

VERBAL and VISUAL brand

guidelines



Olin College of Engineering

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• 0.0 Dear colleagues

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

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

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

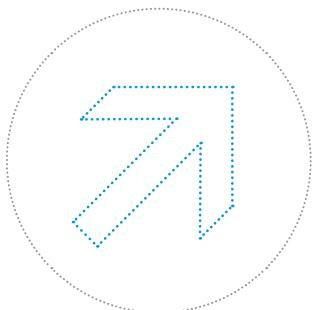
While those of you reading this note already know these things, there are many around us who do not: people who might benefit from a connection to Olin. Our new brand system—designed to strengthen both our verbal and visual expression—is intended to build our reputation among key audiences; to recruit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

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

Yours sincerely,
[Rick Miller](#)

telling our story

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◦ 1.1 Our statement

Olin College is
leading the revolution in
engineering education.

◦ 1.2 Our promise

and elevator speech

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

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

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

◦ 1.3 Key attributes

what makes Olin, Olin

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

*People-inspired
engineering*

1

*Real-world
education*

2

*On-message
communications*

*Culture of
innovation*

3

*Impact now (and
beyond our walls)*

4

• 1.4 Key attributes in depth

1 People-inspired engineering

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

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

2 Real-world education

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

- This attribute speaks to **feasibility**:
⇒ gaining familiarity with use contexts and placing technology development in the context of on-the-ground applications.
- Outcome:
⇒ Solutions that work in the lab *and* in the field.

3 Culture of innovation

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

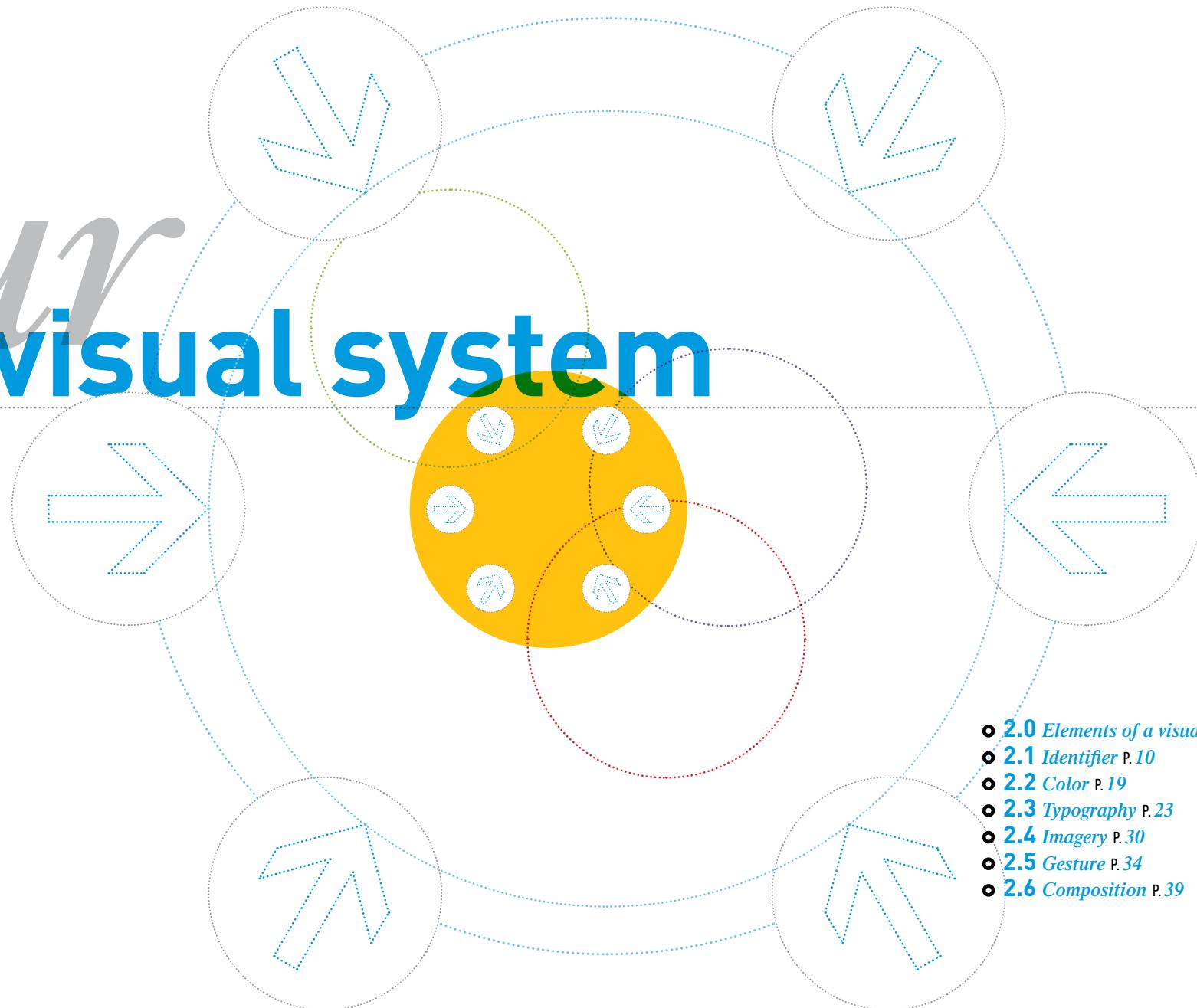
- This attribute speaks to **continual innovation**:
⇒ the fundamental motivating purpose of Olin as an institution of higher learning, and as a leader in advancing the field of engineering education itself.
- Outcome:
⇒ Solutions that supersede existing paradigms and support growth—in communities, in academic understanding, and in societal progress.

4 Impact now (and beyond our walls)

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

- This attribute speaks to **viability**:
⇒ understanding the fiscal logistics of engineering and incorporating entrepreneurial thinking into development.
- Outcome:
⇒ Solutions that meet the practical needs of their end user—and the budgetary requirements of their developers.

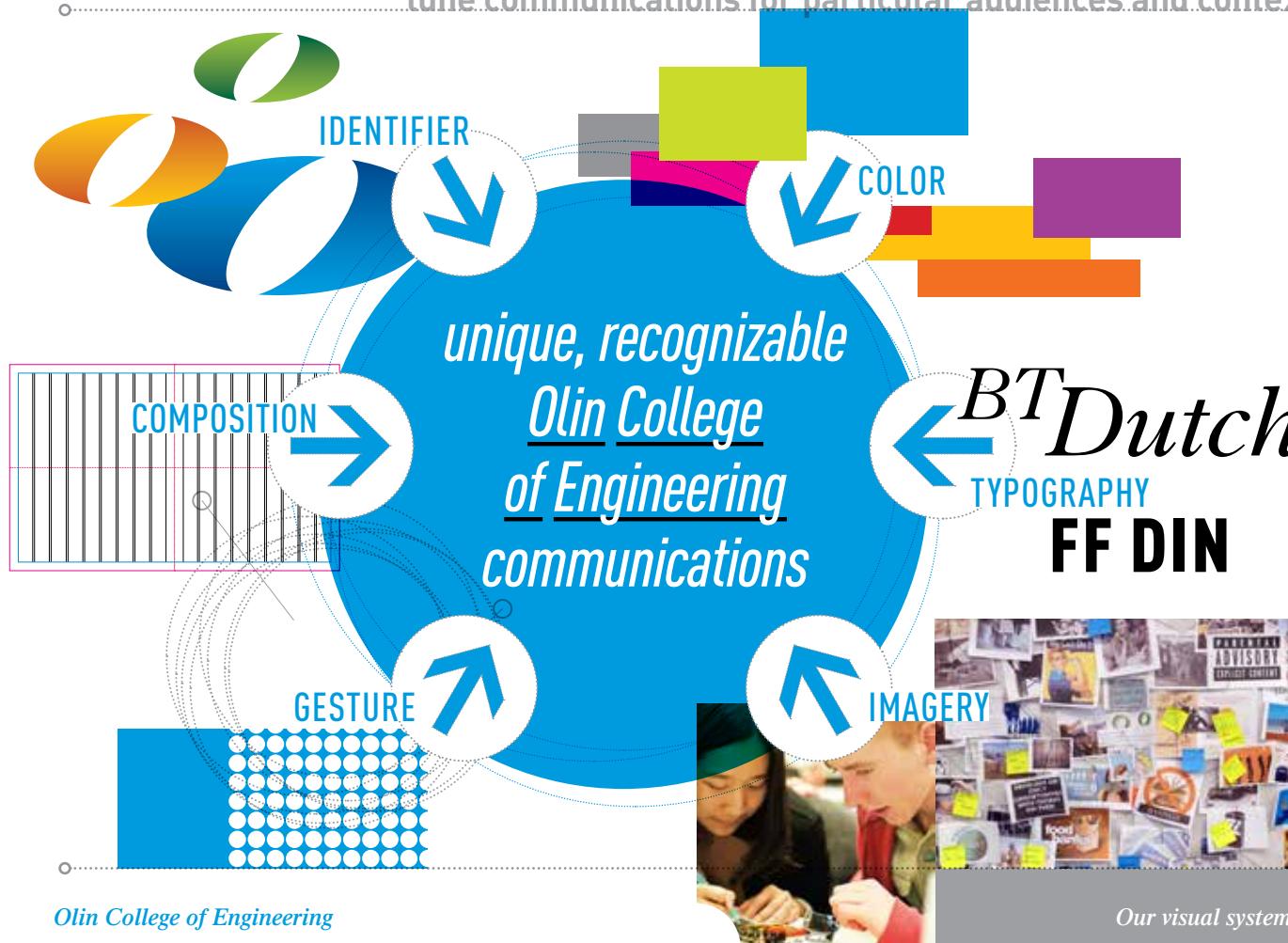
our visual system



• 2.0 Elements of a visual system

focused approaches

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

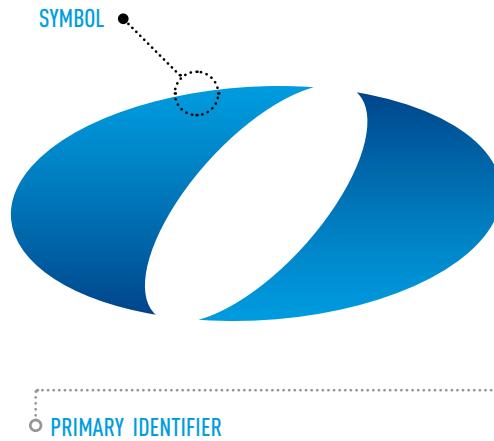


- **IDENTIFIER** *the combination of our symbol and wordmark, along with its variations and modifiers.*
- **COLOR** *a defined set of colors (our palette) as well as approaches to combining color to establish and modulate mood.*
- **TYPOGRAPHY** *a defined set of type families and approaches to creating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

• 2.1 Identifier

moving Olin forward

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



Olin College of Engineering

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

• 2.1 Identifier

alternate configurations

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



○ HORIZONTAL CONFIGURATION

Olin College of Engineering



Olin College
of Engineering

○ VERTICAL CONFIGURATION

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

• 2.1 Identifier

building a unified brand

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

○ SCOPE → HORIZONTAL



Olin College
of Engineering
SCOPE

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



Olin College
of Engineering
SCOPE

○ SCOPE → VERTICAL

• 2.1 Identifier

our dual mission

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



Olin College
OF ENGINEERING
Collaboratory

COLLABORATORY → STACKED



Olin College Collaboratory
OF ENGINEERING

COLLABORATORY → HORIZONTAL

• 2.1 Identifier

two color and single color

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

TWO COLOR



Olin College of Engineering

ONE COLOR



Olin College of Engineering

REVERSED



Olin College of Engineering

- *Flat and single color variants are also available in primary, horizontal, and vertical configurations.*
- *For one-color applications, always use the same value of the available color for both the symbol and wordmark components of our identifier.*

• 2.1 Identifier

variety through color

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



Olin College
of Engineering



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• COLOR VARIATIONS

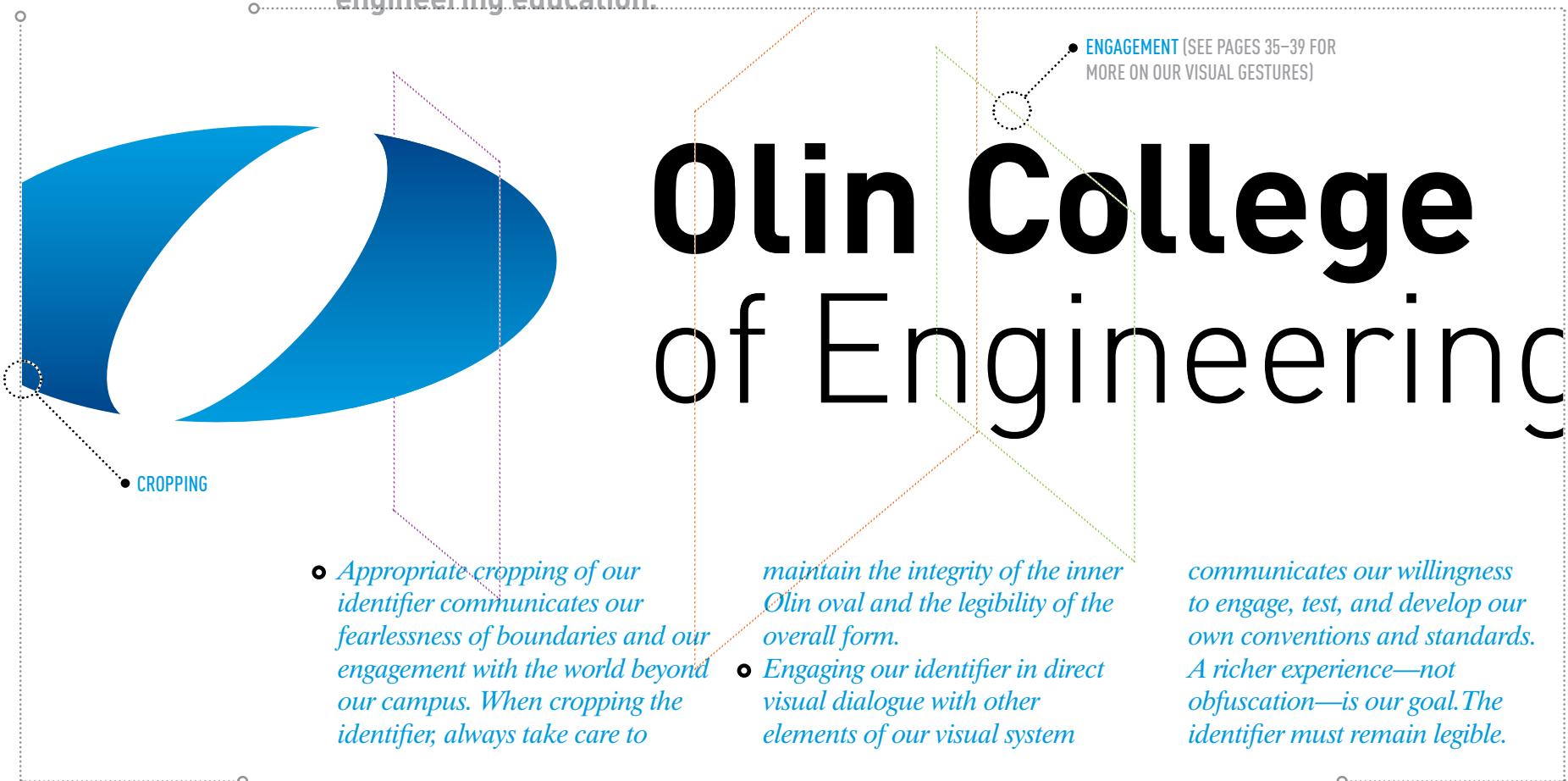
- Use the blue version of our identifier when communicating on behalf of the entire institution or when sharing our identifier with outside communicators—press releases, endorsement opportunities, outside publications (including print, screen, and time-based media), and co-sponsored events, products, or publications.

- Identifiers are also available in 'flat' or single color variations for situations where the dimensional version is technically difficult to execute or deemed aesthetically or financially inappropriate.

• 2.1 Identifier

an active player

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



• 2.1 Identifier

clear space

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

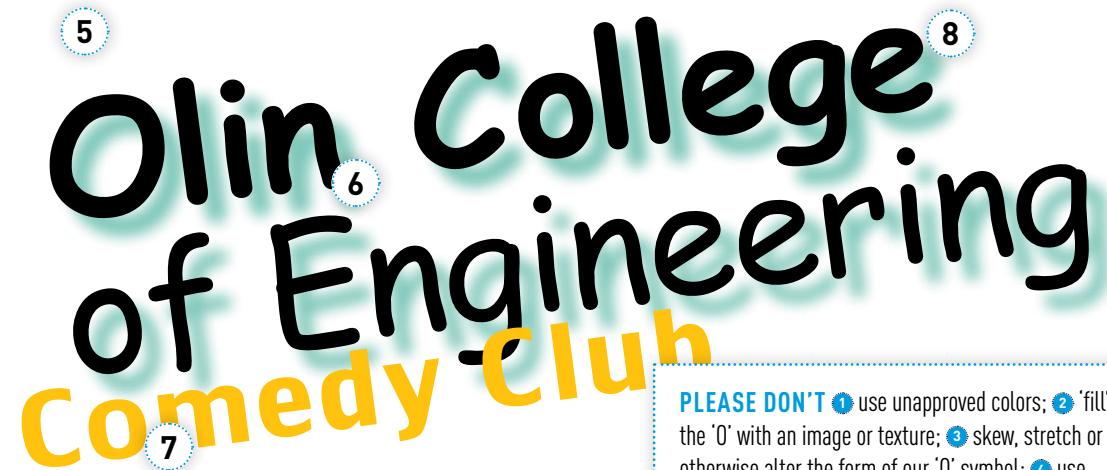
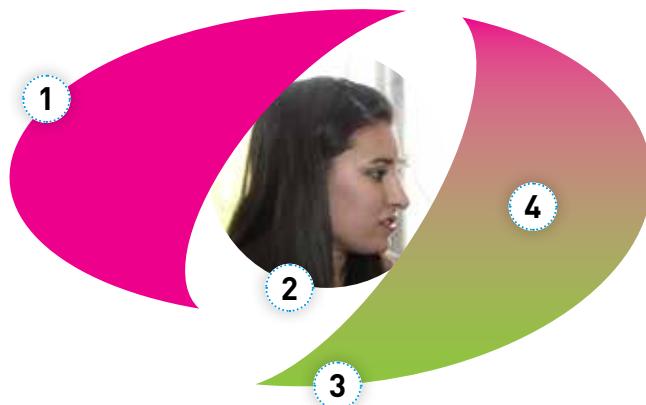


- Follow clear space guidelines when not specifically integrating the identifier into layouts using our visual gestures.
- Clear space guidelines apply to photography and typography as well as visual gestures.
- Use the same measure—one half the height of the Olin 'O'—to define clear space for all variations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

• 2.1 Identifier

please don't...

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



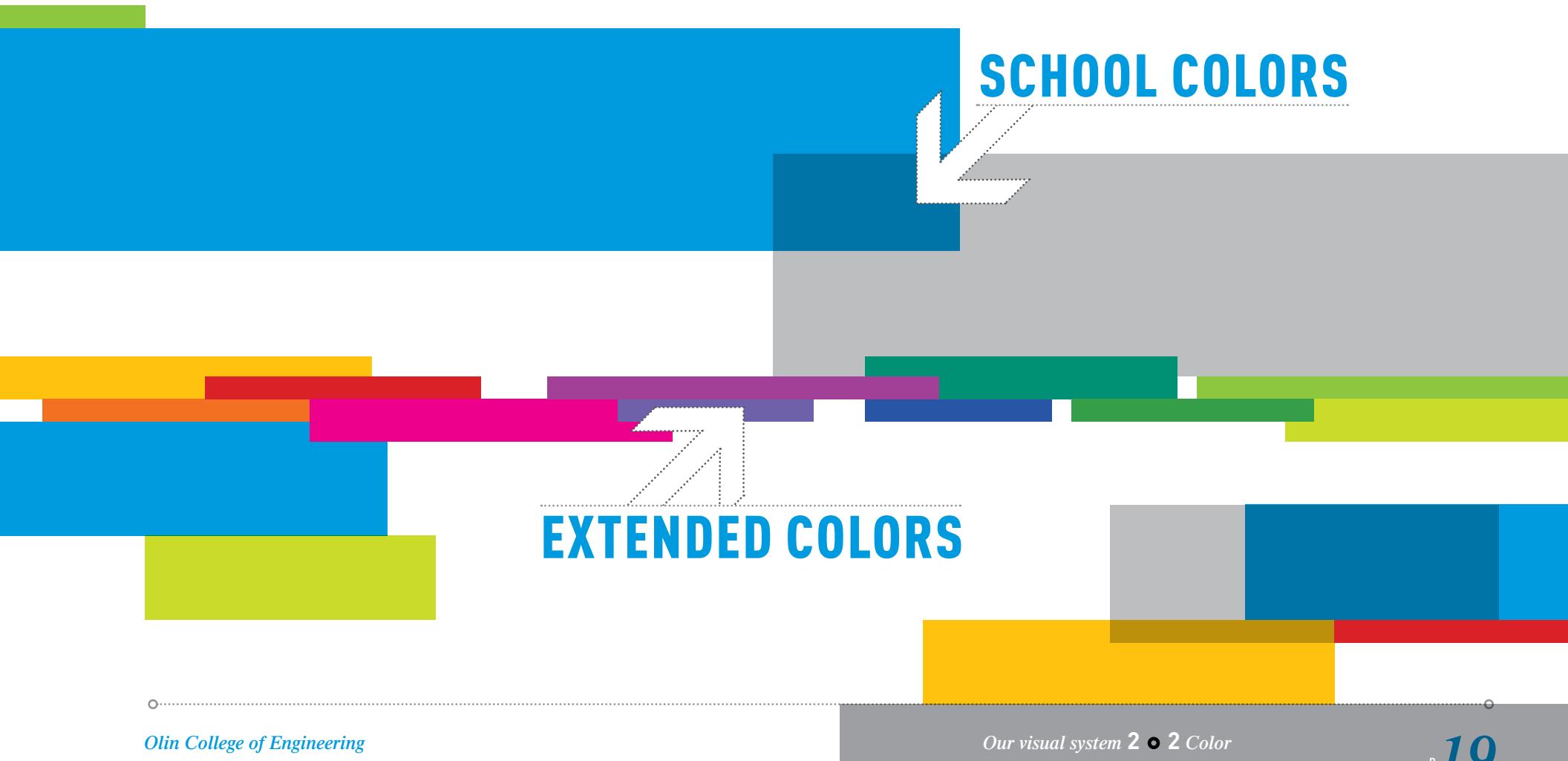
PLEASE DON'T

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

• 2.2 Color

bold, bright, clear

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



• 2.2 Color

by the numbers

- Always use the correct color formulas when building new communications.
Our palette includes custom CMYK and RGB builds in addition to PMS colors.

SCHOOL COLORS

100.15.0.0
PMS PROCESS BLUE
HEX 009BDF

0.0.0.40
PMS 877 (METALLIC SILVER)
HEX A7A9AC

0.0.0.40
PMS 422 (GRAY)
HEX A7A9AC

0.0.0.100
HEX 000000

EXTENDED PALETTE

5.100.80.0
PMS 186 [C]
HEX E31D3C

0.65.100.0
PMS 152 [C]
HEX F47920

0.25.100.0
PMS 7408 [C]
HEX FFC20E

25.0.100.0
PMS 583 [C]
HEX COD028

50.5.100.0
PMS 376 [C]
HEX 8EBE3F

80.15.100.0
PMS 7739 [C]
HEX 349E49

75.10.40.0
PMS 7472 [C]
HEX 26AAA5

55.5.15.0
PMS 7458 [C]
HEX 6BC1D3

100.15.0.0
PMS Process
Blue [C]
HEX 009BDF

60.75.0.0
PMS 2587 [C]
HEX 7B5AA6

20.60.0.0
PMS 514 [C]
HEX C77EB5

0.100.15.0
PMS 213 [C]
HEX ED037C

20.100.70.50
PMS 188 [C]
HEX 750324

10.100.80.5
PMS 7580 [C]
HEX CF1D39

100.50.100.10
PMS 342 [C]
HEX 00653E

100.50.40.10
PMS 7708 [C]
HEX 00677E

100.75.0.20
PMS 7687 [C]
HEX 00458C

75.100.0.25
PMS 7665 [C]
HEX 511C74

MONOCHROMATIC PAIRINGS

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

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

• 2.2 Color

serving suggestions

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

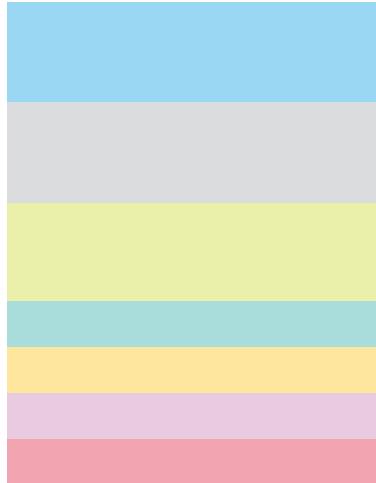


- To add cohesion across our spectrum of communications, always incorporate elements in our school colors—both print and screen-based.
- White—or the color of any given substrate—should also be considered and integrated as a ‘color’ in the development of designed communications.
- When possible and appropriate, use silver rather than gray ink.

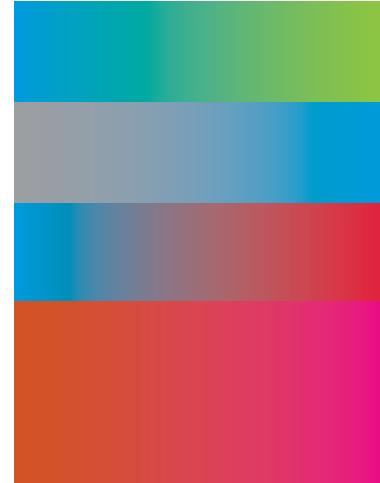
• 2.2 Color

use caution...

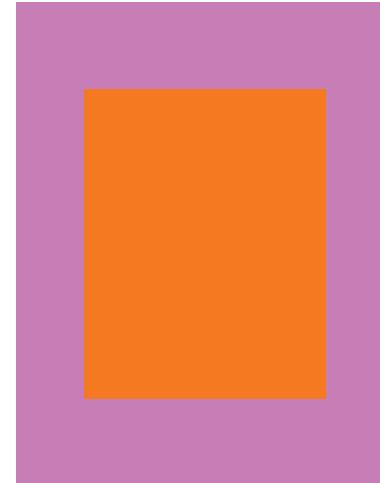
- As with the brand identifier, inconsistent or inappropriate use of our school colors—or of our extended palette—will dilute our brand and could hinder legibility.



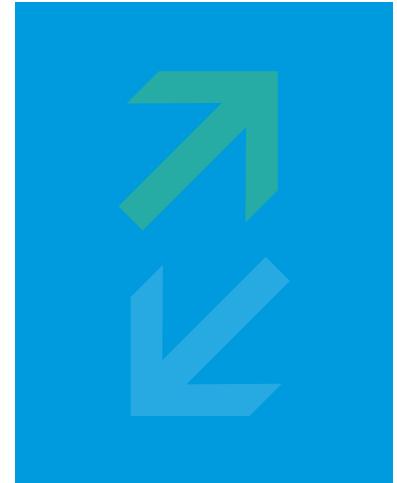
- when creating tints of colors—avoid establishing a 'pastel' palette; when tinting our school colors.



- when using or creating gradients—limit use of gradients to within our identifier (and use only provided gradient options).



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



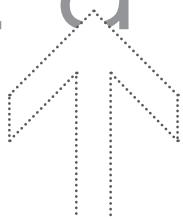
- when combining colors of like value—avoid challenges to legibility.

• 2.3 Typography

precise, varied, inviting

- *True/Right scholars.*
- *NSF Graduate Research awards: 34; honorable mentions: 16*
- *Goldwater Scholars: 1; honorable mentions: 2*
- *Top employers: athenahealth, Boeing Twitter*

Saving the world, one semester at a time



FF DIN

DIN's heritage is engineering. The first drawings of DIN were completed in 1931 for the German Standards Institute (DIN). DIN was redrawn beginning in 1994 to include a full family of weights and styles. A series of condensed weights was introduced in 2009. DIN's clean and precise lines project a confident and rational worldview. Its high X-height and smoothly curved contours lend an air of humanism and openness.

Available at www.fontshop.com

BT Dutch



Available at www.myfonts.com

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

• 2.3 Typography

a wide range of options

FOUNDRY

FF DIN

FAMILY

BT Dutch

STYLES ↗

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

FIGURE STYLES

Regular 1234567890 &
 Old style 1234567890

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

Regular 1234567890



- Distinctive, consistent use of our type families will enhance brand recognition and help us to communicate with clarity. Our two type families provide us with a wide range of typographic

expression, allowing us to construct clear hierarchies while adjusting the voice of individual communications to better serve particular goals—and to resonate with different constituents.

- When our type faces aren't available—such as in HTML emails and applications including PowerPoint—substitute Arial (for DIN) and Times New Roman (for Dutch).

• 2.3 Typography

establishing hierarchy

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

*Cabeza ipsum lorem
ipsum dolor sit amet*

Mauris ante aliquet sem.

• *Lorem ipsum dolor*

Donec porttitor, eros sed tempor dictum, mauris ante aliquet sem, id varius libero mi eu risus. Aliquam massa.

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

- Dramatic shifts in size signal dramatic shifts in hierarchy.

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

- When crafting typographic hierarchies, make sure that any shift in size, weight, value, or color looks intentional—and is easily scannable.

- To reduce complexity, use the fewest possible typographic changes necessary to establish clear hierarchy while maintaining a pleasing visual experience.

- When setting headlines—unless using an all-caps or all-lowercase style—only the first word within each headline and proper names should be capitalized.

• 2.3 Typography

variety and contrast

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

Passionate, altruistic, enterprising, *diagonal*

SAMPLE LIST OF CLUBS

2

1

WHO ARE OLIN COLLEGE STUDENTS?

- musicians
- artists
- entrepreneurs
- volunteers

3

- leaders
- dancers
- world travelers
- teachers

CLASS OF 2016 PROFILE

CONCENTRATIONS AND MAJORS

OLIN'S SAILBOT TEAM → Ever wonder what the next generation navigation might look like? Meet Olin's Sailbot team, founded in 2011 by Regulinski '12, Jaime McCandless '12, Jason Curtis '12, Andrew Fahey '12, and Abe Feldman '12. The team entered the Robotic Sailing Competition at the 2012 World Solar Cup in Perth, Australia. They used a robot to sail a boat powered by solar radiation, claimed second place out of nine teams from the U.S. and Australia. → *"I participate in Sailbot because it's fun, it's exciting, and I'm pushing the boundaries of what I know how to do."*

Shane Skikne '12

GANN ACADEMY, MIDDLETON, NH

PASSIONS ADVENTURE CLUB

SCUBA CLUB, INTIMATE FRISBEE

→ In the classroom, I've always been interested in the integration—making connections between the physical pieces of the puzzle and the abstract function as expected.

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

• 2.3 Typography

details and typographic gestures

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

S 12, Andrew Fat
EITION → Vanc
 blackbody Radiat
 a. → “ I partici
 undaries of what

Some of the ways Olin

- *Olin has no academic departments. Instead, students learn in a highly integrative learning environment.*
- *Every student receives a merit scholarship for tuition.*
- *“Do-learn” is Olin’s motto. Learning starts with research, begins with design, and ends with making.*

GET TO KNOW OLIN

- Chat with faculty, students, and staff.
- Learn more about our innovative curriculum.
- Check out our state-of-the-art facilities.
- Discuss our unique admissions process.
- Connect with other advanced engineering students.
- Find out about our half-time internships.

GANN ACADEMY, MIDDLETON, WI

PASSIONS ADVENTURE CLUB, GOLF TEAM,

SCUBA CLUB, ULTIMATE FRISBEE, VOLLEYBALL

“ In the classroom, we’re teaching students how to work with a system integration team to build a robot that can identify and extract electronics and materials from a pile of scrap metal.”

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

• 2.3 Typography in practice

1 Relative size clearly establishes the headline as the dominant message on this spread; a shift in weight lends a conversational inflection to the headline. 2 A dramatic shift in size as well as in style and color allow the subheadline to hold its own on the page while maintaining a visual connection to the headline. The headline and subheadline are set in DIN, helping to distinguish them from the body copy, which is set in Dutch. 3 A 'lead in' style that includes a shift in color and font style draws the reader into the body copy. 4 Easy to find sidebars 5 are reversed out of solid blue; underlines separate headlines from body copy to save space and add variety. Profiles 6 use a unique style that employs shifts in weight to highlight different types of information, while the body of the profile 7 switches to our serif typeface, representing a change in narrative voice. Use a unique set of styles 8 to help readers distinguish different series or types of sidebar content.

Saving the world, one semester at a time

DISCOVER OLIN!

2

3 There's never been a better time to be an engineer. Never has the world faced such Grand Challenges—difficult problems whose solutions will require all the creativity and innovation we can muster. Engineers will be at the center in the effort to turn these problems into opportunities.

4 But not just engineers. The challenges we're facing—from protecting the environment to ensuring clean air and water to finding new sustainable energy sources—call for a new kind of engineer, one able to work across borders, time zones and disciplines. We need innovators with the ingenuity to devise new solutions that will make the world a better place.

Olin has pioneered a new kind of engineering program designed to educate and inspire extraordinary engineering innovators for this new era. We call this kind of innovator the Olin Engineer.

What is the Olin Engineer? He or she is inventive, a big-picture thinker who also attends to the details—mathematical, entrepreneurial, can-do, fearless and aware of the social aspects of invention. In short, the Olin Engineer is an innovator able to work at the boundaries of disciplines, cultures and technologies, where things get interesting.

How do we train this new engineer? We start with the right raw materials: talented students who carry big challenges and who want to change the world. Add enterprising, inspiring faculty dedicated to undergraduate teaching and shaking up engineering education, and place it all in a campus engineered for creative interaction.

Next, create a curriculum and culture that has students learn engineering by tackling actual engineering problems. We don't hold



much with the traditional approach, which has students learn theory for a couple of years before they touch a real project. At Olin, you dive right in from day one in a program that's demanding, rigorous, mind-stretching—and fun.

Our curriculum incorporates engineering, entrepreneurship and liberal arts, drawing insights from each. We also teach essential practical skills, like how to be a communicator and how to work in teams—skills that will help you no matter what field you enter. At Olin, we like to say you will learn to think like an engineer, and maybe even be one.

We invite your exploration of the Olin experience.

THE MAE GRAND CHALLENGE IN ENGINEERING → The Grand Challenges of Engineering are broad realms of human concern—Sustainability, Health, Security, and the Joy of Living—and include such problems as providing clean water, ensuring sustainable energy, and improving global health, among others. There are 14 in all.
more at olin.edu/view

5

TOP RANKINGS

- U.S. News & World Report #6 Best Undergraduate Engineering Programs, nationwide
- Chronicle of Higher Education Top Producer of Full-time Scholars
- National Survey of Student Engagement (NSSE) Score above the 50th percentile mark in nine out of 10 metrics measuring the quality of the educational experience
- <http://www.olin.edu/about/sds-rankings.aspx>

6

Aiswarya Kolisetty '13
AMERICAN INTERNATIONAL SCHOOL, CHELSEA, MA, INDIA
CURRENT ABE PROJECT WORKING IN INDIA ON WATER CHLORINATION
PASSIONS BRIDGING PSYCHOLOGY AND TECHNOLOGY, SOCIETY OF WOMEN
ENGINEERS, VOLLEYBALL, AND PHOTOGRAPHY

7

I love Olin because I get to jump into the deep end of engineering; I get to define what engineering is. Usually, it's about thinking 'outside the box'; at Olin, I get to create that box and everything around it. We get the chance to explore and design the way we learn. It's the small population, openness to ideas and flat management structure that allow this to happen."

8

• 2.3 Typography

please avoid...

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

using ALL CAPS for EMPHASIS.

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

setting type in multiple colors.

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

Using Initial Caps for Headlines.

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



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

using force justification for body copy.

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

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

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

• 2.4 Imagery inside, active, informal...



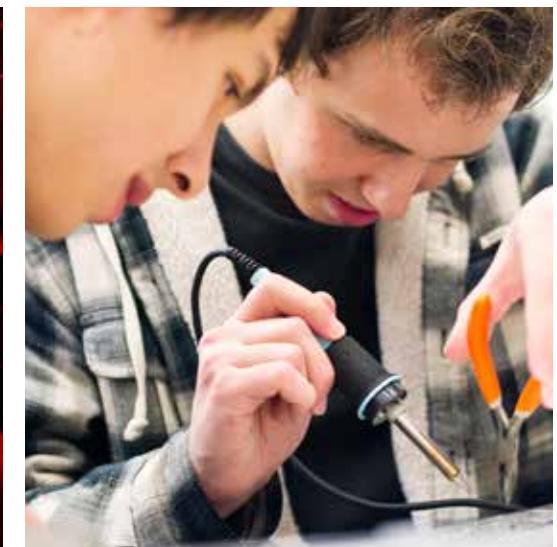
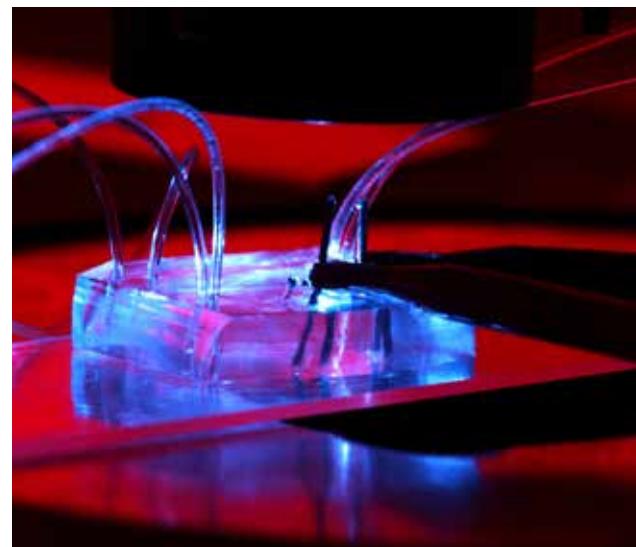
→ Ours is an open, inviting community—so too is our approach to photography. Images of our community are taken from the perspective of the community members themselves, rather than from an outside observer's perspective. Our goal is to invite people into our community, to welcome them into the vibrant, inclusive discourse that characterizes our interactions.

◦ 2.4 Imagery

making, breaking, creating...



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



• 2.4 Imagery

building narratives, generating motion

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



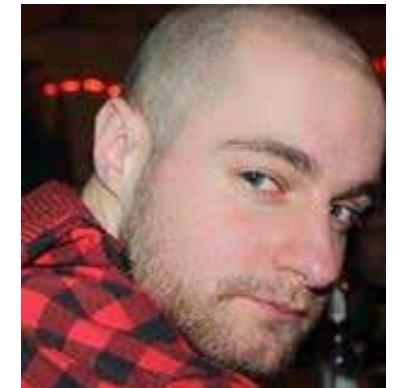
Combine...

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

• 2.4 Imagery

please avoid...

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



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

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

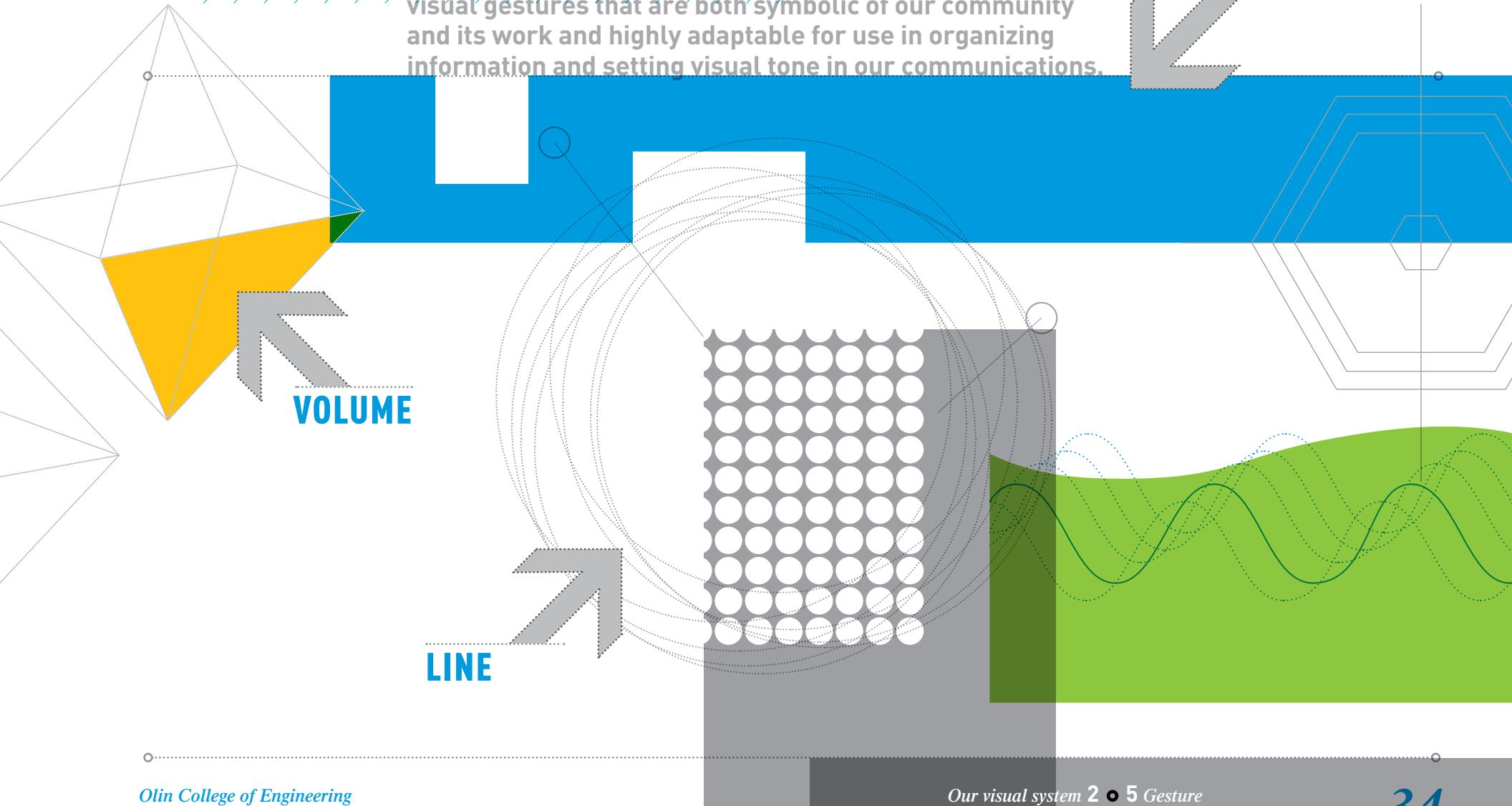
- heavy-handed photographic metaphor (as well as imagery that is obviously ‘stock’).
- Use typography, our visual gestures and/or abstract campus images rather than a narrative image. If there’s nothing to show, don’t show anything at all.

- confrontational or unflattering images.

• 2.5 Gesture

vital, iterative, experimental

- Our visual brand system includes an extensible series of visual gestures that are both symbolic of our community and its work and highly adaptable for use in organizing information and setting visual tone in our communications.



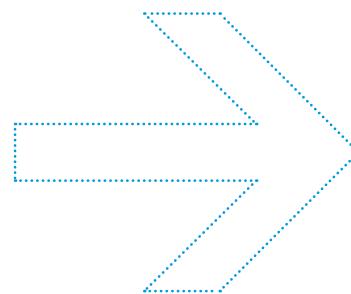
• 2.5 Gesture

line: in theory

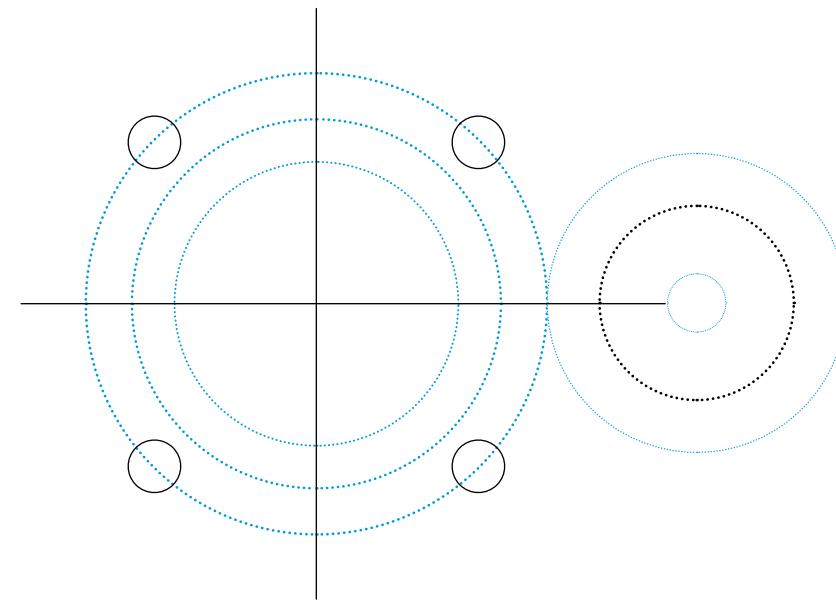
→ Gestural, layered line-work represents the iterative, cross-disciplinary process of exploration and ideation that is so much a part of an Olin education. The same lines and shapes organized into regular patterns and configurations represent the transformation of theoretical exploration and collaboration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

LINE WEIGHTS AND STYLES

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



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



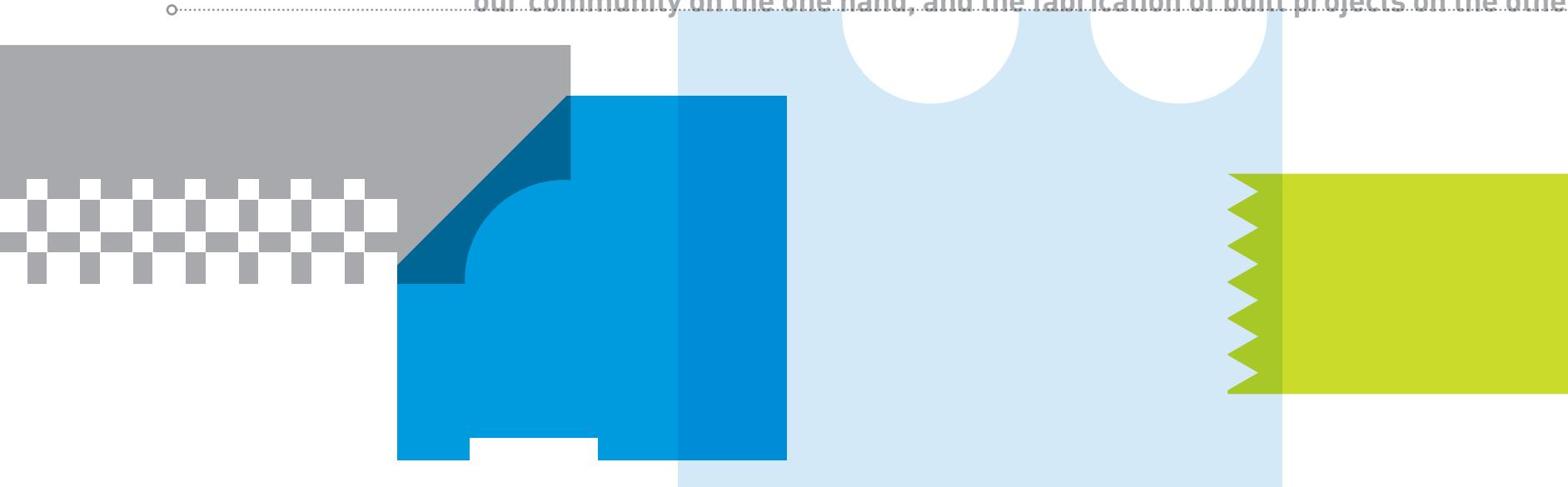
- the rigor which pervades the entire learning process. Use photography (including the context of the white board or work table) to show hand-drawn and hand-made materials.

- Avoid highly representational groupings of lines and shapes, including (for example) the representation of specific chemical structures or mechanical assemblies.

• 2.5 Gesture

plane: in development

- Modulated, modified, irregular planes evoke the active, participatory philosophy that defines the Olin experience. Continuous improvement leads to constantly evolving forms—both literally in the machine shops and metaphorically in the re-imagining of processes and approaches. Our visual communications strive to move beyond the confines of the regular-sided box: evoking both the dynamic recombination that typifies our community on the one hand, and the fabrication of built projects on the other.

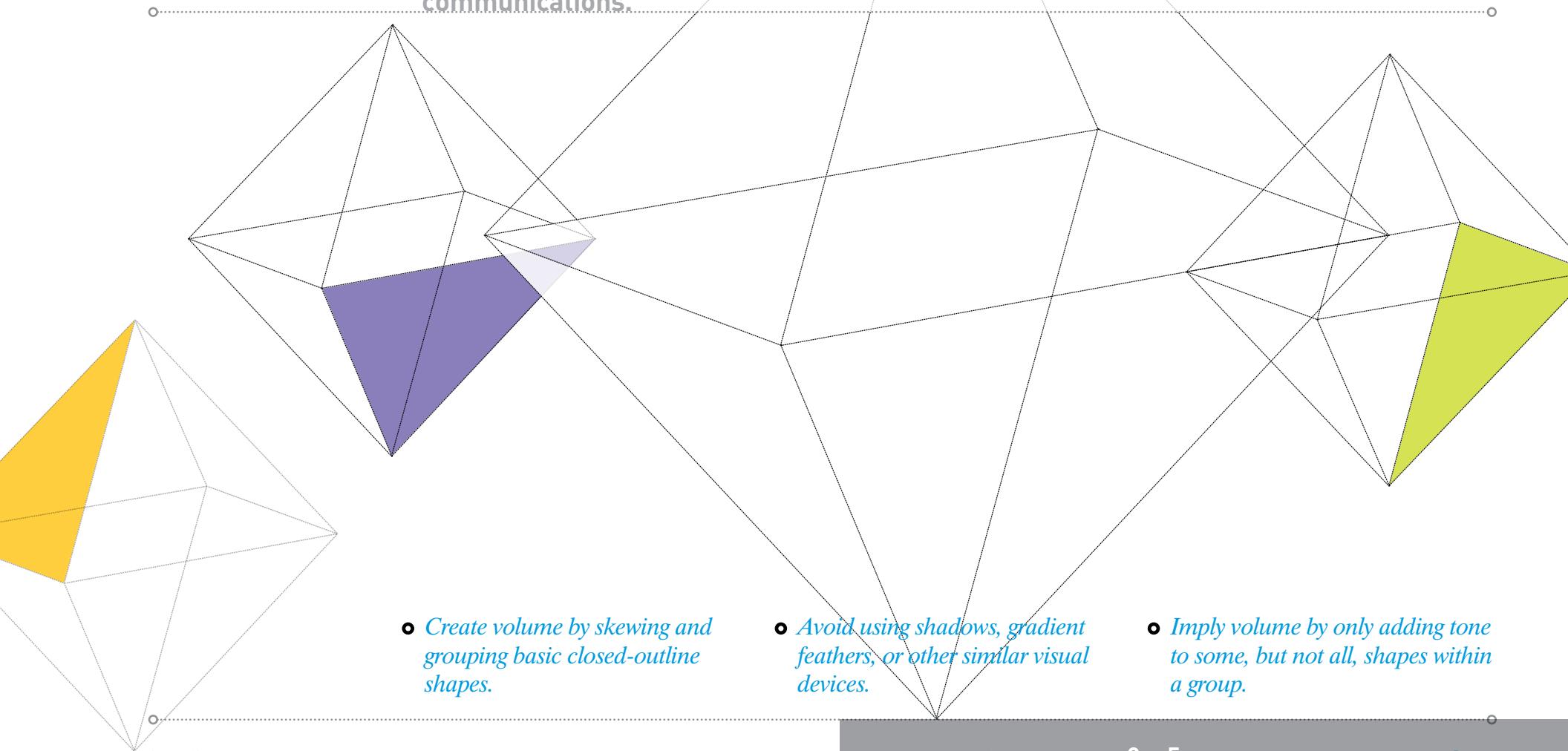


- Whenever possible, create irregular shapes to help contain and organize content within a communication; avoiding regular boxes and containers.
- Use both large, simple shapes and repeated patterns of smaller shapes as cutouts and masks to create unique forms from basic shapes. Use transparency as appropriate.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

• 2.5 Gesture

volume: in practice

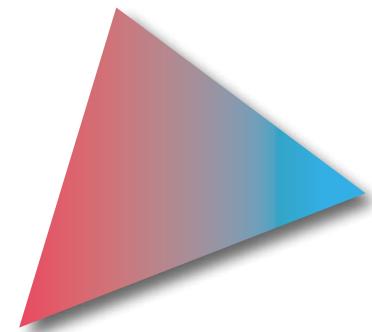
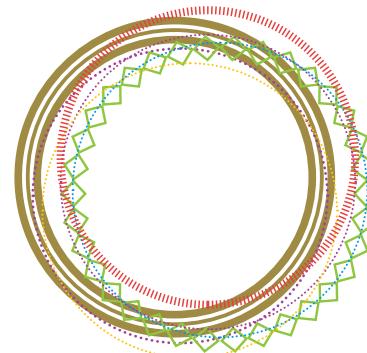
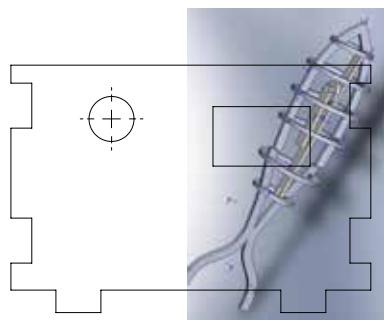
- Combine line and plane to create volumes that represent completed projects—the culmination of the ideation and fabrication processes represented by line and plane. Add dimensional qualities to our (flat) communications.



• 2.5 Gesture

please avoid

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



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

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

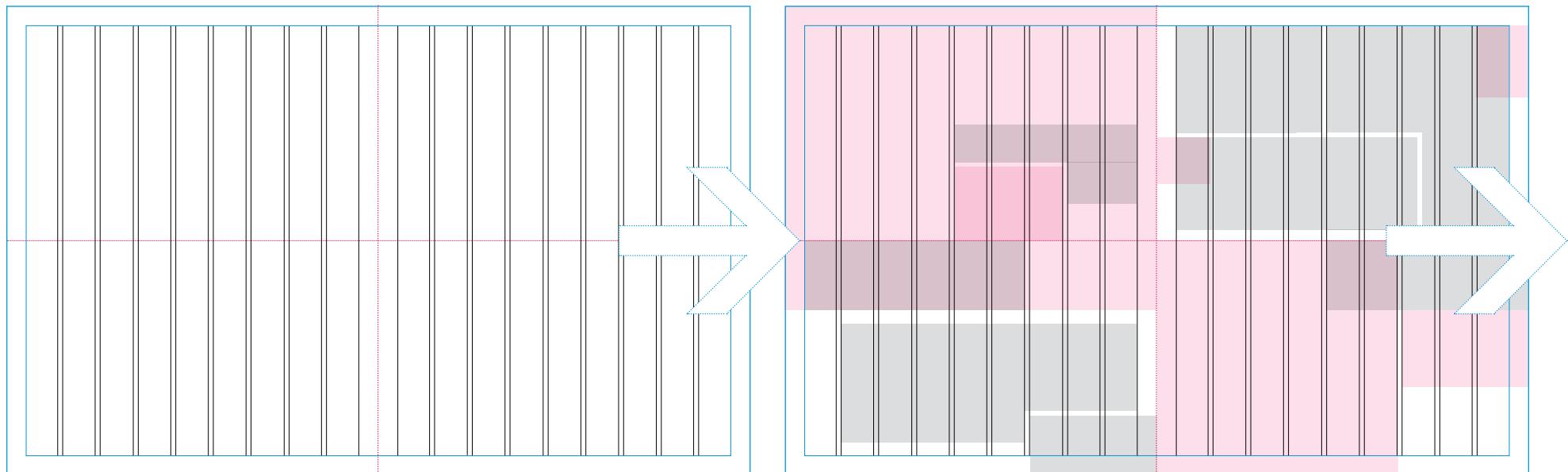
- Use a limited palette of colors and line styles when developing line-based gestures. Using too many colors and styles communicates lack of focus, disorder and chaos—not considered exploration, complexity, and elegance.

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

• 2.6 Composition

underlying structure—the grid

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



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

• 2.6 Composition

underlying structure—the grid

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

SURPRISE, SURPRISE: YOU LEARN ENGINEERING BEST BY TACKLING ACTUAL ENGINEERING PROBLEMS

Olin's do-learn model

Lawrence Neeley, Ph.D.

Courses taught: Real Products, Real Markets, Design Nature, User-Oriented Collaborative Design, Scope, Entrepreneurship Foundation

My motivation for teaching: Real products, real markets, user-oriented collaborative design, scope, entrepreneurship foundation

Passions: Robotics and representing my classmates in student government

Shivam Desai '14

Courses taken: Real Products, Real Markets, Design Nature, User-Oriented Collaborative Design, Scope, Entrepreneurship Foundation

My motivation for teaching: Real products, real markets, user-oriented collaborative design, scope, entrepreneurship foundation

Passions: Robotics and representing my classmates in student government

Surprise, Surprise: You Learn Engineering Best by Tackling Actual Engineering Problems

MAJORS

- CE: Electrical and Computer Engineering
- CE: Civil Engineering
- CE: Mechanical Engineering
- CE: Materials Science with concentration

CONCENTRATIONS

- Engineering
- Computing
- Design
- Materials Science
- Science

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- CE: Mechanical Engineering
- CE: Materials Science with concentration

CONCENTRATIONS

- Engineering
- Computing
- Design
- Materials Science
- Science

• 2.6 Composition

complex interactions—transparency

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

**Saving the world,
one semester
at a time**

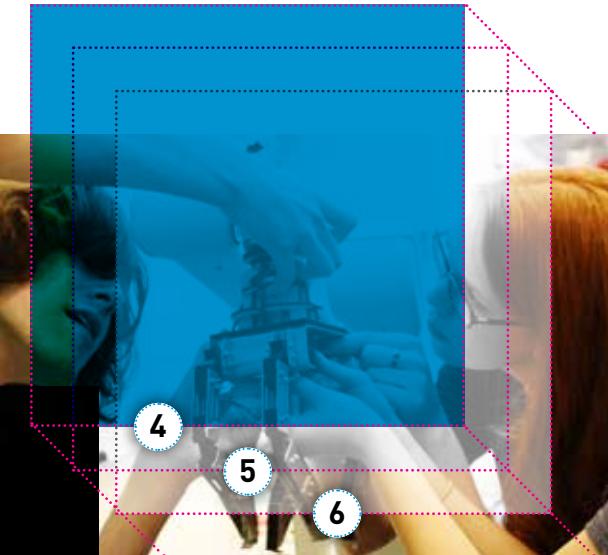


1



2

3



4

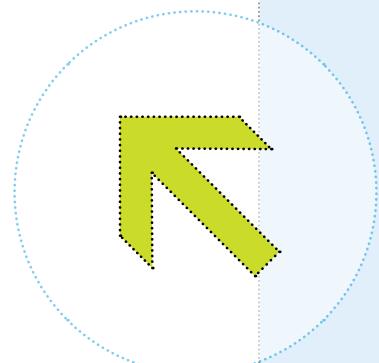
5

6

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

best practices

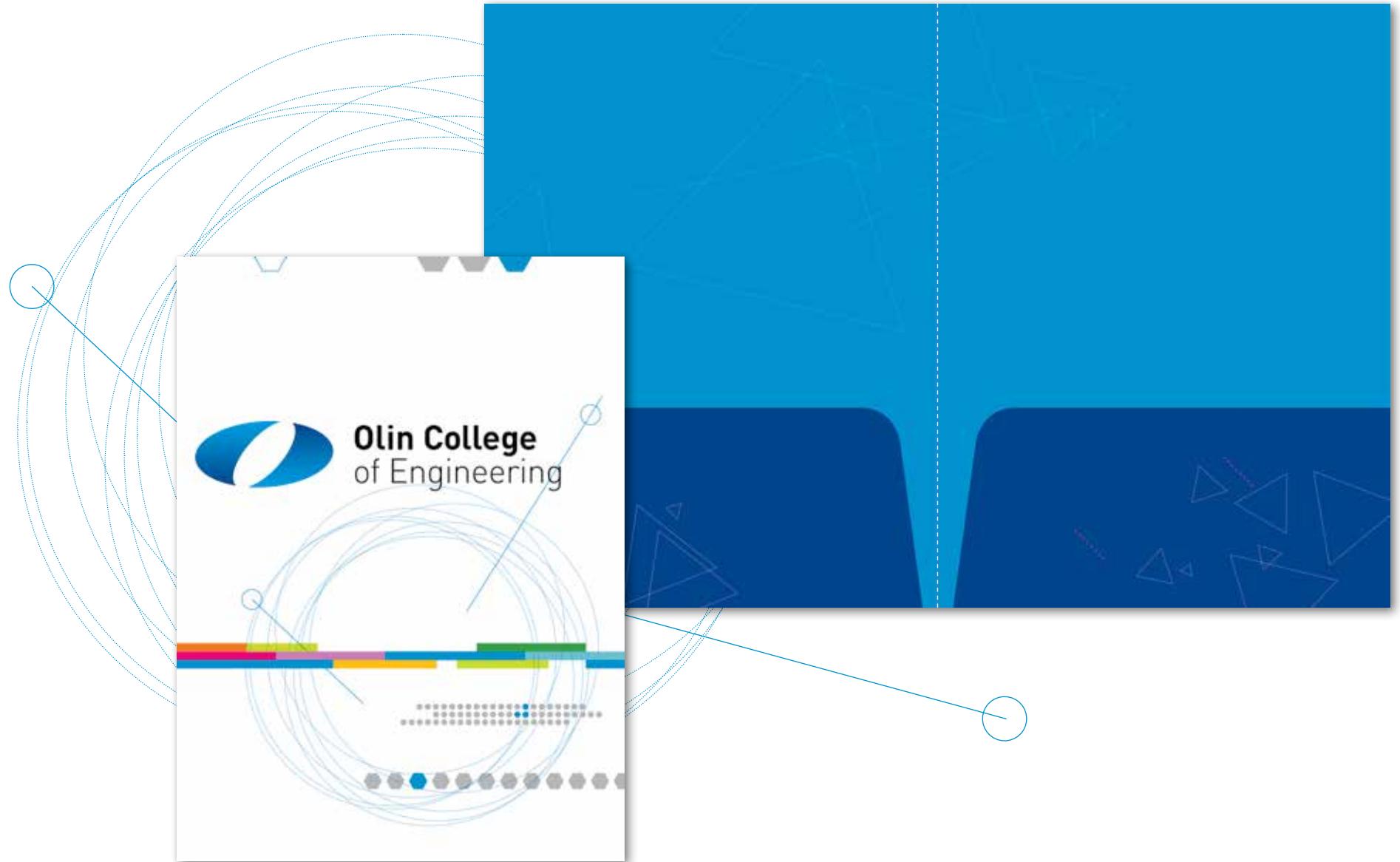
- 3.00 *Business papers*
- 3.01 *Pocket folder*
- 3.02 *Campus banners*
- 3.03 *Event invites*
- 3.04 *Prospectus*
- 3.05 *Fact and data sheets*
- 3.06 *E-communications*
- 3.07 *Social media*
- 3.08 *MS PowerPoint*
- 3.09 *Branded fashion*



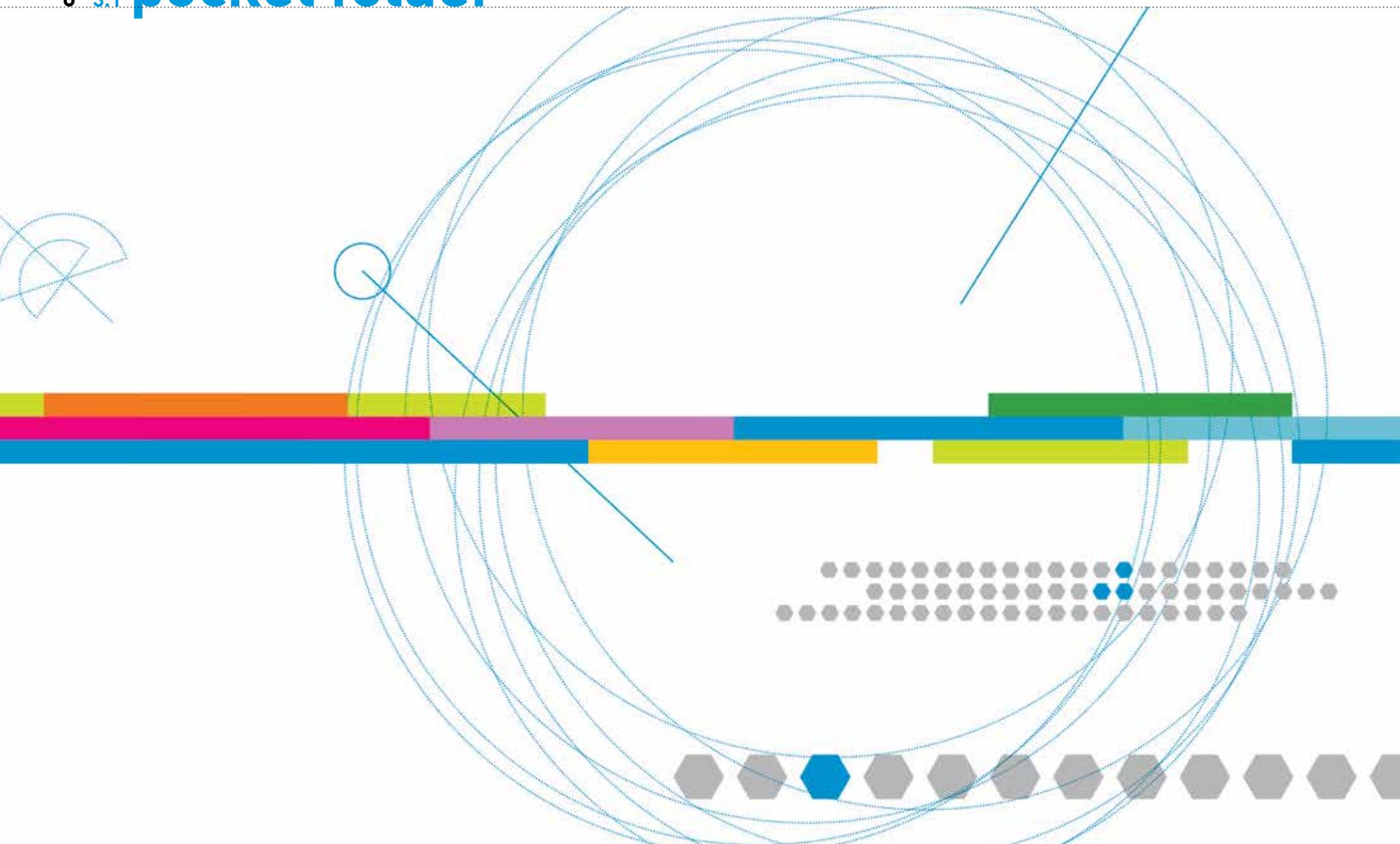
• 3.0 business papers



◦ 3.1 pocket folder



◦ 3.1 pocket folder



• 3.2 event invites



 **There's no better time**
to be an **Olin** engineer

OLIN ALUMNI CLASSES OF 2006-2012

- Olin College students: 4
- MIT Graduate Research Assistant: 14 (Business Administration: 10)
- Harvard Graduate School of Business: 10
- The Wharton School: 10 (Business Administration: 8)
- The University of Michigan: 8 (Business Administration: 6)
- The University of Texas at Austin: 6 (Business Administration: 5)
- The University of Illinois Urbana-Champaign: 5 (Business Administration: 4)
- The University of Wisconsin-Madison: 5 (Business Administration: 4)
- The University of Michigan: 4 (Business Administration: 3)
- The University of Michigan: 4 (Engineering: 3)
- The University of Michigan: 4 (Mathematics: 2)
- The University of Michigan: 4 (Physics: 2)
- The University of Michigan: 4 (Psychology: 2)
- The University of Michigan: 4 (Robotics: 2)
- The University of Michigan: 4 (Statistics: 2)
- The University of Michigan: 4 (Theatre: 2)
- The University of Michigan: 4 (Unknown: 2)
- The University of Michigan: 4 (Other: 1)

- Professional Internships
- Consulting
- Finance
- Law
- Medicine
- Manufacturing
- Marketing
- Product Development
- Public Policy
- Research
- Teaching
- Technology
- Venture Capital
- Unknown: 1



FALL OPEN HOUSE
SUNDAY, OCTOBER 27TH, 2013



 **fall open**
house

SUNDAY, OCTOBER 27TH, 2013



You're **Invited!**

Fall Open House:
Sunday, October 27th, 2013

11:00am-12:30pm
Registration & Meet our faculty

12:30pm-4:30pm
Official programs

RSVP by October 15th to:
olin.edu/admissions/foh.aspx



• 3.2 event invites



• 3.2 event invites



MOLLY GROSSMAN '13
Olney, MD

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

women's open house

Friday, August 2nd, 2013

Olin College of Engineering

Best practices 3 • 2 Event invites

P 48

◦ 3.3 prospectus

VISIONARY
PRACTICAL
DOING
LEARNING
CREATIVE
TECHNICAL
FUN
SERIOUS
TOGETHER
INDEPENDENT

do-learn model

S
earn

**Saving the world,
one semester
at a time.**

DISCOVER OLIN!

Aiswarya Kaliyettu '13
CIVIL & ENVIRONMENTAL ENGINEERING
CURRENT AND PAST PROJECTS IN CIVIL AND MECHANICAL ENGINEERING
PASTORAL PROJECTS: PRESIDENT OF YOUTH LEADERSHIP SOCIETY OF AMERICA;
MEMBER, YOUTH LEADERSHIP

Q I love Olin because I get to jump into the deep end of engineering. I get to define what engineering is. Usually, it's about thinking "outside the box"; at Olin, I get to create that box and everything around it. We get the chance to explore and design like we learn. It's the small population, openness to ideas and flat management structure that allow that to happen."

We invite your exploration of the Olin experience.

People-inspired engineering

Rachel Bay '15
CIVIL & ENVIRONMENTAL ENGINEERING

What I'm passionate about? On a broad scale, understanding the world—and bringing that understanding to others in a way that improves their lives. How does that manifest? I'm passionate about improving STEM education. As such, I've already invested in Engineering Discovery, a group that does K-12 engineering education outreach and volunteering in the Stoddard-Wellesley area. I also do swing and blues dancing with the Olin Dance Project, and I have a long-running Passavote Pursuit in various types of chocolate-making!

PUTTING PEOPLE FIRST

In our model of *people-centered engineering*, techniques of design derived by the better technologies of society, and how they improve people's lives from improvements in service delivery to more effective ways of working together. This model is simple: think better, act faster, and implement as a result, and a result that is sustainable so that all can realize their full potential. That's why we call our field "engineering for humanity." We believe that this model of engineering emphasizes its civic nature, and that it makes engineering relevant to citizens, and thus to business leaders.

This focus on "service delivery" means that Olin's engineering students work with a range of "stakeholders" (such as "local governments," "non-governmental organizations," "international partners," "and local communities") to design and test engineering solutions to problems in society. The point is to let us design through collaboration, where the first question is "How would society benefit from [your idea]?"

PEER SPOTLIGHT

Caitrin Lynch, Ph.D.
EDUCATOR PROFESSOR OF ENVIRONMENTAL AND WATER
COFFEE CULTURE: THE HUMAN CONNECTION: TASTE AND CONCEPTS FROM AGRICULTURE FOR
INNOVATIONS THAT'S MOBILE, SUSTAINABLE, AND EQUITABLE

Q My colleagues Lynn Andrea Stein and I created Engineering for Humanity to help students identify problems facing local senior-citizen partners, then design and build solutions geared to the specific senior-partner partners. We want our engineering students to design with the needs, practices and values of people in mind, not to design something that the engineer thinks is a good idea, but no real person would actually want. The students designed a device-handheld canes for a Needham senior who had trouble getting up and holding onto his cane to stand up to enable a wheelchair-bound person to stand in her space while in her wheelchair, and modified a couch to help another wheelchair-bound person easily rise from a seated position. The class is aimed at Olin, Babson and Wellesley students, and it has been great to see the collaboration, and creativity that comes from teaming up such an interdisciplinary group."

Brenna Campbell '16
HUMANITIES, EDUCATION, MARCHING BAND
NATIONAL GUARD, BAND, DRUM MAID, CHIEF

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

Best practices 3 • 3 Prospectus

10

PRACTICAL DOING LEARNING CREATIVE TECHNICAL

Olin College
of Engineering

◦ 3.3 prospectus



PUTTING PEOPLE FIRST

Caitrin Lynch, Ph.D.

ASSOCIATE PROFESSOR OF ANTHROPOLOGY AND AUTHOR

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

“ My colleague Lynn Andrea Stein and I created Engineering for Humanity to help students identify problems facing local senior-citizen partners, then design and build solutions geared to the specific senior-citizen partner. We want our engineering students to design with the needs, priorities and values of people in mind, not to design something that the engineer thinks is a good idea but no real person would actually want. The students designed a double-handled cane for a Needham man who had trouble getting out of his car, created a device to enable a Wellesley woman to cook at her stove while in her wheelchair, and modified a couch to help another Wellesley woman easily rise from a seated position. The class is aimed at Olin, Babson and Wellesley students, and it has been great to see the collaboration and creativity that comes from teaming up such an interdisciplinary group.”



Breauna Campbell '14

FAITH CHRISTIAN SCHOOL, LAFAYETTE, INDIANA

PASSIONS DANCE (BALLET, SALSA, SWING, TANGO)

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

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

◦ 3.3 prospectus

Join the journey

PARTNERING WITH STUDENTS

Student Profiles: Mengfei Yu
Linda Liang, PhD
Huiyan Chen, PhD

Student Profiles: Mingfei Yu
Linda Liang, PhD
Huiyan Chen, PhD

Student Profiles: Mingfei Yu
Linda Liang, PhD
Huiyan Chen, PhD

Victoria Miller '14
I chose Olin because I wanted to collaborate with students from different backgrounds and work on real-world projects. The professors here are very accessible and approachable. They encourage us to think outside the box and to take risks. I've learned a lot about myself and my interests through my experiences at Olin.

Proof points

HOW DO WE KNOW THE OLIN EDUCATION WORKS?

Mark Dornhofer, PhD
I chose Olin because it's a great place to learn and grow. The faculty here are very supportive and encouraging. They help us to develop our skills and knowledge in a variety of areas, including engineering, science, and technology. The facilities are state-of-the-art and provide a great learning environment.

Olivia Johnson, PhD
I chose Olin because it's a great place to learn and grow. The faculty here are very supportive and encouraging. They help us to develop our skills and knowledge in a variety of areas, including engineering, science, and technology. The facilities are state-of-the-art and provide a great learning environment.

A new kind of engineering college

OLIN+INNOVATION

Olivia Johnson, PhD
I chose Olin because it's a great place to learn and grow. The faculty here are very supportive and encouraging. They help us to develop our skills and knowledge in a variety of areas, including engineering, science, and technology. The facilities are state-of-the-art and provide a great learning environment.

Olin's do-learn model

Lorraine Newell, PhD
The Olin experience has been transformational. We're not afraid to take risks and push boundaries. The faculty here are very supportive and encouraging. They help us to develop our skills and knowledge in a variety of areas, including engineering, science, and technology. The facilities are state-of-the-art and provide a great learning environment.

Morgan Roper '14
I chose Olin because it's a great place to learn and grow. The faculty here are very supportive and encouraging. They help us to develop our skills and knowledge in a variety of areas, including engineering, science, and technology. The facilities are state-of-the-art and provide a great learning environment.

SURPRISE, SURPRISE: YOU LEARN ENGINEERING BEST BY TACKLING ACTUAL ENGINEERING PROBLEMS

SCOPE-ing out the challenge

OLIN'S SCOPE PROGRAM OFFERS UNPARALLELED LEARNING OPPORTUNITY

Olivia Johnson, PhD
The Olin program has been designed for students who want to learn by doing. The faculty here are very supportive and encouraging. They help us to develop our skills and knowledge in a variety of areas, including engineering, science, and technology. The facilities are state-of-the-art and provide a great learning environment.

A different kind of admission

LOOKING FOR THE RIGHT FIT

THE OLIN STORY

Olivia Johnson, PhD
The Olin program has been designed for students who want to learn by doing. The faculty here are very supportive and encouraging. They help us to develop our skills and knowledge in a variety of areas, including engineering, science, and technology. The facilities are state-of-the-art and provide a great learning environment.

• 3.4 fact sheets

Olin College of Engineering

Quick Facts

- Founded in 1994, Olin was founded at the late 1990s at the intersection of modern engineering education and educate a new generation of innovators. Starting from a clean slate, Olin has reinvented the engineering curriculum to be about innovation, entrepreneurship, and addressing global challenges.
- Rankings + awards**
 - US News & World Report (2011): #9 Best Undergraduate Engineering Programs, non-doctoral; #1 Easiest to Get Involved
 - Princeton Review (2011): Best 376 Colleges, Best Colleges in Northeast; and Best Fiske Guide 2012 Best Buy Schools
 - PARADE Magazine: College A-List (2010)
 - Parents & Colleges: #1 Top Ten Financial Aid Providers (2011)
- Recent Awards and Honors**
 - Project Lead the Way (PLTW) Innova Award for Innovation (2010)
 - Chronicle of Higher Education: One of Nation's Top Producers of Fulbright Scholars Individual
 - Institutional
 - ASCE Best Paper Award presented to professors Weiwei Kuan and Mark Kammerman
 - Gold Medal in annual University Physics Competition presented to Dennis Schatzinger '01, Patrick Mori '02 and Brendon Quigley '03 under the guidance of Associate Professor Timothy Zeebach
 - Provost's Faculty Award: John Gaudelli and Mark Kammerman awarded Princeton Review's Best 300 Professors
 - National Defense Science and Engineering Graduate Council awarded to Adam Schmid '07
 - Alpha Sigma Tau recipient from the Congress-Broadway Society Exchange Inc. Young Professionals

For more information, visit olin.micromedia.com
Olin-MI | Needham, MA 02493-1209

Foxboro M. 200 College of Engineering
Olin-MI | Needham, MA 02493-1209



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

gs + awards

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

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

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



Recent Awards and Honors

Institutional

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

berest

Student

- Enrollment: male)
- Admis:
- Yield:
- Origin:
- 28 with
- Average (weigh
- Testin (comb

Alumni

- Class of
- Emplo
- Emplo
- Gradua
- Gradua
- Gradua
- Gradua
- Entre
- Other
- Avera

• 3.4 fact sheets

Olin College of Engineering



Quick Facts

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

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

Rankings

- US News & World Report (2011): #8 Best Undergraduate Engineering Programs, non-doctoral; #1 Easiest to Get Involved
- Princeton Review (2011): Best 3% Colleges; Best Colleges in Northeast; and Best Value College
- Fiske Guide 2012 Best Buy Schools
- PARADE Magazine College List (2010)
- Parents & College: #1 Top Ten Financial Aid Providers (2011)

Recent Awards and Honors
Institutional

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

Individual

- President Miller elected to National Academy of Engineering
- ASIEE Best Paper Award presented to professors Yevgeniya Zastavker, Debbie Cluchra, Lynn Andrea Stein, Alissa Surang-Sieminski and Caitrin Lynch
- Innovation in Entrepreneurship Pedagogy Award presented to Associate Professor Stephen Schiffman
- Helen Plants Award presented to professors Sherina Kerns and Mark Somerville
- Gold Medal in annual University Physics Competition presented to Rebecca Schatzengrill '13, Patrick Vatin '14 and Brendan Quinlivan '14 under the guidance of Associate Professor Yevgeniya Zastavker
- Professors Sarah Spence Adams, John Geddes and Mark Somerville named to Princeton Review's Best 300 Professors
- National Defense Science and Engineering Grant awarded to Alison Schmidt '07
- Juliana Nazare '14 accepted into the Congress-Bundestag Youth Exchange for Young Professionals

Franklin W. Olin College of Engineering
Olin Way // Needham, MA 02492-1200

Olin College of Engineering



Become an Olin College Corporate partner

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

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

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

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

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

Recruiting

- Sally Phelps
Director of Post-Graduate Planning
T: 781.292.2281
sally.phelps@olin.edu

Initiative for Innovation in Engineering Education (IIIE)

- Lauren Taaffe
Director of Philanthropic Partnerships
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lauren.taaffe@olin.edu

Senior Capstone Program in Engineering (SCoPE) and Research Activities

- Ruth Levine
Director of Business Development
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• 3.4 fact sheets

 Olin College
of Engineering

Quick Facts





Student profile

- Enrollment: 344 (64% female/54% male)
- Admission Rate: 19.4%
- Yield: 54%
- Origins: 38 states, 17 foreign nationals, 28 with international backgrounds
- Average Entering GPA: 3.94.0 scale (international)
- Testing: SAT median is 1490 (combined math/verbal)

Alumni profile

Class of 2011 six months post-graduation

- Employed or In Graduate School: 94%
- Employed: 87%
- Graduate School in Engineering, Math or Science: 25%
- Graduate School — Other: 2%
- Entrepreneurs: 4%
- Other: 6%
- Average Starting Salary (based on self-reported information): \$61,799

Classes of 2006–2012

- Fulbright Scholars: 9
- NSF Graduate Research Awards: 34 Honorable Mentions: 14
- Goldwater Scholars: 1 Honorable Mentions: 2
- Top Employers: internhealth, Boeing, Energy Solutions, Google, Microsoft, Pricer Dame, Rockwell Automation
- Top Graduate Schools: Babson College, Carnegie Mellon University, Cornell University, Harvard University, MIT, Stanford University



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Recruiting

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• 3.5 e communications

oLink
Olin in action

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→ **President Miller to Appear on Innovation Hub Live: College 2.0**

On June 4 beginning at 7:00 pm President Miller will participate in WGBH's Innovation Hub Live: College 2.0 hosted by Kara Miller at the Modulus Theater in Boston. Tickets and additional information can be found [here](#).

→ **Commencement 2013**



Our weekend of commencement activities were a huge success. We kicked things off with a Diners, Drive-Ins and Dives Services themed alumni social under the tent in the Olin oval; on Saturday a number of seniors, and alumni were recognized during the second annual external achievement celebration (click here to see the slideshow) which was followed by the President's Reception and the weekend concluded with our commencement ceremony. Links to photos and videos can be found on the commencement website, and DVD's of the ceremony are still available to order via OlinGear.

→ **IIE2 Summer Institutes Begin Next Week**

It is time for IIE2's Summer Institutes! From June 5-7, we will be joined by 10 faculty members from Brazil, Belgium, Chile, France, Singapore, South Korea, Switzerland and the USA (among others). They will participate in Facilitating Change that Sticks: Becoming an Effective Educational Change Agent, which we will present in collaboration with Big Beacon. The following week, June 10-14, will bring in 50 faculty participants from Brazil, Chile, Guatemala, Singapore, South Korea, Switzerland, Russia, Thailand and the USA for our flagship program, Meeting the Needs of the 21st Century: Designing for Student Engagement. If you would like to step by and observe, please let Sharon Bernhart know!

In addition, IIE2 continues to host visitors. We will receive Stephen Kosslyn, Founding Dean of The Minerva Project, on Tuesday, June 4.

→ **Olin's first REU/RET Begins**

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



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oVations
This month's top picks from Olin

June 2013 • READ ONLINE • OLIN.EDU

Commencement to be Held Sunday, May 19

Olin will hold its eighth commencement Sunday, May 19, beginning at 3 pm on the campus' Great Lawn. Seventy-six members of the Class of 2013 will receive bachelor's degrees during the ceremony. Norman R. Augustine, former chairman and CEO of Lockheed Martin Corporation, will address the graduates as this year's featured speaker.

[READ MORE](#)



President Miller to Appear on Innovation Hub Live: College 2.0

On June 4 beginning at 7:00 pm President Miller will participate in WGBH's Innovation Hub Live: College 2.0 hosted by Kara Miller at the Modulus Theater in Boston. President Miller will be joined by Asana Agarwal: President of ed2c; Eric Mazur: Professor of Physics at Harvard and one of the world's pioneers in flipping the classroom; Peter Hopkins: President of Big Think, Whistle Blowing University initiative has launched at Yale, Bard and Harvard and publicly on YouTube; and James McCarthy: President of Suffolk University for a conversation about the future of higher education.

[READ MORE / BUY TICKETS](#)



Olin Partners with Top Brazilian Business School

Olin College of Engineering and Insper, a leading Brazilian business school, have signed an agreement for Olin to assist Insper in the creation of a new and innovative engineering school to complement its business program. Olin will provide workshops, consulting and assistance in several academic and operational areas, including program development, faculty hiring and admissions. Olin will help Insper create a new curriculum based on pedagogical approaches developed at Olin, especially hands-on learning and entrepreneurial thinking. The new engineering program is scheduled to open in the spring of 2015 on Insper's campus in São Paulo.

[READ MORE](#) [WATCH VIDEO](#)

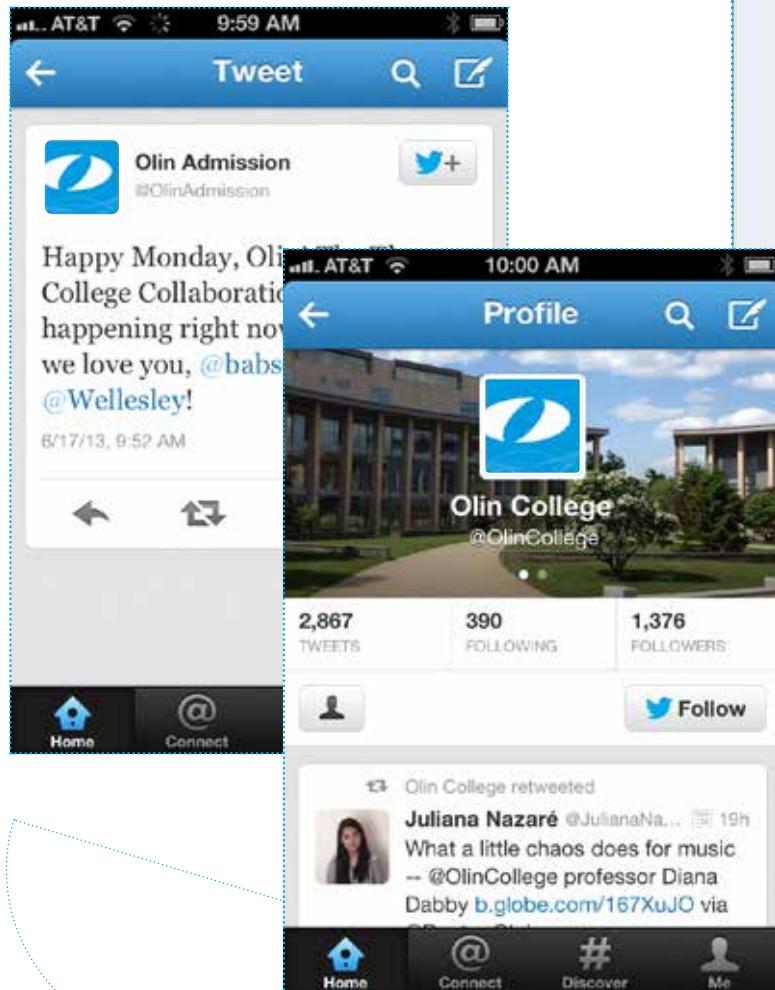


Autonomous Robotic Sailboat Competition Hosted by Olin: June 9-13

Olin College of Engineering has partnered with the City of Gloucester to co-host the 7th International Robotic Sailing Regatta, known as "Sailbot," which will be held June 9 - 13 in Gloucester, Mass. As part of the contest, 19 student teams will design and build an unmanned sailboat that navigates through five on-water challenges of speed, maneuverability, and navigation with live video feed, human control. Event sponsors include: Insper, Maplesoft, and Netlic.

[READ MORE](#)

• 3.7 social media



Olin College of Engineering

2,014 likes - 74 talking about this - 4,483 were here

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Olin College of Engineering shared a link.

Good news day for Olin...read this fabulous article about our own Diana Dabby and her innovative work at the intersection of music and mathematics.

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Likes

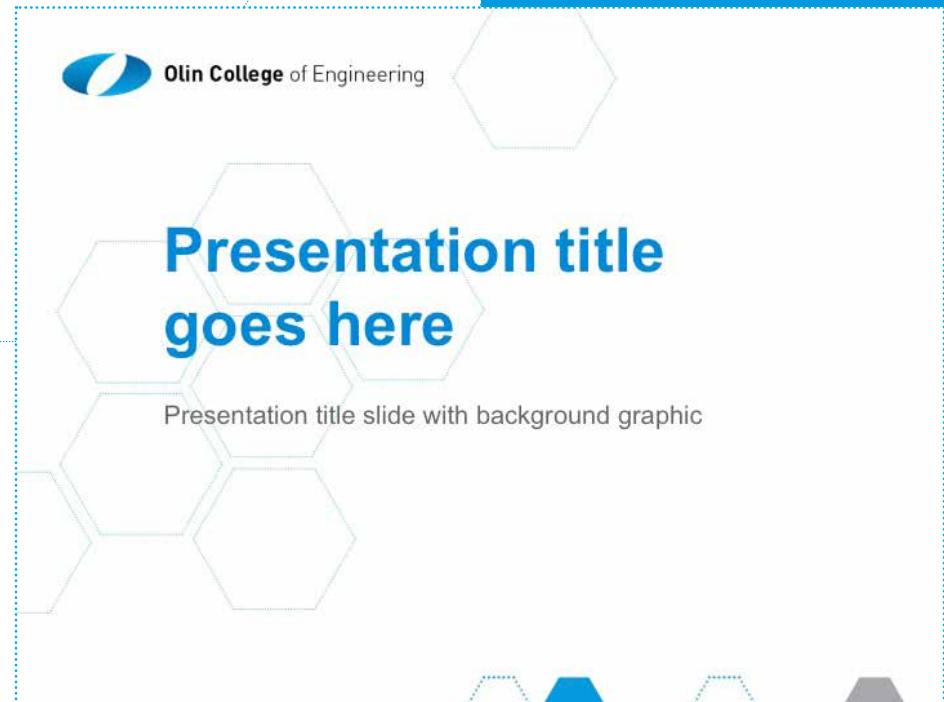
Olin Alumni Association Community

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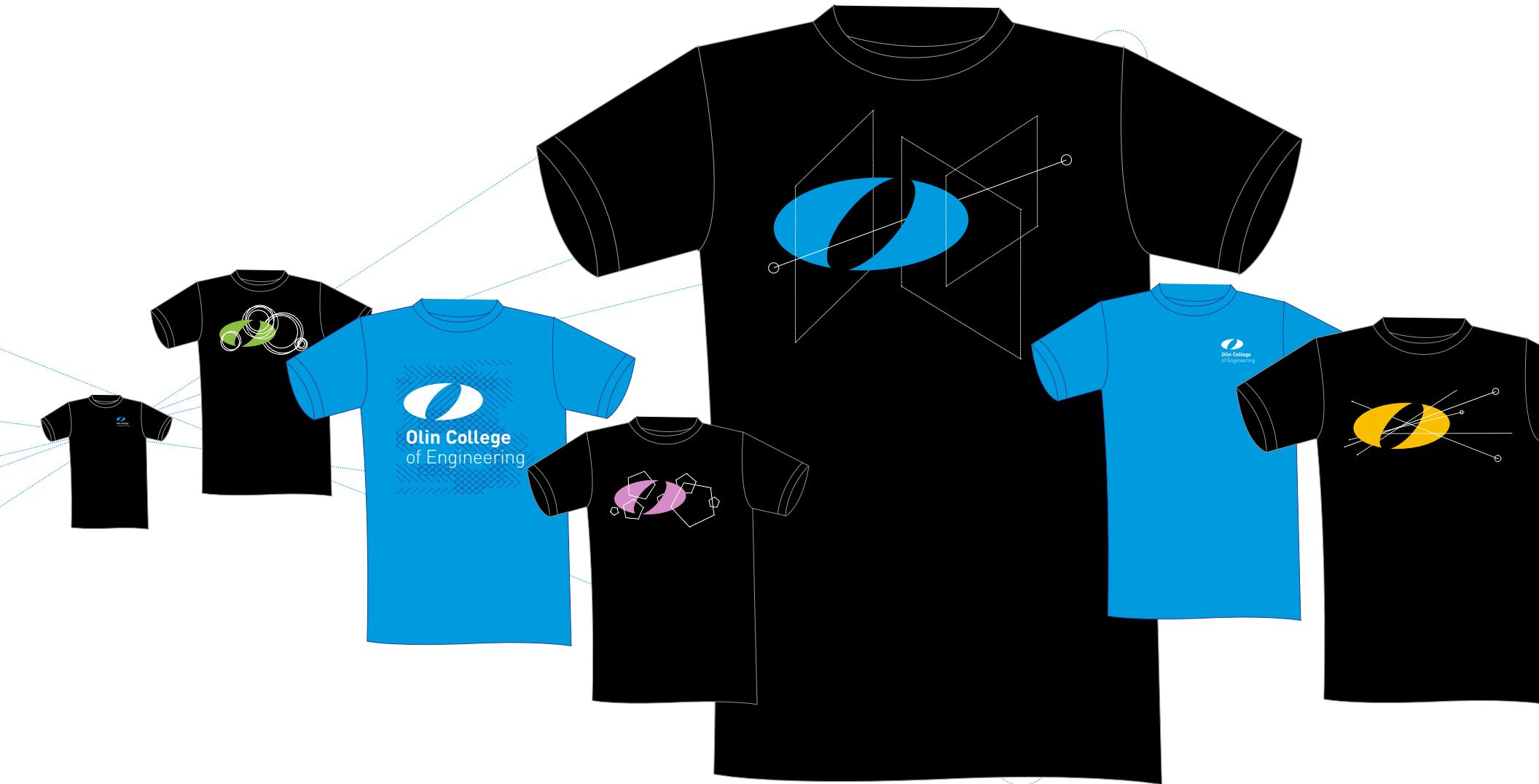
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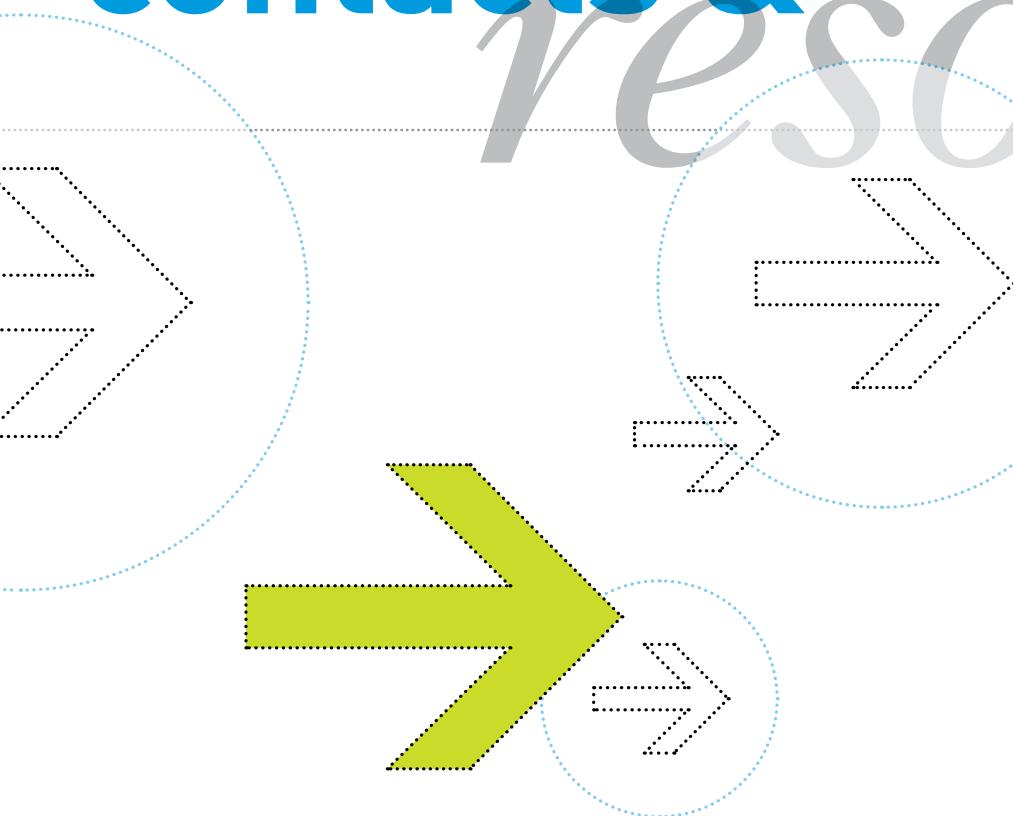
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◦ 3.9 Branded fashion



contacts & resources



*Thanks to all for collaborating
to build our brand*

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