

Copyright © 2022 Southwest Florida Community Foundation, Inc., DBA Collaboratory

“Collaboratory” is a service mark of Southwest Florida Community Foundation.

All rights reserved. No part of this book may be reproduced or utilized in any form, or by any means, electronic or mechanical, including photocopying, recording or by any information storage and retrieval system, without permission in writing from the publisher.

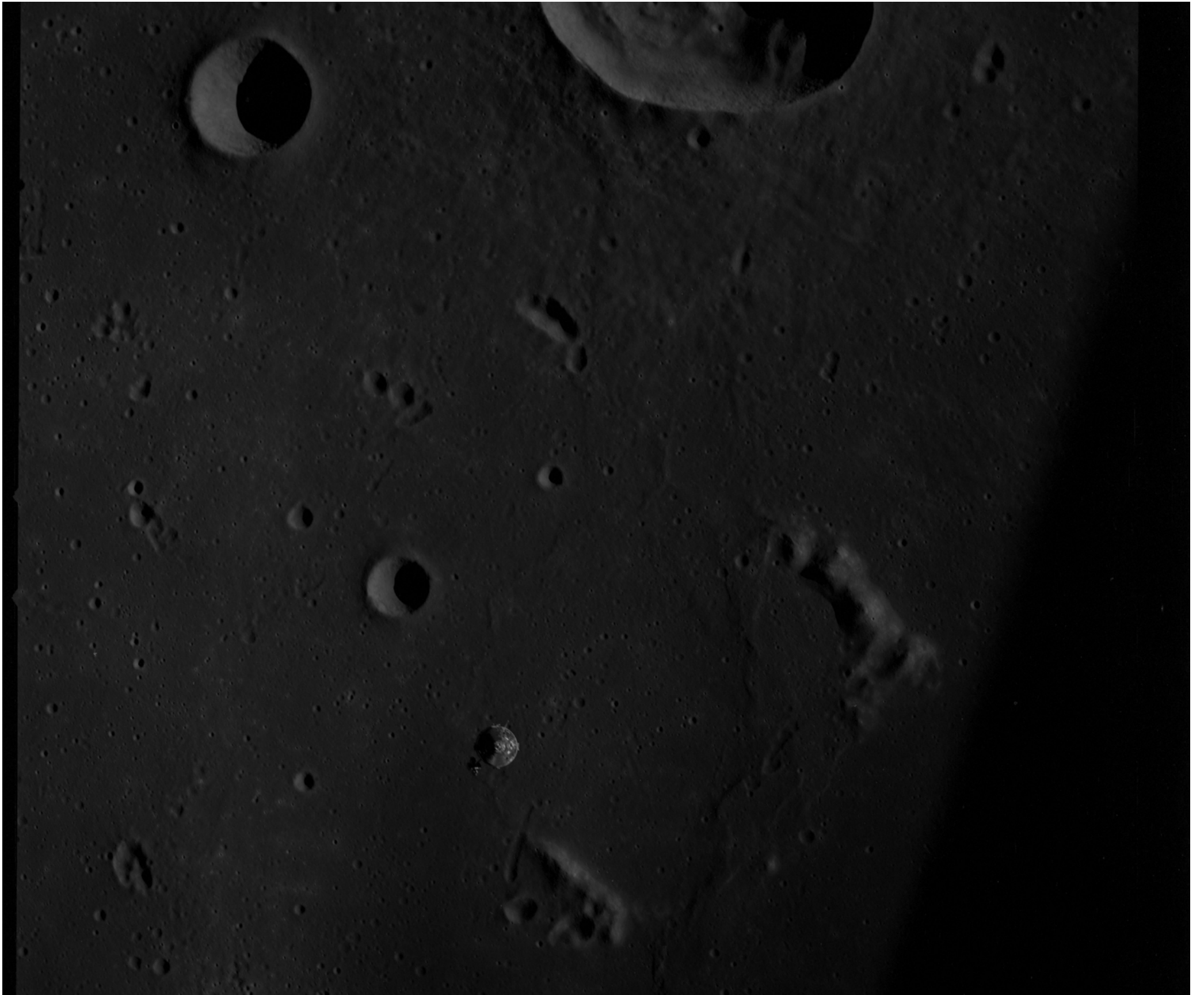
Self-published by Collaboratory, 2031 Jackson St, Fort Myers, Florida 33901

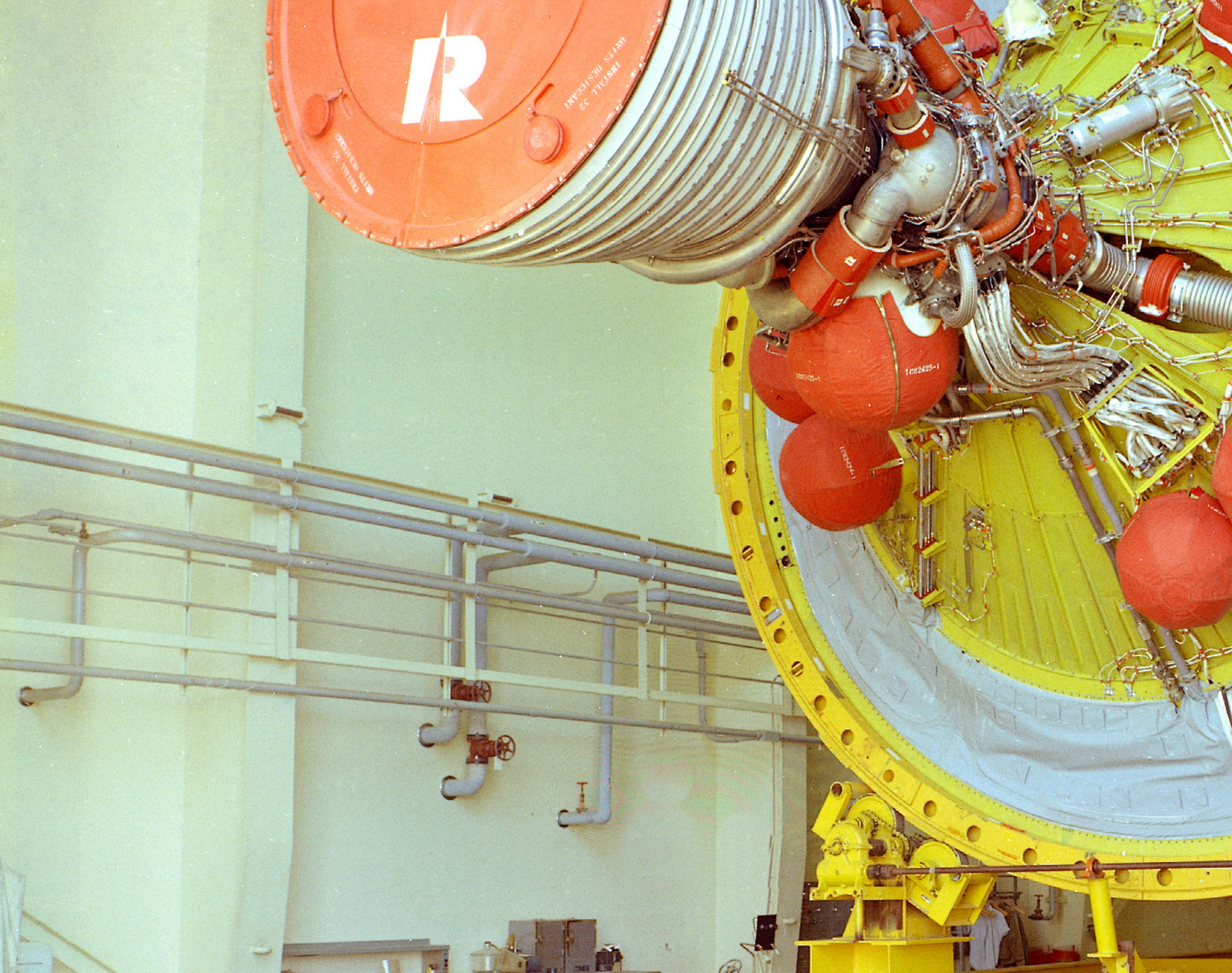
Design by Advertising for Humanity

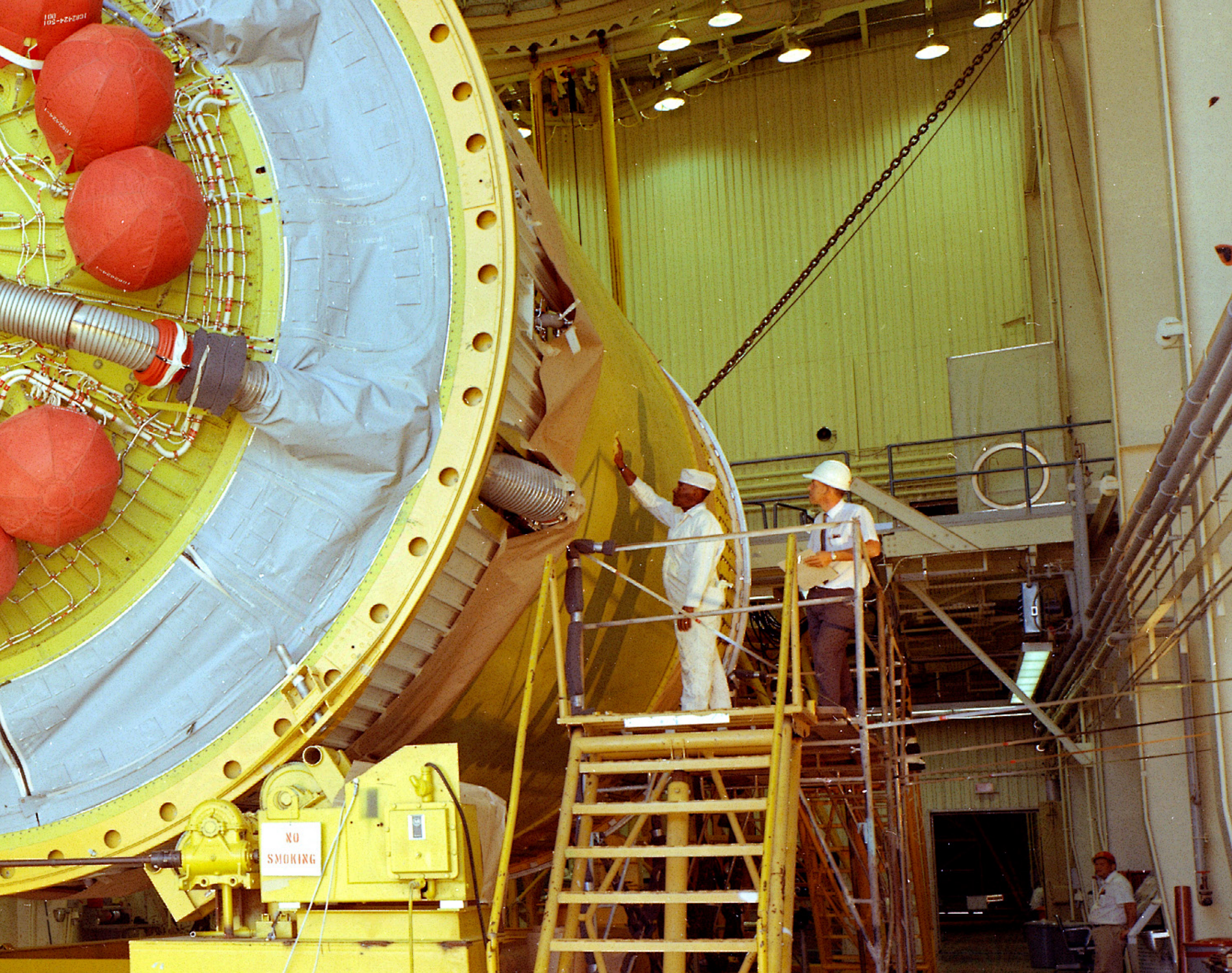
Images in introduction sourced from the NASA Apollo Image Gallery (https://www.nasa.gov/mission_pages/apollo/images.html) and Project Apollo Archive (<https://www.flickr.com/photos/projectapolloarchive/albums>)

Printed in the U.S.A.

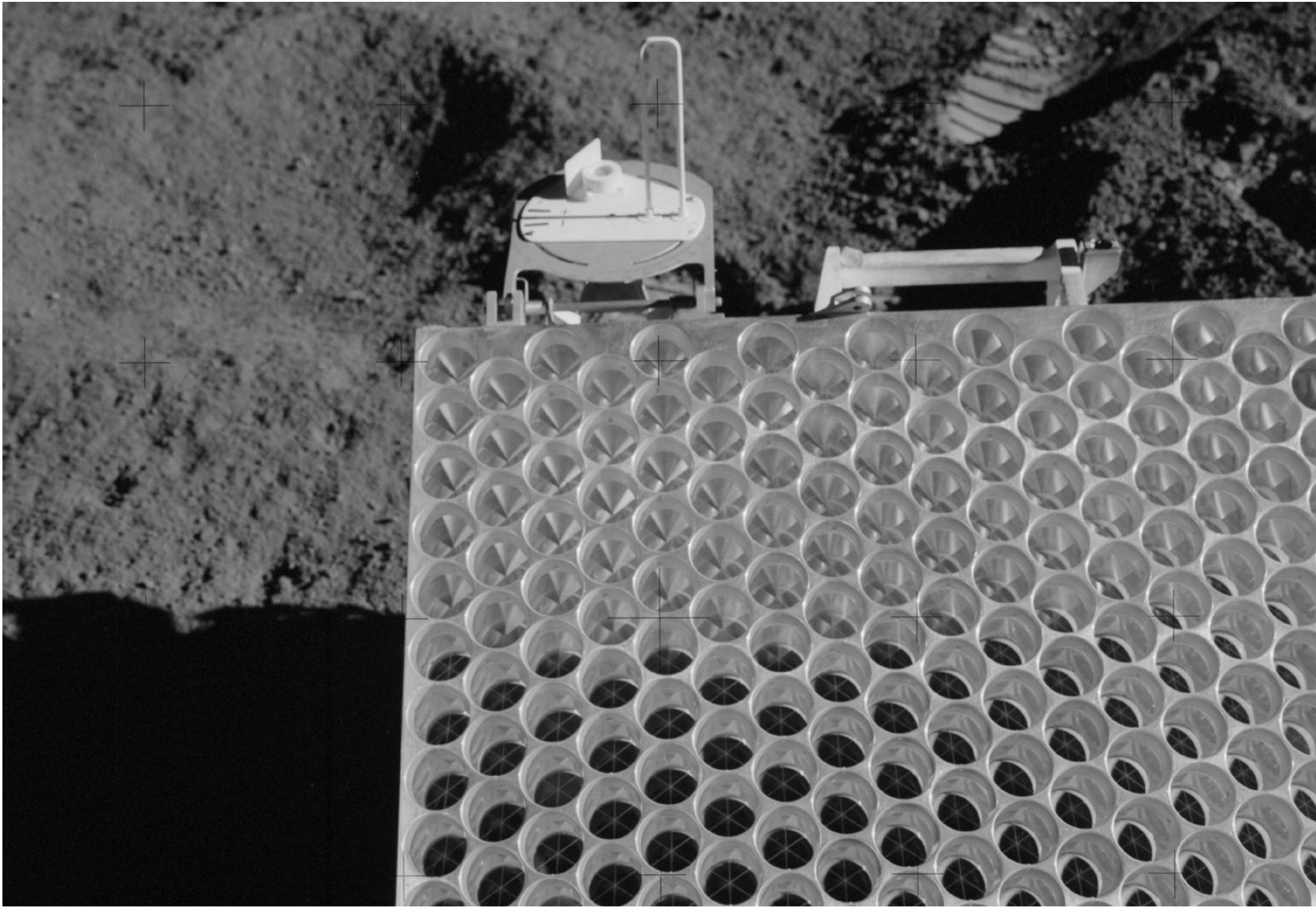
Introduction	Understanding the Problem	005
	Who We Are	067
Section 1	Brand Voice	089
Brand Voice	Introduction	093
	Overview & Standards	094
Section 2	Logo	097
Logo	Introduction	101
	Overview	106
	General Guidelines	108
	Variation 1: Logomark as a Graphic, Overview	110
	Logomark as a Graphic, Examples	112
	Logomark as a Graphic, Application	114
	Variation 2: Logomark as a Color, Overview	116
	Logomark as a Color, Examples	118
	Logomark as a Color, Application	122
	Variation 3: Logomark as a Photographic Image, Overview	124
	Logomark as a Photographic Image, Types	126
	Logomark as a Photographic Image, Examples	128
	Logomark as a Photographic Image, for Global Applications	130
	Logomark as a Photographic Image, for Targeted Applications	132
	Logomark as a Photographic Image, Application	134
Section 3	Color	137
Color	Introduction	141
	Overview	142
	Color Guide	144
	Color on White	146
	Color on White in Practice	148
	Color Reversed/Knock-Out	150
	Color Reversed/Knock-Out in Practice	152
Section 4	Typography	155
Typography	Introduction	159
	Overview	160
	Typography Styles	162
	Typography in Practice	164
Section 5	Graphic Language	167
Graphic	Introduction	171
Language	Overview, Background Graphics	172
	Overview, Cover & Header Graphics	174
	Graphic Language in Practice	176
Section 6	Our Visual Universe	181
Our Visual	Introduction	185
Universe	Visual Universe Examples	186
	Contact	213

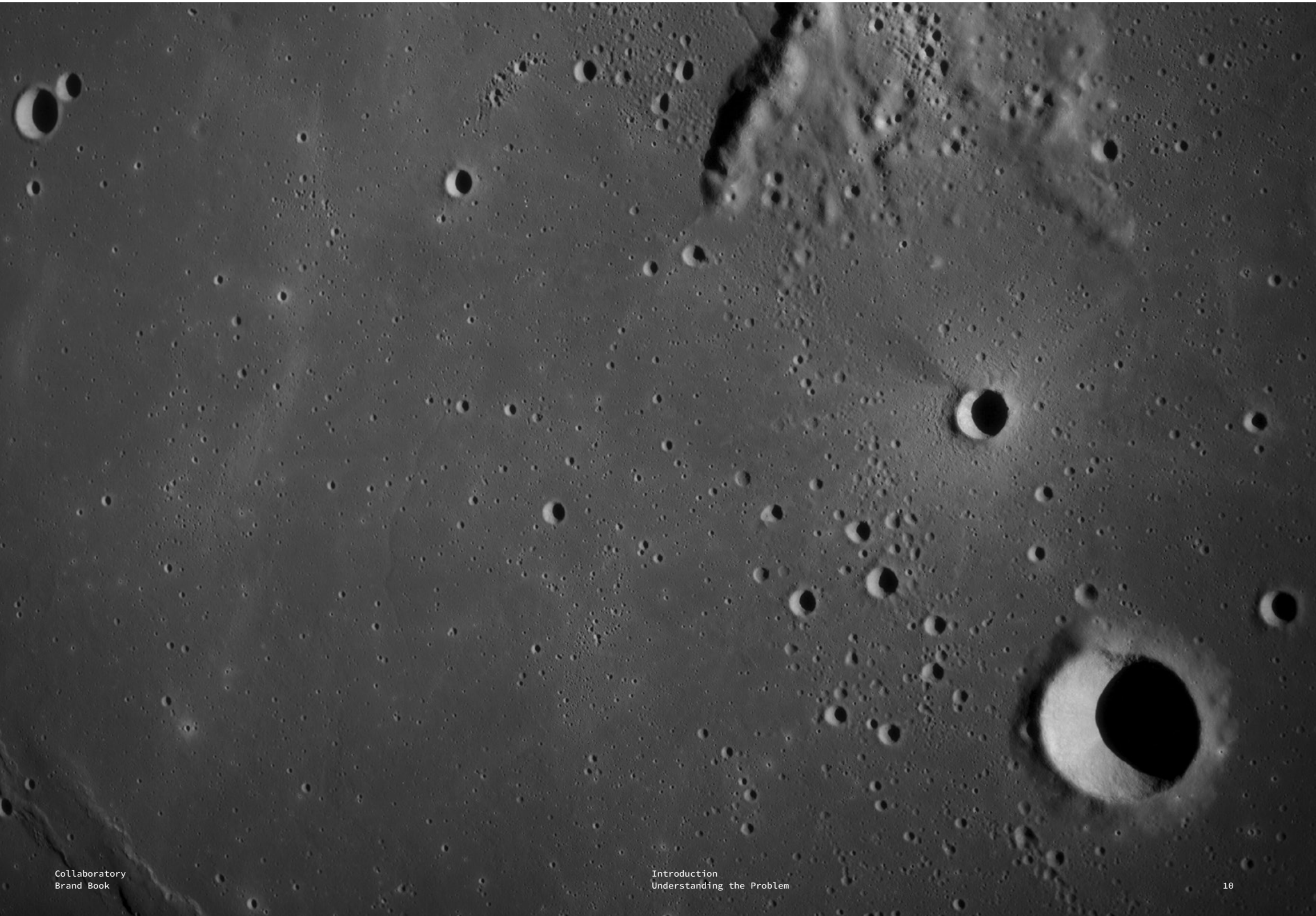


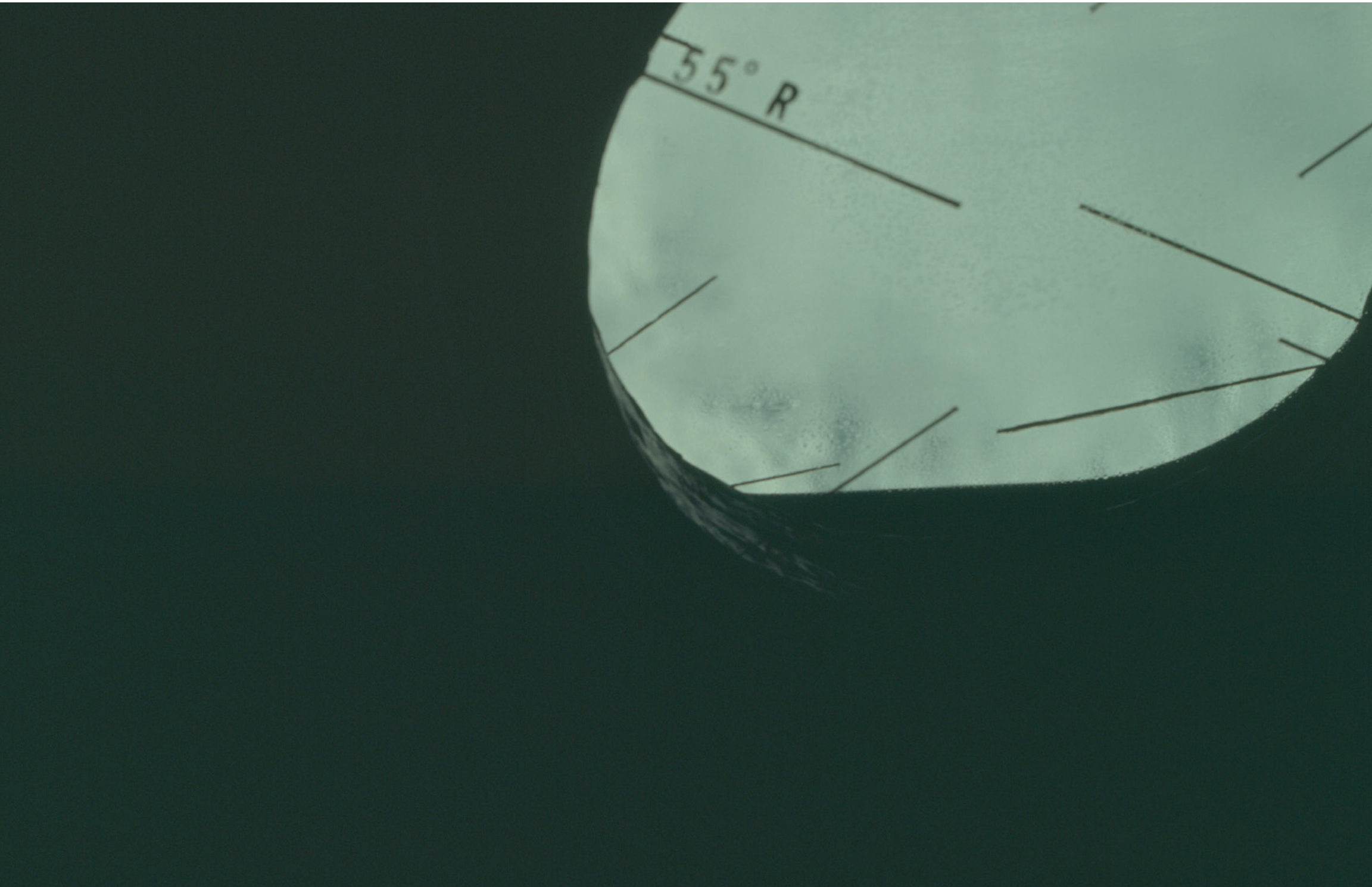


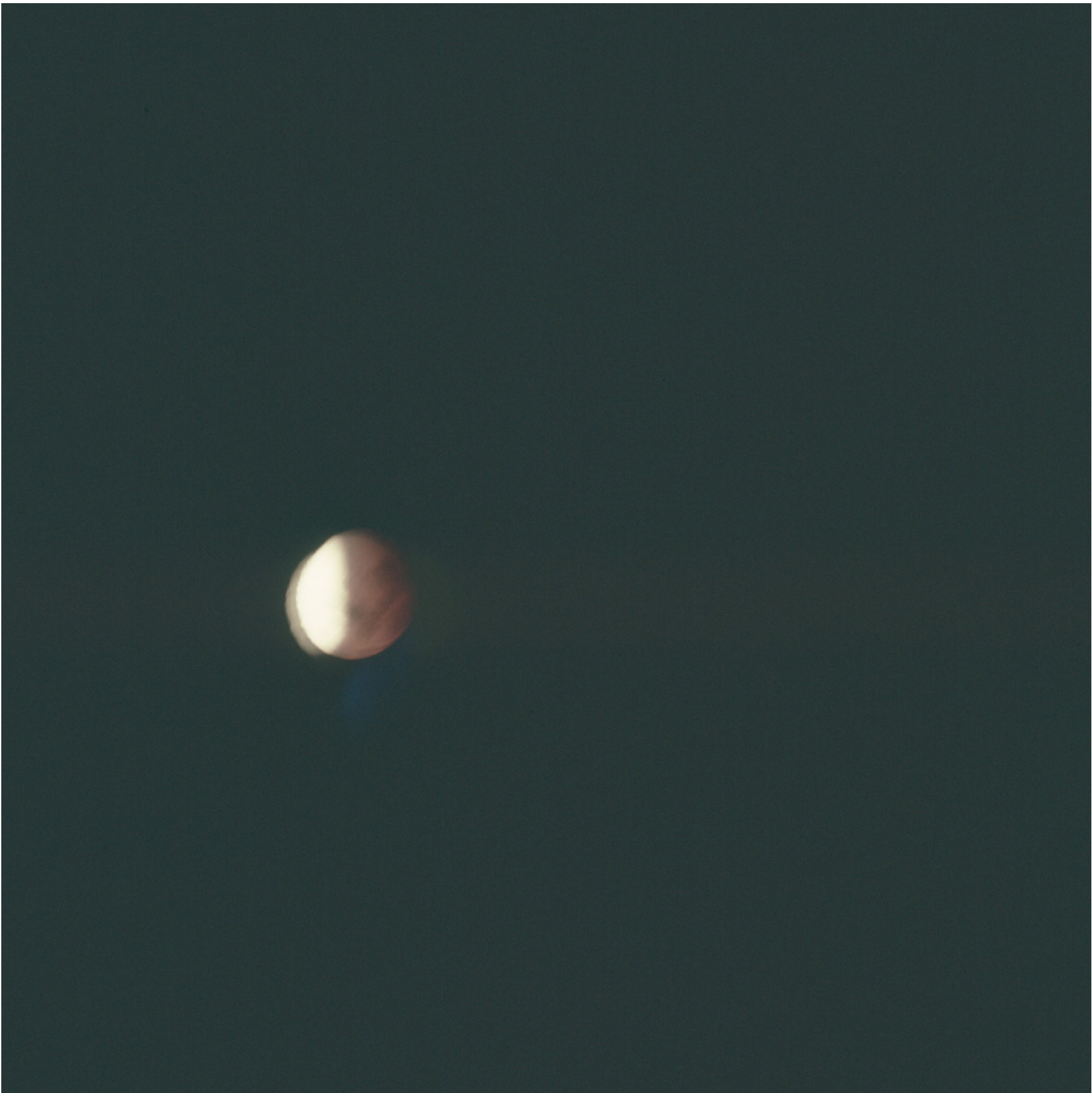












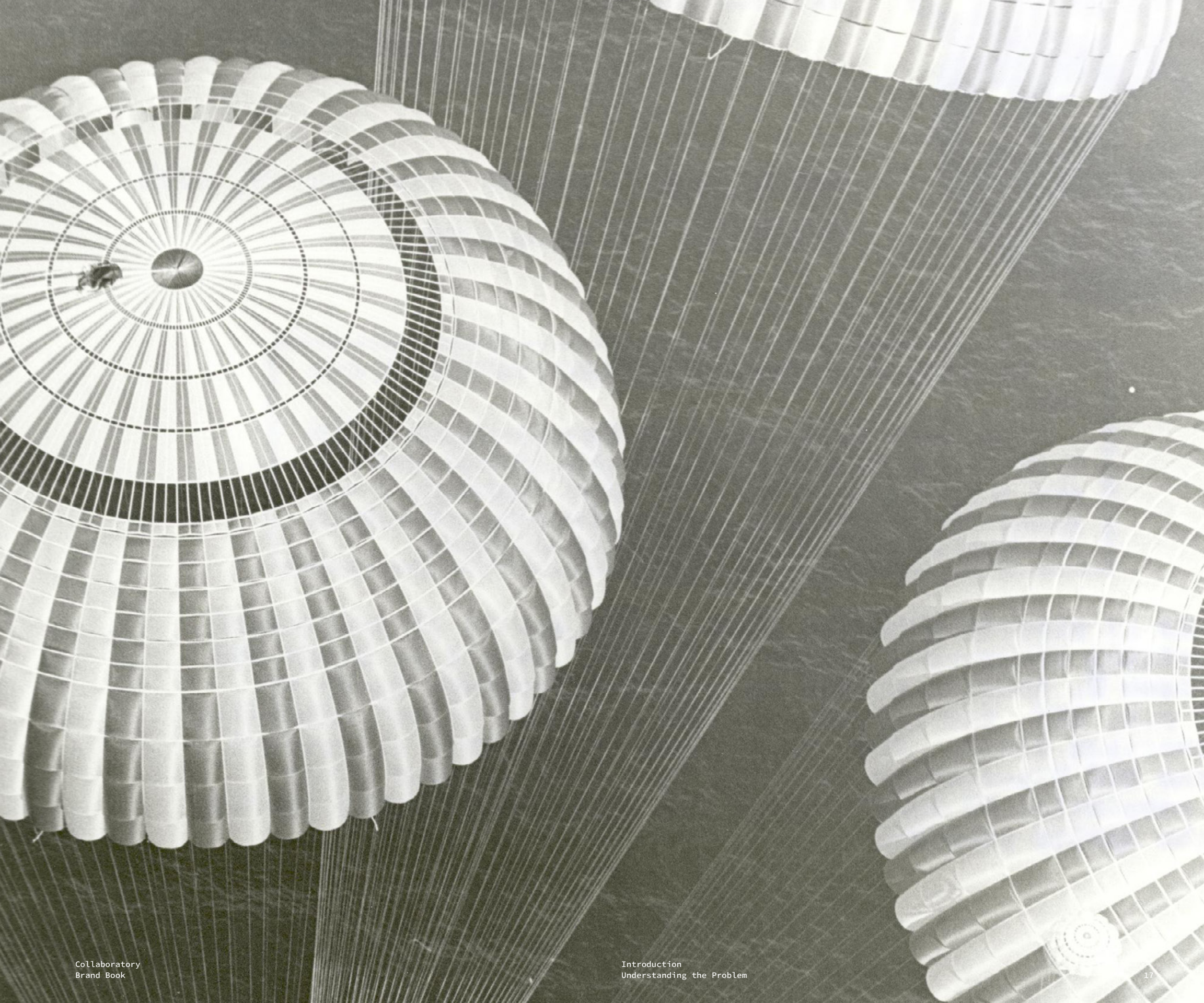


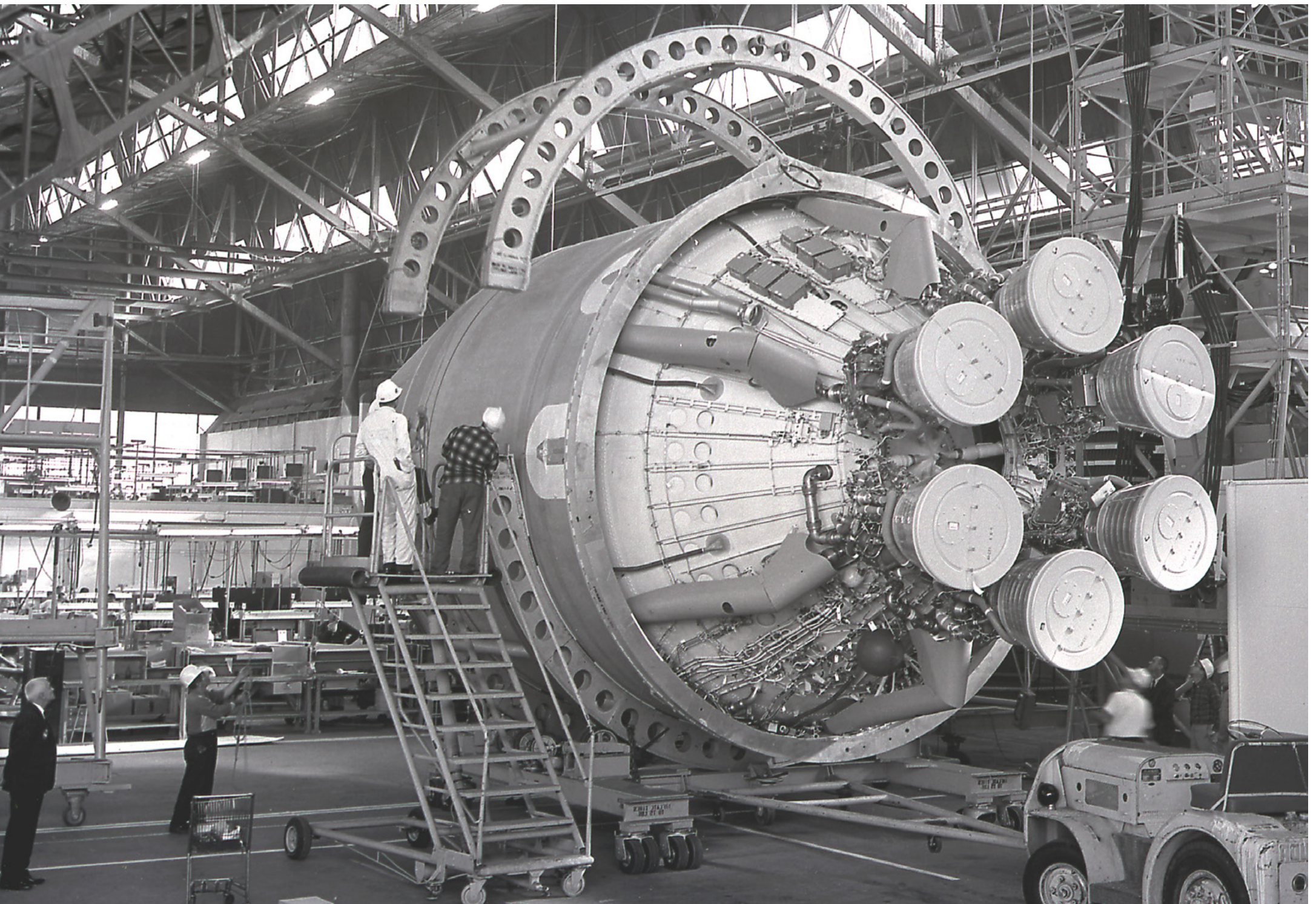




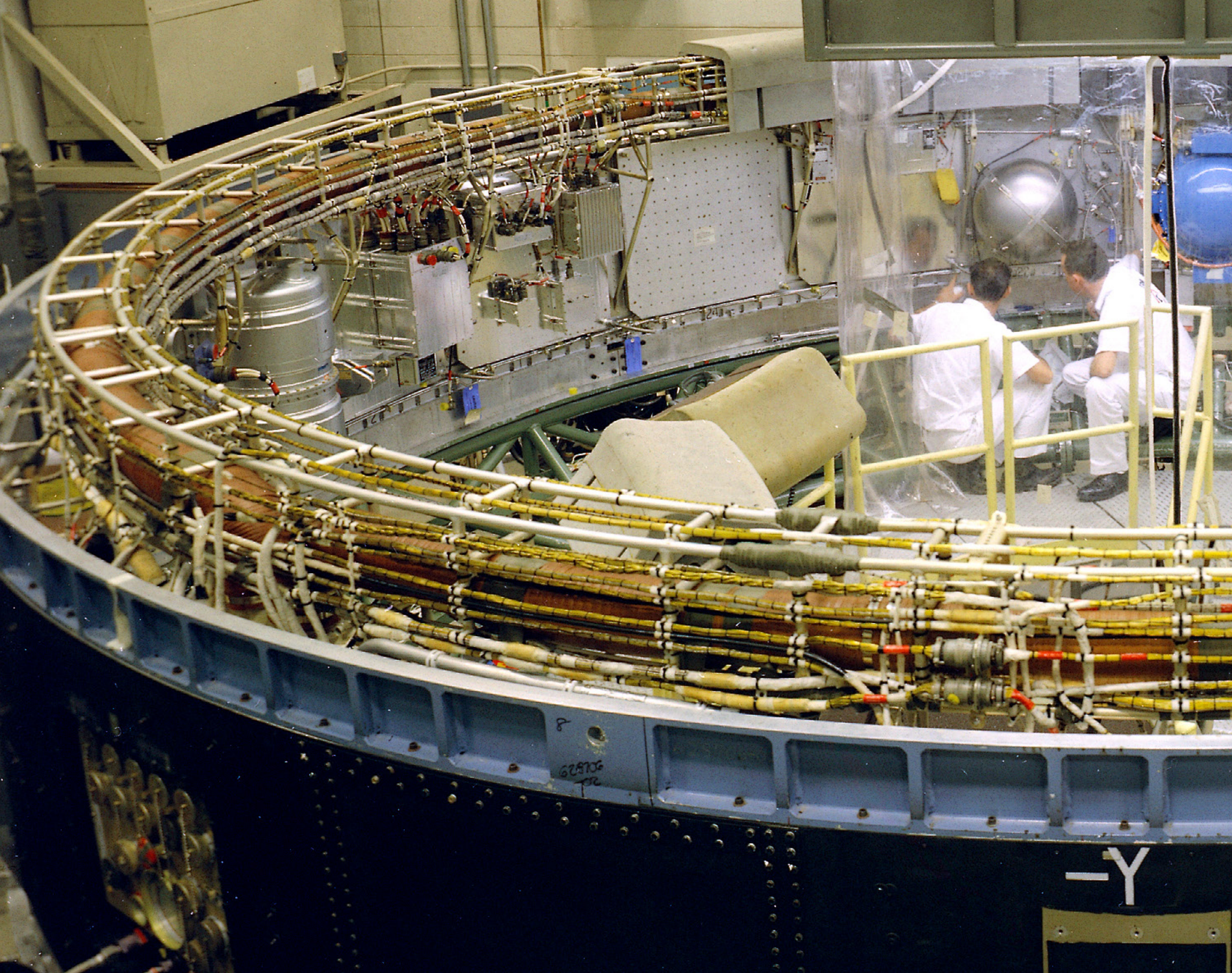
12:15	EF	13	20	18:00	16	EF	0.3	0.0
12:15	EF	15	20	18:01	22	EF	4.1	0.5
12:15	EF	23	4.0	18:06	22	EF	4.0	0.5
12:16	EF	20	6.2	18:09	22	EF	0.6	0.1
12:12	16	EF	0.5	0.8	18:12	22	1.7	0.2
12:47	15	EF	1.7	1.8	18:15	22	0.5	0.2
12:49	15	EF	0.4	0.4	18:17	22	1.1	0.2
12:52	15	EF	0.5	0.5	28:15	16	11.2	1.5
12:54	16	EF	6.7	6.5	28:22	16	1.2	0.1
12:58	16	EF	20	1.8	28:35	16	2.8	0.3
7:00	16	EF	0.9	0.8	28:33	16	0.6	0.1
10:10					28:35	16	8.1	0.7
17:30					28:37	16	6.0	0.6
17:30					28:41	22	11.3	1.1
17:30					28:43	22	2.3	0.3
17:30					28:46	22	2.3	0.2
17:30					28:48	22	1.8	0.1
17:30					28:50	22	2.7	0.3
17:30					28:52	22	1.4	0.1
17:30					28:55	21	2.8	2.0
17:30					28:57	21	2.2	2.1
17:30					29:01	21	11.0	1.0

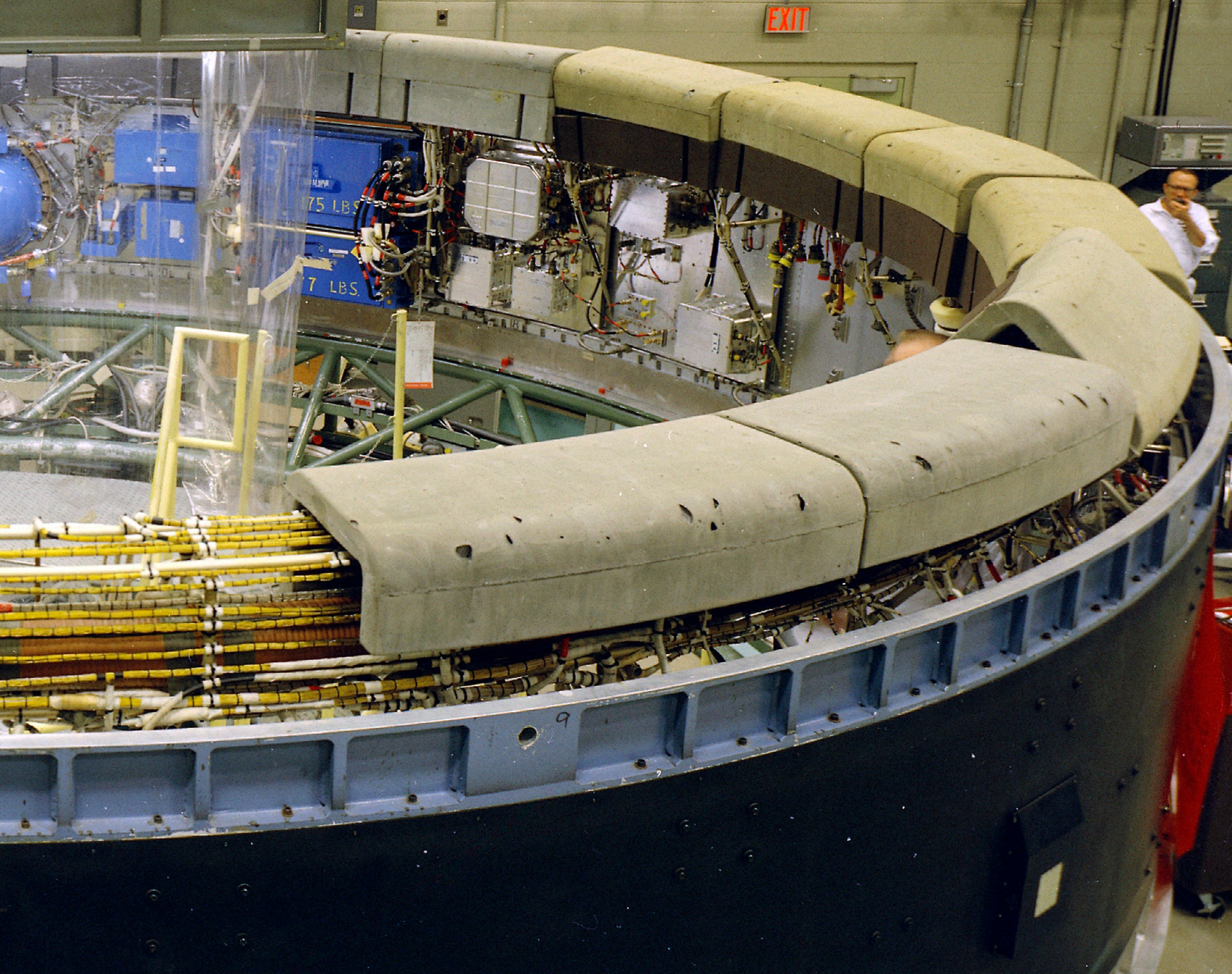


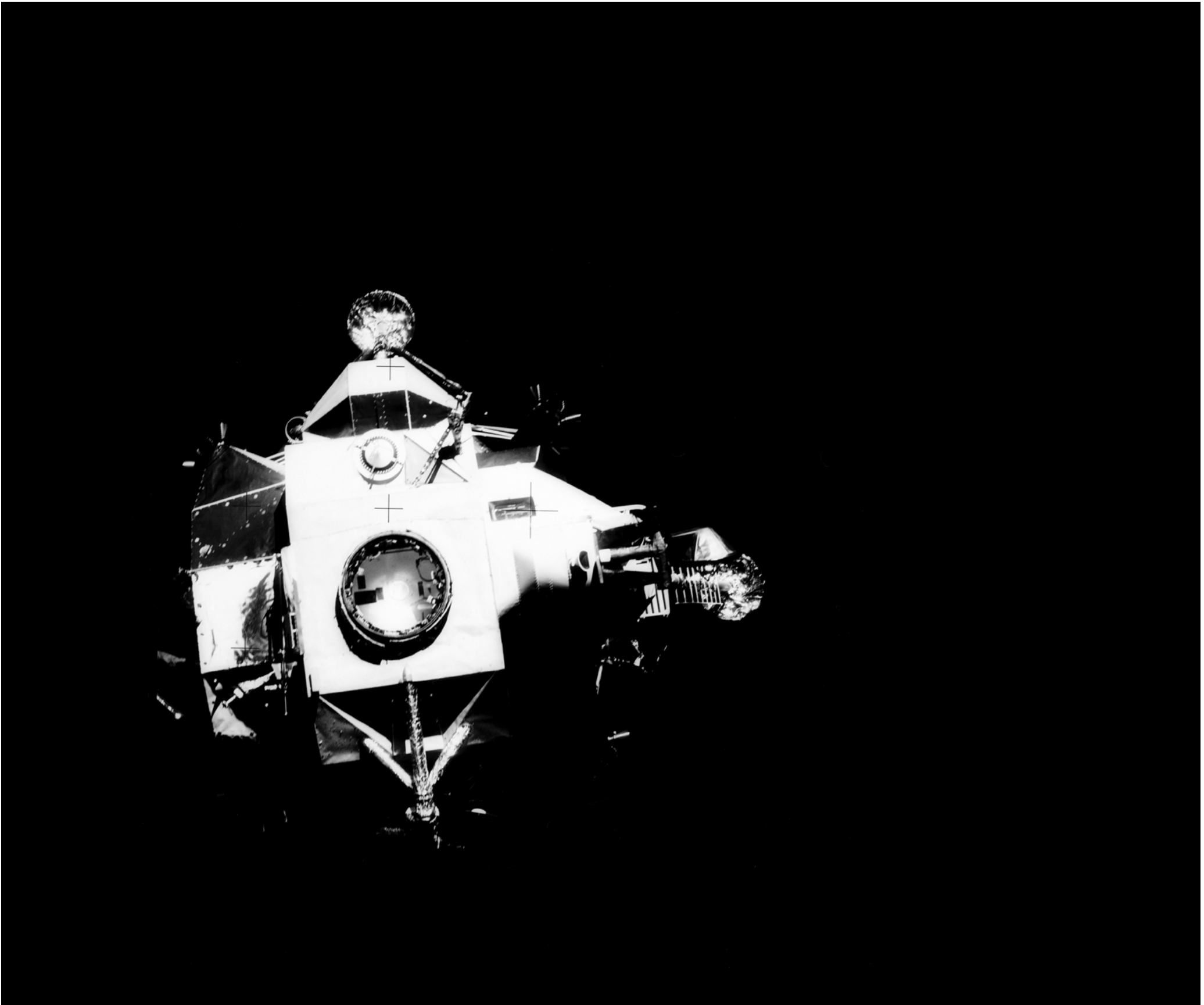






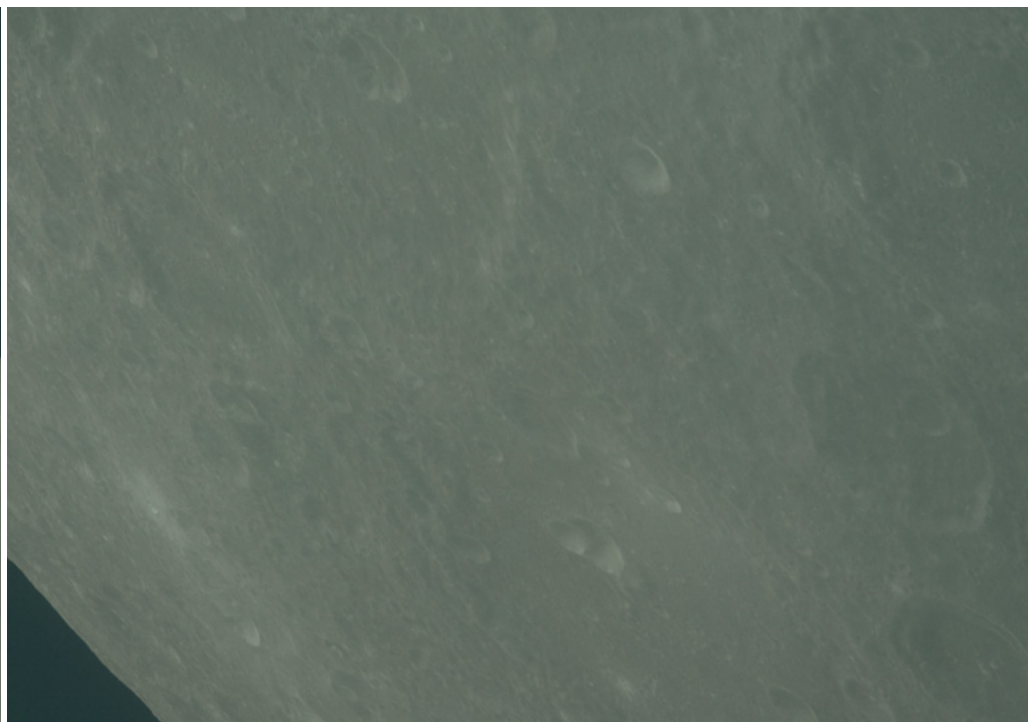


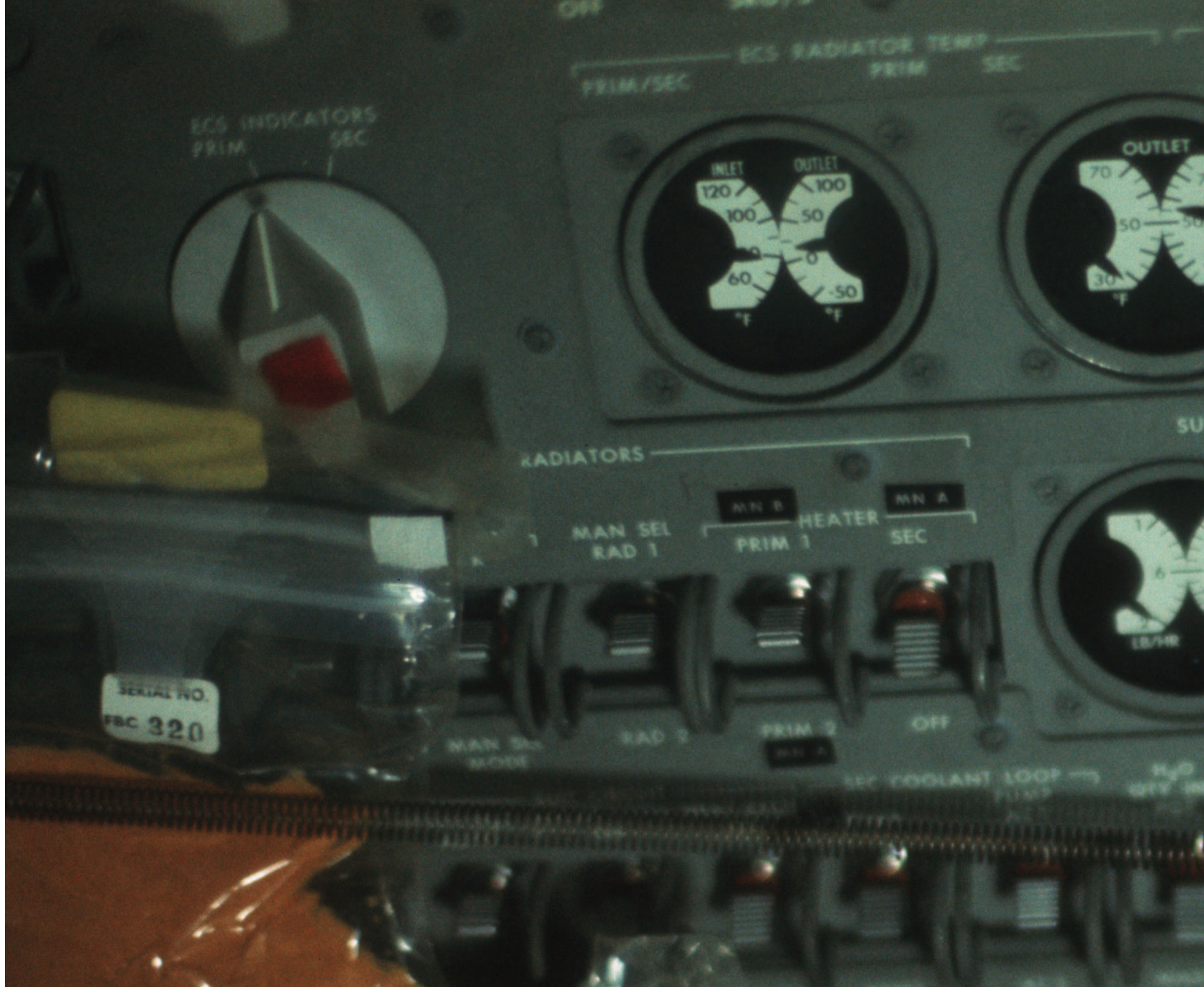


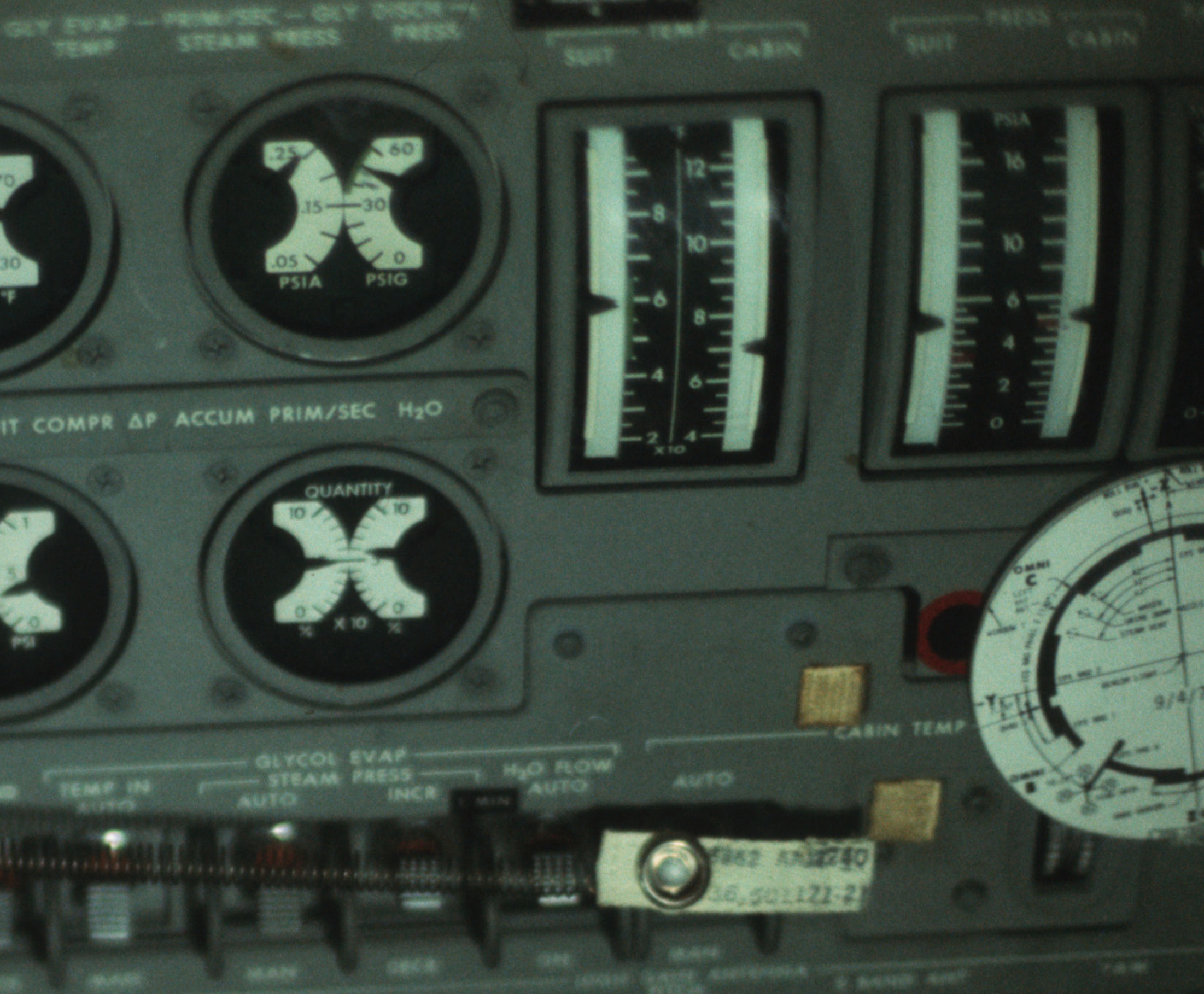


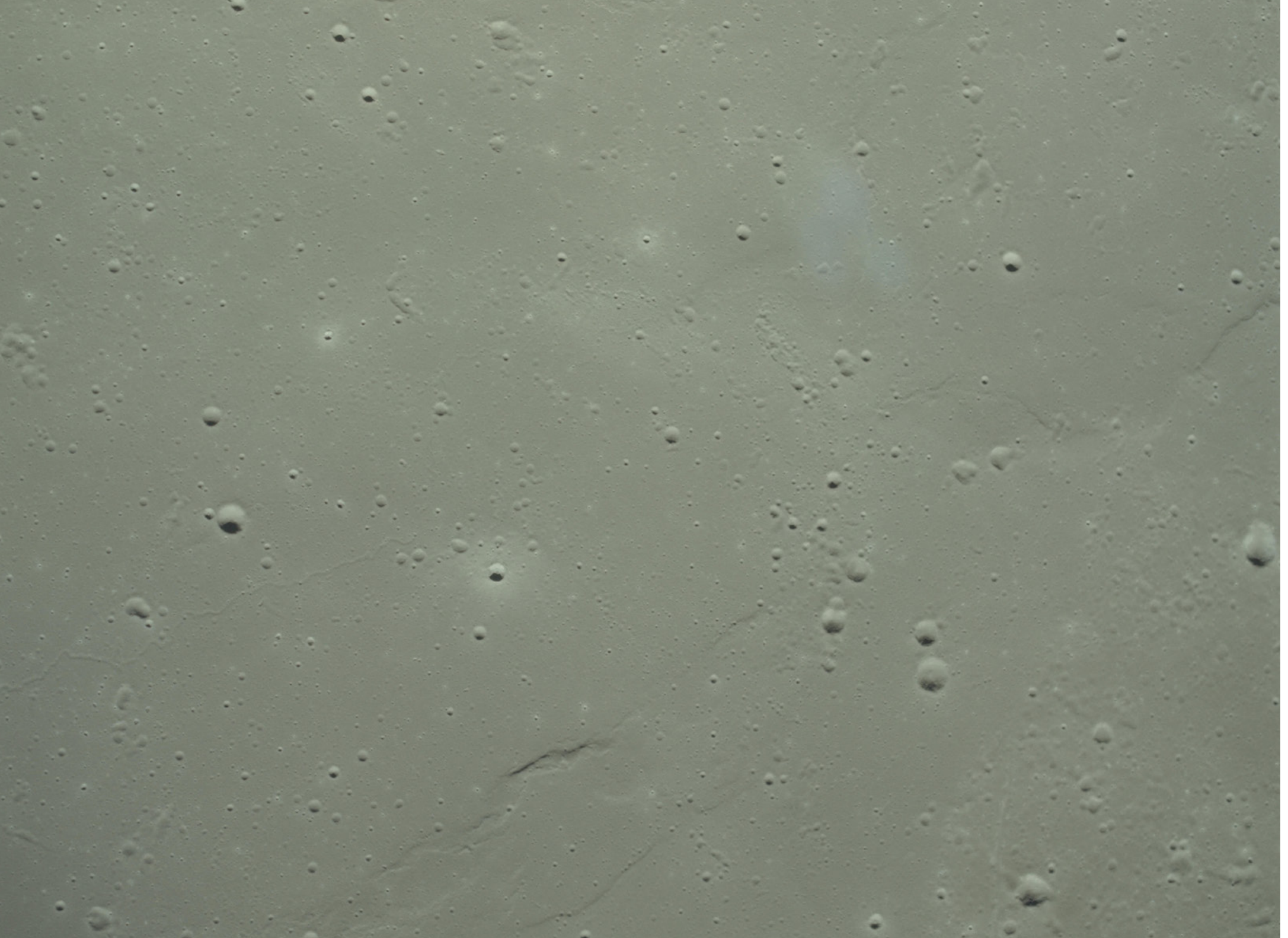












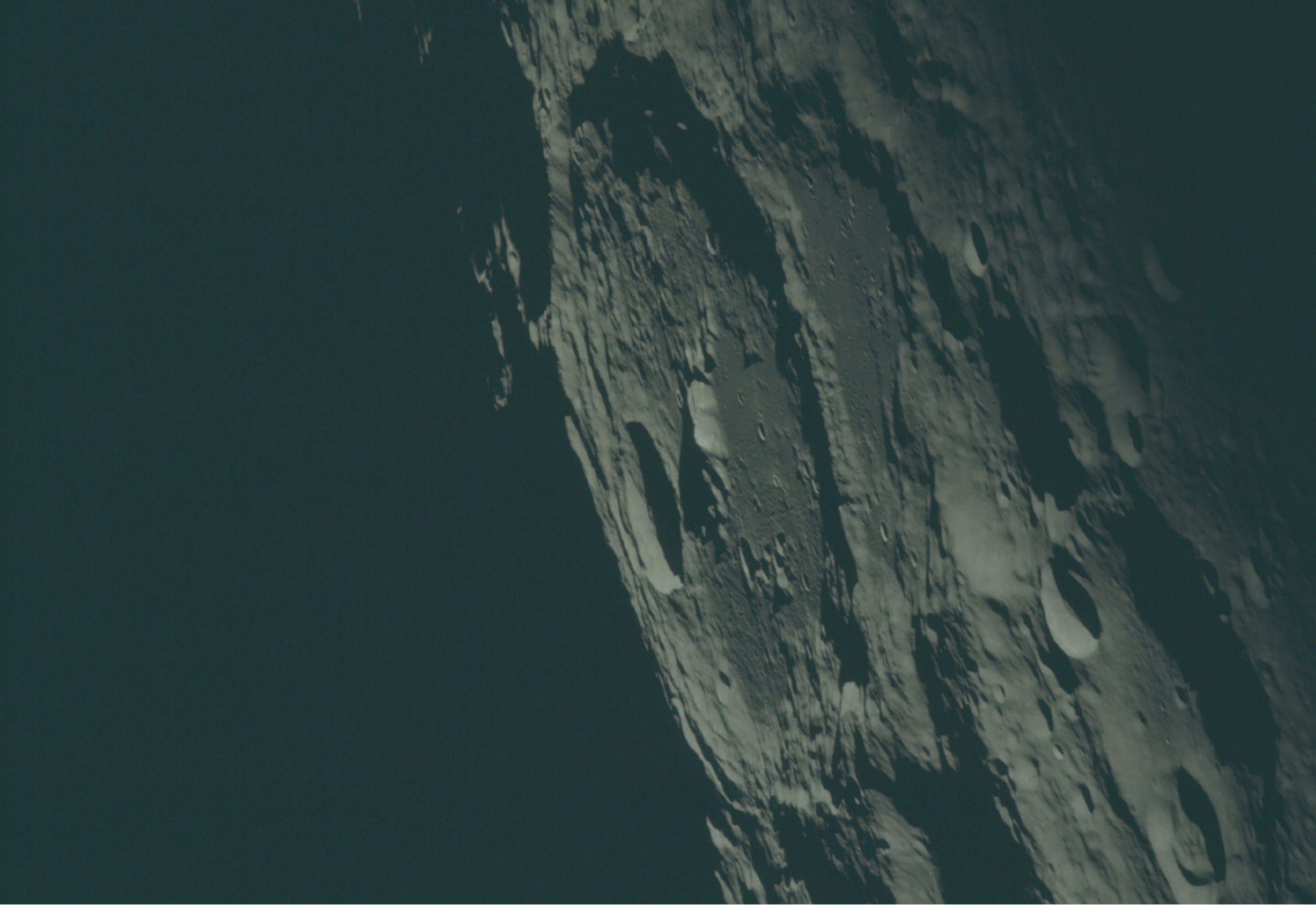


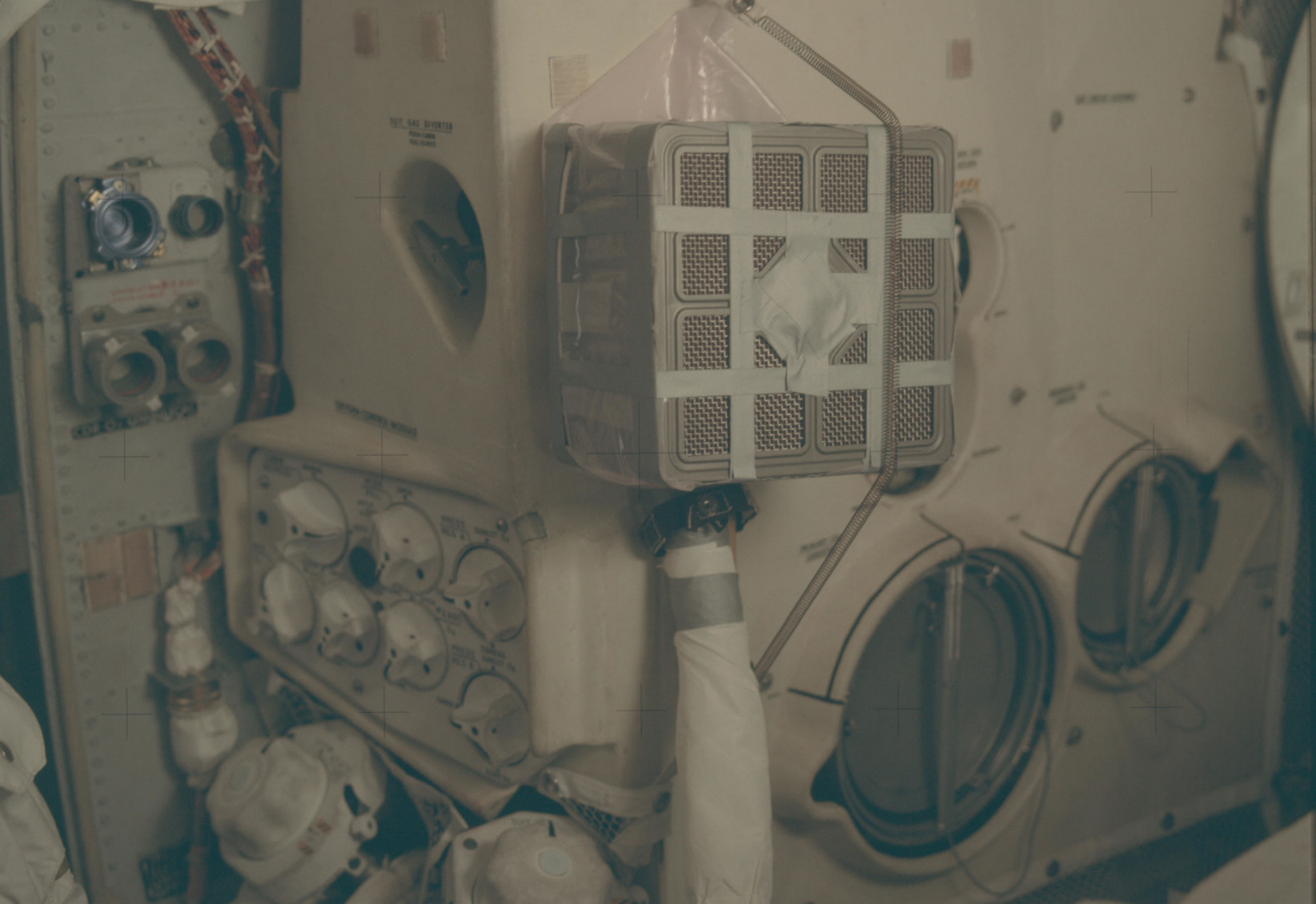








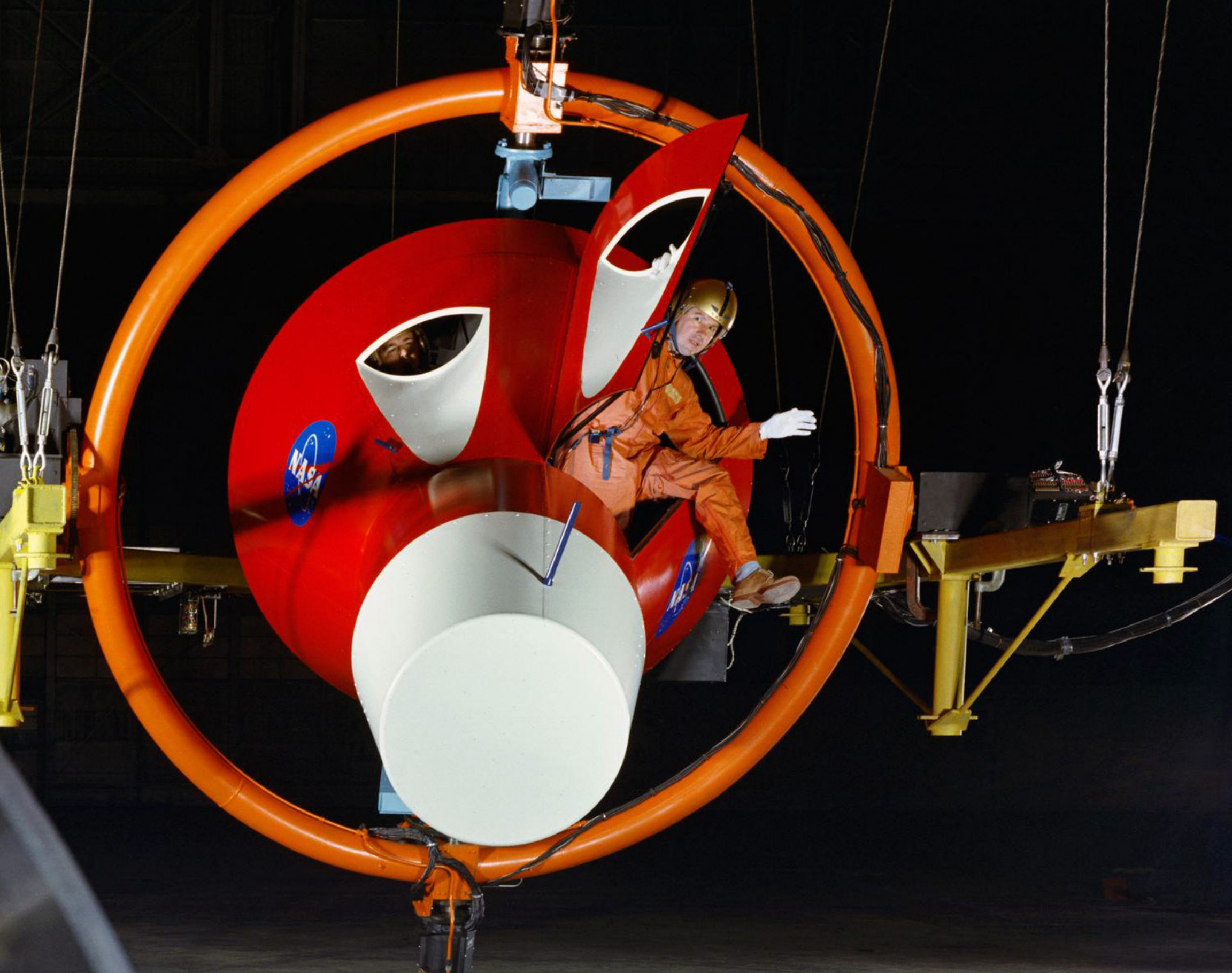


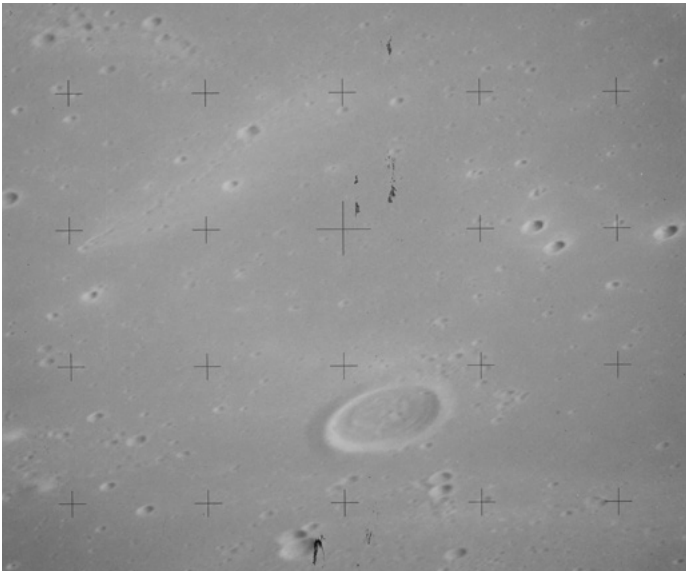






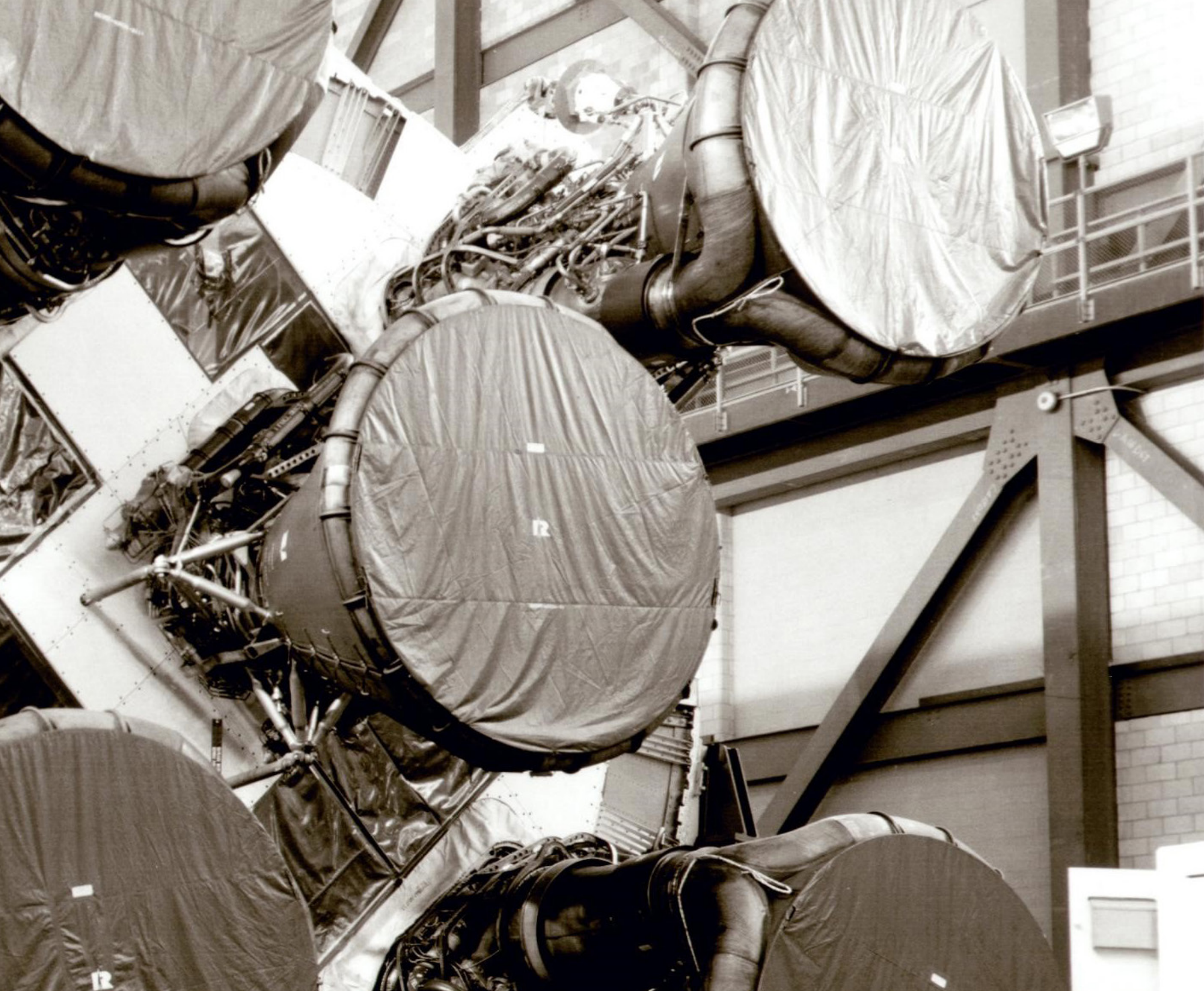




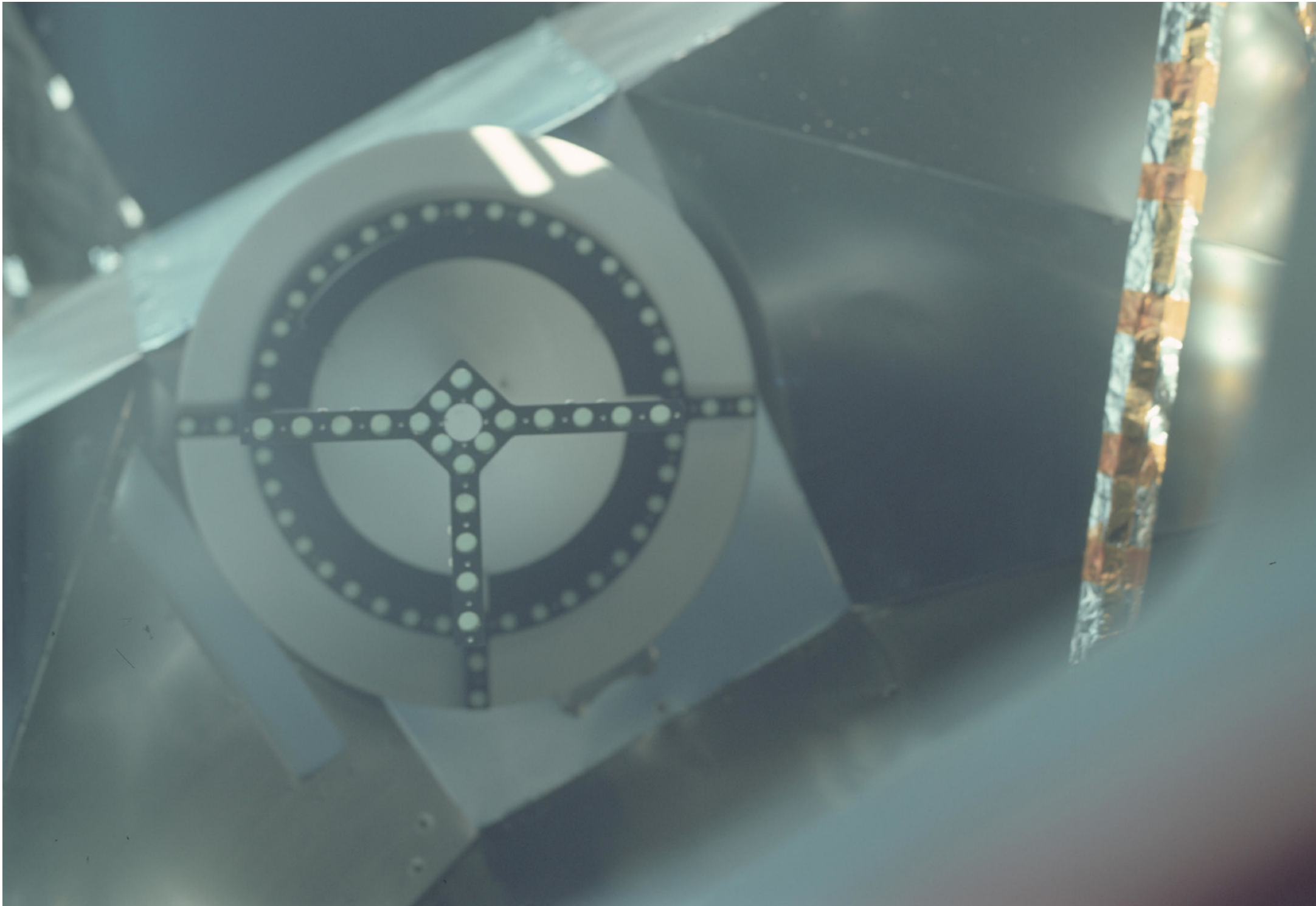




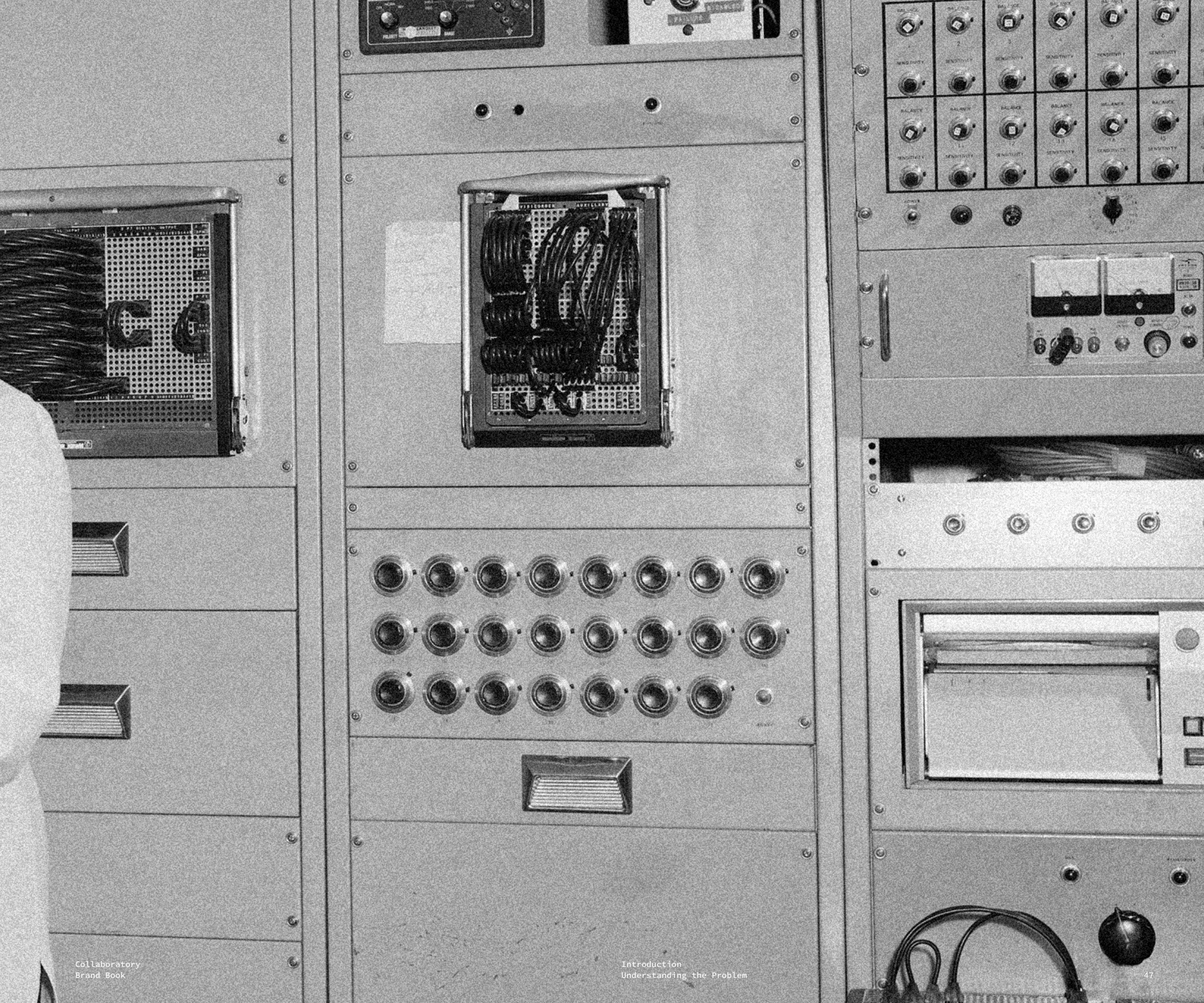


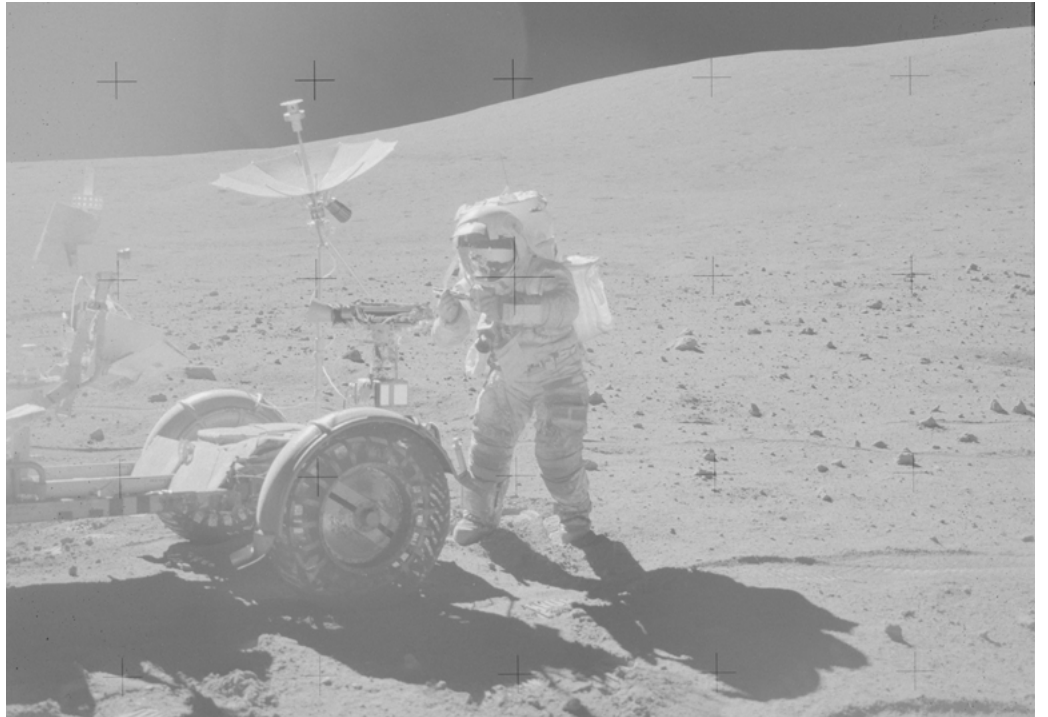
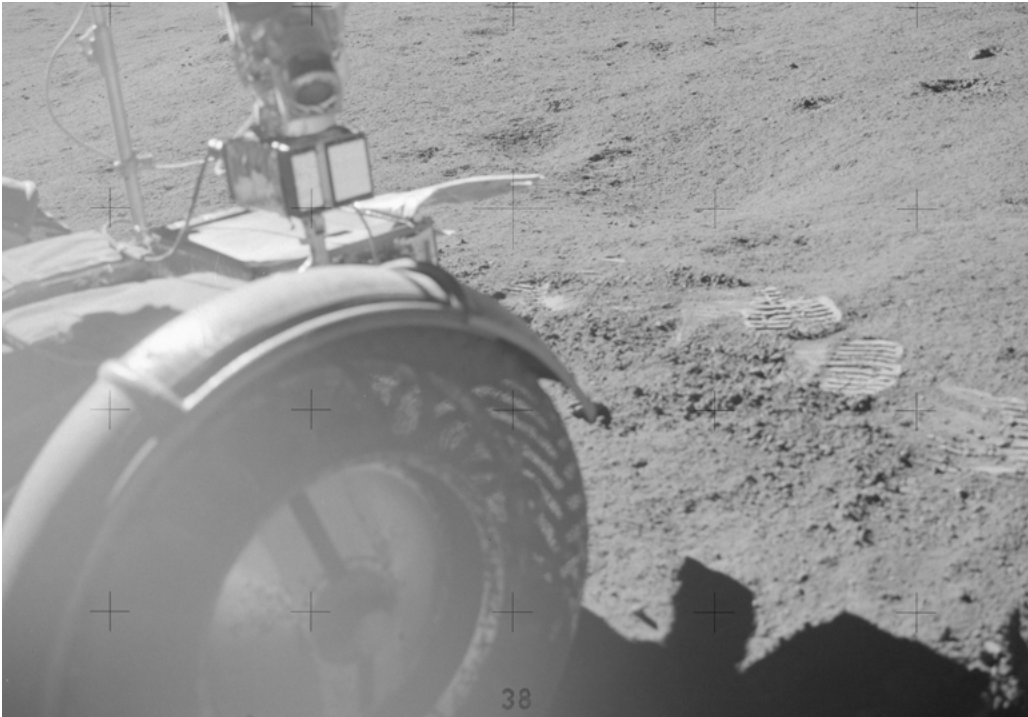
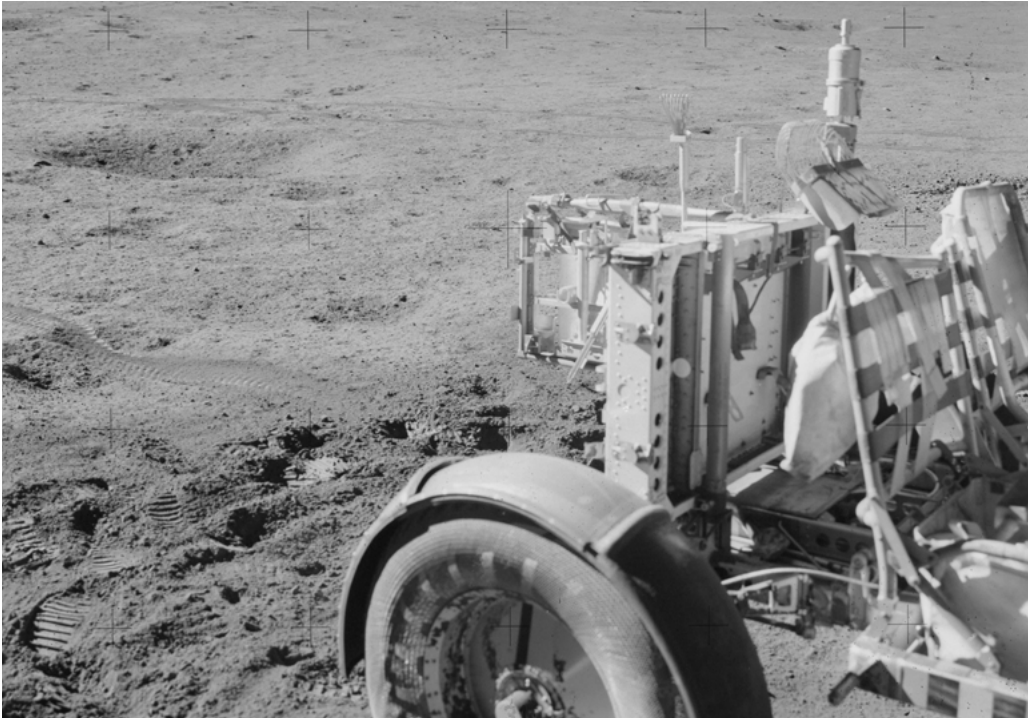




















238,855

Miles from Earth



The Moon is an average of 238,855 miles from Earth, which is about 30 Earths away. When the Moon is farthest from Earth, it is 252,088 miles away. When it is closest, the Moon is 225,623 miles from Earth.¹

¹ <https://spaceplace.nasa.gov/moon-distance/en/>



At the peak of the Apollo program NASA had 34,000² full-time employees coordinating the work of an additional 360,000³ full-time people who worked for its contractors—a ratio of approximately one coordinator for every ten people involved in execution.

² <https://www.history.com/news/10-things-you-may-not-know-about-the-apollo-program>


³ Allen, Bob (ed.). "NASA Langley Research Center's Contributions to the Apollo Program". Langley Research Center. NASA.

1:10

Ratio of Coordinators to Those Involved in
Execution for the Apollo Program


19.3B

Person Hours



It is estimated that approximately 19.3 billion person hours were spent on the Apollo program from 1961 to 1969. Of those, approximately 17.3 billion hours were spent on execution and approximately 2 billion hours exclusively on coordinating that execution.⁴

⁴ <http://www.collectspace.com/ubb/Forum29/HTML/001698.html>



At its peak, the Apollo program
employed over 20,000 industrial
firms and universities.⁵

⁵ Allen, Bob (ed.). "NASA Langley Research Center's
Contributions to the Apollo Program". Langley
Research Center. NASA.

20k

Industrial Firms and Universities

3 Million Parts

15 Miles of Wiring

38,000 Simulator Hours

600 Million People

The Saturn V rocket that carried human beings to the moon had more than 3 million parts. Even if 99.99% of those parts worked perfectly, it meant there were 300 parts that could lead to catastrophe.⁶

The 12-foot tall command module that carried the three Apollo astronauts to the moon contained over 15 miles of wiring that had to be connected and integrated into all of its sub-systems.⁷ This excludes the wiring for the rest of the massive Saturn V vehicle.

Astronauts spent a total of 38,000 hours training in simulators before attempting to go to the moon. For every hour in space, astronauts spent hundreds of hours training on the ground.⁸

Around 600 million people watched as Neil Armstrong took his first tentative small step on the lunar surface on July 20, 1969. At that time, it was the world's largest-ever TV audience.⁸

⁶ "Saturn V is the Biggest Engine Ever Built." April 2003. <https://www.popularmechanics.com/science/a227/1280801/>

⁷ "Apollo Facts." NASA. https://www.hq.nasa.gov/alsj/CSM30_Apollo_Facts_pp280-284.pdf#page=3

⁸ "Apollo in 50 numbers: Time." 19th July 2019. <https://www.bbc.com/future/article/20190718-apollo-in-50-numbers-time>

If you study the achievement of the Apollo Program even modestly, you begin to understand two things about how we got to the moon and did it so quickly. First, we declared an audacious goal with a nearly impossible deadline. Second, the accomplishment was at its core an unprecedented triumph—not of technology—but of organization, coordination, and collaboration—all motivated by the deadline.

Two realities were at the center of this triumph. First, President John F. Kennedy gave a televised address to Congress on May 25, 1961, in which he said we should “commit ourselves” to the goal of getting a human being to the moon and returning them safely to the earth by 1970. He wasn’t ambiguous and he didn’t put it in a classified document. The second reality was NASA—the National Aeronautics and Space Administration—which specified, coordinated, budgeted, managed, and controlled the entire operation from start to finish. When NASA was created in 1958, it had 8,000 in-house employees. By 1967, two years before the first lunar landing, that figure was over 36,000.⁹ NASA oversaw a massive exercise in coordination and collaboration.

To help you see where we’re going, here are two assertions and a conclusion: (1) Getting to the moon in nine years back in 1961 was an impossible achievement. We had no computer more powerful than a calculator, and no American astronaut had even yet orbited the earth. (2) Solving all of the entrenched social problems in America’s cities would be difficult and complex at the same order of magnitude as getting to the moon was in 1961. Therefore, if we think we are going to solve the social problems in our communities with something any less robust than NASA-level coordination and collaboration capacity, we are kidding ourselves.

Imagine how the Apollo Program would have gone without Kennedy’s declaration or NASA.

First, imagine for a moment, no declaration.

9 “NASA Personnel.” NASA Historical Data Book, vol. IV (NASA Resources 1969–1978). <https://history.nasa.gov/SP-4012/vol4/ch3.htm>.

Imagine trying to get to the moon without anyone ever stating that we want to go to the moon, specifically (i.e., instead of Mars or instead of curing cancer), or by when, or whether it should be with a human or a monkey, but simply by saying that we have an interest in space travel in general and mentioning the moon from time to time as a moral imperative. This is how we tend to talk about the great social problems of hunger, illiteracy, suicide, poverty, inequity, high rates of incarceration and recidivism, homelessness, lack of access to mental health care, poor public education, food deserts, obesity, lack of economic opportunity, and so on. We have, by and large, no goals stated in specific terms of space and time that would force us to have new conversations and organize ourselves to achieve those goals and solve these problems the way we did for Apollo.

Now, imagine for a moment no NASA.

Visualize trying to get to the moon with the 20,000 companies, businesses, and universities that were involved in the successful Apollo missions of the 1960s ... and without NASA directing all of it.

No coordination, no chain of command, no delineated scopes of work, nothing preventing massive overlap and duplication of effort, no timelines, critical paths, specifications for what you are to build or what problems you are to solve, no funding coordination, no (or extremely limited) communication with one another—sometimes outright secrecy—no feedback, conflict resolution, limited information sharing, no one to mediate territorial battles, no project management, quality control, common data, mission control, common training, no idea what mission you are training for, no mission briefings, updates, and no oversight, to name a few things.

And yet this is exactly how we're organized to solve problems at the local level in our communities, or put a better way, organized not to solve problems at the local level in our communities. And because everyone involved is pretty much—to a person—capable of high intelligence, and therefore drawn to the intelligent-sounding taxonomies and lexicons of the best practices of the day—all of the low aspiration and disorganization sounds very intelligent when we discuss it.

No declaration of a goal with a tight deadline, and no NASA. This is why we're not solving problems in communities. These two aren't the only reasons, but they're the fundamental ones.

– From *The Flat Org Chart* by Dan Pallotta

The idea for
Collaboratory is
based on the Apollo
missions and the
books and materials
that have been
written about it.

Collaboratory is based on 7 assertions: 1) We're not organized to solve problems in our communities. 2) We need order-of-magnitude larger coordinating capacity. 3) Community problems can't be solved in traditional, "cause" silos. 4) Deadlines make the difference. 5) We're a means to an end, not an end unto ourselves. 6) This effort has to be human-centered, evolutionary, adaptive and based on trust. 7) It has to be peer-to-peer, broaden opportunities for participation through an infrastructure that relaxes constraints of distance and time, and must link people, data and tools.

Collaboratory is the
greatest community
problem-solving
initiative in
American history.

What exactly is a collaboratory? It's a unique form of organization that uses networks to make breakthrough achievement possible. It's a "center without walls."¹⁰ It is evolutionary, adaptive, human-centered, peer-to-peer, based on trust, and sustained by a large component of mutual self-interest. Members have complimentary expertise, resources, missions, incentives and reward structures. It uses physical and technological infrastructure to relax constraints of distance and time. It links the people, information and tools needed to achieve a collective mission. It is designed to broaden potential for participation.¹⁰

The word, "collaboratory" itself was coined by William A. Wulf, former Assistant Director at the National Science Foundation, in 1988. He was pondering how he could make the greatest difference a few months before he began his new job. He wanted to leverage the productivity of scientists and engineers and encourage work across disciplines. He wrote that his idea, "became known as 'collaboratory'—a contraction of the words 'collaboration' and 'laboratory'—and consists of a computing environment that supports research among scientists and engineers that are not co-located."¹¹

The first major collaboratory projects—the Upper Atmospheric Research Collaboratory and later the Space Physics and Atmospheric Research Collaboratory—were undertaken at the University of Michigan with the support of the National Science Foundation, which built and studied them as pilots. Both of the projects changed the practice of science in these fields.¹²

¹⁰ Atkins, Daniel E., Emeritus W.K. Kellogg Professor of Information and Professor of Electrical Engineering and Computer Science, University of Michigan

¹¹ National Academies of Sciences, Engineering, and Medicine. 1999. Collaboratories: Improving Research Capabilities in Chemical and Biomedical Sciences: Proceedings of a Multi-site Electronic Workshop. Washington, DC: The National Academies Press. <https://doi.org/10.17226/9465>.

¹² Atkins, Daniel E., Emeritus W.K. Kellogg Professor of Information and Professor of Electrical Engineering and Computer Science, University of Michigan

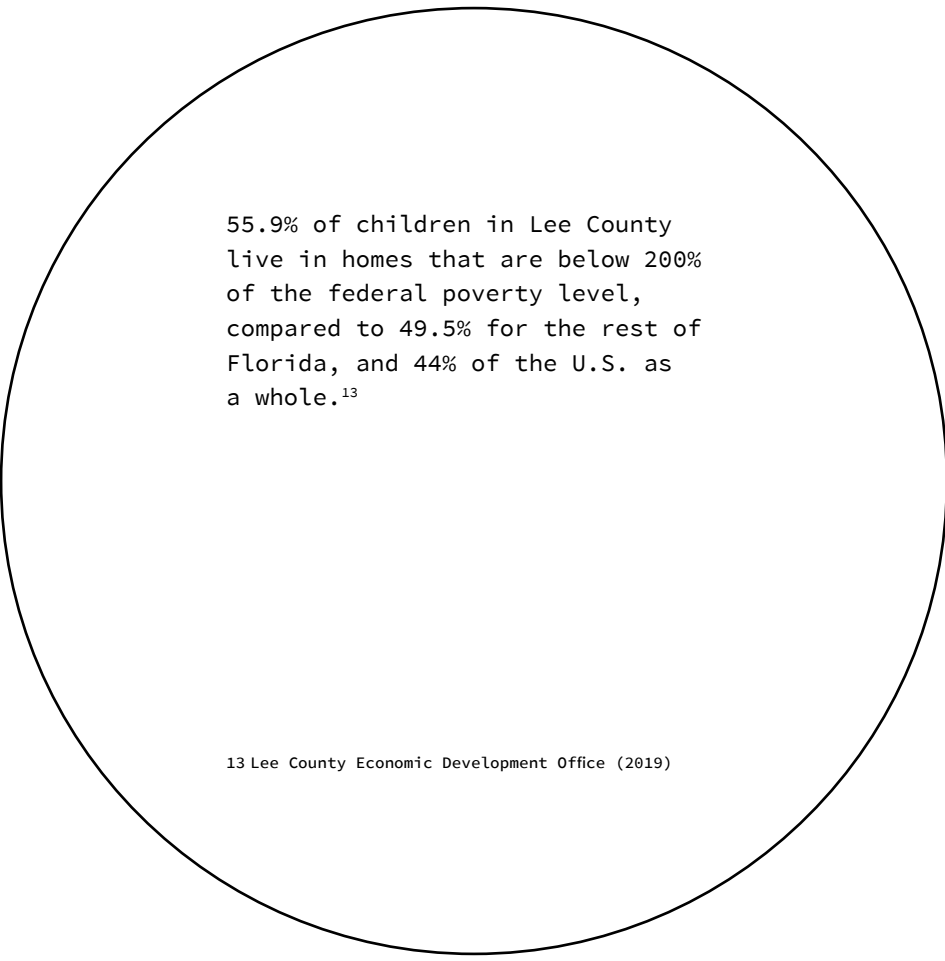
Though the word, “collaboratory” itself didn’t exist in the 1960s, in many ways, the organizational form that was NASA and its thousands of partners fits the definition perfectly. One could say it gives rise to—indeed inspires—the term itself.

A tremendous amount of scientific achievement today—including the rapid development of vaccines for COVID-19—owes its success to the collaboratory form.

Our task is to bring people, organizations, businesses, government, information and tools together—across a wide array of geography, demography and opinion—to solve all of the major social problems in Southwest Florida on an eighteen-year deadline. While developed for purposes of research and used widely today in the physical sciences, the collaboratory organizational form lends itself perfectly to the audacious goal to which we have committed ourselves—of alleviating human suffering in this region and creating a community that works for everyone.

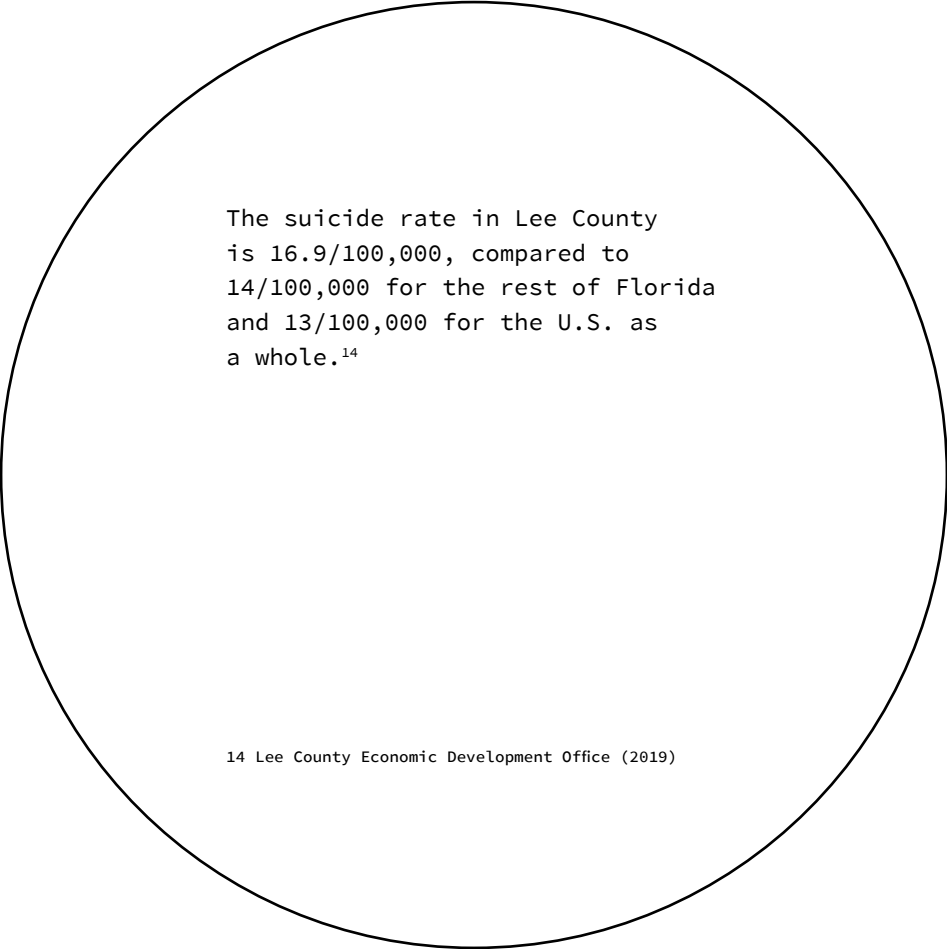
55.9%

Kids in Lee County Living Below 200%
of the Poverty Level



55.9% of children in Lee County live in homes that are below 200% of the federal poverty level, compared to 49.5% for the rest of Florida, and 44% of the U.S. as a whole.¹³

¹³ Lee County Economic Development Office (2019)



The suicide rate in Lee County
is 16.9/100,000, compared to
14/100,000 for the rest of Florida
and 13/100,000 for the U.S. as
a whole.¹⁴

¹⁴ Lee County Economic Development Office (2019)

16.9

Lee County Suicide Rate

38.2% Have Low Food Access

22.1% Suffer from Depression

36.6% of Mothers are Without
Prenatal Care

At Risk of Collapse

38.2% of population in Lee County has low access to food, compared to 25.7% for the rest of Florida, and 22.4% of the U.S. as a whole.¹⁵

22.1% of the population in Lee County suffers from depression, compared to 16.5% for the rest of Florida and 17.9% for the U.S. as a whole.¹⁵

36.6% of mothers in Lee County have no prenatal care in the first trimester, compared to 28.3% for the rest of Florida.¹⁵

The health of our estuaries, our fisheries, and our economy are at risk of complete collapse if meaningful and scientifically sound restoration actions aren't immediately taken.¹⁶

¹⁵ Lee County Economic Development Office (2019)

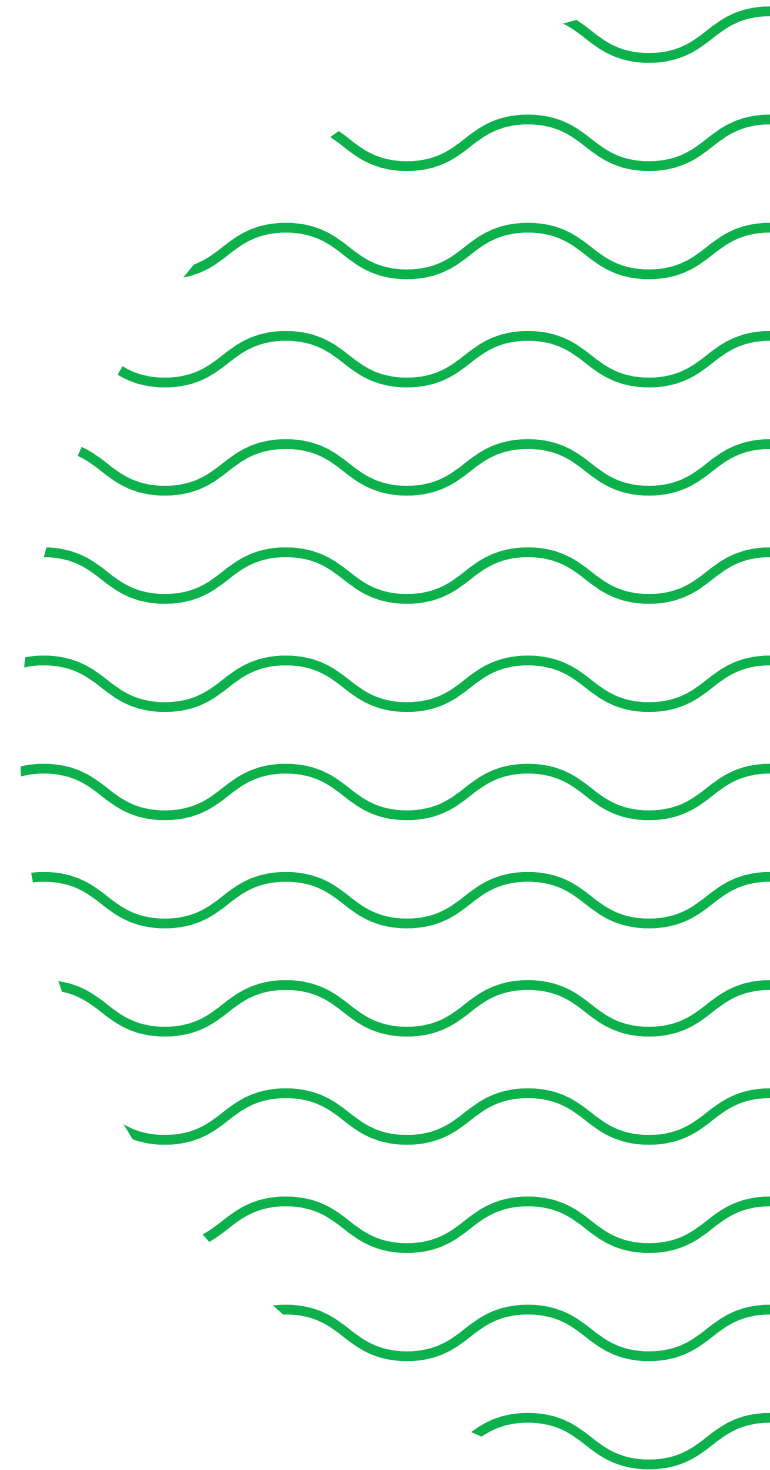
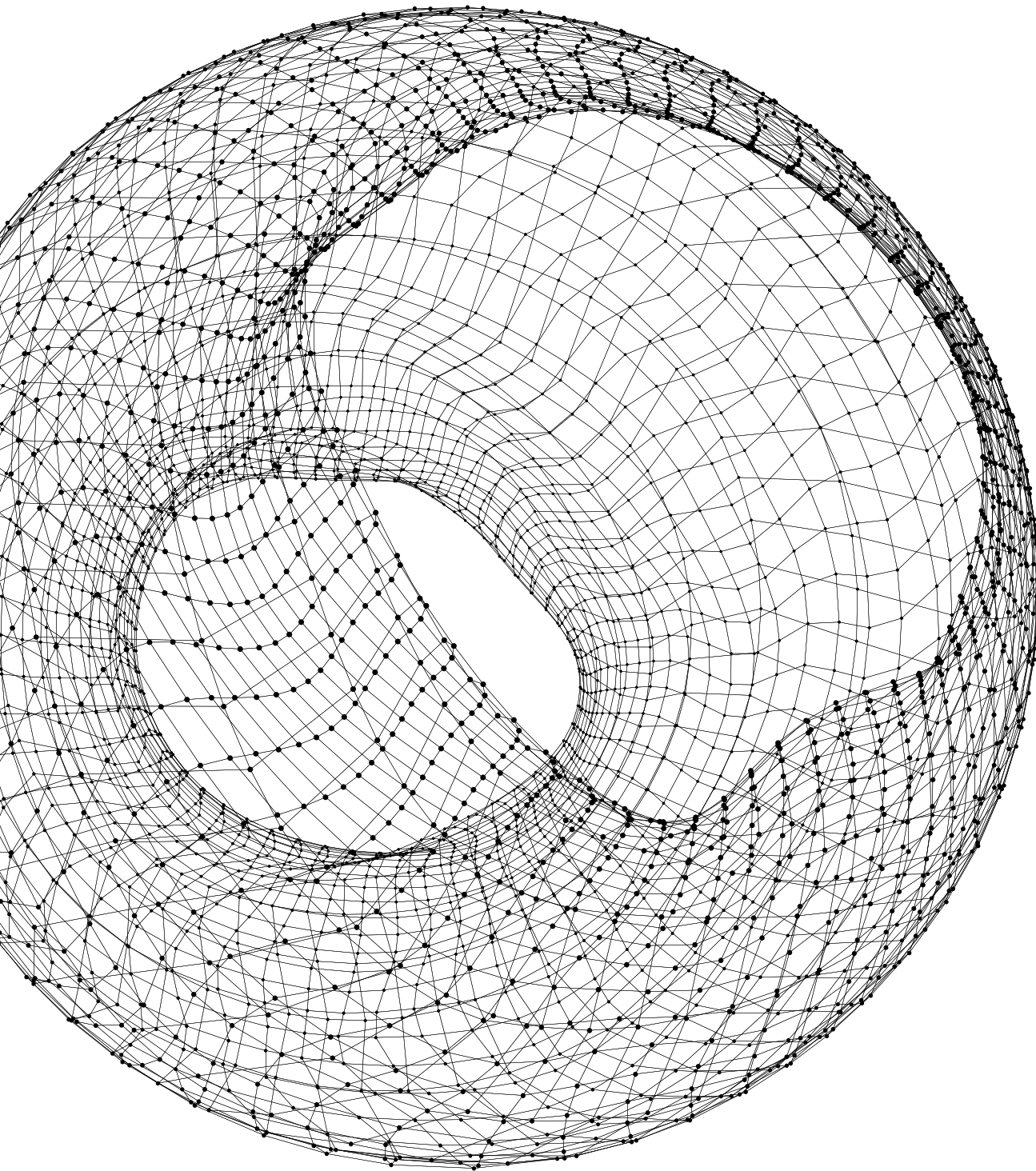
¹⁶ Captains for Clean Water, Fort Myers, FL

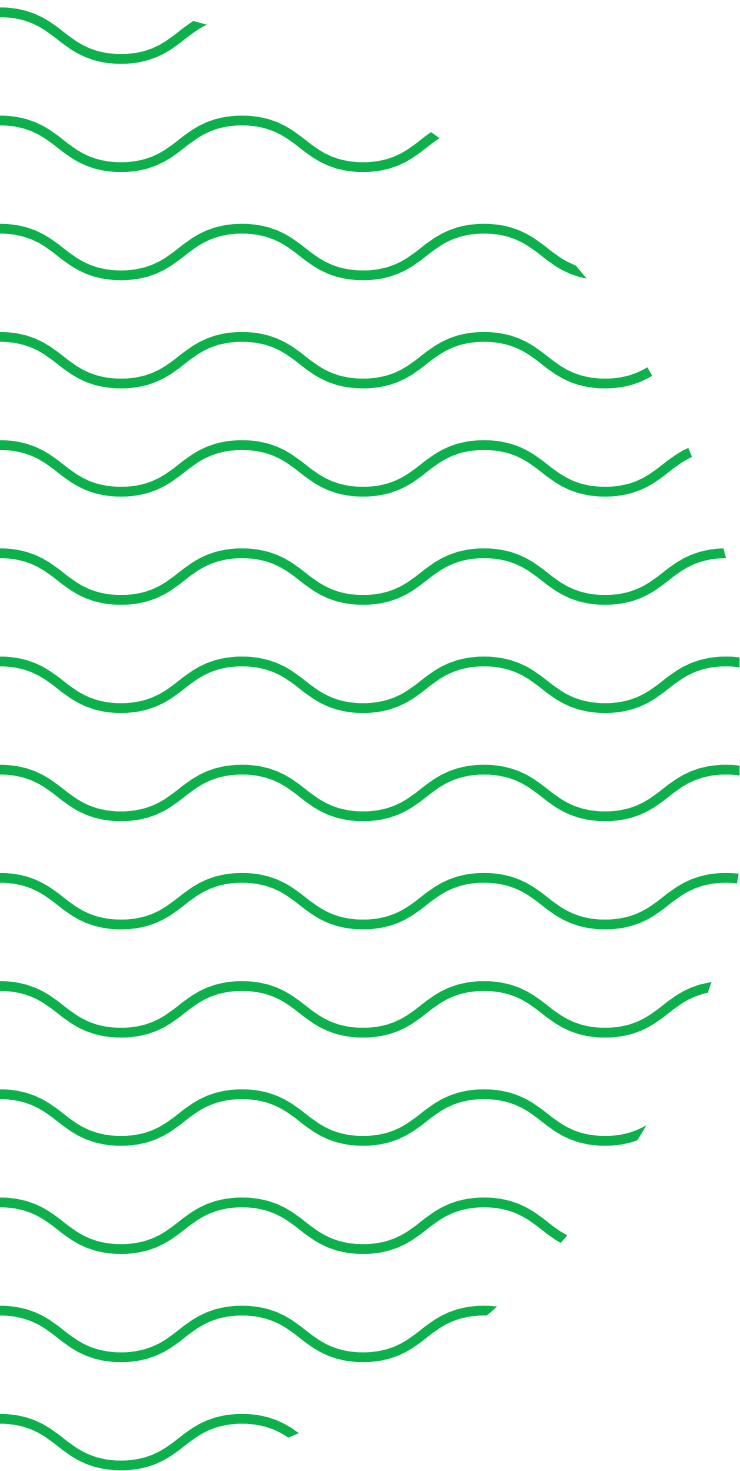
The persistent human suffering we see in Lee County is mirrored in Glades, Hendry, Charlotte and Collier counties.

Like putting human beings on the moon, the effort to get to where we want to be will be extraordinary.

We are committed to
bringing Southwest
Florida together
to solve all of
our major social
problems on an
eighteen-year
deadline.

All of them, in eighteen years. Homelessness, poverty, mental illness, racism, illiteracy and the rest. Every. One. With all of us working together. Everyone. We will engage people of all ages, neighborhoods, beliefs, colors and imaginations. We're committed to coordinating all of this on a massive scale, in the way NASA coordinated hundreds of thousands of people, businesses, organizations and institutions to get us to the moon in nine years. We'll be inventing and exploring—working late hours and long-term with everyone and anyone who wants to participate in a brave and rigorous adventure to achieve something no major American city ever has: a place that works for all of us, with no one and nothing left out. It will be the largest, most democratized living laboratory ever built for community problem-solving.





We've put a face
to our idea. This
book describes our
approach to its
expression.

Audacious undertakings require shared vision. And with much of our work existing in the abstract and in the form of communication and connectivity, it is important that both our shared vision and the work we do together to achieve it have a strong brand with a clear and distinct visual identity. The visual identity of our brand is a persistent reminder of our shared purpose and vision. It is a flag behind which all those involved can stand, together.

The Collaboratory brand is purposely simple. Determined. It has conviction. It communicates simply, in terms that are black and white—brave and unambiguous. It is inclusive. It is honest and forthright. It is flexible, adaptable and unafraid of change or radical ideas. It is clear. And it is dead serious.

As such, it is of the utmost importance that our identity be applied properly to all of the work that we do and all of the communication necessary to conduct that work.

Finally, the Collaboratory brand doesn't simply belong to its legal title holder. It belongs to everyone involved in this impossible dream.


Welcome to the Collaboratory Brand Book.



Brand Voice

This section describes the tone of our voice, and how it should be applied to communicate our mission, intent and values effectively.





“And after they had explored all of the stars in the universe and all of the planets around each sun, they realized they were alone, and they were glad, because they now knew they would have to become all of the things they had hoped to find.”

– Lanford Wilson

Collaboratory is audacious, brave and daring. It is always dreaming bigger than anyone expects. It wears its mission on its sleeve. Its work is urgent. Lives are at stake. It is willing to be misunderstood in the name of moving humanity forward. It is willing to be laughed at by experts. It is visionary and offers refuge to all those who dream impossible dreams for the world, their organizations, their communities and themselves. Its commitment to these ideals is unwavering.

Brand Voice

Overview & Standards

Our logo is not our brand.
Our mission is our brand.

Our mission is to coordinate the solving of all of Southwest Florida's major social problems on an eighteen-year deadline. This phrase should appear in any description of who we are—on all essential collateral at all times—as if it were mandatory legal language. It is even more a statement of who we are than our name or our logo. We must never be afraid to use it. We must never be embarrassed that it sounds too audacious, or impossible, or ridiculous, no matter the audience. Audacity, the pursuit of the impossible, and the willingness to be called ridiculous are hallmarks of who we are. We could lose our name and still be on our mission. We could lose our logo and still be on it. But if ever we lose sight of our mission, no name or icon can rescue us.

The Voice of Collaboratory Always

- Inspires
- Dreams
- Challenges
- Surprises
- Tells the truth
- Reminds people of their greatest potential
- Reminds us that we are more powerful than the problems that confront us
- Tells it like it is
- Speaks plainly, with common sense
- Strives for original thought

The Voice of Collaboratory Never

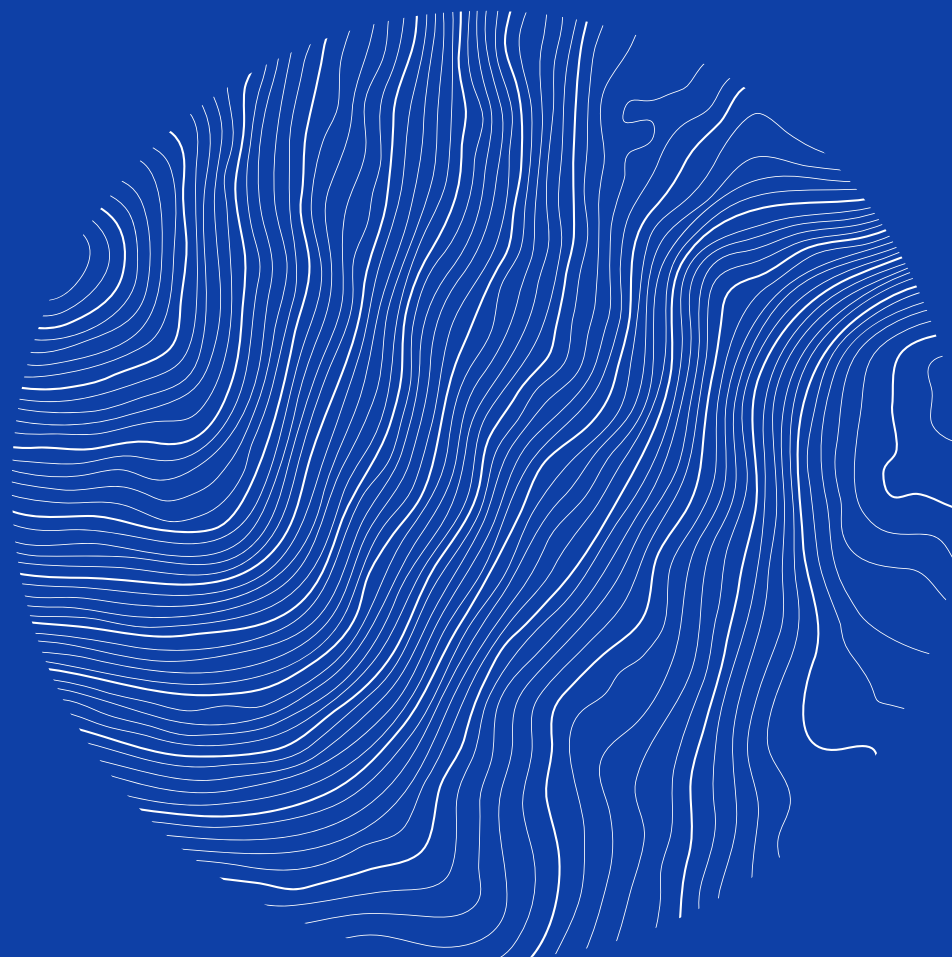
- Bores
 - Manipulates
 - Lies, overtly or through omission
 - Insults intelligence
 - Tries to impress
 - Tries too hard
 - Cowers
 - Placates
 - Confuses people
 - Uses the jargon of the trade
 - Uses acronyms without defining them
 - Uses cliché
 - Repeats itself
-

We are committed to coordinating the solving of all of Southwest Florida's major social problems on an eighteen-year deadline.

This phrase should appear in any description of who we are—on all essential collateral at all times—as if it were mandatory legal language.

Welcome to the greatest community problem-solving initiative in American history.

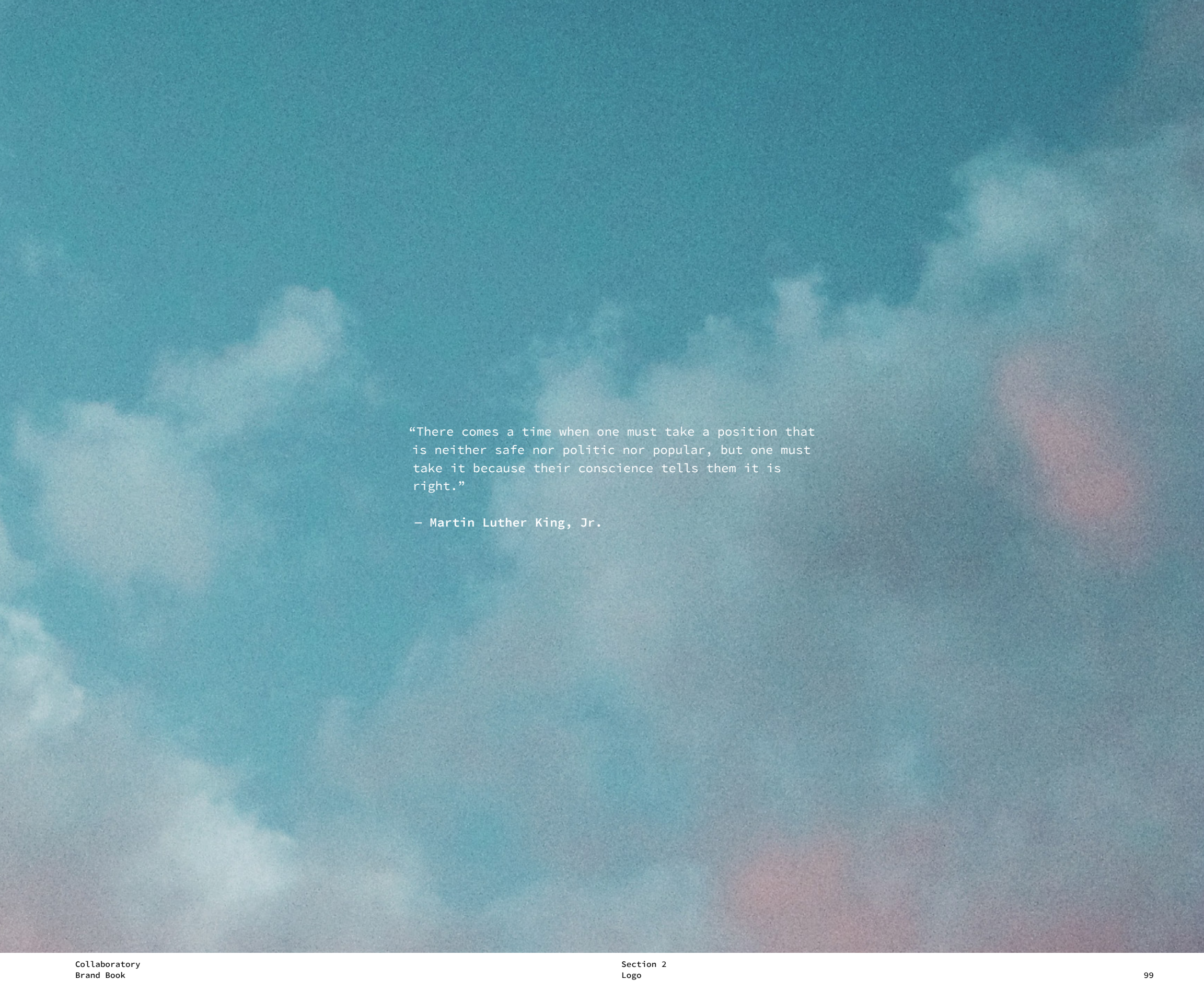
While this seems like it's just copy, the phrase—typeset in Source Code Pro—is actually one of our essential visual elements, inseparable from the name and iconography. It should appear wherever and whenever the name and iconography are used, usually boldly, as a headline. It's the commitment we always use to make a first impression, so that our audiences never make the assumption that we are up to anything less.



Logo

This section explains how to use the Collaboratory logomark, logotype and composite logo properly. It also explains their variations and the general rules, guidelines and standards that should be observed when employing their use.





“There comes a time when one must take a position that is neither safe nor politic nor popular, but one must take it because their conscience tells them it is right.”

– Martin Luther King, Jr.

Our logo is a visual expression of our community's interconnected social problems , and of the people, ideas, and resources we will bring together to solve those problems in a tenaciously focused effort.

This is our logo:



And so is this:



And this:



And this is, too:



Our logo can adapt to convey the vast expanse of feeling our initiative inspires, and the incalculably diverse experiences that are part of life in this community. This diversity and expanse cries out for unifying elements. Our logomark and logotype respond to that call.

Our primary logo, also called our *composite logo*, is always made up of two components in three basic variations.

Our Composite **Logo**






Logomark

Our *logomark* is a window into our big picture and its specific elements. It can (1) be a graphic, (2) be a color or (3) contain a photographic image.

Logotype

Our *logotype*, also called our wordmark, is persistent and never changes. It is the anchor to which our *logomark* variations are attached.

Our Composite Logo (“Logo” for Short) Comes in Three Variations

<p>Variation ①</p>  <p>Logomark as a Graphic</p>	<p>Variation ②</p>  <p>Logomark as a Color</p>	<p>Variation ③</p>  <p>Logomark as a Photographic Image</p>
-------------------------------------------------------------------------------------------------------------------------------------	------------------------------------------------------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------------------------------------------------------------------

Logo

General Guidelines

The Collaboratory *composite logo* should always be the primary logo used, employing both the logomark and logotype together. The relative size and position of the logomark to the logotype—and vice versa—should never be modified or altered from the specifications at right.

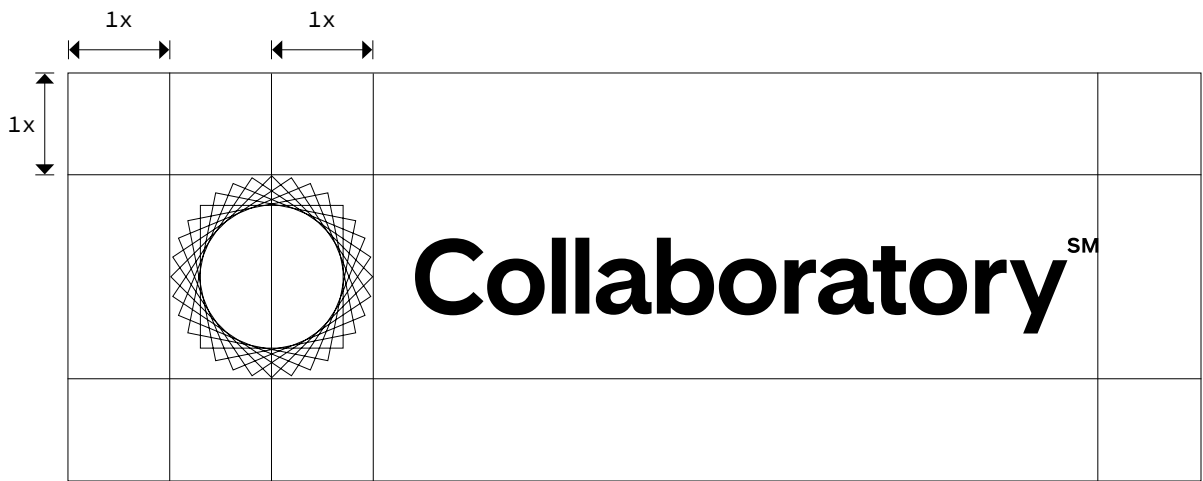
That said, it is also permissible to use the two components of our composite logo individually. However, whether using the logomark without the logotype, or logotype without the logomark, this should always be for situations where secondary use is appropriate (minimized navigation, folios of a document, interior presentation pages, merchandise, etc.).

In all instances, an area of clear space, free of text and other graphic elements, should be maintained around our logomark and logotype at all times. The recommended clear space is demonstrated to the right. “1x” represents half of the height/width of our logomark. When the logotype is used independently of the logomark, the corresponding logomark clear space should be observed.

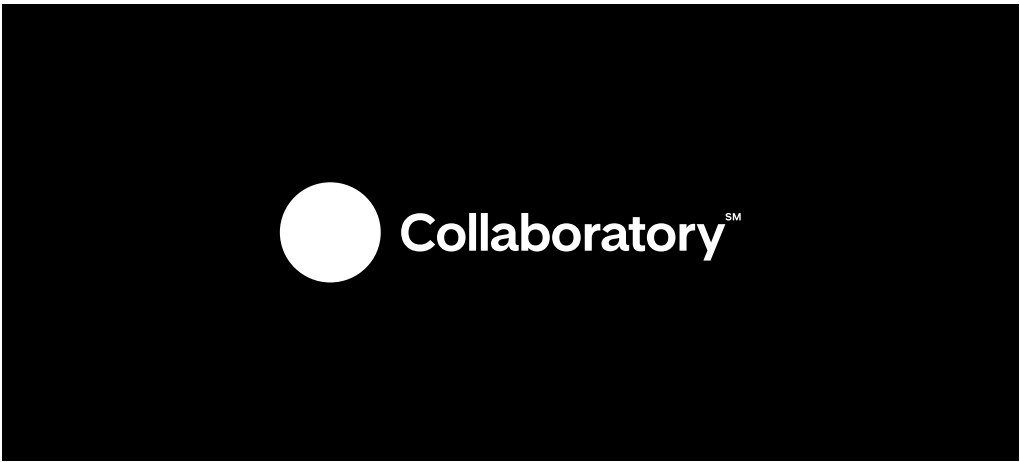
An important note: Although our logotype should be set in 100% black when used on white, under no circumstances should our circular *logomark* ever be set in solid black.

The following standards are applicable to all Collaboratory logo variations.

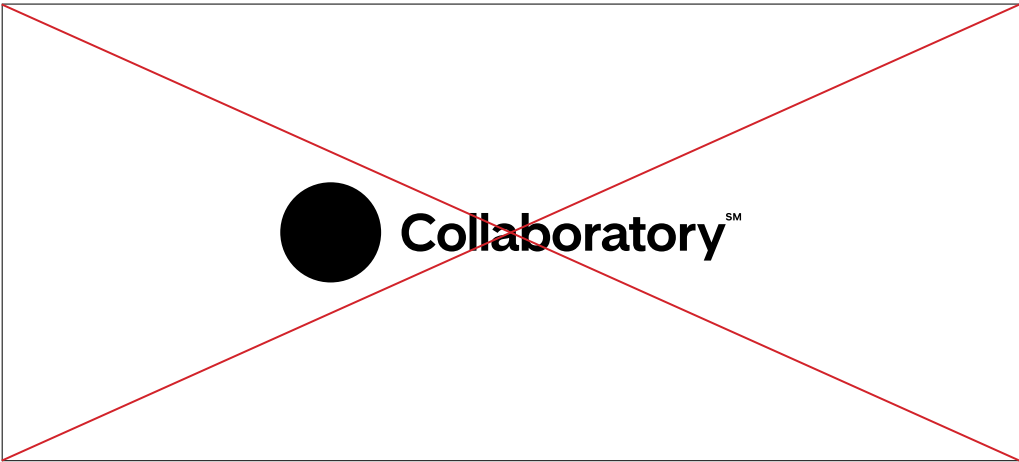
Clear Space = x



Use of Black



Please note that it is permissible to set our logo on a solid black (or color) background. In this case, both our logomark and logotype should knock-out to 100% white in most applications.



Under no circumstance should our circular logomark be set in black when used as a solid color (logo variation 2).

Logo

Variation 1

Logomark as a Graphic

Overview

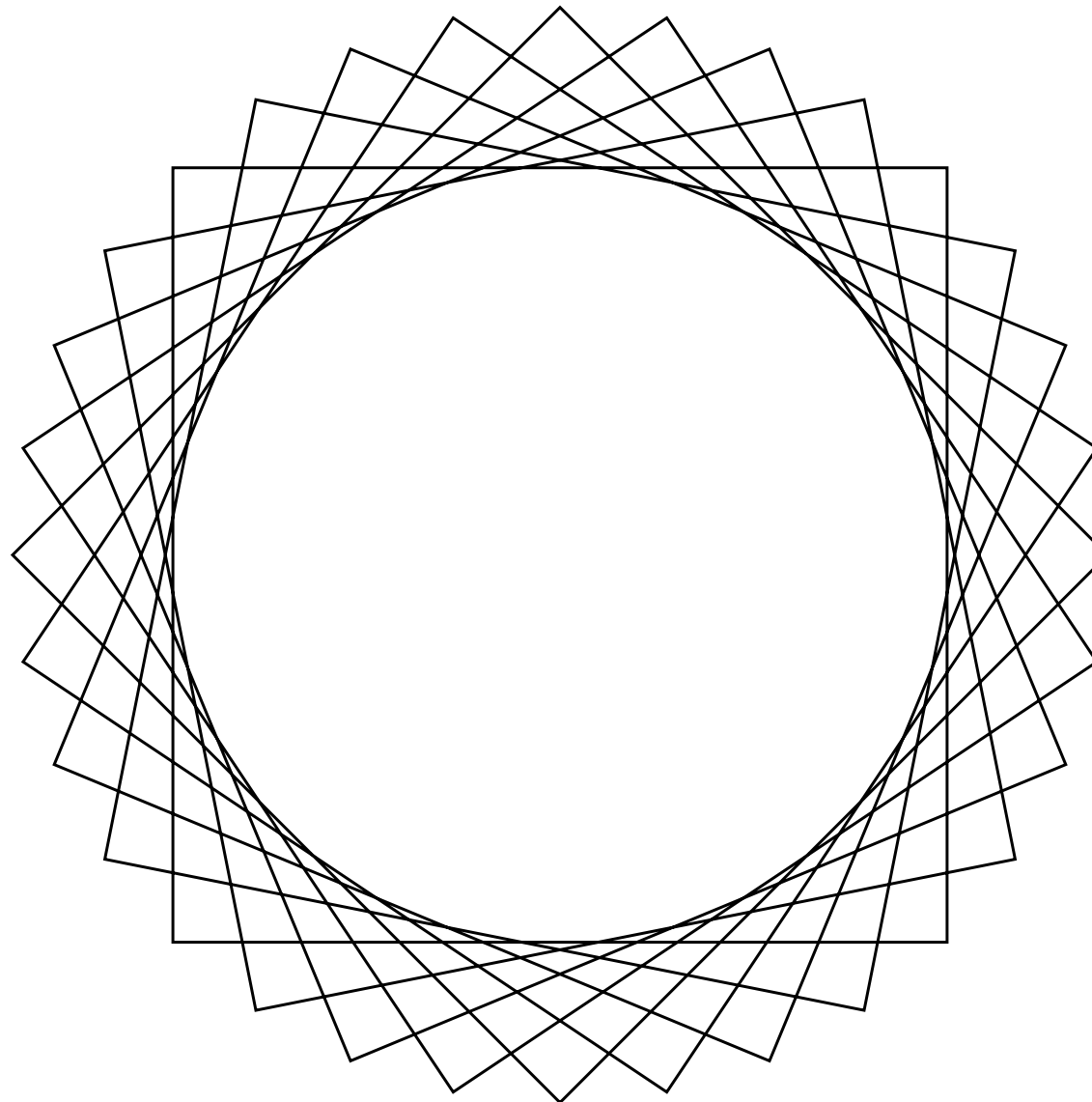
The first way that our logomark can be expressed is as a *graphic*.

Although there are infinite possibilities, care, attention and visual sensitivity should be exercised when employing the use of a graphic for our logomark. The goal should always be a simple, sophisticated, refined and symbolically relevant result.

An important note: Although there are many variations of our logomark, preference is not given to one variation over another. As such, serious effort should be made to rotate the types of logomarks used so that no one composite logo variation becomes dominant over the others.

The logomark below is a good example of the visual style that should be achieved when using a graphic for our logomark.

Note the simple use of lines and repetition to achieve a circular, harmonious, single-color graphic result.



Logo

Variation 1

Logomark as a Graphic

Examples

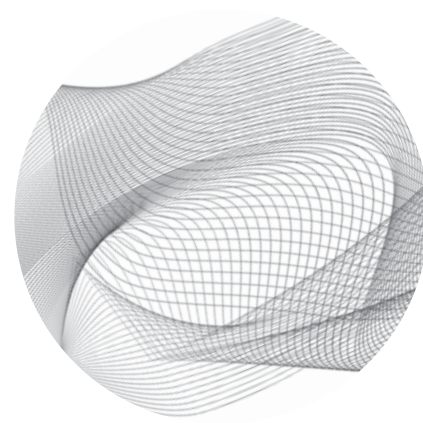
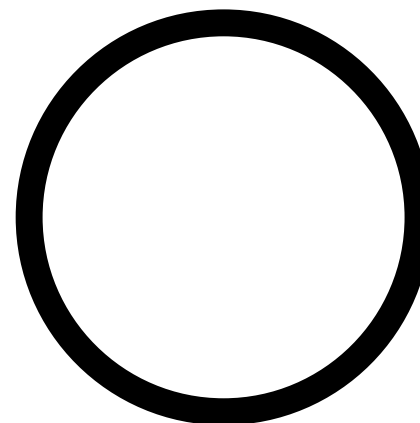
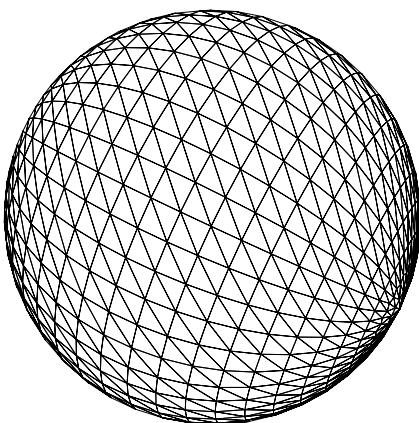
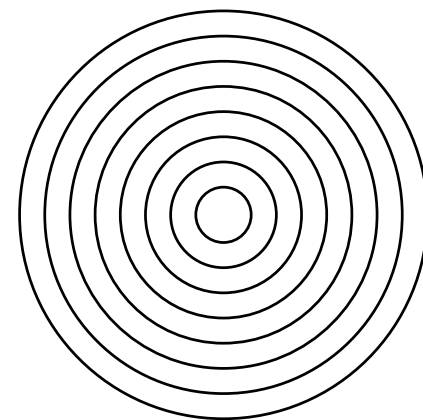
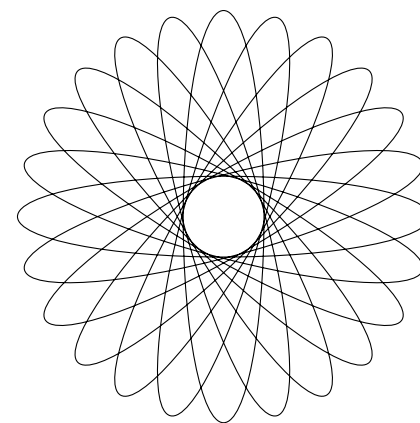
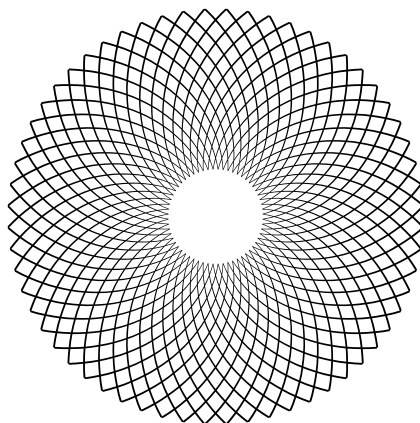
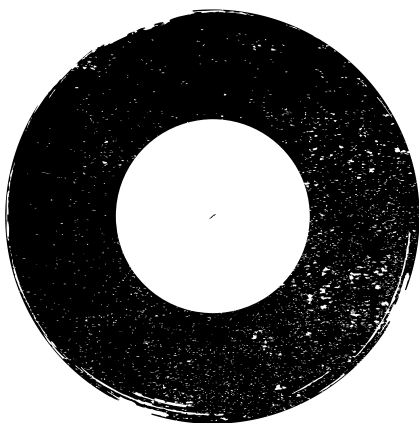
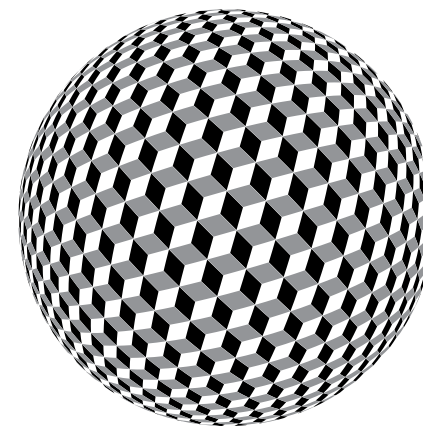
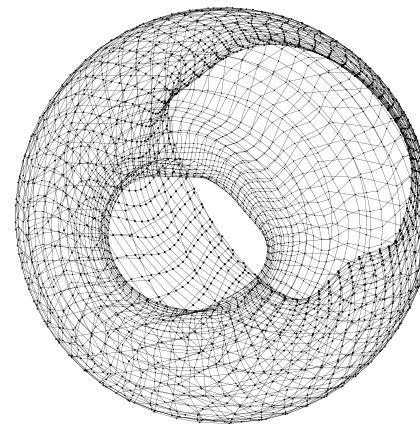
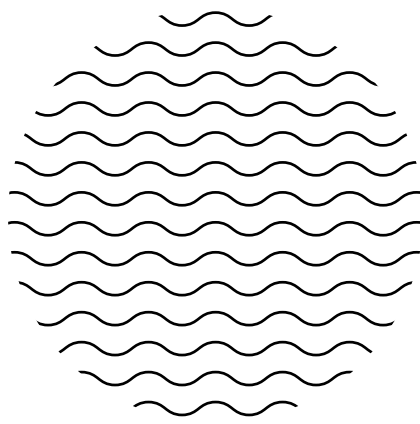
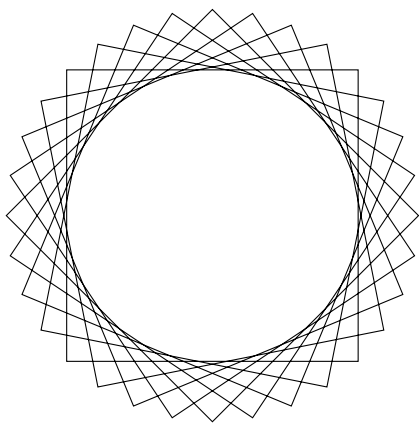
The logmark examples shown here demonstrate the variety and range of designs possible.

In all instances, note how graphics are abstract. They don't reflect an obvious, singular topic or idea. They are intentionally broad in potential meaning (or interpretation), but simultaneously, and as a family of visuals, communicate several ideas and/or concepts:

- Purpose
- Science, thought & intellect
- Focus
- Connectivity & togetherness
- Planning & strategy
- Abstraction
- Thinking outside of boxes
- Thinking within parameters
- Infinite ideas

In most cases, when our logomark is expressed as a *graphic* (ergo, not as a solid circle, as on the bottom of page 109), the graphic elements should be rendered in 100% black (as opposed to gray, or some other color), as demonstrated in the examples shown here.

It is also permissible to knock-out our graphic logomark to white, and/or produce it as a solid color. This should always be for situations where secondary use is appropriate (social media, interior presentation pages, merchandise, when pairing with a partner logo, etc.).



Logo

Variation 1

Logomark as a Graphic

Application

The examples shown here demonstrate the application of various graphics for our logomark in the *composite logo* configuration (graphic logomark used with logotype).

In all instances, note how the relative size and position of the graphic logomark to the logotype—and vice versa—is consistent.

In instances where the graphic logomark does not precisely include a circular border (the composite logo shown at the top of the opposite page, for example), the extreme exterior points of the graphic should be expanded to meet the edge of where the circular graphic would otherwise be (reference the red logomark as a color, shown on page 107).

Note the following characteristics:

- All graphic logomarks are set in 100% black
- Relative position with logotype is maintained
- Relative size with logotype is maintained

Graphic Logo Examples

Composite Logo Using a Graphic



Other Examples



Logo

Variation 2

Logomark as a Color

Overview

The second way that our logomark can be expressed is as a color.

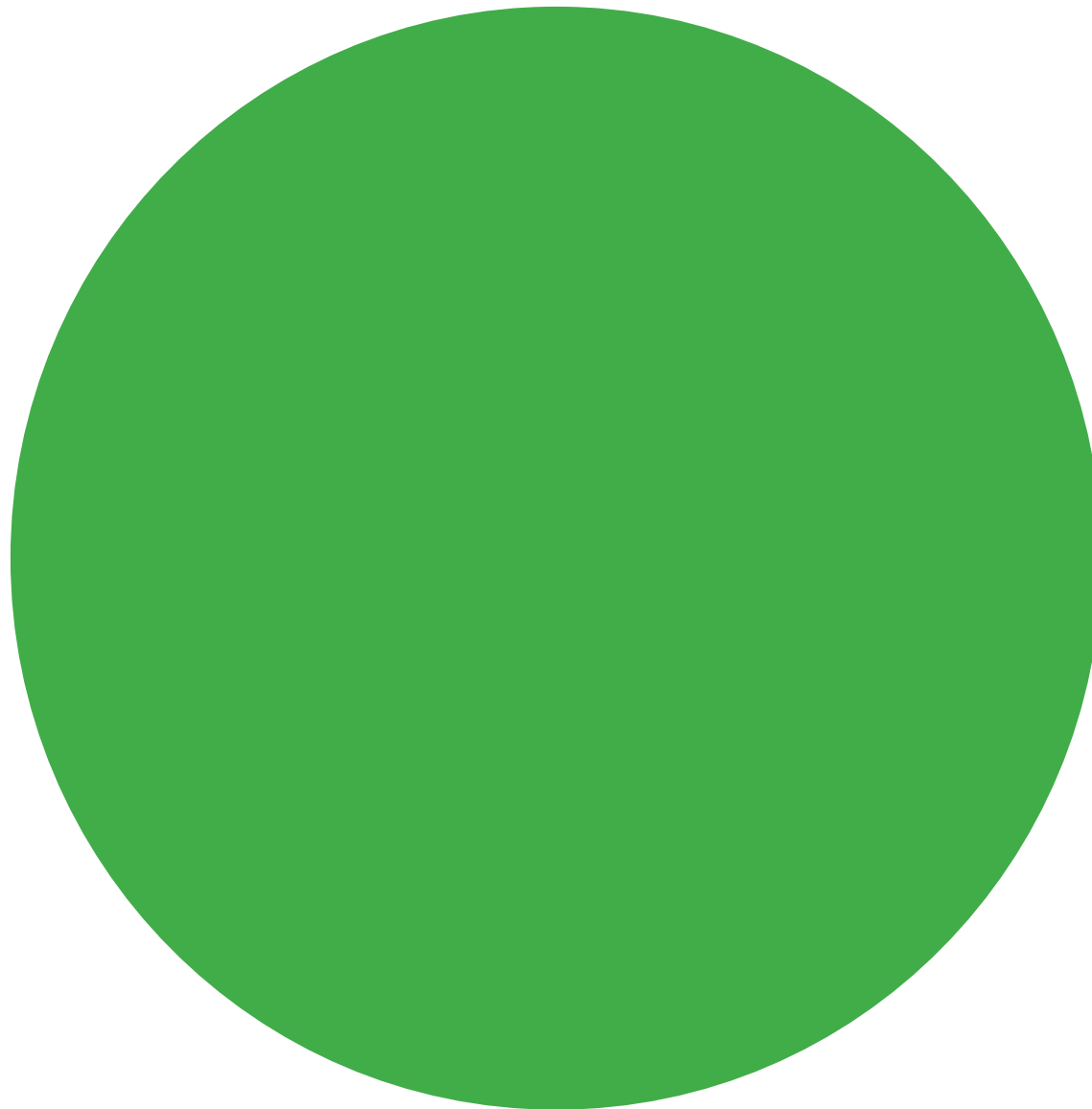
Again, care, attention and visual sensitivity should be exercised at all times to maintain a simple, sophisticated and refined result. For example, the following standards should be employed when employing the color version of our logomark:

- Preference should be given to solid color (100% opacity)
- When possible, use relevant color
- Avoid colorizing the logo for the sake of creativity or for decoration

An important note: Again, although there are many variations of our logomark, preference is not given to one variation over another. As such, serious effort should be made to rotate the variations of logomarks used so that no one variation becomes dominant over the others.

The logomark below is a good example of the visual style that should be employed when using a color for our logomark.

Note the use of a simple, solid color with solid edges. Although gradients are permissible, preference should be given to solid color.



Logo

Variation 2

Logomark as a Color

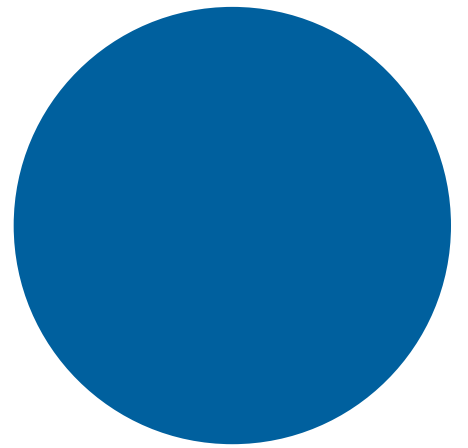
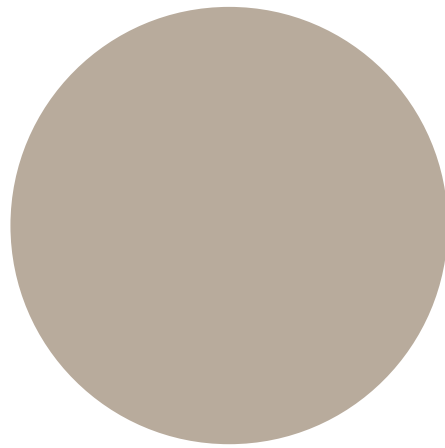
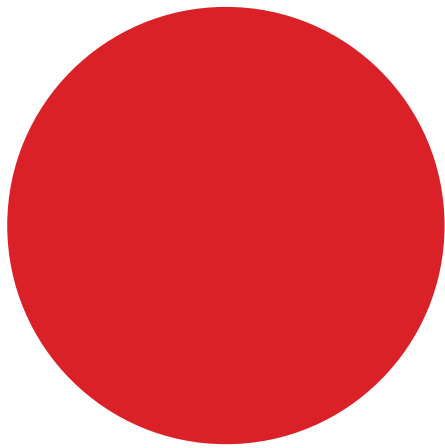
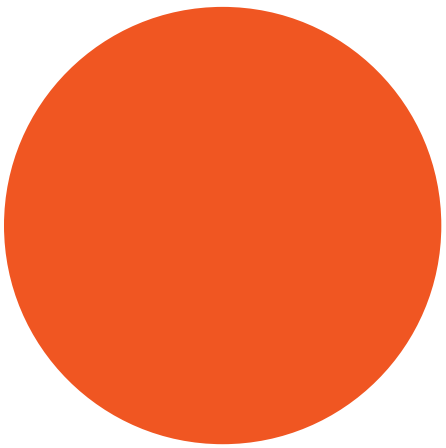
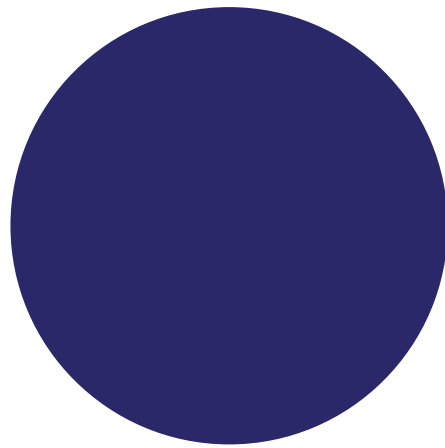
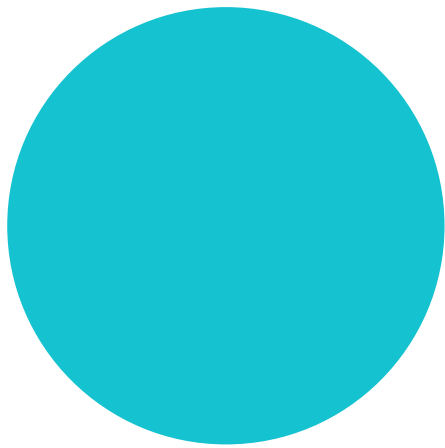
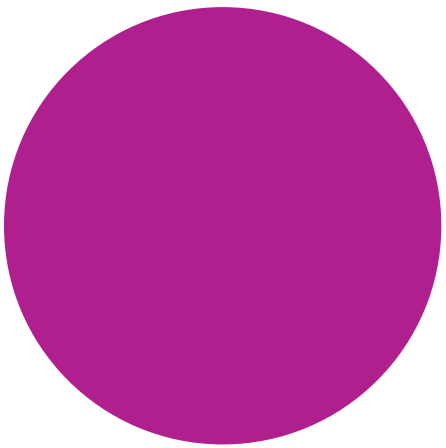
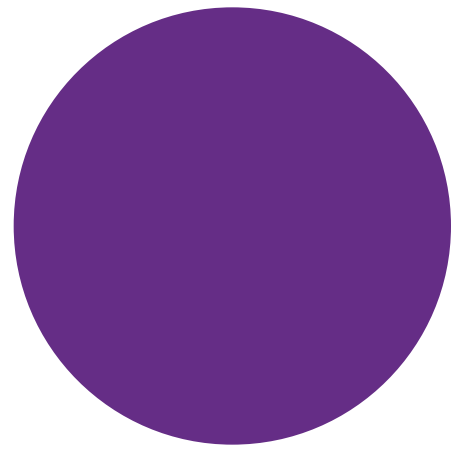
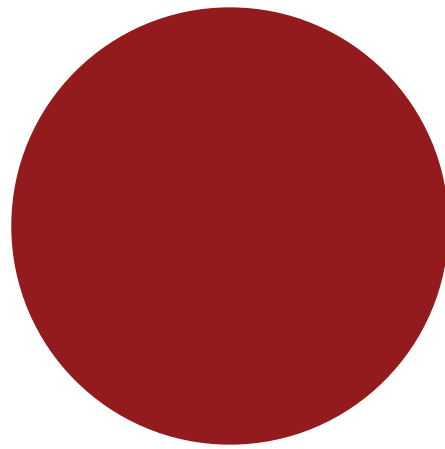
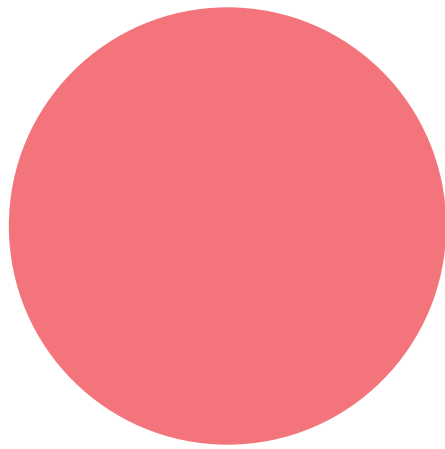
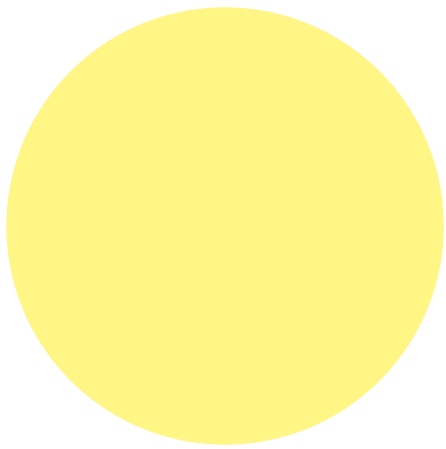
Examples

Solid Color

The logomark examples shown here demonstrate some of the variety and range of possibilities that exist when employing color for our logomark.

In all instances, note how color is used as a solid. When used as a static (not animated) logomark, preference should always be given to solid color. Attempt to reserve the use of gradients and graduated color for animated versions of the logomark (for video, web animation, etc.).

Color is a good way to create cohesion and uniformity for the development of visual systems. As such, attempt to leverage the use of color logomarks to create visual waypoints where appropriate. For example, consider using a single color for each section of our website or a presentation deck, and use this color for our logomark for folios, or to distinguish page headers and/or navigational elements.



Logo

Variation 2

Logomark as a Color

Examples

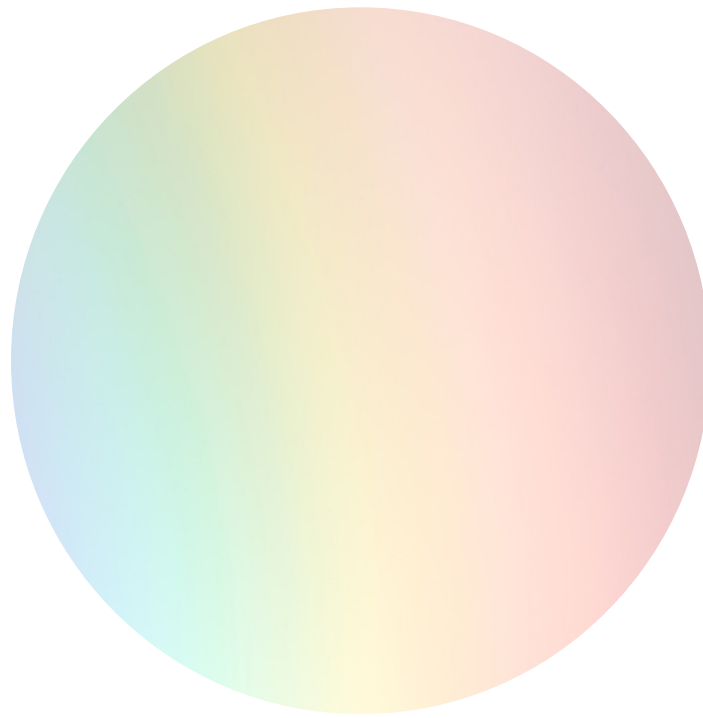
Gradients

The logomark examples shown here demonstrate various solutions for our logomark when employing the use of graduated color (“gradients”).

The use of gradients and graduated color should be reserved for animated versions of the logomark, such as for video, interactive or web animation, etc.

As with solid color, any color value and “gradient build” is permissible. Gradients can be subtle and refined, or bright and punchy.

In all instances, employ the use of smooth, graduated color. Avoid banding, or overly harsh transitions of color.



Logo

Variation 2 Logomark as a Color

Application

The examples shown here demonstrate the application of various colors for our logomark in the *composite logo* configuration (color logomark used with logotype).

In all instances, note how the relative size and position of the color logomark to the logotype—and vice versa—is consistent.

Note the following characteristics:

- Solid black is never used
- All color logomarks are 100% solid
- Relative position with logotype is maintained
- Relative size with logotype is maintained

Color Logo Examples

Primary Example



Other Examples



Logo

Variation 3 Logomark as a Photographic Image

Overview

The third way that our logomark can be expressed is as a photographic image.

As with both the graphic and color variations of our logomark, when employing the use of a photo, there are infinite possibilities. As such, care, attention and visual sensitivity should be exercised at all times to maintain a cohesive visual language when using photography. In general, never use imagery that is obviously or overly “stock photo” in feeling. Choose between (a) abstract and ethereal imagery and (b) imagery that is representative of a particular topic or subject.

An important note: Although there are many variations of our logomark, preference is not given to one variation over another. As such, serious effort should be made to rotate the variations used so that no one variation becomes dominant over the others.

The logomark below is a good example of the visual style that should be achieved when using a photograph for our logomark.

In this instance, imagery that is abstract and ethereal in feeling has been chosen for primary logomark use (for stationery, document covers, etc.).



Logo

Variation 3

Logomark as a Photographic Image

Types

When our logo is expressed as a photograph, two distinctly different image types may be employed: (a) abstract and ethereal, and (b) literal and representative.

Abstract & Ethereal

These images types are intended to represent our organization as a whole. As such, they should be visually representative and inclusive, representing our inherent diversity across multiple domains. These images should feel aspirational, uplifting and positive. Images that are abstract and ethereal in nature should be chosen when the logomark is intended for *primary placement situations* such as stationery, document covers for general topics, alongside calls-to-action, the homepage of our website and landing page headers.

Literal & Representative

These image types are intended to represent specific themes or topics. As such, they should be visually relevant and/or representative of the topic in question. Images that are literal and representative in nature should be chosen when the logomark is intended for *secondary placement situations*, like creating support graphics, the primary illustration for a document cover for a specific event or topic, or for email header illustrations.

An important note: Exception is given to the photographic image of the moon. Although it is literal in nature, it is symbolically relevant to our organization's inspiration and brand story. As such, it can be used for primary logo placement situations.

Abstract &
Ethereal

or

Literal & Representative

Logo

Variation 3 Logomark as a Photographic Image

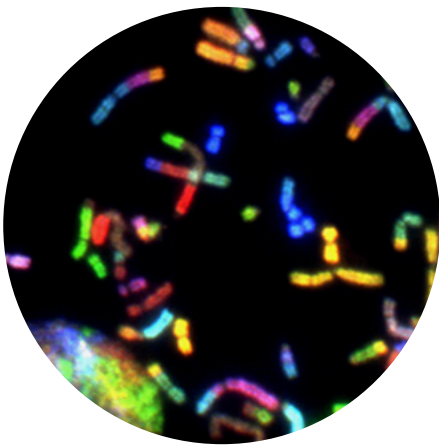
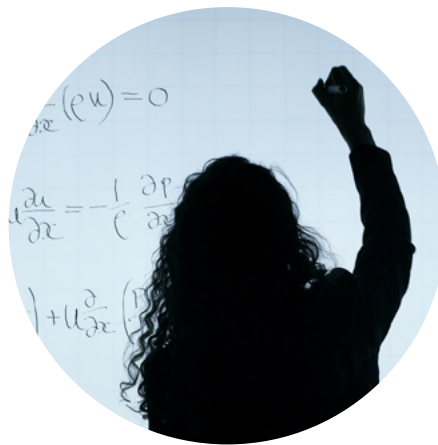
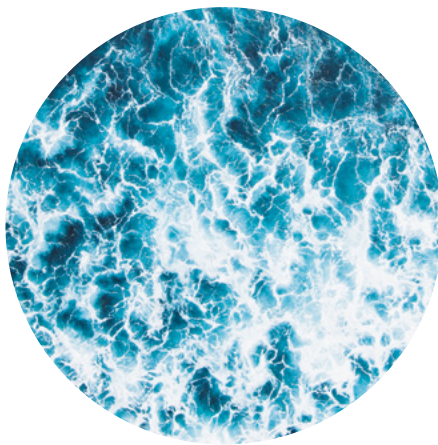
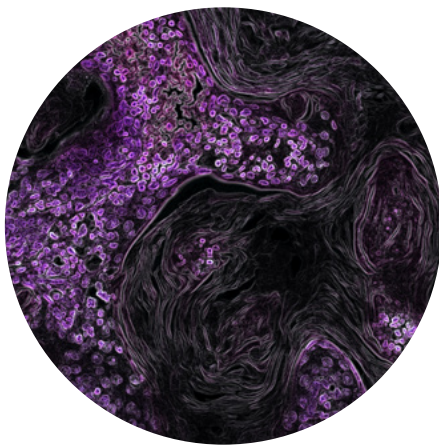
Examples

The logmark examples shown here demonstrate the variety and range of subject matter possible when employing photographs for our logomark.

In all instances, when using a photograph for our logomark, it should always and without exception be cropped to a perfect circle. Under no circumstances should a photograph be cropped to any shape or form other than a circle.

Where possible, attempt to incorporate bright colors to promote positivity and the potential for a complimentary highlight color to be extracted from the image and used alongside it as a key color.

Note how all photographic variations are identifiable as either (a) abstract and ethereal, or (b) literal and representative.



Logo

Variation 3
Logomark as a
Photographic
Image

Type 1

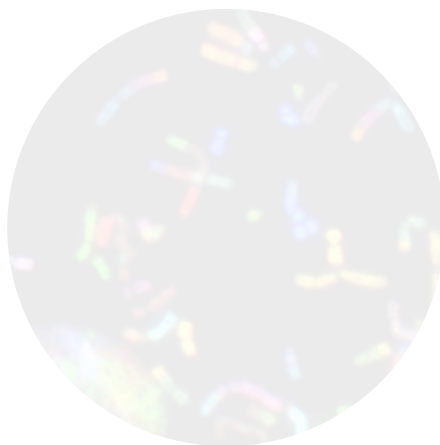
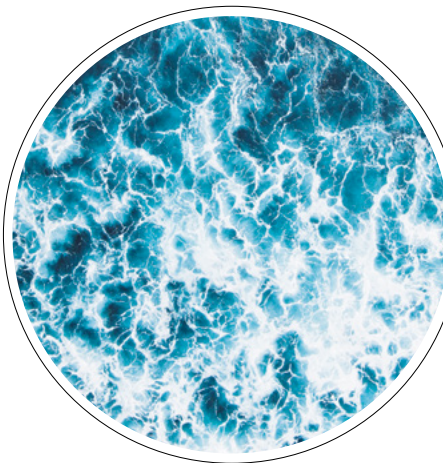
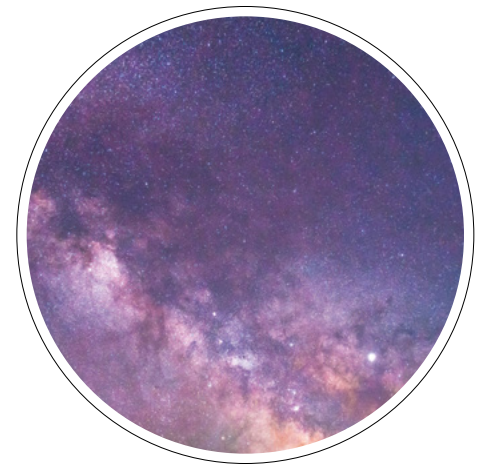
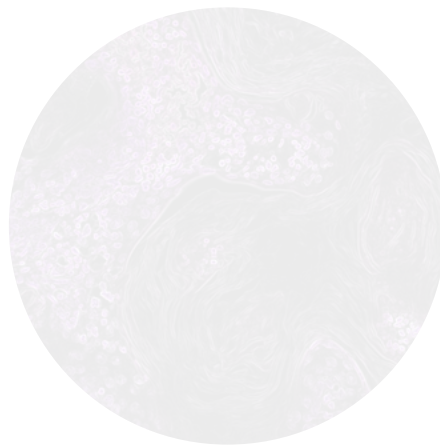
Global Applications

Abstract & Ethereal

The photographic logomark options shown here are examples of abstract & ethereal photographic variations.

These examples represent our organization as a whole and are representative and inclusive, representing our inherent diversity across multiple domains.

These images feel aspirational, uplifting and positive and are intended for primary logomark placement situations.



Logo

Variation 3
Logomark as a
Photographic
Image

Type 2

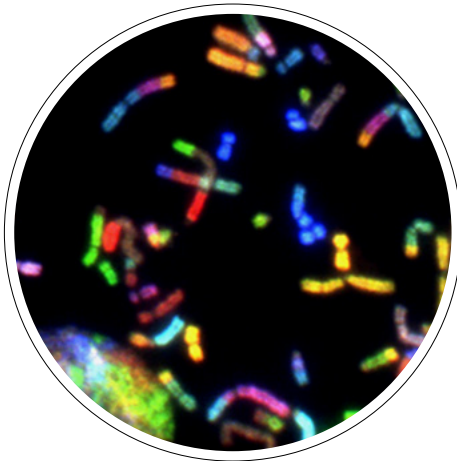
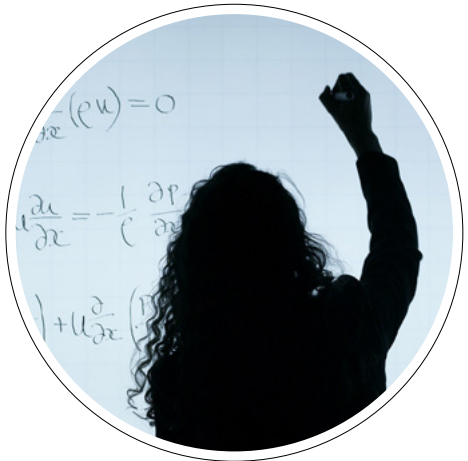
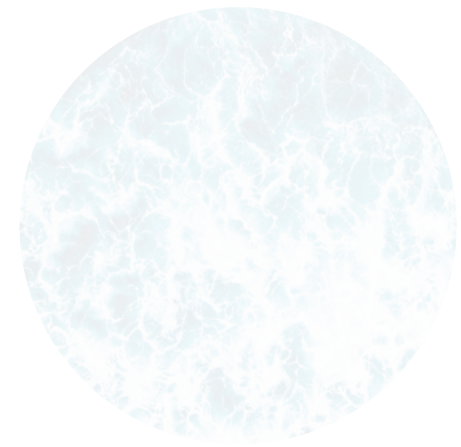
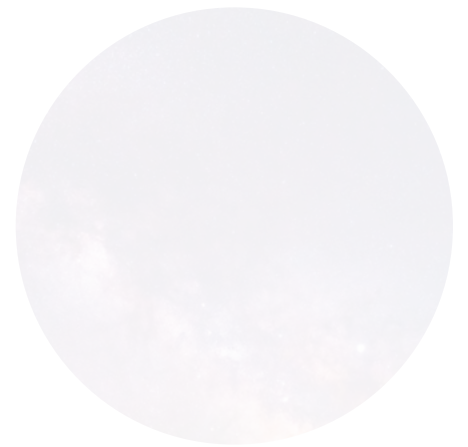
For Targeted Applications

Literal & Representative

The photographic logomark options shown here are examples of literal & representative photographic variations.

These images represent specific themes and topics relevant to our work and community, from animal shelters to medical research, prescription drug abuse to recycling. There are many more.

These photographs are visually relevant and/or representative of specific themes and topics and are intended for secondary logomark placement situations.



Logo

Variation 3 Logomark as a Photographic Image

Application

The examples shown here demonstrate the application of photographs for our logomark in the *composite logo* configuration (photographic logomark used with logotype).

In all instances, note how the relative size and position of the photographic logomark to the logotype—and vice versa—is consistent.

Photographic Logo Examples

Example of an abstract & ethereal photographic variation



Other abstract & ethereal and literal & representative examples

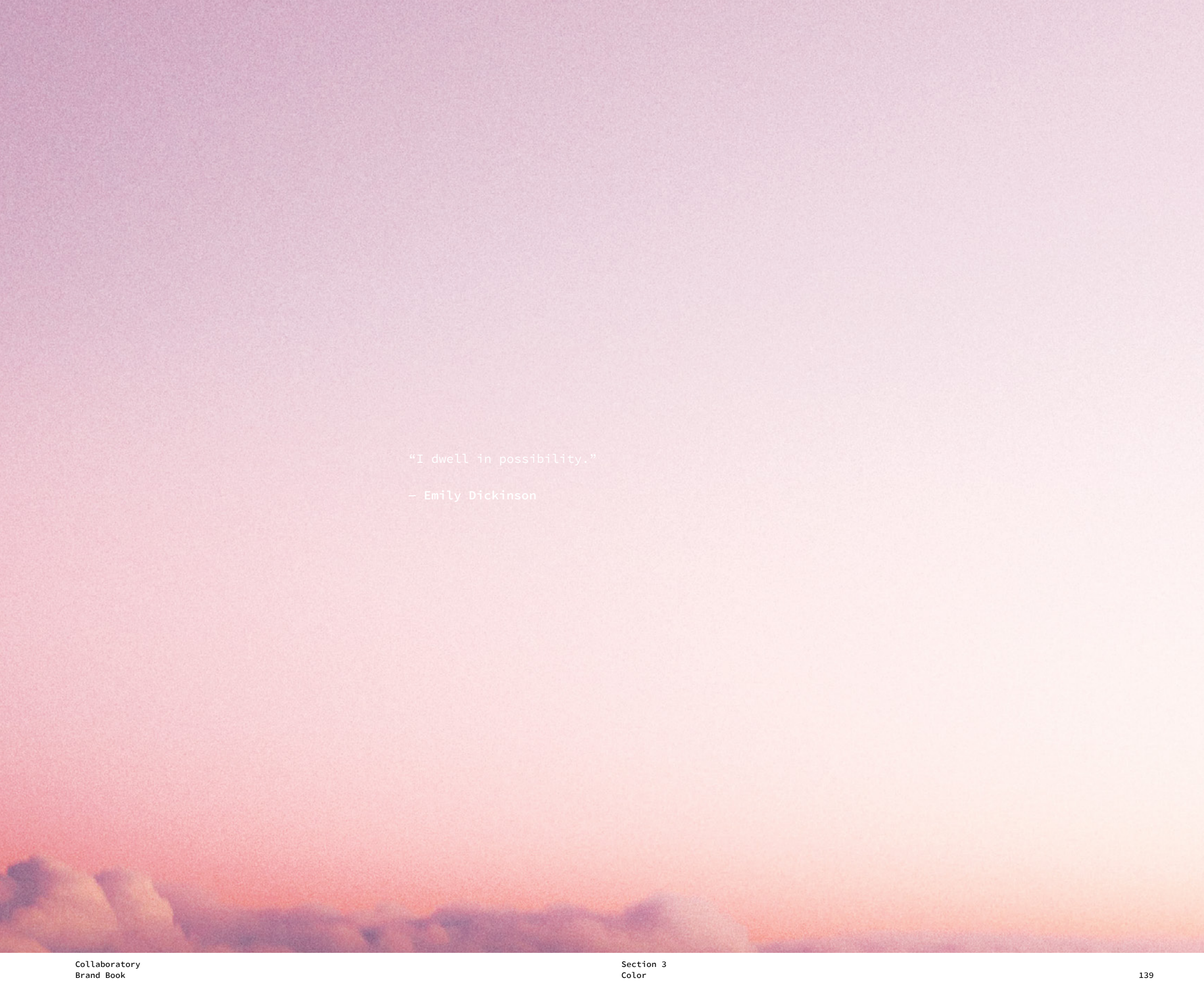




Color

This section addresses how to understand and properly use color within our brand's visual language.





"I dwell in possibility."

– Emily Dickinson

The following color guide has been provided to illustrate how color is used within our brand's visual language.

Color

Overview

Our brand's primary color palette consists of two colors: 100% white and 100% black.

White and black should make up the majority of any given design the majority of the time—as with this brand book.

Our brand's secondary color palette includes the entire color spectrum. As such, unlike other brands, we have no pre-defined Pantone and hexadecimal color values.

However, attention and visual sensitivity should be exercised at all times when using and applying color to brand materials as to maintain a simple, sophisticated, refined, and when applicable, symbolically relevant result.

Also, it is important to note that, particularly for printed applications, not all color is equal. Depending on printing methods, screen angles, the commercial machinery used, etc., some colors reproduce much better than others. When choosing colors for print, it is critical to use a Pantone color swatchbook for making color selection. Pay particular attention to how “rosettes” and “rosette patterns” are produced and choose colors that employ *smooth* rosette patterns.

The color examples below illustrate the vast color options that are available to choose from when using color in brand materials.

Because our color range is infinite, it is imperative to exercise restraint and good design sensibility when selecting secondary colors.

Primary Palette

Primary Color #1

Black

C0 M0 Y0 K100 | RGB 0, 0, 0 | HEX #000000

Primary Color #2

White

C0 M0 Y0 K0 | RGB 255, 255, 255 | HEX #FFFFFF

Secondary Palette

Secondary Colors

360° Color Range

Color Guide

The color distribution wheel shown here demonstrates how color should typically be applied to layouts.

This example assumes a black-on-white approach, ergo, black logo, type/text, graphics on a white page.

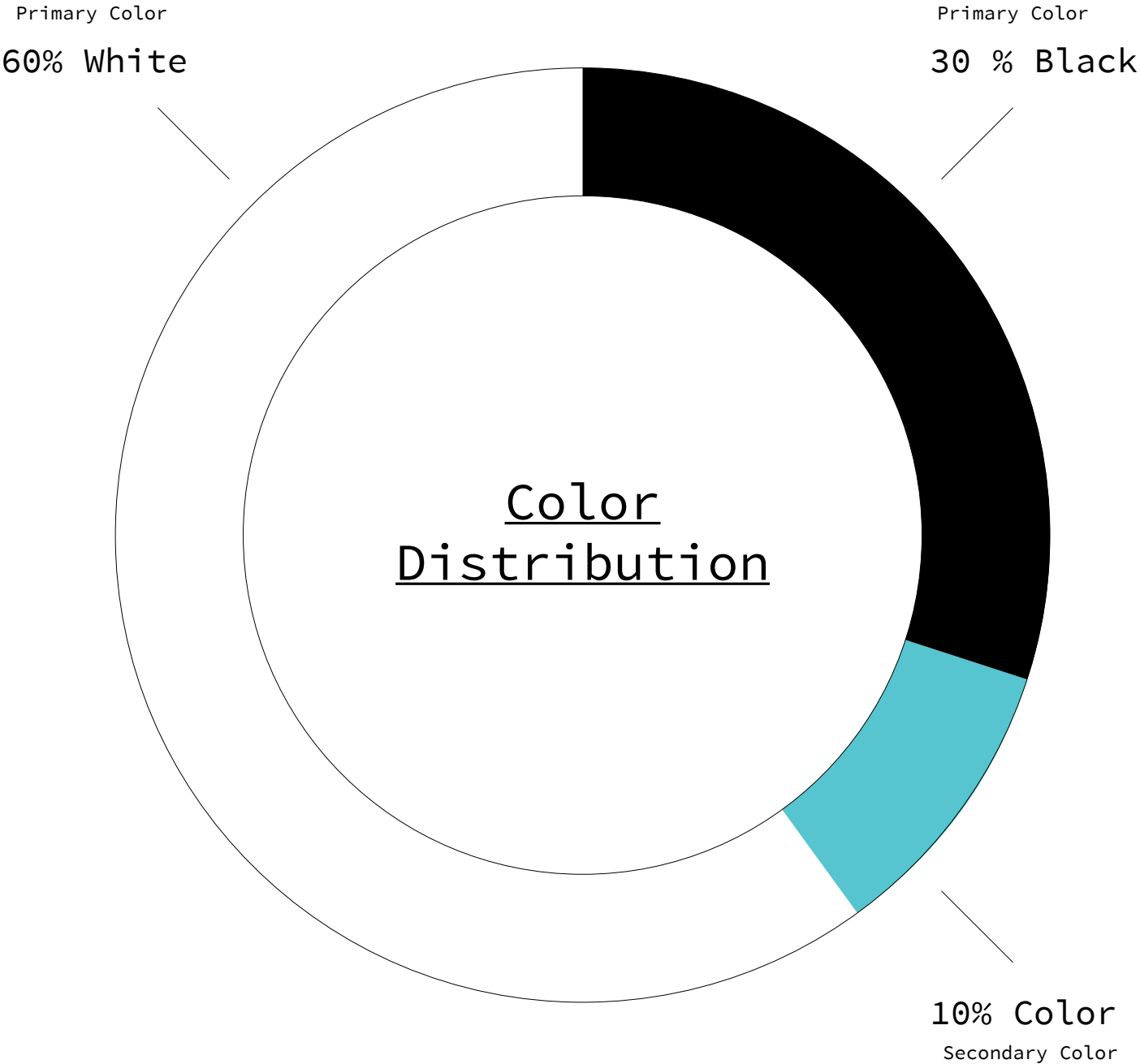
In these instances, negative (white) space should make up the majority of all space in the layout. This gives the content breathing room and promotes clarity, legibility and lends power to the overall communication.

100% solid black should be used for the majority of text and graphics.

An important note: The standards set forth here can be reversed. That is to say, to achieve a white on black approach as on pages 52 through 65 of this Brand Book. In this instance, simply reverse all values so that page background is black (approximately 60% of the layout) and content is set in white (approximately 30%).

The wheel shown below is an approximation for color distribution values. In general, any given layout should be made up primarily of white space, followed by content set in black, and then by the use

of a key or highlight color to emphasize important information like calls-to-action, and/or to highlight important text.



Color Guide

On White

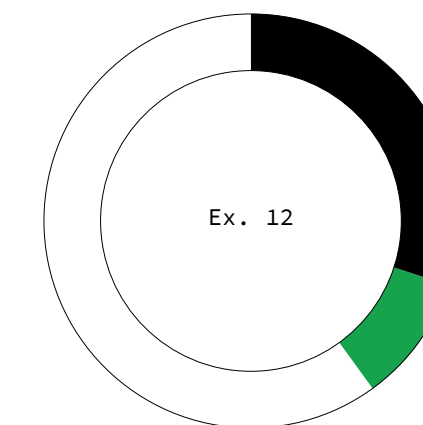
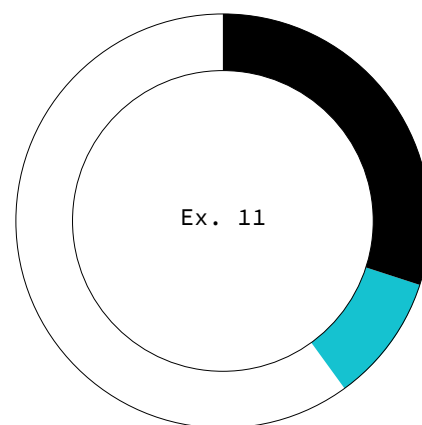
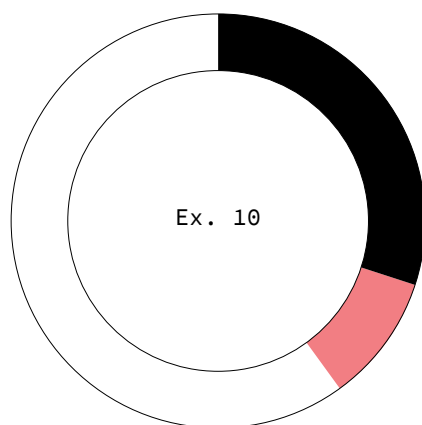
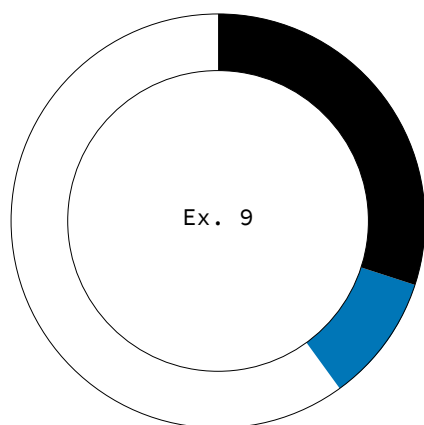
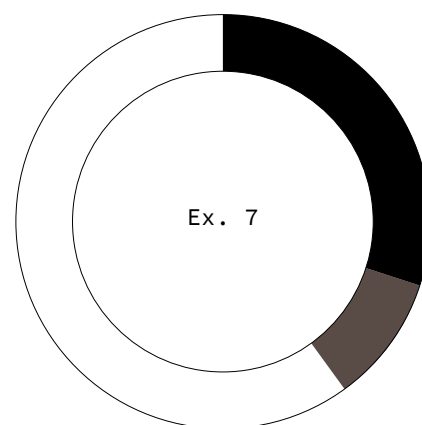
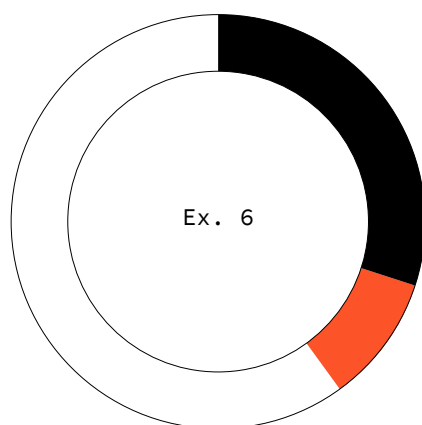
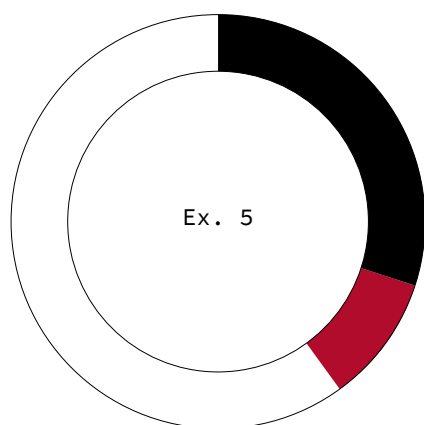
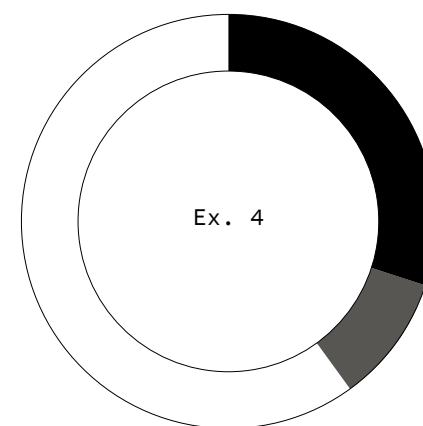
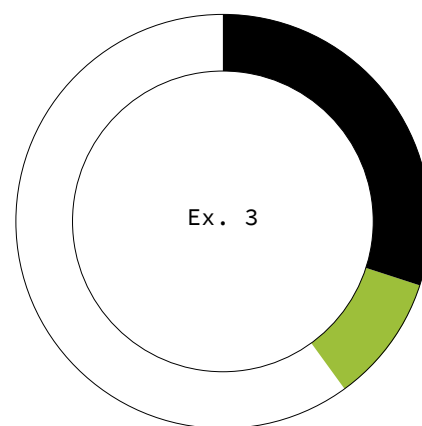
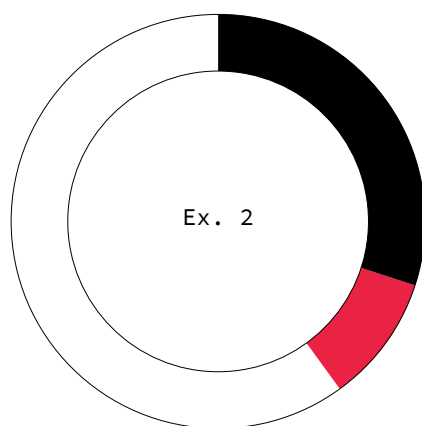
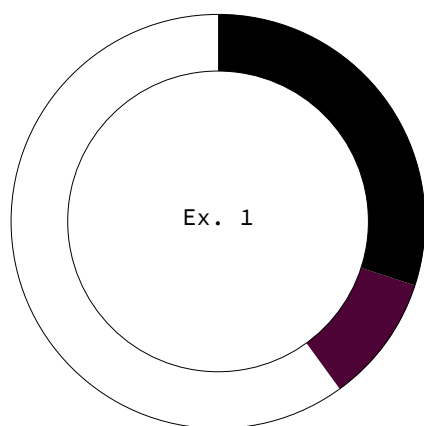
The color distribution wheels shown here are examples that demonstrate a variety of color-use options assuming a black-on-white design and layout approach.

In all instances, white (negative) space is dominant, followed by content set in 100% black and then by a highlight color that represents approximately 10% of the total color distribution.

Note how color distribution is consistent for all highlight color options and preference is not given to any one, single highlight color.

It is not necessary to choose exclusively bright and saturated colors for a key color. Tan, beige, grey, mauve and pastel colors are all permissible and encouraged.

It is imperative to exercise restraint and good design sensibility when selecting color. Avoid going overboard and employing the use of too many colors at once. Ideally, only one secondary key color should be used at a time. Keep design solutions simple.



Color Guide

On White

In Practice

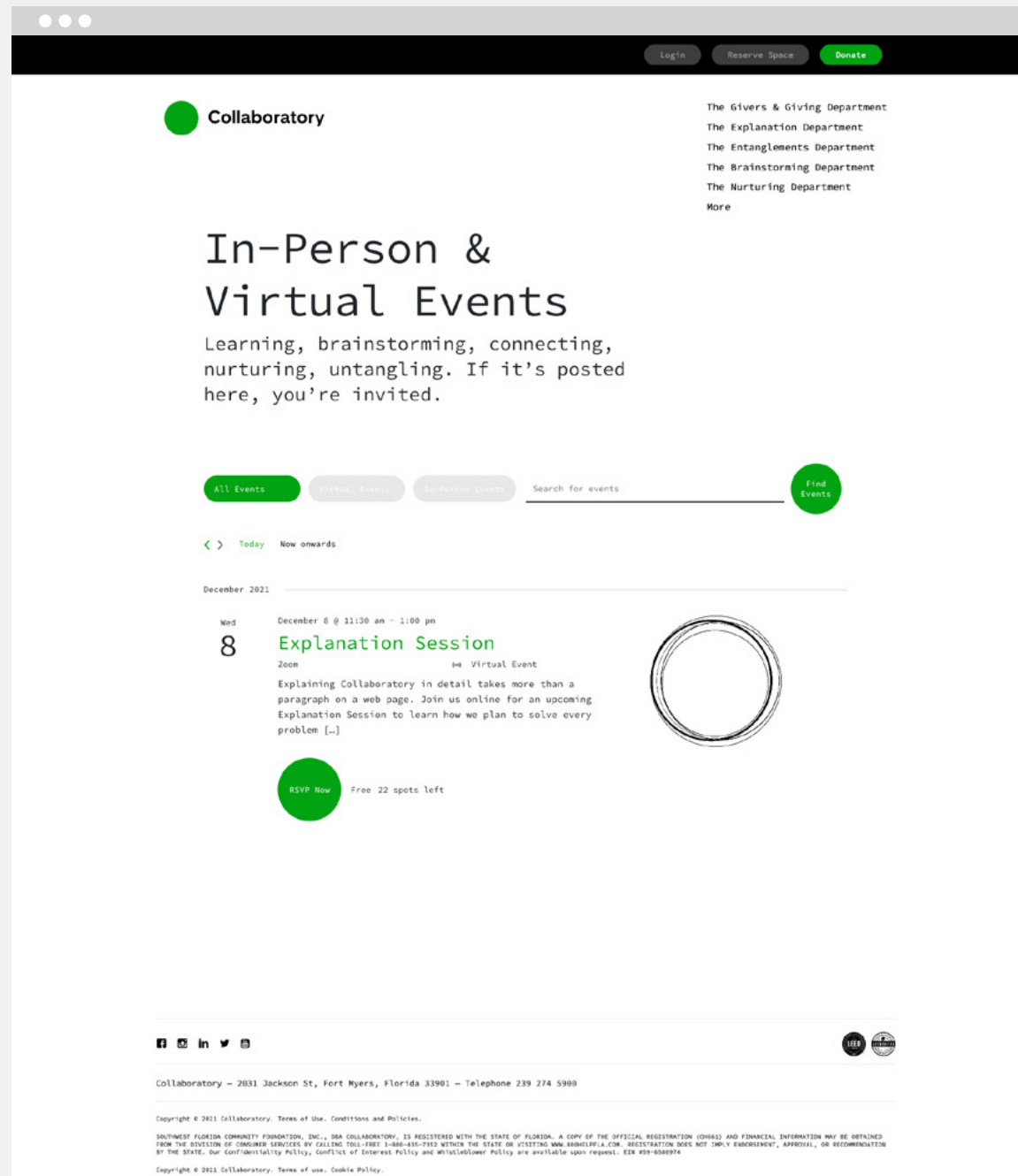
The following screenshot from the “More” section of our website is an example of our color palette in a black-on-white context.

This example demonstrates an ideal use of our brand’s primary color palette of white and black along with the use of a secondary key color—in this instance, bright green.

Note how solid black is used for the majority of text and graphics, which are all placed on a clean, white background.

Bright green is used as an accent color to highlight buttons and calls-to-action.

Also note how the logomark in our composite logo (upper left-hand corner) is set to match the green highlight color.



Color Guide

Reversed / Knock-Out

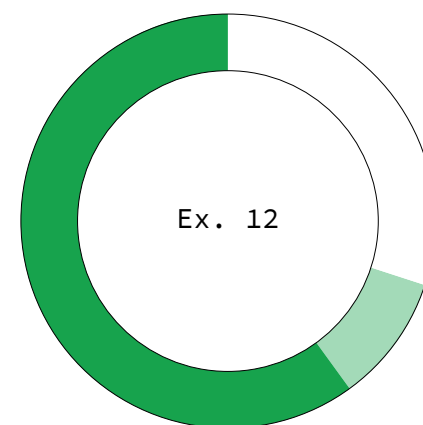
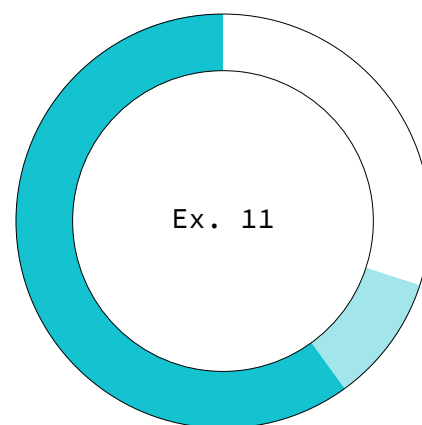
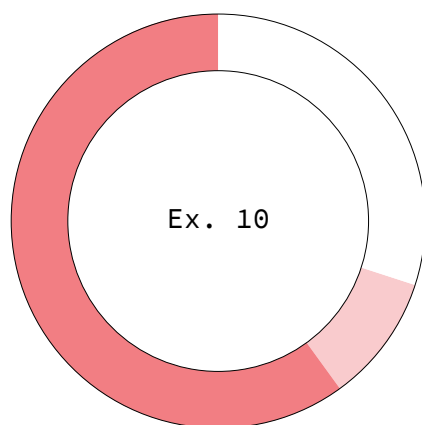
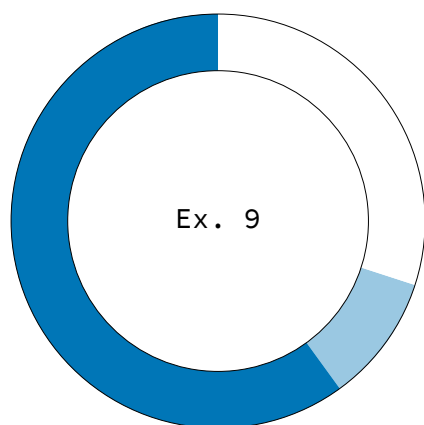
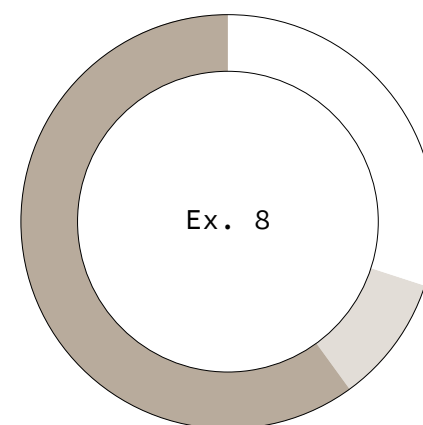
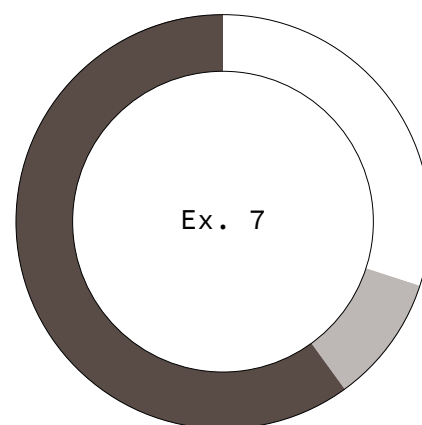
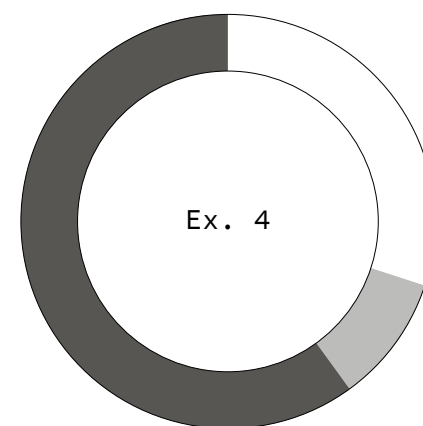
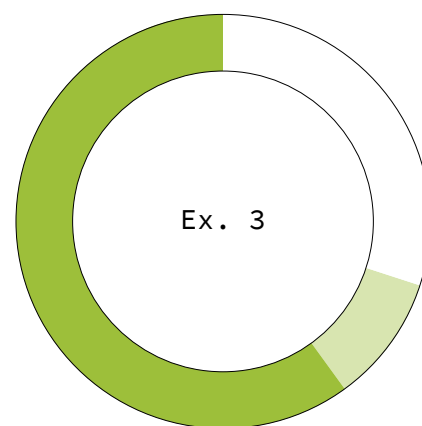
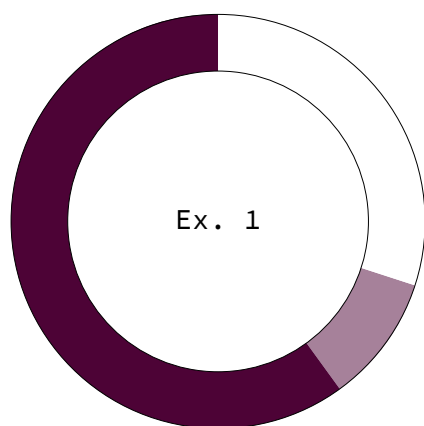
The color distribution wheels shown here are examples that demonstrate a variety of color-use options assuming a white-on-black (also referred to as white-on-color) design and layout approach.

In all instances, the solid color is dominant (and becomes the negative space), followed by content set in 100% white and a screened version of the highlight color, which represents approximately 10% of the total color distribution.

Note how color distribution is consistent for all highlight color options and preference is not given to any one, single highlight color.

As with the black-on-white color examples, it is not necessary to choose bright and saturated colors exclusively for a key color.

It is imperative to exercise restraint and tasteful design sensibility when selecting color. Avoid going overboard and employing the use of too many colors at once. Ideally, only one secondary key color should be used at a time. Keep design solutions simple.



Color Guide

Reversed / Knock-Out

In Practice

The following screenshots of social media tiles are examples of a white-on-black (aka white-on-color) application.

These examples demonstrate ideal use of our brand's primary color—white—applied on top of a solid color.

Note how solid white is used for the majority of text, which is placed on a clean, solid color background.

Note also that the composite logos in the examples are set in colors other than white. This is permissible on occasion. Visual language need not always be as monochromatic as described on pages 147 or 151. Some license is desirable, but should always be employed by a trained graphic design professional.

In all instances, the “graphic” variation of our logomark is used, with the composite logo set in a single solid color.



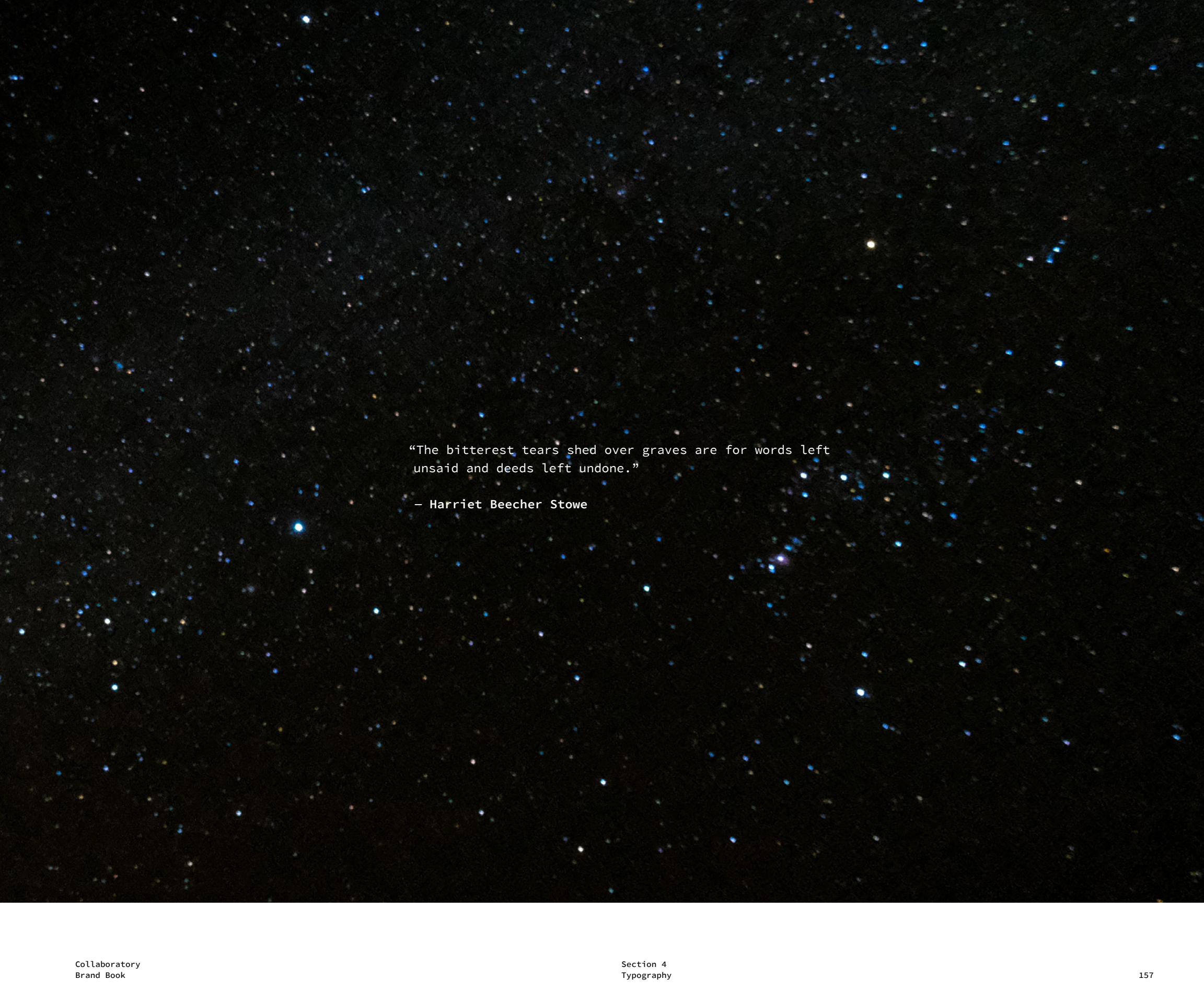
ABC

123

Typography

The following pages explain how to use our brand's typeface properly, and how to acquire it.





“The bitterest tears shed over graves are for words left
unsaid and deeds left undone.”

– Harriet Beecher Stowe

Typography is inseparable from our brand's voice and visual communication. The Collaboratory brand is zilch on frills and decoration, light on graphic support and heavy on big ideas. So, proper use of our brand typeface is mission-critical.

Typography

Overview

Source Code Pro

Our brand typeface is called “Source Code Pro.” It is a monospaced typeface designed by Paul D. Hunt and is available through Google Fonts.

Source Code Pro was chosen for its legibility in print and on screens, and for its highly functional nature, simplicity and elegance. It is a beautiful workhorse typeface suitable for a variety of applications and contexts.

For the vast majority of contexts and applications, Source Code Pro is suitable for both print and on-screen use, such as websites, Keynote and/or PowerPoint presentations, landing pages, digital platforms and more. As such, there is almost no need for a separate print and screen typeface.

The only exception to this rule is for email marketing and communication. As of the creation of this Brand Book, Google Fonts are not recommended for use in email distribution platforms. In these instances, simply set the typeface to match a system (Mac OS or PC) “monospaced” font.

Download Source Code Pro Here:

<https://fonts.google.com/specimen/Source+Code+Pro>

The letterforms below demonstrate a cross section of typographic and numeric characters found in Source Code Pro. As can be seen, in some cases, it's a simple sans serif typeface. In others, as with the "1"

below, it appears as a serif typeface. These characteristics provide for a unique and highly legible reading experience.

A B C
X Y Z
1 2 3

Typography

Styles

Source Code Pro comes in a variety of weights that range from “Extra Light” (thinnest/lightest) to “Black” (boldest/heaviest).

For consistency and cohesion, preference should always be given to Source Code Pro “Regular” as a starting point for all layouts and design solutions.

An attempt should be made to maintain the visual weight of the “Regular” variant across all sizes. When Source Code Pro “Regular” is used at a large size, it can appear very heavy in weight. So, counterintuitively in this instance, it is advised to use the “Light” weight version to maintain an overall balanced appearance.

The following weights should be used in most circumstances:

- Source Code Pro Light
- Source Code Pro Light Italic
- Source Code Pro Regular
- Source Code Pro Regular Italic
- Source Code Pro Bold
- Source Code Pro Bold Italic

Source Code Pro Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@#\$%^&

Source Code Pro Light Italic

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@#\$%^&*

Source Code Pro Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@#\$%^&

Source Code Pro Regular Italic

*ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@#\$%^&*

Source Code Pro Bold

**ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@#\$%^&**

Source Code Pro Bold Italic

***ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@#\$%^&***

Typography

In Practice

The following example demonstrates a general approach to our typesetting conventions.

Contrast in sizing is key. Large and oversized headlines (1) should be balanced with smaller, but legible body text (2 and 4), and sub-headlines sized in between (3).

This is done to achieve a very obvious hierarchy that is instantly identifiable and easy to both skim and thoroughly read.

Sample Typesetting

Contrast

① — [Welcome to the
greatest community
problem-solving
initiative in
American history.

② — [You can see right off the bat that we've changed our name from the Southwest Florida Community Foundation to Collaboratory. But we're up to something much bigger than a name change. We're actually putting our name on the line for the change we seek to achieve. It's audacious. We are committed to bringing Southwest Florida together to solve all of our major social problems on an eighteen-year deadline. You read that correctly. All of them. In eighteen years. Not alone, but with everyone.

③ — [The Givers & Giving Department

④ — [You can join other visionaries in the community in making a big philanthropic bet on this initiative, either with a traditional charitable gift or as debt in the form of an innovation plan. We can show you exactly how your gift will contribute, regardless of the giving level.



Graphic Language

The following pages demonstrate
how to use our brand elements to
create a unique and memorable
graphic language for a variety of
contexts and applications.



“The problems of the world cannot possibly be solved by the skeptics or the cynics, whose horizons are limited by the obvious realities. We need people who dream of things that never were.”

– John F. Kennedy

Our various logomarks, logotype, color and supporting graphics can be combined in a variety of ways to create a unique and recognizable visual language that announces our brand presence and provides visual reference, context and a reminder of our mission.

Graphic Language


Overview

Background Graphics

Our various logomarks can be combined in such a way to create a branded visual language that is unique, has limitless possibilities and variations and is relatively simple to create and expand upon.

This technique should be used primarily for background or textural applications, like stationery.

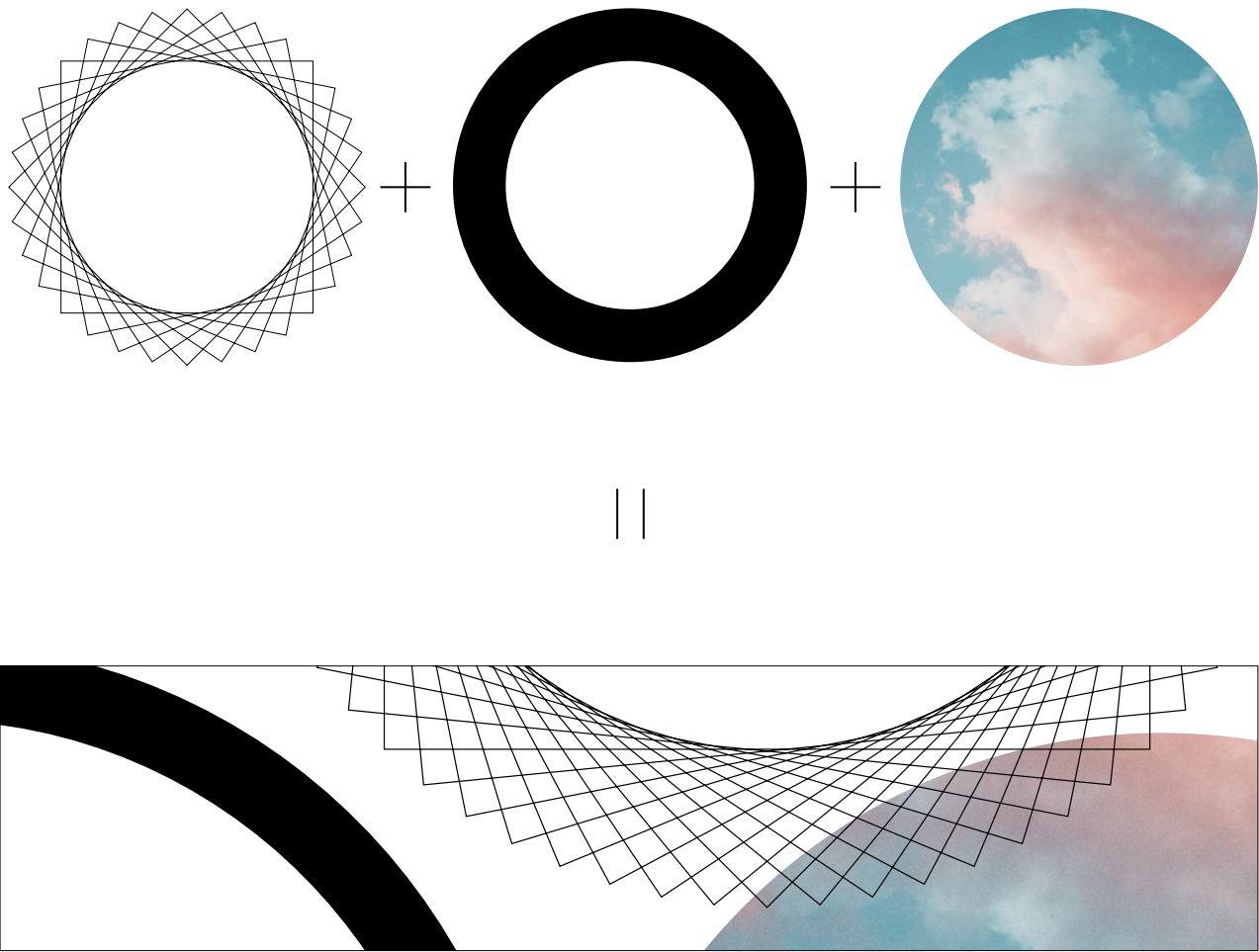
As with all things visual or design-related, great care, restraint, sensitivity and consideration should be employed to fully understand how these items should be combined and how to create support graphics that adhere to the standards in this Brand Book but also expand beyond what is shown here.

Combinations of our logomarks should be applied using our three- part, “Primary Support Graphic Formula.” It combines graphic versions of our logomark with photographic versions of our logomark with an  graphic form used as a unifying element and consistent in all executions.

To achieve this look, all elements should be layered and collaged together, cropping at the edges. Placement of graphic elements can vary as necessary.

Sample Graphics

Primary Support Graphic Formula for Background Graphics



Graphic Language

Overview

Cover & Header Graphics

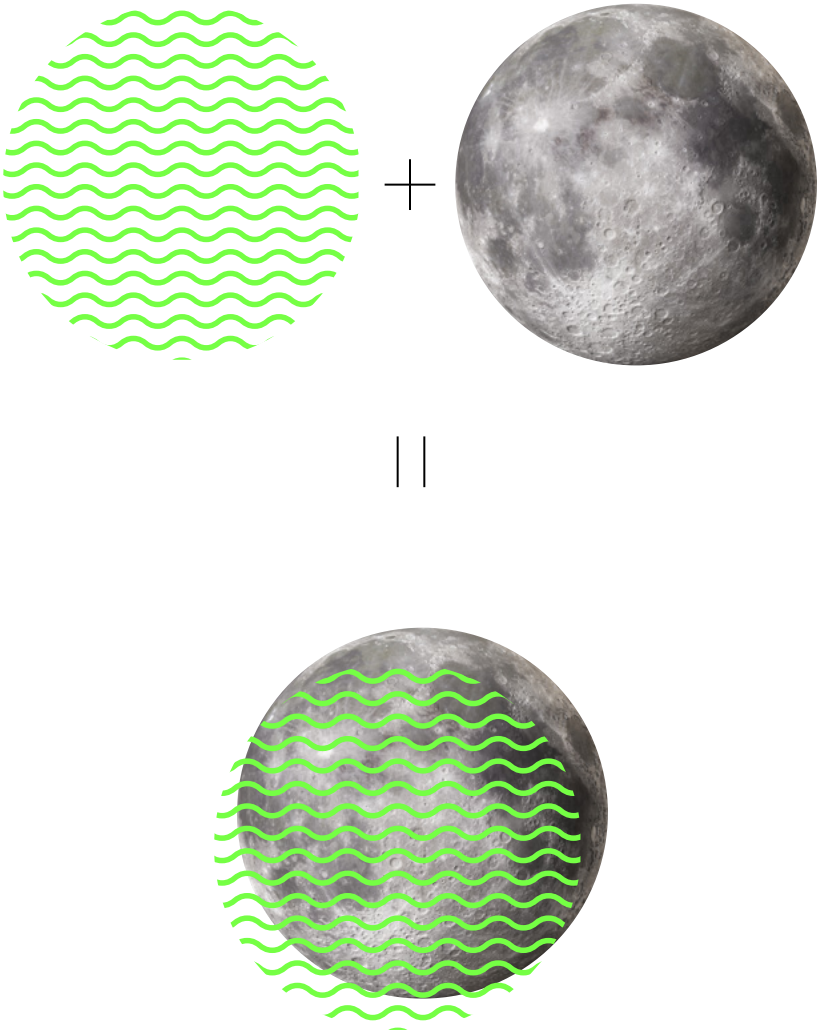
Our secondary graphic formula can be used to create graphics and illustrations for document covers, email header graphics and t-shirts.

In this instance, a single graphic version of our logomark is married with a photographic version of our logomark.

The graphic logomark should always be placed on top of the photographic version and be set in either 100% solid black or a secondary key color. Preference should be given to colors other than black.

Sample Graphics

Secondary Support Graphic Formula



Graphic Language

In Practice

The following images demonstrate examples of how our brand's graphic language can be used.

Examples range from document covers and email header graphics, to landing page headers and stationery applications.

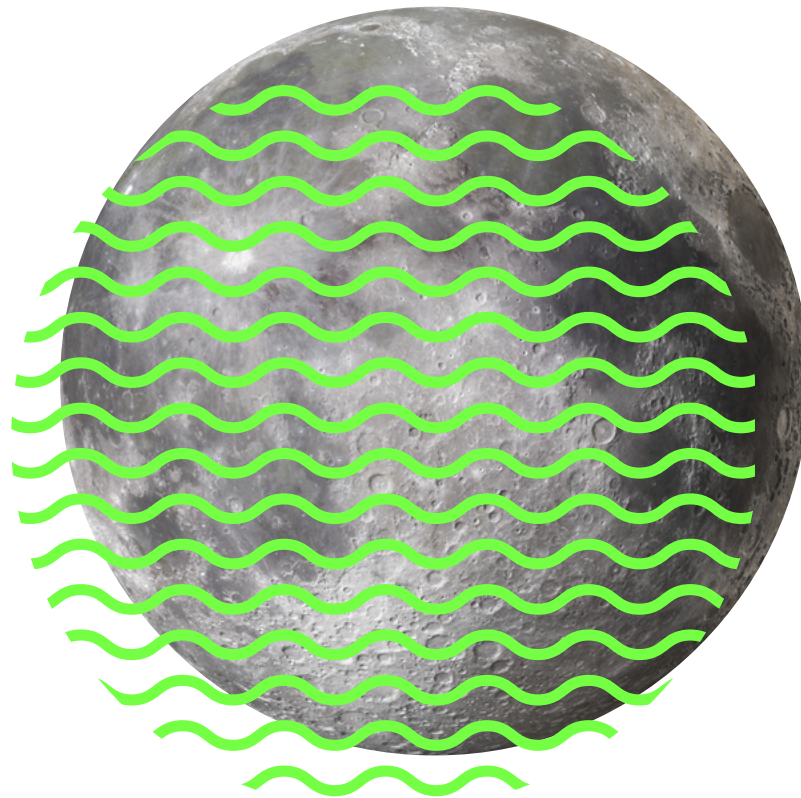
Note how both “background” and “cover and header” graphic versions are represented.

Additional examples can be found on pages 186 through 211 of this Brand Book.

For additional guidance and instruction on building support graphics, please ask to speak with someone on the brand team at Collaboratory.

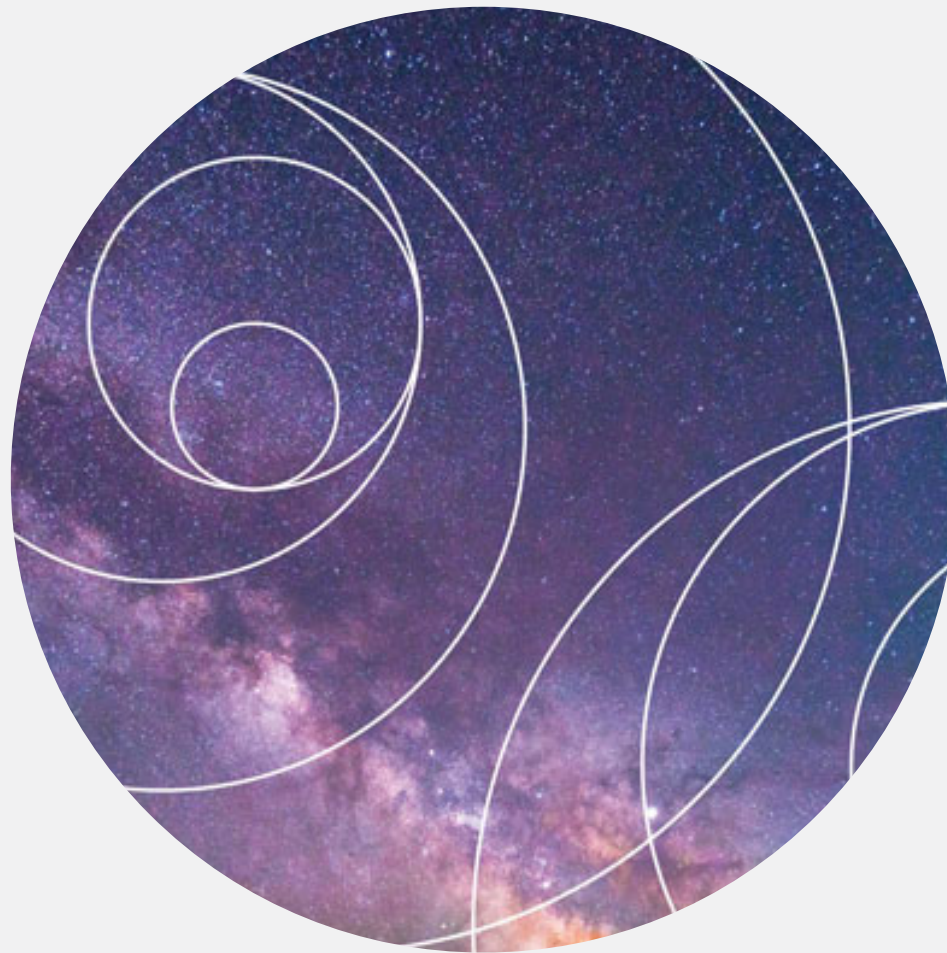
Sample Document Cover

Want to Go to the
Moon With Me?



<https://collaboratory.org>

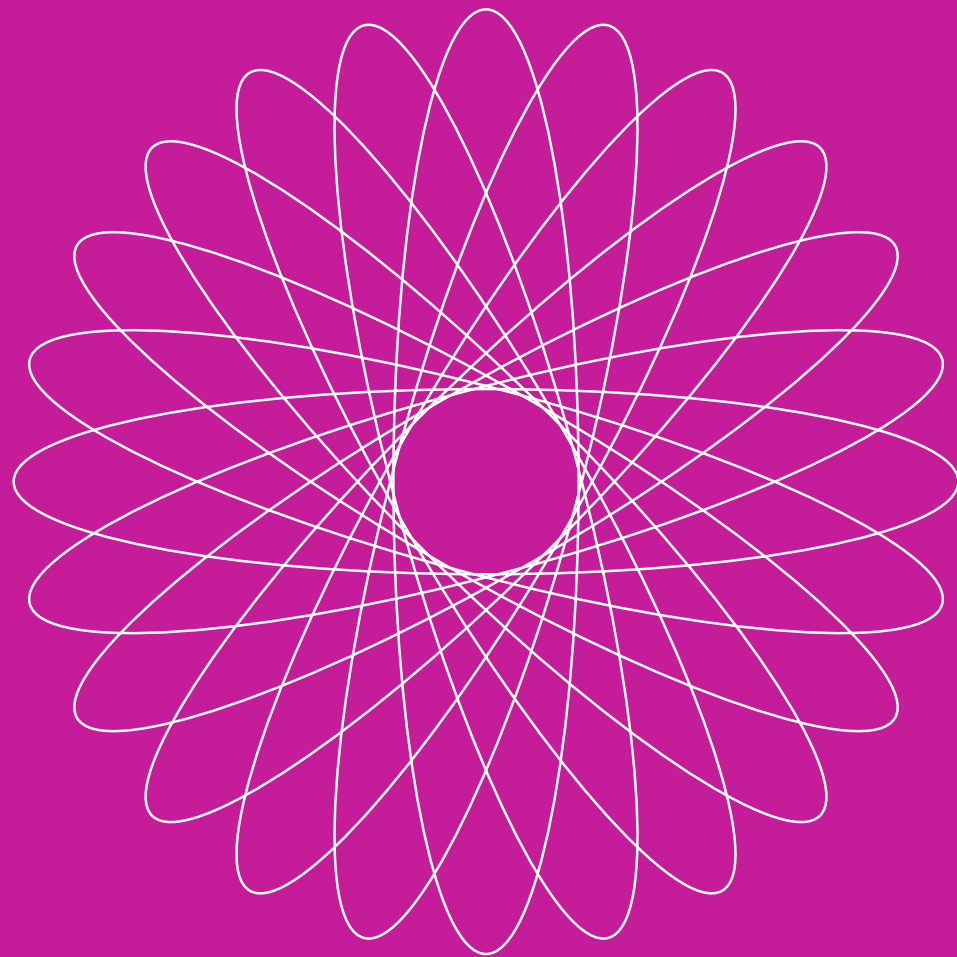
Sample Email Header Graphic



Sample Landing Page Image Header



Sample Envelope Flap



Our Visual Universe

The following pages demonstrate
how our brand's visual language
has been applied to a variety of
environments, merchandise and
collateral.

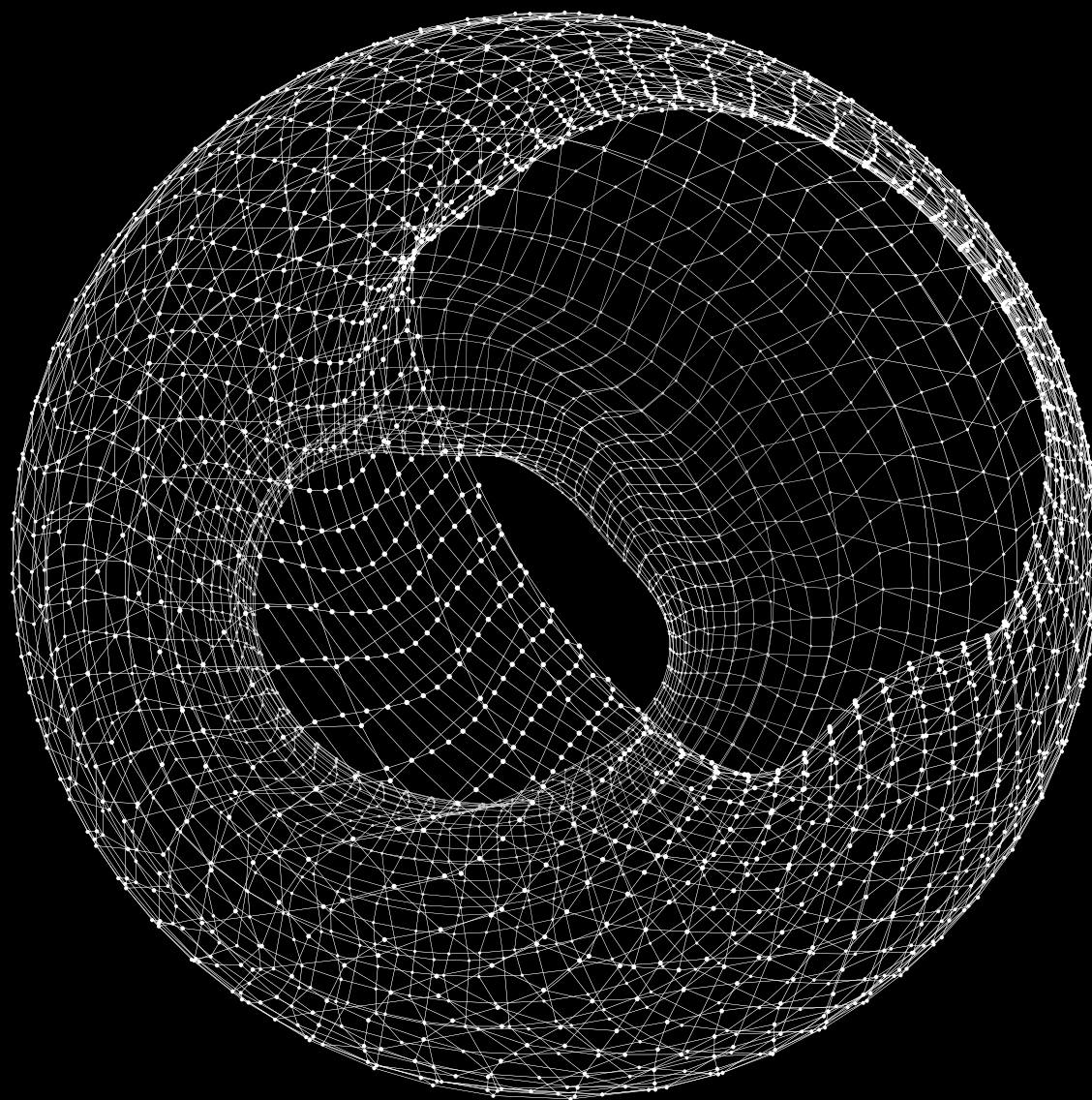


“Until one is committed there is hesitancy, the chance to draw back, always ineffectiveness. Concerning all acts of initiative or creation, there is one elementary truth...that the moment one definitely commits oneself, then Providence moves, too. All sorts of things occur to help one that would otherwise never have occurred. A whole stream of events issues from the decision, raising in one's favor all manner of incidents and meetings and material assistance which no person would have believed would have come their way.

Whatever you think you can do or believe you can do, begin it. Action has magic, grace, and power in it.”

– W.H. Murray, The Scottish Himalayan Expedition

Our brand's visual language and identity covers the territory from envelopes and business cards to our website and email signatures to our window graphics and t-shirts, and includes everything in between. It is intended to convey our laser-like focus on our mission—visually. It acts as a reminder—not only to our constituents, but to ourselves—of what we have given our word to achieve, of what's at stake, and of where we are bound, together. The following examples demonstrate our brand's visual language at work.

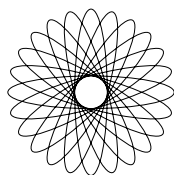












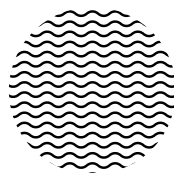


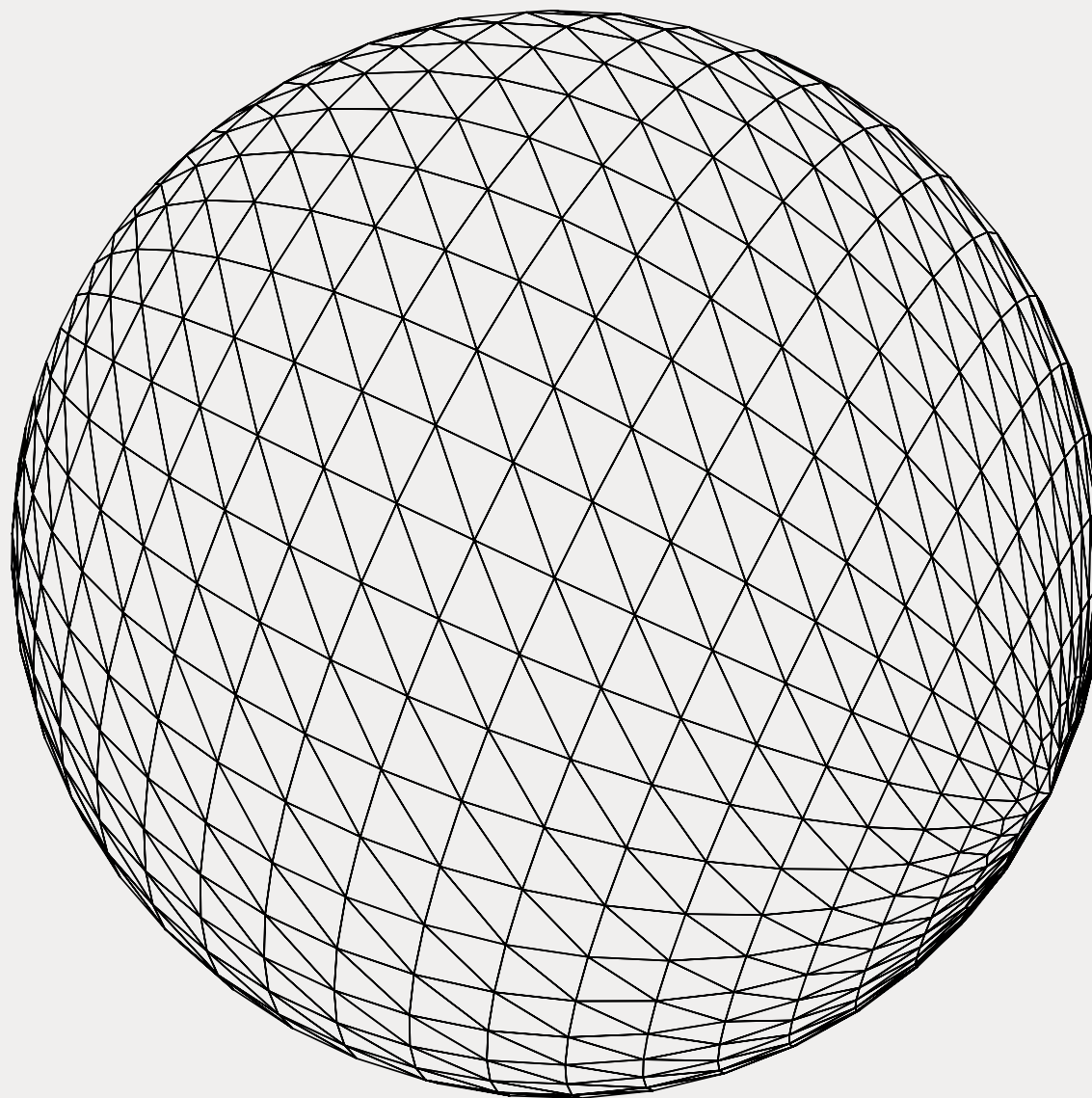


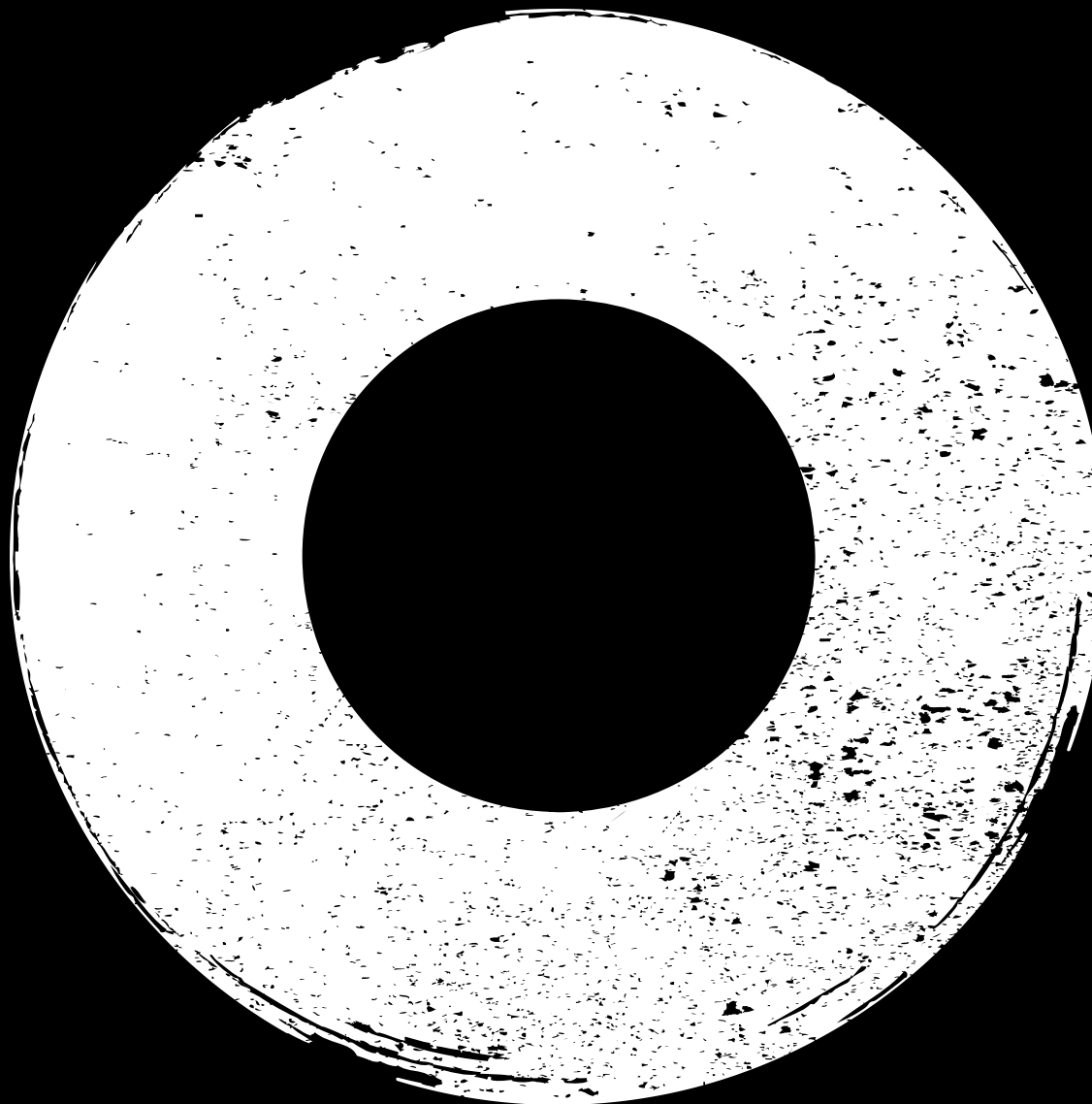


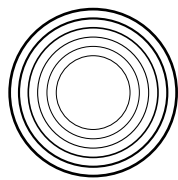
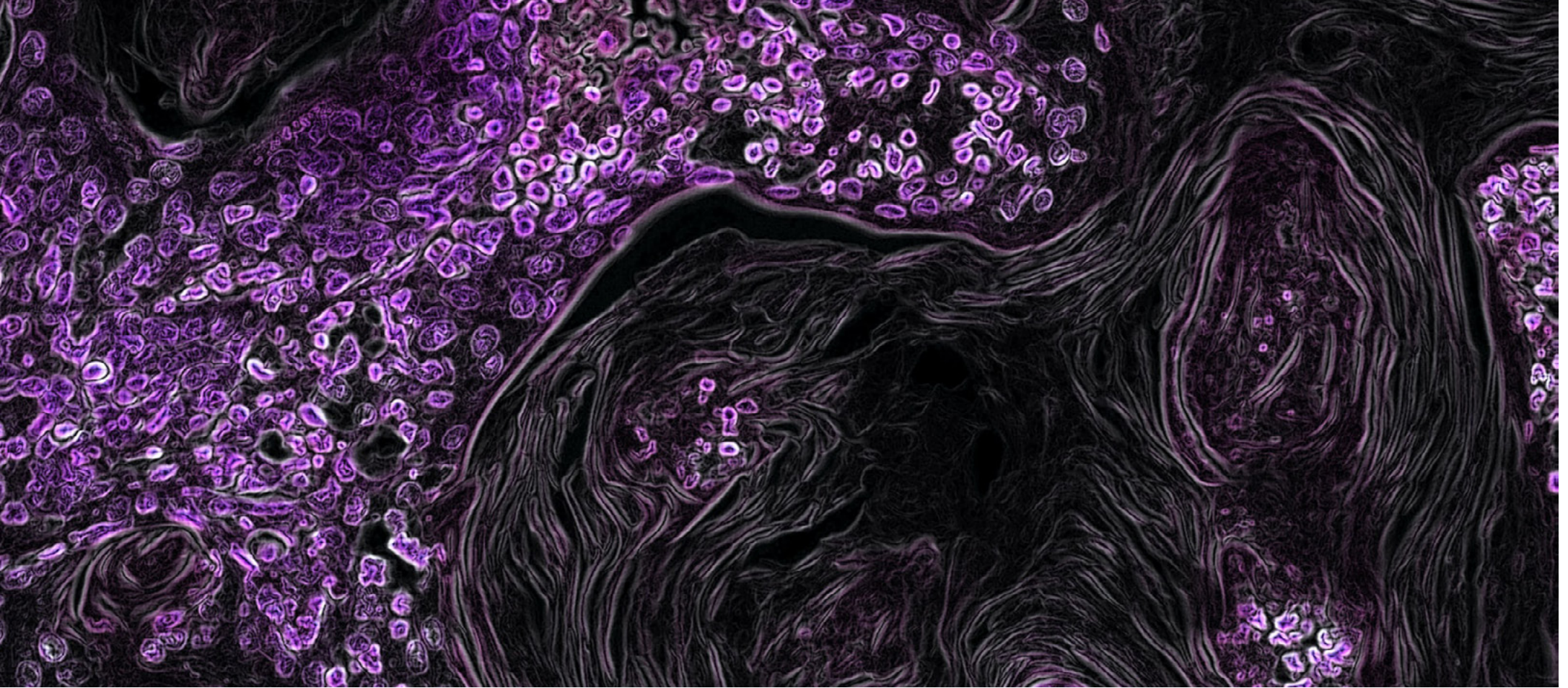


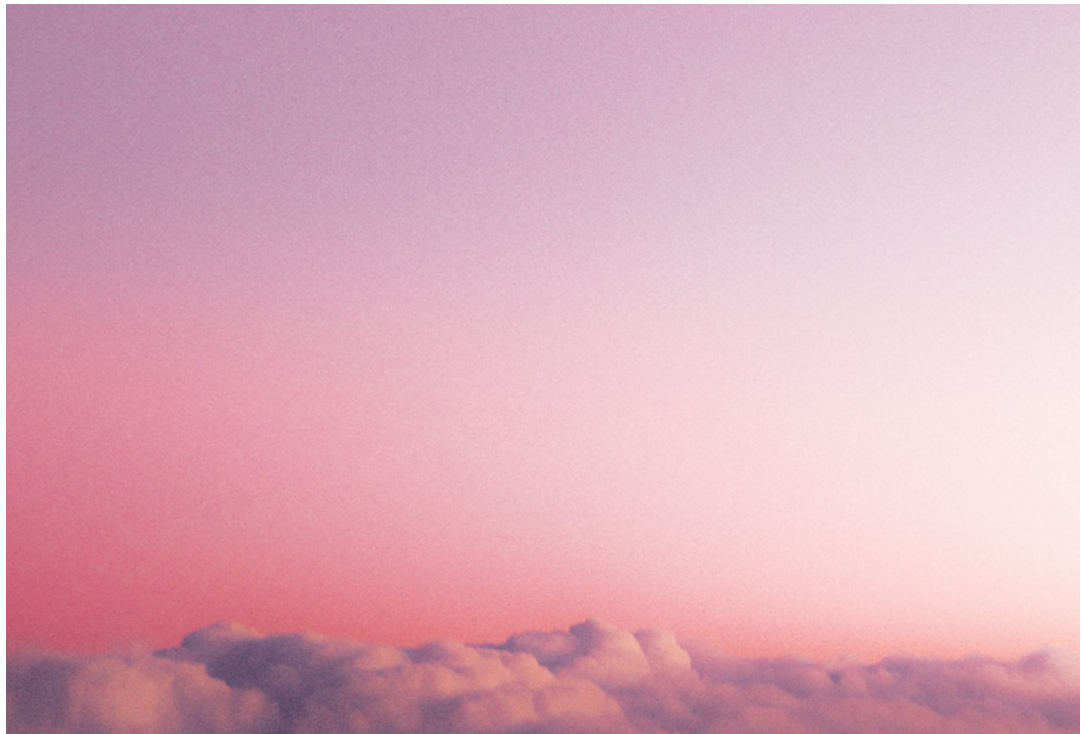














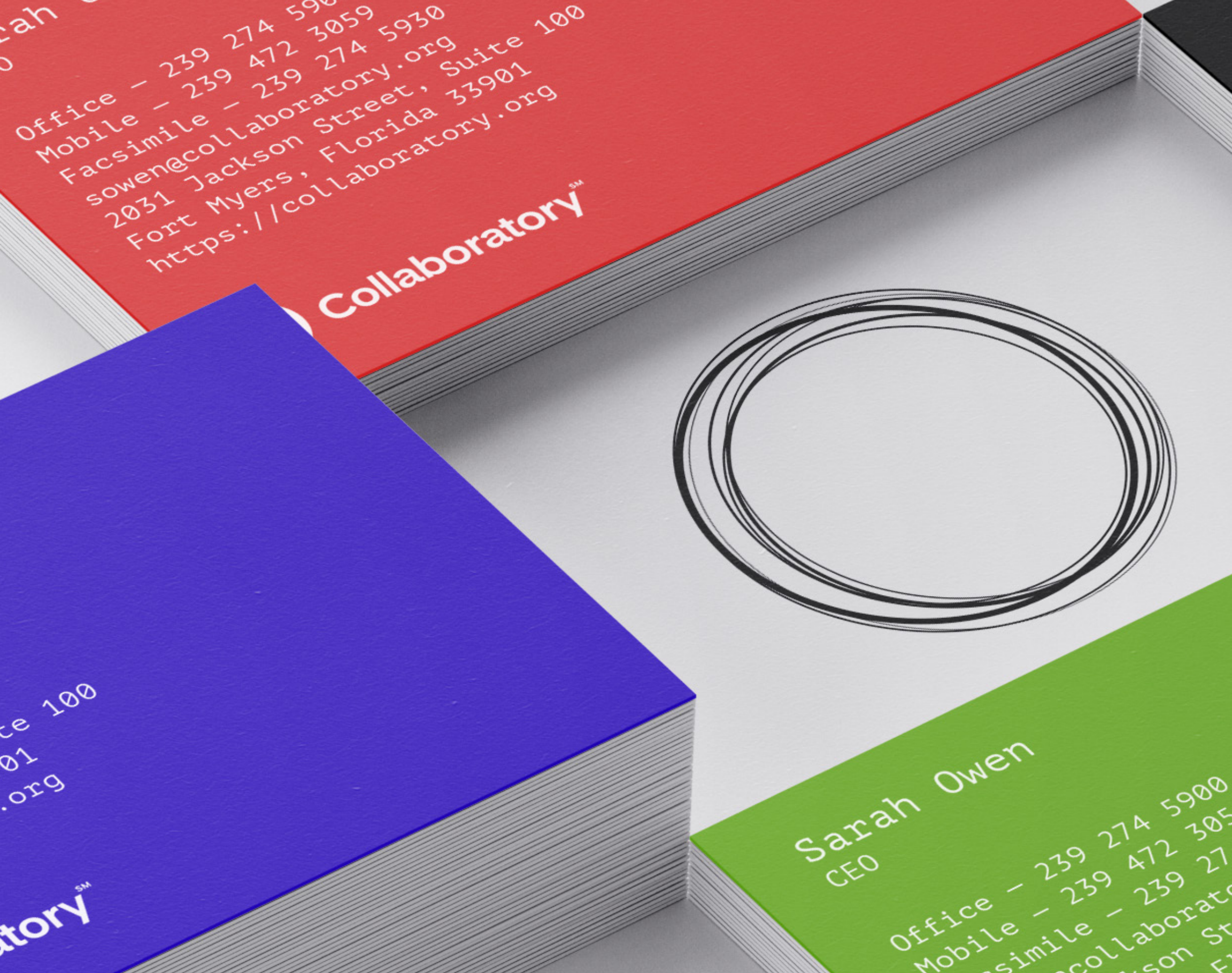
Office – 239 274 5900
Mobile – 239 472 3059
Facsimile – 239 274 5930
sowen@collaboratory.org
2031 Jackson Street, Suite 100
Fort Myers, Florida 33901
<https://collaboratory.org>

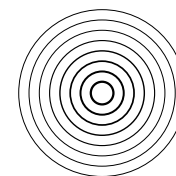
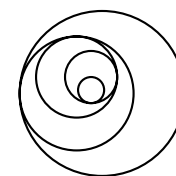
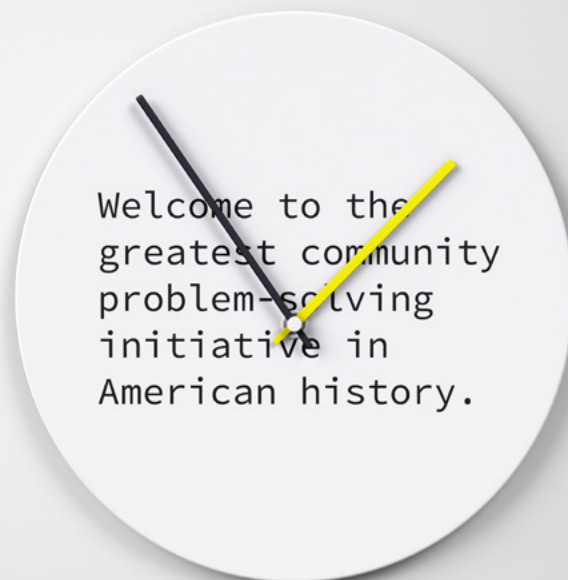


Sarah Owen
CEO

Sarah Owen
CEO

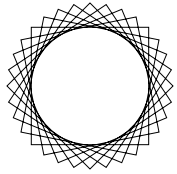
Office – 239 274 5900
Mobile – 239 472 3059
Facsimile – 239 274 5930
sowen@collaboratory.org
2031 Jackson Street, Suite 100
Fort Myers, Florida 33901
<https://collaboratory.org>

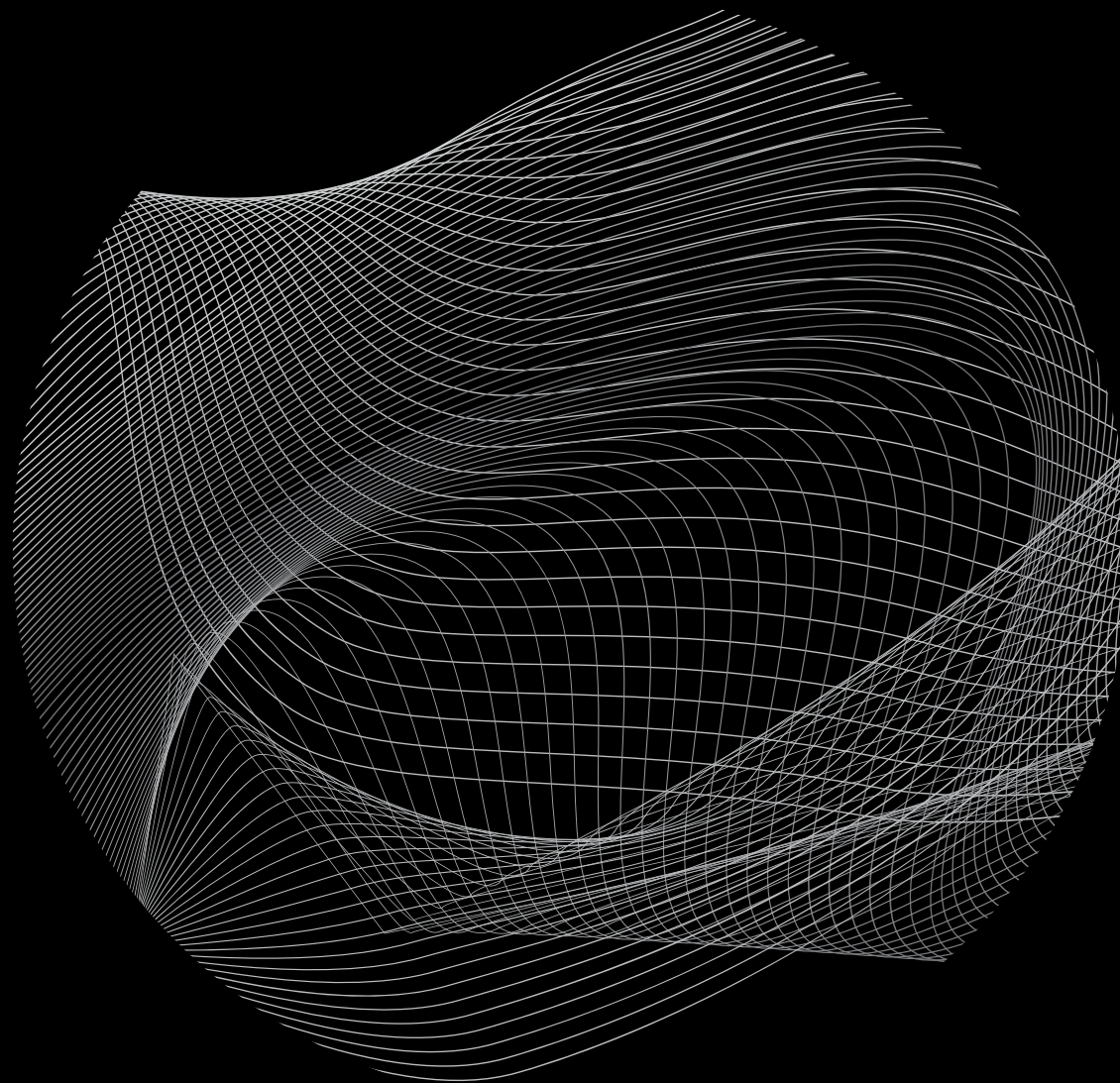


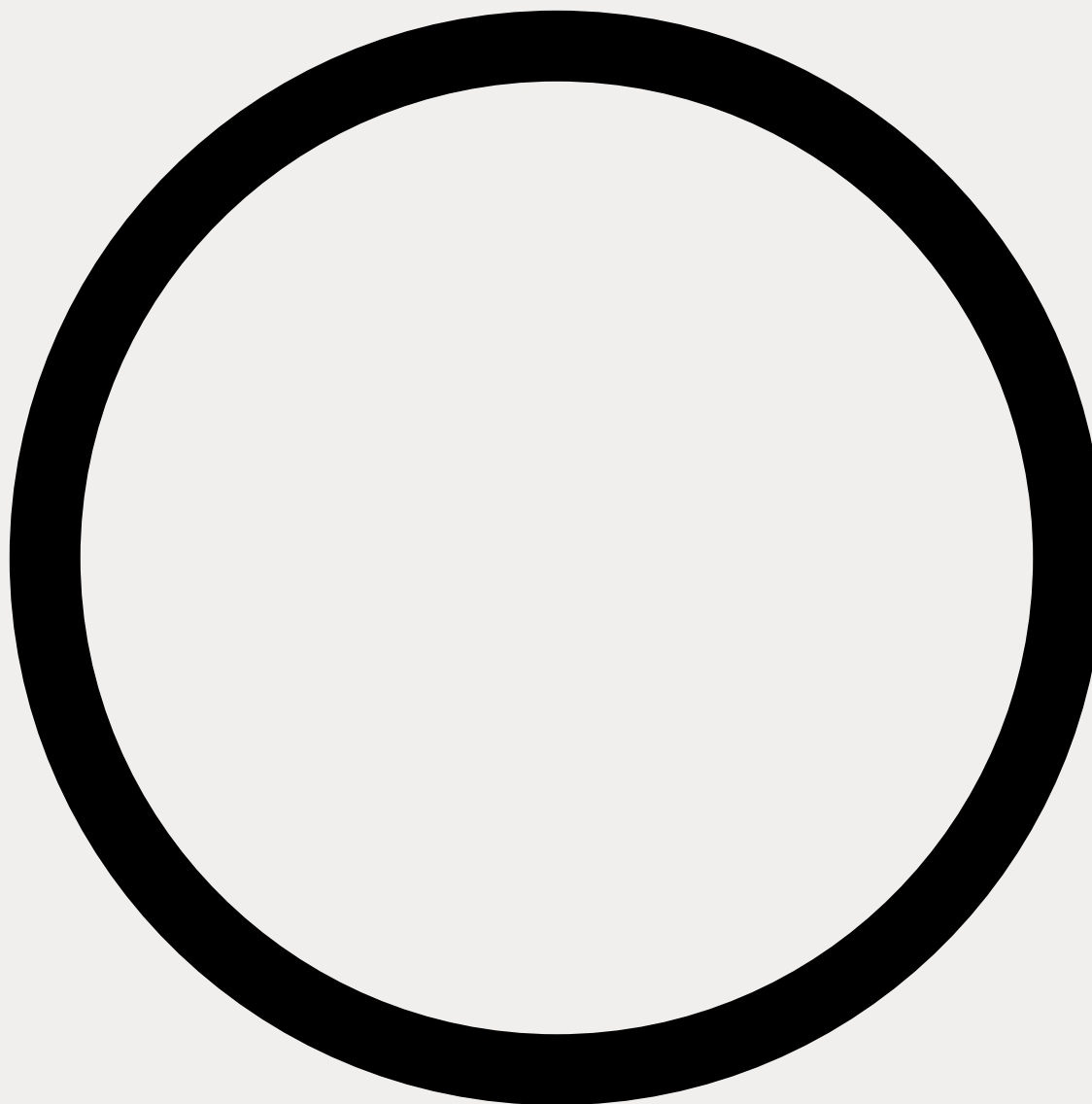
















Contact us by telephone
at 239 274 5900 or email
info@collaboratory.org
if you have any questions
about the Collaboratory
brand and how to use our
logo or apply our visual
identity.

