THE FUTURE IS A PLACE WE MAKE.

THE CAMPAIGN FOR DREXEL
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CAMPAIGN OVERVIEW
Using This Guide

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 University’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 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 the mission it 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 and 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 doers. **THE FUTURE IS A PLACE WE MAKE** is our bold rallying cry and it follows logically from “Ambition Can’t Wait.” An 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 workforce for our students. 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.
## Campaign Synergies

<table>
<thead>
<tr>
<th>Ambition Can’t Wait</th>
<th>The Future is a Place We Make</th>
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<tr>
<td><strong>Premise</strong></td>
<td>At Drexel you can make a difference today and tomorrow.</td>
</tr>
<tr>
<td><strong>USP</strong></td>
<td>Drexel is uniquely designed to create more game-changers.</td>
</tr>
<tr>
<td><strong>Audiences</strong></td>
<td>Prospective students, alumni, influencers, (teachers, counselors, peers, parents, role models)</td>
</tr>
<tr>
<td><strong>Tone</strong></td>
<td>Energetic, innovative, fearless, confident, sophisticated, advanced</td>
</tr>
<tr>
<td><strong>Focus</strong></td>
<td>People-centered, not building-focused.</td>
</tr>
<tr>
<td><strong>Strategy</strong></td>
<td>Become a storyteller, generate emotional responses</td>
</tr>
<tr>
<td><strong>Promise</strong></td>
<td>Our unique model of education allows students to adapt to an ever-changing world.</td>
</tr>
<tr>
<td><strong>Call to Action / Objective</strong></td>
<td>Go to ACW website; elevate the profile of Drexel as a highly desirable university founded around experiential learning. Generate more student prospects and admissions.</td>
</tr>
</tbody>
</table>
IDENTITY
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.

Smart use of the mark will strengthen the Campaign, ensuring the integrity and identity of the campaign message is protected and reinforced.
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. 18).

The secondary and tertiary 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.*
Understanding that the campaign collateral will take on many shapes and forms, the campaign marks will need to allow for flexibility. Here are a few additional lockups to be used when scaling the mark below one inch (see scaling rules on pg. 13).

The mark and typography have been adjusted to account for printing and legibility at smaller scales. Because these lockups have minor inconsistencies with the primary marks, it is important to not use these at larger scales.
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 these standards should always be approved by Communications.
CAMPAIGN MARK
COLOR ALTERNATES ON DARK BACKGROUND

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

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.
CAMPAIGN MARK

LOGO SCALING CONTINUED

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

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

LOGO SCALING CONTINUED
CAMPAIGN MARK
INCORRECT LOGO USAGE

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 one 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
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.
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 allows 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.
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).

Incorrect mark placement can create problems such as pushing vital information off the edge of the page or cramming the mark into the corner of the page. The proper amount of breathing room around the lockups will allow better printing and easier readability.
CO-BRANDING
The campaign mark should always be used in combination with one of the primary Drexel logos. The same rules apply when using school-specific Drexel logos. Both the campaign mark and University logo use the name Drexel, so it is important to always provide ample space between both to avoid redundancies. This margin can be vertical, horizontal, 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 logo 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.
CO-BRANDING
INCORRECT USAGE

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 logo, the branding feels cramped and confusing.
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 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. 39). Do not use transparencies outside of this family, or for separate purposes such as background colors.
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 mark and the Drexel logo.

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/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.
BRAND ASSETS
KEY ART

VERTICAL APPLICATION

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 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 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.

_Not: 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)._
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 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 border of the page. When setting the text on the left, set your paragraph to left justify as you normally would.
KEY ART
CROPPING

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 that you 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.
In most scenarios, the official Drexel 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 within the key art.
The following are examples of incorrect usage of both the campaign mark and Drexel logo within the key art.

Example A uses stacked lockups, which are both too close in proximity to each other and the tree illustration. Example B uses the tree as a divider between marks, which is not recommended. This example also has the full lockup of the campaign mark (including the weave) situated too closely to the tree illustration; the text lockup is the better choice in this scenario. In Example C, the marks are implemented closely side by side, which is also incorrect.
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.
The official fonts of the Campaign for web usage are Open Sans and Lora. These are used primarily in official University websites.

These fonts should only be used for web copy (CSS/HTML) and shouldn’t replace the primary typefaces in any other form of communication.
EDITORIAL STYLE
The theme for the 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 in *Is* should be capitalized when using initial caps for this phrase because verbs are always capitalized, no matter how many letters they contain.

- Campaign communications follow the standard Drexel editorial style guide. [drexel.edu/identity/style/guide/](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. When campaign is an adjective (as in “campaign collateral” or “the campaign website”), use lower case.

**HEADLINES AND TAGLINES**

*The Future Is a Place We Make* can function as a headline or as 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
One major asset and extension of the Campaign is its 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 interconnectivity of activities, people and ideas within the Campaign. 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 transparency (see pg. 24). 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 not show different levels of transparency where the two overlap.
Proportions are very important when it comes to maintaining a consistent illustration style. Here are a few graphics to guide you through the campaign illustration.

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.

- **Circles are 3/4 height of arrowhead**
- **Diameter of center is approx. 1/4 of total diameter**

Proportions are very important when it comes to maintaining a consistent illustration style.
The illustration style centers around vectors based on a 25 pt lineweight, but that does not account for scaling the illustrations. In order to maintain consistency, open the illustrator preferences palette and make sure to check the "Scale Strokes & Effects" box. This will allow the lineweight 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.
Here are few rules outlining the ways in which the vector lines can connect and transition into different-colored arrows. The lines should always finish with an arrow head (on one end) and that arrow head should match the color of the line to which it is connected.
Occasionally you may need to create campaign materials without using a preexisting template. This task may seem daunting but 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 on this page explains further specifics and design guidelines.

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**Funding Priorities:**

1. **PRIORITY ONE: CYBERSECURITY CENTER WITH ADVANCED INFRASTRUCTURE, ENDORED FACULTY, AND A JOINT MASTER’S PROGRAM.**

   Today’s cybersecurity threat landscape is growing exponentially, driven by changes such as advanced analytics, cloud computing, big data, and the rise of Internet of Things (IoT) devices. The needs of institutions are growing in parallel. The need for cybersecurity initiatives is rising, and Drexel is well positioned to address these needs through a combination of research, education, and outreach. Drexel will create a new cybersecurity research center that will bring together faculty members from across the university, including those in computer science, information systems, and other disciplines. The center will be housed in a new facility located in the University City area.

   The center will focus on two key areas: research and education. Research will be conducted in collaboration with industry partners, including government agencies and private companies. Education will be provided through graduate and undergraduate programs, as well as professional development opportunities for industry partners.

2. **WOMEN IN COMPUTING INITIATIVE**

   Women represent only 15% of computer science bachelor degrees awarded nationally, and an even lower proportion of professionals in the field. Drexel CCIT plans to offer a gateway to professional development and career advancement, consistent with the mission of the college to build a model for other schools of higher education to emulate.

3. **MITIGATE THE DIGITAL DIVIDE**

   The digital divide continues to exacerbate many negative social and economic outcomes. Women are particularly vulnerable to the effects of the digital divide, which can result in a lack of access to educational, economic, and social opportunities. Drexel CCIT plans to address the digital divide through a variety of initiatives, including the creation of a new technology hub in University City.

**Gift Allocation Ideas**

- Endowed cybersecurity professorships to attract world-class thought leaders
- Interdisciplinary program expansion
- Cybersecurity research facilities
- Women in Computing program
- Faculty development
- Infrastructure development
- Scholarships for US citizens, particularly underrepresented minorities and women
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

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.
Occasionally the main header typeface may be set in all caps for dramatic effect, such as in photographic portrait banners found throughout Drexel's campus, for example. 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

Incorrect usage
The headlines should use 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 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


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

Incorrect


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

Avoid widows

Avoid rivers

Left-justified text

Left-aligned text with bad rag

Inconsistent letter & line spacing

6 pt space after paragraph

Good space between lines

13 pt space after paragraph

Avoid rivers
PHOTOGRAPHY
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 in subject matter, but also in color treatment. By adding a combination of blue and yellow tints derived from the Drexel palette, the photos feel contemporary and united aesthetically.
PHOTO USAGE

PORTRAITS

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.
Along with the staged portraits, candid photos are a vital aspect of the Campaign’s visual language. These photos help to communicate the authentic energy of the University’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 an alumnus. Candid photos should be taken straight-on, on a level plane, as 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

The following 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 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 that 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 overlay.

When editing a campaign photo, always apply the grouped adjustment layers found in the sample file (available upon request). 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.*
PHOTO FILTERS
GRADIENTS

Once the photo has been edited to display the correct amount of contrast and saturation, two steps should follow.

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 elements of the image. Repositioning the color also makes the color wash feel more organic and less redundant throughout the Campaign.

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

All photos should include the color overlays.

Blue and yellow gradient

White gradient
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.
# Filetype & Usage

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

<table>
<thead>
<tr>
<th>Filetype</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>.JPEG</td>
<td>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.</td>
</tr>
<tr>
<td>.PNG</td>
<td>Portable Networks Graphic. PNGs are very common for use on websites. You can use them when you need a colorful image on a transparent background.</td>
</tr>
<tr>
<td>.GIF</td>
<td>Graphics Interchange Format. This filetype is used for animations that need to load quickly.</td>
</tr>
</tbody>
</table>

## Print Filetypes

<table>
<thead>
<tr>
<th>Filetype</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>.EPS</td>
<td>Encapsulated Post Script. Scalable vector graphic for printing.</td>
</tr>
<tr>
<td>.TIFF</td>
<td>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.</td>
</tr>
<tr>
<td>.PDF</td>
<td>Portable Document Format. This filetype is generally preferred for final print production.</td>
</tr>
</tbody>
</table>
ENVIRONMENTAL
Pop-Up banners are another piece of collateral derived from the key art system. Notice in these 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 hashtags or long running body copy within their layouts.
VINYL BANNERS
OVERVIEW

Another application of the campaign key art is a system of transparent vinyl banner systems found hanging throughout Drexel’s campus. These 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 LeBow College of Business, and athletes and the Drexel Dragon mascot were used for the Athletics building.
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.
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.
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 the 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 logo unless directed otherwise.
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.

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

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