
- And others



Print . General Guidelines

Print is not a preferred format for tb.lx for sustainability purposes.
However, here are some guidelines on adapting for print.

Typography:

For print please follow the Font Hierarchy in this Brand Book, combining Aldrich and Source Sans Pro as described.

Carry out print tests to check whether the text sizes you define are legible.

Colors:

Do not use RGB codes for printing (except when requested by the printer itself).

Please ensure readability due to font size and color print tests. Ask the printer, whenever possible, for a color proof. Colors may vary depending on printing techniques, paper types and other materials. This practice allows you to fine-tune details and choose the best printing technique for certain materials.

Graphic Elements:

Use graphic elements according to this Brand Book.

Green shade - With the exception of paper, most materials and printing techniques are not suitable for reproducing the Blur effect. Ask your supplier for advice on which printing technique is most suitable.

White lines - Make sure that the thickness of the white lines is not less than 0.5 pt

Icons - Ensure that the line thickness of icons is not less than 1pt.

Photos and portraits:

Preferably include photos and group portraits in rectangular frames, no outline. Individual portraits can be placed in rectangular or circular frames with no outline.

Good practices when preparing files for printing:

- Make sure the colors are in CMYK (see “Color Codes” on page 54). Pay special attention to “deep black” it must be used at 100% black in CMYK);
- Typographic fonts must be in outline;
- Images must have print quality (300 dpi) and be embedded in the file;
- The File must include bleed and crop marks. If applicable, special finishes must also be indicated in separate layers (for example: cut, varnish, relief, among others).

Other considerations:

Slogan, Taglines and Headlines can be used for composition.

Always ensure breathability and avoid overcrowding designs with text and graphic elements. Open spaces are appreciated and can guide user experience flow.

Always consider whether this request can be fulfilled in digital version, and prefer sustainable materials for your print project. Be mindful and don’t overproduce print products.

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