

VERSION 1.8



Atlanta Laboratory for Learning
OGLETHORPE UNIVERSITY

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BRAND FOUNDATION



Brand Story 1.1

Brand Promise & Attributes 1.2

Brand Expression 1.3

Brand Messaging 1.4

The Journey from Unfamiliar to Unforgettable Begins Here

Oglethorpe's Atlanta Laboratory for Learning (A_LAB) was created to leverage a distinction unlike that of any other liberal arts institution. Our unique integration of Civic Engagement, Global Education, Professional Development and Undergraduate Research programming within the context of Atlanta's thriving, international business landscape establishes a model for hands-on learning designed for the 21st century. Every aspect of the A_LAB environment has been thoughtfully engineered to promote convergence and collaboration between the experiential disciplines. Working from the premise that effective citizenship requires students to be knowledgeable, to be able to use what they know, to have the capacity for critical analysis, and to be equipped for lifelong learning, the A_LAB promotes opportunities where personal, social, and intellectual goals are intertwined.

To exemplify Oglethorpe's visionary leadership in experiential learning, the A_LAB sub-brand was crafted using an intentional process that demonstrates the collaborative spirit that will fuel the Laboratory. Brand development began with a series of design-thinking sessions that engaged A_LAB directors and staff in an exploration of what's possible for the Laboratory and those involved. Through interactive dialogue and brainstorming, ideas were generated to express the A_LAB experience and personality. After further collaborative refinement, a set of key, value-based attributes, or drivers, were created. A brand promise was also authored to describe the experience one can expect when engaging with the A_LAB. Together, these establish the brand foundation that will inform all initiatives, communications, and interactions connected to the Laboratory.

This brand foundation also serves as the creative springboard for the A_LAB brand identity in its narrative and aesthetic forms. The identity was conceived to tell the rich, experiential stories of transformation, empowerment, and discovery experienced by our students as they find their place in the world. The identity's architecture will also be conveyed within A_LAB's physical space in the Turner Lynch Campus Center as well as its digital space on the web. Special attention was given to the identity's design to accommodate future scalability as the Laboratory evolves.

As a positioning initiative for the University, the A_LAB brand will establish Oglethorpe as THE liberal arts and sciences university that bridges theory and practice. The A_LAB will gain a reputation as the "go-to" source for entrepreneurial thinkers with the knowledge, skills, and field experience to lead change and make a difference in the world.

**WELCOME TO THE A_LAB. OGLETHORPE'S INCUBATOR
FOR TRANSFORMATIONAL REAL-WORLD EXPERIENCE.**

Brand Promise

An intentional structure of experiential experimentation, the A_LAB provides the knowledge, resources, network, and support to begin mapping an adventure that lasts a lifetime.

Our multi-disciplinary collaborations yield innovative program possibilities and create opportunities for transformative, cross-cultural moments. Relevant and real-world, the combinations are as unlimited as your imagination.

Through meaningful collisions and unexpected engagements, your life's journey from unfamiliar to unforgettable begins here.

Brand Attributes

PARTICIPANTS

- > innovative
- > collaborative
- > relevant
- > quality
- > creative
- > transformational
- > intentional
- > tangible
- > adventurous
- > inspirational
- > global
- > experimental
- > flexible
- > welcoming
- > life-changing

PROSPECTIVES + INFLUENCERS

- > real world
- > value/ROI
- > unique experience
- > relevance of liberal arts
- > empowered through exposure
- > integrated life-building possibilities

BENEFACTORS

- > pride
- > sustainable investment
- > builds capacity for change
- > innovation/changing education model

COMMUNITY

- > pride for ATL community + businesses
- > credibility/reputation
- > positive impact

BENEFICIARIES: COMPANIES + ORGANIZATIONS

- > well-rounded thinkers, problem-solvers with experience
- > entrepreneurial thinkers
- > employees + volunteers with a sense of responsibility/commitment to citizenry and the world
- > experienced workforce

BENEFICIARIES: FACULTY

- > new perspectives in class discussion
- > apply Core in real world
- > more exposure for faculty research
- > increasing undergraduate research efforts

Glass doors glide open
with a whisper of cool air.

A crackling, whirling
environment is revealed
full of movement, images,
conversation, noise, culture,
and information. Step into the
glow of infinite possibility.

Stand on the edge and
look out, not down.

Engage awareness,
embrace new ideas, and
challenge assumptions.

Your intellect is
suddenly thrust into the
arms of imagination.
Synapses fire. Dots connect.

Synergies intensify.
New perspectives fire to
unite passion with purpose,
the head with the heart.

You've just crossed the
threshold of the A_LAB.

BRAND VOICE

The voice of the A_LAB is spirited, crisp, surprising, and evocative. It can be assertive and cheeky, or quiet and potent. It has an energetic personality that commands attention. When writing for A_LAB communications, use phrases that convey imagination, vitality, potential, and emotion. Choose words that sparkle, smolder, and sizzle to excite all the senses. Describe the A_LAB with details that take the reader into unexpected territory. Enable them to feel each moment of an experience and its realizations. Tell the transformational story of experiential learning.

Some communication will require more informational nuts and bolts. But this doesn't have to mean dry and brittle. Headlines must still have character. Even the granular details can have edges. Master the balance of imaginative and credible.

A_LAB IN EDITORIAL FORM

When used in narrative, A_LAB should always be qualified on first reference using the full name, Atlanta Laboratory for Learning (A_LAB) or Atlanta Laboratory for Learning, known as A_LAB.

In text form, A_LAB is always written in all caps. An underscore with no space on either side separates the A and LAB. The underscore symbolizes the diverse possibilities and unrealized potential that await within the laboratory. The name is never set in italics.

Elevator Pitch

The Atlanta Laboratory for Learning (A_LAB) bridges classroom theory and real-world experience through internships, career development, study abroad, civic engagement, and undergraduate research. Students will take what they learn in the classroom into Atlanta and beyond, and then bring those experiences back to the classroom, developing their abilities to synthesize, create and invent.

THERE IS ONE A_LAB, WITH FOUR AREAS OF FOCUS

1. Gain new perspectives on the human experience through service in the Atlanta community and beyond.
2. Challenge their world view and experience learning through cross-cultural moments while studying around the globe.
3. Venture into the world of work and learn valuable lessons interning for some of the most noted brand names in the world, all while building a resume.
4. Collaborate across disciplines with students and faculty to research, redefine and think of solutions to the world's greatest problems, and then put their thoughts into action.

Key Messages

THEORY INTO PRACTICE

The A_LAB is an experience incubator. It bridges the divide between concepts and theory learned in the classroom and their practical application in the field. It deepens the liberal arts education by bringing a real-world context to the critical thinking skills students acquire in the Core and provides a new perspective on their implications and value through experiential learning, with the goal of increasing students' chance to succeed.

CONNECTED LABORATORY

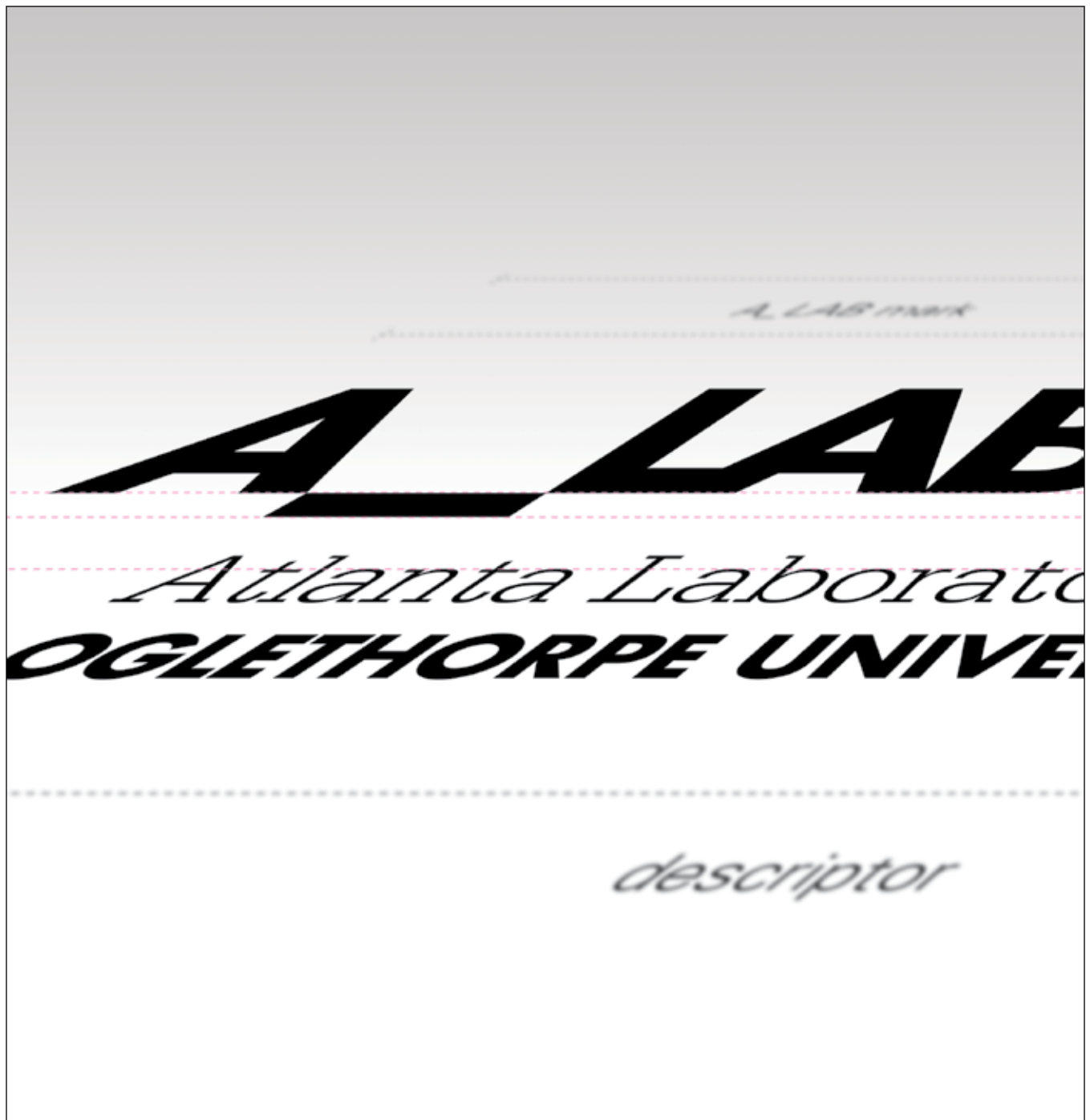
The A_LAB serves as a launch pad for new graduates preparing to enter Atlanta's thriving business and service landscape. Exposure to a powerful network of locally-based global corporations, organizations, and leaders, plus convenient access to unique relationships worldwide, provides students deep resources for stimulating experimentation.

COLLABORATIVE PROBLEM-SOLVING

The A_LAB is an environment of free-form thinking and exploration where anything is possible. It provides a controlled environment in which students can nurture and grow, experiment and fail. It lives as a resource for collaborative ideation between students, faculty, staff and external partners. Multiple perspectives, diverse talents, and unbridled creativity focused on human-centered problems inspire the most inventive solutions.

EMERGING CHANGE AGENTS

The A_LAB cultivates bright minds that aspire to solve the world's biggest challenges. Students encounter problems through their personal field experience and learn to apply knowledge and creativity with an intentional purpose towards change. An understanding of responsible, compassionate leadership emerges with a focused commitment on making a better, more sustainable future for mankind.



LOGO STANDARDS **2**

Lead Logo **2.1**

Center Logo **2.3**

Dimensions & Sizing **2.5**

Color Specifications **2.7**

The following configuration is the primary logo for A_LAB. It includes the A_LAB mark as well as the A_LAB and University descriptor text below.

This is the preferred logo version.

The logotype for A_LAB merges the “L” and the “A” letterforms in “LAB” to create a custom ligature.

The ratio of the dimensions of the logo must always be maintained and never altered.

The height of the “_” (underscore) serves as a guide for proper placement of the descriptor text in relationship to the A_LAB mark.

This spatial relationship applies to every logo variation with a descriptor below the mark. See 2.3 for more information.



The lead logo offers both horizontal and vertical configurations. The horizontal configuration is the preferred, primary version. The vertical configuration may be used as a secondary option when better suited for a layout's application.

The rules described in section 2.1 apply to the horizontal variations below.

The vertical alternates employ a new set of spacing rules for the relationship between the A_LAB mark and the descriptor.

A_LAB

Atlanta Laboratory for Learning
OGLETHORPE UNIVERSITY

PRIMARY LOGO WITH MARK AND DESCRIPTOR

A_LAB

Atlanta Laboratory for Learning

ALTERNATE LOGO WITHOUT UNIVERSITY DESCRIPTOR

A_LAB

ALTERNATE LOGO WITH MARK ONLY, NO DESCRIPTOR



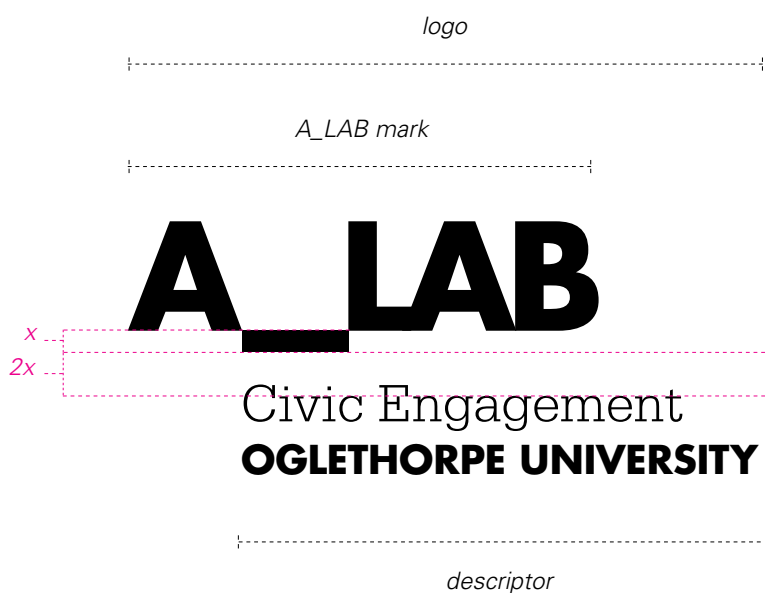
VERTICAL ALTERNATE LOGO WITH DESCRIPTOR

A_LAB

VERTICAL ALTERNATE LOGO WITH NO DESCRIPTOR

Each area within A_LAB has a logo variation with its center descriptor.

The same setup and spacing rules outlined for the primary logo (section 2.1) apply to the area-specific logos. The same spatial relationship between the mark and the descriptor must be used.



Just as the primary logo, as detailed in section 2.2, each area logo offers both horizontal and vertical configurations that may be used in the appropriate applications.

A_LAB

Civic Engagement
OGLETHORPE UNIVERSITY

PRIMARY AREA LOGO WITH DESCRIPTOR

A_LAB

Civic Engagement

ALTERNATE AREA LOGO
WITHOUT UNIVERSITY DESCRIPTOR



ALTERNATE VERTICAL AREA LOGO WITH DESCRIPTOR

A_LAB

Civic
Engagement

A_LAB

Professional
Development

A_LAB

Global
Education

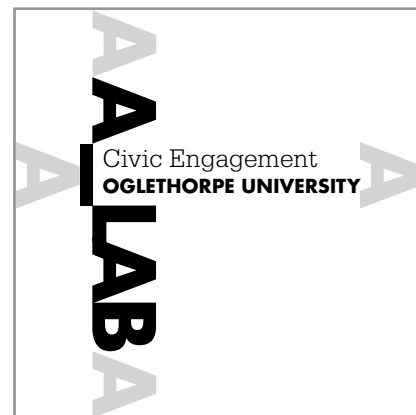
A_LAB

Undergraduate
Research

ALTERNATE VERTICAL AREA LOGO USING CENTER DESCRIPTOR

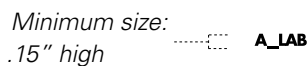
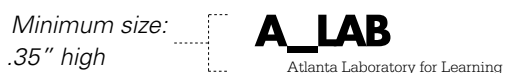
All logo variations should be placed with an adequate amount of clear space around all sides of the logo. This best practice ensures that the logo will maintain a strong presence in any application.

The metric for determining the amount of clear space for each logo variation is equivalent to the capital “A” in the logo.

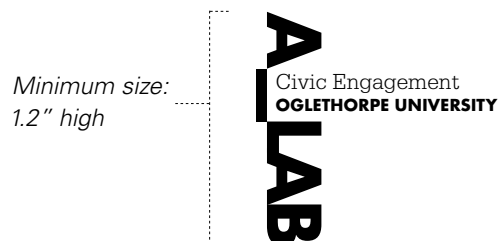
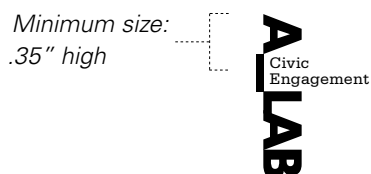


In order to maintain legibility in all applications, logo variations should always be used at the minimum size or larger.

PRIMARY LOGO MINIMUM SIZE



AREA LOGO MINIMUM SIZE



The two colors of the primary logo are PMS 109 and Process Black.

The primary method—use the 2-color version whenever possible on a white or other light-colored background.

In all multicolor variations, the “_” (underscore) should always be PMS 109 (yellow) or a suitable alternate as detailed in Section 3.1.

The 3-color, center-specific versions use the primary brand colors for the “_” (underscore) and descriptor text found in the lead logo. The letters for “A” and “LAB” use a center-specific color from the extended brand palette. These colors are to be used consistently in all applications.

Center-specific color pairings:

Civic Engagement: PMS 254

Global Education: PMS 3268

Professional Development: PMS Orange 021

Research & Scholarship: PMS Process Cyan

These center-specific color pairings should be used in all appropriate applications. Please see Section 3.1 for more information.

PRIMARY LOGO: 2-COLOR



PRIMARY LOGO: 1-COLOR



CENTER LOGOS: 3-COLOR



The logo may only be reversed out of the following primary brand colors:

Process Black

PMS 254

PMS Orange 021

PMS 3268

Process Cyan

The “_” (underscore) MUST remain yellow in all reversals. Therefore all primary brand colors are permitted for reversal of the logo except Yellow (PMS 109).

When reversing the logo out of a color background, be sure the logo is large enough for the descriptor text to be readable with sufficient contrast.

The logo may be used as a 1-color black version, including the “_” (underscore).

This 1-color black version of the logo allows for use on the primary yellow background color (PMS 109) and for use on naturally based materials like raw paperboard.



The logo may be used on top of photography or reversed out of the photograph when necessary.

The placement of the logo must maintain readability of the yellow “_” (underscore).

If the logo is placed on top or reversed out of a photograph, the area surrounding the logo must have very little pattern or texture. The logo should be of substantial size and the background should provide enough contrast for clear readability.



PRIMARY LOGO ON A PHOTO



REVERSED LOGO ON A PHOTO

Whether the logo prints in one or two colors or reversed in white, it must appear against a background of sufficient contrast for clear readability. Be sure to follow the color guidelines for logo specification and application.

Do not attempt to recreate the logo yourself, change the font or alter the size or proportions.

Do not enclose the logo in a shape, rotate it, invert it, spin it or pivot it.

Do not use the logo as part of another logo or symbol.

Do not use the logo in a headline or sentence.

Do not use unacceptable colors for the entire logo or for parts of the logo. This includes unacceptable brand colors. Do not add any effects to the logo such as bevels or drop shadows. The logo should never be animated, folded, dimensionalized or stretched.



Do not reverse the logo out of unacceptable colors. Do not reverse only part of the logo from a color.

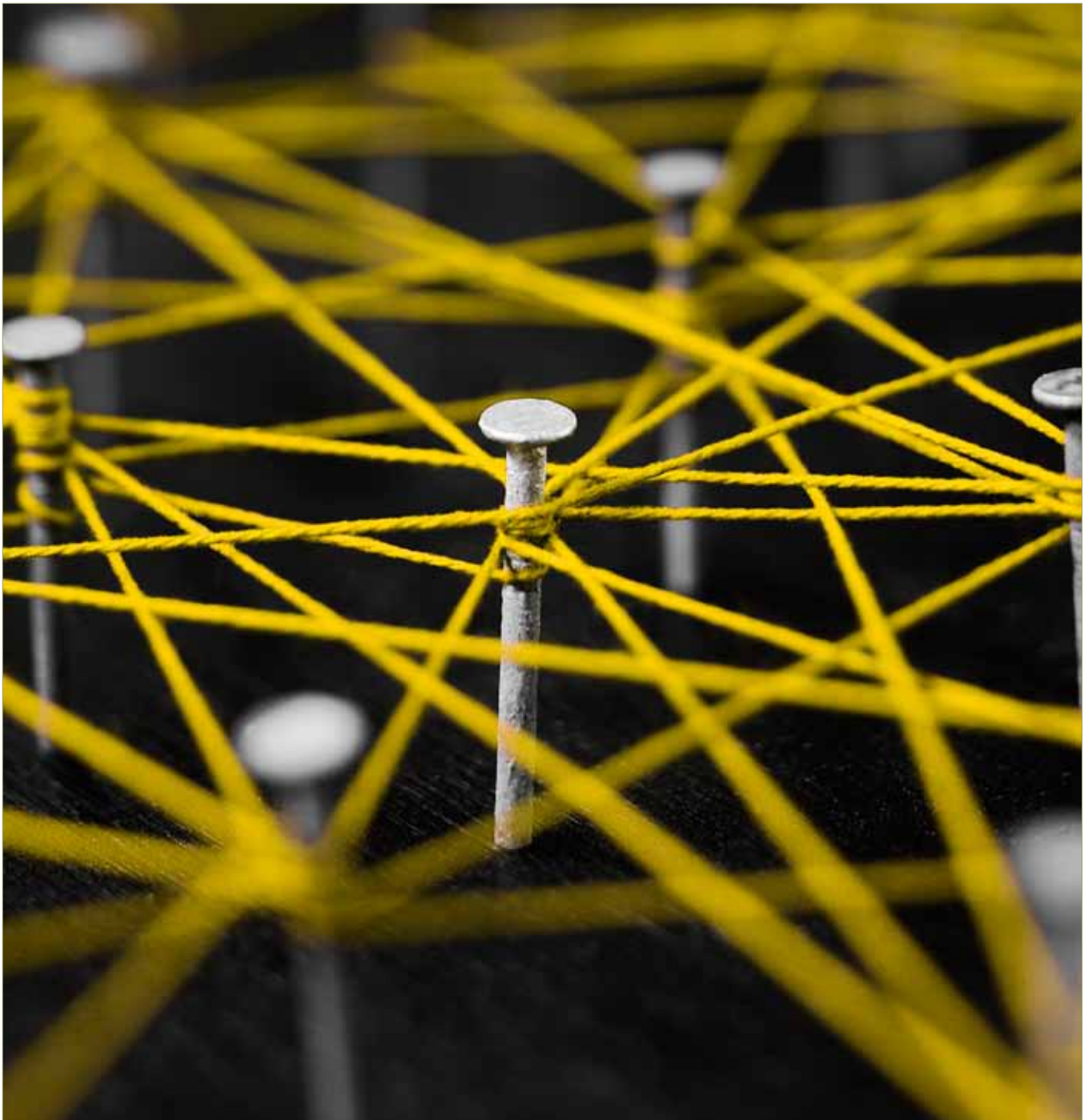


Do not reverse the logo out of a light background. Do not use a color or black logo on a dark background.



Do not place the logo on photography or vector art with busy backgrounds. Do not reverse the logo out of a light-colored background. Do not put a color or black logo on a dark photographic or vector background, unless there is sufficient contrast.





VISUAL IDENTITY ELEMENTS **3**

Color Palette **3.1**

Typography **3.3**

Graphic Elements **3.4**

Photography **3.10**

The A_LAB color palette is similar to Oglethorpe's main palette, and adopts the school's primary colors. A secondary color palette is introduced to offer extended combinations and contrasts.

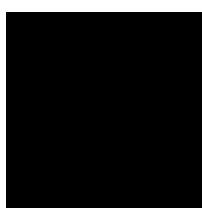
These color formulas should be used for their specific applications – print, web and spot colors. Spot colors should be used whenever possible for the truest color.

PRIMARY BRAND COLORS



GOLD

PMS 109 C
CP: 0/10/100/0
PMS 109 U
UP: 0/14/96/0
HEX# FFDD00
RGB: 255/215/0



BLACK

PROCESS BLACK C
CP: 0/0/0/100
PROCESS BLACK U
UP: 0/0/0/100
HEX# 1E1E1E
RGB: 30/30/30

PRIMARY CENTER COLORS



PURPLE

PMS 254 C
CP: 52/96/0/0
PMS 254 U
UP: 37/74/0/0
HEX# 952D98
RGB: 149/45/152



ORANGE

PMS OR 021 C
CP: 0/68/100/0
PMS OR 021 U
UP: 0/45/86/0
HEX# FF5800
RGB: 255/88/0



GREEN

PMS 3268 C
CP: 89/0/50/0
PMS 3268 U
UP: 66/0/42/0
HEX# 00B092
RGB: 0/176/146



CYAN

PROCESS CYAN C
CP: 100/0/0/0
PROCESS CYAN U
UP: 100/0/0/0
HEX# 009FDA
RGB: 0/159/218

SECONDARY/ACCENT CENTER COLORS



MAGENTA

PROCESS
MAGENTA C
CP: 0/100/0/0
PROCESS
MAGENTA U
UP: 0/100/0/0
HEX# D10074
RGB: 209/0/116



DARK ORANGE

PMS 1805 C
CP: 5/96/76/21
PMS 1805 U
UP: 7/78/68/13
HEX# AA272F
RGB: 170/39/47



LIGHT GREEN

PMS 381 C
CP: 23/0/89/0
PMS 381 U
UP: 25/0/84/0
HEX# C9DD03
RGB: 201/221/3



DARK BLUE

REFLEX BLUE C
CP: 100/82/0/2
REFLEX BLUE U
UP: 92/70/0/0
HEX# 002395
RGB: 0/35/149

The A_LAB brand typefaces should be used for all applications. HTML alternates are provided in Section 3.3.

Overall, variation in the weight and style of type will create an interesting layout. Both Serifa and Futura must be present in every layout, but can be used in different ways.

HEADLINES

Serifa should be used for lead messaging to balance the heft of the Futura-based A_LAB logo. When pairing an attribute word (see Section 3.5) with the A_LAB logo, it should always be set in Serifa.

Sub-headlines following a Serifa headline should use Futura.

BODY COPY AND CAPTIONS

Body copy should be set in Serifa.

For contrast, subheads within body text are set in Futura. Miller Roman may also be used for body text as a substitute for Serifa.

Captions and informational copy is set in Lekton.

DISPLAY TYPE

Serifa and Futura can be used for display purposes.

A_LAB's brand typefaces – Serifa, Futura, Miller, Lekton – do not come as standard typefaces on a PC or Mac. A usage license must be purchased to download the software for installation and use. Please contact University Communications to determine how to obtain the brand typefaces for use.

Serifa Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

Serifa Roman

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

Serifa Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

Futura Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

Futura Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

Miller Roman

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

Futura Condensed Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

Lekton Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

Two typefaces are provided as alternates for A_LAB's brand typefaces. Georgia is a serif substitute for Serifa. Arial is a sans serif substitute for Futura.

These typefaces should only be used for digital applications requiring HTML fonts when the typekit web fonts cannot be used.

For areas of a digital communication where typography might be used as a graphic element (such as a headline, call-out quote, drop capital), the official A_LAB brand typefaces are recommended for consistency. It is important to remember that when used this way, the type must be converted into a flat image such as a .jpg, .png or .gif.

This treatment is not recommended for body copy or other uses where content is critical for search engine scanning.

In all other applications, every effort should be made to use A_LAB brand typefaces before alternates are considered.

Georgia Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Georgia Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Georgia Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Arial

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Arial Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Arial Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

The bold, graphic nature of the A_LAB mark can be used to emphasize the dynamic, open-ended experience that makes A_LAB unique. The underscore provides a space for message customization and emphasis.

USING THE GRAPHIC VERTICALLY

Turning the A_LAB mark on its side, right-reading down, allows the “_” (underscore) to be filled with one or a series of attribute words or phrases (see Section 3.5 for more information). Size and placement of the words or phrase, relative to the A_LAB mark, must allow adequate clear space.

The space provided by the “_” (underscore) may also be filled with handwritten elements, as used on name tag applications (see Section 4.15 for examples).



A_LAB



A_LAB
learning



A_LAB
bigger ideas change-making
building knowledge



A_LAB
DAVID

A_LAB's defining attributes are always expanding. These attribute words can be used for emphasis and variety in the A_LAB's messaging.

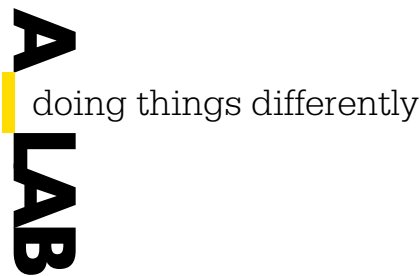
An attribute word or phrase can be combined with the A_LAB logo (see Section 3.4). The chosen word(s) must be grammatically correct when following the "A." Avoid words beginning with a vowel that require "an" for grammatical accuracy.

An attribute word or phrase can be used within a layout to emphasize a thought or idea. In this case, the vertical "—" (underscore) is used alone as a color bar and serves as a graphic anchor (see example in Section 4.6).

A series of attribute words/phrases can also be combined to create dynamic messaging. When used in this way, the words should be differentiated using spacing and/or brand colors.



THE A_LAB LOGO USED WITH A SINGLE WORD/PHRASE



USED WITH A VERTICAL BAR ANCHOR

Real World Doing Things Differently
Unique Transformational Flexible
Timely Global Creative Diving In
Relevant Sustainable Eye-Opening

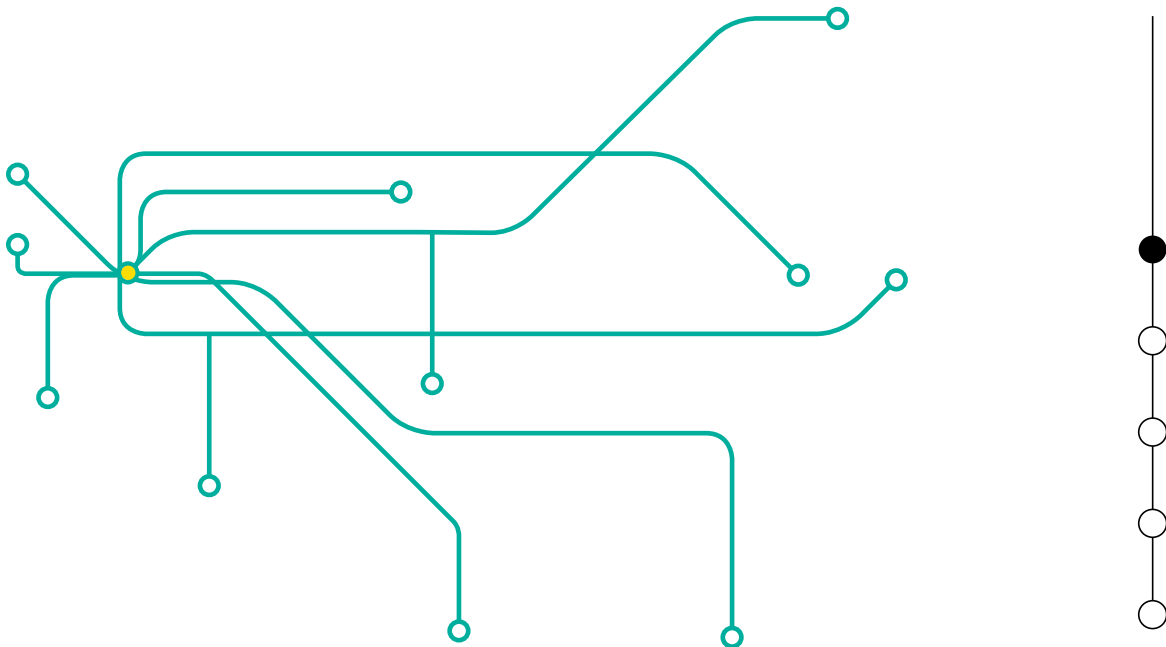
REAL WORLD DOING THINGS DIFFERENTLY UNIQUE TRANSFORMATIONAL FLEXIBLE
TIMELY GLOBAL CREATIVE DIVING IN RELEVANT SUSTAINABLE EYE-OPENING

The A_LAB experience is a cultural, academic and professional journey. Related iconic imagery translates into graphic elements that evoke the ideas of transit routes, progression and convergence.

The graphic elements inspired by transit route maps are used as emphasis points within a layout linking information, individual and intersecting narratives.

These elements should be cleanly rendered and uniform to represent A_LAB's technological, progressive and contemporary attributes.

These elements are best represented using multiple brand colors. Black or white reversal are also acceptable colors when compositionally appropriate.

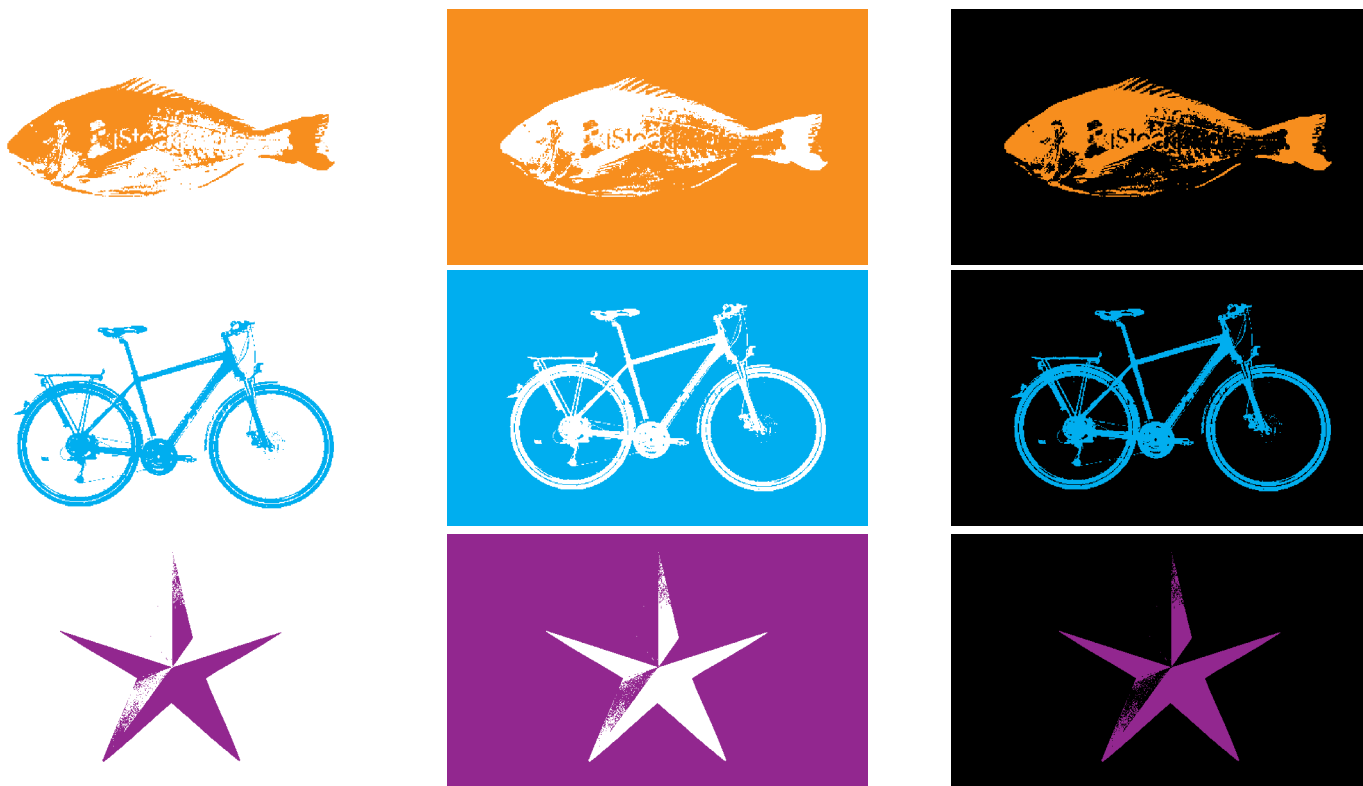


HOW TO CREATE THIS ELEMENT

1. Each line should be drawn at 90°, 180°, or 45°. This can be achieved by holding the shift key and using the line tool in Adobe InDesign or Illustrator.
2. Slightly round the angles. In InDesign, select the line and go to Object > Corner options. Set the effect to Rounded. The example above is set to round the corners at .14 in. This number should be adjusted up or down depending on the size of the graphic element.
3. Lines should connect at a central point. The ends of each line should be capped with outlined circles, modeled after stations or stops on transit maps. This can be achieved by selecting the line, going to Window > Stroke and selecting Circle under Type in the palette. The line weight for the strokes should be consistent (around 1–3pt in standard print or web pieces).

Image-based objects are additional graphic tools for illustrating narratives and telling brand stories.

These objects are processed from image sources that can be made monochromatic. They should always be rendered in a brand color that allows the object to stand out graphically. The objects may also be reversed out of a brand color or simply placed on a black background for graphic contrast.



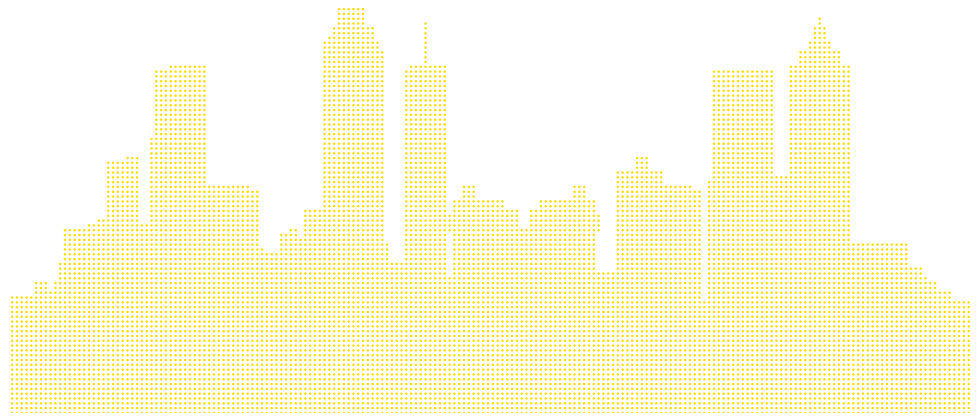
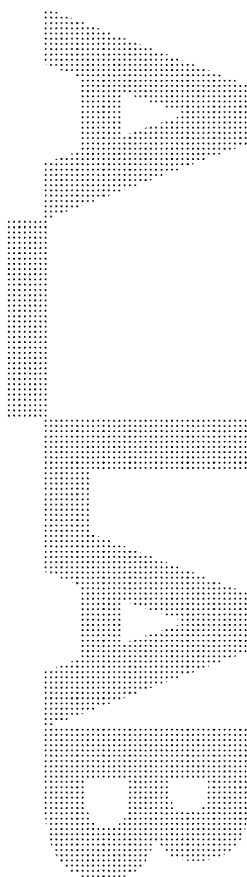
HOW TO CREATE THIS ELEMENT

1. Start with an image of a single object, ideally on a white background. Stock sites such as iStock and Veer are great resources for images like the examples above.
2. Open the image in Photoshop. Convert the image to grayscale (Image > Mode > Grayscale).
3. Increase the contrast in the image. (Image > Adjustments > Brightness & Contrast).
4. Convert the image to bitmap. (Image > Mode > Bitmap).
5. In the bitmap settings, set the resolution to 600 pixels/inch or higher. Set the method to 50% threshold. At this point, the icon will be solid black on white.
6. Save as TIFF.
7. Place the image inside the InDesign layout. Change the color of the object by using the direct selection tool (white arrow in the tool palette).

A_LAB and its outreach exist within a digital world of evolving and constantly updated information. This technology sphere presents an opportunity for textural visual reference. Evoking LED news tickers and information boards, dot matrix patterns become another graphic tool representational of A_LAB's technological sophistication.

The dot matrix patterns shown here are examples of images that are both recognizable and substantial enough to convert to dot patterns. Any pictorial source can be used as long as it meets this criteria. Delicate or intricate sources may result in a dot pattern too difficult to recognize.

Brand colors should always be used for these patterns. They may also be reversed out of a field of color or as part of a layered composition (see Section 3.9 for more information).



HOW TO CREATE THIS ELEMENT

In Photoshop

1. Convert the image to grayscale.
2. Go to Image > Mode > Bitmap
3. Set the resolution at 300 or higher, and select Halftone Screen in the drop down menu.

4. Adjust the lines/inch setting. 30 lines/inch is a good mark to begin with, but this number will depend on the type of photo. The goal is to have a loose/light image with plenty of space between the dots.
5. Set the angle to 0 and the shape to round.

In Illustrator

The brand toolkit includes a file called A_LAB_Dot-Texture_Swatch.ai. The file includes a swatch that fills any vector shape with the dot pattern, functioning in the same way as a color swatch. The color of the dots in the artwork can be changed by converting the color fill to outlines (Object > Expand > Fill, then Pathfinder > Merge).

Layers of texture, typography, graphic imagery and color transparencies provide an easily customized palette for building compositions and layouts.

Images used in layering should be graphic and simple enough to be recognizable within their context.

Color layers applied to images must come from the brand color palette and allow layered messaging to be clearly legible.

The borders of each layer should be intentional to their context. Take care not to crop images haphazardly. Create visual balance in the size of each layered element.



General photography should capture spontaneous moments of the A_LAB in action. Subject matter should look natural. Avoid posed compositions.

Photos should capture signature moments that tell stories and represent A_LAB's diverse and dynamic activities on campus, in Atlanta and around the world. The best lighting is natural light. Use flash only if absolutely necessary to capture the subject.



GLOBAL EDUCATION



PROFESSIONAL DEVELOPMENT



CIVIC ENGAGEMENT



RESEARCH & SCHOLARSHIP



In addition to the general A_LAB photography, concept photos may also be used to express the attributes of A_LAB and its centers.

These photos should be professional quality, shot with a graphic aesthetic and interest. Images that suggest collaboration, community outreach and involvement will be people focused. Using natural light is best.

Textural images that suggest movement, progression and convergence can be shot as a dimensional still life or be detailed photographs of actual surfaces, fabric or industrial material.



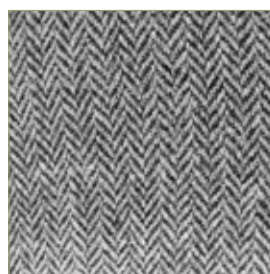
COLLABORATION



COMMUNITY & INVOLVEMENT



REPRESENTATIVE TEXTURE



Telling individual stories through A_LAB photography is another key component to the brand story. Use of instant social media formats like Instagram puts photo and video asset creation in the hands of those who experience the A_LAB on a daily basis.

Photos should capture an individual's moment or thought as it is actually unfolding. Therefore, images are expected to be spontaneous and loose in their execution. This provides a personalization that resonates as distinctively authentic to the A_LAB spirit.

Images captured with mobile device will usually be of low resolution and therefore should only be used in printed materials with careful consideration of size versus resolution.





Urban Current Issues Global Services
Experience Innovation Engagement
Ideaation Creativity Imagination



APPLICATION & IMPLEMENTATION 4

Print 4.1

Advertising 4.9

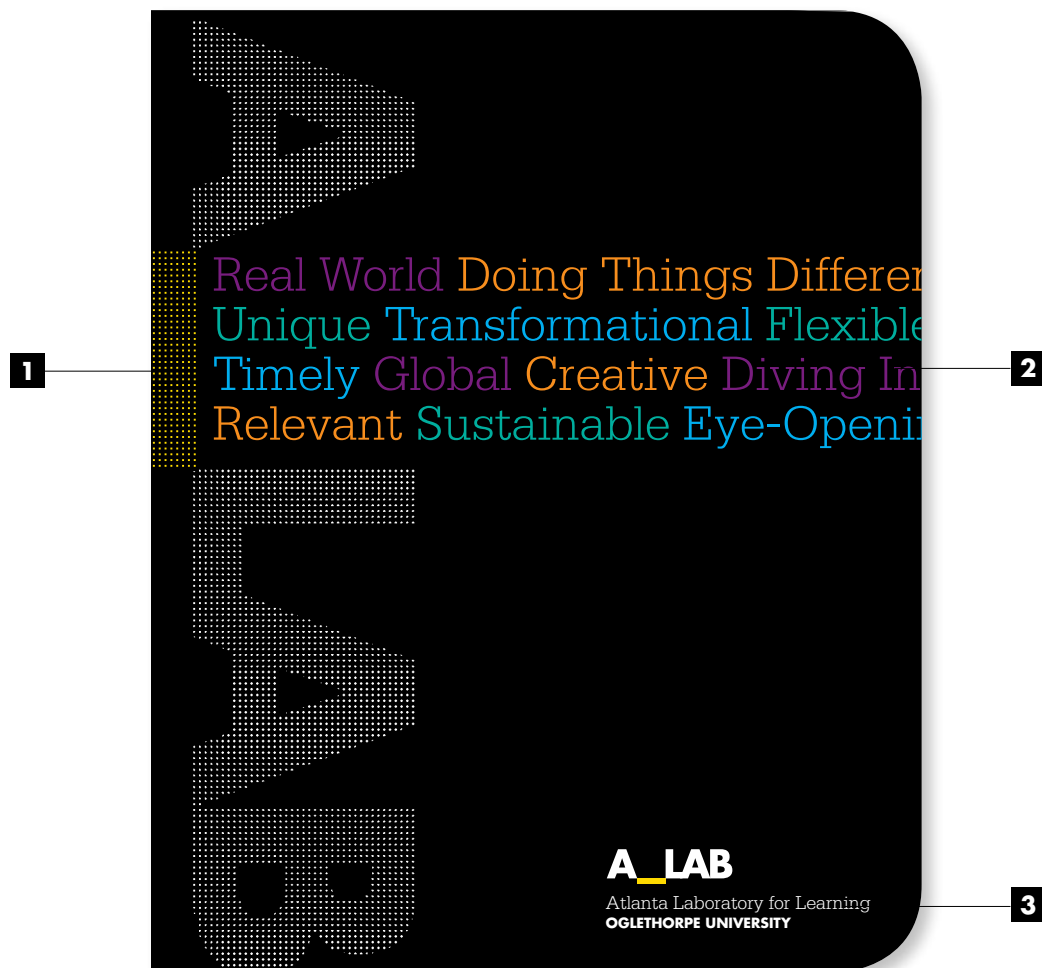
Environment 4.10

Specifications 4.16

This layout shows how select graphic elements can be used for a brochure cover.

FEATURES OF THE LAYOUT TO NOTE:

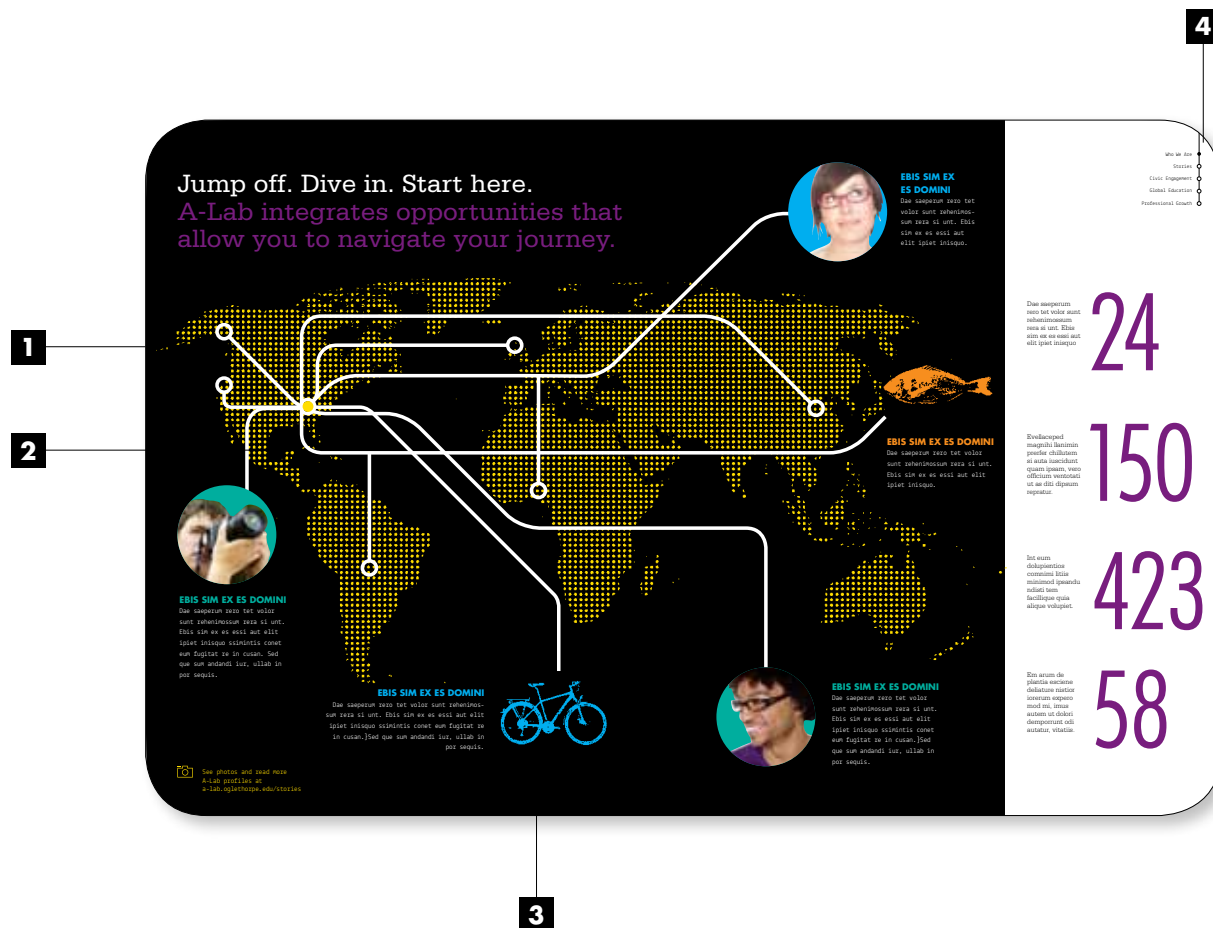
1. Dot pattern A_LAB mark
2. Continuous string of attribute words with color differentiation
3. Primary A_LAB logo in reverse.



This layout shows how select graphic elements can be used for a brochure interior.

FEATURES OF THE LAYOUT TO NOTE:

1. Dot pattern graphic
2. Iconic transit map graphic to develop narrative
3. Storytelling objects in brand colors
4. Transit inspired folio system



This layout shows how select graphic elements can be used for a brochure interior.

FEATURES OF THE LAYOUT TO NOTE:

1. Vertical A_LAB mark with attribute word
2. Storytelling photos
3. Transit icon folio
4. Journalistic, narrative text bleeds off page
5. Storytelling object



This layout shows how select graphic elements can be used for a brochure cover series.

FEATURES OF THE LAYOUT TO NOTE:

1. Reversed vertical A_LAB mark with attribute word headline
2. Texture-typographic layering with color filter
3. Intentional, tight photo cropping to create compositional tension
4. Center designations in designated brand typefaces

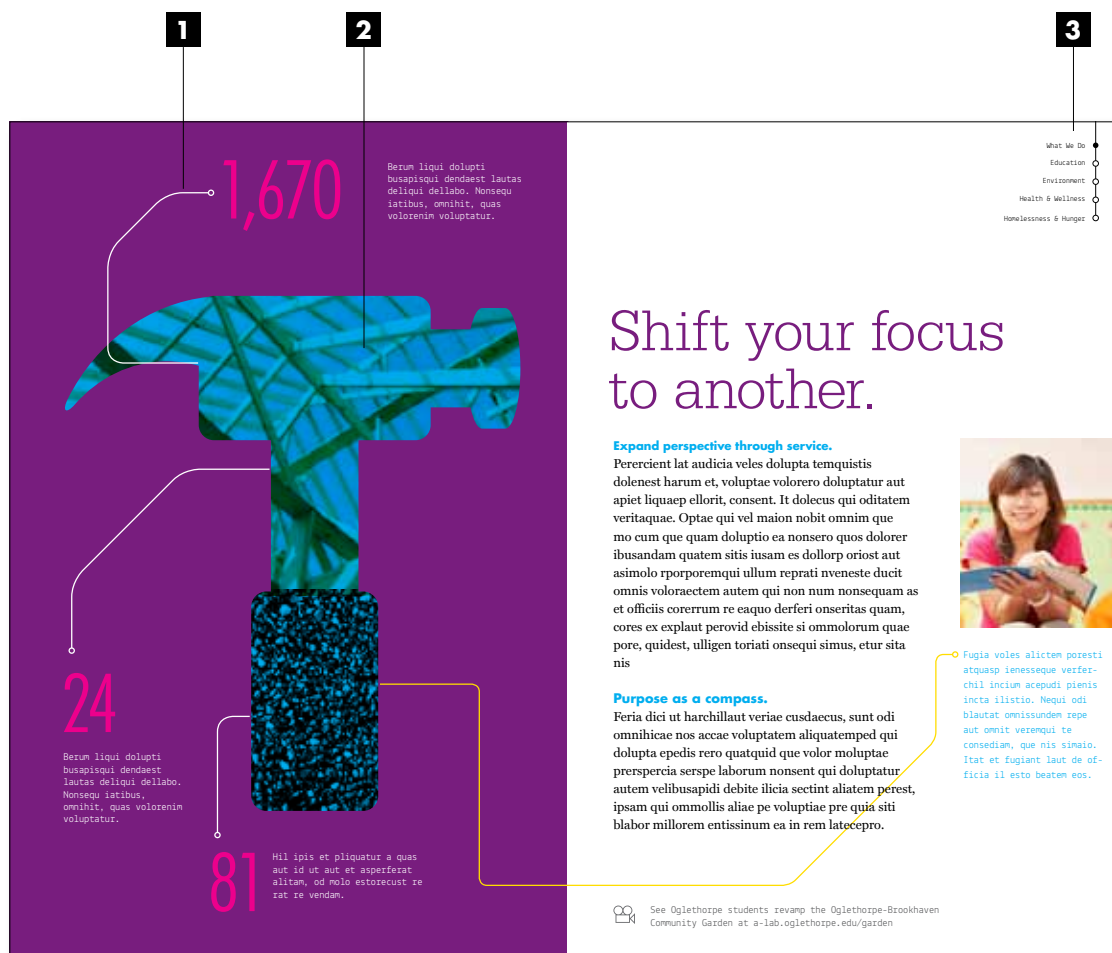


CENTER BROCHURE

This layout shows how select graphic elements can be used for a brochure interior.

FEATURES OF THE LAYOUT TO NOTE:

1. Infographic numbers combined with iconic transit line graphics
2. Storytelling icon used as mask for related textural photos
3. Transit graphic folio system



This layout shows how select graphic elements can be used for a brochure interior.

FEATURES OF THE LAYOUT TO NOTE:

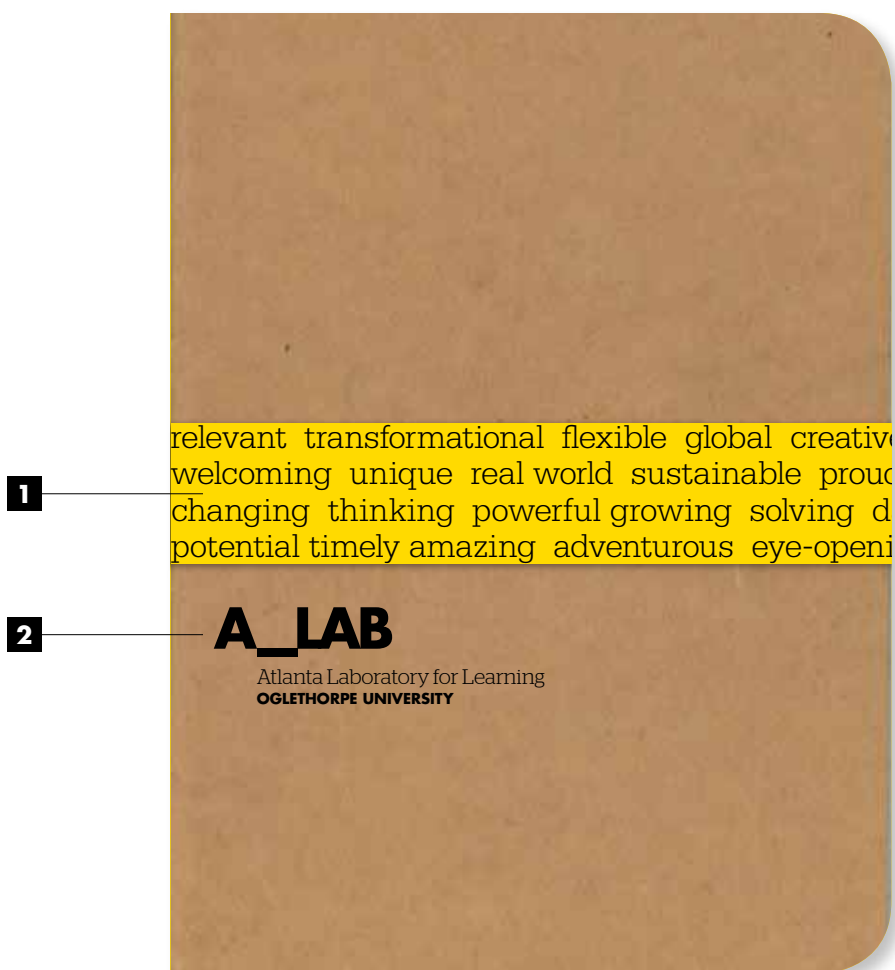
1. "In the moment" photography
2. Texture-typographic layering
3. Vertical bar anchoring attribute headline
4. Transit graphic folio system



This layout shows how select graphic elements can be used for a field guide cover.

FEATURES OF THE LAYOUT TO NOTE:

1. Band of attribute words and phrases
2. 1-Color A_LAB logo with descriptor
3. Use of natural kraft paper stock to contrast yellow band with narrative.



STUDENT FIELD GUIDE

This layout shows how select graphic elements can be used for an event poster.

FEATURES OF THE LAYOUT TO NOTE:

1. Texture and color layering relevant to topic
2. Reversed vertical A_LAB mark with center designation
3. Black and white photo
4. Simplified transit graphic for emphasis



This layout shows how the graphic elements can be used for a full page ad.

FEATURES OF THE LAYOUT TO NOTE:

1. Texture layering
2. Reversed A_LAB logo leads info hierarchy with inset attribute word and headline
3. “In-the-moment” photography
4. OU logo in secondary, yet prominent sign-off position

1

2

3

4

ENTER A_LAB, AN INNOVATIVE RESOURCE FOR THINKING IN ALL DIRECTIONS.

Sustainable success in the current global business climate requires an understanding of context, relationship, and influence. Thinkers who anticipate trends and their inherent opportunities before they emerge will lead the new economy. A_LAB, the [Atlanta Laboratory for Learning](#) at Oglethorpe University, is challenging young minds to expand their perspectives and prepare to lead.

Oglethorpe's liberal arts Core teaches students how to think dynamically and across disciplines. The A_LAB puts theory into practice out in the field. Through an innovative model that integrates civic engagement, global education and professional expansion, students build not just a résumé, but knowledge and skills only gained through hands-on experience. The result? Entrepreneurial thinkers who can anticipate, collaborate and innovate.

OGLETHORPE
UNIVERSITY

21st-century business leadership will demonstrate that the integration of purpose, planet, and profit is the way of the future. Oglethorpe is cultivating those leaders today. Discover more about the A_LAB at [alab.oglethorpe.edu](#).

This layout shows how select graphic elements can be used for an environmental banner.

FEATURES OF THE LAYOUT TO NOTE:

1. Reversed vertical A_LAB mark with center designation leads info hierarchy
2. Intentional, tightly-cropped photography for powerful, graphic composition at a distance
3. OU brand sign-off



This example shows how the graphic elements can be used for fabricated interior sign.

FEATURES OF THE LAYOUT TO NOTE:

1. “1-color” version of the preferred lead A_LAB logo

1



ENTRANCE SIGNAGE

This example shows how the graphic elements can be used for window graphics.

FEATURES OF THE LAYOUT TO NOTE:

1. Dot pattern of the Atlanta skyline

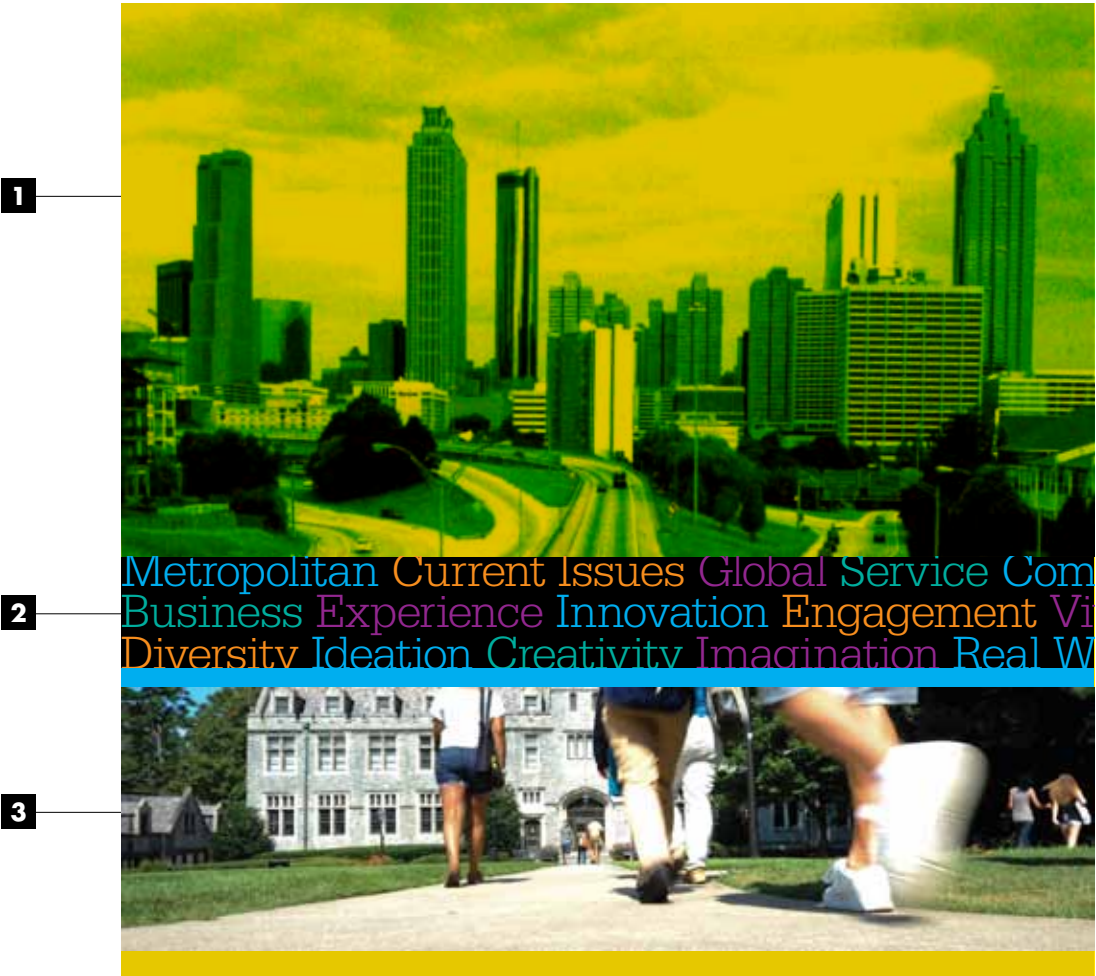


CONFERENCE ROOM GRAPHICS

This layout shows how the graphic elements can be used for a piece of custom artwork.

FEATURES OF THE LAYOUT TO NOTE:

1. Color filtered photo
2. Attribute words with color differentiation
3. Unique crop of “in-the-moment” photo

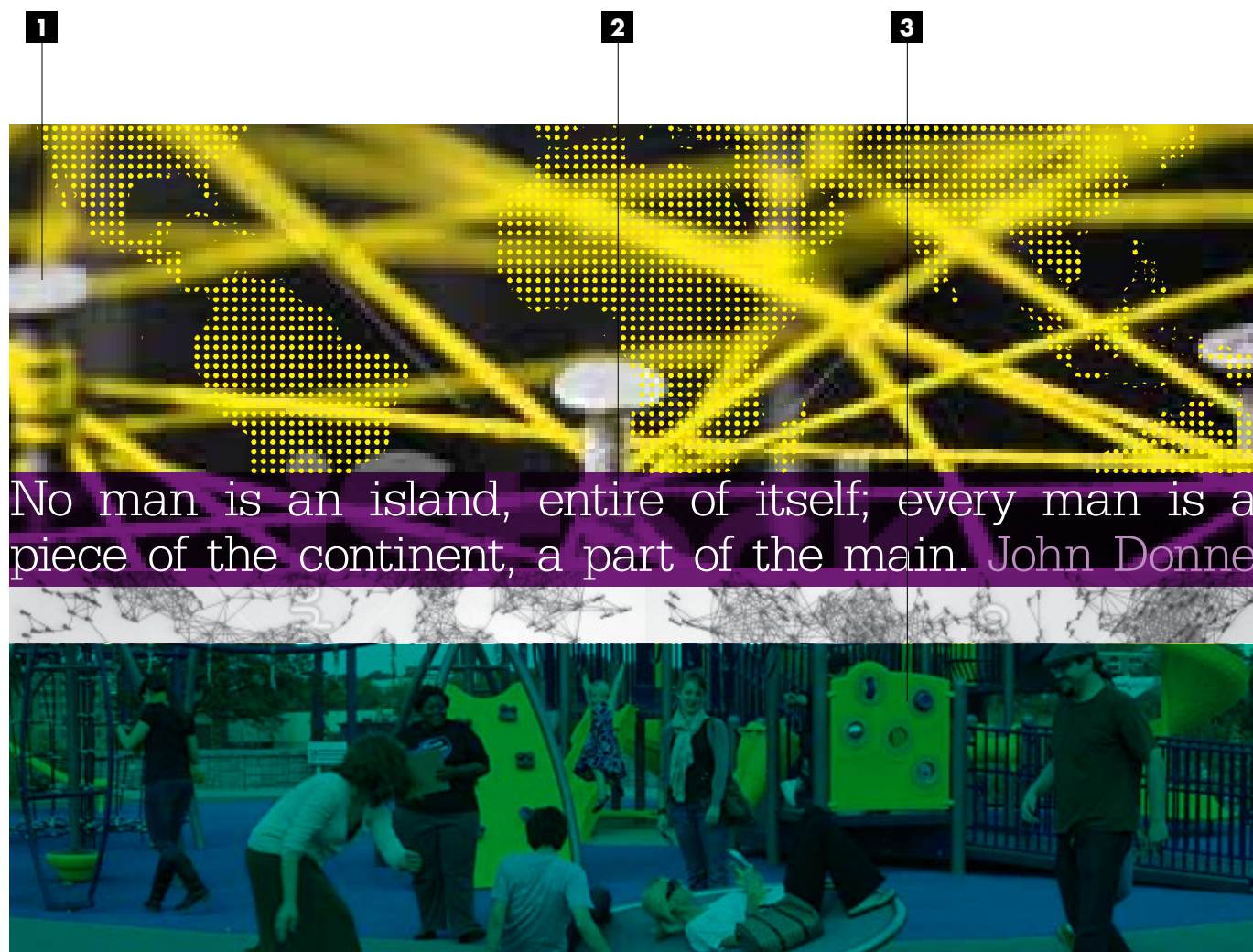


RECEPTION AREA ARTWORK

This layout shows how the graphic elements can be used for a piece of custom artwork.

FEATURES OF THE LAYOUT TO NOTE:

1. Image and type layering including dot pattern and textural photography.
2. Selected quote set in attribute font
3. Color filtered photo

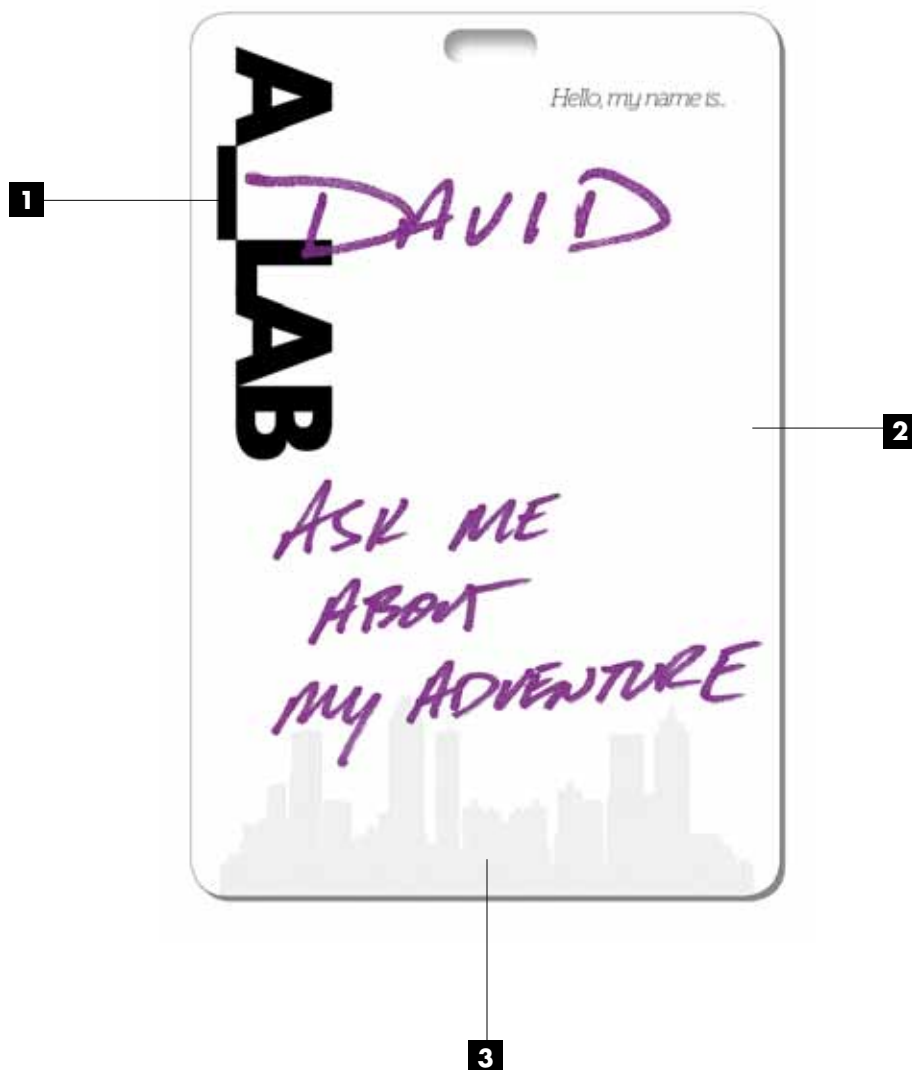


CONFERENCE ROOM ARTWORK

This layout shows how the graphic elements can be used for a name tag.

FEATURES OF THE LAYOUT TO NOTE:

1. 1-color vertical A_LAB mark with space for filling in of name
2. Printed on whiteboard material (for this specific design)
3. Dot pattern Atlanta skyline graphic



It is important for the A_LAB to have a robust presence on social media. Well curated posts can reach a wide audience, including current and prospective students, parents, and members of the community.

SOCIAL MEDIA GUIDELINES

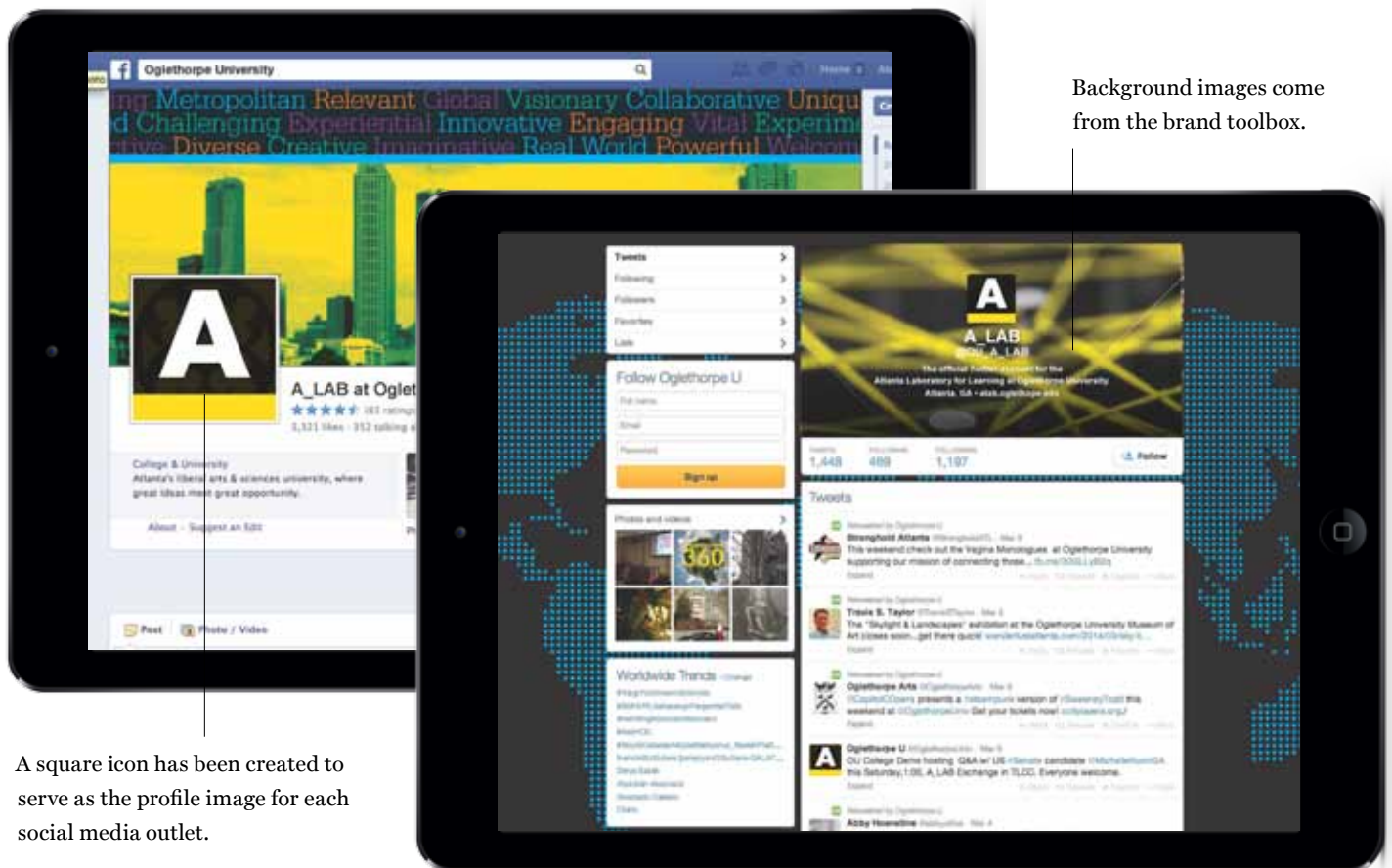
To maintain consistency with the A_LAB brand, all Facebook pages should have the following names:

- Oglethorpe A_LAB: Professional Development
- Oglethorpe A_LAB: Internships
- Oglethorpe A_LAB: Civic Engagement
- Oglethorpe A_LAB: Study Abroad

As a general guideline, social media strategy should follow the 70/20/10 rule, where

- 70% of your posts should be material that your audience will find relevant and helpful,
- 20% of your posts should be shared from other relevant social media pages,
- 10% of your posts should be promotional for your own events or services.

Please contact University Communications for additional resources when planning a social media strategy.



Background images come from the brand toolbox.

A square icon has been created to serve as the profile image for each social media outlet.

Production specifications provide consistency between multiple printed pieces. Paper is an important tactile cue of this brand.

PAPER SPECIFICATIONS

Printer's house sheet or an equivalent (#2 sheet) is fine for standard printing. A higher grade sheet, such as Neenah Classic Crest, is recommended for stationery suites.

Specialty papers may be substituted for any cover-weight paper need. It is important to choose a paper with a fine texture that allows legibility of the type. Text-weight paper may also be textured, however the texture must be extremely fine. Linen-textured paper is not recommended.

Postcards, covers, brochures and accordian-style folding pieces:

80# Cover White Matte or Silk Coated

80# Cover White Uncoated

Interior pages of saddle-stitched brochures and inserts:

80# Text White Matte or Silk Coated

80# Text White Uncoated

Envelopes:

70# or 80# Text White Uncoated

Cards that contain forms:

80# Cover White Uncoated (for ease of filling out form with pen)

An aqueous coating is suggested with all pieces running on a coated sheet.

Careful consideration must be taken when ordering promotional items with any of the A_LAB logos.

All logo guidelines stated in Section 2 must be followed when the logo is used for promotional items. These items typically come in a set number of colors. If the color is very close to an A_LAB brand color (page 3.1–2) it may be used as a background for the logo, provided all guidelines are met. When in doubt, white should be used as the item color.

Under no circumstances should any of the A_LAB logos be printed, transferred, or embroidered on promotional items in a non-brand color.

Thank you for representing the A_LAB!

The whole is
greater than the
sum of its parts

Contact University Communications with questions about anything in this book.

Please try to collaborate with us before beginning a new project to take advantage of our resources.

All projects using elements from this brand guideline book require approval from University Communications before printing.

UNIVERSITYCOMMUNICATIONS@OGLETHORPE.EDU