VERBAL and VISUAL brand

Olin College of Engineering

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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
telling our story

- 1.1 Our statement p.4
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Olin College is leading the revolution in engineering education.
To solve the complex global challenges of the future and to thrive as humans, Olin College is leading the revolution in engineering education.

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.

People-inspired engineering

Real-world education

Culture of innovation

Impact now (and beyond our walls)

On-message communications
Key attributes in depth

1. People-inspired engineering

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

- 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.

2. Real-world education

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

- 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.

3. Culture of innovation

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

- This attribute speaks to continual 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.

4. Impact now (and beyond our walls)

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.
Our visual system

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- 2.1 Identifier P. 10
- 2.2 Color P. 19
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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.
- **COLOR** a defined set of colors (our palette) as well as approaches to combining color to establish and modulate mood.
- **TYPOGRAPHY** a defined set of type families and approaches to creating typographic hierarchy and affect.
- **IMAGERY** approaches to creating and sourcing imagery from a specifically ‘Olin’ perspective.
- **GESTURE** a defined, extensible system of modular visual elements.
- **COMPOSITION** the intentional, structured combination of the above: to build interest, participation—and the brand.
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.

- For print applications, reproduce the identifier (symbol + wordmark) at a minimum of 1.25” wide. For screen-based applications, reproduce the identifier at a minimum of 120 pixels wide.
- Our legal name—which should appear typeset with the legal or copyright statement on all publications—remains ‘Franklin W. Olin College of Engineering’.
- Please email marcom@olin.edu to request approved identifier files.
2.1 **Identifier**

alternate configurations

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

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.
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

Olin College of Engineering
SCOPE

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

SCOPE VERTICAL
It’s important that our different constituents understand and value Olin’s unique dual mission—to educate a transformative generation of engineers and to transform engineering education itself. Our campus is the only engineering lab school in the country; our Collaboratory engages educators and institutions from around the world to catalyze change in engineering education.

To signal quickly the purpose of Olin’s Collaboratory, the modifier “Co-designing Transformational Education” will be used in various communications.
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.

Flat and single color variants are also available in primary, horizontal, and vertical configurations.

For one-color applications, always use the same value of the available color for both the symbol and wordmark components of our identifier.
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.

- 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.
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.

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. 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.
2.1 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.

Olin College of Engineering
2.1 **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.

**Olin College of Engineering**

**Comedy Club**

**PLEASE DON’T**

1. use unapproved colors;
2. ‘fill’ the ‘O’ with an image or texture;
3. skew, stretch or otherwise alter the form of our ‘O’ symbol;
4. use unapproved gradient fills;
5. alter the relationship between the symbol and the wordmark;
6. change the typography of the wordmark;
7. create unapproved modifiers;
8. add drop shadows, bevels or other effects.
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.
2.2 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

<table>
<thead>
<tr>
<th>Code</th>
<th>Name</th>
<th>CMYK</th>
<th>RGB</th>
</tr>
</thead>
<tbody>
<tr>
<td>100.15.0.0</td>
<td>PMS Process Blue</td>
<td>0.0.0.00</td>
<td>#009BDF</td>
</tr>
<tr>
<td>0.0.0.40</td>
<td>PMS 877 (Metallic Silver)</td>
<td>0.0.0.40</td>
<td>#A79AC</td>
</tr>
<tr>
<td>0.0.0.100</td>
<td>PMS 422 (Gray)</td>
<td>0.0.0.100</td>
<td>#000000</td>
</tr>
</tbody>
</table>

### Extended Palette

- An .ase file of our colors is available for download or can be requested from Marketing and Communication at marcom.olin.edu. Using the approved .ase file will assure that your communication is built using our palette.

- 0.0.0.0 = Cyan.Magenta.Yellow.Black (process)
- PMS = Pantone Matching System
- HEX = Hexadecimal RGB (Red Green Blue)

### Monochromatic Pairings

- 0.100.15.00 = PMS 213 (C) HEX E037C
- 0.20.60.00 = PMS 514 (C) HEX C77E5
- 0.75.100.025 = PMS 7665 (C) HEX 511C74
2.2 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.

- When possible and appropriate, use silver rather than gray ink.
2.2 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.
Olin College of Engineering

Saving the world, one semester at a time

2.3 Typography
precise, varied, inviting

感人

Olin College of Engineering
2.3 Typography

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).

Olin College of Engineering
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.

Shifts in color or value create subtle shifts in hierarchy within headlines or dense blocks of information.

Dramatic shifts in size signal dramatic shifts in hierarchy.

Use weight for emphasis or to establish more subtle levels of hierarchy.

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.

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.
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, activity and energy of our community.

Shane Skikne '15
GANN ACADEMY, MIDDLETOWN, MASSACHUSETTS
PASSIONS ADVENTURE CLUB, JEWISH ORGANIZATION, COMMUNITY SERVICE, SCUBA CLUB, ULTIMATE FRISBEE, SKIING, SAILING AND TRAVEL

In the classroom, I am passionate about system integration—making the code, the electronics and the physical pieces work together. I have always loved the challenge of making these three different pieces of the puzzle fit together and function as expected.

Our visual system

1. Dramatic shifts in scale lend weight and energy to headlines. Changing type styles within a headline (or any other block of text) can help enhance 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 lowercase 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.
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.

- Make use of the arrows, ornaments and other typographic features built into our type families.
- Experiment with the typographic tools and enhancements available in layout software—including underline and strike-through variants. Avoid changing the form of individual characters.
- Combine basic forms—circles, squares, triangles, etc.—with our arrows, typographic ornaments, and other typographic features to create new details and unique characters.

Our visual system
2.3 Typography
in practice

1. 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.

3. A 'lead in' style that includes a shift in color and font style draws the reader into the body copy.

4. Easy to find sidebars are reversed out of solid blue; underlines separate headlines from body copy to save space and add variety.

5. 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.

6. Use a unique set of styles to help readers distinguish different series or types of sidebar content.

Olin College of Engineering
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.

- Using Initial Caps for Headlines.
  - We’re not a newspaper—our tone is more informal and conversational. Use sentence style capitalization.

- 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 too small to read.
  - Always keep the legibility of content—and the age of your readership—in mind when choosing type styles and sizes.

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

- obscuring our words with our visual gestures.
  - Use care when combining our visual gestures with blocks of copy or headlines. Legibility is paramount!
Ours is an open, inviting community—so too is our approach to photography. Images of our community are taken from the perspective of the community members themselves, rather than from an outside observer’s perspective. Our goal is to invite people into our community, to welcome them into the vibrant, inclusive discourse that characterizes our interactions.
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.
2.4 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.

Combine...

- 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.
2.4 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.
Our visual brand system includes an extensible series of visual gestures that are both symbolic of our community and its work and highly adaptable for use in organizing information and setting visual tone in our communications.
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 STYLES**
Use the lightest line weights possible that maintain legibility relative to your specific production context. Experiment with dashed, dotted 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.
Modulated, modified, irregular planes evoke the active, participatory philosophy that defines the Olin experience. Continuous improvement leads to constantly evolving forms—both literally in the machine shops and metaphorically in the re-imagining of processes and approaches. Our visual communications strive to move beyond the confines of the regular-sided box: evoking both the dynamic recombination that typifies our community on the one hand, and the fabrication of built projects on the other.

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.
2.5 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.
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 line-art. 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.

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 gray tone (or silver ink) produces pleasing results. 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.
2. 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.
3. 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.
4. To solve this problem, insert a layer between the blue field and the image converting a corresponding area of the image to grayscale.
5. This image also requires contrast reduction to improve separation between the blue field and the image.

Passionate, altruistic,

Saving the world, one semester at a time.
best practices

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Dear John Doe,


Curabitur ac lectus dolor, ultrices venenatis mauris, egestas. Donec tempor neque non metus scelerisque Nam eu felis eu diam eleifend eleifend. Ut eu quam sed purus interdum eu molestie augue scelerisque bibendum urna tincidunt.


Sincerely,

Sender Name
3.1 pocket folder
3.1 pocket folder
3.2 Event invites
3.2 event invites

Best practices
event invites

MOLLY GROSSMAN '13
Olney, MD

→ 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

women's

Friday, August 2nd, 2013

open house

Olin College of Engineering
My motivation for teaching “Real Products, Real Markets” is that as engineers, we're really good at getting to the prototype. We can make something that works. But maybe it doesn't work all the time, or we haven't necessarily thought about cost and what it takes to get it out into the world. So I wanted to look at what it means to go from prototype all the way to product: to start with human needs and inspiration and to end with people as the recipients of the solutions we've imagined and realized. From people. To people. In this, I think design and entrepreneurship are fundamentally intertwined. Indeed, in some ways they are the same thing.”
PRACTICAL
DOING
LEARNING
CREATIVE
TECHNICAL

Olin College of Engineering
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

My colleague Lynn Andrea Stein and I created Engineering for Humanity to help students identify problems facing local senior-citizen 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 (BALLERINA, SALSA, SWING, TANGO)

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 into 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 reach. At the end of the semester, students have gained a profound understanding of the engineering problem.
Join the journey.

Proof points

A new kind of engineering college

Olin’s do-learn model

SCOPE — cut the challenge

A different kind of admission

How do we know the Olin education works?

Olin’s SCOPE program offers unique degree-stacking opportunity!

Looking for the right fit

Best practices 3 • 3 Prospectus
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, and addressing global challenges.

**Facts + Awards**

Olin’s learning environment is reflected in its outstanding results on the National Survey of Student Engagement (NSSE) which gauges levels of students’ involvement in learning. In 8 out of 10 NSSE metrics, Olin scored above the 90th percentile. The metrics measure Level of Academic Challenge, Active and Collaborative Learning, Student-Faculty Interaction, Supportive Learning Environment and Educational Experiences.

**National & World Report (2011):** #8 Best Undergraduate Business Programs, non-doctoral; #1 Easiest to Get Involved in Student Life; #7 Best Undergraduate Engineering; #2 Best Return on Investment; #1 Best Value College

- Fiske Guide 2012 Best Buy Schools
- Parents & Colleges: #1 Top Ten Financial Aid Providers (2011)

**Recent Awards and Honors**

Institutional
- Project Lead the Way (PLTW) Innova Award for Innovation (2010)
- Chronicle of Higher Education: One of Nation’s Top Producers of Fulbright Scholars, Individual

Olin College of Engineering

Best practices 3 • 4 Fact sheets
3.4 fact sheets

Olin College of Engineering

Quick Facts

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

Rankings & awards

Olin's rich learning environment is reflected in its outstanding results on the National Survey of Student Engagement (NSSE) which gauges levels of student involvement with their learning. In Coastline NSSE metrics, Olin scored above the 90th percentile mark. These metrics measure Level of Academic Challenge, Active and Collaborative Learning, Student-Faculty Interaction, Supportive Learning Environment and Resilience.

Best practices

- Olin College of Engineering

Become an Olin College Corporate partner

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

3.4 Fact sheets

For more information about our activities and becoming an Olin College corporate partner, please contact:

Recruiting
- Sally Phelps
  Director of Undergraduate Planning
  Toll Free: 1-800-992-3500
  Sally.phelps@olin.edu

Initiative for Innovation in Engineering Education Today
- Laura Taaffe
  Director of Post-Graduate Planning
  Toll Free: 1-800-992-2277
  Laura.taaffe@olin.edu

Senior Capstone Program & Entrepreneurial and Research Activity
- Ralph Levine
  Director of Business Development
  Toll Free: 1-800-992-2277
  ralph.levine@olin.edu

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3.4 Fact sheets

Best practices

Olin College of Engineering
Olin College of Engineering

Quick Facts

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

Rankings & awards
Olin’s rich learning environment is reflected in its outstanding results on the National Survey of Student Engagement (NSSE) which gauges levels of student involvement with their learning. In contrast to NSSE metrics, Olin scored above the 80th percentile mark. These metrics measure levels of Academic Challenge, Active and Collaborative Learning, Student-Faculty Interaction, Supportive Learning Environment and Encouraging Educational Experiences.

Rankings
- US News & World Report (2013): #5 Best Undergraduate: Engineering Programs, non-doctoral: #1 Easiest to Get Involved
- Princeton Review (2011): Best 376 Colleges; Best Colleges in Northeast; Best Value College
- Fiske: Guide 2012 Best Buy Schools
- Parents & College #1 Top Ten Financial Aid Providers (2011)

Recent Awards and Honors
- Project Lead the Way (PLTW) Innovator Award for Innovation (2010)
- Chronicles of Higher Education: One of Nation’s Top Producers of Fulbright Scholars Individual
- Individual
- President Miller elected to National Academy of Engineering
- ASEF Best Paper Award presented to professors Yooyeon Zawadler, Debbie Chandra, Lynn Andre Stein, Athina Suryadi, Semin and Catinh Synch
- Innovation in Entrepreneurship: Academy Award presented to Associate Professor Stephen Schiffman
- Hixson Price award presented to professors Mira Saron and Marc Somervoulle
- Gold Medal in Annual University Physics Competition presented to Rebecca Schatzberg, Patrick Verne, and Brendan Qualls
- Under the guidance of Associate Professor Yooyeon Zawadler
- Professor Sarah Spec, Adam, John Goddard and Mark Somervoulle named to Princeton Review’s Best 300 Professors
- National Defense Science and Engineering Grant awarded to Alhous Schmidt ‘97
- Juliana Nazare ‘14 accepted into the Congress-Bunting Youth Exchange for Young Professionals

Become an Olin College Corporate partner

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

1. Developing change is engineering education requires a close partnership between Olin College and industry stakeholders who recognize this opportunity and see opportunities for global business success that these changes represent.

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

3. We are excited about building 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.

For more information about our activities and becoming an Olin College corporate partner, please contact:

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Director of Corporate Partnerships
rchoodos@olin.edu

Senior Director, Business Development & Innovation
rchoodos@olin.edu

Olin College of Engineering

Olin Way // Needham, MA 02492-2100
Olin College of Engineering

President Miller to Appear on Innovation Hub Live: College 2.0

On June 6 beginning at 7:00 pm President Miller will participate in VGBB’s Innovation Hub Live: College 2.0, curated by Kate Miller at the Moxy Theatre in Boston. Tickets and additional information can be found here.

Commencement 2013

Our weekend of commencement events were a huge success. We kicked things off with a Discover Drive-In and Sunset Services hosted alumni social under the tent at the Oval. On Saturday a number of seniors, and alumni were recognized during the second annual external achievement celebration (click here to see the slideshow) which was followed by the President’s Reception and the weekend concluded with our commencement ceremony. Links to photos and videos can be found on the commencement website. DVDs of the ceremony are still available to order via ObaPress.

IEE Summer Institute Begins Next Week

It is time for IEE’s Summer Institute! From June 3-7, we will be joined by 30 faculty members from Brazil, Belgium, Chile, France, Singapore, South Korea, Switzerland and the U.S. (among others). They will participate in facilitating change that sticks: Becoming an Effective Educator/Change Agent, which we will present in collaboration with Big Brancos. The following week, June 10-14, will bring 16 faculty participants from Brazil, Chile, Guatemala, Singapore, South Korea, Switzerland, Russia, Thailand and the U.S. for our Staking Process, Meeting the Needs of the 21st Century: Designing for Student Engagement. If you would like to stop by and observe, please let Sharon Biscot know.

In addition, Olin continues to host visitors. We will receive Stephen Kosslyn, Founding Dean of the Museum Project, on Tuesday, June 4.

Olin’s first REU/RET Begins

Starting on Monday, June 3, Olin will welcome twelve undergraduate students and two K-12 teachers as the first REU/RET cohort. The goal of the Olin REU/RET (Summer Experience in Education Research) is to provide undergraduate students and K-12 teachers the opportunity to become part of a learning community in engineering education through collaborative, faculty mentored research. Please help us welcome these first part of this Olin family!

Commencement to be Held Sunday, May 19

Olin will hold its 2013 commencement Sunday, May 19, beginning at 7:00 am on the campus’s Great Lawn. Seven core members of the Class of 2013 will receive bachelor’s degrees during the ceremony. Norman R. Augustine, former chairman and CEO of Lockheed Martin Corporation, will address the graduates as this year’s honoured speaker.

President Miller to Appear on Innovation Hub Live: College 2.0

On June 6 beginning at 7:00 pm President Miller will participate in VGBB’s Innovation Hub Live: College 2.0, curated by Kate Miller at the Moxy Theatre in Boston. President Miller will be joined by: John Auton, President of e.l.o.; of Nexant, Professor of Physics at Harvard and one of the world’s pioneers in mapping the cosmos; Peter Adam, President of Opti-Think, whose Stanford University think tank has launched in Yere, Haiti; and Howard and publicity on YouTube, and Jonas McNeely, President of Sales Institute for a conversation about the future of higher education.

Olin Partners with Top Brazilian Business School

Olin College of Engineering and Impec, a leading Brazilian business school, have signed an agreement for Olin to assist Impec in the creation of a new and innovation engineering school in complement to business programs. Olin will provide guidance, curriculum and assistance to several students, exchange programs development, faculty mentor and admission. Olin will help Impec create a new curriculum based on pedagogical and backgrounds developed at Olin, especially hands-on learning and experiential thinking. The new engineering program will be held in 2015 at Impec’s campus in São Paulo.

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

Olin College of Engineering has partnered with the City of Gloucester to host the 5th International Robotic Sailing Regatta, known as “R2S,” which will be held June 9-13 in Gloucester, Mass. At part of the contest, 19 teams will design, build and race unmanned watercrafts competing five on-water challenges of speed, maneuverability and navigation with limited, untested control. Some sponsors include: Boston, Mapbox, and Navnet.
3.7 social media
MS PowerPoint templates can be found at ????
3.9 Branded fashion
Banners

Olin College of Engineering
contacts & resources

Thanks to all for collaborating to build our brand

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

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