

**Technological University  
of  
the Shannon: Midlands Midwest**

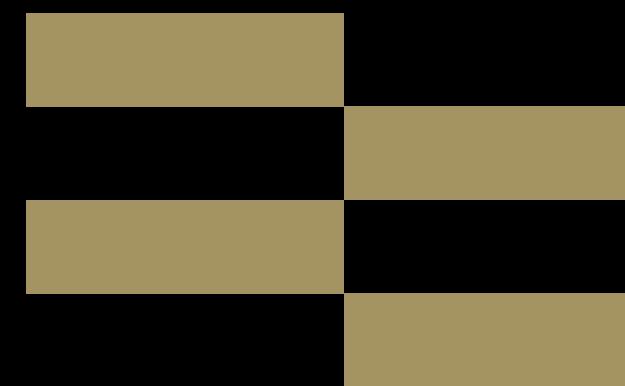
Brand Guidelines

Version 1.0

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**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.

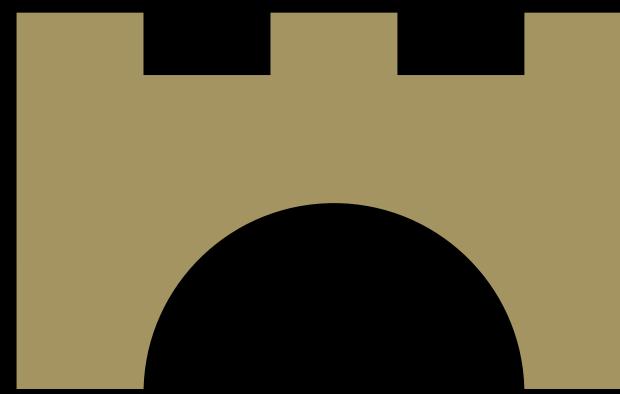
The Shannon as a resource has allowed communities to develop, flourish and connect. Just as the waters flow freely through our communities, The Technological University serves as a resource for the people living in these regions and beyond.



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**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 Base Values\*

\*Long term TUS values will emerge from a strategic plan that will be developed post commencement.

## 1. Accessibility

We believe that higher education should be accessible to all who would benefit from it. We are committed to making our courses accessible across different platforms to people in different locations, at a range of levels (from foundation to PhD level), and always in as clear, user-friendly and uncomplicated a manner as possible.

## 2. Community

We are a community, and as such, we value community. We are defined by the close-knit communities of our 6 campuses, our dispersed and connected Alumni community and the wider communities in the regions we serve.

## 3. Equity

We value equity and inclusiveness. We recognise that each learner is on a unique journey. We are committed to supporting learners as individuals in an inclusive environment, and to removing barriers to our learners' educational attainment.

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# Our Base Values\*

\*Long term TUS values will emerge from a strategic plan that will be developed post commencement.

## 4. Knowledge

We value knowledge, how it is created, how it evolves, how it is shared.

We understand that the transmission of knowledge creates enormous opportunities for our students, their families and their communities.

As a Technological University we are committed to the development of knowledge in response to a changing world.

## 5. Support

We understand the value of support. We actively provide the supports that students need, and an environment that empowers students, staff members and our community to achieve their full potential.

## 6. Innovation

We foster innovation, in how we share knowledge and in what we celebrate. We create environments that encourage expression, exploration and development, where innovation can thrive.

We are committed to building networks to facilitate the progression of innovation, knowledge and its application in our society.

# Characteristics - Tone

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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# Characteristics - Tone

## 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.

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# 02. Logo

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2h. Faculty

2i. Reverse

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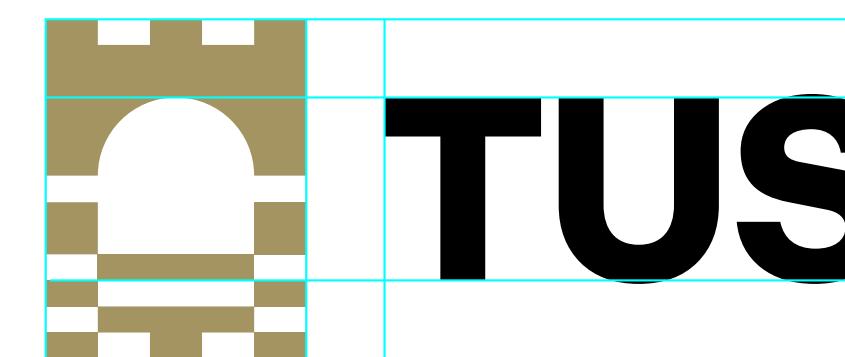
09. Motion

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## Logo

### Primary

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



Minimum size: **15mm wide**

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2g. Emblem

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2i. Reverse

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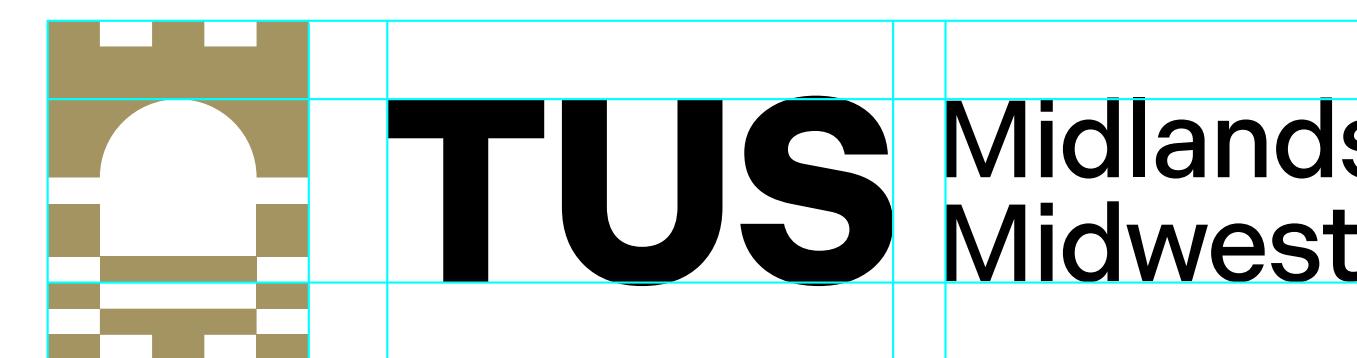
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**Logo**

**Secondary**

This is our secondary logo.

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



Minimum size: **25mm wide**

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2a. Primary

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2d. Stacked B

2e. Formal A

2f. Formal B

2g. Emblem

2h. Faculty

2i. Reverse

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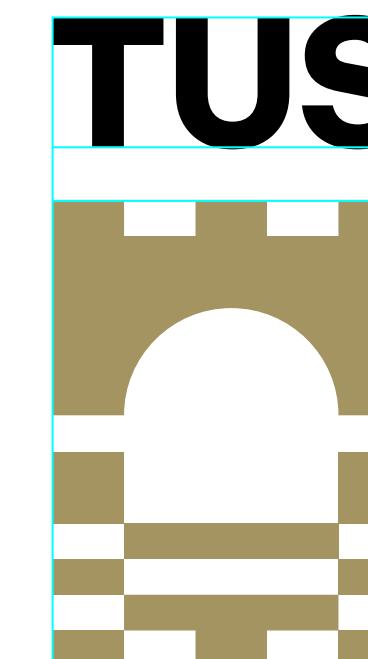
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## Logo

### Stacked

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

# TUS



Minimum size: **6mm wide**

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2e. Formal A

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2h. Faculty

2i. Reverse

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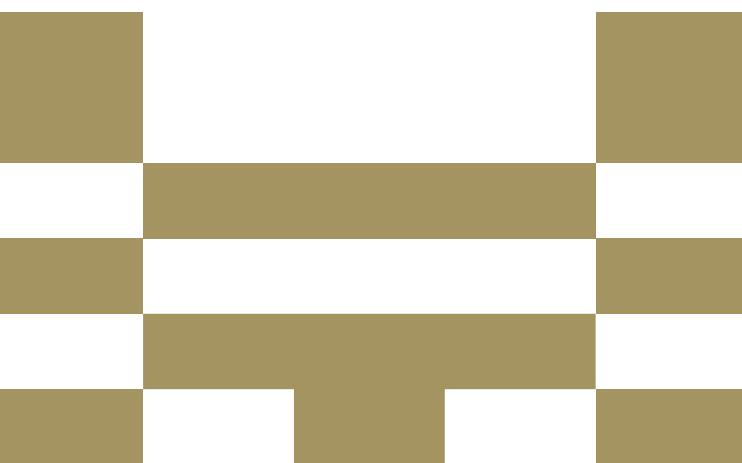
## Logo

### Stacked

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

# TUS

Midlands Midwest



Minimum size: **6mm wide**

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### 2e. Formal A

- 2f. Formal B
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- 2h. Faculty
- 2i. Reverse

03. Typography

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## Logo

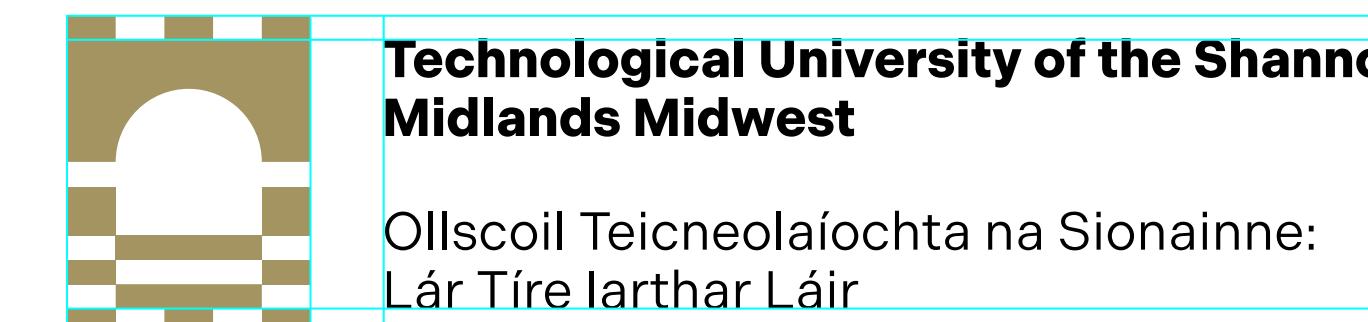
### Formal A

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



**Technological University of the Shannon:  
Midlands Midwest**

Ollscoil Teicneolaíochta na Sionainne:  
Lár Tíre Iarthar Láir



**Technological University of the Shannon:  
Midlands Midwest**

Ollscoil Teicneolaíochta na Sionainne:  
Lár Tíre Iarthar Láir

Minimum size: **50mm wide**

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2e. Formal A

**2f. Formal B**

2g. Emblem

2h. Faculty

2i. Reverse

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## Logo

### Formal B

This formal version of the logo that includes 'TUS' should be used in contexts when the term 'TUS' is not already visually evident or assumed to be established.



# TUS

**Technological University of the Shannon:  
Midlands Midwest**

Ollscoil Teicneolaíochta na Sionainne:  
Lár Tíre Iarthar Láir



Minimum size: **50mm wide**

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2h. Faculty

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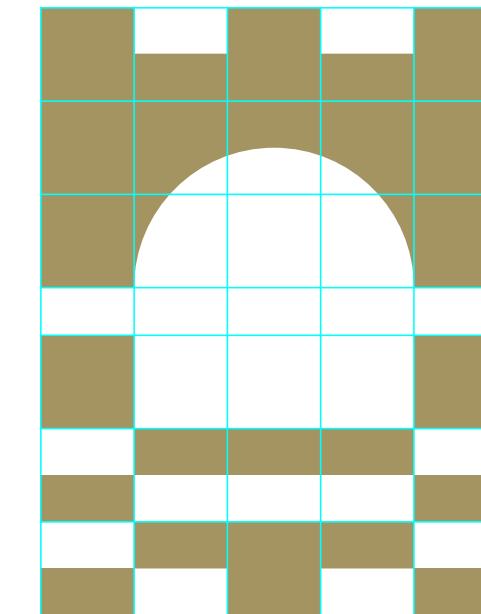
09. Motion

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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**

**TUS Midlands Midwest** Brand Guidelines

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**Logo**

**Faculty - One Line**

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2e. Formal A

2f. Formal B

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2i. Reverse

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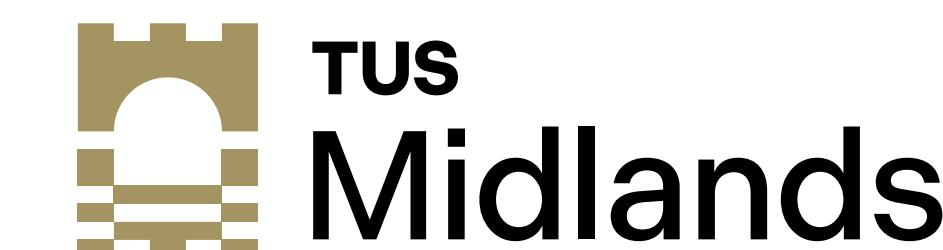
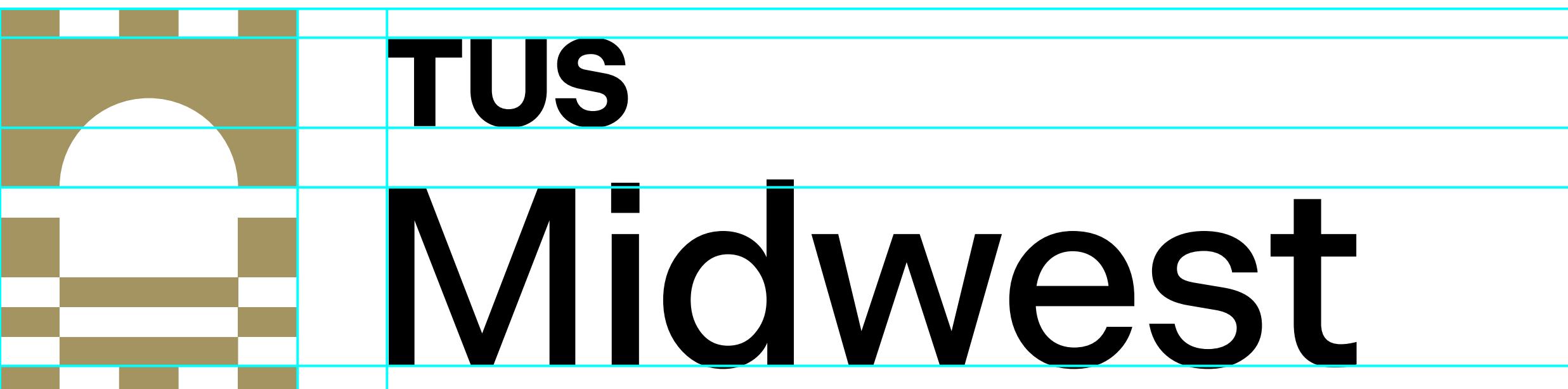
06. Texture

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01. Introduction

**02. Logo**

**Logo**  
Faculty - Two Lines

2a. Primary

2b. Secondary

2c. Stacked A

2d. Stacked B

2e. Formal A

2f. Formal B

2g. Emblem

**2h. Faculty**

2i. Reverse

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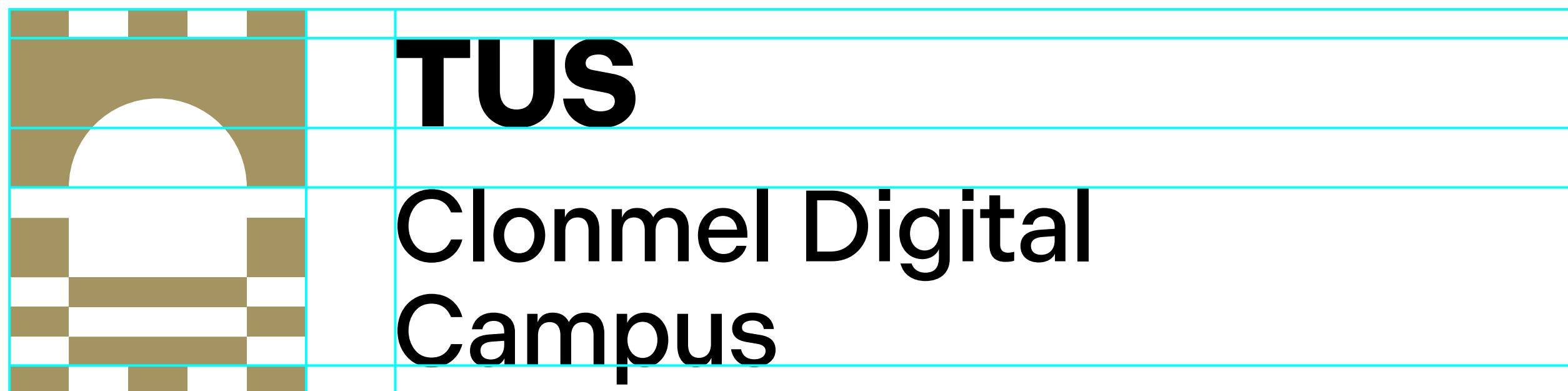
06. Texture

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**TUS**  
Limerick School  
of Art and Design



**TUS**  
Applied  
Sciences

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2d. Stacked B

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2f. Formal B

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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.



**TUS**

School of Business,  
Environment &  
Social Innovation



**TUS**

Department of Marketing,  
Enterprise & Digital  
Communications

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### 2i. Reverse

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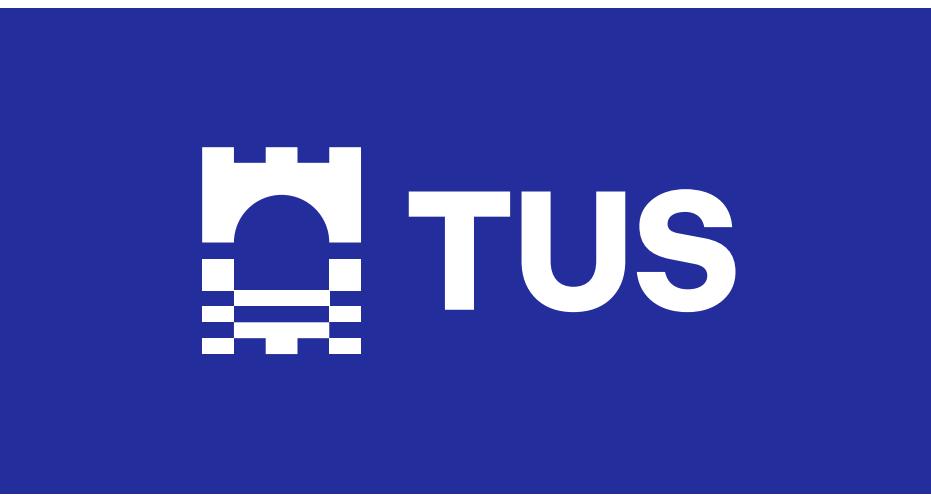
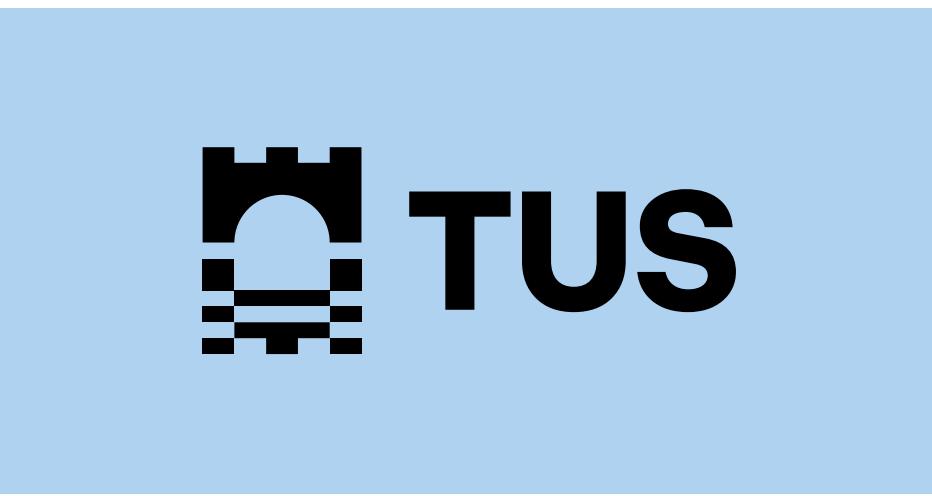
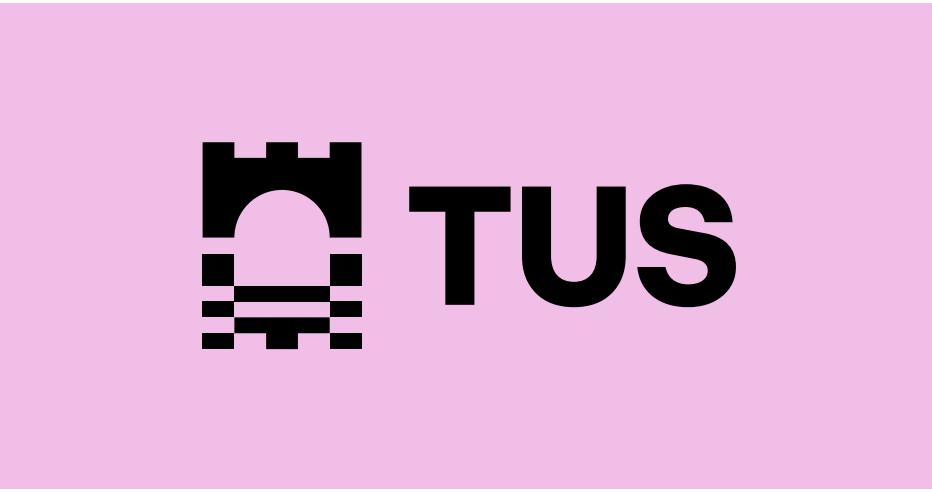
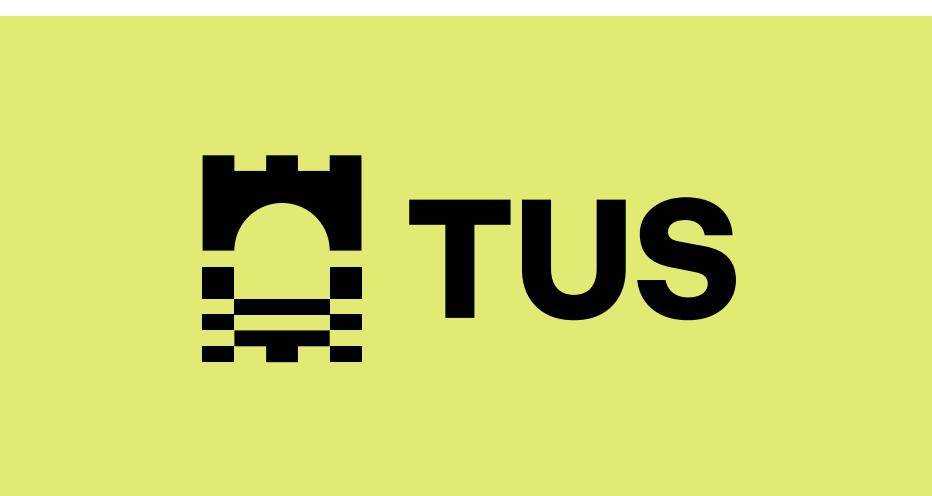
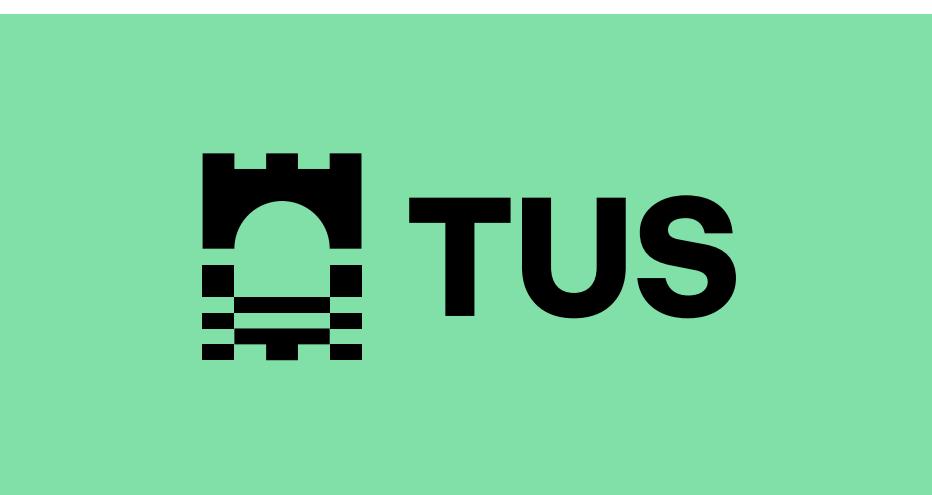
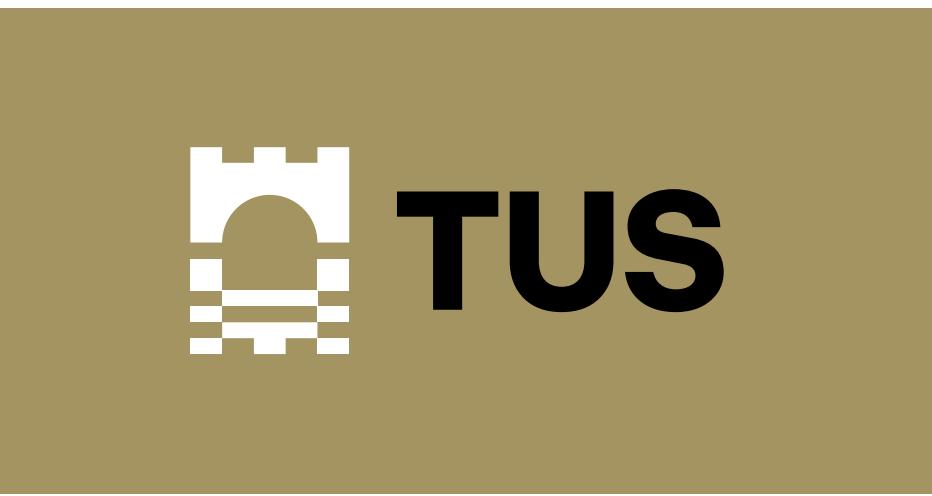
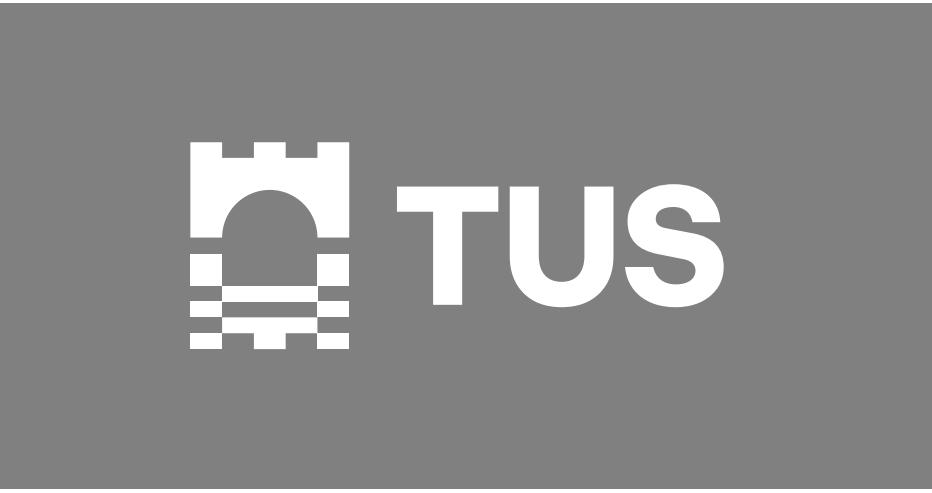
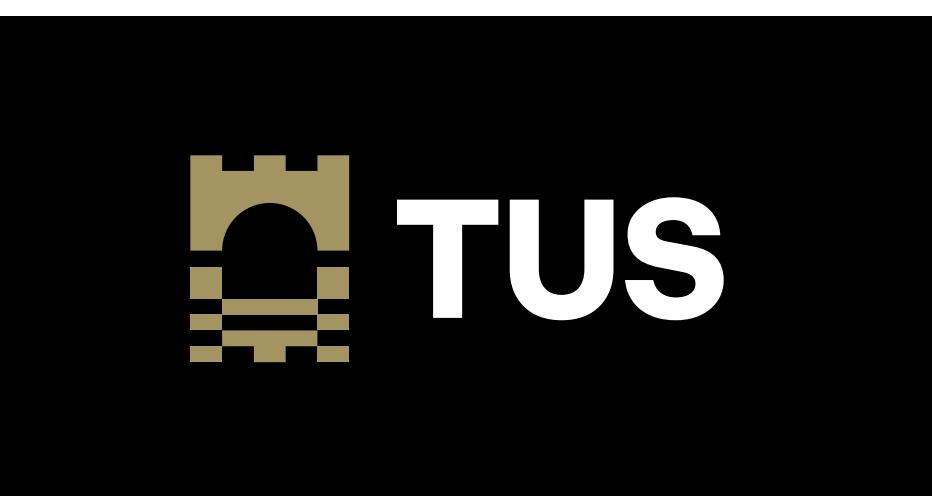
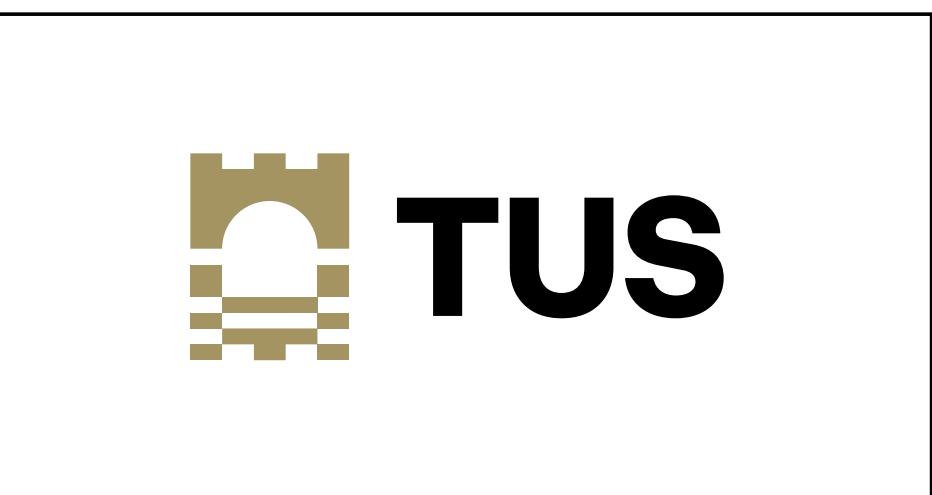
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## Logo

### 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](https://fonts.google.com)

### Public Sans

# AaBbCc

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
0123456789

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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](https://fonts.google.com)

## Newsreader

# AaBbCc

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
**0123456789**

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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 [processstypefoundry.com/  
fonts/indivisible/](http://processstypefoundry.com/fonts/indivisible/)

### Indivisible

# AaBbCc

ABCDEFGHIJKLM NOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
0123456789

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## **04. Colour**

4a. Gold

4b. Primary

4c. Secondary

4d. Hierarchy

4e. Rules

4f. Examples

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# **04. Colour**

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## 04. Colour

### 4a. Gold

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4c. Secondary

4d. Hierarchy

4e. Rules

4f. Examples

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## Colour

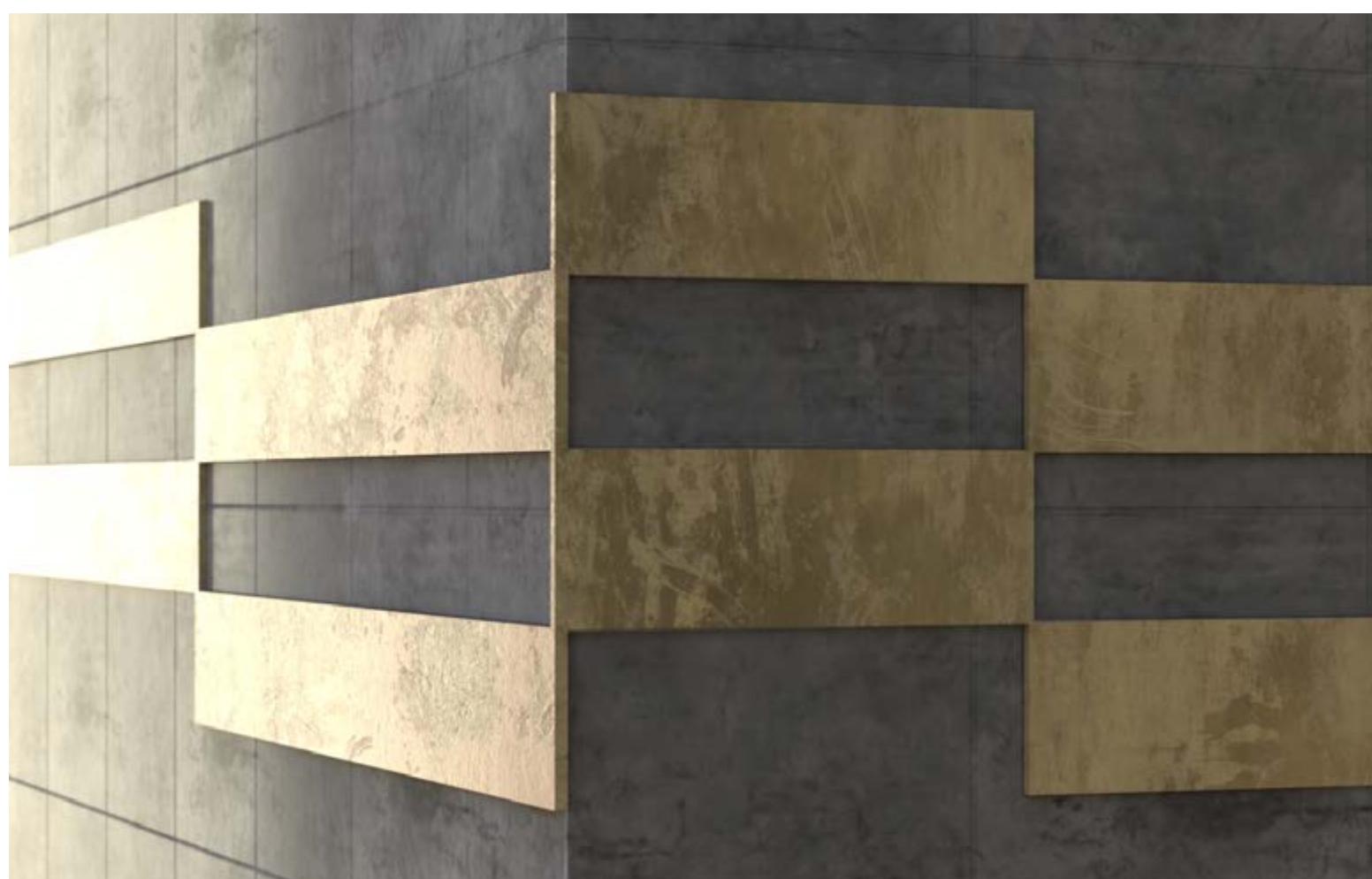
### Gold as punctuation

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.

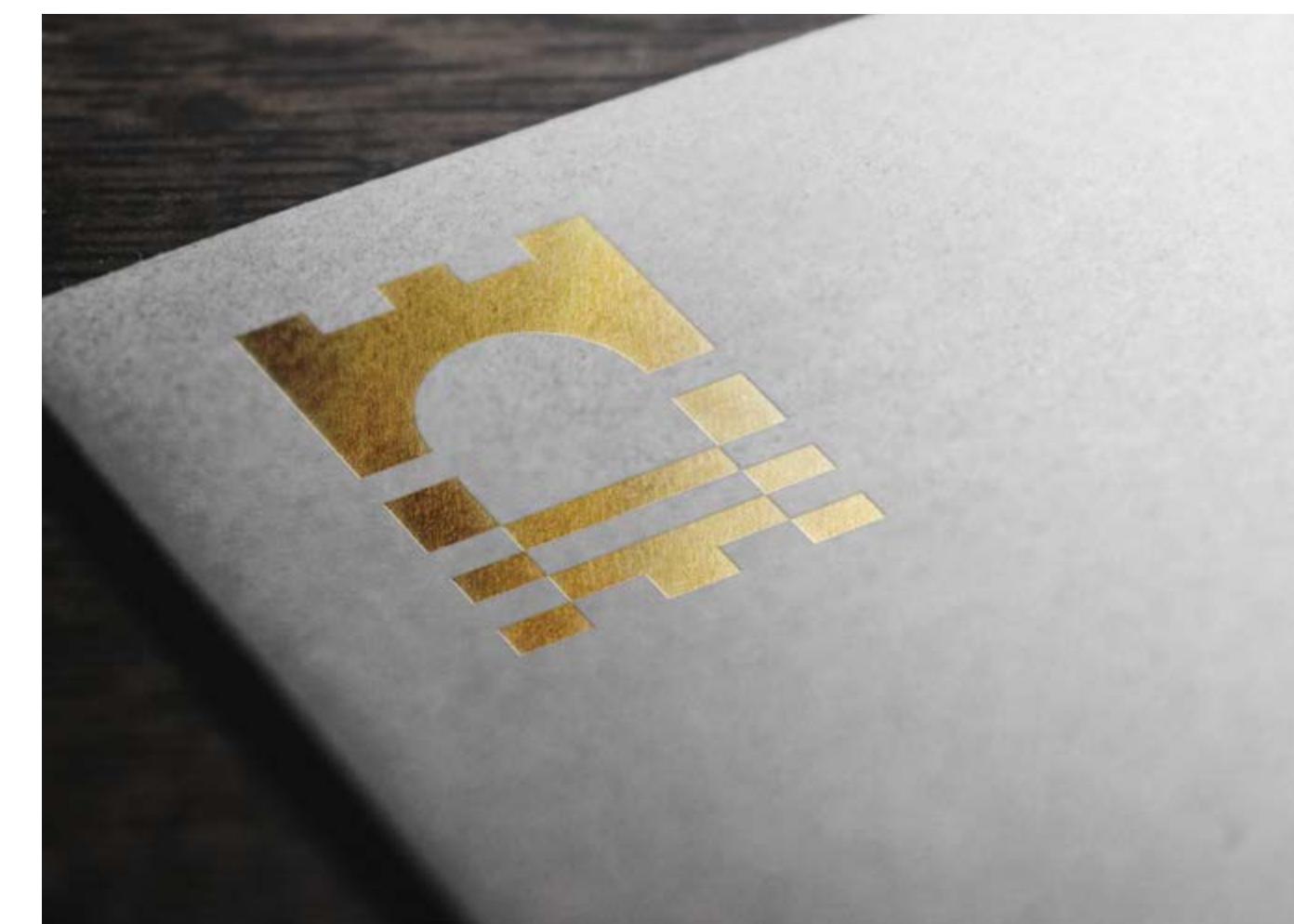
Gold should not be over-used and respect should be paid to the method of printing or manufacturing used.



**Metal environmental display**



**Metallic ink**



**Foil leaf**



**CMYK print**

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## Colour

### Primary

This is our primary 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 Secondary

This is our secondary palette,  
to be used in conjunction  
with our primary palette.

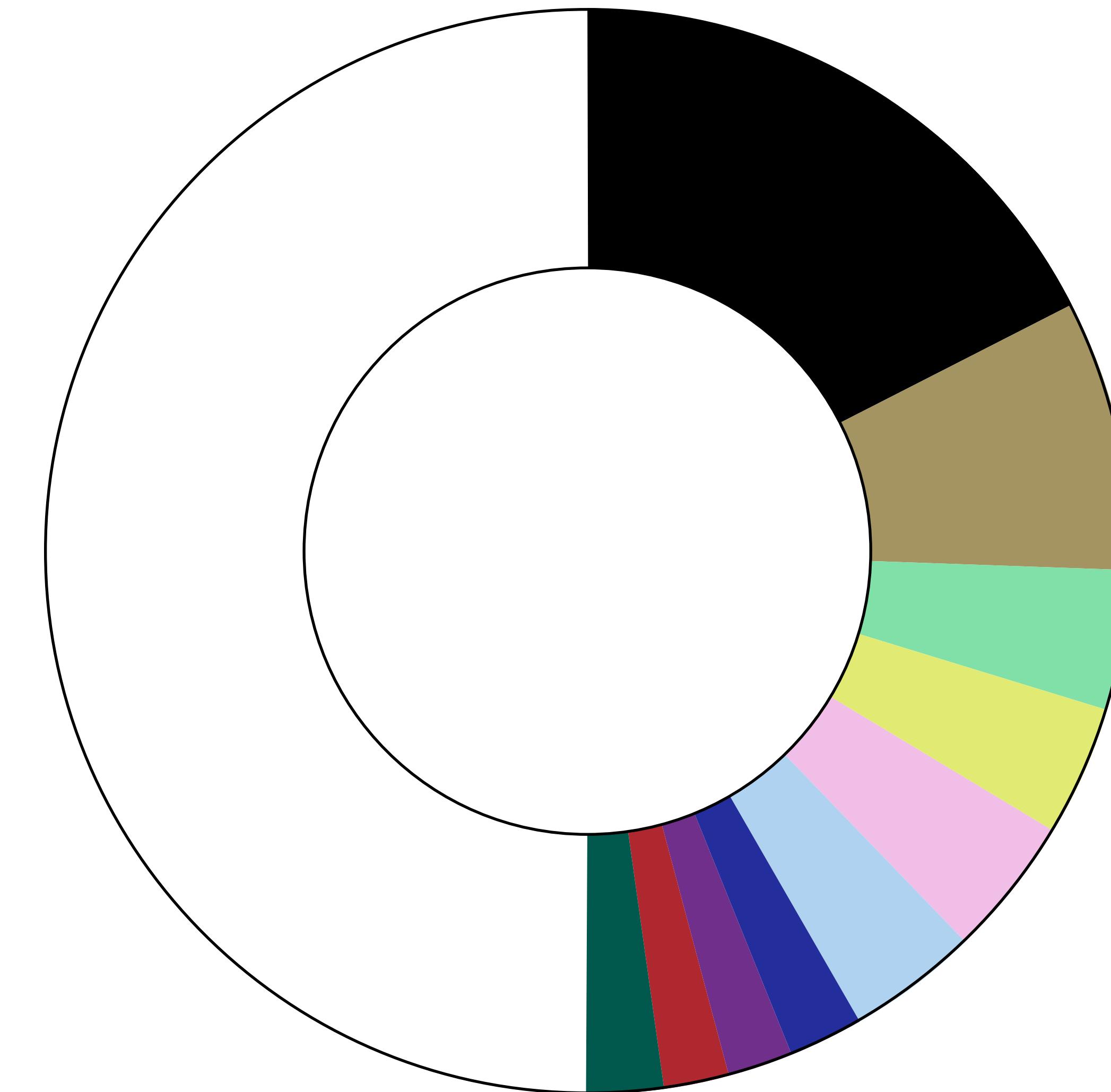
Sky Blue	Salmon Pink	Electric Yellow	Sea Foam Green	Moss Green	Estuary Red	Pier Purple	River Blue
Pantone 277	Pantone 2365	Pantone 379	Pantone 353	Pantone 561	Pantone 1805	Pantone 526	Pantone 2736
R:175 G:210 B:240	R:240 G:190 B:230	R:225 G:235 B:115	R:128 G:224 B:167	R:13 G:110 B:82	R:175 G:39 B:47	R:112 G:47 B:138	R:35 G:45 B:155
#AFD2F0	#F0BEE6	#E1EB73	#80E0A7	#00594C	#AF272F	#702F8A	#232D9B
C:32 M:8 Y:0 K:0	C:3 M:29 Y:0 K:0	C:18 M:0 Y:65 K:0	C:42 M:0 Y:44 K:0	C:91 M:13 Y:60 K:53	C:0 M:97 Y:78 K:22	C:66 M:100 Y:0 K:0	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 white and respect of negative space.

Gold is our punctuation colour and should be used with consideration. It can be used with any colour in our palette and is central to our brand. Gold should not be over-used, particularly when used in CMYK and RGB application.



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## Colour Rules

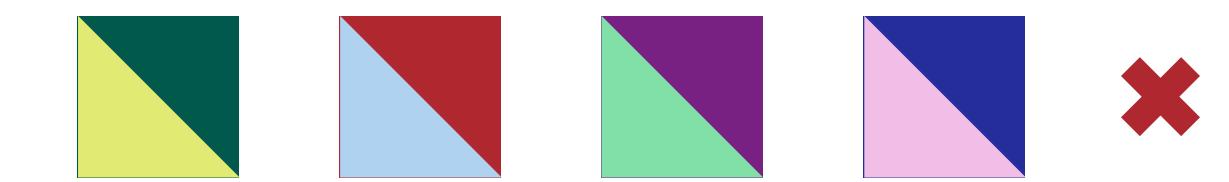
**Colour Combinations** - When determining colours for use, the three primary colours should be the most frequent in use.

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

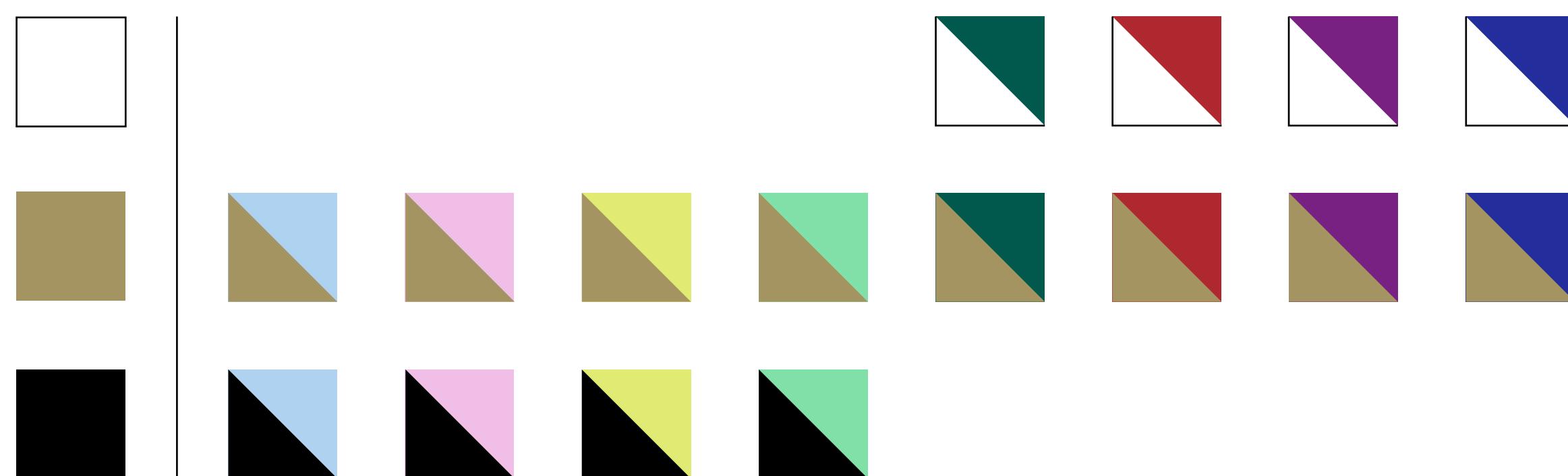
Multiple secondary colours should never be used together in any piece of communication.



### 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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#### 04. Colour

4a. Gold

4b. Primary

4c. Secondary

4d. Hierarchy

#### 4e. Rules

4f. Examples

05. Pattern

06. Texture

07. Iconography

08. Photography

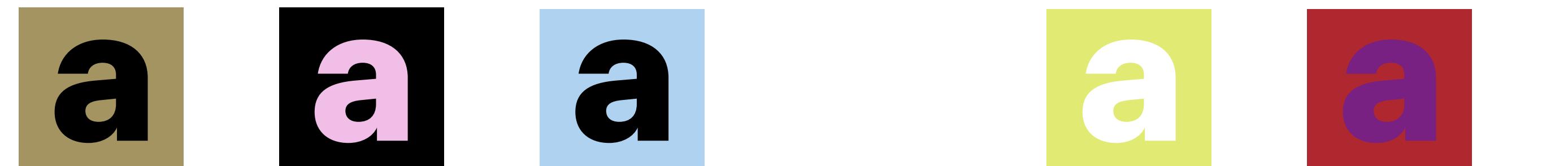
09. Motion

10. Application

## Colour Rules

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

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.



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## Colour

### Example Use



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03. Typography

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4b. Primary

4c. Secondary

4d. Hierarchy

4e. Rules

#### 4f. Examples

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06. Texture

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## Colour

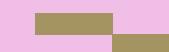
### Example Use

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

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

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

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

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## Colour

### Example Use



#### 04. Colour

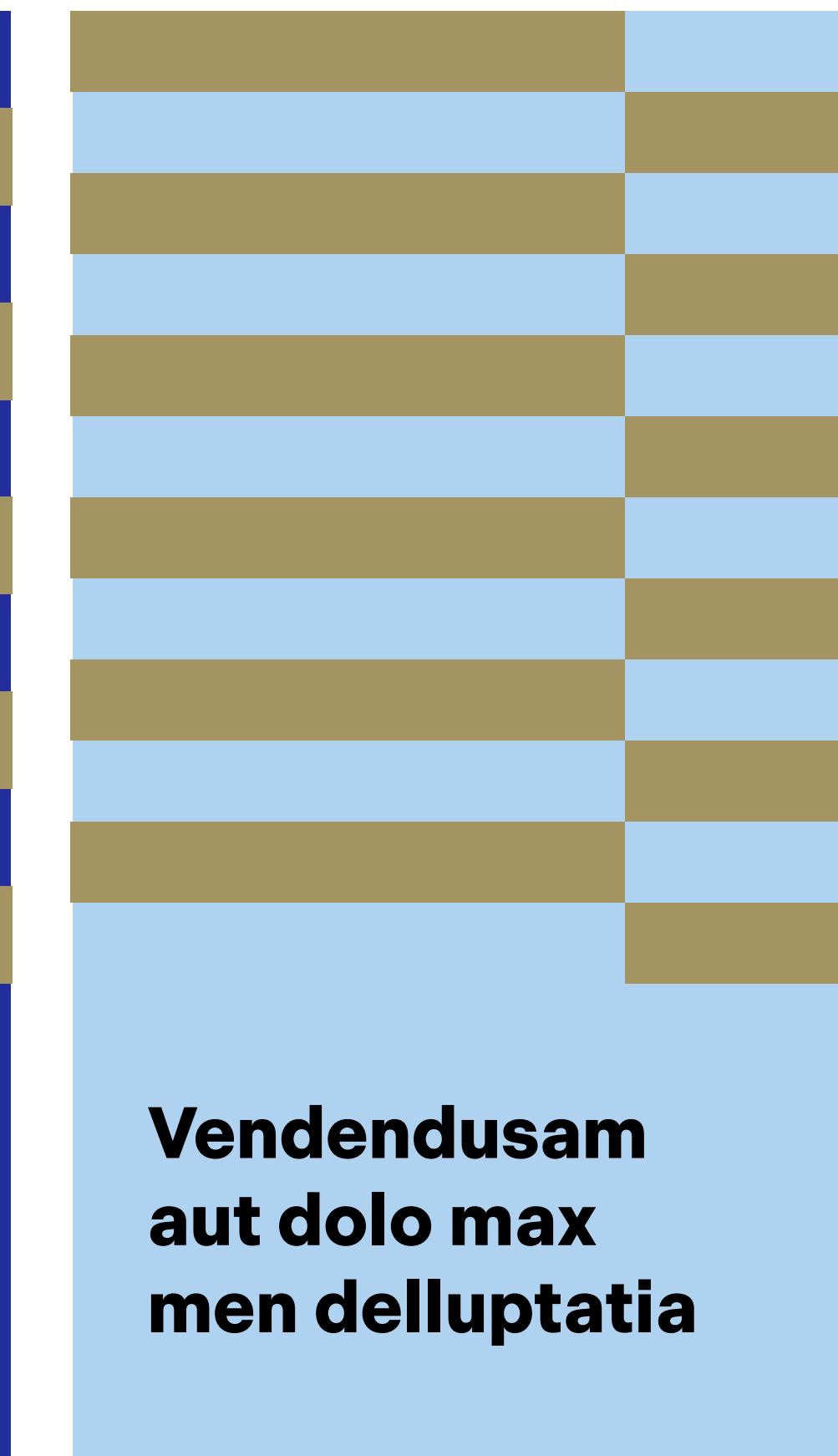
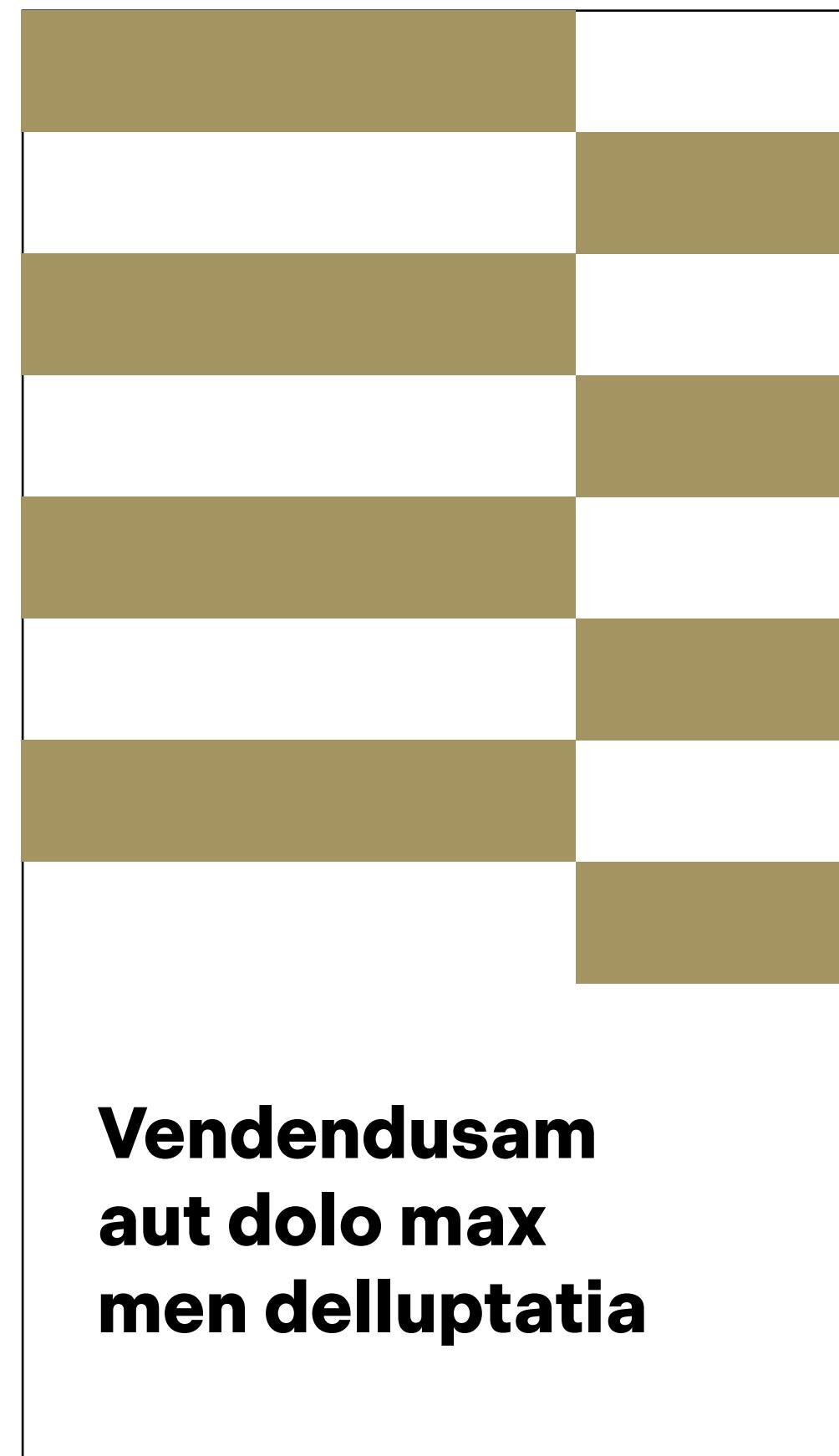
- 4a. Gold
- 4b. Primary
- 4c. Secondary
- 4d. Hierarchy
- 4e. Rules

#### 4f. Examples

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## Colour

### Example Use



## Colour

### Example Use



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4c. Secondary

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## Colour

### Example Use



**Vendendusam  
aut dolo max  
men delluptatia**



**Vendendusam  
aut dolo max  
men delluptatia**



**Vendendusam  
aut dolo max  
men delluptatia**



**Vendendusam  
aut dolo max  
men delluptatia**

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5b. Structure

5c. Rules

5d. Divider

5e. Examples

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# **05. Pattern**

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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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5a. Pattern
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## **Pattern Structure**

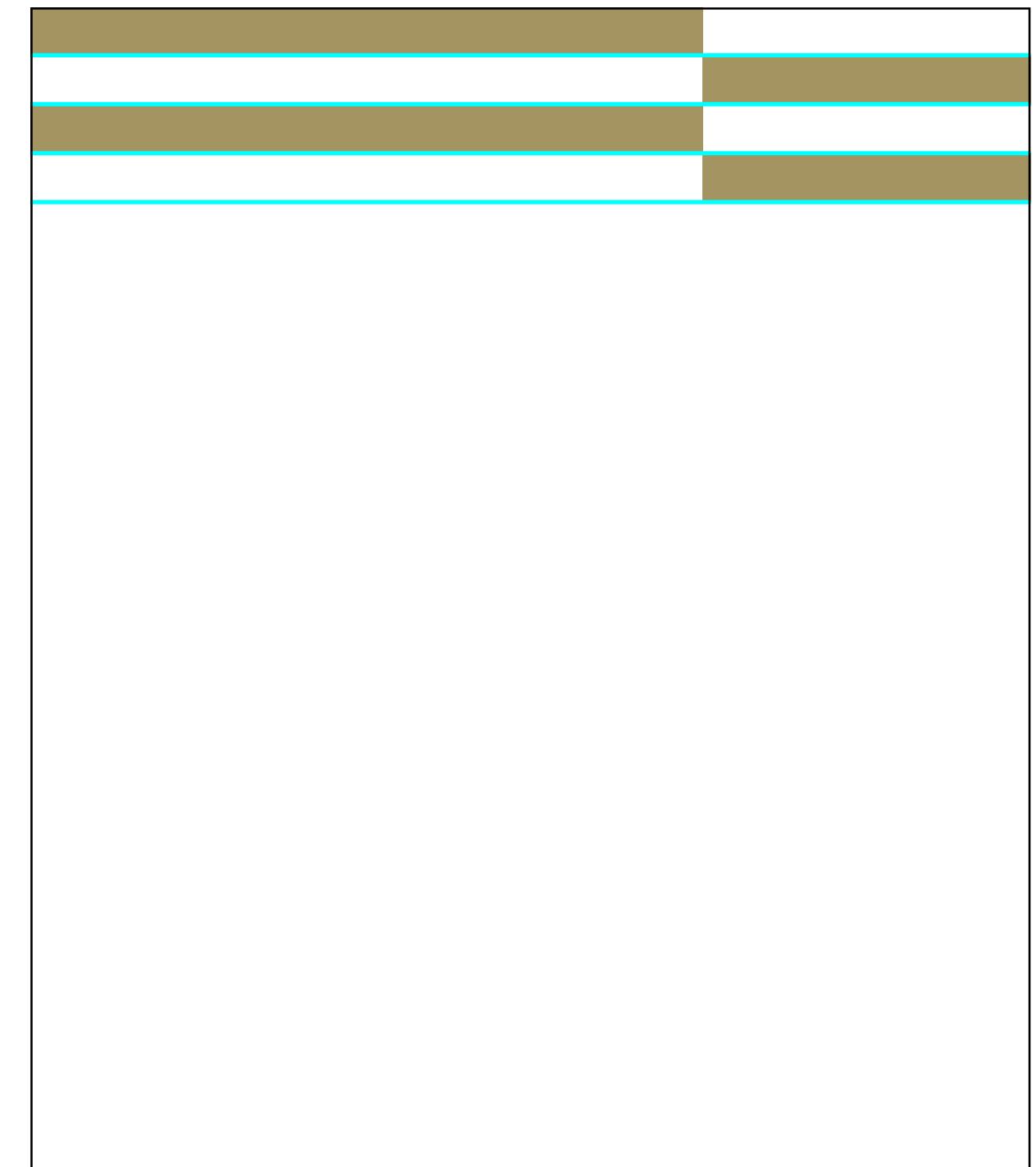
The pattern consists of horizontal lines, offset at points in a binary structure.

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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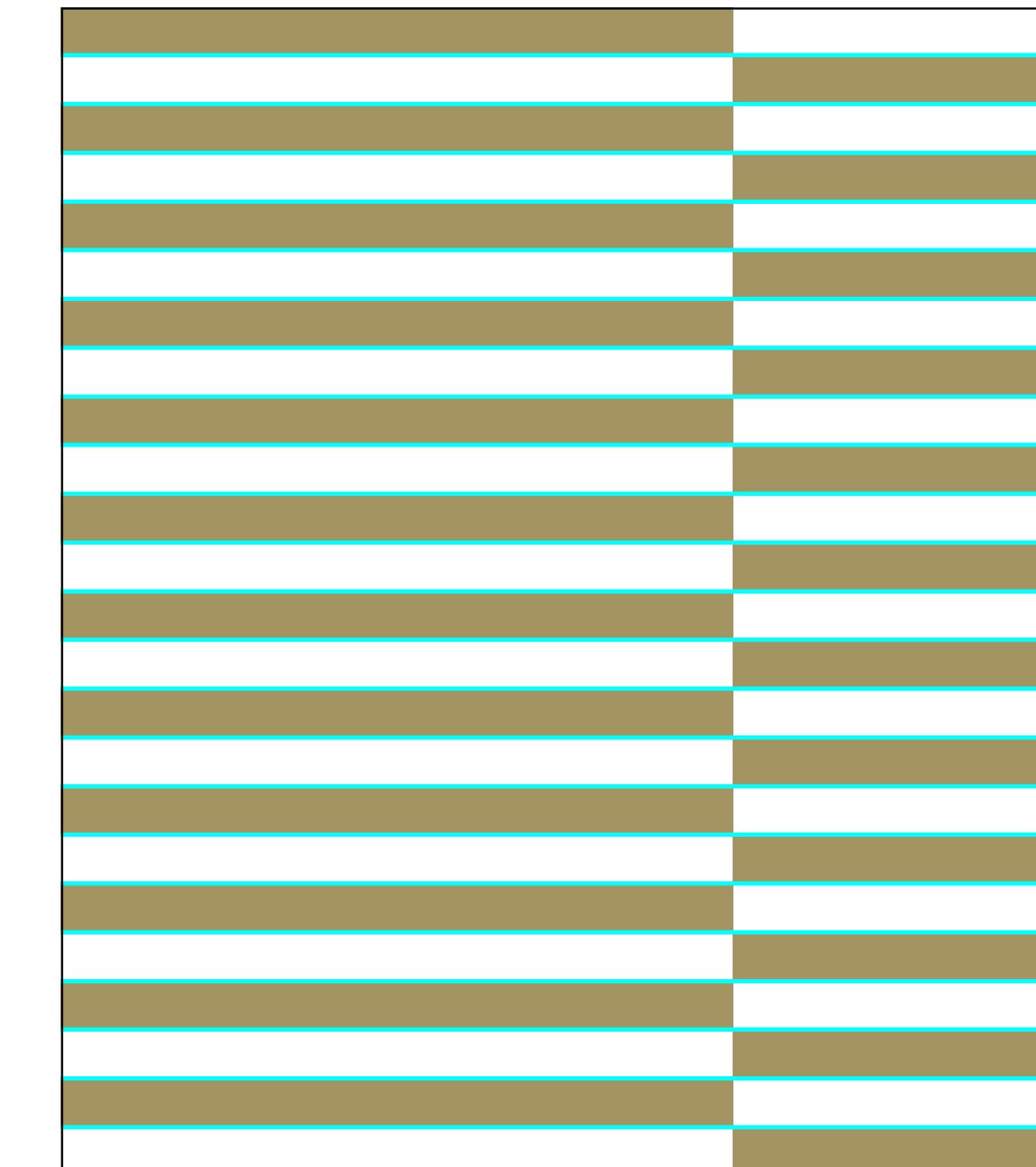
## Pattern Rules



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.

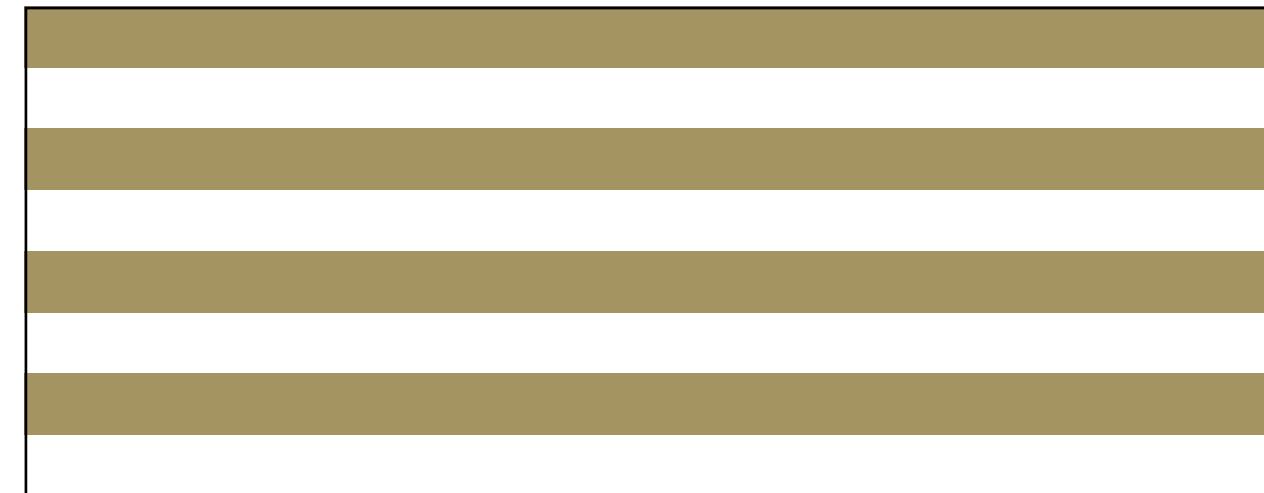
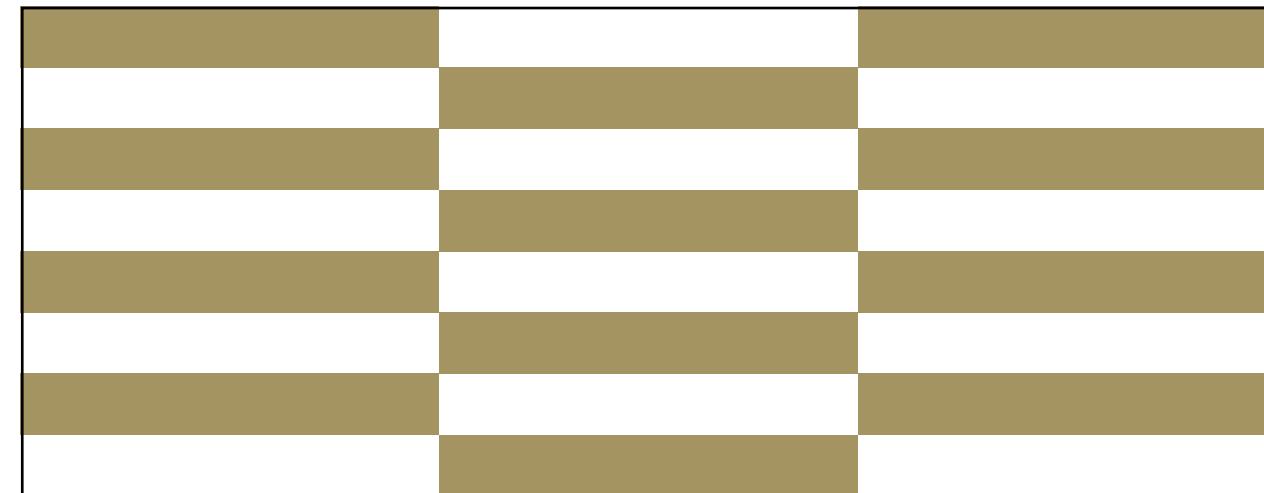
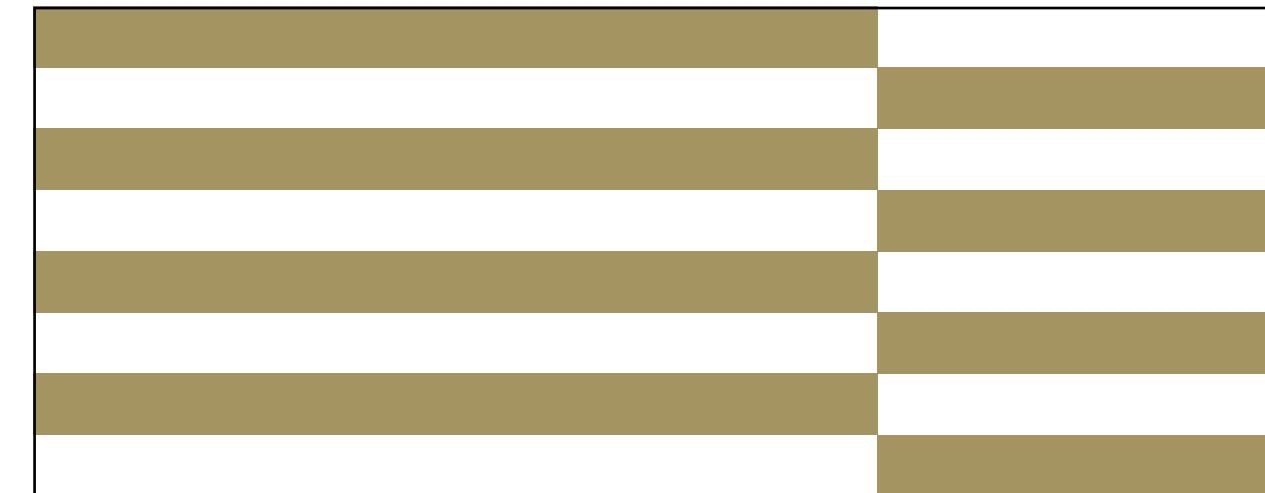
## 05. Pattern

- 5a. Pattern  
5b. Structure  
**5c. Rules**  
5d. Divider  
5e. Examples

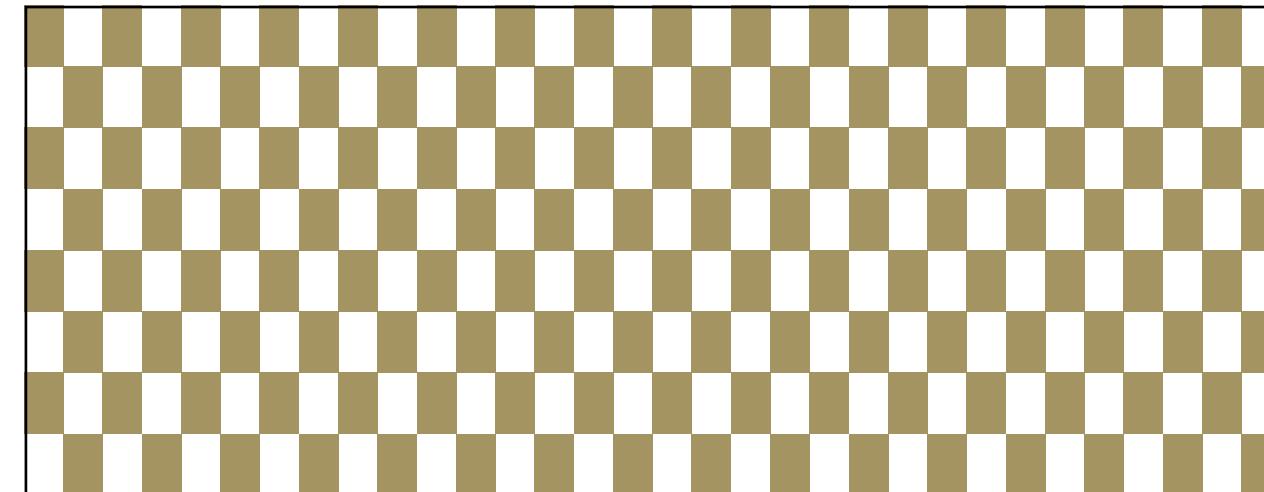
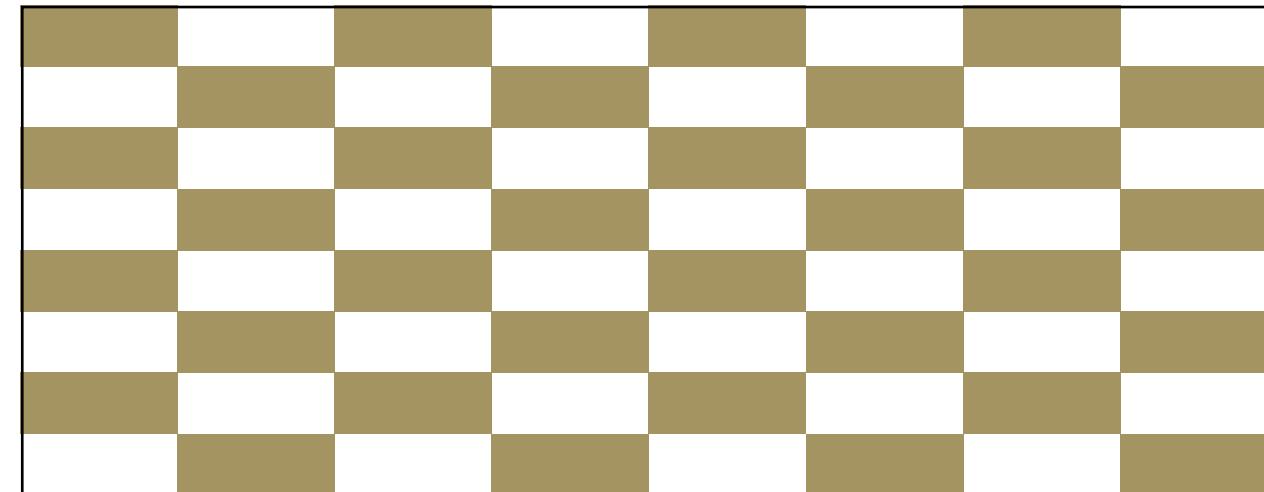
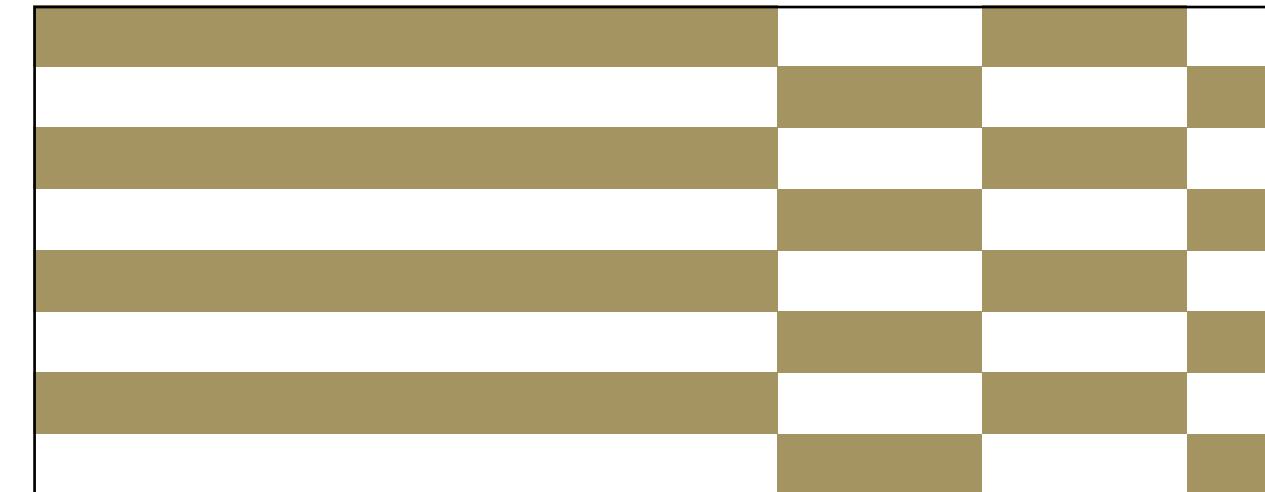
06. Texture  
07. Iconography  
08. Photography  
09. Motion  
10. Application

# Pattern

## Rules



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



The height of a line should not exceed the length.



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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.

**Venden  
dusam aut  
dolo max**

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



**Vendendusam  
aut dolo max  
men delluptatia**



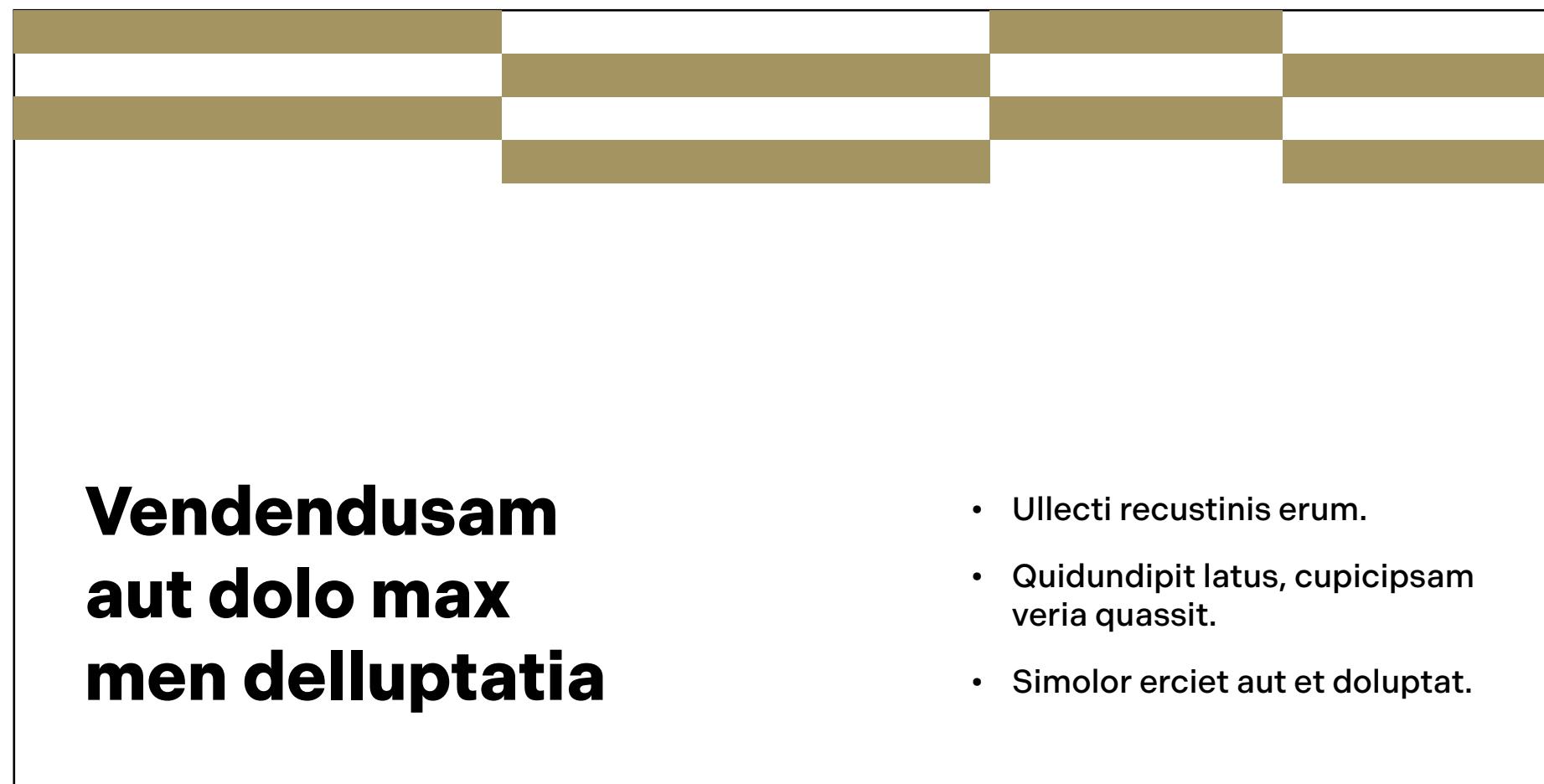
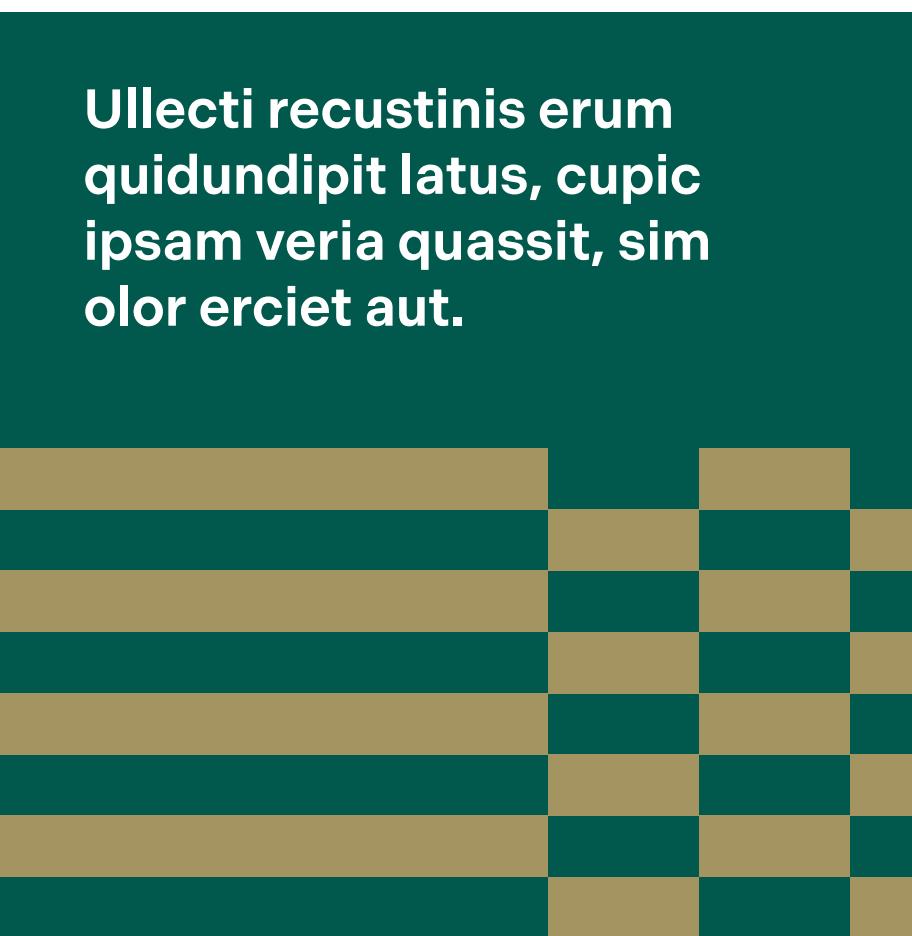
**Vendendusam  
aut dolo max  
men delluptatia**

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

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## Pattern

### Example Usage



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## 05. Pattern

5a. Pattern

5b. Structure

5c. Rules

5d. Divider

### 5e. Examples

06. Texture

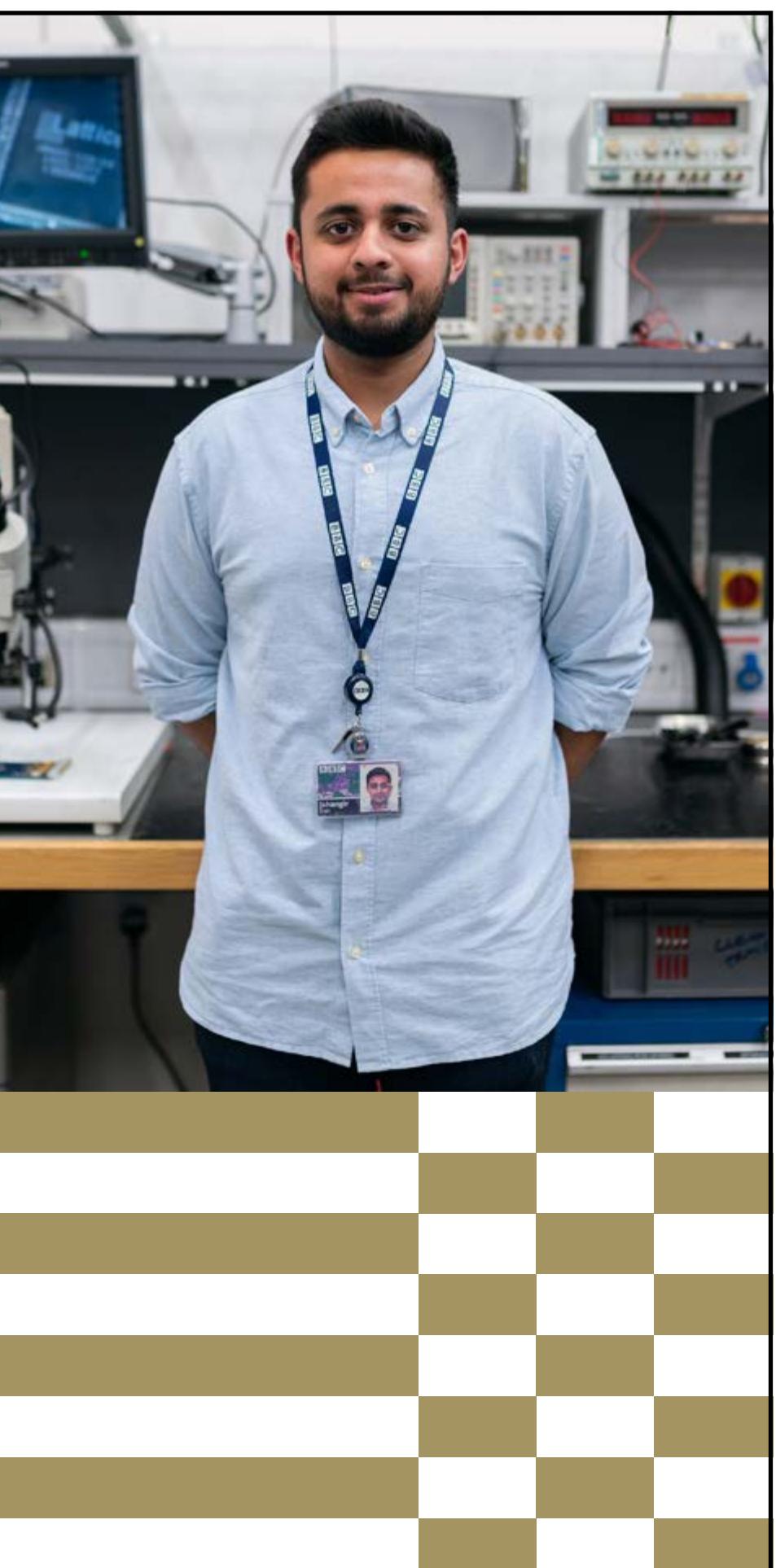
07. Iconography

08. Photography

09. Motion

10. Application

## Pattern Example Usage



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04. Colour

05. Pattern

## **06. Texture**

6a. Texture

6b. Usage

6c. Rules

6d. Guide

6e. Examples

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# **06. Texture**

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<b>  6a. Texture</b>
6b. Usage
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## Texture

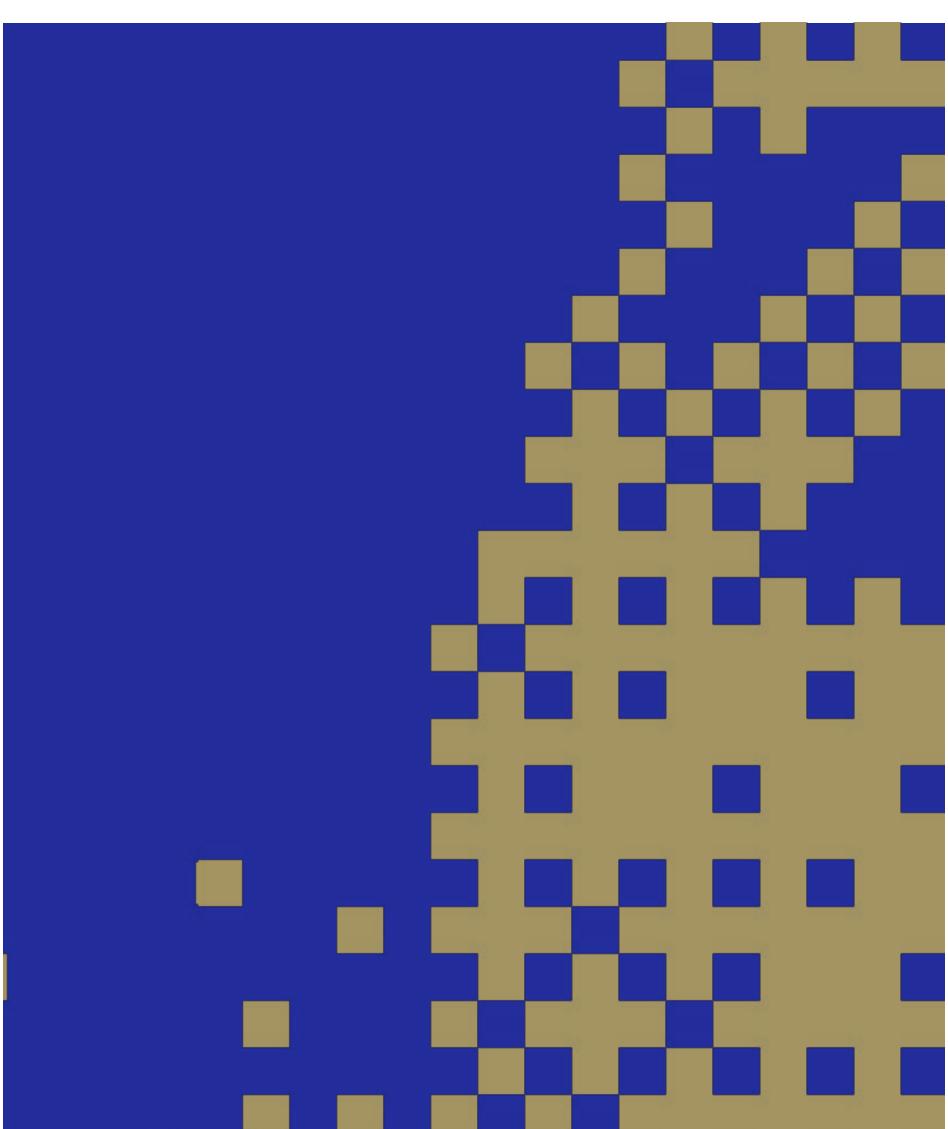
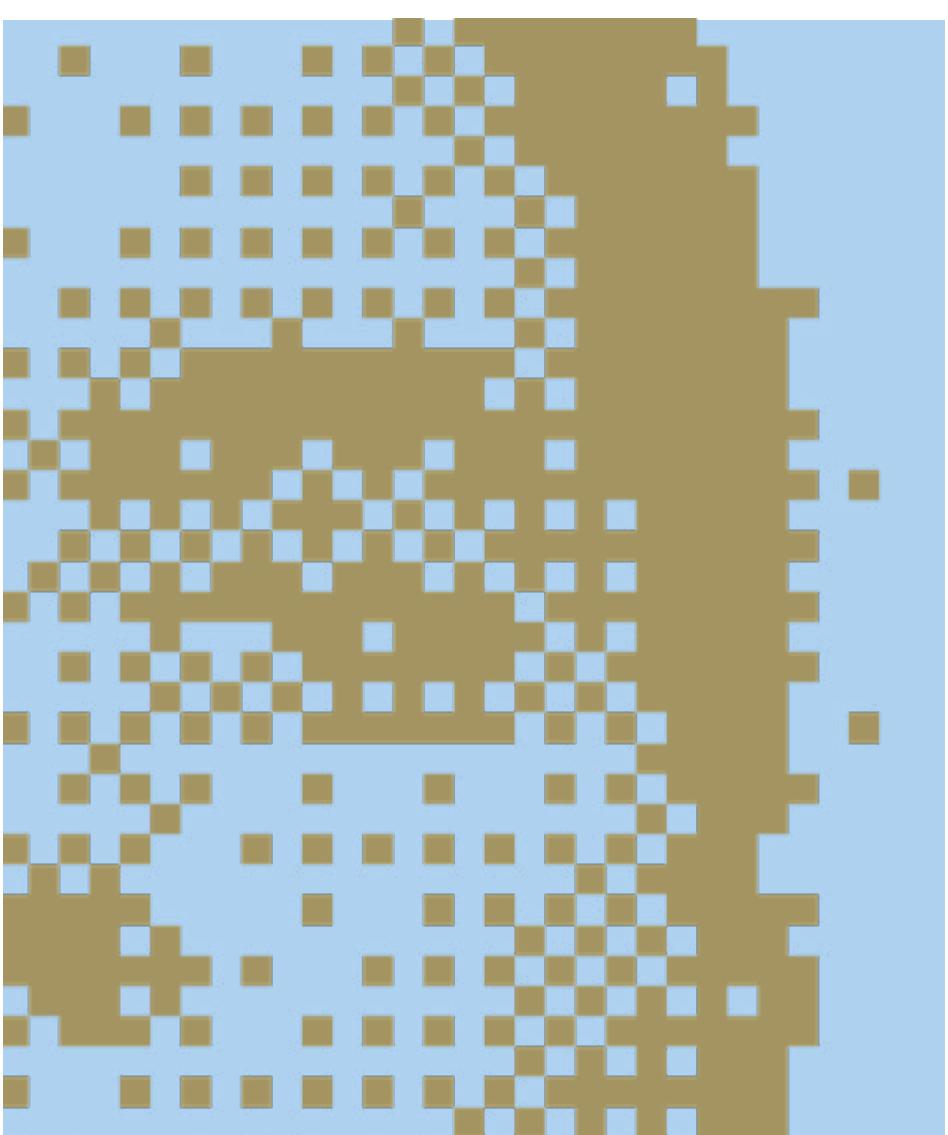
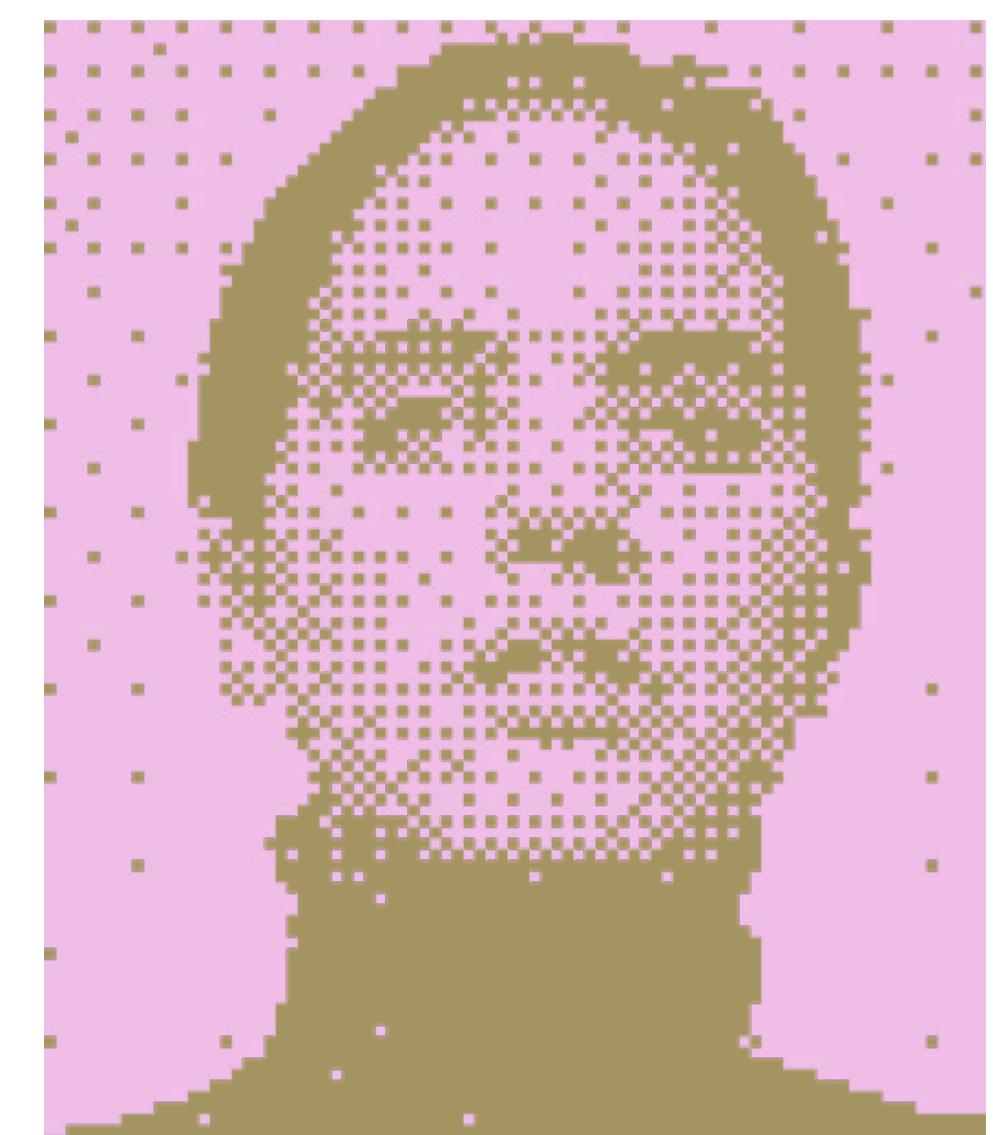
This is our brand texture. A dither texture applied to an image, reflecting the binary architecture of our brand pattern and logo.

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6a. Texture
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## Texture

### Abstract or Pictorial

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



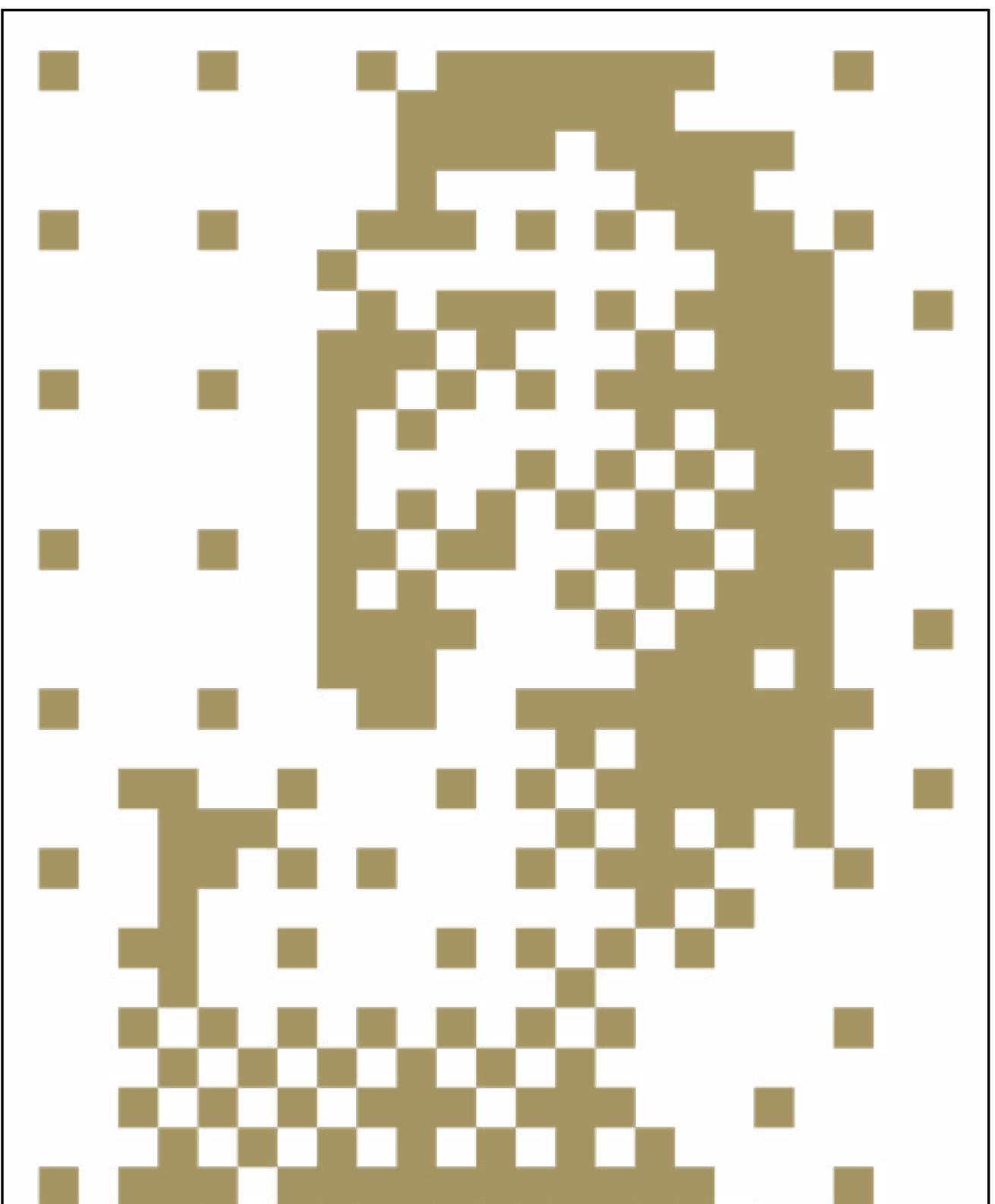
Template files are available upon request.

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## 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



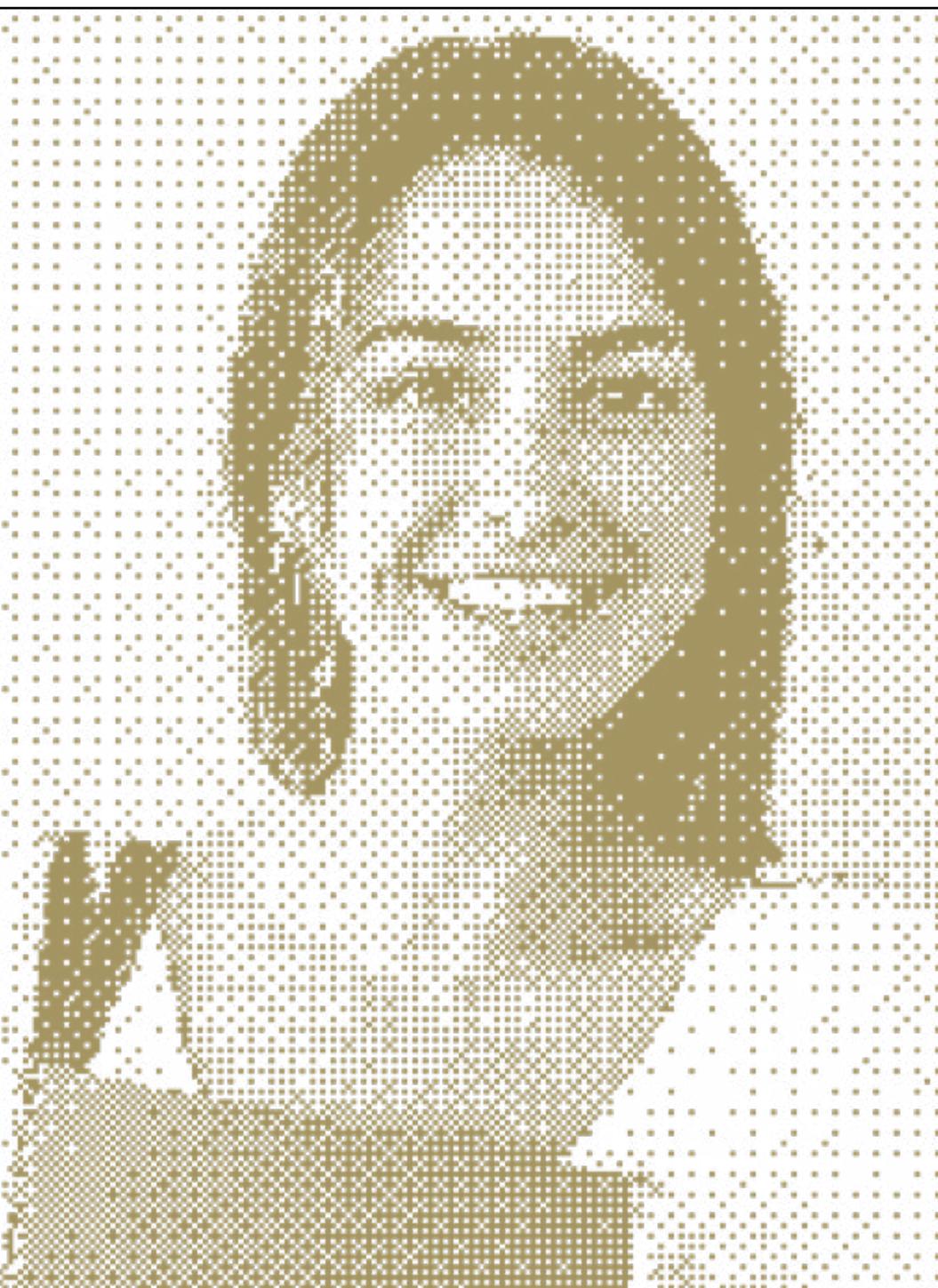
The texture and individual pixels should be visible and distinct.



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



## 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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6a. Texture

6b. Usage

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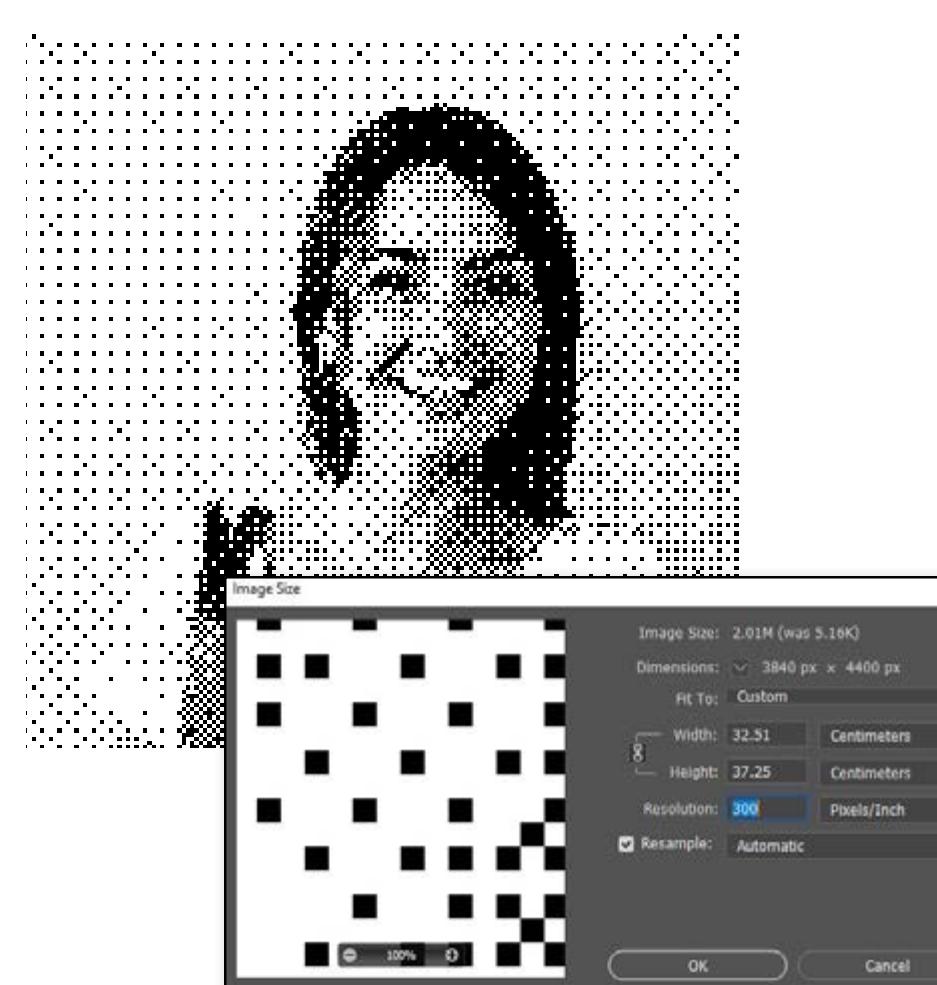
# Texture

## Photoshop Guide

1. Choose a suitable image.
2. Change the image mode to Grayscale and adjust the contrast accordingly.
3. Change image mode to Bitmap, using the Halftone Screen method. Adjust the Output and Frequency to alter the scale of the texture.
4. 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.
5. Open Layer Style and adjust the Blending Mode to remove opacity of the white areas.
6. In the Adjustments tab, add a Gradient Map as a new layer. Change the colour of the far left stop to gold.



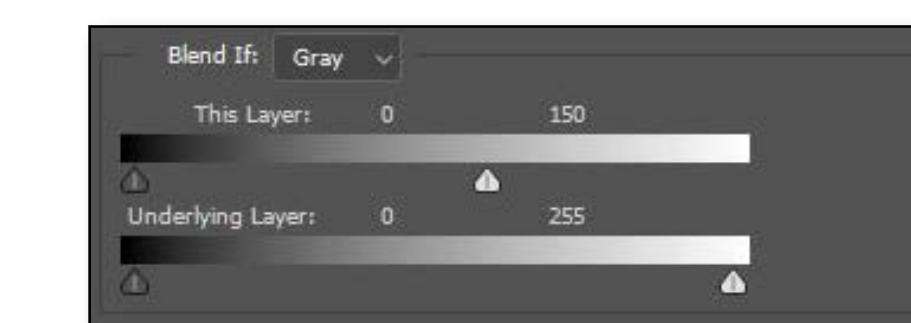
1.



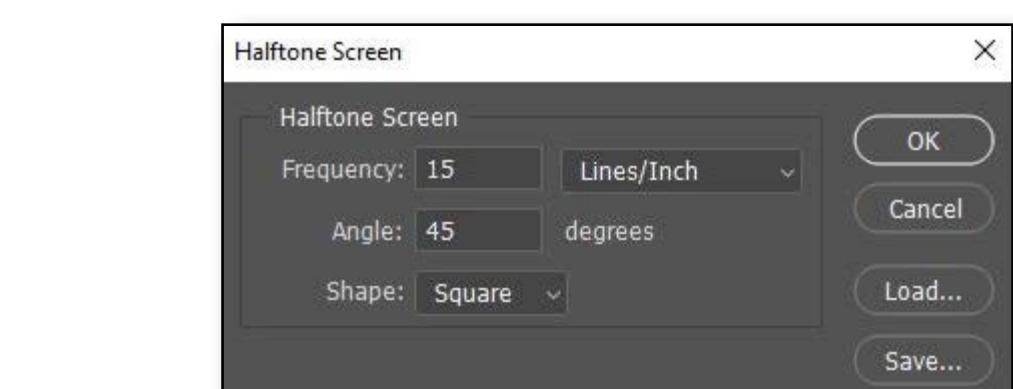
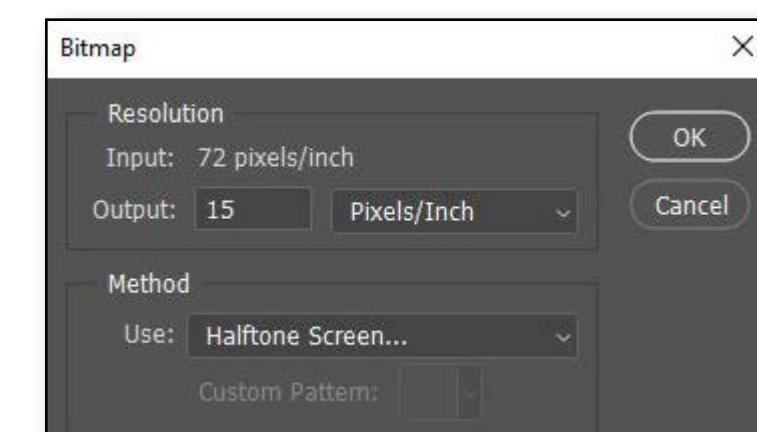
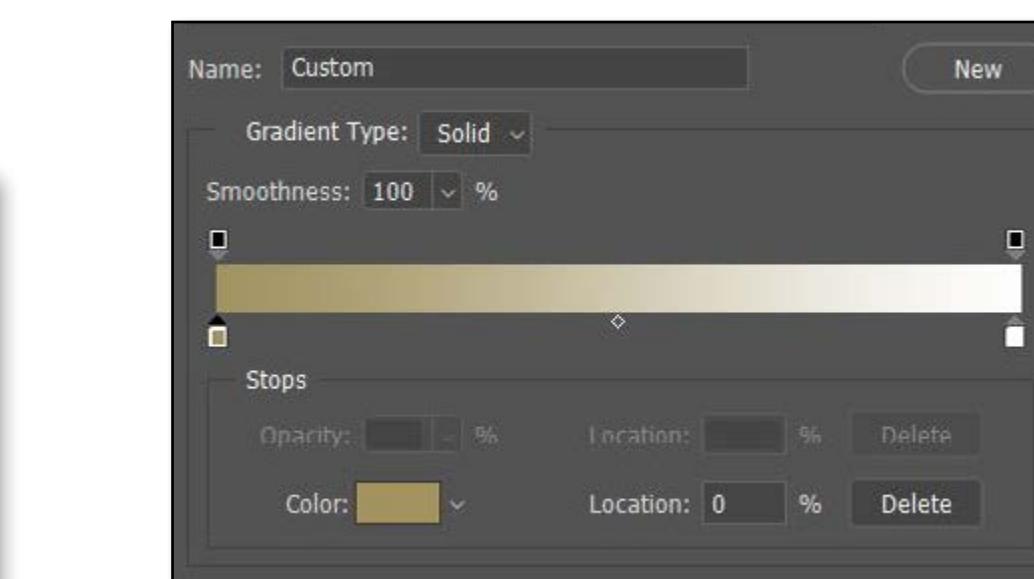
4.



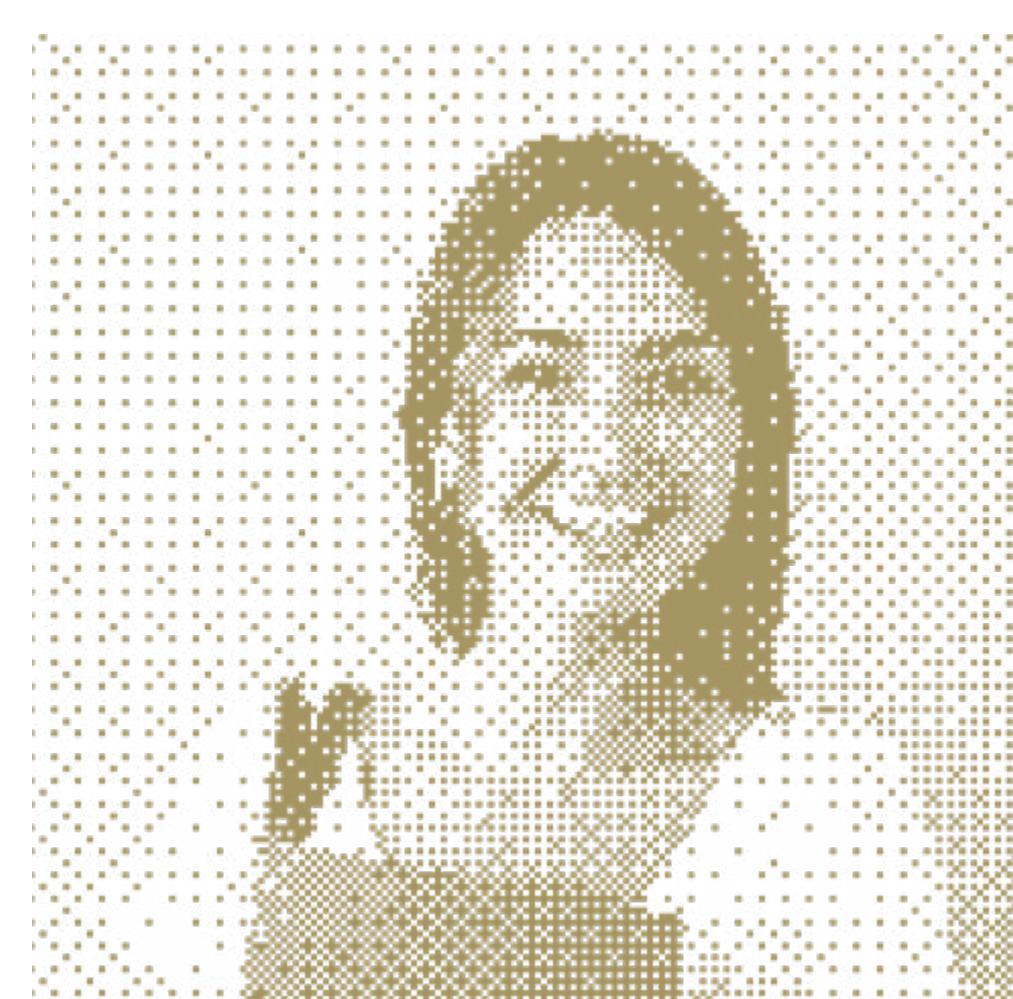
2.



5.



3.

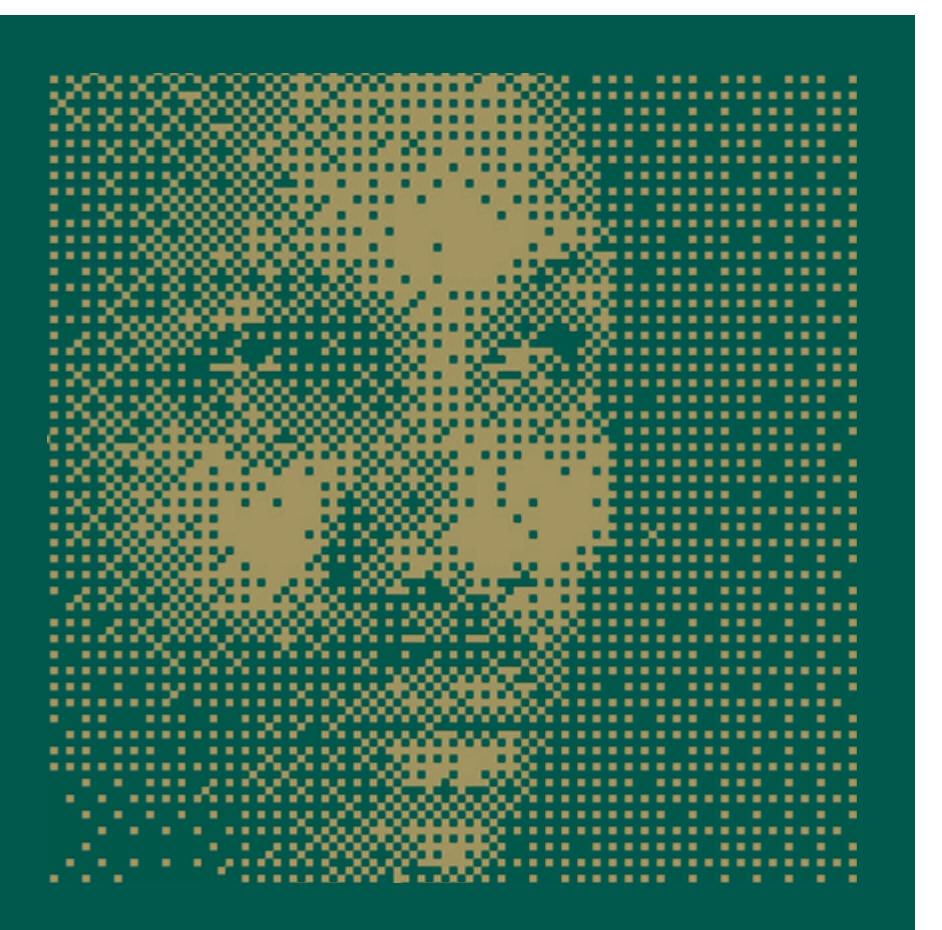
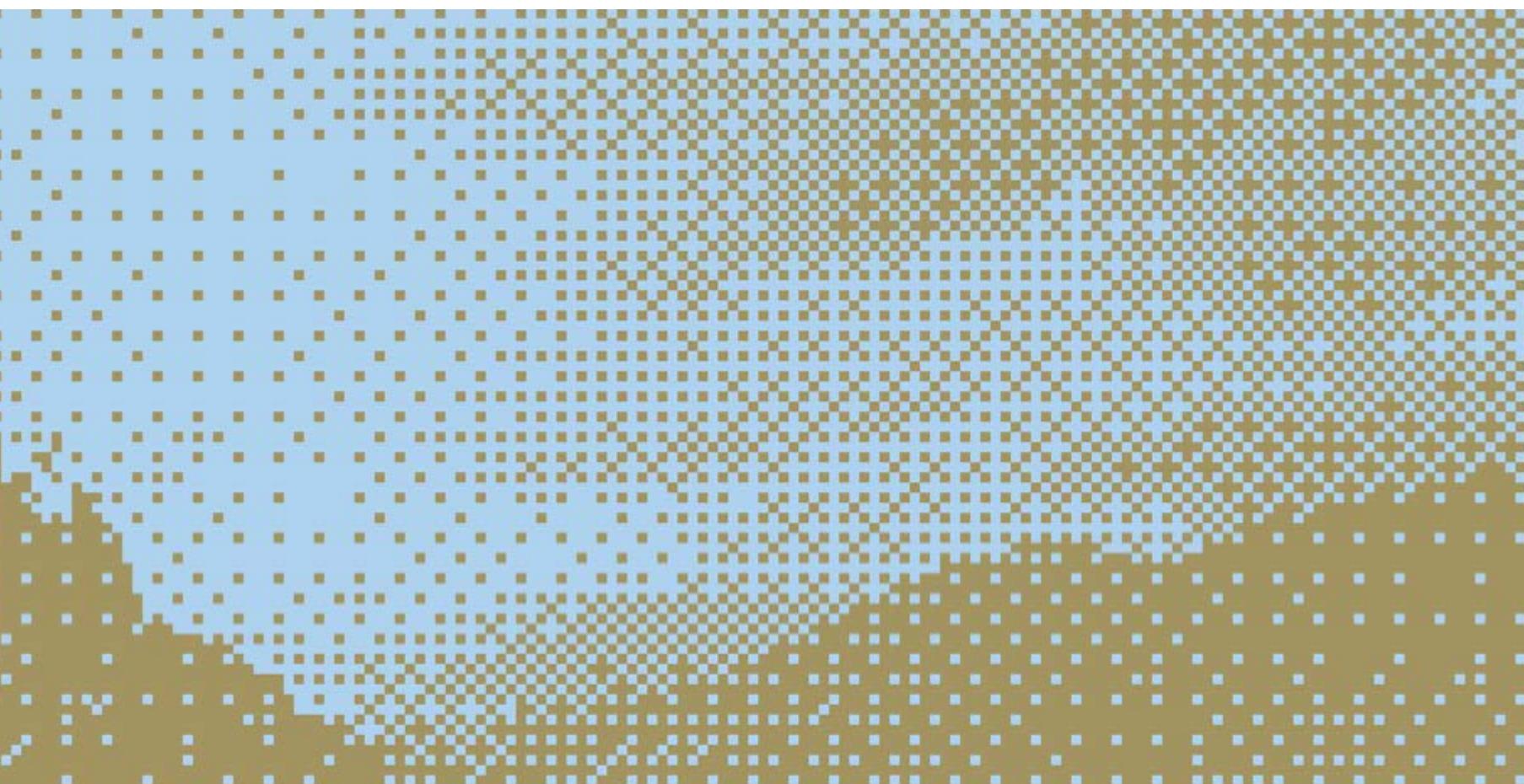
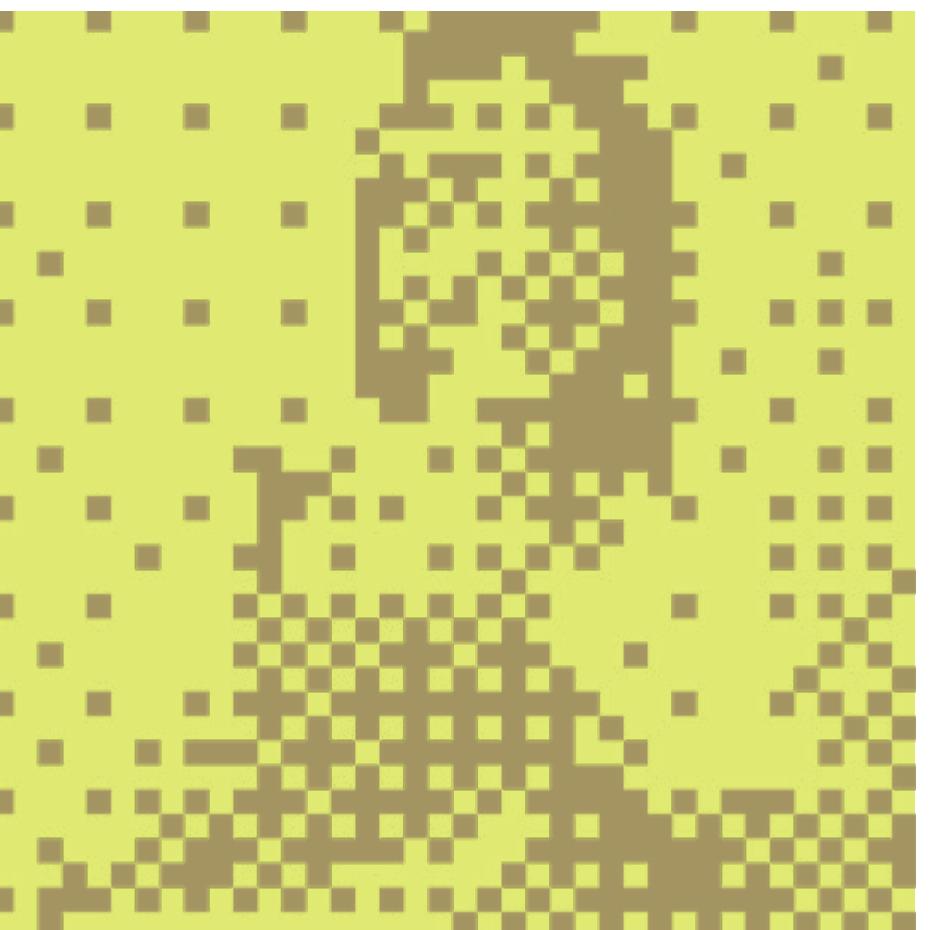


6.

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## Pattern

### Example Usage



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## **07. Iconography**

7a. Bespoke

7b. Open

7c. Examples

08. Photography

09. Motion

10. Application

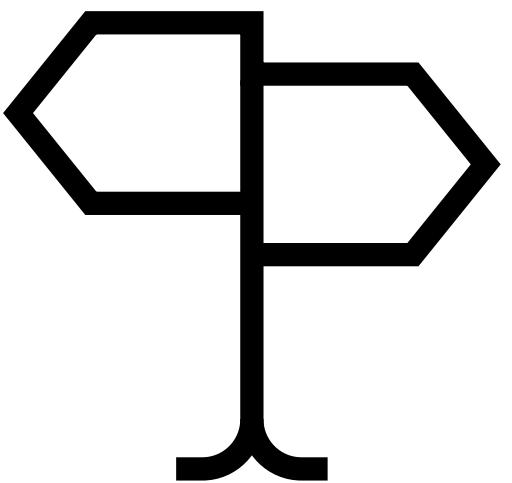
# **07. Iconography**

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- 06. Texture
- 07. Iconography**
- 7a. Bespoke**
- 7b. Open
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- 08. Photography
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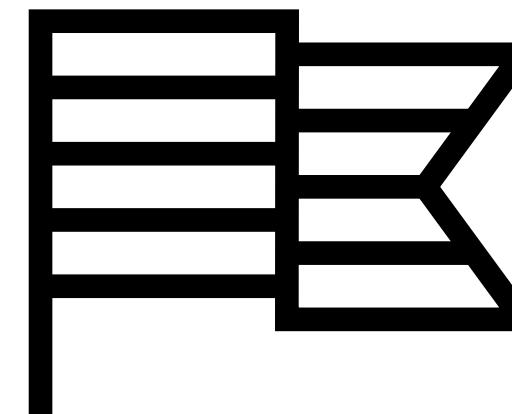
## **Iconography**

### Bespoke

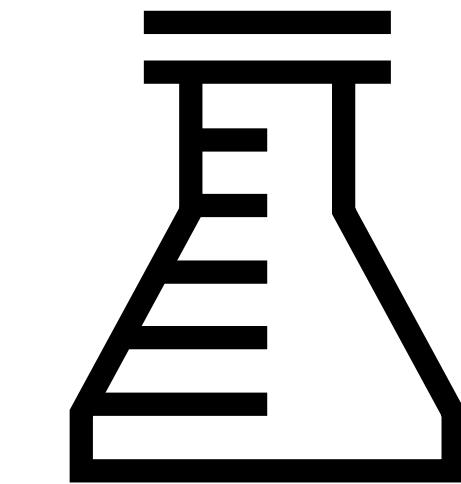
Bespoke iconography can be used in communications to compliment relevant topics or themes.



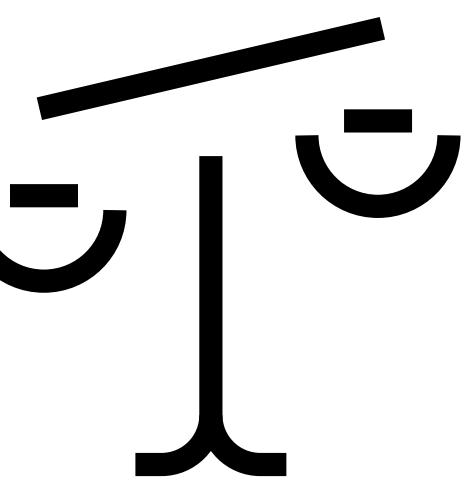
**Regional**



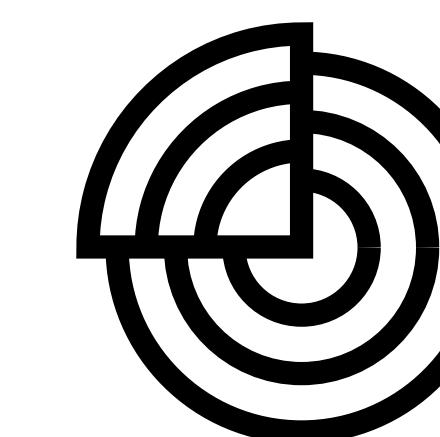
**International**



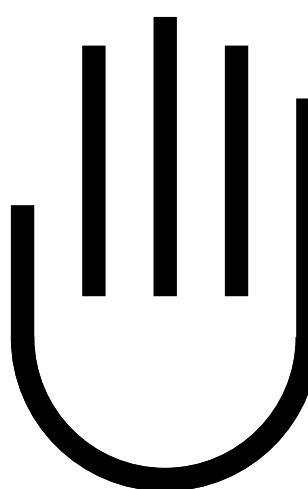
**Science**



**Law/Legal**



**Research**



**Individual**

Template files are available upon request.

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## Iconography

### Open Source

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

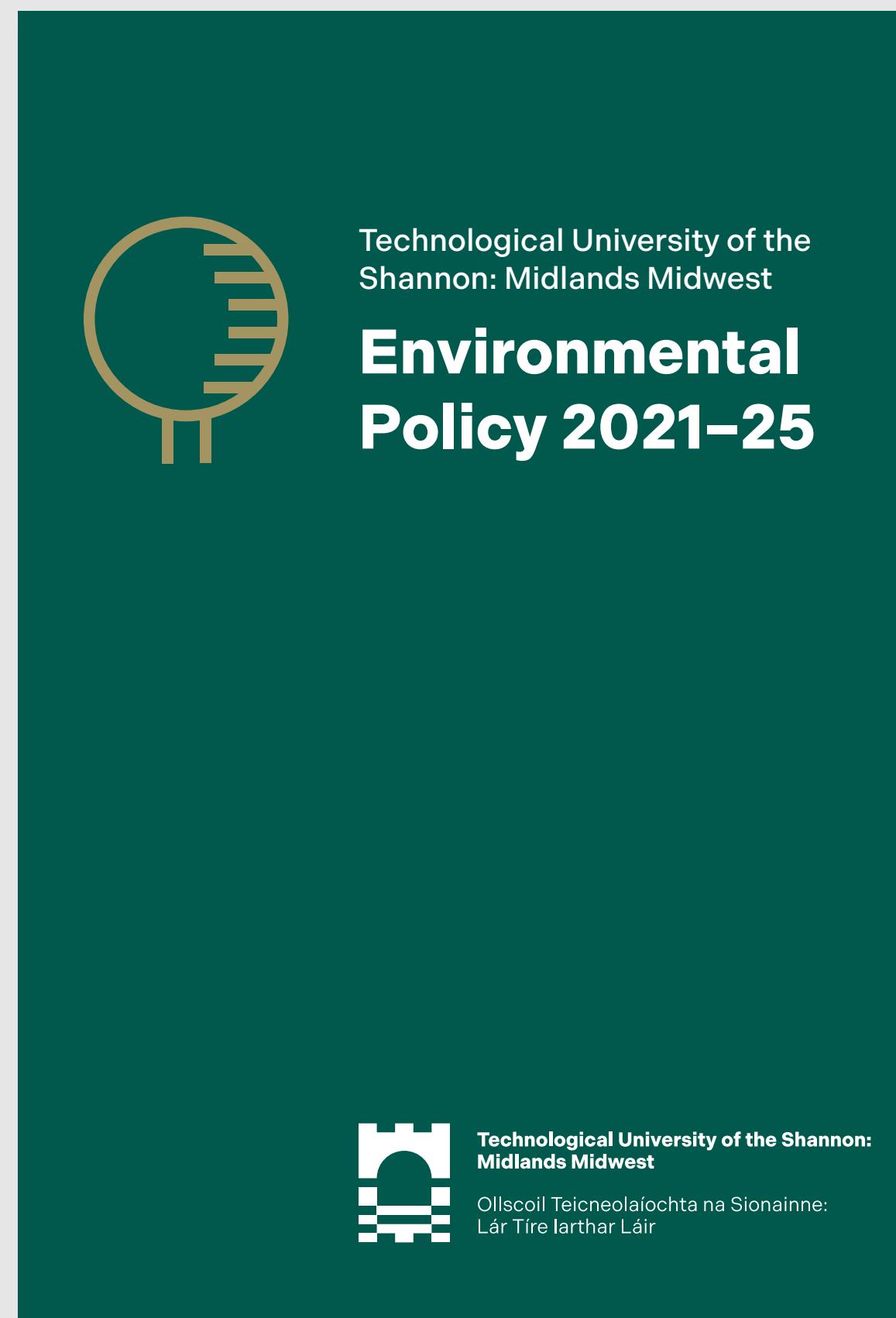
Over 900 are available and can be accessed as pngs, svgs and as a font file. For consistency, only use Material Icons Sharp.



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- 05. Pattern
- 06. Texture
- 07. Iconography**
  - 7a. Bespoke
  - 7b. Open
  - 7c. Examples**
- 08. Photography
- 09. Motion
- 10. Application

## Iconography

### Example Usage



## 1.5 Campus Outdoor Facilities

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Quibus de dolenem poresti ossequia experibusam, ut odicet unt quidusdam nullacea denis conseque nonemodit facestrum dunt omnolecte mos essi rest, tem nimil ius.

15

TUS Environmental Policy

### How we are pursuing 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

Qui consequibea sint lat rate inusandipsa dolum et vollarbo. Inctio voluptatem ipsant. Alia si bearum repelliquam eat utemporro blatai busdam nus aut aute lam.

TUS Environmental Policy

16

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

# **08. Photography**

01. Introduction
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## 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

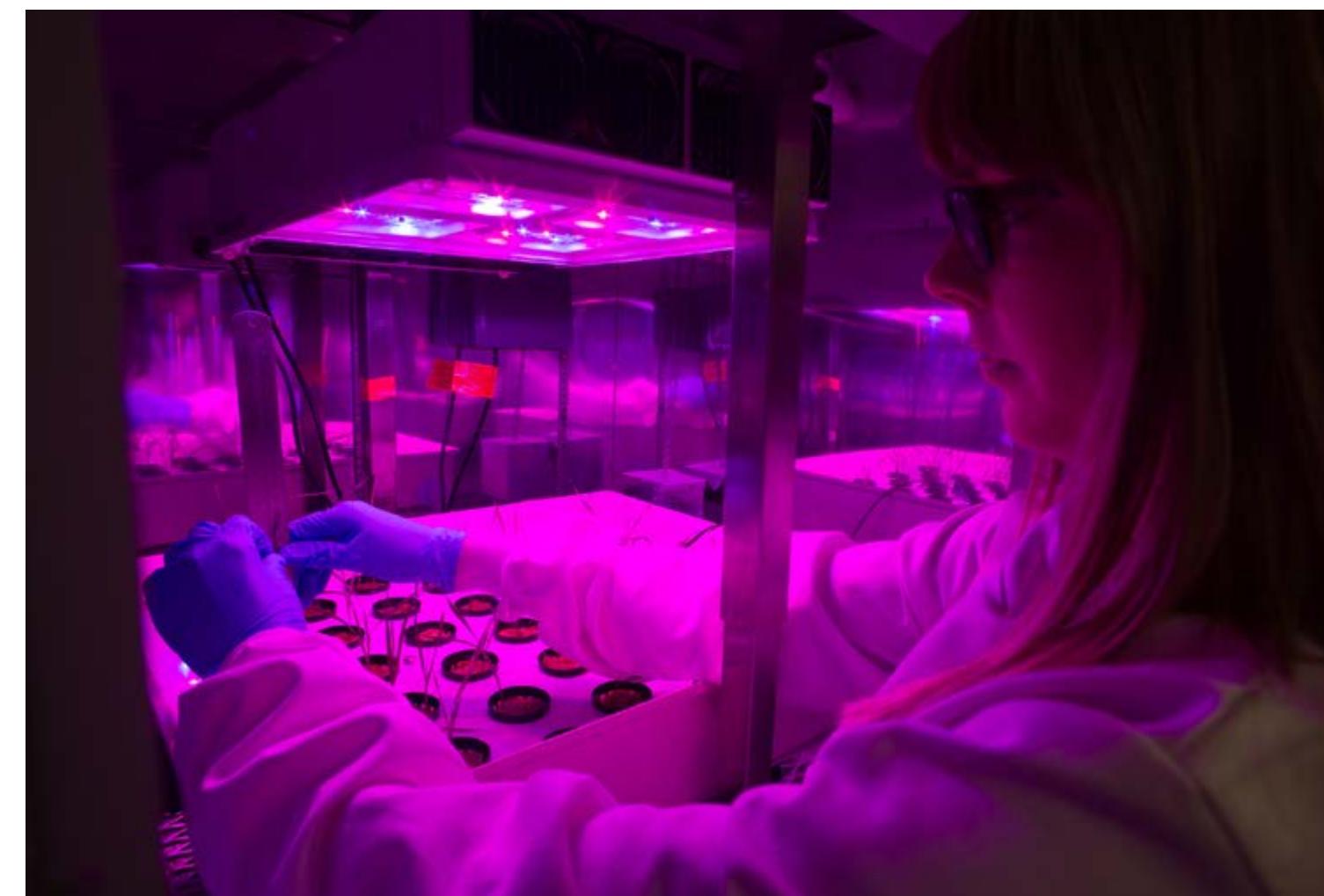
10. Application

# 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.



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- 8b. Narrative**
- 8c. Journey
- 8d. Active
- 8e. Campuses
- 8f. Textures
- 8g. Portraits
- 8h. Pairings
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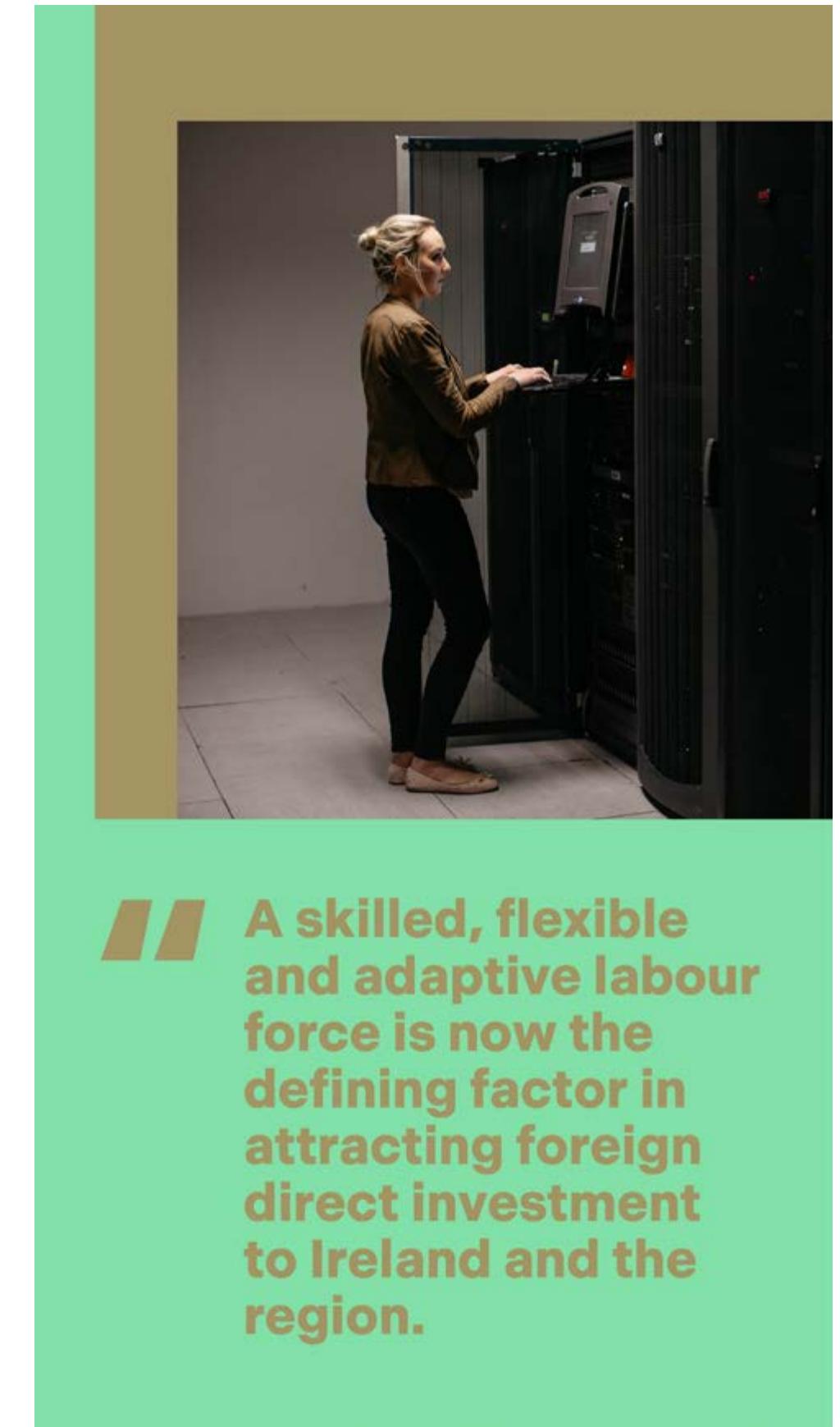
## Photography

### 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.



**The Future of Work  
- How our students  
will thrive in the  
conceptual age.**



/// A skilled, flexible and adaptive labour force is now the defining factor in attracting foreign direct investment to Ireland and the region.

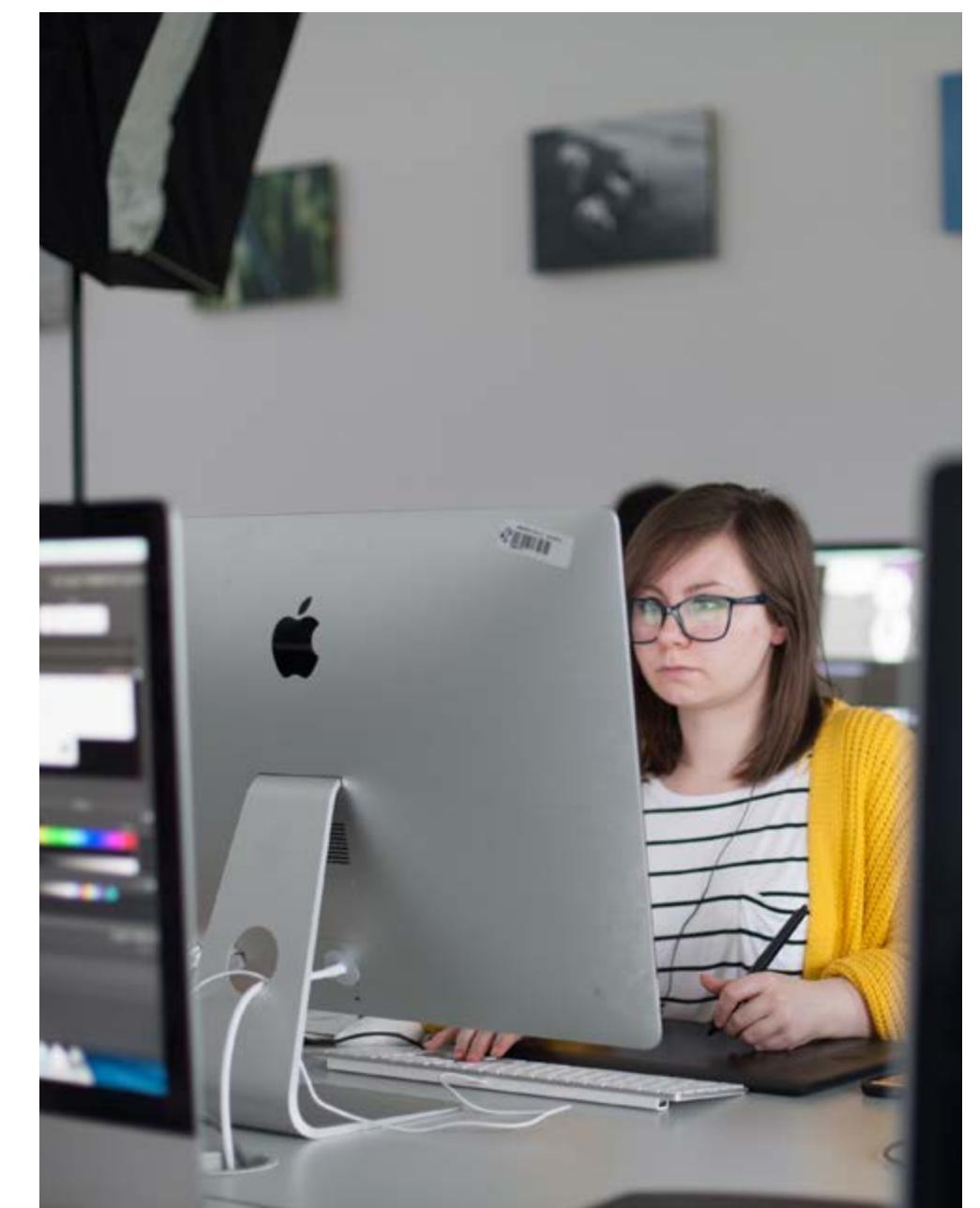
- 01. Introduction
- 02. Logo
- 03. Typography
- 04. Colour
- 05. Pattern
- 06. Texture
- 07. Iconography
- 08. Photography**
- 8a. Overview
- 8b. Narrative
- 8c. Journey**
- 8d. Active
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## Photography

### 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.



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  - 8c. Journey
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## 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.



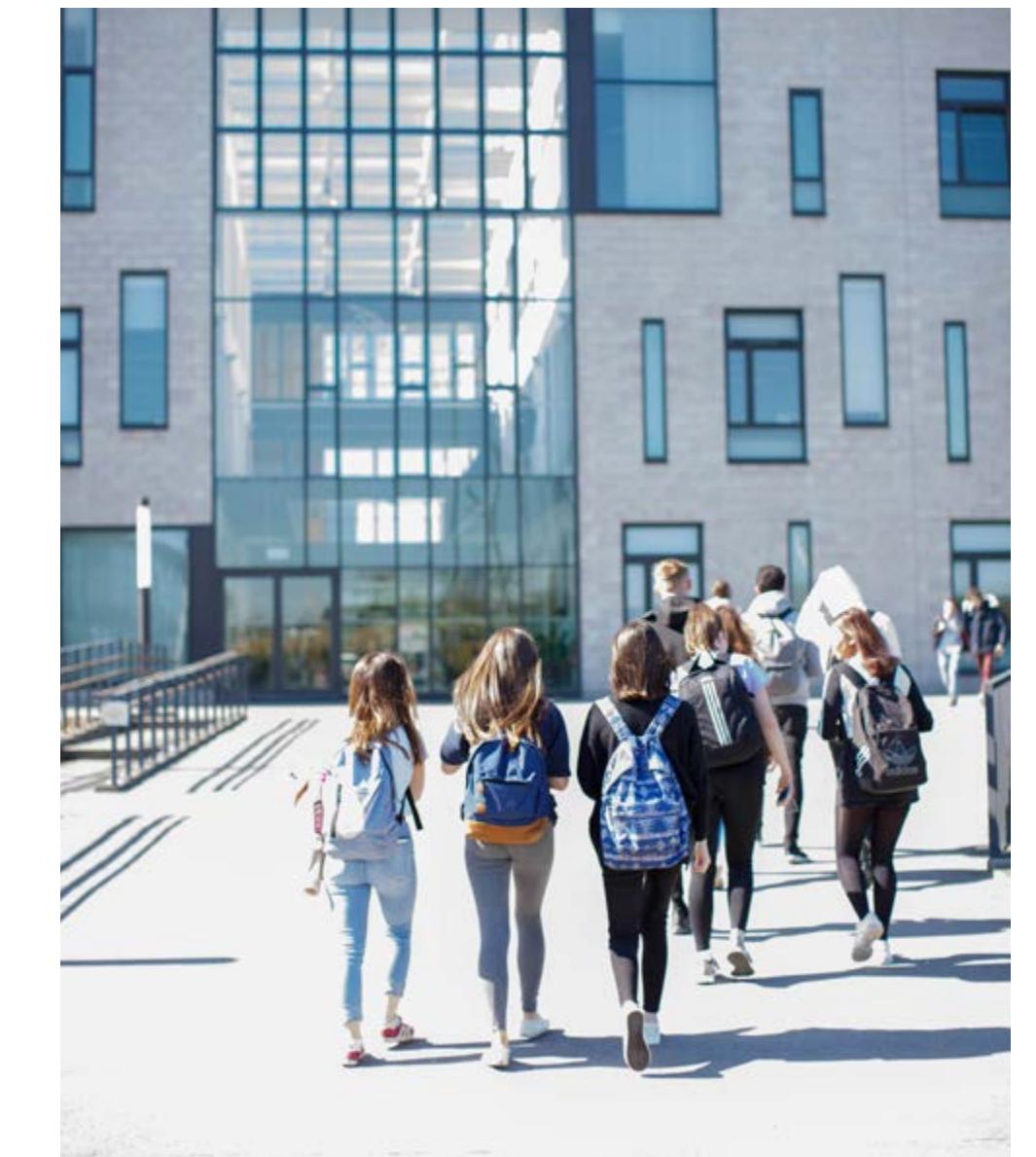
01. Introduction
02. Logo
03. Typography
04. Colour
05. Pattern
06. Texture
07. Iconography
<b>08. Photography</b>
8a. Overview
8b. Narrative
8c. Journey
8d. Active
<b>  8e. Campuses</b>
8f. Textures
8g. Portraits
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## Photography

### 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.



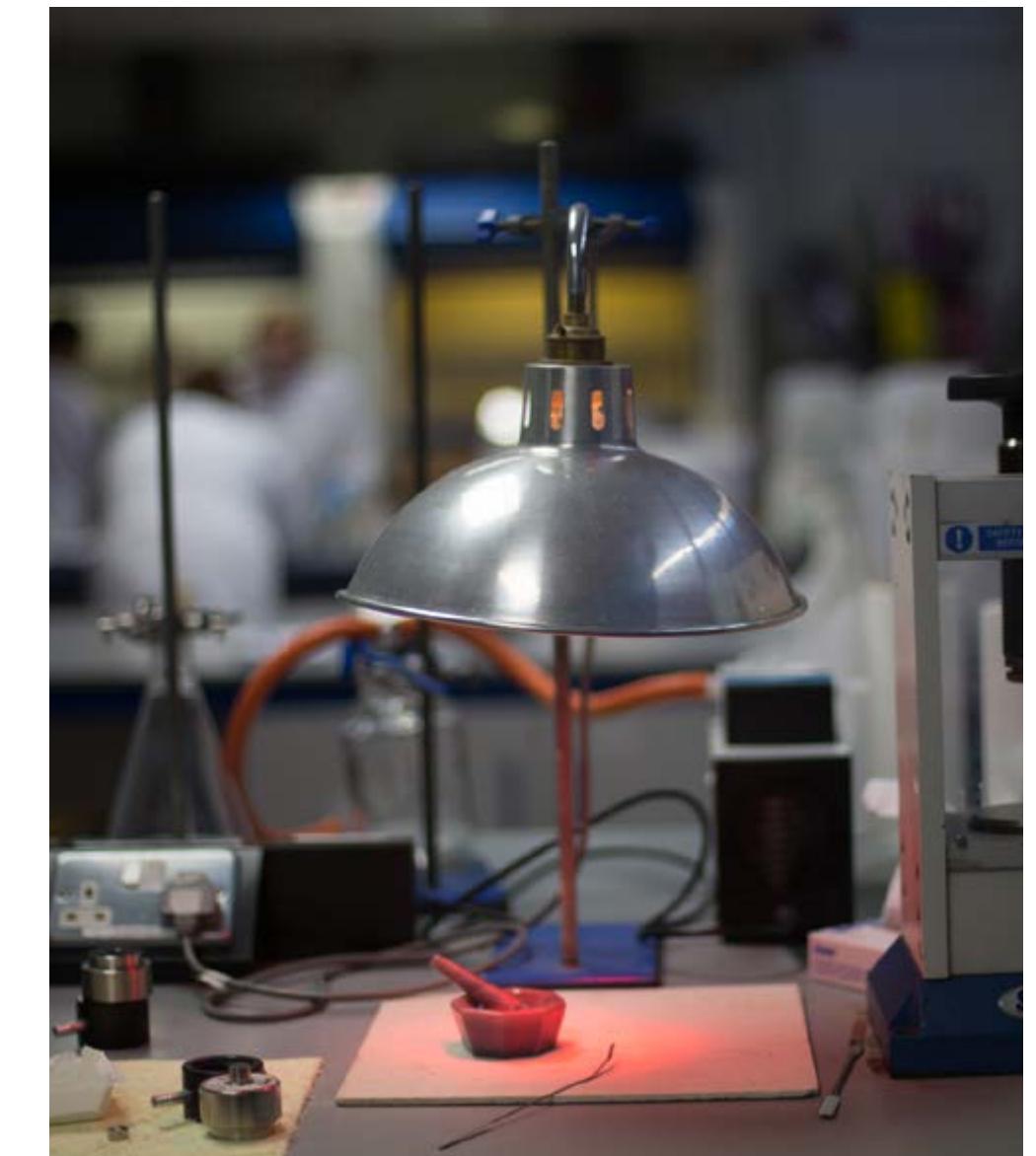
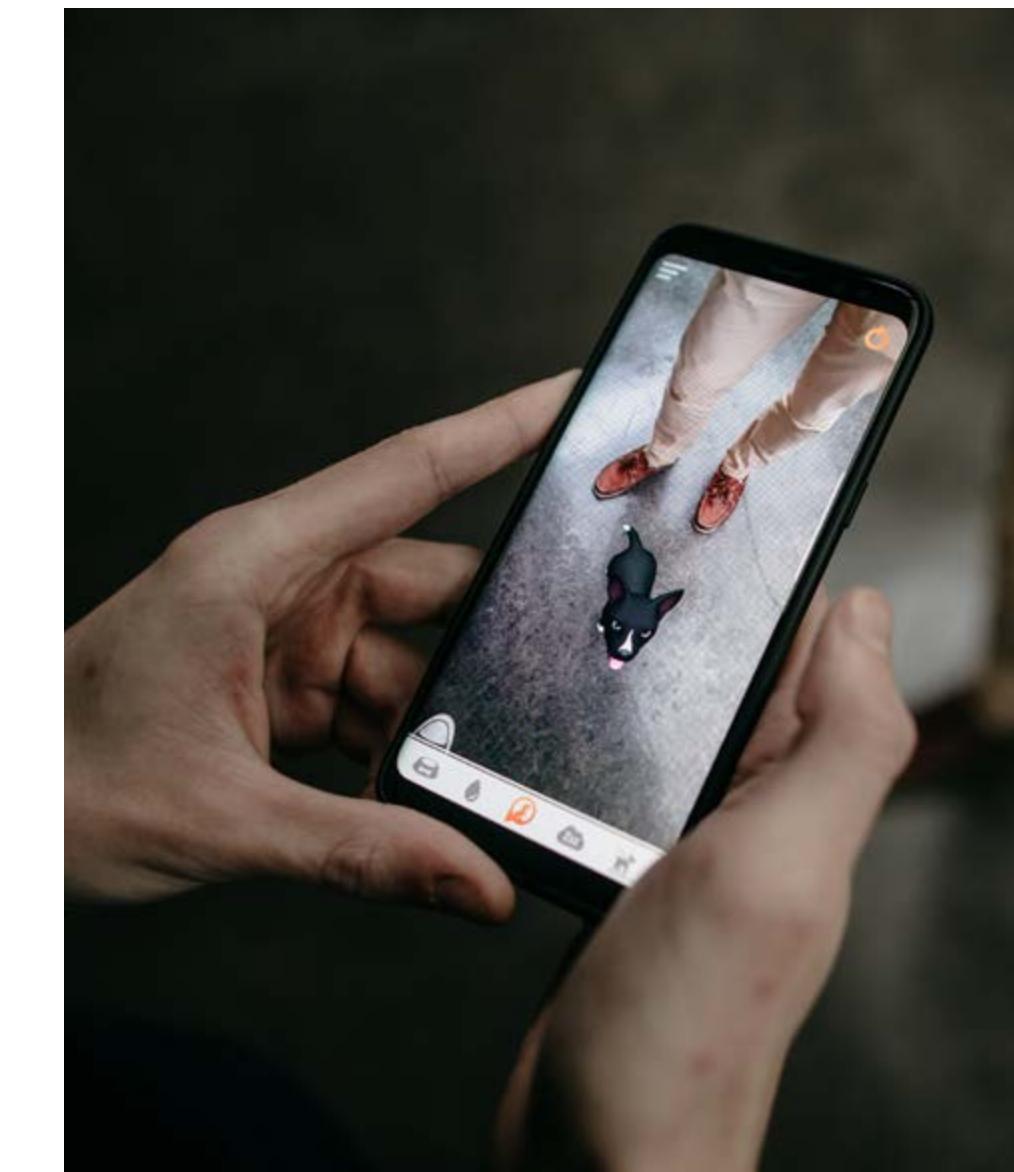
- 01. Introduction
- 02. Logo
- 03. Typography
- 04. Colour
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- 06. Texture
- 07. Iconography
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  - 8a. Overview
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## Photography

### 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
- 02. Logo
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## **08. Photography**

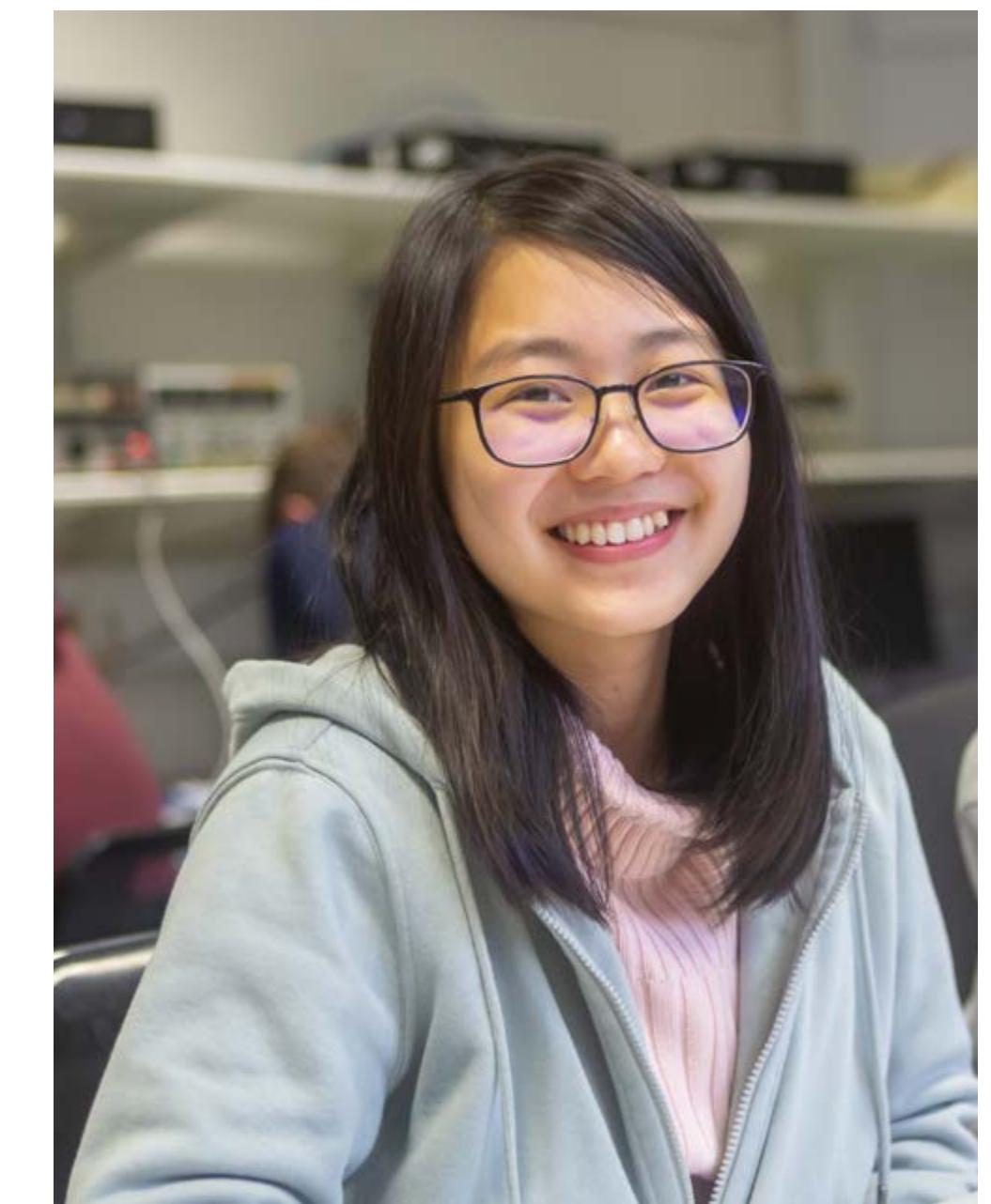
- 8a. Overview
- 8b. Narrative
- 8c. Journey
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- 8h. Pairings
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## **Photography**

### **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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## 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.



## 08. Photography

# 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.



✓ Document active learning and discovery in motion.



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



✓ Portraits should be natural and relaxed.



✗ Avoid clichéd representations of the subjects we teach.



✓ Create opportunities to showcase our subjects in active environments.

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08. Photography

## **09. Motion**

9a. Logo

9b. Pattern

9c. Texture

9d. Type

9e. Transition

9f. 3D

10. Application

# **09. Motion**

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02. Logo
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<b>9a. Logo</b>
9b. Pattern
9c. Texture
9d. Type
9e. Transition
9f. 3D
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## 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.



TUS



TUS Midlands  
Midwest



T



TUS  
Midlands  
Midwest



TUS  
Midlands  
Midwest

01. Introduction
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08. Photography

## 09. Motion

9a. Logo
<b>9b. Pattern</b>
9c. Texture
9d. Type
9e. Transition
9f. 3D
10. Application

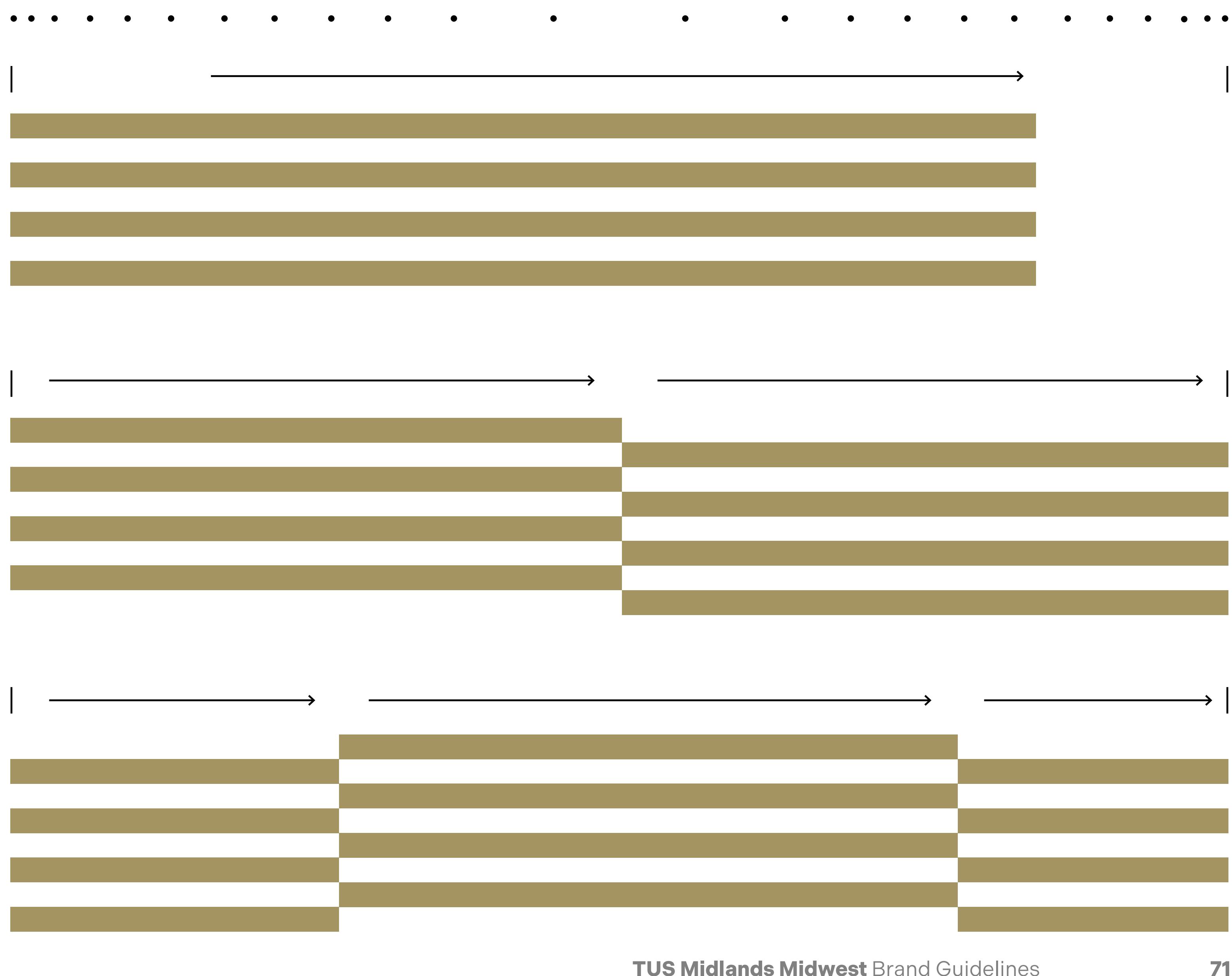
### Motion

#### 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
- 02. Logo
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- 06. Texture
- 07. Iconography
- 08. Photography
- 09. Motion**
- 9a. Logo
- 9b. Pattern**
- 9c. Texture
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## **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.

- 01. Introduction
- 02. Logo
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- 05. Pattern
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## 09. Motion

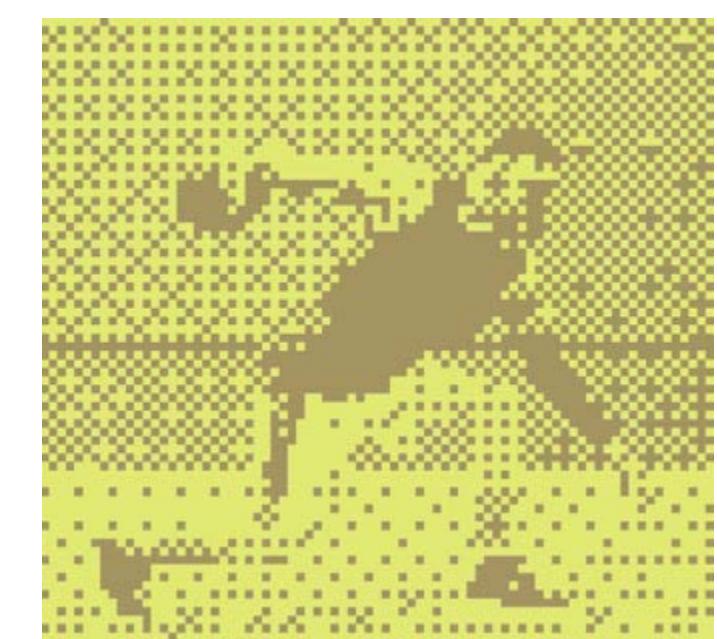
- 9a. Logo
- 9b. Pattern
- 9c. Texture**
- 9d. Type
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- 9f. 3D

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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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## 09. Motion

9a. Logo
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## 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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## 09. Motion

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- 9b. Pattern
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- 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

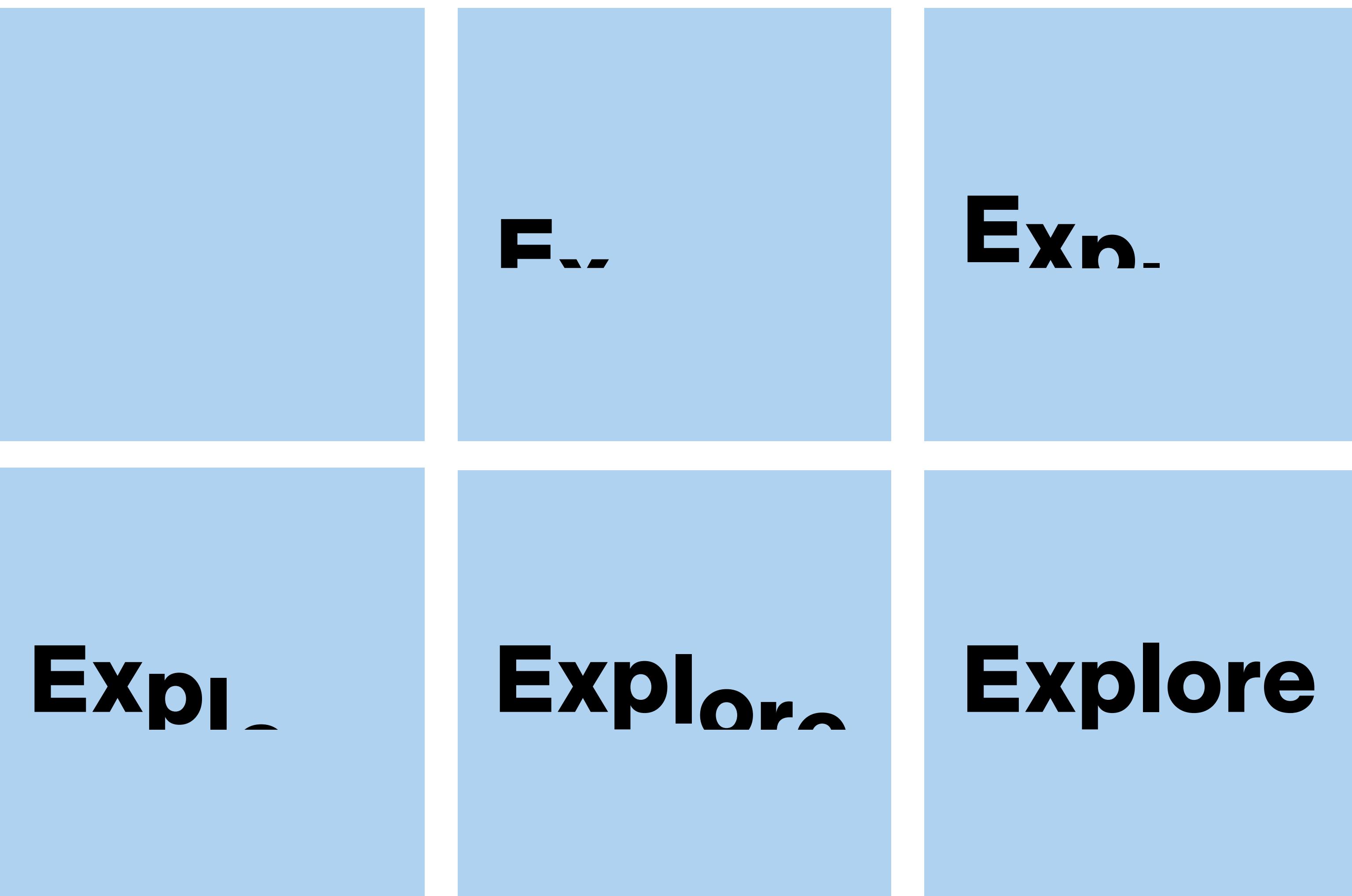
**Endam fugia aectam quo  
moluptasimil eos exeribus  
Odit tissus aliqua natiunto  
de pelis aut re laborep**

- 01. Introduction
- 02. Logo
- 03. Typography
- 04. Colour
- 05. Pattern
- 06. Texture
- 07. Iconography
- 08. Photography
- 09. Motion**
  - 9a. Logo
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## **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
- 02. Logo
- 03. Typography
- 04. Colour
- 05. Pattern
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- 07. Iconography
- 08. Photography

## 09. Motion

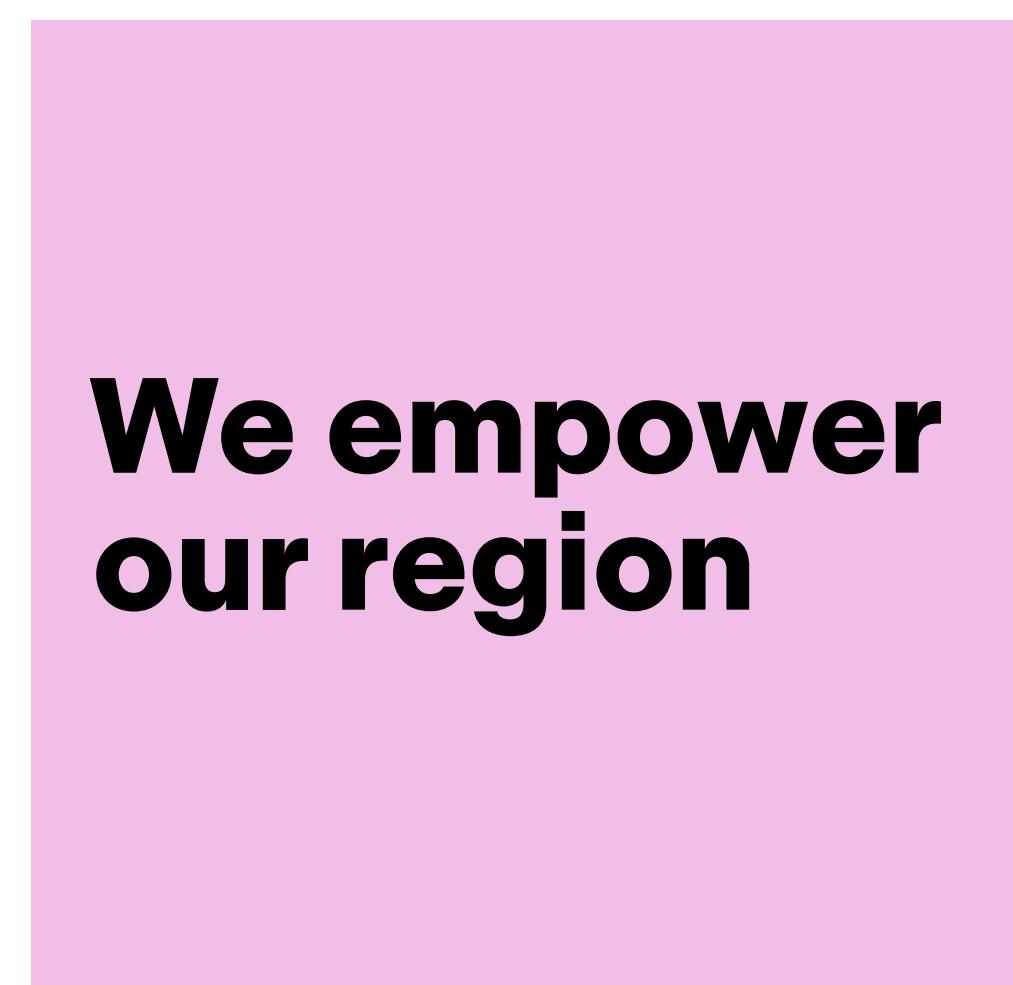
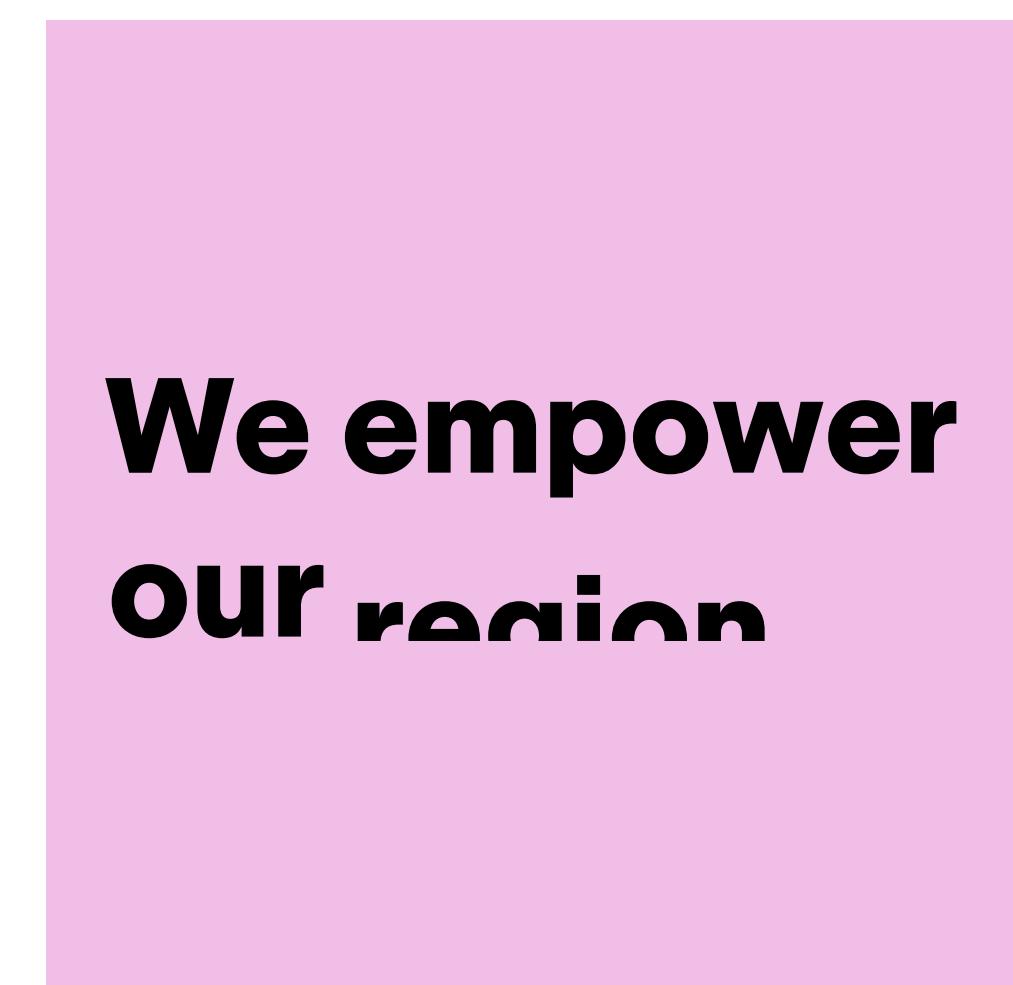
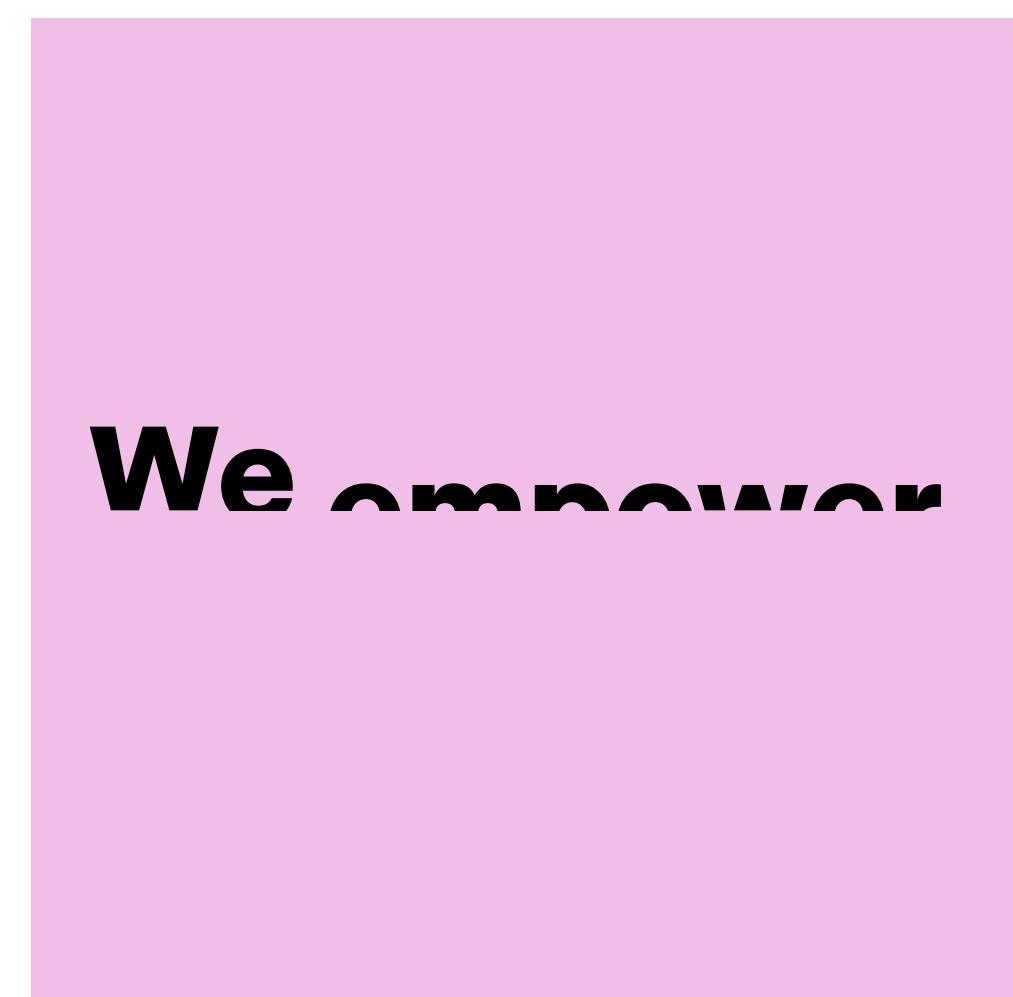
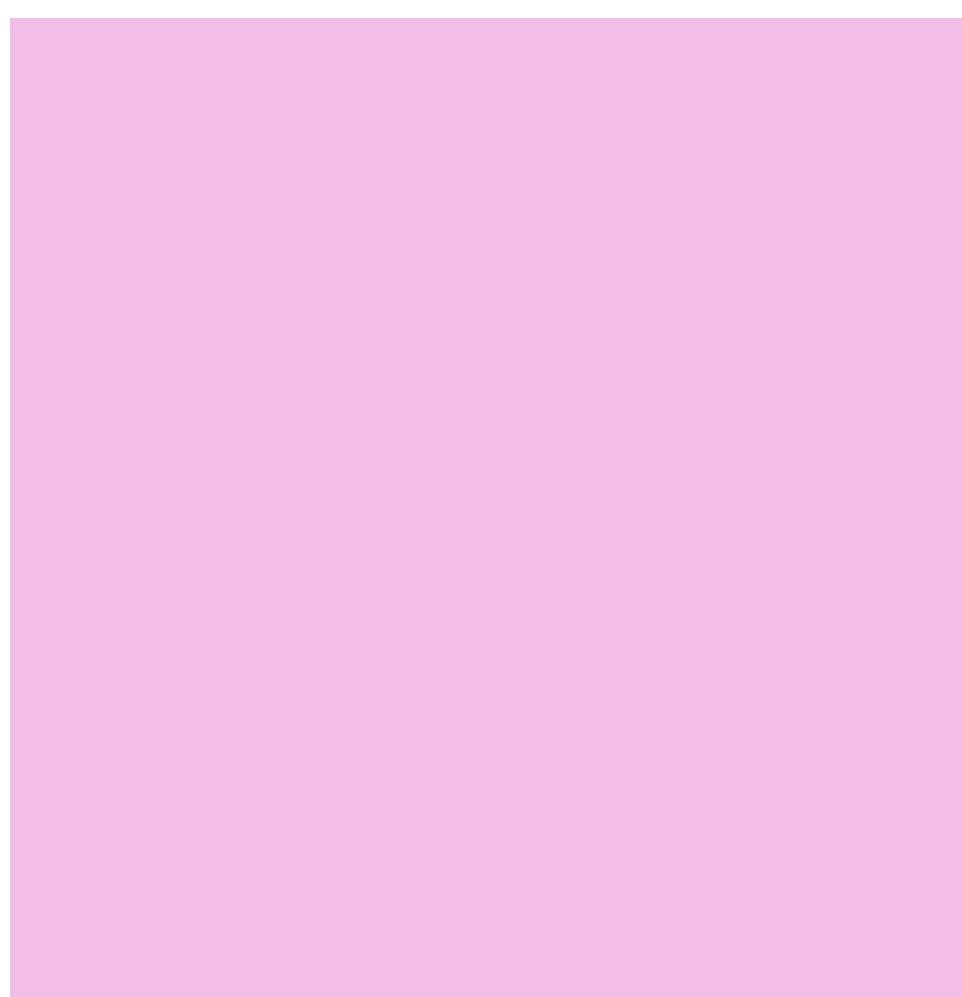
- 9a. Logo
- 9b. Pattern
- 9c. Texture
- 9d. Type**
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### Motion

#### Medium Sub-Header

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



Template files are available upon request.

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

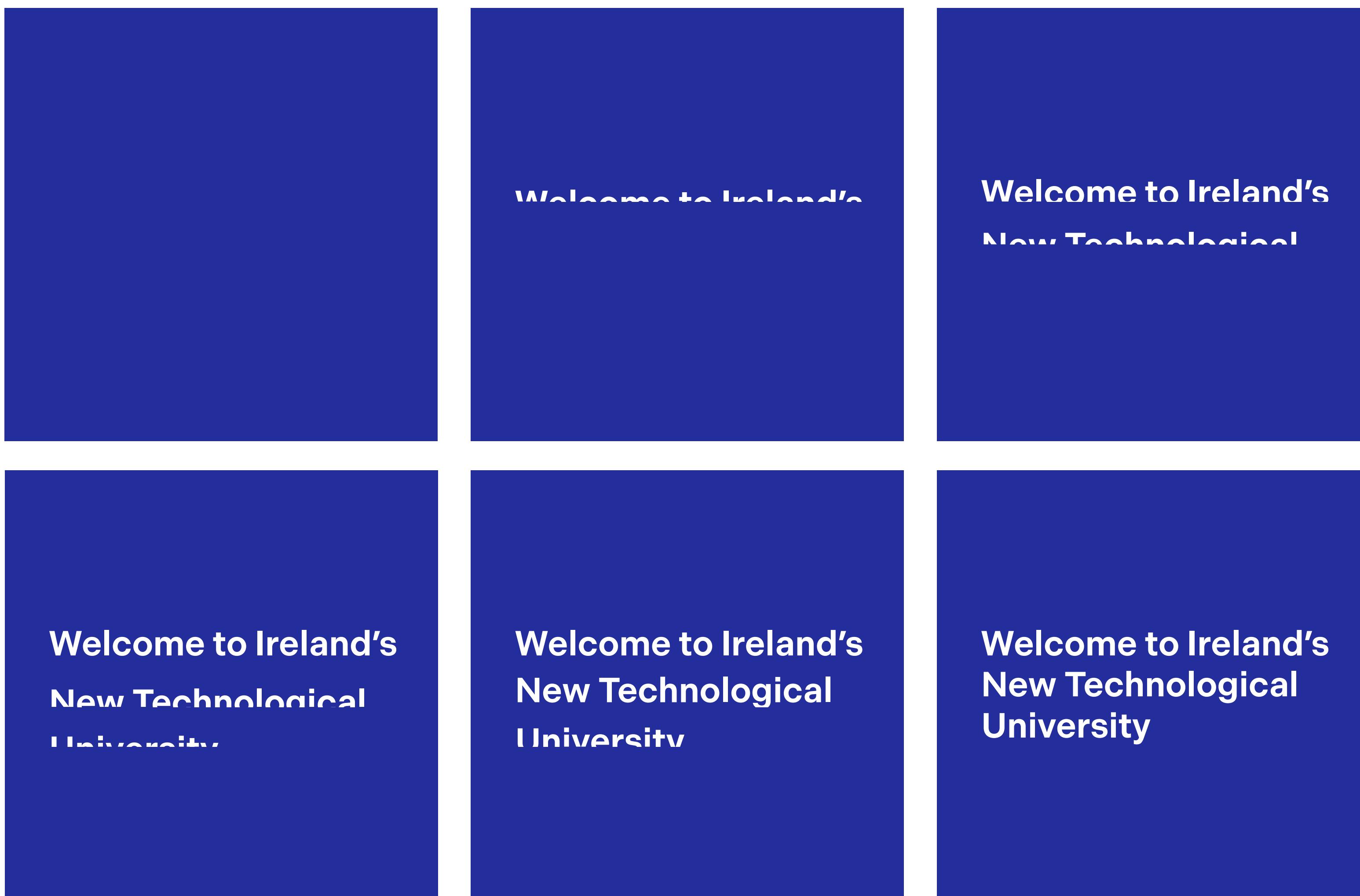
## 09. Motion

- 9a. Logo
- 9b. Pattern
- 9c. Texture
- 9d. Type**
- 9e. Transition
- 9f. 3D

- 10. Application

### **Motion** Small Text

To quickly animate smaller text, animate by line.



Template files are available upon request.

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

## 09. Motion

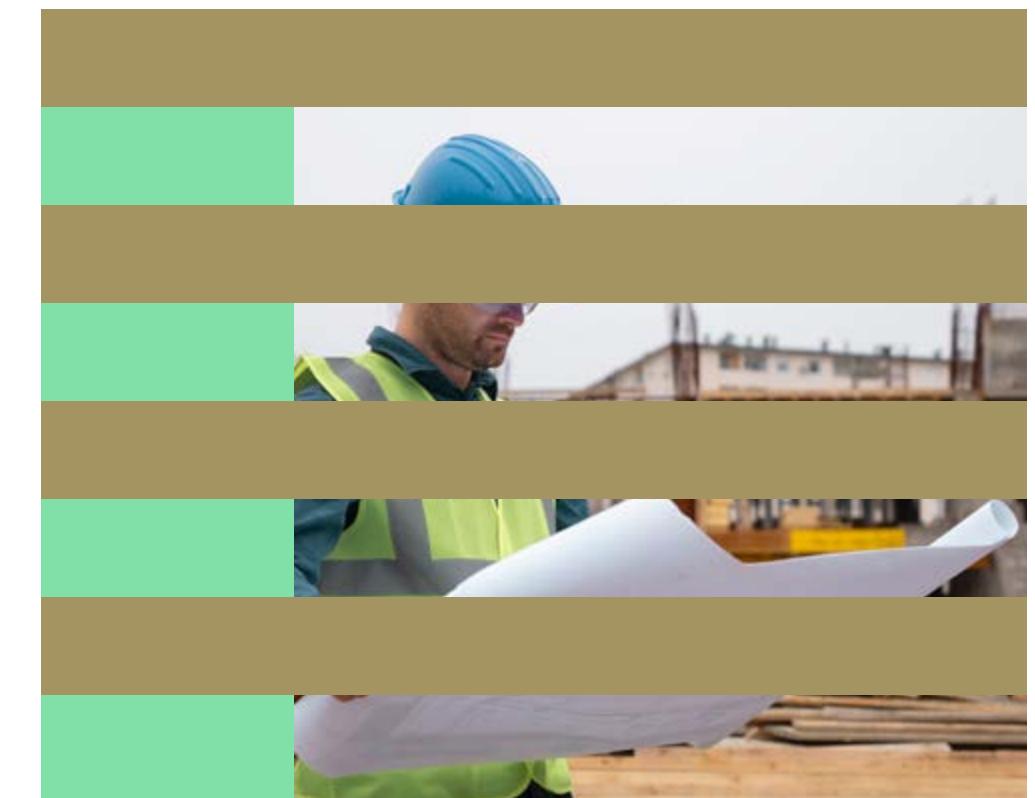
- 9a. Logo
- 9b. Pattern
- 9c. Texture
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## Motion

### 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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## **09. Motion**

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## **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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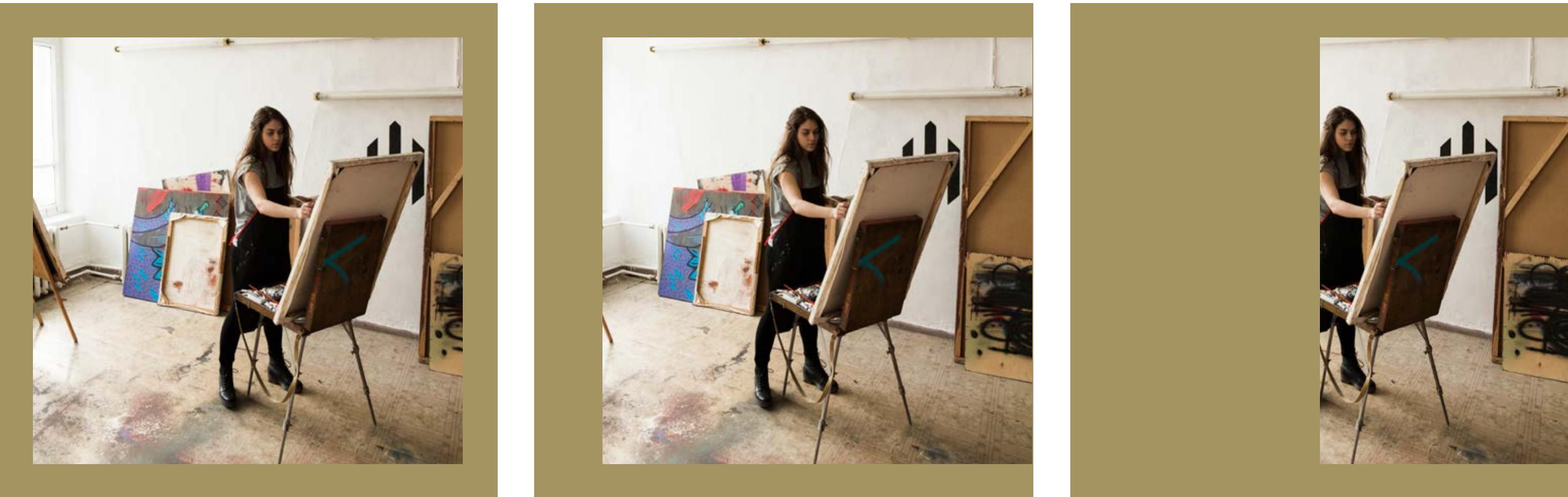
## 09. Motion

- 9a. Logo
- 9b. Pattern
- 9c. Texture
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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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## **09. Motion**

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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.



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## **10. Application**

10a. Tone

10b. Cmpgn 1

10c. Cmpgn 2

10d. Social

10e. Stationery

10f. Editorial

10g. Environ

10h. Email

10i. Apparel

# **10. Application**

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<b>10. Application</b>
<b>10a. Tone</b>
10b. Cmpgn 1
10c. Cmpgn 2
10d. Social
10e. Stationery
10f. Editorial
10g. Environ
10h. Email
10i. 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.



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## 10. Application

- 10a. Tone
- 10b. Cmpgn 1**
- 10c. Cmpgn 2
- 10d. Social
- 10e. Stationery
- 10f. Editorial
- 10g. Environ
- 10h. Email
- 10i. Apparel

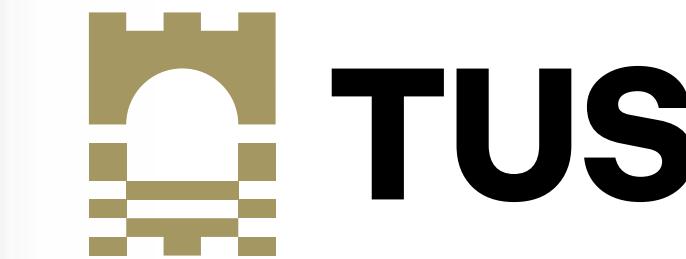
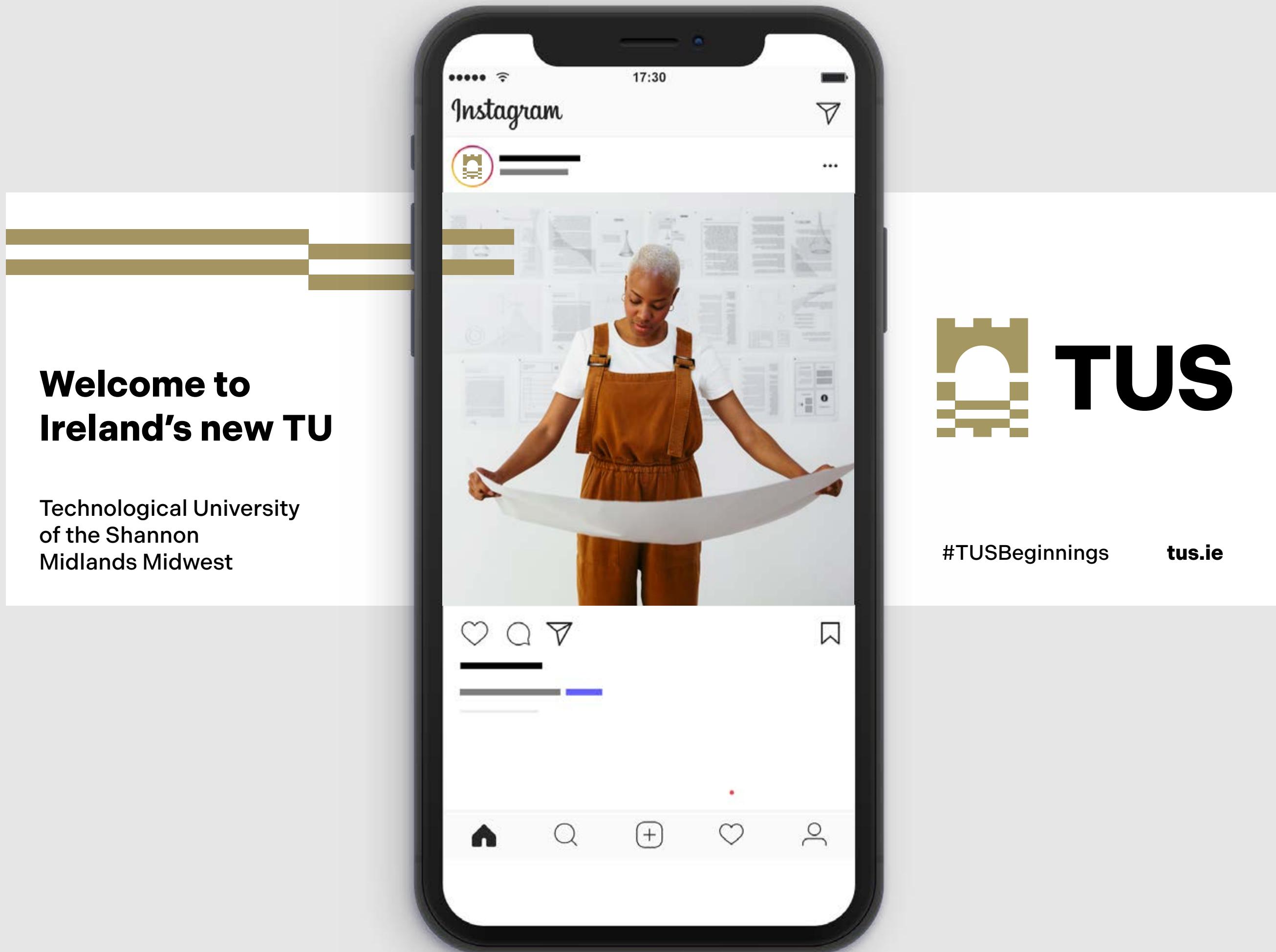
## Campaign Generic



- 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. Cmpgn 1**
  - 10c. Cmpgn 2
  - 10d. Social
  - 10e. Stationery
  - 10f. Editorial
  - 10g. Environ
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  - 10i. Apparel

## Campaign

### Generic



**TUS**

#TUSBeginnings

tus.ie

- 01. Introduction
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- 05. Pattern
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- 09. Motion
- 10. Application**
  - 10a. Tone
  - 10b. Cmpgn 1**
  - 10c. Cmpgn 2
  - 10d. Social
  - 10e. Stationery
  - 10f. Editorial
  - 10g. Environ
  - 10h. Email
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## Campaign Generic



- 01. Introduction
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## 10. Application

- 10a. Tone
- 10b. Cmpgn 1
- 10c. Cmpgn 2**
- 10d. Social
- 10e. Stationery
- 10f. Editorial
- 10g. Environ
- 10h. Email
- 10i. Apparel

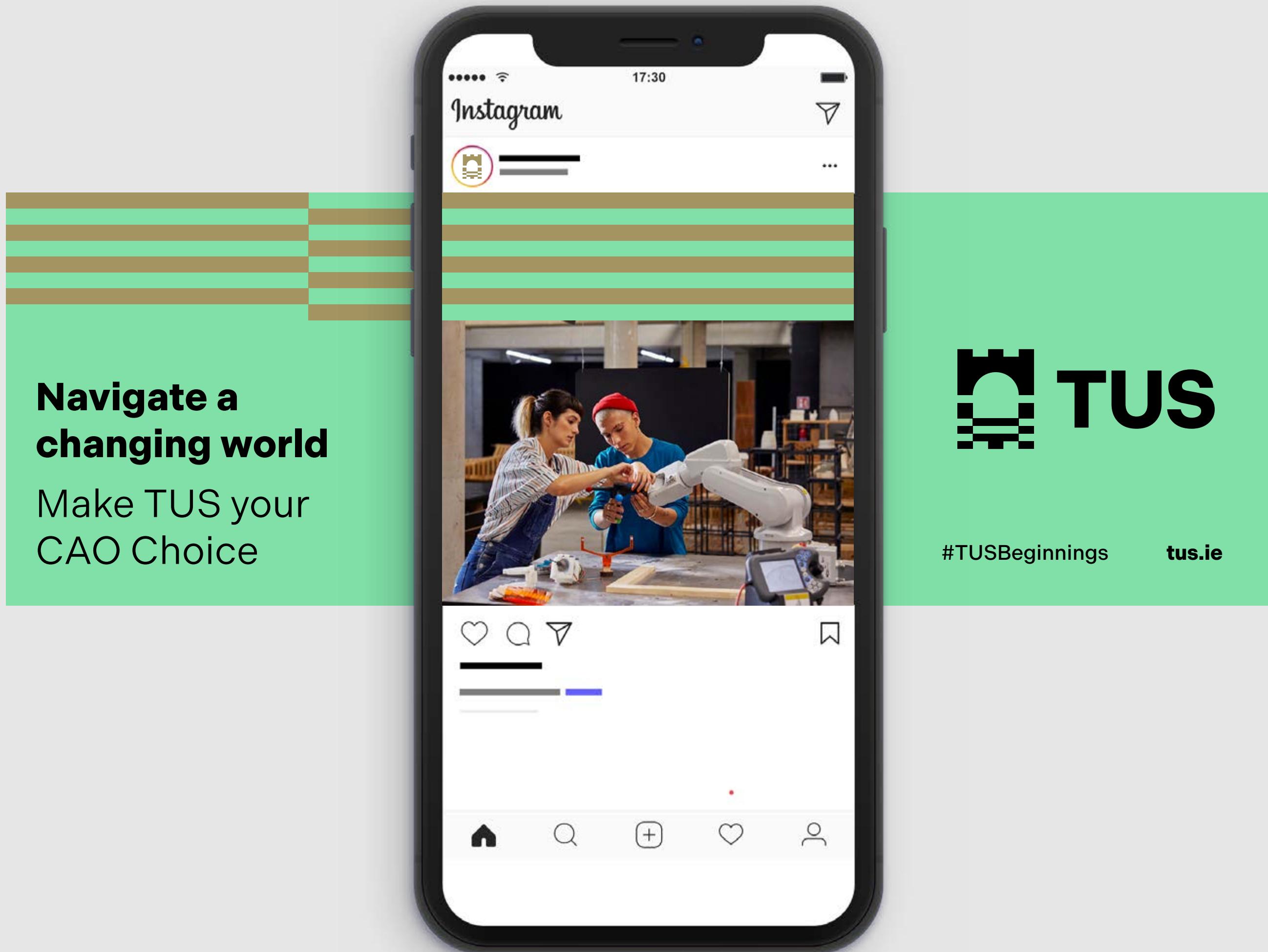
## Campaign Undergraduate



- 01. Introduction
- 02. Logo
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- 09. Motion
- 10. Application**
  - 10a. Tone
  - 10b. Cmpgn 1
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## Campaign

### Undergraduate



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## **10. Application**

- 10a. Tone
- 10b. Cmpgn 1
- 10c. Cmpgn 2**
- 10d. Social
- 10e. Stationery
- 10f. Editorial
- 10g. Environ
- 10h. Email
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## **Campaign** Undergraduate



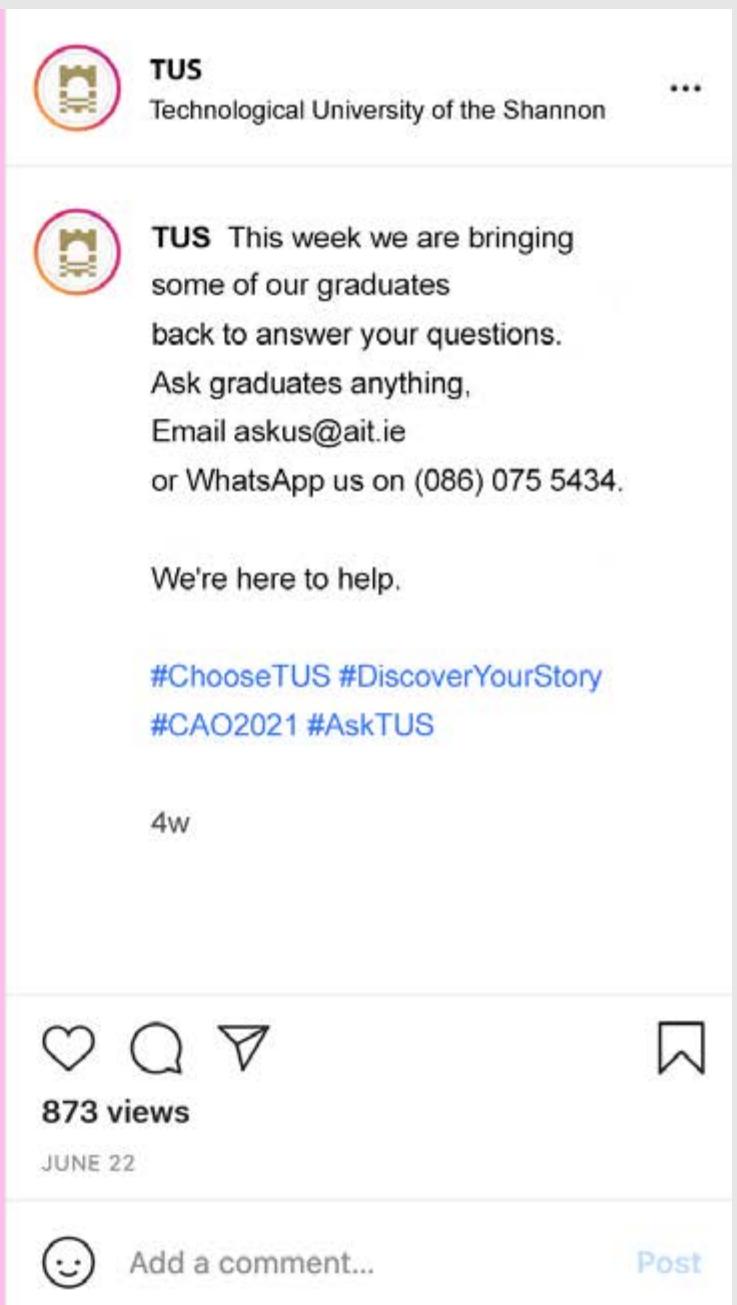
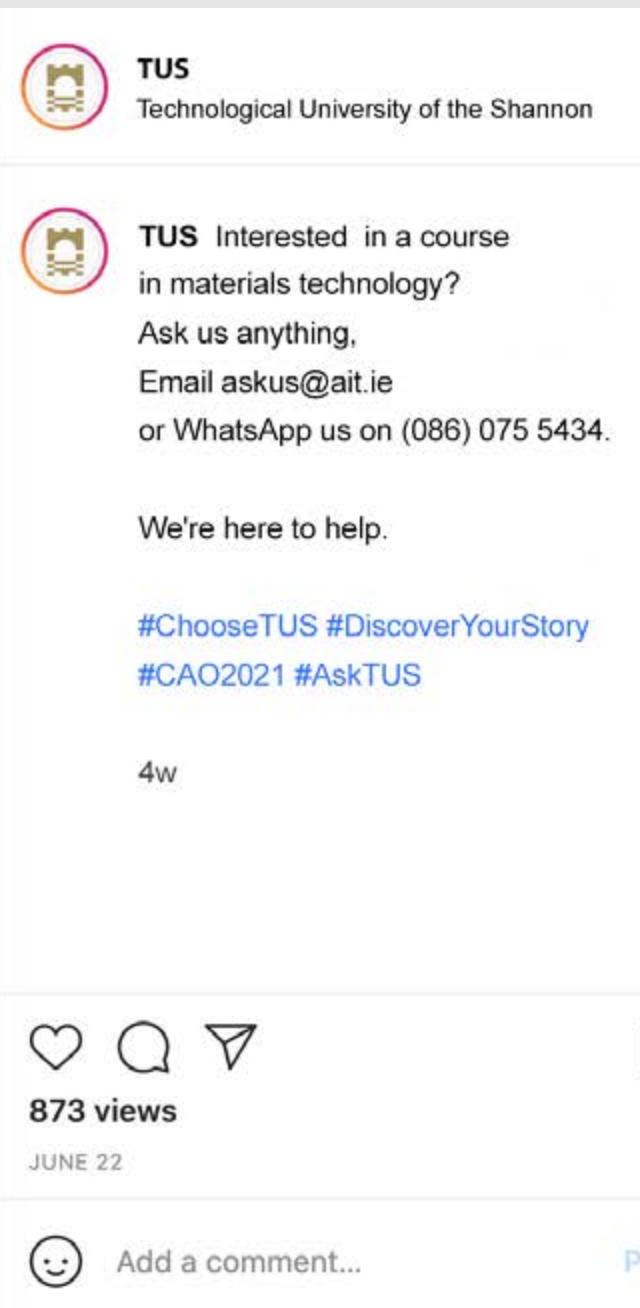
- 01. Introduction
- 02. Logo
- 03. Typography
- 04. Colour
- 05. Pattern
- 06. Texture
- 07. Iconography
- 08. Photography
- 09. Motion

## **10. Application**

- 10a. Tone
- 10b. Cmpgn 1
- 10c. Cmpgn 2
- 10d. Social**
- 10e. Stationery
- 10f. Editorial
- 10g. Environ
- 10h. Email
- 10i. Apparel

# **Application**

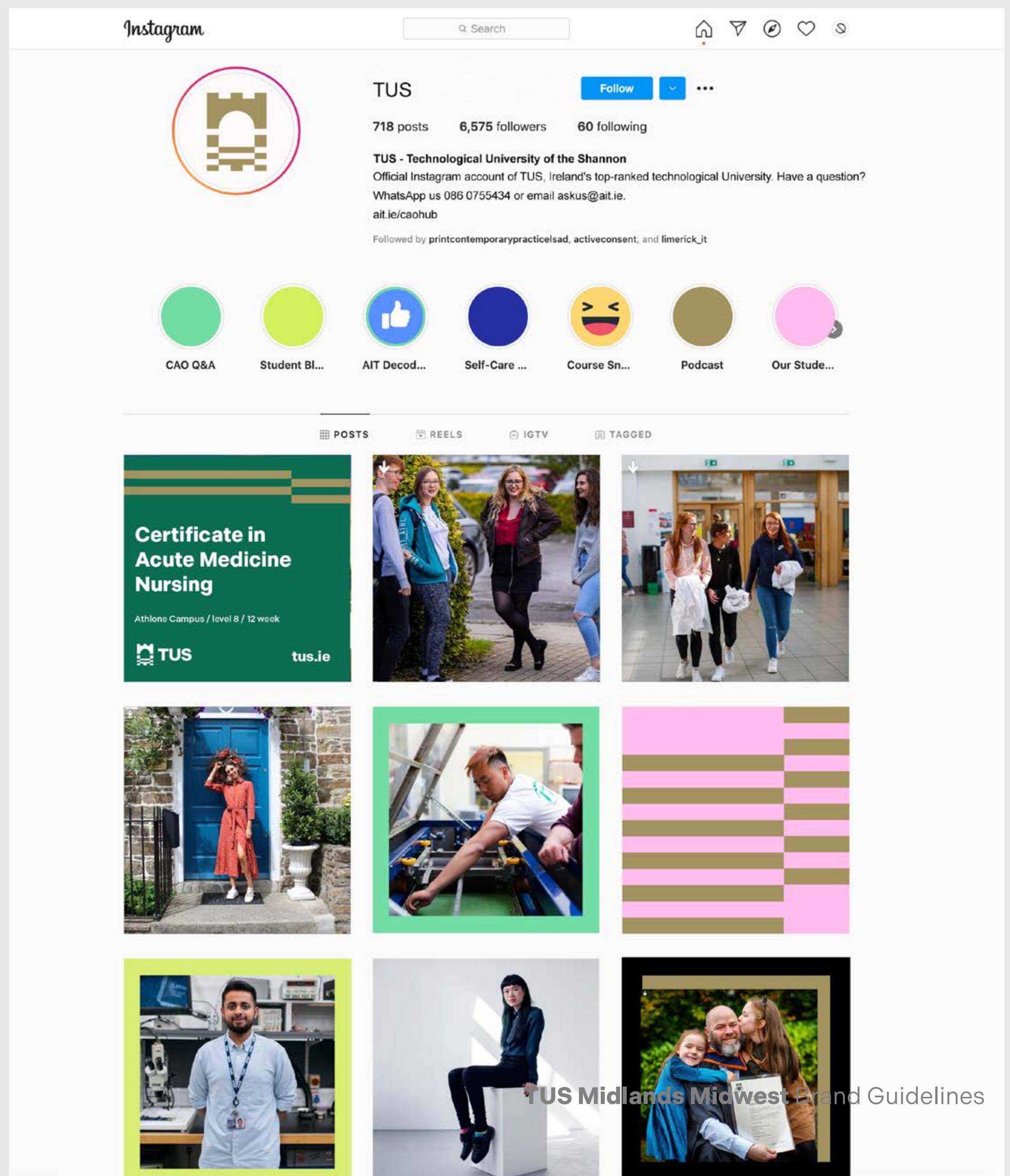
## Social Media



- 01. Introduction
- 02. Logo
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- 06. Texture
- 07. Iconography
- 08. Photography
- 09. Motion

- 10. Application**
- 10a. Tone
  - 10b. Cmpgn 1
  - 10c. Cmpgn 2
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  - 10e. Stationery
  - 10f. Editorial
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  - 10h. Email
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## Application Social Media



Template files are available upon request.

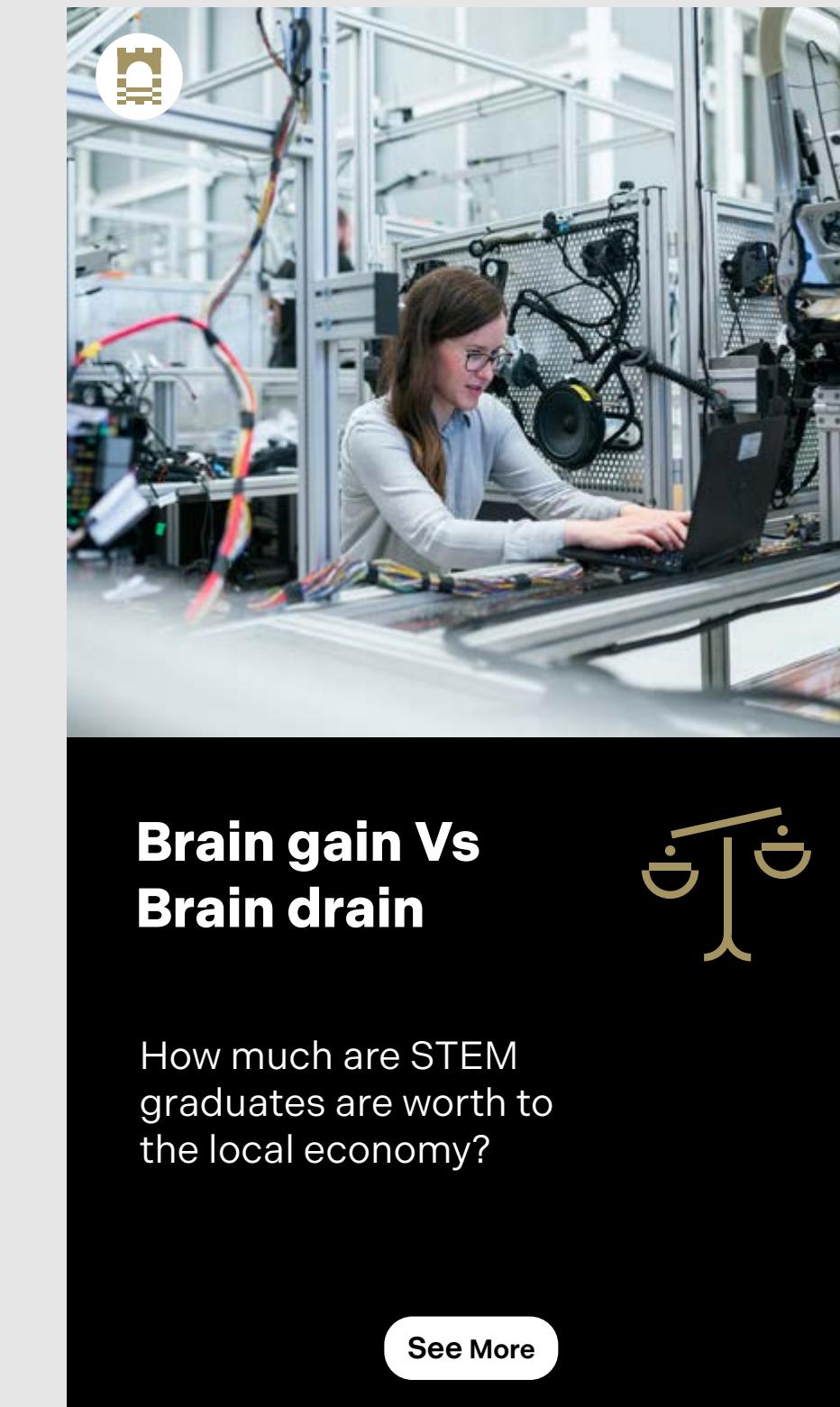
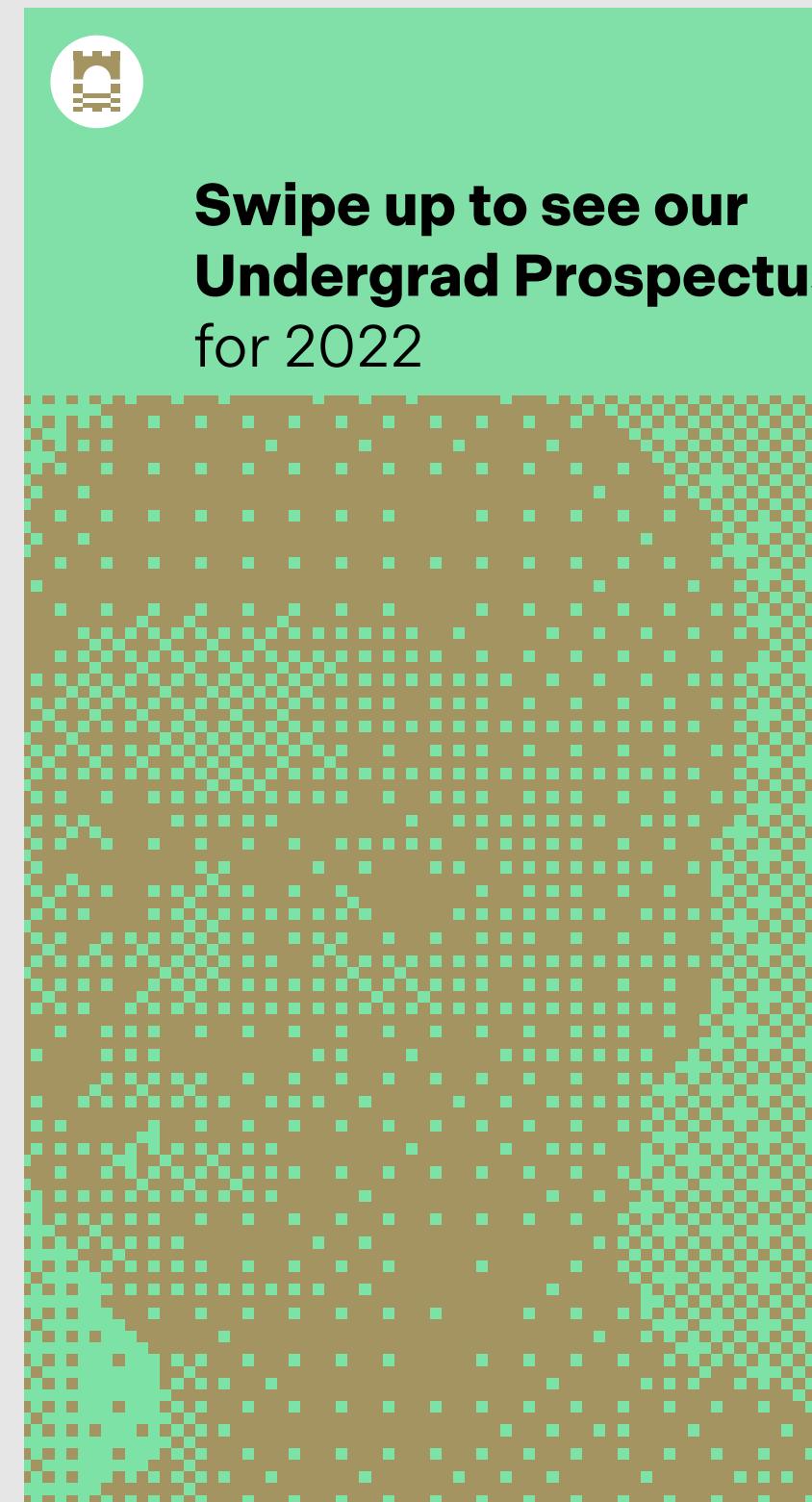
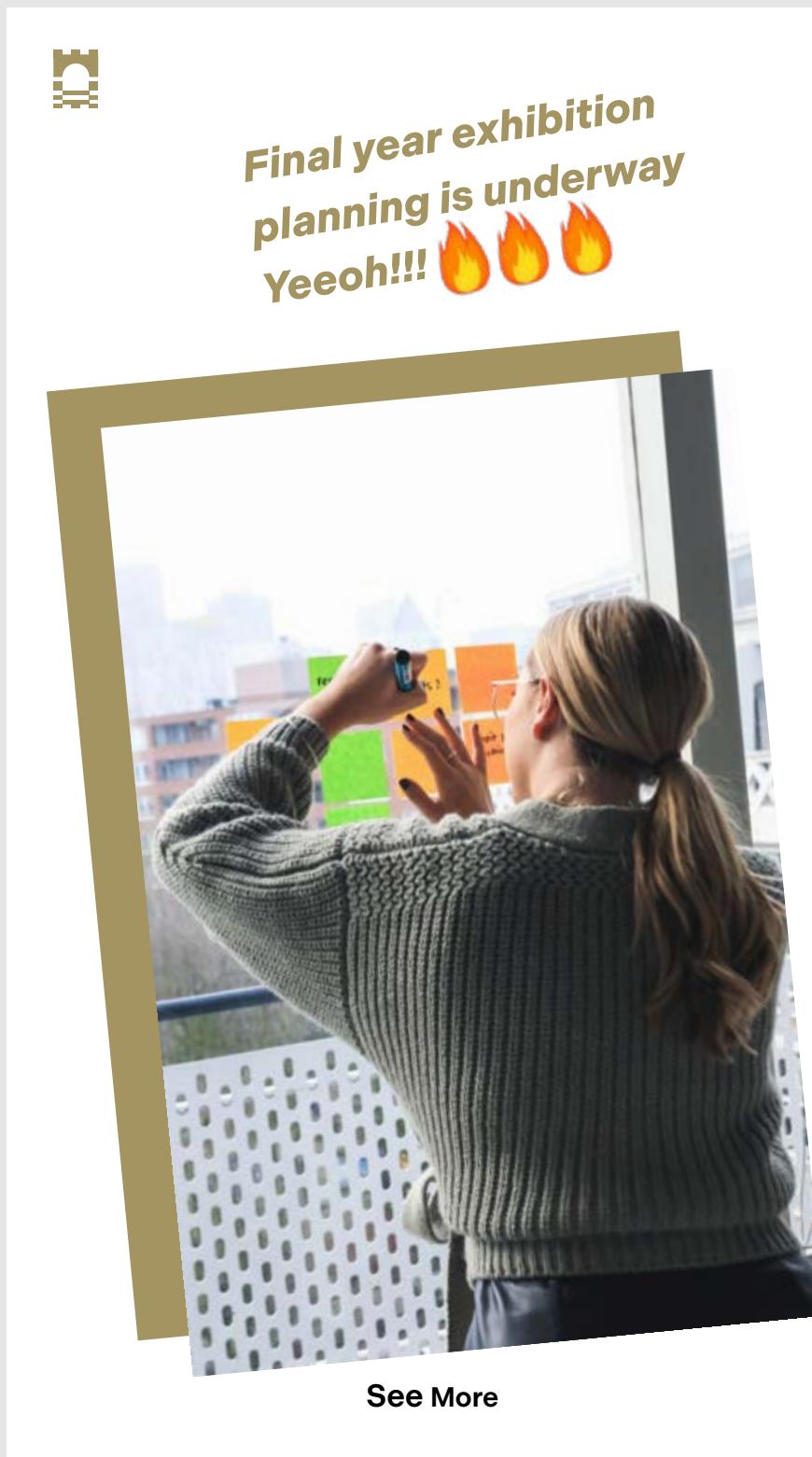
- 01. Introduction
- 02. Logo
- 03. Typography
- 04. Colour
- 05. Pattern
- 06. Texture
- 07. Iconography
- 08. Photography
- 09. Motion

## 10. Application

- 10a. Tone
  - 10b. Cmpgn 1
  - 10c. Cmpgn 2
- 10d. Social**
- 10e. Stationery
  - 10f. Editorial
  - 10g. Environ
  - 10h. Email
  - 10i. Apparel

# Application

## Social Media Casual



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

## 10. Application

- 10a. Tone
  - 10b. Cmpgn 1
  - 10c. Cmpgn 2
- 10d. Social**
- 10e. Stationery
  - 10f. Editorial
  - 10g. Environ
  - 10h. Email
  - 10i. Apparel

# Application

## Social Media In-App



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

## 10. Application

- 10a. Tone
- 10b. Cmpgn 1
- 10c. Cmpgn 2
- 10d. Social
- 10e. Stationery**
- 10f. Editorial
- 10g. Environ
- 10h. Email
- 10i. Apparel

## Application Stationery



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

## 10. Application

- 10a. Tone
- 10b. Cmpgn 1
- 10c. Cmpgn 2
- 10d. Social
- 10e. Stationery

## 10f. Editorial

- 10g. Environ
- 10h. Email
- 10i. Apparel

# Application

## Editorial



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

## 10. Application

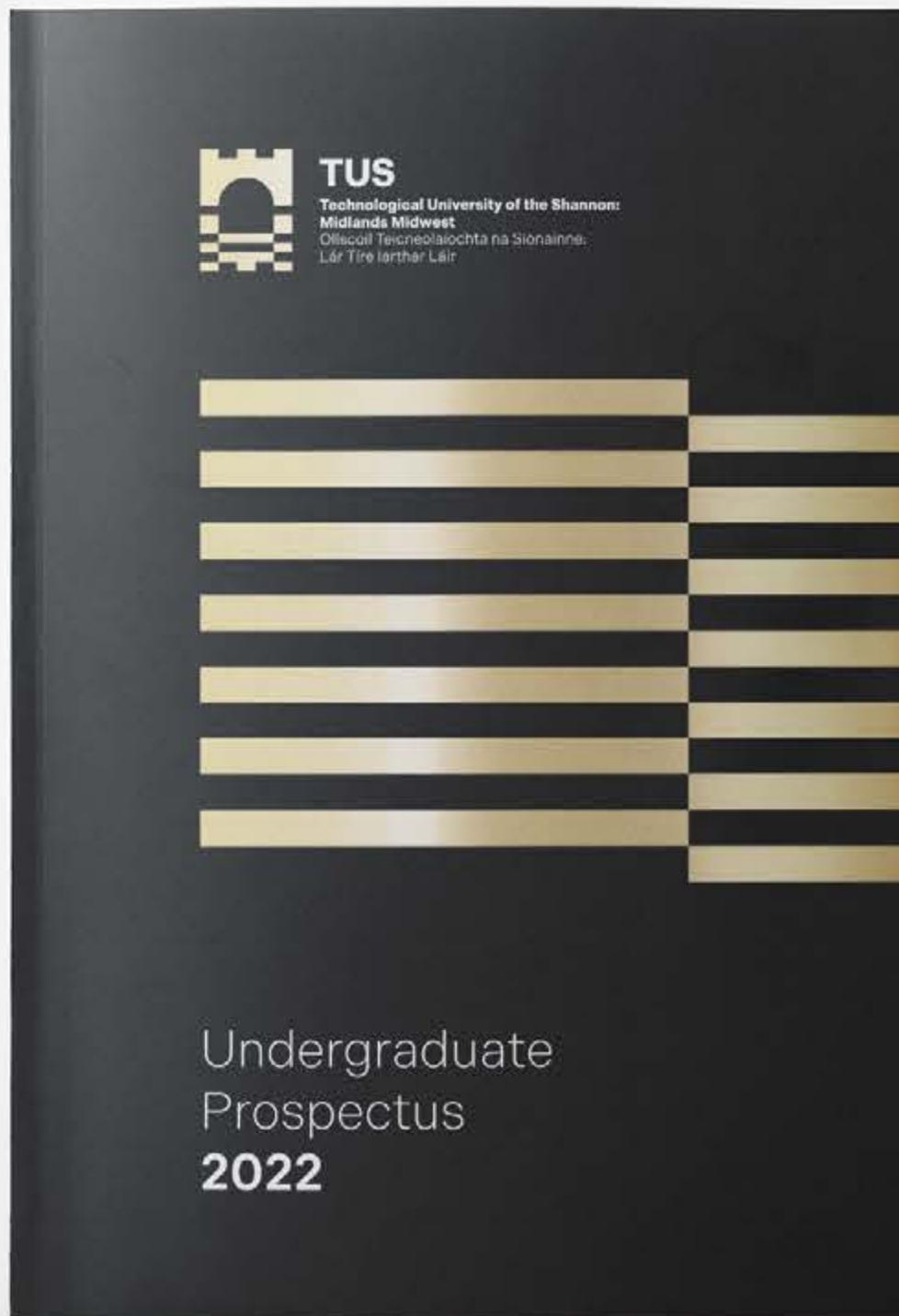
- 10a. Tone
- 10b. Cmpgn 1
- 10c. Cmpgn 2
- 10d. Social
- 10e. Stationery

### 10f. Editorial

- 10g. Environ
- 10h. Email
- 10i. Apparel

# Application

## Editorial



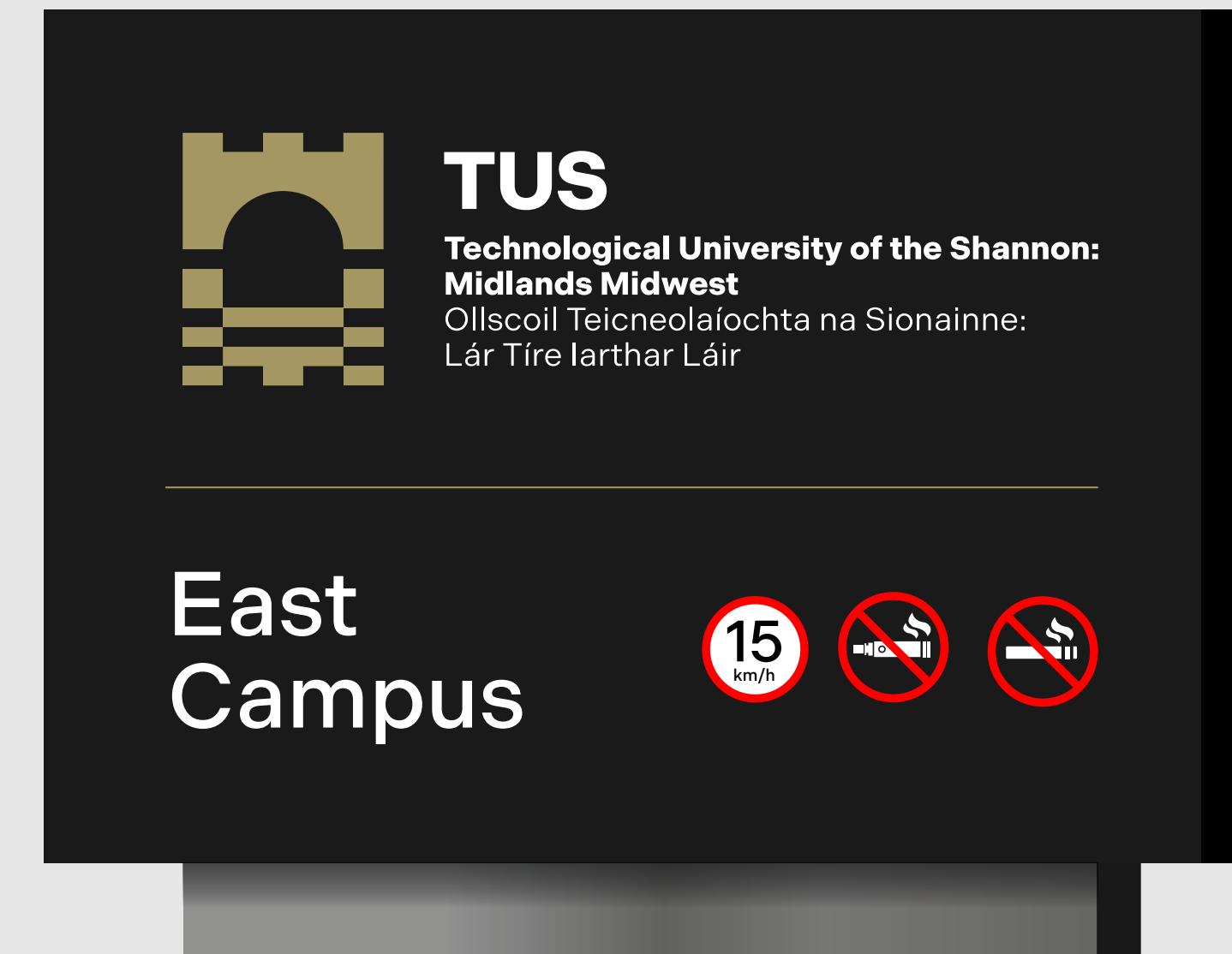
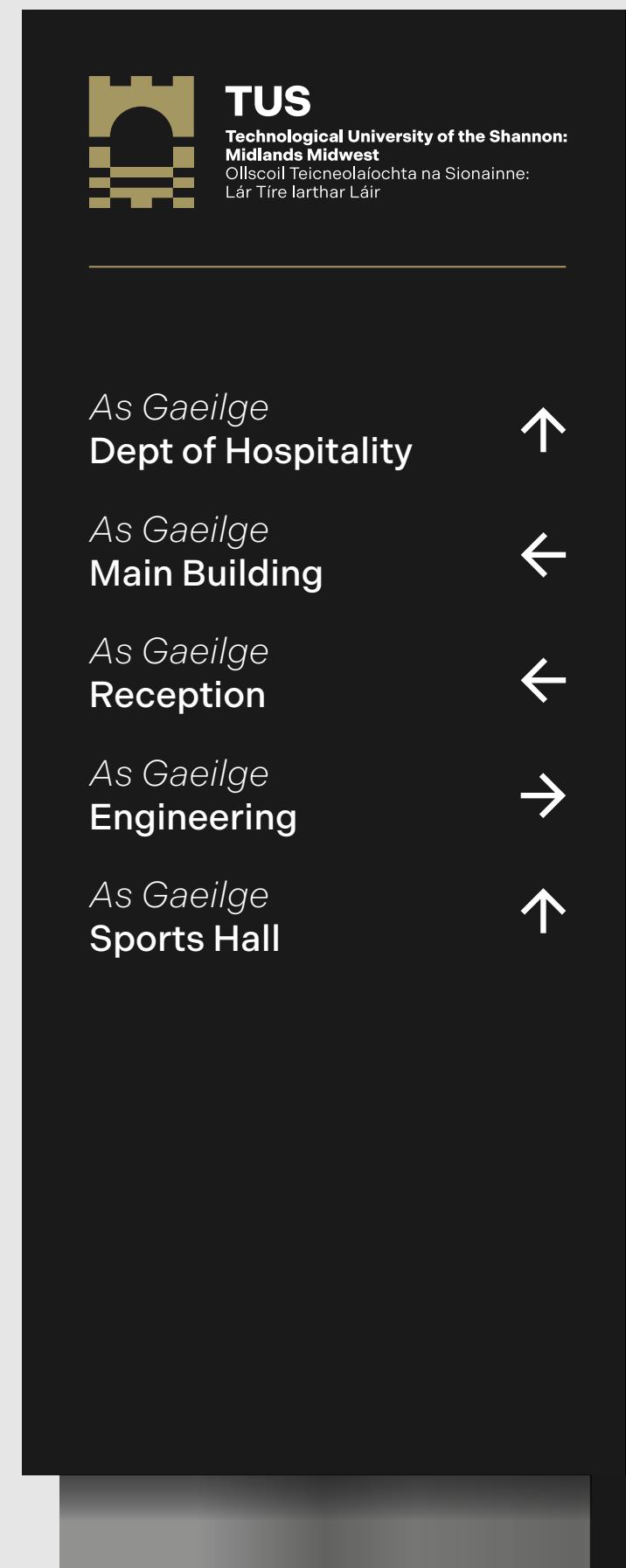
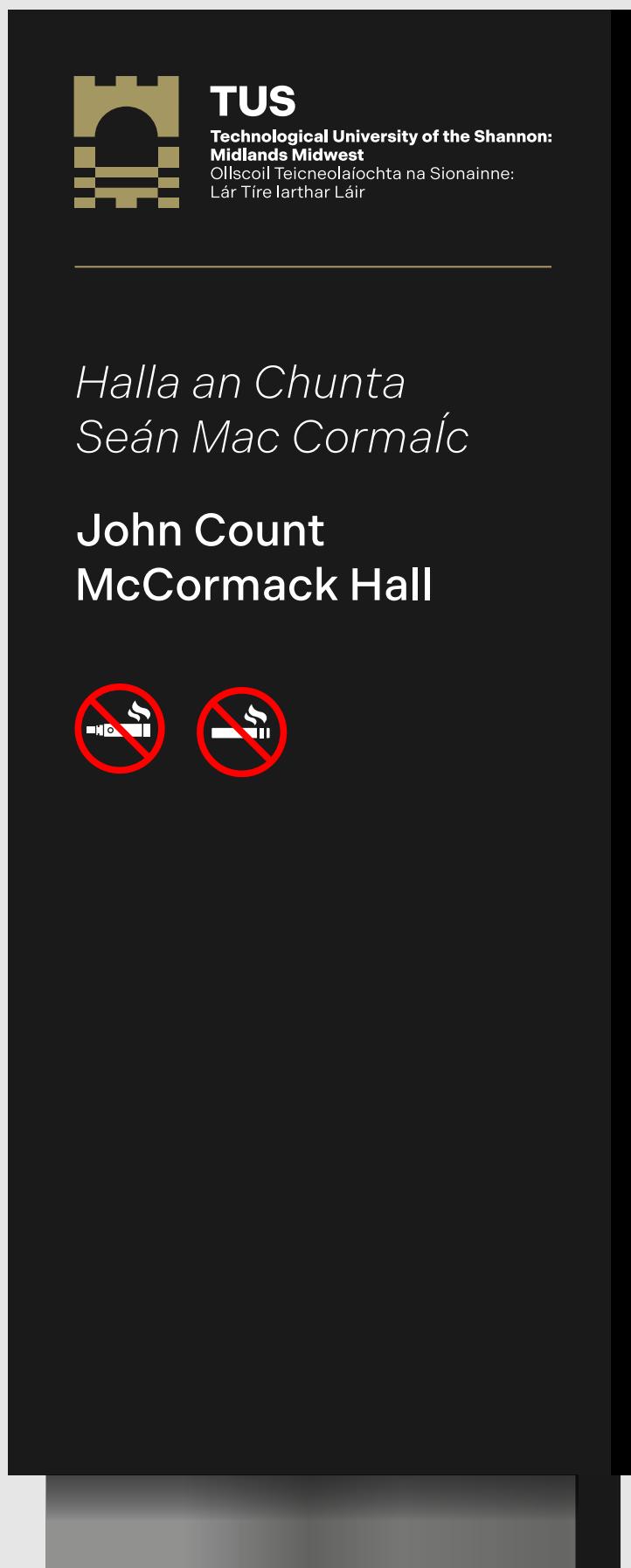
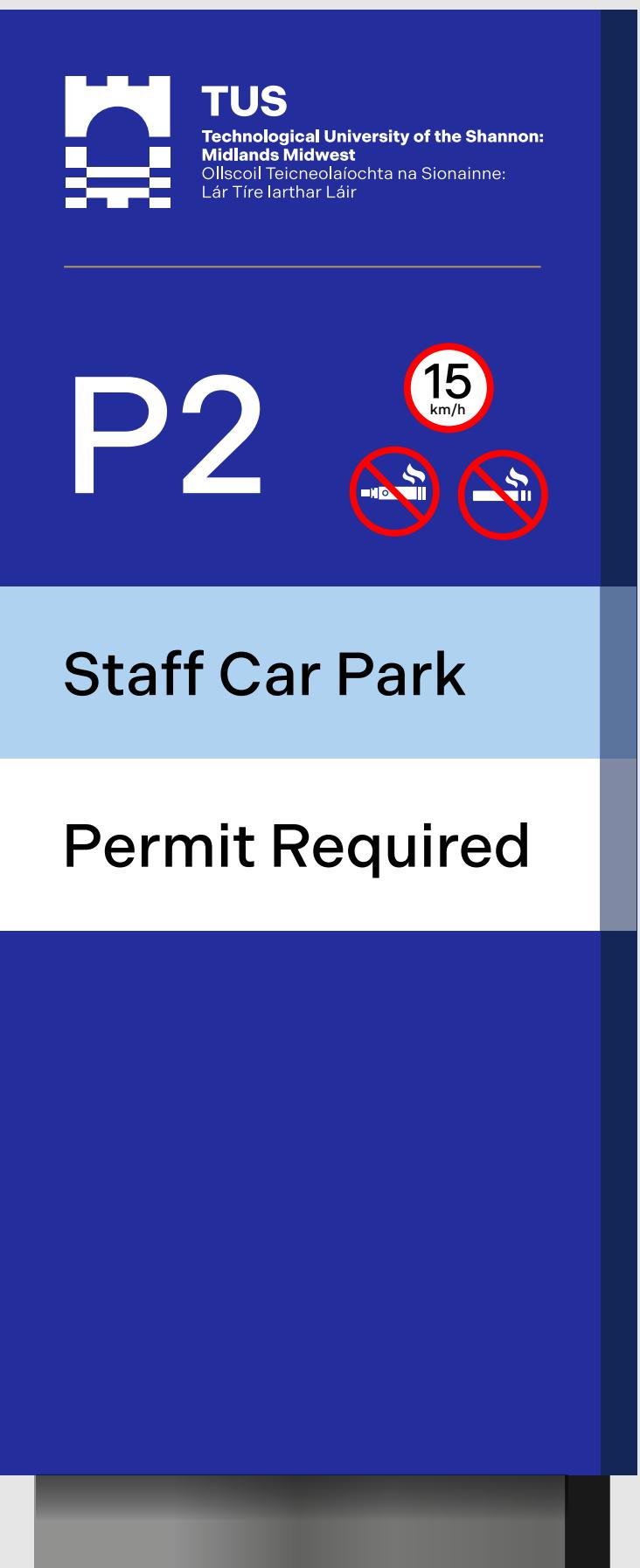
### This is TUS – Our Campus Locations

As a student of TUS, you'll be taking your first steps in what will be a rewarding and inspiring journey. We can offer an enriching educational experience in each one of our campus locations, with inclusivity and innovation at the heart of everything we do. When you join us, you'll become part of our diverse community of learners, alongside students from all corners of Ireland and the world, where you'll find a warm and friendly atmosphere at every turn. Small class sizes and our student-first approach means you'll get to know your classmates and lecturers quickly and easily in a relaxed environment. No matter which campus you choose, you will thrive in a positive university atmosphere that will bring you another step closer to an exciting career, whichever course you choose.

- 01. Introduction
- 02. Logo
- 03. Typography
- 04. Colour
- 05. Pattern
- 06. Texture
- 07. Iconography
- 08. Photography
- 09. Motion
- 10. Application**
- 10a. Tone
- 10b. Cmpgn 1
- 10c. Cmpgn 2
- 10d. Social
- 10e. Stationery
- 10f. Editorial
- 10g. Environ**
- 10h. Email
- 10i. 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. Cmpgn 1
- 10c. Cmpgn 2
- 10d. Social
- 10e. Stationery
- 10f. Editorial

### **10g. Environ**

- 10h. Email
- 10i. Apparel

## **Application**

### Environmental



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

## **10. Application**

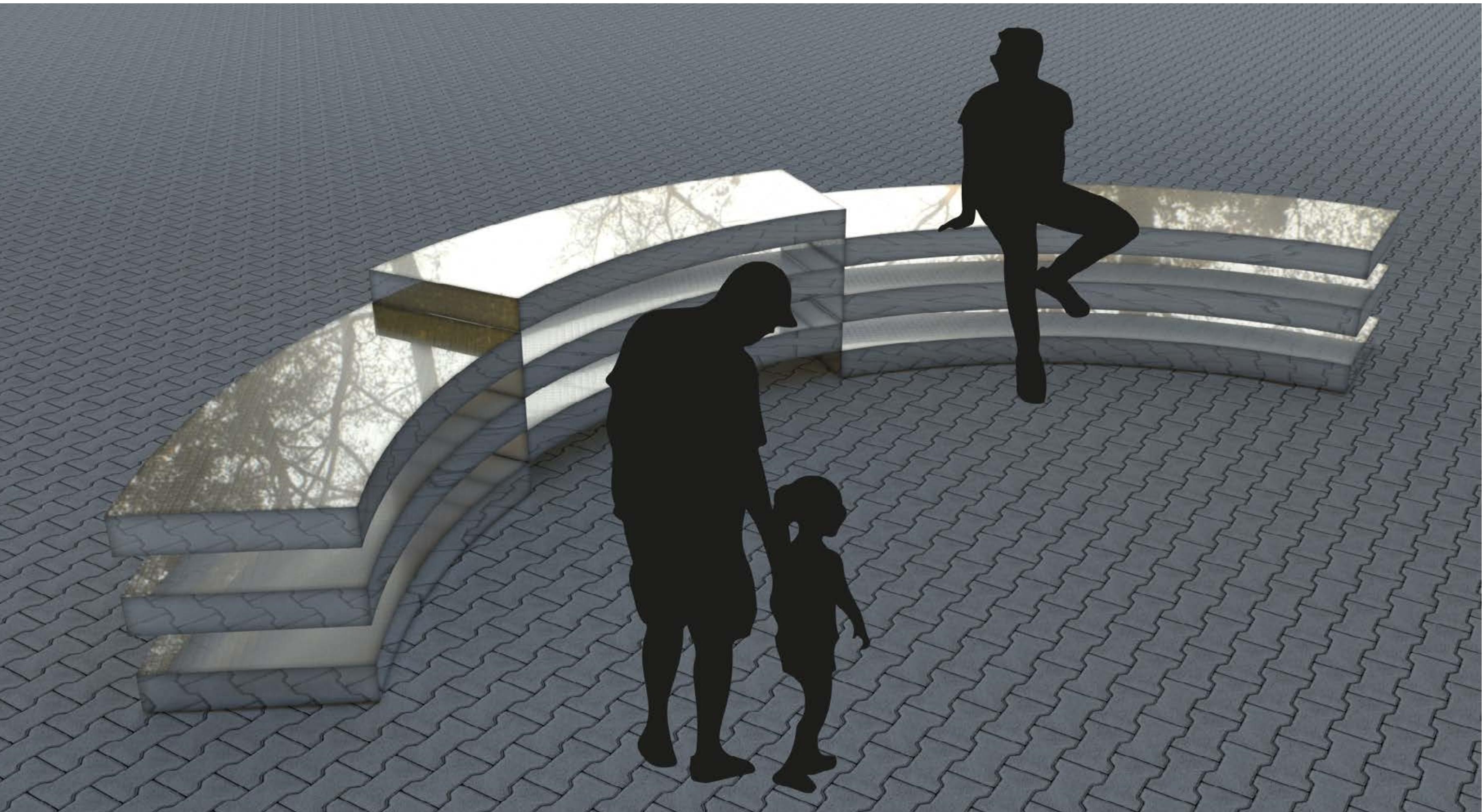
- 10a. Tone
- 10b. Cmpgn 1
- 10c. Cmpgn 2
- 10d. Social
- 10e. Stationery
- 10f. Editorial

### **10g. Environ**

- 10h. Email
- 10i. 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. Cmpgn 1
- 10c. Cmpgn 2
- 10d. Social
- 10e. Stationery
- 10f. Editorial

### **10g. Environ**

- 10h. Email
- 10i. Apparel

## **Application**

### Environmental - Wall Detail



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

- 10a. Tone
- 10b. Cmpgn 1
- 10c. Cmpgn 2
- 10d. Social
- 10e. Stationery
- 10f. Editorial
- 10g. Environ
- 10h. Email**
- 10i. Apparel

## Application

### E-Mail Signature



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Midlands Midwest

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 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. Cmpgn 1
- 10c. Cmpgn 2
- 10d. Social
- 10e. Stationery
- 10f. Editorial
- 10g. Environ
- 10h. Email

### 10i. 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. Cmpgn 1
- 10c. Cmpgn 2
- 10d. Social
- 10e. Stationery
- 10f. Editorial
- 10g. Environ
- 10h. Email

### **10i. 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. Cmpgn 1
- 10c. Cmpgn 2
- 10d. Social
- 10e. Stationery
- 10f. Editorial
- 10g. Environ
- 10h. Email

### **10i. 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. Cmpgn 1

10c. Cmpgn 2

10d. Social

10e. Stationery

10f. Editorial

10g. Environ

10h. Email

### **10i. Apparel**

## **Application**

### **Hat**



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

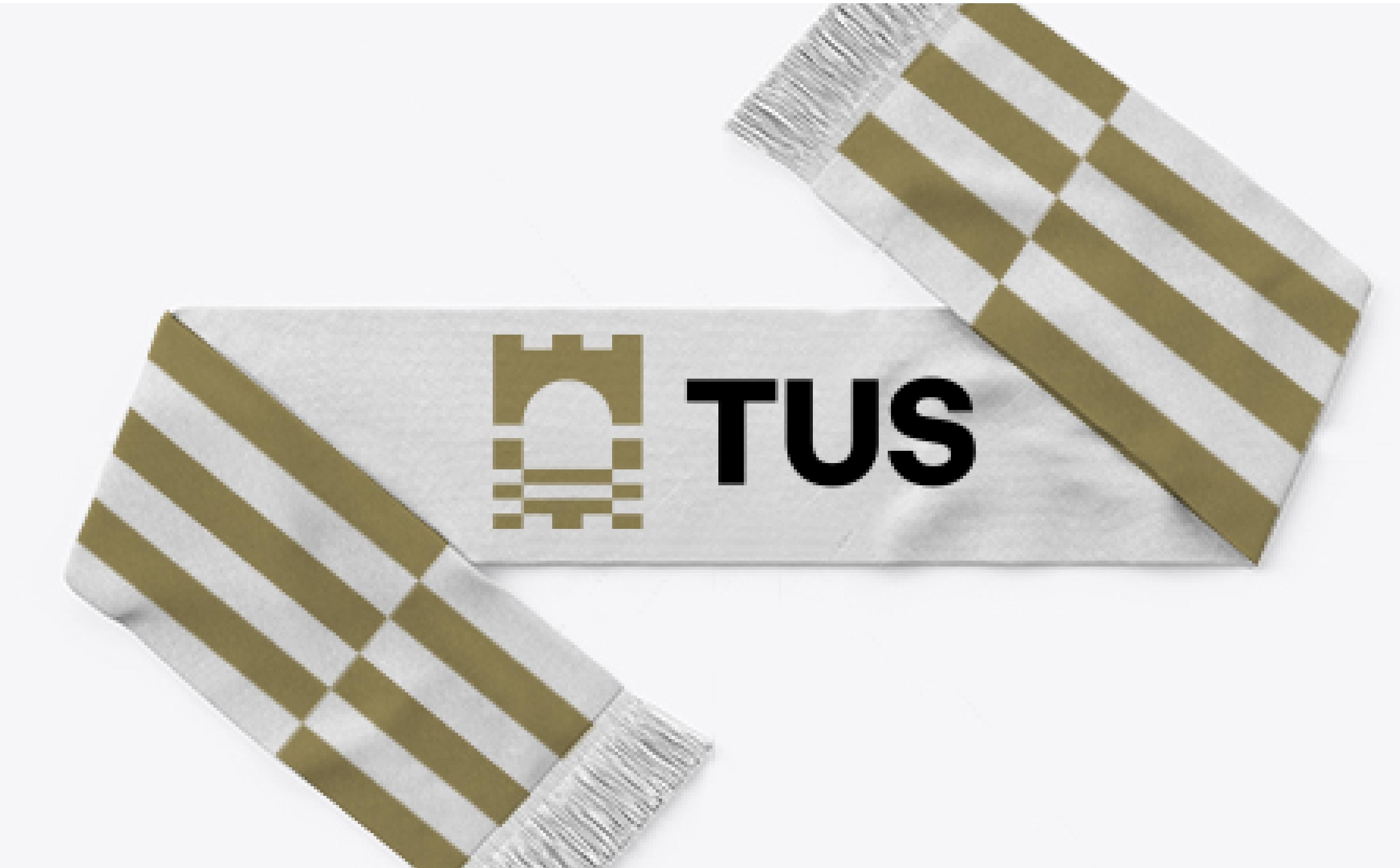
## **10. Application**

- 10a. Tone
- 10b. Cmpgn 1
- 10c. Cmpgn 2
- 10d. Social
- 10e. Stationery
- 10f. Editorial
- 10g. Environ
- 10h. Email

### **10i. 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. Cmpgn 1
- 10c. Cmpgn 2
- 10d. Social
- 10e. Stationery
- 10f. Editorial
- 10g. Environ
- 10h. Email

### **10i. 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. Cmpgn 1
- 10c. Cmpgn 2
- 10d. Social
- 10e. Stationery
- 10f. Editorial
- 10g. Environ
- 10h. Email

### **10i. 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. Cmpgn 1
- 10c. Cmpgn 2
- 10d. Social
- 10e. Stationery
- 10f. Editorial
- 10g. Environ
- 10h. Email

### 10i. 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. Cmpgn 1
- 10c. Cmpgn 2
- 10d. Social
- 10e. Stationery
- 10f. Editorial
- 10g. Environ
- 10h. Email

### 10i. 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. Cmpgn 1
- 10c. Cmpgn 2
- 10d. Social
- 10e. Stationery
- 10f. Editorial
- 10g. Environ
- 10h. Email

### **10i. 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. Cmpgn 1
- 10c. Cmpgn 2
- 10d. Social
- 10e. Stationery
- 10f. Editorial
- 10g. Environ
- 10h. Email

### **10i. 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. Cmpgn 1
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- 10d. Social
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## **10i. Apparel**

# **Application**

## Tote Bags



One Colour Screen Print



Two Colour Screen Print



One Colour Screen Print



One Colour Screen Print



# Thank You

## **Brand Guidelines version 1.0**

This brand guidelines document is subject to change.

Please contact the communications department for most recent version.

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Shane Malone

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