

TALLAHASSEE STATE COLLEGE BRAND GUIDELINES



The visual identity of Tallahassee State College plays a pivotal role in shaping its image and fostering a sense of unity with the community. It serves as a visual representation of the college's values, mission, professionalism, and commitment to academic excellence. It distinguishes Tallahassee State College from other institutions while building trust and credibility among its students, faculty, and stakeholders. Consistency in visual elements such as logos, colors, and design elements is crucial to communicating the college's dedication to quality at every level.

01

LOGOS & MARKS

Our logo stands as the focal point of our brand, serving as both an instant identifier and a mark of excellence. It should consistently remain the most steadfast element in all our communications, embodying our identity and ensuring a constant standard of quality

LOGOS & MARKS

PRIMARY LOGO

The college's main logo, our primary identifier, must be consistently presented in its original format across all communications. This is TSC's main logo and our most recognizable mark.

An alternate of the our primary identifier that is reserved for large format use-cases such as signage, bill boards or any other materials where readability of the logo is taken into consideration.

PRIMARY



PRIMARY LARGE FORMAT



LOGOS & MARKS

SECONDARY LOGO & SEAL

Our brand incorporates several vital identifying elements, each playing a distinct role in representing Tallahassee State College.

SECONDARY LOGO LOCKUP



SEAL



LOGOS & MARKS

DEPARTMENT LOCKUPS

Department lockups should be used to represent units within TSC – departments, programs, schools, centers, and institutes.

Single-Line Lockup - Reserved for compact names, this zone of text is always vertically centered, set in Red Rose Bold, all-caps.

Double-Line Lockup - For names that exceed the limits of a single line of text, use the double-line lockup construction.

SINGLE-LINE LOCKUP



TSC | ONLINE

DOUBLE-LINE LOCKUP



TSC | STUDENT FINANCIAL
SERVICES

LOGOS & MARKS

CLEAR SPACE

To protect its integrity and impact, always consider the placement and prominence of our logo within layouts. Keep the logo clear of competing text, images and graphics by maintaining the minimum amount of clear space, equal to the width of the "T" on all sides. The space between the symbol and word mark is equal to width of the letter "T" from the word mark.

CLEAR SPACE



LOGOS & MARKS

INCORRECT USAGE

Here are a few practices to avoid when using the TSC logo. Adhering to these guidelines will guarantee the recognizability of our visual identity to all audiences.



Do not change the colors of the word mark beyond those provided.



Do not skew, stretch, or bend the word mark.



Do not rearrange or truncate the word marks elements.



Do not use or change the word marks typeface.



Do not add drop shadows or other visual effects to the word mark.



Do not place the word mark on complex backgrounds or other elements with insufficient contrast.



LOGOS & MARKS

COLOR VARIATIONS

The primary color option for TSC's logo is Tallahassee Blue and Tallahassee Gold. It is intended to be used on white or lighter colored backgrounds. Do not use the TSC logo over backgrounds that do not provide sufficient contrast.

PRIMARY



SECONDARY LOCKUP



SEAL



02 TYPOGRAPHY

Our typography and how we use it can build recognition and reinforce the brand's image. We use two brand typefaces - Albert Sans - for headlines and subheads and - Barlow - for body copy. The contrast between these fonts creates a distinctive typographic style for TSC while providing easy readability across different mediums and sizes.

TYPOGRAPHY

PRIMARY FONTS

Typography, along with layout, photography and written content, is an important component in successfully communicating our brand. TSC's primary fonts are Albert Sans and Barlow.

Bitter is our alternate heading font and should be used sparingly when there is a need for a more decorative typeface that is distinguished from our primary fonts.

Fonts available for free download
from Google Fonts

PRIMARY HEADING

Albert Sans

Light	<i>Light Italic</i>
Regular	<i>Regular Italic</i>
Medium	<i>Medium Italic</i>
Semi-bold	<i>Semi-bold Italic</i>
Bold	<i>Bold Italic</i>
Extra-bold	<i>Extra-bold Italic</i>
Black	<i>Black Italic</i>

ABCDEFGHIJKLMNO
PQRSTUVWXYZ
abcdefghijklmnopqrs
tuvwxyz
0123456789!@#%&*

BODY COPY

Barlow

Light	<i>Light Italic</i>
Regular	<i>Regular Italic</i>
Medium	<i>Medium Italic</i>
Semi-bold	<i>Semi-bold Italic</i>
Bold	<i>Bold Italic</i>
Extra-bold	<i>Extra-bold Italic Black</i>
Black	<i>Italic</i>

ABCDEFGHIJKLMNO
PQRSTUVWXYZ
abcdefghijklmnopqrs
tuvwxyz
0123456789!@#%&*

SLAB SERIF - ALTERNATE HEADING

Bitter

Light	<i>Light Italic</i>
Regular	<i>Regular Italic</i>
Medium	<i>Medium Italic</i>
Semi-bold	<i>Semi-bold Italic</i>
Bold	<i>Bold Italic</i>
Extra-bold	<i>Extra-bold Italic</i>
Black	<i>Black Italic</i>

ABCDEFGHIJKLMNO
PQRSTUVWXYZ
abcdefghijklmnopqrs
tuvwxyz
0123456789!@#%&*

TYPOGRAPHY

LEADING – HEADLINES & BODY COPY

Thoughtful use of typography is essential for maintaining a professional appearance in our designs. Follow these guidelines to ensure the consistency of our typography. The proper adjustment of line spacing, also known as leading, is crucial for establishing professional-looking type that is easy to read. Leading should be configured to be tight enough for clarity, but not excessively so.

A good rule of thumb is to start with leading that is two to four points higher than the point size of the text. This won't always be right, but leading can most easily be adjusted from there.

While the fundamental leading principles for body copy are applicable to headlines, the leading for headlines typically leans towards being slightly tighter. Rely on your visual judgment rather than fixating on the numerical value. If it appears excessively tight, it probably is.

LEADING

Albert Sans – Bold

**Leading that is too loose leaves
too much pause between lines.**

⊗ 16 pt type/ 36 pt leading

**Leading that is too tight leaves
too little pause between lines.**

⊗ 16 pt type/ 13 pt leading

**When the leading is correct the
reader won't even notice.**

⊙ 16 pt type/ 17 pt leading

Barlow – Regular

This leading is too loose.

Alibus in et moditatque et quae
venda volut lis odissitis audicipis.

⊗ 8 pt type/ 15 pt leading

This leading is too tight.

Volestis asinto to vendaectore
esem cuptrate nientibus ducil.

⊗ 8 pt type/ 7 pt leading

This leading is correct.

Ibusdam, sunt quam vendebis nem
de optata vel int lorem ipsum.

⊙ 8 pt type/ 10 pt leading

TYPOGRAPHY

TRACKING – HEADLINES & BODY COPY

Accurate letter-spacing, referred to as tracking, is crucial for enhancing the readability of text. In body text, maintain the tracking close to the default setting, and utilize optical kerning where possible. It's essential to invest time in making these adjustments when working with type, as they contribute to a professional appearance and significantly enhance type readability. Trust your visual judgment, as the optimal tracking varies among typefaces. What suits one may not be suitable for another. Additionally, consider the size and weight of the typeface, as smaller sizes and heavier weights may require more tracking adjustments.

In most cases set body copy size to 8-12pt for print. For web use the optimal size is larger - around 15-25 pt. Adjust tracking accordingly.

TRACKING

Heading: Albert Sans – Extra Bold

TOO MUCH TRACKING

⊗ 30 pt type/ +150 tracking

NOT ENOUGH TRACKING

⊗ 20 pt type/ -30 tracking

Body Copy: Barlow – Regular

Tracking that is too loose leaves too much space between letters.

⊗ 10 pt type/ +150 tracking

CORRECT TRACKING

⊙ 35 pt type/ +20 tracking

CORRECT TRACKING

⊙ 20 pt type/ +20 tracking

When tracking is correct, the reader won't even notice.

⊙ 10 pt type/ 0 tracking
⊙ Optical kerning

03

COLOR PALETTE

Color stands out as one of the most potent and easily recognizable means by which we convey our brand identity. When applied effectively, colors have the ability to amplify our voice, mirror our tone, and facilitate immediate connections with our audience

COLOR PALETTE

PRIMARY





Color plays a vital role as an institutional identifier. Following these guidelines will ensure that TSC's colors are used consistently. Our colors are Tallahassee Blue and Tallahassee Gold.



TALLAHASSEE BLUE















TALLAHASSEE GOLD

COLOR	PRINT	WEB
TALLAHASSEE BLUE	 C:100 M:69 Y:0 K:11 PMS 287c PMS 287u	 R:0 G:82 B:150 #005296
TALLAHASSEE GOLD	 C:2 M:22 Y:100 K:8 PMS 110c PMS 110u	 R:229 G:182 B:17 #e5b611

COLOR PALETTE

ACCENT PALETTE

While our primary palette should take the lead in most materials, there are specific instances that call for additional options. For such circumstances, we present the accent palette. Typically, these colors should be used sparingly, but there might be instances, like communications about campus events and one-off impact pieces, where they can have a more prominent role. It's crucial to emphasize that none of these colors should ever become the predominant color for a school, center, institute, or department.

COLOR	PRINT	WEB
SKY CYAN	 C:60 M:11 Y:0 K:0 PMS 292c PMS 292u	 R:84 G:182 B:231 #54b6e7
YALE BLUE	 C:100 M:50 Y:0 K:60 PMS 2955c PMS 2955u	 R:0 G:51 B:102 #003366
LIME	 C:35 M:0 Y:100 K:0 PMS 2299c	 R:178 G:210 B:53 #b2d235
DOGWOOD ROSE	 C:0 M:91 Y:51 K:19 PMS 214c PMS 214u	 R:209 G:18 B:100 #ce1264
GRAY #20	 C:0 M:0 Y:0 K:20 PMS Cool Gray 1c PMS Cool Gray 1u	 R:209 G:211 B:212 #d1d3d4
EERIE BLACK	 C:0 M:0 Y:0 K:87 PMS Neutral Black C	 R:34 G:34 B:34 #222222