REVISED 08.19.13



VERBAL and VISUAL brand

Olin College of Engineering

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H.T.

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• Sametz Blackstone Associates

• • • Dear colleagues

We are excited to introduce you an important reputation building initiative within the Olin community: one that will enable us to achieve some important institutional goals and also better equip each of you to communicate in service of your own, more specific goals.

• We are beginning to roll out our new branding system—the result of a comprehensive and inclusive process. Six months of research, strategy, creative exploration, and conversation with the Olin community have yielded a robust, grounded and flexible system: a blueprint that will help us to more effectively tell our story and to communicate our value and values to our diverse constituents.

Olin is just over a decade old, and in that short time we've proved that our people-inspired model based on real world experience works; that it is possible to foster a culture of innovation; and that passion and joy can propel creative solutions to pressing problems.

While those of you reading this note already know these things, there are many around us who do not: people who might benefit from a connection to Olin. Our new brand system—designed to strengthen both our verbal and visual expression—is intended to build our reputation among key audiences; to recruit the most talented students and faculty, deepen engagement with our alumni, attract collaborators from both industry and academia, and raise funds so that we may continue to fulfill our dual mission: educating engineering innovators and working beyond our walls to transform undergraduate engineering education.

Reputation building is a process, not an event—and it's a process in which we all have an important role. We invite you to get to know our new system and make it your own, using it as a resource to shape how you speak, write and design on behalf of Olin. We are all ambassadors for the college. Together we will increase Olin's stature, lead the revolution in engineering education and maximize the difference we make in our world.

Yours sincerely, Richard K. Miller

Michelle Davis









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• 1.1 Our statement

Olin College is **leading the revolution in engineering education.**

• 1.2 Our promise and elevator speech

To solve the complex global challenges of the future and to thrive as humans, Olin College <u>is leading the revolution in engineering education</u>.

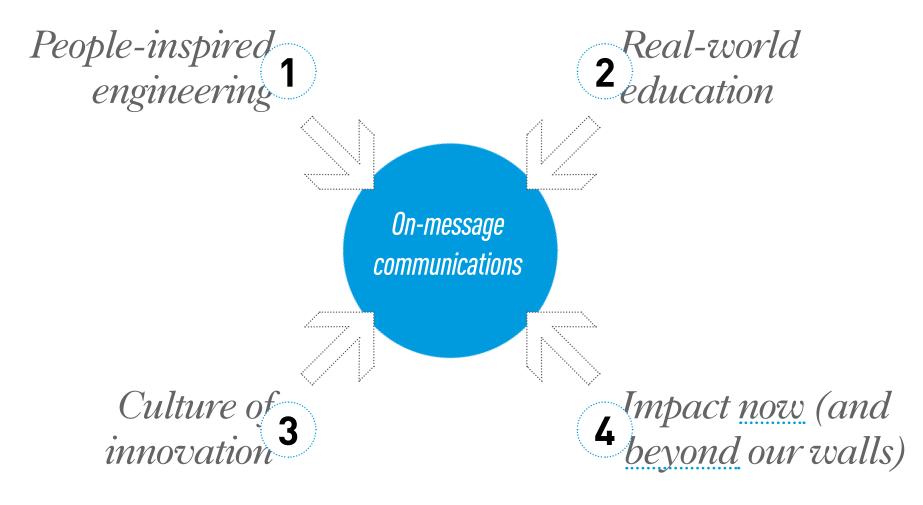
Olin instills passion and ignites innovation by focusing engineering students on the needs of people in the real world. This broad perspective in the hands of creative and motivated students inspires technical mastery for a purpose. Olin "engineer innovators" envision and deliver products, services and systems that transform the way people live on this planet.

As the world's only engineering lab school with a far-reaching vision for change, Olin is shifting the paradigm for engineering education and successfully collaborating with other educators and institutions to catalyze needed change.



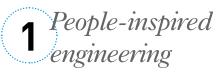
• 1.3 Key attributes what makes Olin, Olin

These attributes center around principles of innovation; they inform directly or indirectly—how we talk, write and design in regard to Olin.



P.6

• 14 Key attributes in depth

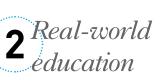


V

Olin engineers start and end with real people and their real needs.

V

- This attribute speaks to **desirability**:
- engaging with end users to find out what they actually need and want, to best support *their* lives.
- Outcome:
- Solutions that cross boundaries to align with user needs and desires--which supports vested, empowered implementation.



Learning in the context of real-world problems and solutions makes a difference.

V

- This attribute speaks both to **feasibility** and **viability**:
- gaining familiarity with use scenarios and placing technology development in the context of on-the-ground applications—and incorporating entrepreneurial thinking into the development of solutions.
- Outcome:
- Solutions that work in the lab and in the field.



At Olin, innovation is both a means and an end.

\bullet

- This attribute speaks to <u>continual</u> innovation:
- the fundamental motivating purpose of Olin as an institution of higher learning, and as a leader in advancing the field of engineering education itself.

• Outcome:

 Solutions that supersede existing paradigms and support growth in communities, in academic understanding, and in societal progress.



Olin is a small school that is making a large difference in the world.

- This attribute speaks to **scope**:
- the breadth and depth of the effect Olin has right now—and will have in the future—in the field of education and in the real world of human needs. This impact can be seen in the success of our students, our faculty and our progress toward revolutionizing engineering education.
- Outcome:
- To graduate engineering innovators into the world today and equip other institutions to integrate short-term and long-term transformation into their educational cultures and exponentially increase the number of engineering innovators prepared to tackle the world's biggest challenges.





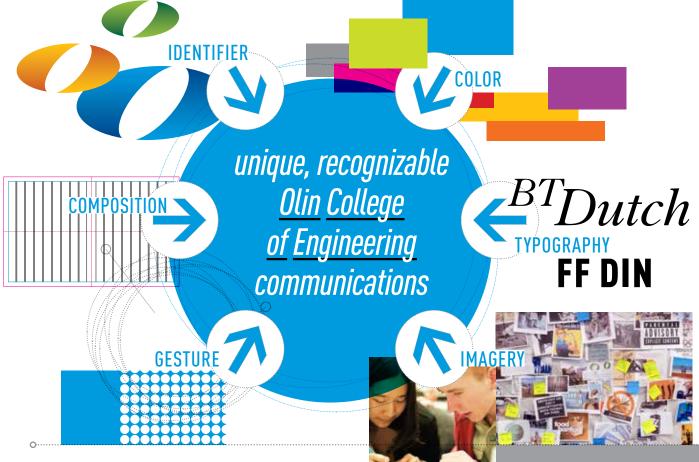
71

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• 2.0 Elements of a visual system focused approaches

Our visual brand identity system supports and enhances our story through carefully chosen and integrated approaches to color, typography, imagery, gesture and composition—all connected to our primary identifier. It links our communication efforts across initiatives and media and provides the flexibility to tune communications for particular audiences and contexts.



- **IDENTIFIER** the combination of our symbol and wordmark, along with its variations and modifiers.
- <u>COLOR</u> a defined set of colors (our palette) as well as approaches to combining color to establish and modulate mood.
- <u>TYPOGRAPHY</u> a defined set of type families and approaches to creating typographic hierarchy and affect.
- <u>IMAGERY</u> approaches to creating and sourcing imagery from a specifically 'Olin' perspective.
- <u>GESTURE</u> a defined, extensible system of modular visual elements.
- <u>COMPOSITION</u> the intentional, structured combination of the above: to build interest, participation—and the brand.

• 2.1 Identifier moving Olin forward

An embodiment of continuous innovation, our refined identifier builds on the valued history of the original—adding a dynamic, forward-looking orientation, contemporary typography, motion and dimensionality. The new identifier symbolizes the ongoing cycle of self-evaluation, innovation and exploration that are hallmarks of the Olin philosophy and pedagogy.





alternate configurations

Horizontal and vertical alternate configurations of our identifier are available for applications where the standard configuration would produce less than optimal results.



• HORIZONTAL CONFIGURATION



- For print applications, always reproduce the horizontal identifier at a minimum of 1.9" and the vertical identifier at .73" wide.
- For screen applications, always reproduce the horizontal identifier at a minimum of 185 px and the vertical identifier at 70 px wide.

• VERTICAL CONFIGURATION

• 2.1 Identifier building a unified brand

Our identifier is part of a system. To ensure that all of our good work accrues to the Olin master brand, programs and centers that are part of our community can have, where appropriate, their own identifier configurations. One-off program identifiers are strongly discouraged.

♀ SCOPE → HORIZONTAL



• If you have a question about building the profile of your program, please email marcom@olin.edu.



SCOPE → VERTICAL



• 2.1 **Identifier** our dual mission



• To signal quickly the purpose of Olin's Collaboratory, the modifier "<u>Co-designing</u> <u>Transformational Education</u>" will be used in various communications.

OLLABORATORY → STACKED

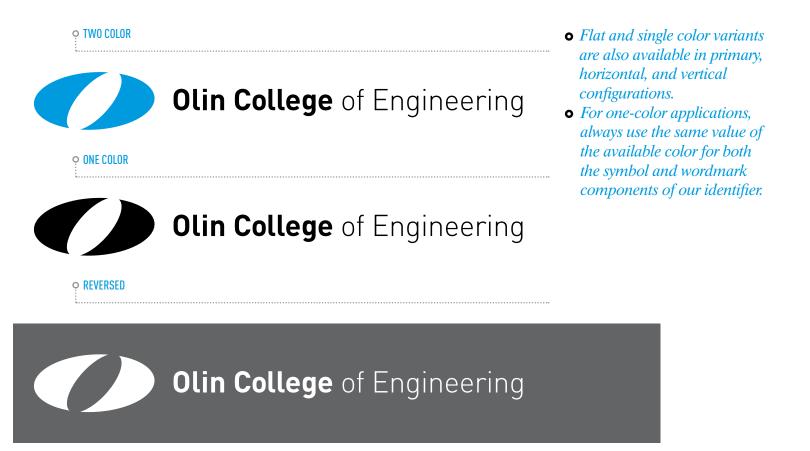


Olin College Collaboratory

 $\stackrel{!}{\circ} \text{COLLABORATORY} \rightarrow \text{HORIZONTAL}$

• 21 Identifier two color and single color

Where design intent and production techniques allow, use the dimensional (gradient) versions of our identifier. Where production techniques are limited or where a particular communication would be better served—two color, black and white, and reversed versions of our identifier are available.





• 2.1 Identifier variety through color

The simplicity and strength of our identifier—its bold and easily recognizable form and clean, contemporary typography—afford us the opportunity to embrace a lively, energetic approach to color. Our extended palette of identifier colors complements our school colors (pages 19-20) and provides flexibility, greater individual ownership, and dynamism.



OLOR VARIATIONS

- Use the blue version of our identifier when communicating on behalf of the entire institution or when sharing our identifier with outside communicators—press releases, endorsement opportunities, outside publications (including print, screen, and time-based media), and co-sponsored events, products, or publications.
- Identifiers are also available in 'flat' or single color variations for situations where the dimensional version is technically difficult to execute or deemed aesthetically or financially inappropriate.

• 21 **Identifier** an active player

0

The simplicity and strength of our identifier allows it to play an active role in our visual communications. Integrating our identifier with our visual gestures supports our commitment to creativity, passion for design and diversity of perspectives. Pushing the edges of our visual system mirrors our commitment to extending the boundaries of engineering education.

Olin College of Engineering

• Appropriate cropping of our identifier communicates our fearlessness of boundaries and our engagement with the world beyond our campus. When cropping the identifier, always take care to

maintain the integrity of the inner Olin oval and the legibility of the overall form.

engagement with the world beyond our campus. When cropping the identifier, always take care to
Engaging our identifier in direct visual dialogue with other elements of our visual system

communicates our willingness to engage, test, and develop our own conventions and standards. A richer experience—not obfuscation—is our goal. The identifier must remain legible.

• CROPPING



• 21 **Identifier** clear space

As a community and as an institution, we welcome exploration and interpretation—it's a philosophy that extends to the way we present ourselves to the world. Some situations, however, call for a more traditional approach to interpreting our visual brand to ensure that it's always clear and recognizable.



- Follow clear space guidelines when not specifically integrating the identifier into layouts using our visual gestures.
- Clear space guidelines apply to photography and typography as well as visual gestures.
- Use the same measure—one half the height of the Olin 'O'—to define clear space for all variations of our identifier.



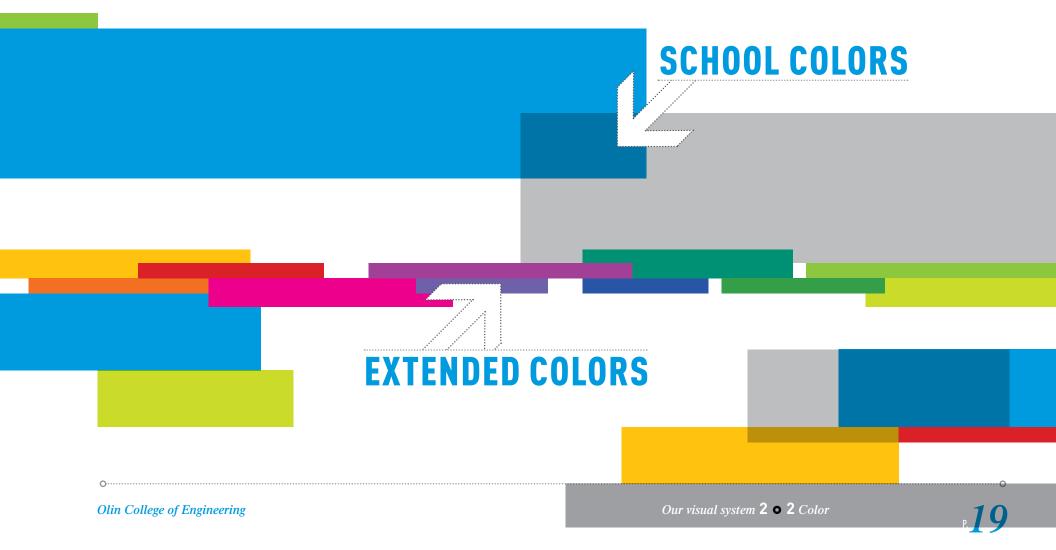
• 21 **Identifier** please don't...

In keeping with our embrace of innovation, experimentation and continuous improvement, our brand identifier system incorporates a high degree of customizability and flexibility. However, inconsistent or inappropriate modification of our brand identifier system outside of our established guidelines will dilute our brand, jeopardize our ownership of it and make it harder for people to understand, recognize and value us.



• 222 **Color** bold, bright, clear

Our school colors—blue, silver/gray—are supported by a host of bright, clean colors that express the vibrancy and vitality of our community and the diversity and depth of our pursuits.



• 22 Color by the numbers

Always use the correct color formulas when building new communications.

Our palette includes custom CMYK and RGB builds in addition to PMS colors.

(SCHOOL COLORS 100.15.0.0 PMS PROCESS BLUE HEX 009BDF 											
	0.0.0.40 PMS 877 (META HEX A7A9AC	PMS 877 (METALLIC SILVER)		0.0.0.40 PMS 422 (GRAY) HEX A7A9AC			0.0.0.100 HEX 000000					
	• EXTENDED PAL	ETTE										
0	5.100.80.0 PMS 186 [C] HEX E31D3C	0.65.100.0 PMS 152 [C] HEX F47920	0.25.100.0 PMS 7408 [C] HEX FFC20E	25.0.100.0 PMS 583 [C] HEX COD028	50.5.100.0 PMS 376 [C] HEX 8EBE3F	80.15.100.0 PMS 7739 [C] HEX 349E49	75.10.40.0 PMS 7472 [C] HEX 26AAA5	55.5.15.0 PMS 7458 [C] HEX 6BC1D3	100.15.0.0 PMS Process Blue [C]	60.75.0.0 PMS 2587 [C] HEX 7B5AA6	20.60.0.0 PMS 514 [C] HEX C77EB5	0.100.15.0 PMS 213 [C] HEX ED037C
.0	20.100.70.50 PMS 188 [C] HEX 750324		10.100.80.5 PMS 7580 [C] HEX CF1D39		100.50.100.10 PMS 342 [C] HEX 00653E		100.50.40.10 PMS 7708 [C] HEX 00677E		HEX 009BDF 100.75.0.20 PMS 7687 [C] HEX 00458C		75.100.0.25 PMS 7665 [C] HEX 511C74	
·0	MONOCHROMATIC	C PAIRINGS										
			down and C	load or can Communicat	tion at marc	ailable for from Marke om.olin.edu. ill assure tha	C	 0.0.0.0 = Cyan.Magenta.Yellow.Black (process) PMS = Pantone Matching System HEX = Hexadecimal RGB (Red Green Blue) 				

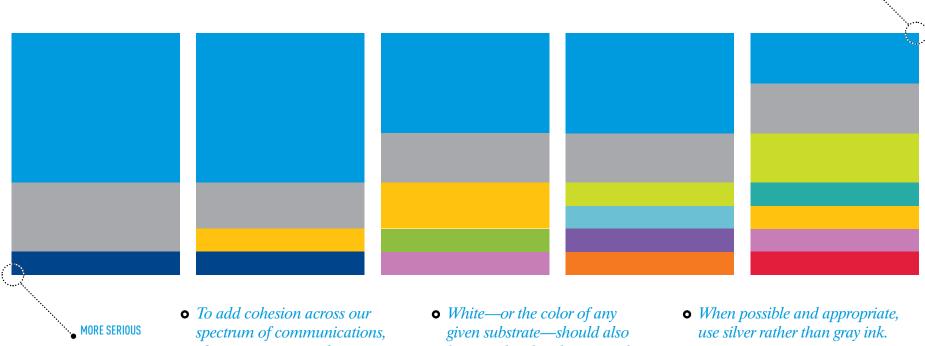
communication is built using our palette.



MORE FRIENDLY •

• 22 **Color** serving suggestions

Use our expanded palette to reinforce the message and purpose of communications. Use fewer accent colors and a greater proportion of our school colors to add gravitas and project a more serious tone; use more (or a greater proportion of) other colors from our palette to support a friendlier, more dynamic tone.

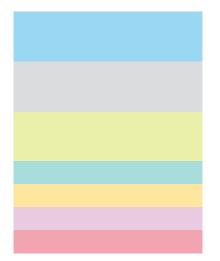


- To add cohesion across our spectrum of communications, always incorporate elements in our school colors—both print and screen-based.
- White—or the color of any given substrate—should also be considered and integrated as a 'color' in the development of designed communications.

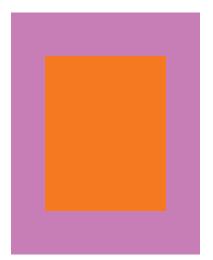


• 22 Color use caution...

As with the brand identifier, inconsistent or inappropriate use of our school colors—or of our extended palette—will dilute our brand and could hinder legibility.



- when creating tints of colors—avoid establishing a 'pastel' palette; when tinting our school colors.
- when using or creating gradients—limit use of gradients to within our identifier (and use only provided gradient options).



• when combining colors that are neither complements (opposite each other on the color wheel) nor our established monochromatic pairings avoid creating unintentional color conflicts or 'vibrations.'



• when combining colors of like value—avoid challenges to legibility.



• **Typography** precise, varied, inviting

Tuiorigni scholars. 9

- NSF Graduate Research awards: 34; honorable mentions: 16
- Goldwater Scholars: 1; honorable mentions: 2

• *Top employers: athenahealth, Boeing Twitter*

Saving the world, one semester *BT Dutch Divisional Status* (Semineering, The first drawings of Divisional Status (Semineering, The first drawings) of Divisional Status (Semineering, The first drawin

Available at www.fontshop.com

GI love Olin because I get to jump into the deep end of engineering; I get to define what engineering is. Usually, it's about thinking 'outside the box'; at Olin, I get to create that box and everything around it. We get the

AFFORDABLE DESIGN & ENTREPRENEURSHIP (ADE) → If you have dreams of to and changing the world, then Affordable Design & Entrepreneurship is the clas you. In ADE students work in teams with faculty advisors and use their Olin de and entrepreneurial skills to help alleviate poverty in low-income communitie around the world. Every semester, the new students who take the class pick u the last team left off, creating their own team dynamic and goal—from promo bamboo bicycle business in Alabama to improving rickshaw transportation in creating a better guava grater in Ghana.

• Originally commissioned by Stanley Morison typographic advisor to the Times (London)—in the 1930's, this Dutch Roman face combines the strong verticals of Dutch blackletter with transitional Roman serifs. Its novel combination of traditional typographic elements results in a series of fonts that are readable, respectable, and inviting while retaining a unique personality and visual perspective.

Available at www.myfonts.com

Olin College of Engineering



a wide range of options

FOUNDRY -----

STYLES 乏

- Light & *Italic* + Condensed Light & *Italic* Regular & *Italic* + Condensed & *Italic*
 - Regular & Italic + Condensed & Italic Medium & Italic + Condensed Medium & Italic Bold & Italic + Condensed Bold & Italic Black & Italic + Condensed Black & Italic

FAMILY

FIGURE STYLES

Regular 1234567890 & Old style 1234567890

Roman & Italic & Headline & Italic Semibold & Italic Bold & Italic Extra Bold & Italic

Regular 1234567890

• Distinctive, consistent use of our type families will enhance brand recognition and help us to communicate with clarity. Our two type families provide us with a wide range of typographic expression, allowing us to construct clear hierarchies while adjusting the voice of individual communications to better serve particular goals—and to resonate with different constituents. • When our type faces aren't available—such as in HTML emails and applications including PowerPoint—substitute Arial (for DIN) and Times New Roman (for Dutch).

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BT Dutch



• 23 **Typography** establishing hierarchy

When creating communications, strive to create clear, distinct and scannable visual hierarchies. Within complicated documents, this reduces reader fatigue and facilitates the navigation of dense content.

Cabeza ipsum lorem ipsum dolor sit amet-

Mauris ante aliquet sem-

Lorem ipsum dolor 🜼

- When crafting typographic hierarchies, make sure that any shift in size, weight, value, or color looks intentional—and is easily scannable.
- To reduce complexity, use the fewest possible typographic changes necessary to establish clear hierarchy while maintaining a pleasing visual experience.

- Shifts in <u>color</u> or <u>value</u> create subtle shifts in hierarchy within headlines or dense blocks of information.
- Dramatic shifts in <u>size</u> signal dramatic shifts in hierarchy.
- Use <u>weight</u> for emphasis or to establish more subtle levels of hierarchy.
- When setting headlines—unless using an all-caps or all-lowercase style—only the first word within each headline and proper names should be capitalized.



• 2.3 Typography variety and contrast

Our approach to typography encourages novel combinations of contrasting typographic styles, weights and sizes. The juxtaposition of serif and sans serif, light and bold, condensed and normal, footnotes and headlines creates a rich visual texture that offers readers additional ways into our communications while reflecting the diversity, Passional energy of our community.

CONCENTRATIONS AND MAJO

OLIN'S SAILBOT TEAM \rightarrow Ever wonder what the next generation navigation might lo 📝 e? Meet Olin's Sailbot team, founded in 20 Regulinski '12, Jaimere Candless '12, Jason Curtis '12, Andrew Fa Abe Feldman '12. The team entered the Robotic Sailing Competition Radiation, claimed second place out of nine teams from the U.S. and \rightarrow **G** I participate in Sailbot because it's fun, it's exc I'm pushing the boundaries of what I know how to d

> Shane Skikne '1 GANN ACADEMY, MIDDLETON, N **PASSIONS** ADVENTURE CLUB. SCUBA CLUB UTIMATE FRISBE In the classroom integration-makin and the physical pi always loved the chal different pieces of th function as expected

• Dramatic shifts in scale lend weight and energy to headlines. Changing type styles within a headline (or any other block of text) can help ehance meaning, draw attention and arouse curiosity. 2 Shifting colors indicate a different type or category of content and are easily distinguishable from surrounding elements. Judicious use of color adds vibrancy without substantially increasing complexity. 3 Combine all caps with all lower-case to create unusual typographic texture and a 'call and response' sensibility. Mix a serif and sans-serif face to add additional contrast. 4 Use shifts in style and typographic decoration—in this case all caps to sentence case and an underline-to reimagine the relationship between headlines, paragraphs and other page elements. **5** Integrating shifts in size, style, weight and capitalization allows for complex but easily scannable levels of hierarchy within a single block of content.

diagon IN COLLEGE STUDENTS?

- musicians
- artists
- entrepreneurs

• volunteers **CLASS OF 2016 PROFILE**

• leaders • dancers • world travelers • teachers

Olin College of Engineer

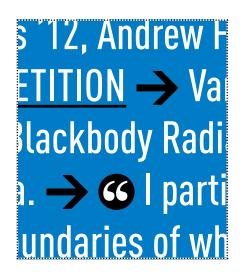
altruistic

SAMPLE LIST OF CLUBS



• **Typography** details and typographic gestures

Typographic detail adds vibrancy and personality to our communications and allow us to take advantage of multiple strategies for organizing content. Unique bullets, paragraph markers, headline indicators and highlighting techniques—among others—give our layouts greater flexibility and allow us to challenge traditional typographic standards without sacrificing legibility.



Some of the ways O

- Olin has no acade a highly integrative
- Every student rece merit scholarship j
- "Do-learn" is Olin start, learning is h

• *Make use of the arrows*,

ornaments and other

our type families.

typographic features built into

GET TO KNOW

- -> Chat with faculty, stu
- Learn more about ou
- Check out our state
- Discuss our unique en la construcción de la cons
- -> Connect with other a
- -> Find out about our h
- Experiment with the typographic tools and enhancements available in layout software—including underline and strike-through variants. Avoid changing the form of individual characters.
- GANN ACADEMY, MIDDL **PASSIONS** ADVENTUR SCUBA CLUB, ULTIMATE In the classistic system integring electronics an
- Combine basic forms—circles, squares, triangles, etc.—with our arrows, typographic ornaments, and other typographic features to create new details and unique characters.

• 23 **Typography** in practice

one semester at a time

ATTACALE INCOME.

Saving the world,

DISCOVEP OLIN!

3 There's never been a before time to be an engineer. Never has the world heed such Grend Challenges"—diffectly problems whose solutions will require all the creativity and anovation we can mouter. Engineers will be form and orater in the effort to true these problems into operating.

into opportunit 4 terms. The challenges we've being—from protecting the effect and into the resoring clean air and water to finding use, sustainable terming source—out first a new kind of engineer, one able to week across bendyre, time zeros and disciplance. We need incontors with the ingenuity to device new solutions that will make the welf a better place.

Olin has pieneered a new kind of engineering program designed to educate and inspire enraordinary engineering unovariate for this new era. We call this kind of innovator the Olin Engineer. What is the Olin Engineer? He or she is investive, a log-

perturbation of the standard state of the detail-memory compound, extreprise that and one state the detail-memory and details appear of immunities. The short, the Other Support is an immunous able to work at the boundaries of disciplance, exhauses and technologies, where things get interesting.

How do we train this new engineer? We start with the right say materialic talented readeries who ensw hig challenges and who ware to change the world. Add rentreprinting, inspiring faculty dediated to undergulature tracking and staking up engineering relaxation, and place it all in a compose engineering of terration. Note, construction and collecter that has students been engineering by tacking actual engineering problems. We don't hold search with the traditional approach, which has students bases theory for a couple of years before they touch a real posses. At Offin, you dree right in from day one is a program that's demanding, rigorous, usind structuring—and fun.

Our curriculum incorporates engineering, entropersourchip and Bheral arts, divining insights from each. We also in tach executial practical shifts, like how to be a communicator and foor its such in transm-shift last will help you no matter what held you enter. At Olin, we like its any you will learn to think like an engineer, and nambe even he can.

We invite your exploration of the Olin experience.



Chillenges of Englise 5 Triad reason of human conceslectanating, Mailtin 5 The April Living—and Include and postders as providing care works, ensuring surctanable energy ad happening detail feath, suring others them are in an ad

#Opin.ela/view

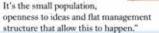
 Relative size clearly establishes the headline as the dominant message on this spread; a shift in weight lends a conversational inflection to the headline. 2 A dramatic shift in size as well as in style and color allow the subheadline to hold its own on the page while maintaining a visual connection to the headline. The headline and subheadline are set in DIN, helping to distinguish them from the body copy, which is set in Dutch. A 'lead in' style that includes a shift in color and font style draws the reader into the body copy. Easy to find sidebars 5 are reversed out of solid blue; underlines separate headlines from body copy to save space and add variety. Profiles o use a unique style that employs shifts in weight to highlight different types of information, while the body of the profile 🥑 switches to our serif typeface, representing a change in narrative voice. Use a unique set of styles (1) to help readers distinguish different series or types of sidebar content.



Alswarya Kolisetty 13 AMERICA INTENTIONE SCHOLEH 6 H. INOX CURENT ADE PROJECT WORKING IN 6 MIN WATER CRIDINATION PASSIONS BRIDGING FORCESJOR AND TECHNOLOGY, SOCIETY OF WOMEN HIGHLIES, JOLEFALL, AND TECHNOLOGY, SOCIETY OF WOMEN

• I love Olin because I get to jump into the deep end of engineering; I get to define what engineering is. Usually, it's about **7** ing 'outside the box'; at **1**, and to reate that box and everything around it. We get the chance to explore and design the way we learn. It's the small provalation.

TOP RANKINGS



Lick News A: World Report Phylor Conference of Paperson, and Carton and Conference of Chapters Education Type Producer of Published Scholars and Starting of Scholars (NSSI) Score advance of Wischen Department (NSSI) Score advance of the Octava and Chapterson and Chapterson advance of the Octava and Chapterson advance of the Octava and Chapterson advance of the Scholarson advance of the Octava advance of the Octa

Added from the analysis of the operation of the operation

Olin College of Engineering



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• 2.3 **Typography** please avoid...

Our typographic guidelines are designed to project our institutional voice while encouraging visual exploration and maintaining a high standard of legibility and clarity. Following these few, simple prohibitions will help us maintain a unified typographic voice and will facilitate a more pleasant reading experience.

using ALL CAPS for EMPHASIS.

• When used within headlines or running text, this is the typographic equivalent of SHOUTING at our readers.

setting type in multiple colors.

• Using too many colors in a single block of text creates excess noise—an unpleasantly staccato reading experience.

Using Initial Caps for Headlines.

• We're not a newspaper our tone is more informal and conversational. Use sentence style capitalization.



• Use care when combining our visual gestures with blocks of copy or headlines. Legibility is paramount!

using force justification for body copy.

• In most cases, force justifying text will create inconsistent typographic color, awkward spaces and will make reading more difficult.

setting type that is too light or to small to read.

• Always keep the legibility of content—and the age of your readership—in mind when choosing type styles and sizes.



• 24 **Imagery** inside, active, informal...



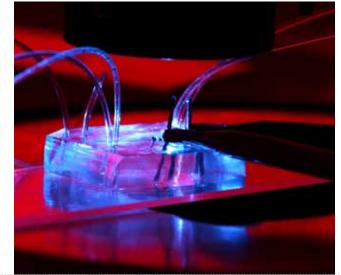


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• 24 **Imagery** making, breaking, creating...



The Olin community is creative literally. We create stuff. Some of it works, some of it doesn't, but it's all done in the service of our broader goal—to learn through doing. We're proud of our work, and of the sometimes messy processes that lead to discovery. Imagery of our work-product and work-process shouldn't feel sterile or commercial (or exclusively digital/theoretical); it should feel active, iterative and experimental.







• 24 Imagery building narratives, generating motion

Intentional juxtaposition and contrast between images within a narrative arc is critical to telling a good story and creating dynamic layouts. Varying the composition, angle, depth, color space and subject matter amongst images in a communication helps readers engage with material and intuitively grasp complex relationships.



- *dramatic close-ups with sweeping wide-angle images;*
- *images with shallow depth of field with 'infinite focus' images;*
- primarily 'light' images with images that are primarily 'dark';
- *images that capture motion with images that are still;*
- *images of people with images of objects;*
- *color images with monochrome images;*
- *large scale, full-bleed images with smaller, inset images;*
- *birds-eye perspective with snails-eye perspective;*
- *interiors with exteriors, and urban settings with natural landscapes.*



• 24 **Imagery** please avoid...

Our community—as defined by its openness, diversity, charisma, creativity, vitality and can-do spirit—is one of our greatest assets. Communicating these virtues photographically is critical to communicating our unique brand story. Imagery that makes our community 'feel' inaccessible, standoffish, atomized or dull hinders our ability to communicate effectively.



- *images taken from an 'outside and above' perspective.*
- Use dramatic cropping to make the image feel more welcoming and intimate.





- *images that lack a clear focal point (or points).*
- Use dramatic cropping to force an intentional perspective or focus attention on a section of the image using typography or our visual gestures.



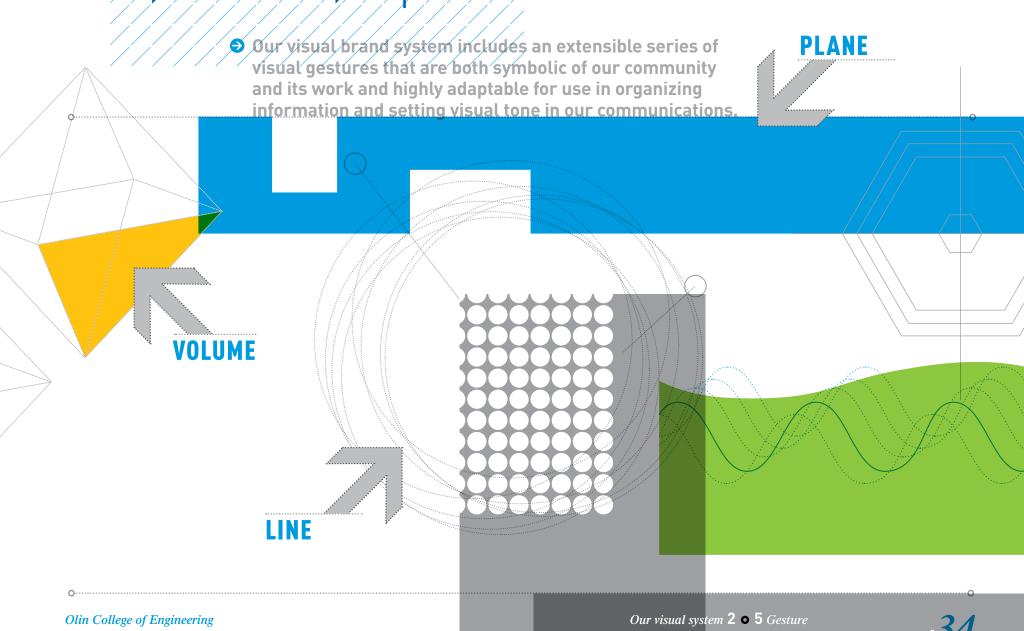
- *heavy-handed photographic metaphor (as well as imagery that is obviously 'stock').*
- Use typography, our visual gestures and/or abstract campus images rather than a narrative image. If there's nothing to show, don't show anything at all.



• confrontational or unflattering images.

REVISED 08.19.13

• Jas Gesture vital, iterative, experimental



• 25 **Gesture** line: in theory

Gestural, layered line-work represents the iterative, cross-disciplinary process of exploration and ideation that is so much a part of an Olin education. The same lines and shapes organized into regular patterns and configurations represent the transformation of theoretical exploration and collaboration into practice. Ideas into actions.

LINE WEIGHTS AND STYES

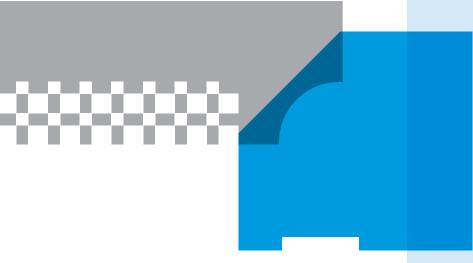
Use the lightest line weights possible that maintain legibility relative to your specific production context/ Experiment with dashed, doted and colored lines. Explore shapes and lines; regular and irregular.

> • The use of computer-derived line-styles (as opposed to scanning hand-drawn documents) keeps our metaphoric intent intact and adds an element of consistency to our publications while symbolizing

the rigor which pervades the entire learning process. Use photography (including the context of the white board or work table) to show hand-drawn and hand-made materials. • Avoid highly representational groupings of lines and shapes, including (for example) the representation of specific chemical structures or mechanical assemblies.



• 2.5 **Gesture** plane: in development



- Whenever possible, create irregular shapes to help contain and organize content within a communication; avoiding regular boxes and containers.
- Use both large, simple shapes and repeated patterns of smaller shapes as cutouts and masks to create unique forms from basic shapes. Use transparency as appropriate.
- Strive to maintain a balance between visual interest and overwhelming complexity. Too many modified shapes can create excess visual noise.



• **Gesture** volume: in practice

Combine line and plane to create volumes that represent completed projects—the culmination of the ideation and fabrication processes represented by line and plane. Add dimensional qualities to our (flat) communications.

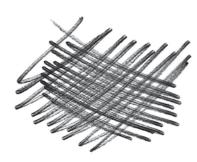
• Create volume by skewing and grouping basic closed-outline shapes.

- Avoid using shadows, gradient feathers or other similar visual devices.
- *Imply volume by only adding tone to some, but not all, shapes within a group.*

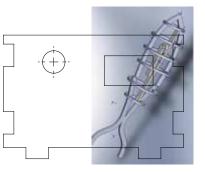


• 25 **Gesture** please avoid

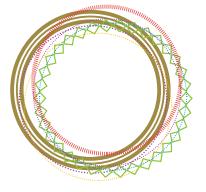
The aesthetic qualities of our visual gestures have been carefully selected to balance the messy, creative, dynamic learning experiences that characterize an Olin education with the rigor, complexity, and entrepreneurial drive that motivates our students and produces consistently exceptional outcomes. Avoid introducing gestures that might skew our visual language too far towards either an 'art school' aesthetic or towards a traditional engineering school aesthetic.



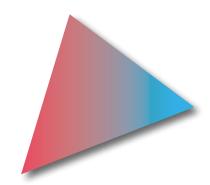
• Our gestures are intentionally not 'hand made.' Include hand-made elements—pencil sketches, marker drawings, rough charts, and others—in communications through the use of photography, giving the elements context and specificity.



• Use renderings in portfolios of work or in project-based presentations. Avoid using de-contextualized charts or renderings as atmospheric lineart. Include images of students creating CAD drawings or building the machines conceived of using CAD software.



 Use a limited palette of colors and line styles when developing line-based gestures. Using too many colors and styles communicates lack of focus, disorder and chaos not considered exploration, complexity, and elegance.

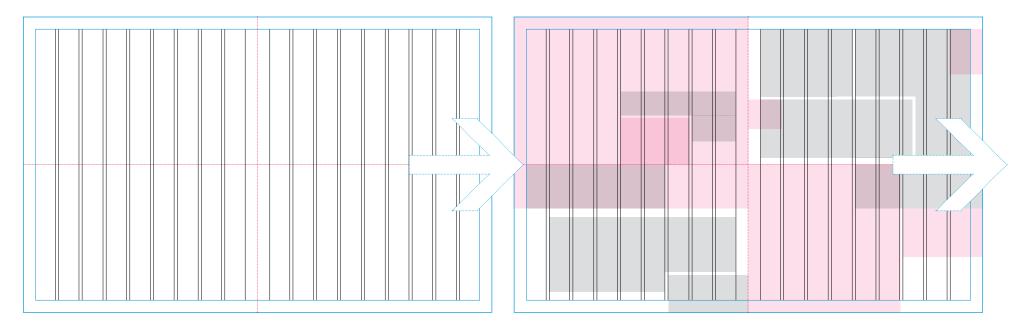


• Our gestures are intentionally abstract and minimalist. Avoid applying gradients and other effects that could bring our gestures out of the realm of abstraction and give them an overly decorative affect.



• Composition underlying structure—the grid

Manage the complexity—and freedom—of our visual system through the use of a rigorous (but flexible) structure. Establishing a multi-column grid early in the course of a design project (for print or screen) allows us to deploy our visual system with confidence and consistency (without negatively impacting creativity).



- An odd number of columns (9 in the example) leads to asymmetric designs, motion, and dynamism.
- Use horizontal hang lines or establish a dominant horizontal axis (the horizontal center of the spread in the example above) to add an additional organizing principle.
- Be aware of the interaction between elements on the same visual plane and strive to create intuitive formal relationships between them.



• **Composition** underlying structure—the grid

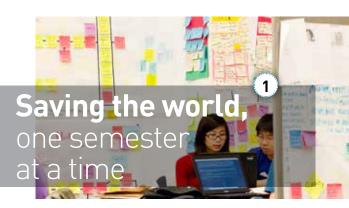
Our visual system embraces an aggressive, intensive use of the grid; establish a grid—then make the most of it!





• Composition complex interactions—transparency

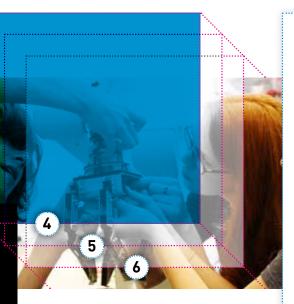
Our visual system embraces the rich potential of transparency in the creation of dynamic layouts. Transparency effects, combined with our signature visual gestures, bold typography and inviting images, lend a sense of depth, complexity and openness to our designed artifacts.



Passionate,

3

altruistic



1 In some situations, a simple overprint or transparency effect will produce the desired affect. In this example, a light image combined with an overprint of a neutral grav tone (or silver ink) produces pleasing results. 2 In this example, a simple overprint or transparency effect won't work because the background is too dark to maintain visible contrast between the image and the overprint/transparency area. 3 To solve this problem, insert a layer of semi-transparent white to decrease the value of the underlying image and increase the contrast between the image and the overprint/transparency area. 4 In some situations, color interactions will produce unfortunate results. In this example, the blue field plus the student's red hair will result in an unpleasant green color. 5 To solve this problem, insert a layer between the blue field and the image converting a corrresponding area of the image to grayscale. <a>O This image also requires contrast reduction to improve separation between the blue field and the image.



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práctices

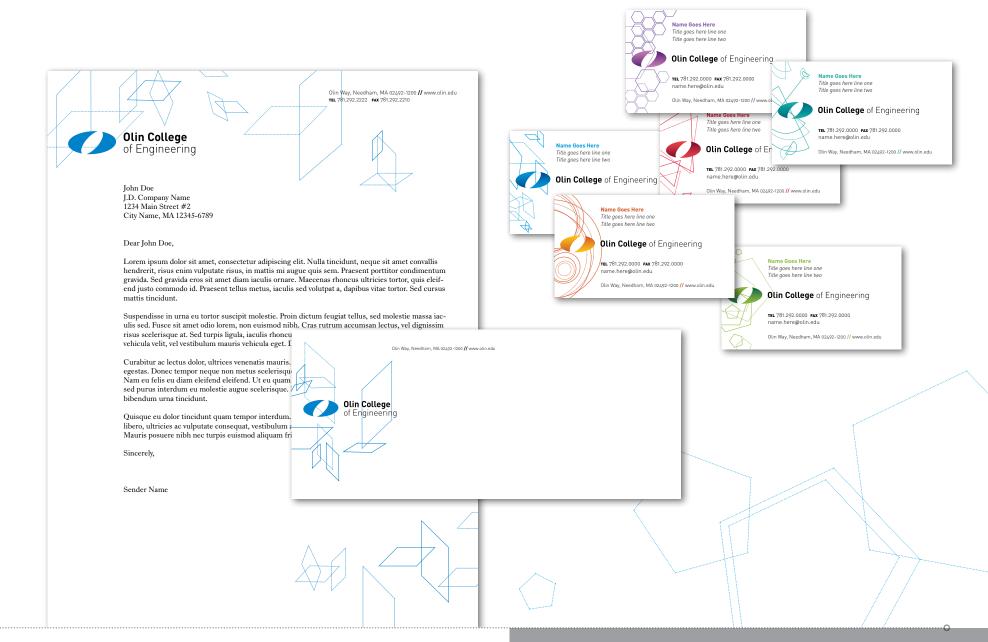
3.00 Business papers P.43
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3.09 Campus banners P.60



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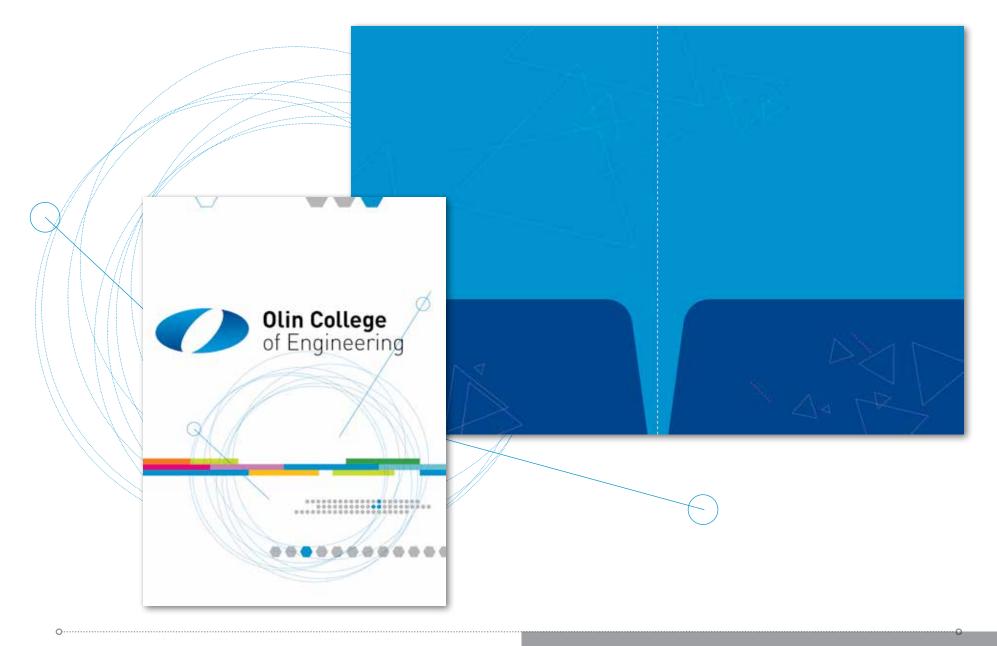
。³⁰ business papers





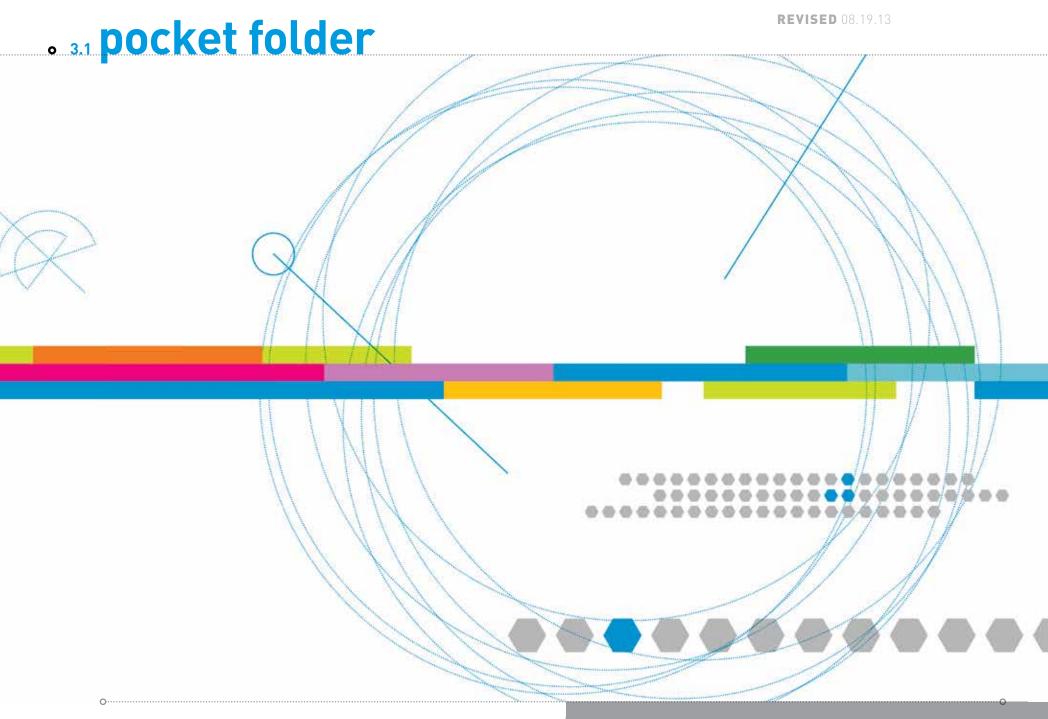
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。3.2 event invites





。3.2 event invites



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• 3.2 event invites

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MOLLY GROSSMAN '13 Olney, MD

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- → Meet current students
- → Take a tour
- → Hear from our faculty
- → Learn about our curriculum
- → Discuss the admission process
- → Find out about our half-tuition merit scholarship for every admitted student

iscuss the admission process Ind out about our half-tuition merit cholarship for every admitted student Cholarship for every admitted student Friday, August 2nd, 2013

Olin College of Engineering

Best practices **3** • **2** Event invites



• 3.3 prospectus

VISIONARY

Olin College of Engineering

PRACTICAL DOING LEARNING CREATIVE **TECHNICAL** FUN SERIOUS TOGETHER INDEPENDENT



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Rachel Boy 715

swarya Kalisetty '13 stat als stand to be built Have Olis hecitare I get smp into the drep end of

weiting: I get to define what engineering is. Unsudy, it's almost thinking 'namide th os"; at Olin, I get to create

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Califrin Lynch, Ph.D.

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Olin College of Engineering

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PRACTICAL DOING LEARNING CREATIVE TECUNICA

Olin College of Engineering



• 3.3 prospectus

Caitrin Lynch, Ph.D.

ASSOCIATE PROFESSOR OF ANTHROPOLOGY AND AUTHOR COURSES TAUGHT THE HUMAN CONNECTION: TOOLS AND CONCEPTS FROM ANTHROPOLOGY FOR UNDERSTANDING TODAY'S WORLD: ENGINEERING FOR HUMANITY AND AHS CAPSTONE

^(G) My colleague Lynn Andrea Stein and I created Engineering for Humanity to help students identify problems facing local seniorcitizen partners, then design and build solutions geared to the specific senior-citizen partner. We want our engineering students to design with the needs, priorities and values of people in mind, not to design

something that the engineer thinks is a good idea but no real person would actually want. The students designed a double-handled cane for a Needham man who had trouble getting out of his car, created a device to enable a Wellesley woman to cook at her stove while



in her wheelchair, and modified a couch to help another Wellesley woman easily rise from a seated position. The class is aimed at Olin, Babson and Wellesley students, and it has been great to see the collaboration and creativity that comes from teaming up such an interdisciplinary group."



Breauna Campbell '14 FAITH CHRISTIAN SCHOOL, LAFAYETTE, INDIANA PASSIONS DANCE (BALLET, SALSA, SWING, TANGO)

G This class taught me how to identify people's needs and how to fulfill them. I now understand how important it is to think about your user group no matter what kind of engineer you are. In working with the older population to meet some of their needs, we learned how to really observe and listen."

PUTTING PEOPLE FIRST

ENGINEERING FOR HUMANITY

Putting people in the equation is the goal in Olin's Engineering for Humanity class. Students learn how to understand client needs and create solutions that improve people's lives. Over the semester, students learn about their clients, identify specific challenges that their clients face and develop concrete solutions to address these challenges. Right now, students are helping local senior citizens who live in their own homes. In the class, you might design a device to help someone change a light bulb, hold a newspaper steady with shaky hands or get clothes out of a dryer that is difficult to teach. At the cent of the semester, students have gained a provided understanding of the conception updefine.



• 3.3 prospectus









。3.4 fact sheets



Located in Needham, MA, Olin was founded in the late 1990s to revitalize engineering education and educate a new generation of innovators. Starting from a clean slate, Olin has reinvented the engineering curriculum to be about innovation, entrepreneurship ing global challenges.

gs + awards

earning environment is reflected in its outstanding results on the National udent Engagement (NSSE) which gauges levels of students' involvement arning. In 8 out of 10 NSSE metrics, Olin scored above the 90th percentile metrics measure Level of Academic Challenge, Active and Collaborative tudent-Faculty Interaction, Supportive Learning Environment and ducational Experiences.

& World Report (2011): #8 Best Undergraduate ng Programs, non-doctoral; #1 Easiest to Get Involved Review (2011): Best 376 Colleges; Best Colleges in Northeast; and Best

vanue College

- Fiske Guide 2012 Best Buy Schools
- PARADE Magazine: College A-List (2010)
- Parents & Colleges: #1 Top Ten Financial Aid Providers (2011)

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Recent Awards and Honors

Institutional

- Project Lead the Way (PLTW) Innova Award for Innovation (2010)
- O Chronicle of Higher Education: One of Nation's Top Producers of Fulbright
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• 3.4 fact sheets

Olin College of Engineering

Quick Facts

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Rankings + awards

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Individual

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- Princeton Review's Best 300 Professors O National Defeme Science and Engineering Grant awarded to Alison Schmidt '07
- O Juliana Nazare '14 accepted into the Congress-Bundestag Youth Exchange for Young Professionals

Prostering Olin Way // Needham, MA 02692-1200



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Become an Olin College **Corporate** partner

Olin College of Engineering

Olin College was established to transform undergraduate engineering education and to become a laboratory for exploration that extends beyond its campus.

Cutalyzing change in engineering education requires a close partnership between Olin College and industry stakeholders who recognize this need and the vast opportunities for global business success that these changes represent.

e

We invite your company to become an Olin College Corporate Partner (OCP). Increase your presence on campus in a visible and effective way, build stronger relationships with talested Olin students as well as Olin faculty and staff, and become a key collaborator in the Olin College mission.

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We are excited about huilding corporate partnerships that provide our students access to current and emerging technologies, as well as scholarship support that helps to eliminate financial obstacles to furthering their education. We also look to these important relationships for the College to increase opportunities for research connections for faculty and a framework to open discussions of new strategic linkages with you.

Franklin W. Dün College of Engineering Olin Way // Needham, MA 02692-1200



activities and becoming an Olin Colle corporate partner, please contact-



Olin College of Engineering

• 3.4 fact sheets

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June 2013 📑 READ ONLINE 🤹 OLIN EDU



Commencement to be Held Sunday, May 19

Olin will hold its eighth commencement Standay, May 19, beginning at 3 perion the compute Strengt Leven. Severativeus menders of the Class of 2013 will reserve backetice's degrees during the ceremony Norman R. Augustine, former clasimon and CEO of Lockherd Manin Corporation, will address the graduates as this year's formered operate. CREAD MORE

READ MURE



President Miller to Appear on Innovation Hub Live: College 2.0

On Jane 4 beginning at 740 pm Prevident Miller will participate in WGBU's Innovation Hob Live. College 2 O hosted by Ken-Miller at the Moders Theater is Bacan. Prevident Miller will be joined by Anart Agnetul: Prevident of edS: Eine Marue: Professee of Physics at Harvard and not of the world's piscents in flipping the classroom. Peter Hopkins. Prevident of Eig Tinisk, where Floating University antitative has Innohed at Yale. Bard ad Harvard and publicity on Yorl the, and James McCatthy. Prevident of Sufficie University for a conversation about the future of higher education.

READ MORE / BUY TICKETS

Olin Partners with Top Brazilian Business School

Ofin College of Engineering and Impr. a leading Brouban business school, have signed an agreement for Ofin to assist larger in the creation of a new and innovative engineering school to complement its business program. Ofin will provide twokshops, consulting and animates in averali neaderic and operational arcsis, techning program development, finishly Imring and admission. Ofas will help Imper create a new caracteria in based on pedagogical approaches developed at Ofan, especiably handwork horning and entropercential thinking. The new engineering program is she badded to open in the sping of 2015 on Inper's Company in San Pada.

READ MORE SWATCH VIDEO



Autonomous Robotic Sailboat Competition Hosted by Olin: June 9-13

Oim College of Engineering has partnered with the City of Geoteneir to co-bott the '7th International Roberts' Sulling Regards, Incover, an 'Subbot', Watch will be held Jaco 9...15 in Geoteneire, Mass. As part of the context, 19 unders transm will design and build an unmanned wallbott that marrigates through first on-matter challenges of speed, maneuverability and navigation with lambed. if any, Instana control, Event sponsers unclude: Instrum, Maylesoft, and Newick.

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Best practices **3** • **5** *E* communications

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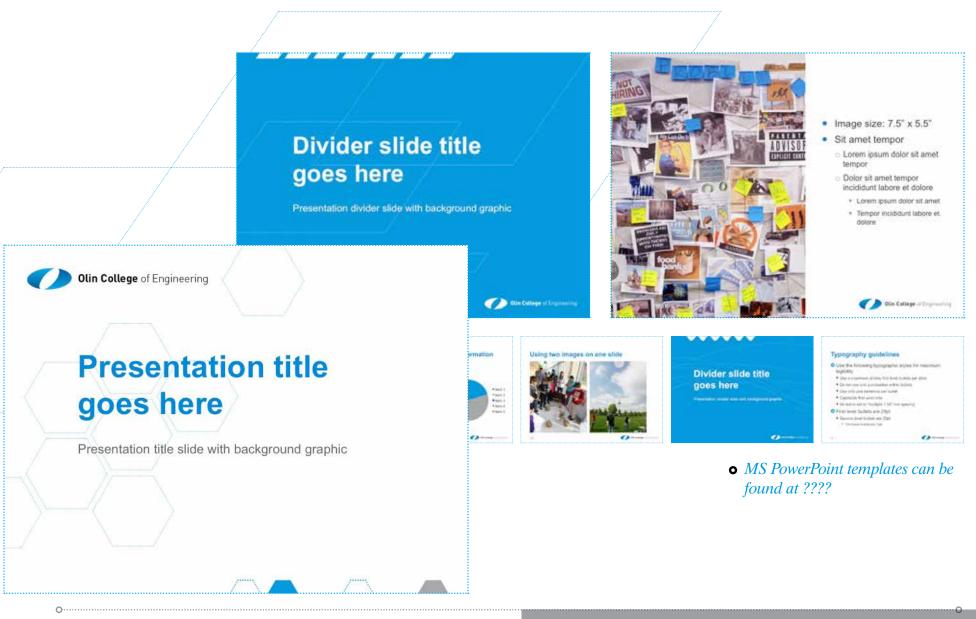
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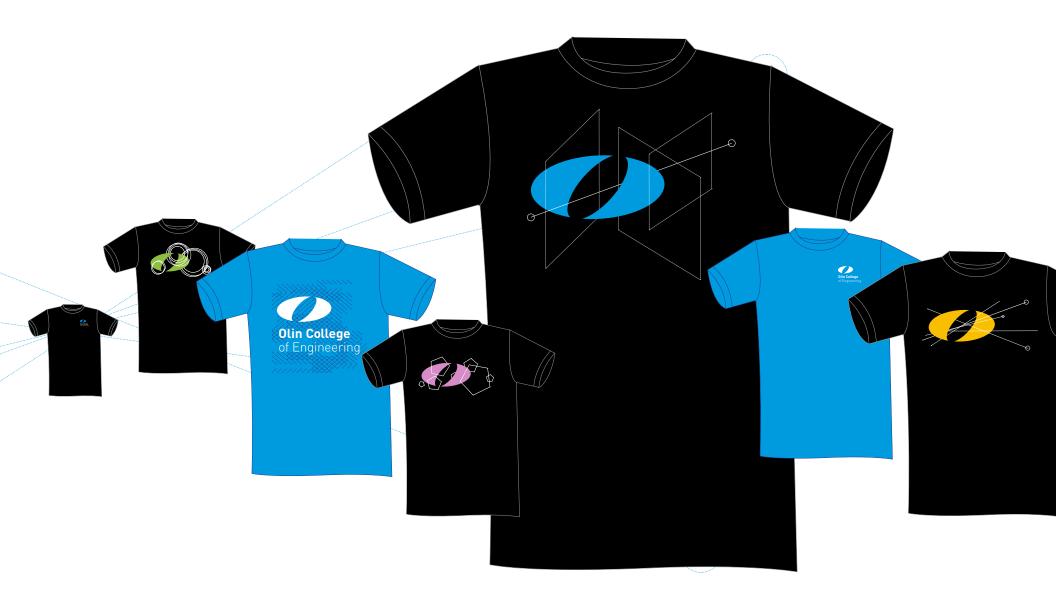
MS PowerPoint



Olin College of Engineering



Branded fashion



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contacts &

For questions and assistance, please email marcom@olin.edu, or contact:

to build our brand

Thanks to all for collaborating

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