



## WHAT IS BRANDING, AND WHY DO WE USE IT...

*"Who you are, who you want to be and who people perceive you to be"*  
– John Williams, *Entrepreneur.com*

A college's brand identity is the most important element of its visual image. Because of its potential for credibility and influence, and the impression it has on the public, a brand identity can be considered the foundation of all marketing and communication efforts.

Our brand identity demonstrates Lone Star College System's commitment to quality, its staff, its public and its goals. It must make a memorable impression, one that clearly communicates the college's basic mission and philosophy and reflects its significance. A single, consistent message, therefore, is key.

### Practicalities of Branding

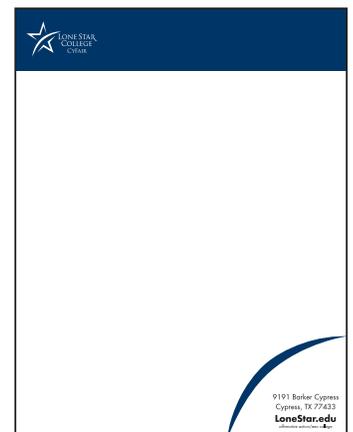
- Your marketing materials should communicate this brand!
- Repetition is key to building your brand!
- Your brand lives in the logo, web site and all marketing collateral.
- EVERYTHING needs to have elements of your brand (including areas where you aren't in control of the design).

## USE AND PLACEMENT OF THE LSC-CYFAIR AND LONE STAR COLLEGE SYSTEM LOGO

One of the most important parts of the System branding is our logo. The logo is how our audience recognizes our materials the most. So placement and use of the logo is critical.

### Use and placement of the logo to ensure consistent recognizability

- As a general rule, the logo should be incorporated with the "Arc" in the lower right-hand corner of the page.
- In some instances, depending on the variation of the design - the logo may be placed in a vertical bar on the left-hand side of the page, or in a horizontal bar at the top of the page.



- Try and avoid putting the logo randomly on the page. Consistency in location is important to ensure recognizability.

- For print related projects only use high resolution versions of the logo. If at all possible try to only use the .eps (encapsulated post script) version of the logo. The EPS file can be placed in **Microsoft Word as an image, same as a jpeg. This will also give you a transparent background.**



- If a jpeg is preferred - DO NOT COPY THE LOGO FROM OUR WEB SITE. The logo on the web site is used specifically for that purpose and should not be used for print.
- When scaling the logo, make sure that you scale proportionally. DO NOT stretch the logo vertically or horizontally to fit your design.



**Correct**



**Incorrect**



- Do not place the two-color logo on a dark color background. Use the white version for this. And do not place the logo on anything other than a solid color.



**Correct**



**Correct**



**Incorrect**

- When using the one-color logo, the logo should only be in black or white. Do not make the logo blue, red or tan.
- The two-color logo should be as seen above. The colors are not interchangeable.

## WHAT MAKES UP DESIGN?

### PAGE LAYOUT

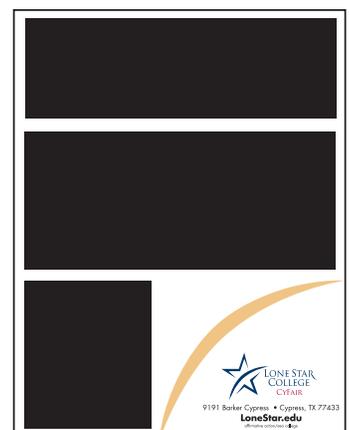
A clean, well organized design goes a long way. The importance of marketing material is to not only pique interest visually, but also to inform.

Keep information concise. A flier and poster should not be inundated with too much information. Keep things simple... where and when... occasionally why.

Make sure the design is easy to read... important information should be in key areas that attract the eye. Keep like information in groups... Title, Dates, Addresses. Importantly, the most important information should be easy to find.

Try to avoid being overly random. Page layout is all about balance.

Think of your page like a grid:



## TYPOGRAPHY

Typography can make or break any design, so careful attention should be placed on this.

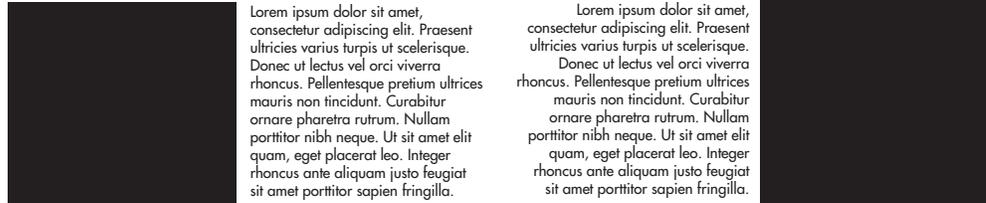
### Basic rules of typography:

1. Do not use too many fonts! No more than three should be used in one design, and really only two should be considered.
2. In most cases avoid all caps:
  - ALL CAPS IS EQUIVALENT TO YELLING!
  - For graphical reasons, all caps can be used in titles and headers. Another option is small caps.
  - Avoid using decorative and fancy fonts, unless it is relative to your concept or design. Do not use them just because you think they look cool. NEVER use them for body text and content.

**SERIF FONT :**  
TRAJAN, Garamond, Times

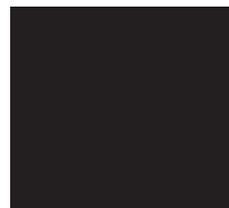
**Sans-Serif Font :**  
Futura, Helvetica, Arial

3. Avoid Underlining
4. If using more than one font, make sure they are different. Serif vs Sans-Serif
5. Rather than using multiple fonts, texture your fonts by using Bold or Italicized.
6. Do not put fonts in areas where they may be difficult to read (i.e.: dark fonts over dark areas, text over busy graphics).
7. Be aware of alignment. Center alignment isn't always your friend.



**Try to align your text up with hard edge objects like photos or borders.**

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**Avoid opposite aligning, as it detracts the eye and makes it difficult to read.**

8. Avoid floating text and images.. make sure everything lines up and is consistent. Do not change alignments in the same grid area.

**TITLE TEXT OR HEADLINE**  
TEXT MISALIGNED

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9191 Barkley Campus • Cypress, TX 77433  
LoneStar.edu

**TITLE TEXT OR HEADLINE**  
TEXT ALIGNED

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## Graphic Design Tip:

White space (the absence of text and graphics) is vital to graphic design. The key is to add just enough white space so the eye knows where to go and can rest a bit when it gets there.

You can control white space in the following location: margins, paragraph spacing, spacing between lines of text, gutters (the space between columns) and surrounding text and graphics.

## IMAGES

Images and photography used in your design also have an impact on the perceived quality of your message. This is one of the main issues that arise from desktop publishing and inexperience in using images for print material.

Don't use images that don't apply to the design. A photograph or illustration should be a visual compliment to the information supplied. Don't let your images distract from your message.

Understand, the internet is not a free resource for images. There are two major concerns with just randomly using images found with an image search:

**Copyright Issues** - Despite what one might think, every image that is placed on a web site by its owner is copyright protected. Educators are protected by the fair use act, but, this only covers materials used in the classroom. The fair use act does not apply to any type of advertisement or publicly viewed materials.

**Quality** - Images used on the internet are not intended to be used for print. They are created for the main purpose of being viewed on screen and to download quickly. Images used for web sites have a very small pixel dimension, which has a direct relevance to resolution and print size. In order to achieve quick loading pages, images used for web sites usually are made to have a small file size, so are generally over compressed, which adversely effects image quality. **Never use GIF's for any print material!**

### What is the difference between pixel dimension and resolution?

**Pixel dimension** is the fixed size of an image, the amount of pixels in a horizontal row and vertical row (i.e. 1027 px X 728 px). When an image is acquired via digital camera or scan a pixel dimension is given. This dimension is the starting point of all images and is the only absolute in the digital image.

**Resolution** is the amount of pixels in a horizontal unit (i.e. 300 p.p.i has 300 pixels per 1 inch of the image.) Resolution can be changed, but it does affect how large an image can be printed. An image that has a pixel dimension of say, 800 pixels by 600 pixels, can only have a maximum print size of 2.6" x 2" - that is pretty small. By trying to exceed this print size, you adversely affect the image quality - as it will begin to pixelate and blur.

### JUST BECAUSE IT LOOKS GOOD ON SCREEN DOESN'T MEAN IT WILL PRINT WELL!



Original image  
960 px X 686 px @ 240 ppi



Image after optimized for web  
200 px X 143 px @ 96 ppi

**Avoid using clip art! Clip art is easy to find and used way too much. I wouldn't use the term never; however, it does come to mind when someone mentions it.**

**When to use clip art:**

- When you are putting material together with a 'period' look and feel, such as a late 19th or early 20th Century look, or a mid-20th Century feel (such as the 1960s)
- When you are extremely confident that the clip art will enhance your copy, not just bring a bit of color or imagery to the page
- When the clip art ties in very intimately with the textual content and purpose of your communication

**When not to use clip art:**

- When the image distracts from the text
- When the image is unrelated or only mildly related to the text (and the same goes for those awful 1980s stock photos of Armani-suited men and women; we are in the 2000s now and power shoulders, like Bono's mullet haircut, have thankfully passed us by).
- When you are attempting a 'cutesy' feel. 'Cutesy' has very little place in business. Want 'cutesy'? Use a photo and compelling text instead...

I accept that clip art does have a place in the professional communicator's bag of tools, but as a business communication solution it leaves a lot to be desired.

My advice? Delete your free clip art folders (how useful is anything you get free, usually?) and instead focus on using compelling words to drive your message home. Underpin and strengthen those words with relevant photos that support your text, not draw attention away from it. There are a lot of free photo sites that can help you get quality photos.

## Frequently Asked Questions

### Where do I get good photography?

The obvious answer to this is find a good stock photography site like Corbis or Getty. The problem is, these images are very expensive.

There is a growing abundance of student images on the LSC-CyFair G drive -  
**G Drive/Public Postings/College Images**

A few free stock photography sites:

StocXchg: [www.sxc.hu](http://www.sxc.hu)

Photogen: [photogen.com](http://photogen.com)

Cheap Stock Photography

iStock - [istock.com](http://istock.com) (pay by the download)

Shutterstock - [Shutterstock.com](http://Shutterstock.com) (membership)

Liquid Library - [liquidlibrary.com](http://liquidlibrary.com) (membership)

### Where do I find college logos and templates?

All the logos for the system can be found on the Lone Star College System public affairs web site: [LoneStar.edu/publicaffairs](http://LoneStar.edu/publicaffairs)

### Can I create a logo for my program or club?

Unfortunately not, this is a LSCS branding policy rule. No secondary logos are allowed. A secondary logo that is allowed can be created for you.



# OUR COLORS

## Main Colors



100c 55m 0y 55k  
Or 55g 104b  
#003768



0c 100m 63y 29k  
179r 8g 56b  
#b30838

## Secondary Colors

These never replace the main colors, they complement the red and blue.



0c 20m 50y 5k  
241r 197g 133b  
#f1c585



## SECONDARY LOGOS

Programs should not have a separate logo because it dilutes brand consistency. However, to link a program name to the logo, use the horizontal version of the logo. Add a black rule below the logo. Typeset the program name in Futura Bold, centered with the logo, in black. The program name should be two-thirds the height of the "L" in "LoneStar." This unit can be used to promote a program.



**Academy for  
Lifelong Learning**



**Career Technology**

## Patches

The LSC logo or logotype cannot be used in program or departmental patches, such as those commonly used for health care, police, firefighter, or other related programs. When patches are required for uniforms, an icon representing the industry or profession should be used. Refer the design of patches to the Public Information Council member serving your location.

## Logos for Clubs and Student Organizations

Logos or other visual identification for college-sponsored clubs and organizations must be branded with correct use of the Lone Star College logo. Clubs and organizations may not develop alternate logos for individual use. Refer the creation of club and organization logos to the Public Information Council member serving your location.



## Design Problems to Avoid

Try to avoid these design problems:

**Tombstoning** - Avoid parallel headlines, subheads, or initial caps in adjacent columns. Tombstones are created when headlines or other highlighted type items appear next to each other in adjacent columns. A reader faced with tombstones on a page may have difficulty deciding what element to examine first. Solutions include changing the alignment of the columns, changing the layout of the page, or editing the text in one column so headlines are staggered.

**Trapped white space** - Avoid holes in the middle of publications. Trapped white space occurs when a hole appears between a headline and an adjacent graphic, or when an article is too short to fill the column down to the next headline. Solutions include adjusting the size of the graphic to fill the hole or adjusting the text so that the white space falls at the bottom of the column.

**Claustrophobic pages** - Always provide sufficient white space (breathing room) around columns of text. Claustrophobic pages result when columns of text crowd each other and the edges of a page. Solutions include increasing the size of the margins on the page and adding more white space around individual elements.

**Whispering headlines** - Headlines should be significantly larger, and often bolder, than the text they introduce. Gray pages result when there's not sufficient contrast between headlines and text. Whispering headlines fail to attract attention to the text they introduce.

**Similar typefaces** - Strive for maximum contrast when using more than one typeface on a page or within a publication. When using different typefaces for headlines and text, go for contrast. Avoid typefaces that are similar in appearance (style, size, and weight).

**Underlining** - Underlining undermines readability. Try to use boldface type or italic type instead of underlining. More than a few underlined words cause visual clutter and confusion. Also, it takes more time for readers to separate the words from the horizontal lines.

**Widows and orphans** - Watch for widows and orphans, which can cause unsightly gaps in text columns. A widow is a syllable, word, or less than one-third of a line isolated at the bottom of a column, paragraph, or page. An orphan is a word isolated at the top of a column or page.

**Buried heads and subheads** - Avoid headlines and subheads isolated near column bottoms. Buried headlines and subheads are followed by only one or two lines of type at the bottom of a page. This is not only unsightly, but also distracting. The reader's concentration may be broken by the jump to the top of the next column. Solutions include editing text or using uneven column bottoms.

**Box-itis and rule-itis** - Avoid overusing boxes and rules. Too many bordered elements on a page lead to overly compartmentalized pages. This can easily occur in newsletters if you use a box to frame each page, then add internal boxes around elements such as nameplates, mastheads, pull-quotes, sidebars, and the table of contents.) The result is a busy effect that interferes with easy reading.

**Jumping horizons** - Start the text the same distance from the top of the page throughout a document. Jumping horizons occur when text columns start at different locations on a page. The up and down effect is annoying to the reader and creates an unprofessional appearance.

**Excessive spacing after punctuation** - Avoid placing two spaces after a period at the end of a sentence. Two spaces following periods are needed for typewritten text. But in desktop-published type, the extra space creates large holes between sentences, which is especially noticeable in justified type.



**Floating heads and subheads** - Be sure headlines and subheads are closer to the text they introduce than to the preceding text. The impact of a heading is weakened if it isn't immediately clear which text it belongs to.

**Unequal spacing** - Strive for consistent spacing between elements. Pay particular attention to the space between:

- Headlines in relation to the top and side borders and headlines and text
- Subheads and text
- Captions and artwork
- Artwork and text
- Column endings and bottom margins

**Exaggerated tabs and indents** - Default tabs and indents in word-processed files should be altered to be proportionate with the type size and column width. The first lines of paragraphs are often indented too deeply.

**Cramped logos and addresses** - Sometimes a firm's logo, address, phone number, and other buying information are difficult to read because they're treated as if they were squeezed in with the other information. To avoid this, place the logo first and other important information on the page first, then build the document around them.

**Too many typefaces** - Avoid a large mixture of typefaces, type sizes, and weights. Discipline yourself to use the minimum number of typefaces, type sizes, and weights necessary to organize your information and create a hierarchy of importance. Each variation in type slows the reader down.

**Irregularly shaped blocks of body copy** - This makes type harder to read. Flush left type is the easiest to read. Lines without a consistent starting point take more time to read and may cause readers to lose their place as they read.