

**THE FUTURE  
IS A PLACE  
WE MAKE.**

THE CAMPAIGN FOR DREXEL

GRAPHIC IDENTITY  
STANDARDS MANUAL

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# CAMPAIGN OVERVIEW

**The principles and guidelines in this manual are designed to create a flexible yet cohesive campaign identity system for The Campaign for Drexel that:**

- *Reinforces the school's brand positioning and graphic identity.*
- *Helps create a consistent experience across all communications.*
- *Creates a differentiated look that stands out from the competitive landscape.*

These guidelines apply to all of the campaign collateral, however, no manual can anticipate every possible future need. Brands and campaigns grow and change like people do, and like people, are always a work in progress. The campaign is more than a logo or a brochure. It is what the campaign stands for, how others perceive it, and how it makes people feel.

All work developed for marketing, communications, and branding begins with this brand and style. Hundreds of pieces of collateral will be produced to promote the campaign. Design and communications efforts will support the campaign identity its programs, ensure the visual consistency of promotional campaigns, and produce a full range of digital and print promotional materials, branded merchandise, and signage.



Drexel University is the home of makers, builders, definers and do-ers. *THE FUTURE IS A PLACE WE MAKE* is our bold rallying cry and it follows logically from “Ambition Can’t Wait.” The ordinary education helps students prepare to respond to change. A Drexel education — with its distinctive, experiential approach — shapes resilient, forward-thinking students who are change agents themselves. We are a disruptive institution in the best sense.

For students and faculty, *The Future Is a Place We Make* emphasizes that here, the future is not an amorphous glow on the horizon that we wait for. Rather, it is a vibrant, smart future that Drexel will shape and build through pragmatic research and innovation backed by action.

The phrase “We Make” speaks loudly to donors. It embraces them with an exciting call to participate. Drexel invites and exhorts donors to take part in building the future with us.

For the wider community, this theme is our pledge and promise: We will change the world for the better, propelled by our history of putting theory into practice; and our commitment to be the most civically engaged university in the nation.

Positing the future as a place — malleable to our ingenuity and will — demystifies it, in much the same way that co-ops demystify the world of work. The campaign also uses unpretentious language with a modern sensibility. It implies current buzzwords such as placemaking, maker culture, maker spaces and future-proofing.

*The Future Is a Place We Make* is the natural successor to previous key inflection points in Drexel’s history. We grew from an institute and commuter college to a university in order to have the structure and stature required to make a true impact on the world.

Now, we have the critical mass, mission and vision to fulfill our potential as a leading modern urban research university. At this pivotal moment in the wellbeing of our planet, Drexel University embraces critical challenges and will shape a future of health, safety, creativity and opportunity for all.

	AMBITION CAN'T WAIT	THE FUTURE IS A PLACE WE MAKE
<b>PREMISE</b>	At Drexel you can make a difference today and tomorrow.	At Drexel University, the future is not a hazy glow on the horizon. It is a place our students and faculty actively invent and design, engineer and refine.
<b>USP</b>	Drexel is uniquely designed to create more game-changers.	Drexel's pragmatic, interdisciplinary approach is uniquely designed to give students and faculty the tools they need to generate solutions and shape the future for the better.
<b>AUDIENCES</b>	Prospective students, alumni, influencers, (teachers, counselors, peers, parents, role models)	Current and prospective donors, alumni, family foundations, corporations, University leadership, faculty and staff.
<b>tone</b>	Energetic, innovative, fearless, confident, sophisticated, advanced	Bold yet pragmatic, innovative and optimistic, Inclusive and urban
<b>FOCUS</b>	People-centered, not building-focused	People- and impact-centered; not building-focused
<b>STRATEGY</b>	Become a story-teller, generate emotional responses	Become a story-teller, generate emotional responses that inspire engagement and action.
<b>PROMISE</b>	Our unique model of education allows students to adapt to an ever-changing world.	We will change the world for the better, propelled by our history of putting theory into practice. The future is a place — of health, security, opportunity and creativity — that we make.
<b>CALL TO ACTION / OBJECTIVE</b>	Go to ACW website; elevate the profile of Drexel as a highly desirable university founded around experiential learning. Generate more student prospects and admissions.	<ul style="list-style-type: none"> <li>• Give</li> <li>• Attend events</li> <li>• Volunteer</li> <li>• Share Drexel news and social posts with others</li> </ul> <i>Non-transactional approach: Drexel University seeks partners who share our vision and passion.</i>

IDENTITY

# CAMPAIGN MARK

## PRIMARY LOCKUP

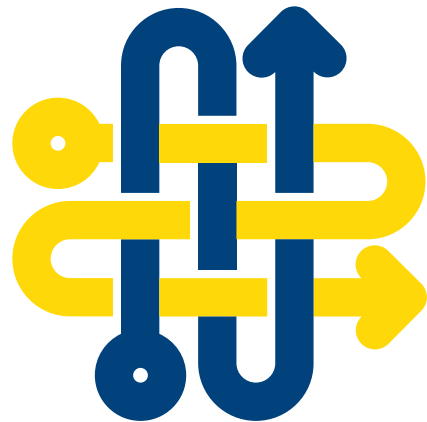
8

This is the primary mark, or Hero Mark for the overall campaign. The campaign name *The Future Is A Place We Make* is paired with a bold graphic mark that utilizes the visual language of the campaign (lines, arrows and nodes) to represent a network of connected ideas, activities or people. This emphasizes several hallmarks of Drexel: interdisciplinary research, synergy, maker activities and upward / forward growth.

The mark should be employed across all collateral materials except for rare circumstances dictating otherwise. This is the primary lockup and is preferable to all other versions. This lockup should be used whenever possible.

Good use of the mark will strengthen the campaign, ensuring the integrity and identity of the campaign message is protected and reinforced.

Primary Lockup



**THE  
FUTURE  
IS A PLACE  
WE MAKE.**

**THE CAMPAIGN FOR DREXEL**

# CAMPAIGN MARK

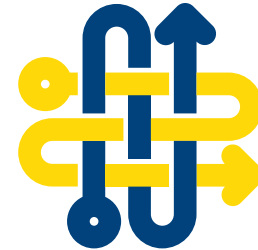
## SECONDARY LOCKUPS

9

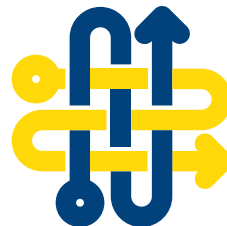
In addition to the primary campaign mark, there are multiple alternate lockups. These versions should only be used when spacing does not allow for the primary mark to fit comfortably on the collateral (see spacing rules on pg. 20).

The secondary lockups should be employed in the same manner as the primary campaign mark, and the same design rules will apply. These marks can replace the primary mark only when their shape allows for a more flattering final piece. For example, the horizontal lockup should be used in situations calling for long narrow applications, such as web banners.

*\* To ensure consistency, never attempt to rebuild or realign any of the campaign marks, primary or secondary. The lockups are custom vector graphics that should be grouped and pasted/placed into a document.*



**THE FUTURE IS  
A PLACE WE MAKE.**  
THE CAMPAIGN FOR DREXEL



**THE FUTURE IS  
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THE CAMPAIGN FOR DREXEL

# CAMPAIGN MARK

## SMALL-SCALE LOCKUP

10

*Understanding that the campaign collateral will take on many shapes and forms, the campaign marks will need to allow for that flexibility. Here are a few additional lockups to be used when scaling the mark below one inch (See Scaling pg. 12).*

The mark and typography have been adjusted to account for printing and legibility at smaller scales. Because these lockups have these minor inconsistencies with the primary marks, it is important to not use these at larger scales.

Small-Scale lockup at 1"



Small-Scale Lockup (Enlarged)



# CAMPAIGN MARK

COLOR & GRAYSCALE ALTERNATES ON LIGHT BACKGROUND

11

All variations of the campaign mark should always appear in one of the following color variations:

- a full color lockup derived from Drexel's primary color palette,
- grayscale or black when color printing is not an option.

See the next page for usage on a dark or black background.

Do not recolor, or combine any tones outside of the recommended palette. These graphics should be used as a unit and never recreated manually.

*\*Variations from this standards should always be approved by Communications.*



# CAMPAIGN MARK

COLOR ALTERNATES ON DARK BACKGROUND

12

For the best legibility when printing on dark backgrounds, use one of the following options. These are all acceptable options for any primary or secondary lockup, using prebuilt eps or pdf files. The color option is preferred whenever possible.





# CAMPAIGN MARK

## LOGO SCALING

13

The campaign mark is based on a system of varied lockups depending on the shape of various collateral pieces, but to account for the scale of those pieces the marks should scale properly.

Not only should each lockup maintain its intended proportions, but for legibility and print purposes, designers should employ the small scale lockups whenever scaling below one inch – envelopes and business cards for example.

The lockups are created using vector graphics so they may scale however large as you'd like, but no lockup should ever scale below a half inch in height.

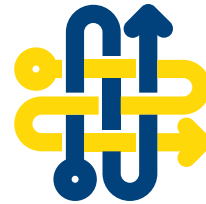
Weave is larger than 1/2" use primary lockup



Weave is 1/2" or smaller, use small scale lockup







**THE FUTURE IS  
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**THE FUTURE IS  
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# CAMPAIGN MARK

## INCORRECT LOGO USAGE

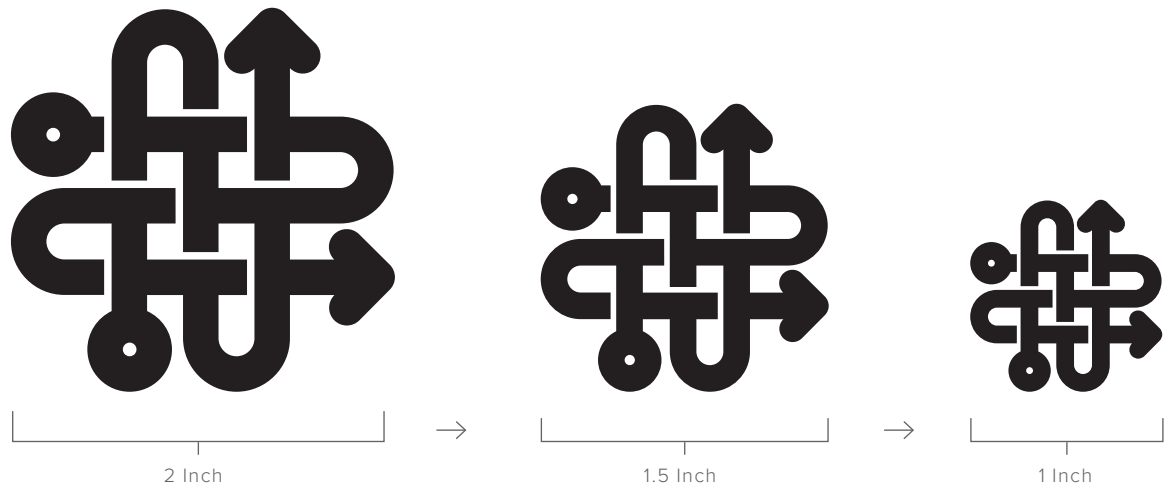
16

When scaling it is very important to preserve the proper proportions. Do not stretch or distort any of the mark as illustrated here. Always make sure the mark and accompanying typography maintain their intended proportions.

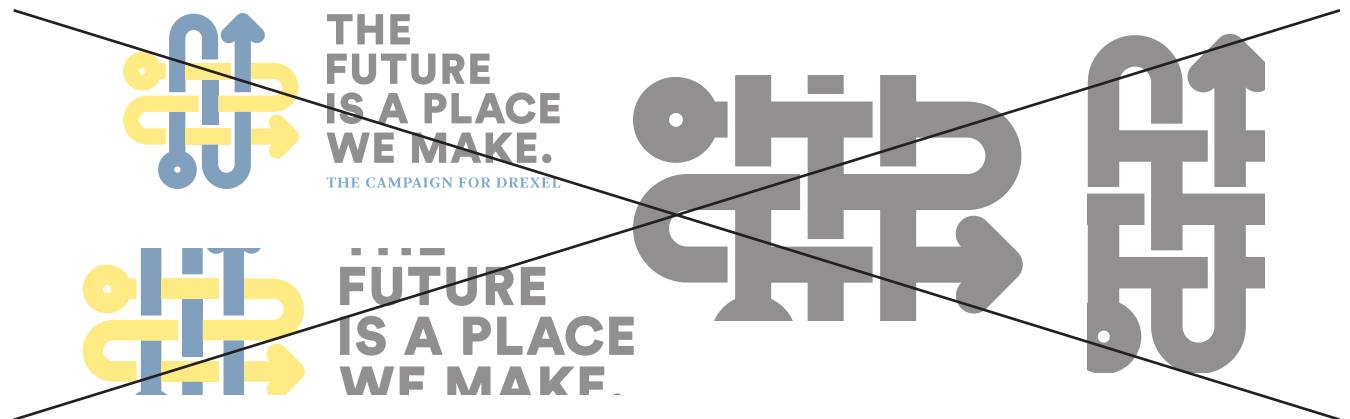
The minimum size for the mark is 1 inch tall, before converting to the small scale option.

The small scale lockup should never be scaled below a half inch.

Scaled Proportions = Correct



Stretched Proportions = Incorrect



# CAMPAIGN MARK

LOGOTYPE VS. SET TYPE

17

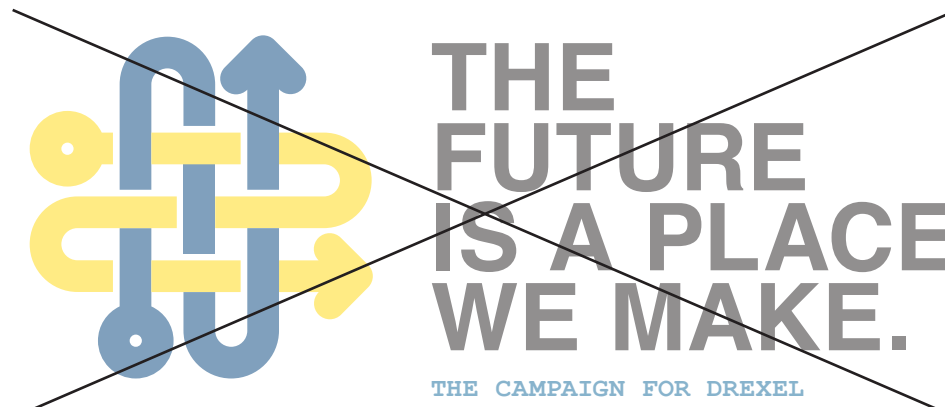
The campaign mark is a unique typographic identifier. Do not merely type out *The Future Is A Place We Make* in all caps or try to match similar appearing fonts. Always use the EPS or PDF rendering of the full lockup.

When you refer to the campaign name in running text, always typeset and use it in italics.

Vector Logo Lockup = Correct



Matched Type = Incorrect



Occasionally the campaign will call for uses of the lockup without the weave illustration. One example would be the use of large key art illustration close in proximity to the campaign mark, in this scenario the 'weave' icon would appear redundant.

The same design rules apply for these lockups. They should be chosen based on their shape and ability to comfortably occupy the dimensions of any given collateral, digital or print.

**THE  
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# CAMPAIGN MARK

## CLEARANCE ZONE

19

The following guidelines address the placement of the mark and the amount of space that should surround the various lockups. Refer to these guidelines any time the mark is being implemented, regardless of application.

The first step in determining the proper clearance zone around the mark is to isolate the width (or height) of one of the circles in the 'weave' icon. Using the width as your guide will allow you to create equal margins all the way around the lockup.

*\* Because the mark will scale, the margin size is not based on a set measurement, but rather on a measurement proportionate to the lockup.*

Logo should always be separated from margins or any other elements by a distance of at least a quarter inch.



# CAMPAIGN MARK

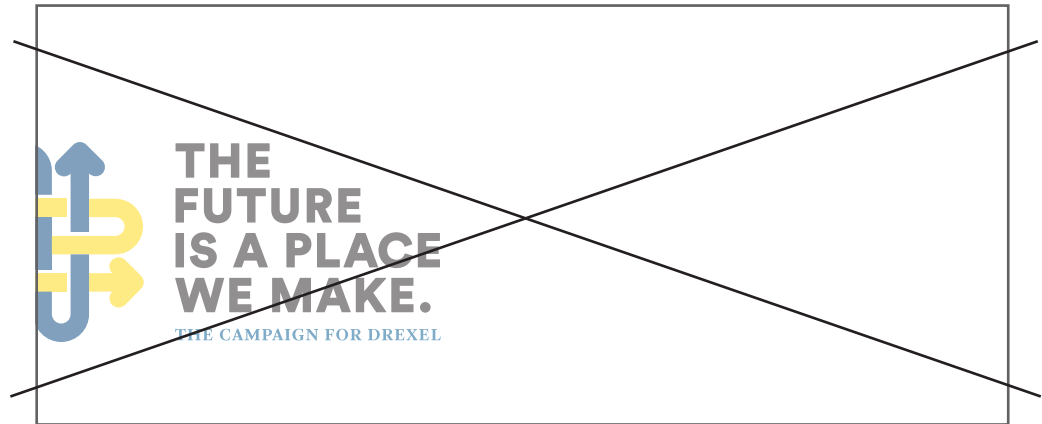
## CLEARANCE ZONE

20

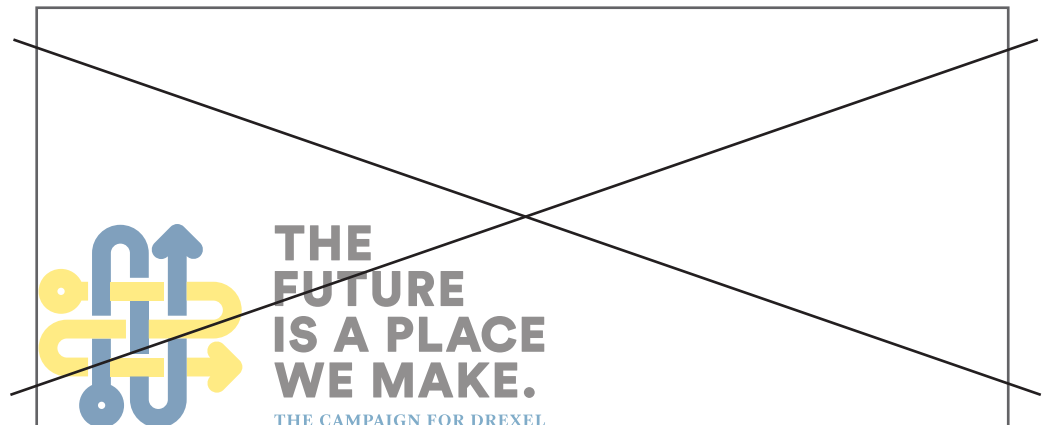
*Here are a few common examples of incorrect mark placement. In both of these scenarios the lockup was not given the proper margin (based on the rules from pg. 18).*

This creates problems because either vital information will fall off the edge of the document, or the logo will feel cramped into the corner of the page. The proper amount of 'breathing room' around the lockups will allow better printing and easier readability.

Incorrect = Logo should never bleed off the side of a page.



Incorrect: Logo should never be placed too close to an adjacent form, or the edge of the paper.





# CO-BRANDING

# CO-BRANDING

## USING BOTH MARKS

22

The campaign mark should always be used in combination with one of the primary Drexel wordmarks. The same rules apply when using marks school specific Drexel marks. Both the campaign mark and university marks use the name Drexel, so it is important to always provide ample space between both to avoid redundancies. This margin can be vertical, horizontal, or diagonal, or even based on a division in color fields.

In certain situations the collateral will allow for double sided printing: envelopes and business cards for example. The seal or wordmark may stand alone on the front of the document, as long as the accompanying mark appears on the reverse side.

*\* Occasionally the Drexel mark will not appear on select materials, allowing the Campaign mark to stand alone. This should only ever occur when the collateral is very obviously intended for use within the bounds of a Drexel event or institution and not in outreach materials.*

Campaign mark is read first



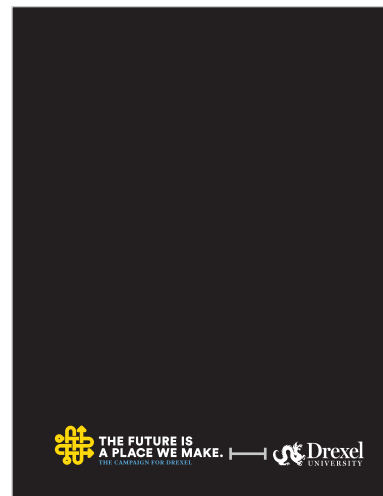
Campaign mark is read first



Drexel logo is read first



Campaign mark is read first



Drexel logo is read first



Drexel logo not present - Use for inhouse Drexel event collateral only

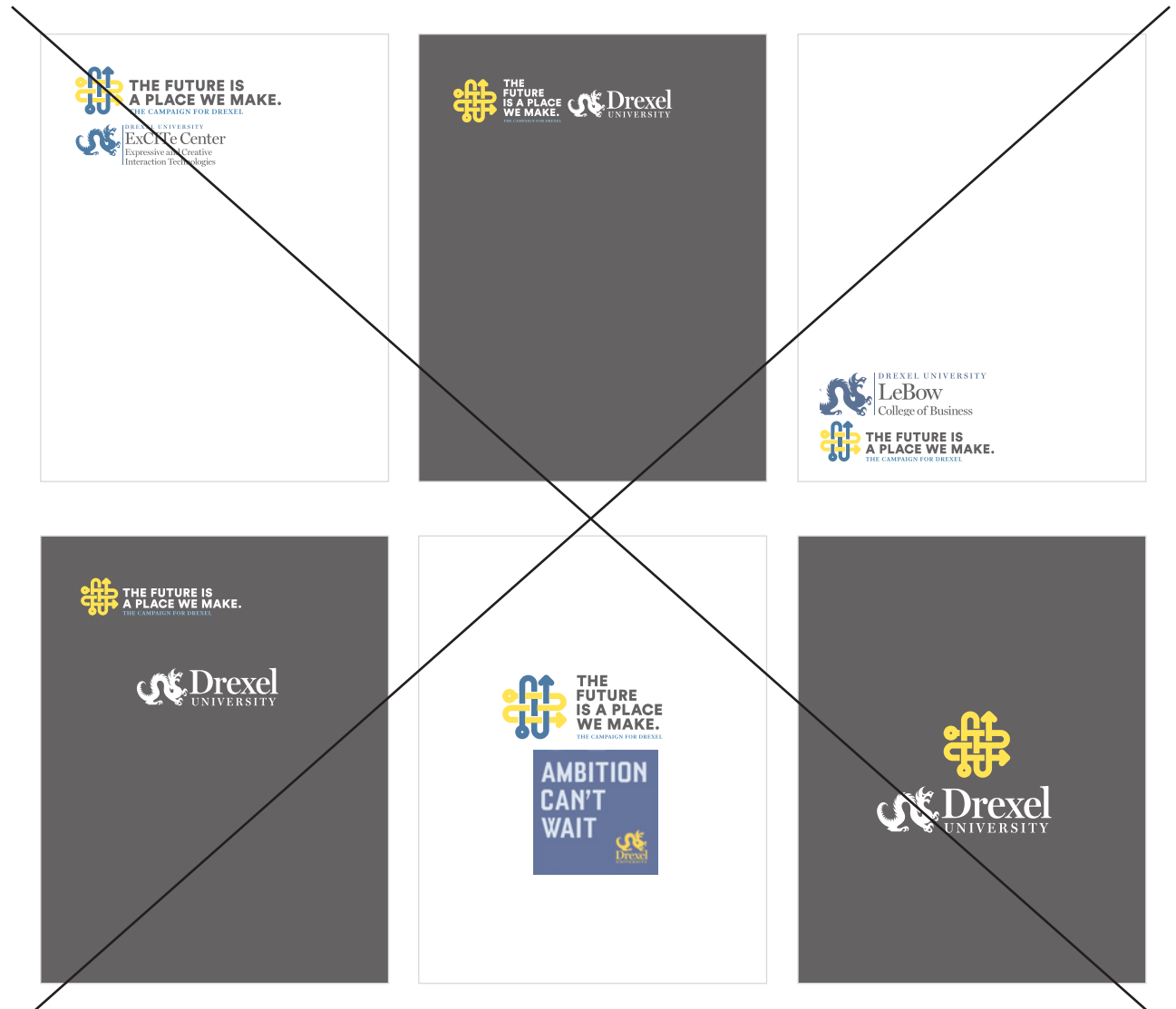


# CO-BRANDING

## INCORRECT USAGE

23

The following layouts are illustrating examples of incorrect placement of the campaign mark. By not adhering to a grid, or giving ample space between the Campaign Mark and the Drexel University logo, the branding feels cramped and confusing.



COLOR

Color in branding, as in fine art, can be incredibly expressive, memorable, and provocative. The campaign color palette is based on the primary Drexel University palette. These colors come together to paint the full picture of the campaign and its messaging to your audience.

The primary palette also includes two separate blacks (see pg. 22) and a white for background and text colors.

*\*Each color has specified levels of transparency to be used across the campaign for illustration purposes only (see pg. 43). Do not use transparencies outside of this family, or for separate purposes such as background colors.*

Primary Palette

<div>PMS 294 C</div> <div>CMYK 100/69/7/30</div> <div>RGB 0/52/120</div> <div>HEX #07294D</div>	<div>PMS 7691 C</div> <div>CMYK 100/43/0/30</div> <div>RGB 0/98/152</div> <div>HEX #006298</div>	<div>PMS 284 C</div> <div>CMYK 59/17/0/0</div> <div>RGB 108/172/228</div> <div>HEX #6CACE4</div>	<div>PMS 7548 C</div> <div>CMYK 0/12/98/0</div> <div>RGB 255/198/0</div> <div>HEX #FFC600</div>
90% Opacity	90% Opacity	90% Opacity	90% Opacity
80% Opacity	80% Opacity	80% Opacity	80% Opacity
70% Opacity	70% Opacity	70% Opacity	70% Opacity
50% Opacity	50% Opacity	50% Opacity	50% Opacity
25% Opacity	25% Opacity	25% Opacity	25% Opacity

<div>PMS NEUTRAL BLACK C</div> <div>CMYK: 0/0/0/100</div> <div>HEX: #222222</div> <div>RGB: 34/34/34</div>
--

Black

<div>PMS BLACK C</div> <div>CMYK: 20/40/60/100</div> <div>HEX: #0F0000</div> <div>RGB: 15/0/0</div>
---

Rich Black

<div>PMS WHITE C</div> <div>CMYK: 0/0/0/0</div> <div>HEX: #FFFFFF</div> <div>RGB: 255/255/255</div>
---

# BACKGROUND COLOR

## PRIMARY

26

When designing campaign assets, there are five options for background colors. They are white, black, a combination of black and white, blue or yellow.

Ideally black backgrounds should be used for high level, audience facing collateral such as posters and case statements. White should be used as a background color either for better legibility when setting a large amount of text, or in situations when black feels too dominant in relation to supporting collateral. Implementing a white divider works as a separator between the campaign and Drexel marks

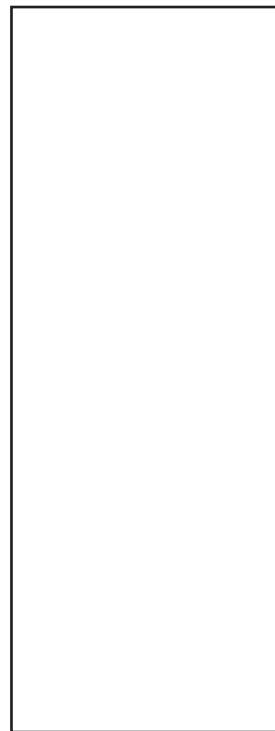
Blue and yellow backgrounds should be used sparingly and only in scenarios where white or black cannot be used either because they feel too empty / dominant / or repetitive in the context of nearby collateral.

*\*For higher profile applications with high visibility it is recommended that PMS Black C (rich black) is used. It will create a darker background with higher contrast than standard black for a more striking end result. Using PMS Black C will raise print costs, so Neutral black is recommended for smaller scale and temporary applications like flyers, or promotional posters.*



Rich black for key pieces of collateral. Regular black is used the rest of the time.

White Background



Primary Background

Black Background



Primary Background

White Divider



Secondary Background

Blue or Yellow Background



Secondary Backgrounds

# BRAND ASSETS

# KEY ART

## VERTICAL APPLICATION

28

One prominent extension of the campaign beyond the mark is the Campaign Key Art. The Key Art centers around a combination of campaign assets designed to work in tandem in order to create lasting brand recognition.

When positioned together properly, the Key Art harmoniously represents the Campaign and helps to visually convey the messaging.

*The Key Art consists of a few main components:*

- Custom tree illustration
- Campaign mark (or typographic equivalent)
- Headline and body copy
- Drexel University logo
- #TogetherWeMake hashtag
- A black background

Always strive for a separation between the illustration and text. In vertical applications it is best to allow the tree to bleed off the top of the page and leave the bottom third of the document for text.

*Note: Whenever using the Campaign mark in close proximity to the tree (see right) replace the full lockup including the weave icon with a type only lockup (See pg.18).*





# KEY ART

## HORIZONTAL APPLICATION

29

The Key Art can be used in horizontal applications as well as vertical ones. Ideally, the Key Art will communicate the same message in both formats, but is designed in a way to fit a variety of dimensions and applications.

*Note: The position of the tree can either be on the left or right, with the body copy always filling the open half of the page. When setting the body copy on the right side of the page, please set the paragraph to right justify. This provides organic negative space between the text and the tree graphic, as well as a visually clean edge near the boarder of the page. When setting the text on the left set your paragraph to left justify as you normally would.*



# KEY ART

## CROPPING

30

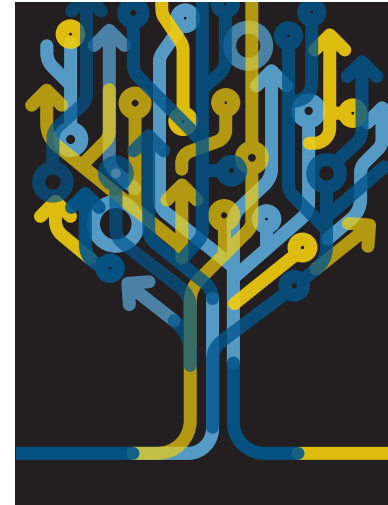
The Key Art graphic will be implemented across a wide range of assets with various dimensions, some more flattering to the shape of the tree graphic than others. To account for this, refer to these cropping guidelines to develop interesting layouts that still allow plenty of room for body copy.

*\*It's recommended that the full tree appears on larger scale collateral, like wall-length banners or projections. For smaller sizes, like flyers, web content, or pop-up banners, it is recommended to use one of the cropped versions of the tree or a decorative frame.*

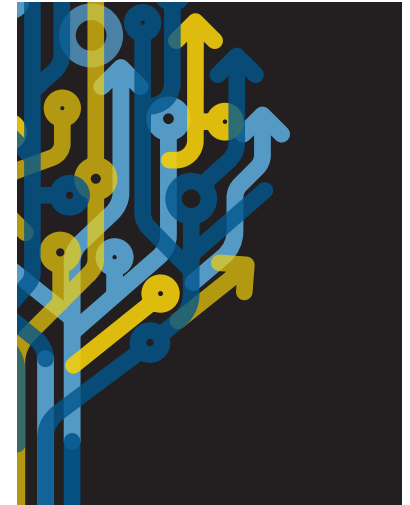
1. Full Tree - nothing is cropped.  
(For large scale only)



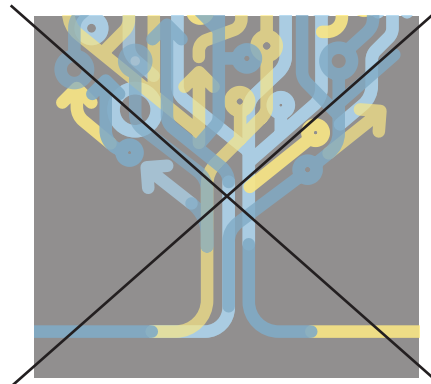
2. Top edge of tree is slightly cropped. Avoid "menorah" shape



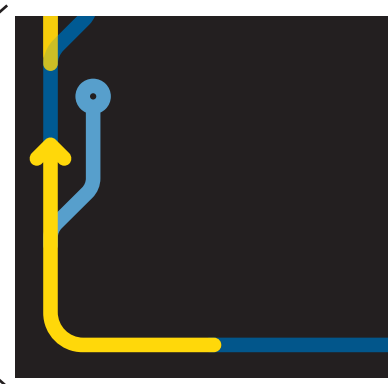
3. Top and side edges of tree are cropped.



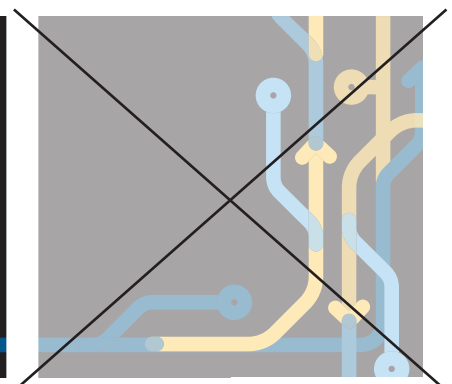
Incorrect - Too much of the top is cropped, resembles menorah.



Correct - Line art frames the edge of the page.



Incorrect - Lines are too busy and moving in wrong directions



# KEY ART

LAYOUT WITH TREE, LOCKUP AND DREXEL LOGO

31

In most scenarios, the official Drexel University logo lockup will accompany the Campaign Key Art. It is important to maintain separation between the two marks, either using a graphic separation (line from the illustration), a change in background color or distance. The following are examples of proper uses of both marks within the key art.



# KEY ART

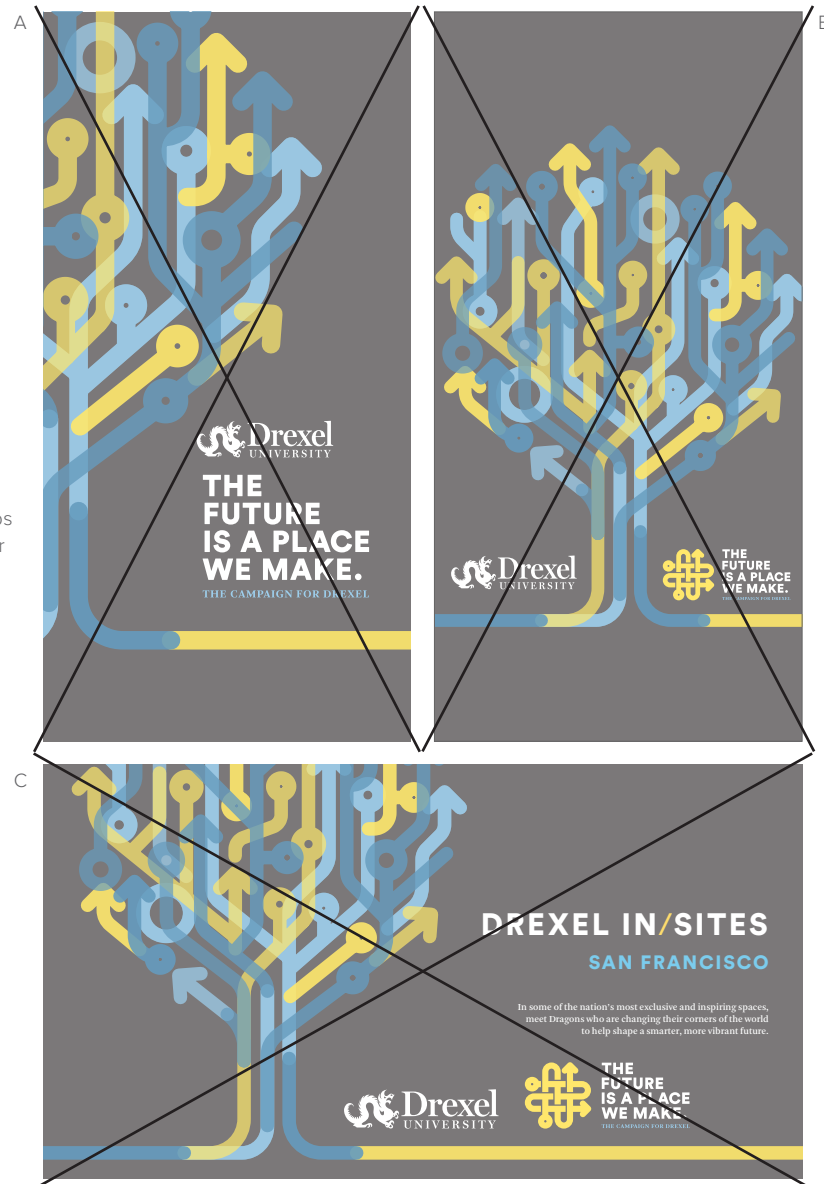
## INCORRECT USAGE

32

The following are examples of incorrect usage of both the campaign mark and Drexel University logo within the key art.

Example A uses stacked lockups, these are both too close in proximity to each other and the tree illustration. Example B is using the tree as a divider between marks, which is not recommended. It also uses a full lockup of the campaign mark (with the weave) when it is too close to the tree illustration, the text lockup should be used here instead. Instead of stacking the marks, Example C has implemented them closely side by side, also incorrect.

Do not place lockups on top of each other



Do not nest both lockups on both sides of the tree - Do not use weave when nesting lockup by the tree

Do not place the wordmarks side by side

# TYPOGRAPHY

Typography refers to both the style and appearance of printed text, and the procedure of arranging type on a field. “Typeface” refers to the style and the shape of the letters within a design, whereas “font” refers to the digital file that contains the letterforms. Whether it is realized or not, typefaces play just as much of a role in brand perception as colors or imagery.

The official fonts of the campaign are Circular Pro, and Arnhem. These are used primarily in professionally printed or digital collateral as well as any outreach materials.

aA

## CIRCULAR PRO BOOK

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

0123456789.,;:’”()&!\$?<>-+=

aA

## CIRCULAR PRO BLACK

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

0123456789.,;:’”()&!\$?<>-+=

aA

## ARNHEM NORMAL

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

0123456789.,;:’”()&!\$?<>-+=

aA

## ARNHEM BOLD

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

0123456789.,;:’”()&!\$?<>-+=

The official fonts of the campaign for web usage are Open Sans, and Lora. These are used primarily in official University web sites.

These fonts should only be used for web copy (CSS / HTML) and shouldn't replace the primary typefaces in any other form of communications.

aA

## OPEN SANS LIGHT

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

0123456789.,;:'"()&!\$?<>-+=

aA

## OPEN SANS BOLD

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

0123456789.,;:'"()&!\$?<>-+=

aA

## LORA NORMAL

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

0123456789.,;:'"()&!\$?<>-+=

aA

## LORA BOLD

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

0123456789.,;:'"()&!\$?<>-+=

A constructed type treatment of the campaign name also accompanies the official typefaces of the campaign. The style of the typography is derived from the campaign illustration but should only be used as a pre made unit, never recreated or reorganized.

Both the full color and tonal custom lockups can be used on black or white backgrounds, but never yellow or blue backgrounds. The colors are arranged for the best visual balance, so the lockups should never be recolored either.

Full color on black



Full color on white



Limited color on black



Grayscale





## INCORRECT USAGE

The following are incorrect attempts at implementing the campaign title lettering. The constructed lettering should never be reformatted, improperly scaled, or recreated. It also should always use the predetermined color palette and line weight.



# EDITORIAL STYLE

The theme for this campaign is *The Future Is a Place We Make*.

- When used in running text, the theme should always be *italicized*.
- Avoid one common pitfall: The I on *Is* should be capitalized when using initial caps for this phrase because verbs are always capitalized, no matter how many letters long they are.

Campaign communications follow the standard Drexel editorial style guide.  
[drexel.edu/identity/style/guide/](https://drexel.edu/identity/style/guide/)

The narrative tone (personality and voice) established for the Campaign is innovative, bold, pragmatic, optimistic and inclusive. Declarative sentences with active verbs work best (e.g., create, engineer, define, innovate, fuel, drive).

Capitalize *The* when using the entire phrase **The Campaign for Drexel**. When referring simply to the Campaign (as in “**the Campaign** has several objectives”) capitalize only the C.

#### HEADLINES AND TAGLINES

*The Future Is a Place We Make* can function as a headline or it can be the payoff at the bottom of your text, with a headline related to your college or unit brand or the subject of the page.

An alternate approach is to use four short action verbs as a headline and put *The Future Is...* at the bottom as a sign-off, near the call to action. Most commonly, the Campaign does this with: **Create. Build. Define. Do.**

#### CAMPAIGN PRIORITIES

The four overarching Campaign priorities are:

- Scholarships & Student Success
- Pioneering Teaching & Learning
- Multidisciplinary Discovery & Innovation
- Other Strategic Priorities

#### SOCIAL MEDIA

The Campaign hashtag is:  
**#TogetherWeMake**

# BRAND APPLICATION

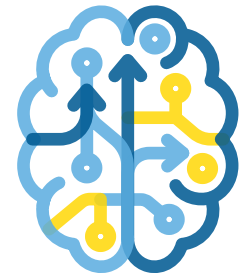
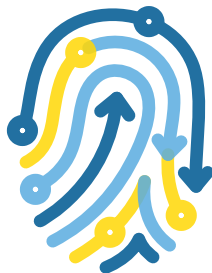
# ILLUSTRATION

## OVERVIEW

41

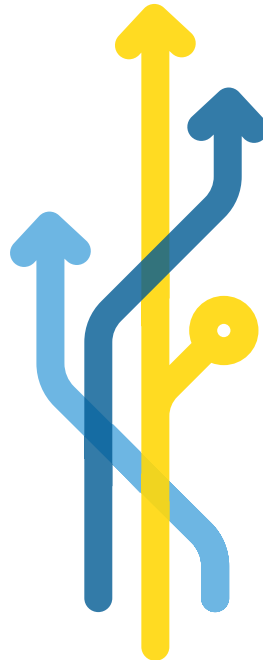
One major asset and extension of the campaign is the campaign illustration style. Most often these work in tandem with the primary mark and campaign messaging to create lasting brand recognition.

A very memorable aspect of the campaign is the illustration system built from multicolored arrows. This system references the innerconnectivity of activities, people and ideas within the campaign. It is flexible enough to create any number of images to support different disciplines and areas of research at Drexel. The examples shown here illustrate how each new illustration should have some reference to the human body. By following a few guidelines, you can ensure that each new illustration will match the previous ones.



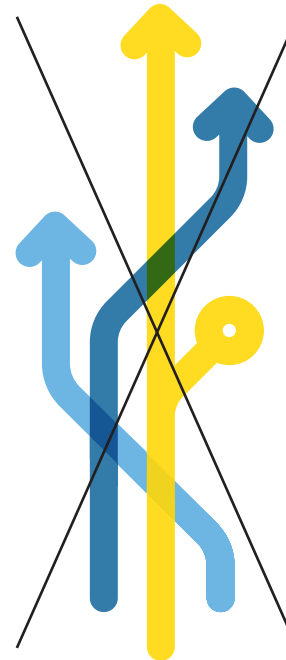
To further emphasize the overlap and connections between disciplines and ideas, the illustration style utilizes a few different levels of transparencies (see pg. 23). The transparency of the vectors should always be set to normal (and not Multiply) and the arrowheads should connect seamlessly to the body of the arrows, and should not show different levels of transparency where the two overlap.

Correct



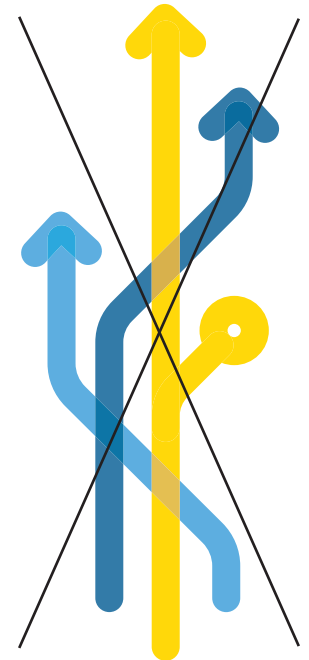
- Keep arrows pointing upwards or forward
- Opacity is changed to show overlap. See Colors page for tints.
- Same colors are grouped
- Only different colors blend when overlapping

Incorrect



- Arrow layers should not be set to multiply. See Colors page for tints.

Incorrect



- Same colors should not blend when overlapping
- Same colors are not grouped

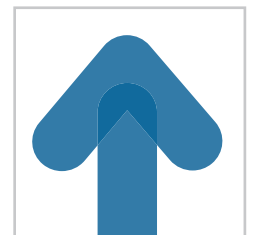
Correct Overlap



Incorrect Overlap

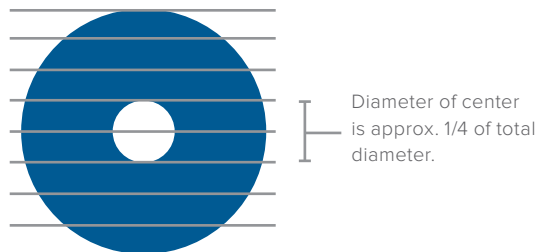
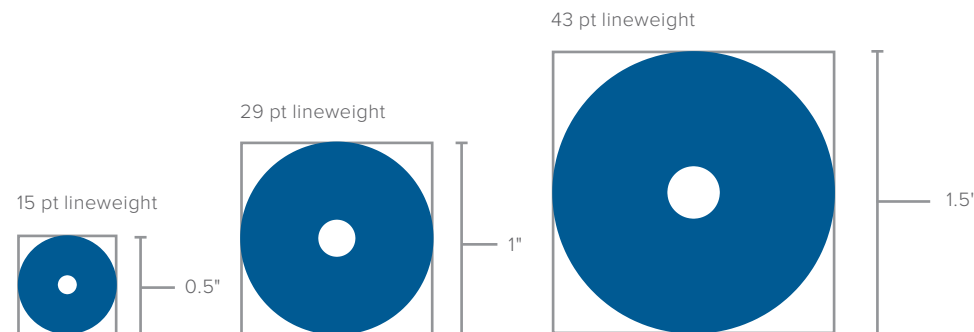
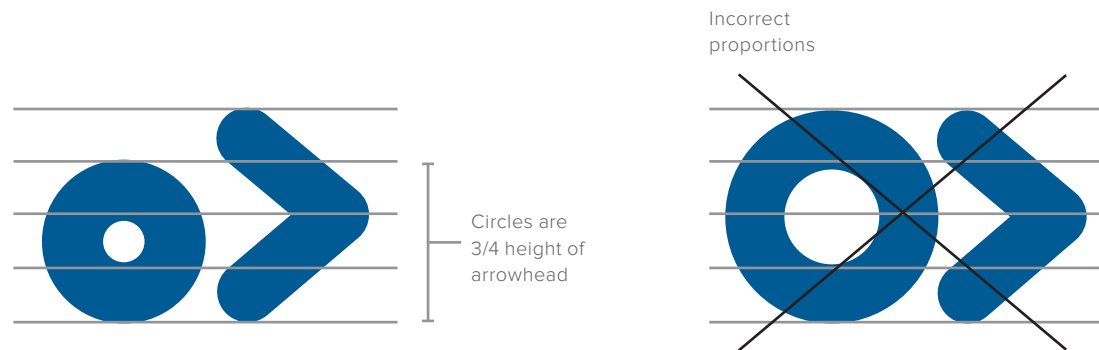


Incorrect Overlap



Proportions are very important when it comes to maintaining a consistent illustration style. Here are a few graphics to guide you as you begin working with the campaign illustration.

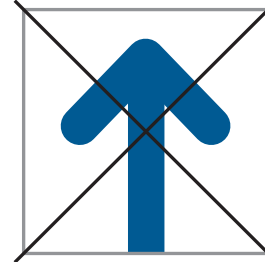
While working these proportions should be regularly checked in both the beginning and final stages of production, as it is very easy to duplicate incorrect vectors and build illustrations based on the wrong proportions.



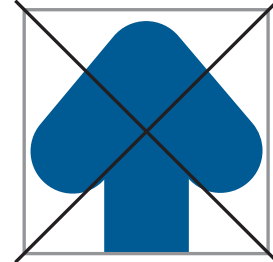
Correct proportions



Incorrect proportions



Incorrect proportions

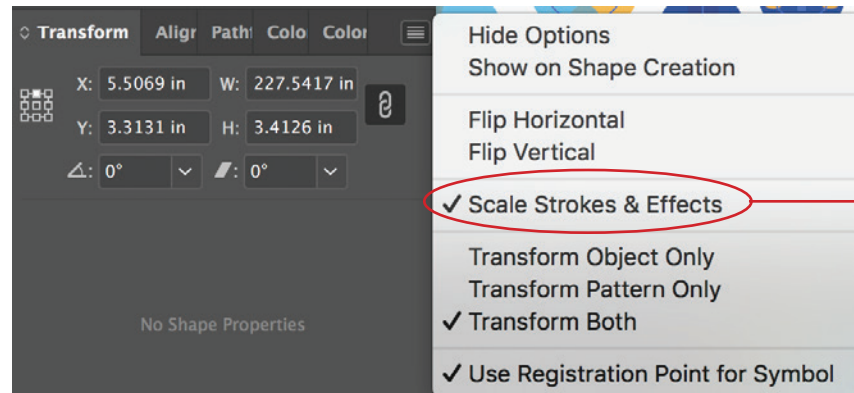


# ILLUSTRATION

## SCALING

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As mentioned before, the illustration style centers around vectors based on a 25pt line weight, however that does not account for scaling the illustrations. In order to maintain consistency, open the illustrator preferences palette and make sure the "Scale Strokes & Effects" check box is turned on. This will allow the line weight to adjust accordingly as you scale the illustrations up or down.

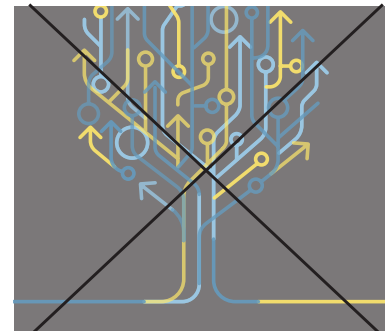


Keep "scale strokes & effects" checked in the "Transform" panel when changing size of the key art to keep proper proportions.

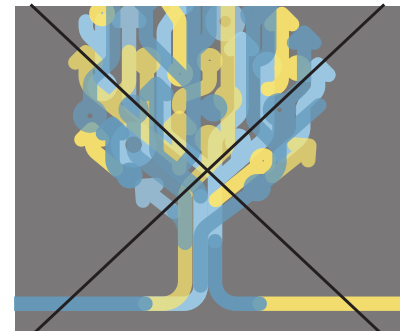
Original scale



Scaled up incorrectly



Scaled down incorrectly



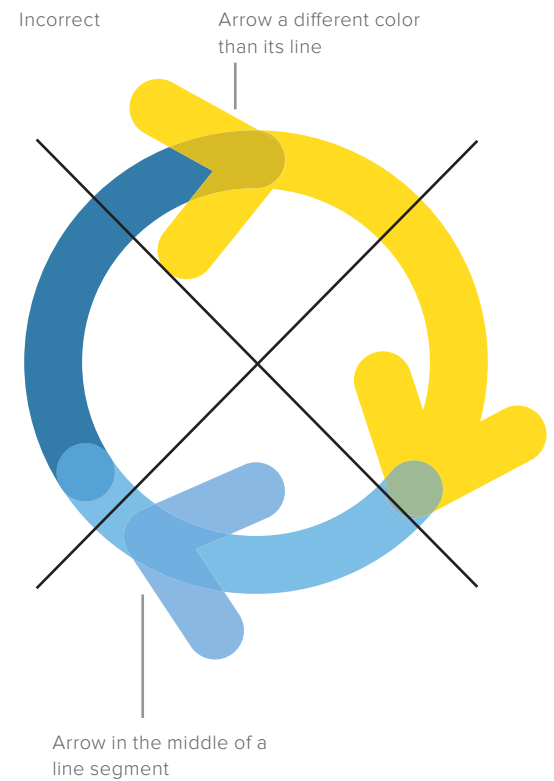


Here are few rules outlining the ways in which the vector lines can connect and transition into different color arrows. The lines should always finish with an arrow heads (on one end) and that arrow head should match the color of the line it is connected to.

Correct



Incorrect

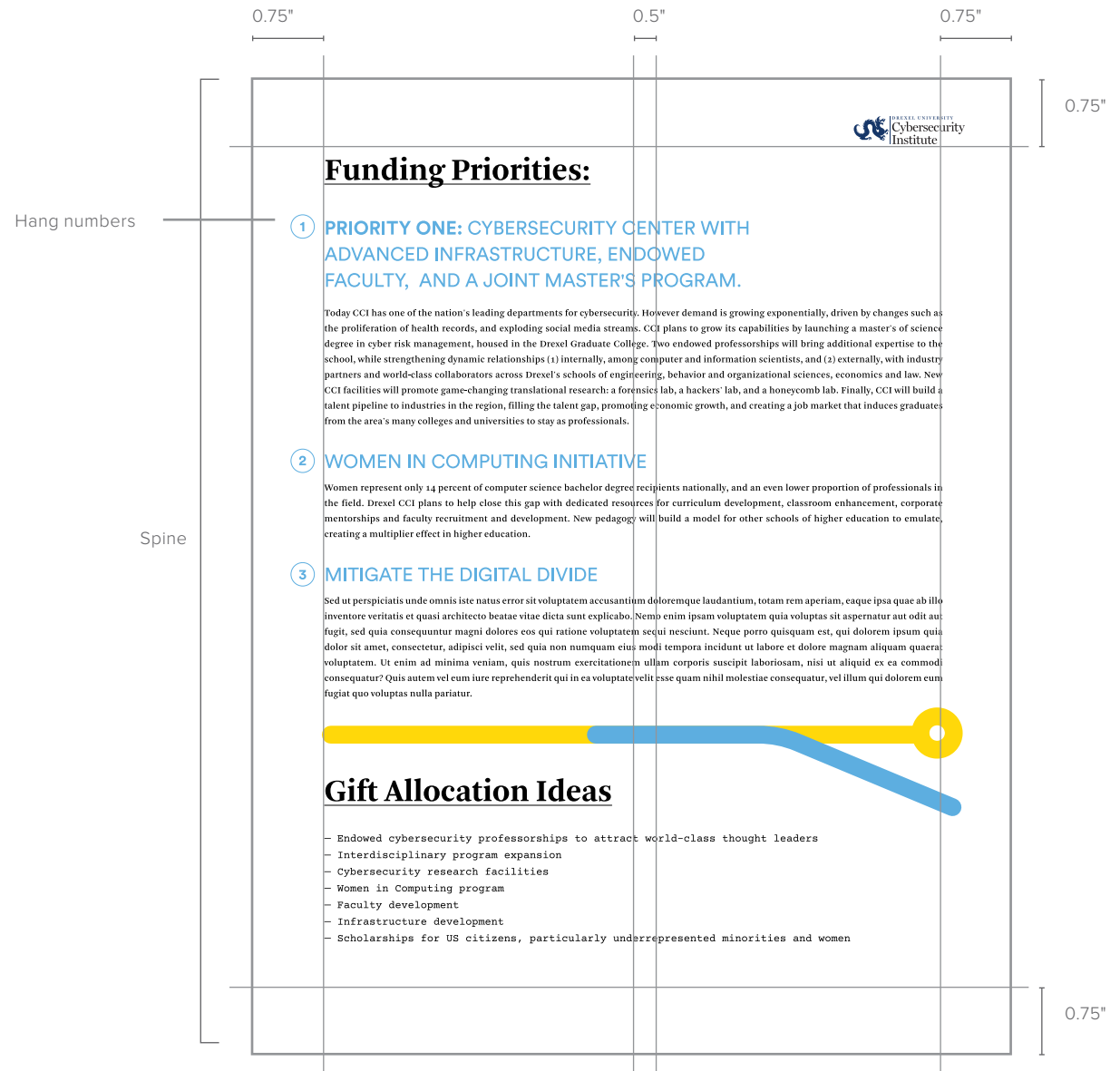


Occasionally you may need to create campaign materials without using a preexisting template. This task may seem daunting but by implementing the grid and typographic style recommendations that follow, will ensure that your document is clearly composed and legible.

When setting large amounts of text and headlines, it is important to structure the layout around a simple grid based on the dimensions to the right. The grid should always have equal margins the entire way around the document, and use a quarter inch of separation between columns.

Your goal should always be to strike a good balance of color and variation in typography while maintaining a visually compelling layout. Photos, headers, sidebars, and running copy should be formatted to fit this system.

The diagram below explains further specifics and design guidelines.



These are suggested typographic combinations and specifications based on the brand fonts. Using these fonts in the proper situations with the correct settings will create a balanced and legible layout for any application, print or digital.

**HEADING**

Headings use Arnhem Bold.

72 pt. size, 60 pt. leading

**SUBHEADING**

Subheadings use Circular Pro Book.

28 pt. size, 24 pt. leading

**INTRODUCTION**

Introductions use Circular Pro Bold.

22 pt size, 28 pt leading

**PARAGRAPH**

Body paragraphs use Arnhem Normal..

8 pt size, 13 pt leading

**CAPTION**

Captions use Arnhem Normal Italic.

10 pt size, 16 pt leading

# Heading

## SUBHEADING

### **Magnime et de dercipsum sequi rersper spitiis.**

Magnime et de dercipsum sequi rersper spitiis sumquia inihilique velibus. Tis denis is minitas quo molenim oloremquide autatio mincia. Ebit unt lab istem. Ment harchit aspisim nonet dus ut aut aut is aut vid minveli busapienis in non ea possitiae nus alita. Igene volorem poruntibus, quiam fuga.

Magnime et de dercipsum sequi rersper spitiis sumquia inihilique velibus. Tis denis is minitas quo molenim oloremquide autatio mincia. Laut esti blaut listrum explatus.

## BANNER TYPE

Occasionally the main header typeface may be set in all caps for dramatic effect. One scenario being photographic portrait banners found throughout Drexel campus. These headers should only be used with a generous amount of white space surrounding the typeface.

### BANNERS

Use Arnhem Bold.

Always uppercase.

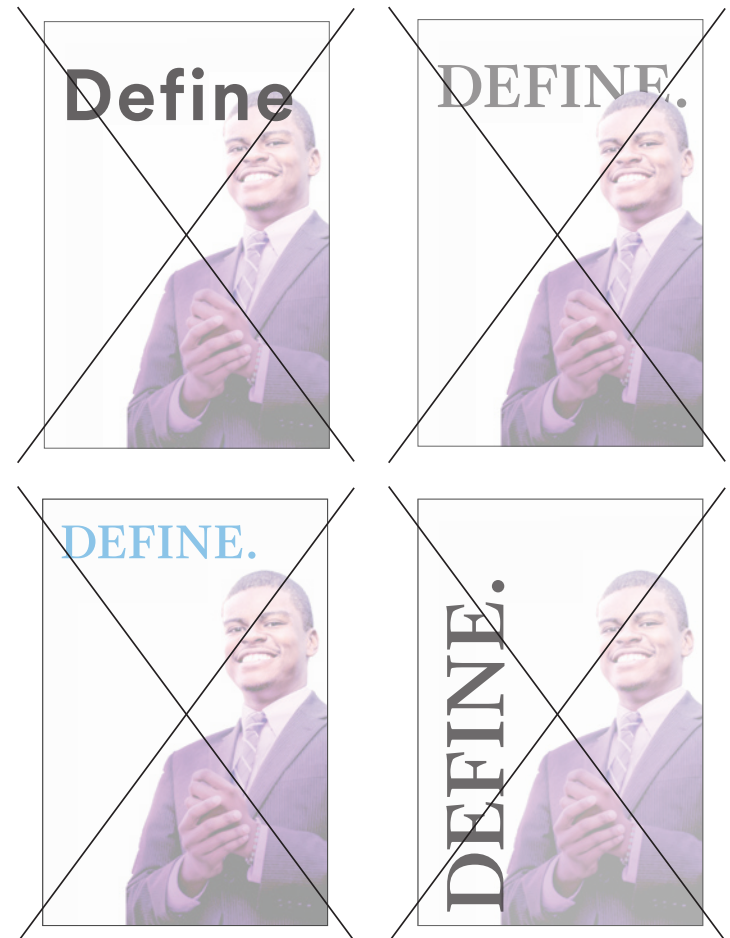
Always use a period after the word.

Correct Usage



# HEADING.

Incorrect Usage



# SETTING COPY

## HEADLINES & PARAGRAPHS

49

The headlines should use a combination of Arnhem Bold Headline, set in sentence case and left justified. All text should be set in colors derived from the campaign pantone colors. Only set one word of the tagline in italics, for added emphasis. Follow the diagram to the right for spacing rules.

Be sure to follow always follow the suggested guidelines for setting headlines. Do not add too much letterspacing or reorder the fonts within the lockup.



The following paragraphs outline a few tips for setting paragraphs correctly along with an example of incorrect usage.

Correct

Good space between lines  
13 pt. space after paragraph

→

Nus, odit abo. Num dolumquat expero consedi idero voluptae. Tem iliciae. Nem il il et aut landae ex evendam quo eat. Usapell icius, inimagnim illaut voluptae. Ut que corae niminctusae nobit, sunt que recabo. Exces volupta ssedit valoris tionsendem solupic ienectaspis eturem dolut laccaestio .

Ad quatemped qui omniSSI vitas restibus dus. Quiandaeprem velitem. Ut et aut dust ut ex estrum estist autem ea core que et odit doluptam sum reperum ipis enis inum iusdante conse ra volorrribus asimint vercia verovitate qui aut hit velesti orrovit atecumquiae nonsequatur, am debitinvel il et dolorum.

Left justified text.

Incorrect

Inconsistent letter & line spacing  
6 pt. space after paragraph

→

Nus, odit abo. Num dolumquat expero consedi idero voluptae. Tem iliciae. Nem il il et aut landae ex evendam quo eat. Usapell icius, inimagnim illaut voluptae. Ut que niminctusae nobit, sunt que recabo. Exces volupta ssedit valoris tionsendem solupic ienectaspis eturem dolut laccaestio .

Ad quatemped qui omniSSI vitas dus restibus. Velitem quiandaeprem. Ut et aut corae dust ut ex estrum estist autem ea core que et odit doluptam sum reperum ipis enis inum iusdante conse ra volorrribus asimint vercia verovitate qui aut hit velesti orrovit atecumquiae nonsequat, debitinvel il am et dolorum. Dust ut ex estrum estist autem core.

Left aligned text with bad rag.

↑

Avoid widows.

↑

Avoid rivers.

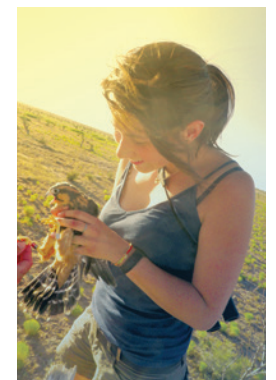
PHOTOGRAPHY

# PHOTO DIRECTION

## OVERVIEW

The use of consistent and professional photography is a very important aspect of the campaign message. In general, the campaign uses three types of photography: portrait, candid, and environmental. The subject matter will vary greatly, but every photo should aim to communicate the energetic, modern and unique culture of Drexel.

The photos feel cohesive not only due to their subject matter, but also because of a color treatment applied to them. By adding a combination of blue and yellow tints derived from the Drexel palette the photos feel contemporary and united aesthetically.





# PHOTO USAGE

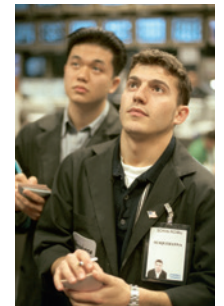
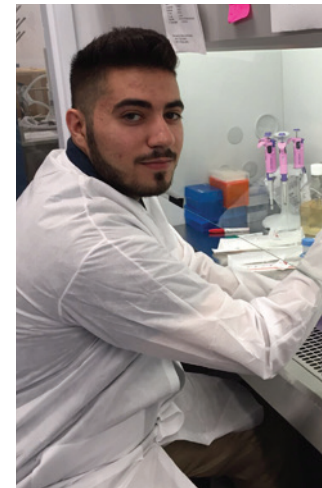
## PORTRAITS

53

These photos should be staged portraits, and should focus on either a single subject or multiple subjects within the center of the frame. This could be a student, teacher, alumni, or any combination of all three.

Compositionally you should strive for semi-closeups with a 2:1 balance of background content to subject. For example if there is a photo highlighting student and teacher interaction, about half of the image should explain what sort of environment the interaction is taking place. For example, lab equipment, chalkboards, or rower's oars all serve to provide context to the image.

It is also important to source or shoot photography with plenty of white space in the background, ideally the edges of the image could bleed completely to white. This helps when creating photo grids, and setting typography and illustration on top of photos.



# PHOTO USAGE

## CANDIDS

54

Along with the staged portraits, various candid photos are a vital aspect of campaign visual language. These photos help to communicate the authentic energy of the school's culture. Even though these photos are not staged, they should try to match the overall aesthetics of the previous photography.

This includes ample natural lighting, a strong focal point, which will usually be either a student, faculty member or alumni. Candid photos should be taken straight-on, on a level plane, any tilt or angle to the photo may give the tone unnecessary drama.

While candid photos are less controlled than staged photoshoots, it is important to always maintain a high level of resolution for clear images.





# PHOTO USAGE

## BUILDINGS & ENVIRONMENT

55

These photos do not feature a person as the subject, but instead help to provide context and variety to the campaign, as well as highlight the architecture of the campus. When designing materials (or photo grids) that feature more than one portrait, incorporate at least one environmental photo for visual contrast. Environmental photos should include images of both the interior and exterior of campus with its various buildings. They should also include non architectural moments to highlight the natural scenery at Drexel along with any spontaneous moments that may help in portraying the campaign culture in general.



In addition to the previous guidelines which help determine the subject within each photo, there are a few aesthetic rules to follow when adjusting photography for the campaign. The photographic aesthetic uses high contrast lifestyle photography with plenty of white background, and a vibrant blue and yellow color overlay.

When editing a campaign photo, always apply the grouped adjustment layers found in file XX. The combination of these filters will ensure the contrast, saturation and gradients are set to the correct levels.

*\*You may need to make minor adjustments to these layers depending on the photo.*

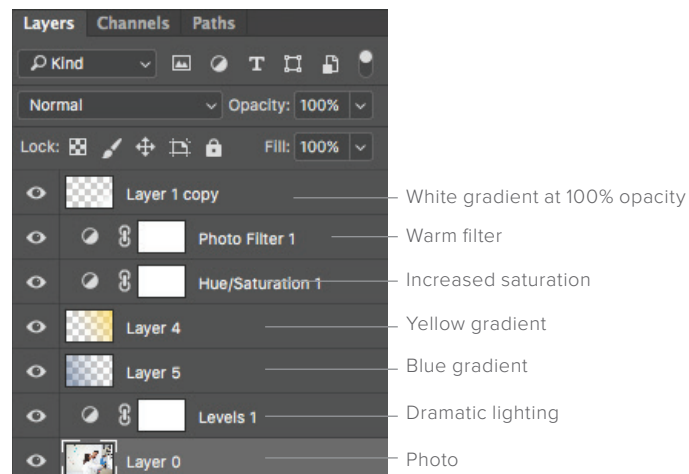
Original Photo



Layer effects for lighting



Blue and yellow gradient overlay



Unedited photo



Increased color saturation, increased lightness, levels changed for dramatic lighting.

Blue/yellow gradient set to hard light at 70% opacity.

# PHOTO FILTERS

## GRADIENTS

57

Once the photo has been edited to display the correct amount of contrast and saturation, two steps need to be taken.

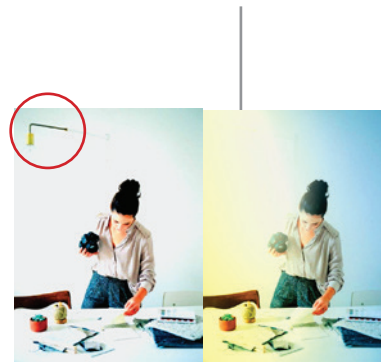
First using a subtle white gradient, any extraneous background elements should be removed. In the example to the right the lamp on the wall was unnecessary and cluttered the image, so it was removed.

The final step in treating a campaign photo, is to apply and adjust the gradient overlay following the transparency guidelines. The color layer in each photo file can change positions so as to not block any important parts of the image. Repositioning the color also makes the color wash feel more organic and less redundant throughout the campaign.

White Gradient



Blue + Yellow Gradient



The white gradient layer works well for hiding elements in the background of the photo.



All photos should include the color overlays.

# PHOTO USAGE

## GRID & ILLUSTRATION

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Occasionally photos in the brand will be used in combination with the line illustration, or designed into a grid. This reinforces the brand and presents the photography in a new context. It is important that the relationship between photography and illustration feels natural, and the illustration does not obscure the photography.

Circle frame



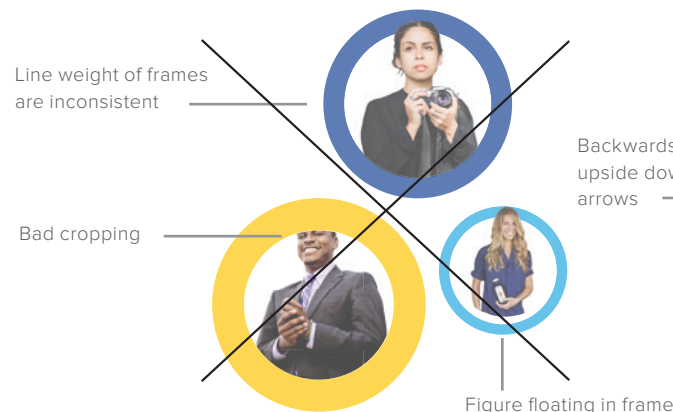
Arrow overlays



Photo grid



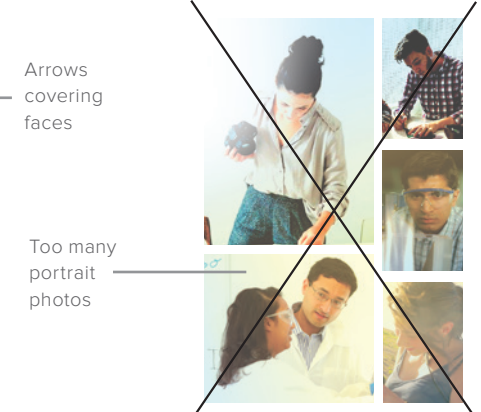
Incorrect



Incorrect



Incorrect





Correct filetype usage is incredibly important. Using filetypes meant for the web on printed collateral will result in poor, pixelated imagery. Similarly, using filetypes meant for print on the web will fail to load or not work at all. Follow these guidelines to ensure you are using the correct filetype.

## WEB FILETYPES

Use 72 dpi photos in RGB colorspace for web.

### **.JPEG**

Joint Photographic Experts Group. JPG is the most common image format on the internet, and is the preferred option for web usage. This format is also fine for use in word documents.

### **.PNG**

Portable Networks Graphic. PNG's are very common for use on websites. You can use them when you need a colorful image on a transparent background.

### **.GIF**

Graphics Interchange Format. This filetype is used for animations that need to load quickly.

## PRINT FILETYPES

Use 300dpi photos in CMYK colorspace for print

### **.EPS**

Encapsulated Post Script. Scalable vector graphic for printing.

### **.TIFF**

Tagged Image Format. TIFF is the preferred file format when you save photographs to be printed. Don't use .TIFF files on the web, they will take forever to load.

### **.PDF**

Portable Document Format. This filetype is generally preferred for final print production.

ENVIRONMENTAL



# POP-UP BANNERS

## OVERVIEW

61

The Pop-Up Banners are another piece of collateral derived from the Key Art system. Notice that in instances additional illustration has been incorporated in a similar fashion to the key art tree. This is allowed as long as you follow the primary brand guidelines (matching colors, opacity, and lineweights to the rest of the campaign).

Not only do the banners feature various line illustrations, but "Future" in the campaign headline is emphasized with the addition of yellow. These are meant to be read quickly and serve as brand recognition, not as text heavy documents. For that reason you will not find hash tags or long running body copy within their layouts.



# VINYL BANNERS

## OVERVIEW

62

Another application of the campaign Key Art is a system of transparent vinyl banner systems found hanging throughout Drexel's campus. These groupings of hanging banners are installed overlapping one another and include a combination of photography, text, and campaign based line art.

Instead of using the Key Art tree in these scenarios, the illustrations and photography are more specific to the area where they are installed. For example, business oriented photos and illustrations were chosen for the Labowe School of Business, and athletes and the Drexel Dragon mascot were used for the Athletics building.

Academic graphics  
for school or college  
buildings



Athletic graphics for  
recreational buildings



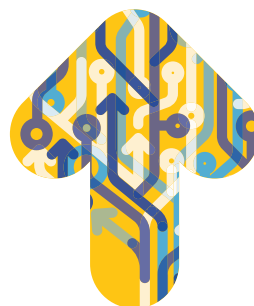
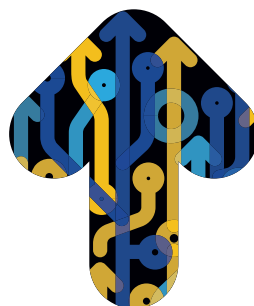
# FLOOR VINYL

INDOOR / FLOOR

Along with the vinyl banners systems, the following adhesive vinyl arrows may also be applied to floor surfaces throughout campaign events. These arrows are used to reinforce campaign messaging but also to serve as wayfinding.

Any of the three arrows to the right (black, yellow, and white) are viable options, but whatever arrow you choose, the others should match. Never mix and match multiple arrows when designing floor vinyl.

*\*The scale of linework inside arrow shape should always be consistent.*





# PROJECTIONS

OUTDOOR / WALL

64

Custom projections are another strong use of the campaign Key Art. Projecting the campaign animation or key art illustrations on both indoor and outdoor walls provides great visibility to campaign messaging, or backdrops for campaign events.



# PROJECTIONS

INDOOR / FLOOR

65

The Campaign graphic elements and animations can also be projected on the floor during various campaign events to reinforce the campaign message.





Another application within the campaign for the adhesive vinyl is a semi-transparent window cling system. When creating custom window clings follow the brand guidelines for cropping the Key Art. The illustration should always be accompanied by messaging from the Campaign.



COLLATERAL

Here are a few examples of campaign collateral designed for a variety of applications. As you can see, the visual language of the campaign is a flexible system that can be used on applications such as case statements, alumni magazines, and internal documents such as sell sheets.

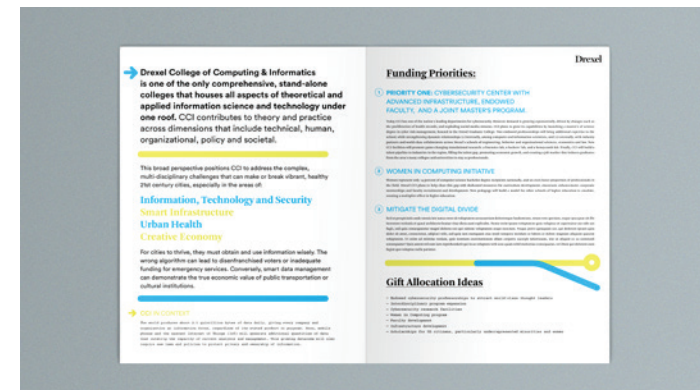
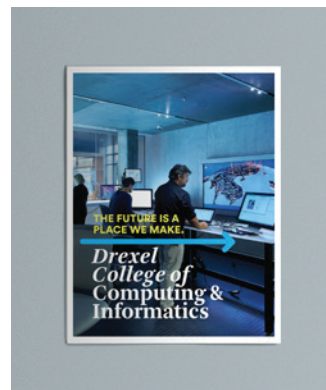
Alumni Magazine



Case Statement



Sell Sheet





DIGITAL

The campaign Key art can also be used as a backdrop online. It is important to consider the way the website will scale responsively, and any layouts that do not allow for legible scaling of text should be avoided. Always try to leave ample negative space around the line art illustration for web containers and text to float around the image.



268x64px

The following are a few examples of ways to use the campaign guidelines to design web ads /banners that fit within the brand look and feel. The banners to the right are using common dimensions for ads found online.

All banners should include some form of the campaign line art, whether it is a cropped version of tree graphic, or decorative border application depends on the shape and size of the banner. Any dimensions that feel too small for the full key art should revert to a decorative border. Along with the illustration, it is important to also include the campaign mark, and hashtag “#TogetherWeMake.” In most scenarios you should also include the Drexel University logo unless directed otherwise.

Wordmark and Drexel logo



Full lockup without Drexel logo



Full lockup with Drexel logo



The following email signature was designed using a combination of Helvetica and Garamond. These fonts are available across all email platforms. While they may not be consistent with the campaign or as pleasing to the eye as Arnhem or Circular, they will load consistently on any desktop or browser. These typefaces should be accompanied by the small scale lockup of the main campaign mark.



Many social platforms including Facebook and Twitter now allow users to implement not only an avatar but a header image to add even more personality to your profile page. Here are recommended combinations for using an avatar with a background image.

We recommend combining avatars and backgrounds in the following ways to maintain balance between graphics, type, and color.

## AVATARS



## FACEBOOK PROFILE EXAMPLE



## TWITTER PROFILE EXAMPLE



The campaign strategically employs the use of web buttons throughout various online and digital applications. Aesthetically these buttons should follow the previous guidelines on color and typography, and occasionally include a border for better screen legibility.

Additional arrow graphics and subtle animation can be implemented to activate the button's 'hover state' or to call attention to the button in general. These buttons can function as miscellaneous web links, but not all web links should be depicted as buttons. These buttons should be reserved for higher level calls to action, a donation page for example. They should be used sparingly on any single web page to avoid an overwhelming user experience. The social icons are a custom set of vector icons and should not be replaced or redrawn.

Small Button



Small Button hover state



Large Button



Large Button hover state



Social Icons



When choosing photography to add to a web layout pertaining to the campaign, always strive to find imagery that will scale well responsively. This means that the photo has enough open background space that it allows for text to float on top of the image and still remain legible. Occasionally photos will be too dark or light to allow for typography, in which case the two should be separated.

Text should never block any vital information in a photo, especially a person's face. Responsive websites will load differently depending on the dimensions of the device someone is viewing it on, but following these guidelines should create the best case scenario.

Correct desktop photo use



Image is cropped well, text is legible

Correct mobile photo use



Image is cropped well, text is legible

Incorrect mobile photo use



Image is cropped so that text is covering face

Incorrect photo use



Text can not be read, background photo is too busy

Incorrect photo use



Photo is too dark to read text over top

Incorrect photo use



Photo has a horizontal composition and looks awkward on a vertical screen

**Thank you.**