



TRUFI ASSOCIATION

DESIGN AND BRAND GUIDELINES

COLORFUL, CHEERFUL AND
FULL OF LIFE.



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THE COMPANY INTRODUCTION

THE DESIGN GUIDELINES

Trufi is a non-profit organization supporting public transport worldwide with digital solutions. Though most of us work as volunteers, we are professionals in our fields, and our output should reflect this into all directions: cities, international NGOs, new volunteers, supporters and other stakeholders.

These guidelines describe the visual elements that represent Trufi’s corporate identity. This includes our name, logo and other elements such as color, type and graphics.

Sending a consistent message of who we are is essential to presenting a strong, unified image of our association.

These guidelines reflect our commitment to quality, consistency and style. It goes without saying that our logo, name, colors, and identifying elements are valuable assets. Everyone at Trufi is responsible for presenting Trufi’s corporate identity correctly. These guidelines will support you in this.

TRUFI ASSOCIATION

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01 THE CORPORATE LOGO SIGNAGE

Our Logo is the key building block of our identity, the primary visual element that identifies us. The signature is a combination of the the symbol itself and our company name – they have a fixed relationship that should never be changed in any way.

The Logo Elements
The Logo Construction and Clearspace
The Logo Application on Background

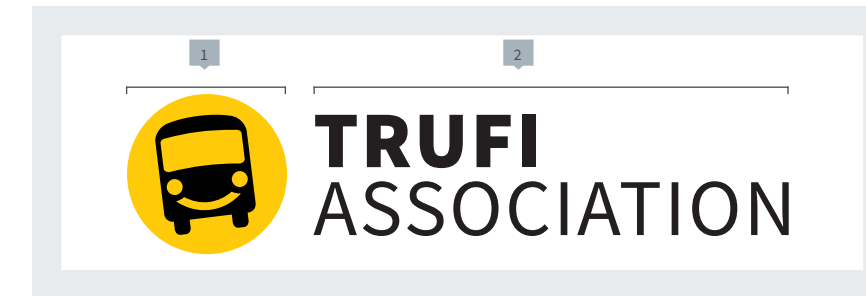
THE TWO LOGO ELEMENTS

FULL LOGOTYPE

The Trufi Association Masterbrand or Corporate Logo comprises two elements, the logo symbol and logo type. The Logo Symbol is a powerful image evoking the culture of design services - the connection between the strength of communication and the different points that influence.

It has a particular relationship with the Trufi Association name. The Logo Type has been carefully chosen for its modern and yet refined, highly legible style, which has been further enhanced by the use of upper case letters. The typeface is Montserrat Bold and has also been chosen to compliment and balance perfectly with the logo symbol.

The corporate logo is presented through the use of colour as well as shape and form. The two corporate colours are Yellow and Grey. It is a fresh and appealing blend of colours chosen for their strong combination - modern - classic - timeless. The Colours have been selected according to international standards as shown below and are easily implemented.



1) The general Logo

The main logo is the dark logo used on white or colored background. For darker backgrounds you will find an alternative below.

LOGO DARK VERSION



LOGO LIGHT VERSION



1) The Logo Symbol

Shows the frontal view of a smiling bus, conveying the positive spirit of the company.

2) The Logo Title

Carefully chosen for its modern and yet refined, highly legible style, which has been further enhanced by the use of upper case letters in gray tone of the chosen corporate color. The fonts that are used here are Mada Black and Mada Regular, both in Capital Letters.

3) The Logo Dark Version

will be used when the background color is light colored.

4) The Logo Light Version

will be used when the background color is dark colored.

Recommended formats are:

.eps | .ai | .png | .jpg | .tiff

Attention:

Use of any stylized, animated, hand drawn or other versions of an unofficial logo is not permitted. This undermines the logo system and brand consistency. Please consult with Trufi Association Trademark Licensing if you have any questions or need further help.



LOGO CONSTRUCTION, CLEARSPACE AND COMPUTATION

It is important to keep corporate marks clear of any other graphic elements. To regulate this, an exclusion zone has been established around the corporate mark. This exclusion zone indicates the closest any other graphic element or message can be positioned

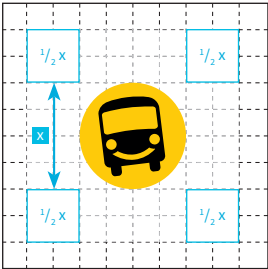
in relation to the mark.of the the symbol itself and our company name – they have a fixed relationship that should never be changed in any way.



The Trufi Association is dedicated to simplifying the use of public transportation. In countries where public transport is not as well regulated as in western industrialized countries, the roads are often not well developed. The small buses rumble over bumpy roads. The logo illustrates this with the slightly tilted bus.

CLEARSPACE

Logo Symbol



CLEARSPACE

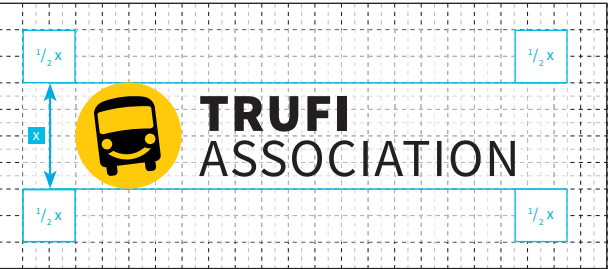
Full Logo

Definition

Whenever you use the logo, it should be surrounded with clear space to ensure its visibility and impact. No graphic elements of any kind should invade this zone.

Computation

To work out the clearspace take the height of the logo and divide it in half. (Clearspace = Height / 2).



APPLICATION ON A BACKGROUND

LOGO A Colored Version



LOGO B Colored Version



LOGO C B/W Version



LOGO D B/W Version



MINIMUM LOGO SIZES

Full Logo

Minimum Size: 20mm x 3.33 mm



40 mm



30 mm



20 mm

Logo Symbol

Minimum Size: 5 mm x 5 mm



15 mm



10 mm



5 mm





02 THE CORPORATE TYPOGRAPHY

Typographic hierarchy is another form of visual hierarchy, a sub-hierarchy per se in an overall design project. Typographic hierarchy presents lettering so that the most important words are displayed with the most impact so users can scan text for key

information. Typographic hierarchy creates contrast between elements. There are a variety of ways you can create a sense of hierarchy. Here are some of the most common techniques for Trufi Association layouts.

Logo Font
Primary Font
Secondary Font

LOGO FONT

MADA

Mada is a modernist, unmodulated Arabic typeface inspired by road signage seen around Cairo, Egypt, by Khaled Hosny. The Arabic component is characterized by low descenders, open contours,

and low contrast forms, making it suitable for signage, small point sizes, and user interfaces. However Mada can work also as a display typeface, with a modernist and simplistic feeling.

LOGO FONT MADA

DESIGNER :
KHALED HOSNY

M

A

D

A

Black

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z

Regular

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z

Figures

0 1 2 3 4 5 6 7 8 9 0

Special Characters

! “ § \$ % & / () = ? ` ; : ¡ “ ¶ ¢ [] | { } ≠ ¿ ‘
« ∑ € ® □ Ω “ / ø π • ± ‘ æ œ @ Δ ° ª © □ ∂ , å ¥ ≈ ç

PRIMARY FONT

MONTSERRAT

The old posters and signs in the traditional neighborhood of Buenos Aires called Montserrat inspired me to design a typeface that rescues the beauty of urban typography from the first half of

the twentieth century. The goal is to rescue what is in Montserrat and set it free, under a free, libre and open source license, the SIL Open Font License.

MONTSERRAT

PRIMARY FONT MONTSERRAT

DESIGNER :
JULIETA ULANOVSKY,
SOL MATAS,
JUAN PABLO DEL PERAL,
JACQUES LE BAILLY

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

Bold

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

Regular

0 1 2 3 4 5 6 7 8 9 0

Figures

! “ § \$ % & / () = ? ` ; : i “ ¶ ¢ [] | { } ≠ ¿ ‘
« ∑ € ® † Ω ⁂ / ø π · ± ‘ æ œ @ Δ ° ª © f ð , å ¥ ≈ ¸

Special Characters

SECONDARY FONT

SOURCE SANS PRO

Source® Sans Pro, Adobe’s first open source typeface family, was designed by Paul D. Hunt.

It is a sans serif typeface intended to work well in user interfaces.

SECONDARY FONT SOURCE SANS PRO

DESIGNER :
PAUL D. HUNT

SOURCE SANS PRO

Bold

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

Regular

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

Figures

0 1 2 3 4 5 6 7 8 9 0

Special Characters

! “ § \$ % & / () = ? ` ; : i “ ¶ ¢ [] | { } ≠ ¿ ‘
« ∑ € ® † Ω ⁂ / ø π · ± ‘ æ œ @ Δ ° ª © f ð , å ¥ ≈ ¸

03 TYPOGRAPHY AND TEXT HIERARCHY

Typographic hierarchy is another form of visual hierarchy, a sub-hierarchy per se in an overall design project. Typographic hierarchy presents lettering so that the most important words are displayed with the most impact so users can scan text for key information. Typographic hierarchy creates contrast between elements. There are a variety of ways you can create a sense of hierarchy. Here are some of the most common techniques for Trufi Association layouts.

Font Hierachy



CONTEXT TEXT AND INNER HEADLINES

Caption Text

Trufi Association Corporate Font
-
Source Sans Pro Regular
6 pt Type / 9 pt Leading

Copy Text

Trufi Association Corporate Font
-
Source Sans Pro Regular
8 pt Type / 11 pt Leading

Headlines
Copytext

TRUFI ASSOCIATION CORPORAT
-
Montserrat Regular - Capital Letters
10pt Type / 10pt Leading

HEADLINES AND TYPOBREAKS

Sublines
Sections

TRUFI ASSOCIATION
-
Montserrat Bold - Capital Letters
16pt Type / 16pt Leading

Big Headlines
and Title

TRUFI ASSOCIATION
-
Montserrat Bold - Capital Letters
34pt Type / 30 pt Leading

Sequencer
and Title for
Marketing

TRUFI ASSOCIATION
-
Montserrat Bold - Capital Letters
48pt Type / 48 pt Leading



04 CORPORATE COLOR SYSTEM

THE PRIMARY COLOR SYSTEM AND COLOR CODES

Color plays an important role in the Trufi Association corporate identity program. The colors below are recommendations for various media. A palette of primary colors has been developed, which comprise the “One Voice” color scheme. Consistent use of

these colors will contribute to the cohesive and harmonious look of the Trufi Association brand identity across all relevant media. Check with your designer or printer when using the corporate colors that they will be always be consistent.

Primary Colors
Secondary Colors



PRIMARY COLORS

Explanation:

The Trufi Association has three official colors: Yellow, Black and Gray. These colors should become a recognizable identifier for the company.

Usage:

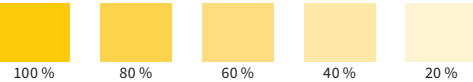
Use them as the dominant color palette for all internal and external visual presentations of the company.

PRIMARY COLOR YELLOW

COLOR CODES

CMYK : C000 M020 Y100 K000
Pantone : 297C
HKS : 02K
RGB : R000 G000 B000
Web : #000000

COLOR TONES



THE GRADIENT



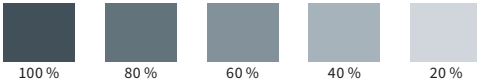
Yellow Gradient

PRIMARY COLOR DARK GREY

COLOR CODES

CMYK : C020 M000 Y000 K080
Pantone : 442C
HKS : 98K
RGB : R000 G000 B000
Web : #000000

COLOR TONES



THE GRADIENT



Grey Gradient

SECONDARY COLORS

Explanation:

The Secondary colors are complementary to our official colors, but are not recognizable identifiers for our company.

Usage:

Use them to accent and support the primary color palette and whenever it is appropriate to highlight the colorful world of the Trufi Association.

COLOR CODES

CMYK : C070 M000 Y050 K000
Pantone : 2413 C
HKS : 51K
RGB : R063 G180 B152
Web : #3fb498

COLOR CODES

CMYK : C000 M070 Y060 K000
Pantone : 7416 C
HKS : 22K
RGB : R237 G106 B091
Web : #ed6a5b

COLOR CODES

CMYK : C000 M040 Y100 K040
Pantone : 132 C
HKS : 74K
RGB : R169 G117 B000
Web : #a97500

COLOR CODES

CMYK : C100 M070 Y020 K000
Pantone : 7462 C
HKS : 59K
RGB : R000 G080 B140
Web : #00508c

COLOR CODES

CMYK : C070 M020 Y100 K000
Pantone : 362 C
HKS : 63K
RGB : R092 G152 B051
Web : #5c9833



Getty Images #:135794058

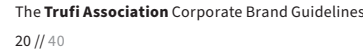
05 CORPORATE STATIONERY

INTERNATIONAL PAPER STATIONERY

Stationery is a primary means of communication and it is essential that every application be a consistent reflection of our corporate identity. There is only one approved design format for all corporate and business unit stationery, although there are slight variations in size and content for different regions of the world. This section illustrates approved layouts for standard U.S.

business stationery. It includes specifications for typography, color, printing method, paper stock and word processing. Stationery brand management guidelines do not include invoices, bills of lading, credit letters, business forms, checks, e-mail tags or other business processes.

- The Envelope
- The Company Letterhead
- The Company Business Cards



Explanation:

This shows the layouts with the primary elements of the Trufi Association stationery system for the letterhead with and without text.

Usage:

The letterhead will be used for all official communication that is going out of Trufi Association.

PARAMETER

Dimensions

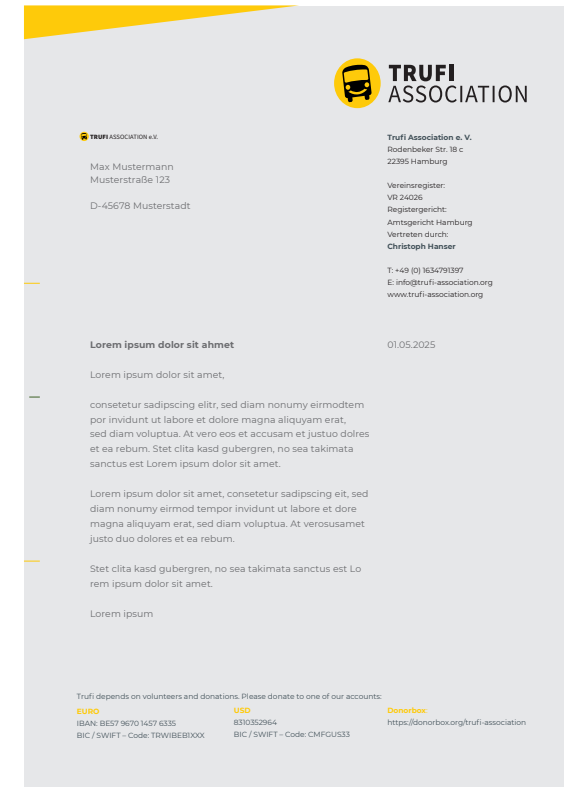
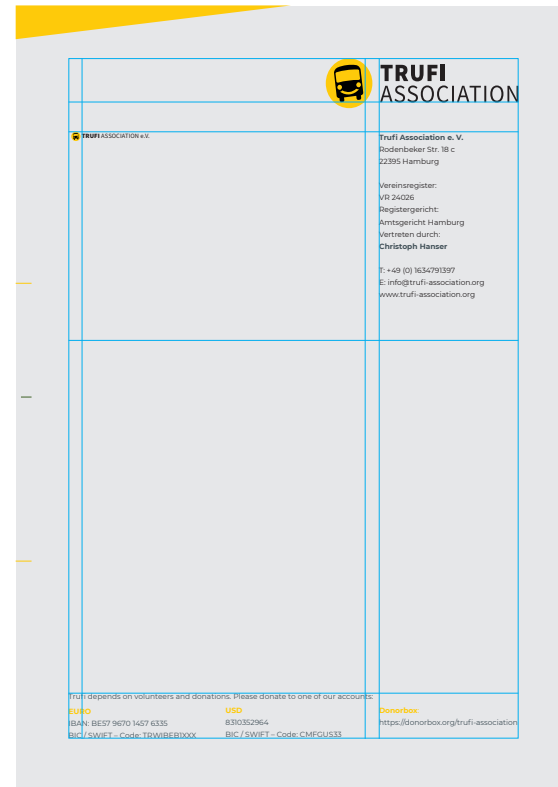
297 x 210mm
DIN A4

Weight

120g/m Uncoated
white

Print

Offset
CMYK

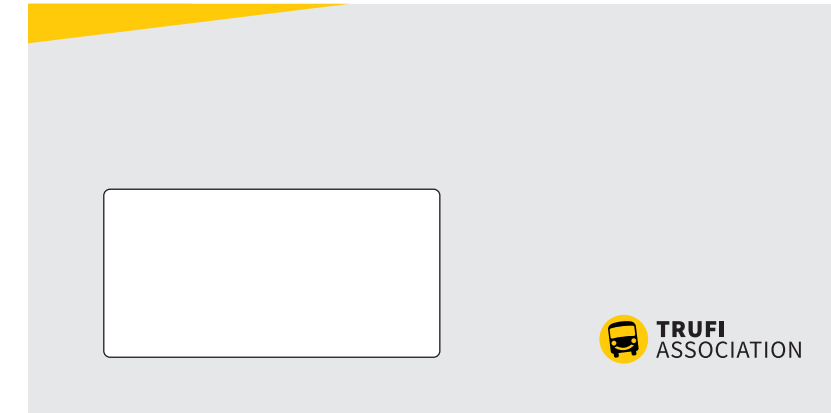


Explanation:

This shows the layout with the primary elements of the Trufi Association stationery system for envelopes.

Dimensions

220 x 110 mm
DIN Lang



THE COMPANY BUSINESS CARDS

PARAMETER

Dimensions

85 x 55 mm

Weight

400g/m Uncoated white

Print

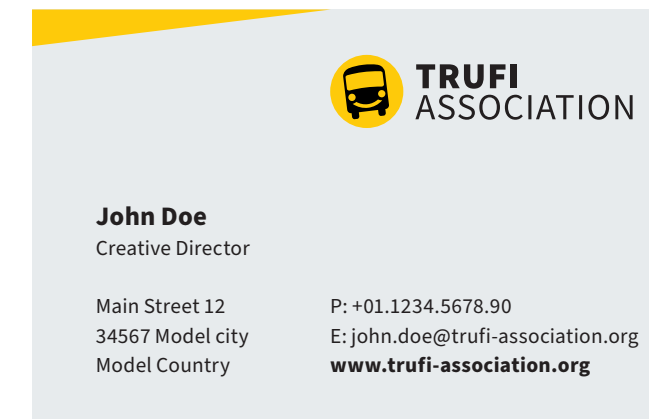
CMYK

Explanation:

This shows the approved layouts with the primary elements of the Trufi Association stationery system for business cards.

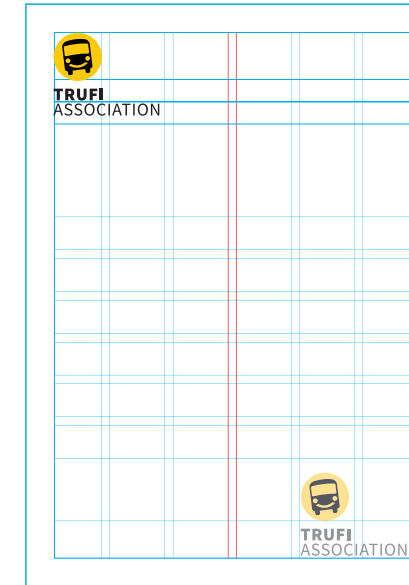
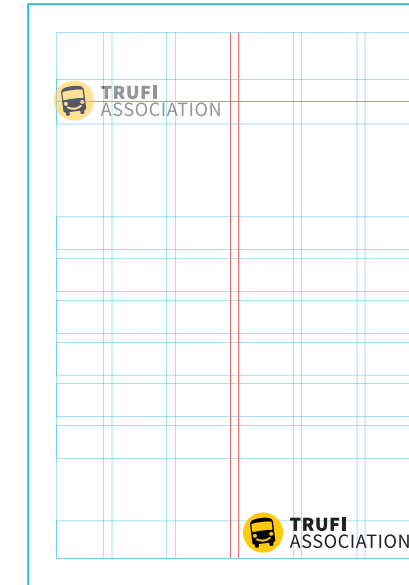
Usage:

The business cards will be used for all official contact and communication of Trufi Association company. Insert the Trufi Association letterhead and send your documents throughout the world.



06 THE CORRECT LOGO PLACEMENT

Correct Logo Placement

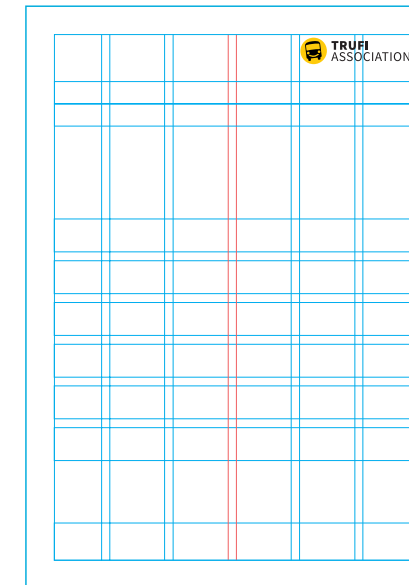
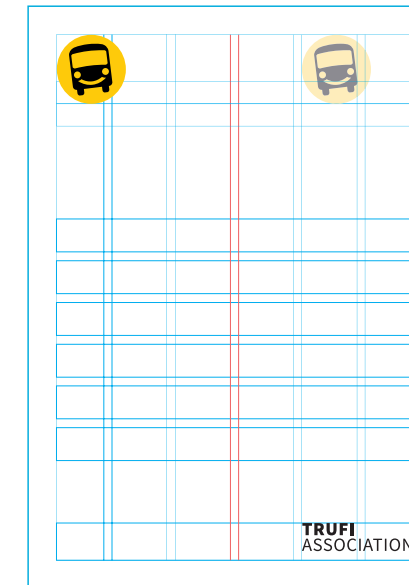


CORRECT LOGO PLACEMENT

-
Explanation:
To place the Trufi Association logo in the correct way please use one of the approved styles that are shown on the right. To place the Trufi Association logo in other ways is not allowed.

PARAMETER

Example
297 x 210mm
DIN A4



07 THE DESIGN ELEMENT

7°CORNER

Recurring design elements, along with the logo and colors, unite the company's communication. A good design element has an independent look and comes from the DNA of the company.

The 7°Corner



THE 7° CORNER

By now, you may have noticed that many of the color areas, images and communication components in this manual have the top left corner angled. This design feature comes from our logo. The bus icon is not exactly horizontal in the circle but slightly askew, tilted exactly 7°. (Why this is the case is explained in the Logo construction chapter).

There are no specifications about the size of the 7°corner and it is not always appropriate. But where it is used, it gives the layouts a unique ascending look and ensures a uniform appearance.

Requirements:

- The 7°Corner does not cut off important parts of the image
- The 7°Corner can be colored (in primary and secondary colors) or white
- The 7°Corner should appear at least once in each part of the communication



Getty Images #:466563639



Getty Images #:147300290



Getty Images #: 1082595344

08 CUSTOMIZED GRID SYSTEMS

Grid System
Vertical Poster Grid System A3
Horizontal Presentation Grid System
Vertical Grid System for Tablets

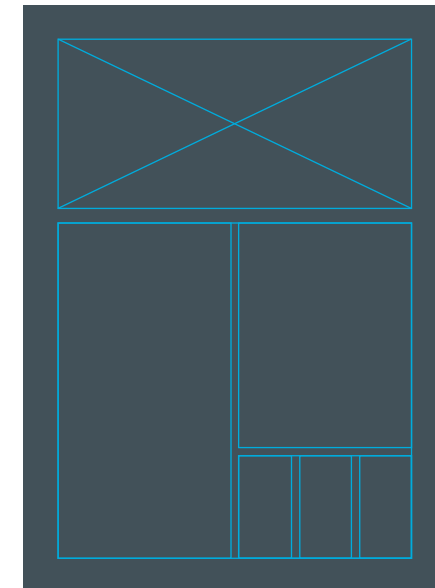
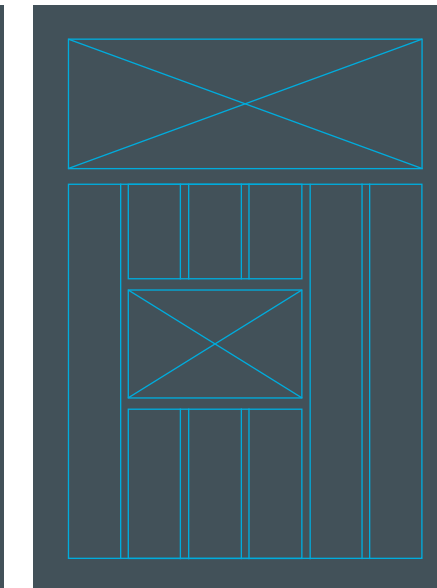
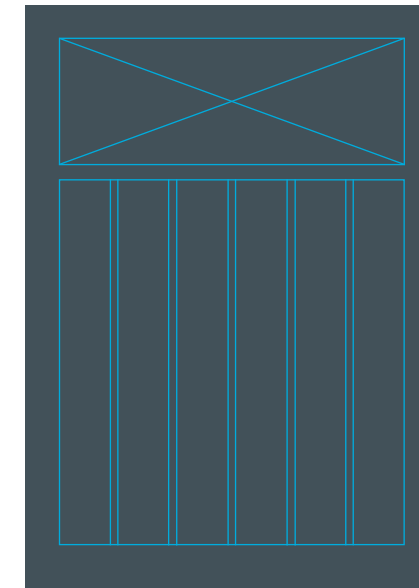
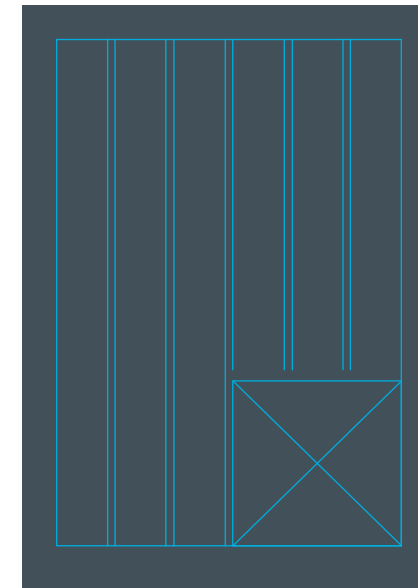
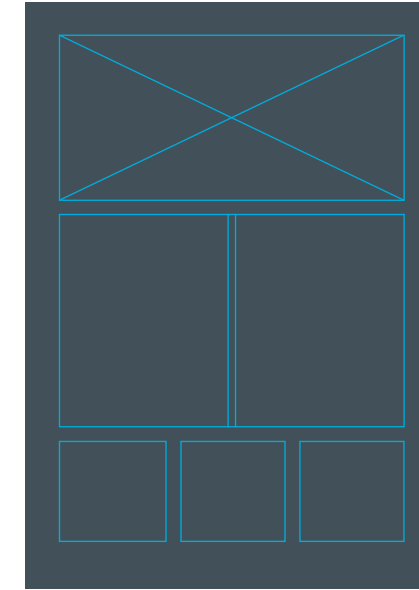
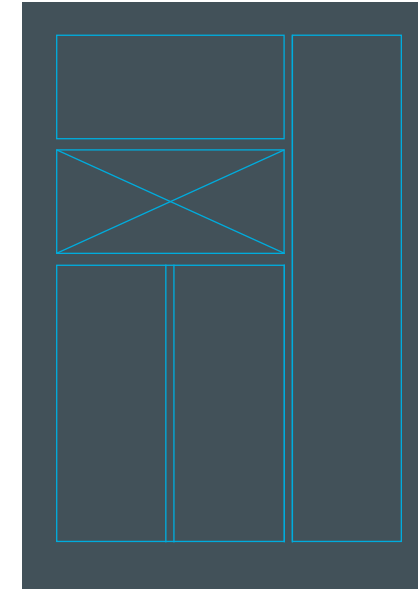


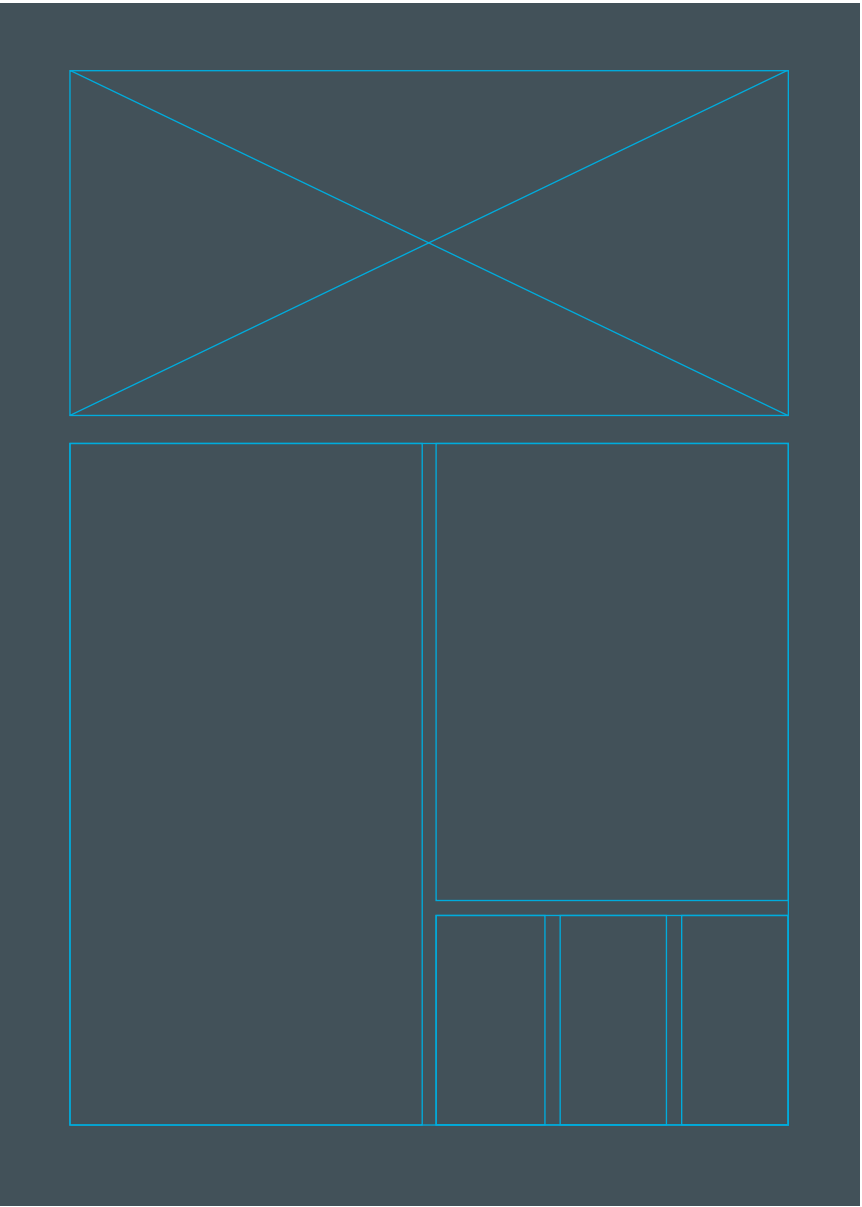
A4 VERTICAL GRID SYSTEM EXAMPLES

THE TRUFI ASSOCIATION CUSTOMIZED GRID SYSTEMS

-

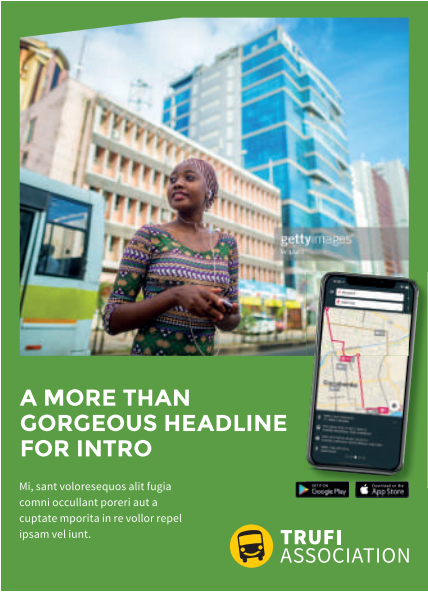
In graphic design, a grid is a structure made up of a series of intersecting straight (vertical, horizontal, and angular) or curved guide lines used to structure content. The grid serves as an armature on which a designer can organize graphic elements (images, glyphs, paragraphs) in a rational, easy to absorb manner. A grid can be used to organize graphic elements in relation to a page, to other graphic elements on the page, or relation to other parts of the same graphic element or shape.





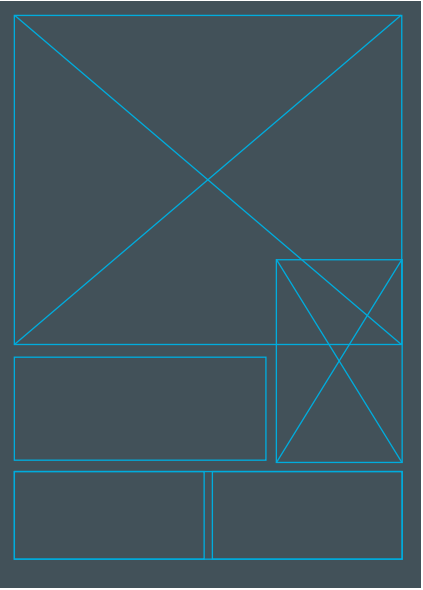
THE TRUFI ASSOCIATION CUSTOMIZED GRID SYSTEMS

Example:
Poster A3



A3 VERTICAL GRID SYSTEM EXAMPLES

Explanation:
This shows an approved layout with a typography grid for a A3 Poster of Trufi Association.



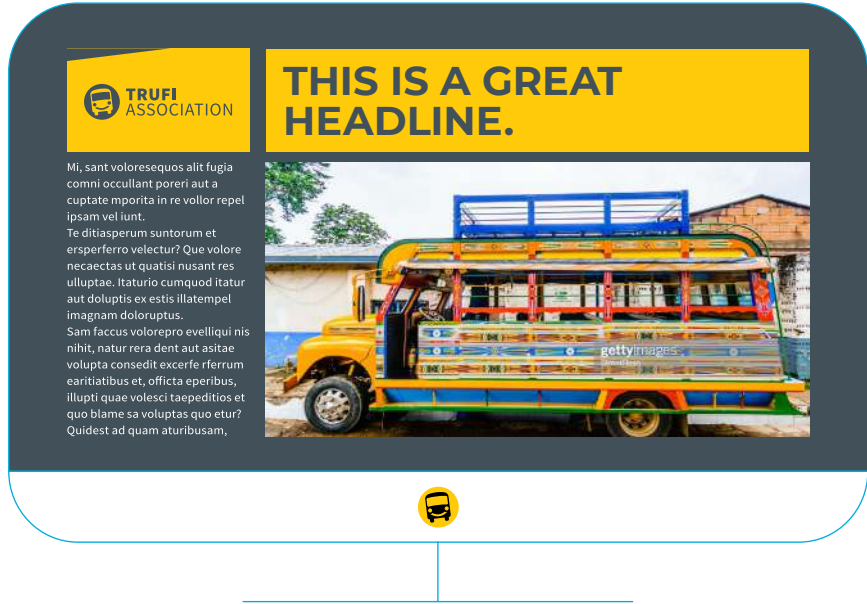
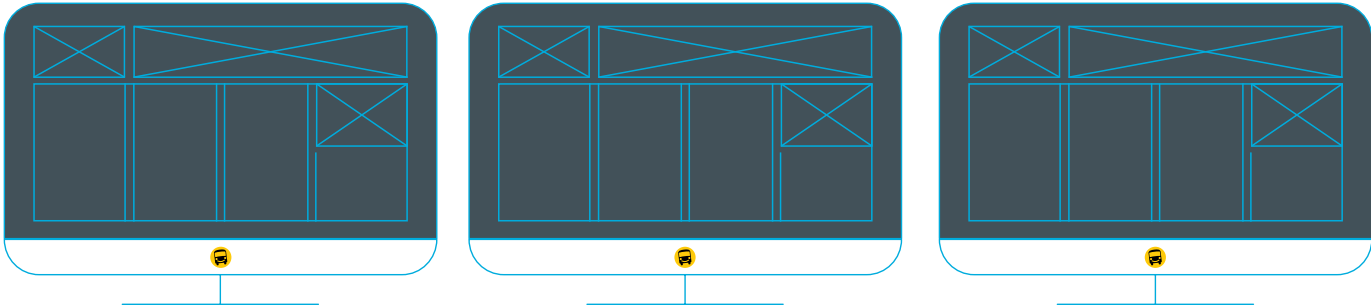


SCREEN HORIZONTAL
GRID SYSTEM
EXAMPLES

Explanation:
This shows an approved layout with a typography grid for a 16:9 Screen of Trufi Association. This will be used for Company presentations in Powerpoint or Keynote.

THE TRUFI
ASSOCIATION
CUSTOMIZED GRID
SYSTEMS

Examples:
Screen Grids

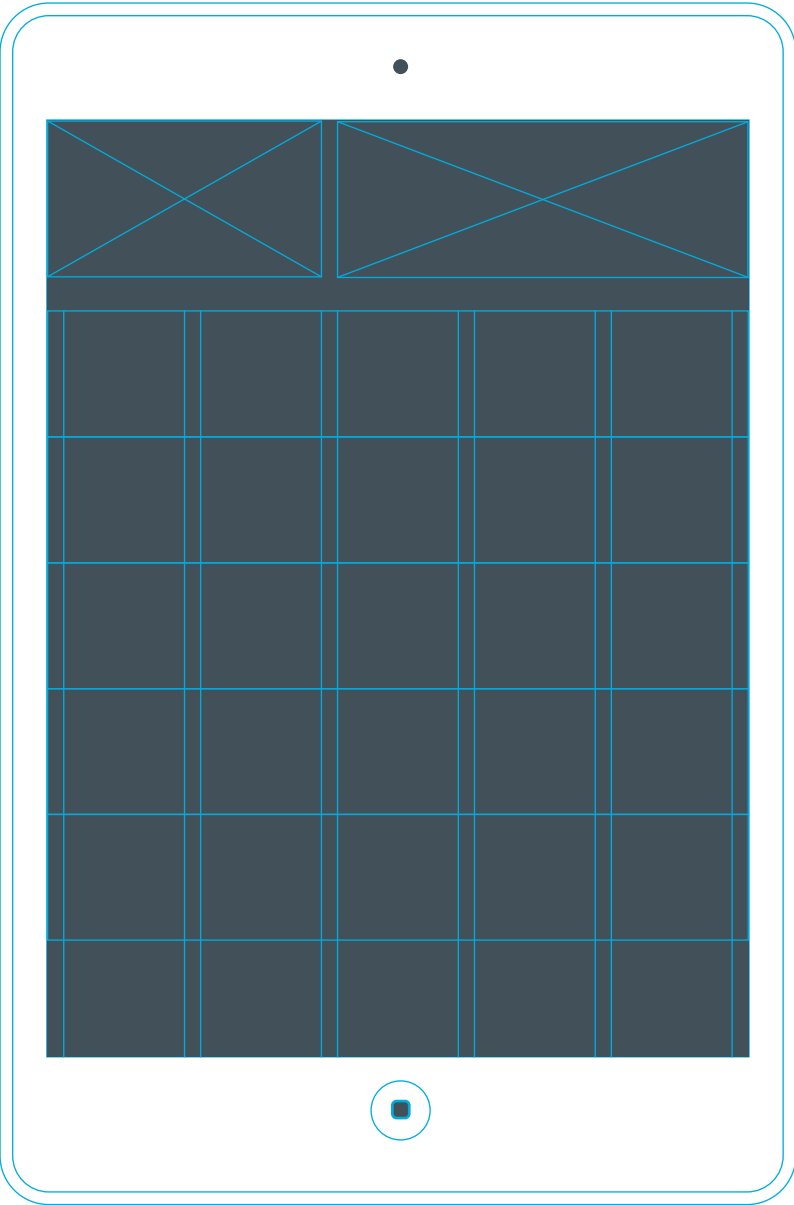


TABLET VERTICAL GRID
SYSTEM EXAMPLE

Explanation:
This shows an approved layout with a typography grid for an iPad tablet layout of Trufi Association.

THE TRUFI
ASSOCIATION
CUSTOMIZED GRID
SYSTEMS

Example:
Tablet



Getty Images #: 187139000

09 IMAGES AND BLENDING MODES

Corporate Images
Blending Modes and Options



THE TRUFI ASSOCIATION CORPORATE IMAGE : THE IMAGES

The Trufi association is colorful, cheerful and full of life. We express this in our pictures. They are also colorful and taken from the middle of life. The motifs show happy people of all sexes, all skin colors and all ages.

EXAMPLES FOR TRUFI ASSOCIATION CORPORATE IMAGES

- Requirements:**
- slice of life
 - bright colors
 - high contrast
 - natural blurs
 - lively look



Getty Images #: 1174781909



Getty Images #: 1007756618



Getty Images #: 1217805857



Getty Images #: 1148810311



MORE EXAMPLES FOR TRUFI ASSOCIATION CORPORATE IMAGES

Requirements:

- slice of life
- bright colors
- high contrast
- natural blurs
- lively look



Getty Images #: 907741616



Getty Images #: 1181727417



Getty Images #: 159142349



TRUFI
ASSOCIATION

THIS IS A HEADLINE IN TWO LINES

Lorem ipsum dolor sit amet,
 Lorem ipsum dolor sit amet, consetetur sadipscing elitr, sed diam nonumy eirmodtempor invidunt ut labore
 et dolore magna aliquyam erat, tua. At vero eos et accusam et justo dolres et ea rebum.

Getty Images #: 1007756618

THE TRUFI ASSOCIATION BLENDING MODES FOR IMAGES

Blending modes raise the concision and the recognizability of a brand. Also they are able to divide content and other graphical elements that are used in layouts. In the same way the support statement of the used images and raise application possibilities.



Getty Images #: 173859900

EXAMPLES FOR TRUFI ASSOCIATION BLENDING MODES

How to:

- 1) Place an image in a frame
- 2) place a colored area over the image
- 3) adjust the style of the area to “Color”



10 SUMMARY AND CONTACT

Summary
Contact



A SHORT SUMMARY

The corporate design is the visual appearance of the Trufi association. In this guide, many components have been presented in detail. The relevant parameters and specifications for their creative implementation have been documented. Once these minimum requirements have been ensured, there is room for maneuver in terms of design, which is to be used freely and on one's own responsibility in the sense of the brand.

In addition to the application criteria of the components, above all a coordinated interaction of all design elements should be made possible. Only through this a characteristic and competitive brand appearance can be guaranteed.

The guidelines documented in the manual are intended as an aid to orientation, which strike a balance between brand conformity and suitability for everyday use.

There is no claim to completeness. The manual is regularly supplemented with newly required formats.

CONTACT

For further information please contact:

Christoph Hanser
Trufi Association Founder

Phone: +49 (0) 1634791397
E-Mail: info@trufi-association.org

Stefan Schoembs
Creative Director

E-Mail: stefan@schoembs.net

COMPLETE MANUAL DOWNLOAD LINK



Direct Link : <http://www.trufi-association.org/cdmanual.zip>



<- Scan for download the manual



11 THANK YOU FOR INTEREST

For further question do not hesitate to contact us.



gettyimages®
Hello World

Getty Images Creative #:1139631222



WWW.TRUFI-ASSOCIATION.ORG

MAKING PUBLIC TRANSPORT ACCESSIBLE.

**Trufi Association
Brand Collection**



CONTACT

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www.trufi-association.org

Vereinsregister: VR 24026
Registergericht: Amtsgericht Hamburg
