

> BRAND GUIDELINES

> v1.02'12

TOSHIBA
Leading Innovation >>>

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OUR GUIDELINES PRINCIPLES

Principles

These guidelines have been created to uphold what we believe about our brand.

We believe that whenever people see the Toshiba brand, wherever they experience it, they should be in no doubt of the quality of our products and service. Or that Toshiba is 'Leading Innovation.'

The look and feel of our brand, how it speaks to people and what it says to them, will help determine our success in doing this. So, protecting the standard of our communications is one of the most important ways to protect our appeal to customers.

To maintain a clear, consistent identity across every consumer touchpoint, there are some elements of design, style and messaging that must remain constant. Throughout these guidelines they are referred to as 'fixed assets'.

However, there will be times when local markets will want to tailor their communications to make them more appealing to their own customers. Which is why there are also some 'flexible assets'.

These are elements that can be customised in the ways stipulated in this document.

Each layout, advertising or packaging design is a combination of fixed and flexible assets.

To show which assets are fixed or flexible, across different medias and for different products, you'll find a key like this at the beginning of each section:



Following the guidance laid out in this document will mean our communications always make the best possible impression on consumers - wherever they see the Toshiba brand, wherever they are in the world.

TOSHIBA TALK OUR TONE OF VOICE

Toshiba is all about making extraordinary technology available to everyone. Our brand is brimming with the passion to help technology enrich people's lives. Toshiba's tone of voice comes from a fundamental point of view. We always see things from the user's perspective. And how they want technology to better their lives.

Take for example the new tablet. Yes, it's the world's thinnest. But that message comes straight from our internal obsession and passion for the best technical engineering. For the user it means he or she can take their tablet easily to more places – to bed, to the garden or pack it for a holiday. It becomes the most handy way ever to access fun, do the shopping, enjoy films and more.

Whenever writing a headline or body copy for Toshiba, keep the four tonal drivers in mind all the time:

- Benefit
- Clarity
- Wit
- Specificity

Be benefit-driven

Do the 'So what?' test. Imagine the customer listening to your pitch for the Toshiba product and then eyeballing you and saying, "So what does that do for me and my life?" This will force you to think 'benefit'. And it will lead you to understand that people want to Facebook, email, surf, watch films, listen to music, play games, and share photos much more than talk about USB ports and a well-engineered hinge. Yes, consumers want their tech to look good and last long. But technology (the modern word for tool) is all about helping people to do 'their thing' better and quicker; communicate with others and entertain and express themselves. Write about how Toshiba helps them do this, and we'll win.

Be clear

There's no point in a clever headline that no one understands. There's also no point in one that everyone understands but no one will read because it's so boring. By being benefit-driven (see previous paragraph) you will make a good start. By always checking your headline with a few people, you'll know if the takeout of the benefit is clear.

Be witty

In addition to placing ourselves firmly in the reader or viewer's life, we should also look to make them smile with our headline angles and turn-of-phrase in body copy. So the hardness of the Thrive becomes a headline like, "Pass the web, dear" or "Great in bed" rather than something that is only benefit driven but dry, e.g. "The AT100. Enjoy the internet in more places than ever before."

Be specific

The challenge with a 'fits in your life' approach is that it requires a specific approach. For example, a line like "Great in bed" for the Thrive could be said to be too specific. After all, the AT100 is great everywhere. But the point here is that 'Great in bed' shows an extreme level of portability. Consequently it also heavily implies that it's great everywhere. Specifics offer an interesting way of representing the general point. They also make headlines that grab attention.

By keeping the above guidance on your desk as you write for Toshiba you can be confident that you're part of a team of writers creating 'one voice' for the brand across Europe. Good luck!

TOSHIBA TALK COPY (LAPTOP EXAMPLE)

SHORT

HEADLINE:

So thin it always fits in.

descriptor:

The new Toshiba Z830. The ultra thin Ultrabook.

Many advertising applications such as outdoor will feature simply a descriptor line. This tells people what the product is and positions it in the market and Toshiba range.

MEDIUM

HEADLINE:

So thin it always fits in.

BODY COPY:

At 0.83cm thin and 1.12kg light, you'll always find room in your bag for the new Toshiba Z830. But don't let its size fool you. With a full set of ports, advanced low energy components and up to 8 hours battery life, it's one heavyweight performer.

descriptor:

The new Toshiba Z830. The ultra thin Ultrabook.

Medium length copy (always paired with the descriptor line) will feature in, for example, press ads. This introduces some more tone of voice, as the reader is led concisely through the benefits of the product.

LONG

HEADLINE:

So thin it always fits in.

BODY COPY:

The doorstep dilemma: you want to take your laptop but your bag's already bulging. Luckily the Toshiba Z830 fits in anywhere. Its sleek magnesium alloy body is just 0.83cm thin and weighs just 1.12kg. But don't let its size fool you. The Z830 is fully loaded with 3 x USB, HDMI, SD and VGA ports so you can stay connected... Intel Core processors so you can do your thing faster... and an enhanced life battery so you can play unplugged for up to 8 hours. Safe to say, it's punching well above its weight.

descriptor:

The new Toshiba Z830. The ultra thin Ultrabook.

Longer copy will feature in environments where there's more dwell time. Here the tone of voice can come out most clearly, engaging the reader in conversation and showing that we approach technology as they do. We introduce a little more detail on features, but most of the extra space is used to chat and explain.

TOSHIBA TALK COPY (TV EXAMPLE)

SHORT

HEADLINE:

Dive into 3D.

descriptor:

The Toshiba TL868, available in 40" and 46". The smart start to 3D.

Many advertising applications such as outdoor will feature simply a descriptor line. This tells people what the product is and gives it a distinct positioning in the market and Toshiba range.

MEDIUM

HEADLINE:

Dive into 3D.

BODY COPY:

The Toshiba TL868 is the smart way to leap into 3D films and get ready for the rise of 3D broadcasting. And whether you're watching in 2D or 3D, you'll enjoy stunning colour and motion in crisp 1080p resolution. Find out what TV can be.

descriptor:

The Toshiba TL868, available in 40" and 46". The smart start to 3D.

Medium length copy (always paired with the descriptor line) will feature in, for example, press ads. This introduces some more tone of voice, as the reader is led concisely through the benefits of the product.

LONG

HEADLINE:

Dive into 3D.

BODY COPY:

Ready for home 3D? Then the Toshiba TL868 is ready for your home. You'll not only be able to journey into 3D films by the world's top directors, you'll also be getting ready for the rise of 3D broadcasting. And whether you're watching in three dimensions or two, you'll enjoy stunning colour and motion in full 1080p. That includes high definition programmes that your Toshiba TV can pull directly from YouTube and BBC iPlayer. Find out what TV can be.

descriptor:

The Toshiba TL868, available in 40" and 46". The smart start to 3D.

Longer copy will feature in environments where there's more dwell time. Here the tone of voice can come out most clearly, engaging the reader in conversation and showing that we approach technology as they do. We introduce a little more detail on features, but most of the extra space is used to chat and explain.

➤ 1. OUR LOGO

- 1.0 Full colour
- 1.1 On black
- 1.2 On colour
- 1.3 Restricted space versions
- 1.4 Restrictions
- 1.5 Exclusion zone & minimum size
- 1.6 Positioning for print
- 1.7 Partner logos
- 1.8 Fixed and flexible assets

1.0 OUR LOGO FULL COLOUR

FIXED
ASSET

FX

Full colour version – on white/
light backgrounds

Wherever possible, the logo should always
appear in Toshiba red, black and grey.

Toshiba Red



TOSHIBA

Leading Innovation >>>

60% Black



100% Black

100% Black

40% Black

1.1 OUR LOGO ON BLACK

FIXED ASSET



Full colour version – on black/dark backgrounds

On black (or near black) backgrounds
please use the ‘Leading Innovation’ version
for maximum brand visibility.



1.2 OUR LOGO ON COLOUR

FIXED
ASSET

FX

White version

On colour backgrounds please use this
'Leading Innovation' white version for
maximum brand visibility.



1.3 OUR LOGO RESTRICTED SPACE VERSIONS



Vertical and horizontal space limitations

In some circumstances, space may be restricted. Please use either (A.) vertical or (B.) horizontal.

Please seek case specific approval from the Corporate Branding Group or Strategic Planning Division when choosing these formats.

A.

TOSHIBA Leading Innovation >>>

B.

TOSHIBA
Leading Innovation >>>

1.4 OUR LOGO RESTRICTIONS

FIXED
ASSET



Tag line and Chevrons

The Toshiba logo, tag line and Chevrons should, where possible, be seen together.

The tag line (A.) and Chevrons (B.) are constituent parts of one element and must therefore never be seen alone.

A.



Leading Innovation

B.



1.5 OUR LOGO EXCLUSION ZONE & MINIMUM SIZE

FIXED
ASSET

FX

Exclusion zone

The Toshiba logo, tag line and Chevrons should always be displayed clearly and without any visual interference. This requires a clear space, or exclusion zone.

The equal space around the elements is created using the Toshiba 'T', as shown.



Minimum size

A minimum size has been established in order to guarantee legibility. Please avoid using any size smaller than this.



1.6 OUR LOGO POSITIONING FOR PRINT

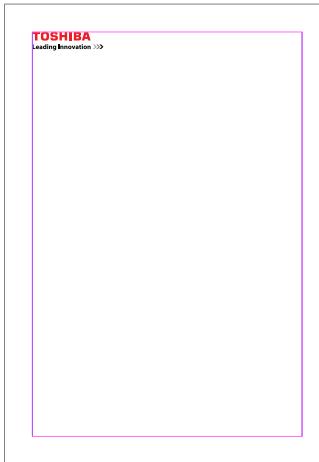
Placing our logo

The Toshiba logo can sit in any of the corners shown here.

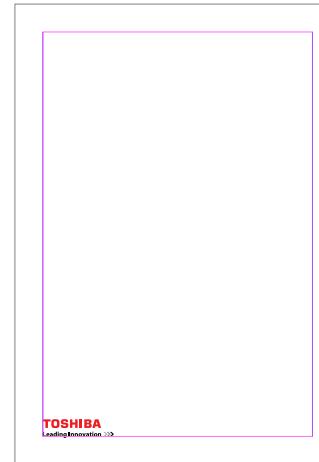
On the reverse of brochures the logo can sit top or bottom right to accompany addresses and additional small print.

Use the same dimensions front and reverse to maintain a consistent look and feel.

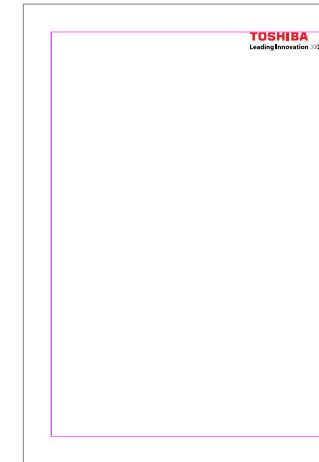
NB. Examples for reference only.



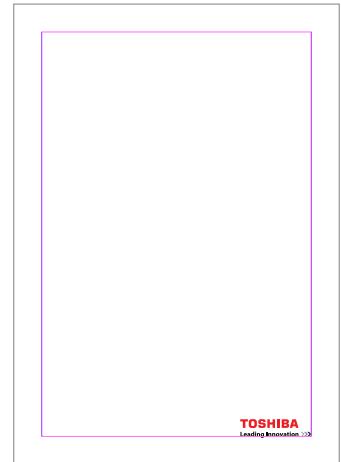
Top left



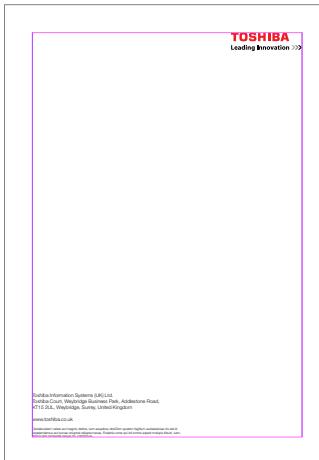
Bottom left



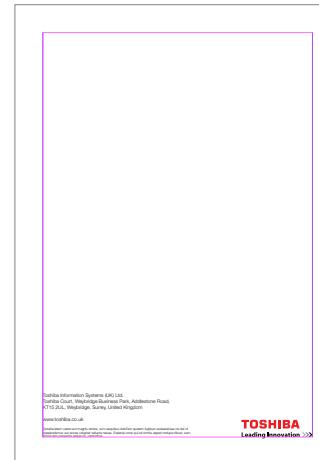
Top right



Bottom right



Brochure back cover – top right



Brochure back cover – bottom right

1.7 OUR LOGO PARTNER LOGOS



Using partner logos

Please refer to the latest guidelines from Microsoft and Intel for the most up-to-date details on usage.

1.8 OUR LOGO FIXED & FLEXIBLE ASSETS

LOGO	FIXED
Lock-up	<input checked="" type="checkbox"/>
Colour ways	<input type="radio"/>
Exclusion zone	<input checked="" type="checkbox"/>
Minimum size	<input checked="" type="checkbox"/>
Positioning	<input type="radio"/>
Use with partner logos	<input type="radio"/>
Solo application	<input type="radio"/>

➤ 2. OUR TYPEFACES

2.0 Headline

2.1 Subhead

2.2 Copy

2.3 Fixed and flexible assets

2.0 OUR TYPEFACES HEADLINES

FIXED
ASSET



FLEXIBLE
ASSET



Eurostile

This font captures the technological spirit of the 1950s and early 60s.

Originally produced in 1962 by Aldo Novarese, the rounded square san serif has a bold symmetry which echoes the shape of television screens and aeroplane windows of this period.

Eurostile Black OT Plus

This is the primary typeface for all headlines.

Headlines should always be capitalised.

Headlines can be set in the following colours:

- Toshiba red: 0/100/100/0
- Black
- Grey: 60% black on white background
- White on coloured/image background
- 20% black on coloured/image background

NB. Please be mindful of type stand-out. Avoid using light colours on light backgrounds, and dark on dark.

NB. Local markets may dictate the use of upper and lower case due to language requirements. This is for exceptional use only.

ABC123

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890?!.,

For headlines, please select from the brand colours, or lighter options

Brand colours



For dark/image backgrounds



2.1 OUR TYPEFACES SUBHEADS

FIXED
ASSET



FLEXIBLE
ASSET



Eurostile Regular – subheads

The typeface and weight for all subheads.

Set in capitals or upper and lower case.

Subheads can use:

- Brand colours
- Mainstream palette
- Premium palette

NB. Please be mindful of type stand-out.
Avoid using light colours on light
backgrounds, and dark on dark.

For full details of colourways
see Section 4. Our Colours.

AaBbCc123

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890?!.,

For sub-heads, please select from the brand colours, Mainstream or Premium palettes

Brand colours



Mainstream palette



Premium palette



Helvetica Neue 45 Light

The primary typeface for all copy

Colour:

- 100% black
- 60% black
- White

NB. Please be mindful of type stand-out.

Avoid using light colours on light backgrounds, and dark on dark.

AaBbCc123

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890?!,.

For copy, please select from the following colours

White/ light backgrounds



Black/coloured backgrounds



2.3 OUR TYPEFACES FIXED & FLEXIBLE ASSETS

FIXED
ASSET



FLEXIBLE
ASSET



FX

Tracking

Always set tracking to 0.

FL

Leading

+2pt of the type size for copy.

Adjust headline type per communication.

Tight, compact leading creates a style of setting which complements the boldness of Eurostile perfectly.

Scaling

Never italicise or alter the horizontal or vertical characteristics of the typefaces.

Alignment

Always set tracking to 0.

Type sizes

Type can be impactful and informative.

Scale appropriately to each communication to create the most striking visual impression.

TYPEFACES

FIXED
FLEXIBLE

Headline font



Headline colourways



Capitalised headlines



Subhead font



Subhead colourways



Subhead caps/lower-case



Copy font



Copy colourways



Tracking



Leading



Scaling



Alignment



› 3. CHEVRON & ROUNDDEL

3.0 Overview

3.1 Use overview

The Chevron

3.2 Rules

3.3 Restrictions

3.5 Examples

3.5 Literature covers

3.6 Literature spreads

3.7 Online

3.8 Presentations

3.9 Advertising

The Roundel

3.10 Rules

3.11 Minimum size

3.12 Restrictions

3.14 Examples

3.14 Reversing colourways

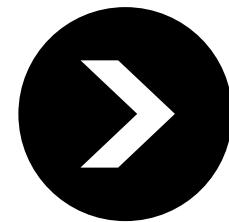
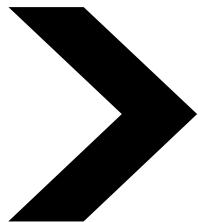
3.15 Literature

3.16 Online

3.17 Presentations

3.18 Fixed and flexible assets

3.0 THE CHEVRON AND ROUNDDEL OVERVIEW



The Chevron

Derived from the Toshiba logo, the Chevron is a graphical representation of 'Leading Innovation'.

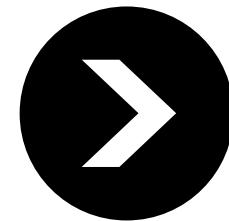
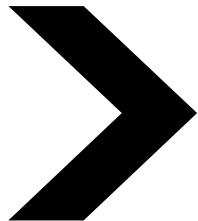
Use once to highlight the primary message (ie. headline in literature).

The Roundel

A single Chevron, housed in a Roundel, acts as a supporting graphic for the Chevron.

Use to highlight sub-information. the Roundel can appear numerous times in a communication piece.

3.1 THE CHEVRON AND ROUNDDEL USE OVERVIEW



The Chevron

- ✓ Headlines
- ✓ Titles

- ✗ Packaging
- ✗ Subheads
- ✗ Bullets

The Roundel

- ✓ Subheads (optional)
- ✓ Sub-information

- ✗ Packaging
- ✗ Headlines (all circumstances)
- ✗ Bullets

The Chevron

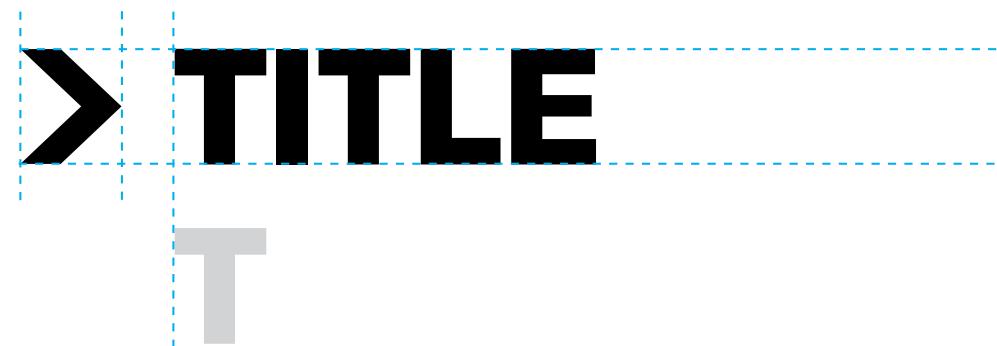
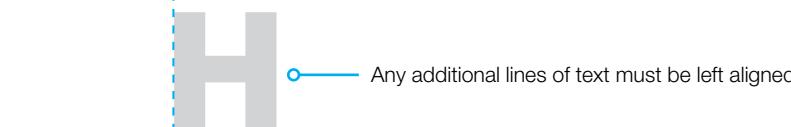
The Chevron is a singular graphic device derived from the Toshiba logo, which represents the forward movement of 'Leading Innovation'.

It must always sit in front of the first word of a headline.

It must be equal to the cap height of the headline and sit 0.5 width away from the first letter.

The Chevron can be used with:

- Headlines
- Product titles



3.3 THE CHEVRON RESTRICTIONS

FIXED
ASSET

FX

How not to use the Chevron

The Chevron should not be repeated (A.).

The size of the Chevron should not be greater than the text it accompanies (B.).

NB. Examples for reference only.



HEADLINE

➤ CAE INEM DERRIA SATRIUS

Sedeatum consupio conium iur, nons et in diem quidico tisquam nequem ut ductusa tilissilin simus ori porbiti onsuncum. Vala ser adeffre beffre, ut inaturo eter averes atiam iam tala ponvoc.

➤ CAE INEM DERRIA SATRIUS

Sedeatum consupio conium iur, nons et in diem quidico tisquam nequem ut ductusa tilissilin simus ori porbiti onsuncum. Vala ser adeffre beffre, ut inaturo eter averes atiam iam tala ponvoc.



HEADLINE

3.4 THE CHEVRON RESTRICTIONS CONT.

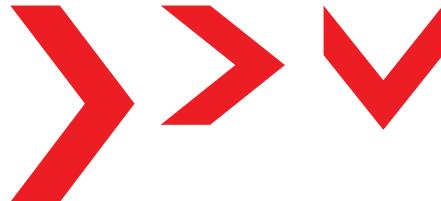
How not to use the Chevron

The dimensions or direction of the Chevron must never be altered (C.).

The Chevron must not be used for bullet points (D.). Please use standard bullets.

It must not appear within copy (E.).

C.



D.



- Derivedlquaecta
- Aolenihit plibus con cus pratus
- Bugit alibus et rerissima
- Nue nonecto que desequi squiatio quos
- Dcipsum fugitat autem aliquis volentur
- Derivedlquaecta

E.



Derivedl quaecta. Aolenihit plibus con cus
pratus bugit alibus et rerissima.
Nue nonecto que desequi squiatio quos
Dcipsum fugitat autem aliquis volentur
Derivedlquaecta. ➤ Aolenihit plibus con cus
pratus. Bugit alibus et rerissima.

3.5 THE CHEVRON EXAMPLES

FLEXIBLE
ASSET



Literature covers

Markets may require the Chevron to appear on the front of their communications.

The Chevron can be coloured using any of the Toshiba colourways.

Accent colours can be used to colour the Chevron, subhead and additional graphics.

NB. Examples for reference only.

A.



TOSHIBA
Leading Innovation >>

PRODUCT CATALOGUE
LCD/LED TV | BLU-RAY PLAYERS | DVD | ACCESSORIES
VALID FROM XXXX 2012

B.



TOSHIBA
Leading Innovation >>

PRODUCT CATALOGUE
LCD/LED TV | BLU-RAY PLAYERS | DVD | ACCESSORIES
VALID FROM XXXX 2012

C.



TOSHIBA
Leading Innovation >>

PRODUCT CATALOGUE
LCD/LED TV | BLU-RAY PLAYERS | DVD | ACCESSORIES
VALID FROM XXXX 2012

Cover with no Chevron

Cover with brand coloured Chevron

Cover with accent coloured Chevron, and additional graphic containing the Roundel

3.6 THE CHEVRON EXAMPLES

FLEXIBLE
ASSET



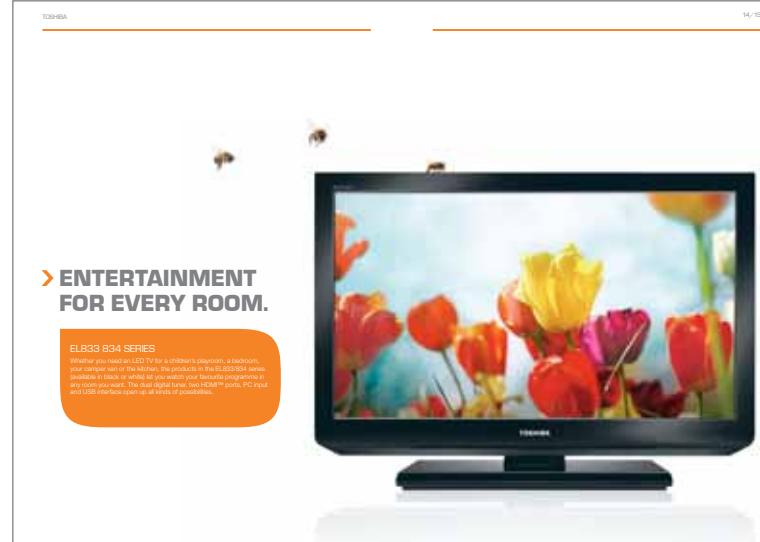
Literature

The Chevron can be used on headlines (A. & B.). Please use the Chevron once ONLY.

Apply the same accent colour to the Chevron as that used for sub-heads, panels and additional graphics.

NB. Examples for reference only.

A.



B.



3.7 THE CHEVRON EXAMPLES

Online

The Chevron is used in all digital communications.

Please refer to Part 2 for full details.

NB. Examples for reference only.



3.8 THE CHEVRON EXAMPLES

FLEXIBLE
ASSET



Presentations

Please follow the same rules when creating sales presentations.

Refer to Section 14 for full details.

NB. Examples for reference only.

A.



B.



3.9 THE CHEVRON RULES

FLEXIBLE
ASSET



Advertising

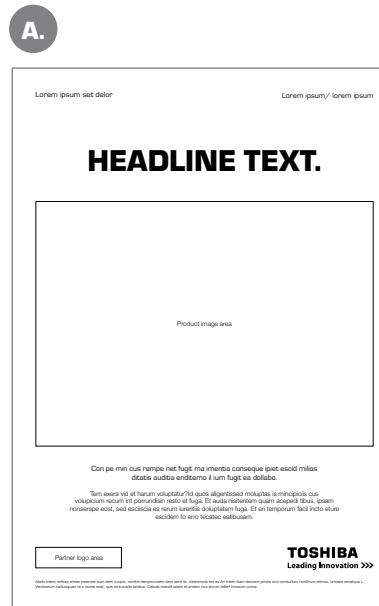
Markets may want to use the Chevron in advertising.

The Chevron can be coloured using any of the Toshiba colourways.

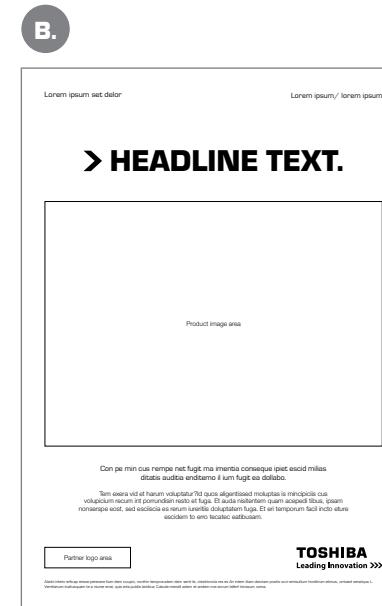
Accent colours can be used to colour the Chevron, subhead and additional graphics.

Refer to Section 12 for full details.

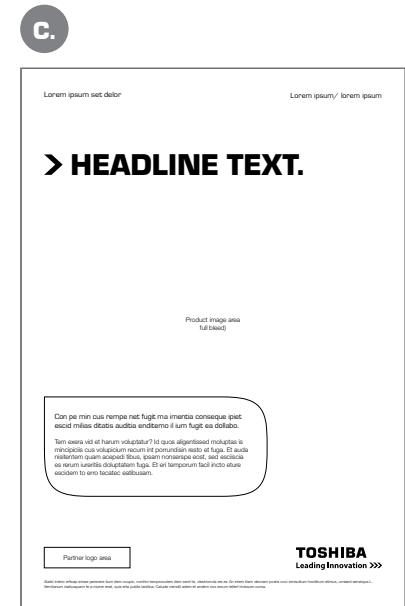
NB. Examples for reference only.



Ad with no Chevron



Ad with Chevron



Ad with accent Chevron and text panel

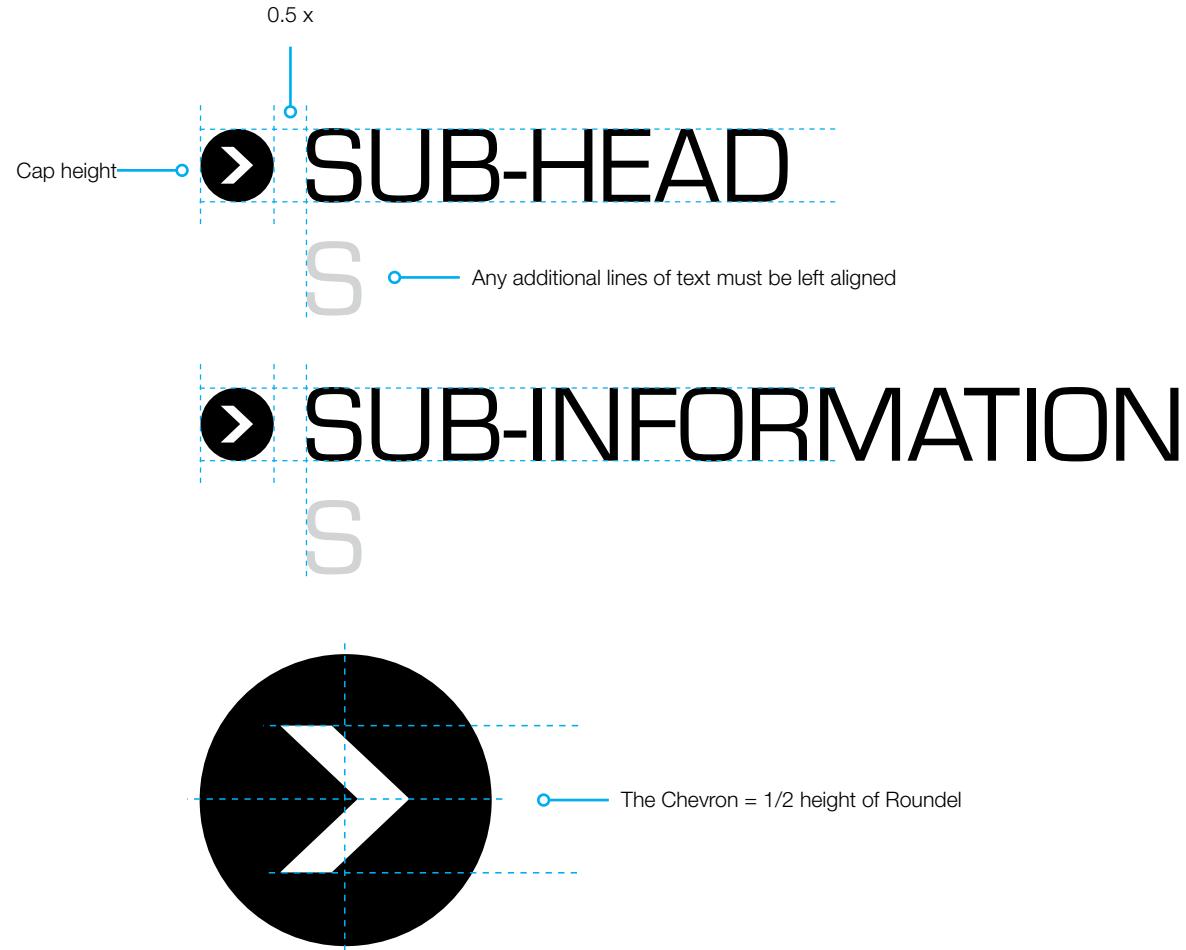
The Roundel

The Chevron can be housed within a solid circular graphic to create visual differentiation and added impact. We call this the Roundel.

The Roundel should be set to the cap height of any product title it locks up to. It can also be used sparingly as a device to draw attention to key facts.

The Roundel can be used with:

- Subheads
- Sub-information (i.e. section headings)



3.11 THE ROUNDDEL MINIMUM SIZE

FIXED
ASSET



Legibility with smaller type sizes

In order to maintain visual clarity of the Chevron inside the Roundel, a minimum size of 12pt has been established.

➤ Derivedlquaecta 12pt

➤ BUGIT ALIBUS ET RERISSIMA 12pt

How not to use the Roundel

Do not use before leading headlines (A.).

It should not be used in repetition (B.).

The size of the Roundel should not be greater than the text it accompanies (C.).

NB. Examples for reference only.



HEADLINE

CAE INEM DERRIA SATRIUS

Sedeatum consupio conium iur, nons et in diem quidico tisquam nequem ut ductusa tilissilin simus ori porbiti onsuncum. Vala ser adeffre beffre, ut inaturo eter averes atiam iam tala ponvoc. Luptatiati ipsam quatatur alibus. Odicati atioste ceatiore, tem volo ipsan re velibusam, officiae. Ehendae. Usament et, expel et, invelicia doluptis a volorem rent ipsuntur, id que voluptatem vent officabo.



SECTION

CAE INEM DERRIA SATRIUS

Sedeatum consupio conium iur, nons et in diem quidico tisquam nequem ut ductusa tilissilin simus ori porbiti onsuncum. Vala ser adeffre beffre, ut inaturo eter averes atiam iam tala ponvoc.

CAE INEM DERRIA SATRIUS

Sedeatum consupio conium iur, nons et in diem quidico tisquam nequem ut ductusa tilissilin simus ori porbiti onsuncum. Vala ser adeffre beffre, ut inaturo eter averes atiam iam tala ponvoc.

3.13 THE ROUNDEL RESTRICTIONS CONT.

How not to use the Roundel

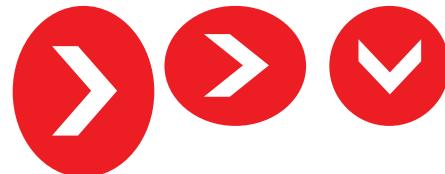
The dimensions and direction of the Roundel must never be altered (D.).

The Roundel must not be used for bullet points (E.). Please use standard bullets.

It must not appear within copy (F.).

NB. Examples for reference only.

D.



E.

Derivedlquaecta

- Aolenihit plibus con cus pratus
- Bugit alibus et rerissima
- Nue nonecto que desequi squiatio quos
- Dcipsum fugitat autem aliquis volentur
- Derivedlquaecta

F.

Derivedl quaecta. Aolenihit plibus con cus
pratus bugit alibus et rerissima.
Nue nonecto que desequi squiatio quos
Dcipsum fugitat autem aliquis volentur
Derivedlquaecta. ➢ Aolenihit plibus con cus
pratus. Bugit alibus et rerissima.

3.14 THE ROUNDDEL EXAMPLES

FLEXIBLE
ASSET



Reversing colourways

On colour panels the Roundel colourways are reversed, so the Roundel is white out and the Chevron coloured to match the panel it sits on.

In Premium category communications the Roundel may be accent coloured. Here the Chevron will be black (C.).

Subheads can be capitalised (A. & C.) or upper and lower case (B.), but in both examples the Roundel is equal in height to the cap height of the type.

A.

► TECHNICAL DATA

LED TV
HD Ready
16.9 widescreen
10 AMR
Contrast ratio (dyn): 3,000,000:1
Expert Mode

SCART
Component input
Composite input
PC input
USB port

ANALOGUE
DVB-T, DVB-C
HD (H.264)
Common Interface+

EL833 colour: piano lacquer black
EL834 colour: piano lacquer white

B.

► Design – more than just appearance

Nam lam corio. Et as autem esendit,
quodionse aceped que nonecum andi
apiducit voluptas eris quiaecus adit et
est, ideles ab incto volupta temodio
inis conet lant endipiet voleniam
venihitis ea delloreperro doluptatiota
Nam quae rem.

Ditumque nime occupitusam
faciatur aut ipsam, acero mi, tem
ditatur sinvelenis ime non rem
ullessequo et et reic te voluptatis
repudam que pratecatur?
Ibearum utatquo excessequam hilit
lantur aut volo.

C.

► DATA SHEET

3.15 THE ROUNDEL EXAMPLES

FLEXIBLE
ASSET



Literature examples

Here we see examples of the Roundel coloured or reversed out in text panels.

In all examples the graphic introduces sub-information.

A.

HD READY, 100 AMR, LED TV

PRODUCTS ■ EL323/324-SERIES

TOSHIBA ■ GS-103

MODELS

22L103	22" diagonal screen size. LED-TV Eco panel, brightness: 400 cd/m ² . Viewing angle: 178°. Colour: Piano lacquer black.	22L104	22" diagonal screen size. LED-TV Eco panel, brightness: 400 cd/m ² . Viewing angle: 178°. Colour: Piano lacquer white.
22L113	22" diagonal screen size. LED-TV Eco panel, brightness: 400 cd/m ² . Viewing angle: 178°. Colour: Piano lacquer black.	22L114	22" diagonal screen size. LED-TV Eco panel, brightness: 400 cd/m ² . Viewing angle: 178°. Colour: Piano lacquer white.
22L123	22" diagonal screen size. LED-TV Eco panel, brightness: 300 cd/m ² . Viewing angle: 178°. Colour: Piano lacquer black.	22L124	22" diagonal screen size. LED-TV Eco panel, brightness: 300 cd/m ² . Viewing angle: 178°. Colour: Piano lacquer white.
42L103	47 cm diagonal screen size. LED-TV Eco panel, brightness: 250 cd/m ² . Viewing angle: 178°. Colour: Piano lacquer black.	42L104	47 cm diagonal screen size. LED-TV Eco panel, brightness: 250 cd/m ² . Viewing angle: 178°. Colour: Piano lacquer white.

LED TV ■ HD ■ AMR ■

ENERGY-CLASS ■ ENERGY STAR ■ ENERGY SAVING ■

Page 10, 024/102

TECHNICAL DATA

- Screen: LED-TV
- HD Ready
- 16:9 widecreen format, 100 kHz
- Contrast ratio (dyn.): 3,000,000:1,
- Expert Mode
- Processor
- Analog, DVB-C/DVB-S/C, DVB-T/T2
- Common Interface+
- Connections: SCART, component input, PC input, USB port (picture/music/video)
- Housing: EL32 colour: Piano lacquer black, EL324 colour: Piano lacquer white

B.

CONTENTS

YAMAHA

TV ACCESSORIES

- SOUND P 79/9
- ACTIVE SHUTTER GLASSES P 80
- WIRELESS LAN DONGLE WLM-100, WLM-200 P 82

DVD / BLURAY

- BLURAY P 84
- DVD P 85
- DVD RECORDER P 86
- PORTABLE DVD RECORDER P 87
- GLOSSARY P 90

TECHNICAL SUPPLEMENT P 92

PHILOSOPHY

PHILOSOPHY BUYERS GUIDE DESIGN P 10, 14

C.

READY TO CAPTURE UNIQUE MOMENTS.

CAMILEO X400
Advanced full HD video camcorder

Your memories in brilliant colours
The CMOS sensor with BSI technology captures images with more detail and significantly. Even in low light conditions, you can capture impressive videos in vivid colours.

Zoom in closer.
The optical zoom lets you get even closer to your subject, and the 120x digital zoom allows you to catch even smaller details of unique moments even more spectacular.

Packed with features for advanced users.
Easily take snapshots while recording. With the pause button you can pause your recording and continue within the same clip.

www.toshiba-multimedia.com

TOSHIBA
Leading Innovation >>

HD ■ **TOUCHSCREEN** ■ **BRILLIANT COLOURS** ■ **120x DIGITAL ZOOM** ■ **OPTICAL ZOOM** ■ **PAUSE** ■ **REC** ■ **VIDEO**

3.15

3.16 THE ROUNDDEL EXAMPLES

FLEXIBLE
ASSET



Online

The Roundel can also be applied in digital communications.

Please refer to Part 2 for full details.

NB. Examples for reference only.



3.17 THE ROUNDEL EXAMPLES

Presentations

Please follow the same rules when creating sales presentations.

Refer to Section 14 for full details.

NB. Examples for reference only.

A.

Sub-head

Comnist hiligende nullenim sita et laborib eaturecust aditat aut volenimod quiaeptiunt acerem eicae que perit omnis sus, omnitem quodigendio illa vernati ostrum rem undersp erferi.

- Ammos sum que si quae sequam secabora
- Explaborerum core voletacur, officiatem net lati re natibus ad
- Uia ipiscius exerfer sperumet iscum duciet excestiae lam
- Ammos sum que si quae sequam secabora

Comnist hiligende nullenim sita et laborib eaturecust aditat aut volenimod quiaeptiunt acerem eicae que.

TOSHIBA
Leading Innovation >>

B.

Sub-head



Comnist hiligende nullenim sita et laborib eaturecust aditat aut volenimod quiaeptiunt acerem eicae que perit omnis sus, omnitem quodigendio illa vernati ostrum rem.

Comnist hiligende nullenim sita et laborib eaturecust aditat aut volenimod quiaeptiun.

Comnist hiligende nullenim sita et laborib eaturecust aditat aut volenimod quiaeptiun.

Comnist hiligende nullenim sita et laborib eaturecust aditat aut volenimod quiaeptiunt acerem eicae que perit omnis sus, omnitem quodigendio illa vernati ostrum rem.

TOSHIBA
Leading Innovation >>

3.18 THE CHEVRON FIXED & FLEXIBLE ASSETS

CHEVRON	
	FIXED FLEXIBLE
Dimensions	■
Direction	■
Colourways	●
With leading headline	●
Not with subheads	■
Not as bullet point	■
Not on packaging	■

ROUNDEL	
	FIXED FLEXIBLE
Dimensions	■
Direction	■
Colourways	●
Not with headline	■
With product titles	●
With subheads	●
Not as bullet point	■
Minimum size	■
Not on packaging	■

➤ 4. OUR PANELS

- 4.0 Source
- 4.1 Construction
- 4.2 Rotation
- 4.3 Colour
- 4.4 Opacity guide
- 4.5 Division
- 4.6 Outline

- 4.7 Fixed and flexible assets



The Toshiba 'O'

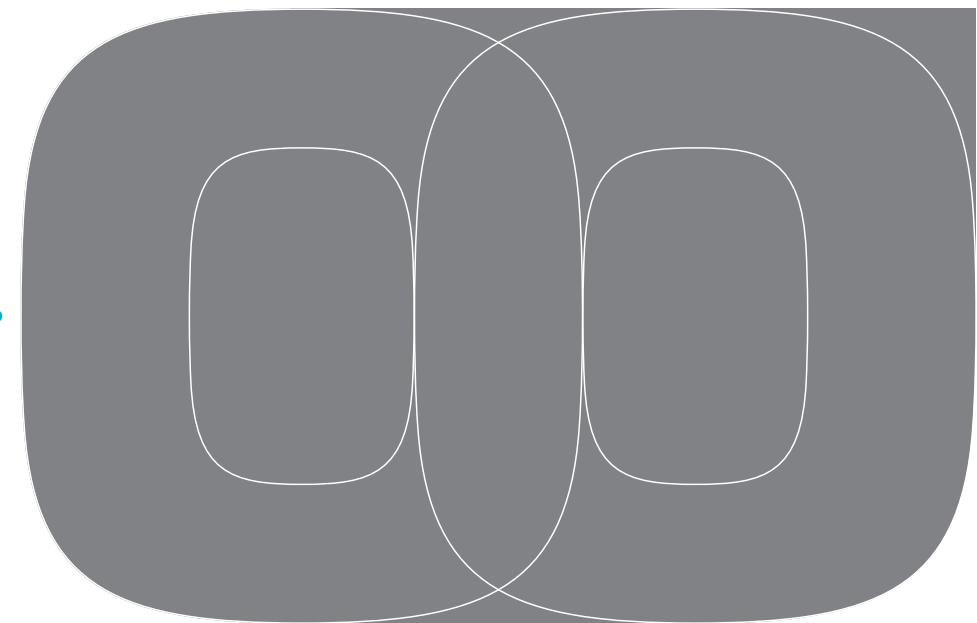
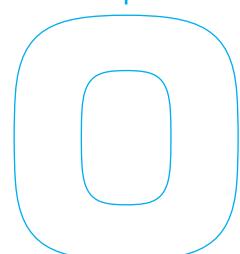
Text, images and information across all communications, on and offline, can be housed in round-cornered lozenges and bars.

These elements are constructed from the graphic properties of the Toshiba 'O'.

The panels are given a squared-off corner to act as a visual 'anchor'; a beginning and end point.

NB. Example for reference only.

TOSHIBA
Leading Innovation >>>



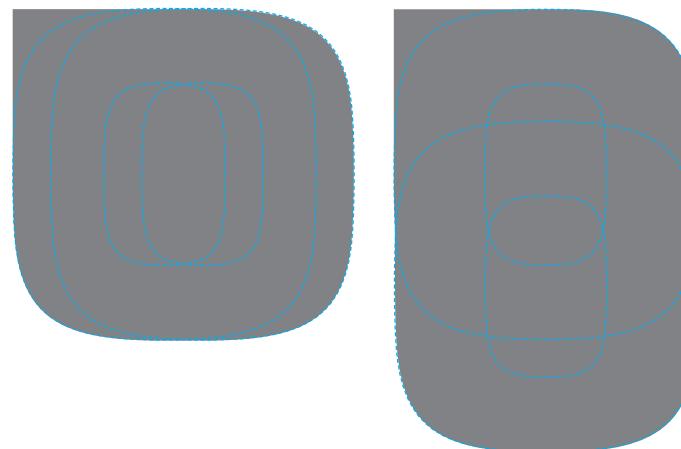
4.1 OUR PANELS CONSTRUCTION

Creating panels

This is a fully flexible element. The Toshiba 'O's can be scaled and spaced apart to create any format of panel – long, short or tall.

The basic constituents of two 'O's and a squared corner is constant, but proportions are fully flexible.

NB. Example for reference only.



4.2 OUR PANELS ROTATION

Turn in any direction

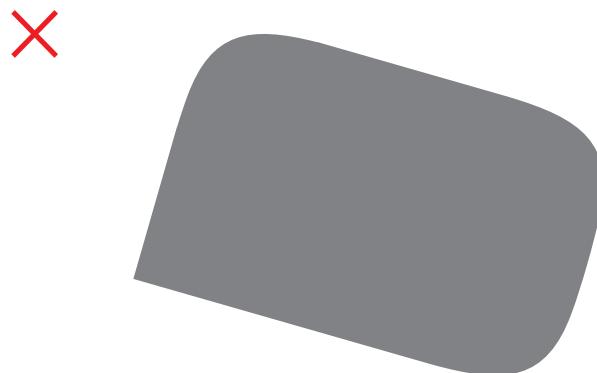
This graphic can be used as a solid panel or as a picture box.

Rotate the graphic in any direction, vertically or horizontally, to change the placement of the squared-off corner. But do NOT use the panel at an angle.

NB. Example for reference only.



The panel can be flipped horizontally or vertically, but not at an angle.



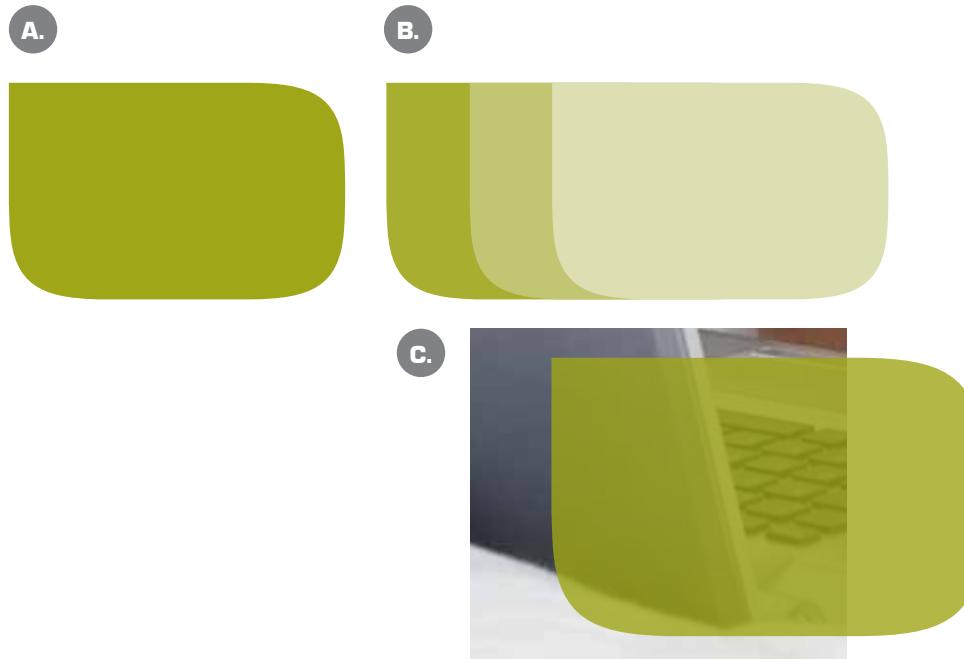
4.3 OUR PANELS COLOUR

Choosing the colour and effect

Panels can hold solid colour (A.), be tinted (B.), or applied with adjusted opacity (C. & D.) over image areas.

Please refer to following page for further details on opacity settings.

NB. Example for reference only.



For panels, please select from the brand colours, Mainstream or Premium palettes

Brand colours



Mainstream palette



Premium palette



Setting opacity

The balance between image 'show through' and type legibility is crucial when setting opacity.

The balance between these two factors is governed by the tonality of the background image and the colour of type.

Too light or too opaque and type will be too difficult to read. Grey type can appear illegible on a colour panel, whilst black may be too harsh.

- A. 40%
- B. 60%
- C. 80%
- D. 90%

NB. Example for reference only.



4.5 OUR PANELS DIVISION

FLEXIBLE
ASSET



One panel, two sections

Panels can be split into two sections to house varying types of information, or an image and text. The split can be graphic seen (A.) or a seamless combination of image/text (B.).

N.B. Example for reference only.

A.

Ali, commis ut quia dolora a autatium unt repe si
ommollaut hit abor aut libusam estibus, issitemquam
anissimus es moloria ndendus andelic iliandae
nuscid mos eatat quam rem reium quam,

Ali, commis ut quia dolora a autatium unt repe si
ommollaut hit abor aut libusam estibus, issitemquam
anissimus es moloria.

B.

Ali, commis ut quia dolora a autatium unt
repe si ommollaut hit
abor aut libusam estibus,
issitemquam anissimus es
moloria ndendus andelic
iliandae nuscid mos eatat
quam rem reium quam,

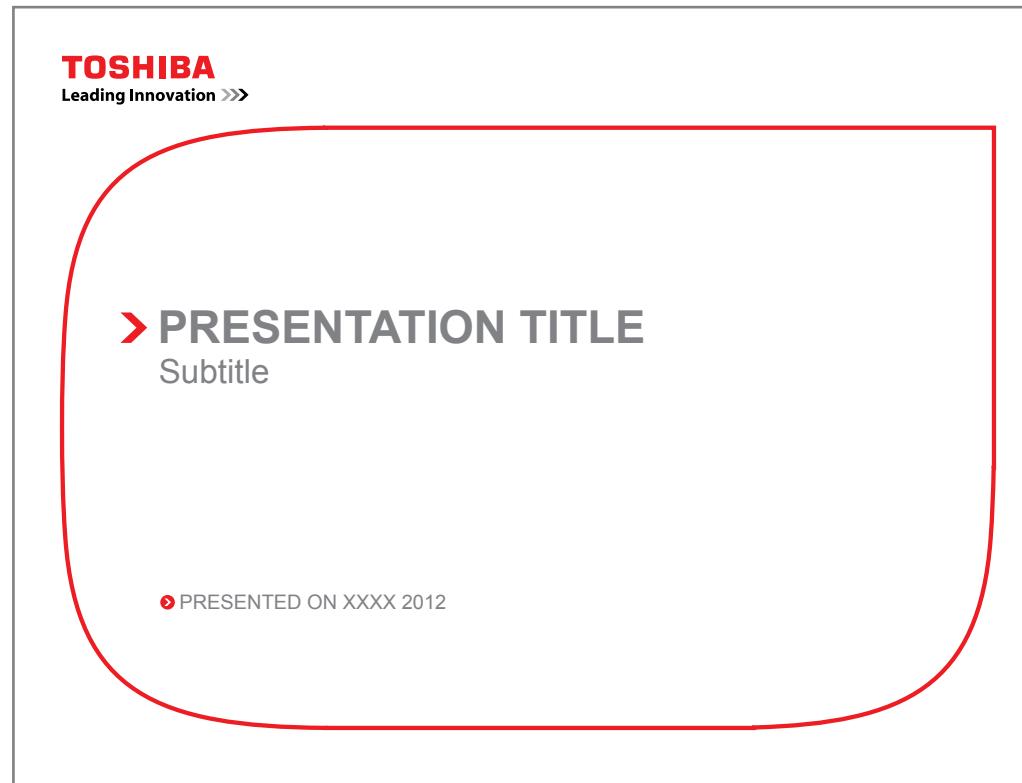


4.6 OUR PANELS OUTLINE

Outlines

When no colour fill is required, the panel can be outlined. This works well when image content looks best on a white background.

NB. Example for reference only.



4.7 OUR PANELS FIXED & FLEXIBLE ASSETS

PANELS	
	FIXED
Construction	■
Dimensions	●
Square corner	■
Colourways	●
Opacity	●
Text/image holder	●
Header/footer	●
Horizontal or vertical	■

> 5. OUR COLOURS

5.0 Introduction
5.1 Mainstream palette
5.2 Mainstream accents
5.3 Mainstream examples
5.5 Mainstream accent tints
5.6 Mainstream fillers – grey
5.7 Mainstream fillers – colour

5.8 Premium palette
5.9 Premium accents
5.10 Premium examples
5.12 Premium accent tints
5.13 Premium fillers – grey
5.14 Premium fillers – colour

5.15 Fixed and flexible assets

5.0 OUR COLOURS

The Toshiba colour palettes contain three colour groupings;

- the brand colours
- the background colours
- the accent colours

Brand colours

The brand colours appear across all Toshiba communications, in print and online and from the Toshiba logo to headlines and body copy. They are the primary elements of the Toshiba brand.

Background colours

White is the primary background colour for all Mainstream communications.

Black is the primary background colour for Premium communications. Packaging in particular will use black to create a premium feel.

Accent colours

Palettes of accent colours for Premium to Mainstream have been developed. Use sparingly to add vibrancy and differentiation to communications. Be consistent within communications to avoid a 'multi-coloured' appearance. Markets to use as they see fit.



NB. Accent colours can be applied to Dedicated and Premium packaging.

Due to printing constraints they are NOT permissible on Entry level or Mainstream packaging.

5.1 OUR COLOURS MAINSTREAM PALETTE

FLEXIBLE
ASSET



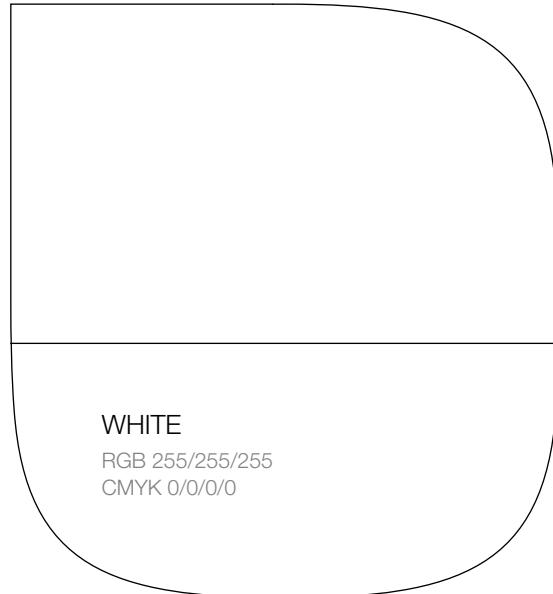
Mainstream

The Mainstream palette uses the Toshiba brand colours primarily on a white background.

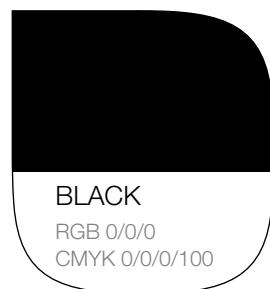
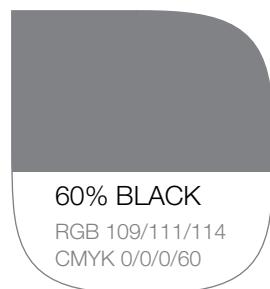
Headlines can be red, black or grey.
Copy should always be black. Copy applied to a dark or photographic background should be white.

NB. All colour information is sourced directly from InDesign, using FOGRA39 colour profile.

Primary colour



Brand colours



5.2 OUR COLOURS MAINSTREAM PALETTE

FLEXIBLE
ASSET



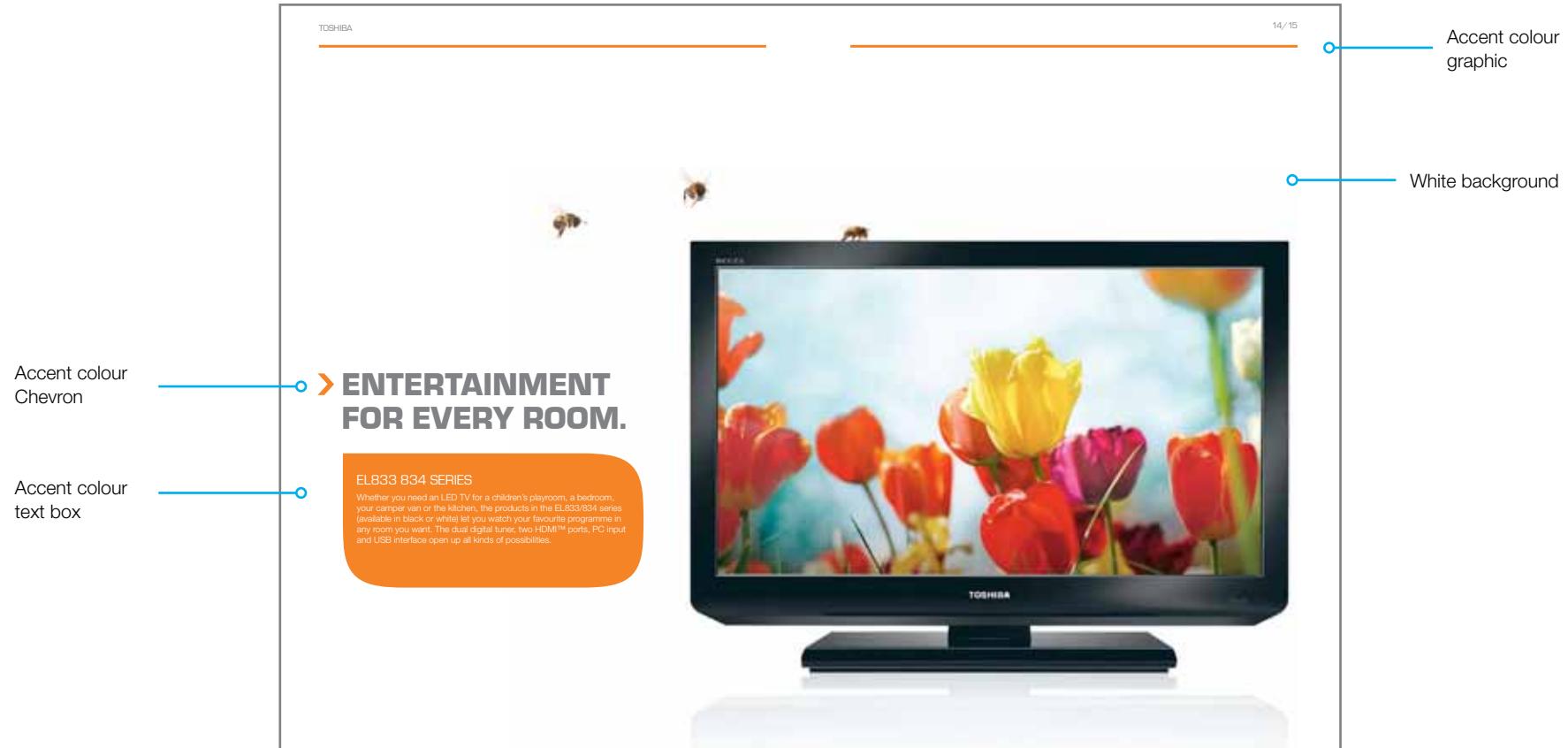
Mainstream accents

To complement the Mainstream brand colours, a series of fresh, vibrant accent colours can be used to add emphasis and visual interest. These must be used sparingly and with consistency.

NB. All colour information is sourced directly from InDesign, using FOGRA39 colour profile.



5.3 OUR COLOURS MAINSTREAM EXAMPLE



NB. Example for reference only.

5.4 OUR COLOURS MAINSTREAM EXAMPLE

FLEXIBLE
ASSET



The screenshot illustrates a product page for the Toshiba NB500 Series. Several UI elements are highlighted with blue lines and callouts:

- Accent colour Chevron**: Points to a blue chevron icon on the left side of the page.
- Accent colour text box**: Points to a green rounded rectangle containing descriptive text about the netbook.
- Accent colour graphic**: Points to a blue horizontal bar at the top right of the page.
- White background**: Points to the main content area of the page.

Page Headers: PRODUCTS, TOSHIBA, 7/8

Section Header: > NB500 SERIES.

Text Box Content: THE NETBOOK FOR EVERYONE.
Stylish everyday netbook. The 25.7cm (10.1") NB500 is an ultra lightweight netbook, weighing from 1.1kg and offering up to 8 hours battery life. Choose between a range of stylish colours with a textured finish including black or rubberised blue, brown or lime green.

Image: Four Toshiba NB500 netbooks shown in various colors (black, green, blue, orange) and open/closed positions.

Right Column Content:

- OVERVIEW**
- DISPLAY WITH LED BACKLIGHTING**: Get a better picture, lower power consumption, and improved battery life.
- TOSHIBA ECO UTILITY SOFTWARE**: Activate for greener laptop performance.
- TOSHIBA MEDIA CONTROLLER & MEDIA CONTROLLER PLUG-IN**: Our multimedia dashboard makes media sharing easy for everyone.
- BUILT-IN WEB CAMERA & MICROPHONE**: Chat, video conference, take photos and videos with the dual cameras.
- TOUCH PAD WITH MULTI-TOUCH CONTROL**: Modern way of scrolling, zooming into and changing your applications and files.
- SD™ CARD READER**: Swap pictures or expand your storage capabilities

NB. Example for reference only.

5.5 OUR COLOURS MAINSTREAM ACCENT PALETTE

FLEXIBLE
ASSET



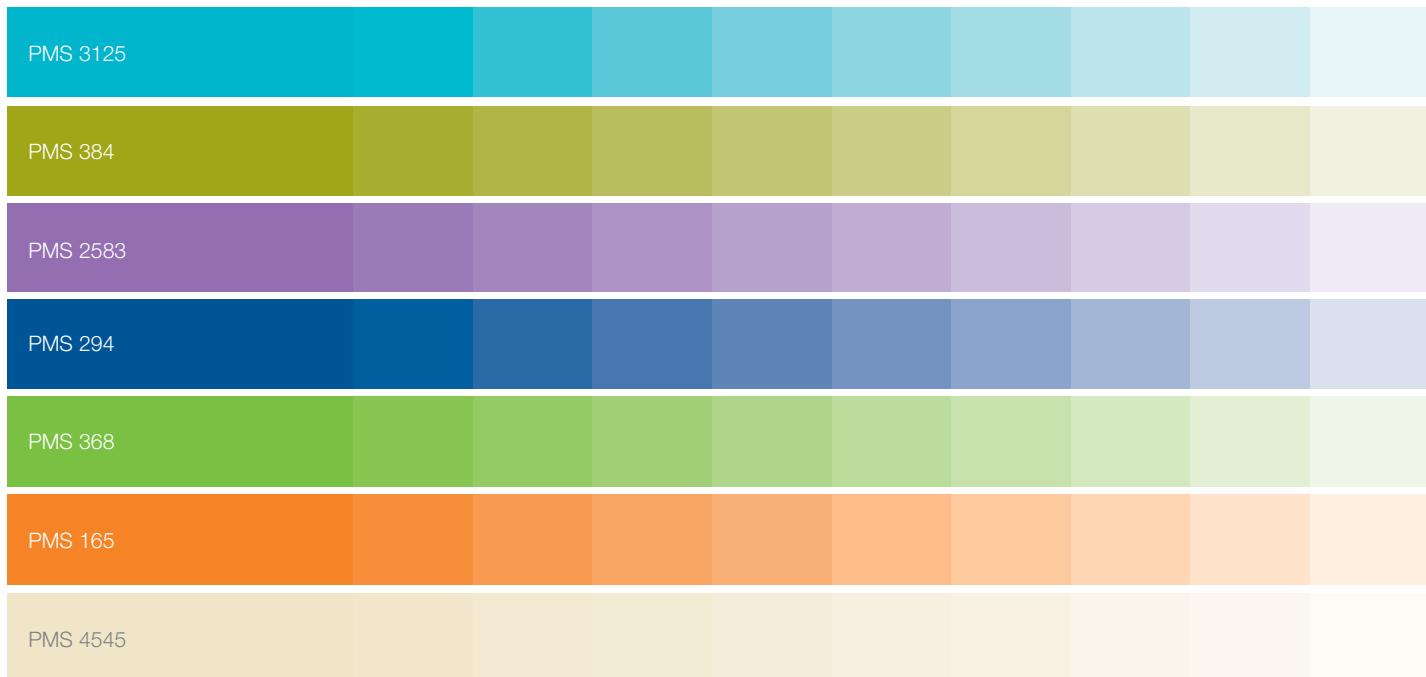
Accent tints

The accent palette can be applied in tints ranging from 5-95%.

Fillers

Background areas can also be filled with the very low percentages of accents or black. See over for examples.

NB. All colour information is sourced directly from InDesign, using FOGRA39 colour profile.



5.6 OUR COLOURS MAINSTREAM FILLER EXAMPLES

FLEXIBLE
ASSET



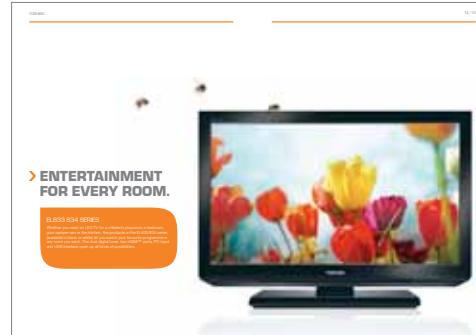
Grey fillers

A low percentage tint of Toshiba black can be used to fill backgrounds in a communication. This can add warmth and visual interest to a communication when white is felt to be too harsh (A.).

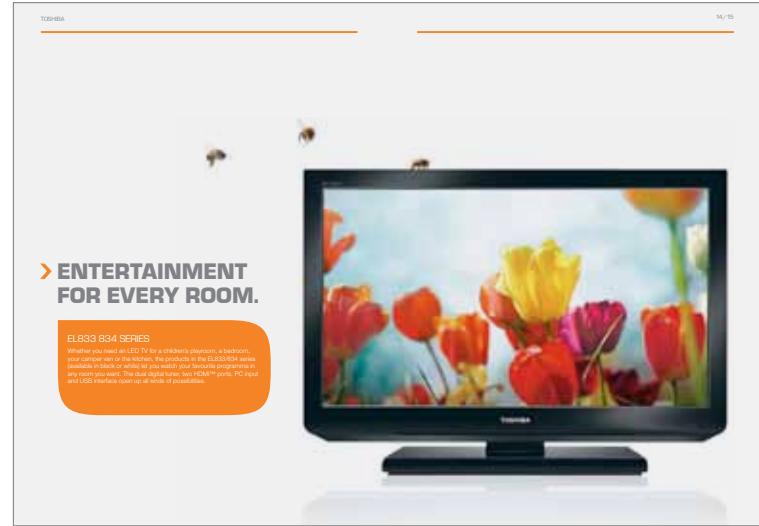
Prudent application is essential. Keep percentages low, 5% for example, to best complement other elements and keep the communication clean and balanced.

Here grey can be a full page fill (B.) or applied as a gradient (C.).

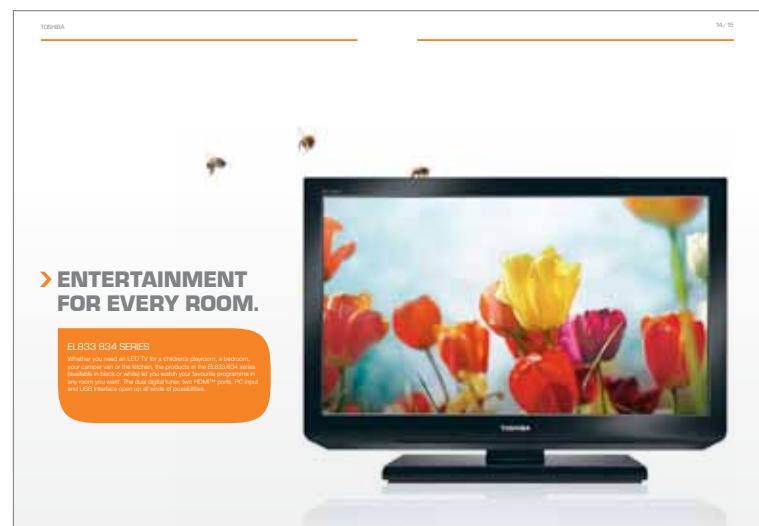
A.



B.



C.



NB. Example for reference only.

5.7 OUR COLOURS MAINSTREAM FILLER EXAMPLES

FLEXIBLE
ASSET



Colour fillers

A small percentage tint of accent colours can be used to fill backgrounds in a communication. This can add warmth and visual interest to a communication when white is felt to be too harsh (A.).

Prudent application is essential. Keep percentages low, 5-20% for example, to best complement other elements and keep the communication clean and balanced.

Here colour tints can be a full page fill (B.) or applied as a gradient (C.).

A.



B.



C.



NB. Example for reference only.

5.8 OUR COLOURS PREMIUM PALETTE

FLEXIBLE
ASSET



Premium Brand

The Premium palette uses the Toshiba brand colours primarily on a black background. Flexibility is allowed here due to market requests.

Print restrictions may dictate that reproduction quality of products on black would be unsatisfactory. In these instances revert to the default white background, with colour fillers where required.

Headlines can be white or grey. Copy applied to a dark or photographic background must be white.

NB. All colour information is sourced directly from InDesign, using FOGRA39 colour profile.

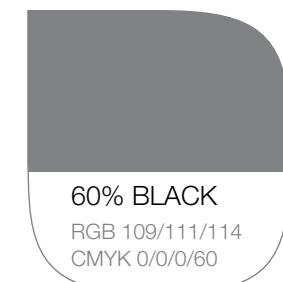
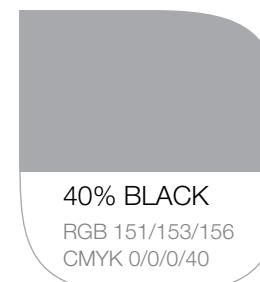
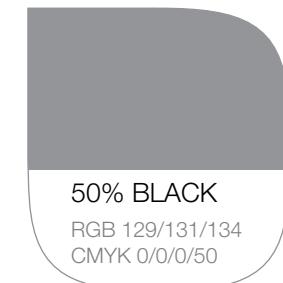
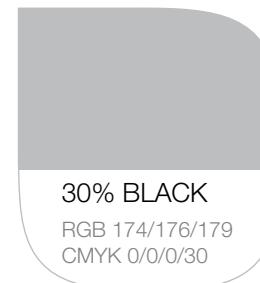
Defining Premium

Products will be predefined as Premium by the central management team and agreed across Europe. Please refer to these definitions when using Premium colourways.

Primary colour



Brand colours



5.9 OUR COLOURS PREMIUM PALETTE

FLEXIBLE
ASSET



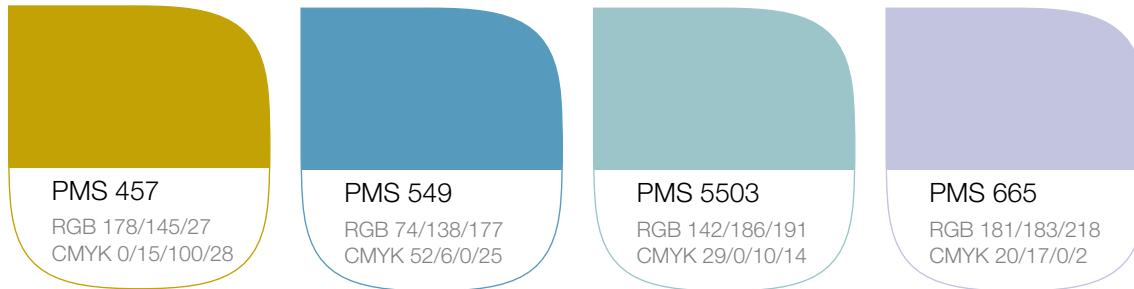
Premium accents

To complement the Premium Brand palette, a series of accent colours can be used to add emphasis and visual interest. These must be used sparingly and with consistency.

Defining Premium

Products will be predefined as Premium by the central management team and agreed across Europe. Please refer to these definitions when using Premium colourways.

NB. All colour information is sourced directly from InDesign, using FOGRA39 colour profile.



5.10 OUR COLOURS PREMIUM EXAMPLE



Premium

Highlighting the Chevron, subheads, panel and additional graphics in accent colours brings visual unity to this spread.

The spread features a dark background. On the left, a television is shown from a low angle, its screen displaying a white-bordered frame. To the right of the TV, there is a large, rounded rectangular image of a smiling man with curly hair, resting his chin on his hand. The text is organized into several sections:

- Accent colour Chevron:** Points to the chevron symbol preceding the subhead "JAPANESE TECHNOLOGY MEETS DESIGN FROM DENMARK".
- Accent colour subheads:** Points to the bolded subheads "TV design – more important than ever" and "Design – more than just appearance".
- Accent colour text panel, with reversed out Roundel for sub-info:** Points to a blue rounded rectangle containing the text "Design – more than just appearance".
- 14 / 15:** Points to the page number in the top right corner of the TV screen.
- Accent colour graphic:** Points to the white border of the TV screen.
- Black background:** Points to the dark background behind the TV and the stylized image panel.
- Stylised image panel:** Points to the circular image of the man.

NB. Example for reference only.

5.11 OUR COLOURS PREMIUM EXAMPLE

Premium

Highlighting the Roundel, Chevron and panel in these accent colours (all four shown for comparison) creates visual interest and reinforces Premium categorisation with a subtle colour palette.



Accent PMS 457



Accent PMS 549



Accent PMS 665



Accent PMS 5503

NB. Examples for reference only.

5.12 OUR COLOURS PREMIUM ACCENT PALETTE

FLEXIBLE
ASSET



Premium tints

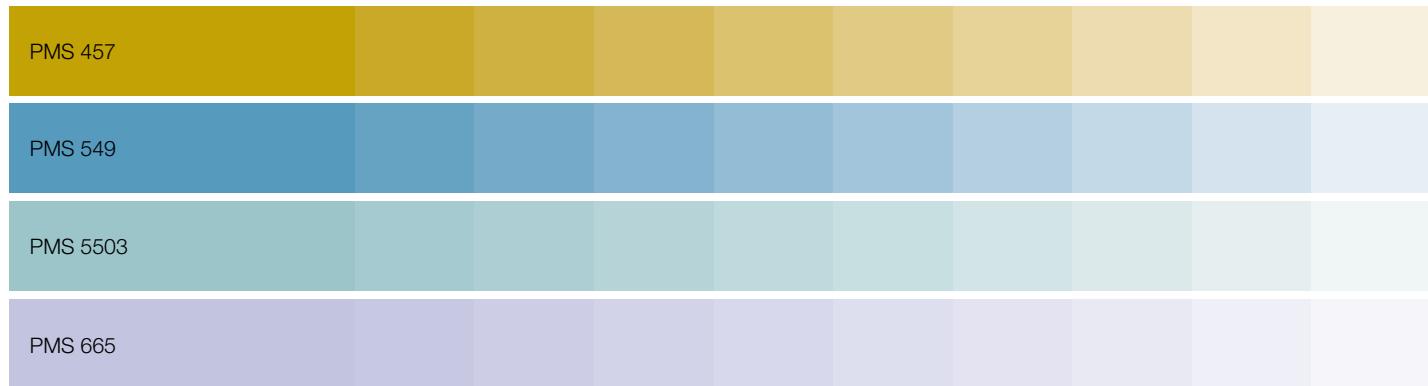
The accent palette can be applied in tints.

Choose to suit the communication – maximum legibility or stand-out is key.

Brand fillers

Background areas can also be filled with very low percentages of accent colour or black. See over for examples.

NB. All colour information is sourced directly from InDesign, using FOGRA39 colour profile.



5.13 OUR COLOURS PREMIUM FILLERS

FLEXIBLE
ASSET



Grey fillers

A small percentage of Toshiba black can be used to fill backgrounds in a communication where black is not suitable (A.). This may be decided by markets or dictated by print constraints.

Prudent application is essential. Keep percentages low, 5% for example, to best complement accent colours and keep the communication clean and balanced.

The tint can be a full page fill (B.) or applied as a gradient (C.).

A.



B.



C.



NB. Examples for reference only.

5.14 OUR COLOURS PREMIUM FILLERS

FLEXIBLE
ASSET



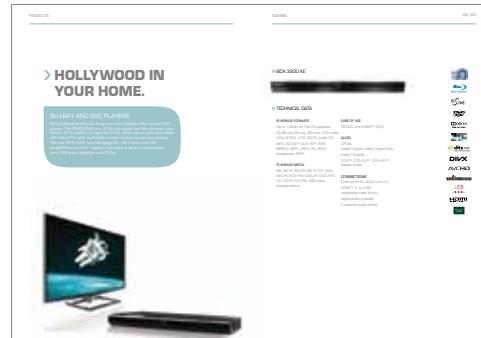
Accent fillers

A small percentage tint of accent colours can be used to fill backgrounds in a communication where black is not suitable (A.). This may be decided by markets or dictated by print constraints.

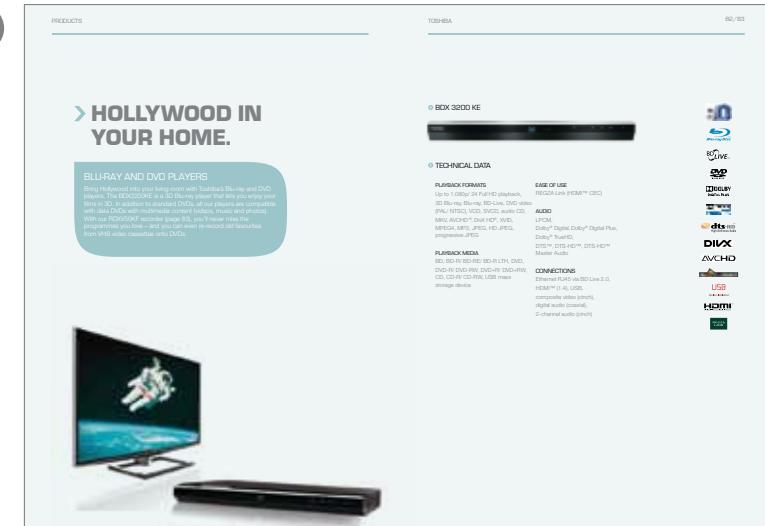
Prudent application is essential. Keep percentages low, 5-20% for example, to best complement accent colours and keep the communication clean and balanced.

Here colour can be a full page fill (B.) or applied as a gradient (C.).

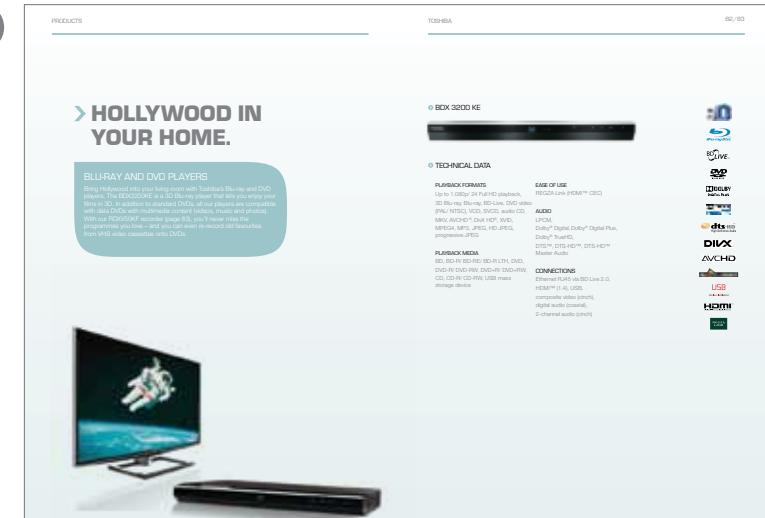
A.



B.

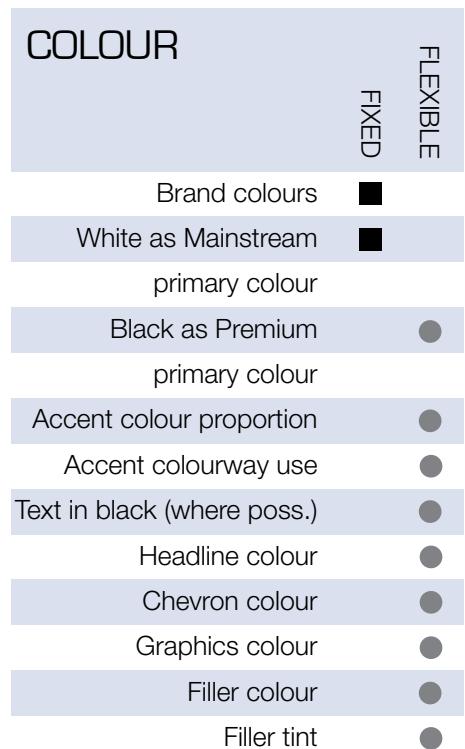


C.



NB. Examples for reference only.

5.15 OUR COLOURS FIXED & FLEXIBLE ASSETS



> 6. OUR PHOTOGRAPHY

- 6.0 Introduction
- 6.1 Mainstream product
- 6.2 Premium product
- 6.3 Lifestyle
- 6.4 Screen
- 6.5 3D screen content

- 6.6 Fixed and flexible assets

6.0 OUR PHOTOGRAPHY INTRODUCTION

The focus of our photography is to capture Toshiba's brand essence: 'Leading Innovation'.

So it's important photography emphasises the leading design and advanced features of each product.

Clean, graphic lines, minimal surface reflection and subtle lighting will help make sure that the quality of the product shines through.

Mainstream product

Mainstream products are seen in most circumstances on a white background.

Premium product

Premium products will, at most times, be seen on rich, dark backgrounds that enhance their elegant design and premium finish.

Lifestyle

WIP

Screen

When there is a picture on product screens, we choose bright, vivid and engaging imagery. Rich colourways and sharp detail demonstrate the high-quality experience delivered by Toshiba's technology.

6.1 OUR PHOTOGRAPHY MAINSTREAM PRODUCT

FLEXIBLE
ASSET



Product

Mainstream products are seen in most circumstances on a white background.

Products can be cut out (A.), seen with a minimal drop shadow (B.) or on a white surface 'glass table top' reflective effect (C.).

NB. Examples for reference only.

A.



Cut out

B.



Minimal drop shadow

C.



Reflective shadow

6.2 OUR PHOTOGRAPHY PREMIUM PRODUCT

FLEXIBLE
ASSET



Product

Where possible, Premium products will be seen on a black or dark background. Please refer to Section 5, P. 5.6 Premium palette for flexibility on this rule.

Products can be cut out (A.) or lit in such a way as to enhance their premium offering (C.).

In the case of cut-outs, please add a faint glow to one area to enhance the design against black (A. & B.).

NB. Examples for reference only.

A.



B.



C.



Lit foreground

6.3 OUR PHOTOGRAPHY LIFESTYLE

FLEXIBLE
ASSET



Lifestyle

WIP

NB. Examples for reference only.



6.4 OUR PHOTOGRAPHY SCREEN

FLEXIBLE
ASSET



Screen imagery

The high picture quality of screens is conveyed by bright, detailed and engaging imagery. Colours should be luxurious and vivid to illustrate the high standard of the viewing experience.

Picture quality can also be illustrated by propping (B.) to tell a story which connects the on screen content with real life.

NB. Examples for reference only.

A.



B.



6.5 OUR PHOTOGRAPHY 3D SCREEN

FLEXIBLE
ASSET

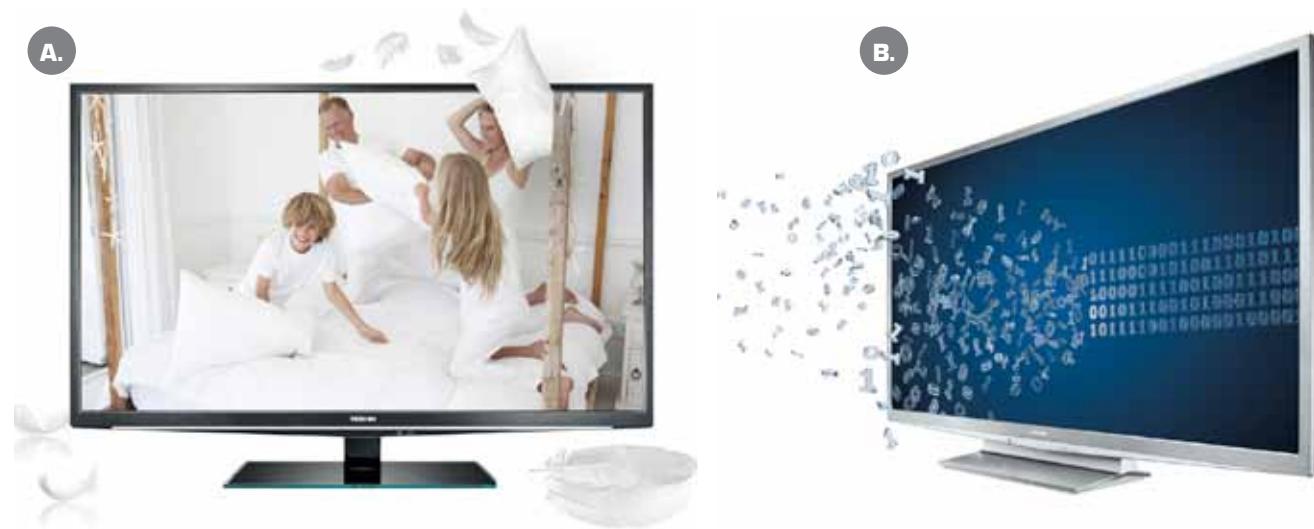


Screen imagery

The spatial effects of 3D can be illustrated by 'out of screen' content photography as shown (A. & B.).

This is NOT however a prerequisite of 3D communications. Markets have the flexibility to use imagery as they see fit to best demonstrate this technology.

NB. Examples for reference only.



6.6 OUR PHOTOGRAPHY FIXED & FLEXIBLE ASSETS

PRODUCT MAINSTREAM	FIXED	FLEXIBLE
Light background	■	
Cut out	●	
Drop shadow	●	
Reflection	●	
Angle	●	
Screen content	●	

SCREEN/3D	FIXED	FLEXIBLE
Propped	●	
Out-of-screen	●	

LIFESTYLE	FIXED	FLEXIBLE