

Technological University of the Shannon: Midlands Midwest

Brand Guidelines

Version 2.1

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1b. Bridge

1c. Story

1d. Students

1e. Values

1f. Tone of Voice

02. Logo

03. Typography

04. Colour

05. Pattern

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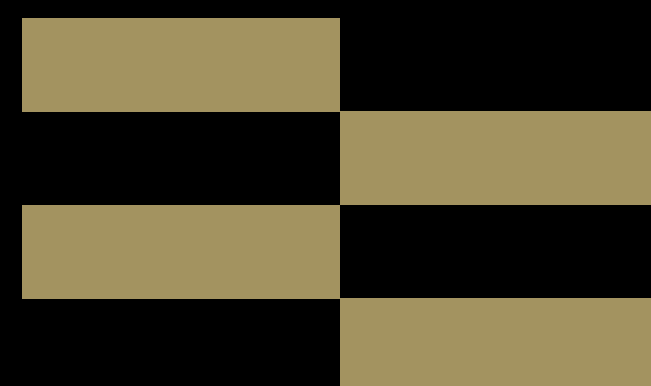
08. Photography

09. Motion

10. Application

The Water – The Shannon has always been a vital resource for the Midlands and the Midwest region. In Irish mythology, Connla's well, the mythical source of the River Shannon is referred to as the "The Well of Knowledge" and the river serves as an ancient route for knowledge sharing.

The Shannon as a resource has allowed communities to develop, flourish and connect. Just as the waters flow freely through our communities, The Technological University serves as a resource for the people living in these regions and beyond.



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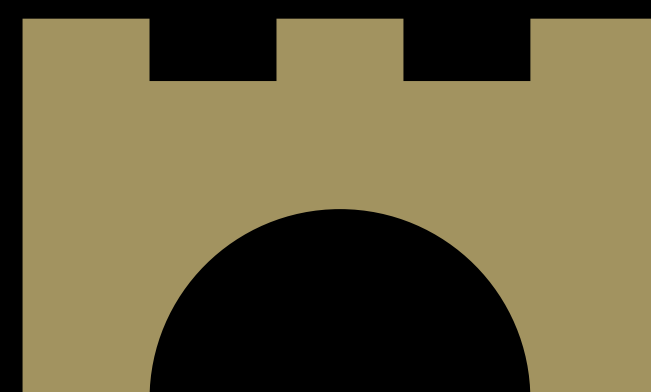
08. Photography

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The Bridge – Bridges connect, they connect communities on both sides of a river to each other, they connect regions to the rest of the country and the world. Education as a bridge provides learners with opportunities for self-development, to succeed, to drive change.

Bridges are a symbol of accessibility and inclusion, they show what's possible when we work together.



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The TUS Story

The Technological University of the Shannon is home to over 14,000 students across six campuses in Athlone, Moylish, Limerick School of Art and Design, Thurles, Clonmel, and Ennis. At the heart of each of those campuses is a dynamic, close-knit community of learners.

Transcending geography, TUS is Ireland's first cross-regional university. The new networked university is linked by the River Shannon and borders almost half of Ireland's 26 counties, providing unprecedented levels of access to higher education. This is a transformative change for accessibility and one that we are proud to lead.

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Students at TUS

Students of TUS, will gain invaluable knowledge and expertise through industry-relevant placements and live projects, ensuring their qualification is relevant now and into the future. This emphasis on applied learning, a key characteristic of TUS and means that learners will be career ready.

TUS is also a member of the RUN-EU network, which provides students with opportunities to study abroad at partner universities across Europe and provides researchers with opportunities to collaborate at a European scale.

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Our Values

1. Inclusive

We embrace diversity as a key strength where everyone is included and has an equal opportunity to progress and achieve.

4. Innovative

We are forward-looking and encourage creativity and exploration that fosters unique ideas and inspires transformative change.

2. Supportive

We care about our people and their well-being, and we maintain a student-centred ethos in all we do.

5. Sustainable

We are thought leaders and adopt a whole of institution approach to the challenges of sustainable development.

3. Ambitious

We set high standards and are courageous in our actions to deliver impact and achieve our potential.

6. Collaborative

We are open, connected and engaged in bringing people together to develop, co-create and share knowledge for the benefit of our region and beyond.

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Tone of Voice - Overview

The way we speak, our voice, covers the entire remit of our communications; from emails to social media posts and editorial publications to national campaigns, our voice should be unified.

The tone we use will vary depending on the medium used, the audience in mind, and the purpose of the message, though our communications should always be informed by our values.

These guidelines can be used to align and inform the manner in which we communicate with our audience.

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Tone of Voice - Characteristics

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This Characteristics guide is for anyone that represents TUS. The intention of the guide is to foster a consistent tone in order to bring cohesiveness to how TUS is represented across all channels, physical and digital. It's our operational etiquette.

1. Conscientious

We are responsible, considered and engaged. We understand there are many challenges in our region and the wider world from inequality to the climate crisis.

We understand that these challenges have impacts on our learners, our partners and our community.

We also understand our responsibility in facing up to and providing solutions to these challenges. As a Technological University, we are well-positioned to provide solutions to many of these challenges.

When talking on serious topics, be empathic and human, be considerate and share your informed understanding of the issue.

2. Passionate

We are passionate, committed and hardworking. We understand that new knowledge and innovation can only be created in an environment where dedication and passion are fostered.

Engage your audiences by showing them behind the scenes, Share your progress of work, and its potential impact, Share your passion for what you are doing.

When speaking to specific audiences, get into the details! Use your shared language (the lingo) to connect. When speaking to general audiences, share stories of the hard work, participation, effort and results.

Be confident, share your enthusiasm, share your excitement for what you do.

Passion is infectious.

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Tone of Voice - Characteristics

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3. Playful

We are playful, explorative and inquisitive. We understand that creativity, innovation and learning thrive in playful environments. We foster playfulness in our teaching and learning, and we want to express this in our communications.

Play with words, play with imagery, play with vernacular to build a kinship with the audience. In less formal situations it's okay to be casual.

But remember, we are always polite and respectful.

4. Knowledgeable

We are experts at what we do. We are informed.

Use your expert knowledge in various subjects to creatively reframe subject matters to provide insight and demonstrate our questioning approach. Engage audiences and explore imaginative ways to deliver your message and draw your audience into your topic. Avoid clichéd representations of topics .

To be knowledgeable is to be informed, engaged and proficient. We welcome conversation, interactions and discussion.

Tone of Voice - Characteristics

1. Conscientious

People will hear:

Purposeful, considered and transparent language.

People will feel:

Clarity, confident and informed.

2. Passionate

People will hear:

Human stories, community engagement and pride in our people and our work.

People will feel:

Excited, engaged and inspired.

3. Playful

People will hear:

Bold, unexpected and innovative perspectives that embrace experimentation and play in the process of work.

People will feel:

Empowered and thoughtful.

4. Knowledgeable

People will hear:

Insightful, approachable and inclusive space for discussion.

People will feel:

Authentic space to engage, learn and contribute.

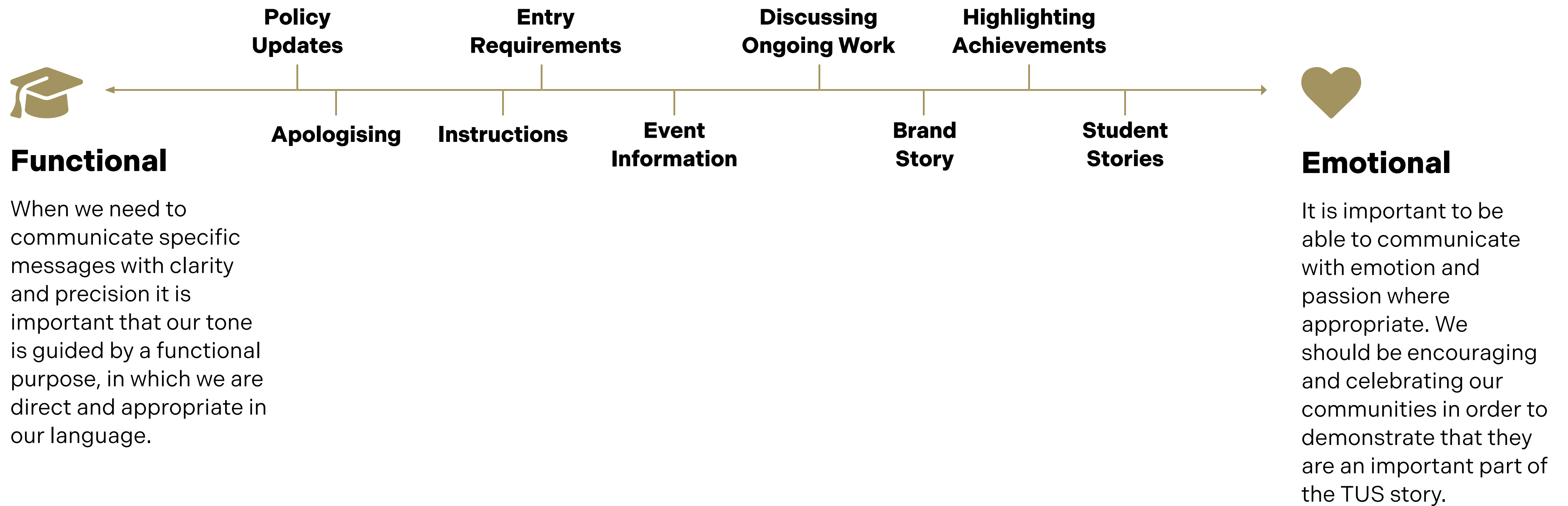
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Tone of Voice - Tonal Range



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Tone of Voice - Dos and Don'ts

✓ Do

Use language that is inclusive and encompasses the TUS Community.

Our Engineering department have been selected to display their groundbreaking work as part of a prestigious European Conference. We wish them luck and we will be cheering them on over the course of the event!

Keep sentence structure clear and concise with emphasis on impactful messaging.

All are invited TUS Thurles Open Day, to explore groundbreaking developments happening at our state-of-the-art campus.

Use active language and take ownership of your messaging.

We have decided to close all TUS campuses tomorrow due to severe weather conditions predicted for the remainder of this week. We have made this decision for the safety of our students and staff and we will notify everyone, via email, when campuses will reopen.

✗ Don't

Avoid speaking in technical terms or jargon that our target audience will not understand.

Students from TUS have successfully submitted their research on Digital Audio Source Localisation to the RMTTI Conference in Hamburg. They will be exhibiting poster research throughout the weekend.

Avoid using overly playful language, excessive descriptors, forced humour, hyperbole or grammatically incorrect punctuation.

Open your mind to TUS Thurles Open Day, where unexpectedly mind-bending work can be found in every corner of our gigantic facility. This is shaping up to be a day you will never forget!!!

Avoid using passive language and vague promises.

A decision has been made to close all TUS campuses tomorrow due to severe weather conditions predicted for the following few days. This decision has been made for the safety of students and staff. A notification will be sent when campuses will reopen.

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Tone of Voice - Grammar Guide

✓ Do

Use sentence-case, with the exception of short headlines, where title-case can be used.

Short Headline: **Building a Sustainable Future**

Long Headline: **How Ireland can lead the way in developing a more sustainable future**

Use emojis should be used to support messaging and create emphasis.

We love to see the exciting work on display at TUS Limerick School of Art and Design ❤️

Use European/UK English spelling.

We are delighted to announce that design researchers at TUS have published a catalogue of The History of Colour in Fashion Design.

Use TUS when speaking of our institution in informal messaging.

The sun is out and we are delighted to welcome students back to TUS campuses across the country.

✗ Don't

Avoid using all-caps in any headlines and title-case in long headlines.

Short Headline: **BUILDING A SUSTAINABLE FUTURE**

Long Headline: **How Ireland can Lead the way in Developing a More Sustainable Future**

Do not use emojis in lieu of messaging, this may compromise accessibility.

❤️ **to see the exciting work on display at TUS Limerick School of Art and Design**

Avoid using American English spelling, or regional colloquialisms.

Howarya, design researchers has published a catalog of The History of Color in Fashion Design.

Avoid using the full name of our institution in informal messaging. Reserve the full title for formal announcements.

The sun is out and we are delighted to welcome students back to the Technological University of the Shannon campuses across the country.

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02. Logo

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Logo

Primary

This is our Primary logo. This should be used in casual and everyday communication.

There is an English language and Irish language version available for use.

Minimum size: **15mm wide**



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Logo

Alternative

This is our secondary logo. This should be used when our region and placemaking need to be highlighted.

There is an English language and Irish language version available for use.

Minimum size: **25mm wide**



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Logo

Stacked

This is our stacked logo, to be used when horizontal space is limited.

There is an English language and Irish language version available for use.

TUS



OTS



Minimum size: **6mm wide**

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Logo

Formal

This is the version of our logo for use in formal settings. It includes the full title in English and Irish.



TUS

Ollscoil Teicneolaíochta na Sionainne:
Lár Tíre, An tIarthar Láir

Technological University of the Shannon:
Midlands Midwest

Minimum size: **50mm wide**

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Logo Emblem

This is our emblem. This can be used in a context in which the brand is already implied.



Minimum size: **6mm wide**

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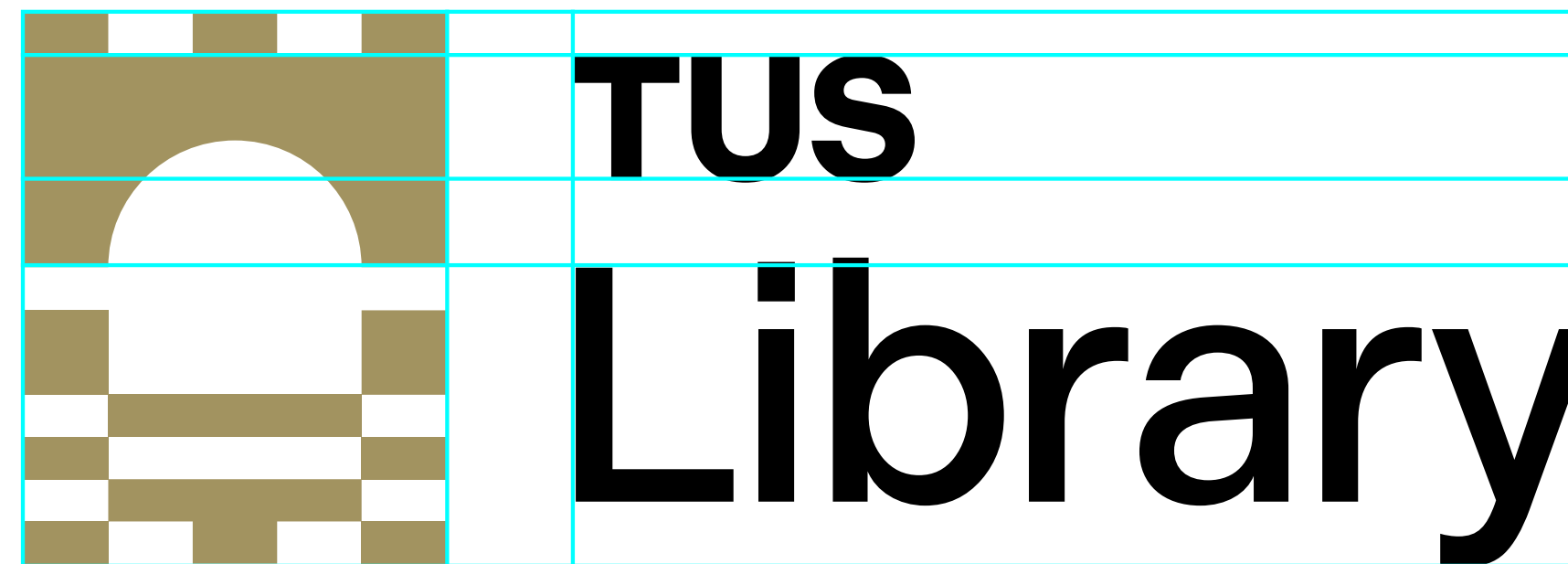
08. Photography

09. Motion

10. Application

Logo

Faculty - One Line



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- 2f. Faculty**
- 2g. Reverse

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04. Colour

05. Pattern

06. Texture

07. Iconography

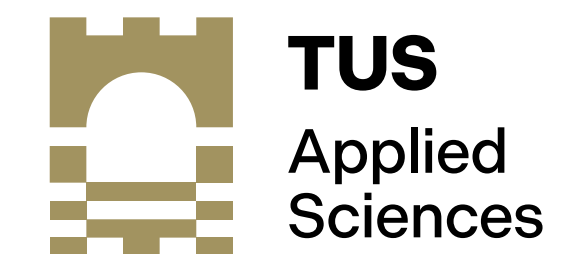
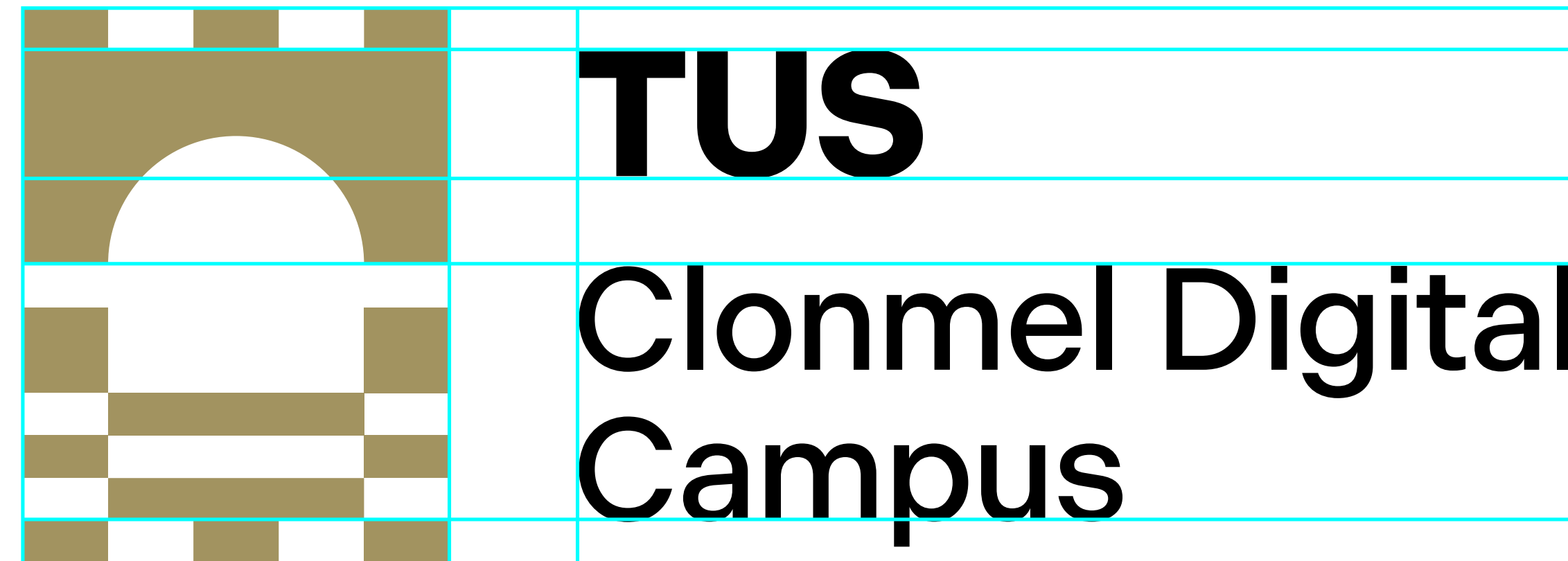
08. Photography

09. Motion

10. Application

Logo

Faculty - Two Lines



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Logo

Faculty - Three Lines +

*Department titles will emerge from a strategic plan that will be developed post commencement.

These logos are for illustrative purposes only. Department logos will be released after the strategic plan has been finalised.



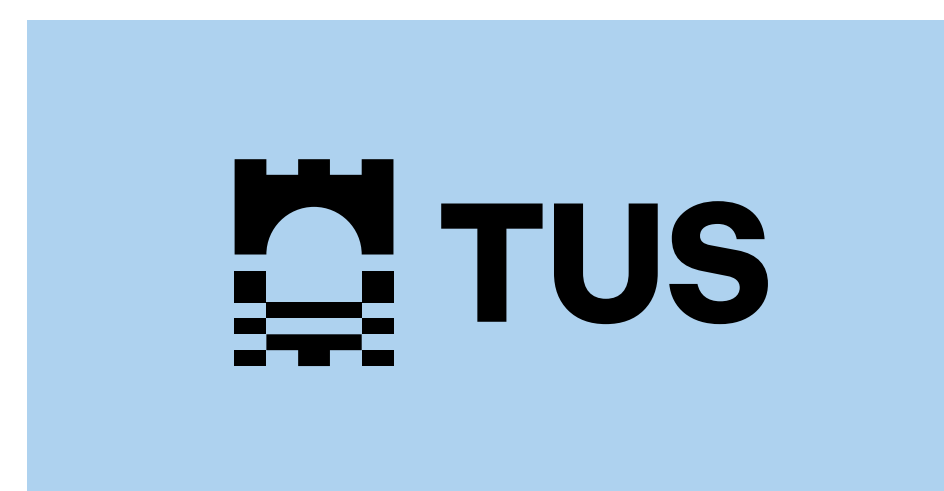
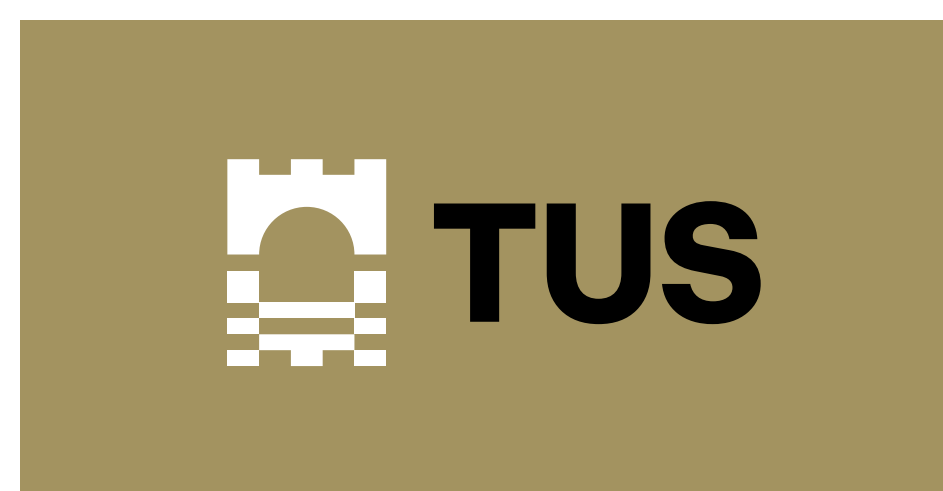
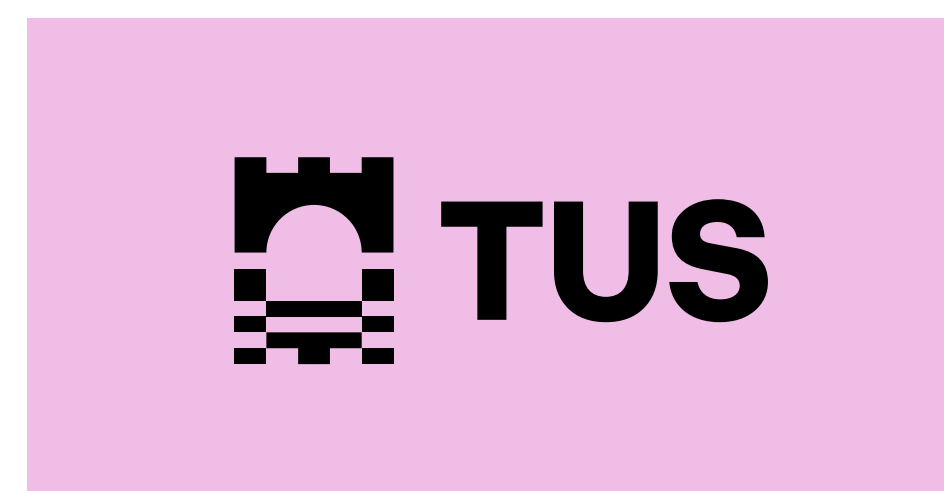
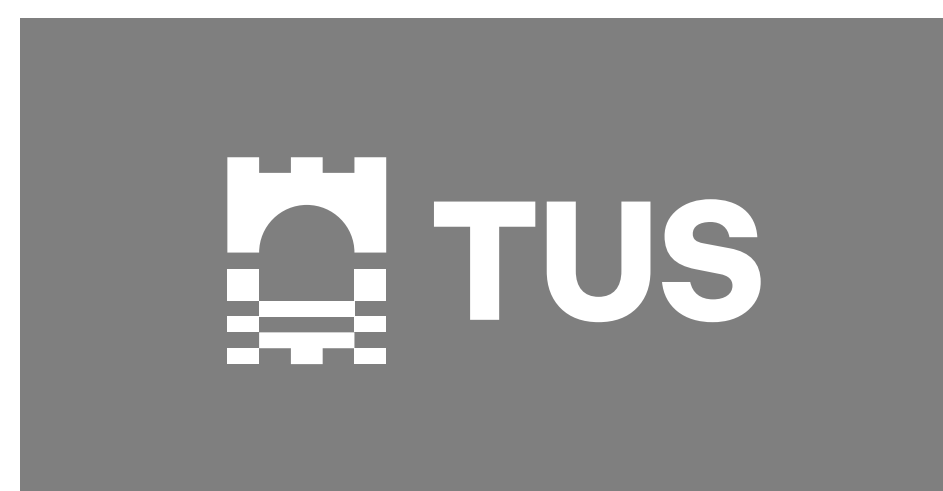
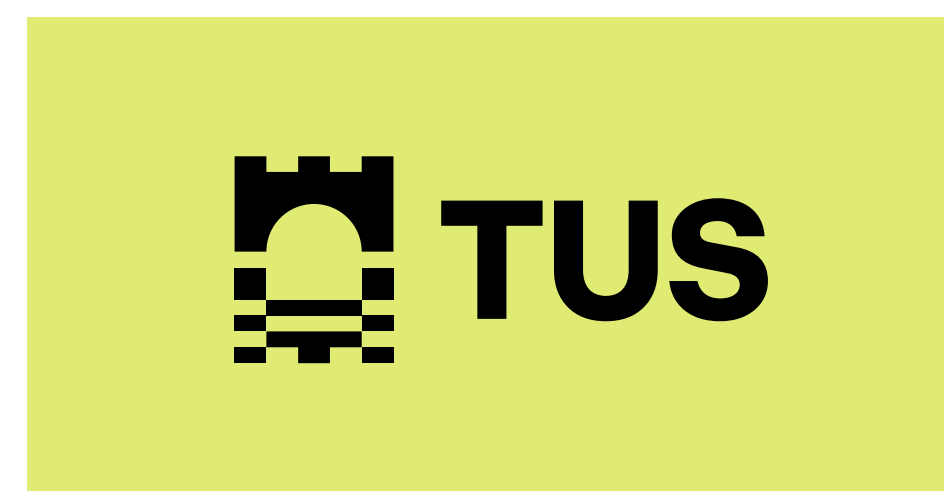
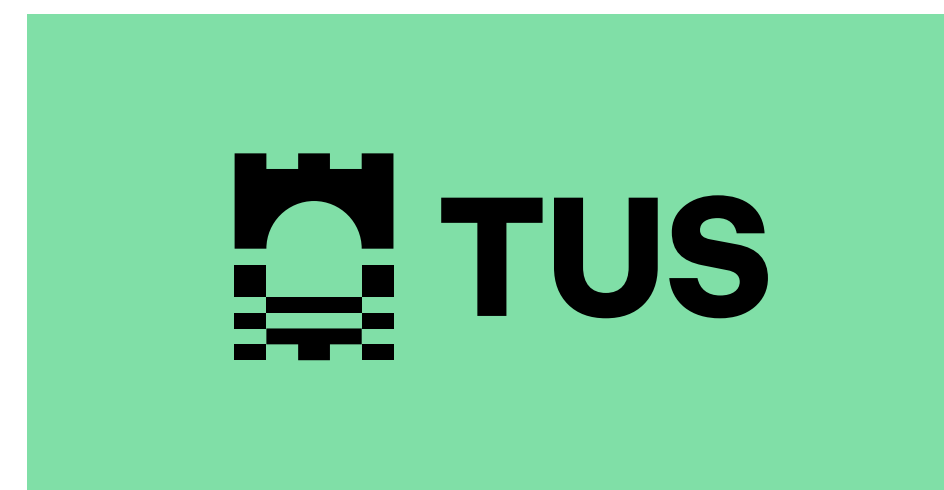
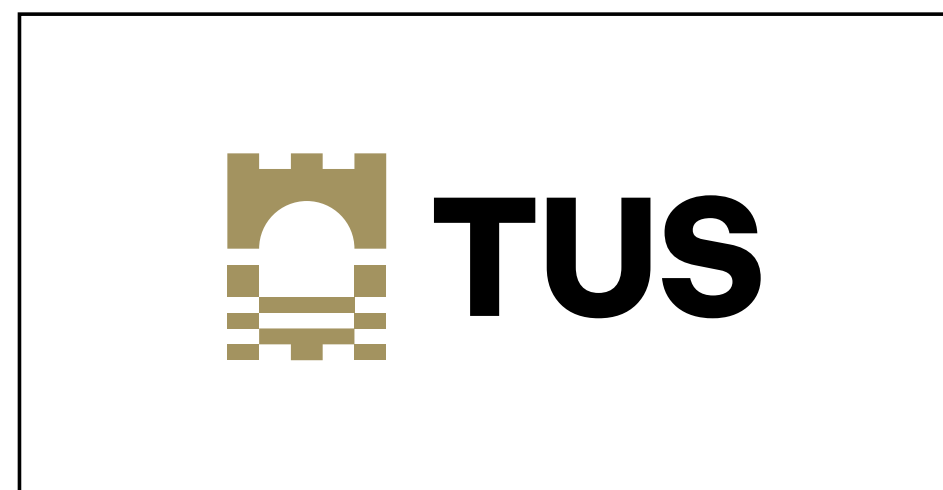
- 2a. Primary
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Logo

Reverse

When using a primary colour background, a two tone version of our logo can be used.

When using a secondary colour background, revert to a monotone version of the logo to preserve legibility and visual impact.



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Typography

Primary

Public Sans is our primary open-source typeface.

This can be used for impactful headlines and still retain legibility at smaller sizes.

Public Sans is available to download at fonts.google.com

Public Sans

AaBbCc

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

AaBbCc

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

AaBbCc

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
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AaBbCc

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Typography

Secondary

Newsreader is our secondary typeface. It is an open source, serif typeface with a large font family. It is most suited to long-form body copy, where readability and legibility at smaller scales is imperative.

Newsreader is available to download at fonts.google.com

Newsreader

AaBbCc

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abcdefghijklmnopqrstuvwxyz
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Typography Campaign

Indivisible is our campaign brand typeface for official communications. It is a sans-serif typeface with a large font family.

This can be used for impactful headlines and still retain legibility at smaller sizes.

It is a licensed font available to buy from processtypefoundry.com/fonts/indivisible/

Indivisible

AaBbCc

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

AaBbCc

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
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abcdefghijklmnopqrstuvwxyz
0123456789

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4b. Primary

4c. Secondary

4d. Hierarchy

4e. Rules

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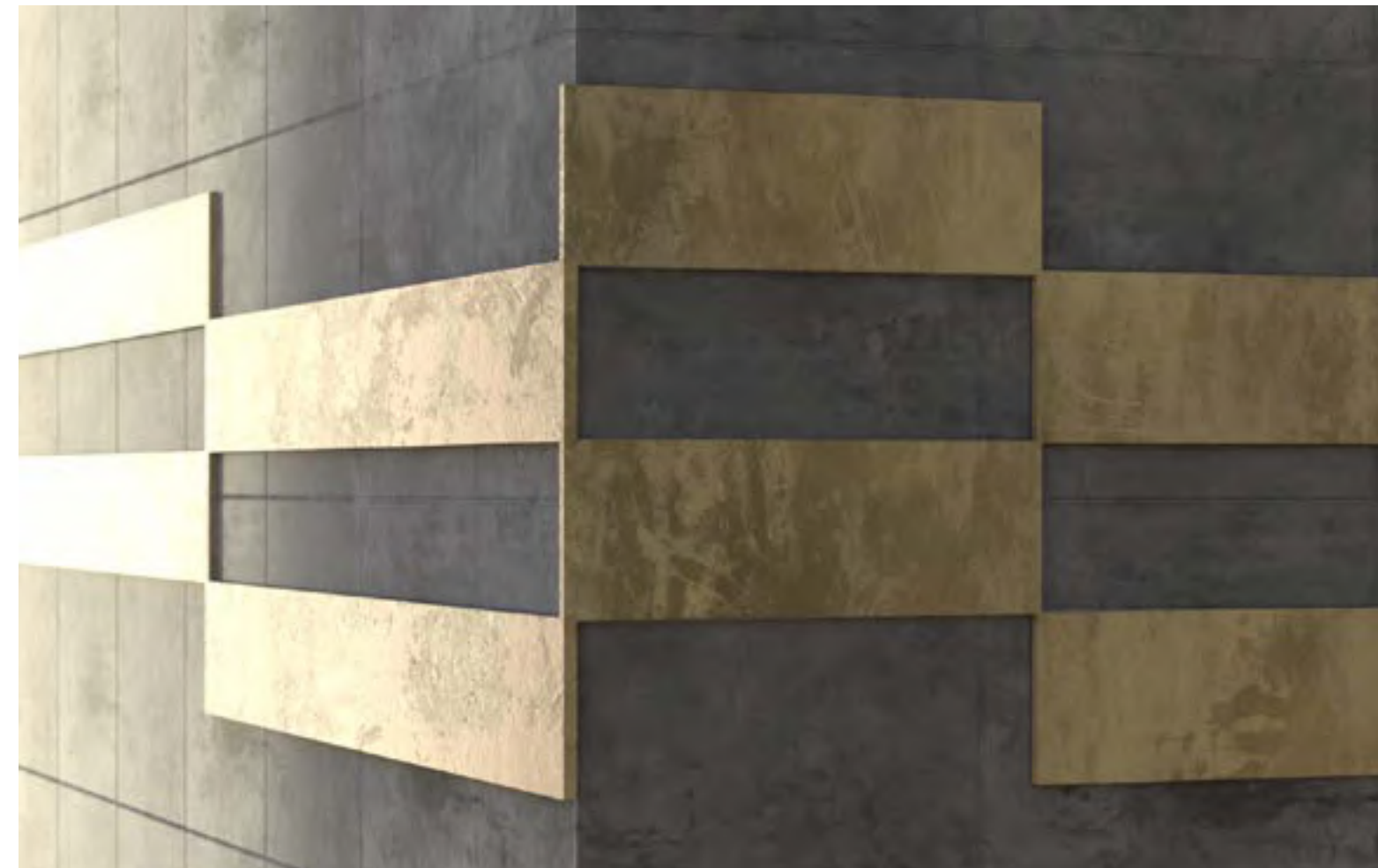
Colour

Gold as punctuation

Gold is a core brand colour, chosen to be a distinct differentiator from other educational institutions and as a signifier of excellence.

Gold appears and behaves in a multitude of ways depending on the printing/ manufacturing methodology and even the type of paper or material used.

When handling our brand, gold should be utilised as a punctuation colour, as a standout element on any piece of communication. Gold should not be over-used and respect should be paid to the method of printing or manufacturing used.



Metal environmental display



Foil leaf



Metallic ink



CMYK print

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Colour

Lead

This is our lead palette. These colours are core to developing our brand recognition.

Gold

Pantone 871 (Metallic Ink)

R:163 G:148 B:97

#a39461

C:13 M:19 Y:62 K:28 (Pantone 4515CP)

Black

Pantone Black

R:0 G:0 B:0

#000000

C:0 M:0 Y:0 K:100

80%

60%

40%

20%

10%

White

Pantone 000

R:255 G:255 B:255

#ffffff

C:0 M:0 Y:0 K:0

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Colour Support

This is our support palette, to be used in conjunction with our lead palette.

Sky Blue

Pantone 277

R:175 G:210 B:240

#AFD2F0

C:32 M:8 Y:0 K:0

Salmon Pink

Pantone 2365

R:240 G:190 B:230

#F0BEE6

C:3 M:29 Y:0 K:0

Electric Yellow

Pantone 379

R:225 G:235 B:115

#E1EB73

C:18 M:0 Y:65 K:0

Sea Foam Green

Pantone 353

R:128 G:224 B:167

#80E0A7

C:42 M:0 Y:44 K:0

Moss Green

Pantone 561

R:13 G:110 B:82

#00594C

C:91 M:13 Y:60 K:53

Estuary Red

Pantone 1805

R:175 G:39 B:47

#AF272F

C:0 M:97 Y:78 K:22

Pier Purple

Pantone 526

R:112 G:47 B:138

#702F8A

C:66 M:100 Y:0 K:0

River Blue

Pantone 2736

R:35 G:45 B:155

#232D9B

C:100 M:90 Y:0 K:2

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Colour Hierarchy

This colour wheel demonstrates how our colour should be used. Emphasis should be placed on the use of primary colours.

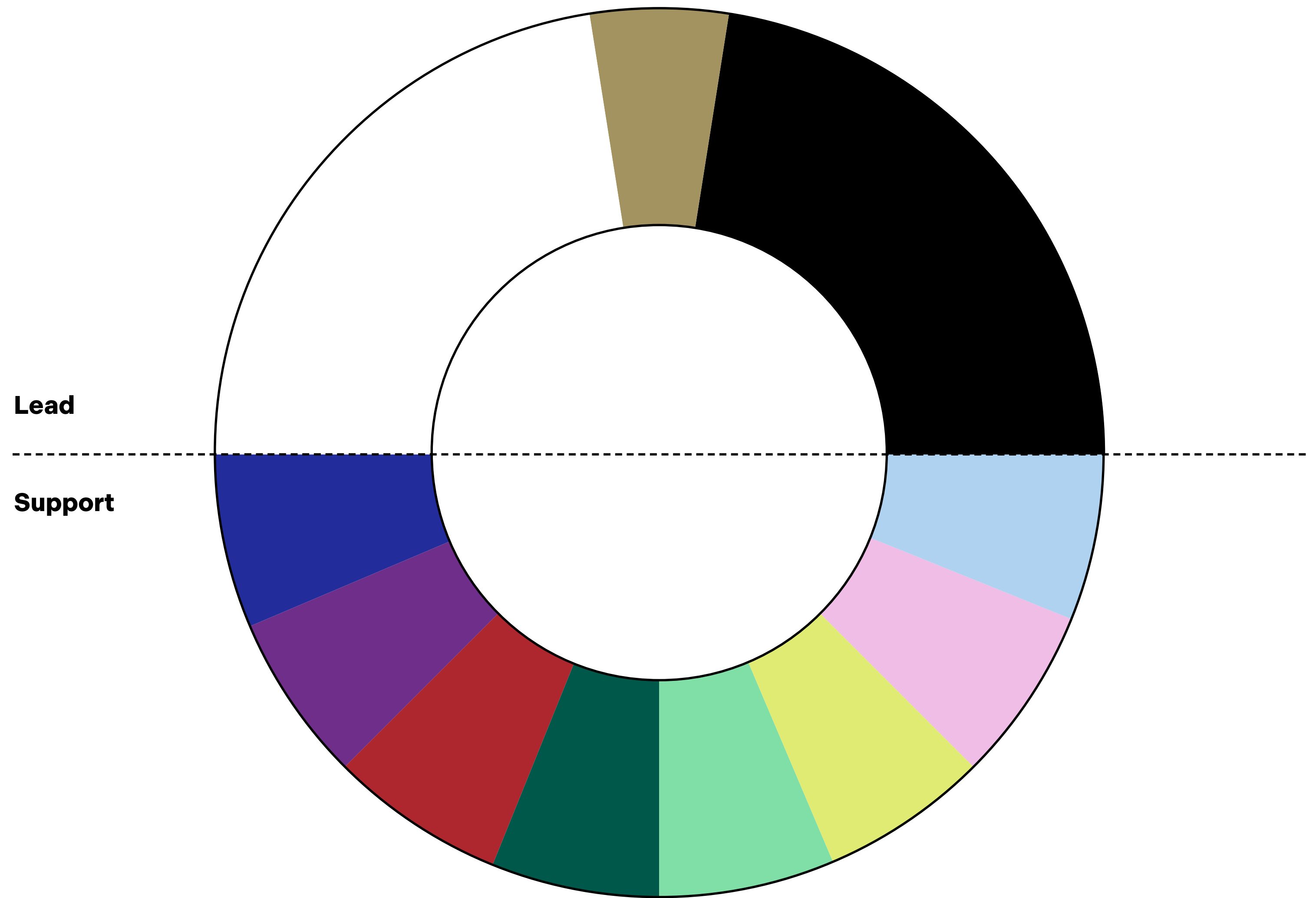
Gold is our punctuation colour and should be used with consideration.

Lead Colours

Instances where audiences will first interact with our brand should use our primary colours. This includes signage, editorial covers, OOH, in print, digital adverts and website landing pages.

Support Colours

Once our brand has been communicated to audiences we may use our secondary colour palette to allow for variety and flexibility in our communications. This includes internal editorial pages, internal website pages, motion graphics and animated digital adverts.



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Colour Hierarchy



Signage



Outdoor Flags



Out of Home



Editorial Covers

Lead

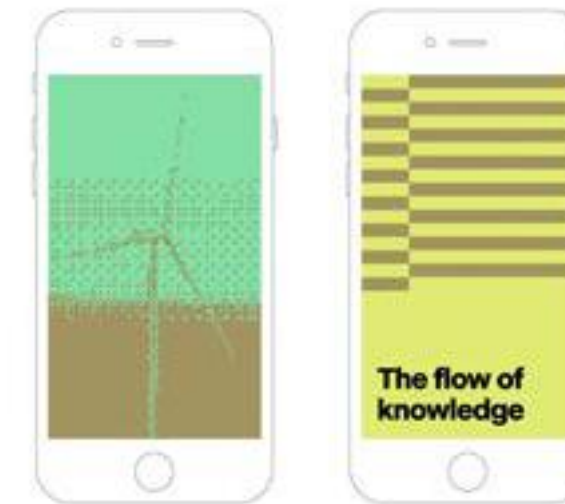
Support



Indoor Banners



Internal Editorial Pages



Motion Design



Social Media

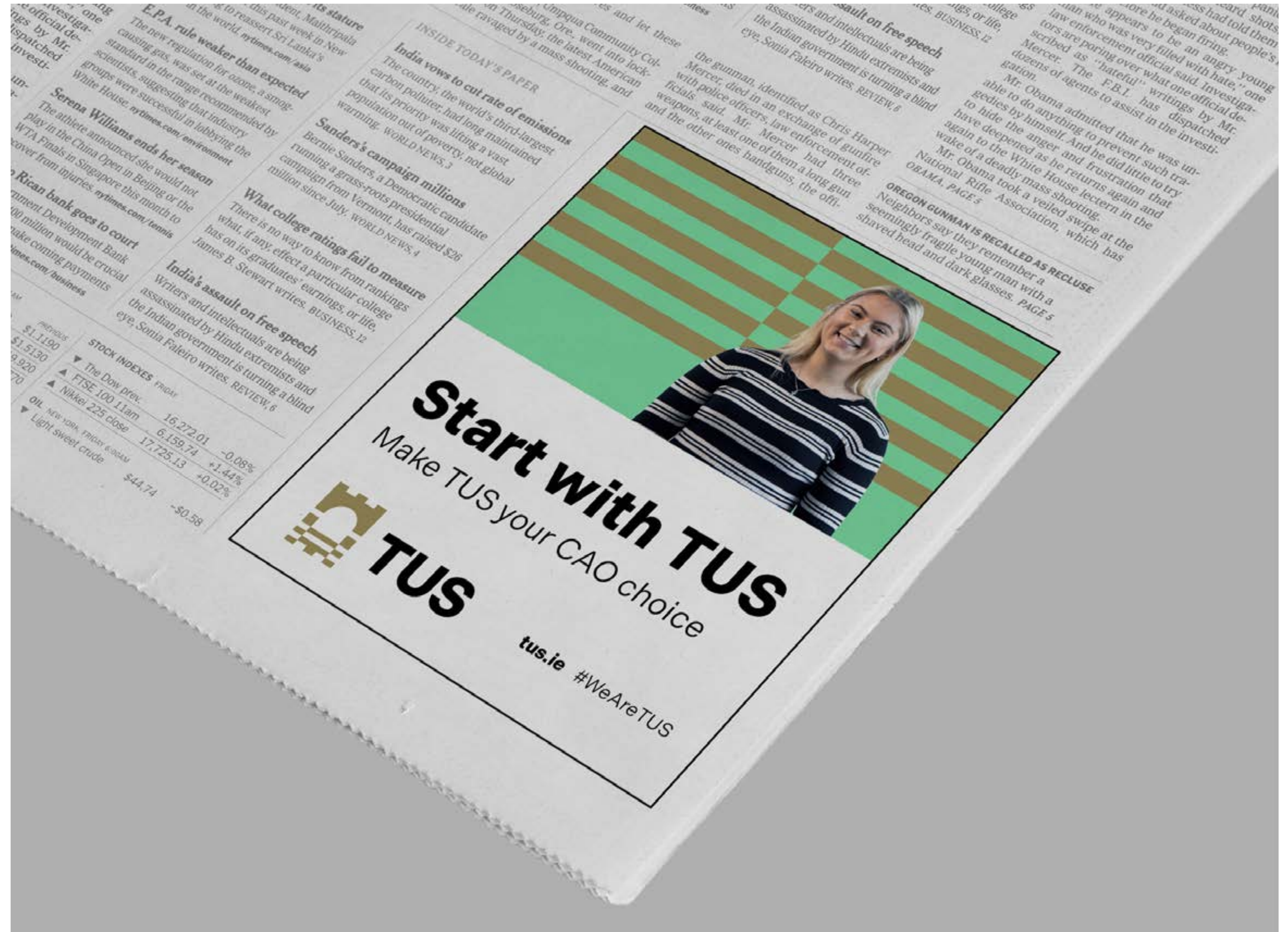
- 01. Introduction
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Colour Hierarchy

In lead communications, black or white should be the preferred colour to use in our designs.

Exceptions can be made where this is not practical, such as on newspaper adverts, where heavy black coverage is discouraged due to the lightweight nature of the paper and where white could be confused as editorial content.

In these highly specific instances we can prominently use our secondary colours. Our logo must always be used against black or white for lead communications like these.



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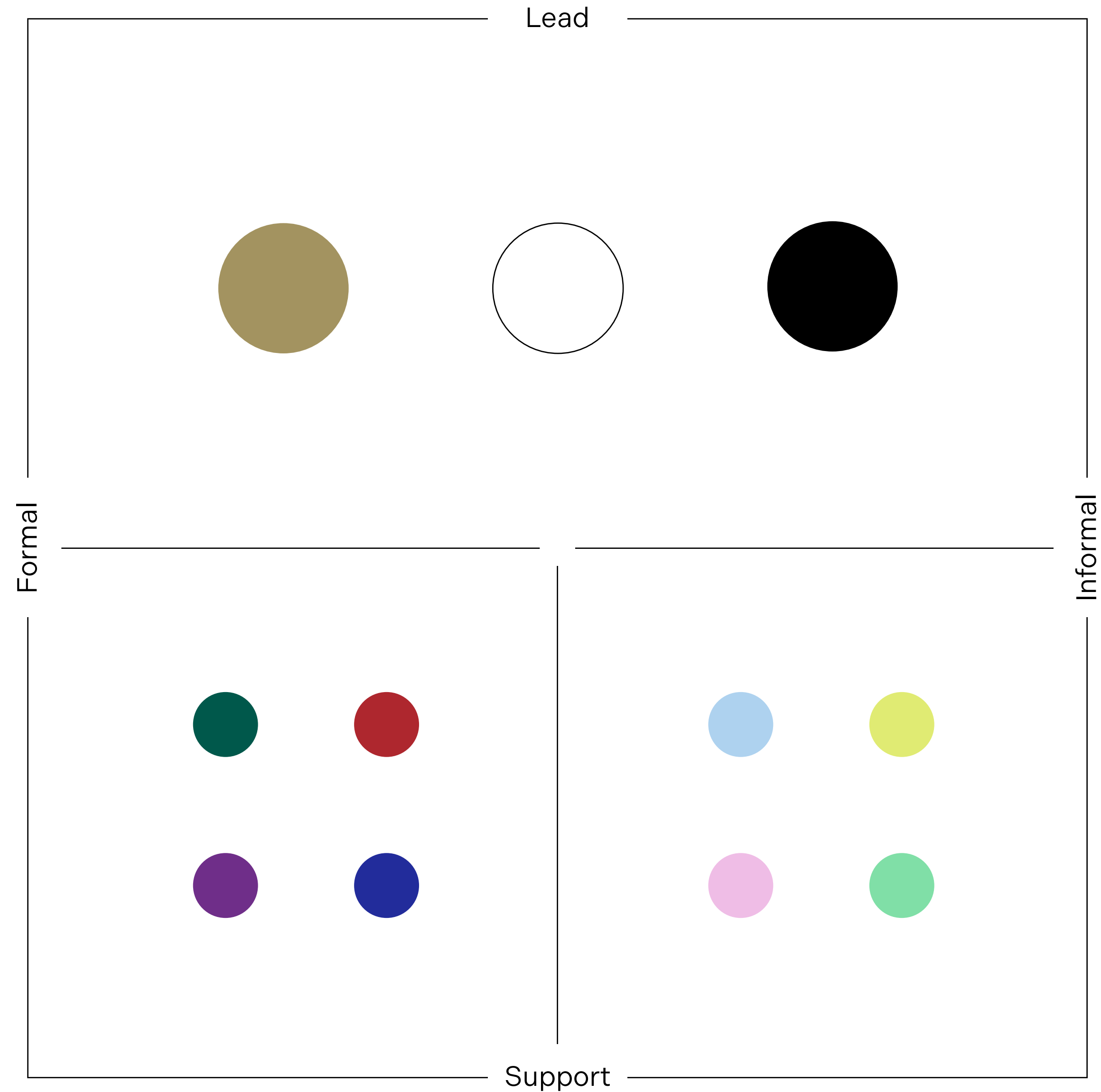
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Colour Hierarchy

This chart can be used to quickly understand how and where our lead and support colours can be used in application.



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Colour Rules

Colour Combinations - When determining colours for use, the three primary colours should be the most frequent in use.

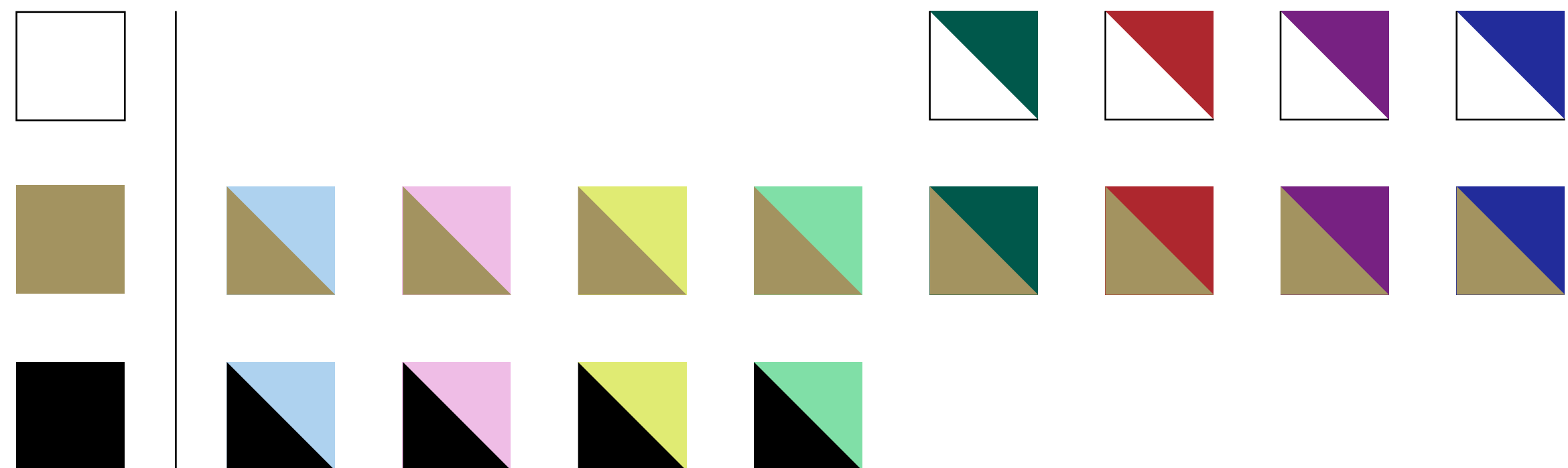
Additionally, a single colour from the secondary palette can be used in conjunction with the primary palette.

Multiple secondary colours should never be used together in any piece of communication.

Three primary colours + one secondary colour



Contrast - When combining our primary and secondary colour palette, high contrast colour combinations should be used to preserve legibility.



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Colour Rules

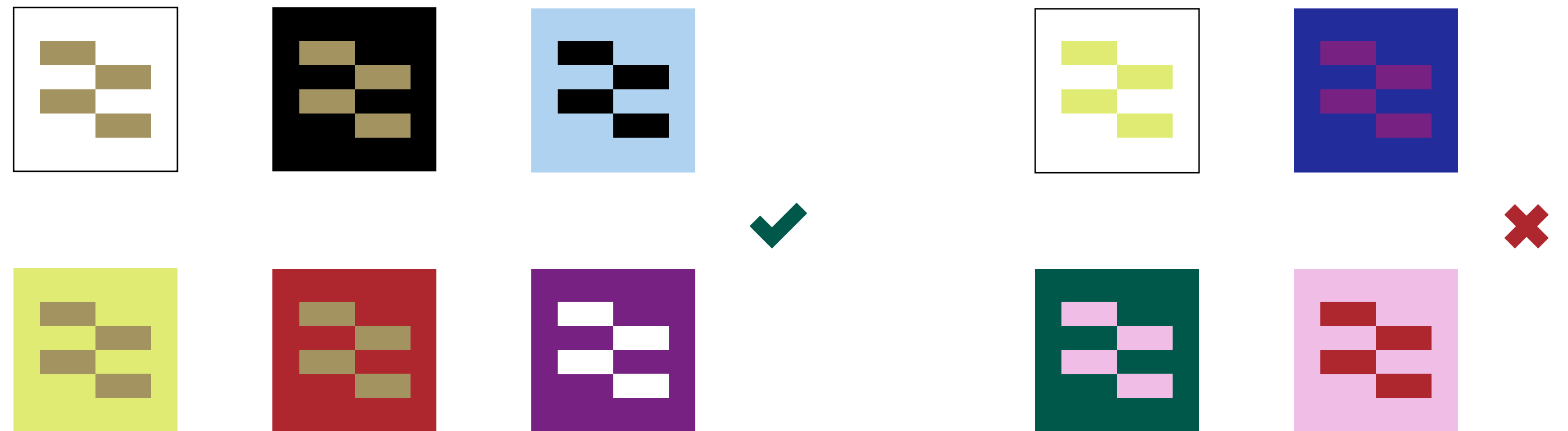
Typography - Typography can be displayed using our primary and secondary colours.

Multiple secondary colours should not be combined and low contrast colour combinations should not be used as this can negatively impact readability and legibility.



Pattern - Our pattern should only be displayed using our primary palette, with preference for gold.

Our pattern should not be displayed using our secondary palette.



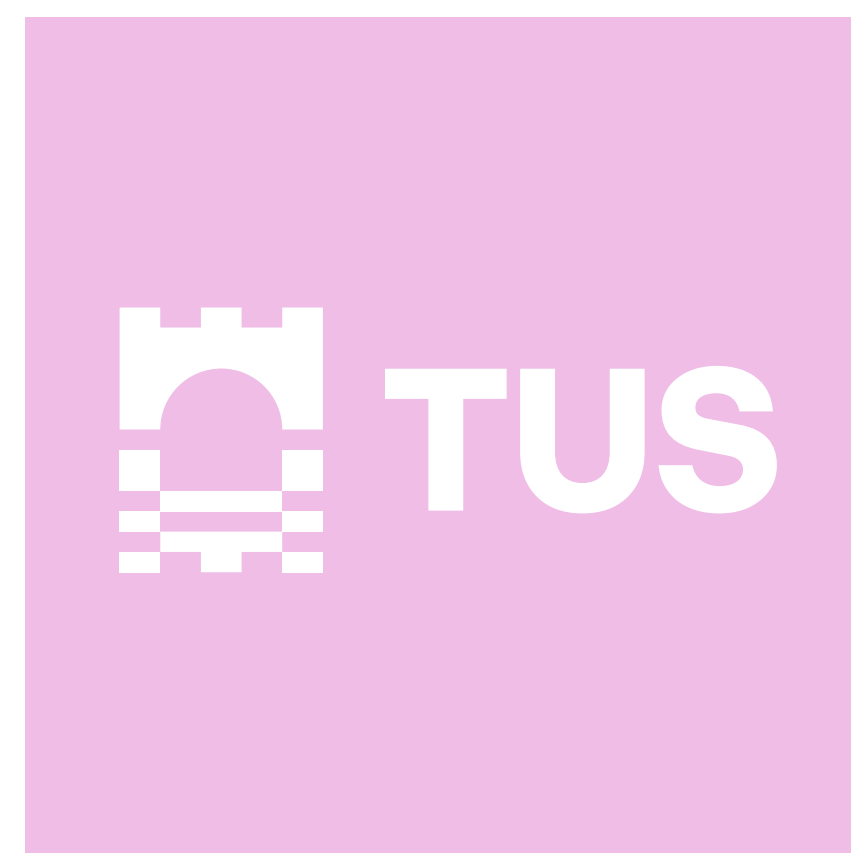
- 01. Introduction
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Colour Rules

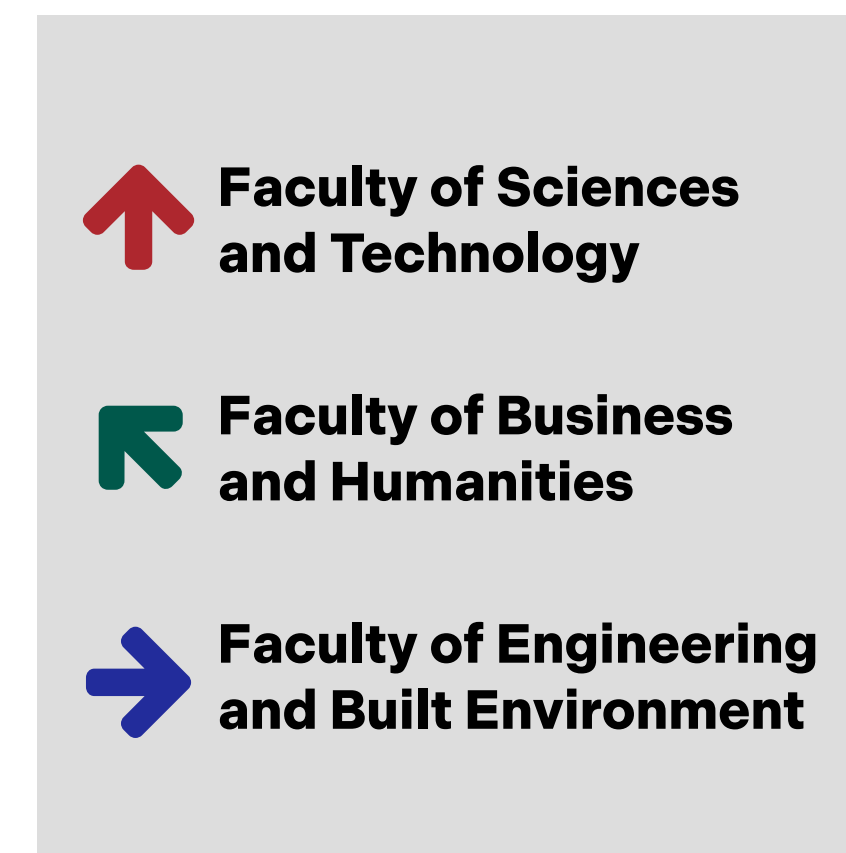
Colour misuse can negatively affect our brand, so due care should be taken when handling our colours. Here are a few examples of how our colours should not be used.



✘ Do not use multiple secondary colours together



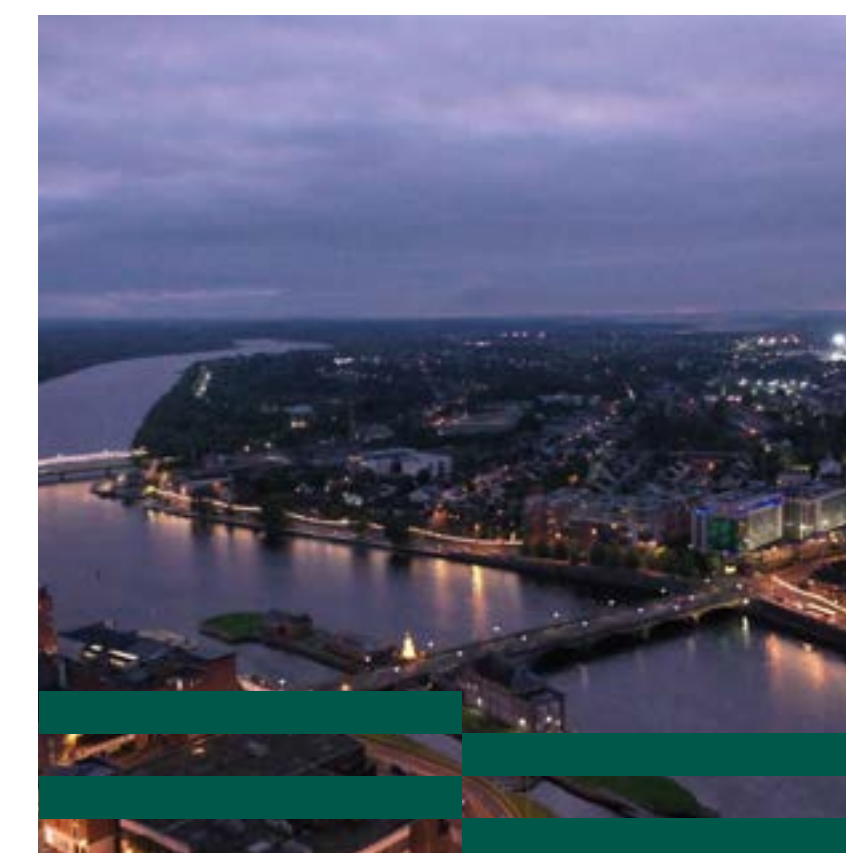
✘ Do not use low contrast colour combinations



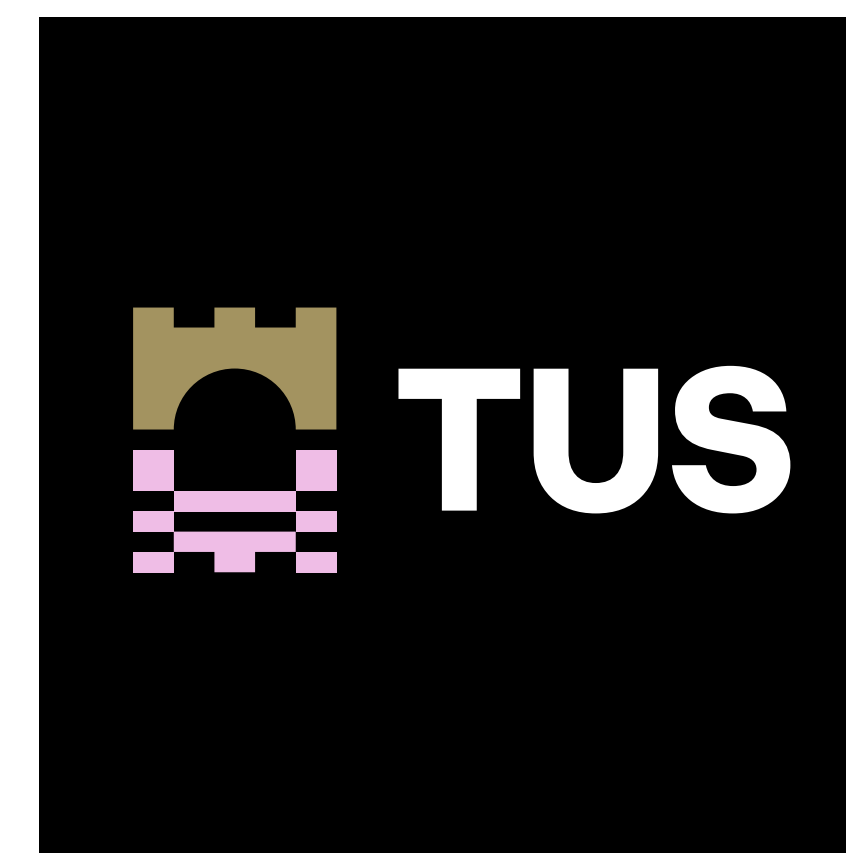
✘ Do not use secondary colours to differentiate departments



✘ Do not overuse gold in any communications



✘ Do not use colours with imagery that cause legibility issues



✘ Do not use multiple colours in our logo

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Colour

Example Use



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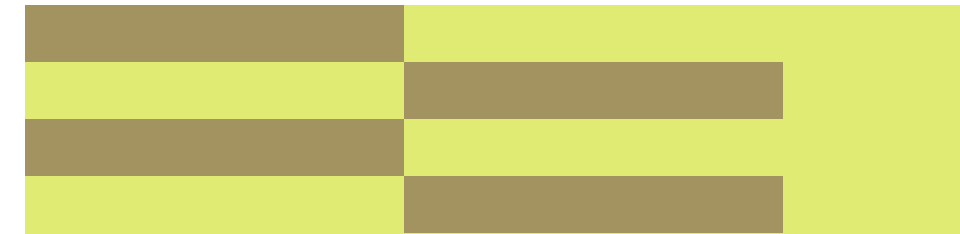
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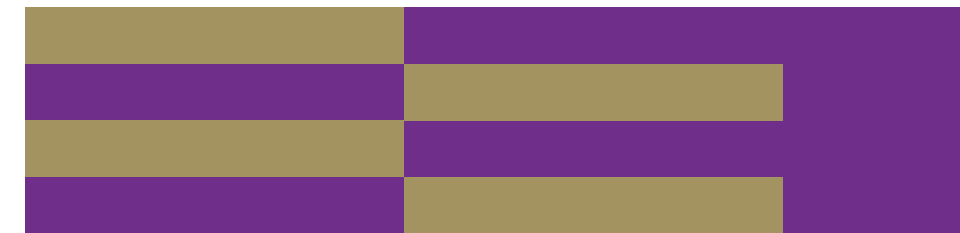
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men delluptatia**

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latus, cupicipsam veria quassit,
simolor erciet aut et doluptat eos

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Colour


Example Use

**Venden
dusam aut
dolo max**



Ullecti recustinis erum quidundipit
latus, cupicipsam veria quassit,
simolor erciet aut et doluptat eos

**Venden
dusam aut
dolo max**



Ullecti recustinis erum quidundipit
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simolor erciet aut et doluptat eos

**Venden
dusam aut
dolo max**



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**Venden
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dolo max**



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simolor erciet aut et doluptat eos

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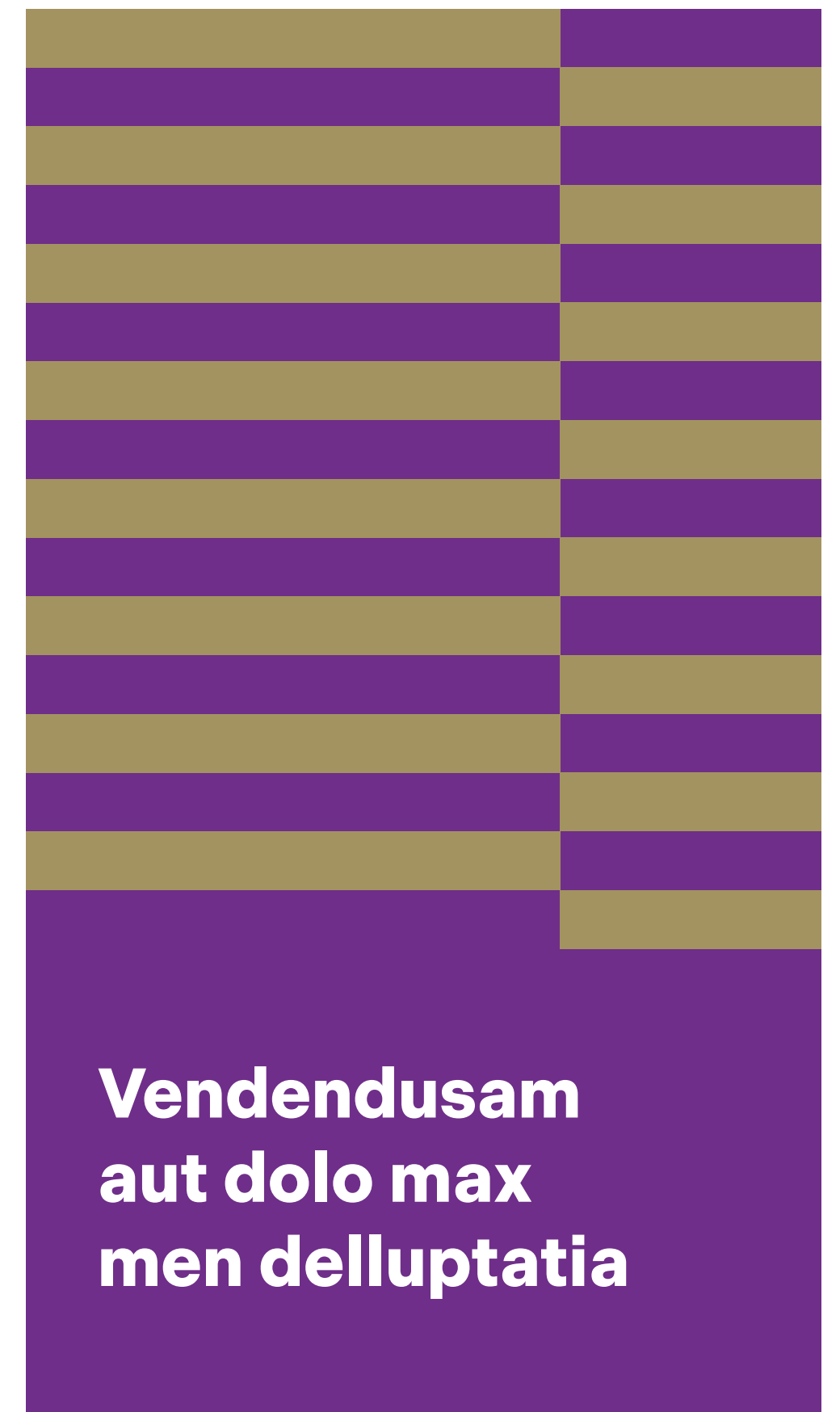
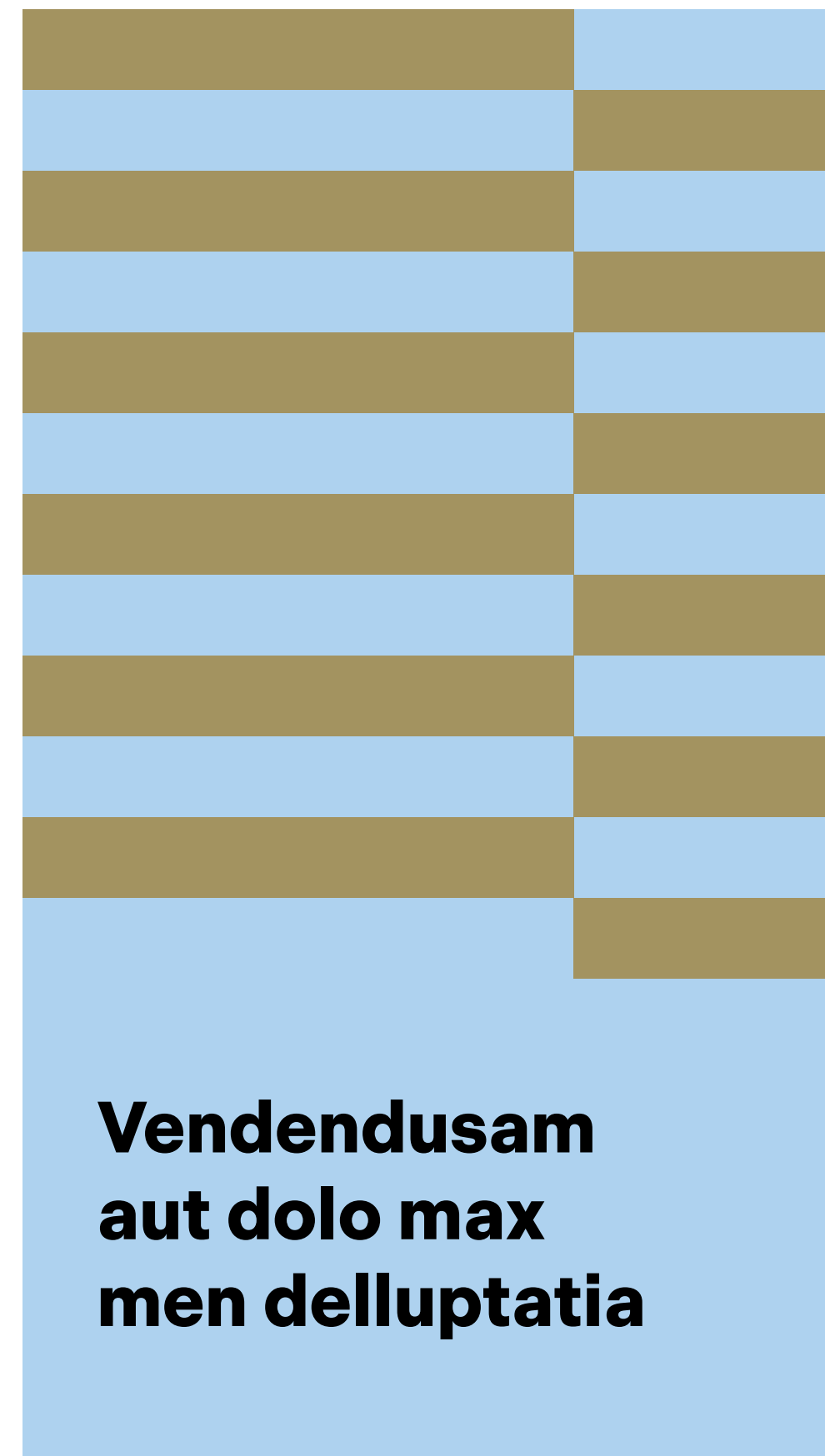
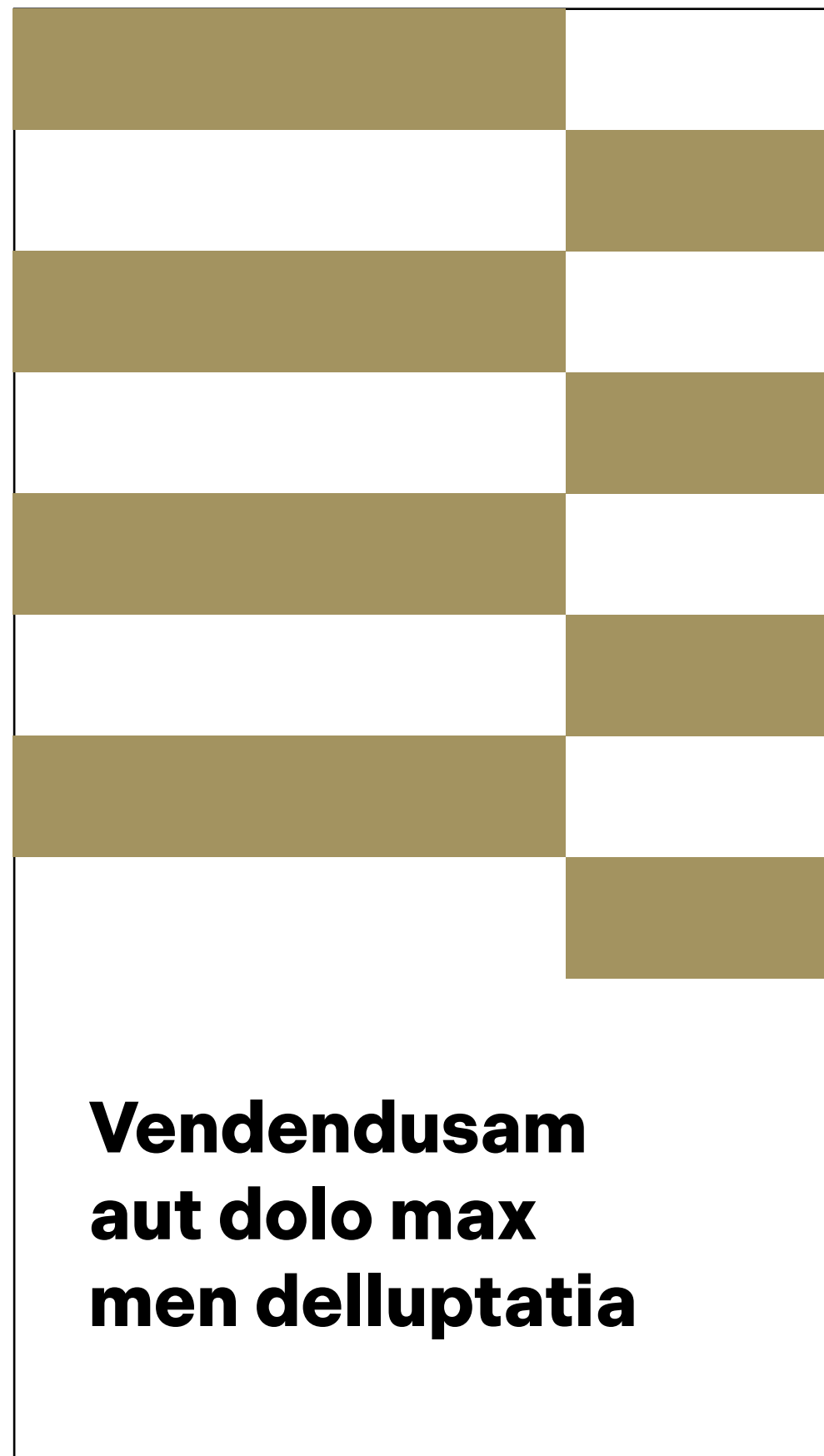
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Pattern

Our pattern is representative of the flow of the Shannon, and the flow of information at the Technological University.



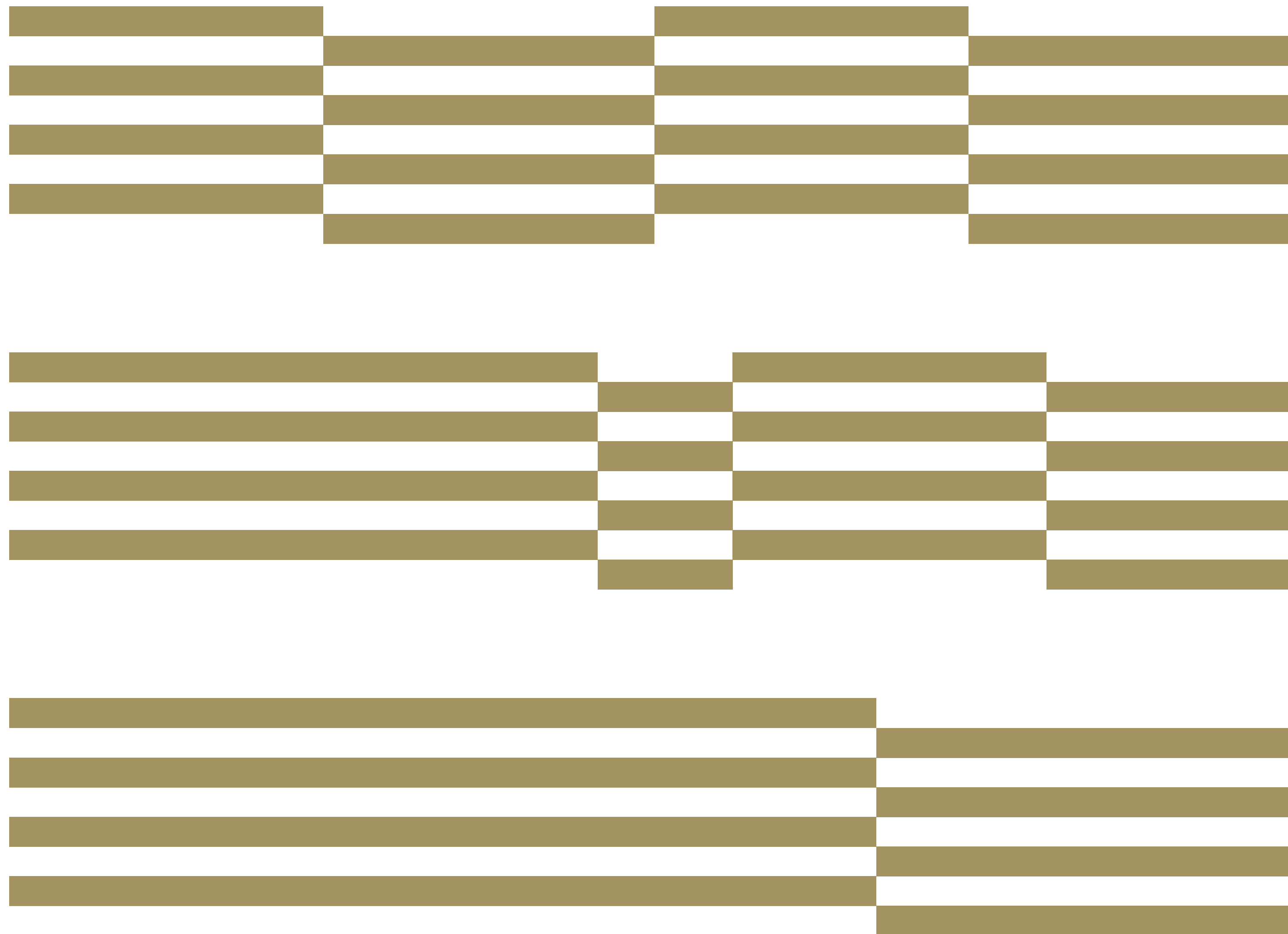
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Pattern Structure

The pattern consists of horizontal lines, offset at points in a binary structure.

The horizontal sections can be stretched and contracted to add or remove degrees of complexity to the pattern.

Template files are available upon request.



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Pattern Rules



There should be no less than 4 horizontal lines.



When determining space dedicated to the pattern, the pattern is displayed in factors of thirds.

E.g. 1/3, 2/3 or 3/3 of a page or screen.



There should be no more than 24 horizontal lines.

Small designs may require fewer lines to preserve legibility.

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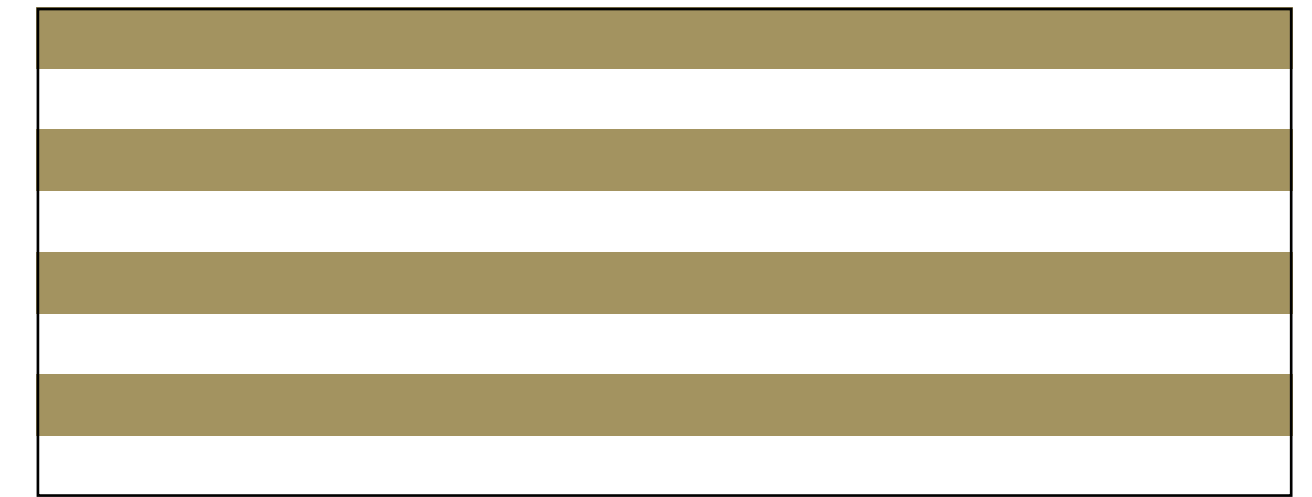
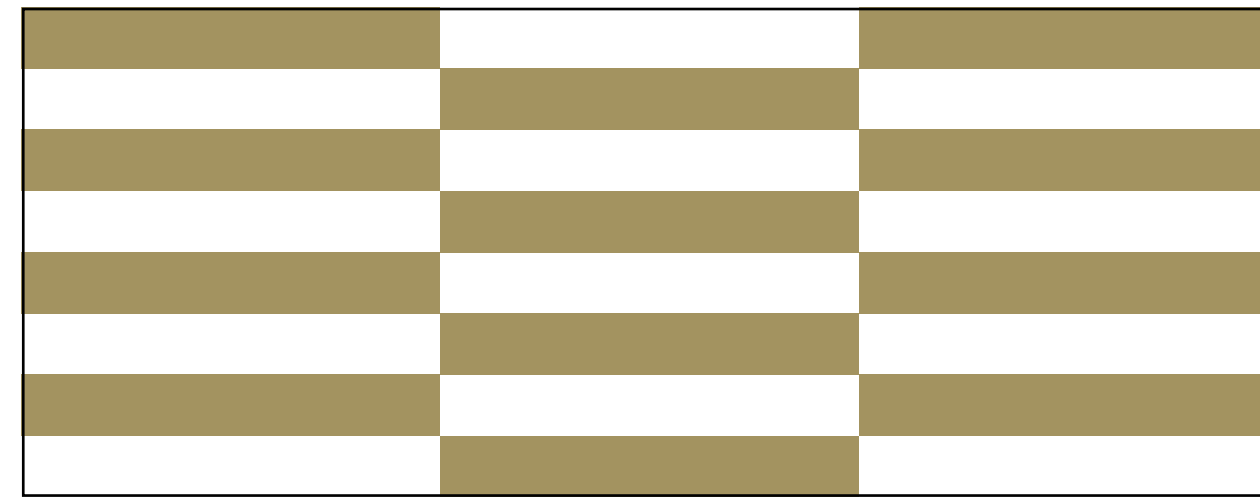
07. Iconography

08. Photography

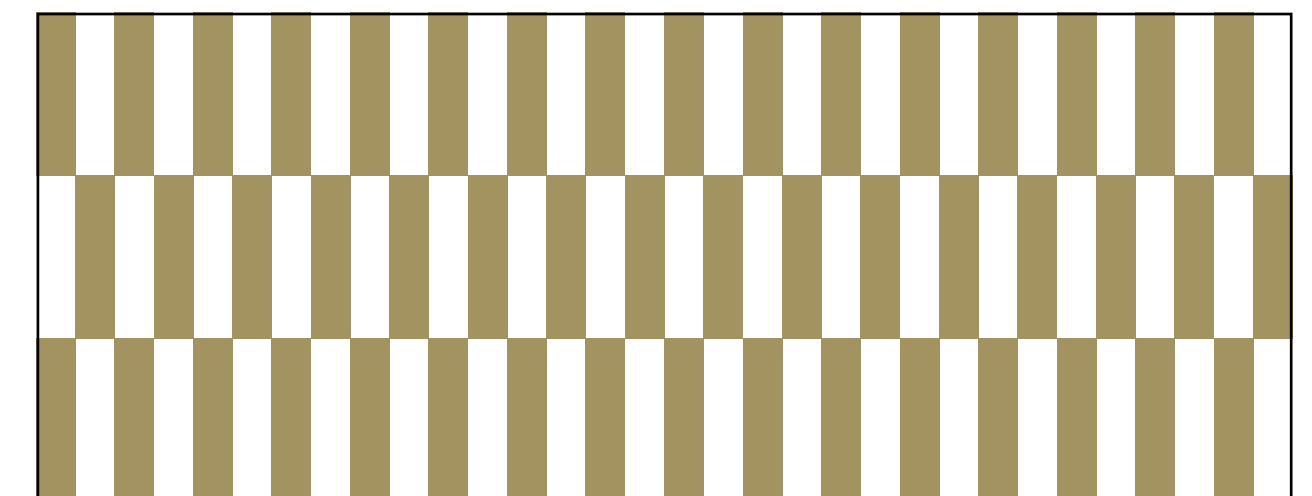
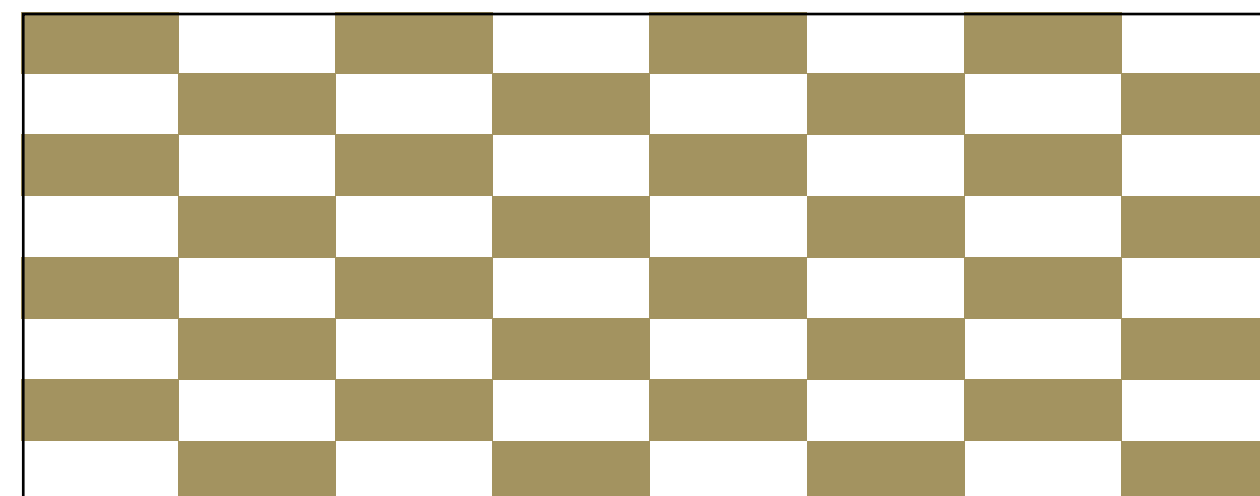
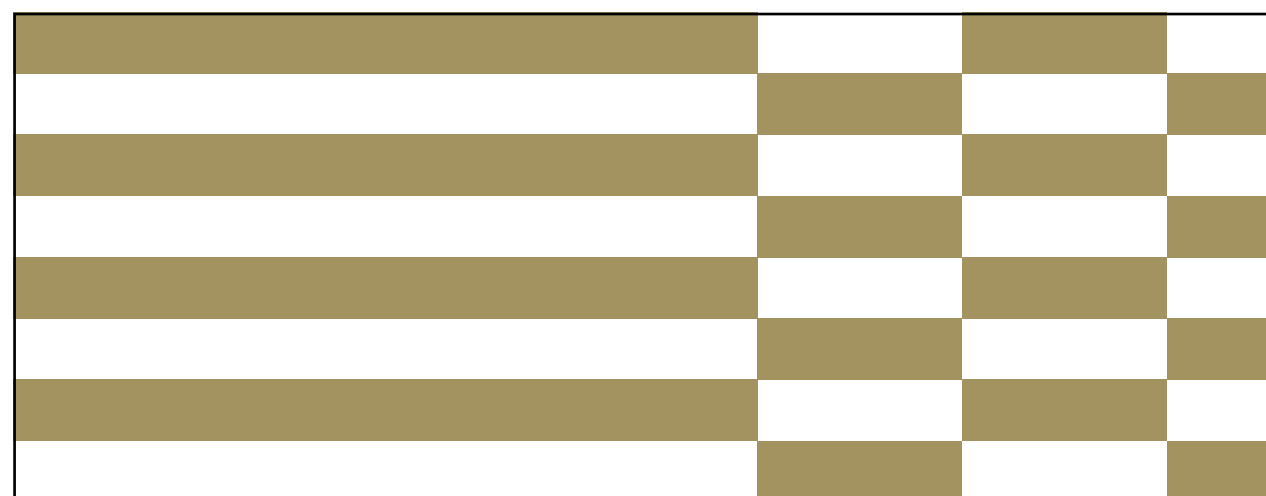
09. Motion

10. Application

Pattern Rules



There should always at least one step used in the pattern.



The pattern should never run vertically.

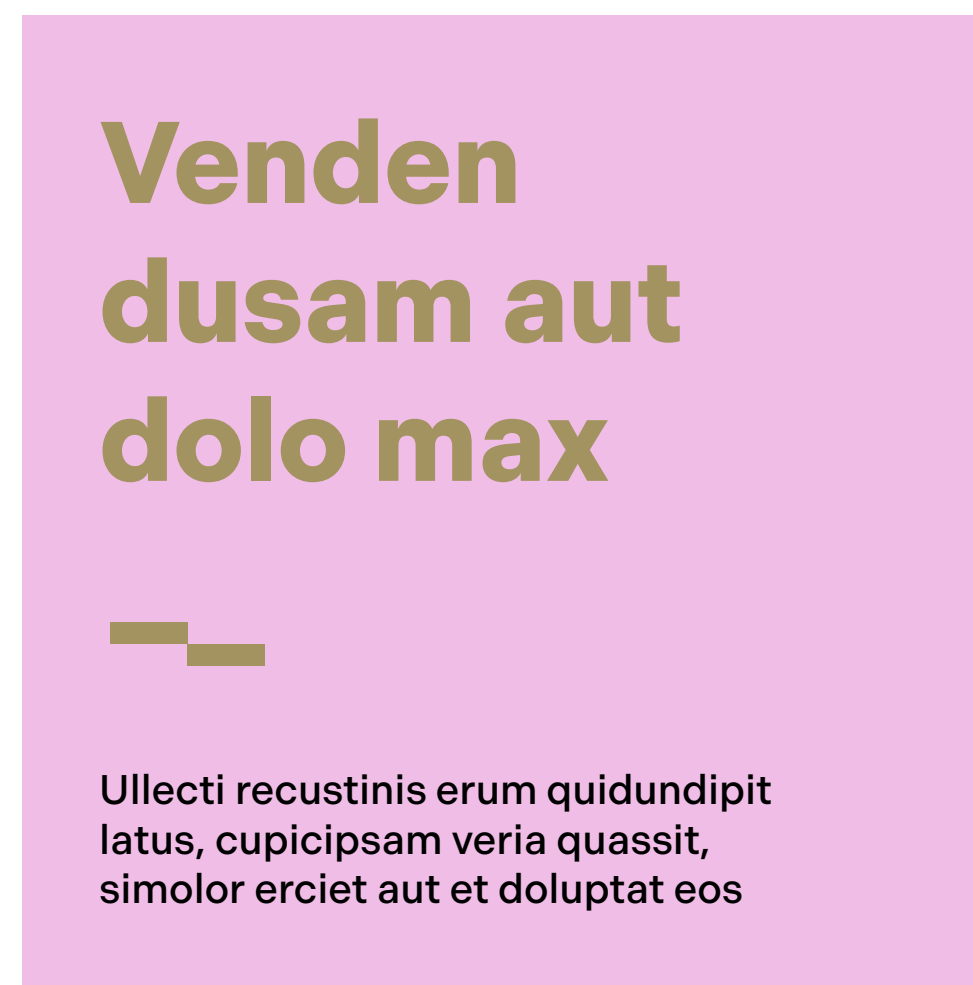


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Pattern Divider

A simplified version of the pattern, with only two lines, can be used as a divider.

This should be used to separate bodies of text.

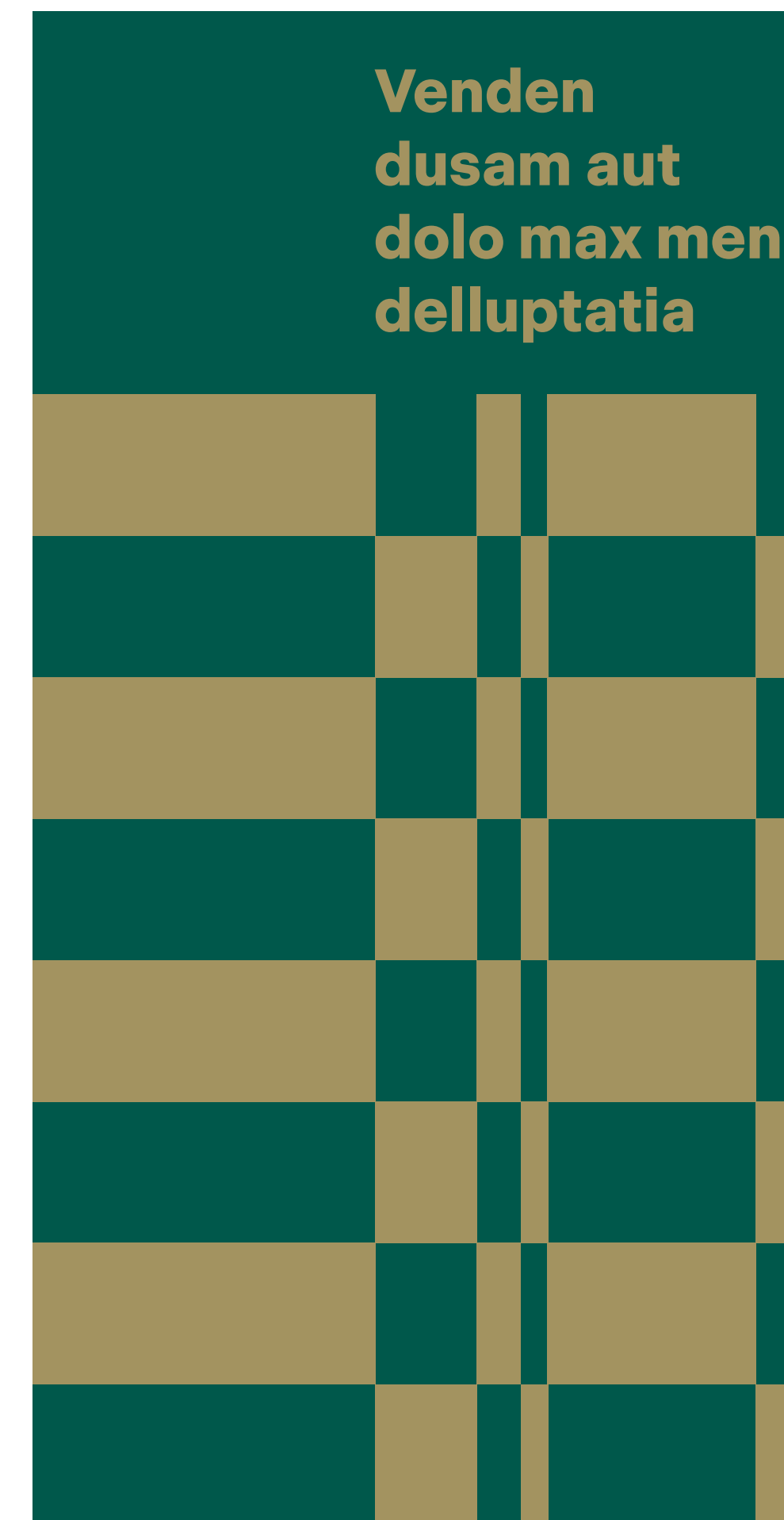


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Pattern Prominence

Our pattern can be used in a flexible manner and as such it can be used for maximum prominence or as a subtle detail to elevate the brand prominence.

With maximum prominence messaging should be short and impactful to avoid cluttered layouts.



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Pattern Prominence

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With maximum prominence messaging should be short and impactful to avoid cluttered layouts.

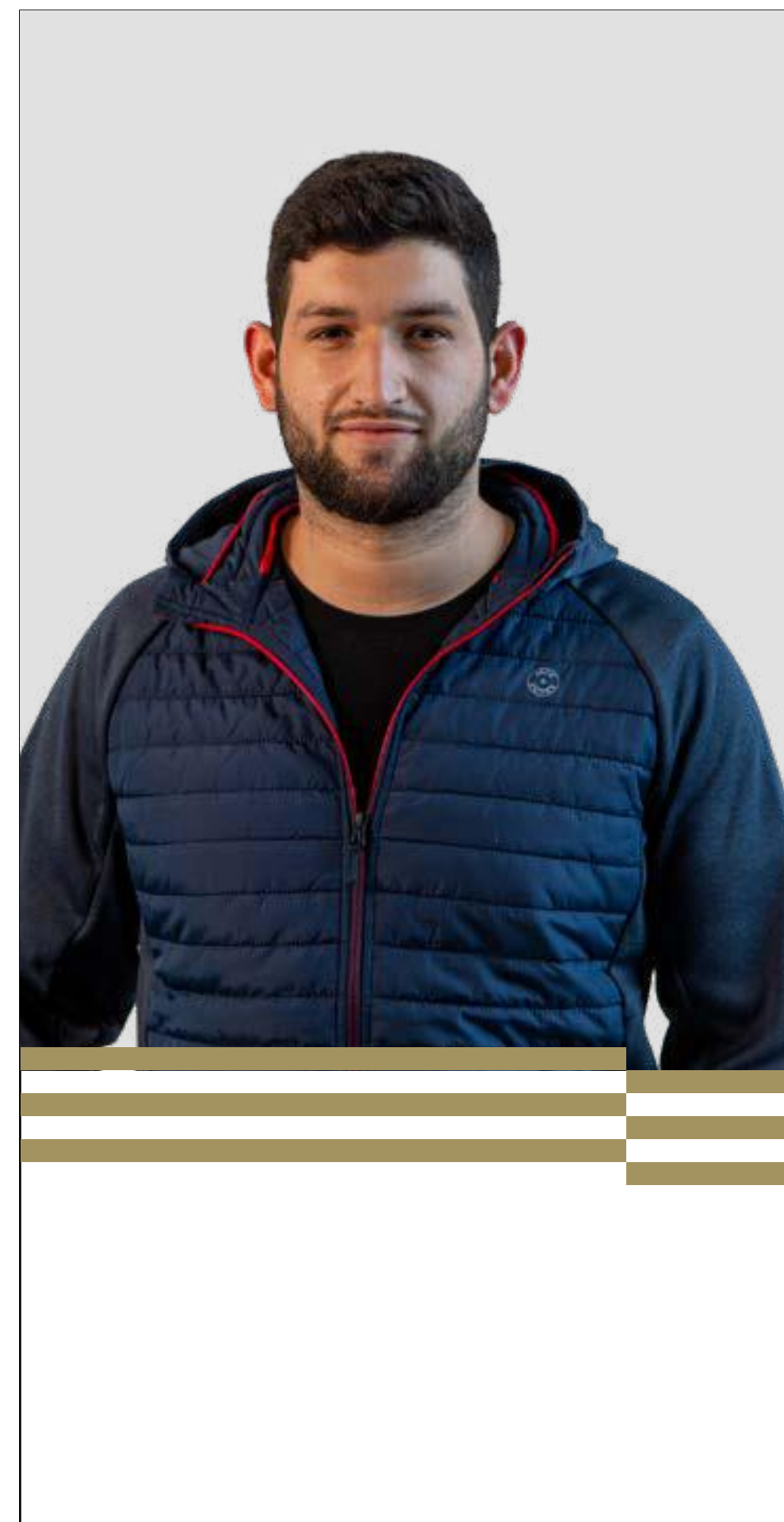


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Pattern

Photography

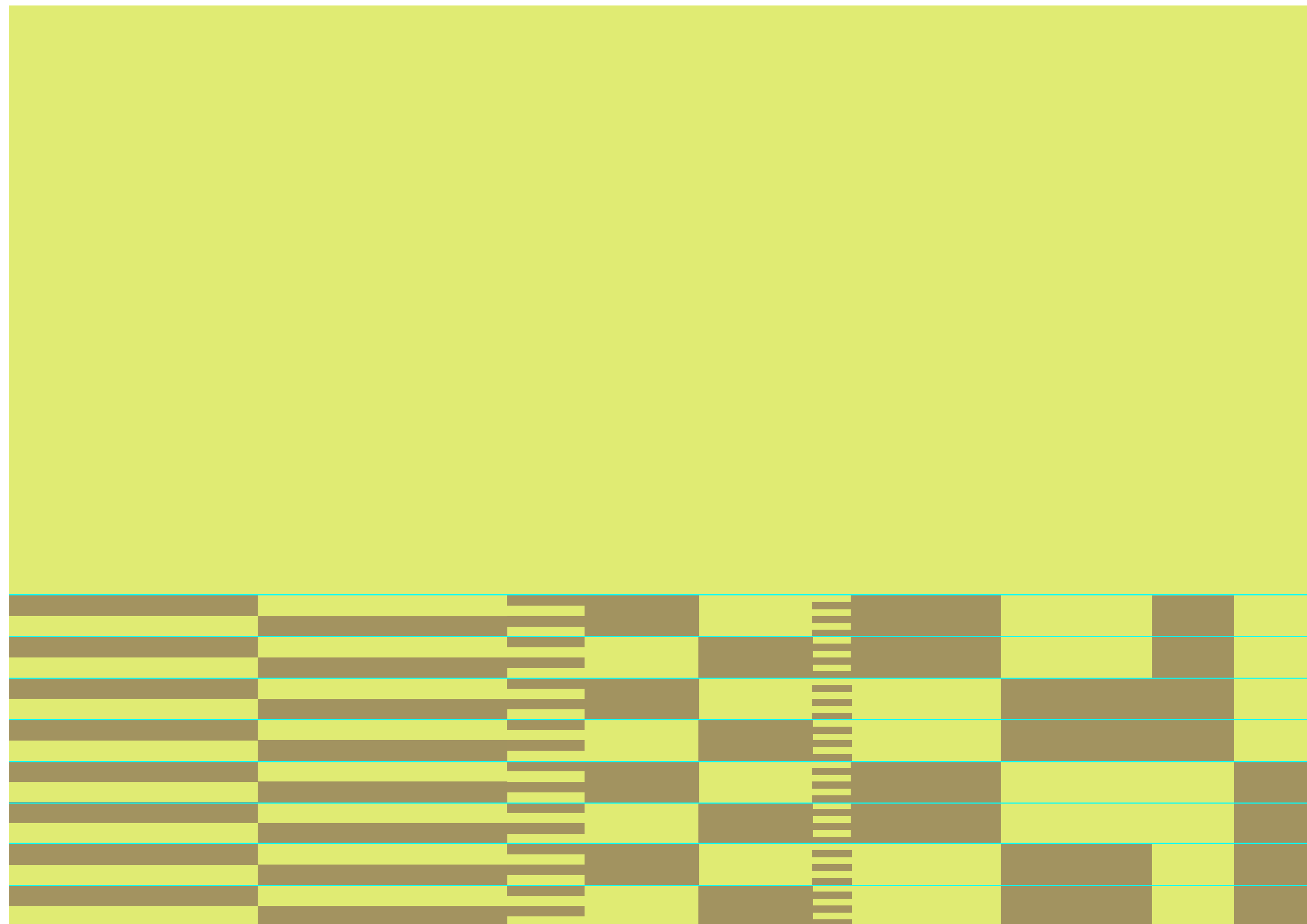
Our brand pattern can be used alongside photography in a number of different ways. It can be used as a background or divider to compliment an image in a layout.



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 - 5h. Examples
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Pattern Modulation

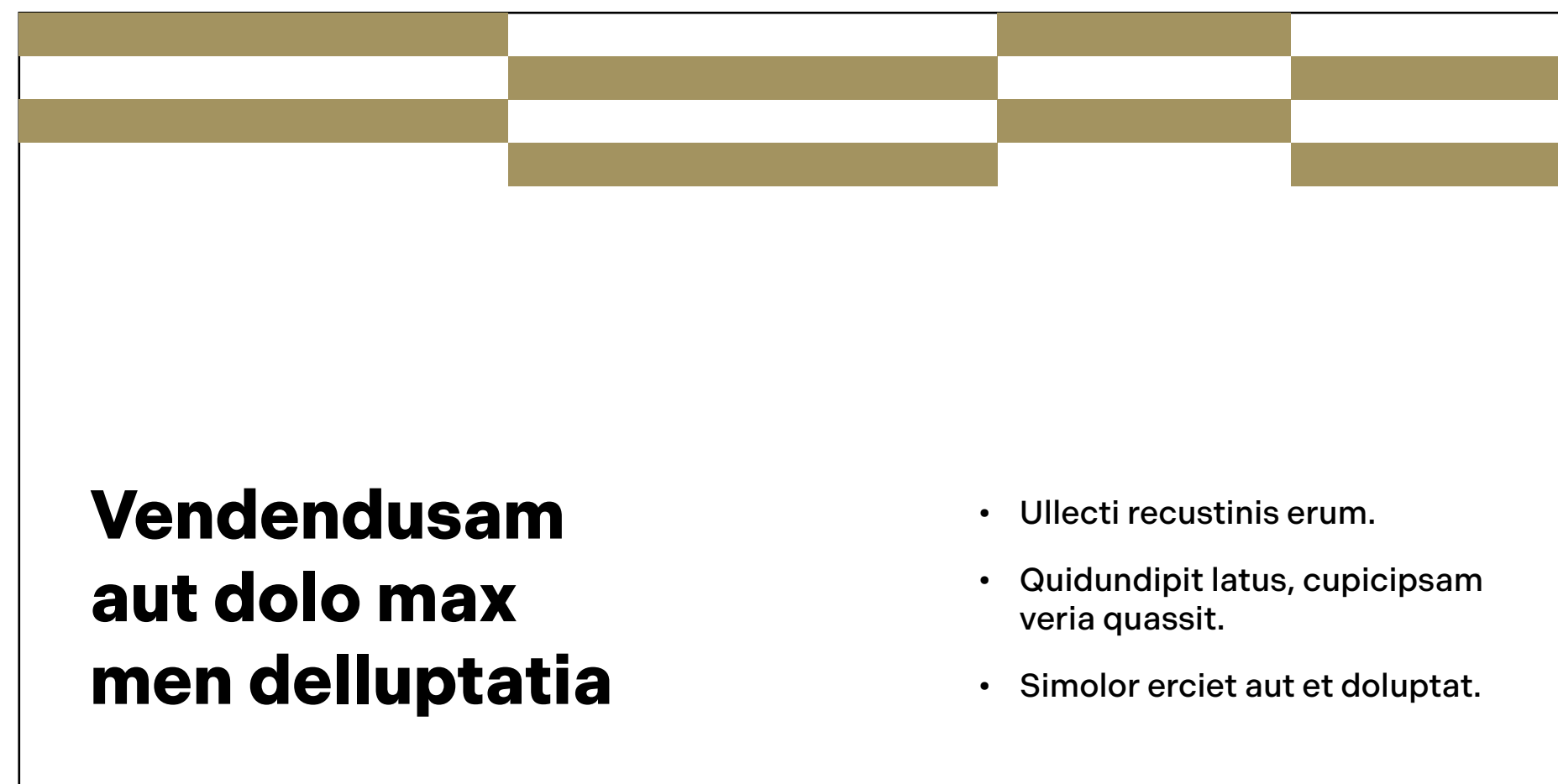
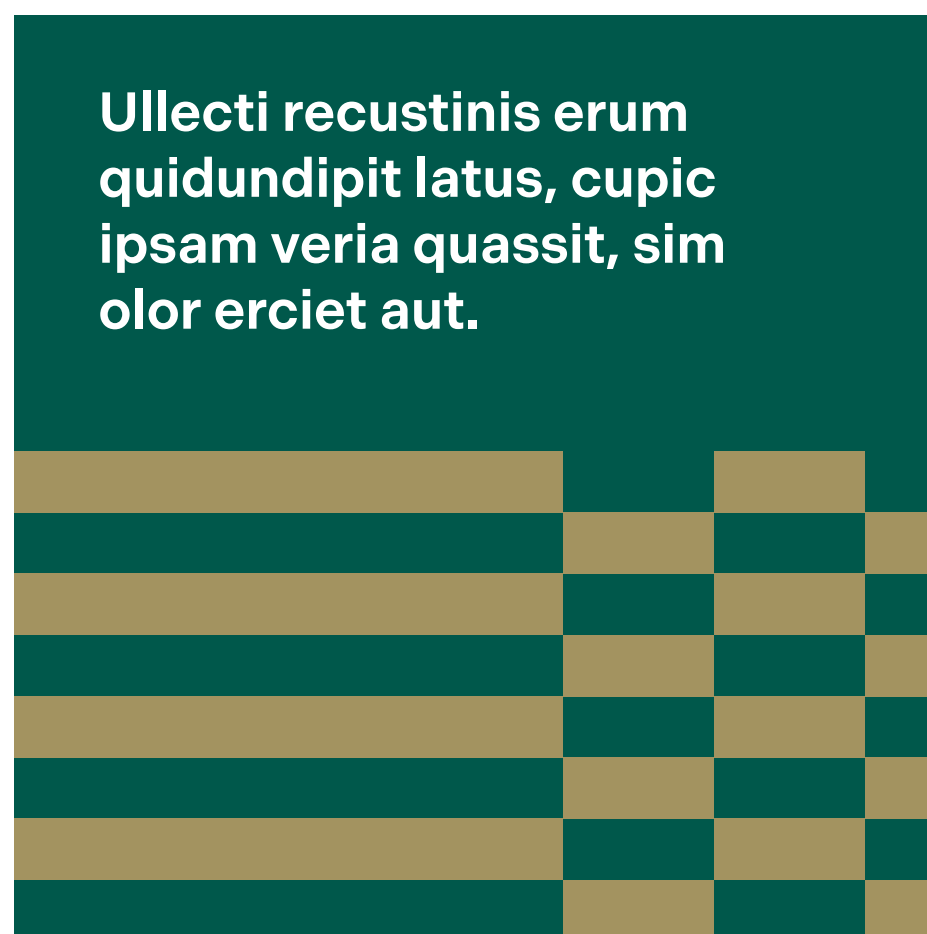
Our brand pattern can be used alongside photography in a number of different ways. It can be used as a background, as a divider or even as a silhouette to compliment an image in a layout.



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Pattern

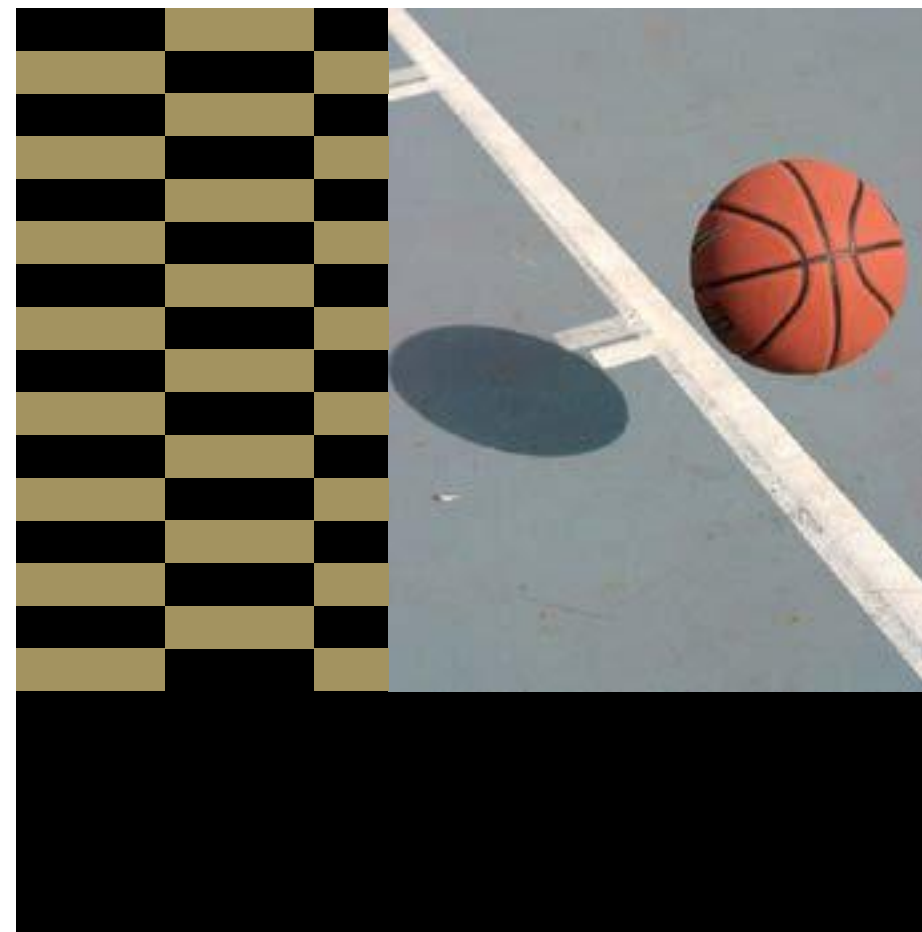
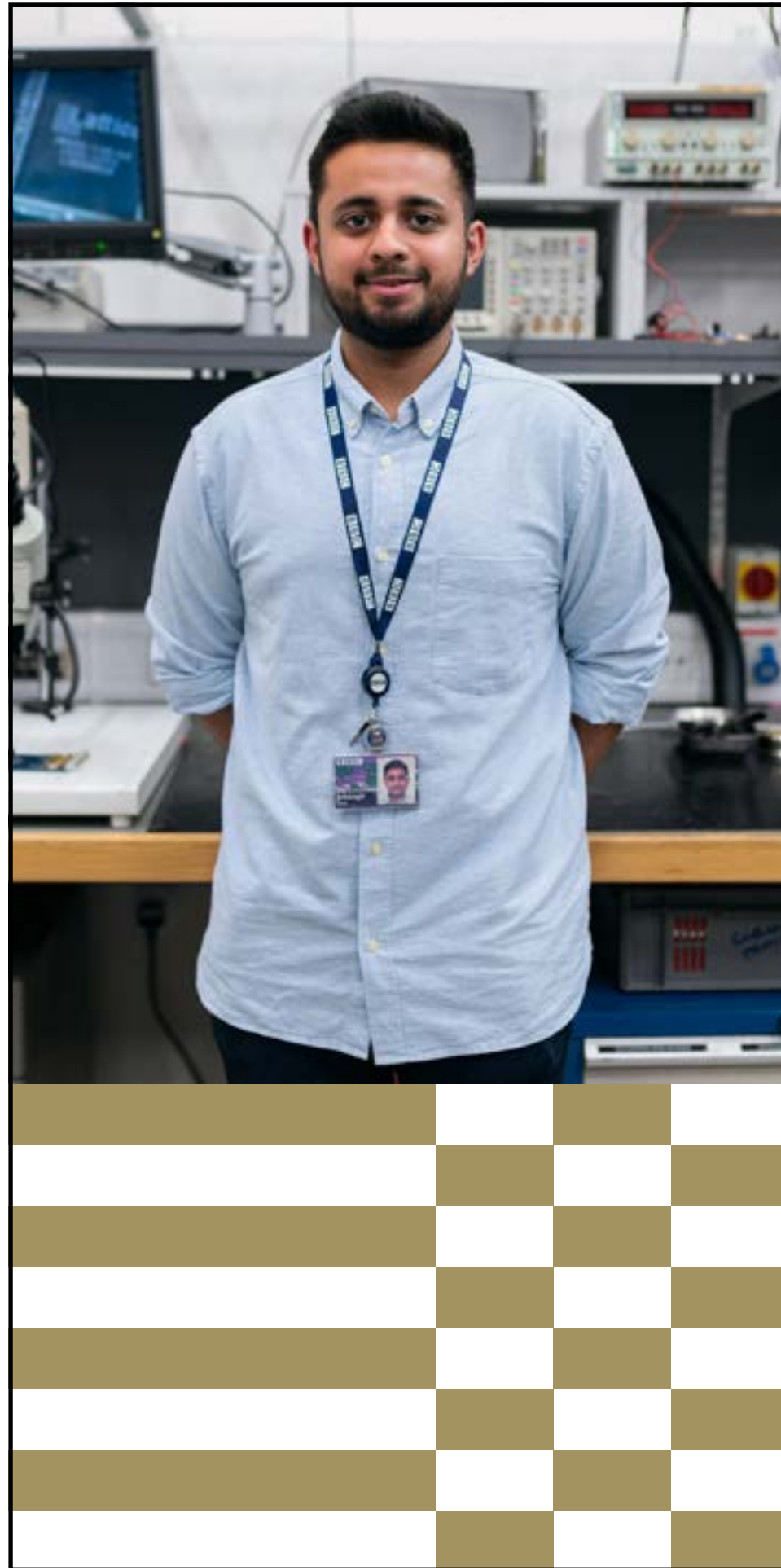
Example Usage



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- 05. Pattern**
- 5a. Pattern
- 5b. Structure
- 5c. Rules
- 5d. Divider
- 5e. Prominence
- 5f. Photography
- 5g. Modulation
- 5h. Examples**
- 06. Texture
- 07. Iconography
- 08. Photography
- 09. Motion
- 10. Application

Pattern

Example Usage



01. Introduction

02. Logo

03. Typography

04. Colour

05. Pattern

06. Texture

6a. Texture

6b. Usage

6c. Modulation

6d. Rules

6e. Guide

6f. Examples

07. Iconography

08. Photography

09. Motion

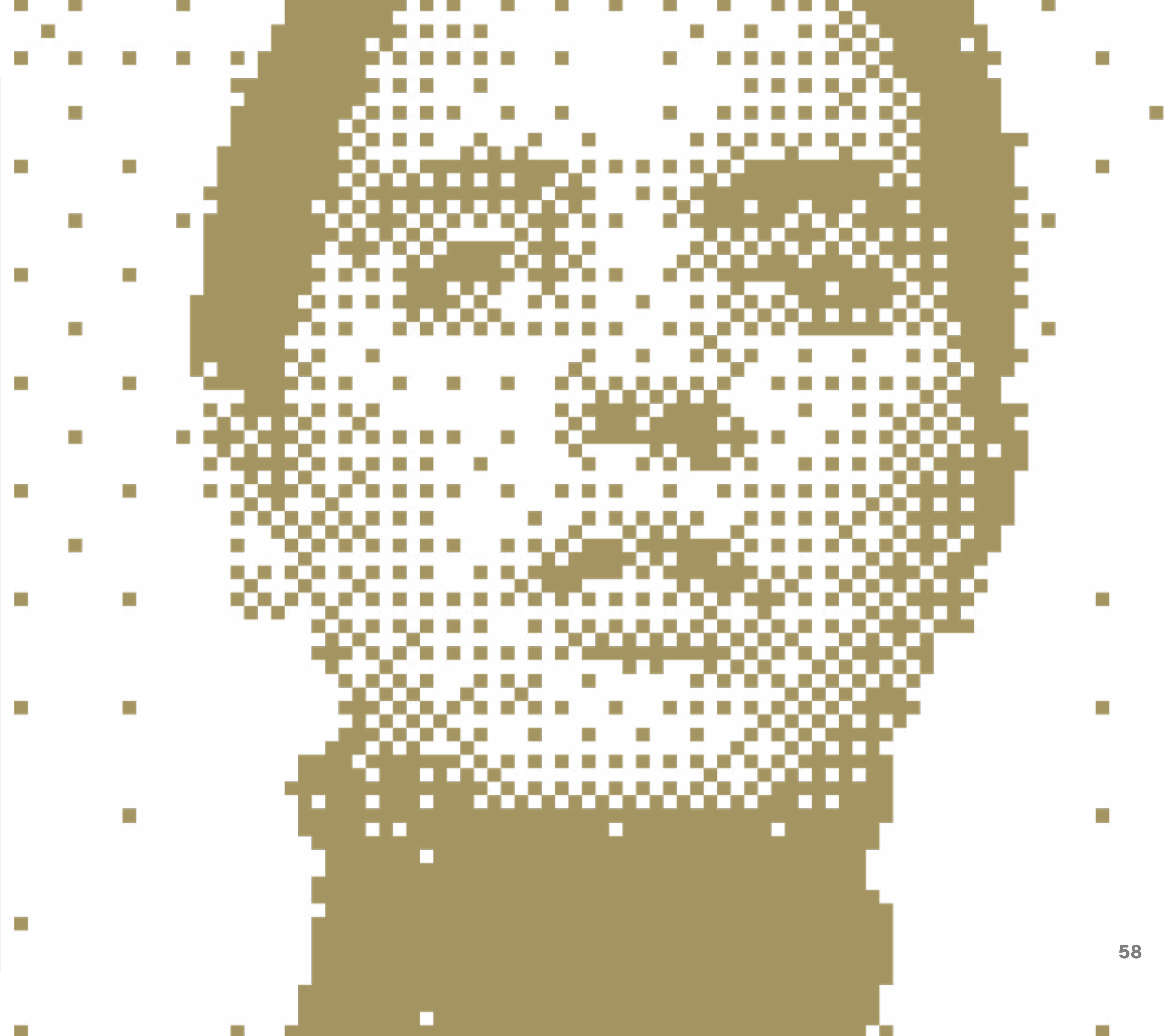
10. Application

06. Texture

- 01. Introduction
- 02. Logo
- 03. Typography
- 04. Colour
- 05. Pattern
- 06. Texture**
- 6a. Texture**
- 6b. Usage
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- 07. Iconography
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Texture

This is our brand texture. A dither texture applied to an image, reflecting the binary architecture of our brand pattern and logo.



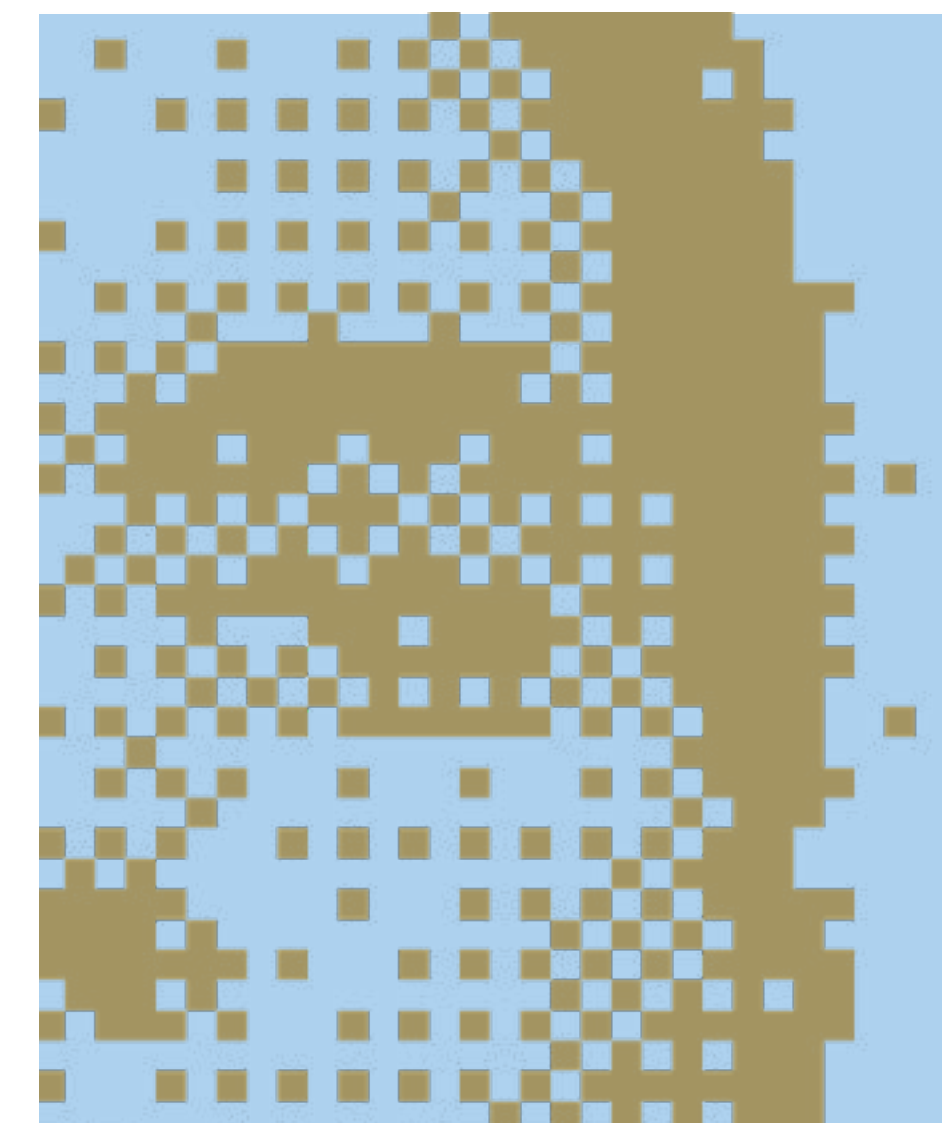
- 01. Introduction
- 02. Logo
- 03. Typography
- 04. Colour
- 05. Pattern
- 06. Texture**
- 6a. Texture
- 6b. Usage**
- 6c. Modulation
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Texture

Abstract or Pictorial

The texture can be used to stylise an image, or enlarged to create an abstract texture.

Template files are available upon request.



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 - 6a. Texture
 - 6b. Usage
 - 6c. Modulation**
 - 6d. Rules
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Texture Modulation

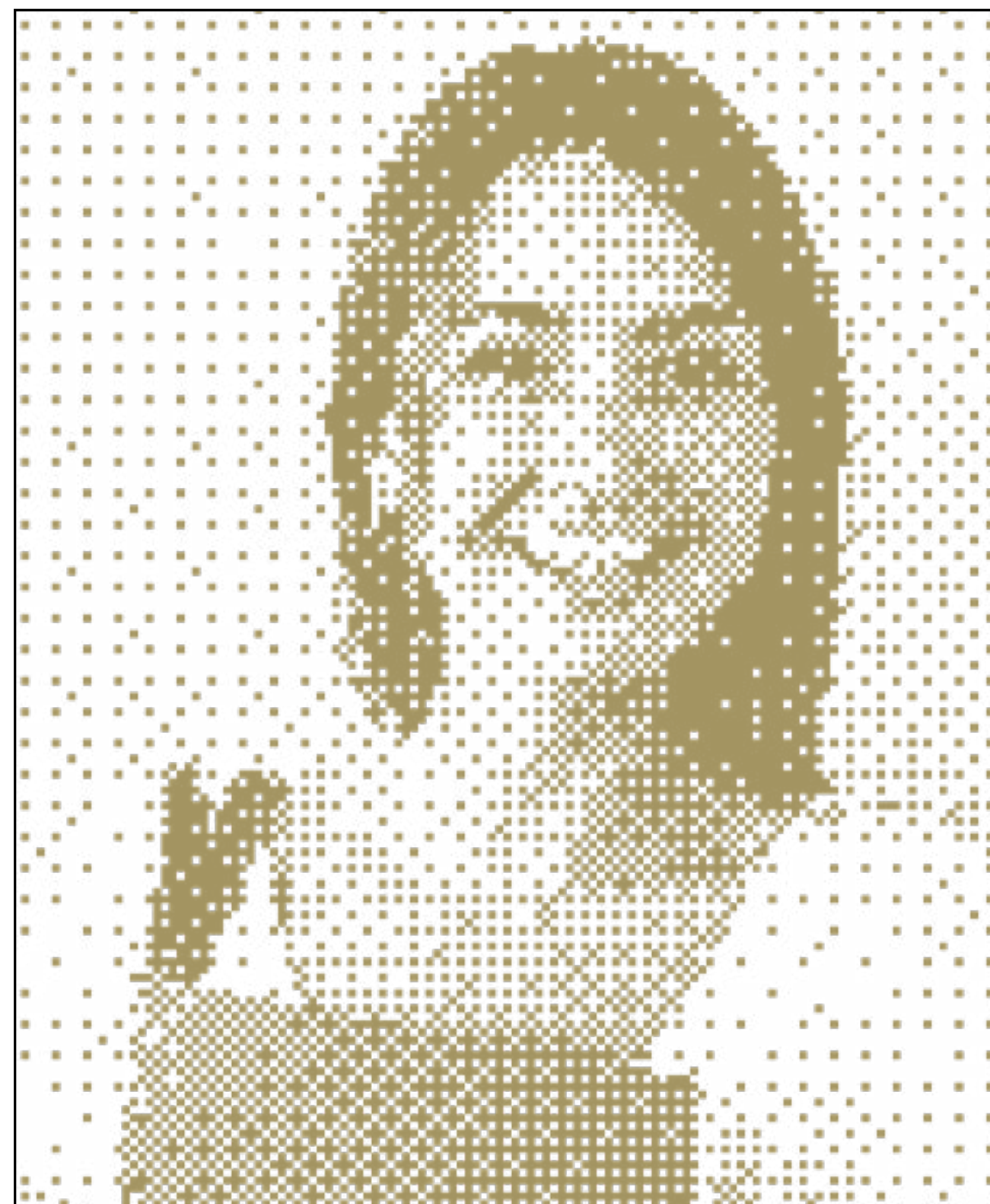
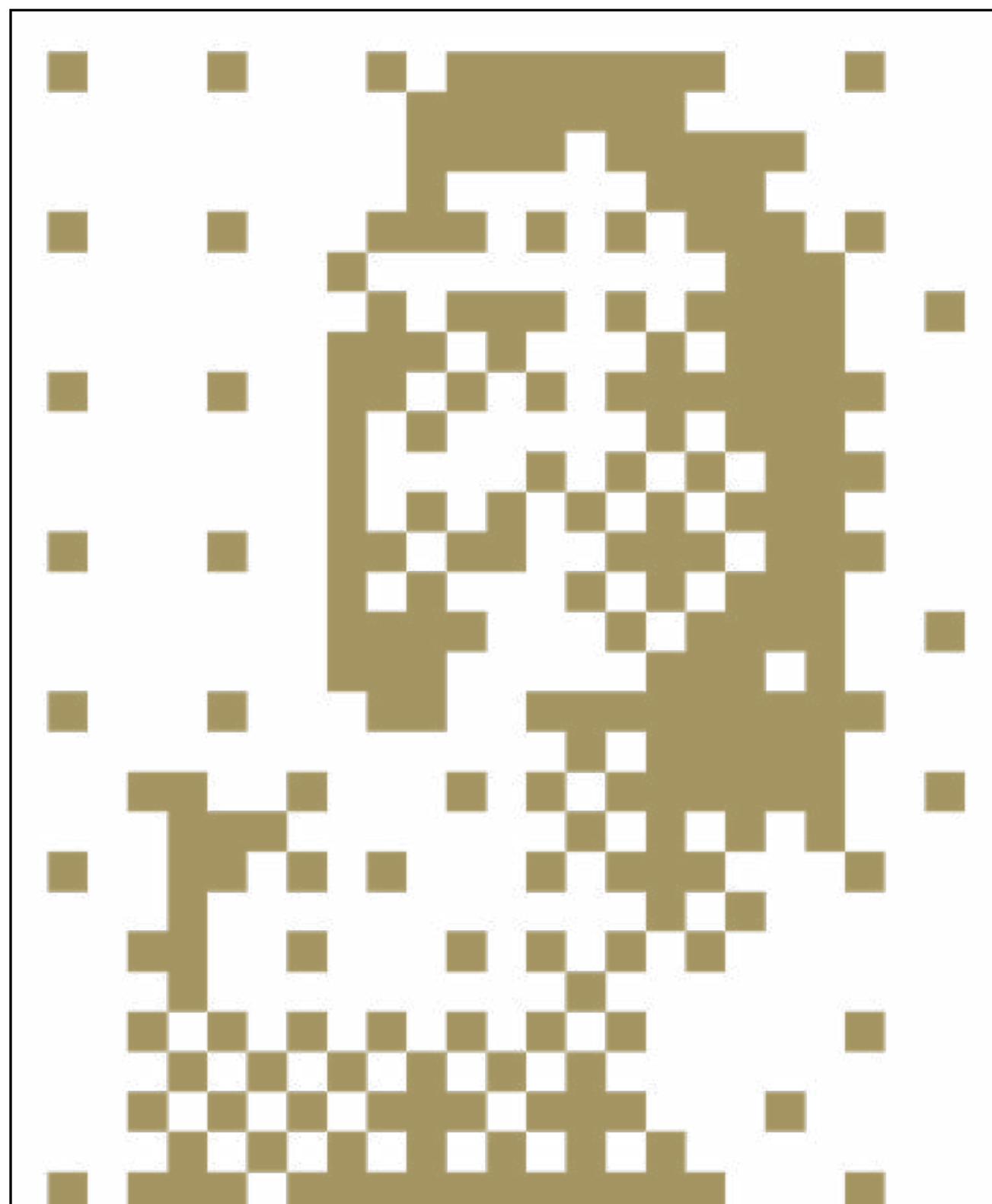
In certain instances the texture can be used with a modulated scale, where certain areas of the texture are smaller than others. This will allow for greater flexibility and variety in our communications.



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Texture Rules

The intensity of the texture can be scaled up or down depending on the intended effect, whether that is a pictorial depiction or complete abstraction.



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Texture Rules



The texture and individual pixels should be visible and distinct.



The scale of the texture should not be reduced to the point when it becomes difficult to see.



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Texture Rules



Use images without clutter and a clear separation of the foreground and background.



Do not use busy or cluttered images.



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- 6b. Usage
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- 6e. Guide**
- 6f. Examples
- 07. Iconography
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Texture Photoshop Guide

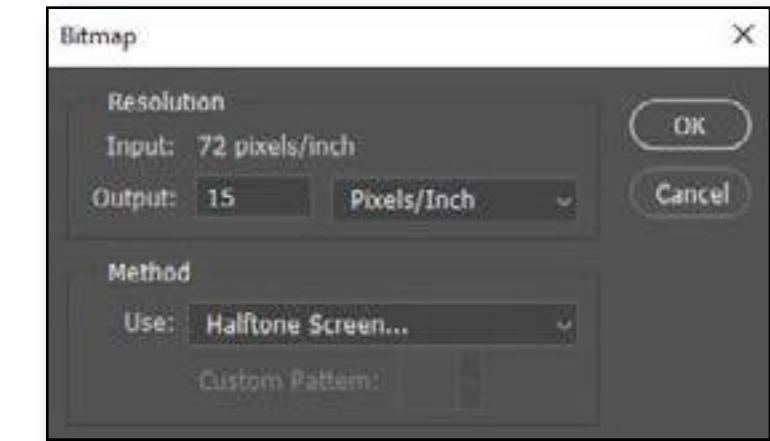
1. Choose a suitable image.
1. Change the image mode to Grayscale and adjust the contrast accordingly.
1. Change image mode to Bitmap, using the Halftone Screen method. Adjust the Output and Frequency to alter the scale of the texture.
1. Increase the resolution (PPI) of the image to counteract the decrease in scale caused by the process. Change image mode to Grayscale, using Size Ratio: 1. Then change image mode to RGB.
1. Open Layer Style and adjust the Blending Mode to remove opacity of the white areas.
1. In the Adjustments tab, add a Gradient Map as a new layer. Change the colour of the far left stop to gold.



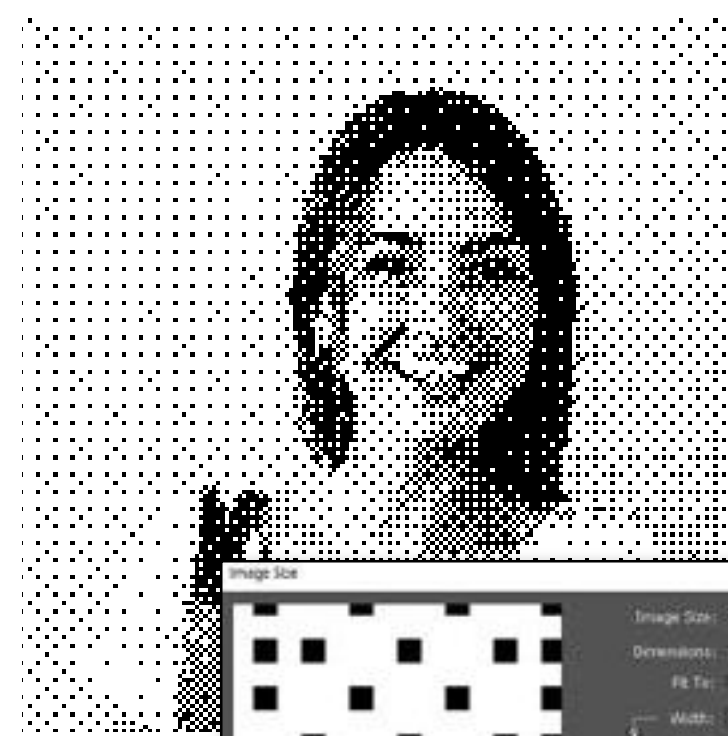
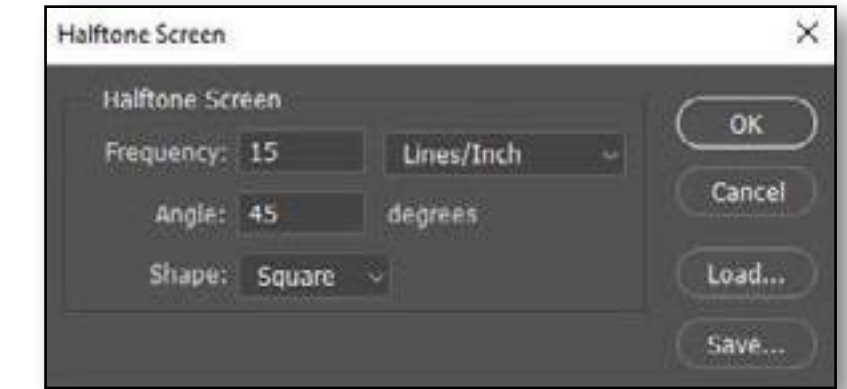
1.



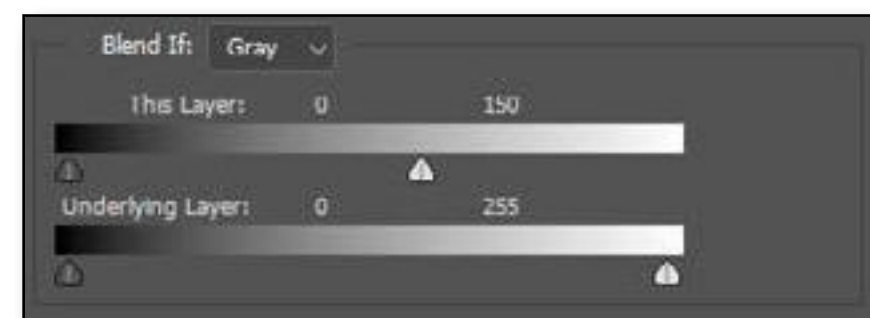
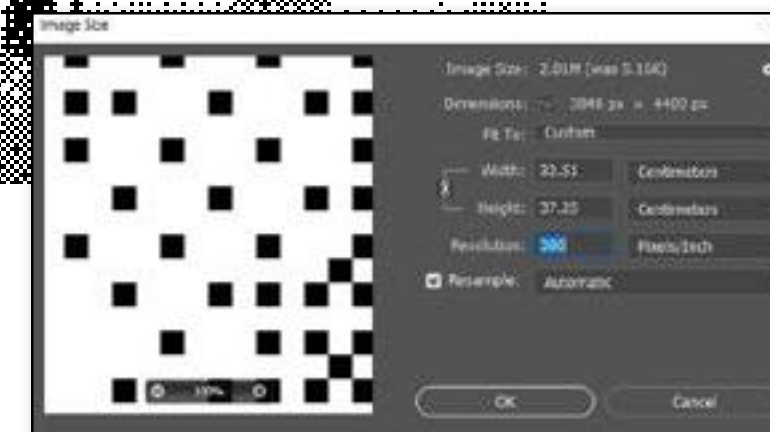
2.



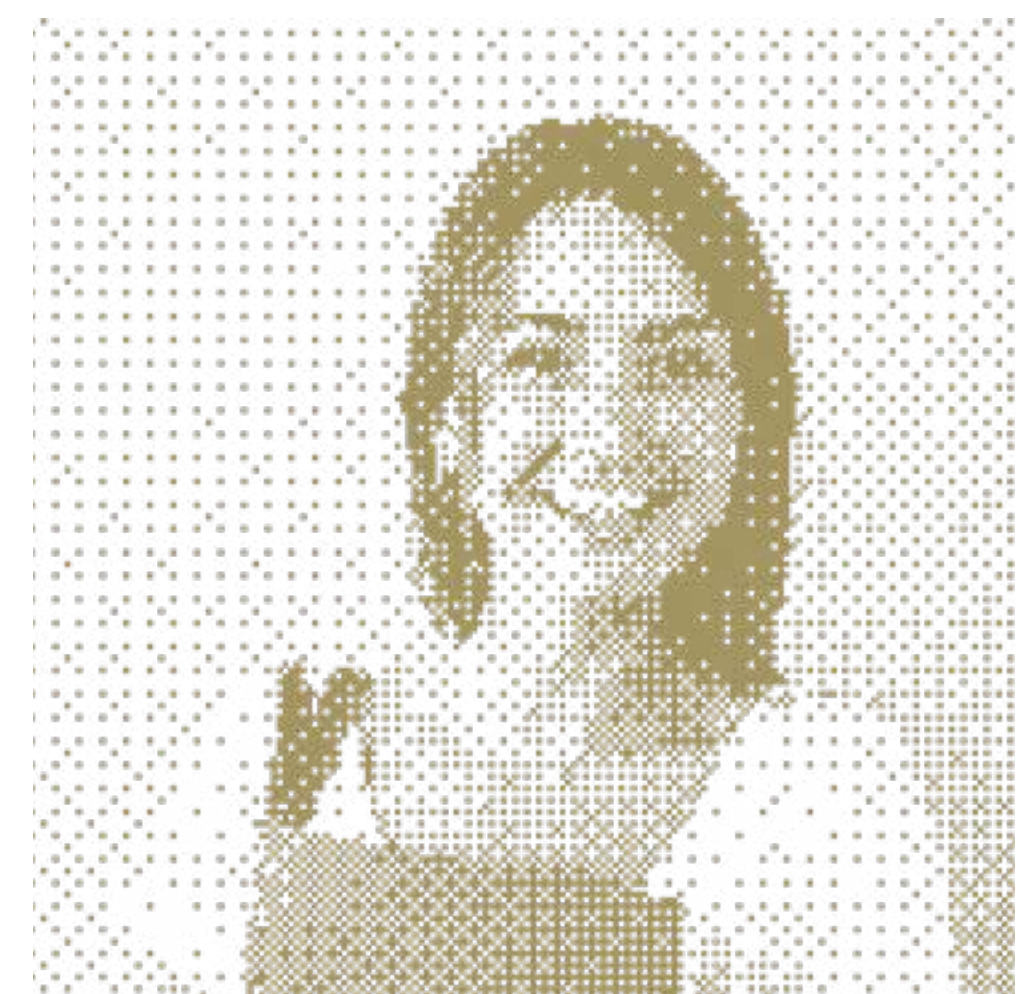
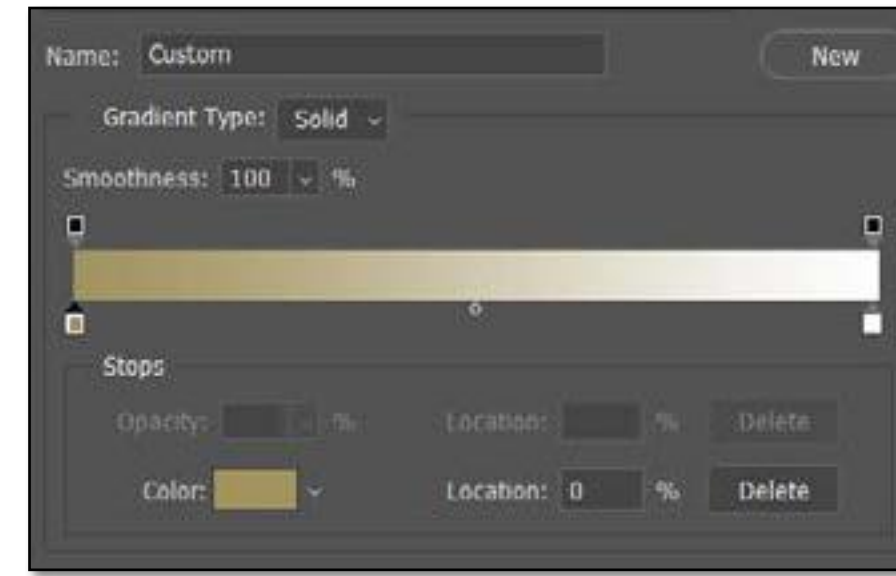
3.



4.



5.

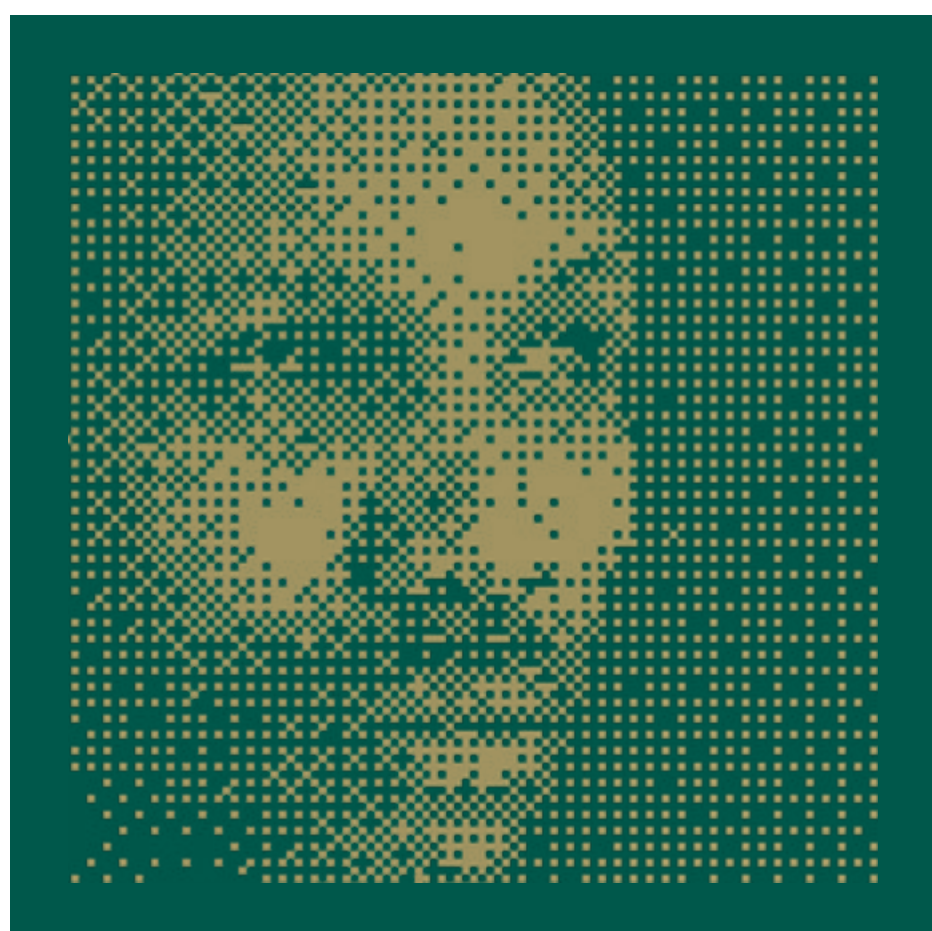
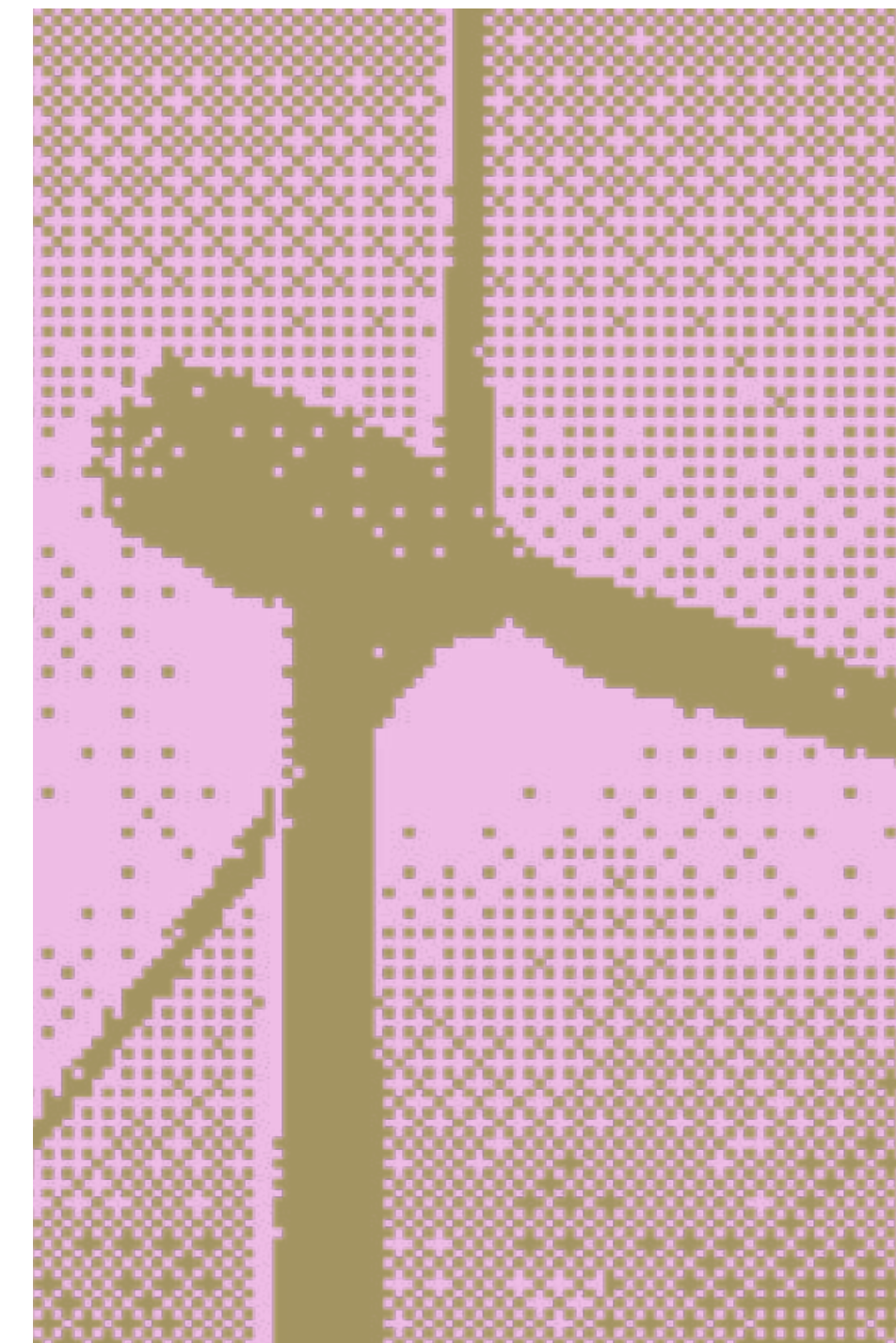
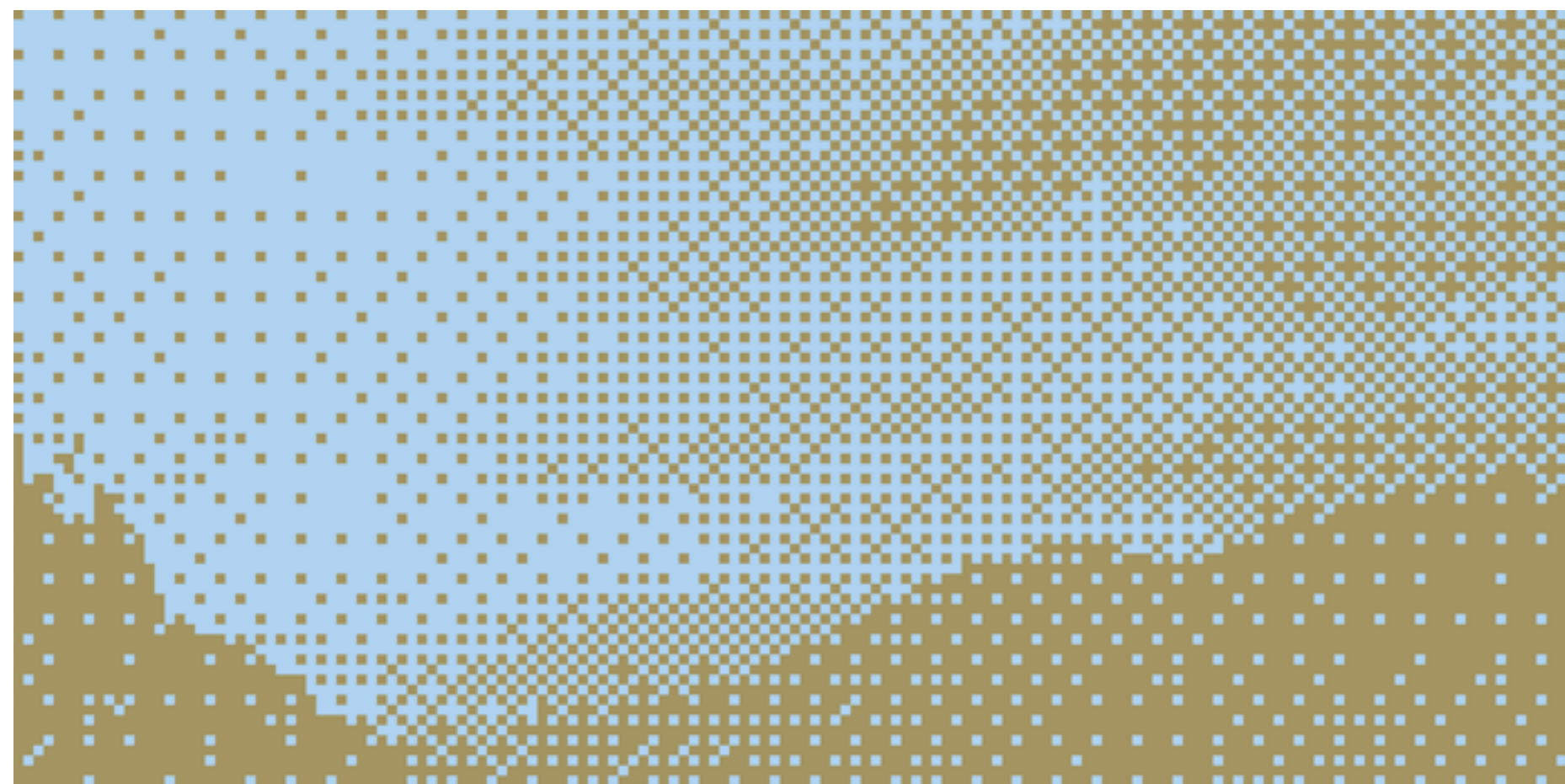
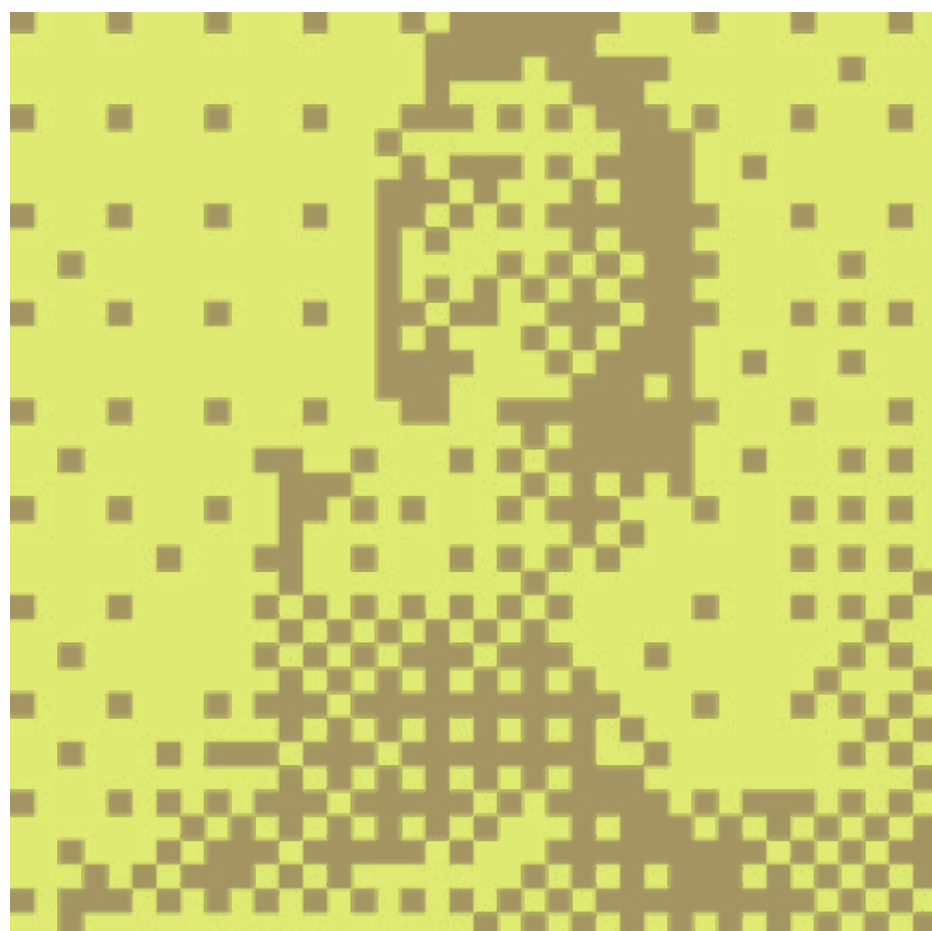


6.

- 01. Introduction
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- 04. Colour
- 05. Pattern
- 06. Texture**
 - 6a. Texture
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 - 6c. Modulation
 - 6d. Rules
 - 6e. Guide
 - 6f. Examples**
- 07. Iconography
- 08. Photography
- 09. Motion
- 10. Application

Pattern

Example Usage



**Vendendusam
aut dolo max
men delluptatia**

- Ullecti recustinis erum.
- Quidundipit latus, cupicipsam veria quassit.
- Simolor erciet aut et doluptat.

**Vendendusam
aut dolo max
men delluptatia**

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Pattern

Example Usage

Modulation



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02. Logo

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05. Pattern

06. Texture

07. Iconography

7a. Bespoke

7b. Open

7c. Examples

08. Photography

09. Motion

10. Application

07. Iconography

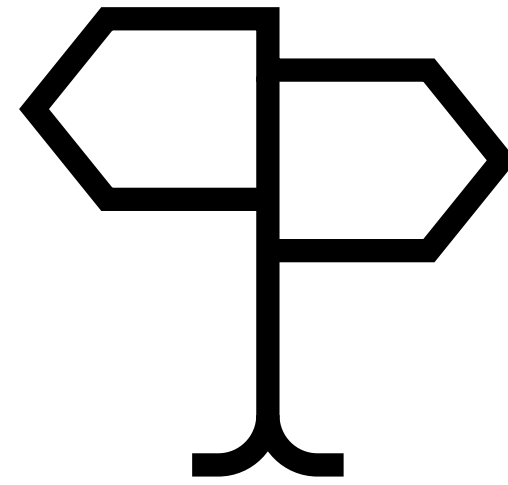
- 01. Introduction
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- 03. Typography
- 04. Colour
- 05. Pattern
- 06. Texture
- 07. Iconography**
- 7a. Bespoke**
- 7b. Open
- 7c. Examples
- 08. Photography
- 09. Motion
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Iconography

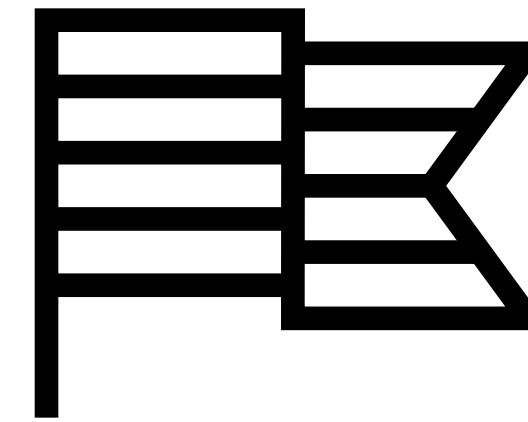
Bespoke

Bespoke iconography can be used in communications to compliment relevant topics or themes.

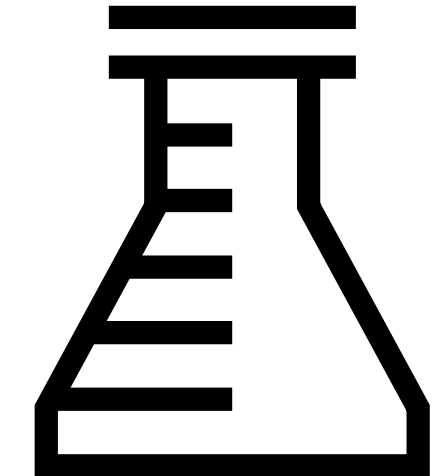
Template files are available upon request.



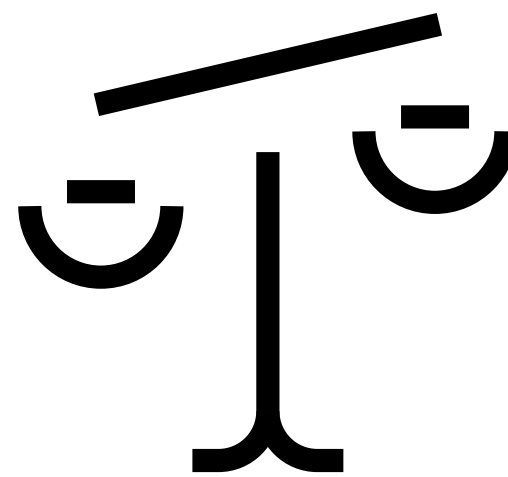
Regional



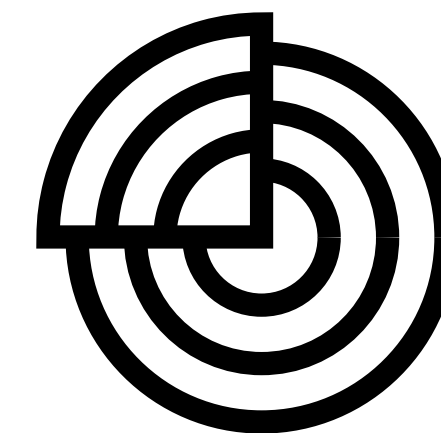
International



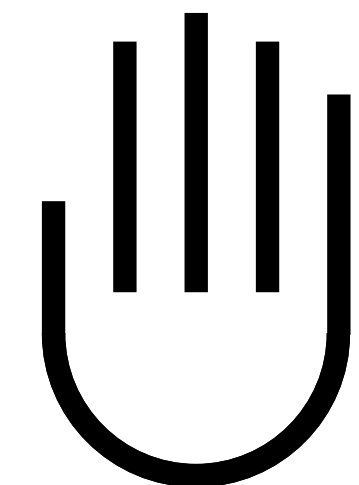
Science



Law/Legal



Research



Individual

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- 02. Logo
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- 04. Colour
- 05. Pattern
- 06. Texture
- 07. Iconography**
 - 7a. Bespoke
 - 7b. Open**
 - 7c. Examples
- 08. Photography
- 09. Motion
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Iconography

Open Source

A large resource of simple icons can be accessed at <https://fonts.google.com/icons>

Over 900 are available and can be accessed as pngs, svgs and as a font file. For consistency, only use Material Icons Sharp.



- 01. Introduction
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- 07. Iconography**
- 7a. Bespoke
- 7b. Open
- 7c. Examples**
- 08. Photography
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Iconography

Example Usage

Technological University of the Shannon: Midlands Midwest

Environmental Policy 2021-25

TUS
Ollscoil Teicneolaíochta na Sionainne:
Lár Tíre, An tIarthar Láir
Technological University of the Shannon:
Midlands Midwest

1.5 Campus Outdoor Facilities

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15

How we are persuing sustainability on our campuses

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Active Transport Solutions

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Increased Biodiversity

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Net-Zero Infrastructure

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Plastic-Free Campus

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TUS Environmental Policy 16

01. Introduction

02. Logo

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04. Colour

05. Pattern

06. Texture

07. Iconography

08. Photography

8a. Overview

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8c. Journey

8d. Active

8e. Campuses

8f. Textures

8g. Portraits

8h. Pairings

8i. Don't's

09. Motion

10. Application

08. Photography

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- 04. Colour
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- 06. Texture
- 07. Iconography
- 08. Photography**
 - 8a. Overview**
 - 8b. Narrative
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Photography Overview

We are what we celebrate. Photography is an extremely effective medium to showcase our people, our questioning approach, the work that we do and its impact in our wider community and the world.

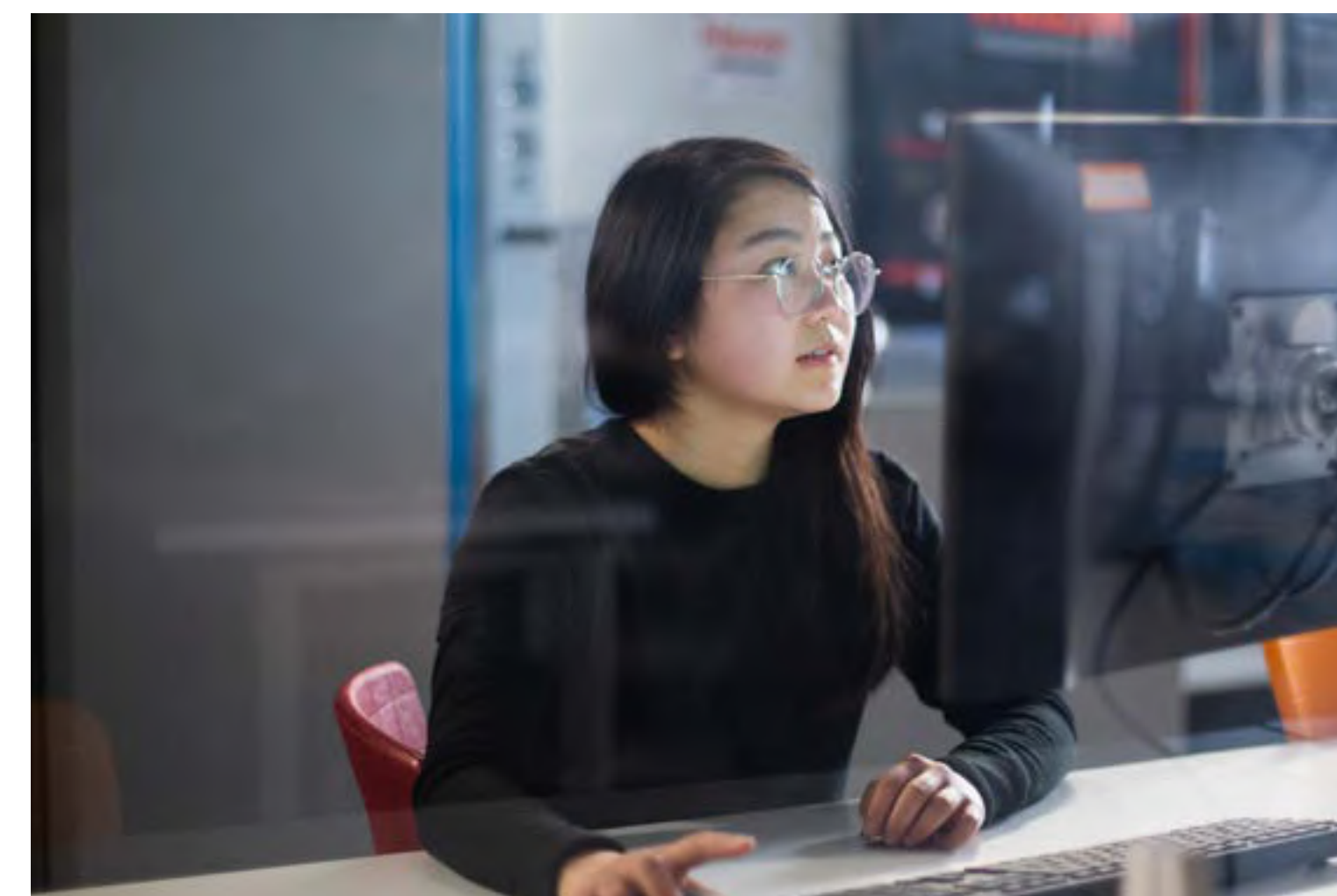
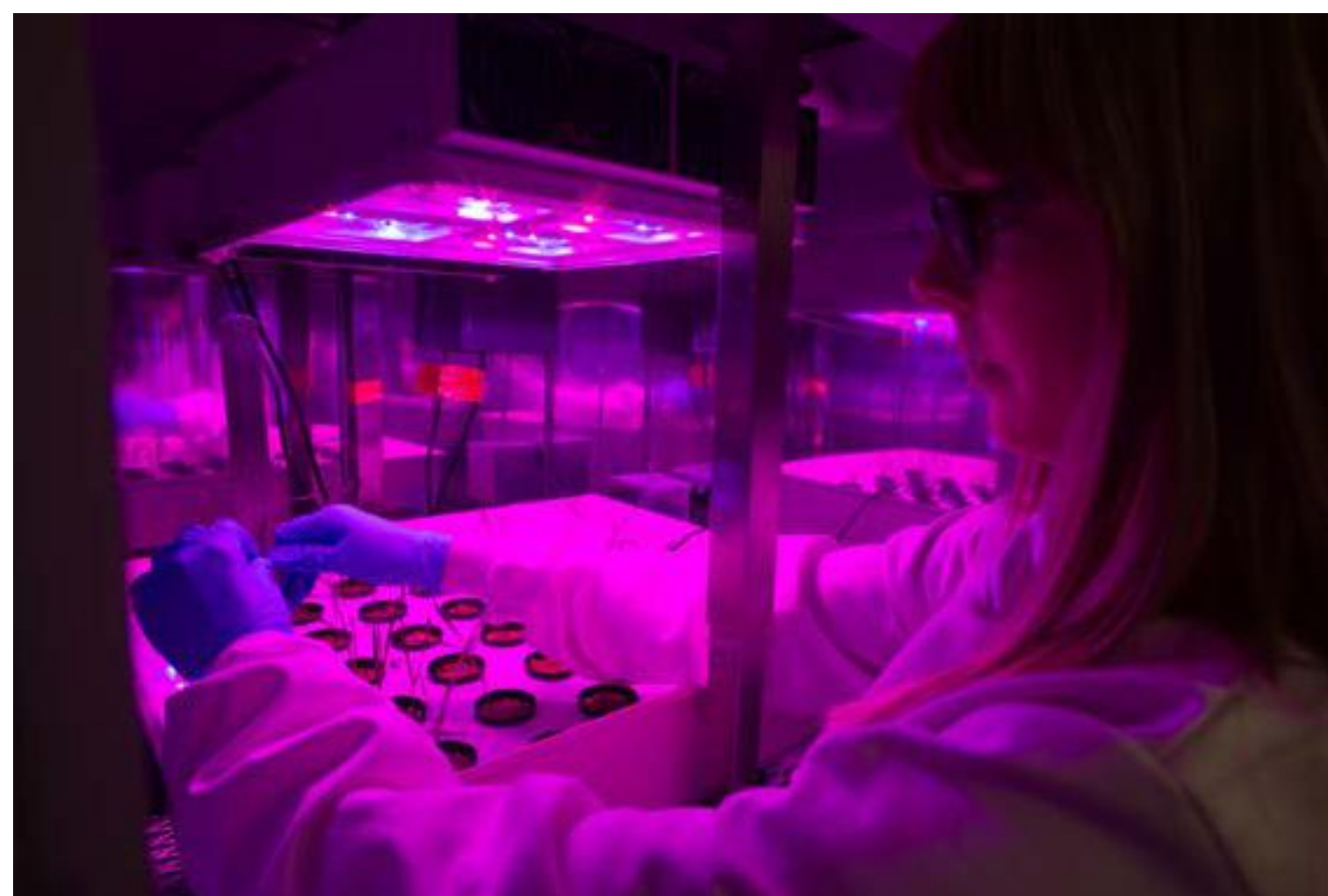
When representing TUS through imagery it is important we are authentic, relatable and real.

Our photography should be;

**Authentic,
Insightful,
Energetic
Relatable**

Our photography should not be;

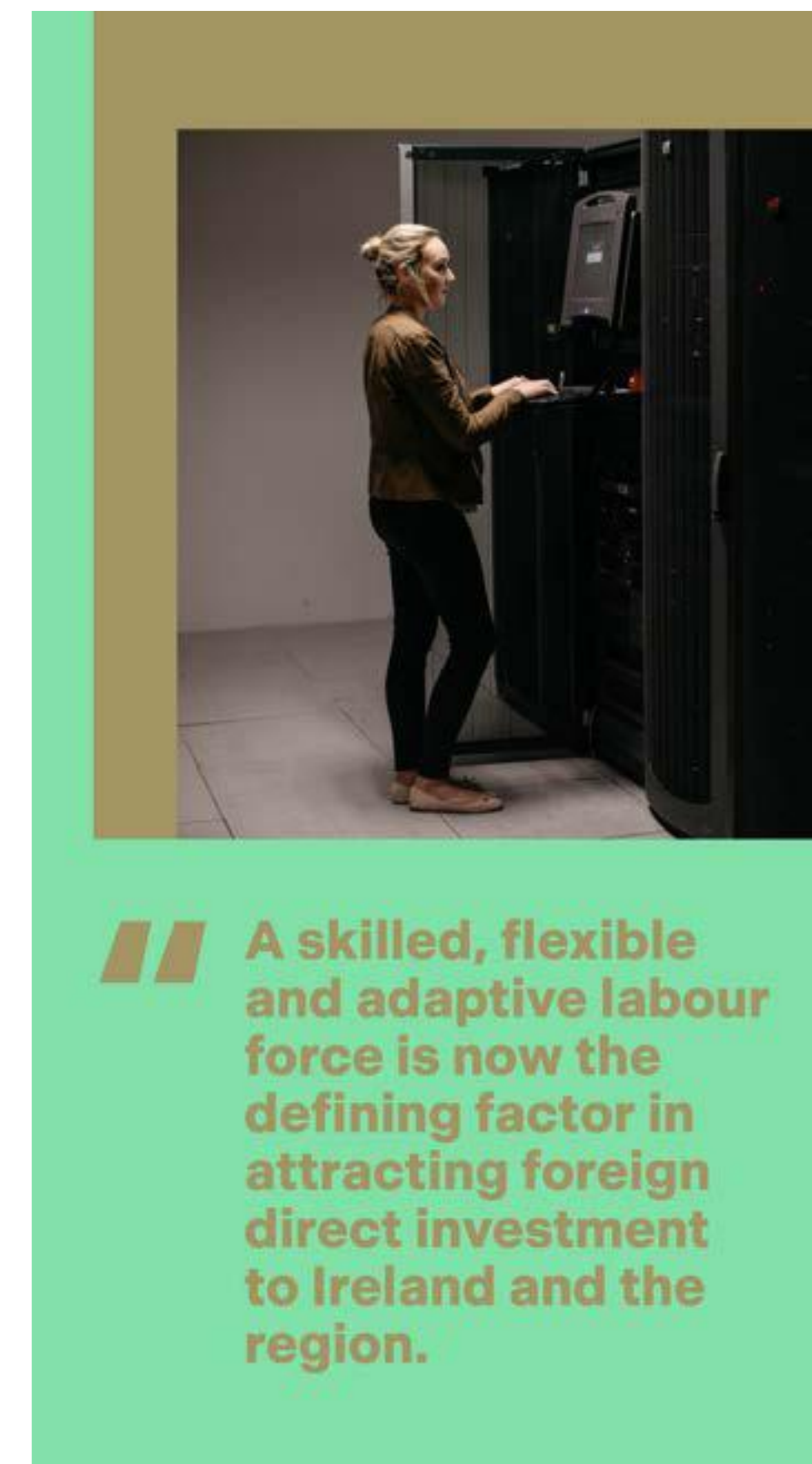
**Generic,
Forced,
Unconsidered
Clichéd**



- 01. Introduction
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- 06. Texture
- 07. Iconography
- 08. Photography**
- 8a. Overview
- 8b. Narrative**
- 8c. Journey
- 8d. Active
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- 8f. Textures
- 8g. Portraits
- 8h. Pairings
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- 09. Motion
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Photography Narrative

When creating photography consider narrative and how the imagery relates to accompanying copy to create meaning. Consider how subject choice, location, framing can create intrigue and add to the story.



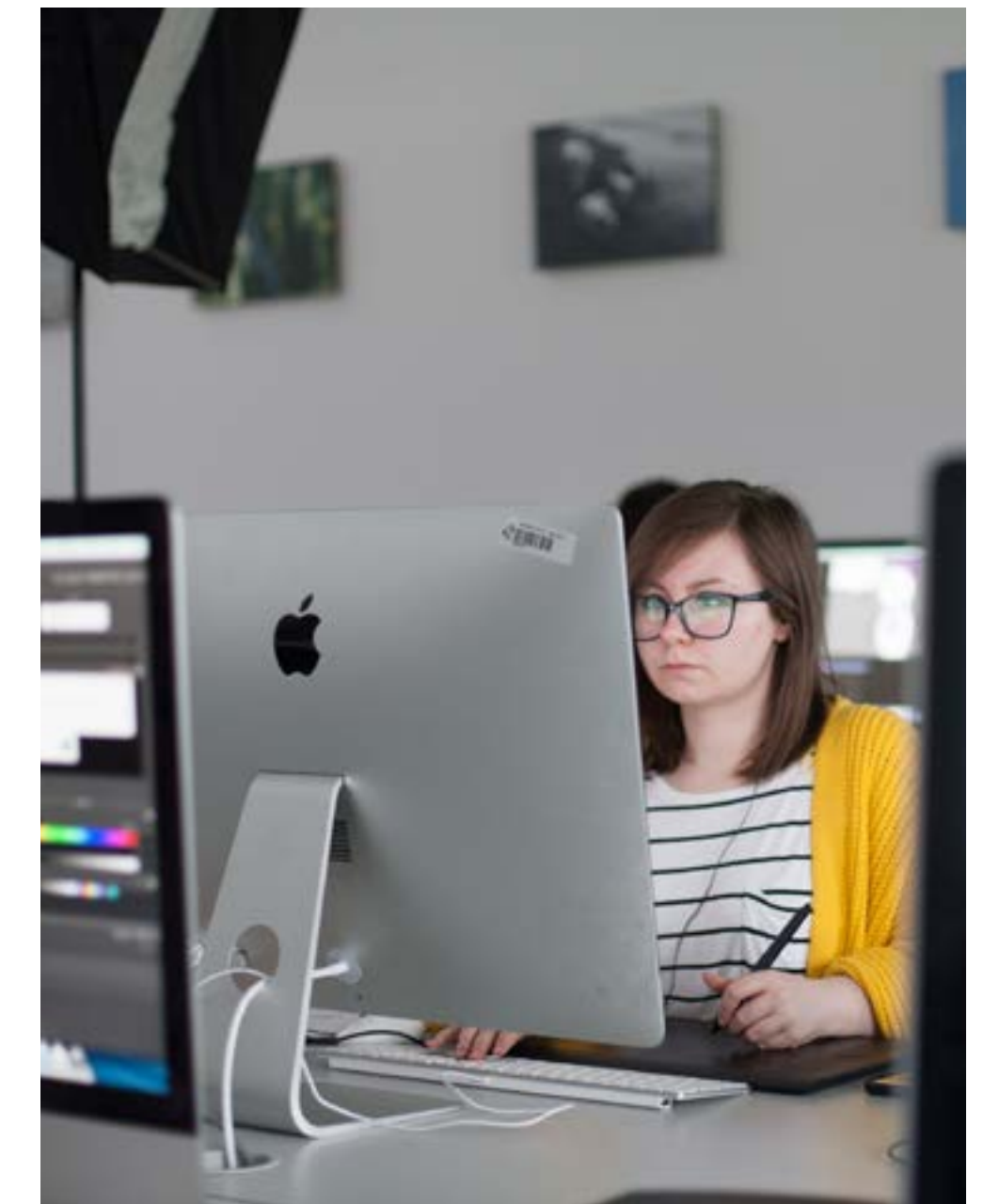
- 01. Introduction
- 02. Logo
- 03. Typography
- 04. Colour
- 05. Pattern
- 06. Texture
- 07. Iconography
- 08. Photography**
- 8a. Overview
- 8b. Narrative
- 8c. Journey**
- 8d. Active
- 8e. Campuses
- 8f. Textures
- 8g. Portraits
- 8h. Pairings
- 8i. Don't's
- 09. Motion
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Photography

The Education Journey

As educators, innovators, facilitators and learners we create, share, explore and do. We are all on individual and shared journeys.

It's important that our photography reflects these diverse journeys of educational attainment, the moments along the way, the successes and the impact.



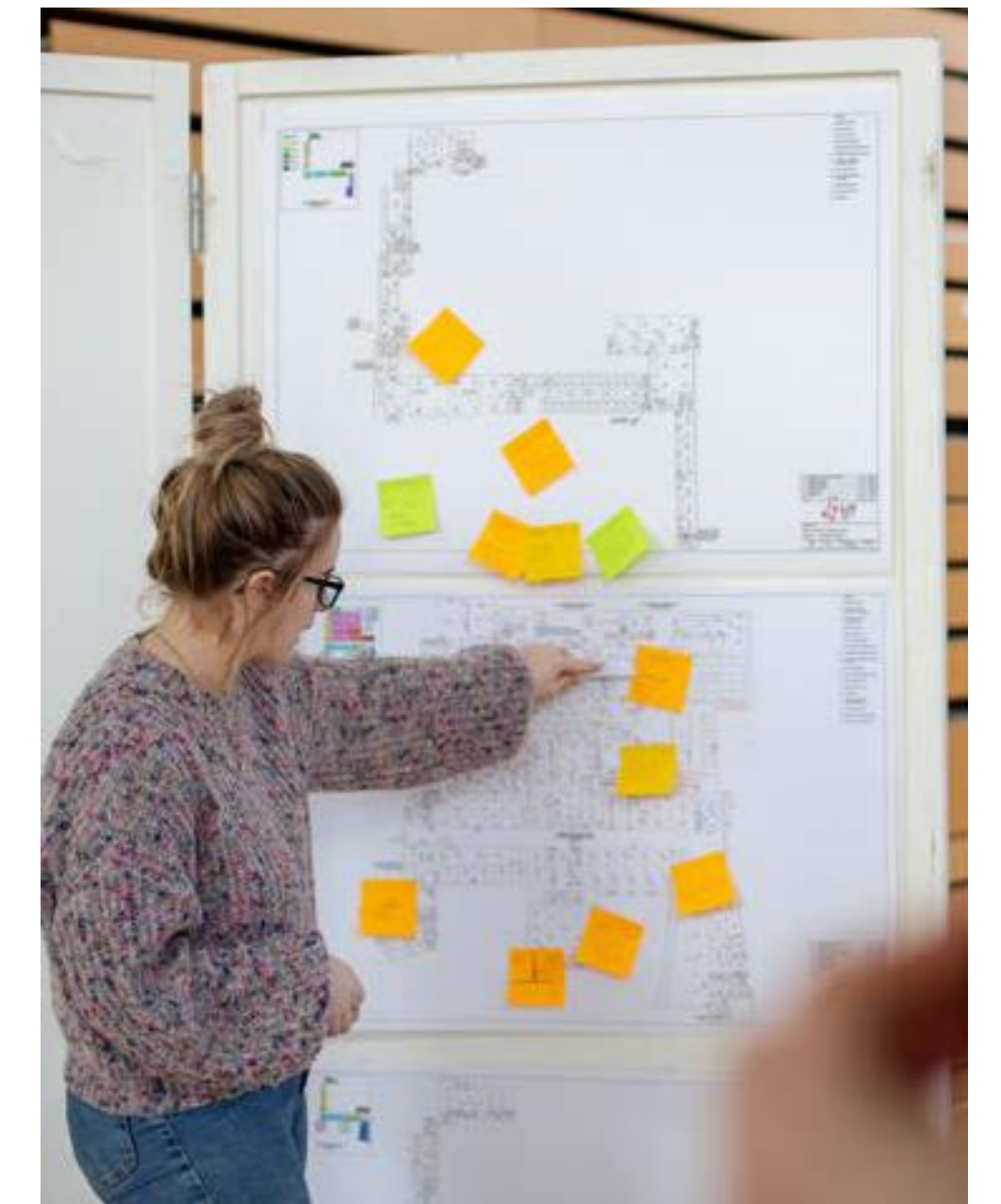
- 01. Introduction
- 02. Logo
- 03. Typography
- 04. Colour
- 05. Pattern
- 06. Texture
- 07. Iconography
- 08. Photography**
- 8a. Overview
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- 8d. Active**
- 8e. Campuses
- 8f. Textures
- 8g. Portraits
- 8h. Pairings
- 8i. Dont's
- 09. Motion
- 10. Application

Photography

Active Learning

We are passionate about how we learn as well as what we learn.

Our Imagery should showcase our inclusive and active learning environments, It should celebrate the excitement of shared discovery.



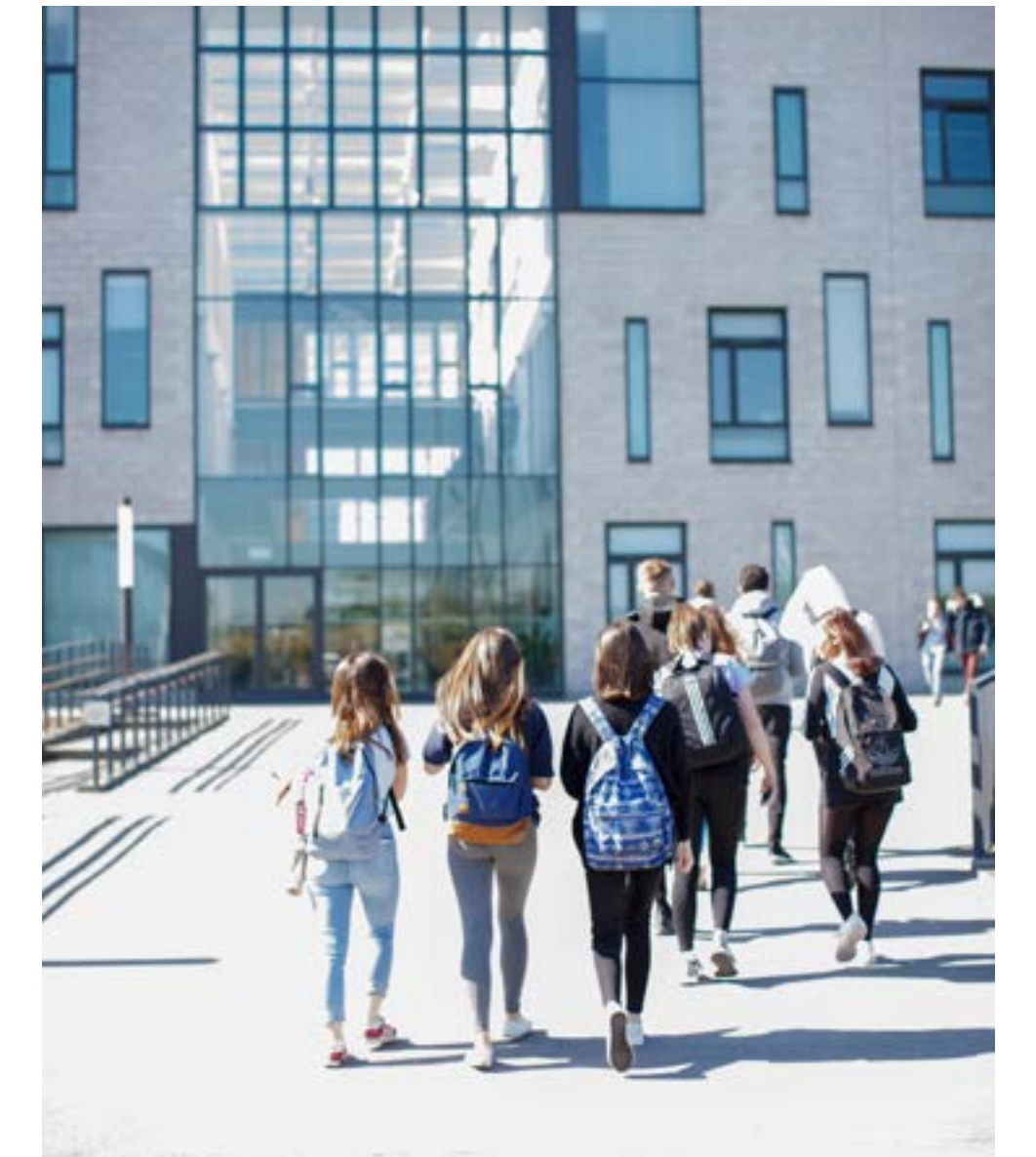
- 01. Introduction
- 02. Logo
- 03. Typography
- 04. Colour
- 05. Pattern
- 06. Texture
- 07. Iconography
- 08. Photography**
 - 8a. Overview
 - 8b. Narrative
 - 8c. Journey
 - 8d. Active
 - 8e. Campuses**
 - 8f. Textures
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 - 8h. Pairings
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- 09. Motion
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Photography

Our Campuses

Our campuses are alive with activity. Photography can serve a window into campus life for our audiences.

Photography can be used to showcase our facilities, our technology and buildings along with the experiences and relationships that are created and grow within the buildings.



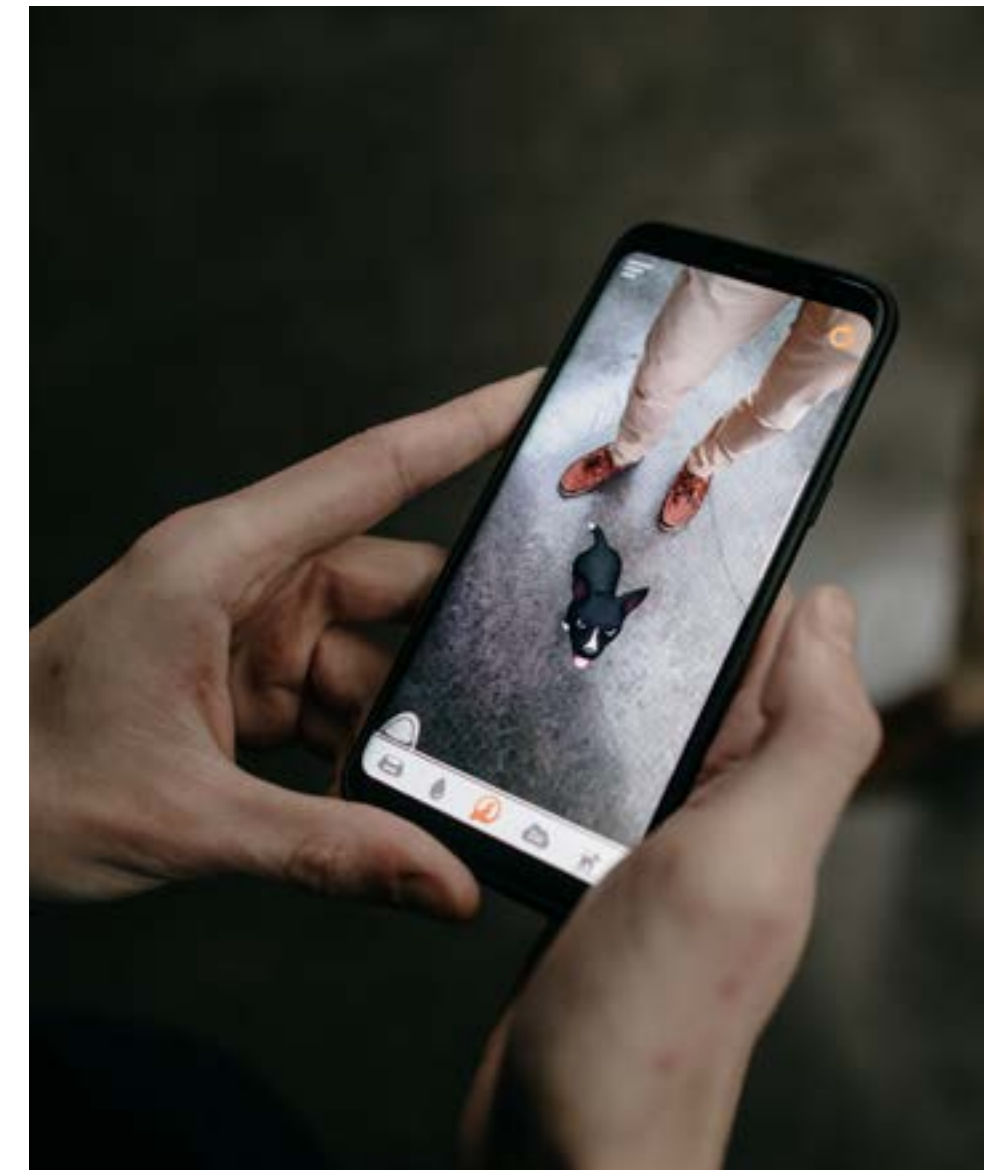
- 01. Introduction
- 02. Logo
- 03. Typography
- 04. Colour
- 05. Pattern
- 06. Texture
- 07. Iconography
- 08. Photography**
 - 8a. Overview
 - 8b. Narrative
 - 8c. Journey
 - 8d. Active
 - 8e. Campuses
 - 8f. Textures**
 - 8g. Portraits
 - 8h. Pairings
 - 8i. Don't's
- 09. Motion
- 10. Application

Photography

Our Textures

The process matters, The texture of what we do has relevance with our audience.

Utilise photography to document the fabric of the disciplines we specialise in. Share behind the scenes imagery, the tools, the craft and the environments that we love.



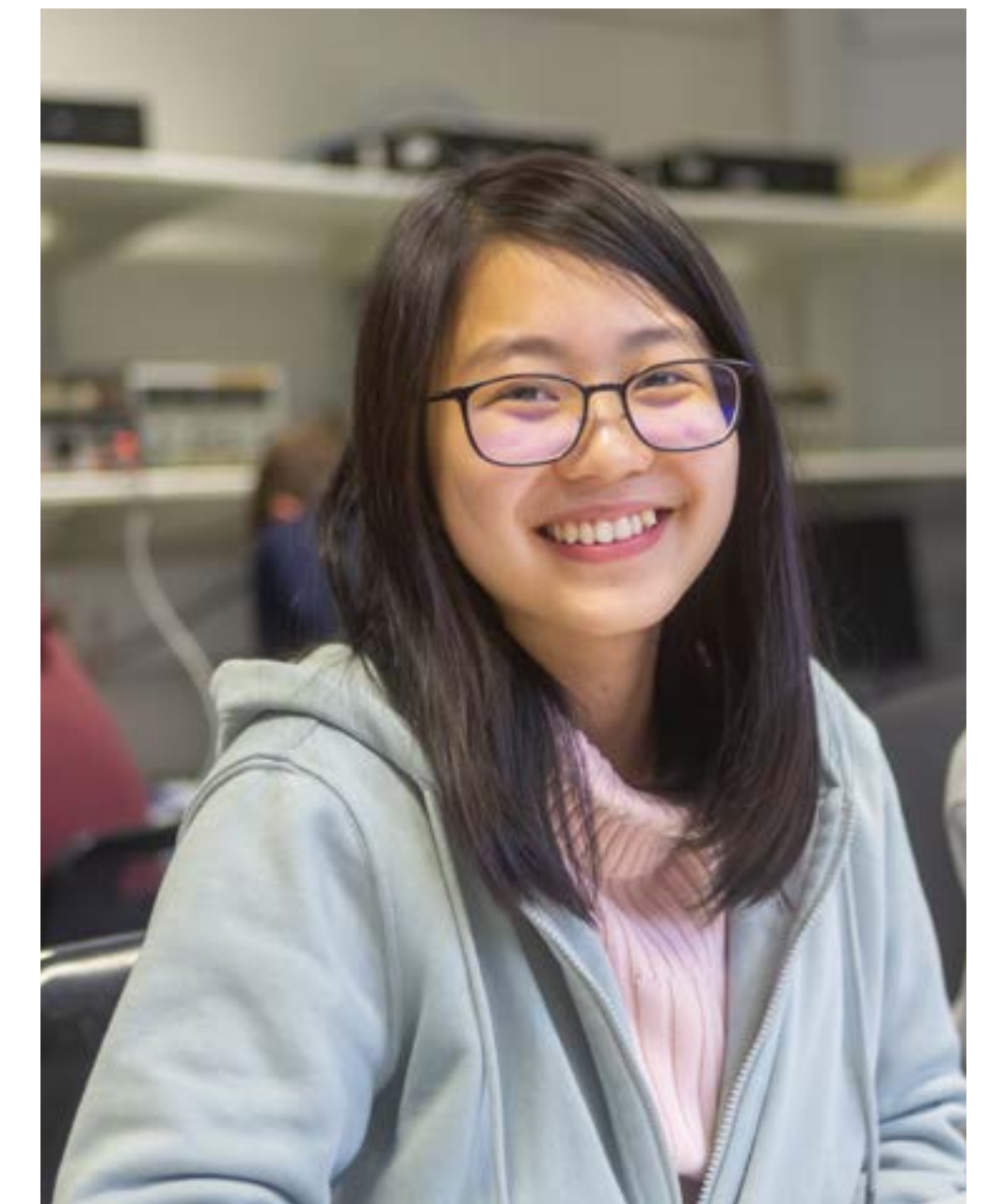
- 01. Introduction
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- 04. Colour
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- 06. Texture
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- 08. Photography**
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- 8f. Textures
- 8g. Portraits**
- 8h. Pairings
- 8i. Don't's
- 09. Motion
- 10. Application

Photography

Portraits

Portraits of our people should be natural, confident and relaxed. The subject should always be in control and at ease. Avoid overtly staged and over produced portraits.

Environmental portraits are a great way to provide additional context to the viewer. Consider locations that showcase our campuses and facilities.



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 - 8f. Textures
 - 8g. Portraits
 - 8h. Pairings**
 - 8i. Dont's
- 09. Motion
- 10. Application

Photography Pairing

When creating photography for TUS, consider how the photography can deliver as a collection. Consider how it will be used in editorial layouts or on social media as part of a carousel.

It can be useful to have a checklist for each shoot.

Wide - Location, Setting, Atmosphere.

Mid - Portraits, Documentation

Close - Texture, Fabric, Detail, Pattern.



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- 06. Texture
- 07. Iconography
- 08. Photography**
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- 8d. Active
- 8e. Campuses
- 8f. Textures
- 8g. Portraits
- 8h. Pairings
- 8i. Dont's**
- 09. Motion
- 10. Application

Photography

Dont's

We should avoid stereotype or clichéd representations of education, learning and the subjects we teach. Clichés undermine our expertise and our lived experience.

Avoid imagery without focal point or flow. Imagery should have a dynamism that reflects life at TUS



✘ Avoid overtly staged shots that seem unnatural or forced.



✘ Avoid overtly staged setup in favour of more candid representations of an event.



✘ Avoid clichéd representations of the subjects we teach.



✔ Document active learning and discovery in motion.



✔ Portraits should be natural and relaxed.



✔ Create opportunities to showcase our subjects in active environments.

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- 05. Pattern
- 06. Texture
- 07. Iconography
- 08. Photography
- 09. Motion**
- 9a. Logo
- 9b. Pattern
- 9c. Texture
- 9d. Type
- 9e. Transition
- 9f. 3D
- 10. Application

09. Motion

- 01. Introduction
- 02. Logo
- 03. Typography
- 04. Colour
- 05. Pattern
- 06. Texture
- 07. Iconography
- 08. Photography
- 09. Motion**
- 9a. Logo**
- 9b. Pattern
- 9c. Texture
- 9d. Type
- 9e. Transition
- 9f. 3D
- 10. Application

Motion

Logo

The primary motion style for our pattern should be a rightward transition with suitable easing-in and easing-out.

This movement should echo that of waves and water.

Template files are available upon request.



- 01. Introduction
- 02. Logo
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- 04. Colour
- 05. Pattern
- 06. Texture
- 07. Iconography
- 08. Photography
- 09. Motion**
- 9a. Logo
- 9b. Pattern**
- 9c. Texture
- 9d. Type
- 9e. Transition
- 9f. 3D
- 10. Application

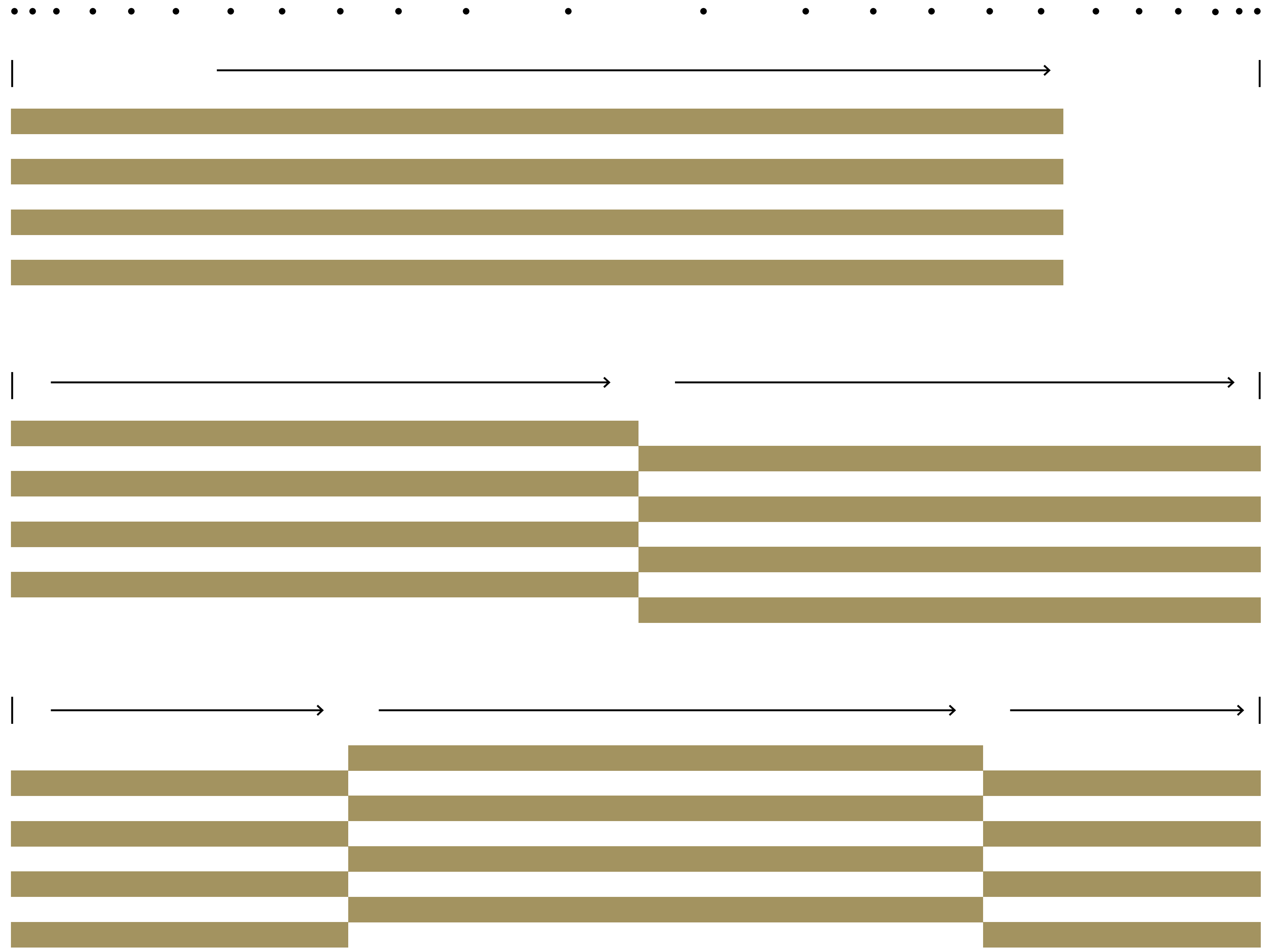
Motion

Pattern Wave

The primary motion style for our pattern should be a rightward transition with suitable easing-in and easing-out.

This movement should echo that of waves and water.

Template files are available upon request.



- 01. Introduction
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- 07. Iconography
- 08. Photography
- 09. Motion**
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- 9b. Pattern**
- 9c. Texture
- 9d. Type
- 9e. Transition
- 9f. 3D
- 10. Application

Motion

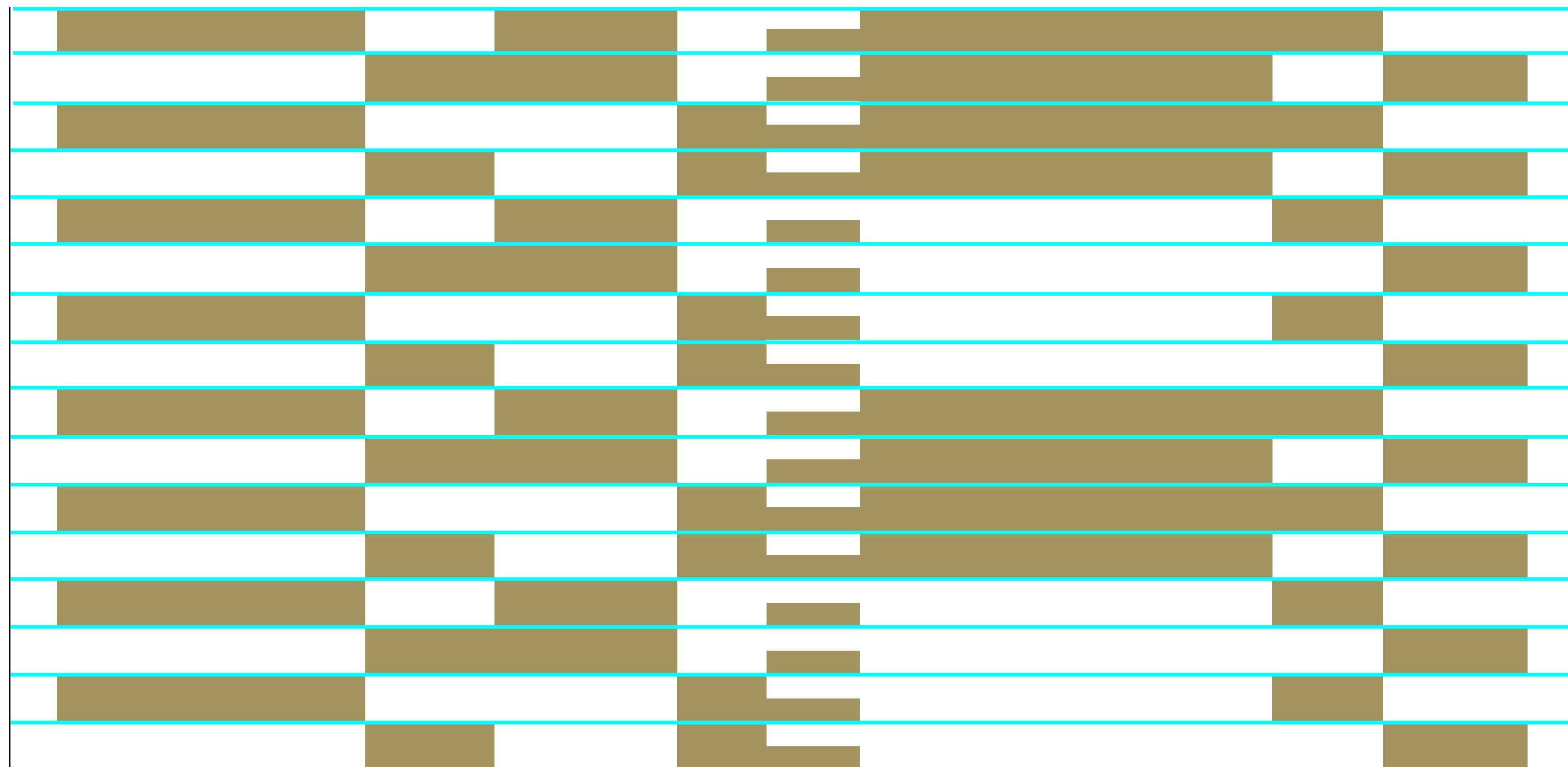
Pattern Fractal

This is another motion style to create a sense of disruption.

This can be achieved by augmenting the height of sections of the pattern.

This adjustment should be proportional to the rest of the pattern on display.

Template files are available upon request.



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Motion

Texture -Static Image

A motion graphics using still images as simple looping animations can be achieved by adjust the pixel density of the image and creating various versions of the graphic to be inserted in differing frames to create a jittery effect.

Template files are available upon request.



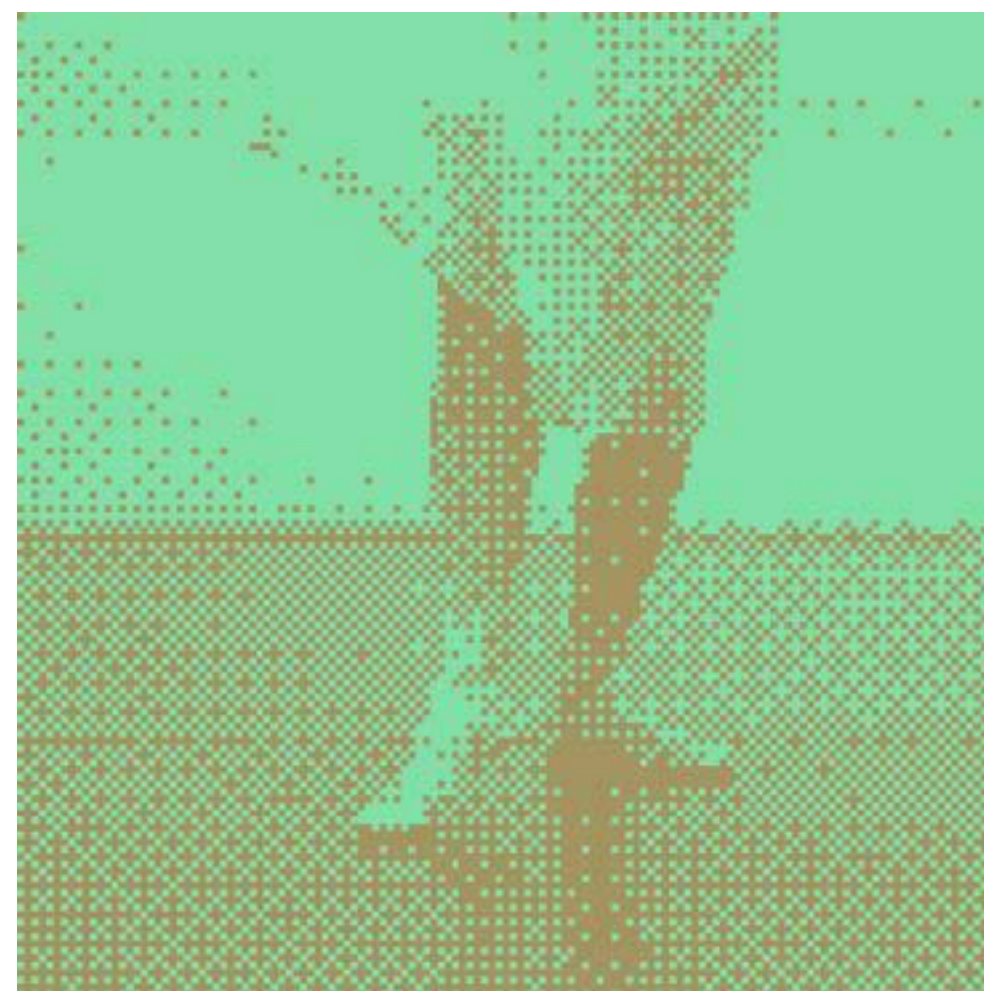
- 01. Introduction
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- 9a. Logo
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- 10. Application

Motion

Texture -Video

The texture can be applied to short video sequences to create a dither animation.

Template files are available upon request.



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 - 9d. Type**
 - 9e. Transition
 - 9f. 3D
- 10. Application

Motion Typography

Template files are available upon request.

Animate by character

Large Header

Animate by word

Medium Sub-Header

**Ti aut ium reperch
ilibea veli conem**
Set atmolo porstis

Animate by line

Small Text

**Endam fugia aectam quo
moluptasimil eos exeribus**
Odit tissus aliqua natiunto
de pelis aut re laborep

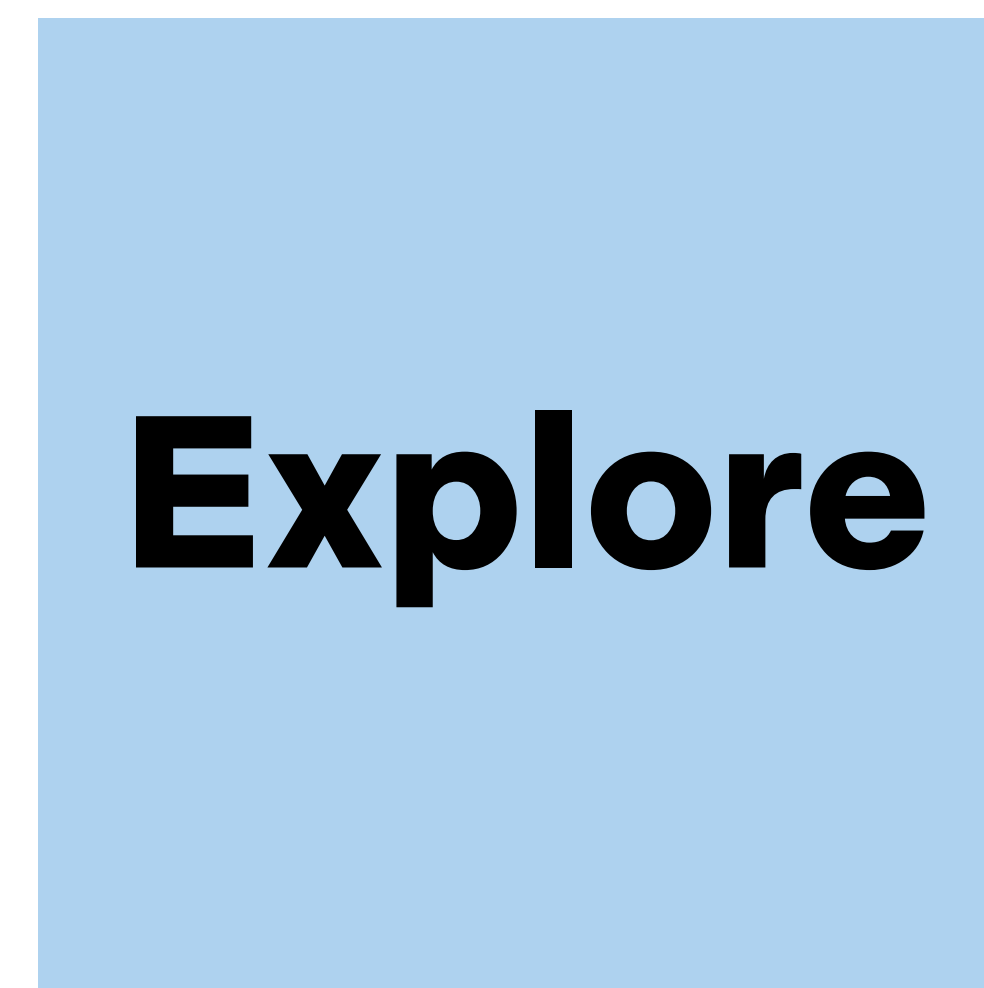
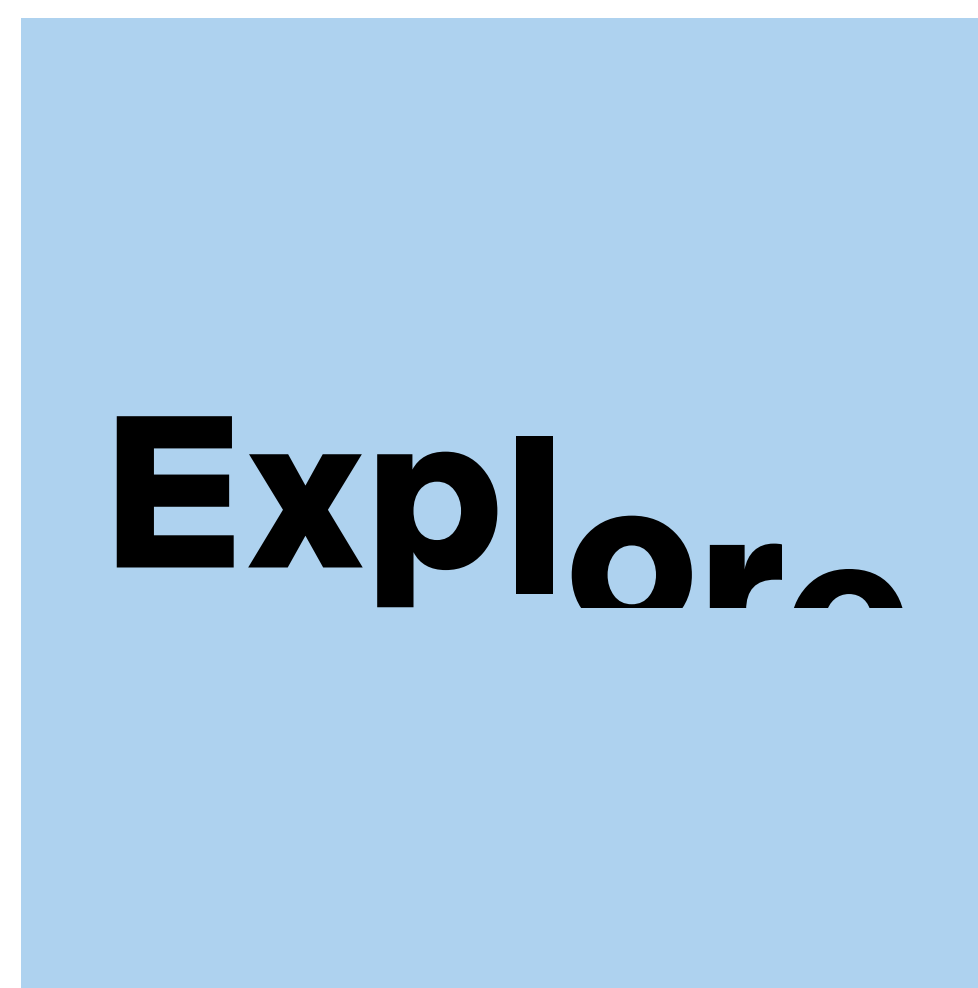
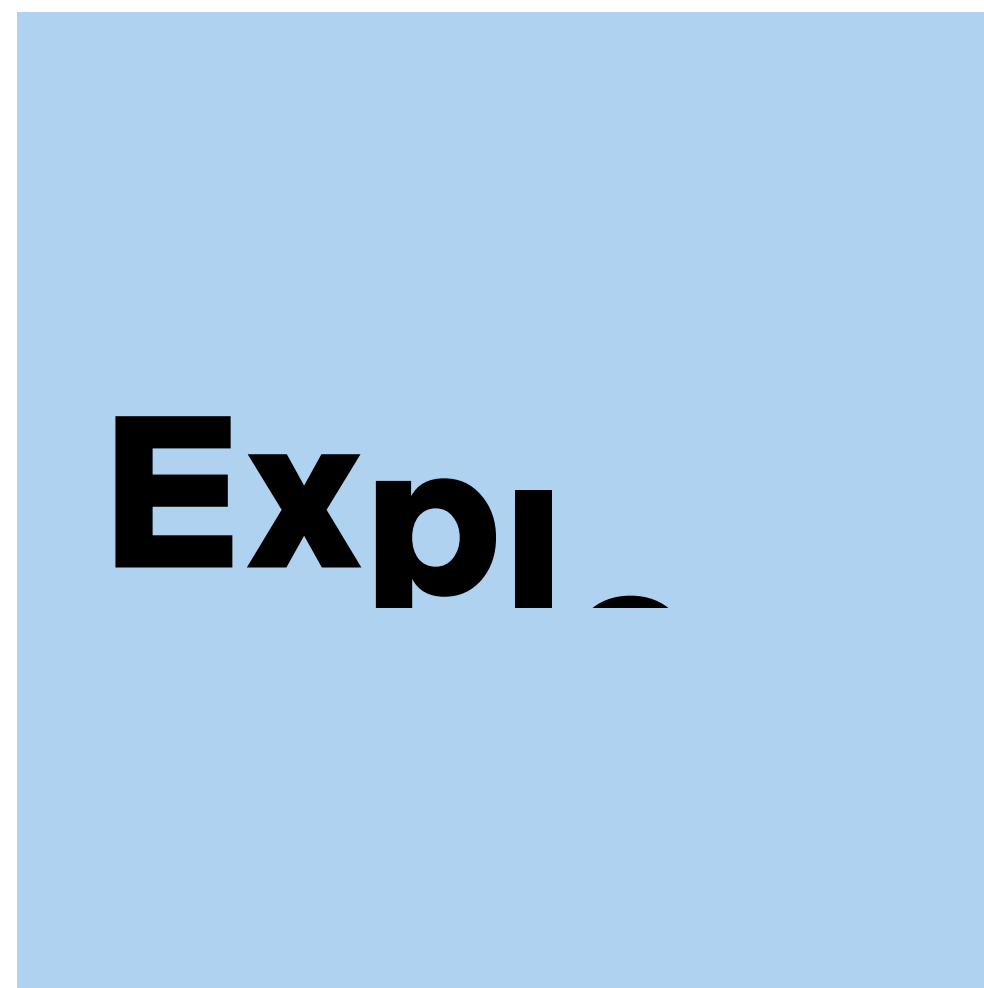
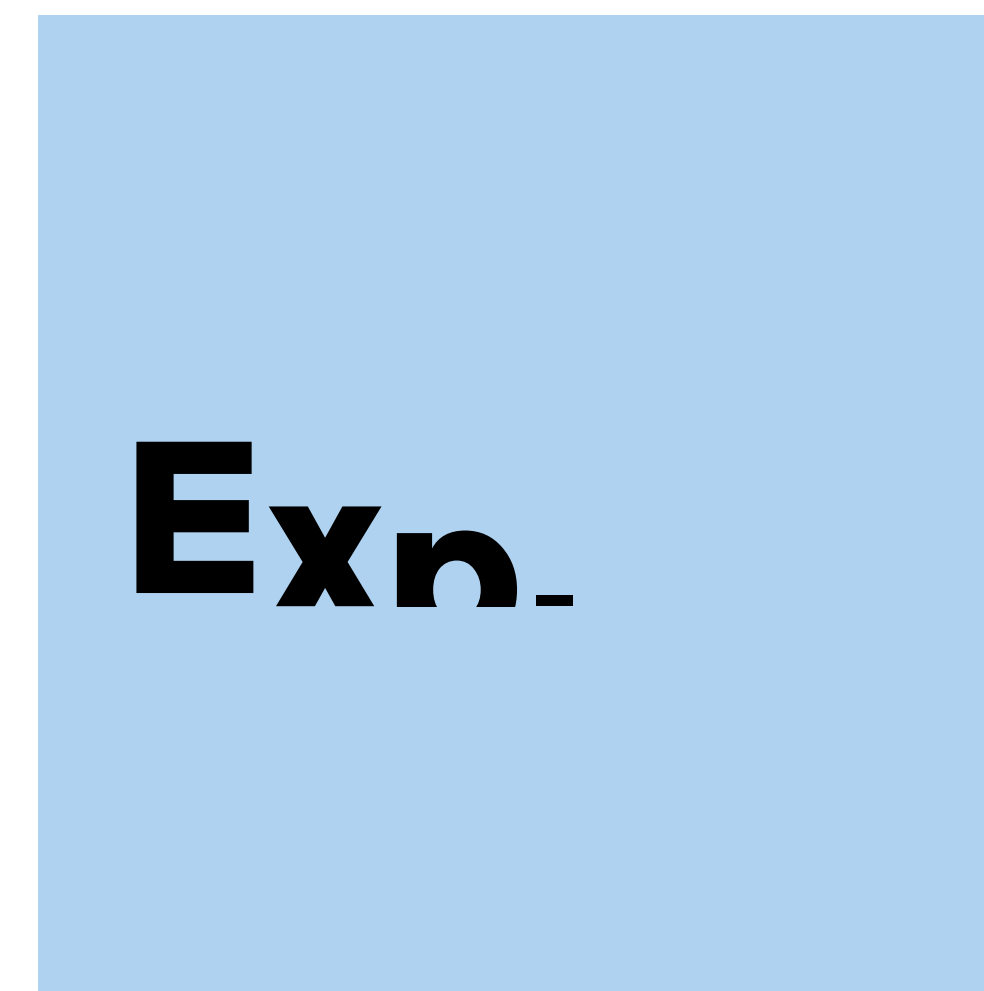
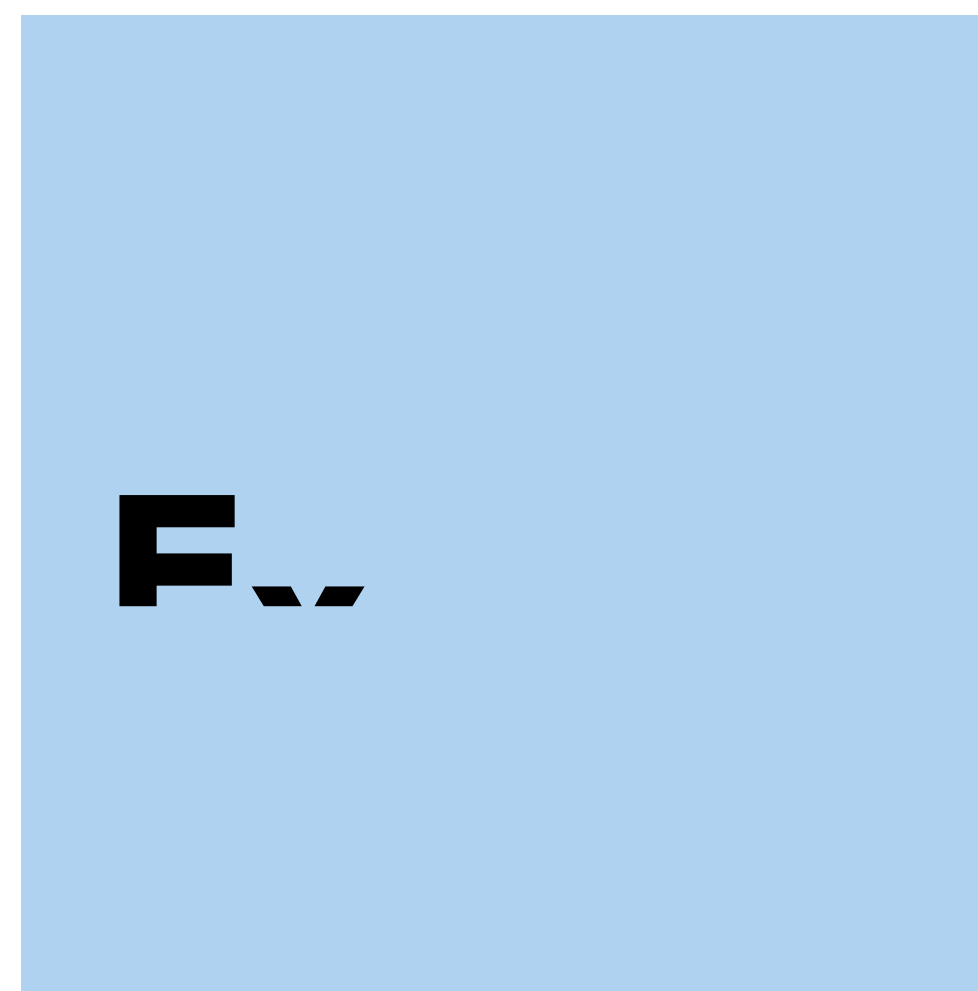
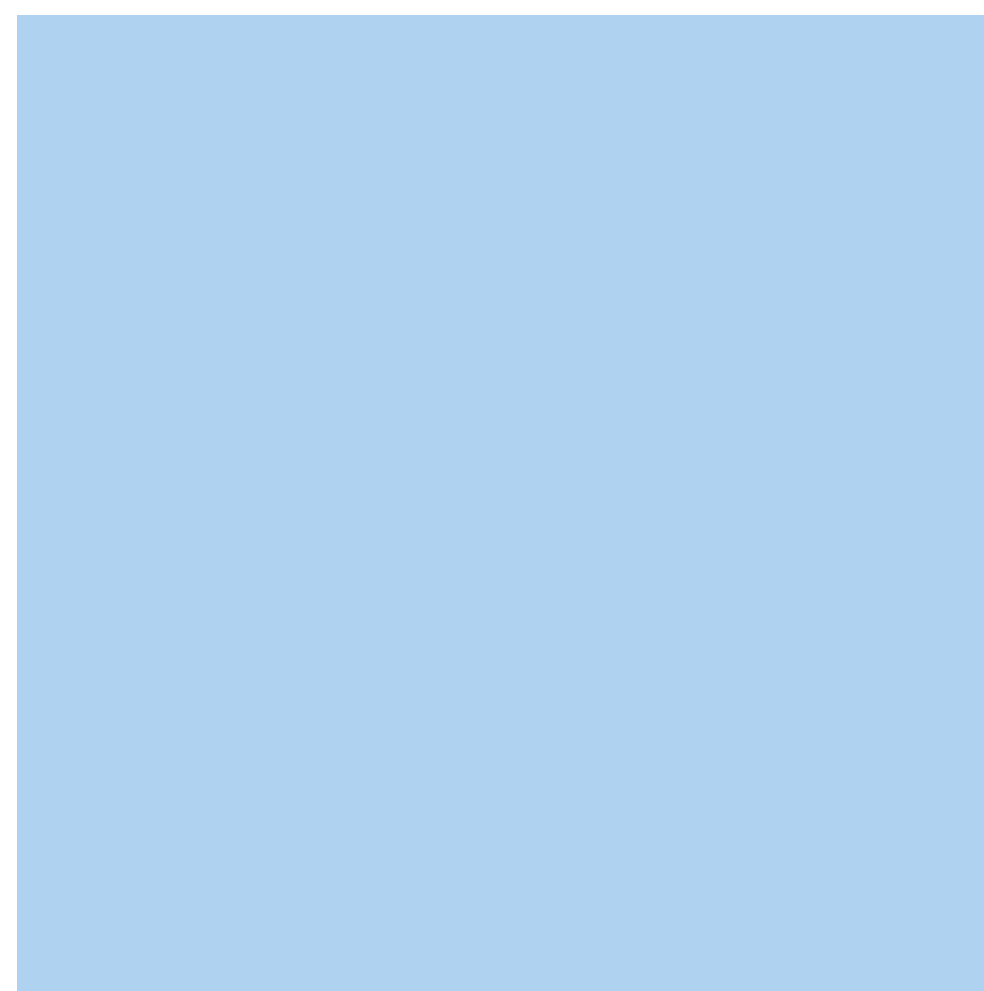
- 01. Introduction
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- 9a. Logo
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- 9c. Texture
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- 9e. Transition
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- 10. Application

Motion

Large Header

When animating short, large text, characters can be moved independently, entering or exiting a mask.

Template files are available upon request.



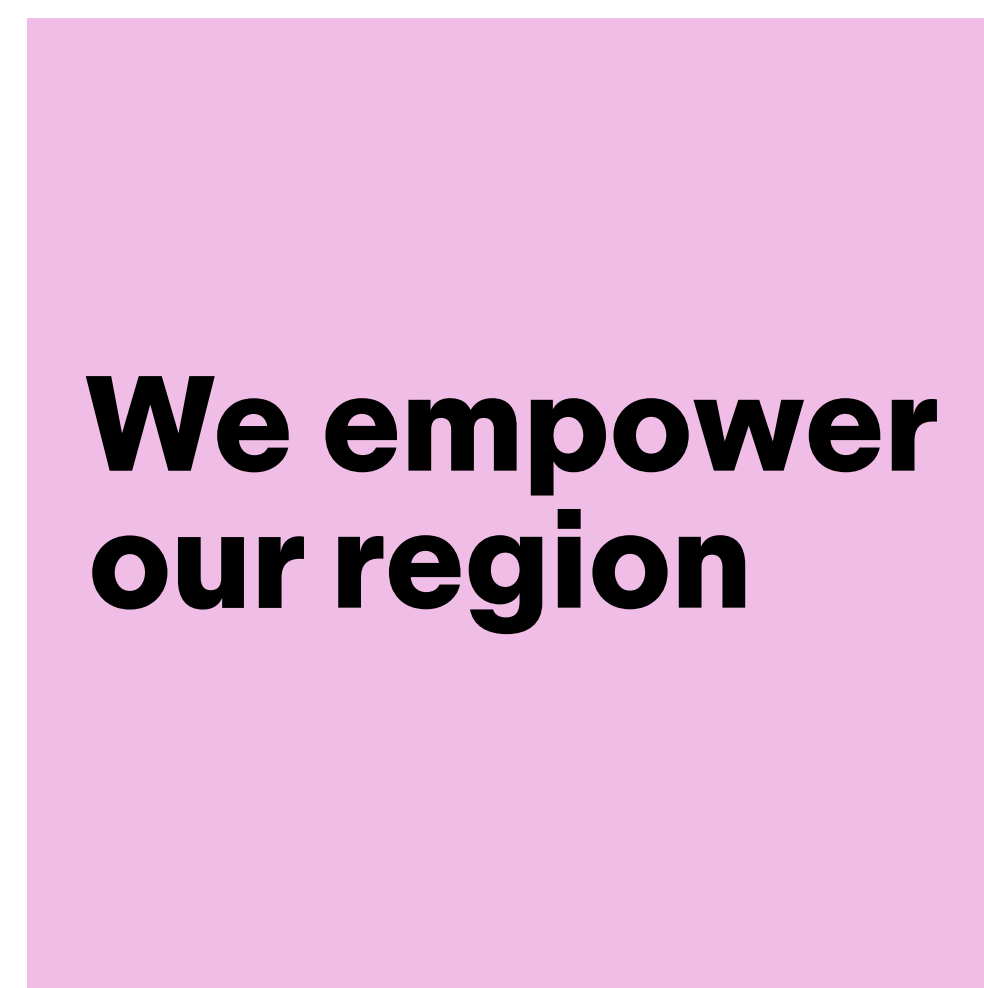
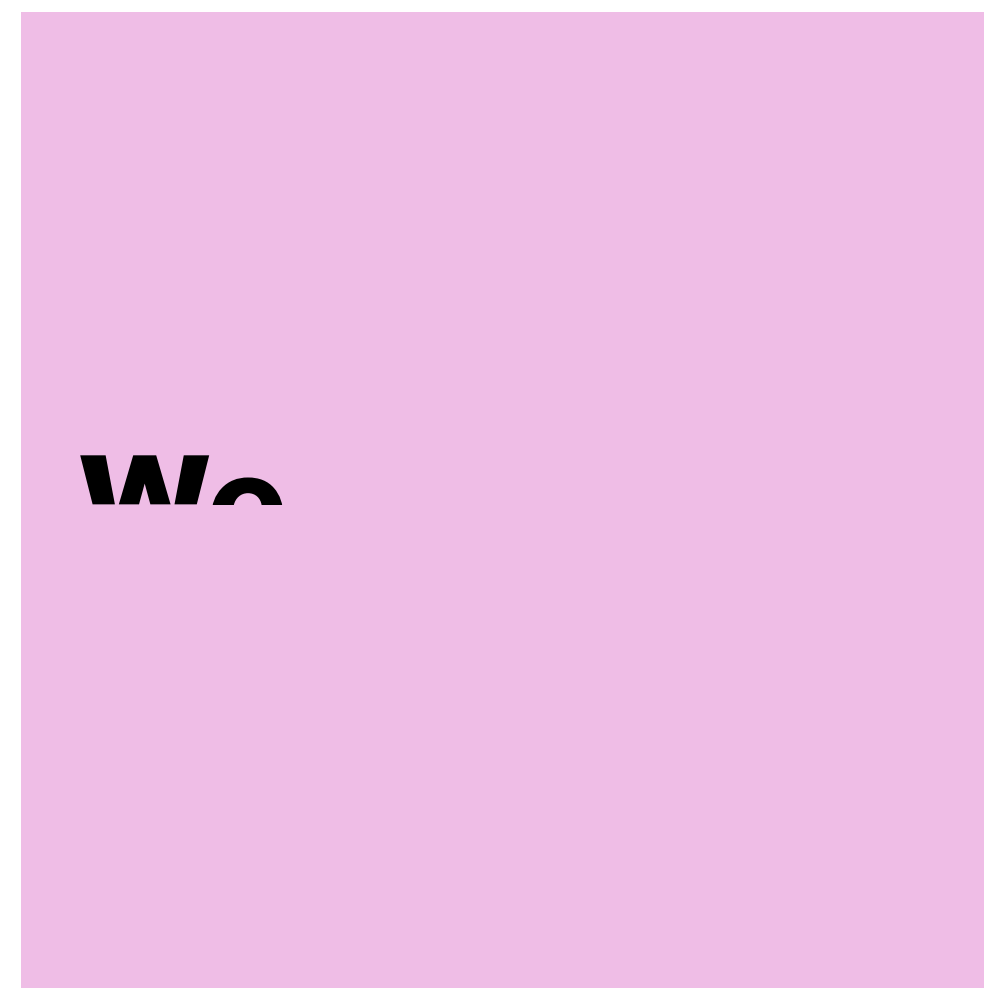
- 01. Introduction
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- 06. Texture
- 07. Iconography
- 08. Photography
- 09. Motion**
 - 9a. Logo
 - 9b. Pattern
 - 9c. Texture
 - 9d. Type**
 - 9e. Transition
 - 9f. 3D
- 10. Application

Motion

Medium Sub-Header

When animating short, medium-sized text, individual words can be animated.

Template files are available upon request.



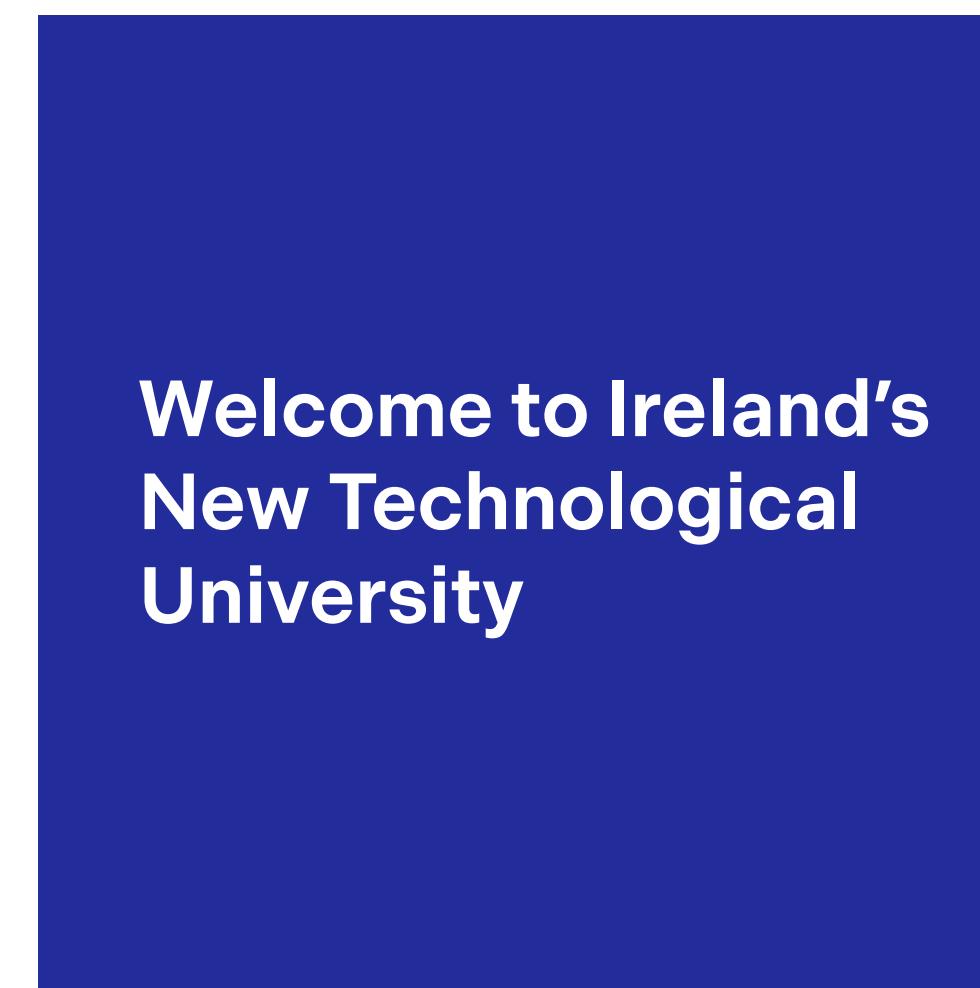
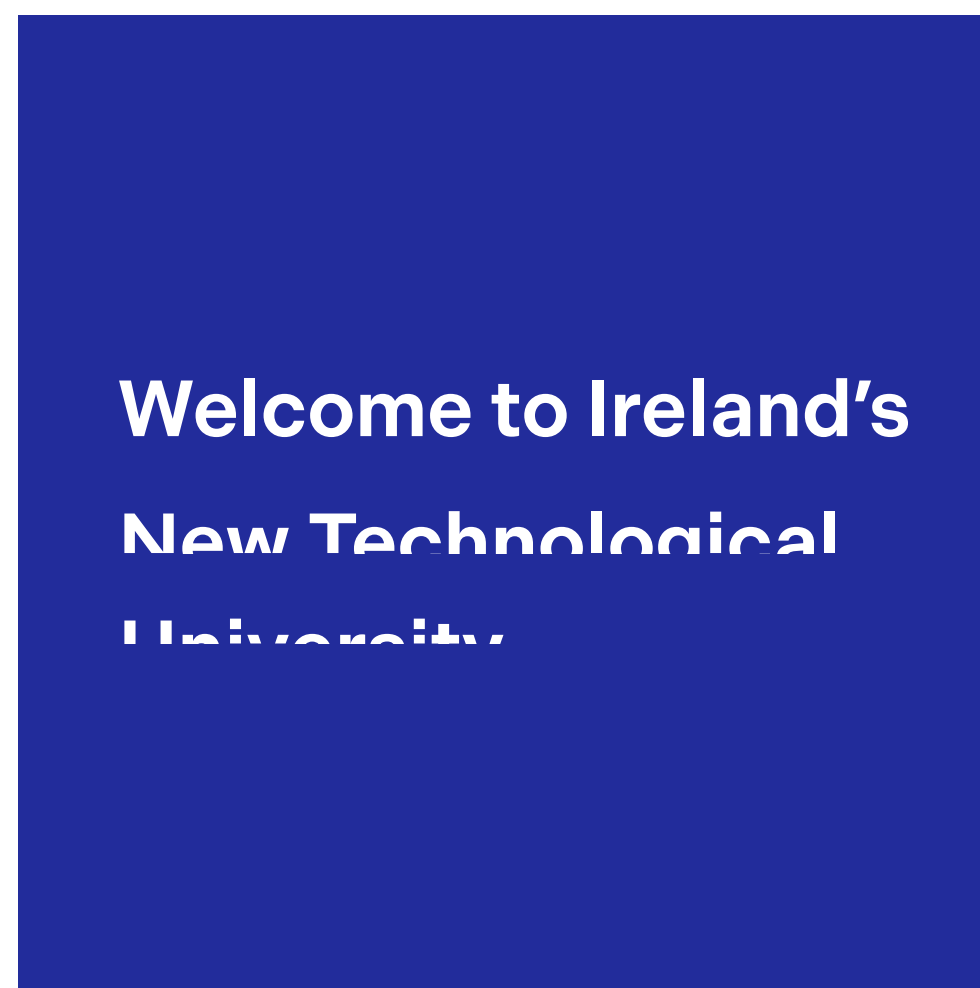
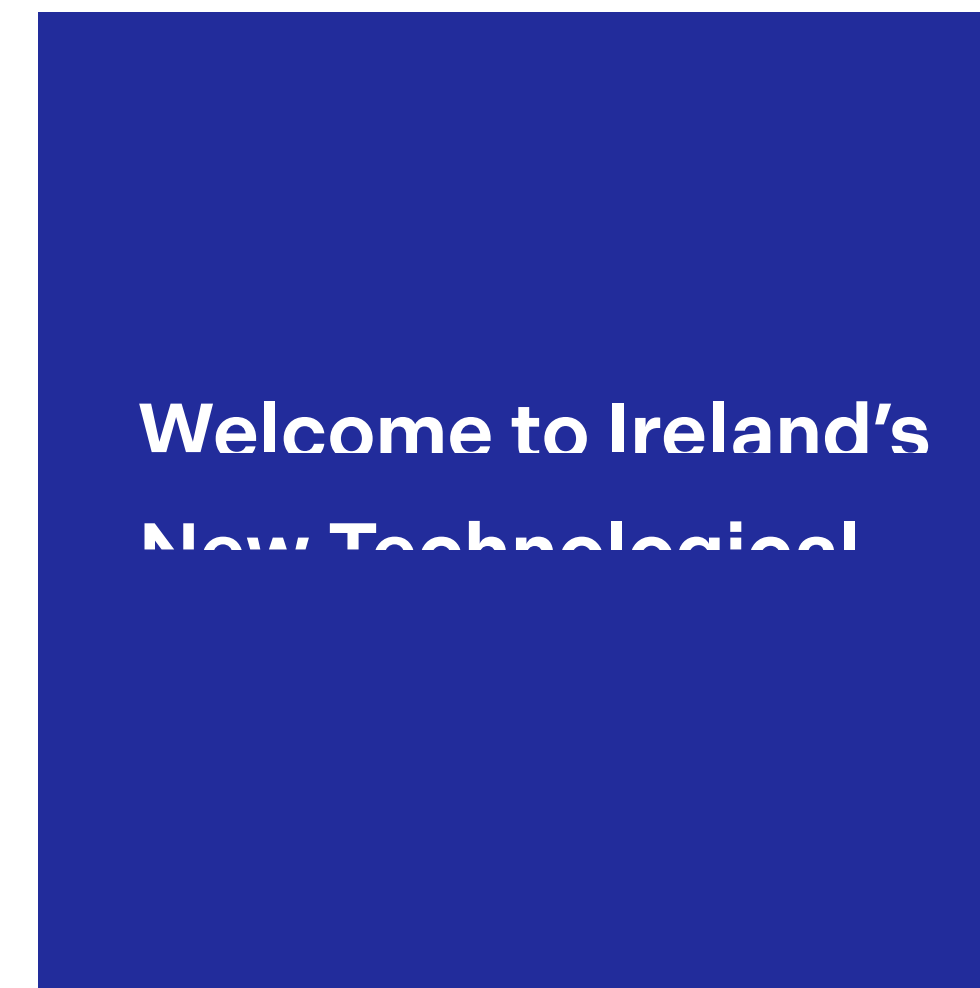
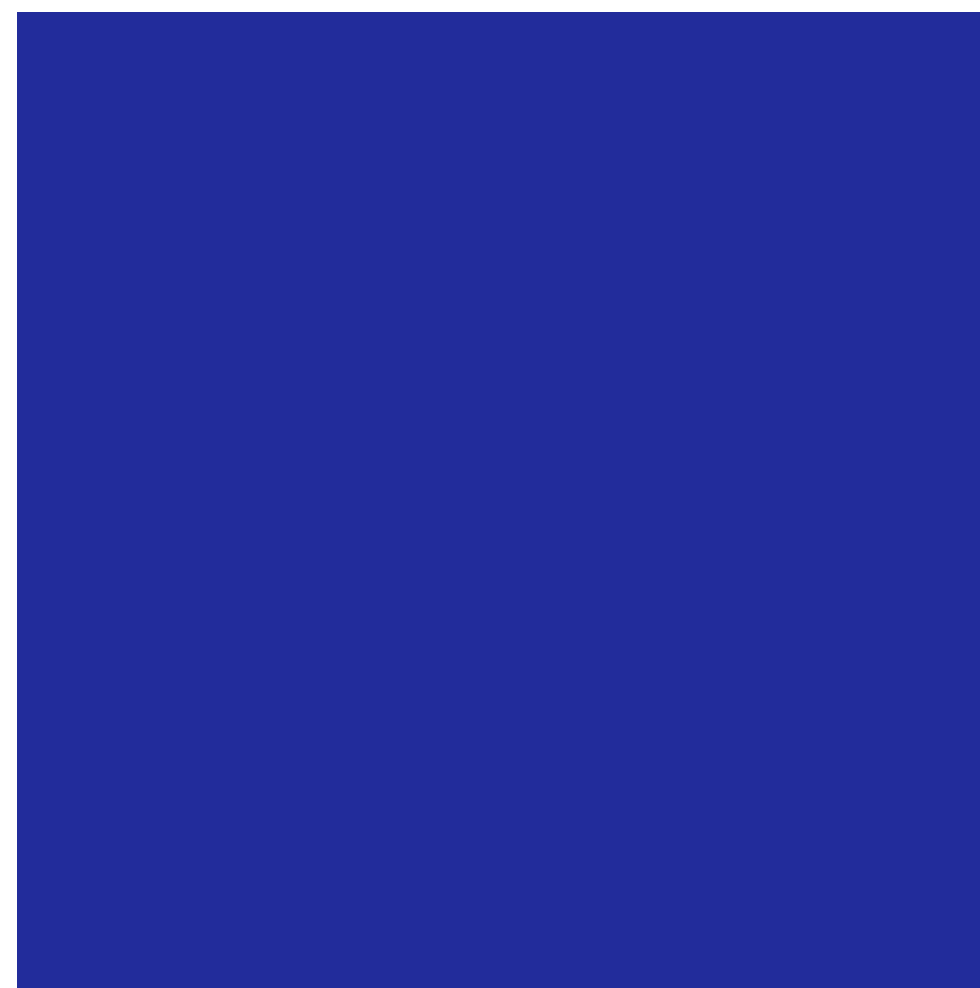
- 01. Introduction
- 02. Logo
- 03. Typography
- 04. Colour
- 05. Pattern
- 06. Texture
- 07. Iconography
- 08. Photography
- 09. Motion**
- 9a. Logo
- 9b. Pattern
- 9c. Texture
- 9d. Type**
- 9e. Transition
- 9f. 3D
- 10. Application

Motion

Small Text

To quickly animate smaller text, animate by line.

Template files are available upon request.



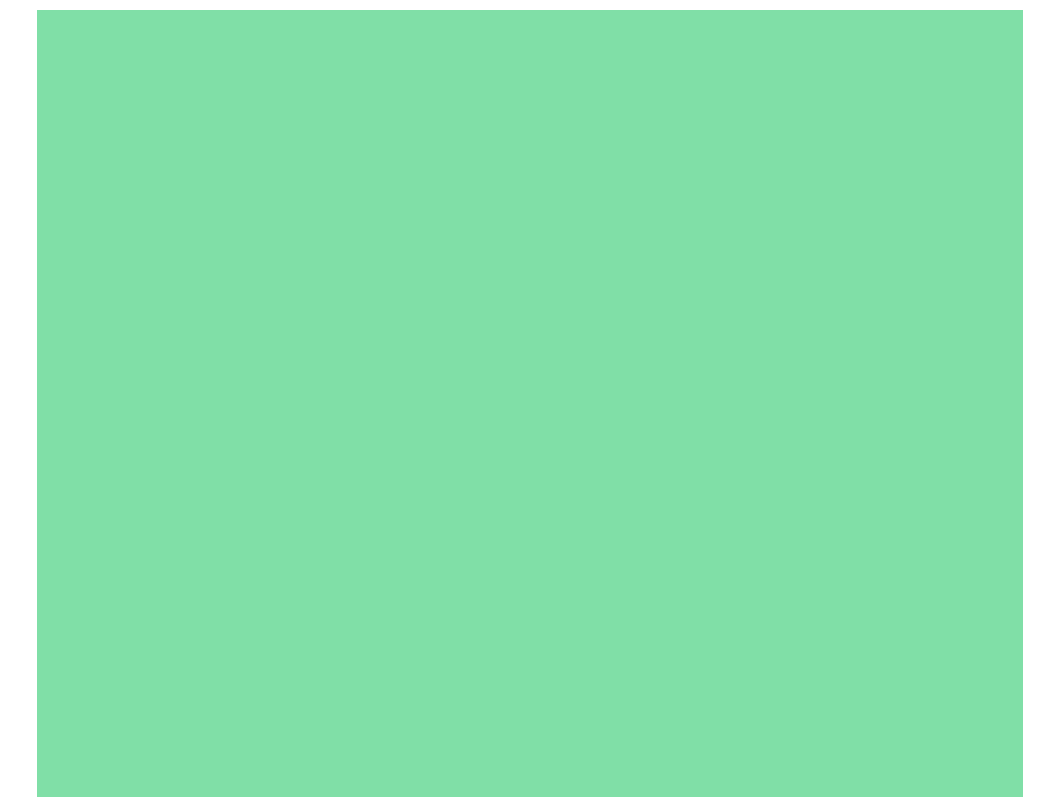
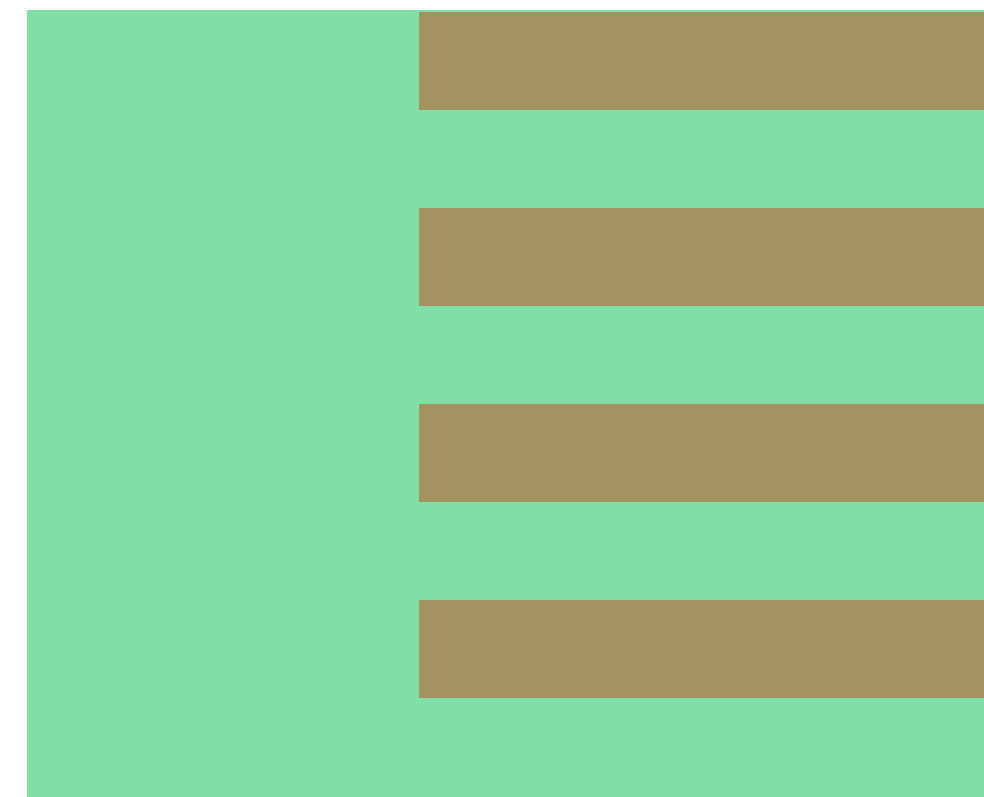
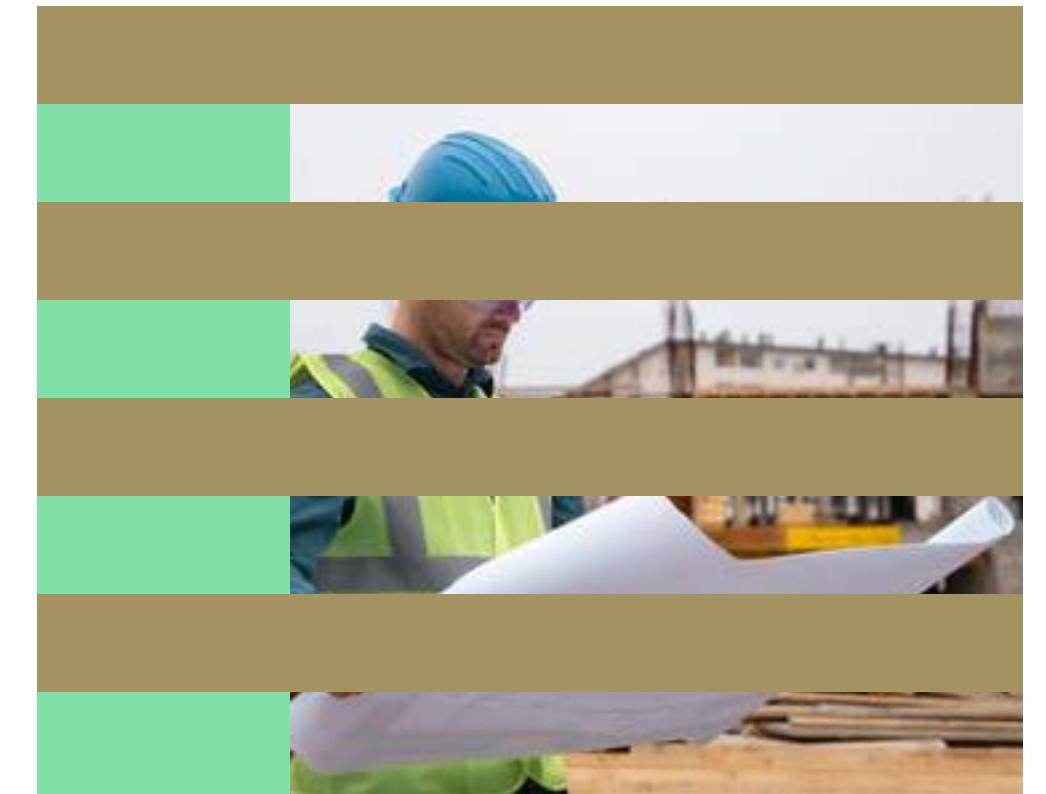
- 01. Introduction
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- 06. Texture
- 07. Iconography
- 08. Photography
- 09. Motion**
- 9a. Logo
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- 9c. Texture
- 9d. Type
- 9e. Transition**
- 9f. 3D
- 10. Application

Motion

Transition - Pattern

Our pattern can be used to create a transition from image to solid colour or visa-versa.

Template files are available upon request.



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- 05. Pattern
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- 08. Photography
- 09. Motion**
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- 9e. Transition**
- 9f. 3D
- 10. Application

Motion

Transition - Dither

Using a simple grid, a transition from image to solid colour, or visa-versa if using masks, can be achieved that reflects the structure of our dither texture.

Template files are available upon request.

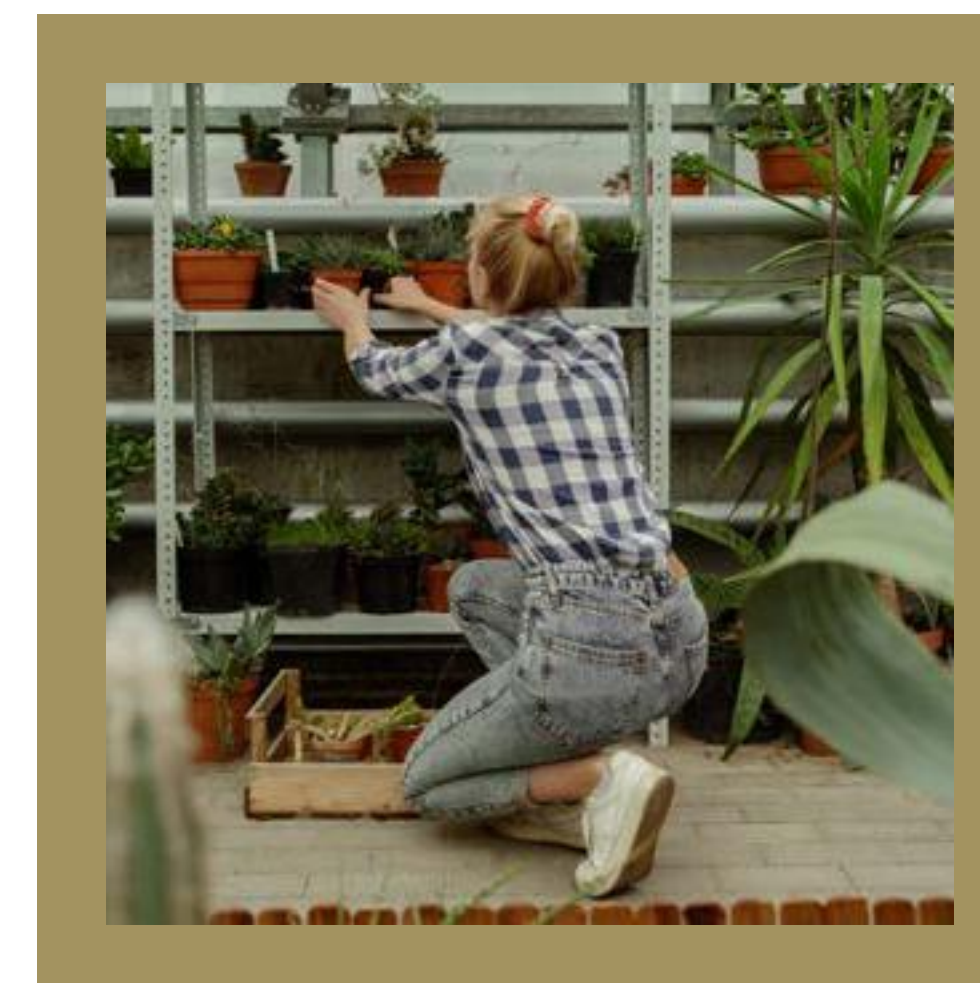
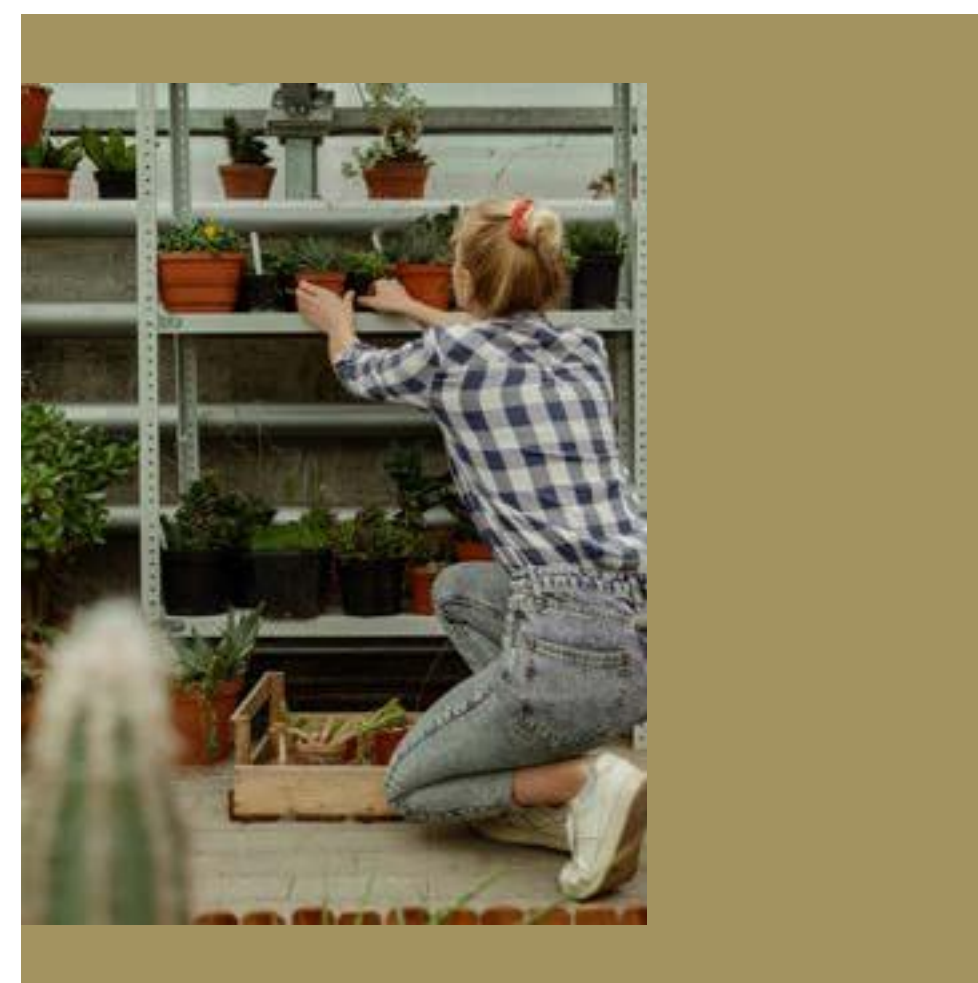
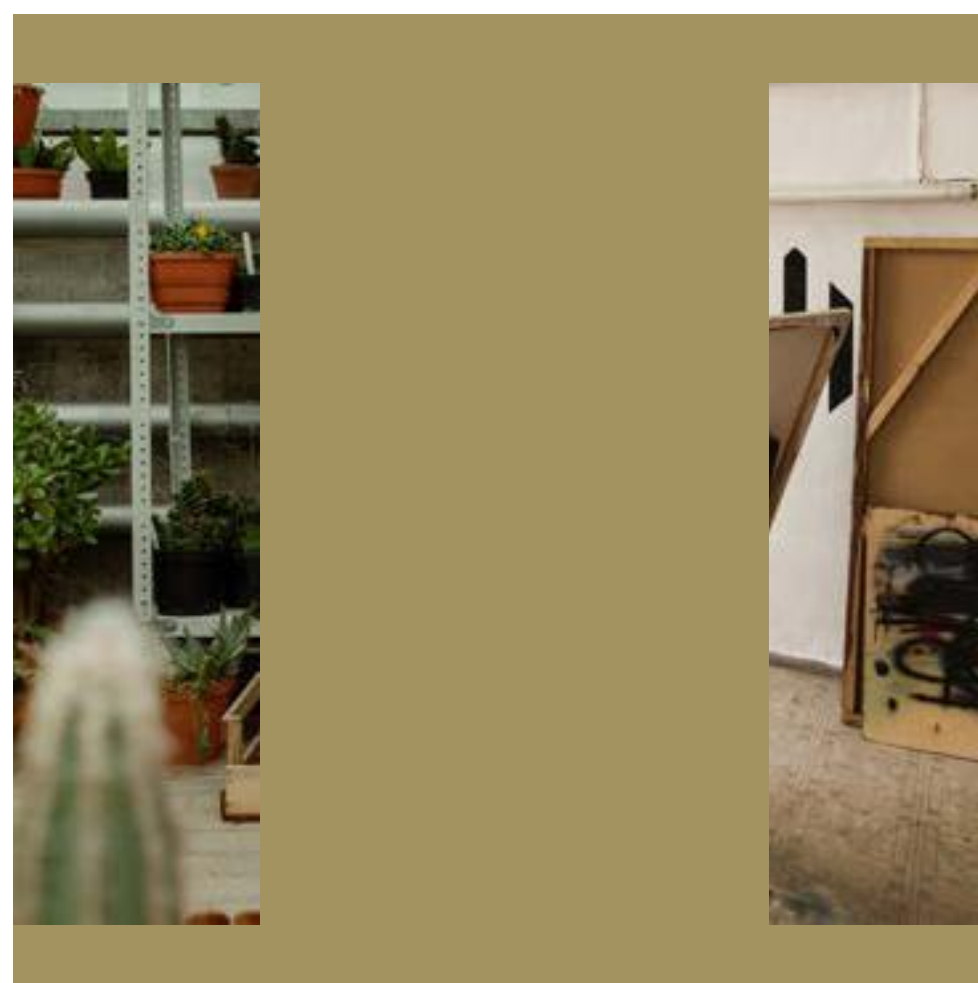
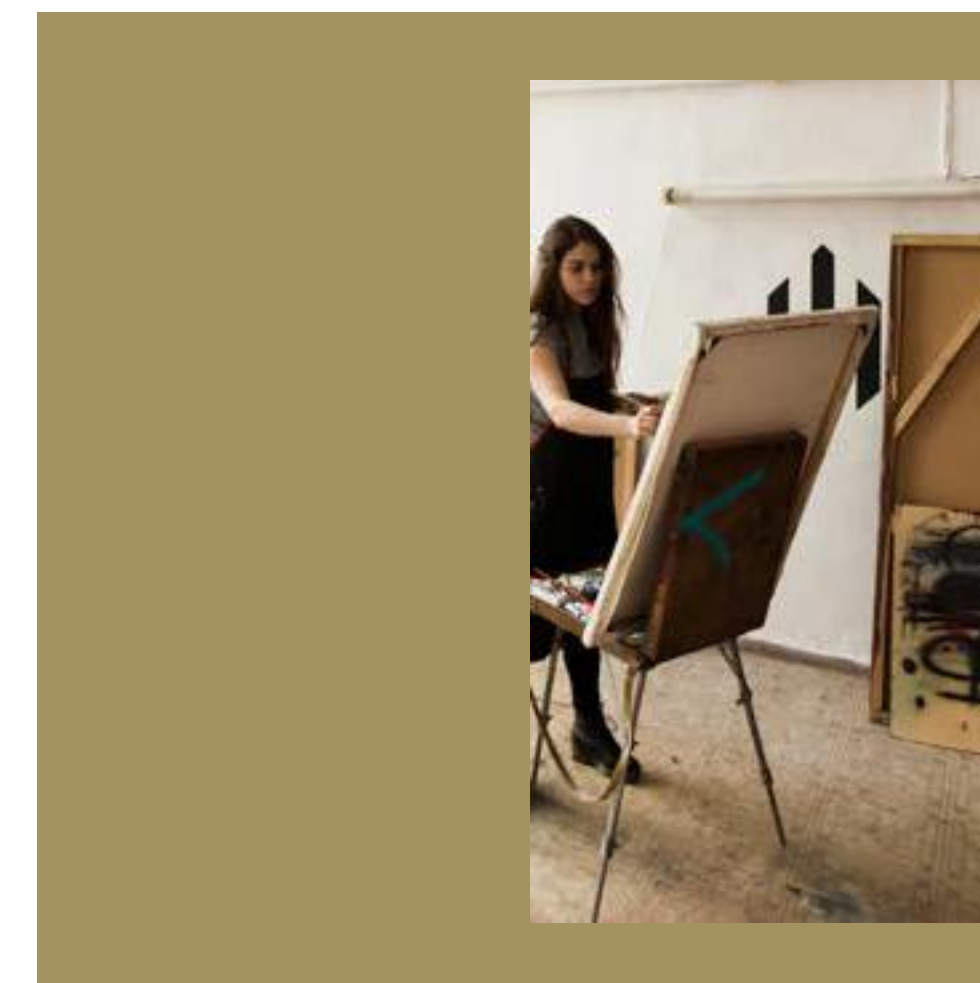
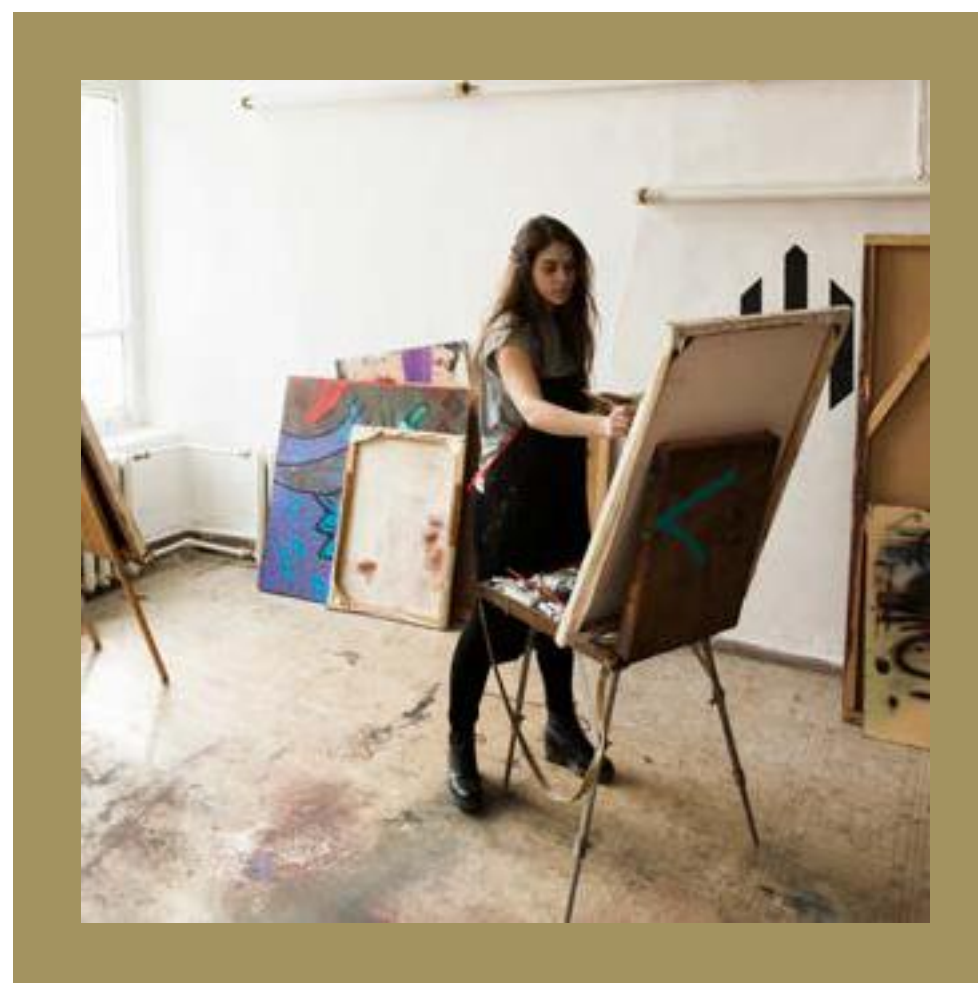


- 01. Introduction
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Motion Transition - Mask

A simple and quick transition can be achieved by moving a mask object, rather than the masked image.

Template files are available upon request.



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Motion

3D

Our brand assets can be rendered using 3D software and composited into live-action footage for campaign specific communications.



01. Introduction

02. Logo

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04. Colour

05. Pattern

06. Texture

07. Iconography

08. Photography

09. Motion

10. Application

10a. Tone

10b. Campaign

10c. Social

10d. Stationery

10e. Editorial

10f. Environ

10g. Email

10h. Apparel

10. Application

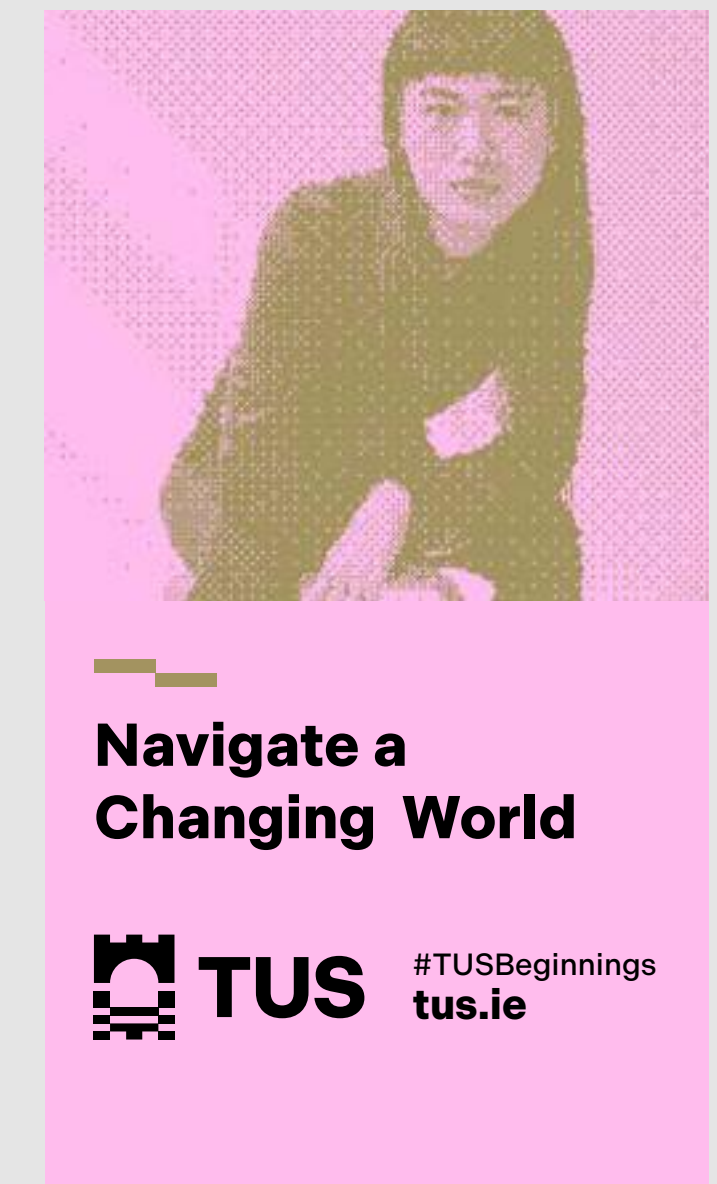
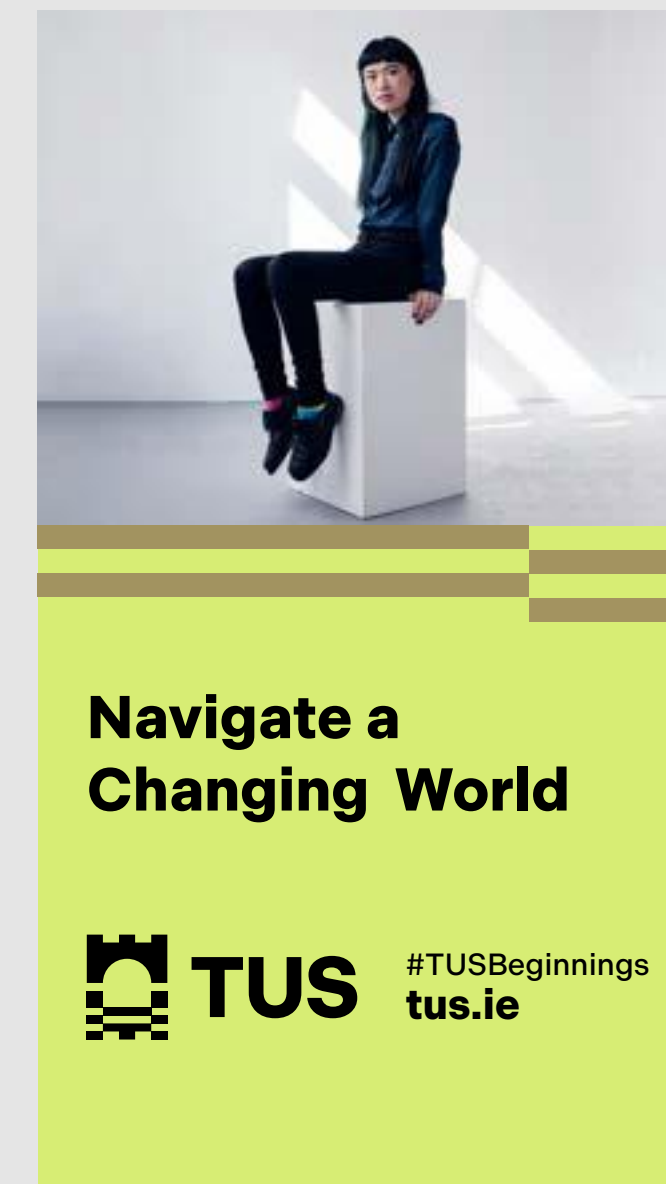
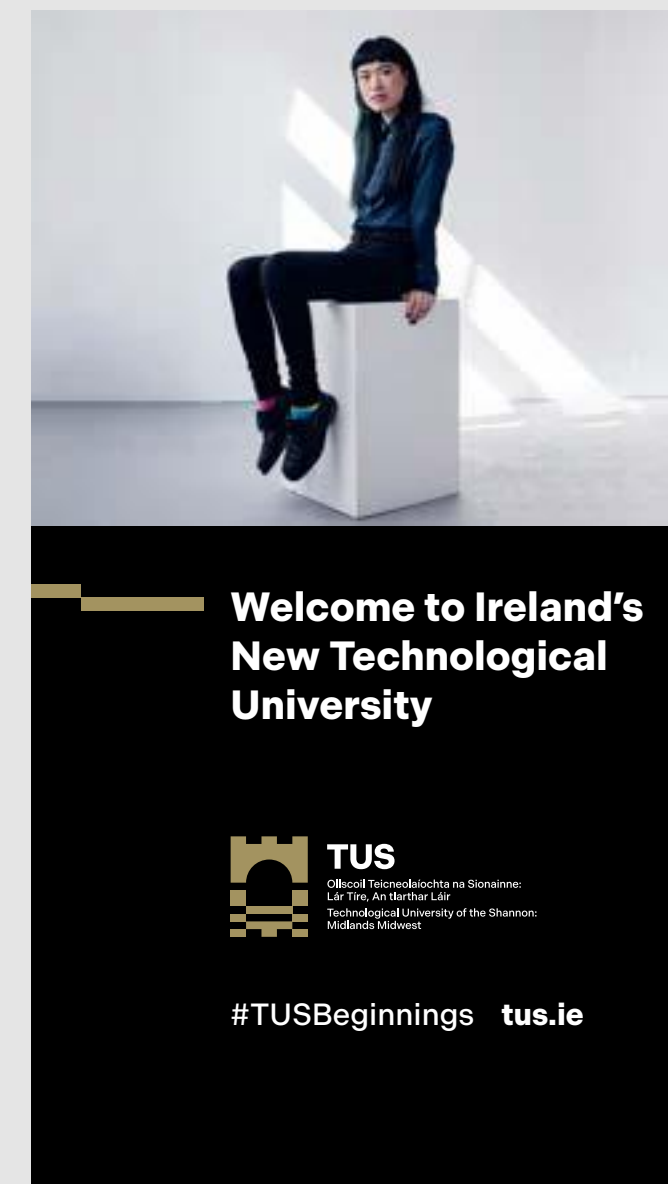
- 01. Introduction
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- 09. Motion
- 10. Application**
 - 10a. Tone**
 - 10b. Campaign
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 - 10h. Apparel

Application Tonal Range

It is important to maintain a clear tonal range, when representing this brand.

Our primary colours and brand assets should be used for high level, formal, and official communications.

In targeted communications, we can utilise our secondary colours and expressive brand elements in order to create dramatic and eye-catching design.



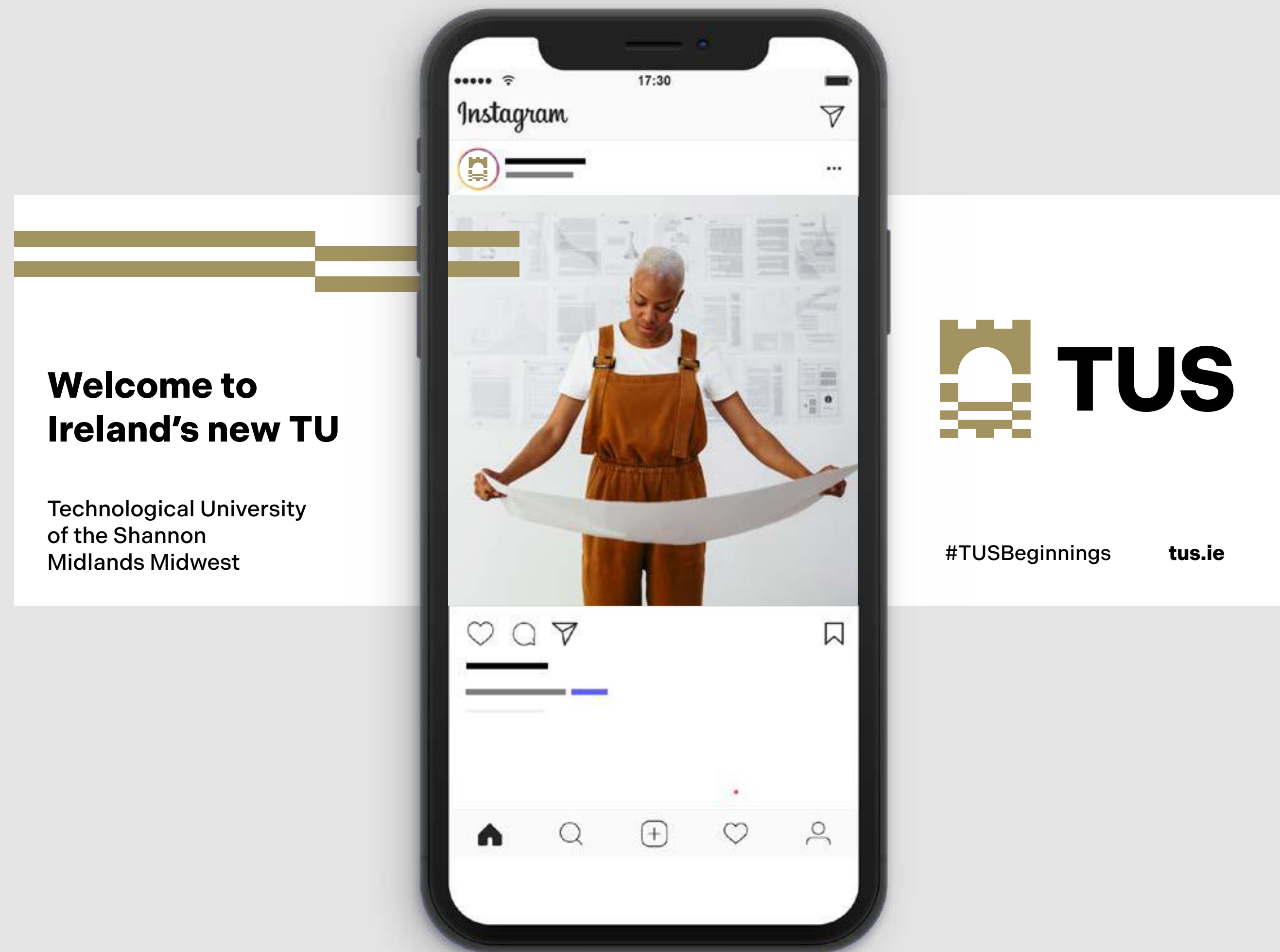
- 01. Introduction
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- 03. Typography
- 04. Colour
- 05. Pattern
- 06. Texture
- 07. Iconography
- 08. Photography
- 09. Motion
- 10. Application**
- 10a. Tone
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Campaign Generic



- 01. Introduction
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- 09. Motion
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 - 10a. Tone
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 - 10c. Social
 - 10d. Stationery
 - 10e. Editorial
 - 10f. Environ
 - 10g. Email
 - 10h. Apparel

Campaign Generic



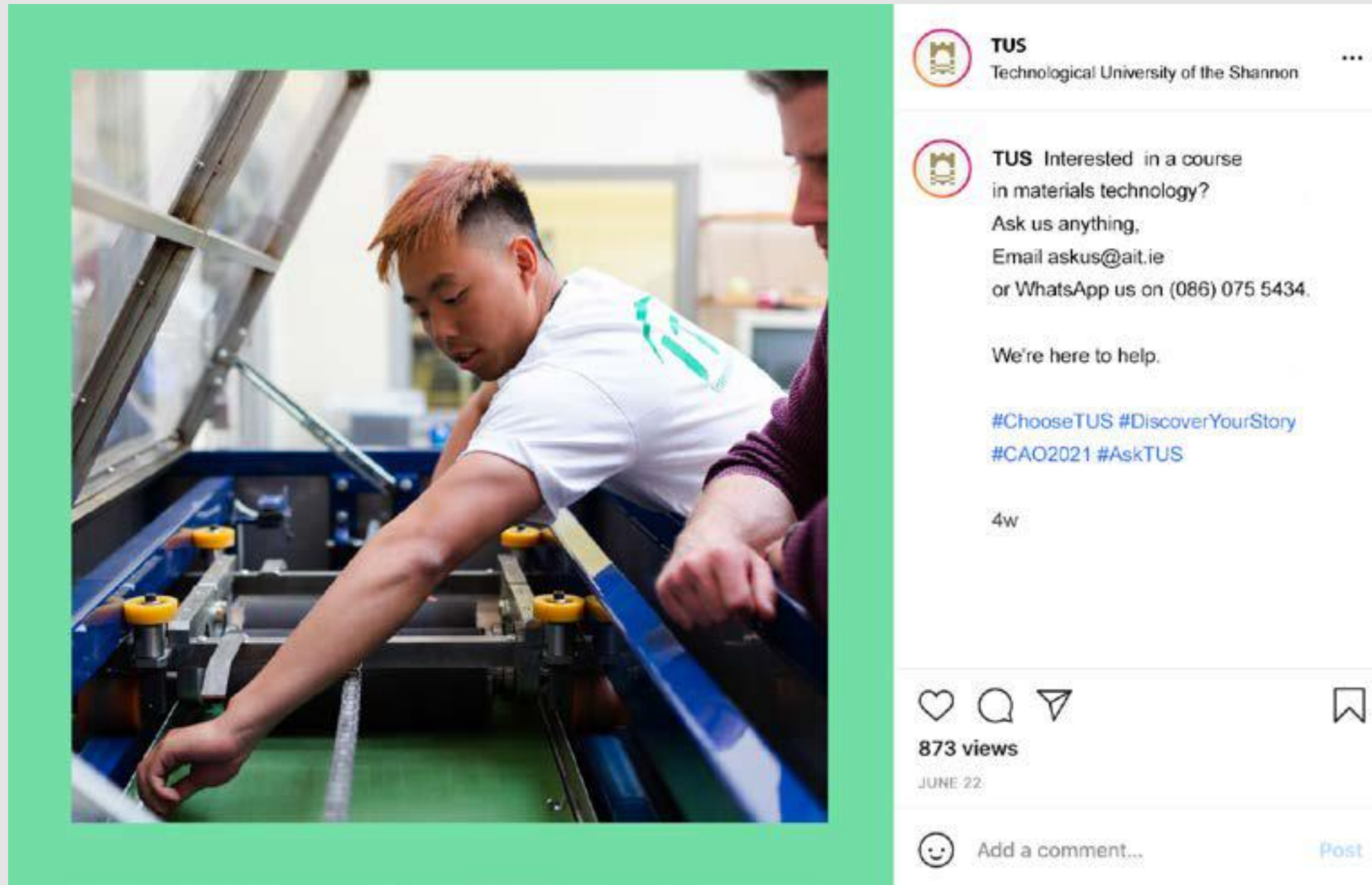
- 01. Introduction
- 02. Logo
- 03. Typography
- 04. Colour
- 05. Pattern
- 06. Texture
- 07. Iconography
- 08. Photography
- 09. Motion
- 10. Application**
 - 10a. Tone
 - 10b. Campaign**
 - 10c. Social
 - 10d. Stationery
 - 10e. Editorial
 - 10f. Environ
 - 10g. Email
 - 10h. Apparel

Campaign Generic



- 01. Introduction
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- 05. Pattern
- 06. Texture
- 07. Iconography
- 08. Photography
- 09. Motion
- 10. Application**
 - 10a. Tone
 - 10b. Campaign
 - 10c. Social**
 - 10d. Stationery
 - 10e. Editorial
 - 10f. Environ
 - 10g. Email
 - 10h. Apparel

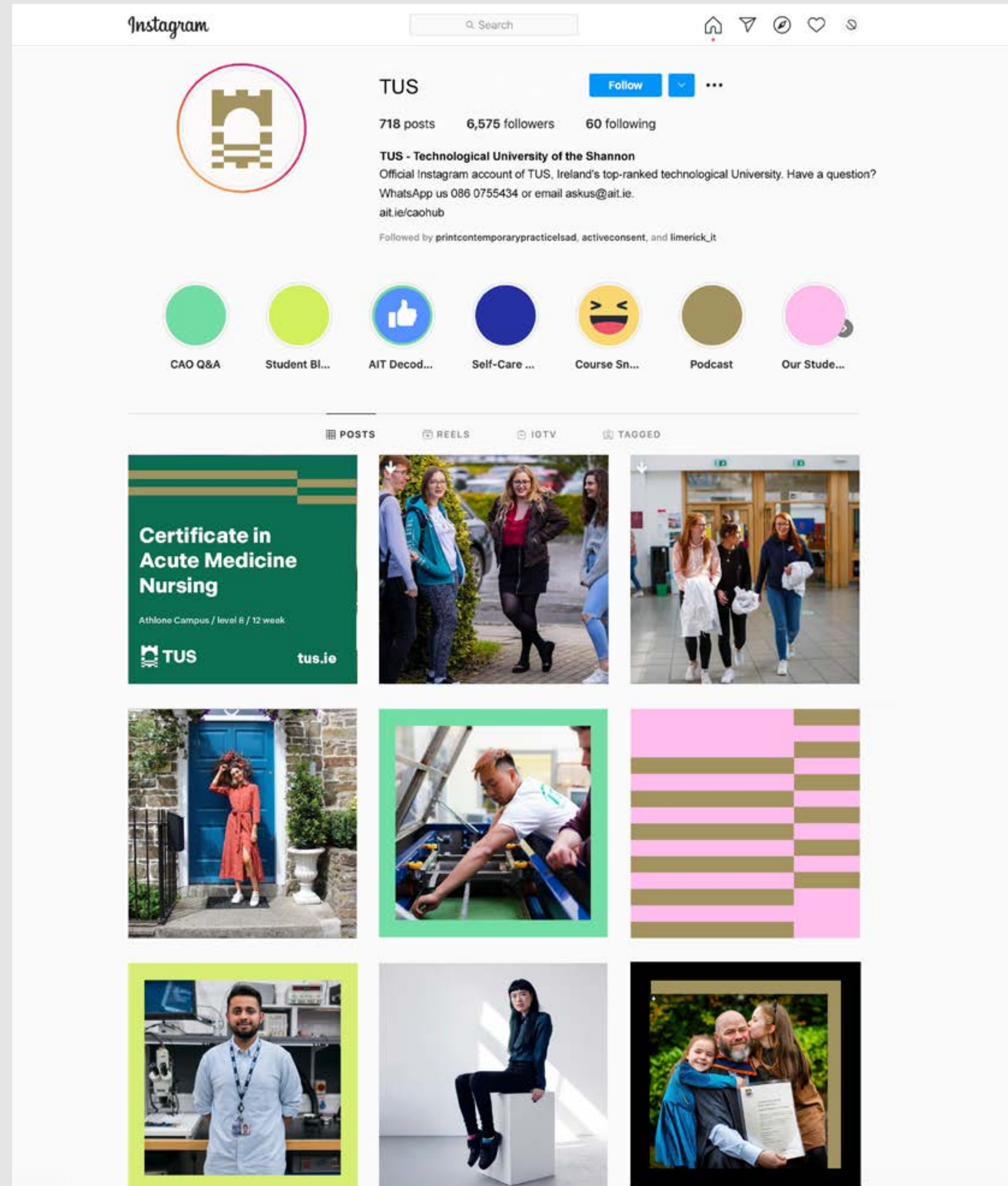
Application Social Media



- 01. Introduction
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- 05. Pattern
- 06. Texture
- 07. Iconography
- 08. Photography
- 09. Motion
- 10. Application**
 - 10a. Tone
 - 10b. Campaign
 - 10c. Social**
 - 10d. Stationery
 - 10e. Editorial
 - 10f. Environ
 - 10g. Email
 - 10h. Apparel

Application Social Media

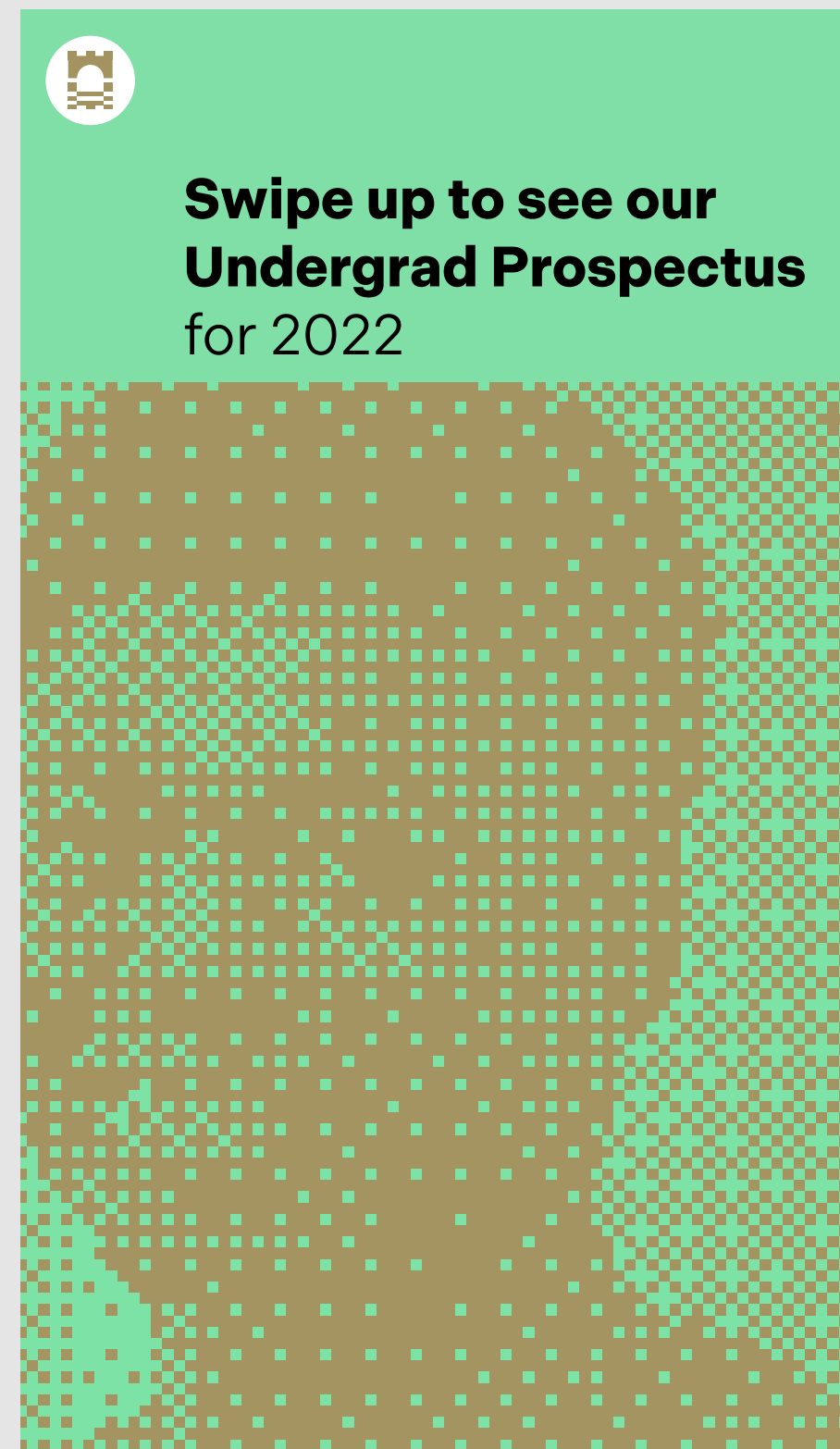
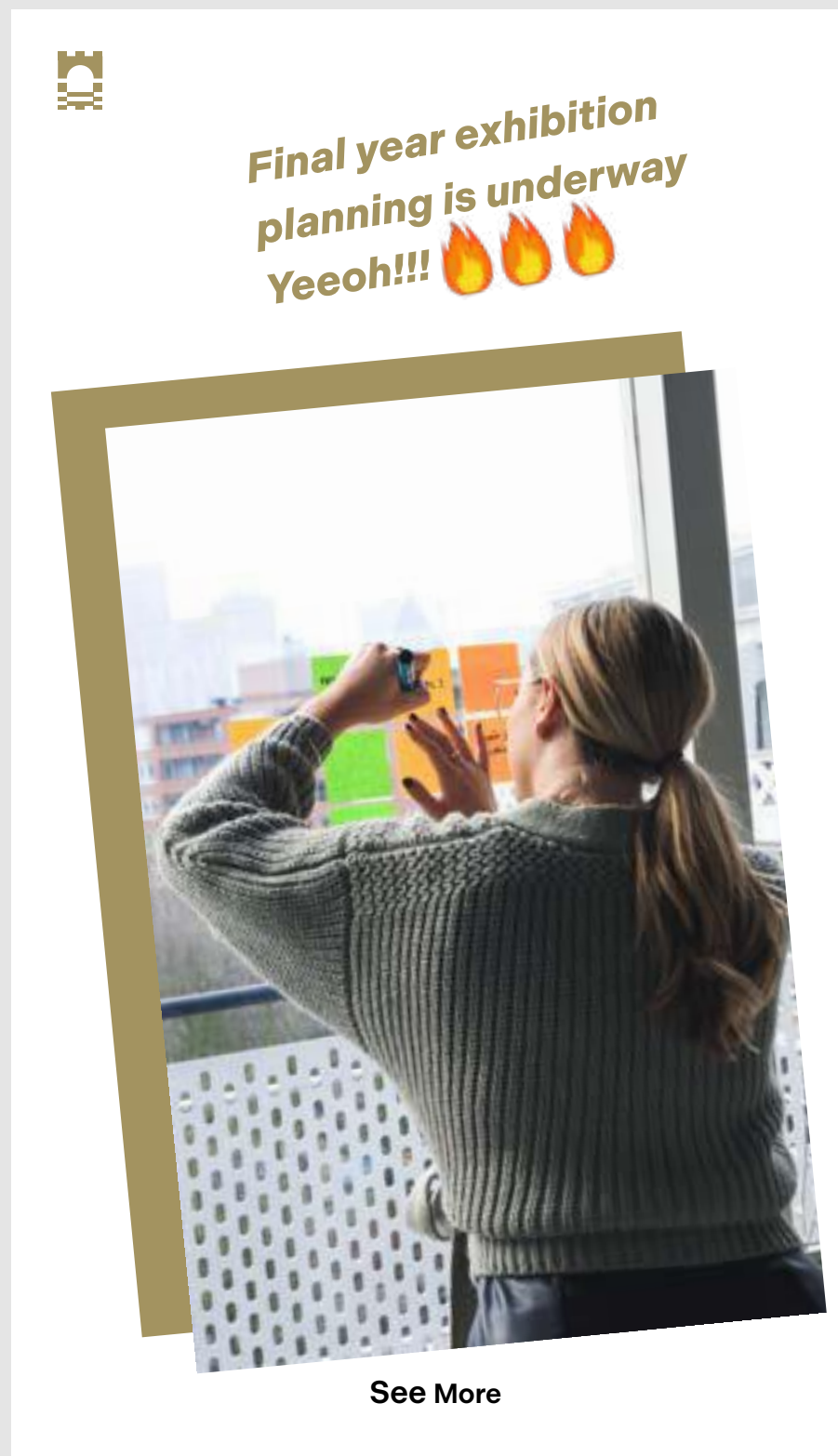
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- 01. Introduction
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- 05. Pattern
- 06. Texture
- 07. Iconography
- 08. Photography
- 09. Motion
- 10. Application**
 - 10a. Tone
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 - 10c. Social**
 - 10d. Stationery
 - 10e. Editorial
 - 10f. Environ
 - 10g. Email
 - 10h. Apparel

Application

Social Media Casual



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- 03. Typography
- 04. Colour
- 05. Pattern
- 06. Texture
- 07. Iconography
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- 09. Motion
- 10. Application**
 - 10a. Tone
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 - 10d. Stationery
 - 10e. Editorial
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 - 10g. Email
 - 10h. Apparel

Application

Social Media In-App



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 - 10a. Tone
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 - 10c. Social
 - 10d. Stationery**
 - 10e. Editorial
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 - 10h. Apparel

Application Stationery



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 - 10d. Stationery
 - 10e. Editorial**
 - 10f. Environ
 - 10g. Email
 - 10h. Apparel

Application Editorial



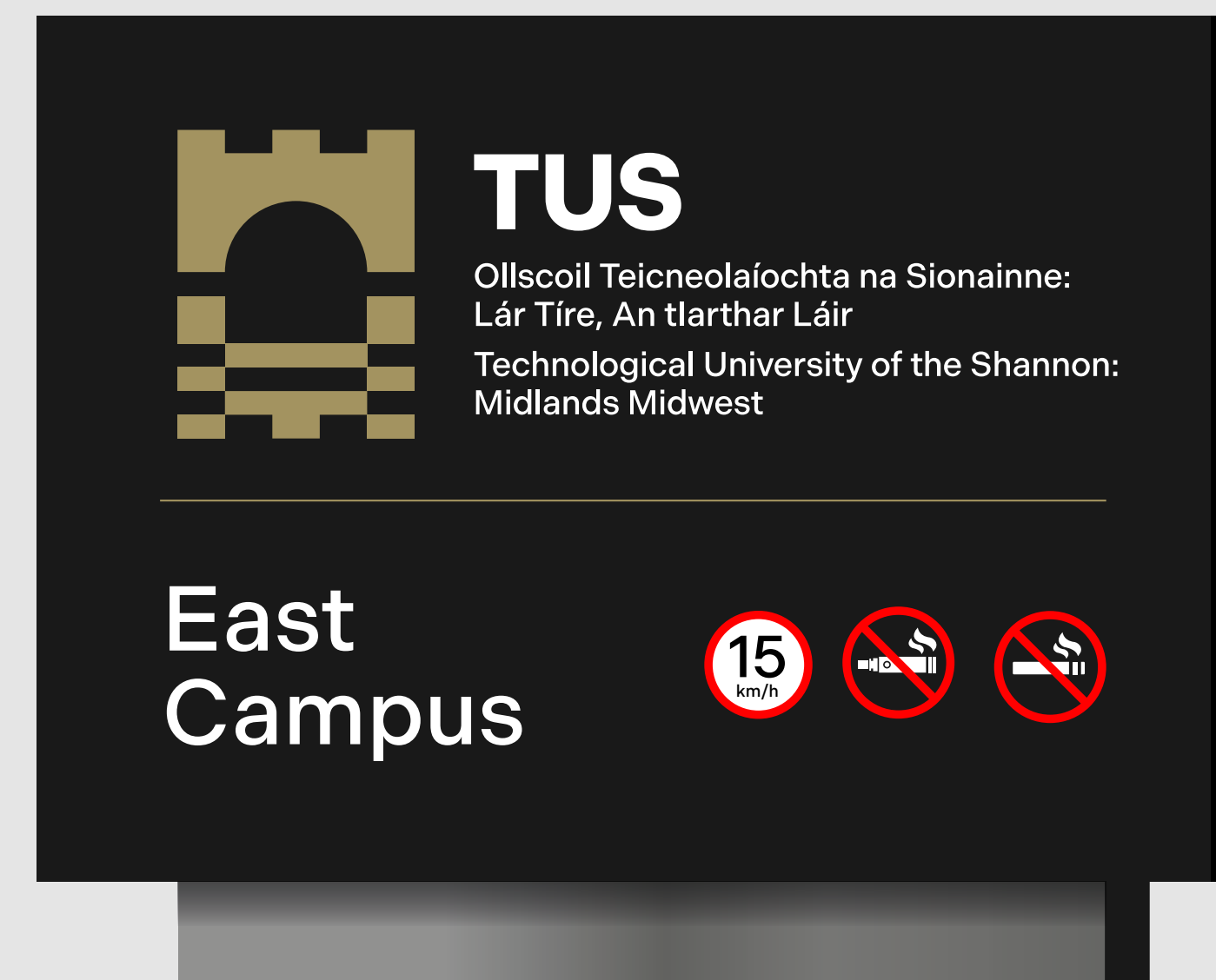
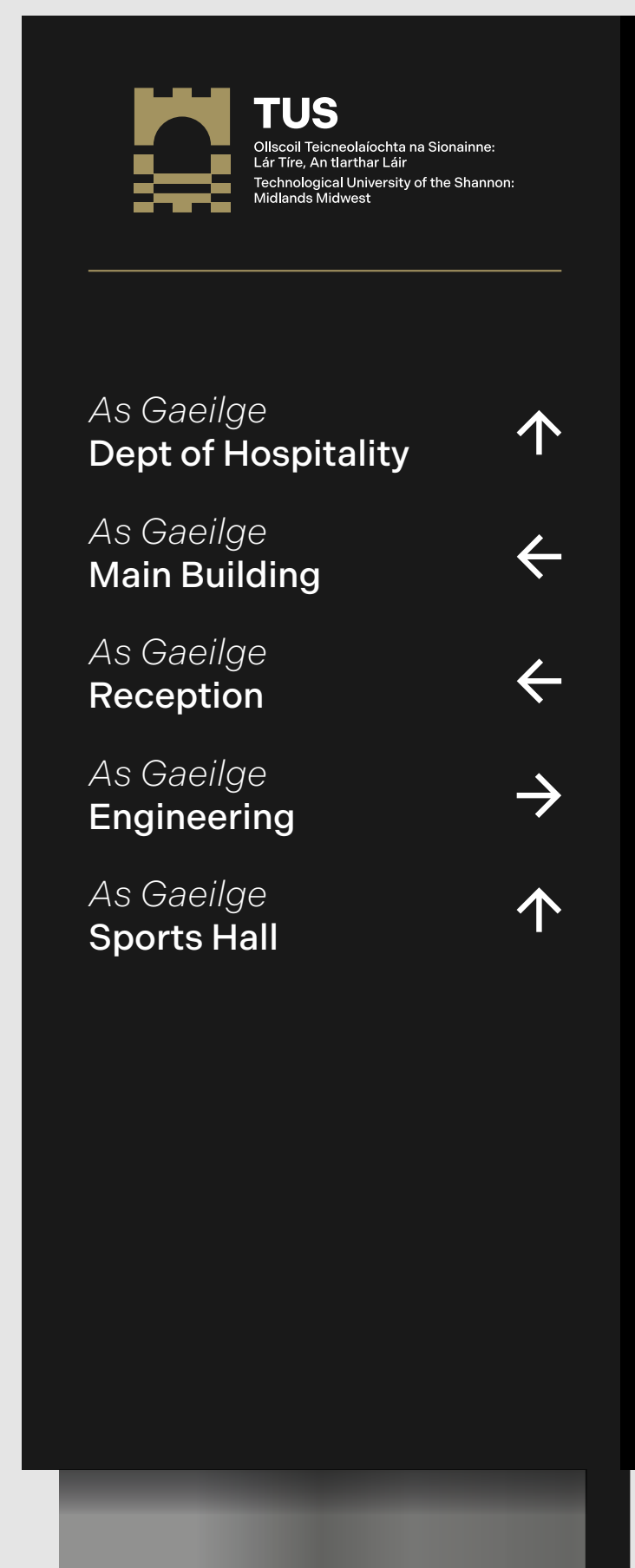
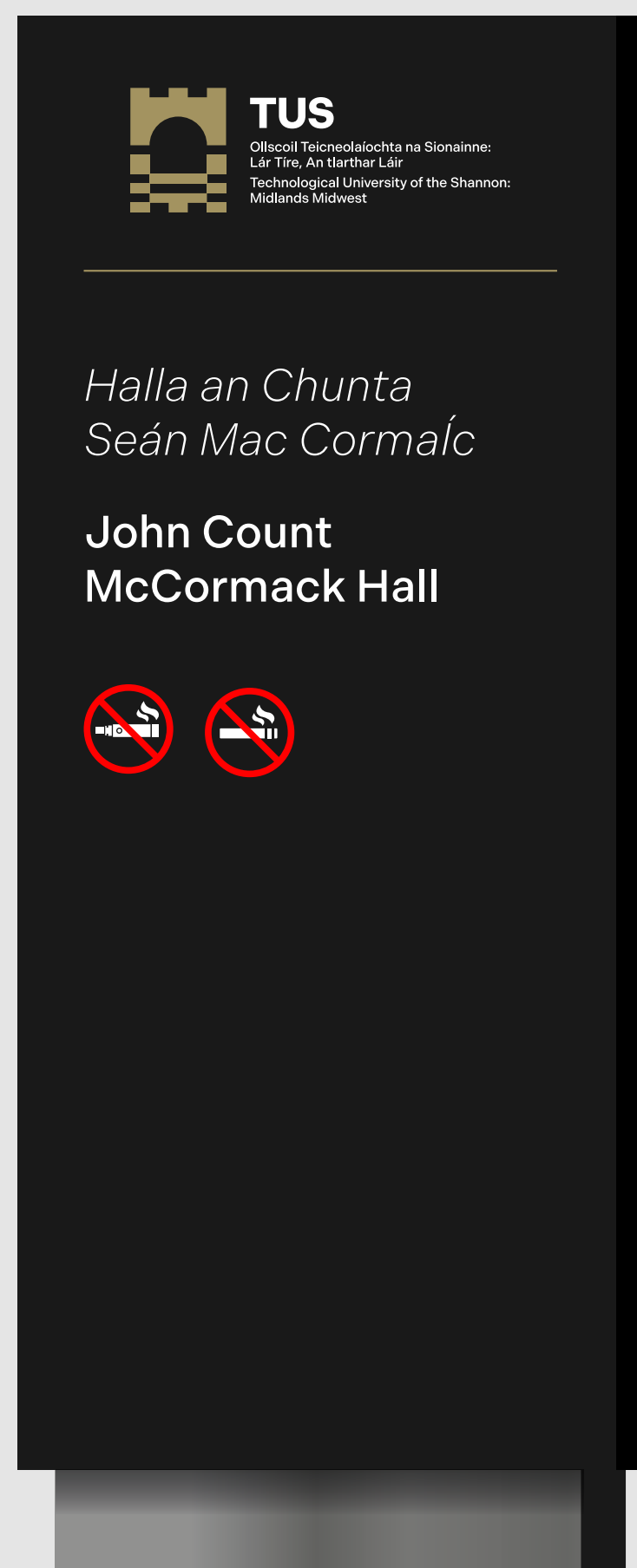
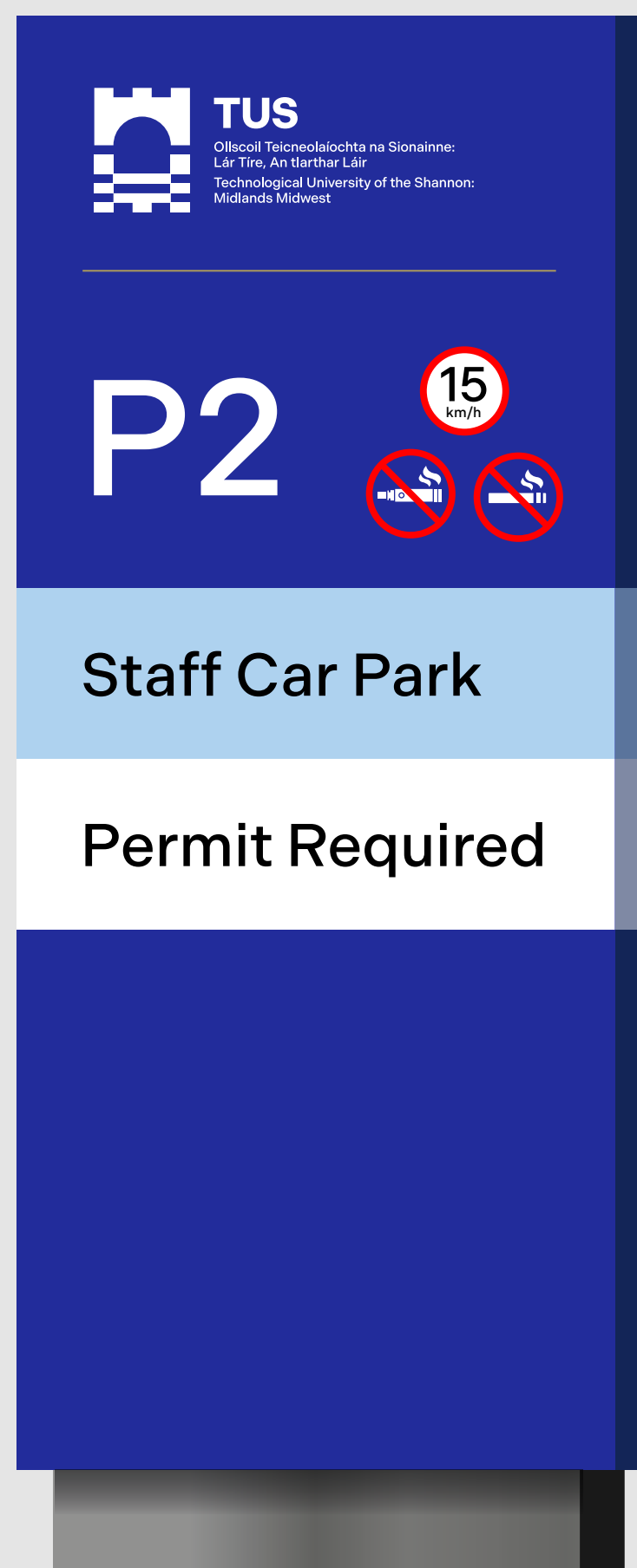
- 01. Introduction
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- 07. Iconography
- 08. Photography
- 09. Motion
- 10. Application**
 - 10a. Tone
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 - 10c. Social
 - 10d. Stationery
 - 10e. Editorial**
 - 10f. Environ
 - 10g. Email
 - 10h. Apparel

Application Editorial



- 01. Introduction
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- 09. Motion
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- 10a. Tone
- 10b. Campaign
- 10c. Social
- 10d. Stationery
- 10e. Editorial
- 10f. Environ**
- 10g. Email
- 10h. Apparel

Application Environmental



01. Introduction

02. Logo

03. Typography

04. Colour

05. Pattern

06. Texture

07. Iconography

08. Photography

09. Motion

10. Application

10a. Tone

10b. Campaign

10c. Social

10d. Stationery

10e. Editorial

10f. Environ

10g. Email

10h. Apparel

Application
Environmental



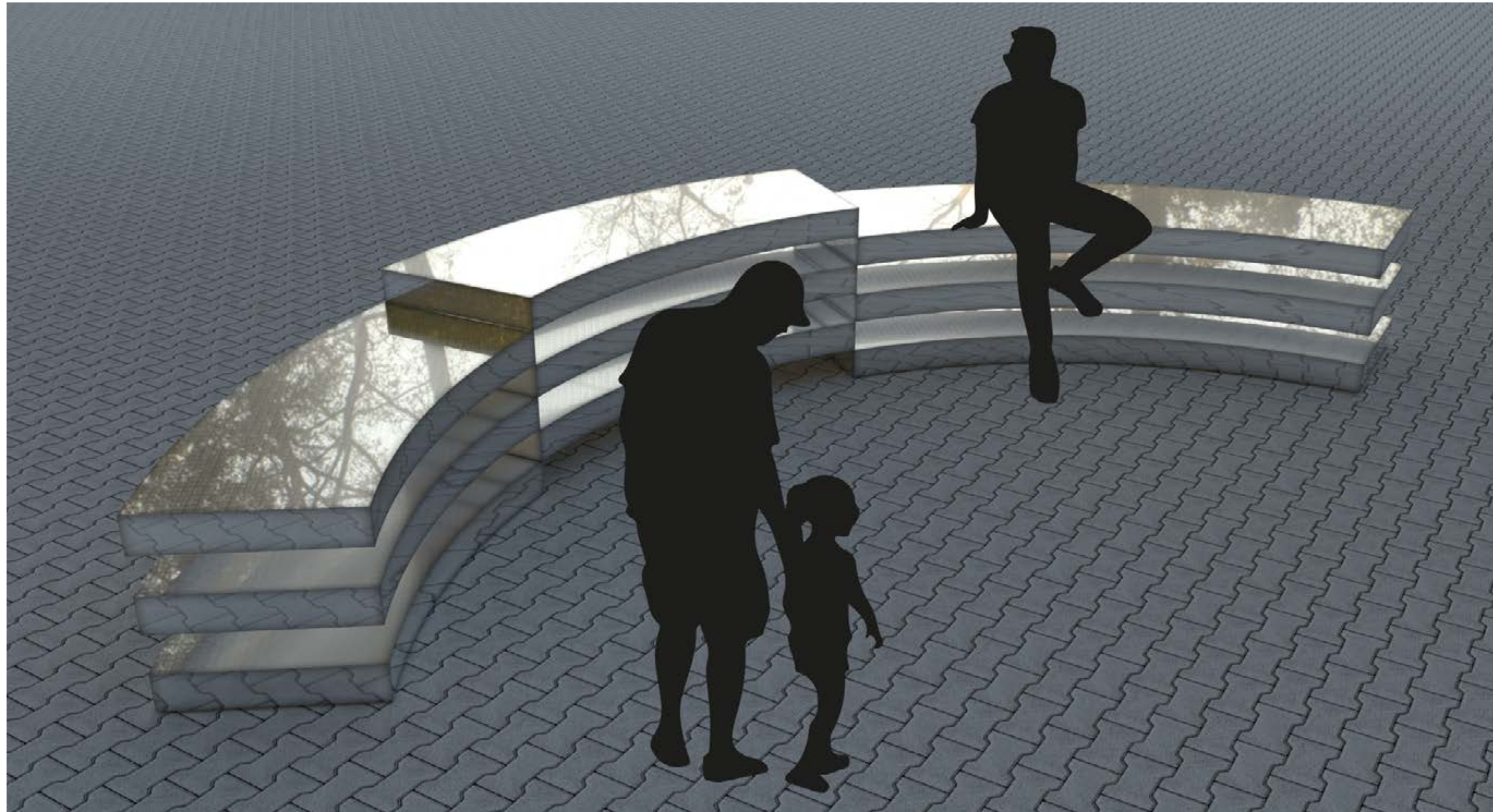
- 01. Introduction
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- 04. Colour
- 05. Pattern
- 06. Texture
- 07. Iconography
- 08. Photography
- 09. Motion

10. Application

- 10a. Tone
- 10b. Campaign
- 10c. Social
- 10d. Stationery
- 10e. Editorial
- 10f. Environ**
- 10g. Email
- 10h. Apparel

Application

Environmental - Bench



01. Introduction

02. Logo

03. Typography

04. Colour

05. Pattern

06. Texture

07. Iconography

08. Photography

09. Motion

10. Application

10a. Tone

10b. Campaign

10c. Social

10d. Stationery

10e. Editorial

10f. Environ

10g. Email

10h. Apparel

Application

Environmental - Wall Detail



- 01. Introduction
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- 04. Colour
- 05. Pattern
- 06. Texture
- 07. Iconography
- 08. Photography
- 09. Motion
- 10. Application**
 - 10a. Tone
 - 10b. Campaign
 - 10c. Social
 - 10d. Stationery
 - 10e. Editorial
 - 10f. Environ
 - 10g. Email**
 - 10h. Apparel

Application

E-Mail Signature



John Ryan
Student Recruitment
Technological University of the Shannon:
Midlands Midwest

+353 (0)90 644 2557
John.Ryan@tus.ie
www.tus.ie
Moylish Park, Limerick, V94
EC5T



Name Surname
Position
Technological University of the Shannon:
Midlands Midwest

+353 (0)90 644 2557
Name.Surname@tus.ie
www.tus.ie
Nenagh Road, Thurles, Co.
Tipperary, E41 PC92

01. Introduction

02. Logo

03. Typography

04. Colour

05. Pattern

06. Texture

07. Iconography

08. Photography

09. Motion

10. Application

10a. Tone

10b. Campaign

10c. Social

10d. Stationery

10e. Editorial

10f. Environ

10g. Email

10h. Apparel

Application T-Shirts



01. Introduction

02. Logo

03. Typography

04. Colour

05. Pattern

06. Texture

07. Iconography

08. Photography

09. Motion

10. Application

10a. Tone

10b. Campaign

10c. Social

10d. Stationery

10e. Editorial

10f. Environ

10g. Email

10h. Apparel

Application

Sports Jersey



01. Introduction

02. Logo

03. Typography

04. Colour

05. Pattern

06. Texture

07. Iconography

08. Photography

09. Motion

10. Application

10a. Tone

10b. Campaign

10c. Social

10d. Stationery

10e. Editorial

10f. Environ

10g. Email

10h. Apparel

Application Hoodie



01. Introduction

02. Logo

03. Typography

04. Colour

05. Pattern

06. Texture

07. Iconography

08. Photography

09. Motion

10. Application

10a. Tone

10b. Campaign

10c. Social

10d. Stationery

10e. Editorial

10f. Environ

10g. Email

10h. Apparel

Application

Hat



- 01. Introduction
- 02. Logo
- 03. Typography
- 04. Colour
- 05. Pattern
- 06. Texture
- 07. Iconography
- 08. Photography
- 09. Motion

10. Application

- 10a. Tone
- 10b. Campaign
- 10c. Social
- 10d. Stationery
- 10e. Editorial
- 10f. Environ
- 10g. Email
- 10h. Apparel**

Application Scarf



- 01. Introduction
- 02. Logo
- 03. Typography
- 04. Colour
- 05. Pattern
- 06. Texture
- 07. Iconography
- 08. Photography
- 09. Motion

10. Application

- 10a. Tone
- 10b. Campaign
- 10c. Social
- 10d. Stationery
- 10e. Editorial
- 10f. Environ
- 10g. Email
- 10h. Apparel**

Application Training Kit



01. Introduction

02. Logo

03. Typography

04. Colour

05. Pattern

06. Texture

07. Iconography

08. Photography

09. Motion

10. Application

10a. Tone

10b. Campaign

10c. Social

10d. Stationery

10e. Editorial

10f. Environ

10g. Email

10h. Apparel

Application
Sweater



- 01. Introduction
- 02. Logo
- 03. Typography
- 04. Colour
- 05. Pattern
- 06. Texture
- 07. Iconography
- 08. Photography
- 09. Motion

10. Application

- 10a. Tone
- 10b. Campaign
- 10c. Social
- 10d. Stationery
- 10e. Editorial
- 10f. Environ
- 10g. Email
- 10h. Apparel**

Application Uniforms



- 01. Introduction
- 02. Logo
- 03. Typography
- 04. Colour
- 05. Pattern
- 06. Texture
- 07. Iconography
- 08. Photography
- 09. Motion

10. Application

- 10a. Tone
- 10b. Campaign
- 10c. Social
- 10d. Stationery
- 10e. Editorial
- 10f. Environ
- 10g. Email
- 10h. Apparel**

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Application Tote Bags



One Colour Screen Print



Two Colour Screen Print



One Colour Screen Print



Thank You

Brand Guidelines version 2.0

This brand guidelines document is subject to change.

Please contact the communications department for most recent version.

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